

CULTURE & LIVING

13 new art shows in India to add to your October 2022 calendar

This month, artists are reflecting on the past to find new ways of engaging
with the present

BY AVANTIKA SHANKAR

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This October is a time of reflection in the art world, with galleries and art shows in India proffering new perspectives and gentle reflections. In Mumbai's Akara Art Gallery, *The Third Epoch* offers an alternative view of post-independence art through the works of Amrita Sher-Gil, MF Husain, SH Raza, FN Souza and KG Subramanyan, among others. In Chatterjee and Lal's *Qissah-e Kabul*, Arshi Irshad Ahmadzai will display the artworks she managed to rescue during her 2021 escape from Kabul to India following the Taliban's siege of the capital. In New Delhi, Vinita Karim's *The Woven Image* at Gallerie Nvya showcases work inspired by geographies around the world; Raveena Suri's *Gustagu* at the India Habitat Centre spotlights ceramic art; Bakula Nayak's *I am ok. & other lies I tell* at Blueprint.12 contends with invisible illness and chronic pain; and Prasad KP illustrates the landscapes of rural Kerala in Palette Art Gallery's *A Pastoral Eulogy*. If you're looking to add some contemplation to your festive-season calendar, these are the shows you shouldn't miss.



KG Subramanyan, Untitled, Acrylic on Board, 30 x 24 inches, 1990



Ilaha-ha-e Asmaai ki ek tanha kursi (A Lone Chair of Goddess Asmaai) by Arshi Irshad Ahmadzai





