



SRISHTI MANIPAL COLLECTIVE'25

Under Graduate Professional Programme



SRISHTI MANIPAL
INSTITUTE OF
ART, DESIGN & TECHNOLOGY
A Constituent Unit of MAHE, Manipal



MANIPAL
ACADEMY of HIGHER EDUCATION
(Institution of Eminence Deemed to be University)



In this thesis project, students interrogate perspectives on the value of objects. Their approaches are diverse yet sometimes synergetic. One constellation of projects scaffolds around, how throughout life, objects and the stories they carry hold intergenerational memory and identity. While other projects explore ways objects are synonymous with place and emotions. For example, a mixed media exploration considers how a waiting room can represent someone's inner chatter and conflicting values. Another opens-up aspects of grieving. Emotions are also explored in a gamified carnival of objects that prime horror. The themes of music and events as objects, conjure immersion and embodiment. A hybrid of comics and sculpture actively transform everyday objects into characters to evoke and inspire new narratives. While an ironic approach to visual communication explores how virtual objects such as digital candies foreshadow the not-so-sweet. Four one-week projects opened-up the topic of The Resonance of Objects. Prompts invited the students to engage with objects through the lenses of colonialism, art, ephemerality and cultural heritage. In this first phase the task was to tease out alternating notions of object value. Students participated in workshops, explored in Fort Cochin and experimented with form. Interdisciplinary experimentation has been a core motivation of the project. In the second phase, students directed their attention to research, studio process and materials. Students were encouraged to stay true to their journey and deeply engage with their creative process. Of the process, Dev says, 'my peers and I are combining our mixed media skills to create individual works which reflect our experiences, research and relationship with objects- how objects and their meanings are symbiotic and malleable based on contextualisation or personal interpretation. Over the weeks students were asked to iterate, be ambitious, take risks, experiment and critically share with their peers. The project proposed the practice of scenography as an approach, to delve into the transformation of an object's value in diverse settings. The dictionary meaning of scenography outlines a design practice that creates meaning, environments, atmospheres, context and dramaturgy in performance. This

project asks how scenography with digital media art, as a strategy, can simulate creative approaches to complex cultural, social and art world challenges. Noyonika states 'through an exploration of materiality, memory, and presence, I approach objects as more than mere static artefacts, they are active agents in narrative, influencing and being influenced by their surroundings. Scenography transcends performance here, it becomes a strategy for organizing experience, employing spatial and material interventions to conjure memory, loss, and presence. Through collaboration with assemblage, found objects, and ephemeral materials, I encourage observers to move through fluid perceptions of value and time.' Anusha 'Using scenography in digital media arts, I investigate how these objects embody fragmented histories and shifting identities. Traditionally, scenography designs atmospheres and narratives for performance, but I extend it into the digital realm through experimental moving images and animation. This approach allows me to speculate on the ephemeral traces these objects accumulate over time and how their meanings fluctuate in different contexts.' In the project an emphasis has been placed on the journey from research to how site, context, and scenography inform an audience's experience. Ultimately all the students will jointly curate their approaches in a group exhibition titled 'What Is?'. Located in the SMI pottery studio Rooh 003, the exhibition is part SMI Collective 2025, May 17 and 18, 2025.



THE RESONANCE OF OBJECTS

MARGARET MEDLIN





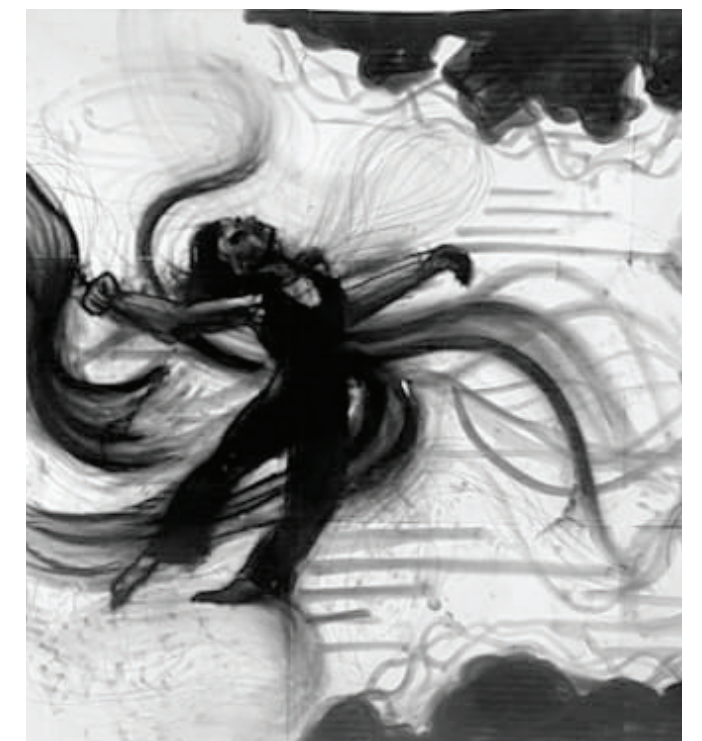
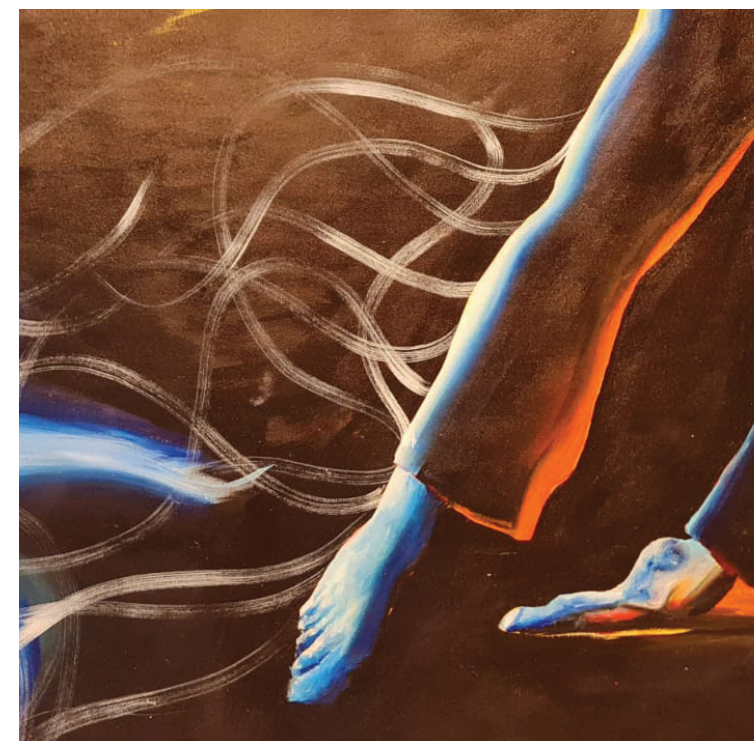
My Beloved, Reverie is a mixed-media contemporary art installation that conveys the sentimental language of the Romantic era of classical music, inspired by the profoundly evocative compositions of Chopin, one of the well-known composers from this era. The installation explores different ways in which music is the embodiment of an individual, in spirit, mind and body, beyond mere sound, becoming an influential and captivating force. Through Abstract painting and video projection, the act of playing the piano and listening to music are reimagined. The painting is an experiential translation of the rhythmic fluid structure and the sentimental depth of the music. The projection incorporates the human body through performance by manipulating white fabric that gradually reveals the colours across the canvas, unravelling the visual narrative. The audience is invited into a contemplative and immersive space that symbolises the act of daydreaming or transcending into a world present in the imagination, inspired by the music. Through the combination of a visual narrative, movement and sound, the installation aims to portray the impact that music has on an individual as a whole and how it becomes not just a mere sound, but an entity that is to be experienced. Exploring themes of music, nature and literature, Shreya's practice involves the combination of sensory experience and the boundary between the physical and the intangible. Using acrylics, oils and mixed media, she aims to produce visual artworks that create meaning, evoke vulnerability and ambiguity..

