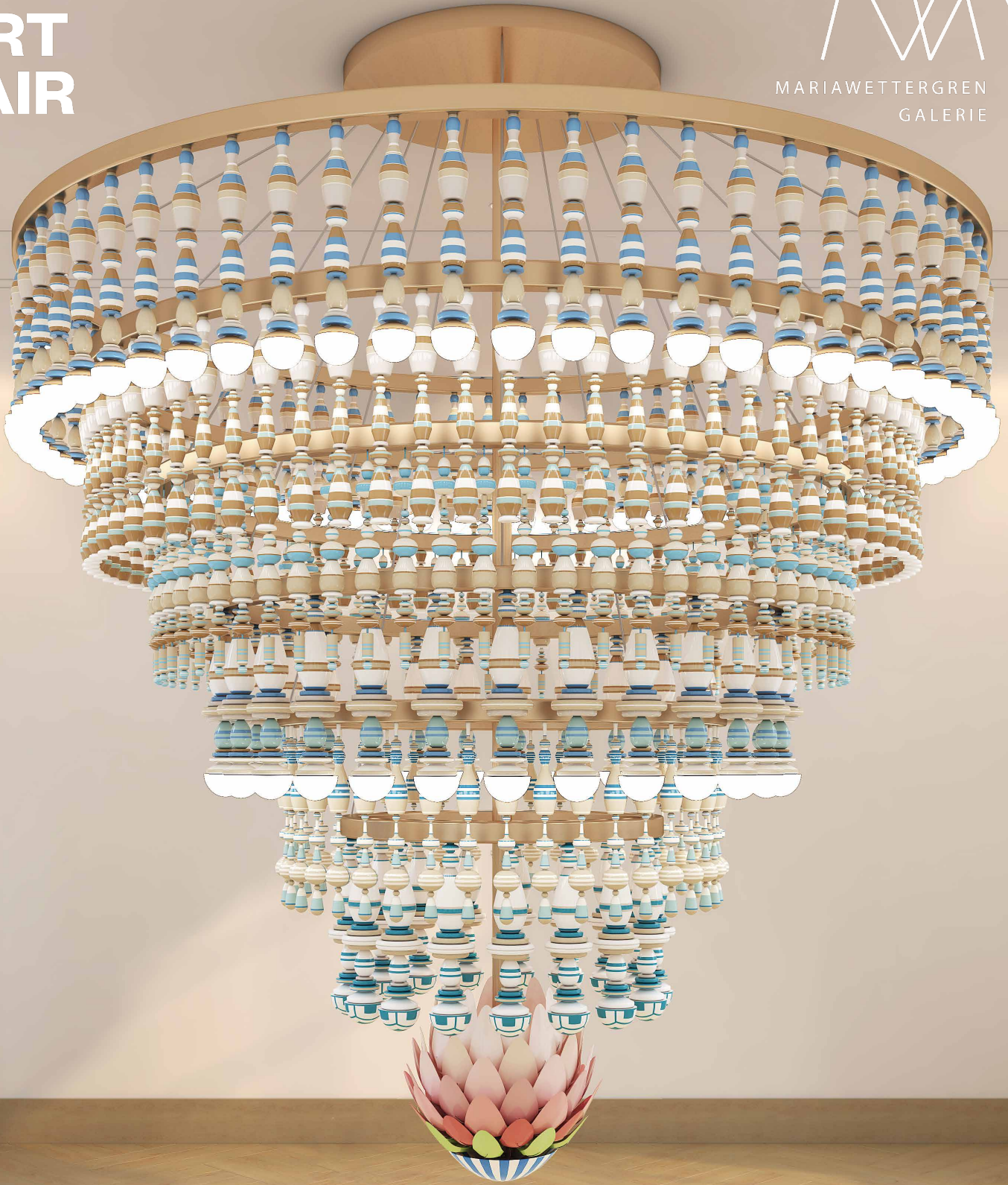


INDIA
ART
FAIR



MARIAWETTERGREN
GALERIE



DHRUV AGARWWAL
HOUSE WITHOUT AN ADDRESS

HOUSE WITHOUT AN ADDRESS

"I lived in a house without an address. It wasn't marked on any map, but I carry its coordinates in memory. The walls were plain, sometimes cracked but they told vivid stories. A curtain became a stage. A steel lunchbox, a treasure chest. A lacquered Channapatna bead, a token in an invented kingdom. In that house, everything shimmered with meaning.

"House Without an Address" is a love letter to an interior shaped by memory, play, and the language of Channapatna craft. The colours draw from my visit to the Kumbh, where river, sky, and ritual merge into a shifting palette of belonging.

It reclaims play as a serious, radical act of memory making.

Visitors are invited to enter this fictional domesticity. To play, to remember, and to reflect.

Because for many of us, the most intimate homes we knew weren't built of bricks and coordinates, they were built of stories, softness, and the instinct to invent a world of our own."

- Dhruv Agarwal



Bloom (Ganga), 2025 (detail)

DHRUV AGARWWAL

Born 1993, India
Lives and works in Delhi NCR, India



Dhruv Agarwwal is a New Delhi-based designer whose work is shaped by memory, material and long-term collaboration with craft communities. Drawing from the colours, objects and spatial references of his childhood in India—board games, mosaic floors, temple ceilings and domestic rituals—his practice translates familiar elements into furniture, lighting and large-scale installations. Forms are repeated, assembled and scaled, allowing them to be encountered physically rather than recalled from a distance.

Collaboration lies at the centre of Agarwwal's approach. He works closely with artisans in regions such as Channapatna and Moradabad, where traditional techniques and material knowledge inform each stage of production. Design and making remain closely connected, shaped through sustained exchange and shared experience.

"I feel that it is vital to not isolate a craft from its native soil", Agarwwal notes, describing a practice grounded in geography, continuity and shared authorship.

Across his work, scale operates as a quiet but persistent inquiry. Objects associated with play and domestic use — particularly wooden toys— are expanded into furniture and installations that invite closeness and use. Armchairs, sofas and tables inspired by Channapatna toys retain the clarity of their original forms while adopting new proportions, balancing playfulness with function. Agarwwal describes these pieces as *"my own Alice in Wonderland"*, where familiar references take on a gentle sense of the unexpected.

Memory remains a subtle guiding presence throughout his practice, supporting choices of colour, rhythm and repetition. *"In every piece I am chasing a moment of wonder I felt during childhood"*, he reflects —an attention to small moments that continues to shape how his work is made and experienced.

Agarwwal graduated from the Pearl Academy and founded *Plank. Studio* in 2016. He has since realised several public and private commissions and was nominated for the Elle Deco International Design Awards in 2020. In 2021, he received India's Best Design Award. His work is presented internationally, including at India Art Fair 2026.





