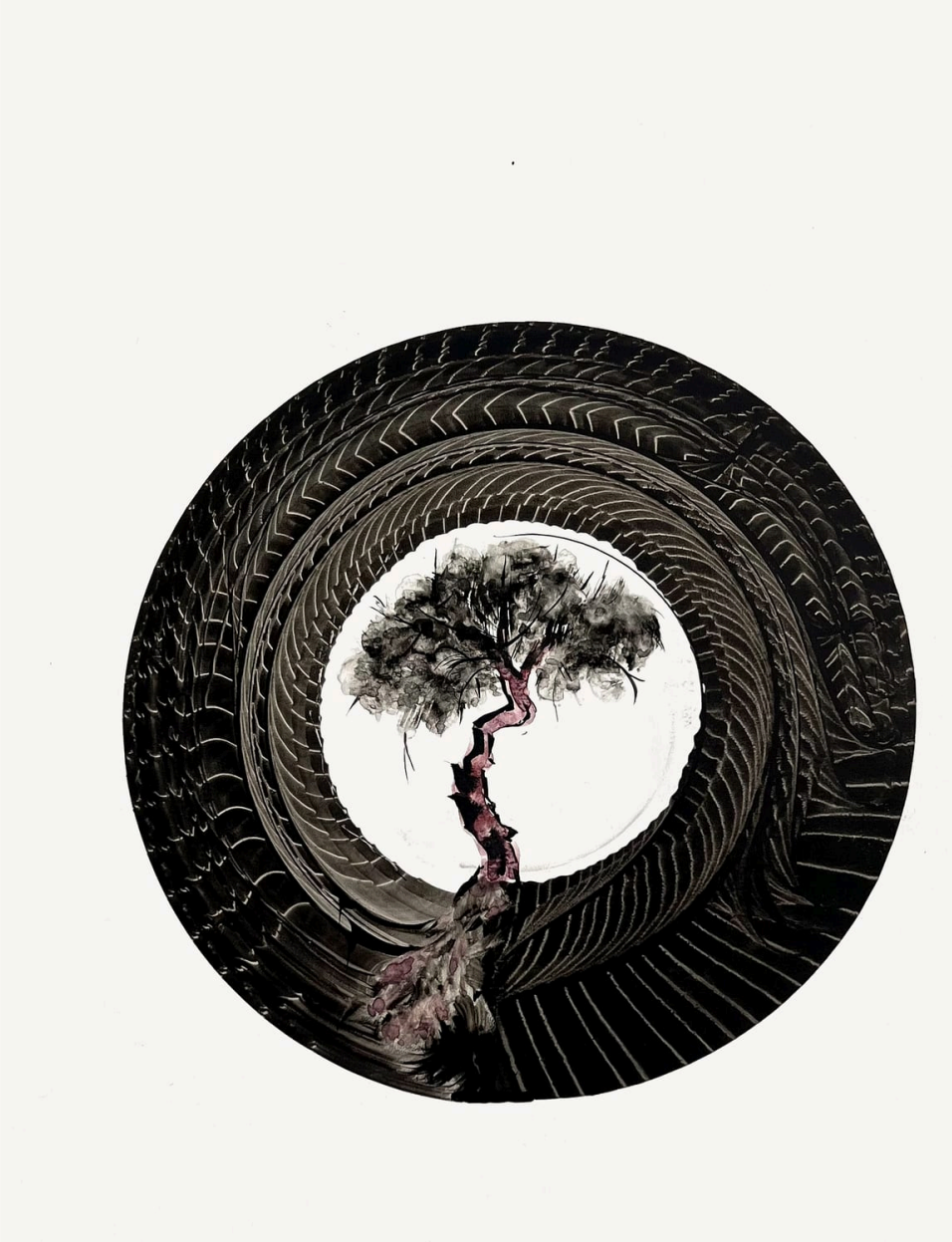
R.K. SAINI



ART BEYOND THE VISIBLE

A Collection of 21 Original Works

THE ART COLLECTION

Art Beyond the Visible

CURATORIAL INTRODUCTION

Look at the twenty-one works together and one structure repeats: a black ring, built from short rhythmic strokes laid side by side until they read as ridges, feathers or the grain of a fingerprint. Black dominates; the paper is allowed to stay white inside the ring, so that emptiness becomes as deliberate a shape as the paint.

