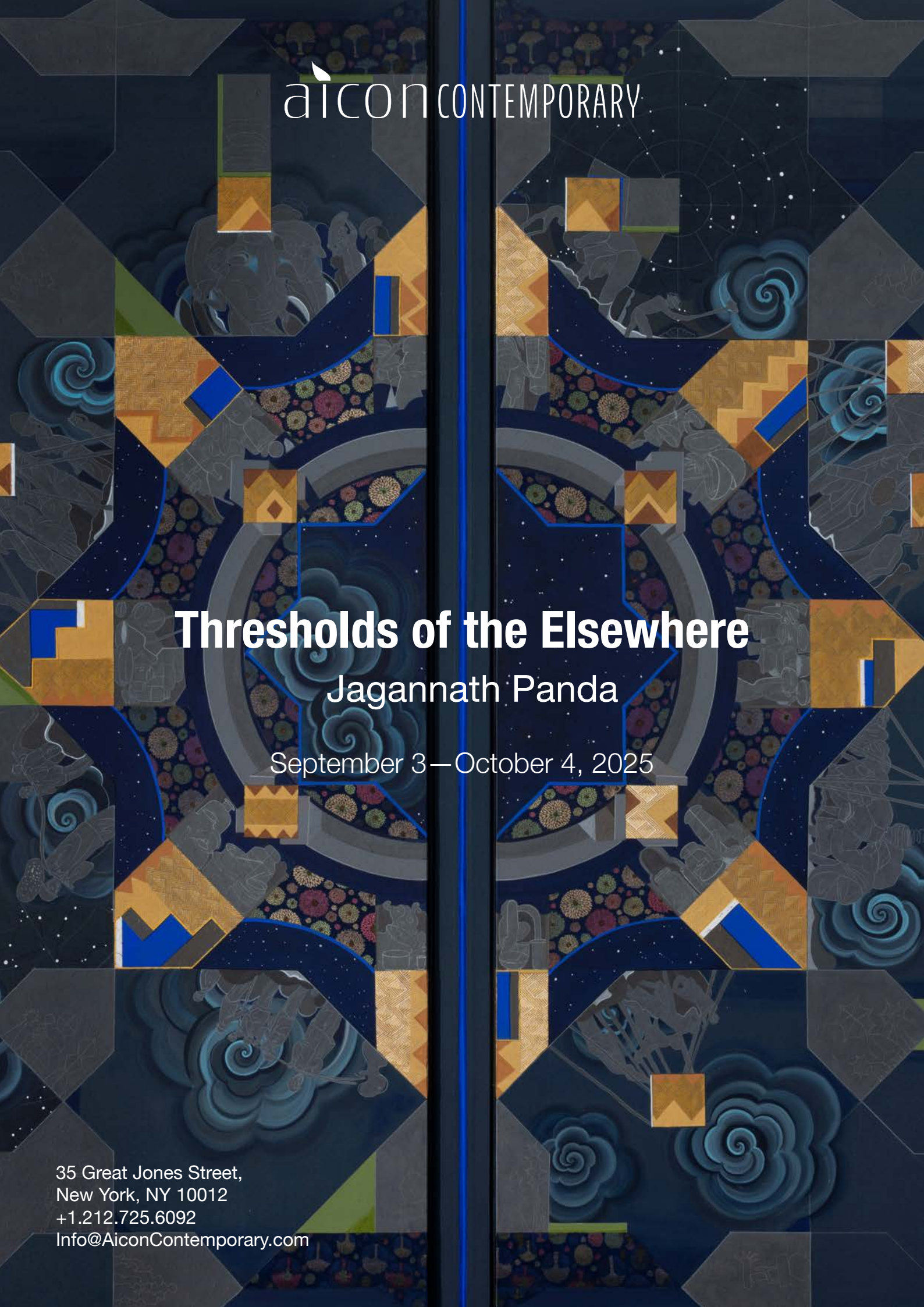




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Thresholds of the Elsewhere

Jagannath Panda

September 3—October 4, 2025

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JAGANNATH PANDA

Born 1970, Bhubaneswar, India.

In his detailed mixed-media paintings, drawings, and sculptures, Jagannath Panda mixes mythology with reality, blending motifs from traditional Indian art with images from both Western and Indian contemporary culture. The natural and the manmade collide and coalesce both seamlessly and uncomfortably in his works. Panda illustrates the paradoxes inherent in India's burgeoning development and prosperity, recontextualizing the life of the Delhiite within a metaphysical, almost transcendental framework.

Panda holds a BFA from BK College of Art and Crafts, Bhubaneswar (1991), a MFA in Sculpture from Maharaja Sayajirao University of Baroda (1994), and an additional MFA in Sculpture from Royal College of Arts, London (2002). He was a visiting researcher at Fukuoka University of Education, Fukuoka, Japan, in 1997 as well as a recipient of the Lalit Kala Akademi Research Fellowship, Orissa State Lalit Kala Akademi Scholarship, and Junior Research Fellowship, Government of India. He has received several awards such as the Centre Prize, C.I.I.C London; All India Fine Arts and Crafts Society Award, New Delhi; Alice Boner Memorial Award; and the All India Drawing Award from Punjab Lalit Kala Akademi and Orissa State Lalit Kala Akademi.

