

AUG
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Preview

Group Exhibition

Harold Paule | Muriel Moreau
Nachiket Prakash | Samiksha
Sujith S N | Supriyo Mannan
Susanna Inglada | Zahra Mansoor

Paysages Politisés



Curated by TAK Contemporary

ART+CHARLIE

7/1A Pali Village, Bandra West



MGA Mumbai Gallery
Association



Exhibition Note

The significance of the memories extend beyond an individual's mere recollections; they also serve as a "site" where multiple personal and social narratives converge. These sites conserve traces of personal and collective thoughts, events, and anecdotes. The physiognomy of a landscape is shaped by our responses and actions, which contribute to or modify its topographical characteristics. In this context, personal and collective memories act as powerful political tokens in shaping our understanding of the world and our place within it.

Paysages Politisés exhibits eight artists from different parts of the world with interdisciplinary practices to explore the memory facets as a site. Each artist brings forth their response to geopolitical realities, power hierarchy, post-colonialism, ecological loss, intangibility of time and the stillness in it. An assemblage of metaphorical terrains, the exhibition can become departure points of thought for the viewers.



Paysages Politisés



Harold Paule
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आर्ट अंड चार्ली



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@artandcharlie



Harold Paule

Harold Paul (b. 1996, Annecy) is a self-taught and emerging artist from France. He holds a Master of Science in Art and Creative Industries from Kedge Business School. He also studied Art History and Archaeology at Université de Lille and Université Bordeaux Montaigne. His earlier education was at the Institution Les Chartreux in Literature and Social Sciences. Before taking the course of an artist, Harold worked at several prestigious cultural institutions such as Musée du Quai Branly - Jacques Chirac and Centre Pompidou contributing to its cultural mediation and museum studies.

His artistic practice explores figurative works around the themes of displacement, reverse angles, and emptiness using oil pastels and acrylic pens on cardboard. These portraits convey a form of parallel and separate presence, confined to a rigid rectangular shape. It aims to delve into the impression of strangeness, gap, and distancing between the inert and living.

Harold's works have been exhibited in numerous group and solo exhibitions, such as Open Art 2019 at Aux Vivres de l'Art, Bordeaux, and a collective exhibition at La Minoterie in Ivry-sur-Seine (2024). He has also participated in several artist residencies, including Atelier Claude Grand (2016) and Atelier Fabienne Comte (2017), with an ongoing at 59 Rivoli in Paris, which commenced in March 2024.

He currently lives and works in Paris, France.



The series presents compelling compositions where the portraits evolve in environments mostly devoid of depth, without scenery. The artist intentionally leaves his works untitled to not define it himself but to let the viewer perceive it. The few objects placed around function as a system of beacons, reminders of the importance of the trivial, of the detail. These objects primarily aim to remind of a presence. A fragile presence that more or less accepts to display its vulnerability, exploration of stillness and a suspended animation. The series reveals a strange atmosphere—one devoid of memory, yet rich in the subtle nuances of existence.

The artist's technique, utilizing oil pastels for the mise-en-scène and acrylic pens for the visages, creates a sense of flatness and detachment. Each portrait and element engages in a dialogue and symbolism. For instance, the sunflower in Untitled 67 signifies fulfillment and optimism, conveying a message of happiness and the vitality of life. In Untitled 80, the composition explores the notion of depth and its domination. Untitled 68 presents a composition featuring a photographer capturing a striking white bird (pied avocet) with bold black markings, symbolizing a moment of awe and stillness.

Through a delicate balance of color schemes and the interplay between foreground and background, Paule accentuates the exploration of depth and the notion of being suspended between two states or two worlds.

