

WILL STILL REMAIN



Curated by **Rahul Kumar**

Aban Raza
Birender Yadav
Saviya Lopes
Sharbendu De
Sonia Mehra Chawla
Tahsin Akhtar
Vikrant Bhise

OCT

23 6 PM - 9 PM
Preview

On view till 1st Dec 2024

ART+CHARLIE

MGA Mumbai Gallery
Association

71A Pali Village, Mumbai

Men with No Road (detail), Sharbendu De, Digital Photograph, 2018

Is violence always physical? World Health Organization defines violence as, “The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation”. It is therefore evident that violence need not be actual, it need not be inflicted on another person, and it could have mere likelihood of harm. The harm itself may well be non-physical. Seen in this broad context, the ideas of violence expand to include various indirect aspects that we normally may not be sensitive to.

On the other hand, death is essential for any life to be born or even for it to continue. Lion must kill the deer to survive, a seed must crack to germinate, and a blossoming fruit must be plucked for humans to nourish themselves with. So, is pure ‘non-violence’ even possible? Even fast-unto-death itself as an act of non-retaliating stance against the oppressors is imposing harm to self. Absence of aggression and fight is measly ‘negative peace’.

will still remain explores the ideas of resilience against violence. Violence itself is interpreted in its broadest sense. Practices investigate and look into strength of communities, grit of people, ever evolving nature and the spirit to resurrect against all-odds form the exhibition. It includes narratives that deduce these concepts in multitudes of ways, using a wide array of artistic processes and media.



Aban Raza (b. 1989) is a New Delhi-based printmaker, painter, filmmaker, curator, and activist. She was conferred the 2024 Asia Arts Game Changer Award by Asia Society. Her practice originates from the crossover between her political concerns and philosophical preoccupations. Raza's deep-seated interest in the political climate in India co-exists with her ongoing interest in the greater universe and the black holes. Her exploration of the universe resulted in a series of lithographic prints made using organic materials of stone, water, and sand. For Raza, lithography is a space of immersion to process an expanded visual language that articulates her dissent towards the political realities of our time.

Aban Raza



Aban Raza
Dance to a revolution
Etching
Edition of 8 + APs
11 x 8 in
2016

एक
धक्का
और दो

Aban Raza
Untitled
Lithograph
Edition 4 + APs
30 x 20 in
2017



3/4 Etching The past was erased, the erasure was forgotten, the lie became truth. Aban Raza

Aban Raza

**The past was erased, the erasure
was forgotten, the lie became truth.**

Etching

Edition 4 + APs

9 x 12 in

2017

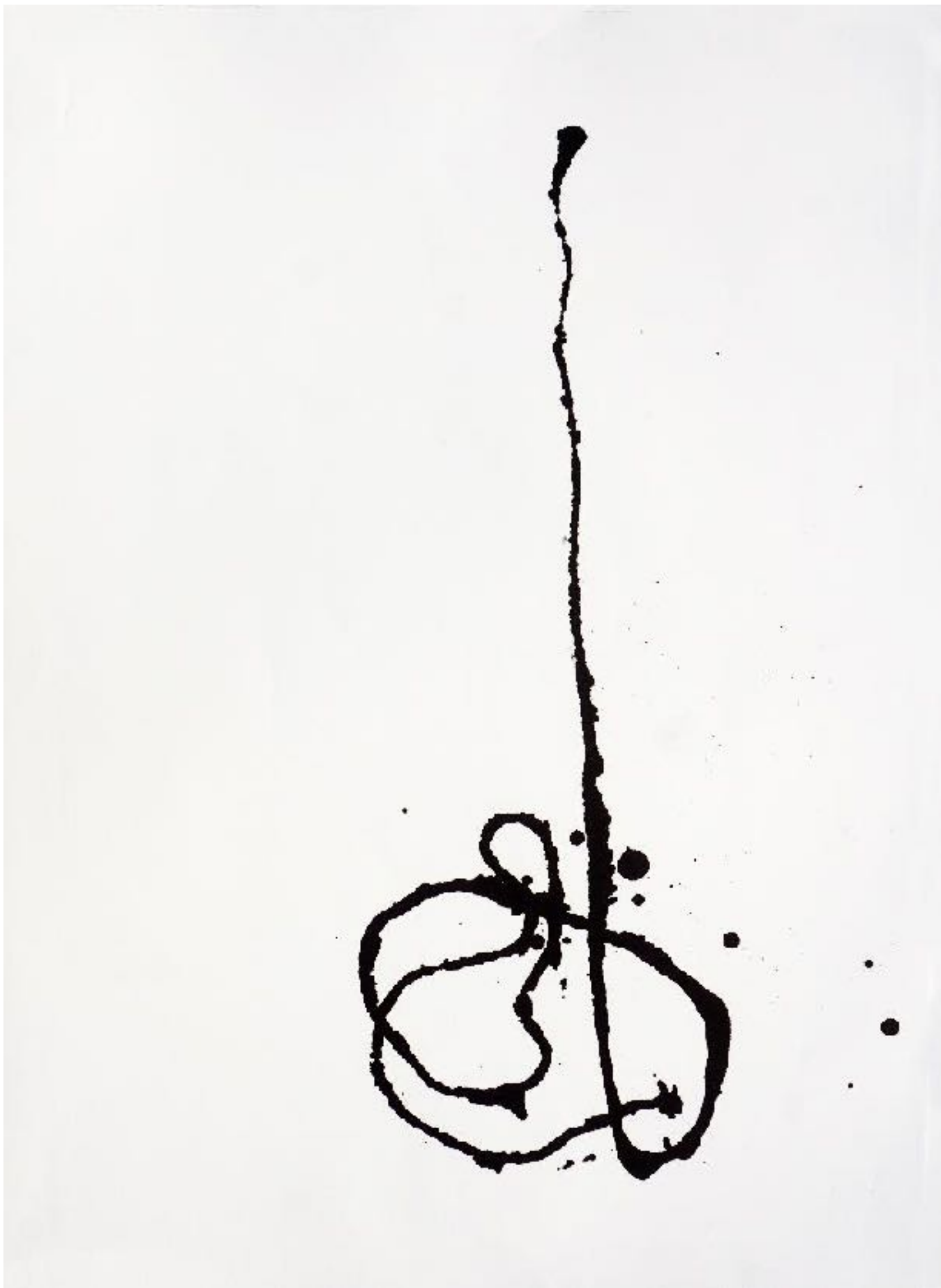


Aban Raza
An uprising is brewing
Woodcut
Edition 8 + APs
14 x 10 in
2018



Aban Raza
Movement

Etching
Edition 3 + APs
20 x 30 in
2019



Aban Raza
Untitled
Lithography
Edition 2 + APs
30 x 20 in
2019



Aban Raza
ot kasabing
Etching
Edition 3 + APs
32 x 20 in
2018



Birender Yadav

Birender Kumar Yadav, born in Ballia, Uttar Pradesh, migrated to Jharkhand with his family, where his father worked as an ironsmith in the Dhanbad coal mines.