MY BELOVED, REVERIE

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Ashwin's work as an Information Art And Information Design Practices (IAIDP) fellow works as a response to the allure of misinformation art and design, where data becomes noise and thought collapses under its own weight. His terracotta mural, *The Waiting Room*, visualizes a world drowning in signals—endless feeds, fractured narratives, and algorithmic distortions. Here, nature operates as an ecosystem; capitalism functions through hyperlinks, creating a schizophrenic reality where the organic and digital collide. Ashwin observes a world overproducing yet shouting louder to sell. Where modern life isolates, cutting us off from the vast systems we once understood. Spaces like waiting rooms force stillness, offering rare escape from the noise—a chance to reconnect with an untethered self. The mural acts as a palimpsest, revealing layers of decay—both in the physical walls and the psyche eroded by digital life. Vines and branches symbolize fleeting belonging amid curated anxieties. His work mirrors his own distractions—procrastination, doomscrolling, analysis paralysis—reflecting how communication is hacked, compressed, and commodified. Clay represents the mind's plasticity, shaped by consumption. Abandoned drafts mimic the internet's endless revisions; fragmented selves illustrate choice paralysis. He focuses on miscommunication—the gap between intention, expression, and reception. This isn't detached critique but a symptom diary. If the work feels cluttered or unfinished, it's because the world is too. Ashwin offers no solutions, only evidence of the fracture..



THE WAITING ROOM

ASHWIN SHEKHAR

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Practices

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what's unKept? by visual communication artist and storyteller Hitanshi Thakkar, centres around the emotional afterlife of everyday objects. Some things - like a bus ticket, a broken badge or a glue stick - they exist in so many lives. Some objects have infinite lives, infinite stories and infinite reasons for which they were kept. We often want to or are asked to let these things go. They've done their job, they take up space, and they don't really "serve a purpose." This project is for and by those who hold on to nothing like it is everything. This project creates a space for individuals to contribute tiny everyday objects that seem unimportant but somehow stay with us — personally or digitally — through a collective digital archive. Peers, participants and visitors are also invited to contribute their physical objects and stories. Something Kept. Something that they have been wanting to let go, without having to really let go; not because the object is special, but because their connection to it is. something maybe not taken care of but cared about. Through an extended digital archive on Instagram that shares the collected everyday objects, and the stories attached to them, projection mapping, and immersive storytelling, these forgotten pieces are woven into a living, breathing museum of memory. It's a collective act of remembering, preserving, and connecting. All aspects of the project salvage the everyday objects people hold, and the stories attached to them. The project display combines collated objects and stories with real-time donations and interaction. Display techniques include projection mapping, visitor participation and immersive storytelling. The aim is to weave these forgotten yet treasured pieces into a living, breathing museum of memory. It's a collective act of remembering, preserving, and connecting..

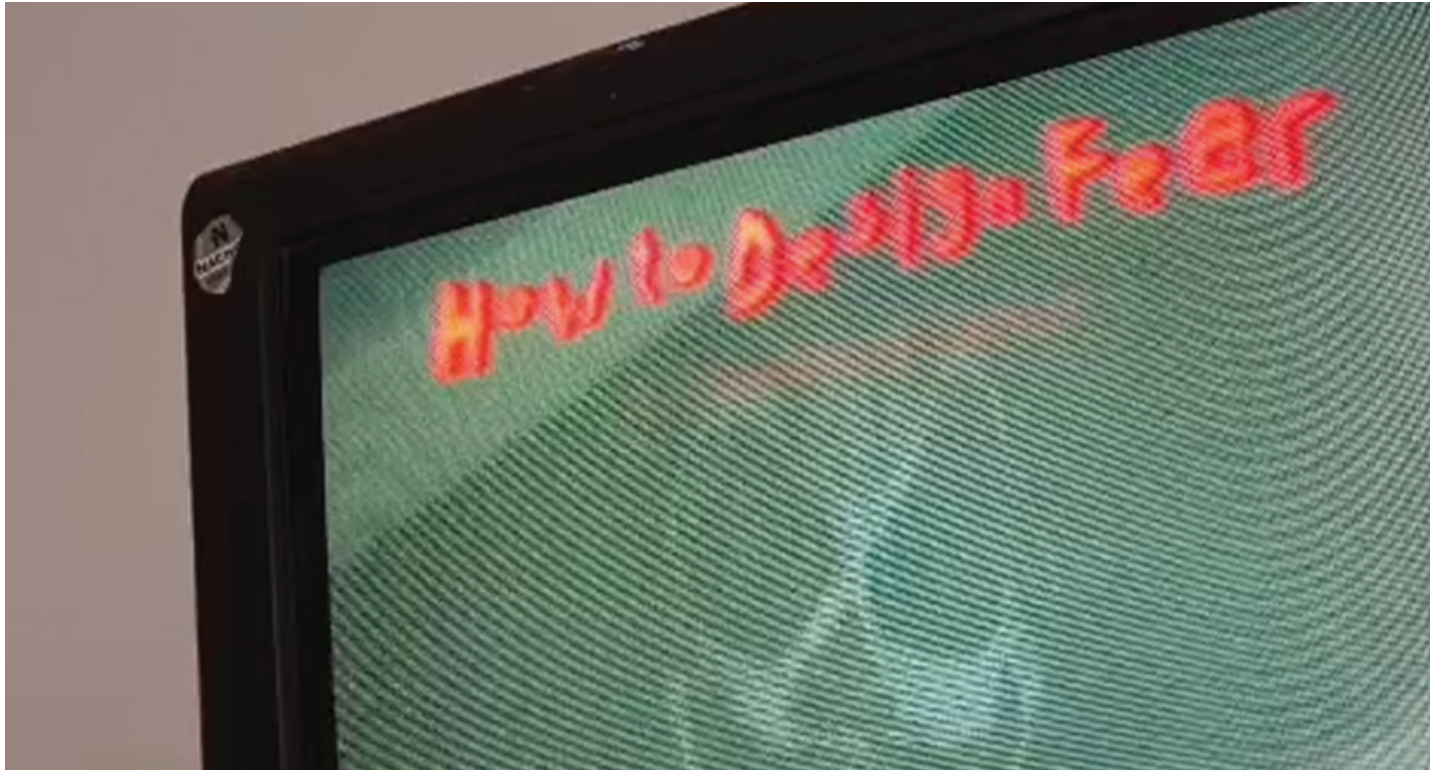


WHAT'S UNKEPT?