Harold Paule

Untitled 84

Oil Pastels, Acrylic

Pen on Paper

80 x 60 cm

2024



Harold Paule

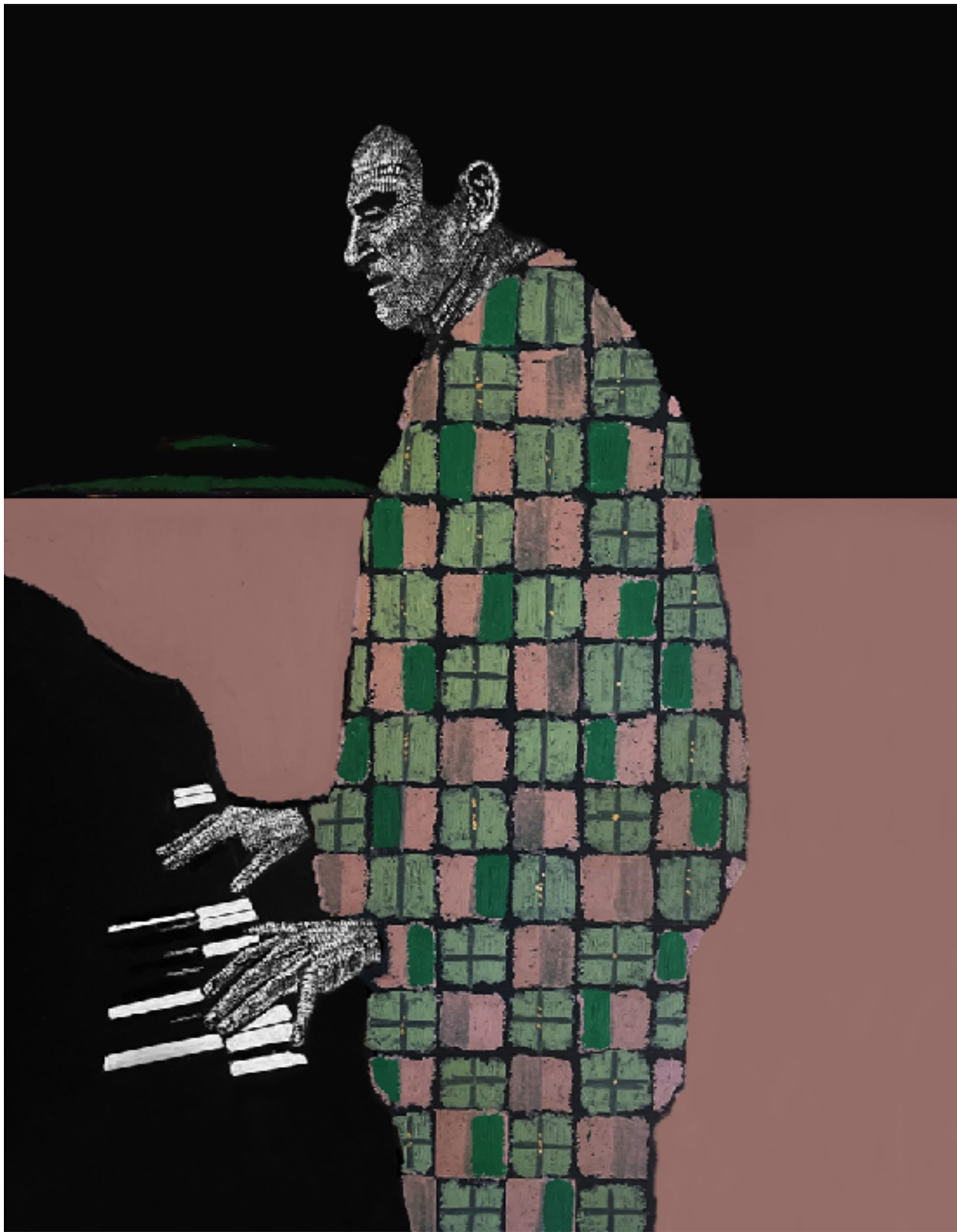
Untitled 80

Oil Pastels, Acrylic

Pen on Paper

70 x 50 cm

2024



Harold Paule
Untitled 64
Oil Pastels, Acrylic
Pen on Paper
80 x 60 cm
2024



Harold Paule
Untitled 68
Oil Pastels, Acrylic
Pen on Paper
80 x 60 cm
2024



Harold Paule
Untitled 43
Oil Pastels, Acrylic
Pen on Paper
60 x 80 cm
2020



Harold Paule
Untitled 67
Oil Pastels, Acrylic
Pen on Paper
80 x 60 cm
2024



Harold Paule
Untitled 54
Oil Pastels, Acrylic
Pen on Paper
80 x 60 cm
2024



Muriel Moreau

Muriel Moreau (b. 1975, Paris, France) is an accomplished artist with a deep-rooted interest in the poetic dimensions of nature. She graduated from École des Arts Décoratifs de Strasbourg, specializing in intaglio engraving.

