

Dhairya Nagpal

ARTIST PORTFOLIO

ABOUT

Self taught, painting since childhood.

I paint contact. Hands that almost touch, eyes that multiply, gold that will not stay inside the person holding it. The work began at water, where a single touch travels outward long after the hand has gone, and it has stayed there: every piece is an attempt to reach something that cannot sit still for a portrait.

He works across acrylic and oil, palette knife, ink and charcoal, gold leaf, soft pastel, clay and digital illustration. The travel work is made on location, where a street or a coastline will not wait. The studio work turns the same attention inward. He teaches hands on workshops for companies, schools and private groups, and takes commissions in acrylic and oil.

30 works, 32 digital pieces.

01 The Forbidden Series
9 WORKS

02 The Travel Series
5 WORKS

03 Across Mediums
16 WORKS

04 Digital work
32 PIECES IN 6 RUNS

I paint contact, and the space just before it.

The first thing that ever held my attention was water, and the first thing water taught me was that a touch does not end where it lands. Press a surface once and it carries the ring outward long after the hand has gone. That is the whole physics of my work. A hand reaching for another hand, a childhood pattern laid down in someone at six years old, a painting a stranger recognises themselves in: to me these are the same event happening at different speeds.

So the pictures are rarely about how a thing looks. They are about what it holds, and about the moment before something is either received or missed. I paint hands because hands cannot compose their expression. I paint eyes, and then more eyes than a face should have, because being seen and being watched are not the same experience and the difference is worth a painting. I use gold as the value of feeling. It leaks, it crowns, it stains, and it never behaves.

BODY 01 • 9 WORKS

The Forbidden Series

Ink, charcoal and gold on textured paper. Built on the eighteen early maladaptive schemas psychology uses to name the patterns we grow up unable to say out loud. Each work takes one and gives it a body, so a figure here is never a portrait of a person. It is a portrait of the pattern that person is standing inside.



DHAIRYA NAGPAL



NO. 01

Gold Tears

GRAPHITE, INK AND GOLD ON PAPER
DIMENSIONS ON REQUEST

She is composed. That is the whole problem. The face does everything correctly and the gold leaves anyway, running from both eyes at once and refusing to be discreet about it. Gold is the value of feeling in this series, and here it is the part that will not stay inside the person holding it.

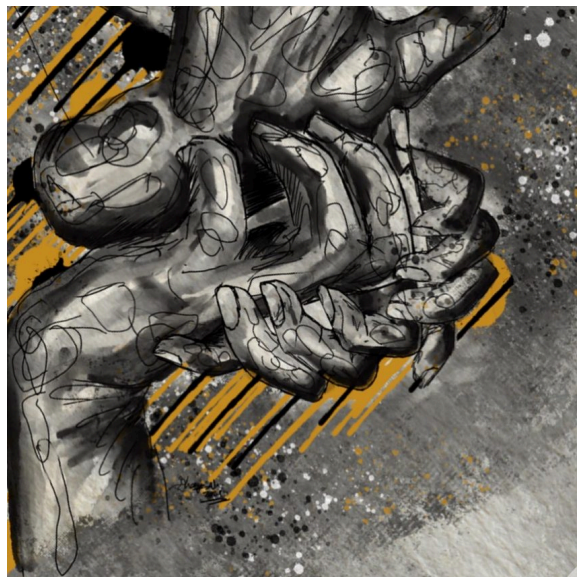
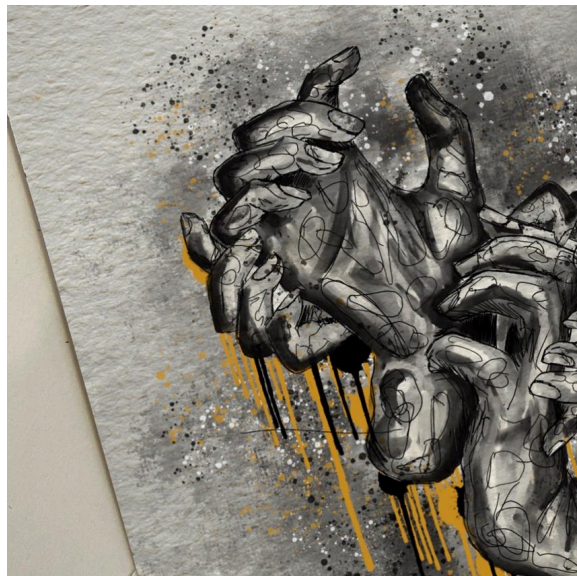


NO. 02

The Three Graces, After

INK, WASH & GOLD ON TEXTURED PAPER
DIMENSIONS ON REQUEST

Three figures lean into one another the way the classical Graces do, but here the marble is undone into restless, searching line. The gold behind them is not a background. It is the warmth the three of them generate together. A piece about closeness that holds you upright.



