



DEEPER WITHIN ITS SILENCE

Form and Unbecoming

curated by Sumakshi Singh

DEEPER WITHIN ITS SILENCE

Form and Unbecoming

Deeper Within its Silence: form and unbecoming explores how the ephemeral phenomena of sound, vibration, light, space and movement relate to formation. Physics has long searched for the basic building block of the material world - the smallest particle, the indivisible unit- which is stacked in Lego-like formations to create our world of tangible forms.

However, the deep dive into form revealed a much more poetic universe than expected; A musical universe of interacting frequencies, sensitive to its viewer's perceptions. The myth of matter's very materiality, fixity and solidity unraveled as atoms turned out to be fuzzy blurs of jiggling energy waves in space.

Metaphysical texts tell us that the quintessence of the entire physical world is just a primal vibration (Om). String Theory, now articulates a world made not of particles but with threads of vibrating energy; a mysterious world, where a mountain, a coffee cup and our hand that lifts it – is all just space and light. In a universe revealed largely as empty space, what is that insubstantial, unbroken 'non-thing' which is spinning, moving, vibrating to create the appearance of form? And where are the edges of this form?

As we witness a world of tightening boundaries, isolating the constructed self from the other - perhaps a poetic act of art is required, of meditation, of sinking into silence to look into the unitive space between and behind form, behind a symbol, behind a word, behind our definitions of separateness and limitation.

This exhibition employs lyricism, light, shadow and poetry to look toward substance and the insubstantial. Form is seen as

solid and dissolved, imploded and exploded. It stutters, trips and shifts. It appears as immeasurable, as mutable, as plural, as resonance and rhythm, as un-locatable and uncontrollable. This is a journey through questions – of how the material may be used to address the immaterial, how the abstraction of feeling moves through words, how circumference may become center; and offers these seeming polarities as inherent in each other.

This show is intended not so much a statement, but instead to open a space – a space to allow an un-forming, proposing a world where containers may not exist and everything leaks into everything else.

On a personal note, curating this exhibition has felt like a rich and rhythmic extension of both, my art and meditation practices; as an invitation into a slower rhythm of time, to explore the space of potential, which lies just behind the world solidified by our perceptions. It has been a beautiful adventure involving hundreds of artworks, converting a furniture factory into an art-viewing space, walking this space (in its many different iterations) into our bodies alongside animated discussions to fine-tune the rising narratives of the show which unfold through its seven sections:

In-formation
After-Words
Rhythm
Interstices
Rupture
After-Life
and
Formlessness

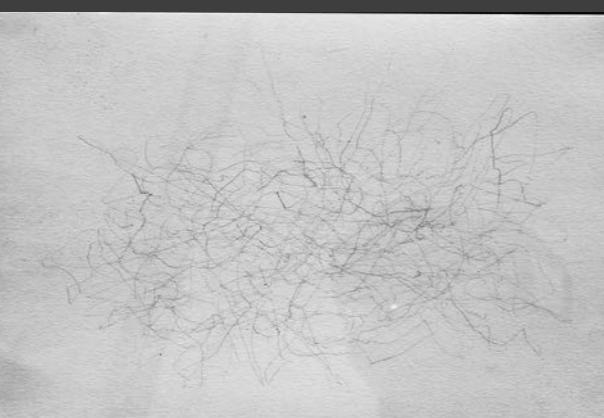
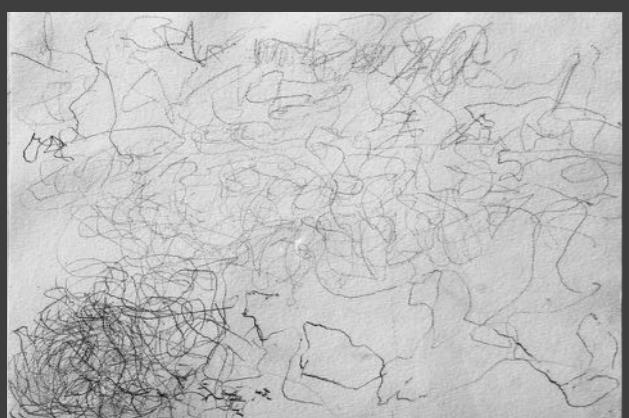
Sumakshi Singh
Curator



IN-FORMATION

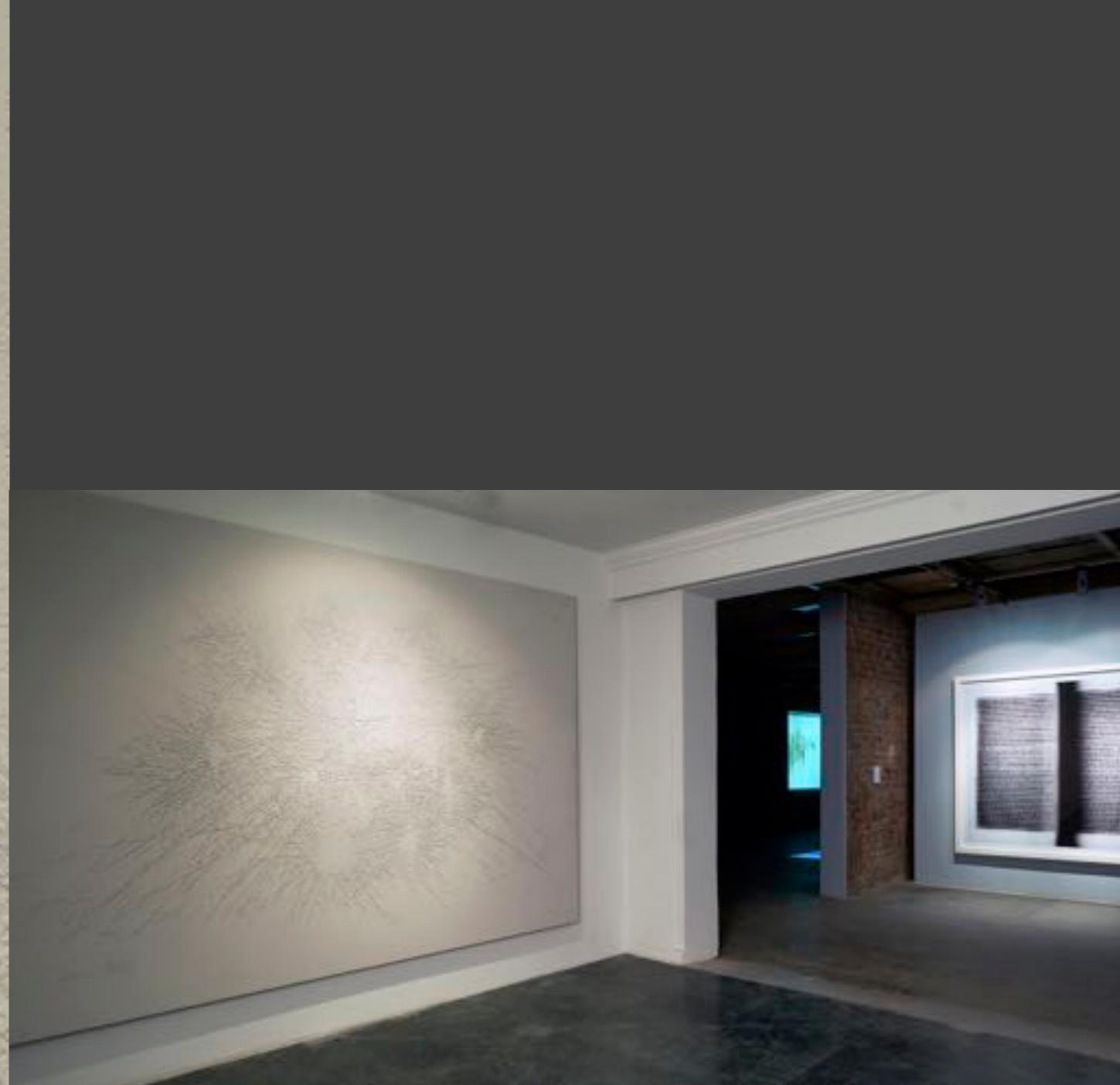
The show begins with the “In-formation” section – where form is seen not as a solid entity in space, but rather as a vibrational field arising in space and lingering through time. We begin with **Rohini Devasher** and **Manish Nai** facing off each other like a dense black hole and a centrifugal Big Bang - sort of the end and the beginning of “form” – and the rest of the exhibition (the stories of form) sits within this spectrum. **Vivan Sundaram**’s vibratory drawings move from linear order into chaos, **Idris Khan**’s dancer leaves ghostly trails as she moves through space finding it impossible to locate her edges either in space or in time. **Ehsan**’s rotating fans, facing each other move from the realm of singular vibration into duality and reflection and this conversation- of “self” mirroring itself continues in **Ferwa**’s failed attempts to trace (and contain) her shadow, which continually extends past her drawing like a Zen Kohan asking if a moving hand can trace its own shadow.



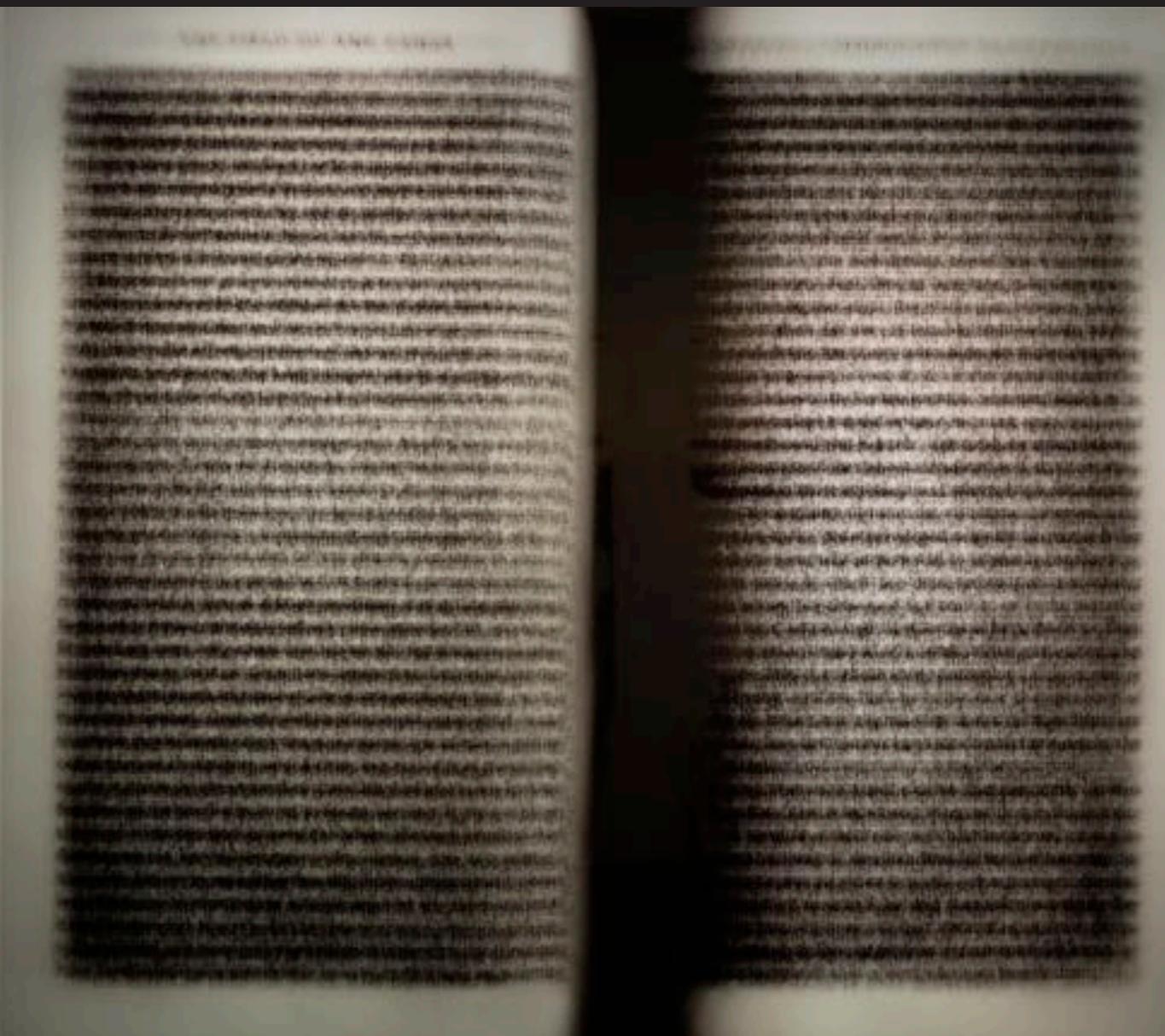




05 | manish nai



manish nai | 06







**ROHINI DEVASHER**

Resonance II | 2004 | Offset lithographs | 30 x 40 in.

