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News / News Today / What stands out at India Art Fair 2026

# What stands out at India Art Fair 2026

From gallery booths to outdoor installations, a snapshot of the fair's most talked-about presentations

Written by: [Anusree K C](#) 7 min read Updated: Feb 7, 2026 02:59 PM IST

**T**aking place at NSIC Okhla Ground till February 8, with 135 exhibitors, the works at the [India Art Fair](#) range from modern masters to emerging talent, participatory installations, photography and experimental material practices to folk narratives. Here is a section-wise guide to some of the key works and artists across the fair.



Modern titan M F Husain's work Goopy Gyne Bagha Byne at Aicon Contemporary, a homage to the master filmmaker Satyajit Ray. (Express Photo by Abhinav Saha)

The modernist titan MF Husain features across several spaces: at Aicon Contemporary you can catch his work Goopy Gyne Bagha Byne, a homage to the master filmmaker Satyajit Ray. At Art Exposure, you can catch one of his iconic works Untitled (horses), acrylic on canvas.

News / Eye / Why 2026 may be India Art Fair's most ambitious edition yet

 Premium

# Why 2026 may be India Art Fair's most ambitious edition yet

From installations to collector initiatives, the India Art Fair foregrounds dialogue and collaboration

Written by: [Vandana Kalra](#) 5 min read Jan 31, 2026 10:14 AM IST

**A**s visitors make the long walk to the NSIC Grounds in Okhla for the India Art Fair (IAF) this year, the approach itself will become a prelude. Rising along the fair's façade will be a tent that will more than just house art. In here will be Goa-based artist Afrah Shafiq's monumental work that uses the language of embroidery, bringing meaning to motifs and their histories through an interactive AR (Augmented Reality) layer. "Each edition of the IAF builds on the last. It's a living platform for us. There is a conscious effort to introduce new formats, commissions and curatorial lenses every year, ensuring that the fair remains responsive to the artistic, regional and global shifts. This year, for instance, reflects a deeper curatorial focus, expanded public engagement and stronger cross-disciplinary conversations," says Jaya Asokan, director of IAF.

In what is being touted as one of its most ambitious programmes, in its 17th edition IAF will see a record 133 exhibitors — including 94 galleries, regional and international art institutions — 26 of which will make their debut. While modernists such as MF Husain, SH Raza, B Prabha, Meera Mukherjee, P Perumal and TRP Mookiah will share space with contemporaries such as LN Tallur, Prabhakar Pachpute, Sohrab Hura, Lubna Chowdhary, Ravi Agarwal and T Venkanna, the fair will also see South Asian and diaspora artists such as Huma Bhabha (David Zwirner), Anish Kapoor (Galleria Continua), Adeela Suleman (Aicon Contemporary) and Jagath Ravindra (Saskia Fernando Gallery).

"The emphasis is always on presenting new bodies of work. We are cognizant of what has been shown in the last year or two, and encourage galleries to take risks, rethink their presentations and showcase works that speak to the present moment, ensuring that even familiar names feel freshly encountered," says Asokan.

<https://indianexpress.com/article/express-sunday-eye/why-2026-india-art-fair-most-ambitious-edition-10504773/>

News / Cities / Delhi / Across 135 exhibitors, India Art Fair in Delhi brings together modern icons, experimental practices and participatory art

## Across 135 exhibitors, India Art Fair in Delhi brings together modern icons, experimental practices and participatory art

The 17th edition of the India Art Fair has opened at NSIC Exhibition Grounds, Okhla, bringing together 135 exhibitors, modern masters, contemporary artists and immersive, participatory installations.

Written by: [Vandana Kalra](#) 4 min read Updated: Feb 6, 2026 08:52 AM IST

Inside the tents at the fair, some works drew more attention than others. Projjal Dutta, partner at New York-based Aicon Contemporary, who has participated in the fair for 16 consecutive editions, said, “One big change over time is that initially art would go from here to the United States and we would only send funds back to India, but now India has also emerged as a big market.” At his booth, apart from works by contemporary artists such as GR Iranna, Arunkumar HG, and Jagannath Panda, there is also MF Husain’s painting *Goopy Gyne Bagha Byne* — a tribute to filmmaker Satyajit Ray — displayed.



