

TAK Contemporary - Catalogue

# Verukal | വേരുകൾ

09 - 20 March, 2024

at David Hall Gallery, Kochi, India.

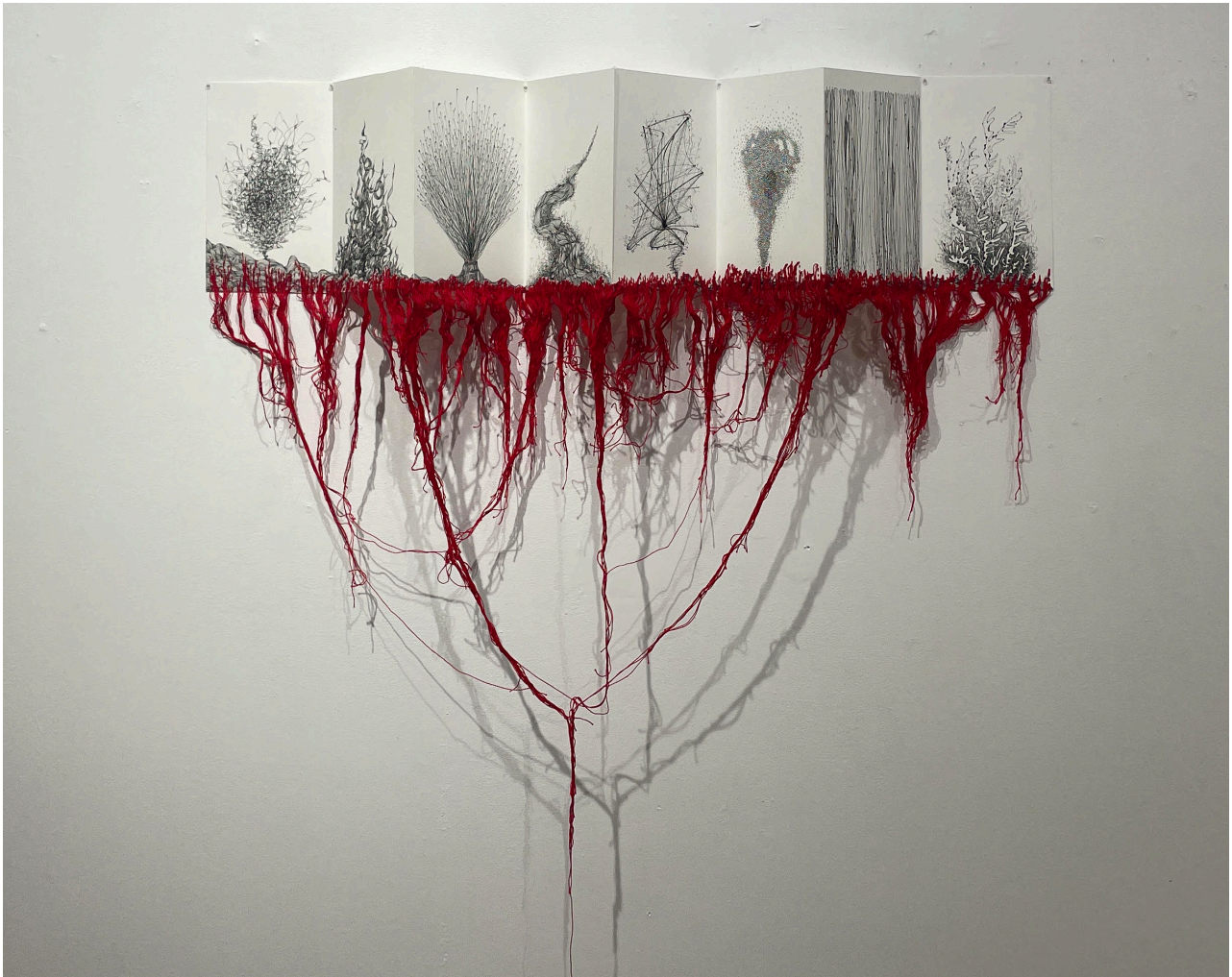
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## CONCEPT NOTE



Manman Zheng, *Le Journal de Fil*, 2019, xuan paper, copy paper and red cotton thread, 30 x 80 cm

‘Verukal’ (the roots) explores the foundational aspects of one’s existence and extends to symbolize the vocation an individual is destined for.

A return to the roots is suggested as a means of understanding and connecting with oneself devoid of any inhibitions. Fostered through the realms of transitions, awareness, and re-discovery, the exhibition invites the spectators to follow the connecting thread from our present to the reason for one’s essence and origin.

The group show will exhibit 19 artists from the Indian and European subcontinent curated by TAK Contemporary. Based in Paris, the initiative is an Indian trio of art professionals focused on promoting contemporary art from its country.



09.03.2024 | 20.03.2024

# വേരുകൾ VERUKAL



Akshata Mokashi

Akshay Raj Singh Rathore

Amiya Hisham

Anupama Alias

Debashish Paul

Deeya Bhugra

Devanjalee Sarkar

Karan Shrestha

Manman Zheng

Mario D'Souza

Nathalie Redard

Odonchimeg Davaadorj

Pavan Kavitkar

Rita Lira

Shubhankar Pr.Bharti

Sonali Sonam

Sumesh Sharma

Swathi S.N

Tara Sabharwal

© Odonchimeg Davaadorj, Courtesy Backslash Gallery, Paris

TAK  
TAK CONTEMPORARY

David Hall  
gallerystate  
ARTISTS EDITIONS

*Verukal* artist list by TAK CONTEMPORARY

TAK  
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Akshata Mokashi

Akshata's passion for painting landscapes and observational drawings around nature finds expression in the medium of Tapestry weaving, which she calls painting with yarn. She was introduced to weaving a tapestry in the second year of studying fine art in textile design, in Sir JJ School of Art, Mumbai. An attempt to search for a medium beyond the academic textile design subjects, tapestry weaving was an artform that really connected to her way of self expression and thought, that she explored beyond the boundaries of weaving on a handloom. Fascinated by medieval tapestries in the renaissance Europe, Indian & Persian rugs and carpets, her contemporary compositions find inspiration in the forces of nature, which she tries to juxtapose with human experiences and material objects. Her material explorations have always been eco-sensitive and emerge from nature, quite often un-orthodox choices.

Akshata pursued her masters in Fashion & Textiles from Heriot Watt University in the UK in 2019. Her master's project focused on designing textiles inclusive of the blind, delving deeper into the aesthetic and tactile possibilities of weaving. Her work has taken a turn towards climate change issues, and she created a series of paintings, paper and weave works and a tapestry around the plight of the Vishwamitri river that flows across the city of Baroda. She has been since then exploring similar concepts around rivers such as Godavari in Nashik, Red river in Vietnam and the Khola river in South Goa.

She has been exhibited at India Art fair '24, Art Mumbai '23, Jehangir Art Gallery, Nehru Center Art Gallery, NESCO, Priyasri Art Gallery (online show) in Mumbai, Dovecot Studios in Edinburgh, John Byrne, UK (online exhibit) and Taipei Contemporary Art Center, Taiwan (group work) and has won gold medal for her tapestry work. Akshata has also been a resident artist at Space Studio, Baroda.





*Khal Khal*, 2022  
 weaved saree, projection and soundtrack  
 116.84 x 165.1 cm  
 46 x 65 in



*Pravah*, 2022  
 pen on paper - series of 4  
 19.5 x 17.7cm  
 7.5 x 7 in





Akshay Raj Singh Rathore was born in Chhindwara, central India, and lives and works between India and France. He was trained in applied arts at Maharaja Sayajirao University in Baroda (1997-2001), and in animation film design at National Institute of Design in Ahmedabad (2001-2004), both in India. His work is informed by his long-term research on the farming crisis in India, and the connections between rural politics and global capitalism. In 2012, he initiated the Aulinjaa Research Laboratory, which will activate a permaculture farm in his native village and serve as a centre for sharing knowledge on good agricultural practices, ancient know-how, involving local villagers and ecosystems. Over the past decade, he has worked exclusively with natural and readymade materials such as leaf extracts and terracotta tiles. He has received a Khoj Negotiating Routes grant; Khoj Gaming residency in New Delhi, India; Pro-Helvetia IAAB Studio residency in Basel; Switzerland; and a OrganHaus residency in Chongqing, China.