Rohini Devasher uses the recursion of order to generate chaos inspired by nature's simple and effective method for building diverse, complex structures from simple parts. Though order and chaos are often thought to be polar opposites, a new form of chaos may be explored that is not just a splitting of the difference but references a space outside this polarity.

**IDRIS KHAN**

Four Fundamental Concepts of Psychoanalysis | 2009 | Chromogenic Print | 74.6 x 82 in.

Idris's work plays with the inversely proportional relationship which exists between quantity of information and clarity. The repeated layering of the psychoanalytical text of Jacques Lacan, renders illegible the systems of knowledge designed to explain and analyse the human psyche.

**VIVAN SUNDARAM**

Untitled | 2005 | Pencil on paper | 11.41 x 14.56 in.

In Sundaram's drawings, vibrating forms appear as residue of gesture and activity, generating maps moving between randomness and order. They are sequenced in an arrangement moving from structure towards entropy.

**IDRIS KHAN**

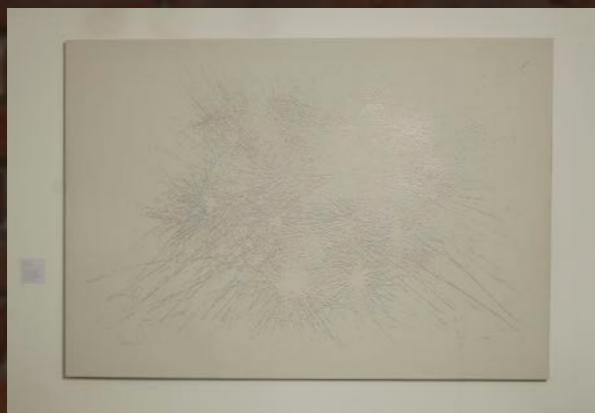
Lying in Wait | 2008 | Single channel video | 3 min 9 sec

This video turns form into a vibrating entity, uncontrollable in space, lingering in time, through shots of the ghostly trails following the bending and rising movements of Sarah Warsop's body.

**EHSAN UL HAQ**

Zero Point | 2005 | Kinetic sculpture, includes two fans, a pedestal, a chair and an iron drum
48 x 36 x 78 in. (Variable)

In this conversation of energy, vibration, reflection and duality - two fans face each other with spinning blades, provoking each other in a continuous cycle of cause and effect, but also potentially create a vacuum in between - the host of the potentially infinite, mysterious, zero-point energy.

**MANISH NAI**

Untitled | 2011 | Gauche on plaster
120.2 x 83.8 in.

In Nai's work, it is the manipulation of shadows that creates the appearance of sculptural units which move simultaneously in two directions: outward from the surface as projected texture, and as a centrifugal push toward the frame in a meticulously choreographed explosion.

**FERWA IBRAHIM**

Untitled | 2005 | Video | 1 min 45 sec (looped)

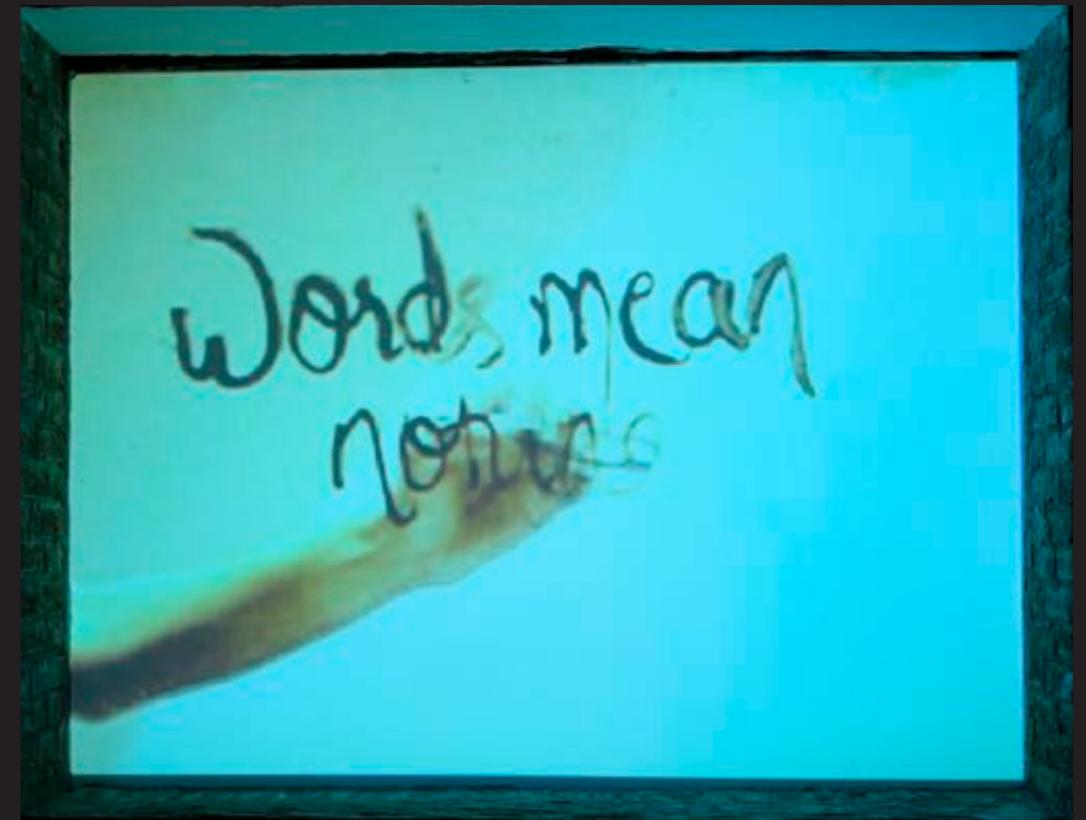
Ibrahim's poignant inability to find the edges of her own shadow suggest the impossibility of locating, measuring and containing the self almost like a Zen kōan asking the question of how a moving hand can trace itself.

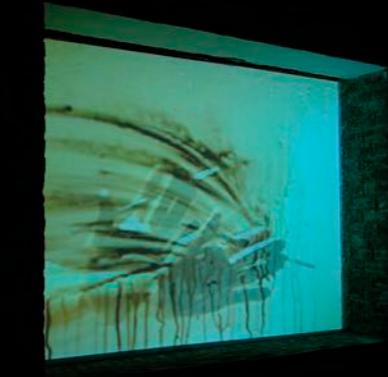


AFTER WORDS

"In the beginning was the Word..." King James Bible
"The Word created Flesh..." John 1:14

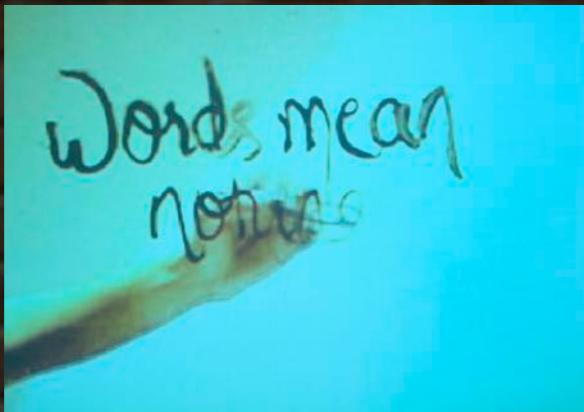
Vedanta describes how the primal vibration, the sound of Om (the word) created the world of forms. The second section of the exhibition is "After-words" where this process of creation (of both form and meaning) is explored in reverse order, seeing what is released, as WORDS - the codified systems of communication with the "other" - seem to dissolve into evocative, unnamable experiences. **Huria Khan's** words dissolve faster than they can be formed, unable to become the symbolic containers for meaning that they are intended to be. **Mithu Sen's** poem of love and death is created by burning words with incense sticks into the walls of a black, fabric room. Lit from within, the words project themselves onto the architectural surfaces, inviting viewers to walk through this de-materialized poem of light.











HURIA KHAN

Conversations 1 & 2 | 2005 | Video | 20 min (looped)

Conversations is an evocative dissolution of the contractual relationship between word and meaning. As form melts away, questions about the power of these signifiers to communicate remain.



MITHU SEN

Untitled | Mixed media | 137.7 x 157.4 x 118.1 in.
(Variable)

Words pierced through black fabric transform into illuminated voids, projecting themselves upon the architectural surfaces, allowing viewers to walk through an intangible poem of light.



RHYTHM

The third section “Rhythm” begins with **Zarina Hashmi’s** pierced paper drawings which echo the pierced tent of **Mithu Sen**. In this section of the show, form seems insistent and heavy - created through repetition and rhythm. **Shreyas Karle’s** “Inverted mountains” made of rusted iron subvert the expectations of endurance- both of the mountains and of the material of iron. **Anita Dube** plays with tension - the tactile attraction and repulsion between sensual red velvet and cold, hard steel. **Ayesha Sultana** articulates the rhythmic matrix within unseen space and **Rathin Burman** creates a repetition of concrete blocks cast from deteriorating walls and aged with moss. **Sakshi Gupta’s** breathing floor sculpture of scrap-metal, undulates with jerky rhythm recalling a heaving, unstable earth and **Hetain Patel’s** Kanku raga is a visual articulation of the notes and beats of the tabla, performed on his own body with red kanku pigment. The final work in Rhythm is **Iqra Tanveer’s** moving sculpture, where water rises and subsides into waves whose fixed form can exist only as a concept in the viewers’ memory.



