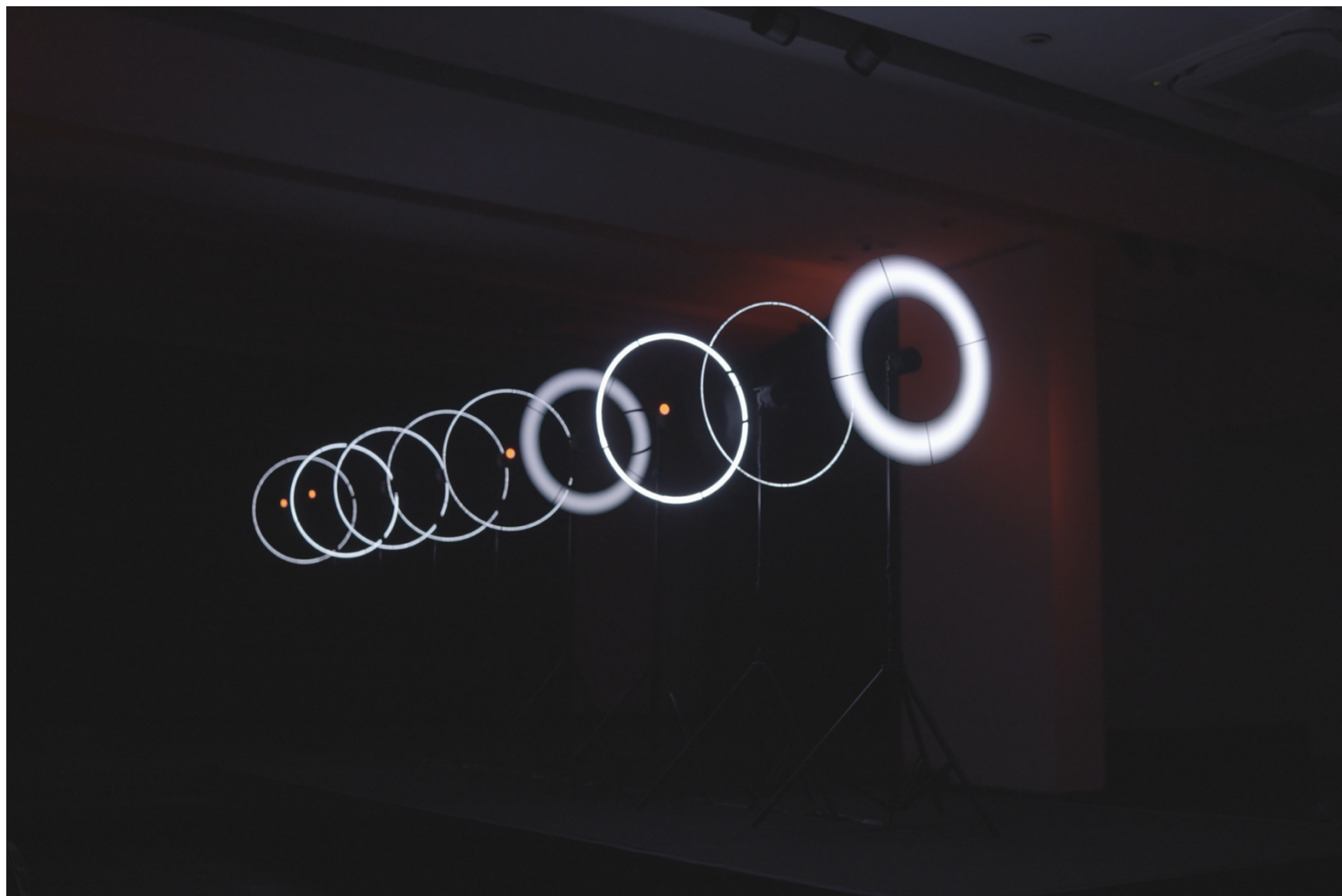


Mumbai Art And Design Guide 2022 : An Updated List Of Exhibitions Currently On View

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'22 | Nuriyah Johar



The Design Pataki team brings you an updated guide to the city's best art and design exhibitions currently on view across Mumbai.