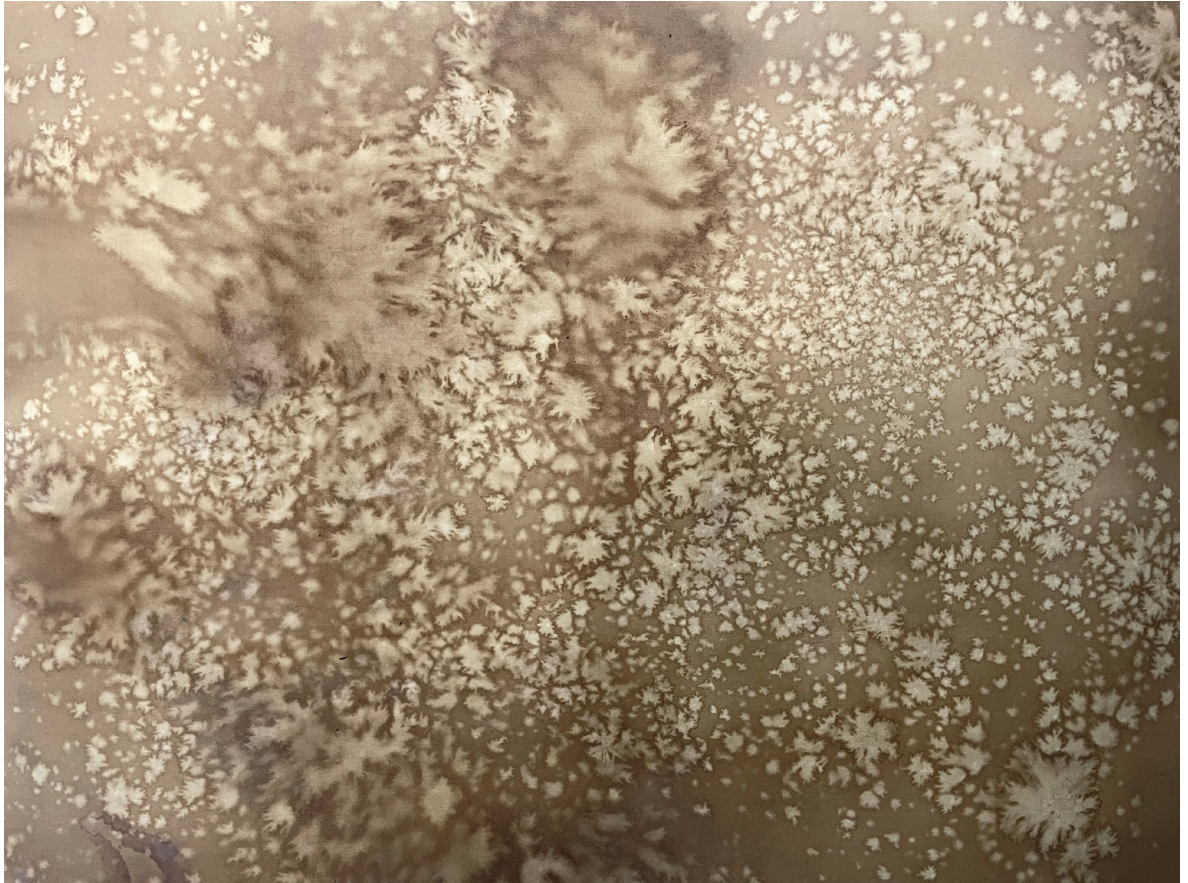
“Neem (*Azadirachta indica*) a plant known universally for its medicinal and insecticidal properties is ubiquitous in towns and villages of central india. It is non-native species, as it is not found naturally growing in local forests.

While growing up in a farming family I have seen various uses of its leaves and stems, the former used as a mosquito repellent for cattle, as its bitter smoke is difficult to breathe. Many bathe in hot water boiled with Neem leaves. The twigs are used for brushing teeth, especially useful in strengthening gums. The other neem, commonly known as Meetha Neem or Curry Neem (*Murraya koenigii*) is used extensively in cuisine, mostly south of River Narmada, which acts as a north-south divider to peninsular India.

My application remains true to the plant pigment studies i had commenced on a Artist residency in central American country El Salvador, where i had encountered many of the edible plants originating in South Asia. At that time i was involved in Rural migration and disintegration of local agrinomy, under the pressures of Global Capital.

The selected works transform our notions of nature from a very green color to this faded purplish brown, directing us towards an introspection of humanity which in its advancement has appropriated the life generating potential of plants into a commercial market of genomes, thus limiting and delinking us from a future of coexistence and peaceful living with our environment.”





*Surreality in our reality, 2021*  
series of 4 neem pigment on paper  
51.5 x 66.5cm  
20.2 x 26.1 in



Amiya J Hisham is a designer, writer and visual artist based in Kerala, India. She works across different media like charcoal, ink, analog collage and photography to explore her personal questions on identity, belonging, ecology and language. Her process usually begins with visual notes from daily life, poetry and diagrams. She likes to layer projects with found objects and natural media and prefers to encounter meaning in the making.

“The work *In case of emergency / Maintain* is inspired from crossroads of cultural and social identities created by my past generations. Always feeling at the rim of every community has created deep questions within me about belonging and creed. I found great comfort in nature the most and developed a penchant for collecting dead plant material and rocks as a child. Photographic archaeology, familial memories, studies in architecture and details of fond landscapes form the basis of this project.

A room covered in a sea of jackfruit leaves. With a few tools to find your way. Brooms, Magnifying glasses, emergency lamps. All earthward. There is a silent invitation to find your ground, and an imminent discomfort of walking on dead leaves, but also the freedom to sweep it aside, to clear your own way.





*In case of emergency / Maintain, 2024, installation of various found objects*



Anupama Alias works centers around the ideas of gender and femininity. The questions that she addresses in her creative practice are both self-evidential and from the lives of others which she encounters in her everyday life. As a painter, it is an intervention in the language by bringing various representational and aesthetical strategies to destabilize the notions of gender, femininity, self and the other. It works like an ethnographic account of the stories of others told by using one's own body as a central image. When she paints, she transforms or transmutes herself into an expression or an image that can carry what is untold. Her each project is an inquiry in creating new sensorial possibilities as a creative strategy to make a disruption in the surface regularities of the time and space that we embedded in.

Anupama completed her graduation in painting from RLV college of music and fine arts and successfully completed her post-graduation from S.N school, University of Hyderabad in 2016. She has been a part of various group exhibitions and has had multiple solo exhibitions as well. They include Young Subcontinent at Serendipity Art Festival, Goa (2016); Piknik a group exhibition in La friche de la Belle de Mai, Marseille, France (2017); Gwanghwamun International Artist Festival, Seoul, South Korea (2018); 'Babur ki Gai', LATITUDE 28 in collaboration with Art District XIII, New Delhi (2018); India Art Fair, LATITUDE 28, New Delhi (2019) etc. She is the recipient of Krishnakriti Fellowship with French Embassy of India (2016). She also did an Internship in Ecole Superieure des Beaux-Arts de Marseille, France (2017).

### ***Space in the revelation, 2023***

These paintings portray journeys through the intertwined paths of reality and imagination – a dreamlike exploration influenced by the narratives of Theyyam, which I have learned through research as part of my practice. The central character in this visual narrative is a woman who departs from her native land and loved ones, embarking on a quest for the elusive destination she encountered in her dream. Inspired by the fragrance and charm experienced in that dream, she traverses days and nights, overcoming the lurking dangers of the sea until she reaches North Kerala, where she decides to stay.

