

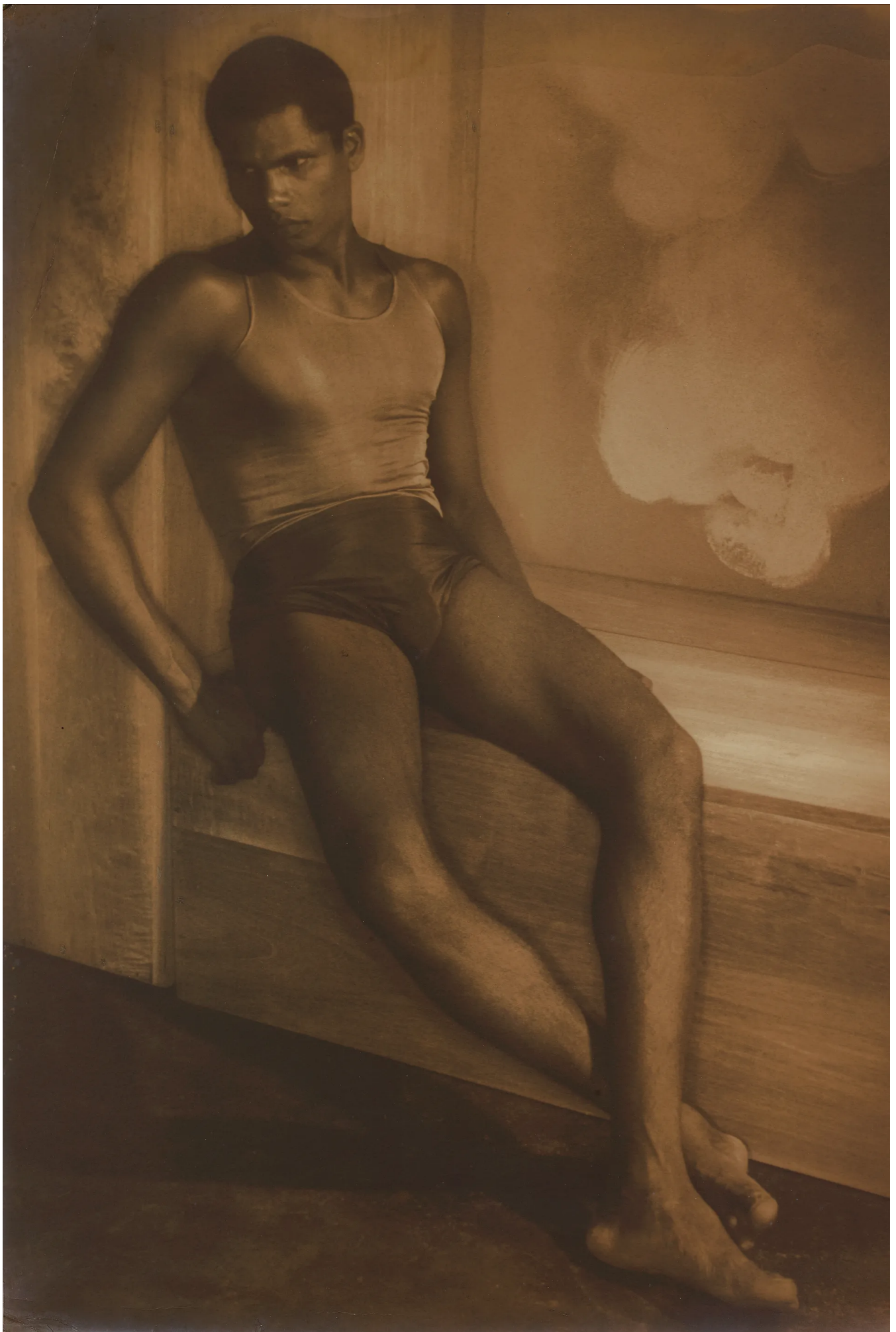
CULTURE & LIVING

12 thought-provoking art shows in India on through April 2022

This month, artists revisit the special effects of '90s television, deconstructing the essence of memory and reclaiming the female body from the male gaze

BY AVANTIKA SHANKAR

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Lionel Wendt, Untitled (Portrait of Seated Marvan), c. 1940. Courtesy: Jhaveri Contemporary

April's art calendar is bursting with an exciting host of group and solo art shows in India. Highlights include Blueprint.12's "Special FX," in which Nihaal Faizal considers how media and entertainment shape national identity and Shrine Empire's "Now They Stopped Building Granaries," where Sangita Maity draws attention to the displacement and erasure of indigenous communities. Also on the radar is Manjunath Kamath's "Thousands of Me," at Sakshi Gallery, where the artist merges past and present in a series of terracotta works, and Tanujaa Rane's "New Works," at Chemould Prescott Road in which the artist makes the personal universal. Here are *Vogue's* pick of shows to add to your April gallery-hopping itinerary:

