

#Tnlpicks 10 Exhibits From India Art Fair Them Here!

Like every year, we went to this year's edition of India Art Fair at the NSIC And like every year, the art on display had us gawking, some in confusion our 10 picks from India Art Fair 2020. By Sumeet Keswani & Adila Matra; & Adila Matra

1. *Laaga Chunari Mein Daag* by Girjesh Kumar Singh



In a world where immigrants are facing the wrath of nationalistic sentiment all over the world, (

punches. It carves questions of identity and immigration in the material of displacement itself. (own), faces of many different races, religions, and communities manifested themselves in the b
Need we say more? Need he?

2. *The Sunny Room* by Suntae Hwang



What drew us into the booth of the Korean Gallery Tableau was a refreshing bit of multimedia a traditional as contemporary can be). It's not every day that you see looping video combined with a banner ad that led us to the real treasures inside. It was the artist Suntae Hwang's rendition of the room that employed LED, tempered glass, sandblast, and film that left the biggest impression on us. Specimens of art rendered with remarkable innovation. The medium is what makes it so alluring and fetches it to the viewer.

3. *Gas Mask For The Rich & Famous* by Promotesh Das Pulak



Our introduction to Bangladeshi artist Promotesh Das Pulak's work was nothing to write home a *Fault*), featured a pair of hands that kept pointing at each other, accusatorily. The art was a bit explains why the person most captivated by it was a child who added his own finger to the mix for a 'cool picture' taken by his mother—or what we call in India, politics. But it was inside Aicoi Promotesh hid (not literally, of course). Gas masks that featured his 'signature white flowers, or delta', were the juxtaposition of natural elements and savage war machinery that was promised violence are also carved with metallic floral patterns that render a sweet irony to the pain they self-explanatory and deliciously hilarious: Gas Mask for the Rich & Famous.

4. *Kintsugi Dhaka* by Najmun Nahar Keya



Our next selection is another Bangladeshi artist from the same gallery's booth. Born in Dhaka, India, she studied art in Japan on a scholarship. When she came back to Dhaka, she came with Japanese influences. Which explains her focus on the concept of *wabi sabi* and technique of *kintsugi* mend these archaic souvenirs of the Bangladesh you were to look, you'd find the nostalgia of an immigrant for a home that no longer exists.

5. Multiple Artists at Gallery Veda



Departing from convention, we're not going to pick one artist here but vouch for a whole booth life of its own, thanks to the combination of artworks inside. The sculpture that guarded the door reminded us of Banksy's murals. *Sweet Days of Summer 2* featured a monochromatic girl sitting on fibreglass balloons. Since a handout on the artist, Tapasya Gupta, states that 'her personal experience wonders whether the girl on the swing is Gupta herself. Who knows? Does it matter?