“*Conceived in the colours of the Ganga at dawn and the reflection of brass lamps on its surface, Bloom (Ganga) is inspired by my visit to the historic Kumbh Mela (world’s largest gathering) at the Ganga ghat earlier this year*”

— Dhruv Agarwal

DHRUV AGARWWAL
Bloom (Ganga)
2025

Channapatna wooden toys with lacquer, polished brass,
metal with Meena enamel, LEDs with diffusers
236 x 236 x 289 cm
Unique piece



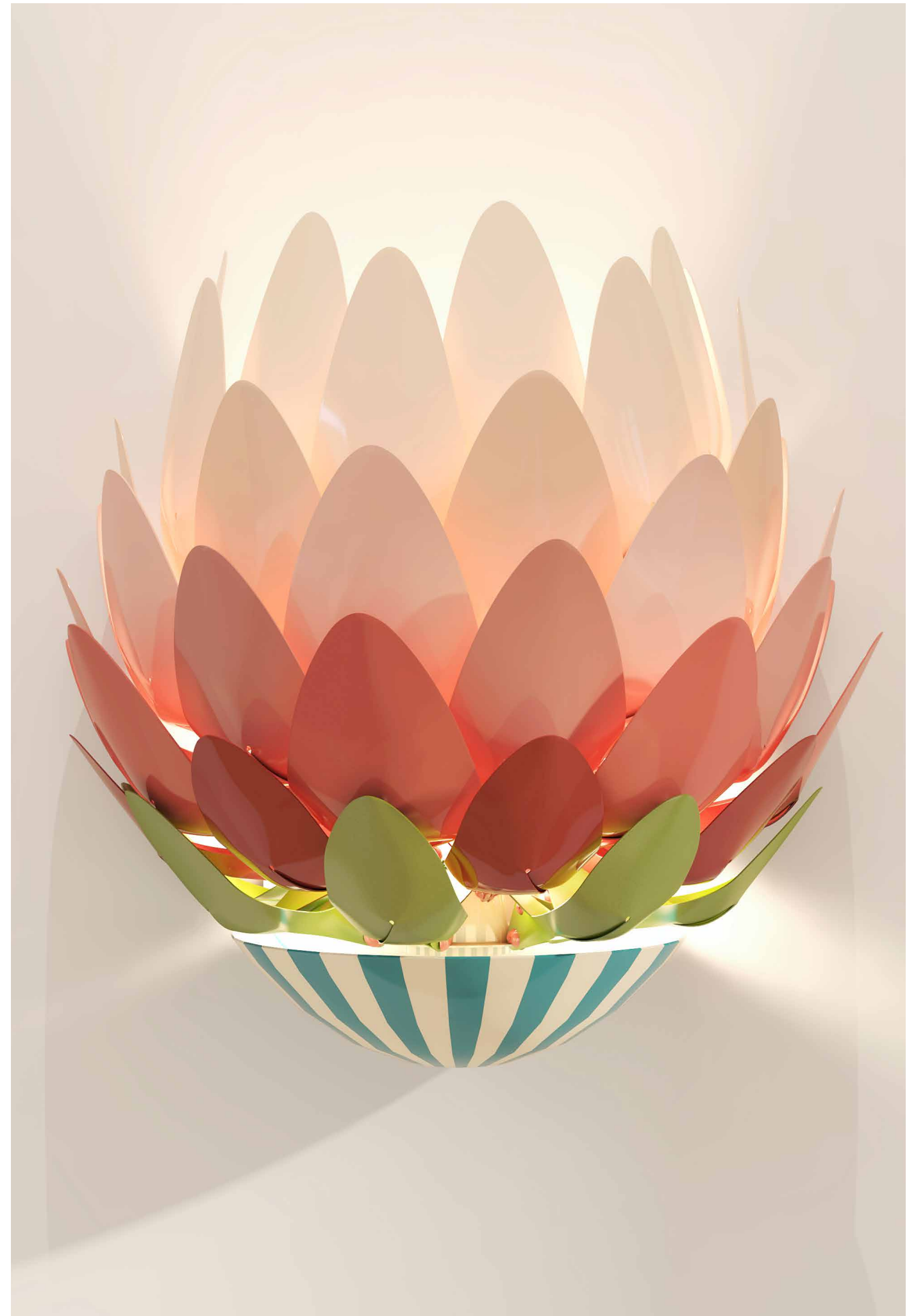
“
In every piece I am chasing a moment
of wonder I felt during childhood.
Memories like childhood afternoons
spent playing an Indian board game
called the chaupad with my grandmother,
or the wonder I felt while handling its
wonderful wooden pieces, the gotis.”
— Dhruv Agarwal

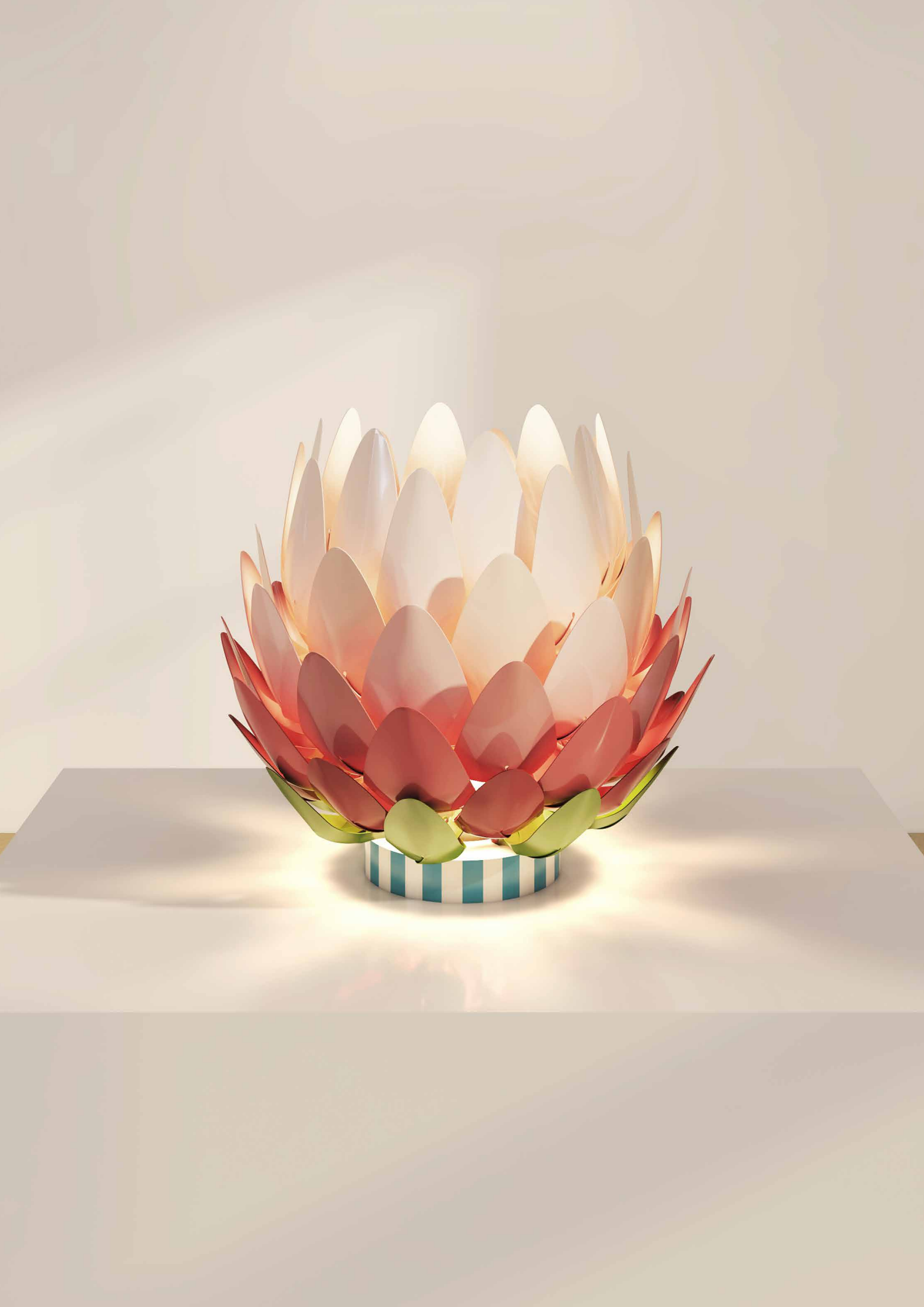




Bloom (Ganga), 2025 (detail)

DHRUV AGARWWAL
Glow (Pink)
2026
Steel with meena enamel, LEDs
25 x 30 x 30 cm / 9 $\frac{3}{4}$ x 13 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in





DHRUV AGARWWAL
Glim (Pink)
2026

Steel with meena enamel, LEDs
30 x 30 x 30 cm / 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in