HITANSHI THAKKAR

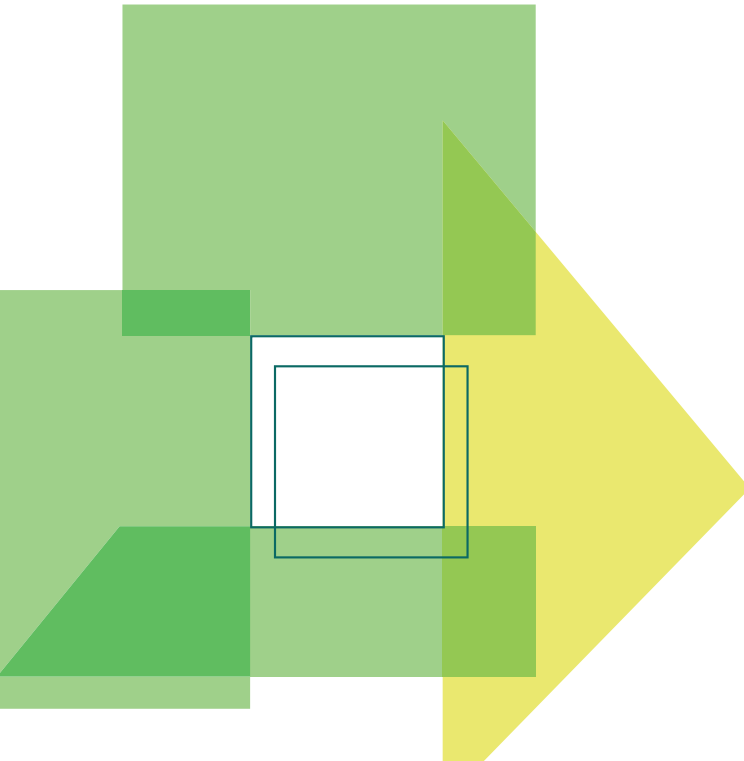
Visual Communication And Strategic Branding

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Dev is a visual communicator and illustrator with an affinity for combining popular culture, resonant messaging, and captivating visuals. Inspired heavily by comic books, the horror genre, and retro digital media, he incorporates visual experimentations with his practices in graphic design, UI, and motion graphics. His work often consists of storytelling and gamified elements as tools to decode emotional and cultural responses. 'How to Design Fear' is a retro-inspired, interactive side-scroller platform that invites players into a digital carnival, where each hall represents a unique face of fear. Drawing from Dev's exploration of horror cinema, mythology, and pop culture, this platformer explores how visual symbols are constructed to instil unease. Through a gamified exploration, viewers encounter environments and symbols that reflect subcategories of fear: from the technological unknown and twisted innocence, to megalophobia and distortion of the human form. These "faces" are not just characters, but cultural constructs, reinterpreted through digital media and vintage aesthetics. Dev's aim with this project is to decode the symbolic resonance of objects-in this case, horror and fear-as shifting cultural signifiers. It probes how design choices, colour, framing,

and exaggeration shape emotional reactions. 'How to Design Fear' is both a digital artwork and a reflection on human psychology, perception, and media construction. It fits within the wider theme of "Resonance of Objects" by positioning the horror as an ever-evolving object of meaning, re-contextualised through the lens of fear and nostalgia..

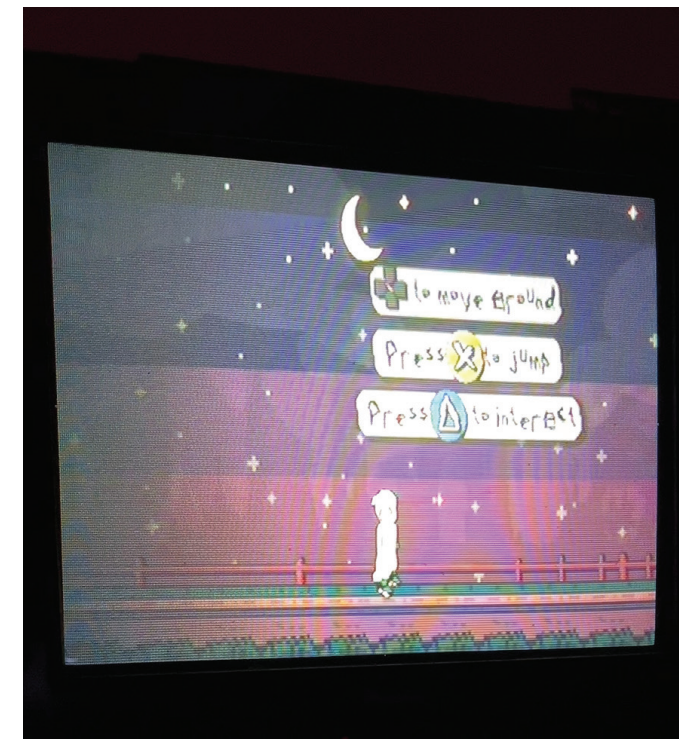
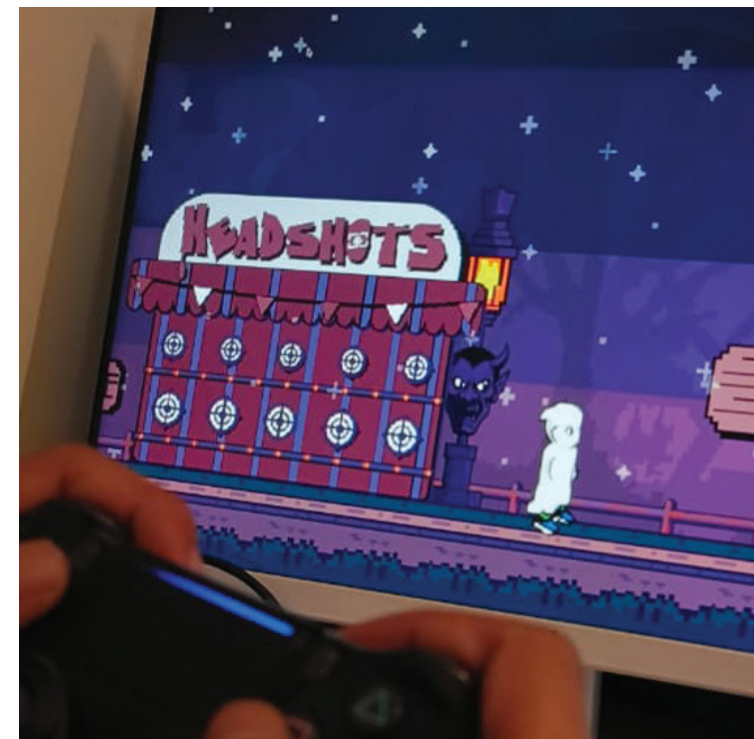