Within that structure each sheet makes a different proposition. In some, the ring is an aperture that opens onto a glimpse of colour: a green-and-yellow world, a blue drop, a pink vessel. In others it tightens into an eye, an iris or a mask. A smaller group lets a human presence break through the pattern, Hanuman in profile, two figures at a threshold, Ganesha emerging behind a seated figure, a tiny sitter on a ridge. The last group turns to the organic: a seed hanging from the dark, a knot, a candle flame, a wing, a tree under a full moon.

Red recurs as a single small punctuation, a disc, a petal, a flame, and its smallness against so much black is what gives it force. Turquoise, violet, pink and blue appear more rarely, and each time they arrive like a held breath.

These are readings, not statements of intent. The works are shown as they appear, and each title and description is a curator's response to what is visible on the sheet. The artist's own account of them is yet to be added.

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The Held World

01 / 21

A black disc, combed with pale ridges that swirl inward like water drawn toward a drain, is hollowed at its centre. Through the ragged opening glows a small world of turquoise, butter yellow and pale blue, softer and wetter than anything around it. Beneath the disc a rough-edged dark slab with a narrow white slit makes the whole form read as an object resting on a plinth. It can be read as a planet seen from far off, or as consciousness cupping something fragile and luminous inside its own darkness.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



02

The Red Well

THE DARK APERTURE

The black rings crowd almost to the edges of the sheet, their pale comb-marks sweeping in one steady direction. At the centre the darkness opens onto an irregular patch of pale blue, and within it a single red disc, flat and saturated. Grey, mottled patches float nearby like debris or distant weather. The composition works like a well seen from above: the eye descends through repeated rings until it lands on one point of heat. It might equally be a rising sun, a pupil or a wound, and the painting declines to choose.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper

Overcast Sun

03 / 21

A black disc, its surface raked with fine pale lines, carries a heavy lobed cap at the top, like a cloud or a hooded head resting on a sphere. At the centre a pale blue patch holds a glossy red disc, with a glittering grey fragment pressed against it. The red stays small against so much darkness, so its warmth feels hard-won. The signature appears below, beside a short black dash and a flick of red. The title offers one reading: a sun glimpsed through weather, still glowing despite what presses down on it.



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Dimensions	7.5 × 12 inches
Medium	Ink on paper