Growing up near the mines influenced Yadav's art, which is grounded in the experiences of laboring castes and classes. He completed his Bachelor's in Fine Arts from Banaras Hindu University and a Master's in Fine Arts specializing in Painting from the College of Arts, New Delhi 2015.

Yadav's work focuses on documenting the lives of laborers, particularly those working in brick kilns. He collaborates with these workers, aiming to represent their experiences of exploitation and oppression. His art transcends traditional mediums, with a recent focus on Terracotta clay, symbolizing the exploitation of laboring castes/classes in India. Yadav's work has been exhibited internationally, including at the 12th Berlin Biennale and the 13th Bamako Encounters. He has also participated in artist residencies in Zurich, Switzerland, and Montreal, Canada. Yadav currently resides and works in New Delhi, India.



Birender
Life Jacket
Terracotta
11 x 8 in
2024



**Birender
Life Tools**
Terracotta
Variable
2024



Saviya Lopes

Saviya Lopes is a visual artist, based in Vasai (Bassein), India. She graduated from Rachna Sansad AFAC, Mumbai and has participated in various group exhibitions in India and across the globe since 2015. She was a participating artist and later the Director at Clark House Initiative, Mumbai.

Coming from the community of East Indian Catholics, she often works with her native history, through family archives and oral narratives; drawing upon activities like quilt making by her grandmother as manifestations of dissent. Her work deftly unpicks; reimagines history and reconsiders it for future generations. It never wavers in choosing a visual language to reinterpret what is lost. Her works really speak on a feminist key, intersectional, where subtlety, transparency, and delicacy convey stories of violence, heritage, and colonialism. And so much more that there is to think from them. She is passionate about the role of women in relationship to labour and textile histories. Lopes' artistic practice draws from experiences in the spaces she inhabits. She looks at the body as an active agent of societal protest and symbolic value. Her work shows interest in the interrelation between body, language, culture and navigation of spaces.

Solo and group exhibitions include an exhibition at Clark House Initiative, Bombay (2016); Dakar Biennale (2016); Historica – Republican Aesthetics at IMMA, Ireland (2016); Stories My Country Told Me, Asia Culture Centre, Gwan Pompidou, Paris (2017); Working Practices, The Showroom, London (2018); The Crown Letter Project, Foundation Fiminco, Paris (2021); Bienalsur, Argentina (2021); "No More Ephemeral Bodies | Solo at Kathiwada City House, Mumbai. She has been twice invited to South Korea for the Gwan Biennale as a fellow to participate and has participated as a visiting speaker at the Asia Art Space, Network Asia, South Korea. She was on the curatorial team for the Kochi Students Biennale 2022-23.



Saviya Lopes
Kaay Banvaicha?
Acrylic on canvas
72 x 48 in
2024

Kaay Banvaycha?" or "What Do We Cook Today?" engages within the themes of violence and resistance through both its subject matter and symbolic elements. It draws upon feminist history and iconography featuring five monumental women - Artemisia Gentileschi, Bell Hooks, Savitribai Phule, Tarabai Shinde, and Sojourner Truth - each of whom resisted the structures of patriarchy, colonialism, racism, casteism and misogyny. Their lives were marked by systemic violence; yet the painting portrays them in a quiet, everyday act of resilience - preparing an unknown meal.

The question, "What do we cook today?" becomes a metaphorical inquiry into how these women strategically prepared and responded to the violence they faced—through their art, writing, activism, and intellectual work. These figures are shown in an act of preparation, as if anticipating the next battle or movement. The domesticity of the scene itself represents a form of resistance against the forces that sought to limit these women to specific roles and spaces. The inclusion of elements like the honey, representing healing and sweetness, suggests that resistance is not only a reaction to violence but also an act of care and restoration.

The work reinterprets the grandiosity often associated with epic paintings through a feminist lens. While historical epic paintings traditionally glorify male figures in moments of war, discovery, or nation-building, "Kaay Banvaycha?" subverts this format. Instead, it centres women whose work in art, social justice, education, and activism has had a transformative effect on society, yet their image and labour are often relegated to the domestic sphere. By placing these women in a kitchen setting—surrounded by both real and symbolic objects like the praying mantis, sunflowers, and the lunar calendar—the painting becomes a commentary on the persistence of gendered labour and the emotional and intellectual erasure women face.