“ We are also showcasing armchairs, sofas, and coffee tables inspired by Channapatna toys. They appear in a playful, fairytale way—my own Alice in Wonderland. The scale is playful, theatrical, even fantastical childhood wonder, and the foundation is everyday memories of home.”
— Dhruv Agarwwal

DHRUV AGARWWAL
Nest I (Ganga)
2025
Upholstered in alpaca velour
(Dedar), lacquered acacia wood
86 x 86 x 73 cm / 34 x 34 x 28 ¾ in





Nest I (Ganga), 2025 (detail)





DHRUV AGARWWAL

Nest II (Ganga)

2025

Upholstered in alpaca velour
(Dedar), lacquered acacia wood

86 x 86 x 73 cm / 34 x 34 x 28 ¾ in



Nest I (Ganga) & Nest II (Ganga), 2025



DHRUV AGARWWAL

Cuddle (Ganga)

2025

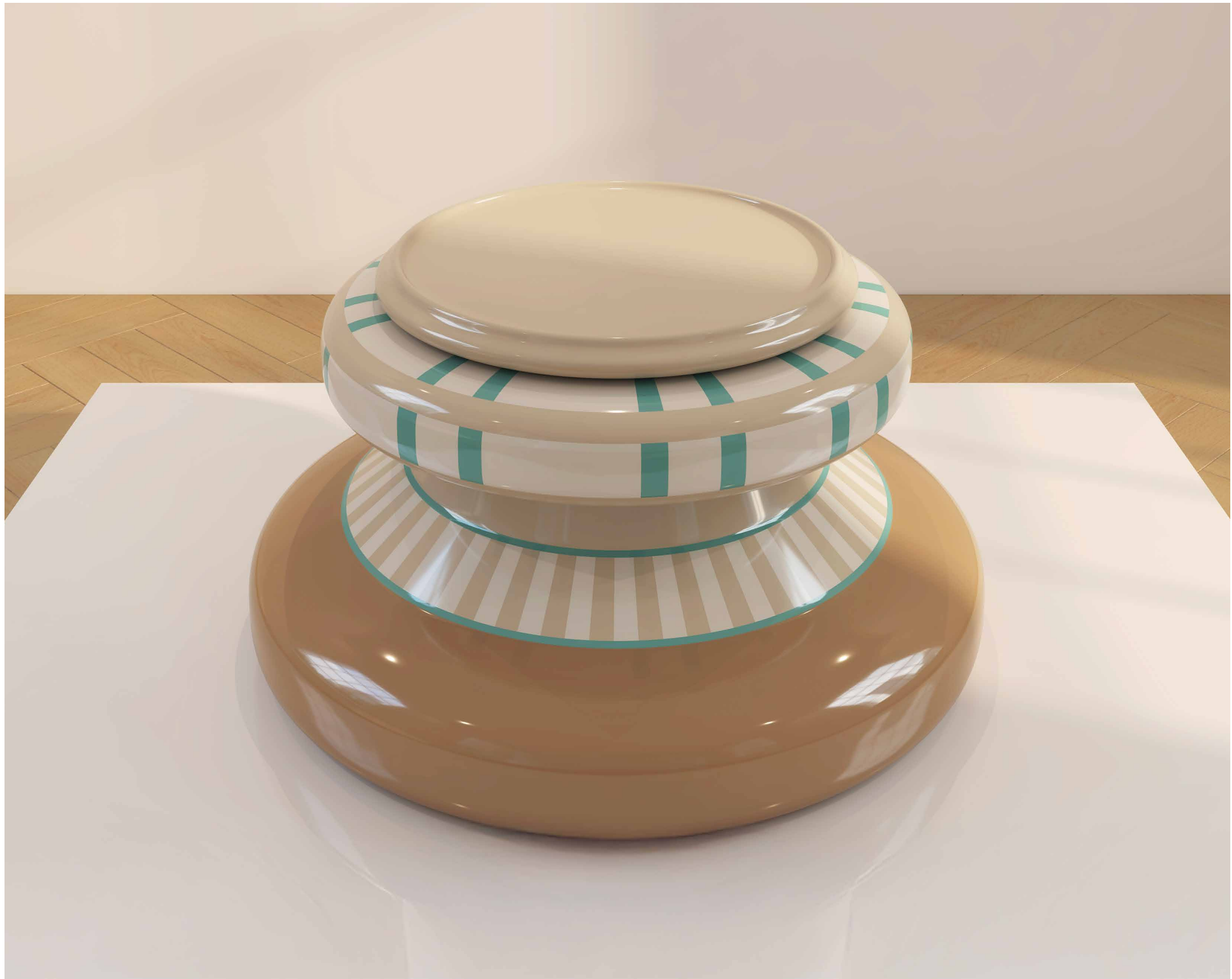
Upholstered in alpaca velour

(Dedar), lacquered acacia wood

86 x 175 x 73 cm / 34 x 69 x 28 ¾ in



Cuddle (Ganga), 2025 (detail)



DHRUV AGARWWAL
Swirl (Ganga)
2025

Lacquered acacia wood
38 x 73 x 73 cm / 15 x 28 ³/₄ x 28 ³/₄ in



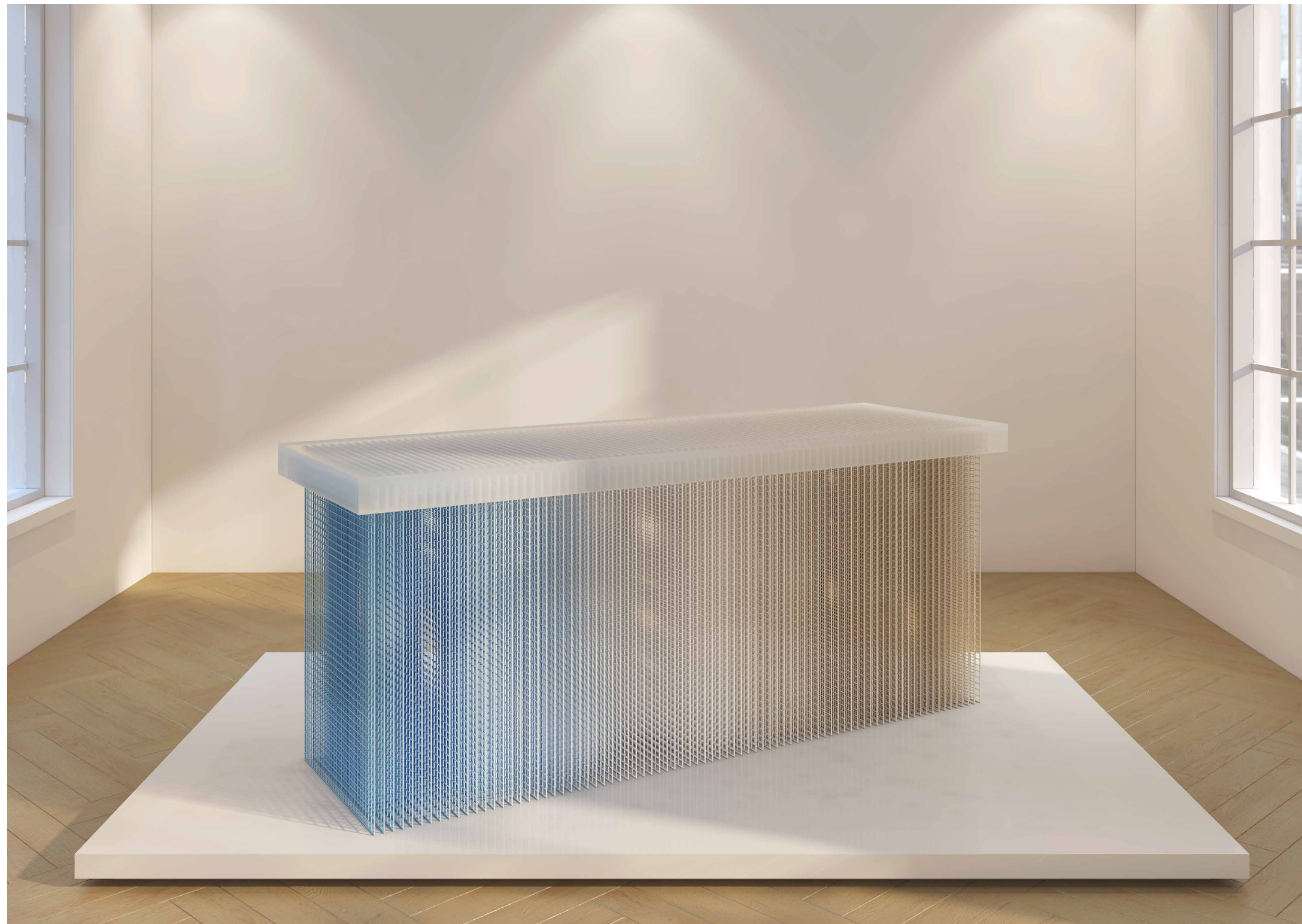
DHRUV AGARWWAL
Spin (Ganga)
2025
Lacquered acacia wood
40 × 86 × 86 cm / 15 ¾ × 34 × 34 in