<https://indianexpress.com/article/cities/delhi/india-art-fair-in-delhi-brings-together-modern-icons-experimental-practices-10516420/>

## A living laboratory of art on view at the India Art Fair 2026

**The 17th edition of one of India's premier art events is being held in the capital, with a record 133 exhibitors and landmark programming**

Published - February 06, 2026 10:17 am IST

DEEPALI DHINGRA

The ongoing India Art Fair 2026(till February8) has stopped trying to be a moment on Delhi's social calendar and has instead, evolved to become a year-round ecosystem.

Under the direction of fair director Jaya Asokan, IAF has evolved from a four-day art event into a year-round "cultural convening point" that feels more like a living laboratory than a static gallery. This year's edition — featuring a record 133 exhibitors, including 94 galleries, at the NSIC Exhibition Grounds — is less about what is on the walls and more about what is happening in the spaces between them.

The four days of the fair feature some of India's most important contemporary galleries, including Archer Art Gallery, Art Exposure, Chawla Art Gallery, DAG, Kumar Gallery, Akara, Chemould Prescott Road, Vadehra Art Gallery, Chatterjee & Lal and Gallery Espace among others. International galleries such as David Zwirner, neugerriemschneider, Galleria Continua and Aicon Contemporary are showcasing works by renowned South Asian and diaspora artists, including Huma Bhabha, Shilpa Gupta, Anish Kapoor and Adeela Suleman respectively.



News / Photos / Lifestyle Gallery / Art in the heart of Delhi: Your essential guide to the 17th India Art Fair

# Art in the heart of Delhi: Your essential guide to the 17th India Art Fair

India Art Fair, previously known as India Art Summit, is an annual Indian modern and contemporary art fair held in New Delhi, India. This year it is being held from February 6 to 9th February, 2026.



Written by [Aanya Mehta](#)

February 6, 2026 12:32 IST

**Emerging Voices and Galleries:** In addition to established artists, the fair includes innovative programmes from galleries like Aicon Contemporary and Iram Art, spotlighting emerging talent and diasporic perspectives — for example, works exploring rural narratives and cultural memory. (Source: Photo by Express Photo by Abhinav Saha)



## Reimagining Gandhi's march to define today's demolition

Sneha Bhura / Feb 06, 2026, 02:55 IST



The Gyarah Murti statue at Sardar Patel Marg is an iconic bronze monument depicting Mahatma Gandhi leading a diverse group of people during Dandi March in 1930. Several cities have its replicas and an image even appeared on an older Rs 500 note, cementing its place in India's visual memory.

At the 17th edition of India Art Fair, opening to the public on Friday, a bronze sculpture by Debanjan Roy — inspired by Gyarah Murti — commands instant attention at the entryway of Aicon Contemporary, a New York-based gallery and long-time participant. Roy, a Kolkata-based artist, distils the historic procession into a solitary, walking figure of Gandhi and radically alters its context. Suspended behind him is a demolition hammer, its heavy industrial form attached to the figure's forward movement. Associated with construction sites and, more recently, highly publicised state demolitions, the machine introduces a stark counterpoint to the ethical force of the original marchers.

"Gandhi is an icon for the entire nation and I have been working with his figure as an artist for a long time. But I always contextualise it in contemporary social events. These tools and breakers are meant for progress and development, but are now being used to cause harm," said Roy.

His interpretation is just one of many powerful statements unfolding across the fair's most expansive edition to date. It has brought together a record 135 exhibitors, including 94 galleries and 24 major institutions, reflecting both the depth of South Asia's artistic ecosystems and growing international engagement with the region. Major Indian galleries are presenting works by modern masters, including a large 92×172 inch 1990 acrylic on canvas by MF Husain, 'Goopy Gyne Bagha Byne', painted as a homage to Satyajit Ray's cinematic classic, while also foregrounding historically under-recognised figures such as Meera Mukherjee, Rustom Siodia and B Prabha.

# Emerging Artists and Collectors Claim Space at India Art Fair 2026, But What Lies Behind the Curtains?

Can emerging artists hold space against Husain and Mehta? At India Art Fair 2026, galleries like Anant Art test whether artworks under Rs. 1 lakh democratise collecting, or simply create another gateway to the same hierarchies.



**Sahil Pradhan**

07 Feb 2026 09:00 IST

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Indian legends are not far behind. At DAG's Booth, stone artefacts and art history, anchor a booth that also features Satish Gujral and M.V. Dhurandhar. The Kiran Nadar Museum of Art's Tyeb Mehta IAF parallel retrospective looms large in parallel programming, as 100 years of Satish Gujral claims space at the National Gallery of Modern Art, whilst Aicon Contemporary draws collectors with M.F. Husain's *Goopy Gyne Bagha Byne*, a tribute to Satyajit Ray commanding both reverence and serious rupees. Somnath Hore has a whole gallery dedicated to her legacy at Crayon Art Gallery.