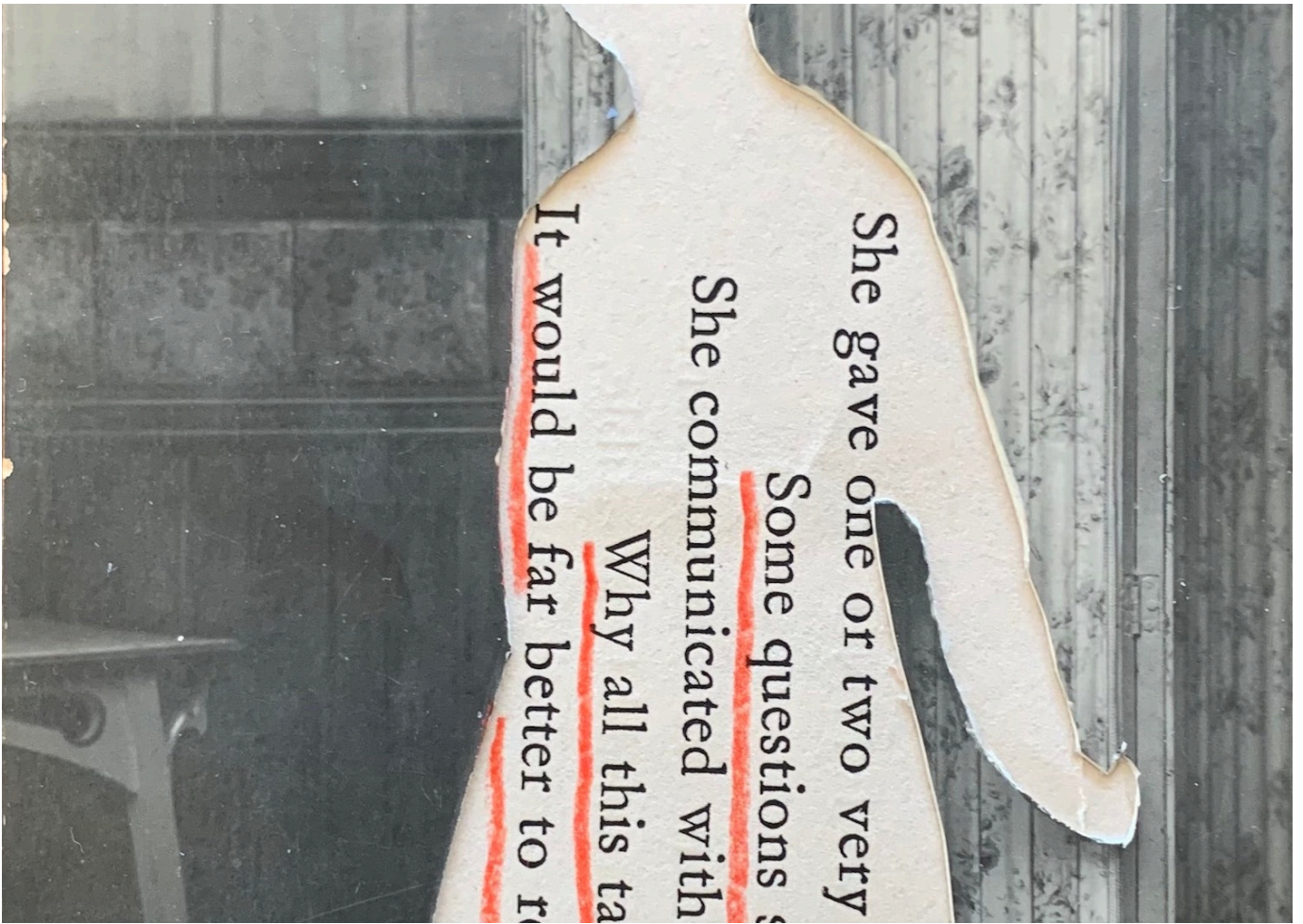


24x50, My Sunset Sky, 21, 24x50 in, acrylic, embroidery, gold and copper on linen by Vinita Karim



Guffgu — Studio Soulmaatee by Raveena Suri



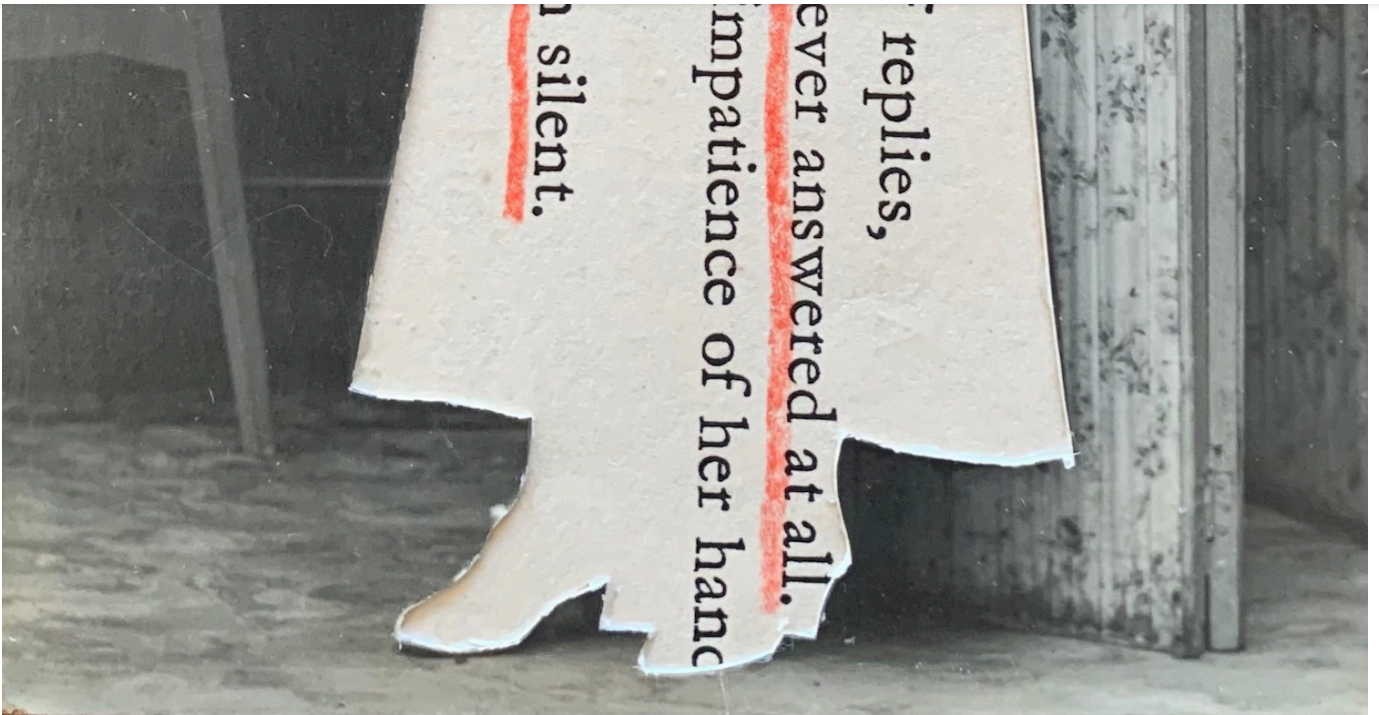


VOGUE IN INDIA

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FASHION BEAUTY VOGUE CLOSET WEDDING WARDROBE HOROSCOPE VISUAL STORIES MAGAZINE CULTURE & LIFESTYLE DUBAI: DI



Nothing is real by Bakula Nayak





experiment is truth experience is superstition 18

water colour on canvas

72" X 48"

2021

The Compulsive Act by Jogen Chowdhury at Gallery Art Exposure, New Delhi



Jogen Chowdhury, *Aftermath*, Felt Pen and Pastel on Paper, 12 x 8 in, 2002

Jogen Chowdhury's artistic practice developed as a consequence of his family's migration from East Bengal to Kolkata, and his experiences as a refugee of Partition. "It was a difficult time for us—we had no place to stay, no art materials to work with," the artist explains. His use of cross-hatch developed subconsciously as did his later use of brush strokes and pastels. "The Compulsive Act" illustrates the evolution of his practice through a showcase of 74 works created over the past six decades.