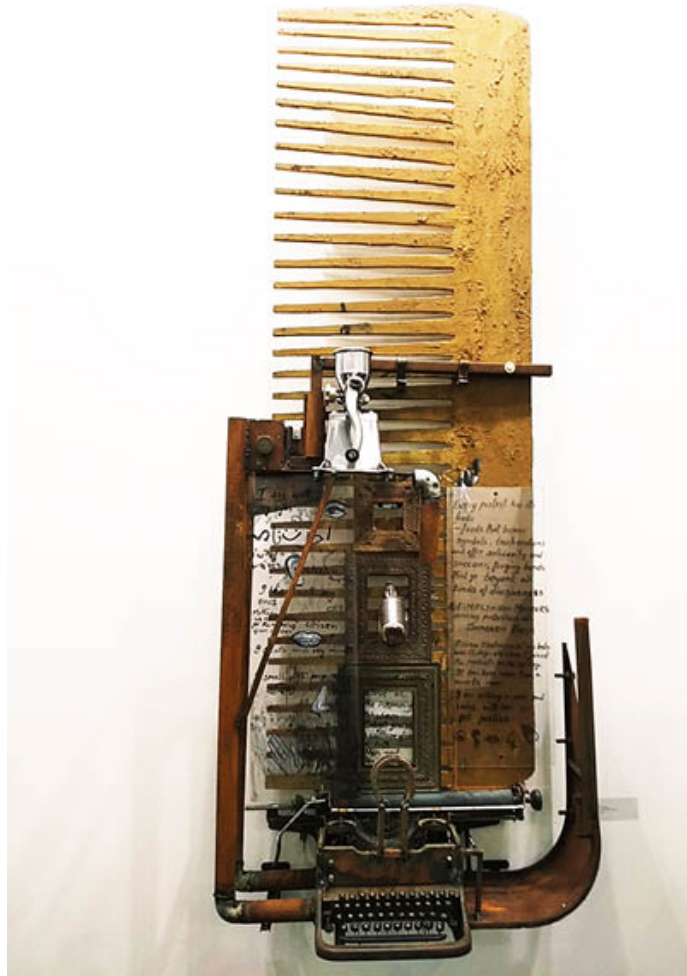
The subtle surrealism didn't stop with Gupta, though. Inside the booth, multiple artworks of Shilpa Wadhawan imagined realities hand in hand. *Nevertheless* is mesmerising—as much for its solid deep blue background as for the deer in the foreground. The animal's antlers transform into a tree, which births blooms, which, in turn, visit something to the tree's branches—a lock, a key, an ink bottle with a feather quill, a pocket-watch, and gravity. A booth attendant explained the concept behind the work, but I chose to form my own. Maybe this is what Wadhawan wants to do, make you imagine your own reality. If the facing array of five mirrors painted over with hibiscus and daisy blooms, visited by sunbirds, helped us p

6. *Ruins Mona Lisa* by Lee Leenam



Korean artist Lee Leenam has a rather intriguing take on Da Vinci's *Mona Lisa*. The digital instal iconic image, juxtaposed with animated missiles that turn into flowers as soon as they explode. covered in flowers. The curator of the exhibition, Jiwon Kwak from Simyo Gallery, Seoul, says it symbolises conflicts and war that tear apart our society, while the flowers are a symbol of hope

7. A Poem Of Instruments by Probir Gupta



Kolkata-based artist Probir Gupta's mixed media installation called 'A Poem of Instruments' is a Bagh, protesting against the Citizenship Amendment Act. The artist has employed steel, wood, typewriter that embodies the power of word, a microphone that amplifies the voice of dissent, and testimonies of the protesting women. The installation also carries written testimonies of the protestors. "My protests on the first day. It has been more than a month now. I am sitting in cold and rains with

8. *Make Me Temple Within* by Ghiora Aharoni



Known to create riveting pieces that balance art and design, New York-based artist Ghiora Ahar prayer box, known as *ghau*. The small statue of Buddha that normally occupies the window of t montage of public devotional rituals. The rituals of Buddhist monks circumambulating pilgrimag rituals, and there are also beakers engraved with words 'Make me a Temple' in Hebrabic (mix o Hindi and Urdu), on the side. The series make a case for spirituality that transcends cultures.

9. *Pendulum* by Kolkata Centre for Creativity



Kolkata Centre For Creativity stopped us in our tracks with its evocative performance piece titled 'Eponymous Story'. The 20-minute performance by emerging artists Amit Verma and Priyanka Shrivastava in a technology-dominated world leads to lonely and isolated lives. Mirroring contemporary concerns: at the India Art Fair, with its unique idea and strong performances.

10. *Pictorial Cross Pollination* by Swaraj Art Archive



"What does any kind of art do?" asks Rajeev Lochan, curator of Swaraj Art Archive's exhibit title answers his own question. And the exhibit points to that very fact. Lochan has chosen iconic portraits of G. S. Varma, M F Pithawala, Antonio Xavier Trindade and George Fiddes Watt as 'pictorial points of reference' for unknown artists who have been inspired by their styles. "The Indian artist in his bid for survival through a new sensibility in a pursuit to cater to the demands of the new genre," as Lochan puts it.

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