NO. 03

Hold

CHARCOAL, INK & GOLD ON TEXTURED
PAPER

DIMENSIONS ON REQUEST

Hands are the most honest part of the body. They cannot compose their expression. Here two pairs lock and hang on, and the gold drips from exactly the point of contact, like whatever is precious in the grip is leaking out of it. Holding on and losing something are often the same gesture.



DETAIL

DHAIRYA NAGPAL



THE WORK

NO. 04

Reverie in Grey & Gold

INK & WASH WITH GOLD FLECKS ON
TEXTURED PAPER
DIMENSIONS ON REQUEST

Her eyes are closed, her head is thrown back, and the storm behind her is doing whatever it wants. She is not participating. The scribbled line never settles, but the face inside it is completely at rest. The piece is about that private weather: chaos worn like a shawl.



NO. 05

Gilded Tears

INK, WASH & GOLD LEAF ON PAPER
DIMENSIONS ON REQUEST

The eyes are given entirely to the gold: no iris, no white, only molten leaf spilling over the cheekbones. What if the most valuable thing a person produces is the thing they cry? Grief rendered as treasure rather than weakness.



NO. 06

Where the Koi Swim

INK, WASH & GOLD ON TEXTURED PAPER
DIMENSIONS ON REQUEST

Two koi glide exactly where the eyes should be. Vision replaced by movement, sight by instinct. The gold reeds pour from her hair like current lines in water. A portrait of someone who has stopped looking at the world and started swimming through it.



DHAIRYA NAGPAL

NO. 07

The Watcher

INK & WASH WITH GOLD SPECKLE ON
TEXTURED PAPER
DIMENSIONS ON REQUEST

One eye fractures into a web; the other multiplies down the face like frames of film. Being watched and watching yourself being watched. The modern condition, drawn literally. The gold dust on the black collar is every small glance that stuck.

NO. 08

Midas

INK, MARKER & METALLIC GOLD ON PAPER
DIMENSIONS ON REQUEST

The crown of gold is heavy and the eyes keep multiplying.
Every ambition demands another pair. Midas is not a story
about wealth. It is a story about not being able to stop. The
gold sits on him like it was poured, not grown.

DHAIRYA NAGPAL





DHAIRYA NAGPAL

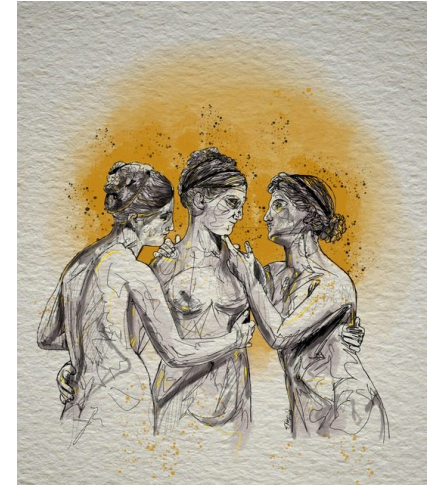
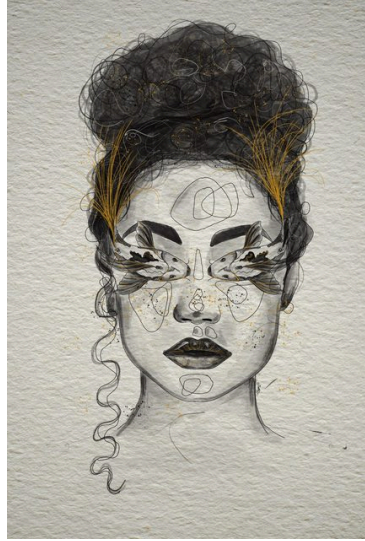
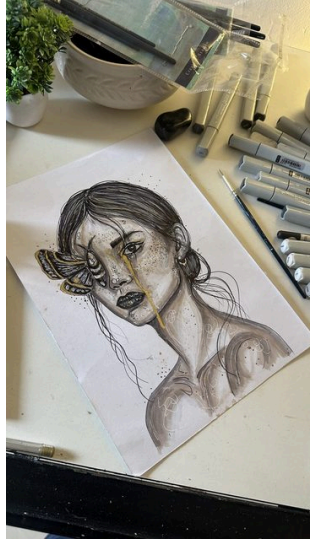
NO. 09