Through her practice, Muriel Moreau establishes connections between real, natural landscapes and the introspective landscape of the human body, often associated with monumental maps. Moreau reveals, through her engravings and other media like video and animated film, a nature that is often invisible, thus inviting the viewer to engage with their surrounding material.

Her work has been exhibited throughout Europe, notably at the International Estampa Salon in Madrid, the Institut Français in Madrid, and ARPAC in Montpellier. Her works have been featured at the Biennale Kochi-Muziris in India, the Drawing Room at Ogami Press in Madrid, the Galerie Frédéric Moisan in Paris, and the Galerie Antonine Catzefflis, among many others. She has participated in numerous residencies such as Casa de Velázquez in Madrid, the Fondation J.P. Miro in Mallorca, and the Kashi Art Gallery in Fort Kochi, India.

Muriel Moreau's work has been recognized with numerous prestigious awards, including the Pierre Cardin Engraving Prize in 2007, the First Prize from the Centre de la Gravure de Belgique and the Lacourière Prize in 2010 in France among others.

She currently lives and works between India and France.



The series *Under* explores the relationship between nature and the human body. The inner landscape is redrawn in red, symbolizing what lies beneath our surface. Moreau evokes a rediscovery of the hidden parts of ourselves, questioning our identity and connections. Her meticulously executed engravings use delicate white lines on black surfaces, or red on white, to intertwine dense vegetation, dwellings, and sometimes abstract human figures. This fragile abundance captivates us, placing our role within it in question. Moreau's work blurs the boundaries between human and nature, depicting the ties that connect us to life.

In these pieces, which hover between illusion and reality, absence and presence, she crafts visual poetics—a reading of the world where humans are not mere observers but integral parts of the landscape itself. The connections she forges with intimacy and dreams reveal a profound allegory between the body, nature, and the ties that anchor us to the earth.

Muriel Moreau
Under (1), (2), (3), (4)
Mixed Technique on
Paper
28 x 39 cm
2021



Nachiket Prakash

Nachiket Prakash (b. 1990, Chalisgaon, India) is a distinguished artist, educator, and curator based in Pune. A graduate of the College of Fine Arts in 2013, his work has spanned over various roles, including co-curating and coordinating the 2017 Pune Biennale and curating the "Prakalp Pune" exhibition at TIFA Working Studios in 2019. From 2017-19 he curated and was an art manager of Zaga Studio in Pune. In addition to his artistic practice, Nachiket has dedicated over ten years to art education, curating exhibitions, and working as an installation artist. He is visiting faculty at Flame University, as well as at MIT School of Fine Arts, Pune.

Nachiket's work is deeply introspective, challenging conventional beliefs about art and life. His creations explore the intersections of past, present, and future, questioning the boundaries of time and human limitations. He draws inspiration from the complex spectrum of human personalities, offering audiences a unique perspective through his art. His current work revolves around traces of time using the materials that capture it, such as old paper, dry flora and fauna with line drawings which depict the present.