Swirl (Ganga) & Spin (Ganga), 2025

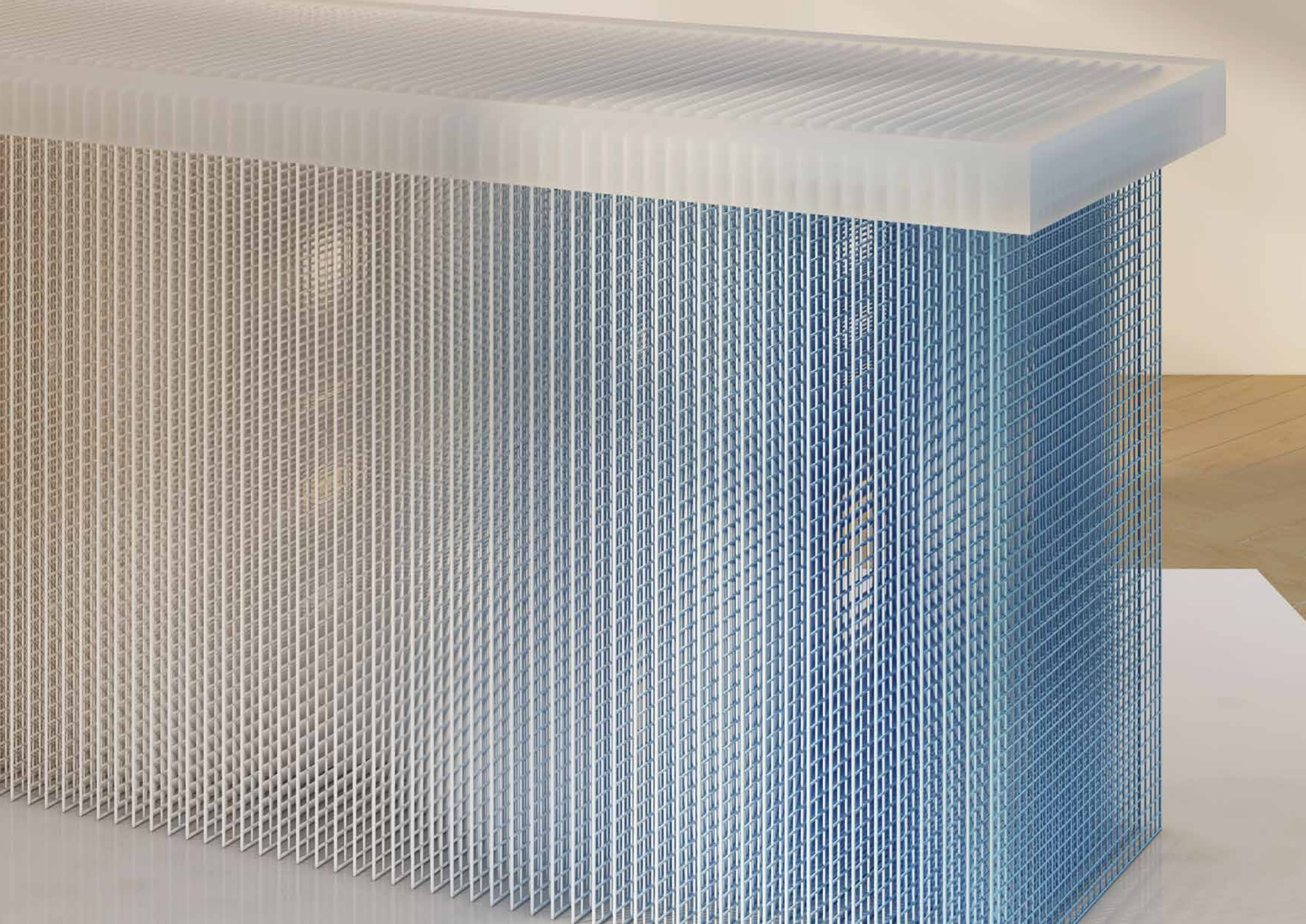


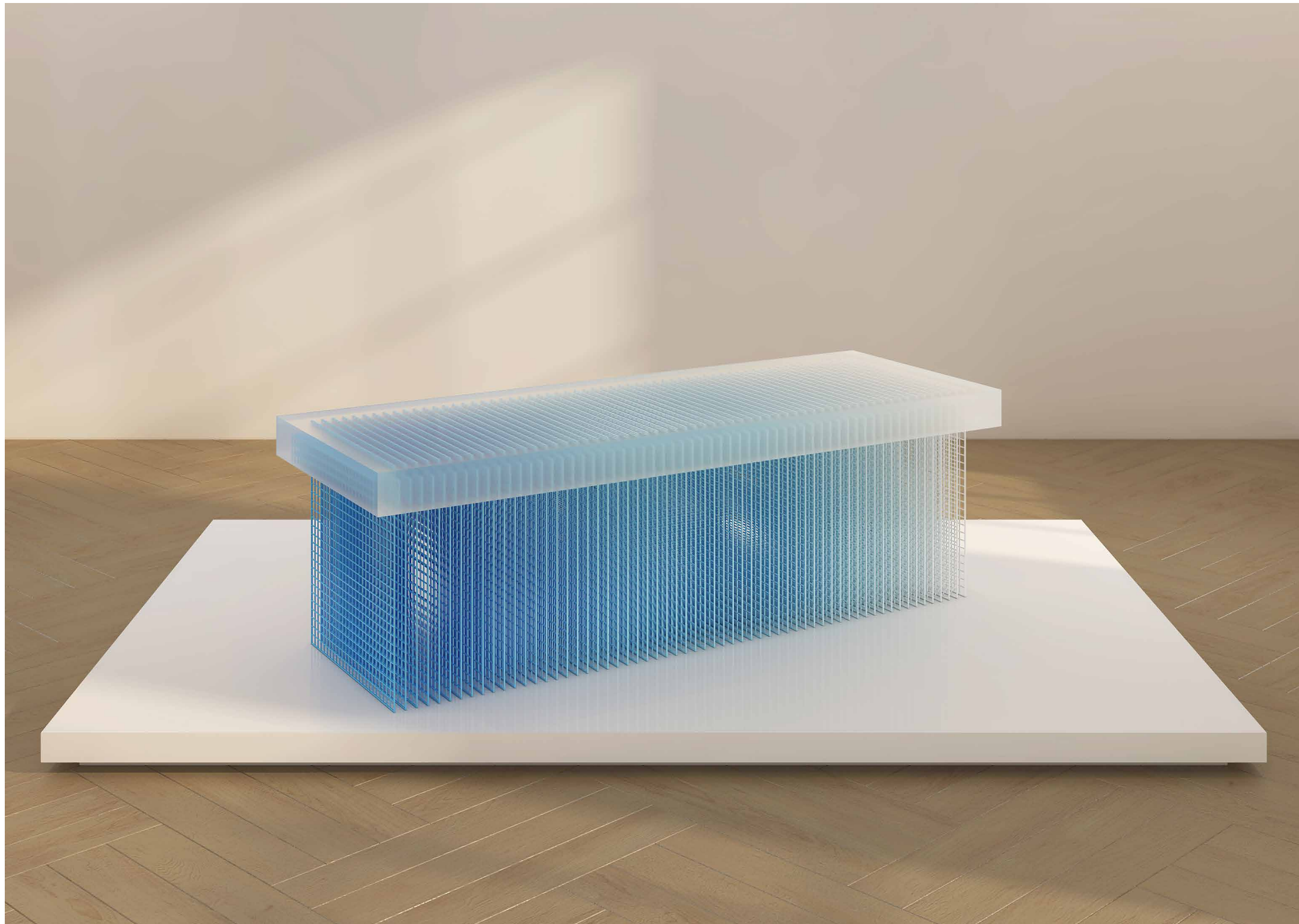
“ Inspired by the meeting
of rivers at Prayagraj,
where the Ganga
embraces her tributaries
in beautiful union. ”