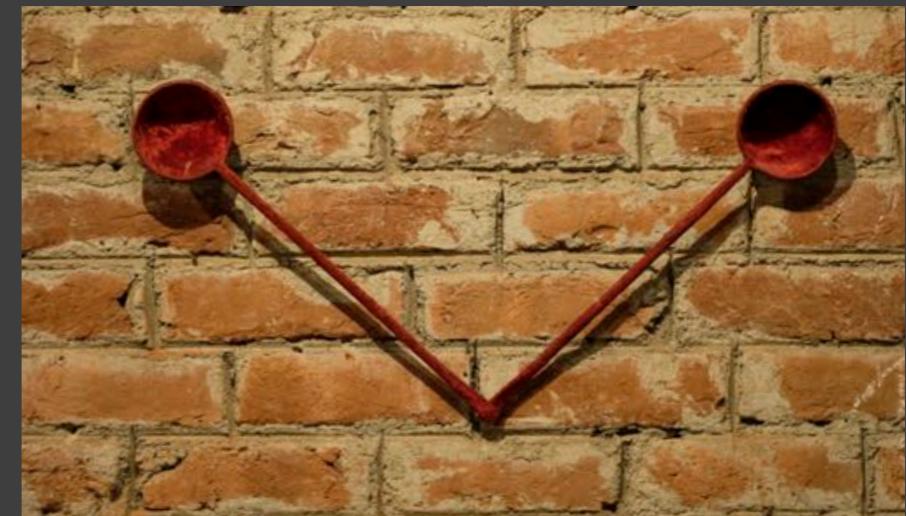
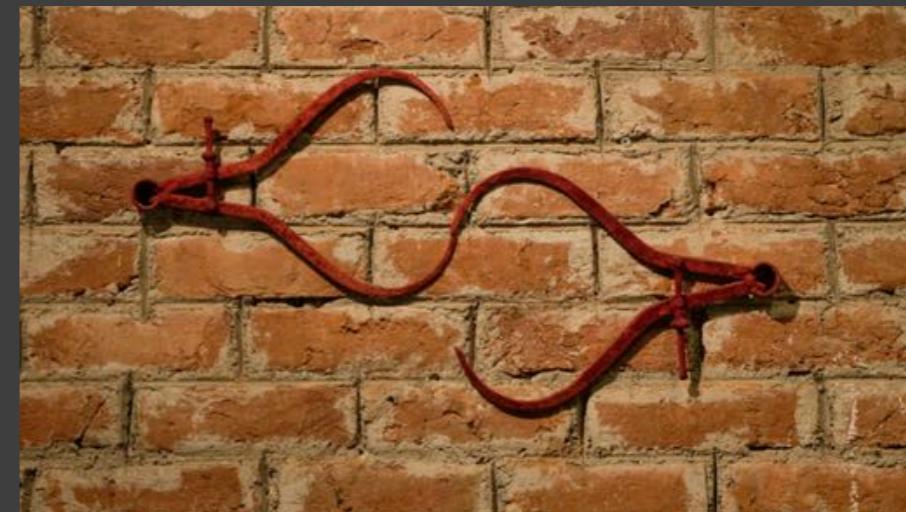




33 | rathin barman



ayesha sultana | 34



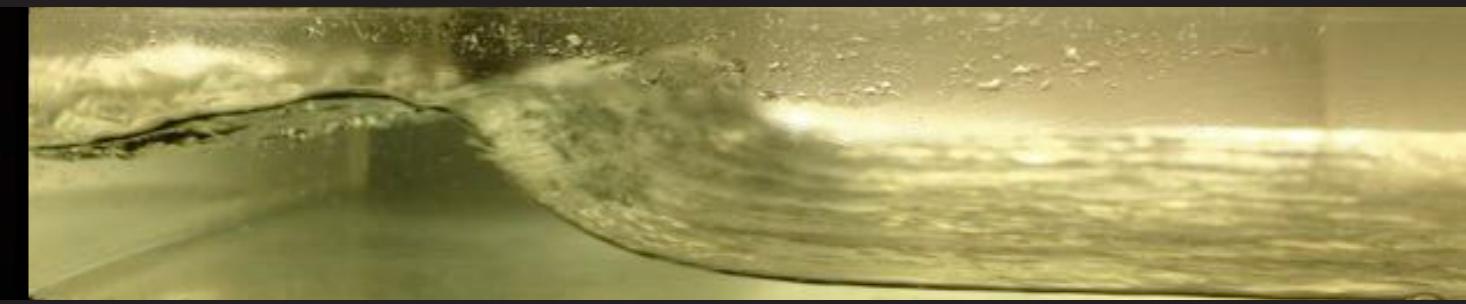
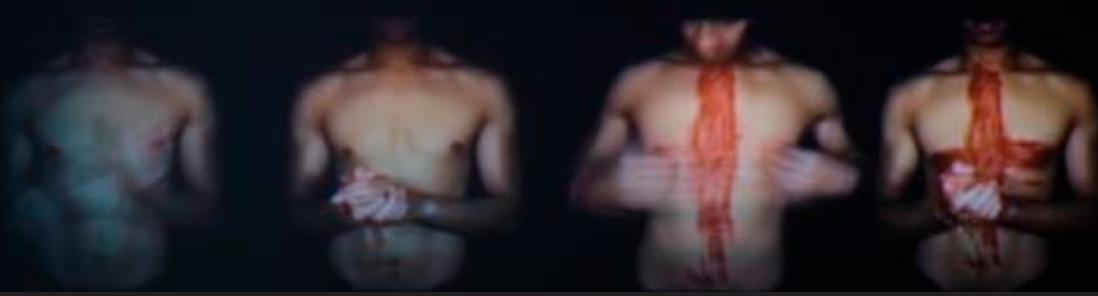


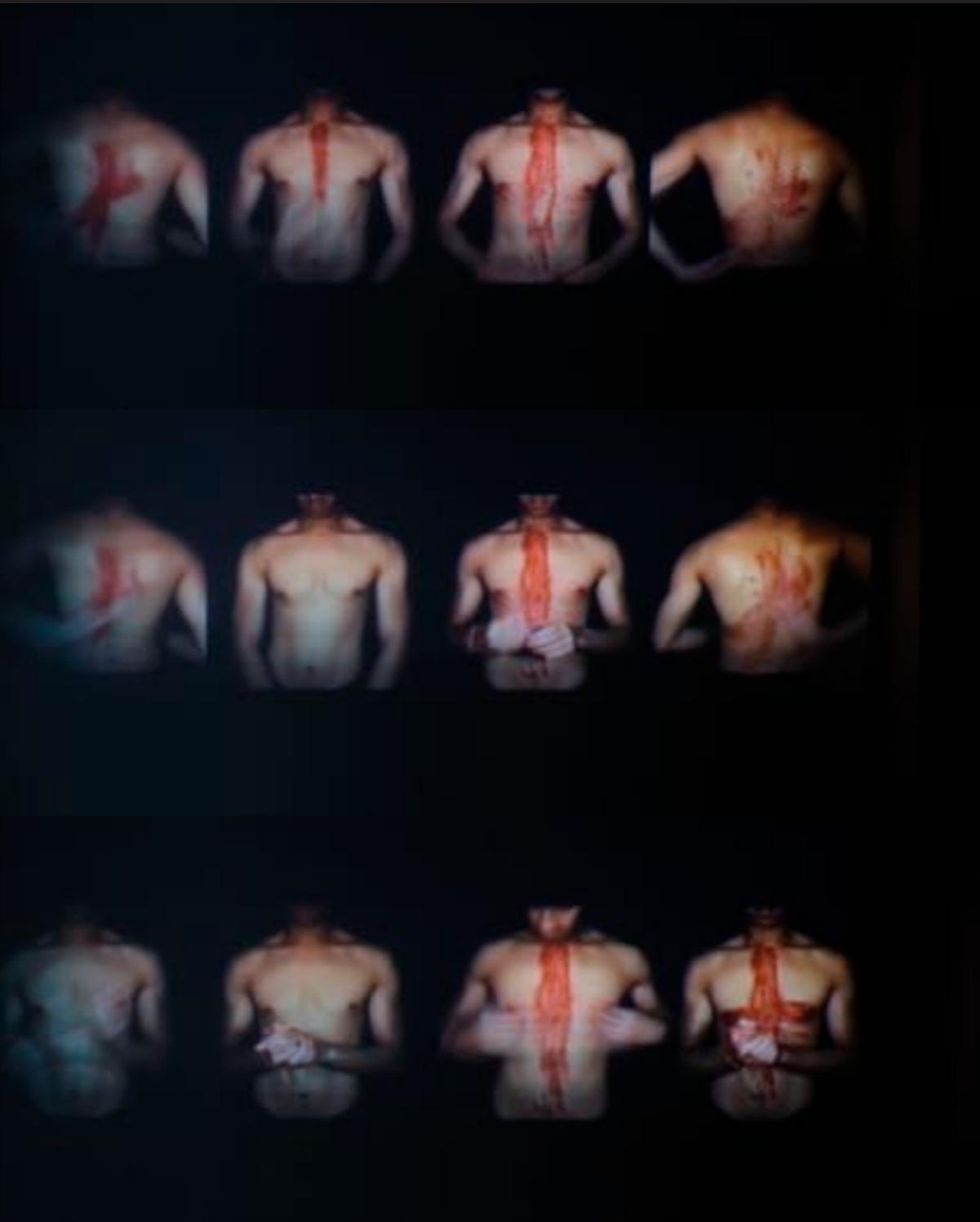




41 | installation

42 | installation





45 | hetain patel



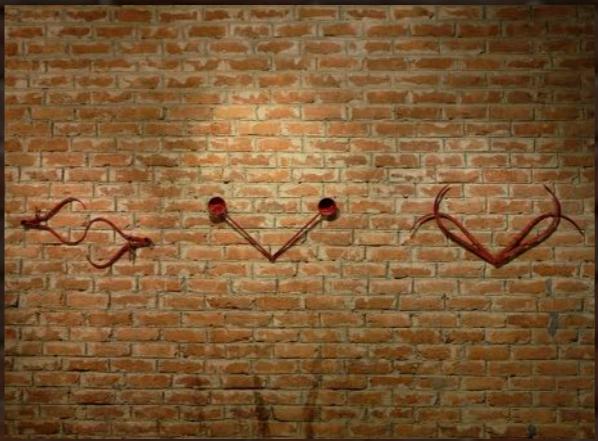
iqra tanveer | 46



**ZARINA HASHMI**

Untitled | 1978 | Print | 33.46 x 25.59 in.

Hashmi's drawings use paper as a fragile plane of resistance, puncturing, scratching, and sewing through it, instead of seeing it as an illusory plane to be drawn upon.

**ANITA DUBE**

Calipers I: Song of Love II | 1999

Steel and velvet | 13.38 x 26.77 in.

Calipers II: Song of Love I | 1999

Steel and velvet | 15.74 x 33.85 in.

Untitled | 1999

Steel and velvet | 12.20 x 25.19 in.

Anita Dube covers cold, hard steel surfaces with lush red velvet. Through this opposition she softens violence with sensuality, imbuing it with a lyrical symmetry, further echoed by the form of the sculptures.

**AYESHA SULTANA**

Untitled | 2013 | Graphite on acid-free paper | 23.5 x 27.5 in.