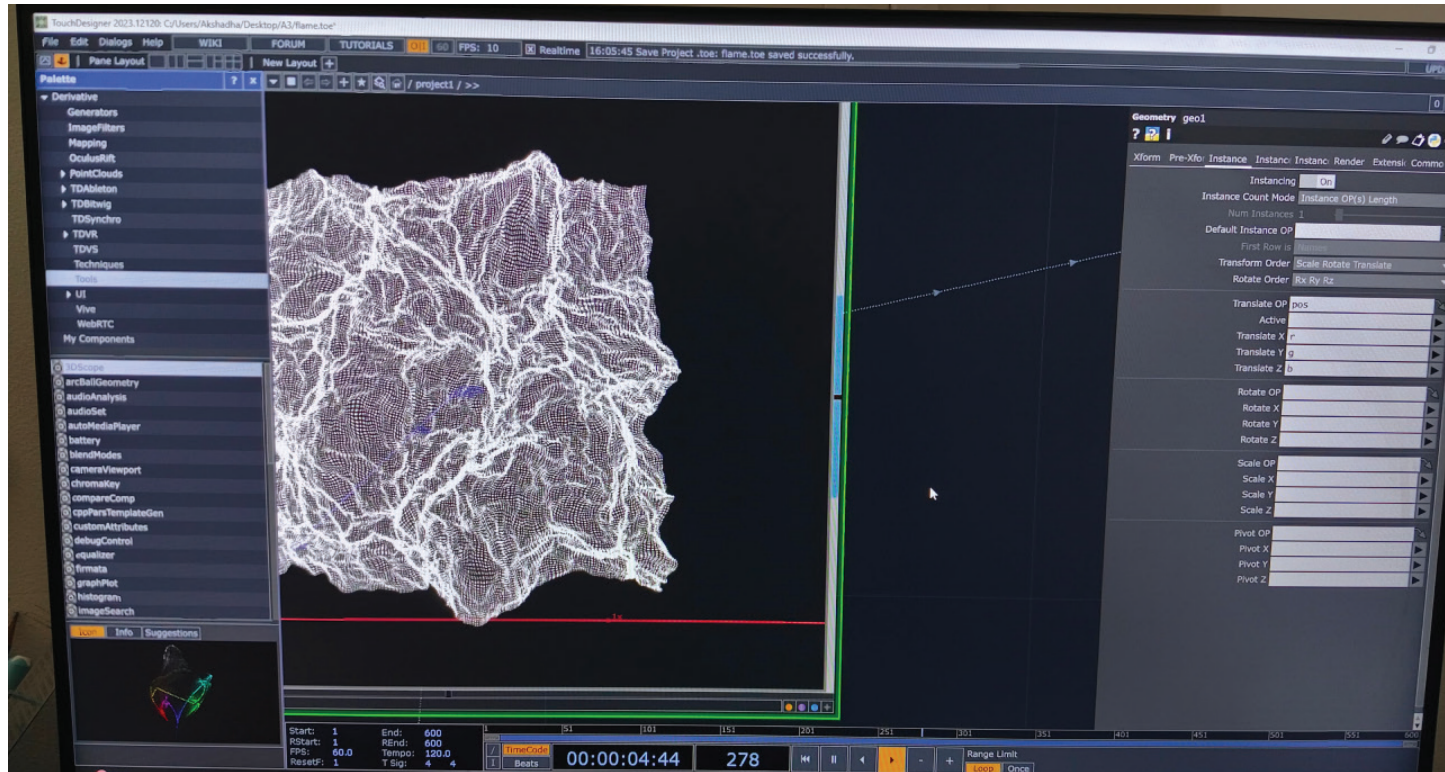
HOW TO DESIGN FEAR

DEV RAMACHANDRAN

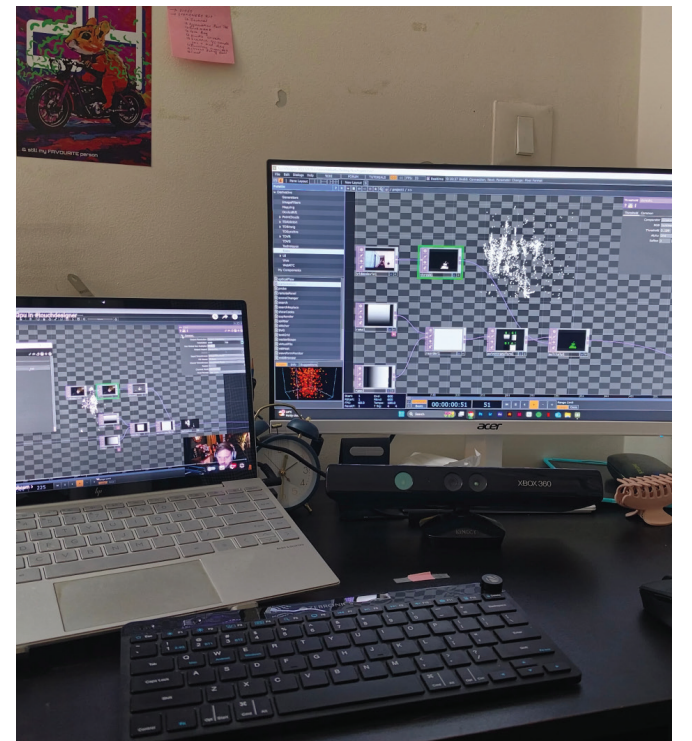
Visual Communication And Strategic
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This project reimagines the conventional live music venue as a dynamic, co-created space that responds to audience energy and movement. Drawing from over three years of attending 50+ live performances across festivals and indoor venues, the creator reflects on the growing predictability and passivity of indoor gigs. Experiences—marked by static lighting, generic staging, and subdued audiences. In response, this project proposes a transformation of these spaces into responsive environments where the venue becomes an object and the audience its users. Inspired by studies in packaging and the aesthetics of interactivity, the work questions how traditional performance spaces can evolve from passive stages into emotionally resonant, participatory environments. The project integrates motion tracking and projection of audio reactive visuals to make audience participation a central element of the experience. It also draws on investigations into digital preservation to emphasize the value of lasting, meaningful engagement over disposable, one-dimensional experiences. Ultimately, the project envisions a future where live music is not just watched, but felt and shaped collectively—turning the audience from spectators into co-creators of a truly immersive, living performance space..



TANGIBLE SPACES

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Branding

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The project explores how objects, on their own, hold little meaning—until they are tied to memory and personal stories. It's not the object itself that matters, but the emotions, relationships, and moments we associate with it. The work reflects on how families preserve even the smallest, most ordinary things because they represent people who are no longer present. The mixed media sculpture focuses on how memory brings life to otherwise inanimate things. Something as simple as a jacket, a bracelet, or a game board can carry the weight of a person's presence when it's passed down across generations. These objects act as quiet storytellers, helping us feel connected to those we've never met or those we've lost. The project questions whether material things really define who someone was, or whether it's the stories we hold onto that truly keep them alive. It's an attempt to make sense of why we hold on to objects, and how memory—not the object itself—is what continues to matter over time..

