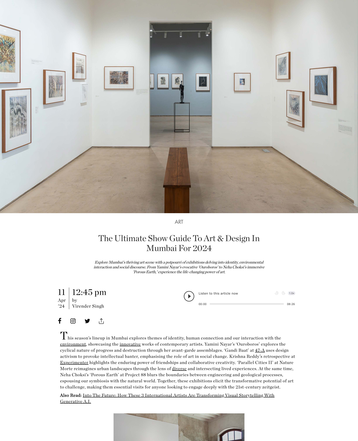

ART

The Ultimate Show Guide To Art & Design In Mumbai For 2024

Explore Mumbai's thriving art scene with a juxtaposed set of exhibitions delving into identity, environmental interaction and social discourse. From Tanmi Nayar's evocative 'Ouroboros' to Neha Choksi's immersive 'Porous Earth,' experience the life-changing power of art.

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11 Apr '24 | 12:45 pm | by Virender Singh

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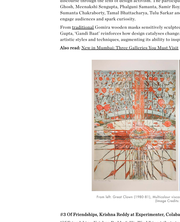
This season's lineup in Mumbai explores themes of identity, human connection and our interaction with the environment, showcasing by innovative scope with a juxtaposed set of exhibitions delving into identity, environmental interaction and social discourse. From Tanmi Nayar's evocative 'Ouroboros' to Neha Choksi's immersive 'Porous Earth,' experience the life-changing power of art.

Encompassing the camera apparatus within her process, Nayar meticulously explores the sociobiological dimensions of space, tearing down and rebuilding as she goes. Key pieces such as 'Feeding the Silkworm' and 'Full Circle' embody Nayar's thematic depth, a testament to her unwavering interest in architecture and the psychological dimensions of space that you may take for granted. An amorphous hodgepodge of paper, plaster and studio detritus, 'Ouroboros' is a must-see for its unique fusion of material and idea.



Feeding the Silkworm (2024). Archival Pigment Print. (Image Credits: Pranav Contemporary)

#1 Ouroboros, Tanmi Nayar at Jhaveri Contemporary, Colaba, May 9 to June 15, 2024

With moulting skin, the serpent of human progress consumes everything in its wake, ultimately swallowing its tail. 'Ouroboros', Tanmi Nayar's latest solo exhibition at Jhaveri Contemporary, delves into themes of cyclical renewal and transformation as our civilization negotiates its problematic relationship with Mother Nature. Co-presented with Thomas Erben Gallery, New York, the show evokes feminine energy through its organic forms, transforming from her focus, previously, on masculine, industrial themes.

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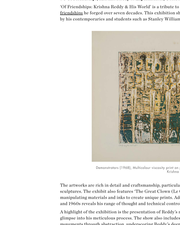

Aadi Bidri Series (2023). Wooden Masks. (Image Credits: AT A)

#2 Gaudi Bazi at AT-A, Girgaon, May 04 to June 02, 2024

Amidst the distractions of modern life, 'Gaudi Bazi' emerges as a powerful reminder of the significance of spiritual discourse through the lens of design activism. The participating artists — including Abhishek Rai, Achira Basu, Ashish Ghosh, Meenakshi Sengupta, Phalguni Ramanta, Samir Roy, Sanjiba Sarkar, Shishir Gupta, Soumitra Adhikari, Sumanta Chakraborty, Tanul Bhattacharya, Tuhi Sarkar and Vivek Kumar — were handpicked for their ability to engage audiences and spark curiosity.

From traditional Gonira wooden masks sensitively sculpted by Tuhi Sarkar to upcycled fabric artefacts by Shishir Gupta, 'Gaudi Bazi' reckons how design catalyses change. Curated by Swarup Datta, this exhibition is a panoply of artistic styles and techniques, augmenting its ability to inspire empathy and action.

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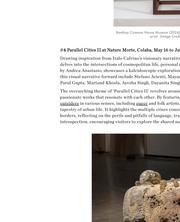


From left: Great Chaos (1983-91). Multicolour viscosity print on paper. To a Tree Form (1948). Bronze. (Image Credits: Experimenta)

#3 Of Friendships, Krishna Reddy at Experimenter, Colaba, Ongoing until June 15, 2024

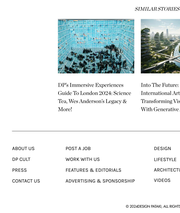
'Of Friendships: Krishna Reddy & His World' is a tribute to Krishna Reddy's extensive artistic journey and the deep friendships he forged over seven decades. This exhibition showcases rare and early works by Reddy, alongside pieces by his contemporaries and students such as Stanley William Hayter, Zarina and Nalini Malani.