Panda was commissioned by the Jio World Convention Centre in 2022. His works are also included in the collections of the Ishara Art Foundation, Dubai; GVK Mumbai International Airport; Mori Art Museum, Fukuoka, Japan; Lalit Kala Akademi, New Delhi; the National Gallery of Modern Art, New Delhi; Hindustan Times, New Delhi; and the International Centre for Genetic Engineering and Biotechnology, New Delhi.

The artist lives and works in New Delhi.

THRESHOLDS OF THE ELSEWHERE

Essay by Anindo Sen

Derived from enduring personal experiences, Jagannath Panda's solo exhibition 'Thresholds of the Elsewhere' is a transcendent meditation on material and memory. It contemplates deeply what lies within and beyond the realm of human perception. The artist's philosophical inquiries into corporeal and metaphysical aspects result in a compelling body of work which nudge us to reflect on how we choose to navigate in an ever-changing world.

Bhagavad Gita, the ancient Hindu philosophical text, posits that the body goes through the cycle of birth, ageing and death. The mind is the repository of thoughts and emotions, and serves as the conduit for our experiences while changing with time. However, it is the atman (our true 'self' and pure consciousness), which is eternal, unchanging and the actual witness to the passage of time. Consequently, the key to realization of true wisdom lies in understanding the illusory non-duality of time and timelessness. The artist distills that supposition to explore the play of contradictions and harmonies in his richly layered and symbolic works in the exhibition.

For him, conceptually, the threshold is not a self-limiting boundary. Rather, it is a portal that opens avenues to new realms and possibilities. It is an invocation to radically reimagine how we think, how we feel, and how we could alter the edges of our understanding of time through our life choices. Likewise, 'elsewhere' does not imply a fixed, final or pre-determined destination. Instead, it alludes to liminal spaces—between the real and the imagined, the ritual and the spiritual, the ecological and the ecocidal—wherein humanity can exercise free will to achieve greater harmony and equanimity. The hypothesis implicit in these assertions is that exploring such dimensions could create spaces for our philosophical enquiry and spiritual transformation.

The artist, who comes from a long lineage of Hindu priests in Eastern India, was influenced by the prayer rituals and use of sacred geometry he observed at home while growing up. Meticulously prescribed forms like yantras and mandalas have been used by both Hindu and Buddhist priests since millennia for specific purposes like invoking spirits and purifying spaces. Panda's approach, while empirically derived therefrom, is not rigidly rooted to it. Instead, it is intuitive and spontaneous in its approach and outcomes, while engaging with salient issues like human dislocation and environmental sustainability.

Traces of tantric geometry prominently feature in many of the works. The circular shapes of multiple paintings as well as the recurring presence of the bindu (dot) the primordial void symbolizing the source of all creation, are both examples of this geometry. Through these forms, the artist explores the cyclicity of time itself, holding within it the tension between the temptation of material desires and the opposing pull evoked by spiritual detachment. Panda's paintings and collages reflect the multifaceted fabric of our daily lives, while his symbols and motifs remain open to new meanings which go beyond their quotidian significance.