Kal
Art and Charlie, Bandra
On view till the end of November



Their inaugural exhibition, 'Kal' highlights both the aspects of past and future, showcasing it in the present moment. Image Credits – Art and Charlie

A new haven for culture lovers tucked away in a quiet by lane of Bandra, **Art and Charlie** < <https://www.designpataki.com/the-convergence-of-art-culture-and-cuisine-at-two-new-experimental-spaces-in-mumbai/>> is an art gallery, performance venue, gift shop and cafe, established by Ayesha Parikh. The aim of the space is to democratize the experience of consuming art (which can sometimes be perceived as inessable) by breaking the notional barriers and making art approachable to every person, every Charlie, so to speak.

Their inaugural exhibition, 'Kal' highlights both the aspects of past and future, showcasing it in the present moment. The works of five artists, Nachiket Prakash, Meghna Singh Patpadia, Arvind Sundar, Saviya Lopes and Shad Fatima are currently on display. Nachiket Prakash bends the space and time occupied by his ready-made materials to form new timelines, new entities. Arvind Sundar challenges the tyranny and rigidity of the grid with a work that manoeuvres deftly through the invisible geometry that society is composed of. Saviya Lopes meanders through notions of consent, gender based freedom and menstrual capitalism. Shad Fatima develops a channel to perform internal eccentricities that are usually relegated to buried corners of our psyche. Meghna Singh Patpadia elevates mundane objects to fill the void left by the outdoor world.

Making Visible, Ayesha Sultana
Experimenter, Colaba
23rd September to 29th October, 2022



Ayesha Sultana, Scrim 2022, Graphite on paper. Image Credits – The Artist and Experimenter

Kolkata's **Experimenter gallery** < <https://www.designpataki.com/?s=experimenter> > makes its way to Mumbai with a new gallery in the city's art district – Experimenter, Colaba. The inaugural exhibition, Making Visible by Ayesha Sultana contemplates the void in between thought and action, inhalation and exhalation, twilight and darkness, and how such momentary interludes may offer possibilities of holding space as an emotive force. A body of paintings of the sea and a seemingly infinite space beyond, inarguably refer to personal emotions as well as to a constant return to looking at water as an amorphous, shape-shifting medium that holds more than what is apparent on its surface. For Sultana, the sea grows to be that place that conceals deep within it, a space of void and water finds itself sculpted both in its rigidity as well as its fluidity through glass, aluminium and brass in the exhibition.

Song to Self, WOLF

Method, Kalaghoda

7th October to 21st October, 2022



Tilted 'Song to Self', the show traces Lal Ded's path through fields and forests towards enlightenment. Image Credits – Baro Market

Jaipur-based duo **WOLF's** < <https://www.designpataki.com/?s=wolf> > brand new show presented by Baro Market takes inspiration from the songs of Lal Ded, a 14th century Kashmiri mystic Lal Ded, fondly called Lalla. Tilted 'Song to Self', the show traces her path through fields and forests towards enlightenment, honouring ancient feminine wisdom. Brought to life in WOLF's signature style that makes use of scrap, discards and found objects from around the world (and in particular, from Kashmir for this show), the show combines the masculine and feminine. *"We traveled to Kashmir looking for Lal Ded, to hear her songs amidst the mighty deodars. We followed the sounds of nature, voicing her words as we walked amidst large open spaces. It left a deep impression, and created space!"* reads the artists' note.