Emotional labour makes me glitch if I keep expressing my frustration

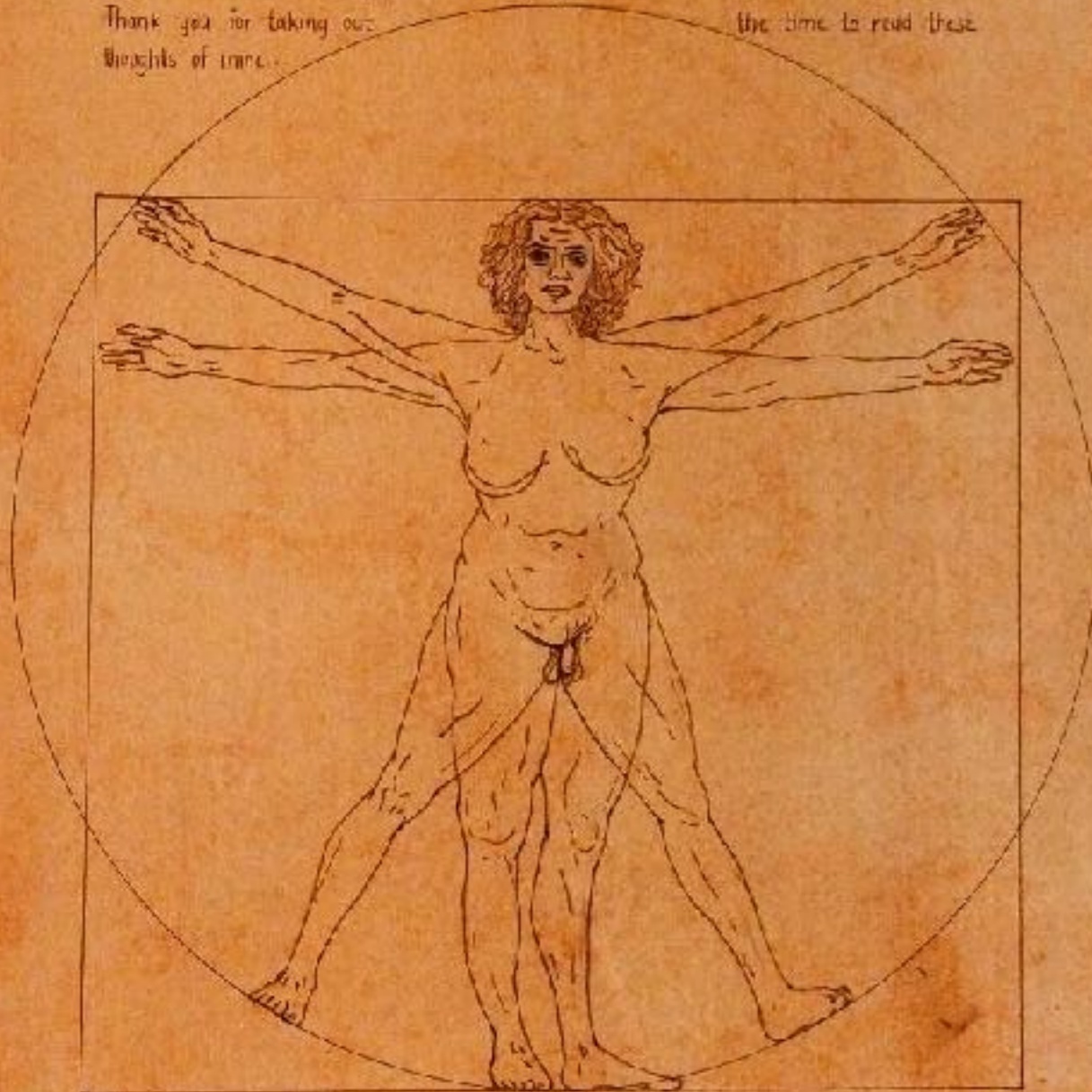
Acrylic paint and ink on paper
11.7 x 19.5 in
2024

The work employs illegibility and scribbled text as a deliberate strategy to explore the complexities of emotional labour and the tension between confession and concealment. The scribbles act as a protective layer, a defence mechanism that complicates the viewer's access to the confession, hinting at the inherent violence that might come with such exposure.

The tension between visibility and invisibility in the work illustrates the complexities of emotional labour. By making the act of writing difficult to read, the work emphasizes the internalised forms of violence that people, especially marginalised individuals, experience when they attempt to express their feelings or resist oppressive structures. The scribbles are both an invitation and a barrier, drawing the viewer into a personal space while simultaneously holding them at a distance.

"The Footnote" critiques the systemic violence imposed by societal expectations, which demands emotional and artistic labour but often erases or commodifies it.

I will always continue to find ways to be resilient against the violence you put me through... What kind of violence you ask? I will say... physical, emotional and mental...! All of them I will decide how to live my life and work. Not you! My body, my intellect and mind are mine alone. When, how and where to see them lies in my hands. Do not attempt to patronize either me or my work. Despite having the freedom of speech, I still have to write my words on a piece of paper to be displayed... emotional labor never left us! Thank you for taking out the time to read these thoughts of mine.



मी जेहमीन, तुम्ही माझ्यावर केलेल्या अत्याचारा विरोधात, व्यक्त होण्याचे माझे मान्यता आहे. आपल्याचा प्रत्येक करणार तुम्ही सुनावत... कोणाचा प्रकारचे अत्याचार? मी म्हणते... शारीरिक, मानसिक आणि बौद्धिक... अशांत जिवन! मी म्हणणार माझे माझ्या... कस जगाव... कस बागाव... काय करण... तुम्ही माझे माझे जरीर, मन, माझा, बुद्धी आणि दुसरे या सर्वेची माझ्या हात ते कुडे-केडा आणि मला जेवणयचे ते माझ्या हात असु द्या मला जेवण ठरवत माझा मरणासम माझ्या माझा, विचार उडवून हाकण्याचा प्रयत्न करू नका. व्यक्त होण्याचे अधिकार मान्यता असणेसाठी, जेवणही मला माझे विचार-मनना या अंगभूत प्रकट करणेचे वास्तू आहे. व्यक्तिमधील असणारे मानसिक तसे माझा आपणापुढे उभारीत आहे. माझे विचारले देत शब्द वाचण्यात वेळ दिल्याबद्दल आपले आभार मानते.

Saviya Lopes

2 + 2 = 5

Acrylic paint and ink on paper

11.7 x 19.5 in

2024

The work "2+2=5" presents a direct engagement with Leonardo da Vinci's iconic Vitruvian Man, which epitomises ideals of bodily perfection and symmetry rooted in classical proportions. This subversion serves as a commentary on societal expectations regarding body image and perfection, challenging the historical and patriarchal standards that have long dictated the "ideal" human form.

The title alludes to an Orwellian distortion of truth – a refusal to accept the status quo and a confrontation of imposed falsehoods. The text accompanying the image confronts systematic violence inflicted upon marginalised bodies by patriarchal systems. It is resolute in its resistance against this violence, asserting autonomy over one's own body, intellect, and choices. The use of both English and Marathi in the text signifies a duality that could be read as a critique of colonial hierarchies and linguistic dominance. It acknowledges the complexities of voice and communication in a post-colonial context, where multiple identities and histories intersect.