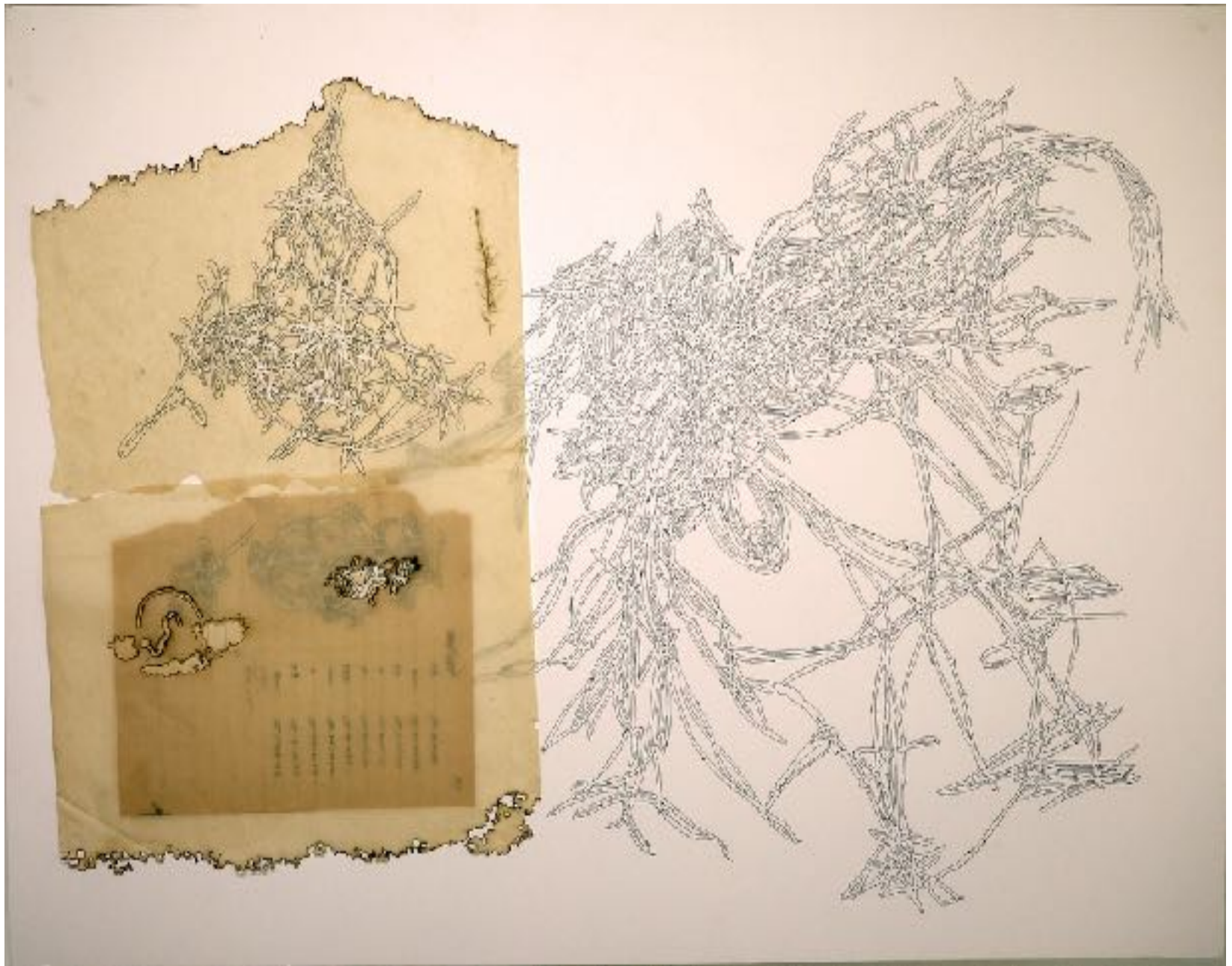
He is a fellow of the prestigious Art Think South Asia (ATSA) arts management program, Pune chapter. Currently, Nachiket is represented by Gallery Art&Charlie, Mumbai known for promoting contemporary talents. He has designed and led numerous programs, exhibitions, workshops, and camps for artists in Pune and beyond, with a strong focus on enhancing and nurturing the region's art and education landscape.

He currently lives and works in Pune.



The series Chronicles of Matter revolve around traces of time and materials that capture it. The paper of an old book or magazine becomes the base for the artist's line drawings in white ink. The artist translates the material and technique into time, where white ink on white paper is the present and on brown paper the past. The artist is drawn to collect dry flora, fauna and its roots. In this series, Chronicles of Matter abstractly evokes the differences of each individual connected politically as a fabric of human life and part of the present timeline. The works give a sense of infinity, a cycle which will never end. The artist believes, the molecular material an individual is made of defines his/her aura which is collectively brought together by time. We are an accumulation of the entire universe.