Other compositions in this body of works depict the landscapes encountered during her endless and uncertain journeys in search of the source of a captivating fragrance. These scenes incorporate elements from my native place and the stories I have heard. Grandmothers guiding someone with lights late at night, country roads illuminated with a golden glow, and grasses shining in the morning light all contribute to the rich tapestry of this odyssey.





*Untitled, 2023*  
watercolour on paper  
110 cm x 167 cm  
43.31 x 65.75 in



*Untitled, 2021*  
watercolour on paper  
149 cm x 118.5 cm  
46.65 x 58.66 in



*Space in the Revelation, 2023*  
 watercolour on paper  
 23.5 cm x 29 cm  
 9.25 x 11.42 in

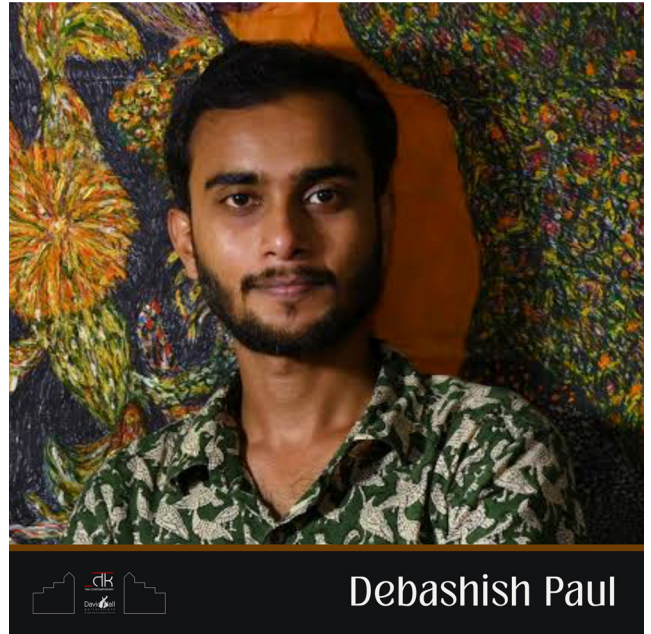


*Space in the Revelation, 2023*  
 watercolour on paper  
 23.5 cm x 29 cm  
 9.25 x 11.42 in



*Space in the Revelation, 2023*  
 watercolour on paper  
 40.5 cm x 50.5 cm  
 15.94 x 19.88 in





Debashish Paul, born in 1994 in Nadia district in West Bengal, explores the problems of queer identity in a society dominated by heterosexual norms. Paul has done his BFA from the Indian College of Art and Draftsmanship in sculpture, Kolkata, and he completed his master's degree in sculpture from Banaras Hindu University, Varanasi in 2021.

Paul performed live at the Prince Claus Fund Biennial Symposium 2023, Sri Lanka; Open Day Performance at Cite Internationale des Arts, Paris, 2023 as part of PRAF Artist in Residence; India Art Fair 2023, New Delhi; French Institute of India, New Delhi, India; Residency and Performance Art Program curated by HH Art Space Foundation and Nikhil Chopra in collaboration with Kochi-Muziris Biennale 2022-23, Kochi, India. He is also a recipient of the 2022-23 Prince Claus Seed Fund; Kalanad Scholarship 2022 – 23 from the Prafulla Dahanukar Art Foundation; 2022 Inlaks Fine Art Award, Inlaks Shivdasani Foundation; Allegro 1st prize 2021, Contemporary LYNX, UK; The India Artist Relief Fund-2021 (MAP in partnership with 1Shanthiroad Studio/Gallery). Debashish Paul was part of Art Dusseldorf 2023. He was one of the artists in residence at the India Art Fair 2023. His other notable exhibitions include *Beyond Binaries: Sensing Art through Queer Lensing*-2021 at KCC, Kolkata; the *Student's Biennale* -2021, Kochi; *Kala Sakshi Workshop*-2021, Emami Art Open Call Exhibition -2020, Kolkata; *Of Liminal Beings and Other Spaces* curated by Ushmita Sahu -2021, Emami Art, Kolkata; *The Spring* at Academy of Fine Arts, Kolkata in 2019.

Debashish Paul lives and works in Varanasi.

“The costumes for *Beyond the Body and Gender II* were made from shells. One day, while walking along the banks of river Ganges with my friends, I started collecting shells, which inspired me for this project. Their main aim is to protect the body, so I used them as a medium to create my costume, to protect my body from discomfort. In this work, I shaved my head after bathing in the river Ganges. It was an act inspired by the Hindu practice of sanyāās or renunciation (I witnessed my brother taking sanyāās in the past). Once you take the sanyāās, according to the Hindu tradition, it's like you're reborn, and your old life is dead. I tried to capture that in my performance, I was reborn and let go of my past life.”



Still from performance *Beyond Body and Gender II*

[https://youtu.be/if9tJphd\\_E0?si=ugwmUayQr71L4ooh](https://youtu.be/if9tJphd_E0?si=ugwmUayQr71L4ooh)

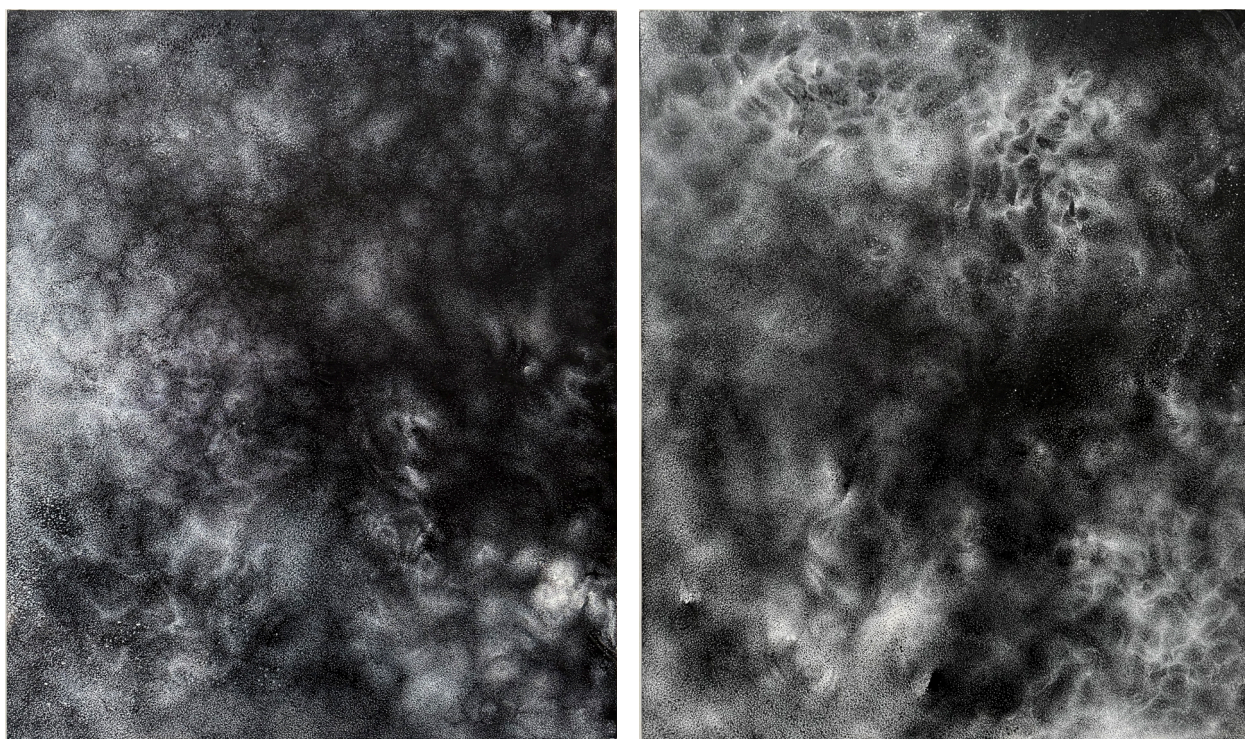




Deeya's artistic practice is a method for her to enter in a deep state of self-observation. The process leads to culmination of works that can be considered visual and psychological journals of her experienced time. Primarily a painter, she uses stippling as a technique to create multi-layered abstract paintings. The basal nature of dots and the minimal, meditative act of stippling create a conducive space to observe subtle labyrinths of thoughts.