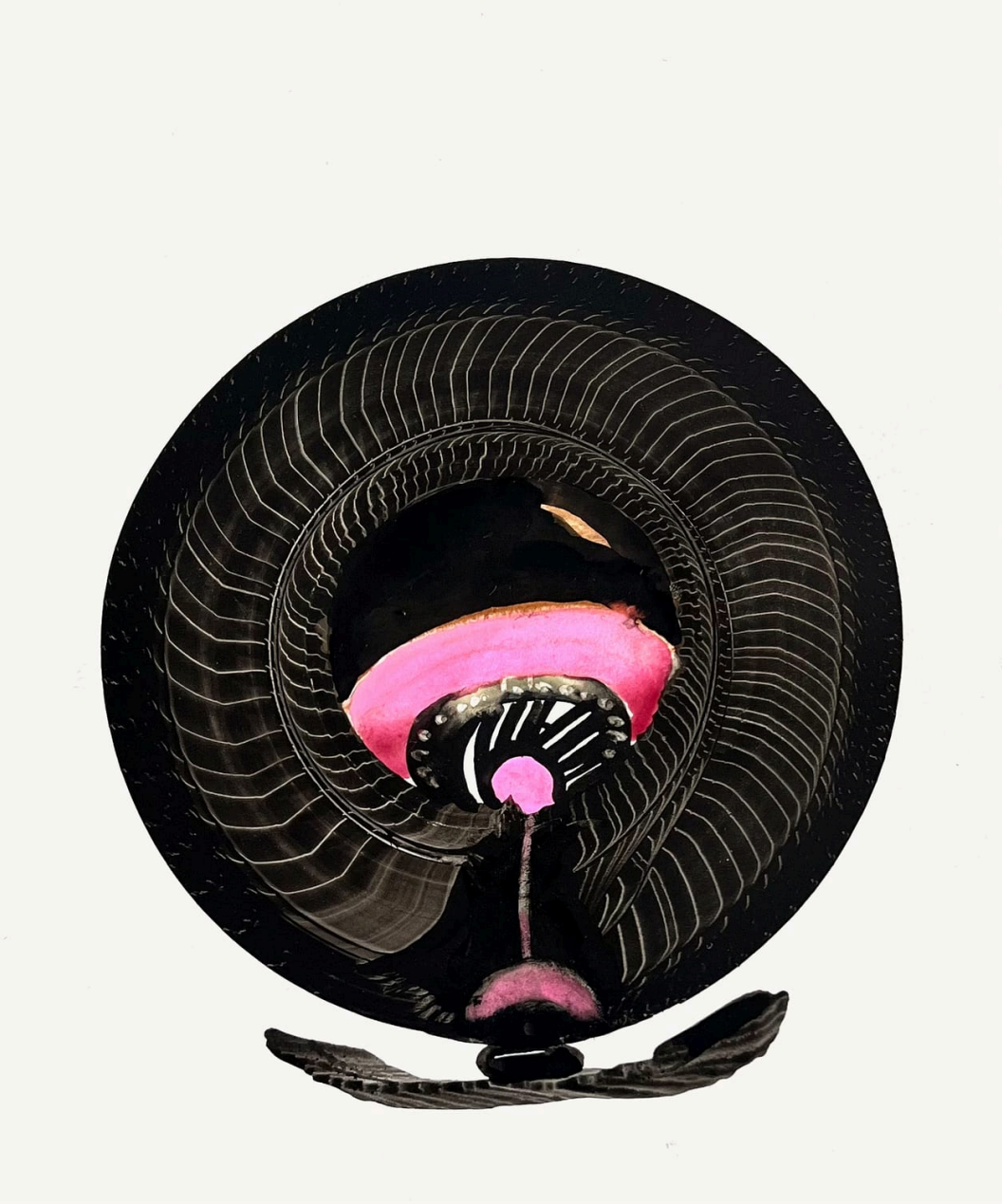


Drop of Blue

04 / 21

Concentric black bands, finely scored with pale arcs, close around a dark inner chamber. At its centre sits a small, wet-looking drop of blue, with a sliver of red curving at its upper left. A hairline white fissure runs down through the dark and out across the rings, as though the surface has begun to split. Beneath the disc, a black base carries a streak of pink. The painting balances precision and fracture: one tender colour held at the point where everything else is opening.

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Dimensions	7.5 × 12 inches
Medium	Ink on paper



05

The Rose Vessel

THE DARK APERTURE

At the heart of this black disc is something closer to an object than a landscape: a pink bowl or basin, below it a small wheel with white spokes and a pink hub, and from that hub a thin stem descending to a second, smaller dish. It recalls a chalice, a spinning top or a lotus on its stalk. Around it the black rings curl in dense, combed layers, and a flat dark form lies beneath like a ground line. The rose pink, a colour the disc otherwise withholds, gives the vessel the feeling of an offering.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper

The Turquoise Cell

06 / 21

A black disc, ribbed like the skin of a drum, opens onto a white ring, and in that ring a ragged black frame encloses a mottled turquoise-green form patterned with white squiggles. Two small black points at the top of the frame resemble ears or antennae; a rust-orange sliver rests below. It can be read as a cell under a microscope, a lagoon seen from the air, or a polished stone. The painting refuses to settle on a scale, leaving the turquoise as pure sensation of water and life, surrounded by dense black.



Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



The Violet Iris

07 / 21

Two rings of grey-black paint, one thick and heavily ridged, the other thin and ghostly, circle a white field like ripples around a stone. In the centre rests a small violet shape, triangular and softly rounded, striped like a coiled shell, with a red dot at its core. The effect is immediately that of an iris and pupil, though the structure also recalls a target or a planetary orbit. The signature sits below, with a red petal-like mark. Everything is arranged to carry the eye inward, to one small gesture of colour, and to hold it there.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



08 The Nautilus Eye

THE INNER EYE

The ridged black bands spiral like a nautilus shell, widening toward the lower right and tapering at the top into a crown of white-tipped feather strokes. At the centre of the spiral, concentric white and black circles surround a violet, flower-like shape with a red dot at its middle. The movement is double: the shell turns outward while the eye is drawn inward. Is it a shell, an eye, a flower, a galaxy? The painting lets the forms overlap and keeps every reading open. The signature and a small red petal mark sit at the lower right.