Nachiket Prakash
Chronicles of Matter III
Watercolour, Ink on
Paper
78.74 x 58.42 cm
2023



Nachiket Prakash
Chronicles of Matter I
Watercolour, Ink on
Paper
50.8 x 71.12 cm
2023



Samiksha

Samiksha (b. 1993, Jharkhand, India) is an Indian emerging artist whose work challenges and critiques societal norms. She graduated with a Bachelor's (2015) and Master's (2017) in Fine Arts from Visva Bharati University, Santiniketan, and furthered her education with a diploma in Arts and Design from ESADMM, Marseille, France (2019). Additionally, she pursued studies in Mandarin and Calligraphy at the China Academy of Art, which deeply influences her visual language.

Her practice visualizes the text as an image to communicate the social and cultural dynamics of the society. The fundamental contradiction in her work of art is the comment that conceals and revolves not only around the patriarchy but also the male gaze. The practice transforms into a piece that reflects various covered stories and challenges faced by women in our society.

Her work has been exhibited both nationally and internationally, including at Gallery 78 in Hyderabad (2023), Atelier Hyph in France (2019), Ganges Art Gallery (2017), and the Birla Art Academy Annual Exhibition (2017). She has also participated in exhibitions at the Kochi Students Art Biennale (2016) and the 80th Annual Exhibition at the Academy of Fine Arts, Kolkata. Samiksha has received several prestigious awards and fellowships, including the Krishnakriti Fellowship supported by Campus France (2018-2019) and the Chinese Government Scholarship (2017) and Young Artist Scholarship in India (2017).

Samiksha lives and works in Dhanbad, India.



The installation *Curtain* exemplifies the artist's exploration of domestic objects as an interface between man and woman in the inside and outside spaces, engaging with the politics of gender identity. She reconstructs a curtain using toilet paper bandaged around G.I. wire, with calligraphic text that gives the curtain a fluid and delicate form, emphasizing the fragility of the material. The narrative quality of her work is heightened by the use of light projection. Samiksha employs a traditional method of wrapping paper around metal to address contemporary issues, drawing a parallel between her repetitive wrapping technique and the daily domestic routines of homemakers. The text on the curtain consists of keywords drawn from news headlines, current magazines, orphanages, red-light districts, tribal communities, and historical epics such as the Manusmriti. The material is selected based on its conceptual significance, and the concept itself evolves as the work takes shape.

Samiksha

Curtain

Wrapped Toilet Paper on
G.I. Wire, Nylon Thread

155 x 121 cm

2020



Sujith SN

Sujith S N (b. 1979, Baroda) is an established contemporary artist of today's India. Born in 1979 in Baroda, Gujarat, India, Sujith completed an MFA from the Sarojini Naidu School of Fine Arts; Performing Arts and Communication, University of Hyderabad in 2007, and a BFA from the College of Fine Arts, Thrissur, University of Calicut in 2005. He also has a diploma as a civil draftsman.

Sujith's artistic practice is characterized by a muted palette with the occasional presence of brighter colors. His work often explores the unchecked expansion of urban spaces resulting in a discomfoting sense of alienation. He primarily works on paper, but also occasionally works with other mediums like oil on canvas and photography.

Sujith has had several solo exhibitions at Aicon Gallery, New York (2021, 2019); Vadehra Art Gallery, New Delhi (2021, 2020); Sakshi Gallery, Mumbai (2017, 2010, 2008); and HSLU, Luzern, Switzerland (2012). He has also participated in shows at Kalakriti Art Gallery, Hyderabad (2018); Shrine Empire, New Delhi (2018); Akara Art, Mumbai (2018); Art Basel Hong Kong (2016); William Benton Museum, USA (2013); and Bodhi Gallery, New Delhi (2011), to name a few.

He has won several awards including the Kerala Lalit Kala Academy state award in 2005 and the Foundation of Indian Contemporary Art (FICA) emerging artist award in 2011. He was also long-listed for the Skoda Prize in 201 and was a finalist for the Sovereign Asian Art Prize in 2019.

The artist lives and works in Mumbai, India.



The series Prelude transforms the image, adding ambiguity and figures that stand unaware of their purpose. The choreography of these figures within the composition is intentional, with places and actions that may seem mundane at first glance. Through this approach, the artist aims to imbue new meanings in a new context, challenging the viewer to find significance in the ordinary.