*Husain's Ray inspired piece, Goopy Gyne Bagha Byne, is at spotlight at Aicon Contemporary.*

## Recasting Gandhi Against The Machinery Of Power

*The sculpture draws from the visual grammar of the Gyarah Murti, the iconic marching Gandhi monument in Delhi. But Roy fractures that image by introducing an industrial weapon , a machine arm associated today not with development, but with punishment.*



**Mrinalini Dhyani**

Updated on: 9 February 2026 12:28 pm



Debanjan Roy's sculpture at India Art Fair places a modest Gandhi under the looming arm of a bulldozer **Photo: Vikram Sharma**

At the India Art Fair this year, amid a wide range of artistic practices on display, Debanjan Roy's sculpture offers a distinct visual and political proposition. Installed at Aicon Contemporary's booth, the bronze figure of Mahatma Gandhi is instantly recognisable, but without grandeur. Behind Gandhi looms the arm of a bulldozer, a demolition hammer frozen mid-gesture. The juxtaposition is jarring, deliberate, and deeply unsettling.

The sculpture draws from the visual grammar of the Gyarah Murti, the iconic marching Gandhi monument in **Delhi**. But Roy fractures that image by introducing an industrial weapon , a machine arm associated today not with development, but with punishment. Asked about the bulldozer, Roy does not hedge. "It represents power," he said simply.

## Recasting Gandhi Against The Machinery Of Power

For Roy, Gandhi is not a distant moral icon. He, as the artist puts it, represents people of India. “Gandhi is an icon for the entire nation and I have been working with his figure as an artist for a long time,” he told Outlook. “But I always contextualise it in contemporary social events. These tools and breakers are meant for progress and development, but are now being used to cause harm.”

The power, Roy insists, is never abstract. “When a machine works, behind it there is always a human,” he told Outlook. “A man is operating it, deciding who stands in front of him. He wants the other to bow. If you don’t bow, he demolishes.” The sculpture, then, is not only about destruction of buildings, but of identity, memory, and belonging - culture, religion, history flattened in the name of authority.

A graduate of Rabindra Bharati University with years of both national and international exhibitions under his belt, Roy has long used sculpture as both mirror and critique of society. From bronze to fiberglass, his materials depict a deeper seriousness beneath their often-playful surfaces.

Roy’s engagement with Gandhi is not a one-off stunt or fair-season gimmick, it is a subject he has returned to for well over a decade. First noticed for his 2002 solo *The Voyeur* in Kolkata, his practice took a decisive turn when he began appropriating Gandhi, not as a saint, but as a cultural surface onto which contemporary anxieties are projected. In the *India Shining* series, Gandhi appears in trousers and trainers, speaking on a cellphone, using a laptop, wearing headphones. In 2018, *Gandhi Taking Selfie with the Cow* became one of the fair’s most discussed works, quietly puncturing the politics of symbolism.

In Roy’s hands, Gandhi isn’t just remembered; he’s refracted through everyday life, social media, consumer culture, and political theatre.

To attack Gandhi, Roy argued, is not to insult history, but to expose how the values associated with him are being hollowed out. “When you attack him,” he said, “you are attacking the people of this country.”

The bulldozer arm does not move, but its presence is heavy enough to be felt. Gandhi keeps walking, but the direction is no longer certain.

What remains is an uncomfortable question, not about art, but about power itself, and who gets to wield it.

ARTS • ART MARKET

## After Doha's Spectacle, Delhi Delivered Substance

This year's India Art Fair showcased a self-sufficient ecosystem that balances regional depth, global ambition and a rapidly expanding collector base.

By [Elisa Carollo](#) · 02/09/26 1:07pm

Visiting India Art Fair on the heels of [Art Basel Qatar](#) made the latter feel, in hindsight, as though it had failed to deliver on its original promise—leaning too heavily on the comfort cushion of international blue-chip galleries at its main venue and relegating regional discoveries to a peripheral role, despite emphasizing the importance of the region. In contrast, visiting India Art Fair is, first and foremost, an exercise in humility—acknowledging how much you don't yet know, offering a broad enough view of a vibrant scene and being willing to learn. From there, one is carried into an ecosystem that is both remarkably dynamic and genuinely welcoming, eager to share just how much is happening on the ground. One quickly learns that, despite its internal complexities, India's art scene is now so self-reliant that, at least from a market perspective, it no longer needs validation from abroad.