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Dimensions	7.5 × 12 inches
Medium	Ink on paper

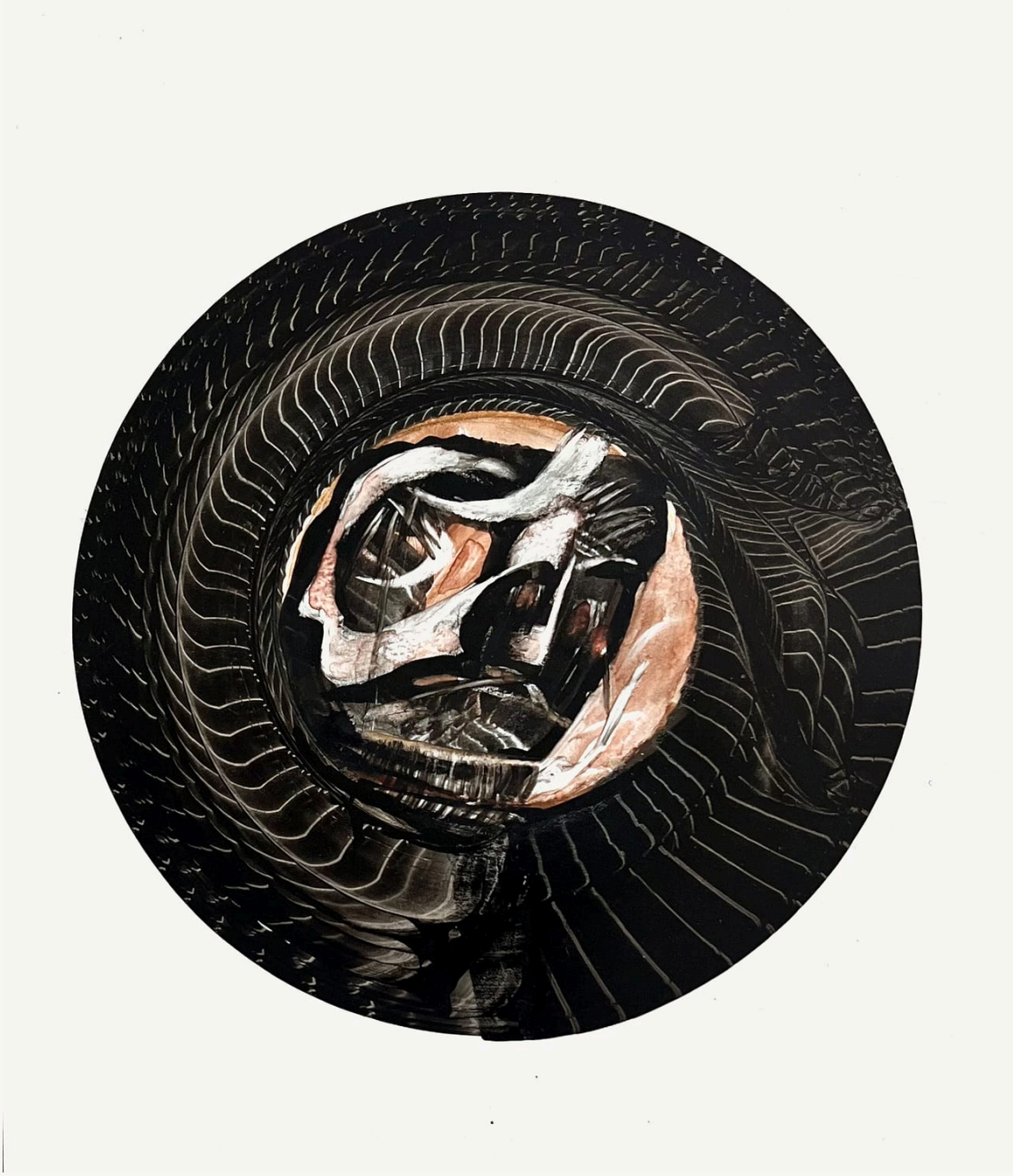
Dark Bloom

09 / 21

A large black disc, its pale comb-lines sweeping in great curves, opens onto a white circular clearing. In it floats a dark, many-lobed form with grey stippled patches, like a seed head or a flower seen from above, with a small plum and pink core. At the lower right the smooth ridging breaks into a patch of grey granular stipple, a different texture entirely. The bloom is dark rather than bright, something that seems to belong to the night. Where other works glow with red and white, this one keeps its colour quiet and close to the centre.



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Dimensions	7.5 × 12 inches
Medium	Ink on paper



The Copper Mask

10 / 21

Inside the black disc and its ridged swirl, a circle of warm copper or peach paint holds a turbulent cluster of black, white and silver strokes. It can be read as a face, a skull, a bird's head, or simply as turbulence. Nothing resolves cleanly, which gives it the unease of something half-recognised. The surrounding rings flow toward it, so it functions less as decoration than as a centre of gravity. Of the circular works, this is among the most psychological: a mask that might be hiding a face, or revealing one.

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Dimensions	7.5 × 12 inches
Medium	Ink on paper



II

The Quiet Witness

PRESENCES

Within a black disc ruled by thin radiating lines, the painting breaks its own pattern to show a profile: Hanuman, the god and devoted servant of Shri Ram, in pale grey, his hair dissolving into the dark, a small pink mark on the brow. His face is turned in one direction only, toward Lord Ram, and nothing else in the universe matters to him. The spokes behind him seem to turn around that single focus like a wheel around its hub, while a pink, flame-like form curls upward below. It is devotion as total attention.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper

The Pale Sleeper

12 / 21