On view at Gallery Art Exposure, Mahanirban Road, New Delhi, until 17th December, 2022

***A Lick of Night in the Morning* by Dipti Anand at Vadehra Art Gallery, New Delhi**



Sunil Patwardhan

Curator Dipti Anand's inspiration for the exhibition title came from the idea that powerful emotions tend to be passing yet persistent. "It raises so many questions about how the potency of sensory experiences transfers through a work of art onto the viewer." Her showcase includes works by Anju Dodiya, Atul Dodiya, NS Harsha, Sunil Patwardhan, Balakrishna Doshi, Ranbir Kaleka and Gieve Patel, all of whom Anand believes have "an instinctive relationship with the way that they're processing the world through their art." On view at Vadehra Art Gallery, Defence Colony, New Delhi until 28th October, 2022

Kal curated by Ayesha Parikh at Art & Charlie, Mumbai



Mumbai's newest art space is a two-storey gallery nestled in the bylanes of Bandra's [Pali Village](#). Founder Ayesha Parikh's vision for Art & Charlie is best encapsulated by her curation for the opening showcase, which includes a diverse range of work from Nachiket

Prakash, Meghna Singh Patpatia, Arvind Sundar, Saviya Lopes and Shad Fatima, each of whom is grappling with the notion of cyclicity and time. Parikh elaborates, “The reason the show is called “Kal” is because in our language it could mean yesterday or tomorrow.”

On view at Art & Charlie, Bandra, Mumbai, until 4th December, 2022

Garden and Cosmos at CSMVS, Mumbai



When curators Debra Diamond, Catherine Glynn Benkaim and Karni Singh curated “Garden and Cosmos” in 2008, they were actively rejecting the previously accepted notion that court paintings from the Marwar School were apolitical in nature. As the Mehrangarh Museum Trust brings the exhibition to India for the first time over a decade later, the intention remains as relevant as ever. “They are creative and fresh and new,” says Diamond of the painting. “Clearly, they are not the work of mindless copy-ists working for a despot.”

On view at CSMVS, Fort, Mumbai, until 31st October, 2022

how many songs from a single note? by Sarah Naqvi at Tarq, Mumbai



Blanket of Solidarity, 2020

Sarah Naqvi's first solo show is a multimedia assemblage that proposes care, community and healing while confronting identity-based injustice. "The starting process is storytelling with an intention, and always rooted in lived experience," expresses the artist. "Most of my work starts from a point where I have questions that feel unanswered." The works in the showcase comprise video installations, paintings, tapestries and sculptures. "The range of mediums within my practice is an invitation for a lot of people to engage with my work," they add.

On view at Tarq, Colaba, Mumbai until 19th November, 2022

Song to Self by Wolf at Method, Mumbai



Attune

The poetry of 14th-century Kashmiri mystic Lal Ded, fondly known as “Lalla,” inspired Jaipur-based arts practice, Wolf, to “journey inward.” Installations made from scrapped discards and found objects, many of which were collected in Kashmir, renew Lalla’s words for the present day. “Lalla is claimed by both Hindus and Muslims,” explains Ritu Singh, who leads the practice with Surya Singh. “She speaks constantly of the importance of the journey within, and of the fact that if you haven’t travelled within, you haven’t travelled at all.”

On view at Method, Kala Ghoda, Fort, Mumbai until 21st October, 2022

Making Visible by Ayesha Sultana at Experimenter, Mumbai



Kolkata-native Experimenter launches its offshoot in Mumbai's Colaba art district with an exquisite solo showcase by Ayesha Sultana. The exhibition, which includes paintings, drawings and sculptures crafted through Sultana's inimitable use of repetition and mark-making, comes on the heels of a 2017 showcase with the same title. "It's almost nodding to the fact that Ayesha thinks in cycles, in an ongoing, continuous way," explains gallery co-founder Priyanka Raja. "She is very interested in the everyday, and she makes visible certain little moments in time which can become quite special."

On view at Experimenter, Colaba, Mumbai, until 29th October, 2022

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