Sujith SN
Untitled, (Series-Prelude)
Watercolour on Paper
35.56 x 27.94 cm
2019



Sujith SN
Untitled, (Series-Prelude)
Watercolour on Paper
35.56 x 27.94 cm
2019



Sujith SN
Untitled, (Series-Prelude)
Watercolour on Paper
35.56 x 27.94 cm
2019



Sujith SN
Untitled, (Series-Prelude)
Watercolour on Paper
35.56 x 27.94 cm
2019



Supriyo Manna

Supriyo Manna's (b. 1993, Kolkata) practice is informed by the flux in different geographical, psychological and philosophical spaces. He completed MFA in Painting from Visva Bharati University, Santiniketan in 2017 and a BFA from the Rabindra Bharati University, Kolkata in 2015. Currently beside his artistic practice, he is also a guest lecturer at College of Fine art- CKP, Bengaluru, India.

As an artist and pedagogue, he is constantly mobilizing across different spaces and occupations. This mobility provides him with the different experiences of sites that he has been working with. There is an effort to mummify the land, an experience or a phenomenon in his works. His process involves the native knowledge system, derived from various history, body and memory. Supriyo is deeply interested in the fields like botany, anthropology, museology, architecture and urban planning.

His artworks have been displayed at SD Ahuja Museum for Arts in Kolkata, the Students Biennale 2016 in Kochi, Shristi Art Gallery in Hyderabad, Kalakriti Art Gallery in Hyderabad, and at the Art Ichol in Madhya Pradesh among others. In addition to his exhibitions, Supriyo has been the recipient of several prestigious awards and fellowships. He was awarded the Space Studio Baroda Fellowship (2022-2023), Alternative Art School Fellowship in the USA (2022), Lalitkala Akademi Research Fellowship (2017-2018) and the Scholarship for Young Artists by the Ministry of Culture, India in 2016.

Currently he is based out of Kochi, India.



The series is narrated from the perspective of Laika, the first dog in space. While it's believed that she either perished or was lost, the artist imagines her as still alive, observing human civilisation. Letters from Laika capture moments of destruction caused by humans.

This installation features a fallen tree cast in thermal aluminium foil, found at one of the construction sites from his surroundings. The artist developed the Letters from Laika series from the question: How will we capture the human history of our time? This led to a subsequent inquiry of the forms and objects of museums in the future. In envisioning an alternative museum, Supriyo began capturing moments and activities that often go unnoticed but hold significant importance for our time.

Supriyo Manna,
Letters from Laika IV
(from Burden of Proof series)

Thermal Aluminium Foil

5 x 8 ft

2022



Susanna Inglada

Susanna Inglada (b. 1983, Banyeres del Penedès, Spain) graduated in Fine Arts from the Universidad Autònoma de Barcelona. She participated in an Erasmus program at the Willem de Kooning Academy in Rotterdam and completed a Master's degree at the Frank Mohr Institute in Groningen.

Her practice focuses on the analysis of power relations, authority, corruption, complicity, and gender inequality, examining the cultural and political relationship between Catalonia and Spain. She primarily works with installations, creating scenarios with twisted characters set up as theatrical scenography, where the audience intermingles with her actors.

Her recent exhibitions include renowned institutions and art fairs such as Kunsthall Rotterdam (NL), Museum CODA (NL), Escher in Het Paleis (NL), Biennale Into Nature Drenthe (NL), Azkuna Zentroa (ES), BOZAR (BE), Dordrechts Museum (NL), La Casa Encendida Madrid (ES), Museum Folkwang (DE), Drawing Now Paris (FR), Centraal Museum Utrecht (NL), Stedelijk Museum Schiedam (NL), and Kunstencentrum Ten Bogaerde (BE), among others.