Visually, this translates into nebulous, detailed 'worlds' of clustered dots that dissolve into the under layers and resurface to merge into one another in different sections of the painting. All works by the artist are evolving outcomes of an ever-expanding process and thus inconclusive by nature.

Deeya graduated from the School of Visual Arts (SVA), New York with an MFA in Fine Arts and currently resides in New Delhi, India.



*Untitled, 2024*  
diptych acrylic on canvas,  
76.20 x 91.44 cm each  
30 x 36 in





Devanjalee Sarkar (b. 1979, New Delhi) grew up in Shillong, Meghalaya. As a kid the Bengali art form alponah, practiced with rice flour on the floor became her playground for abstracts instead of the traditional designs. During her graduation in mass communication she was exposed to the world of cinema, theatre, music, dance, poetry, meditation and spiritual practice. These evoked a universe of visual spectrum and perspectives which she felt an increasing urge to express.

Devanjalee's creative journey began as an assistant director in feature films at the Bombay Film Industry. Initially drawn to fiction, she studied the discipline of screenplay writing at the Film and Television Institute of India in 2008.

Devanjalee currently and actively practices visual arts, Butoh and an arts facilitation. Her varied profiles have a common ground of exploration of the mythical and the mystical. Devanjalee's visual art journey has been inspired by the Japanese sub-conscious body Butoh. Her art is a weave of dramatic expressiveness of lines and form into a rich narrative of primitive iconography and mythic fantasy, bearing the diversity of emotive experience and multifarious dimensions of time and space.

The series *Titration* explores the personal and collective mythic in us and the journey of re-discovery to the archetype.

Titration here is the life itself, our authenticity test. Say we as humans are the unknown and get discovered by life through its many challenges, wounds, crisis, calamity, war for our strengths and weaknesses, resilience, capacity of vision, dream, contribution, growth and most importantly love. Carl Gustav Yung said, "until you make the unconscious conscious, it will direct your life and you will call it fate."



*Titration, 2024*  
acrylic on cotton sari  
5.27 x 1.2m  
207.4 x 47.2 in



*Titration, 2024*  
acrylic on Calcutta handmade paper  
series of 6  
44.45 x 24.29 cm  
17.4 x 9.5 in





Karan Shrestha's practice incorporates drawings, sculpture, photography, text, film, and video that speak to the complex, entangled relations of Nepal's recent history. Shrestha presents projects that are a synthesis of an archive of the terrain, political histories, transient memories, and a speculative world that suspends reality, probing all the while at the fraught rhetoric of progress that is constantly pitted as the only way forward.

Shrestha has shown work at the Kathmandu Triennale; Savvy Contemporary, Berlin; Mardin Biennale; Museo Madre, Naples; 10thAsia Pacific Triennial, Brisbane; Dhaka Art Summit; Yinchuan Biennale; 8th Asian Art Biennale, Serendipity Arts Festival, Jameel Arts Centre among others. He was recently the winner of Prameya Art Foundation's Pair Award which culminated in a residency at Cite Internationale des Arts in Paris in collaboration with Institut Français.

In the forests of the Chitwan and Nawalparasi districts of Nepal, successful plans for state conservation and tourism development have a darker side. For the indigenous communities that call these areas home, claiming rights to citizenship has been a perennially difficult task. Karan Shrestha's erased photographs of portraits and landscapes merging into each other are of children from these communities, born to army personnel who have abandoned them and their mothers. A prohibitory clause in the 2015 Constitution prevents children born to single mothers (and fathers who refuse to acknowledge them) from acquiring naturalised citizenship certificate, essentially rendering them stateless.



*We Exist*, 2018  
 digital print on rice paper (series of 12)  
 21 x 29.7 cm  
 8.3 x 11.7 in





Manman Zheng explores the utilization of threads in her processes as a means of self reflection and narrative expression of her personal journeys.

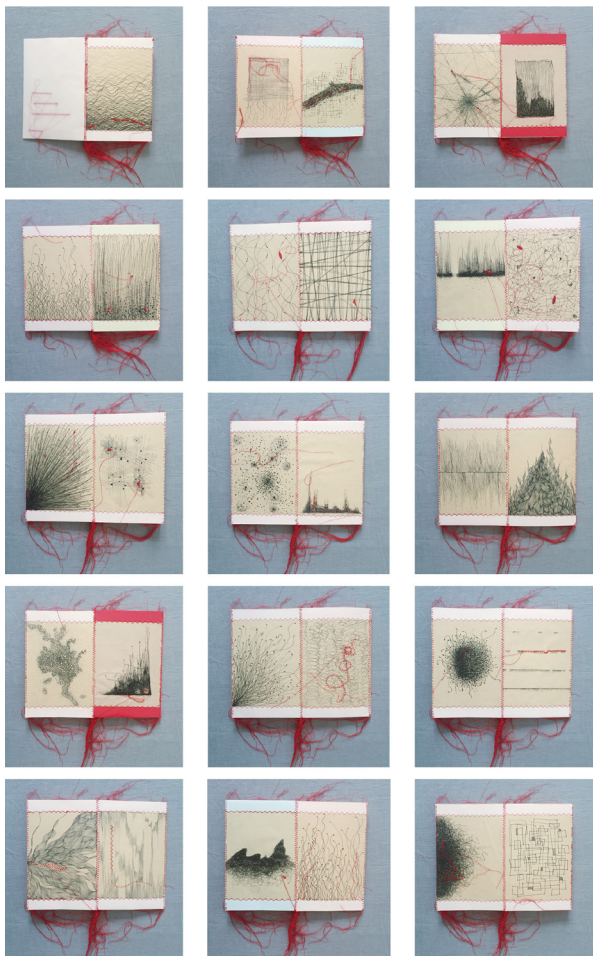
*Le Journal de fil* piece was created during pandemic, weaving the stagnation and transformation with the usage of blood red cotton threads that poignantly symbolizes, the incurred pain which is inseparable in an evolution.



*Le Journal De Fil, 2019*

Xuan paper, copy paper and red  
cotton thread, 30 x 80 cm

11.81 x 31.50 in



*Ce que vous voyez, ce que vous pensez, 2020,*  
Xuan paper, copy paper and red cotton thread,  
20 x 420 cm

7.87 x 165 in





Mario D'Souza

Artist Mario D'souza was born in Bangalore in 1973.  
He lives and works between Paris and Menetou Salon.

In the series, the artist illustrates vegetations, which evokes memories of the exotic plants which surrounded him in his early years. We carry within ourselves and throughout our lives, sweet moments which remain constant as we go through the continuous flux, adaptation and evolution.

In the process of self-discovery, *Home away from Home* talks about skin and texture, metaphorically portraying the nature of human when one celebrates the comfort of finding home and an own space. The artist prompts viewers to ponder on these questions, challenging conventional notions of belonging and identity.

Mario D'Souza read his B.F.A. from Chitrakala Parishath, Bengaluru and his M.F.A. from MSU, Baroda. His solo shows include POCTB, Orleans (2014), Château d'eau, Région Centre, Bourges (2012), Nuit Blanche, Paris (2006), Galerie Luc Queyrel, Paris (2004) and Time and Space Gallery, Bengaluru (2001). He has also exhibited in group shows at Galerie Municipal, Vitry sur Seine (2014), MASS MOCA, USA (2011), Galerie Yvon Lambert, Paris (2009) and Sakshi Art Gallery, Mumbai (2004).

He has attended residencies such as Ecole des Beaux arts, Atelier 880 and Parc Saint Léger in Paris. Mario has been a recipient of various scholarships including the Inlaks Shivdasani Scholarship in 2000, Bourse National, Ministère Développement des Ressources Humaines, India, (1998) and Aide Individuelle à la Création, DRAC Ile-de- France (2008).