Through a feminist lens, the asymmetrical depiction challenges the male gaze and traditional objectification of women in art and culture. The work also addresses the emotional labour women perform to have their voices heard, despite living in societies that claim to support freedom of speech. The work serves as an act of resistance, using both visual and textual elements to confront patriarchal violence, reclaim bodily autonomy, and critique social hierarchies that confine women to stereotypical roles and images.



Sharbendu De

Sharbendu De (b. 1978, India) is a contemporary lens-based artist, academic and a writer. He is the 2022 Visiting Artist Fellow at the Harvard University. In 2018, Feature Shoot recognised De as an Emerging Photographer of the Year. He has received multiple grants from the India Foundation for the Arts (2017), Lucie Foundation (2018), Prince Claus Fund & ASEF (2019), MurthyNAYAK Foundation (2021) and KHOJ (2021). He was shortlisted for the LensCulture Visual Storytelling Awards (2019) and Lucie Foundation's Emerging Artist of the Year Scholarship (2018) among other nominations.

His latest conceptual series *An Elegy for Ecology* (2016-21) dealing with the subject of climate change and human survival in the anthropocene, premiered at Phantasmopolis at the Asian Art Biennale 2021, Taiwan, organised by the National Taiwan Museum of Fine Arts, and in India, at his first solo at the SHRINE EMPIRE Gallery, New Delhi (2021-22). His former conceptual series *Imagined Homeland* (2013-19) on the indigenous Lisu tribe from Arunachal Pradesh has received critical appreciation and is currently exhibited at the prestigious Rencontres d'Arles, France 2022 and the Guangdong Times Museum, Guangzhou, China.

The 'Imagined Homeland' series craft conceptually provocative, fluid and transient spaces of belonging beyond material particularities. His efforts to make the audience sensitive to the material realities of the Lisu are indicative of his interpretation of belongingness in the Lisu lives within and beyond the frame. The surface of the prints doesn't simply remain an intermediary between the audience and the referents, as De had asserted. The surface itself becomes the space where the referents belong. It is the economy of the image that creates the possibilities of novel ways of human and nonhuman belongings. In doing so, Imagined Homeland helps introspect the accepted categories of family, kinship, domesticity and competing claims about them by making the idea of belonging an operative thread.



Sharbendu De

Untitled, Imagined Homeland

Inkjet print on Hahnemühle Photo Rag® Bright
White with archival 4ply museum board mount
Edition 7 + 2 AP

42 x 36 in

2018



Sharbendu De

The Last Call, Imagined Homeland

Inkjet print on Hahnemühle Photo Rag® Bright
White with archival 4ply museum board mount
Edition 7 + 2 AP

42 x 36 in

2018



Sharbendu De
The Sleep of Reason, Imagined Homeland
Inkjet print on Hahnemühle Photo Rag®
Bright White
Edition 7 + 2 AP
16 x 24 in | 24 x 36 in
2019



Sharbendu De
Man with No Road, Imagined Homeland
Inkjet print on Hahnemühle Photo Rag® Bright
White
Edition 7 + 2 AP
24 x 36 in
2018



Sharbendu De
Yelidu reads The Holy Bible in the forest to
ward off 'Ni', Imagined Homeland
Inkjet print on Hahnemühle Photo Rag®
Bright White with archival 4ply museum
board mount
Edition 7 + 2 AP
24 x 36 in
2019





Sharbendu De
Untitled-III, Imagined Homeland

Inkjet print on Hahnemühle Photo Rag® Bright White

6 editions, 24 x 36 inch

1 Special Edition, 52 x 78 inches, printed on
Inkjet print on Hahnemühle Photo Rag® Ultra Smooth



Sharbendu De
Untitled, Imagined Homeland

Inkjet print on Hahnemühle Photo Rag®
Bright White with archival 4ply museum
board mount
Edition 7 + 2 AP
16 x 24 in | 24 x 36 in
2018



Sonia Mehra Chawla is a multidisciplinary artist based in New Delhi. She received her BFA (2001) and MFA (2004) in Fine Arts from Delhi University's College of Art in New Delhi. Working at the intersection of art and science, her artistic practice explores notions of ecology, sustainability and conservation through a multispecies lens.

Chawla's recent exhibitions include, 'Silent Archive', Inverlieth House Museum, Royal Botanic Garden, Edinburgh (2024), Alien Worlds, Wardlaw Museum, University of St Andrews, Scotland (2024), Critical Zones, a travelling exhibition in South Asia, co-produced by ZKM | Center for Art and Media, Karlsruhe and Goethe-Institut, Mumbai.(2022-24), 'The Beauty of Early Life' at ZKM, Center for Art and Media, Karlsruhe (2022), 'New Natures: A Terrible Beauty is Born' at CSMVS Museum Mumbai in collaboration with Goethe-Institut Mumbai (2022), 'Evolutionary Potential', institutional solo exhibition, Akademie Schloss Solitude, Stuttgart in collaboration with the Botanic Garden and Botanical Museum Berlin (2022), 'The Rooted Sea', solo exhibition at Summerhall, part of Edinburgh Science Festival 2022, 'Entanglements of Time & Tide', solo exhibition, Castle Mills, Edinburgh Printmakers, in collaboration with Marine Scotland, Creative Scotland, and ASCUS (2021), (UN)Containable Life, a comprehensive solo exhibition in the UAE, spanning a decade of artistic practice, 1x1 Art Gallery, Dubai. (2021), 'Driving the Human' at Radialsystem, Berlin (2021), 'Essl Collection', Albertina Museum, Vienna (2020), 'Fragile Kinships', Embassy of Switzerland, New Delhi (2019), 'The Undivided Mind', Khoj International Artists' Association, Delhi (2018); 'The World In The City', ifa-Galerie Stuttgart (2017) and Yinchuan Biennale 2016.

Sonia Mehra Chawla

The Critical Membrane Series

‘Critical Membrane’ is an ongoing interdisciplinary project by Sonia Mehra Chawla, with a focus on the present and future of India’s endangered coastal and mangrove ecosystems. Critical Membrane is an exploration of the entangled ecologies of humans, microbes, and plant life, revealing our co-dependence and co-production of these forests. Spanning prints, photographs, films, and trans-media installations, this body of work addresses itself to the coastal ecology of India’s Coromandel coast.