Demonstration I (1948). Multicolour viscosity print on paper. (Image Credits: Experimenter & The Estate of Krishna Reddy)

The artworks are rich in detail and craftsmanship, particularly his metal engravings, which he treated as intricate sculptures. The exhibit also features 'The Great Chorus (Le Grand Chorus),' demonstrating Reddy's skill in manipulating materials and inks to create unique prints. Additionally, the display of his early prints from the 1950s and 1960s reveals his range of thought and technical control.

A highlight of the exhibition is the presentation of Reddy's aerial printing plates, rarely seen in public, offering a glimpse into his meticulous process. The show also includes a selection of etchings that explore human gestures and movements through abstraction, underscoring Reddy's deep philosophical and artistic insights. 'Of Friendships: Krishna Reddy & His World' highlights Reddy's innovative multicolour viscosity printing technique, showcasing his mastery in printmaking, engraving, and sculpture.

Also Read: A Guide to Exhibitions Outside The Venice Biennale: Art, Music, Design, and Jewellery



Bombay Cinema, Nature Museum (2024). Industrial zinc-etches with clear gelatin print. (Image Credits: Nature Morte)

#4 Parallel Cities II at Nature Morte, Colaba, May 16 to July 06, 2024

Drawing inspiration from Italo Calvino's visionary narratives, 'Parallel Cities II' at Nature Morte's Mumbai gallery delves into the intersections of cosmopolitan life, personal histories and collective experiences. The exhibition, curated by Andrea Assaturio, showcases a kaleidoscopic exploration of the human condition. Trailblazing visionaries steering this visual narrative forward include Stefano Arienti, Mrinmoh Jasmin Soofi, Alice Cattaneo, Elisabetta Di Maggio, Parul Gupta, Mariyam Khosla, Ayesha Singh, Dayanita Singh, Divek Singh and Viswanadhan.

The overarching theme of 'Parallel Cities II' revolves around reimagining modern day landscapes through poetic and passionate works that resonate with each other. By featuring artists who are refugees, diaspora members, and outsiders in various senses, including queer and folk artists, the exhibition underscores the diverse and complex tapestry of urban life. It highlights the multiple crises concerning the movement and existence of people across borders, cultures, and identities, and the profound human experiences they engender. The exhibition aims to evoke introspection, encouraging visitors to explore the shared narratives that bind communities together.

Kalwar Imprint From Every Pore (2024). Gigapixel dye in 50x roof glass, limestone. (Image Credits: Project 88)

#5 Porous Earth at Project 88, Colaba, March 28 to June 15, 2024

Neha Choksi's 'Porous Earth' is an otherworldly exhibition that blurs the boundaries of engineering and geological processes. Choksi embroiders various rocks; a child digging, an excavator hurling and a hemlspirit roasting intervals. She becomes the elements and tools of her art: an ancient sea forming the seabed, fumes, a core drill bit, a chisel and the dug-hole itself.

The materials she uses - stone, glass, and air - embody the dichotomy between nature and human intervention. Choksi's process transforms transforming stone into delicate sculptures, creating pieces that encapsulate the fragility and resilience of the natural world. 'Porous Earth' is not just an exhibition but a meditation on the continuous, porous exchange between human beings and the earth beneath our feet. This exhibit underscores Choksi's ability to merge poetic introspection with physical materials, offering a contemplative and immersive experience.

Left: Tetra (2024). Screen print on Hahnemühle, woodcut and paper by Sameer Kulavoor and Vishwa Shroff. Right: Untitled (2024). Screen print on Hahnemühle, woodcut and paper by Sujata Bhatnagar and Saju Raman (Image credits: TARQ Mumbai)

#6 Overlaps at TARQ, Fort, Preview on June 13, the show continues till July 20, 2024

Celebrating its tenth anniversary, TARQ brings together a portfolio of seven artists by various artists that represent the space's collective spirit - rigorous, fun, experimentation, and learning. A collection of prints - most of them a result of collaboration between artists are: Dwarf around landscapes, ideas of the city with some elements of nature by Pratap Morey and Philippe Calia, Bodhadhara Mukherjee and Ronny Sen, Garima Gupta and Nibha Sikander, Arwa Kothi and Rithika Merchant, Sujata Khawasani and Saju Kochan, Sameer Kulavoor and Vishwa Shroff, and lastly, Savia Mahajan and Parag Tandel.

John's a witch! (2024) screenprint on Hahnemühle, woodcut and paper by Arwa Kothi and Rithika Merchant (Image credits: TARQ Mumbai)

The overarching theme of narratives and reflecting on shared spaces has resulted in an intimate and curious mix of prints, styles, and outcomes. Printmaking can be an incredibly lonely practice given how process and detail-oriented it can be. With the help of Fellow Arts, the gallery has been able to convert the space into a print lab and shared spaces for artistic interaction. Resulting in 'overlaps' the exhibition is the culmination of time spent exchanging and exploring ideas.

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