The Tangle

INK, WASH & METALLIC GOLD ON PAPER
2020

DIMENSIONS ON REQUEST

Five hands, none of them idle, all of them in each other's way: reaching, blocking, holding, letting go, in front of a gold moon that does not care either way. Every relationship is a negotiation of hands. Signed December 2020.



BODY 02 • 5 WORKS

The Travel Series

Acrylic and palette knife, painted on location. A street or a coastline will not hold still for anyone, and the version you get by waiting is never the one you saw. The knife goes down fast and the paint stays unresolved, because the aliveness is in the movement.



DETAIL

DHAIRYA NAGPAL



THE WORK

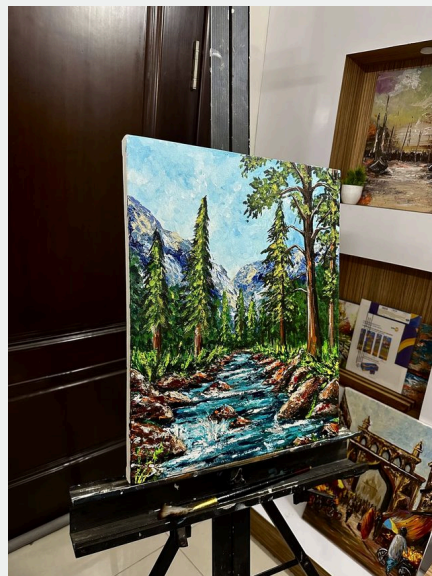
NO. 01

Lantern Hours

ACRYLIC ON CANVAS

DIMENSIONS ON REQUEST

Painted from the Vietnam trip, at the hour the lanterns come on and the canal stops being water and becomes a second street made of light.



NO. 02

Snowmelt

PALETTE KNIFE, ACRYLIC ON CANVAS
DIMENSIONS ON REQUEST

Every river in the picture used to be snow on the peak behind it. The knife suits that: it cannot render a thing delicately, it can only put mass down and let the edges collide, which is closer to how a mountain actually behaves than anything a brush would have said about it.



DHAIRYA NAGPAL



NO. 03

The First Teacher

ACRYLIC ON CANVAS

DIMENSIONS ON REQUEST

The ocean off Sri Lanka, and the reason the rest of this practice starts where it starts. A wave is a touch that has travelled a very long way to arrive, and it will arrive whether or not anyone is on the beach to receive it. Everything else here is an attempt at the same trick on a smaller surface.



DHAIRYA NAGPAL

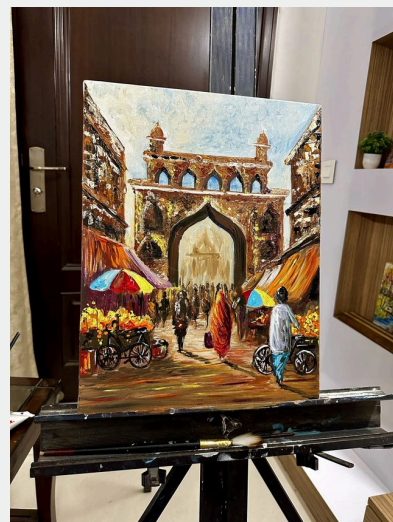


NO. 04

Red Country

PALETTE KNIFE, ACRYLIC ON CANVAS
DIMENSIONS ON REQUEST

Desert rock is what water leaves behind when it has had enough time. The buttes are the last standing evidence of a river that is no longer there, which makes this the same subject as the sea painting, arrived at from the far end.