*Home away from Home, 2020,*  
indigo ink on paper,  
21 x 29.7 cm  
8.3x11.7 in





Nathalie approaches color as a tool that conveys meaning. This tool allows us to draw on the richness of nature. Her transversal collaborations with designers, filmmakers, craftsmen and architects enrich an open work on color in relation to its support, its material, its subject.

Approaching color as an ecosystem, a vocabulary with which to work, communicate, interact, perceive, feel, allows us to respond to diverse and varied issues. For several years, she has been conducting research on the geography of color in its identity and emotional aspect, through the development of photos, unique color charts and pastels.

“Colors are my link to the world, a constant palpitation, a vector of emotions, music that attracts me and delights my heart. They fascinate me, elusive by nature, they have a life of their own, mobile, they never stop dialoguing with each other: dissonant, in agreement, pushing each other away, ignoring each other, embracing each other... They constantly interact and metamorphose.



*The Rise N°5, 2023*  
dry pastel on paper  
9 x 11 cm  
3.54 x 4.33 in



*The Rise N°7, 2023*  
dry pastel on paper  
9 x 11 cm  
3.54 x 4.33 in

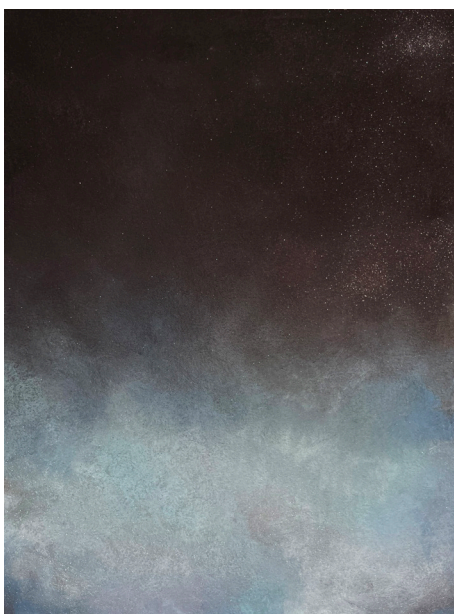




*At the border N°10*  
*Serie - Entre Chien et Loup, 2023*  
 Dry pastel on paper  
 21x 14 cm  
 8.26 x 5.5 in



*At the border N°11*  
*Serie - Entre Chien et Loup, 2023*  
 Dry pastel on paper  
 21x 14 cm  
 8.26 x 5.5 in



*At the border N°12*  
*Serie - Entre Chien et Loup, 2023*  
 Dry pastel on paper  
 21x 14 cm  
 8.26 x 5.5 in



Odonchimeg Davaadorj

Odonchimeg Davaadorj's work draws on different artistic practices and techniques which centre on the artist's overwhelming interest in her immediate environment. Or rather, environments in the plural, ranging as they do from those associated with her early years in her native rural Mongolia to those of her current life in a western city. They all furnish her with a springboard for the explorations and investigations that feed into her work.

Davaadorj's approach highlights the relationship to the other, the commitment and exchange between artist and public. She creates benevolent modes of interaction, with visitors offered courtesies and treatments.

Davaadorj's desire to connect to the public with this series of modest interactions underscores the community aspect of her art. These "conversations" highlight the collective harmony our societies need.

Born in 1990, Odonchimeg Davaadorj graduated from the Ecole Nationale Supérieure d'Arts de Paris-Cergy. Her work has been exhibited at Galerie Premier Regard and the Salon de Montrouge in 2018, the various Salo events, CAC Meymac and Transpalette, Gallery 976 in Ulan-Bator, the Fondation Hermès La Verrière in Brussels and in San Francisco and Beirut.

In 2013, she realized a performance at the Palais de Tokyo. She has won a number of awards, including the Salon de Montrouge ADAGP prize, and has been nominated for the Drawing Now 2021 award.





*A la recherche du soi 3*, 2023,  
watercolour and thread on paper  
29 x 38.4 cm  
11.42 x 15.35 in



*Au premier rendez-vous*, 2023,  
watercolour and India ink on paper  
27 x 29.99 cm  
10.63 x 11.81 in



*Besame mucho 2*, 2020,  
watercolour on paper  
24 x 31.14 cm  
9.45 x 12.6 in



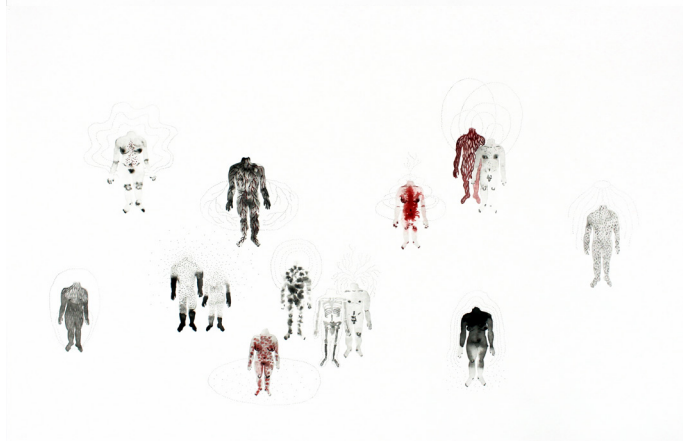
*Echo(s)*, 2020,  
ink and paper  
24 x 44 cm  
9.45 x 17.32 in



*Sans titre, 2018*  
Chinese ink on paper, perforations, threads  
65 x 26 cm  
25.59 x 19.69 in



*Sans titre, 2019*  
Chinese ink on paper,  
perforations, threads  
45x 40cm  
18.11 x 15.75 in



*Singuliers #2, 2018*  
ink on paper, perforations  
50 x 65 cm  
19.69 x 25.6 in





*Hug*, 2020  
acrylic and threads on paper  
24 x 32 cm  
9.45 x 12.6 in



*Sans titre*, 2015  
Chinese ink on paper  
38 x 29 cm  
14.96 x 11.42 in



*Only lonely*, 2021  
watercolour on paper,  
32 x 40 cm  
12.6 x 15.75 in

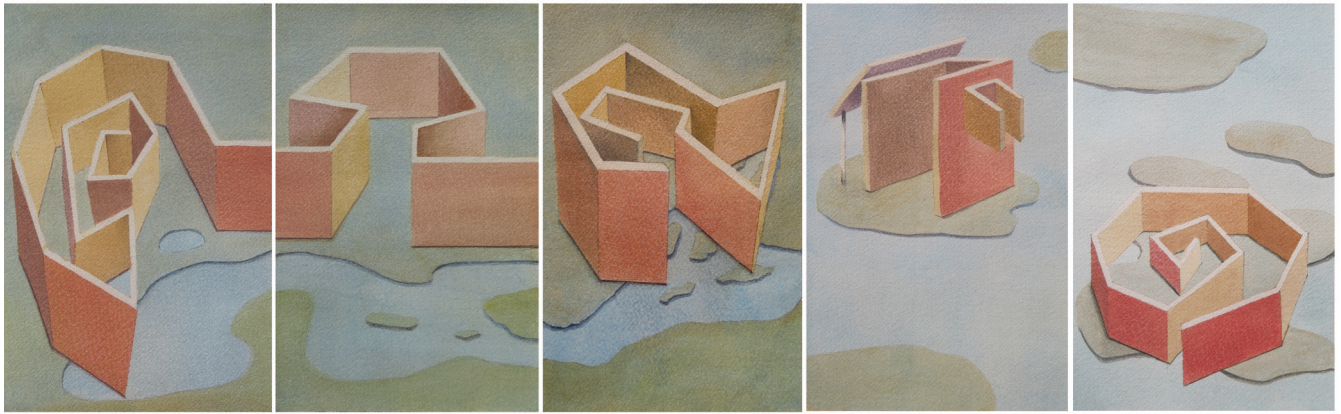


As an artist Pavan is deeply interested in subtleties, like collecting objects. Keeping them with him and finding an emotional connect with them gives the artist great satisfaction. His works are embedded with a number of such memories, objects and instances. The works show a simple straight way of living with tranquil compositions and minimalistic semantic, and an extreme detailed approach towards some aspects. By dwelling into the painting for some time, the viewer reaches out to the small observations that Pavan has meticulously depicted somewhere at the corner of his works; these are very ordinary yet sensitive details where the viewer would find the emotional connection between the work and the artist. His works are narrative, connecting with reminiscences that depict the story. The artist immerses into this narration, being a person who speaks less. But when you see the works you hear the artist speak through the visual language in which he is most comfortable.