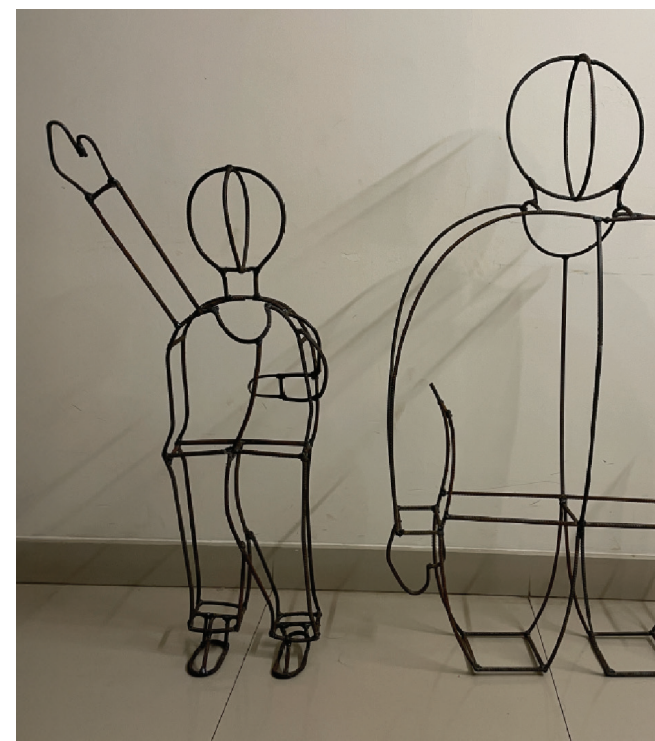


THE UNTITLED OBJECT' MY RESEARCH FOR STORIES BEHIND OBJECTS

JIA BEVLI

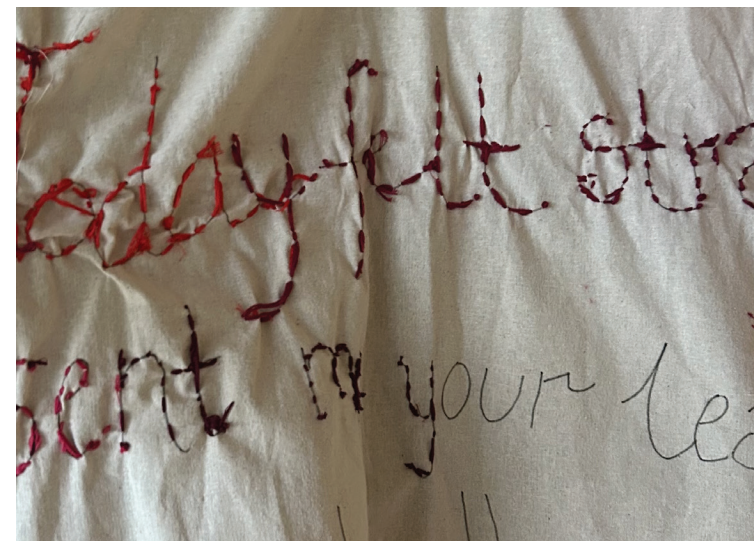
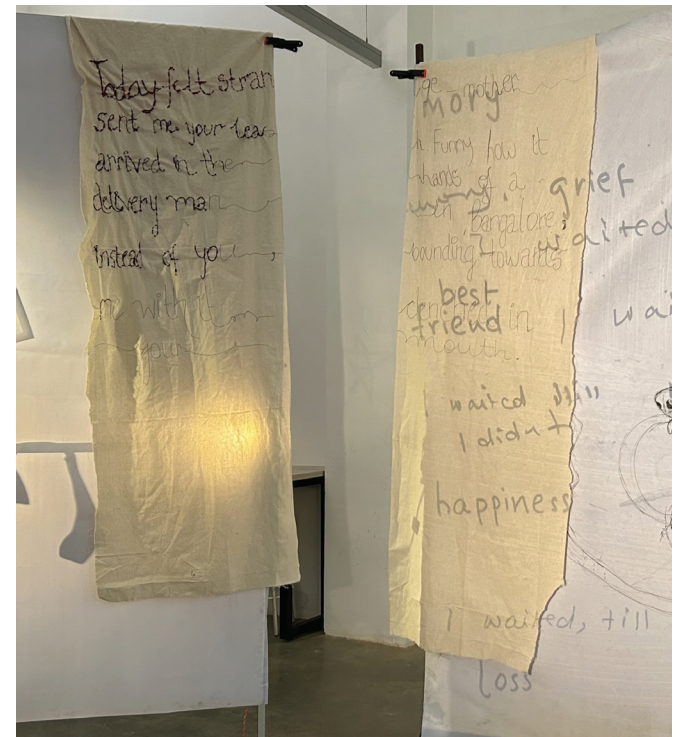
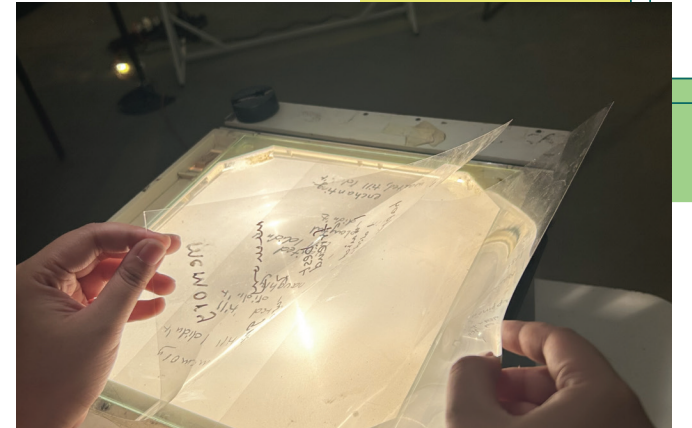
Visual Communication And Strategic Branding

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I waited till I didn't is a life-size, living visual journal by Noyonika. Anchored in the six-month liminal space between the artists late dog Simba's grave, and the building of his tomb, at the work's core is Simba's leash- no longer just an object but a pulse suspended. The leash, threaded between two pieces of fabric-echoing the material he was once tucked in, becomes a tether through time. The journal maps the psychogeography of grief through the passage of waiting. The installation unfolds through light, sound and ink works, shaping an environment where presence is felt in absence and time stretches into form. Here its becomes a scenography of sensation. This is not an archive but an atmosphere-memory held in layers, rituals in fragments. Rather than presenting memory as static, Noyonika invites viewers into a space that breathes, hums and waits. The work resists closure, embracing the sacred in what decays, lingers and transforms. As a gesture, viewers are invited to write a word that tells us about their own lost loved one onto an overhead projector sheet. These words are then projected on the journal- merging personal grief with collective mourning. In this act, the concept of grief in Noyonika's work becomes both intimate and universal. Giving a message that grief is not hidden, it can be seen, held and honoured together. Noyonika's artistic practice follows the principles of assemblage and scenography. Deeply moved by the Dadaists, she aims to transform the unconventional into accepted artistic forms, challenging traditional boundaries of 'what is?' art..



WAITED TILL I DIDN'T

NOYONIKA PALIT

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Anusha Bhatia is a storyteller and digital media artist working across concept art, animation, photography, and mixed media arts. 'What Passes Through' is a visual narrative where she explores intergenerational memory through the lives of three women—grandmother, mother, and daughter—connected by a single thread that acts as a protagonist. This thread traverses between spaces and time, navigating the tensions of inherited memory, the fluidity of relationships, and eventual transformation. Each woman is embodied through an object, around which the thread moves—carrying the emotional and historical weight of the past while reinterpreting it in the present. Anusha is particularly drawn to the ways objects serve as vessels for personal and collective histories, accumulating traces over time as they move through different spaces in speculative and evocative narratives. Through her practice, she seeks to bridge the physical and digital realms, using evolving technologies to push the boundaries of storytelling and artistic expression. Anusha engages with experimental film, animation, and projection to visually deconstruct and reconstruct these objects, mirroring the fractured nature of memory and migration. Her approach embraces abstraction and distortion, creating immersive experiences that challenge conventional storytelling. She draws inspiration from Indian artist Nalini Malani's work on erasure, history, and migration, from William Kentridge's expressive charcoal animation, and the atmospheric, nonlinear storytelling in *Stalker* by Andrei Tarkovsky and *Sans Soleil* by Chris Marker. By employing scenography as a conceptual and aesthetic tool, Anusha explores how digital environments can act as shifting spaces where histories are preserved, erased, and transformed..