At the top of a heavy ring, a curled black form like a horn or a knot rises above a rounded pale grey shape: a resting head, perhaps, or a stone. From beneath it a black fan of vertical strokes falls into the white centre like hair or rain, and small orange-red petals drift below. The greys here are silvery and atmospheric, quieter than in many of the other rings. The suggestion of a sleeper, a bowed head, or a thought slipping away into empty white is left open. The signature appears at the lower right.



Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



Two at the Threshold

13 / 21

At the top of the ring, in a small dark niche, two pale figures face each other: one standing and robed, an arm lifted toward the other, who sits lower and nearer the ring. Below them a black fan of strokes drips toward the white centre, and a red petal falls. The ring itself is striped in taut lines that tighten as they spiral. Scenes like this are rare in the collection: a meeting, a blessing, a farewell. The tiny scale of the figures against the great ring makes the encounter feel both intimate and cosmic.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



14

Figure on the Ridge

PRESENCES

The only work without a circular form, this composition builds a landscape from black and grey brushwork: an arching mass like a wave or the mouth of a cave, a tall spire at the right, a low scree of horizontal strokes, and a slimmer standing shape at the left. At the centre of the open arc a tiny seated figure rests on the rim, easy to miss and hard to forget once seen. The broad strokes show the full width of the loaded brush. Against so much weight, the small figure suggests contemplation, scale and solitude.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper

Ganesha Emerges

15 / 21

A fine black line draws Lord Ganesha in profile: a curling trunk, a large ear, a watchful eye and a small red dot on the forehead. His form emerges from the paper rather than sitting on it, set against heavy bands of black brushwork that sweep around him like a canopy. In the backdrop, on stacked rocky slabs, a tiny figure sits in stillness, as if in meditation, with thin branches rising at either edge. The vision seems to arise from that quiet: delicate line meeting massive gesture, the divine appearing within the rocks and the dark.



Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



The Suspended Seed

16 / 21

A broad ring of fine, layered strokes encloses an empty white centre. From the top of the ring a dark tuft hangs down, thin tendrils trailing from it like roots or the stem of a seed pod, and just beneath it a small violet shape with a red centre floats alone like a bead or an eye. Everything seems to hang from the dark above. A red petal mark sits beside the signature at the lower right. The painting is suspended: nothing touches the ground, and its emptiness is as present as its darkness.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



17

Knot at the Crown

SEED, PETAL, WING

At the top of the ring the regular, combed strokes tangle into a grey, rope-like knot, as though the pattern has been twisted and tied off. Beneath it a cluster of three black brush strokes hangs into the white interior, and a long red petal tilts below. The composition rests on the tension between order, the ring's even ridges, and the one place where it snarls. Seen as a figure, the knot is the crown of a head; seen as a ring, it is the joint where a cycle closes.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper

Candle and Petal

18 / 21

A black column stands on a dark horizontal slab in the lower part of a banded ring, topped by a small red drop that reads at once as a candle flame. Above, a fan of black brushstrokes hangs from the ring, and a single red petal falls between them. The ring's ridges are lit with long pale strokes. It is among the most legible works in the collection: a flame below, a petal drifting down, a vigil kept inside a circle of darkness. The signature and a small red mark sit at the lower right.



Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



Night Plumage

19 / 21

A black disc ridged with pale lines is pierced by a white crescent opening on its left. Across it falls a dense black form whose upper edge is brushed with grey-white strokes like feathers or flames, and a small red petal glows at the opening's edge. One tall dark shape dominates, part bird, part cloaked figure, part mountain, rising from the lower rim. The red petal, tiny and sharp, is the only warmth in a work of black, grey and white. The signature appears below the disc.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper



20 A Wing Overhead

SEED, PETAL, WING

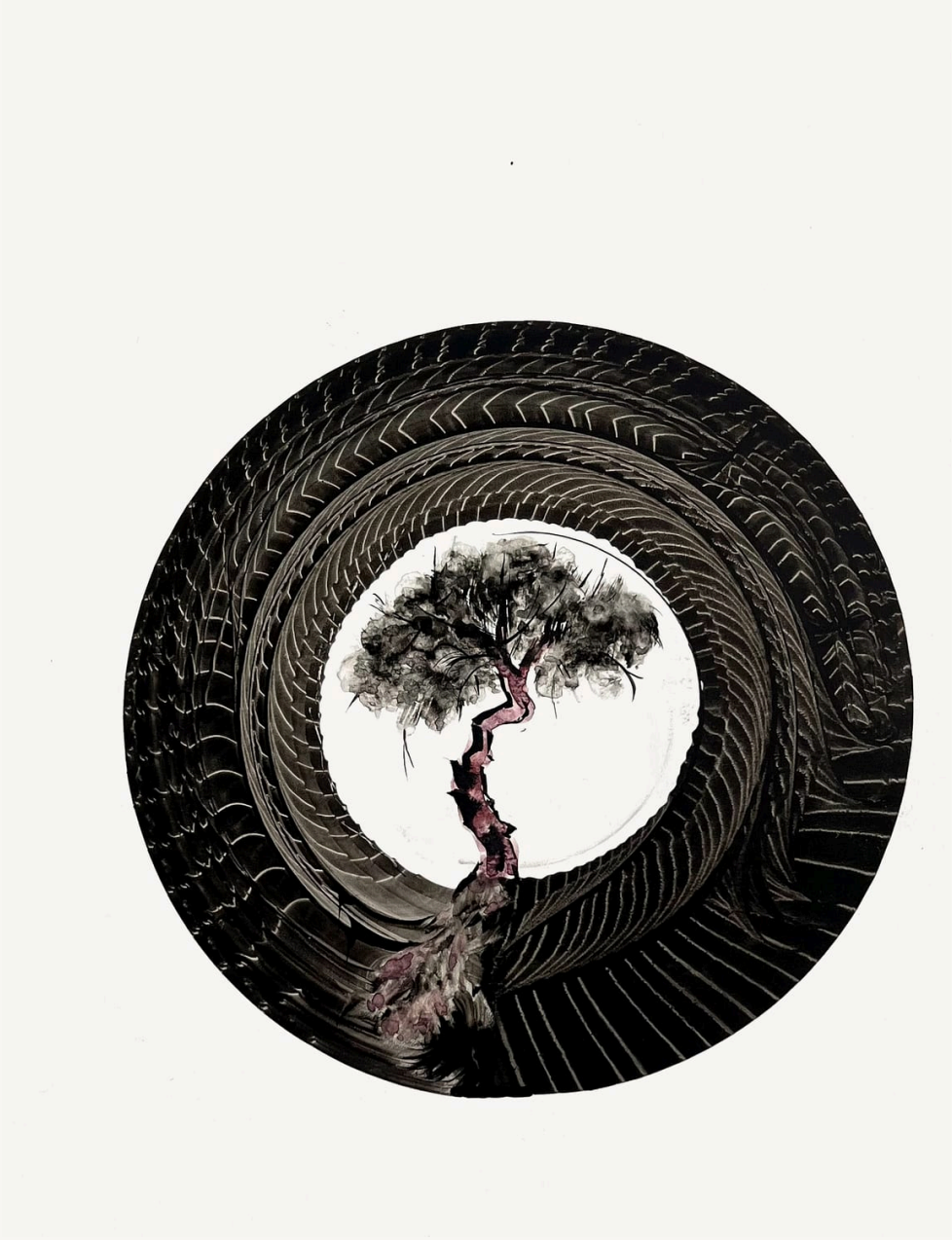
A heavy black plume, its tips lightened with grey strokes, sweeps across the top of the ring like a wing or a wave about to break. Below, a thinner black curve rises from the lower rim and ends in a fine point: a tail, perhaps, or one horn of a crescent moon. Two red petals sit left and right of the white interior, balancing each other like markers on a horizon. The ridged bands are looser and more feathered here than elsewhere, giving a sense of air in motion. It reads as flight caught mid-gesture.

Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper

The Moon Tree

21 / 21

A full white moon fills the centre of a black, spiralling disc, and a lone tree stands against it: a crown of grey-black foliage, a twisting trunk touched with dusky pink, and roots that drop out of the moon into the dark below. Of all the works this is the most openly pictorial, and the brushwork shifts from combed ridges to soft, wash-like marks. It suggests night, growth and endurance, or a mind finding one fixed thing in a turning universe. As the closing work of the sequence, it offers a point of rest.



Artist	R.K. Saini
Dimensions	7.5 × 12 inches
Medium	Ink on paper

R.K. Saini



R.K. Saini is a painter working from Gurugram, India.

BIOGRAPHY

R K Saini's practice is rooted in a lifelong inquiry into energy, form, and the spaces where the two meet or part ways. Working predominantly in acrylic and oil on canvas, Saini builds surfaces that are simultaneously gestural and considered: each work bearing the evidence of its own making. Saini works from Gurugram, India.

EXHIBITIONS

Saini has had several opportunities to exhibit his work in India and abroad. His work has been well appreciated by critics such as Shri Keshav Malik (Padma Shri) and Shri Rajeev Lochan, former Director of the Gallery of Modern Art, New Delhi.

- Goethe Institute, Boppard, Germany, 1989
- Centre for Punjabi Literature and Art, New Delhi, 2001, inaugurated by former Prime Minister of India Shri H D Deve Gowda
- India Habitat Centre, New Delhi, 2001
- 2nd Triennial of Contemporary Art, Mauritius, Nov–Dec 2005
- 48th National Exhibition of Art, 2005–06: one painting selected for display at Lalit Kala Akademi, Mumbai, March 2006
- Switzerland, SPHOTE, 2001–07, organised by HABIART Gallery under the banner 'Protest against Terrorism'; also displayed in the Parliament Annexe, December 2002
- Lalit Kala Akademi, New Delhi, 2003, 2007, 2010 and 2014
- IIC, Lodi Road, New Delhi, 2015
- Civil Services Officers Institute, Chanakyapuri, New Delhi, February 2015
- Cabinet Secretariat, Rashtrapati Bhawan, New Delhi: group show, March–April 2015 and October 2017

Biography is taken from the artist's existing website and exhibitions from the artist's own document. Curatorial notes on the works on paper describe only what is visible in them.

COLOPHON

R.K. Saini

The Art Collection

21 original works

Each work 7.5 × 12 inches

This is a digital exhibition catalogue. Titles, descriptions and groupings are curatorial and may be refined.

www.rksaini.com