“Since a decade now I have been migrating from one city to another, shifting my space (mental as well as physical); my oeuvre evolves with the understanding of these spaces. My work mostly focuses on the urban surroundings which explore and transform the psycho-physical space in social and political context in contemporary situation. The works here pronounce my journey and observations starting from my academic practice till the recent series mirroring the impacts of urbanisation and Covid-19”

Pavan majorly works with mediums of water colour, oil colour, gouache and photography.





*Isolated Space*, 2020  
watercolour on paper  
20.5 x 14 cm  
8 x 5.5 in (each) x 5



*View from the Roof*, 2020  
watercolour on paper  
20.5x14 cm  
8x5.5 in



*Isolated Space III*, 2020  
watercolour and gouache on paper  
30.5 x 40.5cm  
12 x 16 in

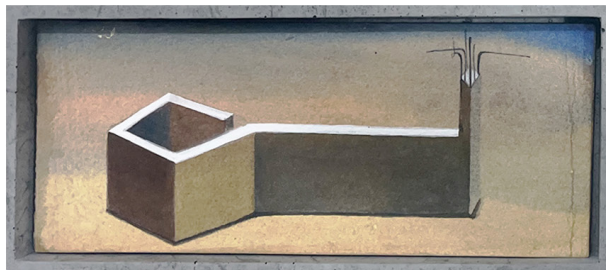


*Internal Space*, 2020  
watercolour on paper  
30.5 x 40.5 cm  
12 x 16 in



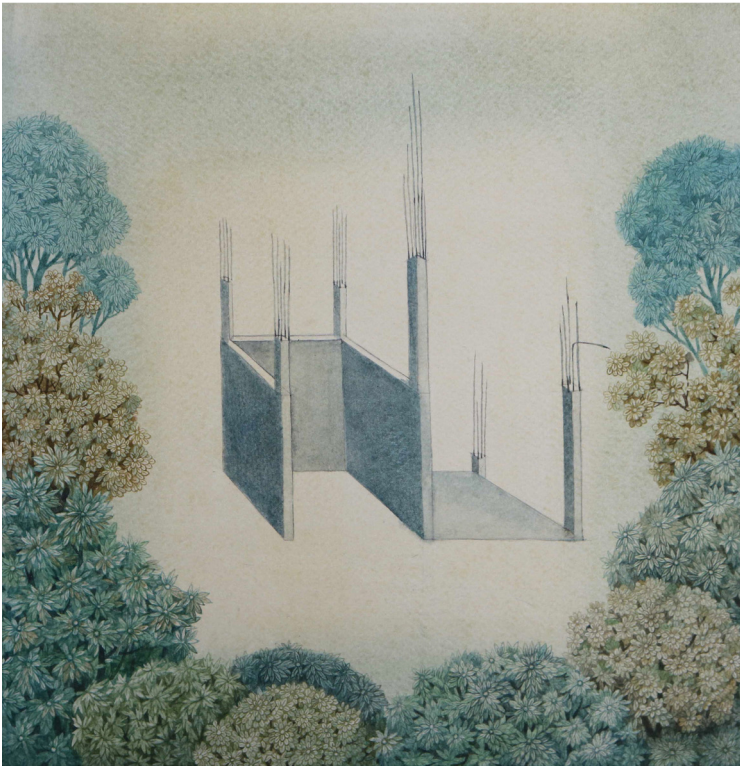


*'Dream'* on sale, 2024  
watercolour and gouache on paper  
111.8 x 76.2cm  
44 x 30 in



*Just a beginning-II*, 2020  
triptych of watercolour and gouache on paper  
with concrete frames  
8x20 cm each  
3.15 x 7.87 in





*Just a beginning*, 2019  
watercolour on paper  
30.48 x 30.48 cm  
12x12 in



*Ghar*, 2024  
acrylic colour on concrete  
and C4X block  
54.5 x 30.5 x 22cm  
21.5x 12 x 8.3 in

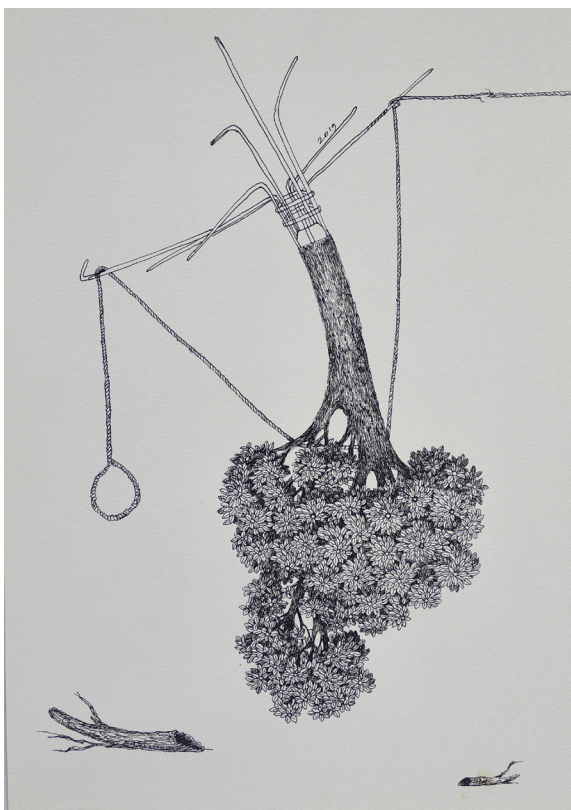




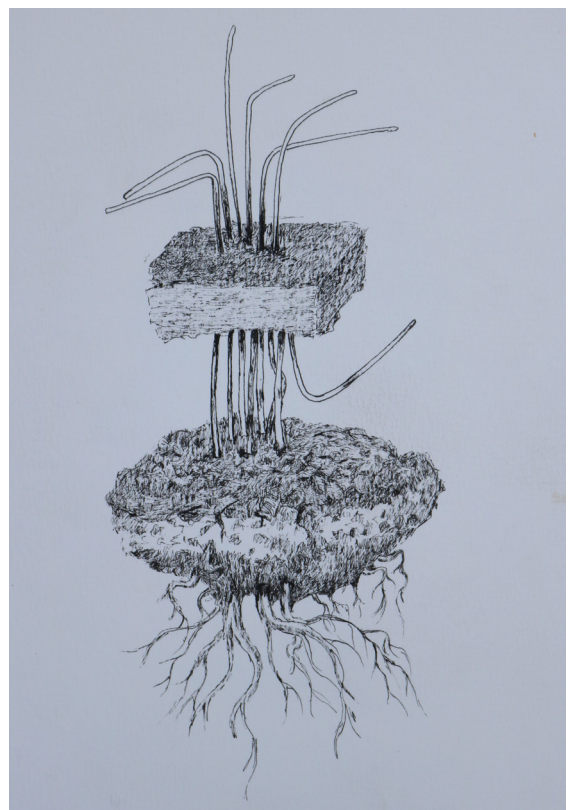
*Untitled, 2024*  
pen and ink on paper  
30.5 x 20.5 cm  
8x12 in



*Untitled, 2024*  
pen and ink on paper  
30.5 x 20.5 cm  
8x12 in



*Untitled, 2024*  
pen and ink on paper  
30.5 x 20.5 cm  
8x12 in



*Untitled, 2024*  
pen and ink on paper  
30.5 x 20.5 cm  
8x12 in





Rita Lira, dancer, and performer works on the idea of self-entrapment, and migration with a strong narrative inspired by her experience in theatre. Born in 1997, the artist is currently the laureate of the Hérodote program, École des Beaux-arts, Paris in continuation to the one year residencecy at the international artist residency Cite des Arts, Paris.