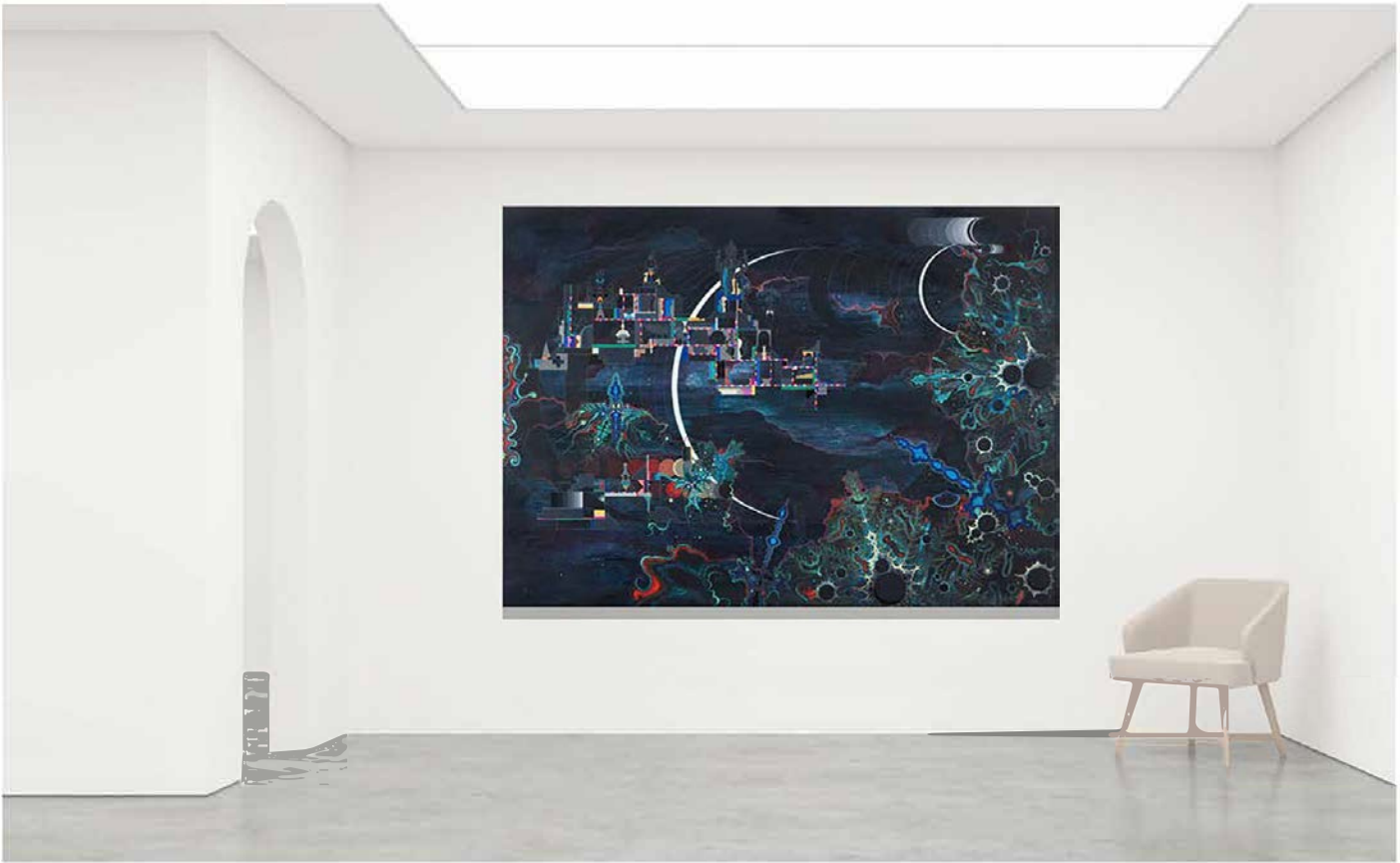
The current body of work emerges from more than three decades of Panda's engagement with religion, spirituality and tradition in a contemporary context. It reflects the evolution of a visual language which weaves together abstraction and figuration, geometry and fractal logic; animist traditions and totemic elements, and cosmological correlations. Through this intriguing and layered imagery, the artist explores how construction, labor, and memory are inextricably intertwined with each other. In certain works, he goes beyond the formal iconographies of organized religions and finds inspiration in the hyperlocal grama devatas (village deities). These folkloric protector spirits whose divine interventions have been tailored to their local communities are now disappearing in the face of urbanization and homogenizing forces.

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Panda's material choices have always been diverse and eclectic. In this exhibition, they incorporate industrial items like plywood and artisanal material like papier-mâché, along with fabrics and a range of pigments; as well as day-to-day objects like wall calendars, jewelry, and toy parts. While seemingly ordinary at first glance, they are actually imbued with profound stories of their own. Not merely meant to be decorative, they carry residues of fragility and resilience. As part of structures that have been constructed and dismantled, they have become telling reminders of what we hold dear and what we are willing to let go of. Ultimately, through these hybrid amalgamations, which synthesize elements of painting, sculpture and collage, the artist creates an architecture of our formative memories, nurtured feelings and imagined futures.