Sultana brings geometric order to her surfaces using graphite for repetitive mark making and employing processes such as cutting, folding and assembling. Her work relies heavily on process as an attempt to translate the space which escapes plain sight but which nevertheless has a palpable presence.

**ZARINA HASHMI**

Untitled | 1981 | Cast paper | 29 x 29 in.

Hashmi entices with ambiguity, drifting in the in-betweenness of medium and form. Her processes draw from her own intimate memories and absent spaces, creating a universally accessible language.

**RATHIN BARMAN**

Interventions in Situations IV | 2013

Old wall surfaces cast in concrete, cement hydraulic lime, synthetic resin adhesive, dust, pigments, natural moss and chemical process

14 x 10 x 1.25 inches | Set of 8 relief panels

Barman draws his inspiration from the tangible physicality of urban spaces. Through repeated time-based processes, such as casting old wall surfaces in concrete and weathering them with natural moss, he tries to excavate object memories, and voice the erosion of surfaces.

**SAKSHI GUPTA**

Untitled | 2009 | Metal scrap, glass beads, motor mechanism | 96 x 96 in.

In Gupta's work, form becomes heavy, rhythmic and insistent, acquiring a strange energy like the heaving of earth, solid yet unstable.

**SHREYAS KARLE**

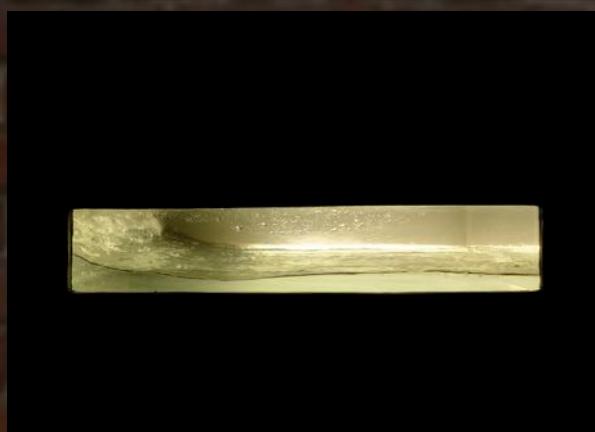
Inverted Mountain, 2009 | Rusted metal plate | 372 in.

Karle's humorous view of the world offers an inverted mountain range. Expectations of endurance of form are subverted by both the precarious, upside-down placement of the mountains, as well as the rusting away of the material of iron.

**HETAIN PATEL**

Kanku Raga | 2007 | Single channel video | 6 min 32 sec

Patel assigns each stroke from the tabla drum language to a different movement of marking or erasing Kanku pigment from the body. The result is a dissected rhythm presented visually and audibly. Performing each part himself, Patel is interested in the idea of instilling cultural rhythm physically within the body through repetition.

**IQRA TANVEER**

Wave II | 2009 | Water and light | 3.5 x 22 in.

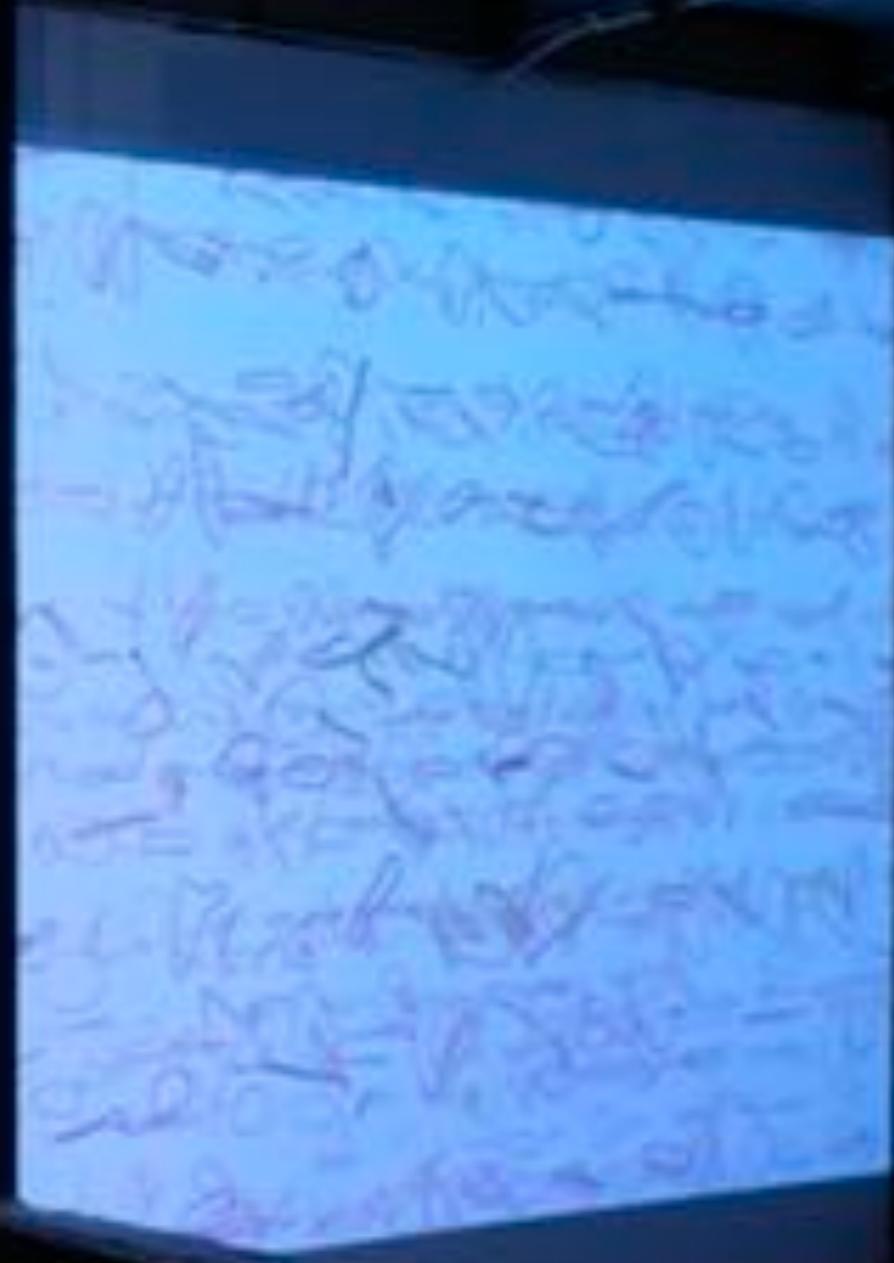
In Wave II, a rhythm impulse is responsible for the ongoing creation and dissolution of the wave form. Elemental and sensuous, the artwork escapes fixity of form and can only be retained as a conceptual phenomenon in the viewer's mind.

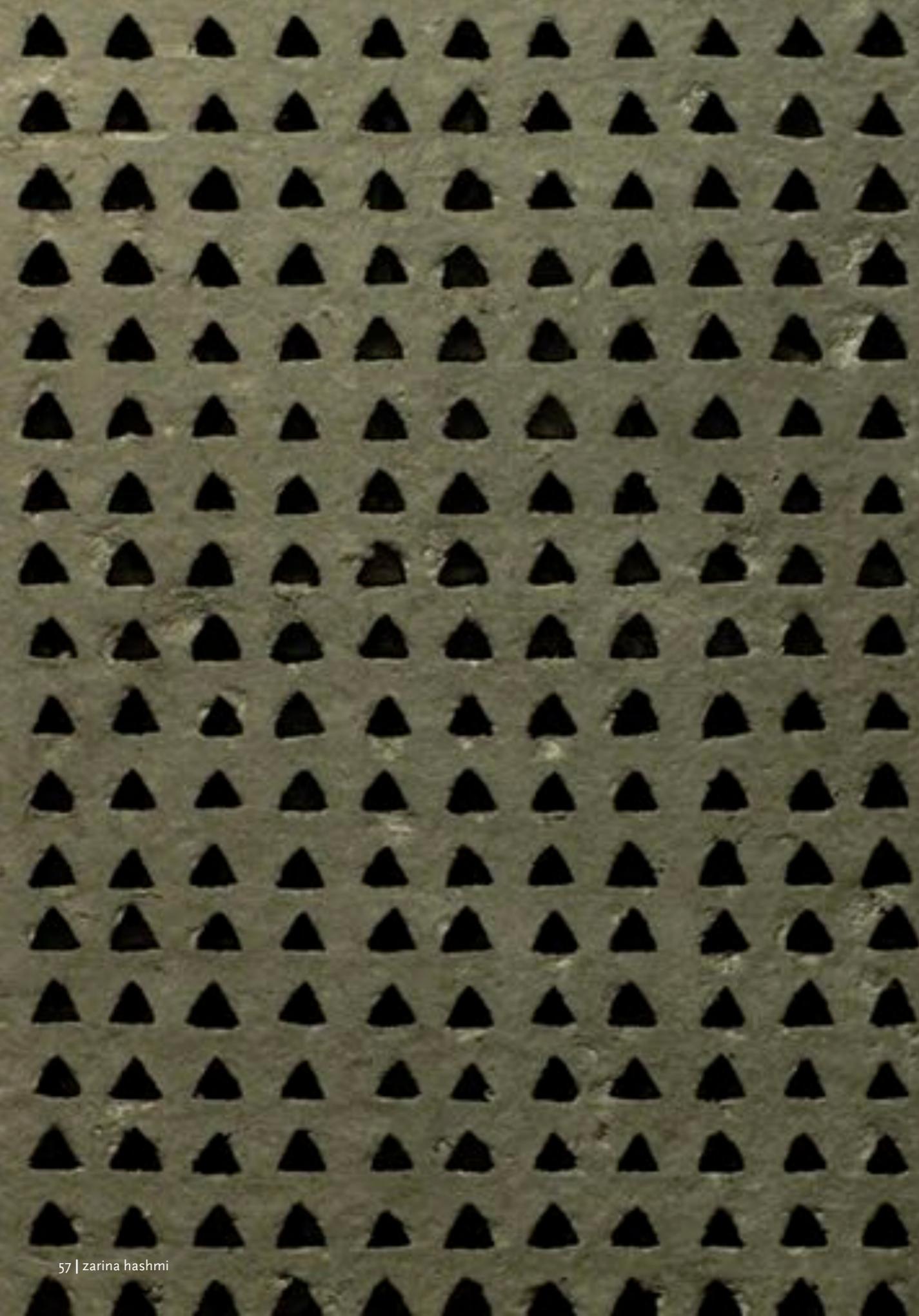


INTERSTICES

Post the carefully placed notations of recurring strikes in “Rhythm”, “Interstices” looks at the space between these fixed positions. **Noor Ali** invites the viewer to look through a peep hole located on the surface of a free-standing wall, into what appears to be a layered infinity of tiny, broken, brick walls - boundary after crumbling boundary contained in the finite container. The paper pulp wounds seen in **Zarina Hashmi’s** surgically excavated triangles reference dwellings which are more absent than present while **Somnath Hore’s** are gestural, visceral and violent, echoing the **Hetain Patel** video it faces. **Ranjini Shettar’s** “Tillana” marks a web in space in between the fixed positions that mark the movement of a dance routine and **Hemali Bhuta’s** video turns moving filaments and rubber bands into a mesmerizing abstraction.