Her performances has traveled to various countries, and performed at many prestigious institutions.



*The Trap*, 2023  
video performance,  
40mins





Shubhankar Prakash Bharti is an artist, who practices his art in context with today's socio-political scenario. His art works aim to form political or social currency, actively addressing cultural and social power structures rather than mere representation. His practice promotes an engagement with the social and political space outside the studio, to create an interaction, dialogue with the society or hors-society.

Shubhankar's art works have been exhibited at art galleries in France and India including international and national exhibitions at venues like Le Palais de la Bourse, Marseille and Birla academy of art and culture, Kolkata. He completed his master's from École supérieure des beaux-arts de Marseille, specialized in inter-disciplinary art. He received his B.F.A. from Kala- Bhavana, Visva-Bharati University, Santiniketan, W.B. He was awarded French Embassy- Krishnakriti Fellowship in 2015. He has worked with Indian and international artist in various workshops and internships. Recently he was invited artist at Reva university, Bangalore to conduct a workshop "Art in Architecture". He has organized some exhibition at various galleries like Nandan art gallery, at Santiniketan and Nirmala art Gallery, Allahabad.

*Pure 'n' Impure* is a video installation, created collaboratively with the local community of Santiniketan, in an attempt of thought-provoking experiment. Crafted from soap bars, the artwork recreates a Hindu mantra that promises purification from inner and outer impurities through the recitation of God's name. With a touch of irony, the installation highlights the societal complexities intertwined with "dalit" caste and superstition, offering a renewed perspective on entrenched cultural norms.



*Pure 'n' Impure, 2015*  
 gallery installation of curved soap pieces on the wall, video projection  
 size variable





Sonali's works explore the concept of beauty, an enduring and controversial theme, in the discourse of her surroundings, interweaving it with her personal experiences in a broader socio-political context.

Through her work, she aims to merge everyday activities with the vast natural world and human presence, employing visual elements of Indian miniature art and surreal narration. Using void space in her artworks, she encourages viewers to engage in wonderment and imagination.

"Journey of the Negligible 2" is a watercolor series which encapsulates distinct tales and chronicles of her voyage through the seemingly inconspicuous, vignetting urban landscape.



*Journey of the Negligible 2*, 2023,  
watercolour on paper  
15.24 x 21.59 cm  
6 x 8.5 in



*Journey of the Negligible 2*, 2023,  
watercolour on paper  
15.24 x 21.59 cm  
6 x 8.5 in

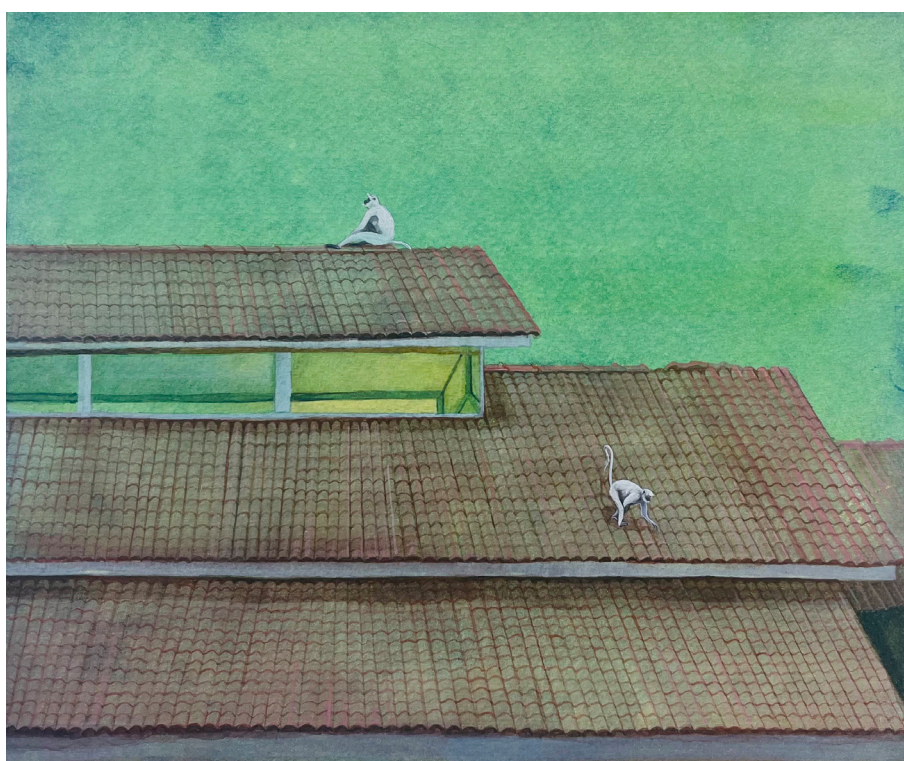


*Journey of the Negligible 2*, 2023  
watercolour on paper  
15.24 x 21.59 cm  
6 x 8.5 in





*Journey of the Negligible 2, 2023*  
 watercolour on paper  
 15.24 x 21.59 cm  
 6 x 8.5 in



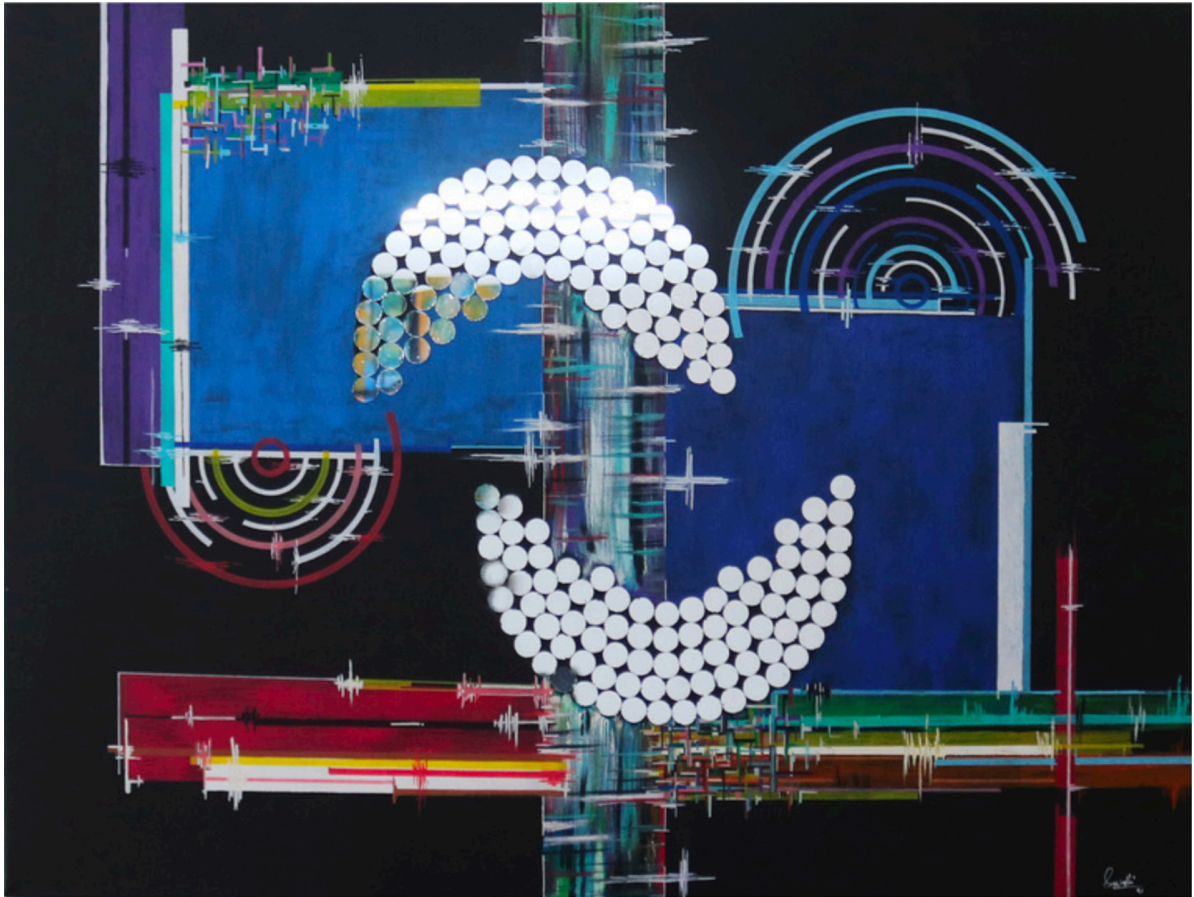
*Journey of the Negligible 2, 2023*  
 watercolour on paper  
 15.24 x 21.59 cm  
 6 x 8.5 in