how many songs from a single note?, Sarah Naqvi

TARQ, Colaba

13th October to 19th November, 2022



Blanket of Solidarity, 2020 by Sarah Naqvi. Image Credits – Sarah Naqvi

Sarah Naqvi's first solo show at TARQ, 'how many songs from a single note?' incorporates video installation, tapestry, drawings, paintings, and sculptures, to bravely confront identity-based injustice in the current socio-political landscape. The works in this show also trace Naqvi's journey of redefining the meaning of safety and resistance after having moved out of India three years ago. For example, in the multimedia tapestry and video work *Index of Dystopia*, Naqvi investigates the possibility of defiance from a distance through vocabulary nurtured by their found family in Amsterdam. Naqvi elaborates, "*found family really shapes our resistance in the care we give each other and ways we are able to protect each other.*"

The Third Epoch

Akara Art, Colaba

23rd September to 22nd October, 2022



KK Hebbar, Untitled, Oil on Canvas Board, 9 x 11.75 inches, 1966. Image Credits – Akara Art

Offering a broadened view of artistic activity in the early years of India's independence, 'The Third Epoch' is a group show projecting works by Amrita Sher-Gil, MF Husain, KG Subramanyan, Sadanand Bakre, SH Raza, FN Souza, NS Bendre, KK Hebbar, Krishen Khanna, KH Ara, Meera Mukherjee, Reba Hore and J Swaminathan.

Whether one consults auction house catalogues or books, the dominant art historical narrative in the early Independence era tends to highlight on the contribution of the Progressive Artists Group and on the individual painters MF Husain, FN Souza, SH Raza, Tyeb Mehta, Akbar Padamsee and VS Gaitonde. While the six artists deserve the recognition they have received, this particular show reassesses their peers, not in order to overturn the conventional view so much as to modify it and reconsider the network of relationships between artists.

By eschewing the overhang of the Progressive Artists Group and making inclusions for the seemingly disparate artists within the same exhibition, the Third Epoch aims to promote new conversations about historical affinities and encourage alternative histories that are truer to the way the art of the 1940s and 1950s was perceived at the time of its creation.

Woman Is As Woman Does

CSMVS Museum, Fort

13th August to 16th October, 2022



Woman Is As Woman Does, CSMVS Museum, Fort. Image Credits – CSMVS Museum

Proposing an inter-generational mapping of 27 women artists who have engaged with postcolonial India's raging social, political and cultural problems, 'Woman Is As Woman Does' presents five generations of practitioners. Curated by Nancy Adajania, it bears witness to the multiple forms of consciousness and agency by which women artists have addressed questions of location, materiality and context.