WHAT PASSES THROUGH

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Digital Media Arts

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This project is the culmination of a creative process where real-world objects and personal experiences are transformed into imaginative sculptural forms. It explores how reshaping and reinterpreting familiar materials can open up new narrative possibilities. Drawing inspiration from landscapes, memories, and observed environments, the artist investigates the intersection between three-dimensional sculptures and comics 2D linear narratives. The project examines how material and formal transformations – changes in shape, texture, and structure – can evoke mood, movement, and atmosphere, offering the viewer a layered and open-ended reading of the forms. Rather than relying on direct storytelling, the sculptures suggest fragments of narrative through their physicality and spatial arrangement. The process is rooted in intuitive responses to form, material, and memory, allowing the sculptures to evolve organically as manifestations of lived and imagined experiences. Through this approach, the project seeks to blur the boundaries between static object and unfolding narrative, offering a framework where interpretation is shaped by both material presence and the viewer's own associations..

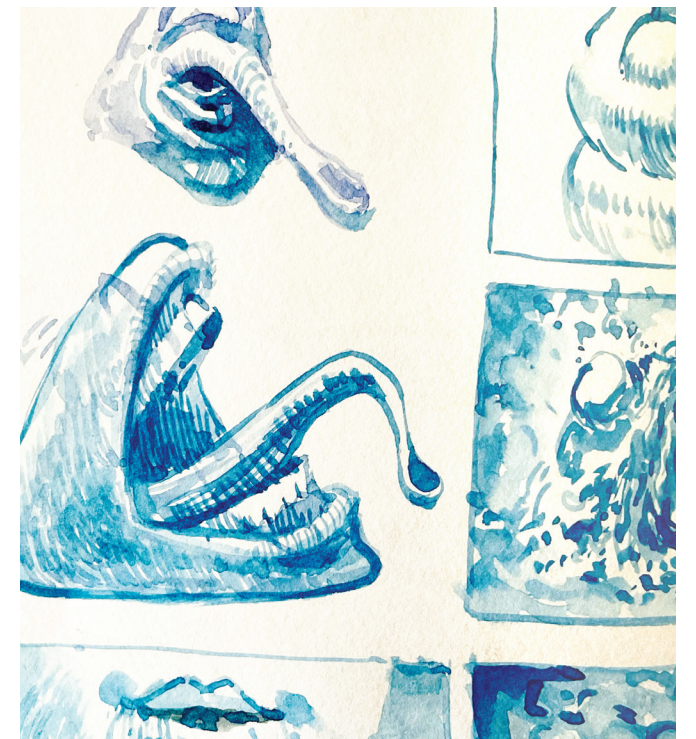
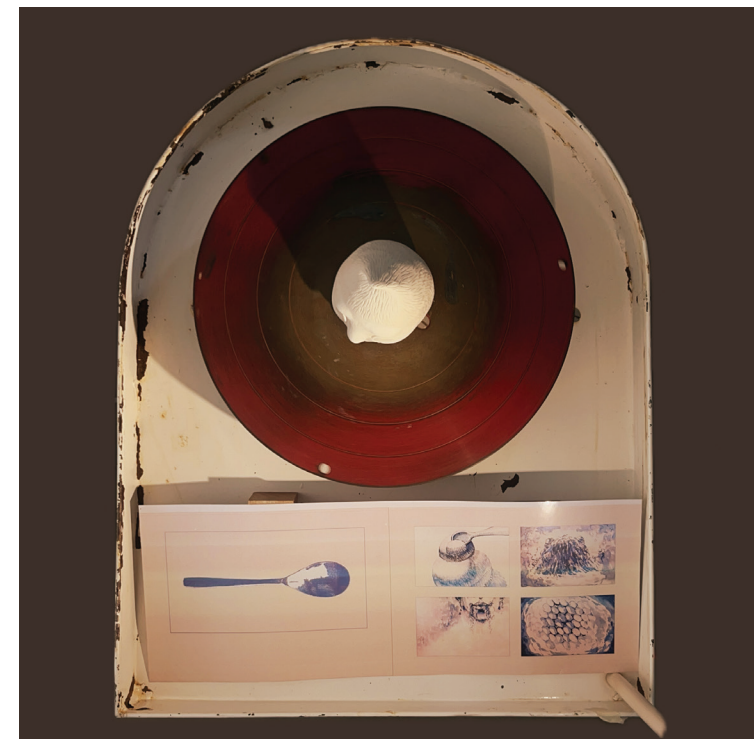