DHRUV AGARWWAL
Confluence (Prayagraj)
2025
Steel with meena enamel, lucite
76 x 183 x 49 cm / 30 x 72 ¼ x 19 ½ in





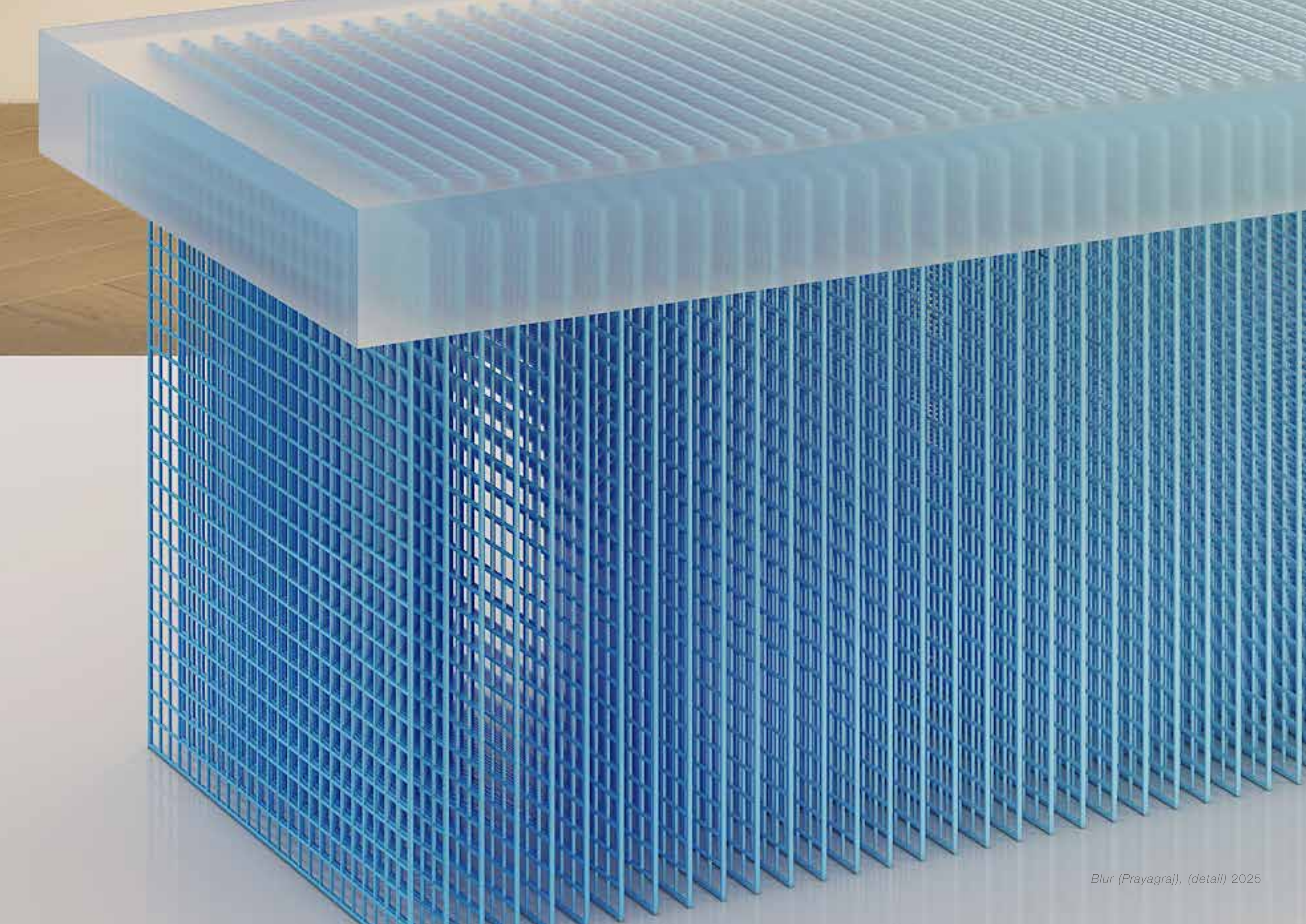


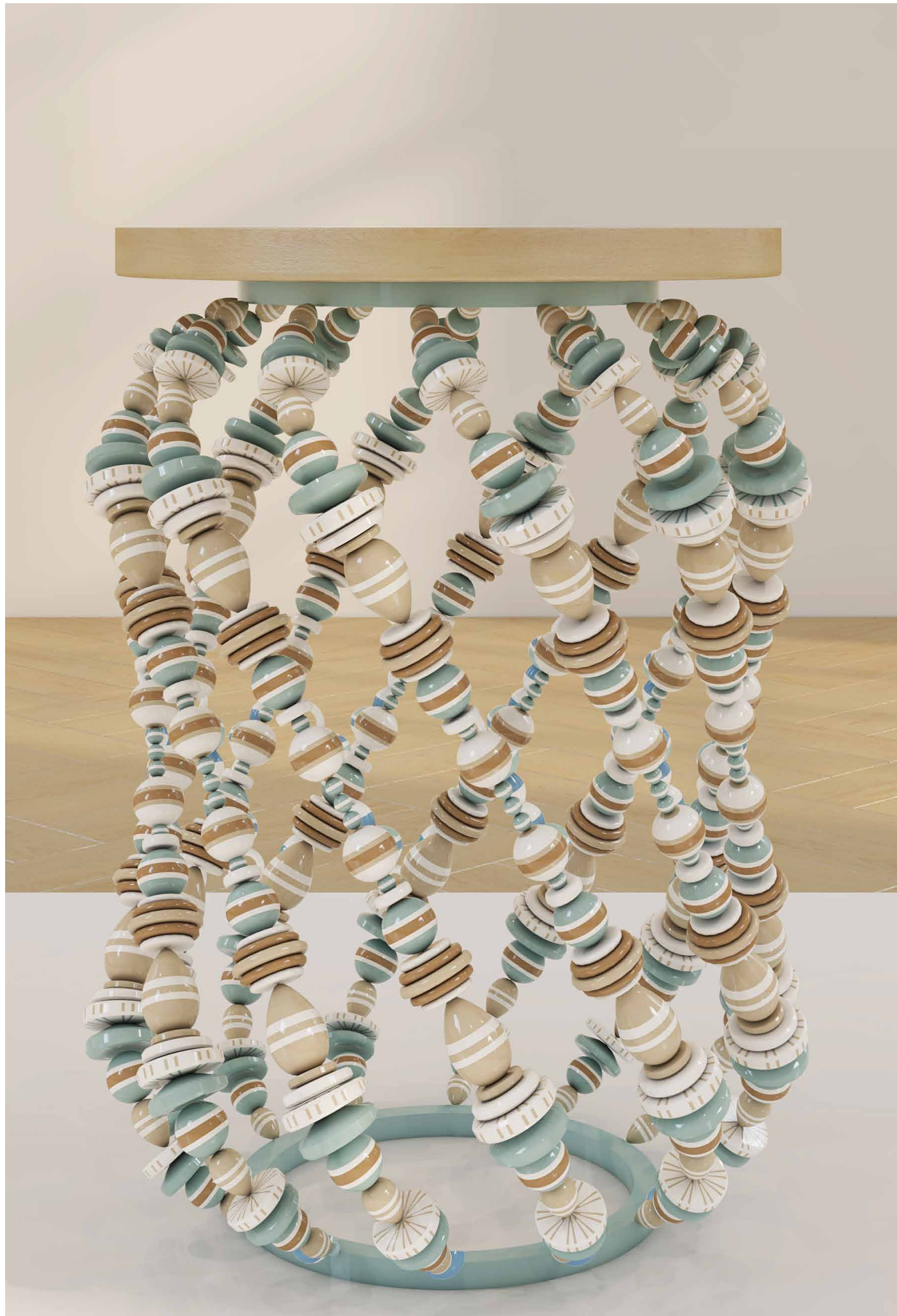
DHRUV AGARWWAL

Blur (Blue)

2025

Steel with meena enamel, lucite
56 x 43 x 145 cm / 22 x 17 x 57 ¼ in



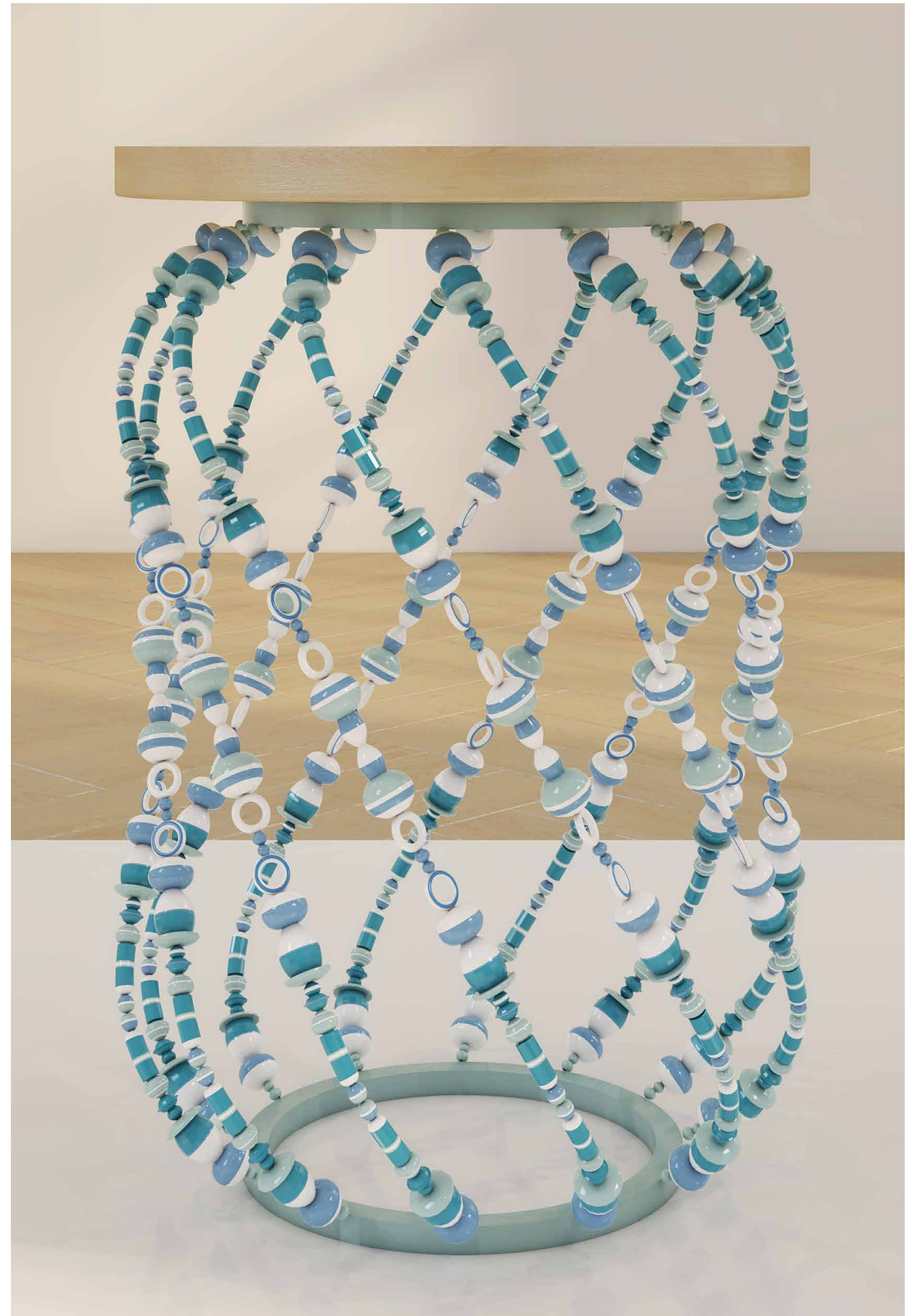


DHRUV AGARWWAL
Turn (Ganga)
2025

Channapatna wooden toys with
lacquer, steel with meena enamel,
oak wood tray

48 x 35 x 35 cm / 19 x 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in

DHRUV AGARWWAL
Twist (Ganga)
2025
Channapatna wooden toys with
lacquer, steel with meena enamel,
oak wood tray
48 x 35 x 35 cm / 19 x 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in