Nihaal Faizal's "Special FX" at Blueprint.12

Sangita Maity's "Now They Stopped Building Granaries" at Shrine Empire

Manjunath Kamath's "Thousands of Me" at Sakshi Gallery

Tanujaa Rane's "New Works" at Chemould Prescott Road

Shifting Waters at Jhaveri Contemporary, Mumbai

Jake Grewal, *Shifting Waters*, 2021. Benjamin Westoby

Lionel Wendt, *Kandyan torso*, c.1935. StudioInTheVillage

The photographs of Ceylonese polymath Lionel Wendt, who practised in the early 20th century, and the paintings of London-based contemporary artist Jake Grewal share a propensity for light—they specifically consider how light engages with the human form. Both series seemingly fixate on the bare bodies of their subjects, but what the artists are really engaging with is an interplay of light, shadow, movement and stillness, to create works that are as dynamic as they are haunting.

On at Jhaveri Contemporary, Mumbai from 7th April to 21st May 2022

***Memory Leaves* at Gallery Art Exposure, Kolkata**

Radhika Agarwala's "Tectonic Shifts" series

Three emerging artists offer a glimpse into their state of mind through works that serve as a metaphor for their creative process. Rid Burman's abstract photograms are evocative of a mood and rhythm that escape tangible form; Radhika Agrawala views nature as a confluence of perception; Viraag Desai creates hypnotic works that provoke introspection. Each piece represents the artists' own consideration of their artistic journey and represents how scientific exploration can expand upon a creative thought.

On at Gallery Art Exposure, Ballygunge, Kolkata from 15th April to 30th June 2022

***Lēthē* by Philippe Calia at TARQ, Mumbai**

Lyovikha (Russia) : Copper (disused). Philippe Calia

Named after the mythical river whose waters caused forgetfulness, Philippe Calia's showcase of diluted and distorted photographic prints is an investigation into the nature of memory. "It is very self-reflexive about the medium of photography, itself as an art practice," the artist says, "but also just as a common practice for everyone as the most essential memory-keeping tool we have had at our disposal for many years."

On display at TARQ, Colaba, Mumbai from 7th April to 4th June 2022

When Attitude Takes Form at Akara Art, Mumbai

B Vithal. Ashish Chandra

Curator and gallery founder Puneet Shah revisits the oeuvres of some of India's most prolific modernists and spotlights works that mark turning points in their artistic practice. "The idea was that we'd put together really unique works by these artists," says Shah. Notable pieces include anatomical studies by KG Subramanyan, a rare monochrome nude by B Vithal, one of Rasik Raval's largest paintings, and a reverse glass painting by AA Raiba.

On at Akara Art, Colaba, Mumbai from 7th April to 14th May 2022

***Can I show you where it hurts?* by Ketaki Pimpalkhare at Anupa Mehta Arts, Mumbai**

Ketaki Pimpalkhare documents her personal medical journey and the experience of chronic pain through digital collages that blend jarring medical illustrations of the skeletal system with vibrant images of flowers and insects. “When I get the sensations of pain, I would rather think of them as if there is a flower blooming inside, or a

butterfly fluttering,” she explains. “It’s a reminder that nothing is permanent, and this too shall pass.”

On at Anupa Mehta Arts, Lower Parel, Mumbai from 7th to 27th April 2022

***Lines (By) Lines* at Dhoomimal Gallery, New Delhi**

V. N. Souza. Raj Salhotra

J Swaminathan. Raj Salhotra

V. S. Gaitonde. Raj Salhotra

Zarina Hashmi. Raj Salhotra

Dhoomimal Gallery taps into its rich legacy of modernism to consider how linearity and the simple line have been depicted in Indian art across the 20th century and onto the present day. The exhibition features 30 South Asian artists, starting with masters like Gaitonde, Souza and Swaminathan, and travels into the present with more conceptual mixed media work by contemporary names like Rana Begum, Purvai Rai and Varun Desai.

On at Dhoomimal Art Gallery, Connaught Place, New Delhi from 2nd April to 15th May 2022

Meandering through a Mapped Canvas at Asiatic Society of Mumbai

With the support of the Rotary Club of Bombay, the Asiatic Society of Mumbai is working to restore its collection of rare, antique maps—some of which are over 300 years old. Heritage management consultancy Past Perfect has curated an exhibition of 32 of these maps, restored by conservation consultant Amalina Dave, in an effort to not only celebrate their legacy but also shed light on the importance of heritage conservation.

On display at Durbar Hall, Asiatic Society of Mumbai, Fort, Mumbai from 2nd to 30th April 2022

Muse at Method, Mumbai

Lunartic Lily by Vridhhi

Tara Anand

With this group showcase of artworks of women by women, curator Aparna Varma starts a conversation about gender parity (or lack thereof) in the art landscape and draws attention to the time-worn trope of the female muse. “The aim is to say that it is not that there are fewer women artists,” she explains. “It's just that the world is not aligned in a way where women also get a platform.”

On at Method, Kala Ghoda, Mumbai from 7th to 24th April 2022

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