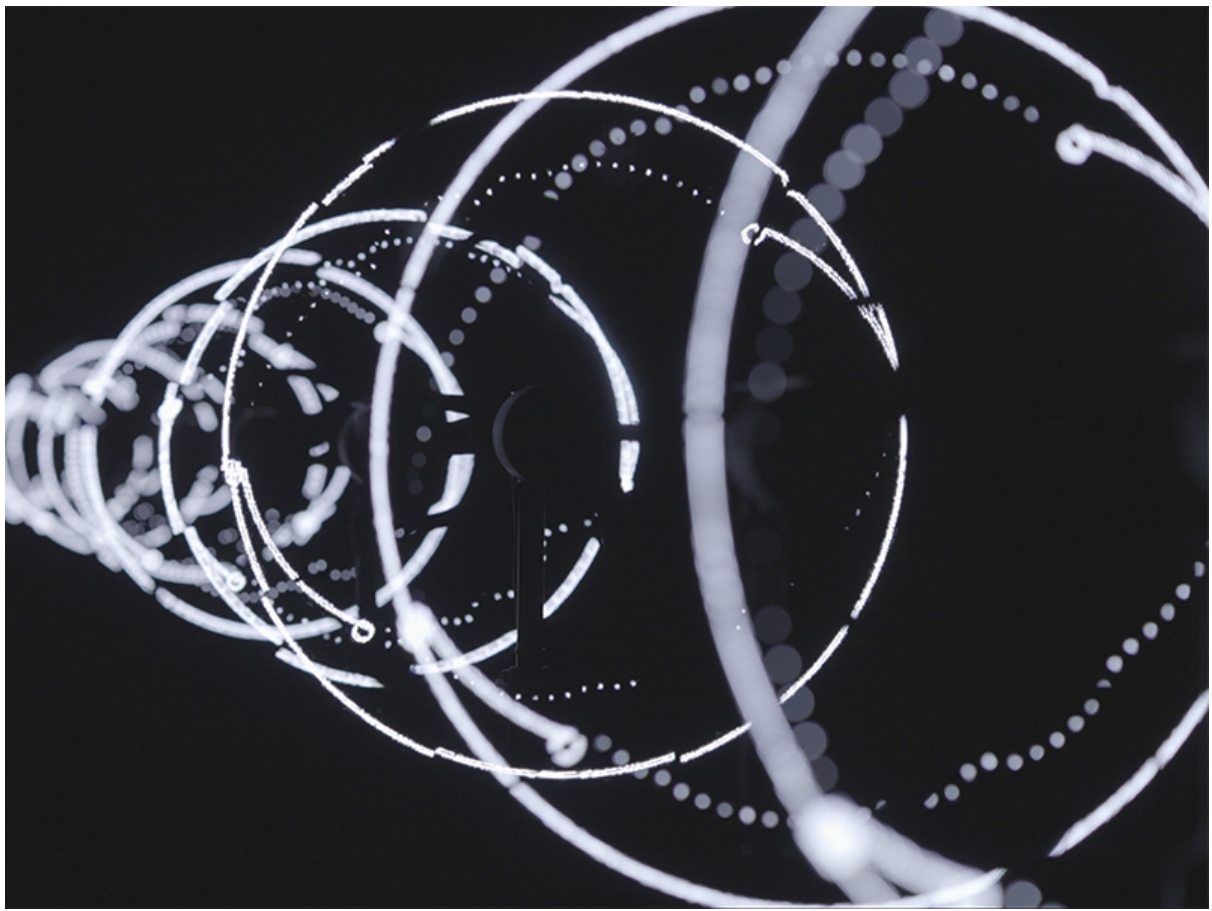
Eschewing the concept of gender as a static identity, the show presents artists who belong to different classes, ethnicities, and caste groups – embracing iconic works, contextual ephemera, as well as new works. Celebrated artists such as **Shilpa Gupta** < <https://www.designpataki.com/?s=shilpa+gupta> >, Zarina Hashmi, and Anita Dube are showcased alongside fresher names such as Purvai Rai and Al-Qawi. While The CSMVS Museum celebrates its 100th anniversary (coinciding with 75 years of India's Independence), the show pays tribute to female power across socio-cultural, political and economic spheres.

Past Shows –

ROW by TUNDRA

Tao Art Gallery, Worli

21st September to 5th October, 2022



Mumbai Light Festival: Satellite (Edition 1) featuring ROW by TUNDRA at Tao Art Gallery. Image Credits – Floating Canvas Company

For the first time in India, the European artist collective TUNDRA showcases their audiovisual work at Tao Art Gallery, Mumbai, from 21st September to 5th October. ROW has been displayed across the globe, most recently at exhibitions in London, Shanghai, Amsterdam and Barcelona. A holographic installation which is composed of a modular and a scalable array of screens, ROW takes the shape of a canvas that is constantly changing in length and shape. Translating raw visuals driven by generative sound, the content is echoed on this canvas with a slight delay, thus creating various moving patterns that highlight and reflect the spatial characteristics of the space where it is installed.

The exhibit is presented by Floating Canvas Company as a satellite event of Mumbai Light Festival – a one-of-its-kind public art festival of lights that will launch its inaugural edition in early 2023.