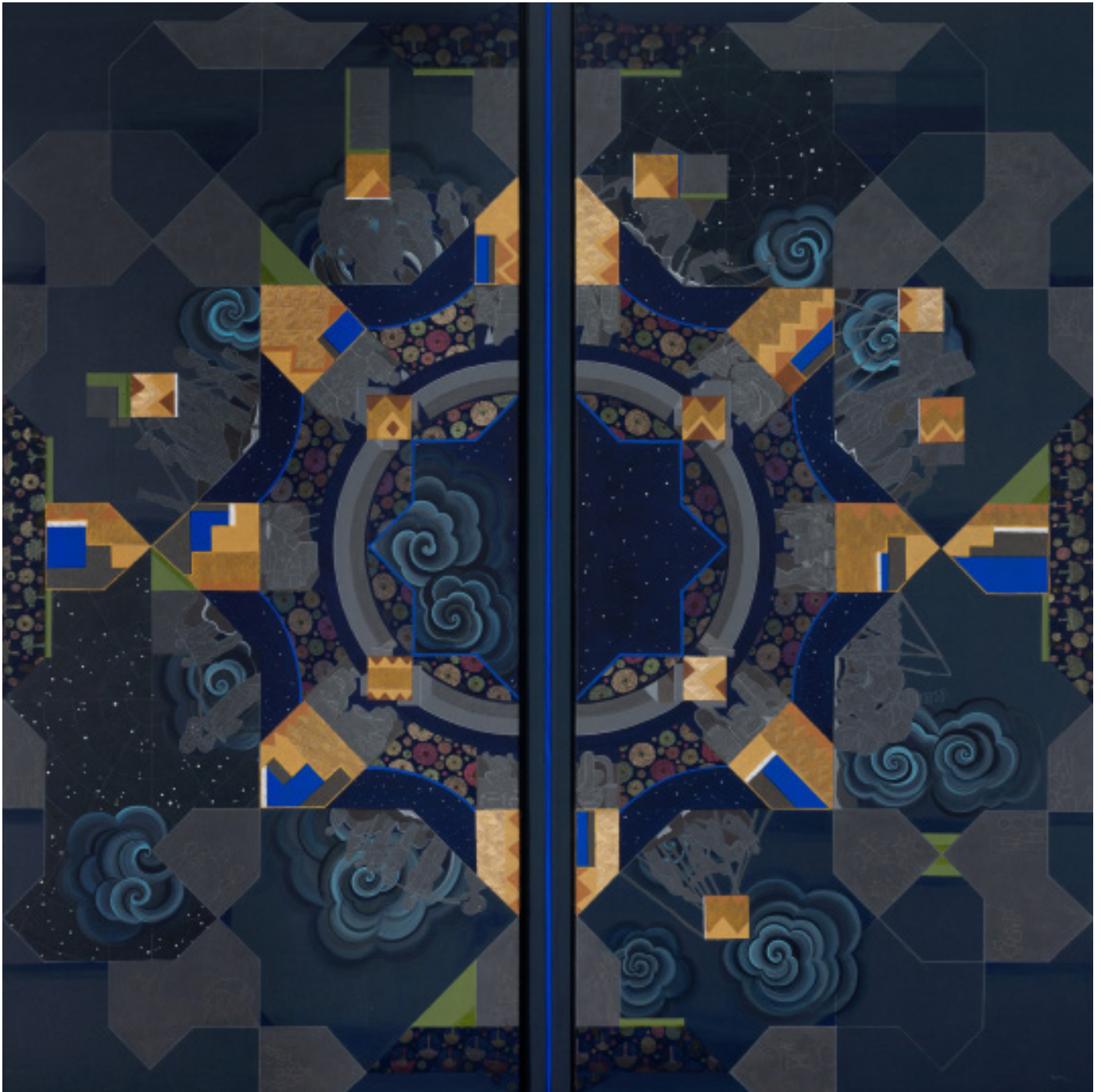
Jagannath Panda
Thresholds of the Unseen, 2025
Acrylic, fabric, pigment, glue on canvas
78h x 108w in





Jagannath Panda
Dancers of the Celestial Realms, 2024-2025
Acrylic, fabric, pigment, glue on canvas
78h x 108w in





Jagannath Panda
Echoes of the Microcosm II, 2025
Acrylic, fabric, pigment, glue on canvas, wood
76h x 76w in





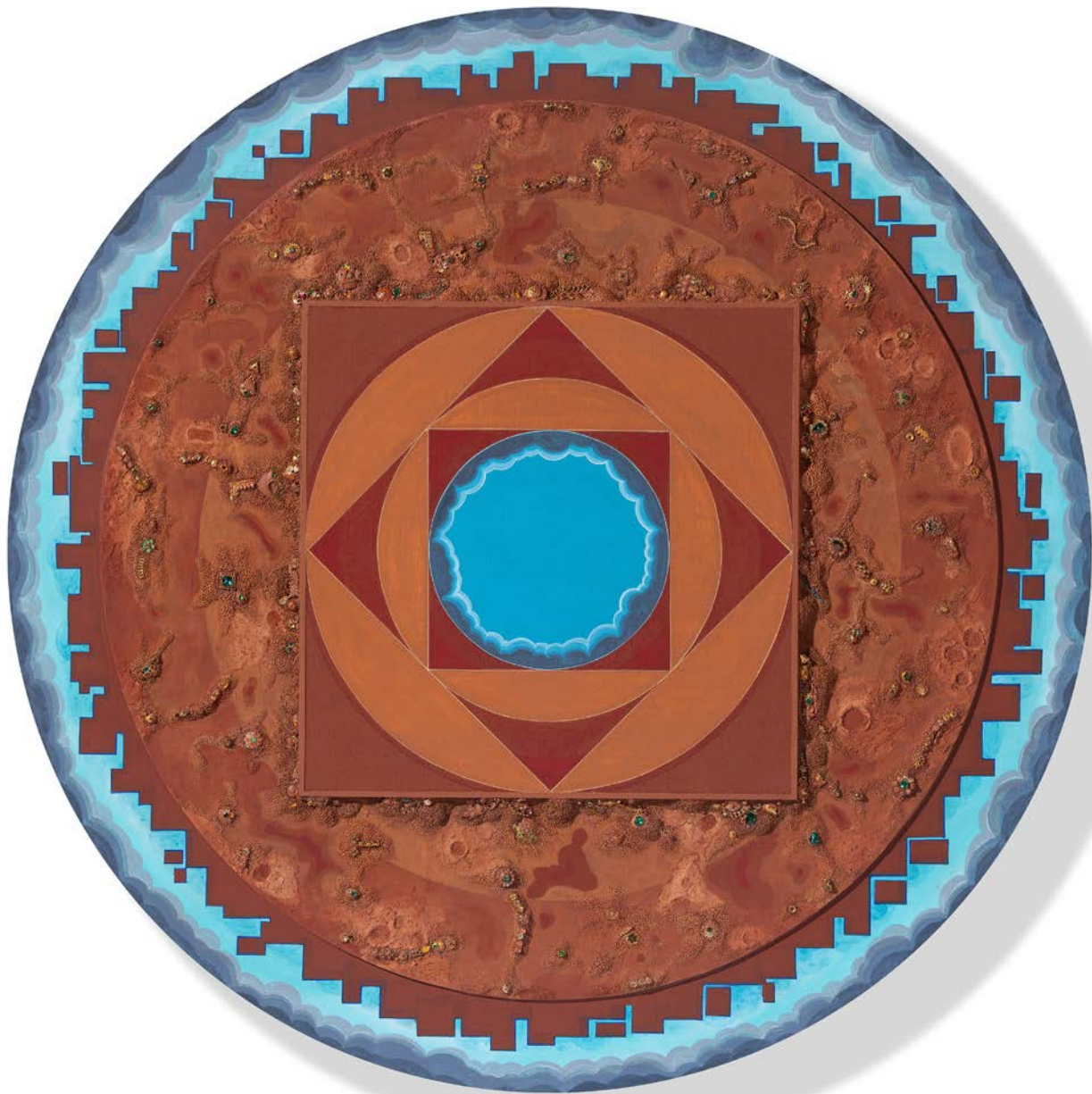
Jagannath Panda
The Unseen Rhythm, 2025
Acrylic, pigment, jewelry, wood, paper, papier-mâché,
cement, glue on plywood
43.50h x 43.50w in