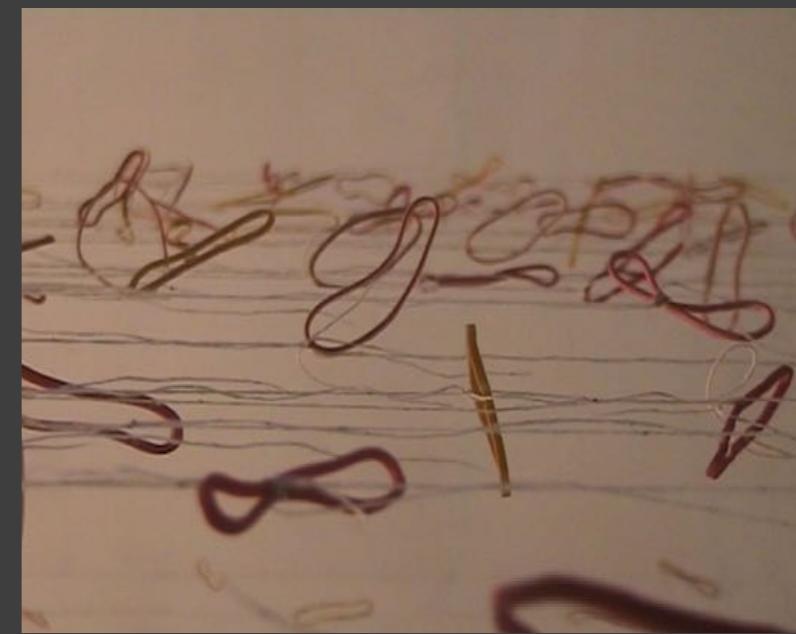
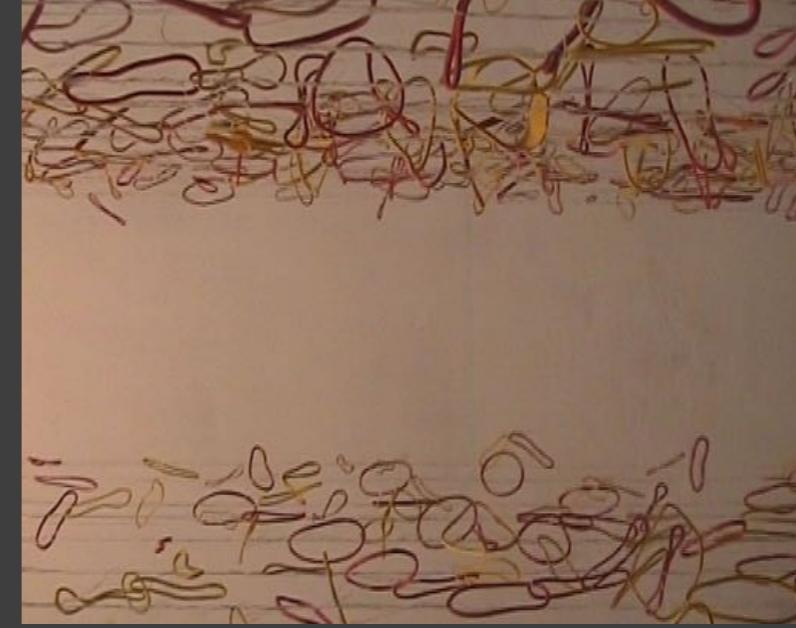
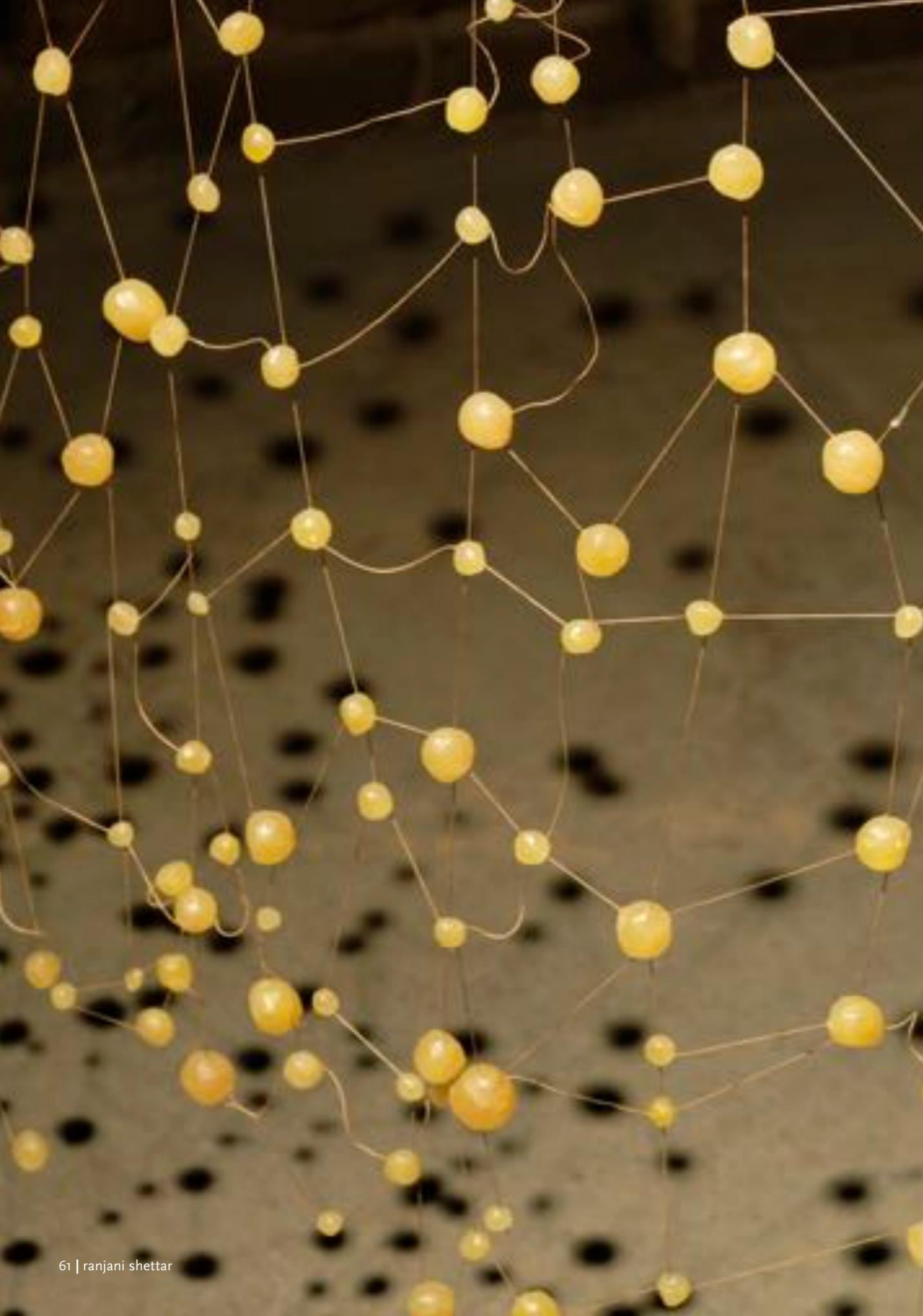


57 | zarina hashmi



noor ali chagani | 58





**SOMNATH HORE**

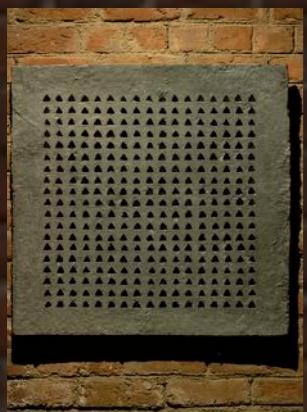
Wound Series | 1921-2006 | Paper pulp | 19 x 24 in.

Hore's evocative paper surfaces are poetic registrations of violence. The displaced paper pulp takes on a sculptural quality through the scarring gestures. The figure is evoked through visceral abstraction.

**RANJINI SHETTAR**

Thillana | 2003 | Wax and thread | 72.83 x 82.67 in.

Shettar's ethereal sculpture based on dance movements is a visual articulation of time. The form ties together several translucent wax pellets, creating a web, moulding the space between them into a lyrical curve.

**ZARINA HASHMI**

Untitled | 1982 | Cast paper | 29.5 x 24 x 1 in.

In this cast paper sculpture, Zarina uses both the fragility and the resilience of the material of paper, as analogies to concepts of "home", evoking its absence through her simple triangular excavations.

**HEMALI BHUTA**

The Movement | 2007 | Single Channel Video
5 min 30 sec

In keeping with Bhuta's language of using the mundane to mesmerise, "The Movement" uses rubber bands and filament to create a hypnotic study in moving abstraction, appearing alternately as illegible script, as gestural drawing, as musical notation and as a silent wind chime registering the breeze.

**NOOR ALI CHAGANI**

Infinity | 2014 | Terracotta bricks, suspended light bulbs
Variable dimensions

Hundreds of tiny handmade bricks seen through a peep hole create the appearance of an infinity of broken walls, perhaps belonging to the ruins of an ancient civilisation. The work is an attempt to look into the infinity which exists within the finite container.



RUPTURE

The “Rupture” section of the show addresses death, the opening and the breaking apart of form. **Reena Banerjee’s** exploded suitcases spill out a fountain of exotic objects exploring her identity as a migrant seen through the lens of otherness, **Babar Unum’s** video of surgical scissors hover over a flower cutting anthers and stamens and shifting the male and female balance within the flower and **Zarina Hashmi’s** dwellings turn into voids and shadows. In **Anish Kapoor’s** sculpture, earth seems to slip through a space-time warp and sink into a void while **Sheela Gowda’s** minimalist sculpture recalls the image of Draupadi’s hair dipped in Duryodhan’s blood toward the end of the Mahabharata.





69 | rina banerjee



sheela gowda | 70





73 | anish kapoor



zarina hashmi | 74



**RINA BANERJEE**

Tropical Fatigue and the Seven Wanderings: You are not like me | 2005 | Mixed media | Variable size

This piece presents an assemblage of suitcases spilling out a fountain of fantastic ingredients that imply a shift in place. These include shrivelled banana leaves bearing poems about the self-congratulatory heroism of tourists. Drawing from her experience as an immigrant, Banerjee's work addresses the exoticising projections placed by the gaze of otherness. While the use of form is playful, the incongruous objects simultaneously attempt to construct and question this externally imposed identity.

**ZARINA HASHMI**

Shadow House | 2006 | Cut Nepalese paper | 69 x 39 in.

"Zarina Hashmi's experiences inexorably bring her back to the idea of the house, Zarina's own, and one that could equally well be any other being's, both tangible and impermanent, sensitive and delicate, immanent and transcending, a refuge and sacred hearth for the absolute and the timeless. In Shadow House, an ephemeral jail in which houses are cut in a grid from a loosely hung sheet of Nepalese paper, each dwelling is an absence, a window onto the shadow behind it." Véronique Jaeger

**SHEELA GOWDA**

Draupadi's Vow | 1997 | Threads and metal hooks
77 x 6 x 4 in.

Black threads representing hair are smeared with red pigment to evoke a violent moment from the Mahabharata, when Draupadi vows to avenge her humiliation by washing her hair in Duryodhan's blood. The simple post-minimalist form becomes the container to a host of symbolic meanings and narratives surrounding death, power and feminism.