The artist brings together a variety of impulses, ranging from explorations of microcosmic worlds and microbial cultures to documentary cinematic studies of marginalized groups whose eco-sensitive livelihoods have declined as a result of the degradation in their environment. How do you give form to formless and shapeless warnings and threats whose fatal ramifications are disseminated across space and time? Slow violence is often ‘out of sight’, but it is important to consider perhaps this question, ‘out of sight to whom’?

The various workings of slow violence derive largely from unequal structures of power. Thus, it is imperative to seriously consider the knowledge claims and nature of resistance offered by communities who inhabit these spaces, and who are at the frontlines of change.

This project is a result of a long-term association and collaboration with the Chennai-based M S Swaminathan Research Foundation (MSSRF), where she studied the long-term impacts of anthropogenic activities and climate change on the wetland ecosystems and mangrove forests of Pichavaram and Muthupet in Tamil Nadu.



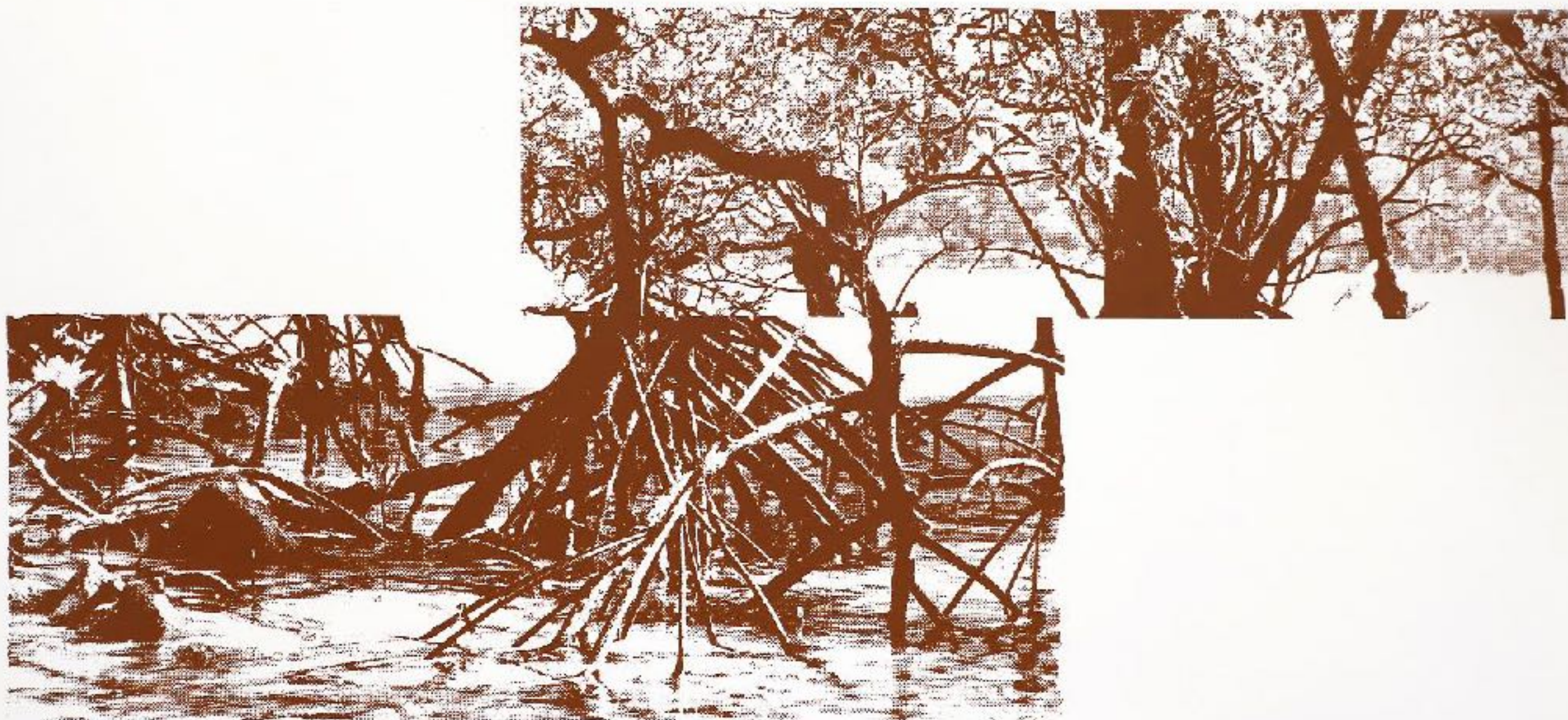
Sonia Mehra Chawla
Mangrove I

Graphite, oil based color
pencil, printing ink,
serigraphy on archival paper
12 x 18 in
2024



Sonia Mehra Chawla
Mangrove II
Edition of 3

Printing inks on paper
12 x 18 in
2024



Sonia Mehra Chawla
Mangrove III
Edition of 3

Printing inks on paper
10 x 18 in
2024





Tahsin Akhtar

Tahsin Akhtar (b. 1988) from Jharkhand, India and currently practices in Delhi. He works across various media, including projection mapping, video, painting, photography, kinetic sculpture, animation, and performance. His practice deals with close and critical observation of mundane life and the phenomena of multiple perception, identities and human-machine relationship in this digital era. He adds an assorted value to his collected mundane objects, faceless heads, and morphed figures and renders an absurdity which emphasize on the irrational, illogical and incongruous aspects of contemporary life.

His work has been displayed at various galleries, events and festivals, such as 'Permanent Conference', curated by Shristi Sainani at Gallerie Nvya January 2024. "Polyphonies in Distance" curated by Sibdas Sengupta at Gallery Dotwalk July 2023. "Appearance in a Landscape" curated by Jihyoung Park and B Ajay Sharma at Culture Gwangju, South Korea. May 2023. "In the wall, a window" NFT Exhibition curated by LAND, May 2023. "Eye/View" Curated by Axel Topfer at REX cinema in Bern, Switzerland by Videocity 2023.. "Fleeting Identities", presented by MASH at IIC Delhi Sept 2022. "Immersion" at Art Heritage Gallery Sept 2022. "YUVA SAMBHAVA" curated by Dr. Meera Menezes at Bikaner House Presented by Raza Foundation Feb 2022. "Traces of Transference" at Emami Art Kolkata 2022. "Desolate" curated by Rahul Kumar at Museo Camera Gurugram presented by Art Incept Feb 2021. "Call to disorder" curated by Vidya Shivadas at old PWD Complex serendipity art festival (Goa) Dec 2019. "Semblance" curated by Premjish Achari at Visual Art Gallery, IHB, New Delhi presented by PANCHKONE 2012.