Jagannath Panda
Echoes of the Microcosm III, 2025
Acrylic, fabric, pigment, glue on canvas
72h x 72w in





Jagannath Panda
The Meeting Point, 2025
Acrylic, pigment, jewelry, wood, papier-mâché,
cement, glue on canvas
44h x 44w in







Jagannath Panda
The Trance Land, 2025
Acrylic, fabric, pigment, jewelry, wood, papier-mâché,
cement, glue on canvas
39h x 39w in

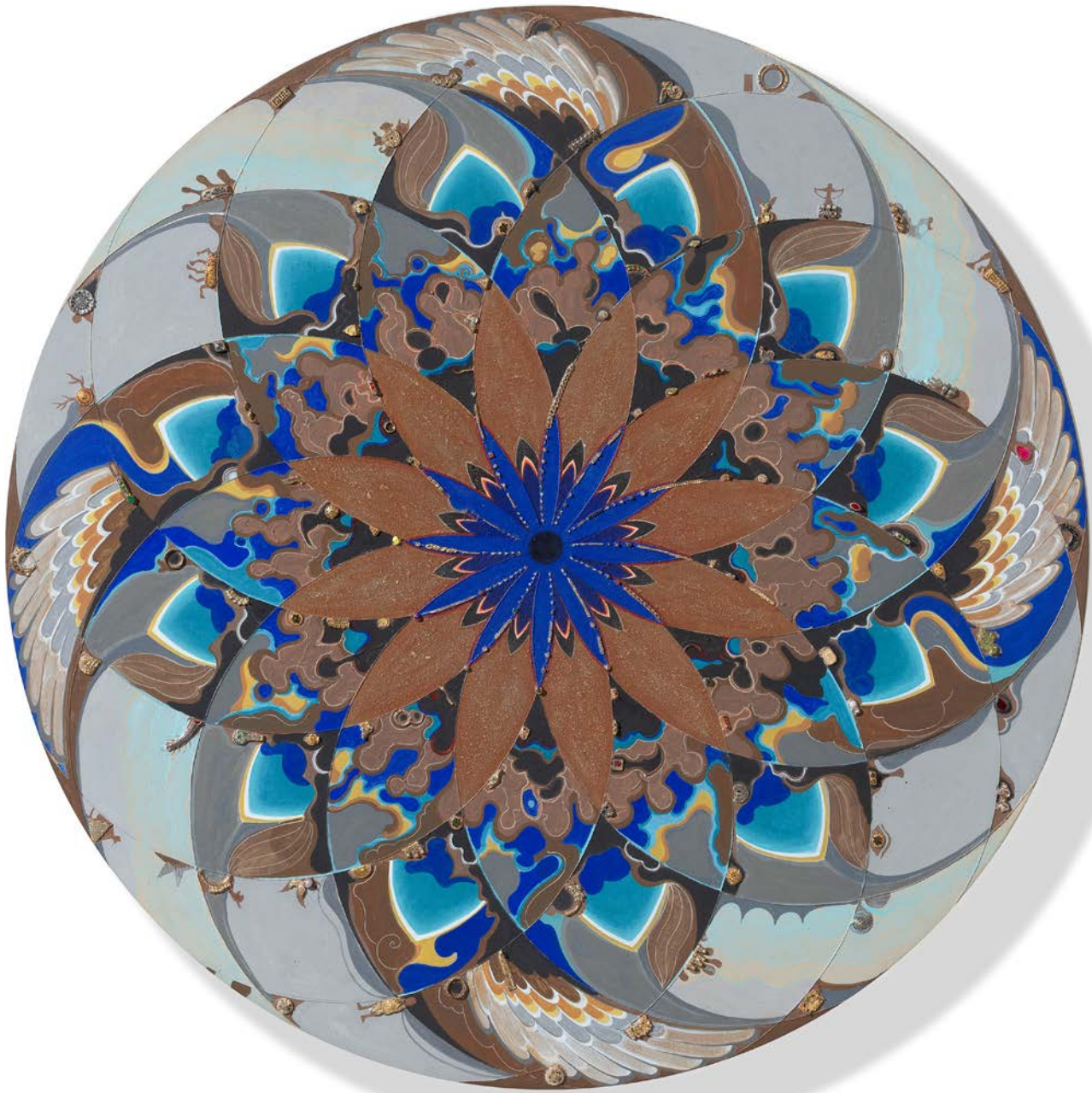




Jagannath Panda