Major Indian galleries presented landmark works by the country's modernists. Courtesy India Art Fair

Doubling down, [Aicon Contemporary](#)—the gallery's newer branch dedicated to contemporary artists—featured what was likely the most expensive work at the fair: a monumental and historically significant painting by M.F. Husain, *Goopy Gyne Bagha Byne (Homage to Satyajit Ray)*, 1990, priced at \$5 million. The presentation followed Husain's \$13.75 million record at Christie's South Asian Modern and Contemporary Art auction in New York in March 2025. Widely regarded as India's pre-eminent post-independence painter, Husain dedicated the work to Satyajit Ray, the most critically acclaimed Indian filmmaker of the same period, on the occasion of Ray's Oscar recognition. The extended canvas format evokes a cinematic screen, creating a life-size encounter with its playful figures. Husain frequently drew inspiration from Ray's films; in this case, the reference is to *Goopy Gyne Bagha Byne*, the first film in Ray's iconic Goopy-Bagha trilogy, sharing the same sense of playfulness and vibrant palette.

## 2 worlds: Gandhi meets wrecking ball at art fair

Sneha.Bhura@timesofindia.com

New Delhi: The Gyarah Murti statue at Sardar Patel Marg is an iconic bronze monument depicting Mahatma Gandhi leading a diverse group of people during Dandi March in 1930. Several cities have its replicas and an image even appeared on an older Rs 500 note, cementing its place in India's visual memory.

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ments unfolding across the fair's most expansive edition to date. It has brought together a record 135 exhibitors, including 94 galleries and 24 major institutions, reflecting both the depth of South Asia's artistic ecosystems and growing international engagement with the region. Major Indian galleries are presenting works by modern

is greater than ever," said fair director Jaya Asokan.

International participation is especially pronounced this year. Globally established artists, including Olafur Eliasson, Anish Kapoor, Judy Chicago and Michelangelo Pistoletto, are presented by a contingent of international galleries like neugerriemschneider (Berlin), Galleria Continua (Italy), Ota Fine Arts (Tokyo) and David Zwirner (New York, London, Paris, Hong Kong). Their presence places South Asian practices in direct dialogue with global contemporary art. Eliasson's luminous glass sphere work, a constellation of iridescent, light-responsive glass orbs, captivated visitors. Another major hit is a stainless-steel pumpkin sculpture by Japanese artist Yayoi Kusama, finished in her signature perforated pattern in a blue coating and presented in India for the first time.

Extending the fair's meditation on demolition and its political and human consequences, Vadodara-based artist Girish Kumar Singh presents large, breathing sculptures made from bricks salvaged from demolished addresses. Reclaiming the remnants of vanished homes, Singh reshapes debris into human forms that appear to inhale and exhale with their belongings in yet another potent work while in transit, 'Haal Mukaam: Current Address'. "Every address is provisional, every dwelling temporary, in constant flux like the tide of human life itself... we are always en route," said Singh.

### SCULPTOR SAYS

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masters, including a large 92x172 inch 1990 acrylic on canvas by MF Husain, 'Goopy Gyne Bagha Byne', painted as a homage to Satyajit Ray's cinematic classic, while also foregrounding historically under-recognised figures such as Meera Mukherjee, Rustom Sodia and B Prabha.

"It feels truly expansive in scale this year, not just in the number of galleries participating but also in the breadth of presentations and themes across the fair. Beyond the gallery booths, there's a dedicated design section and a strong institutions programme. I'd encourage visitors to explore as much as they can because the diversity on view

### AN ART AFFAIR

Photos: Anindya Chattopadhyay



The work, 'Resonance', by R Magesh is an acrylic and engraved pie-glass piece mounted on a wooden lightbox with LED fixtures



Kolkata-based Debanjan Roy's bronze sculpture reimagines Mahatma Gandhi's Gyarah Murti statue with a demolition breaker



Japanese artist Yayoi Kusama presents a perforated pumpkin in stainless steel for the first time in India



Vadodara-based artist Girish Kumar Singh presents large sculptures made from bricks salvaged from demolished structures in a work called 'Haal Mukaam: Current Address'

Nalasha Preenja and Chanakya School have mounted 'The Lotus Headed' in wood, cotton, jute and steel, drawn from Lajja Gauri who is an ancient goddess of fertility, abundance and sexuality



PDF Cover Image: Debanjan Roy, *Gandhi with Bulldozer* (1/5) (detail), bronze with sandstone base, 2026.

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