In my practice, I explore the unspoken tensions in our daily lives through a mix of video sculptures and interactive installations. How individuals are subtly conditioned to perform specific actions, becoming trapped in a system of constant observation and control. Through provocations like these my work invites the viewer to investigate the hidden forces that shape how we understand and navigate the world around us.



Tahsin Akhtar
The silent verse
Volume I - VII
10.1 inch tablet, wood
Edition 1/4
12 x 11 x 6 in
2023 - 24

“The silent Verse” presents a series of video sculptures in seven volumes, each containing a video that captures fragmented visual expressions. These videos embody the tension between what is seen and what is felt, inviting viewers to engage with the silence and the unspoken meanings that permeate our daily existence and reflect the underlying currents of political and social realities.

By presenting these reflections in a form that is both familiar and enigmatic, I weave a tapestry of silent verses—narratives that resonate through visual exploration and subtle commentary on the human condition and the political landscape. “The Silent Verse” becomes a metaphor for the untold stories and hidden layers of meaning that shape our understanding of the world, urging us to perceive the complexities of human behaviour and discern the often unspoken political subtext.



Tahsin Akhtar
The silent verse
Volume I of VII
10.1 inch tablet, wood
Edition 1/4
12 x 11 x 6 in
2023 - 24



Tahsin Akhtar
The silent verse
Volume II of VII
10.1 inch tablet, wood
Edition 1/4
12 x 11 x 6 in
2023 - 24



Tahsin Akhtar
The silent verse
Volume III of VII
10.1 inch tablet, wood
Edition 1/4
12 x 11 x 6 in
2023 - 24



Tahsin Akhtar
The silent verse
Volume IV of VII
10.1 inch tablet, wood
Edition 1/4
12 x 11 x 6 in
2023 - 24



Tahsin Akhtar
The silent verse
Volume V of VII
10.1 inch tablet, wood
Edition 1/4
12 x 11 x 6 in
2023 - 24



Tahsin Akhtar
The silent verse
Volume VI of VII
10.1 inch tablet, wood
Edition 1/4
12 x 11 x 6 in
2023 - 24



Tahsin Akhtar
The silent verse
Volume VII of VII
10.1 inch tablet, wood
Edition 1/4
12 x 11 x 6 in
2023 - 24



Tahsin Akhtar
"Zubaan Ki Girah" (knot of the tongue)
24 inch screen, Arduino, wood
Edition 1/4
Variable
2024

Historical records are like the threads in a grand, intricate tapestry, each one essential to the weave of our collective memory and cultural identity. These threads, representing diverse facets of our past, come together to form a rich and complex design that narrates our journey. When these threads are reweaved—whether by introducing new patterns or disrupting established ones—they create a palpable tension between the original design and the new alterations. This upheaval can unravel the fabric of our understanding, dramatically shifting the coherence and texture of the tapestry that binds our societal and cultural landscape.

*The work "**Knot of the Tongue**" delves into such a disruption, focusing on the changes that took place in 2019 when the Delhi High Court ordered the replacement of 383 Urdu and Persian words with Hindi or English in FIR filings. These words were deemed tongue-twisting and archaic, prompting a reweaving of the linguistic threads in the legal fabric. This decision highlights how altering historical and cultural elements can influence the broader narrative, shifting the tapestry of our collective understanding.*



Vikrant Bhise

Vikrant Bhise (b.1984) is a visual artist who lives and works in Mumbai, India. At the forefront of struggle against caste-based domination and its vertiginous implications on land, liberty and labour, Vikrant's artistic practice iterates his commitment to the revolutionary spirit inherent in the Ambedkarite consciousness. Vikrant is committed to the expression of social justice, realisation of enduring reform through activism, and remembrance of struggles against caste, class and gender-based oppression.

An alumnus of L.S. Raheja School of Art (Graduate Diploma in Visual Arts, 2010) and J.J. School of Art (D.P.EAD, 2011), Mumbai, Vikrant has exhibited in group and solo projects. His solo exhibition includes, Human curated by Katharina Domscheit-D'Souza was on view at Jehangir Art Gallery (2019), Sense and Sensibilities: A Reflective Realisation curated by Dr. Y. S. Alone on view at Ananat Art Gallery, Noida (Jan 2024)

Selected group exhibitions include Bare Acts, Prameya Art Foundation, New Delhi (2023), Something Else – "Riunione: Precursors of a Modern World" Cario Citadel, Egypt (2023) Keep it real, Dhi contemporary, Hyderabad (2023), Art Mumbai, Anant Art Gallery, New Delhi (2023) Fault Lines, Conflictorium, Museum of Conflict, Ahmedabad (2023) India Art Fair, Anant Art Gallery, New Delhi (2023, 2024); Dismantling the Aesthetics of Inhibition: Representing Difference, curated by Y. S. Alone, Gallery OED, Cochin (2022); Naya Anjor, Anant Art Gallery, New Delhi (2022); Revolution and Counter Revolution for Secular Art Movement, Jehangir Art Gallery, Mumbai (2022); All That is Life at Space 118, Mumbai (2021) among others. He is the recipient of a National Award by Lalit Kala Akademi for the series Impressions, in 2018.