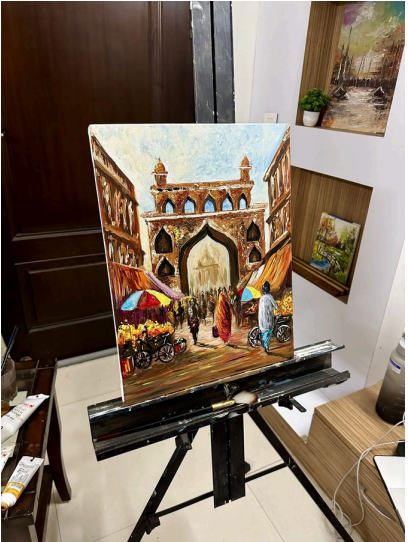


NO. 05

The Gate at Mid Morning

PALETTE KNIFE, ACRYLIC ON CANVAS
DIMENSIONS ON REQUEST

The monument is the part that will still be standing next century, and it is the least interesting thing in the picture. What the painting is actually about is everything moving in front of it: the umbrellas, the rickshaw, the crowd that will have dispersed by lunch.



BODY 03 • 16 WORKS

Across Mediums

Acrylic and oil, watercolour, soft pastel, colour pencil, clay relief and mixed media.

The material is an argument rather than a preference: each of these exists in the medium that could carry it and in no other.



NO. 01

Deep Water

ACRYLIC ON CANVAS

DIMENSIONS ON REQUEST

Nothing in the frame gives you a surface or a floor, so the animal is the only thing with a scale, and the blue keeps going in every direction. Water again, but from underneath this time: the same subject as the sea paintings with the horizon taken away.



NO. 02

Koala

WATERCOLOUR AND INK ON PAPER
DIMENSIONS ON REQUEST

A study, done for the pleasure of the wash rather than for anything else. The grey is doing two jobs at once here: fur, and the wet paper it is sinking into.

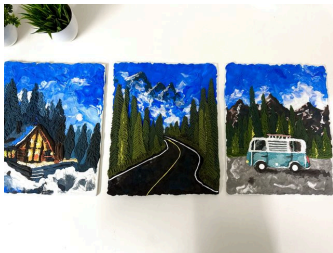


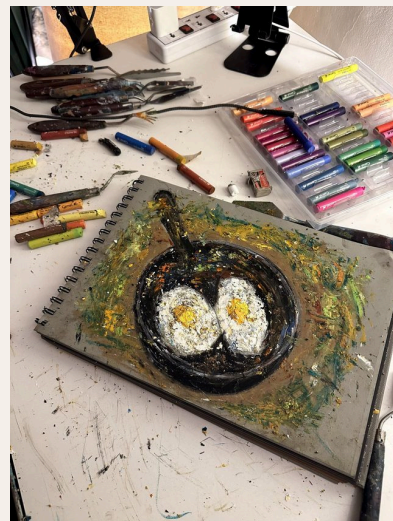
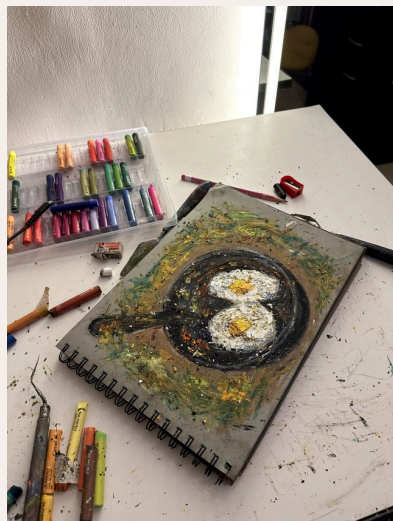
NO. 03

Winter Path

COLOUR PENCIL ON PAPER
DIMENSIONS ON REQUEST

Bare branches are the hardest easy subject there is: nothing to hide behind, every line either describes a tree or does not. Drawn in pencil on location, where the cold decides how long you get.





NO. 05

Two Eggs, Sunday

SOFT PASTEL ON PAPER
DIMENSIONS ON REQUEST

Two eggs in a pan, given the same attention as an ocean. Most of what a life is made of looks like this rather than like a mountain range, and a practice that can only rise to the grand occasions is not much use on a Sunday morning.