Closer, Not Far By Shradha Kochhar

Lovebirds, Communion in Colaba

8th September to 24th September



Closer, Not Far at Lovebirds, Communion. Image Credits – Communion

A new, experimental space for emerging art, Lovebirds, Communion is an extension of **Lovebird's store in Mumbai** < <http://designpataki.com/new-in-mumbai-tarun-tahiliani-lovebirds-studio-and-forest-of-chintz-mark-the-citys-latest-retail-openings/>> which launched earlier this year. Gursi Singh of Lovebirds says, *“Over the next year, our Colaba store will house various creators’ practices and explorations on a revolving basis, supporting an open-ended exchange of ideas, dialogue, research, inquiry and disciplines.”*

Their first-ever exhibit is by Shradha Kochhar, a textile artist and knitwear designer based in Brooklyn, New York who is best known for her home spun and hand knitted ‘khadi’ sculptures using ‘kala cotton’. An intersection of material memory, sustainability, and intergenerational healing, her show ‘Closer, Not Far’ comprises sculptural and flat knitted objects in a soft ecru and brown. The objects include family portraits, alternate tools and future heirlooms illustrated as heavyweight dense abstract forms replicating the human body and its parts intertwined in a loosely coiled spiral as well as delicate translucent two-dimensional knitted drawings suspended midair. *“My mission is to understand the potential in soil and to establish an alternate system of textile farming and making, that discourages modern technology that feasts on the felling of forests and extraction of resources,”* says Kochhar.

Tantra On The Edge

DAG, Taj Mahal Palace & Tower in Colaba

6th August to 30th September, 2022



Tantra On The Edge at the Taj Mahal Palace & Tower. Image Credits – DAG

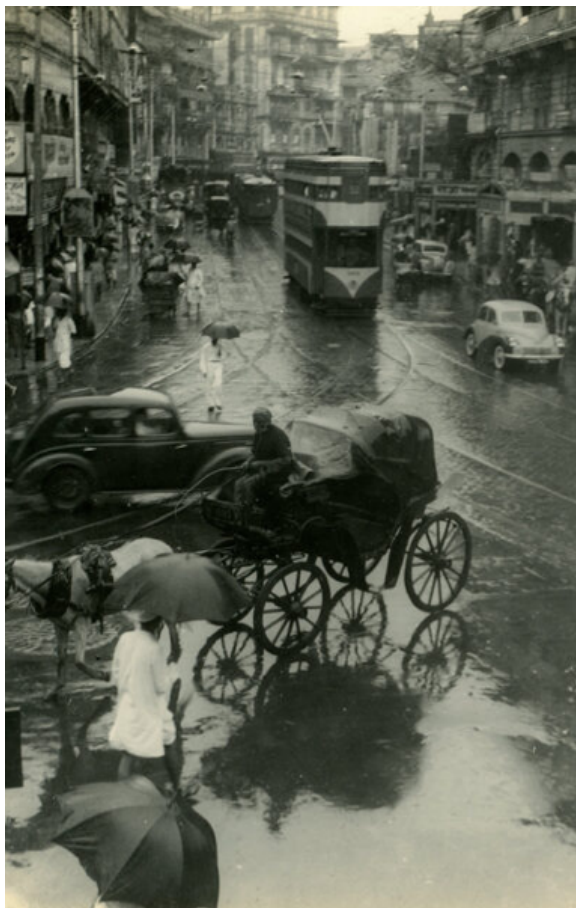
Gathering the works of sixteen prominent Indian artists under the single theme of the transient but least definable phase of contemporary art in the last century, DAG announces 'Tantra on the Edge: Inspirations and Experiments in Twentieth-Century Indian Art'. It features the artworks, inspirations, and experiments of artists that had a sustained relationship with tantra philosophy, its vivid, abstract sacred symbols, or their personal spiritual illuminations. Curated by author and tantra scholar Prof. (Dr.) Madhu Khanna, the show marks an important moment in the documentation of the role and influence of tantra on modern art.