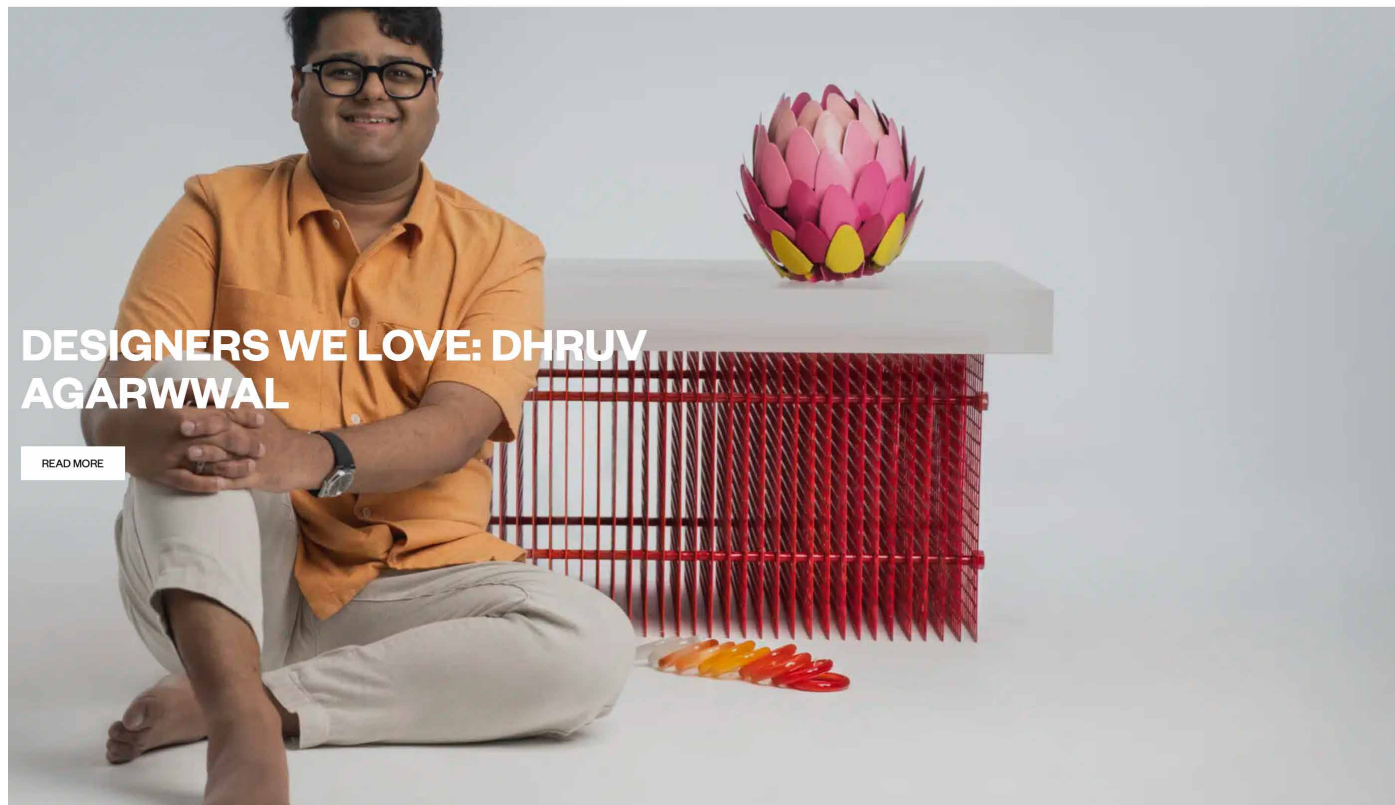
Agarwwal's Full Bloom

By Marianne Morazzani

PRESENTED BY GALERIE MARIA WETTERGREN
121, RUE VIEILLE-DU-TEMPLE, 75003 PARIS

FULL BLOOM, A CHANDELIER BY AGARWWAL, IS A LUMINOUS EXPLORATION OF CRAFT, MEMORY, AND CHILDLIKE CURIOSITY. THE INSTALLATION CELEBRATES THE ARTISTRY OF CHANNAPATNA TOYS WHILE INVITING VIEWERS TO SEE FAMILIAR FORMS FROM A NEW PERSPECTIVE, TURNING THE ACT OF LOOKING INTO AN EXPERIENCE IN ITSELF. ITS CONCENTRIC LAYERS CASCADE THEATRICALY, DRAWING THE EYE DOWNWARDS TO A CENTRAL LOTUS, REMINISCENT OF A COLLAPSIBLE TOY. FROM THIS VANTAGE POINT, THE LOTUS TEMPTS THE VIEWER CLOSER, ITS ENAMELED PETALS GLISTENING AGAINST THE SURROUNDING LIGHT, A SMALL DELIGHT THAT REWARDS ATTENTION AND CAREFUL OBSERVATION.

AGARWWAL HAS ESTABLISHED HIMSELF AS A DESIGNER WHO BRIDGES TRADITION AND CONTEMPORARY IMAGINATION WITH REMARKABLE SENSITIVITY. ROOTED IN INDIA'S RICH ARTISANAL HERITAGE, HE APPROACHES CRAFT NOT AS A RELIC OF THE PAST BUT AS A LIVING, EVOLVING PRACTICE. FROM THE METICULOUS WOODEN FORMS OF CHANNAPATNA TOYS TO THE DELICATE MEENAKARI ENAMEL OF THE CENTRAL LOTUS, HE DEMONSTRATES A RARE UNDERSTANDING OF MATERIALS, SCALE, AND FORM. HIS WORK OFTEN DRAWS ON CHILDHOOD MEMORIES, CULTURAL NARRATIVES, AND LOCAL TECHNIQUES, TRANSFORMING THEM INTO OBJECTS THAT FEEL SIMULTANEOUSLY PLAYFUL, THOUGHTFUL, AND VISUALLY COMPELLING. RECOGNISED INTERNATIONALLY — FROM INDIA'S BEST DESIGN AWARD (2021) TO MULTIPLE A' DESIGN AWARDS (2025) — AGARWWAL'S PRACTICE REMAINS GROUNDED IN COLLABORATION WITH SKILLED ARTISANS, ENSURING THAT EACH PIECE CARRIES THE INTELLIGENCE, PRECISION, AND JOY OF ITS MAKERS.



DESIGNERS WE LOVE: DHRUV AGARWWAL

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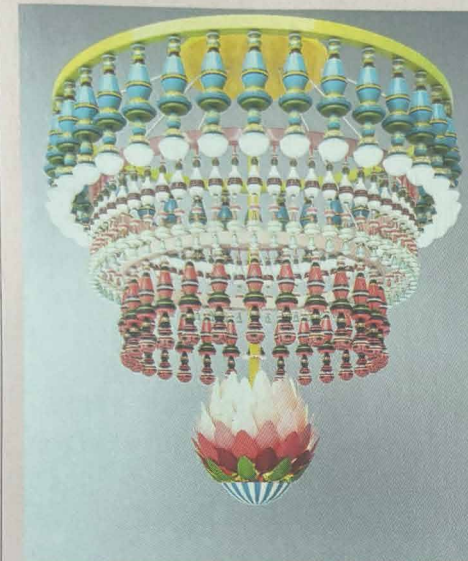


WE SPEAK TO DHRUV AGARWWAL ABOUT HIS DESIGN PHILOSOPHY ROOTED IN MEMORY, MATERIAL, SCALE, AND LONG-TERM COLLABORATION WITH CRAFT COMMUNITIES.

For Dhruv Agarwwal, design begins with memory. His work draws from the textures, colours and objects of his childhood in India—board games, mosaic floors, temple ceilings and domestic rituals—reimagined at unexpected scales. Familiar forms, such as wooden toys, are repeated and reassembled to become inhabitable rather than merely remembered.

Rooted in personal experience and realised through collective making, Agarwwal's practice moves fluidly between craft techniques, contemporary processes and storytelling. He works closely with artisan communities in places like Channapatna and Moradabad, allowing material knowledge and regional context to shape each piece. The resulting objects—whether furniture, lighting or large-scale installations—carry a sense of play and wonder.

BeauxArts



LUSTRE BLOOM, 2020
Jouets Channapatna en bois, laque à la cire, anneaux, pipe, acier inoxydable, émail Meena, LED, verre, diam. 91,4 × h. 106,6 cm, édition de 5 pièces uniques.



3. Dhruv Agarwwal

RETOUR EN ENFANCE

Naviguant sur le sentiment de nostalgie, il s'inspire des pions en forme de perles colorées du jeu de Chaupad et des jouets traditionnels en bois laqué de Channapatna, ville de l'État du Karnataka, pour concevoir des fauteuils, canapés, tables basses et luminaires aux couleurs chatoyantes. «Un jouet familial transformé en meuble modifie votre rapport aux souvenirs d'enfance: il devient quelque chose que vous habitez», souligne-t-il. Agarwwal est lauréat de plusieurs prix dont l'India's Best Design Awards en 2021 pour son plafonnier *Bloom* [ill. ci-dessus]

Dhruv Agarwwal (né en 1993) est représenté par la galerie Maria Wettergren (Paris).