NO. 06

Inside the Sound

ACRYLIC ON ROUND CANVAS

DIMENSIONS ON REQUEST

Painted round because a stage light is round and because a crowd has no corners. The view is from inside it rather than from the balcony, so the figures are only heads and the subject is really the light arriving over them. Contact again, this time in a room with several thousand people in it.



DHAIRYA NAGPAL

NO. 07

Palette Knife Study

ACRYLIC, PALETTE KNIFE ON CANVAS
2023

DIMENSIONS ON REQUEST

A study in what the knife allows that the brush refuses: edges, ridges, and paint thick enough to cast its own shadow.

NO. 08

Mixed Media No. 1

MIXED MEDIA ON CANVAS
DIMENSIONS ON REQUEST

Full note coming soon.

DHAIRYA NAGPAL





NO. 09

Mixed Media No. 2

MIXED MEDIA

2022

DIMENSIONS ON REQUEST

Full note coming soon.



NO. 10

Mixed Media No. 3

MIXED MEDIA ON PAPER

2022

DIMENSIONS ON REQUEST

Full note coming soon.



DHAIRYA NAGPAL

NO. 11

Mixed Media No. 4

MIXED MEDIA

2023

DIMENSIONS ON REQUEST

Full note coming soon.

NO. 12

Colour Pencil Study I

COLOUR PENCIL ON PAPER
DIMENSIONS ON REQUEST

Full note coming soon.