Each of the artists featured draws from tantra philosophy both wholly and tangentially – including G. R. Santosh, Biren De, Prabhakar Barwe, Sohan Qadri, J. Swaminathan, V. Viswanadhan, **S. H. Raza** <<http://designpataki.com/?s=s+h+raza>>, Shobha Broota, Manu Parekh, and Satish Gujral, alongside others. Ultimately, the show aims to ensure that future generations will have the benefit of the art and knowledge that is so essential to our understanding of our own art history.

This Ground, Plus: Khotachi Wadi in Design Context

47-A, Khotachi Wadi

24th July to 9th September, 2022



(L-R) Image by Bruno Ferreira, Objects by Ashwin Mallya. Image Credits – 47-A

Tracing the history of Khotachi Wadi (located in South Mumbai's Girgaum) through disciplines of architecture, culinary histories, speculative art, early street photography, and product design, this exhibition brings a wealth of archival material into conversation with contemporary design objects. 'This Ground, Plus: Khotachi Wadi in Design Context' is curated by academic and local resident André Baptista, along with **Chatterjee & Lal** < <http://designpataki.com/new-in-mumbai-three-galleries-you-must-visit/>>. It brings together the voices and stories of generations of residents at a moment of unique importance to the area.

Khotachi Wadi's cultural significance is considerable; the built structures and cultural elements in this heritage precinct trace their antiquity to the early 19th century. As part of the city's expansion, East Indian Christians, who originally inhabited the Islands of Bombay and surrounding areas, moved into the locality establishing an enclave complete with distinctive bungalows derived from Portuguese Colonial Architecture mixed with regional sensibilities. Creating a compelling visual narrative are the exhibits that have been generously lent by residents of Khotachi Wadi, including photographs, original sale deeds, and other precious objects from their homes.

Follow / Unfollow

Akara Art, Colaba

26th August to 17th September, 2022



Vivan Sundaram, Upsurge, Oil on Canvas & Photograph, 33 x 40 inches, 1972. Image Credits – Akara Art

‘Follow/ Unfollow’ is a group show projecting works by 18 artists born in the 1930s and 1940s, including the likes of Manjit Bawa, Nalini Malani, Anjolie Ela Menon, Vivan Sundaram, and Ganesh Pyne. These artists pioneered innovative forms of figuration in deeply individualistic styles. By drawing on an extraordinarily wide range of sources like Ajanta murals, early Renaissance European painting, pahari miniatures, Kalighat pats, the work of Indian modernists, the decoration of roadside shrines, and so on – they sidestepped the accusation of derivativeness that was commonly thrown at the previous generation of Indian artists.

Their eclectic choices of following and unfollowing allowed them to evade the ‘Indian X’ label, where X stood for **Pablo Picasso** < <http://designpataki.com/what-jacob-vilato-did-next-a-conversation-with-picassos-great-nephew/>> , Marc Chagall, Francis Bacon or some famed western modernist. The victories of these artists were hard won and visions slow to mature, but their collective achievement represents the definitive coming of age of Indian modernist art.

Autobiography of a Line: The Photographs, Prints and Paper Cutouts of Nasreen Mohamedi
Chatterjee & Lal, Colaba
15th July to 3rd September 2022



Nasreen Mohamedi | Untitled | Vintage photographic print. 11 x 14 in. Image Credits – Artist

Celebrated Karachi-born artist and photographer Nasreen Mohamedi is mostly known for her minimal architecturally-soaked line drawings in the best traditions of international modernism. She has emerged as one of South-Asia's most important post-Independent abstractionists. This exhibition attempts to trace the reception of the poetic image in Nasreen Mohamedi's photographs, prints, and paper cutouts. Through these works, Mohamedi employed ideas around space as well as demonstrated the importance to her practice of experimentation with line and form. Since Mohamedi never exhibited these works in her lifetime, exhibitions of her photography have been very rare, and 'Autobiography of a Line' marks a first in Indian exhibition history.

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