Guardians of the Invisible City, 2025
Acrylic, fabric, pigment, glue on canvas
60h x 72w in



Jagannath Panda
Fragments of a Forgotten Land, 2025
Acrylic, fabric, pigment, jewelry, wood, paper,
papier-mâché, cement, glue on canvas
39h x 39w in

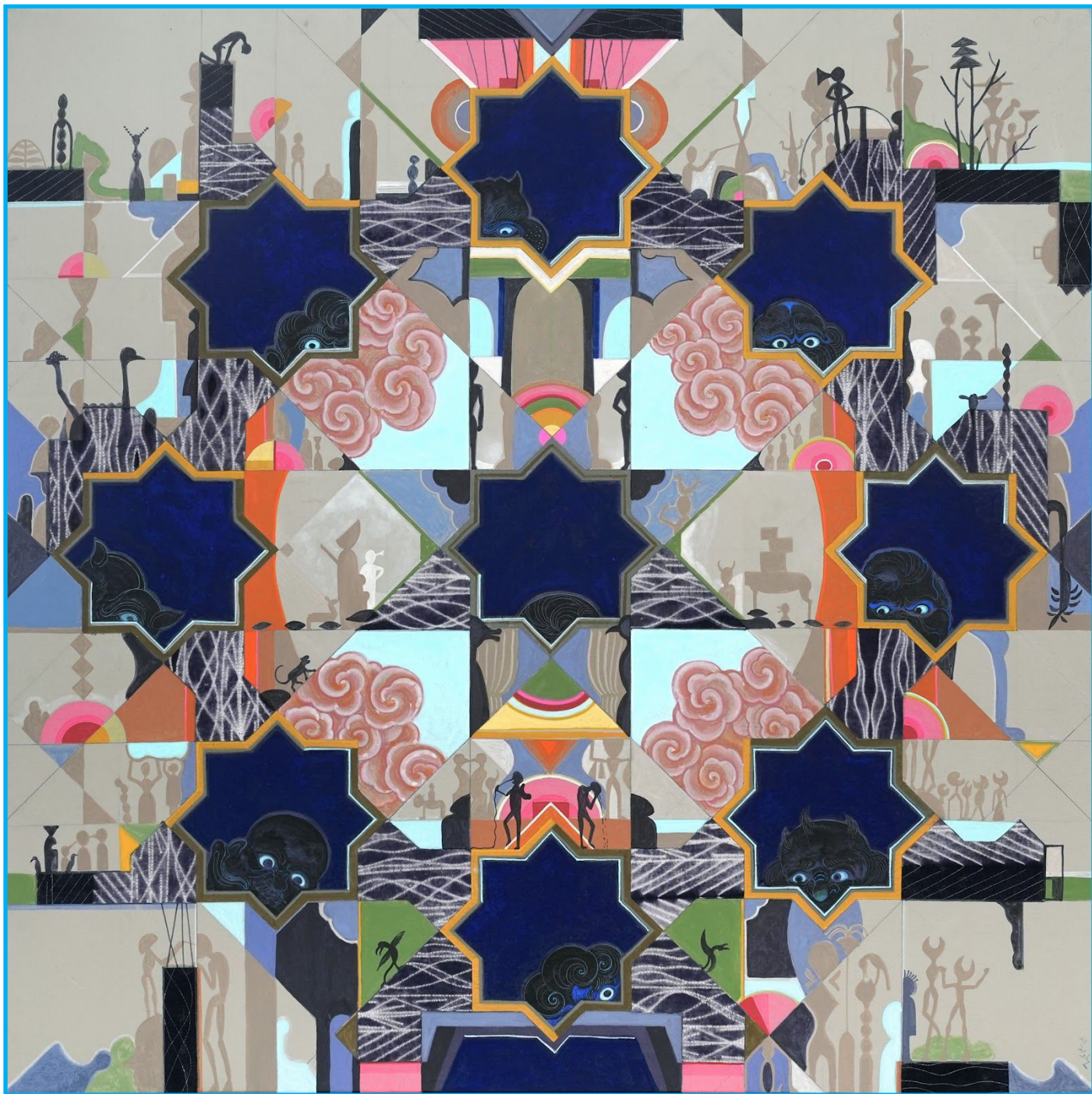


Jagannath Panda
The Pause of Wholeness II, 2025
Acrylic, fabric, pigment, jewelry, wood, papier-mâché,
paper, cement, glue on canvas
43.50h x 43.50w in