→ De 1000 € pour un tabouret à 60000 € pour un grand modèle de luminaire

Numéro

Des pièces plus esthétiques que pratiques, qui font écho notamment au stand de la **galerie Maria Wettergren**, grande ambassadrice du **design** scandinave contemporain. Sur les cimaises, une création textile de la Danoise **Signe Emdal** intrigue : fabriquée à partir de laine islandaise, de coton suédois et de laine Shetland, l'œuvre virevolte au gré des passages, sa touffe de poils colorés semblant inviter tout à chacun à les caresser...

Juste au dessus, un lustre du jeune artiste indien **Dhruv Agarwal** suscite ce même désir tactile. Des couleurs vibrantes au vernis brillant, le luminaire façonné à partir de jouets Channapatna en bois d'ivoire convoque un imaginaire enfantin.

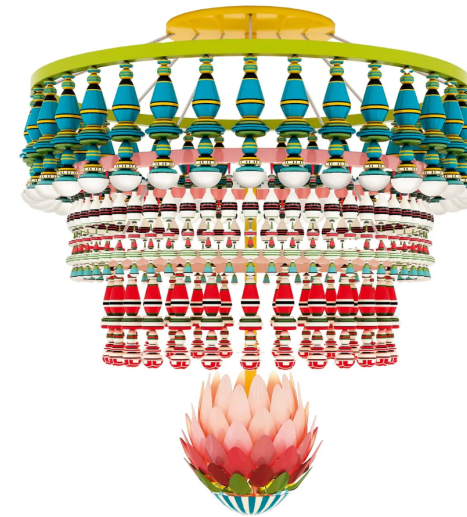


Dhruv Agarwal, « Bloom » (2020). © Harsh Nigam & Dhruv Agarwal. With courtesy of the Artist and Galerie Maria Wettergren.

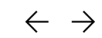


Vue du stand de la galerie Peter Layton au PAD London 2024. © Courtesy of Peter Layton.

Iconic Lights, From Classics To Contemporary



Dhruv Agarwal, Bloom chandelier



Blur Coffee Table by Dhruv Agarwwal

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Bloom, Dhruv Agarwwal

Ce chandelier aux couleurs pop, fabriqué à la main, est l'œuvre du designer Dhruv Agarwwal. La pièce s'inspire de l'artisanat de l'État du Karnataka, en Inde, et plus particulièrement des jouets Channapatna en bois d'ivoire popularisés au XVIIIe siècle grâce au mécénat de Tipu Sultan, alors dirigeant de la ville de Mysore. Intitulé *Bloom*, l'objet évoque également le jeu de stratégie Chaupar, dont les règles se transmettent d'une génération à l'autre.

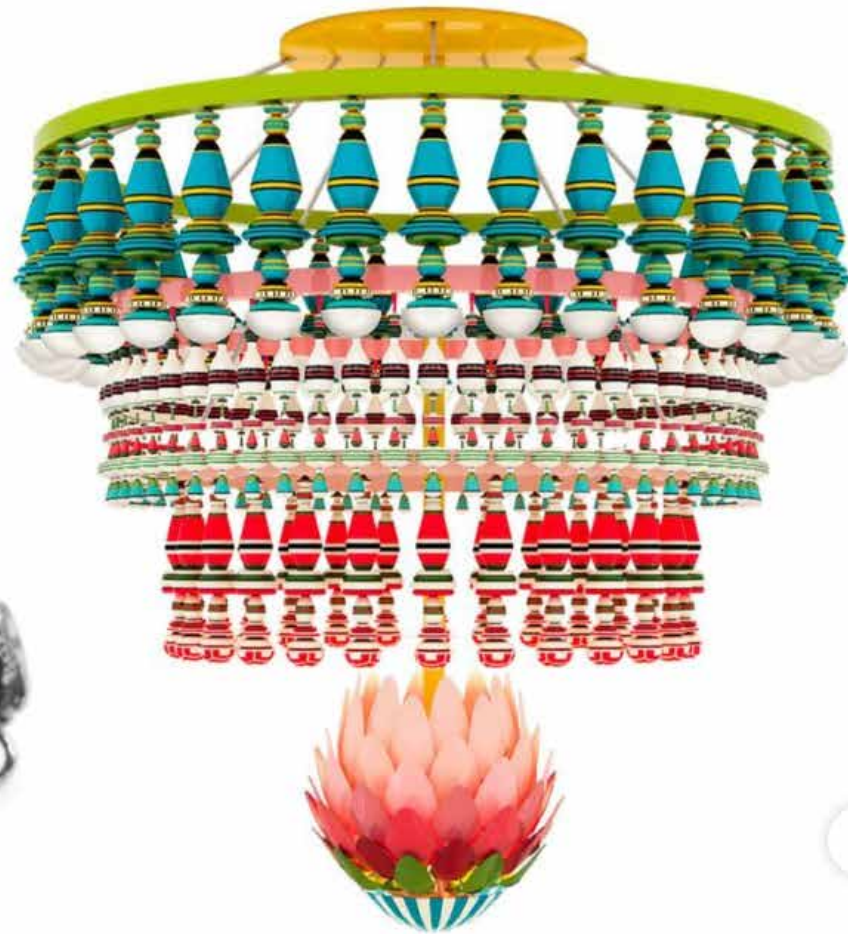


**HIGHLIGHTS
FROM THE 16TH
EDITION OF
PAD LONDON**
INCLUDE
THREE INDIAN
DESIGNERS.

TEXT: ADITI SHARMA



ABOVE: CONCRETE REMNANT EARRINGS BY STUDIO RENN (PHOTO: COURTESY OF SUPERJEWELLERS BY VALERY DEMURE). RIGHT: BLOOM BY DHURUV AGARWAL (PHOTO: COURTESY OF MARIA WETTERGREN AND PAD LONDON).



It feels like the river meeting the sea, as a host of creatives from around the world congregate at PAD London every year, presenting the best of 20th-century design as well as collectible jewellery. The show dedicated to creativity, quality, and a sense of discovery will host 62 galleries this year—both established and newcomers—known for their exceptional expertise. Amongst the impressive cabinet of names are three Indian studios that will contribute to the fair's customary eclecticism.

Galerie Maria Wettergren for Dhruv Agarwal will present Bloom—a chandelier that pays homage to an age-old traditional craft from India. “Channapatna toys, originating from the small town of Channapatna in Karnataka, are renowned for their intricate wooden craftsmanship and vibrant lacquering techniques. Bloom respects the essence

of this very craftsmanship while adapting it to modern sensibilities, ensuring that it tells a story that transcends cultural and geographical boundaries. As for its palette, it is a reflection of temple paintings, composed of bold and vivid hues meticulously selected to replicate the timeless beauty and emotional intensity of Rameswaram. Each colour was chosen to invoke feelings of joy and nostalgia, transporting viewers to a realm where past and present harmoniously coexist,” shares Agarwal.

Valery Demure’s *Objet d’Emotion* will present the sought-after jewellery brand, Studio Renn. “We will showcase *Cacti*, *Seed-leaf*, *Puffball Voids* and *Explorations in Concrete*—through which we are abstracting the ideas of protection, cyclicity, atrophy and assigned or perceived value. A strong part of our design vocabulary is intangible elements such as

n

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But that’s not all the South Asian content at PAD. The newest initiative at the fair, SUPERJEWELLERS shines the spotlight on haute luxe indie designers, and India’s Studio Renn is among the five shortlisted designers from across the world. But the most joyful moment is to be found at Galerie Maria Wettergren’s booth, where Dhruv Agarwal’s ‘Bloom’, a chandelier created using Channapatna wooden toys, acts as an immediate pick-me-up. To cap the designer-heavy fair, the South Asian art frat got together once again, this time over shared plates of piping-hot late-night dumplings, in the warmth of old-school China Town.



Dhruv Agarwal's 'Bloom'



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