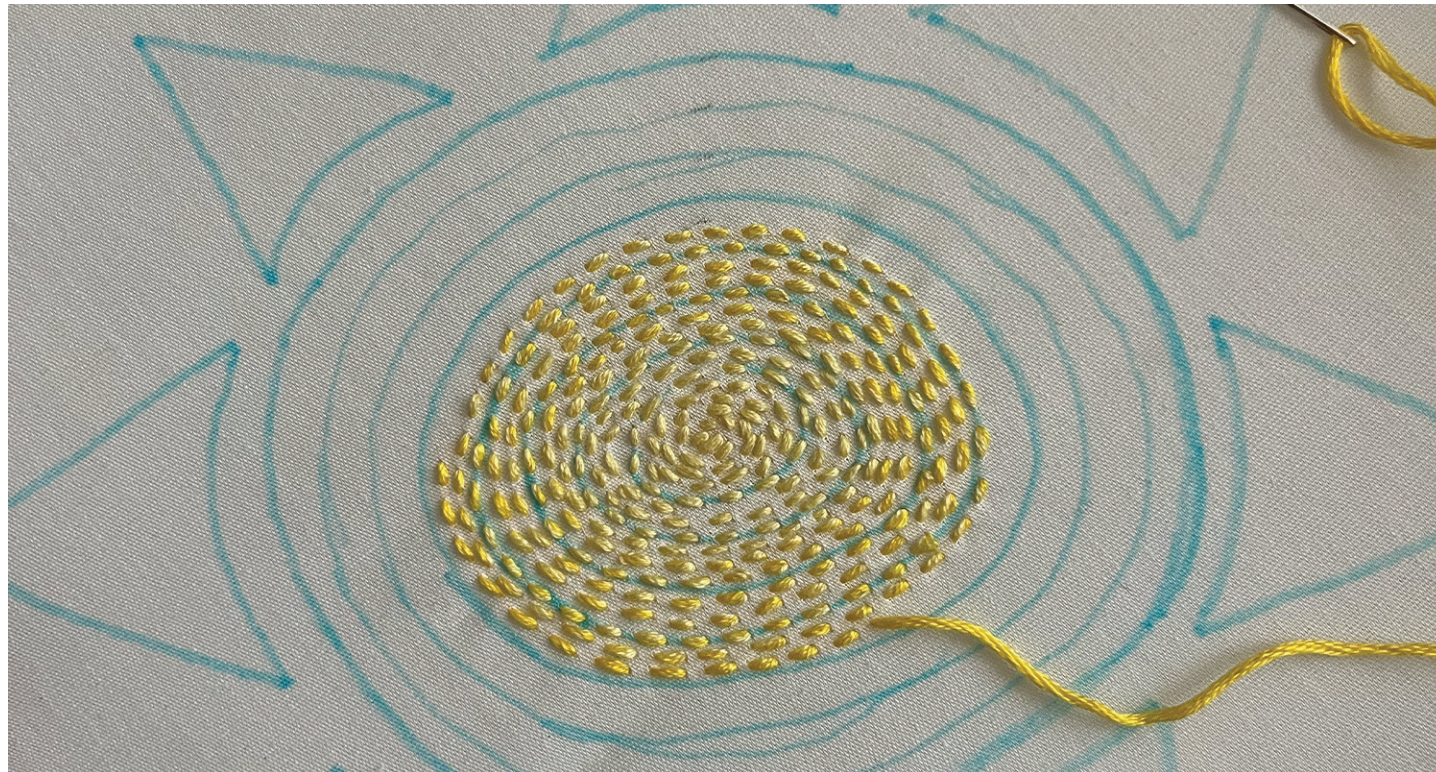
OBJECTS FOR STORY

ARYAN JM

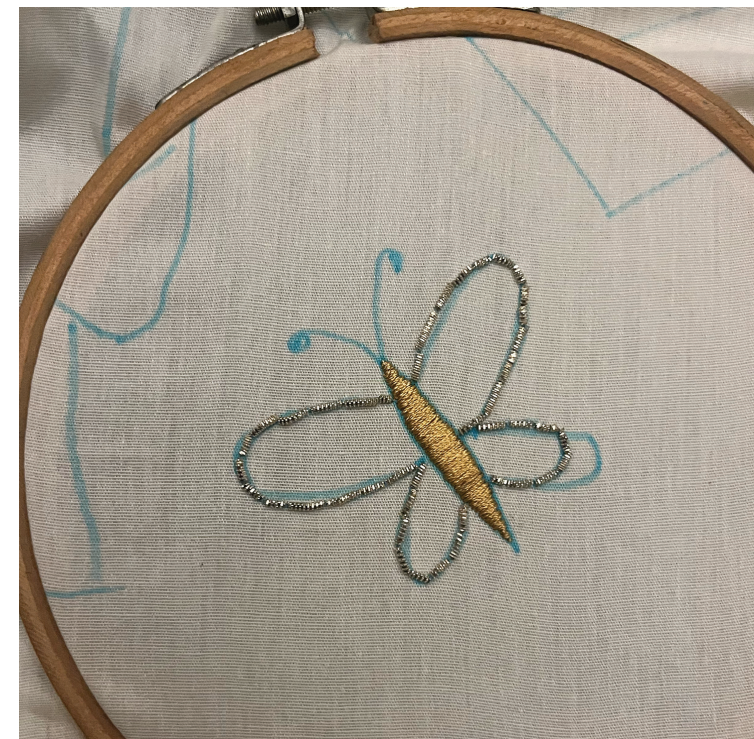
Digital Media Arts

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This project investigates the relationship between objects, memory, and storytelling through the creation of a textile curtain. Drawing inspiration from the artist's childhood home—where soft, fluttering curtains framed every window—the work explores how memories shift and move, much like light and air filtering through fabric. The curtain becomes a metaphor for the mind, with memories drifting in and out of focus, layered and ephemeral. Rather than following a linear narrative, the piece embraces fragmentation, reflecting the way personal memories of home often surface in objects: a bowl on a shelf, the sound of a Sruthi box, the sweet mangoes each year. Hand embroidery translates stories into a textile form, allowing each thread to hold emotional and narrative weight. The curtain is a tapestry of moments stitched together across time blending memories and capturing the resonance of cherished objects and the spaces they once inhabited. Ultimately, it invites viewers into a deeply personal meditation on home, absence, and the persistence of memory. Here they can reflect on their own relationships with domestic spaces and the objects within them that hold meaning..



MY THREADED STORIES

SHRIYA KANNAN

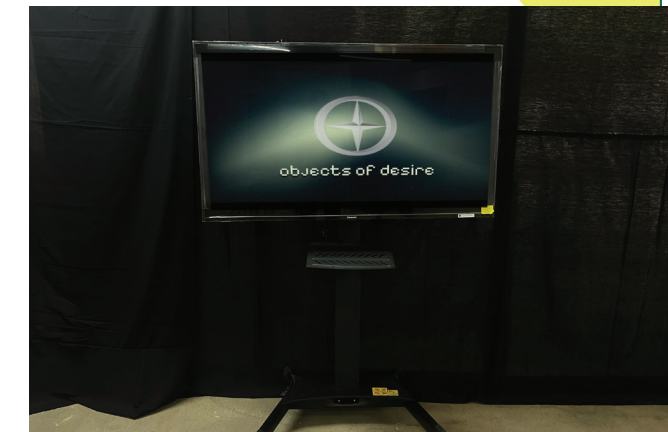
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Ruhi is a conceptual artist and storyteller working across speculative design, digital sculpture, AI-generated forms, and narrative world-building. Her practice explores the evolving relationship between humans and objects, and how time, memory, and shifting narratives transform the meanings we assign to material things. She is particularly interested in how objects act as vessels for desire, nostalgia, and cultural mythology shaped not by utility, but by the stories that surround them. Her current 'Objects of Desire' project imagines a future where consumerism has fully eclipsed function. In this speculative world, objects exist only as collectibles where they are hyper-branded, purposeless, and fetishized. Designed to manufacture longing, these fictional artifacts critique a culture where value is dictated by hype, artificial scarcity, and aesthetic obsession. Through conceptual design and world building, Ruhi fabricates modern relics from a future that never was, inviting viewers to question the absurd logic of present-day consumption. By crafting immersive experiences around these objects, Ruhi reflects on how and why we consume, collect, and assign significance. The work serves as both mirror and provocation, using narrative and design to explore a future where desire

is the only function left. Ruhi's practice sits at the intersection of design, critique, and fiction, imagining alternative futures to better understand the present..