Vikrant Bhise
Archival Historicity/Dalit Panthers 56
Gouache on paper
8.25 x 6 in
2023



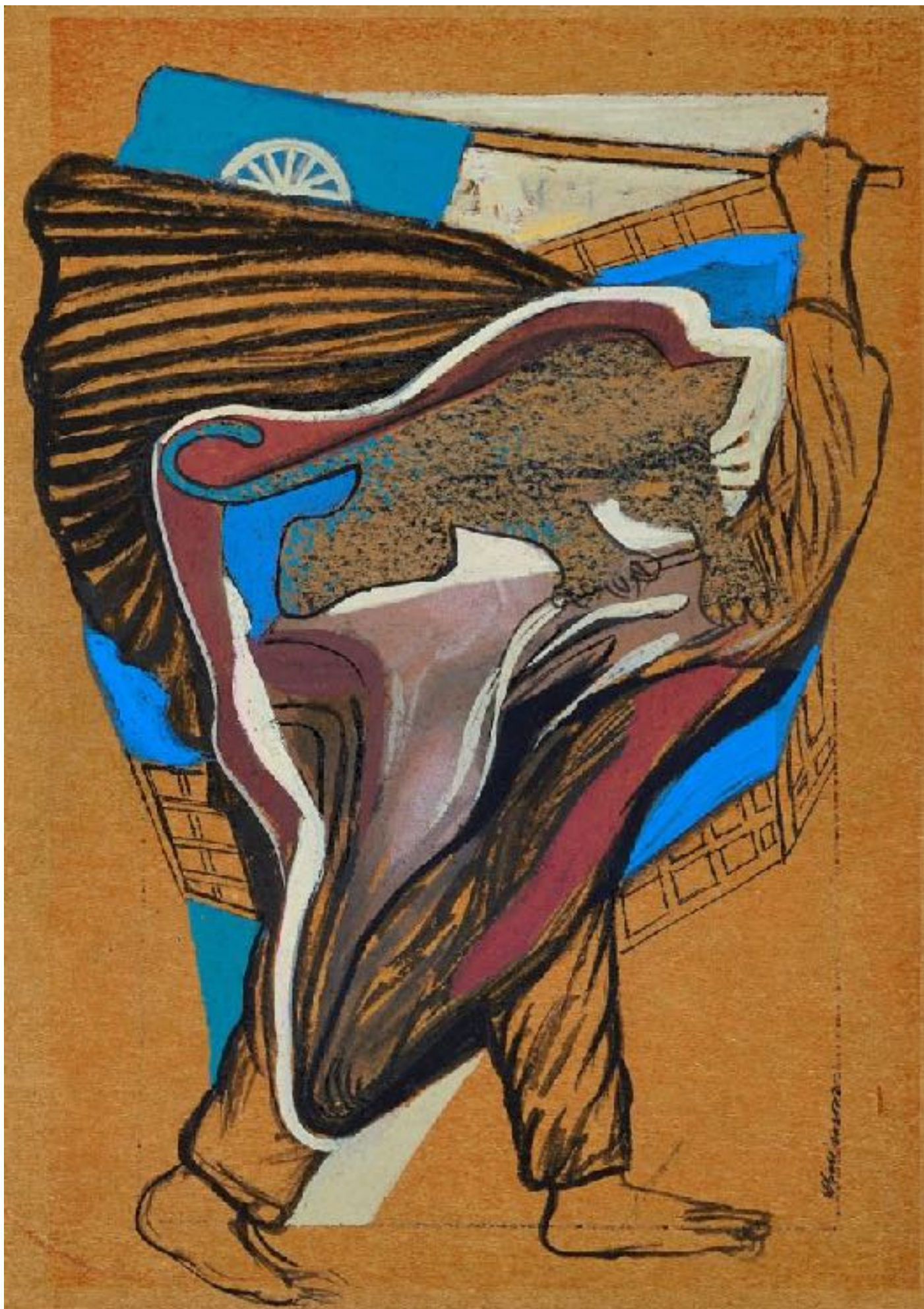
Vikrant Bhise
Archival Historicity/Dalit Panthers 51
Gouache on paper
8.25 x 6 in
2023



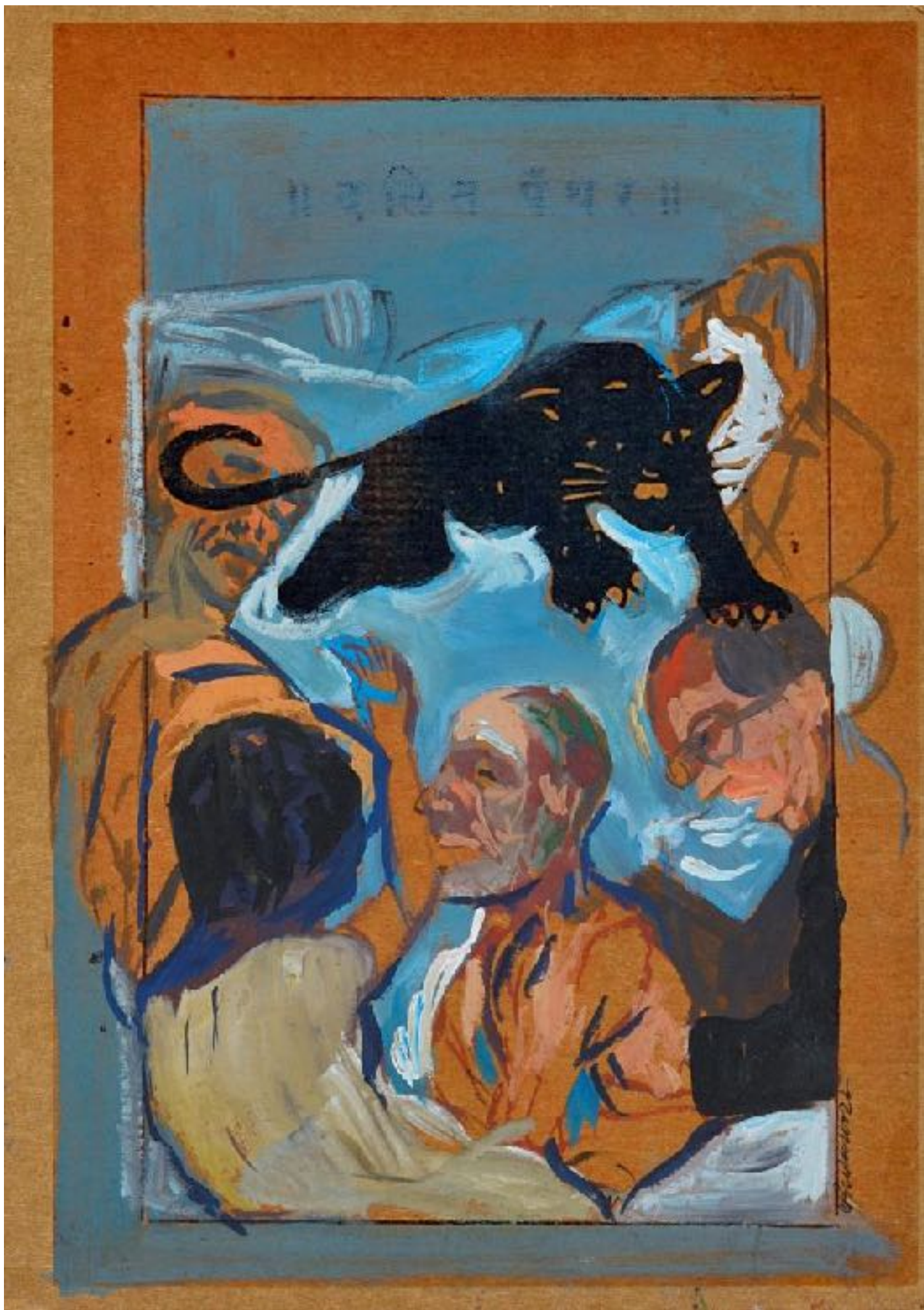
Vikrant Bhise
Archival Historicity/Dalit Panthers 44
Gouache on paper
8.25 x 6 in
2023