She has been a resident at HISK (2017-18), EKWC, Akademie Schloss Solitude (DE), Lottozero (IT), Kunst & Complex (NL), LaEmbassy in Mexico City (MEX) and 18th Street Arts Center Los Angeles (USA) among others. She has recently received the 2nd Prize Guasch Coranty (ES), the Montresso Marrakesh Award (MAR, 2023), Generaciones Award (ES, 2019), and the Scheffer Prize (NL, 2020). Her work is part of various museum collections, including Museum Folkwang, Museum Valkhof, Stedelijk Museum Schiedam as well as private collections in Belgium, the Netherlands, France, Italy, Germany, and Spain.

She currently lives and works in the Netherlands.



These individual works stem from the artist's exploration of different characters, expressions, and figures which are later incorporated into more complex drawings and scenarios; they are cut out and used in larger installations. The portraits symbolize various human struggles, corruption and societal roles. These works interact and merge, creating a dynamic installation.

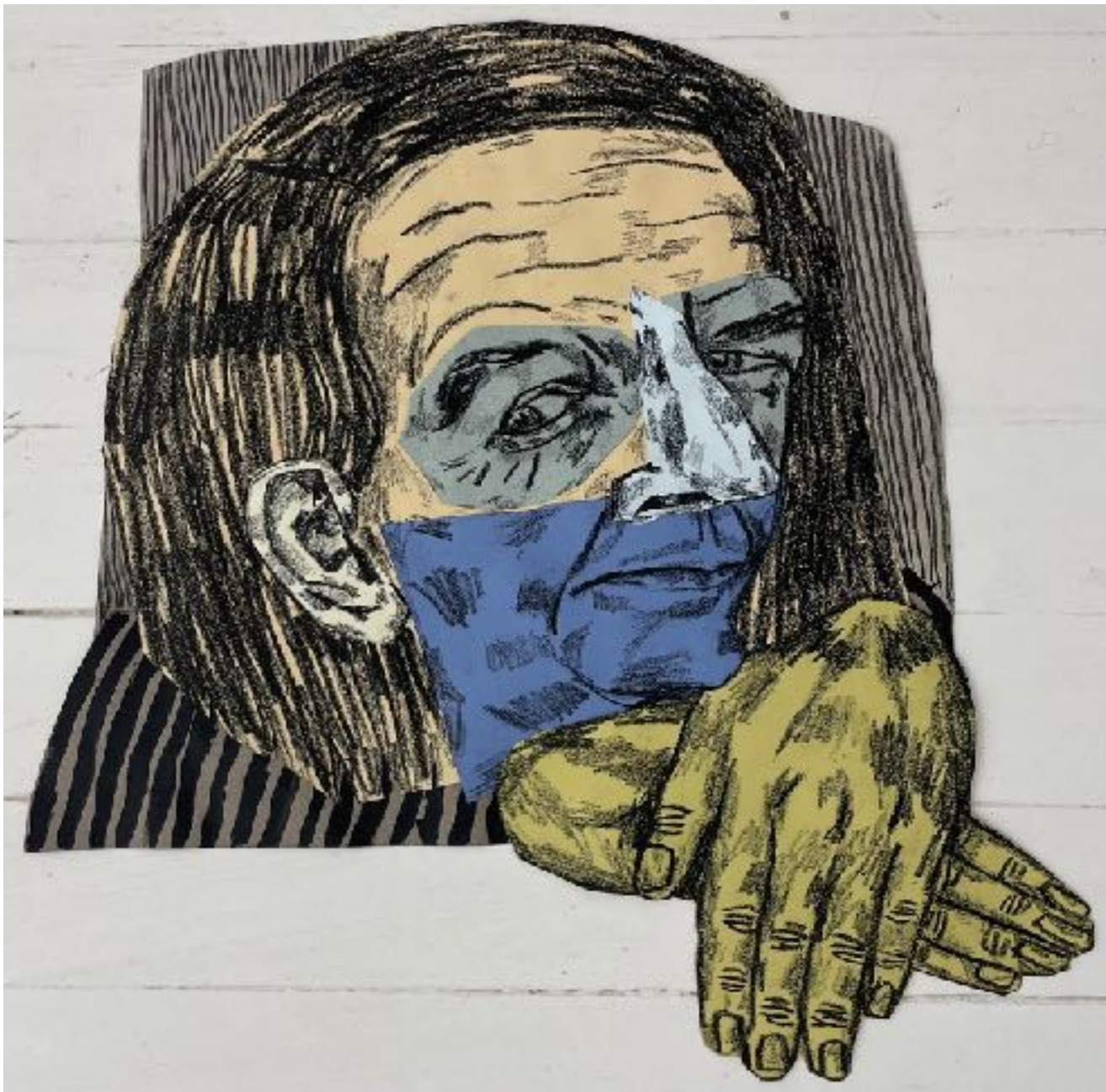
Susanna Inglada

Portrait 1

Charcoal, Ink, Acrylic,
Gouache on Coloured Paper

50 x 40 cm

2021



Susanna Inglada

Portrait 2

Charcoal, Ink, Acrylic,
Gouache on Coloured Paper

41 x 39 cm

2021



Also used as a fragment for a bigger narration ,talks about corruption and its impact and its consequences.

Susanna Inglada

Pacto

Charcoal, Acrylic, Pastel
on Coloured Paper

65 x 51 cm

2018



The Storm series features full-body figures in dynamic, contorted poses. Displayed around the walls, these figures surround the viewer, evoking a sense of falling. The series delves into themes of physicality, vulnerability, and fragmentation. The contorted poses and segmented body parts reflect the struggle and disjointed nature of the human experience. These poses hint at defeat but also suggest the possibility of change. Falling becomes an opportunity to stand differently, evoking empathy and highlighting our shared human fragility.

Each of these works uses abstract and exaggerated forms to convey deep emotional and psychological themes, offering a powerful visual commentary on human experience and perception.

Susanna Inglada

Storm

Charcoal on Paper

203 x 94 cm

2021



Susanna Inglada

Storm

Charcoal on Paper

190 x 92 cm

2021



Susanna Inglada
Storm

Charcoal on Paper
188 x 90 cm
2021



Susanna Inglada
Storm

Charcoal on Paper
186 x 94 cm
2021



Susanna Inglada
Storm