DHAIRYA NAGPAL





NO. 13

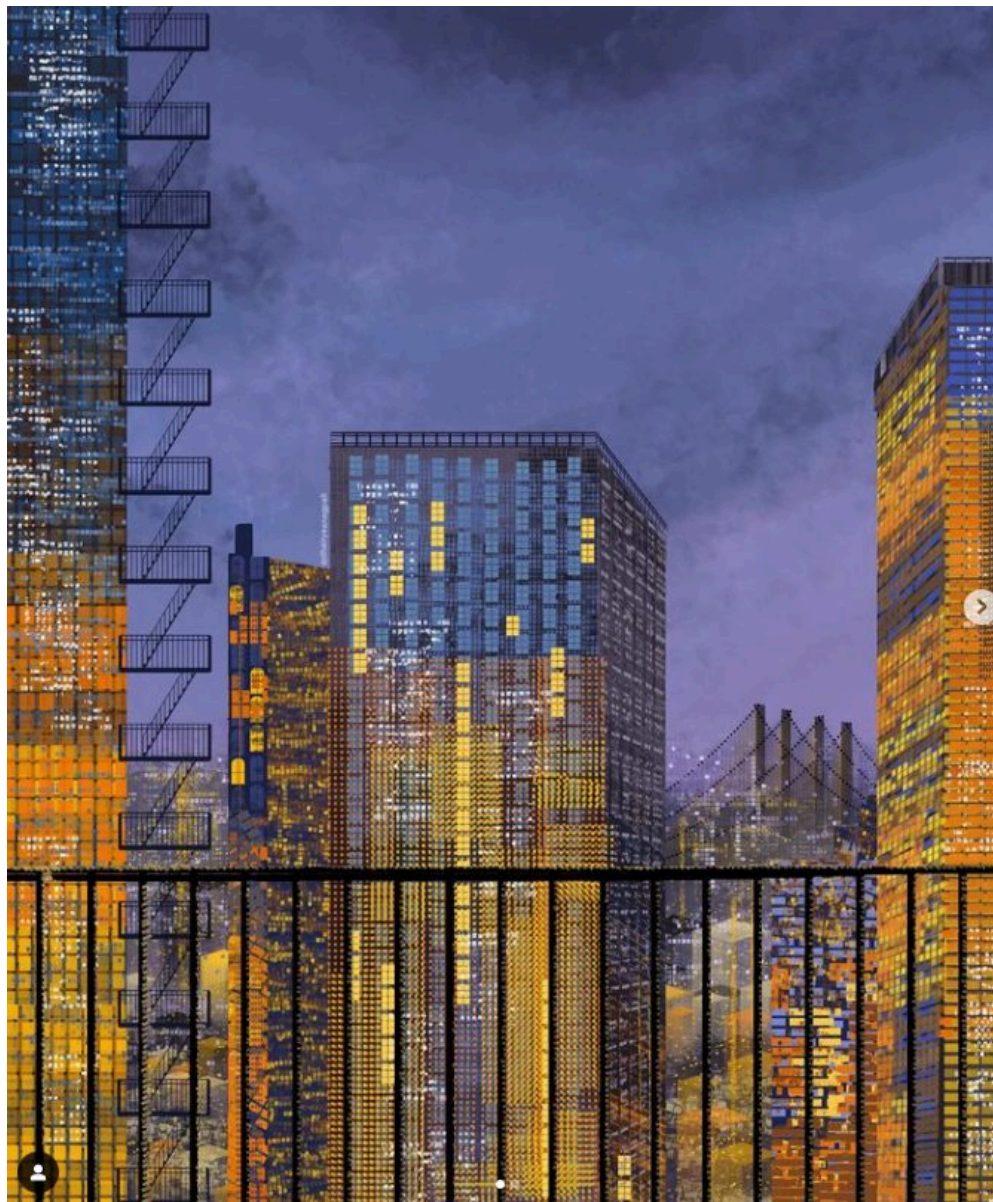
Colour Pencil Study II

COLOUR PENCIL ON PAPER

2021

DIMENSIONS ON REQUEST

Full note coming soon.



NO. 14

Digital Composition I

DIGITAL

2023

DIMENSIONS ON REQUEST

Full note coming soon.



DHAIRYA NAGPAL

NO. 15

Digital Composition II

DIGITAL

2023

DIMENSIONS ON REQUEST

Full note coming soon.

NO. 16

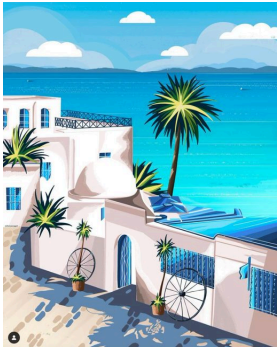
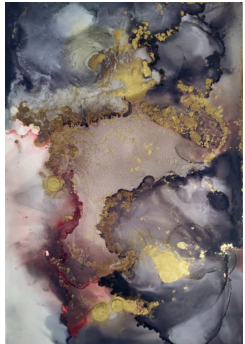
Ink Study

INK ON PAPER
DIMENSIONS ON REQUEST

Full note coming soon.

DHAIRYA NAGPAL





DIGITAL WORK

Illustration, drawn with the same eye as the canvases.

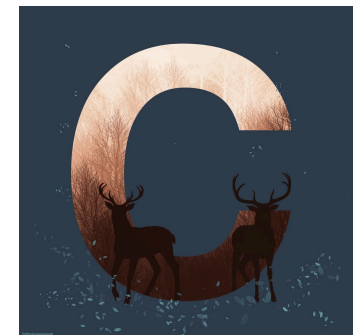
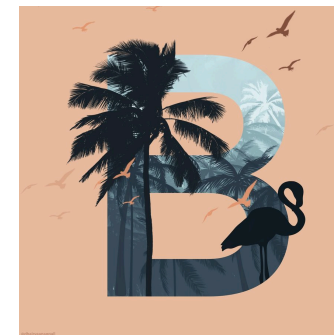
Typography, cities, characters and cartoons. The runs below are held sets: one palette, one line weight, carried across every frame.

32 pieces in 6 runs.

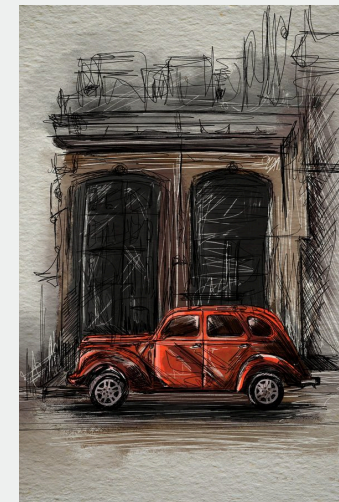
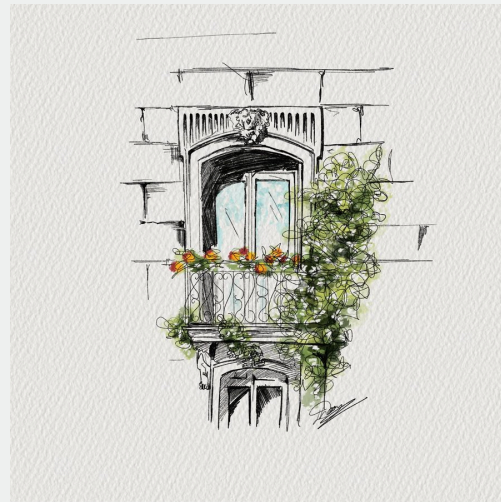
36 DAYS OF TYPE, 2022 • 5 PIECES