Jagannath Panda
The Pause of Wholeness III, 2025
Acrylic, fabric, pigment, wood, paper,
papier-mâché, glue on plywood
12h x 12w in





Jagannath Panda
Echoes of the Microcosm V, 2025
Acrylic, fabric, pigment, glue on canvas
36h x 36w in



Jagannath Panda
Substance of Faith II, 2025
 Acrylic, fabric, pigment, jewelry, wood, papier-mâché,
 cement, lime plaster, and glue on plywood
 35h x 22w in



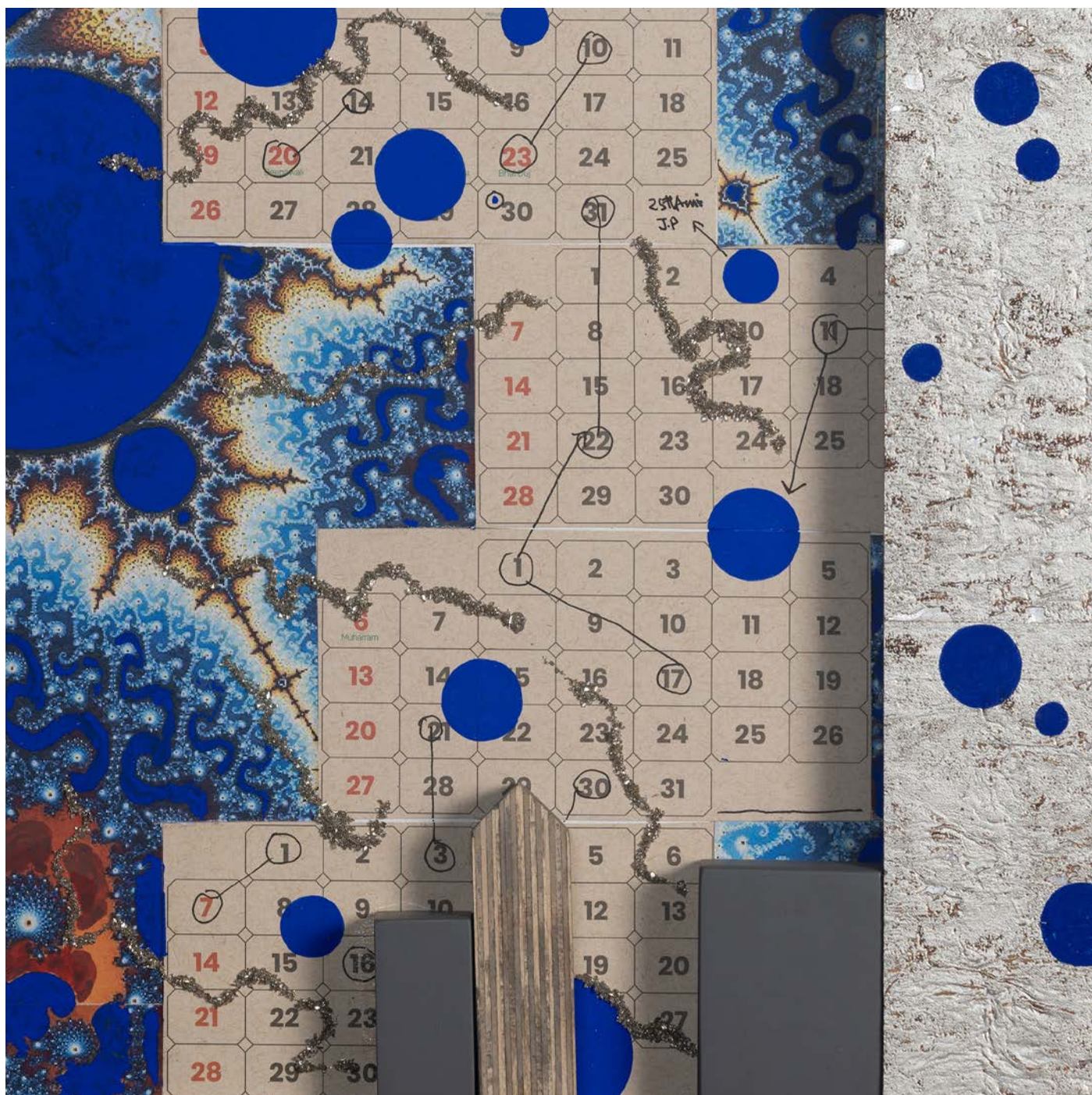
Jagannath Panda
Substance of Faith I, 2025
 Acrylic, fabric, pigment, jewelry, wood, papier-mâché,
 cement, lime plaster, glue on plywood
 30h x 17w in