Swathi is a visual artist drawing inspiration from nature, tantra and astronomy. The works reflect her belief of one source which connects all of us, expressed through geometric shapes and pattern. Using the principals of energy, the frequency and wavelengths, Swathi creates organic forms seen around us.

With our interconnectedness, each individual has the capacity to influence the collective through creative means, where the artist finds her purpose.





*Abstract Knowledge*, 2021  
mixed media on canvas  
101.35 x 76.46 cm  
39.9 x 30.1 in



Tara's colorful and multi-layered artworks evokes a dreamlike yet dynamic visual narrative. In her paintings, drawings, and prints, she uses a variety of mediums and techniques such as collage and assemblage, blending mediums such as watercolors, crayon, and acrylics to achieve striking chromatic resonances and built-up effects that suggest intimacy.

Tara Sabharwal was born in India. After studying Painting at M.S University (Baroda, India) she completed her Masters at the Royal College of Art in London. On returning to India (1986-89) she had solo shows in Delhi and Mumbai then returned to London for three years on fellowships and solo shows. In 1990 Tara emigrated to New York, while continuing to work and show in the UK and India.

She received the British Council Study Scholarship, travel grants from Durham Cathedral fellowship and Myles Meehan grant, the Royal Overseas League award in the UK and the Henry Street Settlement, Joan Mitchell CALL (Creating a living legacy) and Gottlieb Individual support grants in the United States.

Her work is in the British Museum collection, Victoria and Albert Museum (London), The New York Public Library, Peabody Essex Museum (Boston) and at The Library of Congress in Washington D.C.

She has taught at Cooper Union school of Art and The Guggenheim Museum in New York City.

"Boat Set" comprises a series of etchings, examining issues related to intersectionality, displacement, and immigration/ migration, particularly in light of the rise of populism and xenophobia in recent years.





*Puppets* (series Life Journeys), 2005

Etching - edition E/V

22.96 x 30.48 cm

9 x 12 in



*Animal Thing* (series Life Journeys), 2005

Photogravure - edition E/V

13.97 x 22.86 cm

5.5 x 9 in



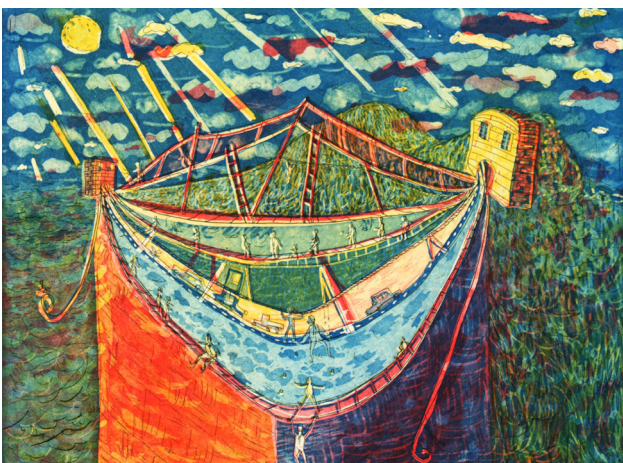
*Home in the Clouds*

(series Life Journeys), 2006

Etching - edition E/V

22.86 x 30.48 cm

9 x 12 in



*Life Journeys*, 2006

Etching - edition E/V

22.86 x 30.48 cm

9 x 12 in





*Dense Rain 1* (series A PARTners), 2013  
Etching - edition 13/20  
15.24 x 15.24 cm  
6 x 6 in



*Dense Rain 2* (series A PARTners), 2013  
Etching - edition 13/20  
15.24 x 15.24 cm  
6 x 6 in



*Water Snake 1* (series A PARTners), 2013  
Etching - edition 13/20  
15.24 x 15.24 cm  
6 x 6 in



*Water Snake 2* (series A PARTners), 2013  
Etching - edition 13/20  
15.24 x 15.24 cm  
6 x 6 in

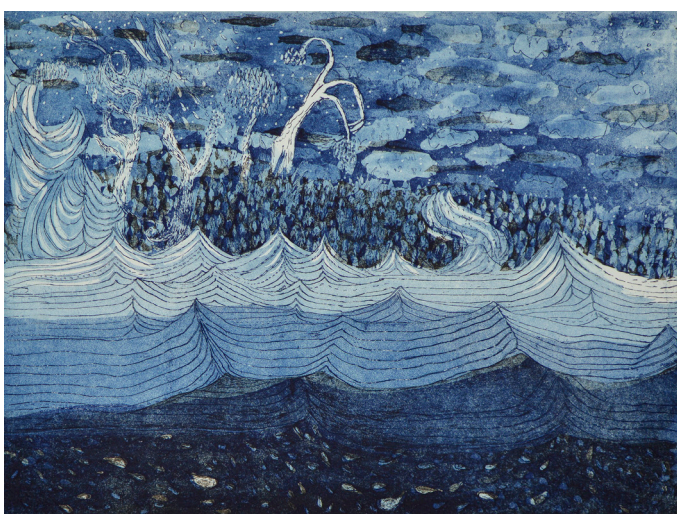




*Golden Hills*  
(series Boat in the Sea), 2016  
Etching - edition 7/13  
22.96 x 30.48 cm  
9 x 12 in

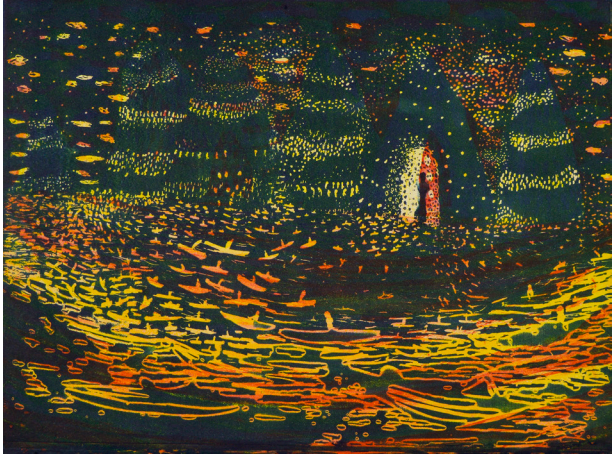


*Red Hills Evening*  
(series Boat in the Sea), 2016  
Etching - edition 7/13  
22.86 x 30.48 cm  
9 x 12 in



*Tide* (series Boat in the Sea), 2016  
Etching - edition 7/13  
22.86 x 30.48 cm  
9 x 12 in





*Boat Ride* (series Boat in the Sea), 2016  
 Etching - edition 7/13  
 22.86 x 30.48 cm  
 9 x 12 in



*Boats at Night* (series Boat in the Sea), 2016  
 Etching - edition 7/13  
 22.86 x 30.48 cm  
 9 x 12 in



*Drifting Back*, 2015  
 Etching - edition E/V  
 31.75 x 25.4 cm  
 12.5 X 10 in