One letter a day for thirty six days, each character cut as a window onto a landscape and held to a single palette from A to 9.

REFERENCE • FULL SERIES AT WWW.BEHANCE.NET/GALLERY/136860943/36-DAYS-OF-TYPE-2022



Drawn on location, finished digitally. Line first, colour later, the perspective left loose so the street still moves.

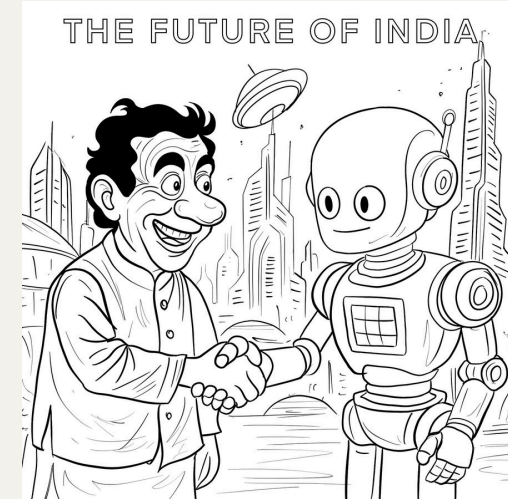


THE MIDNIGHT CAT SERIES • 9 PIECES

One cat, one palette, nine frames. A character is not one good drawing, it is nine that stay the same character.



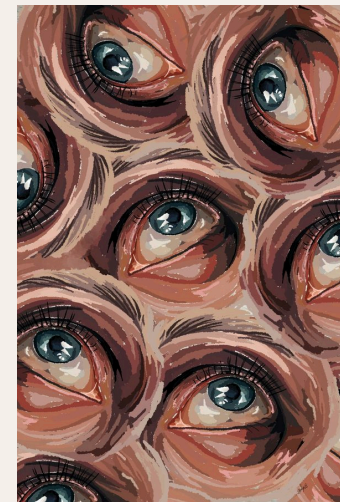
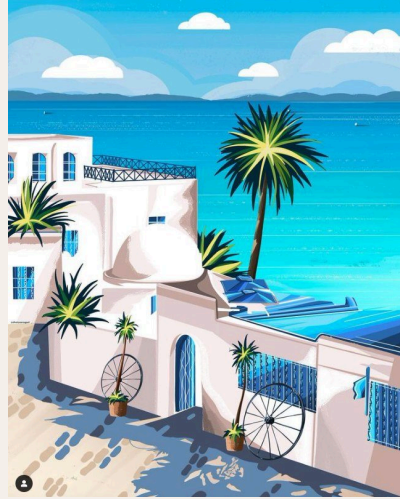
Single-panel line cartoons that carry the argument rather than decorate it.



Toast illustrated onto real newsprint. The food is drawn, the newspaper underneath is not.



Eyes, hands, a coastline, a portrait. Where the recurring language of the paintings turns up in digital form.



CREDENTIALS

Dhairya Nagpal, visual artist.

BASED IN

Delhi, India

INSTAGRAM

@dhairyaanagpal

WEBSITE

dhairyanagpal.com/art

EMAIL

dhairyanagpalwork@gmail.com

BEHANCE

behance.net/dhairyanagpal

STUDIO VISITS

Delhi, by appointment

CONTACT

Commissions, exhibitions and workshops.

dhairyanagpalwork@gmail.com

@dhairyaanagpal

Delhi, India

DIMENSIONS, DATES AND AVAILABILITY FOR INDIVIDUAL WORKS ARE SUPPLIED ON REQUEST. STUDIO VISITS IN DELHI BY APPOINTMENT.