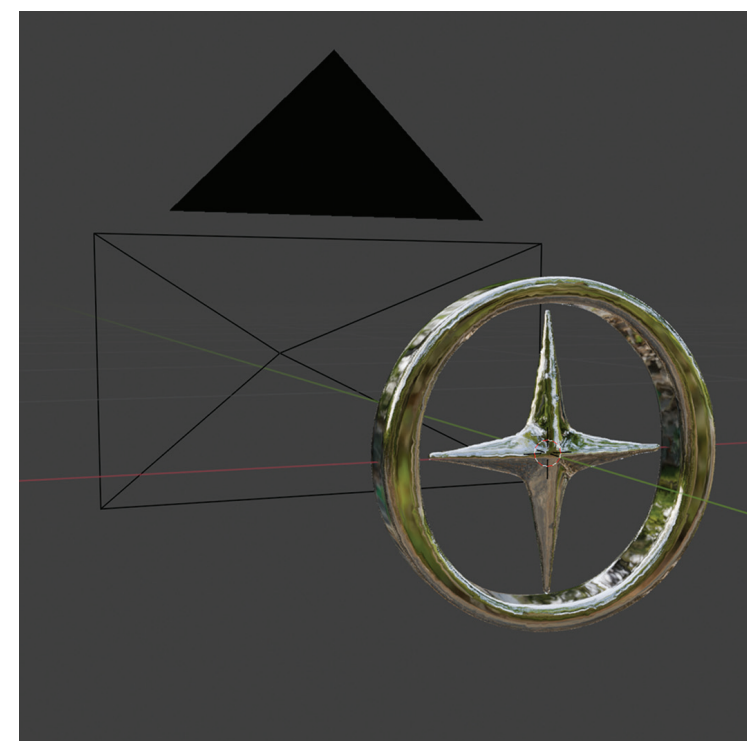


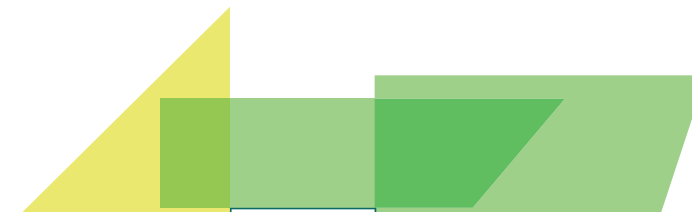
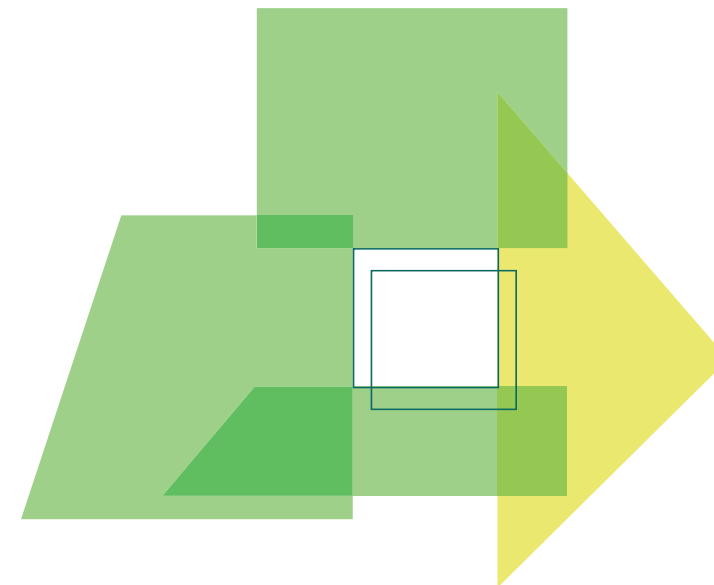
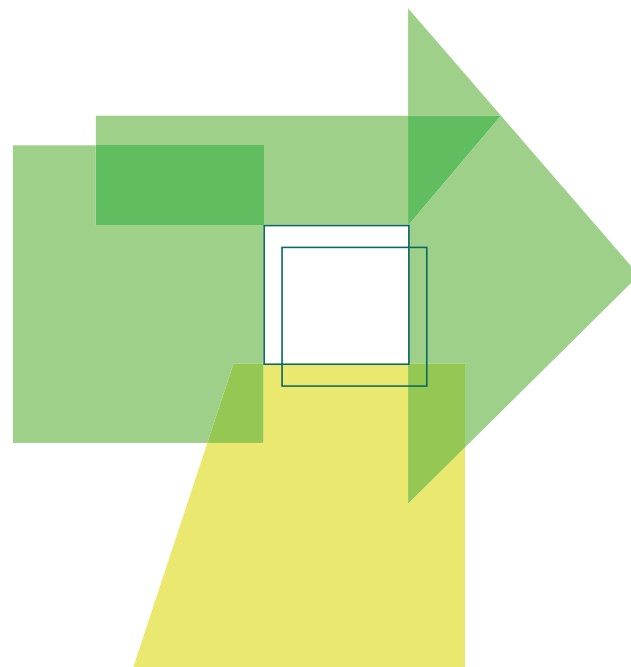
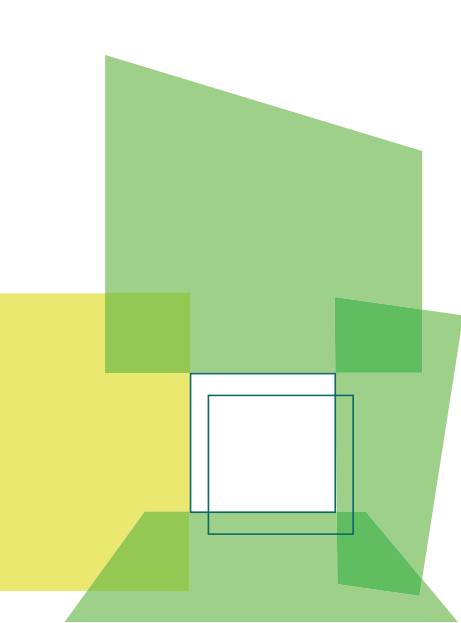
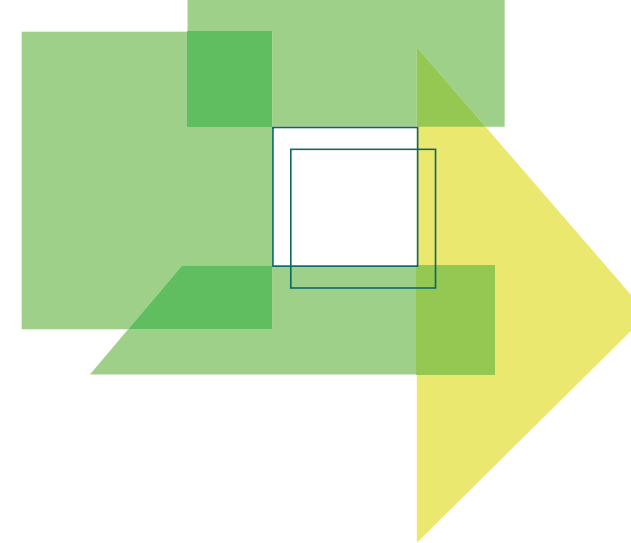
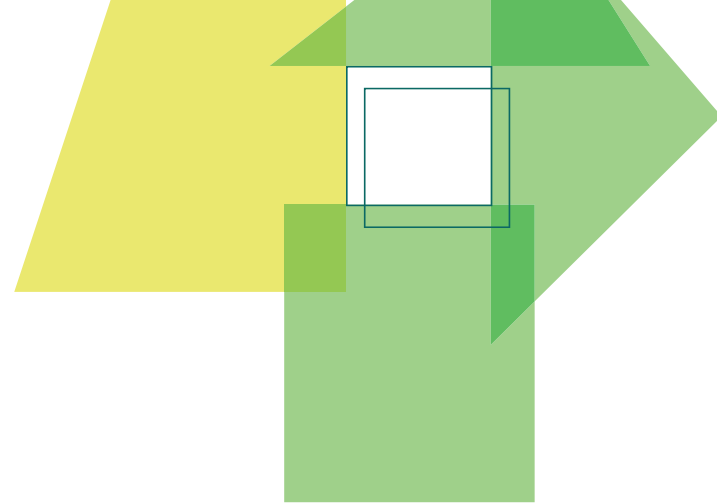
OBJECTS OF DESIRE

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