Jagannath Panda
Substance of Faith III, 2025
Acrylic, fabric, pigment jewelry, wood, papier-mâché, cement, lime plaster, glue on plywood
30h x 17w in

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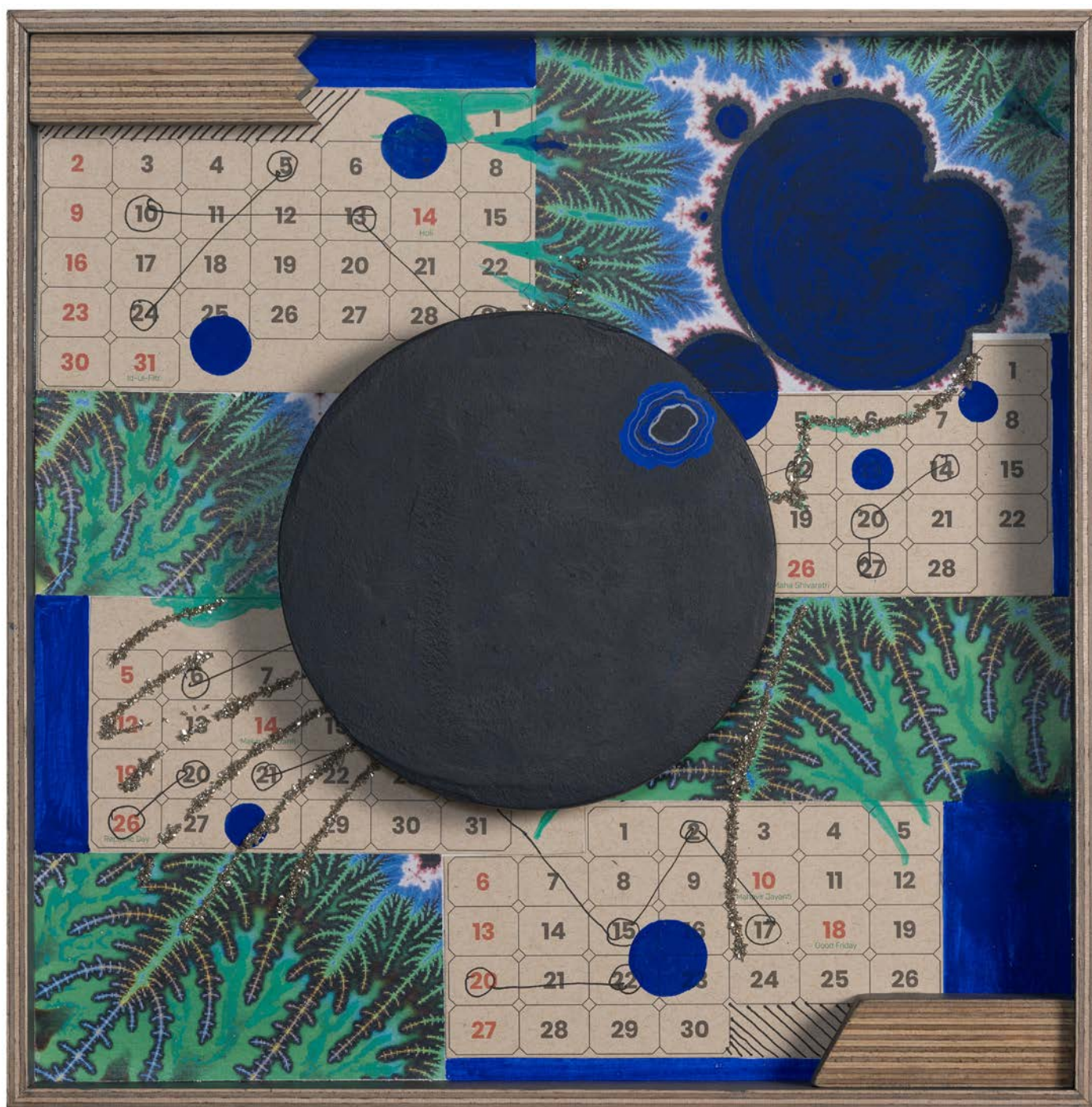




Jagannath Panda
The Pause of Wholeness, 2025
 Acrylic, fabric, pigment, jewelry, wood, paper,
 papier-mâché, cement, glue on canvas
 12h x 12w in



Jagannath Panda
Fragments of a Forgotten Land II, 2025
Acrylic, fabric, pigment, glass, wood, paper,
papier-mâché, cement, lime, plaster, glue on plywood
25h x 13w x 2.50d in



Jagannath Panda
Liminal Longing, 2025
 Acrylic, fabric, pigment, wood, paper,
 papier-mâché, glue on plywood
 12h x 12w in