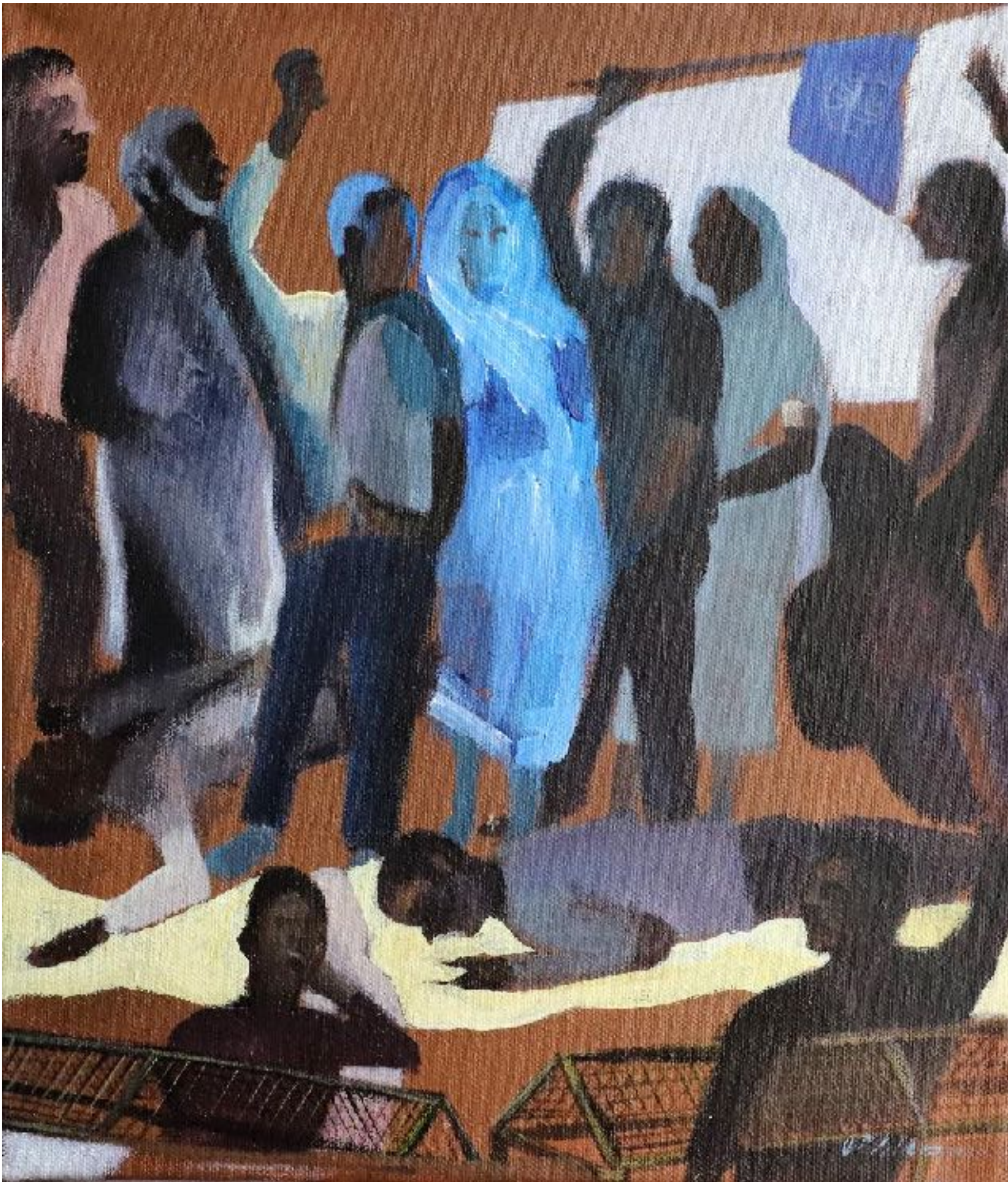
Vikrant Bhise
Archival Historicity/Dalit Panthers 35
Gouache on paper
8.25 x 6 in
2023



Vikrant Bhise
Archival Historicity/Dalit Panthers 10
Gouache on paper
8.25 x 6 in
2023



Vikrant Bhise
Archival Historicity/Dalit Panthers 2
Gouache on paper
8.25 x 6 in
2023



Vikrant Bhise
Ramabai Nagar, Mumbai III
Acrylic on canvas
14 x 12 in
2022



Vikrant Bhise
Procession

Oil on canvas
12 x 14 in
2023



Vikrant Bhise
The Rise of Protests 17
Oil on canvas
12.25 x 14.125 in
2021



Vikrant Bhise
The Rise of Protests 18
Oil on canvas
12.25 x 14.125 in
2021