**UNUM BABAR**

Not Being Quite Sure Till Afterwards | 2007 | Video
10 min (looped)

Unum's video of a pair of surgical scissors hovering above a single flower, deciding between anthers and stigma, produce a genuine suspense in real time, of not being sure which part of the flower will be cut. Form teeters on a dangerous edge as the balance of male/ female starts to shift.

**ANISH KAPOOR**

In the shadow of the tree and the knot of the earth VII
2010 | Wood, steel, fibre glass and earth
29.1 x 47.2 x 47.2 in.

Kapoor's sculptures reflect his fascination with darkness and light. Using form to articulate the void, he aspires to evoke sublime experiences, which address primal, physical and psychological states.



AFTER-LIFE

“After-Life” looks at the transmutation of form - post death. Form’s dissolution back into its material is seen in **A Balasubramaniam’s** camphor self-portrait which has been sublimating over the course of years and depositing crystals on the vitrine enclosing it. Iqarus is a floor projection where form’s poignant attempt to replicate life’s desires is seen in a dead embryonic bird whose wings are animated by ants in an imitation of flight. **Avinash Veeraraghavan’s** presentation of 7 blank negatives developed under varying conditions to create the monochromes of the spectrum (after the fracturing of white light) is a sort of resurrection of both- the after-life of white light as well as the dead negatives, while in **Ayesha Sultana’s** graphite covered surface, the whole spectrum of light is absorbed to rest in the blackness.











89 | installation



ayesha sultana | 90

**ALWAR BALASUBRAMANIAM**

Untitled | 2004 | Cast from self, sand, fibreglass, evaporating compound, acrylic, wood | 24 x 20 x 18 in.

"One of Balasubramaniam's two busts displayed here will last. The other one is made of camphor and will perish. As the camphor portrait evaporates, its material settles on the walls of the vitrine in beautiful crystalline forms that will remain once the sculpture has vanished."

Moumita Sen

**AVINASH VEERARAGHAVAN**

Untitled | 2004 | Series of 7 photographic prints from an unexposed negative | 33.4 x 21.6 in. each

A sequence of photographic prints made from unexposed negatives, essentially blank images exposed to varying processes during developing, create the seven monochromes of the opened spectrum after the prismatic fracturing of white light.

**MITHU SEN**

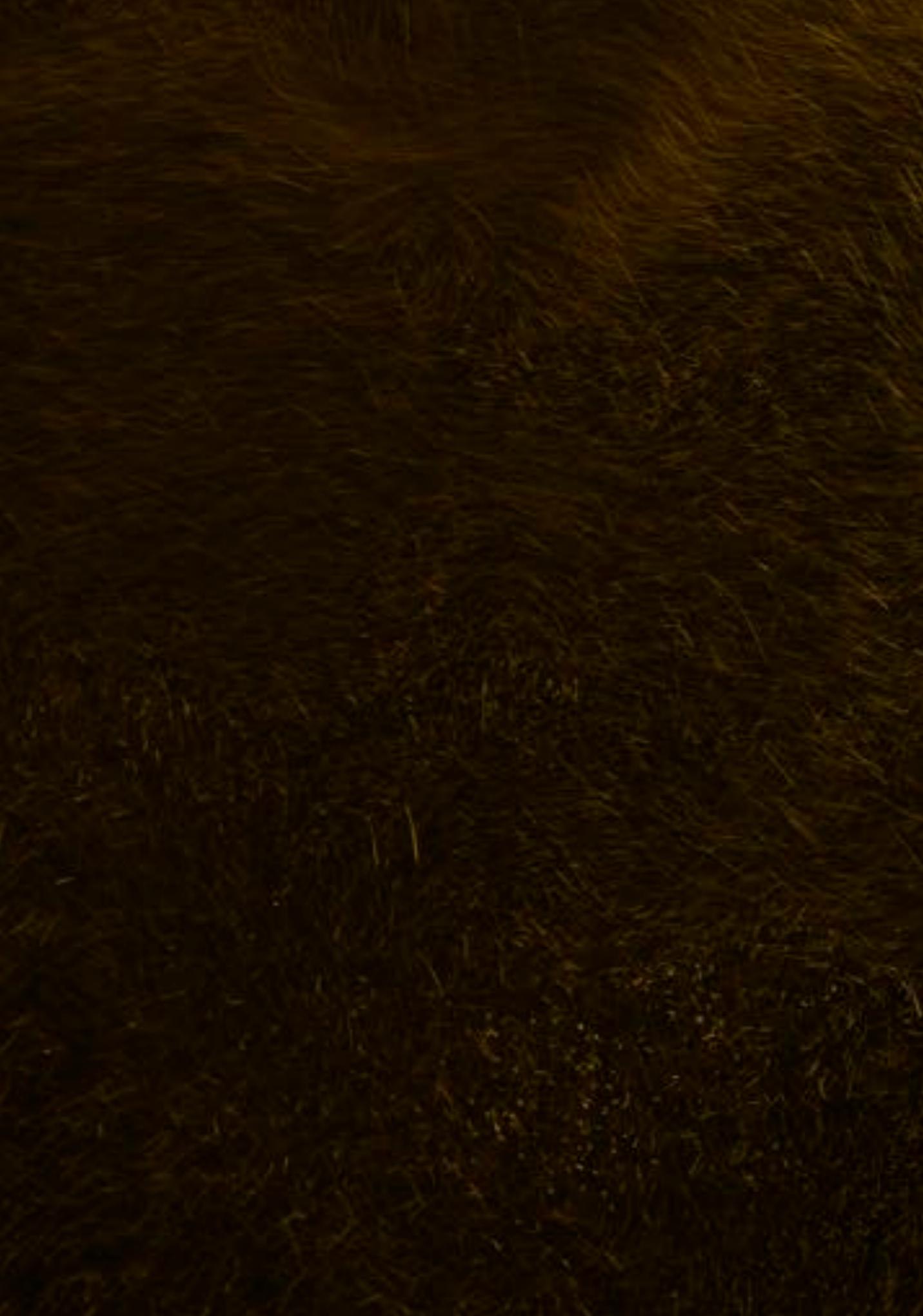
Icarus | 2007 | Video | 7 min (looped)

"Icarus" presents the body of an embryonic bird, claimed by death before its birth. A cluster of ants swarm around the body, moving its wings up and down in an imitation of flight, poignantly animating it into a seeming afterlife.

**AYESHA SULTANA**

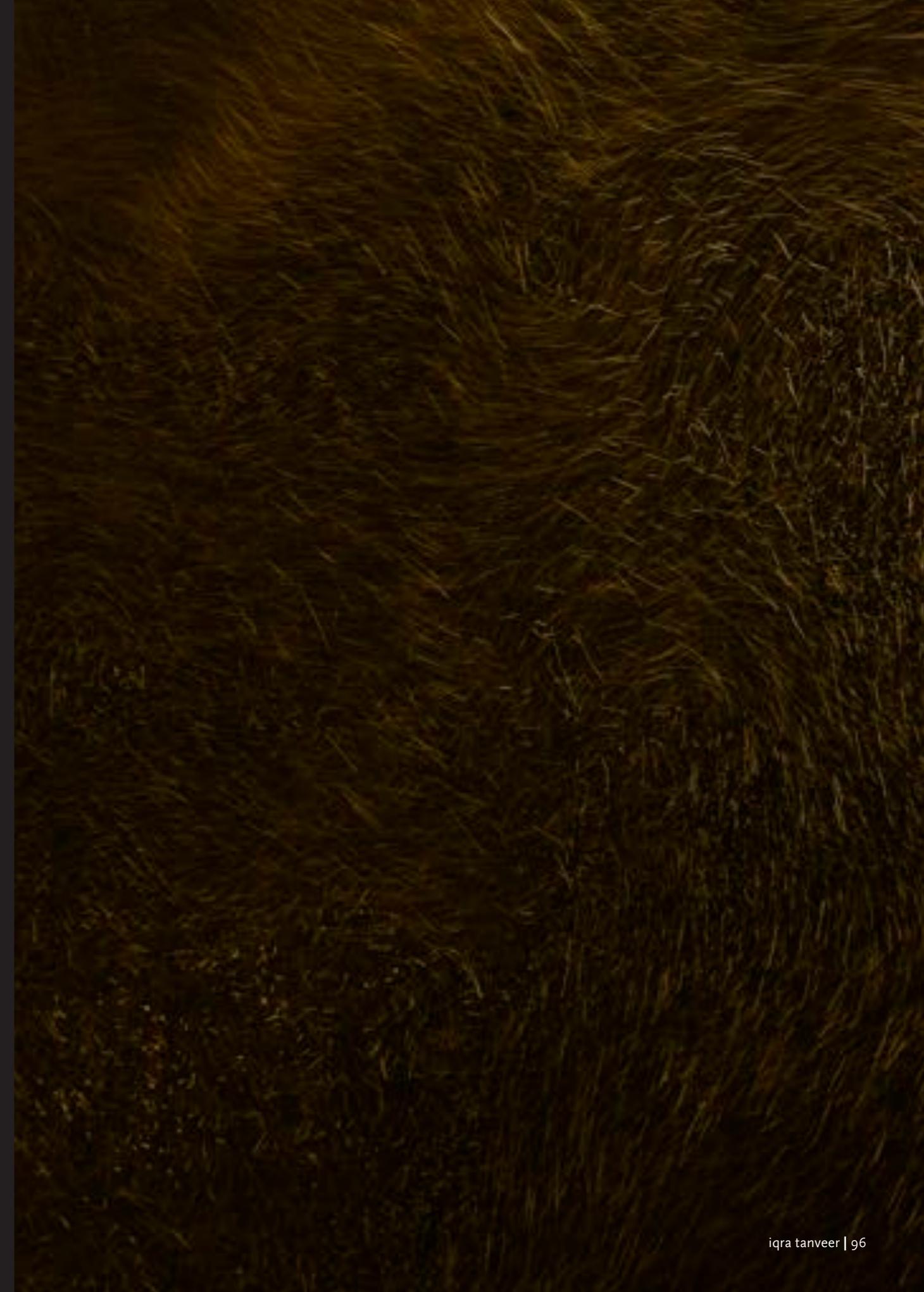
Untitled | 2013 | Graphite on acid-free paper | 57 x 31.5 in.

Sultana's work is an attempt to voice the abstraction of space.



FORMLESSNESS

In the work of **Iqra Tanveer** viewers are invited to exit the narrative of “Form” through a portal-like doorway where fine dust particles suspended in “light” appear and disappear; Form is experienced as space, as light, as vibration and as “Formlessness”.





IQRA TANVEER

Paradise of Paradox | 2011 | Light and dust particles

Dimensions variable

Paradise of Paradox is an invitation to experience form
as formlessness.

ANISH KAPOOR (b. 1954) lives and works in London, United Kingdom. He received his BFA (1977) from Hornsey College of Art, London and subsequently an MFA (1978) from the Chelsea School of Art and Design, London.

