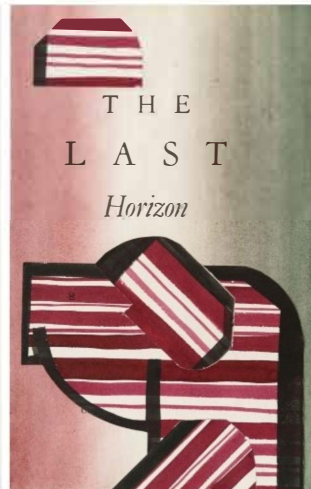




Tom Burckhardt, *Within My Horizon*, 2023 ink and collage on bookpage 9. 25 x 13. 25 inches

*Brick by Brac*  
Presented by TARQ

TARQ presents *Brick by Brac*, a group exhibition conceived and organised by artists Tom Burckhardt and Sameer Kulavoor, bringing together ten artists from across India and the United States whose practices share a sustained investment in incrementalism, repetitiveness, sequentiality and multiplicity, the accumulative, serial, and process-driven act of making work one mark, one fragment, one brick at a time.



L: Amy Sillman, *Untitled, 12 of 89 'Lighbills Drawings'*, 2010 ink, charcoal, and gouache on paper 15 x 11. 5 inches R: Tom Burckhardt, *The Last Horizon*, 2024 ink and collage on bookpage 9 x 5. 75 inches



L: Sameer Kulavoor, *Devebbau*, 2026 Gesso, acrylic and solidified paint on acid-free paper 9. 3x 11. 5 inches R: Sharon Harwath, *Untitled* 19 x 15 inches

The exhibition takes its cue from the act of building: more often than not, making work begins with one brick, then another, then another, as artists get lost in the increments. Rather than a singular, decisive mode of making, the works gathered here pursue meaning through discovery and accumulation, lending a sense of the anti-heroic; not attempting definite statements for imagined audiences, but moving sideways, from particular to particular. Working in bits and humble in material, these practices reflect a daily attentiveness to process rather than product. All the works in this exhibition were made with an economy of materials, able to pack a whole show off in a suitcase.



Vishva Shroff Baroda, 2017 Gold Leaf and Ink on Paper 21 x 13.5 inches



Sheu I Mahajan, KaaGazaat 2, 2026 Drawing, marking, stitching and collage with found family correspondence on paper 8.27 x 11.69 inches

The exhibition brings together ten artists working across drawing, collage, photography, film, and mixed media. Amy Sillman's works embody the logic of the "drawer", building inductively from particulars, scratching and pawing at paper with tools the scale of the hand, moving sideways rather than toward any overarching view. Matthew Northridge's two ongoing series rearrange found graphic fragments into dilapidated architectural forms set against pastoral wilderness, and build 361-cell collage grids from found materials, each element appearing only once.

Sameer Kulavoor's *Blur Memo* uses a found monthly memo pad to structure an evolving drawn timelapse, adding one mark at a time in response to the collapsing rhythms of urban life. Sharon Horvath's composite works on paper assemble magazine imagery spanning six decades into rhizomic wall installations that grow like flat coral, rhyming across mineral, vegetable, and cultural registers. Shruti Mahajan contemplates instruments of language and making, wooden tools fashioned into strings of script, old letters reassembled into books that cannot be read, meaning loitering just out of reach. Sunil Padwal's intricate linear works oscillate between clarity and abstraction in a manner that mirrors the functioning of memory, with recurring imagery unfolding and enduring as history is revisited and built, and meaning is renewed.



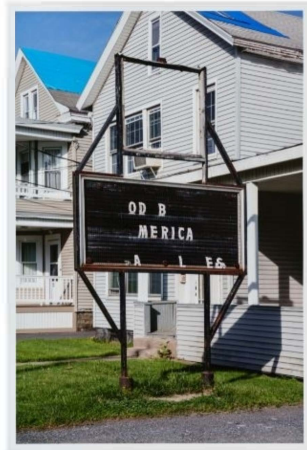
Seeing is done by another part of the body (continuum) | Rotring pen, Micron pen, pencil, charcoal, ink on paper | 34 inches x 122.8 inches | 2026

Sunil Padwal Seeing is done by another part of the body (continuum), 2026 Rotring pen, Micron pen, pencil, charcoal, ink on paper 34 x 122.5 inches



T Venkanna, *Untitled*, 2024 Watercolor on paper 8 x 11.2 inches

Tim Davis presents *Upstate Event Horizon*, a vast archive of photographs made travelling across upstate New York, displayed on a table as a society of images that viewers are invited to handle, sift through, and reorder. Tom Burckhardt constructs his book-page works from cut and shuffled pages of once-coherent narratives, inviting viewers into a space suspended between poetry, politics, and unresolved meaning. T Venkanna's recurring figures and gestures reappear across formats and media not as repetition but as sustained attention, a rhythm in which the hand leads and the mind cannot plan ahead.



Tim Davis, *OD B MERICA*, 2019 Photographic print 13 x 19 inches

Vishwa Shroff's *Walking into Abstraction* maps the dissolution of a wall into pure form through drawings made at intervals following the Fibonacci sequence, linking mathematical patterns to the sonic structures of Sanskrit poetry. Recognising this shared methodology across the practices of peers spanning geographies, Burckhardt and Kulavoor bring these works together in a shared space, seeking an experience that feels greater than the sum of its parts.'

Words Platform Desk  
Date 26.5.2026



[ABOUT](#) | [ADVERTISE](#) | [CONTACT](#) | [CONTRIBUTE](#) | [PLATFORM STORE](#) | [SUBSCRIBE](#) | [WHERE TO BUY](#) | [PRIVACY](#) | [SITE CREDITS](#) | [SITEMAP](#) | [SHIPPING, RETURNS & CANCELLATION POLICY](#)

[DESIGN](#) | [ART](#) | [FASHION](#) | [LITERATURE](#) | [FILM](#) | [LIFESTYLE](#) | [MUSIC](#) | [20-QUESTIONS](#)

[FACEBOOK](#) | [TWITTER](#) | [INSTAGRAM](#) | [PINTEREST](#)

Let the platform newsletter keep you up-to-date with all things art, fashion, lifestyle, design, film and music

PLATFORM IS A CREATIVE LIFESTYLE MAGAZINE BASED IN NEW DELHI, INDIA, COVERING A VARIETY OF SUBJECTS IN ART, DESIGN, FASHION, FILM, LIFESTYLE, LITERATURE AND MUSIC. FEATURING THE VERY TALENTED AND THE VERY NEW, PLATFORM HAS BEEN CIRCULATING SINCE 2005.

© 2026 ALL RIGHTS RESERVED

**PLATFORM**  
A CREATIVE PLAYGROUND