Kapoor is often labelled the most influential sculptor of his generation. Some of his recent exhibitions were at Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); 'Surge' at Fundación Proa, Buenos Aires, Argentina (2019); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing, China (2019); CorpArtes, Santiago, Chile (2019); Pitzhanger Manor and Gallery, London, UK (2019). Kapoor was awarded the Padma Bhushan (2012), the Praemium Imperiale (2011), the LennonOno Grant for Peace (2011); the Turner Prize (1991); an honorary doctorate from the University of Oxford, UK (2014) and honorary fellowships from the Royal Institute of British Architecture, London, UK (2001) and University of Wolverhampton, UK (1999). He was named a Commander of the Most Excellent Order of the British Empire (2003), and given the title of Knighthood (2013) for services to the visual arts.

ANITA DUBE (b. 1958) lives and works in Greater Noida, India. She received her BA in History (1979) from University of Delhi, New Delhi, India and subsequently an MFA in Art Criticism (1982) from Maharaja Sayajirao University, Baroda (now Vadodara), India.

Dube, an art historian and critic turned artist, has been marked by her early engagement with the Indian Radical Painters and Sculptors Association, a self-styled political grouping of artists in the late 80s. She is the co-founder and board member of KHOJ International Artists' Association, and has contributed texts to many publications on contemporary art. She was also the Curator for the 2018 Kochi-Muziris Biennale (KMB), India.

ALWAR BALASUBRAMANIAM (b. 1971) lives and works in Bengaluru, Karnataka, India. He received his BFA from the Government College of Arts, Madras and subsequently studied printmaking at EPW Edinburgh, Scotland, and Universitat fur Angewandte Kunste Wien, Austria.

Balasubramanian has exhibited at the Mori Art museum, in Tokyo; the National Portrait Gallery, in Canberra, Australia; the Singapore Biennale; the Sapporo International Print Biennial in Japan; the Egyptian International Print Triennial, in Giza; and at the Lalit kala Academy, in New Delhi and New York, and others. He was an artist in residence at MacDowell Colony in New Hampshire (1999) and is a past recipient of the Charles Wallace India Trust Arts Fellowship Award (1997). He was presented the Kustlerdorf Fellowship Award, Germany (2001) and is a Sanskriti Award for Excellence in Visual Arts winner (2006).

AYESHA SULTANA (b. 1984) lives and works in New York, United States and Dhaka, Bangladesh. She received her BFA in Visual Arts (2007) and subsequently a Post Graduate Diploma in Art Education (2008) from Beaconhouse National University, Lahore, Pakistan.

Sultana has exhibited across Europe and South Asia. She is a part of the Britto Arts Trust, Dhaka and a visiting faculty at the Pathshala South Asian Media Institute. She has taught for 2 years at the Beaconhouse National University, Lahore, Pakistan. She has exhibited at 9th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane; New Configurations, Kiran Nadar Museum of Art, New Delhi; Lahore Biennale 01, Mubarak Haveli, Lahore; Planetary Planning, Dhaka Art Summit, Bangladesh (2018); FIAC, Secteur Lafayette, Paris; Making Visible, Experimenter, Kolkata (2017); welcome to what we took from is the state, Queens Museum, New York; A Space Between Things, Dhaka Art Summit, Bangladesh; 11th Gwangju Biennale, Gwangju; You Cannot Cross the Sea Merely by Staring at the Waves, Krinzinger Projekte, Vienna (2016); 1mile2 Dhaka, Shyam Bazaar, Dhaka; 2014 Blue Velvet, Galleria Valentina Bonomo, Rome; Outside

the Field of View, Experimenter, Kolkata (2015). She is also the recipient of the Samdani Art Award (2014).

AVINASH VEERARAGHAVAN (b. 1975) lives and works in Bengaluru, Karnataka, India. He attended a post school program at Center for Learning, Bengaluru, where he apprenticed under Andrea Anastasio.

Veeraraghavan has participated in many Indian and international shows including 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); Kochi-Muziris Biennale (2016), 'Indian Highway', travelling exhibition, Ullens Center for Contemporary Art, Beijing (2012); Prague Biennale (2011); 'Urban Manners 2', curated by Adelina Von Furstenberg, Art for The World at SESC Pompeia, Sao Paulo (2010); Herning Museum of Contemporary Art, Denmark (2010) and Astrup Fearnley Museum of Modern Art, Oslo (2009); 'Still Moving Image', curated by Deeksha Nath, Devi Art Foundation, New Delhi (2008). He was awarded the Illy Sustain Art Prize, Arco, Madrid (2009).

EHSAN-UL HAQ (b. 1983) lives and works in Amsterdam, Netherlands. He received his BFA (2008) and subsequently a Post Graduate Diploma in Art Education (2009) from Beaconhouse National University, Lahore, Pakistan.

Haq has been a resident artist at Rijksakademie van Beeldende Kunsten (2014-2015). He currently receives a grant "Werkbijdrage Bewezen Talent" from Mondriaan Fonds Netherlands.

FERWA IBRAHIM (b. 1985) lives and works in Lahore, Pakistan. She received her BFA (2007) and a Post Graduate Diploma in Art Education (2008) from Beaconhouse National University, Lahore, Pakistan. Subsequently, she received her Masters degree in Kinetic Imaging from Virginia Commonwealth University, United States of America.

HEMALI BHUTA (b. 1978) lives and works in Mumbai, India. She received her Diploma in Interior Designing and Decorations (1997) from Sophia Polytechnic, Mumbai and another Diploma in Fine Arts (2003) from L.S. Raheja School of Art, Mumbai. Subsequently, she received an MVA in Painting (2009) from Maharaja Sayajirao University, Baroda, India.

Bhuta has exhibited at Yorkshire Sculpture Park, Frieze London Sculpture Park, Parasol Unit, ARKEN Museum for Moderne Kunst, the 9th Shanghai Biennale, the Singapore Biennale, Montalvo Arts Centre, Thalie Lab Foundation, Darat Al Fanun, Cultural Centre of Belgrade as well as in the travelling Indian Highway Exhibition. She was shortlisted for the Rolex Protegee Award. Bhuta is also the co-founder of CONA Foundation, an artist-run space in Mumbai.

HETAIN PATEL (b. 1980) lives and works in London, United Kingdom. He received his Diploma Foundation Studies in Art and Design (2000) from The University of Salford, United Kingdom and subsequently a BA Hons in Fine Art (2003) from The Nottingham Trent University, United Kingdom.

Patel has shown internationally to critical acclaim within institutions such as Royal Opera House, London; Frieze Art Fair, London; Tate Britain, London; Bodhi Art, New York; Sydney Festival, Australia; the Ullens Centre for Contemporary Art, Beijing, China; Chatterjee & Lal, Mumbai.

HURIA KHAN (b. 1981) lives and works in Toronto, Canada. She received her BFA (2004) from Indus Valley School of Art and Architecture, Karachi, Pakistan and subsequently an MFA (2006) from Central Saint

Martins College of Art and Design, London, United Kingdom.

IDRIS KHAN (b. 1978) lives and works in London, United Kingdom. He received his Bachelors degree in Photography (2000) from University of Derby, England and subsequently, a Masters degree in Research (2004) from the Royal College of Art in London, United Kingdom.

His work is in the permanent collections of many institutions worldwide, such as Arts Council Collection, London; Art Gallery of New South Wales, Sydney; The British Museum, London; Centre Pompidou, Paris; The de Young Museum, San Francisco; Government Art Collection, London; Musée National des Beaux Arts, Québec; The National Gallery of Art, London; National Gallery of Art, Washington, DC; Philadelphia Museum of Art; Saatchi Gallery, London; San Francisco Museum of Modern Art, San Francisco; Solomon R. Guggenheim Museum, New York; Whitworth Art Gallery, Manchester. Khan was awarded the American Architecture Prize for his design of Abu Dhabi's Wahat Al Karama (2017); he was appointed an OBE for services to Art in the Queen's Birthday 2017 Honors List.

IQRA TANVEER (b. 1983) lives and works in Amsterdam, Netherlands. She received her BFA (2007) from University of Karachi, Pakistan and subsequently a Post Graduate Diploma in Art Education (2009) from Beaconhouse National University, Lahore, Pakistan.

Tanveer has participated in several group and solo exhibitions across Pakistan, India, UAE, Italy and Hong Kong and Netherlands. She was the recipient of the Triangle Trust Residency in Dhaka, Bangladesh; Rijksakademie van beeldende kunsten, Amsterdam, The Netherlands (2017) and participated in the 3rd Moscow International Biennale for Young Art. She is currently a recipient of "Werkbijdrage Bewezen Talent" from Mondriaan Fonds, Netherlands.

MANISH NAI (b. 1980) lives and works in Mumbai, India. He received his Diploma in Drawing and Painting (2001) from L.S. Raheja School of Art, Mumbai, India.

Nai has had solo exhibitions at Kavi Gupta (2019); Galerie Karsten Greve, Paris (2019); Galerie Karsten Greve, St. Mortiz (2018); Galerie Mirchandani + Steinruecke, Mumbai (2018); Galerie Karsten Greve, Cologne (2018); and Galerie Karsten Greve, St. Moritz (2014), among others. He has also exhibited his work at Sundaram Tagore Gallery, New York (2019); Devi Art Foundation, New Delhi (2019); Bhau Daji Lad Museum, Mumbai (2019); Para Site, Hong Kong (2018); Museum of Modern Art, Warsaw (2018); The Sculpture Park at Madhavendra Palace, Jaipur (2017); and at Bhau Daji Lad Museum, Mumbai (2017) in the recent years. In 2014, Nai was also selected for the Kochi-Muziris Biennale, India. He was awarded bursary by ROSL Visual Arts in the UK (2014); the Pollock-Krasner Foundation Prize (New York, 2004-05), and the Noki Arts Award – Asia Pacific (2001).

MITHU SEN (b. 1971) lives and works in New Delhi, India. She received her BFA in Painting (1995) and an MFA in Painting (1997) from Visva-Bharati University, Santiniketan, India. Subsequently, she attended Post Graduate Program (2001) at Glassgow School of Art, United Kingdom.

Sen has participated and exhibited her work in many Indian and international museums, biennales and galleries, some of them include Solomon R. Guggenheim Museum & Asia Society Museum, USA; Queens Museum, New York; TATE Modern, London; Palais De Tokyo, Paris; Beirut Exhibition Centre, Beirut; Gaungdong Museum of Art, Guangzhou, China; Art-Science Museum, Singapore; Kenpoku Art, Japan; Dhaka Art Summit, Dhaka; The Luxe Museum, Singapore; Kastrupgårdssamlingen Museum, Copenhagen; Kiran Nadar Museum of Art, New Delhi; Art Basel Unlimited, Switzerland; Mediations Biennale, Poznan,

Poland; Kochi-Muziris Biennale, India; Colombo Art Biennale, Sri Lanka; Gallery Continua, France; Devi Art Foundation, New Delhi; Kunst Museum, Berne; and Daimler Chrysler Collection, Berlin. Mithu was awarded the Prudential Eye Award for Contemporary Asian Art in Drawing (2015) and The Skoda Art Prize (2011).

NOOR ALI CHAGANI (b. 1982) lives and works in Lahore, Pakistan. He received his BFA in Miniature (2008) from National College of Arts, Lahore, Pakistan, after having completed a BSc in Computer Engineering (2004) from Sir Syed University of Engineering and Technology, Karachi, Pakistan.

Chagani has exhibited in group exhibitions in India, Pakistan, the UAE, the UK, Netherlands, United States and Bahrain. His first major international solo exhibition 'House of bricks' at Leila Heller Gallery, New York was held in (2016), while recent group participations include Lockwood Kipling: Arts and Crafts in the Punjab and London, V&A Museum, London (2017), Universal / Personal, Hinterland Galerie, Vienna Austria (2016) and ETHEREAL, curated by Dr. Amin Jaffer, Leila Heller Gallery, New York (2014). He was awarded guest residencies at Jameel Art Residency at Victoria and Albert Museum, London (2016), Riwaq Art Space, Bahrain (2013) and the Rijks Academy, Netherlands (2012). He was shortlisted for the Victoria and Albert Museum's prestigious Jameel Art Prize (2011).

RANJANI SHETTAR (b. 1977) lives and works in Karnataka, India. She received her BFA in Sculpture (1998) and MFA (2000) from College of Fine Art, Karnataka Chitrakala Parishath, Bangalore, India.

Shettar's work is represented in the collections of the San Francisco Museum of Modern Art and Museum of Modern Art, New York. The artist has an extensive international record, having also exhibited at the Modern Art Museum, Fort Worth, Texas; Institute of Contemporary Art, Boston; the Walker Art Center, Minneapolis; Hermes Foundation, Singapore; and Talwar Gallery, New York/New Delhi. She was the International Artist in residence at ARTSPACE, San Antonio, Texas (2006) and received the Charles Wallace Trust Fellowship for Residency at Gasworks, London, United Kingdom (2004). She is the recipient of the Hebbart Foundation Award, India (2003).

RATHIN BARMAN (b. 1981) lives and works in Kolkata, India. He received his BFA (2008) and MFA (2010) from Rabindra Bharati University, Kolkata, India.

Rathin has showcased in several group exhibitions and fairs in India and internationally, and has had solo shows at Experimenter, Kolkata and GALLERYSKE, Bangalore. He has also participated in Singapore Biennale (2014), Dhaka Art Summit (2012), DeCordova Sculpture Park and Museum (2011).

RINA BANERJEE (b. 1963) lives and works in New York City. She received her Bachelors degree in Polymer Engineering (1993) from Case Western Reserve University in Cleveland, Ohio and subsequently, an MFA in Painting and Printmaking (1995) from Yale School of Art, Yale University, United States.

Banerjee has exhibited internationally, spanning 14 biennials worldwide like 57 Venice Biennial, Yokohama Triennale, and Kochi Biennial. The artist's works are included in many private and public collections such as the Foundation Louis Vuitton, Whitney Museum of American Art, San Francisco Museum of Modern Art, Centre Pompidou, Pennsylvania Academy of Fine Arts, San Jose Museum of Art, Kiran Nadar Museum of Art, and the Brooklyn Museum. She has returned to teaching in 2020, as a critic for the Yale School of Art Graduate Program.

ROHINI DEVASHER (b. 1978) lives and works in New Delhi, India. She received her BFA in Painting (2001) from the College of Art, New Delhi India and subsequently, an MFA in Printmaking (2004) from Westminster School of Art, United Kingdom.

Devasher has exhibited widely across India and abroad. Recently, Mumbai based gallery Project 88 showcased Devasher's work in a virtual viewing room for the 2020 edition of the Frieze Art Fair. She was part of the 5th Fukuoka Asian Art Triennial, the Kochi Muziris Biennale and has shown her work at the IZIKO Museum, South Africa, The Wanås Foundation, Sweden, Courtauld Institute of Art, KHOJLIVE12, the Zacheta National Gallery of Art, in Warsaw, among others. She was awarded the Forbes Contemporary Artist of the Year (2013), Art India Skoda Breakthrough Artist Award (2012), and the Inlaks Fine Art Award (2008 and 2007).

SAKSHI GUPTA (b. 1979) lives and works in Mumbai, India. She received her BFA in Sculpture (2001) from College of Art, Chandigarh, India and subsequently an MFA in Sculpture (2004) from College of Art, New Delhi, India.

Gupta has exhibited widely across India, Austria, United Kingdom, United States, and elsewhere. She was a finalist for the Enrico Marinelli Contemporary Art Award (2018), Florence, Italy; winner of Illy Sustain Prize (2011); recipient of Civitella Ranieri Foundation Fellowship (2011), Inlaks International Scholarship (2007); and National Scholarship (2004).

SHEELA GOWDA (b. 1957) lives and works in Bengaluru, Karnataka, India. She received a Diploma in painting (1979) from the Ken School of Art, Bengaluru and subsequently a BFA (1982) from Bangalore University. She was conferred an Inlaks Foundation Scholarship to study Masters in Painting (1986) at the Royal College of Art, London.

Gowda has exhibited her works widely, in galleries in India's major cities as well as in Schaffhausen, Switzerland, Johannesburg, South Africa and in New York. She is recipient of 2019 Maria Lassnig Prize and has been a nominee for the 2014 Hugo Boss Prize among other notable nominations.

SHREYAS KARLE (b. 1981) lives and works in Mumbai, India. He received a Diploma in Fine Arts (2002) from L.S. Raheja School of Art, Mumbai, India and a Post Diploma in Indian Aesthetics (2004) from Mumbai University, Mumbai, India. Subsequently, he received an MFA in Painting (2008) from Maharaja Sayajirao University, Baroda, India. Karle has shown at the Triennial: Surround Audiences at the New Museum in New York (2015), the first Kochi Biennale (2012), the Venice Biennale and Prague Biennale (2011), and at the ESSL Museum, Vienna, among many other venues in India. He has received numerous awards and scholarships, including the FICA Artist Award for Emerging Contemporary Artist of India (2009), the Bodhi Art award (2008), and the K.K. Hebber Art Foundation Award for Painting, awarded by Jehangir Art Gallery, Mumbai (2002), among others.

SOMNATH HORE (b. 1921 – d. 2006) was born in a village called Barama in Chittagong, now in Bangladesh. He lived and worked in Santiniketan, throughout his life. He learned lithography and intaglio with a Diploma in Fine Arts (1957) at the Government College of Art and Craft, Calcutta (now Kolkata), India.

His sketches, sculptures and prints were a reaction to major historical crises and events of twentieth-century Bengal, such as the Bengal Famine of 1943 and the Tebhaga movement. Hore was regarded as one

of the most premier printmakers of India by the 1950's. He was also a recipient of the prestigious Padma Bhushan (posthumously), awarded in 2007.

UNUM BABAR (b. 1986) lives and works in Rawalpindi and Lahore, Pakistan. She received her BFA in Photography (2007) and a Post Graduate Diploma in Art Education (2008) from Beaconhouse National University, Lahore, Pakistan. Subsequently, she received her MFA in Interrelated Media (2013) from Massachusetts College of Art and Design, Boston, Massachusetts, United States as a Fullbright Scholar.

She has exhibited widely across United Kingdom, United States, India, South Korea and Canada; and is currently Assistant Professor at Beaconhouse National University, Lahore, Pakistan.

VIVAN SUNDARAM (b. 1943) lives and works in New Delhi, India. He received his Masters degree in Painting from the Maharaja Sayajirao University, Baroda, India and the Slade School of Fine Art, London, United Kingdom.

Sundaram's work has been included in countless solo and group exhibitions and international biennials including two retrospectives at the Haus der Kunst (Munich) and the Kiran Nadar Museum (New Delhi). His work has been shown in Shanghai, Johannesburg, Kwangju, as well as within institutions such as; Tate Modern, Herning Kunstmuseum; The Queens Museum of Art, New York; Fukuoka Asian Art Museum; National Gallery of Modern Art, New Delhi; and Tate Modern, London. In 2008 his work was shown in "Archive Fever: Uses of the Document in Contemporary Art," at the International Center of Photography, New York. The artist has published over fifteen books, most recently, *Making Strange, Trash, Amrita Sher Gil: An Indian Artist Family of the 20th Century, Re-take of Amrita and Vivan Sundaram is not a Photographer*.

ZARINA HASHMI (b. 1937 – d. 2020) was born in Aligarh, India. She lived and worked in New York, United States, for most of her later life. After receiving a Bachelors degree in Mathematics (1958) from Aligarh Muslim University, Aligarh, India, she went on to study intaglio with S. W. Hayter at Atelier-17 in Paris, France (1967) and woodblock printing at Toshi Yoshida Studio, Tokyo, Japan (1974).

She has exhibited at numerous international venues, throughout the course of her career. In 2011, she represented India at the 2011 Venice Biennale. The following year, her retrospective exhibition, entitled Zarina: Paper Like Skin, opened at the Hammer Museum in Los Angeles, before traveling to the Guggenheim Museum in New York and the Art Institute of Chicago (2013). Her work is in the permanent collections of Tate Modern, London; Hammer Museum, Los Angeles; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; Museum of Modern Art, New York; and The Menil Collection, Houston. Zarina received the President's Award for Printmaking (India) in 1969.

SUMAKSHI SINGH Sumakshi Singh (b 1980) is an artist and educator. She completed her BFA from Maharaja Sayajirao University (MSU) Baroda in 2001 and an MFA from the School of the Art Institute of Chicago (SAIC) in 2003. She has taught, mentored and lectured at The School of the Art Institute of Chicago (SAIC), Oxford University UK, The National Gallery of Modern Art (NGMA) Delhi and for the Victoria and Albert Museum among other institutions and residencies worldwide.

Her installations, illusion mappings, animations, paintings, threadwork and sculptures have been exhibited in group and solo presentations at *Saatchi Gallery* - London, *Museum of Contemporary Art* - Chicago, *C24 Gallery* - New York, *KNMA* - Delhi, *Kochi Biennale*, *Museum of Contemporary Art* - Lyon, *MAXXI Museum* - Rome, *Mattress Factory Museum of Contemporary Art* - Pittsburgh, *Van Harrison Gallery* - New York, *Wilfrid Museum of Art* - Israel, *Kunsthaus Langenthal* - Switzerland, among other museums and galleries. She is the first Indian artist to be commissioned by Hermès for their artist windows and is the recipient of several grants and awards including YFLO (FICCI), Zegna, Illinois Arts Council, Richard H. Driehaus. Her work has been on the cover of *Arts Illustrated* and featured in *Art in America*, *Art Forum*, *Platform magazine*, *Take on Art*, *Chicago Tribune*, *Village Voice*, *Younger Than Jesus - the New Museum Catalogue* among other journals.

Singh's immersive installations are an invitation into a slower rhythm of time. Viewers are invited into worlds of shifting perceptions, fracturing illusions and fluid figure-ground relationships, to explore the bases of how we assign attention, construct meaning and perceive our realities within and without. Our everyday 'givens' are questioned as her work dissolves familiar forms and intimate memories into insubstantial mirages using perspective, eroding surfaces or gossamer, web-like skins of thread and lace.

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Avinash Veeraghavan
Ayesha Sultana
Babar Unum
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Ferwa Ibrahim
Hemali Bhuta
Hetain Patel
Huria Khan
Idris Khan
Iqra Tanveer
Manish Nai
Mithu Sen
Noor Ali Chagani
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