Charcoal on Paper
205 x 94 cm
2021



Zahra Mansoor

Zahra Mansoor (b. 2000, Karachi, Pakistan) is an interdisciplinary artist working with the mediums painting, sculpture, and digital media, including film. Mansoor received her BFA in Art, Media, and Technology from Parsons Paris (The New School) in 2023, following her high school education at Karachi Grammar School.

Her practice is deeply influenced by her experiences as a woman in Pakistan and her life in various diasporic landscapes, including Paris and New York City. Through her work, she explores themes of femininity, diaspora, fashion, and postcolonialism, often creating public experiences that extrapolate personal themes to broader social and political contexts.

Her exhibitions include a solo show "We Sin-Phool Women" at Chawkandi Gallery (2022) and her participation in the Karachi Biennale 2019 launch with her film "Discovering Habib." She has also showcased her work internationally in group exhibitions such as "Being Human" at ModA Curations in New York City (2024) and "A Girl Will Return Looking for the Woman She Was" at Galerie D in Paris (2023). She was also awarded a residency at the 59 Rivoli Paris in 2023.

Mansoor has worked with the Musée d'Orsay, the Asian American Writers' Workshop in NYC and her work has been covered by publications including Dawn EOS and Elle magazine. Additionally, her curatorial projects include "Tambola d'Amour" at The Dissident Club in Paris (2023) and "Baithak Soirées" at 59 Rivoli (2023).

Zahra Mansoor lives and works between Paris, New York City, and Karachi.



The following paintings are an archive of memories, exploring human connection and otherness through imported landscapes and conflicting worlds. The compositions are derived from the artist's personal archive which includes photos, prose, film, and audio, playing with the concept of nostalgia being a utopian version of the past. These paintings were created on stretched muslin, a fabric symbolizing skin and intimacy. Muslin is a fabric that is wrapped around the human body after death in muslim ritual; it is also a simple, domestic fabric common for the climate. Some symbols in her paintings include: Peacocks—a personal symbol for the past and innocence as her grandfather used to raise peacocks in the family garden, and the birds died when he passed away; Tea—symbolizes healing, intimacy, and community; Flowers—feminine desire and sexuality.

Zahra Mansoor

My Apologies

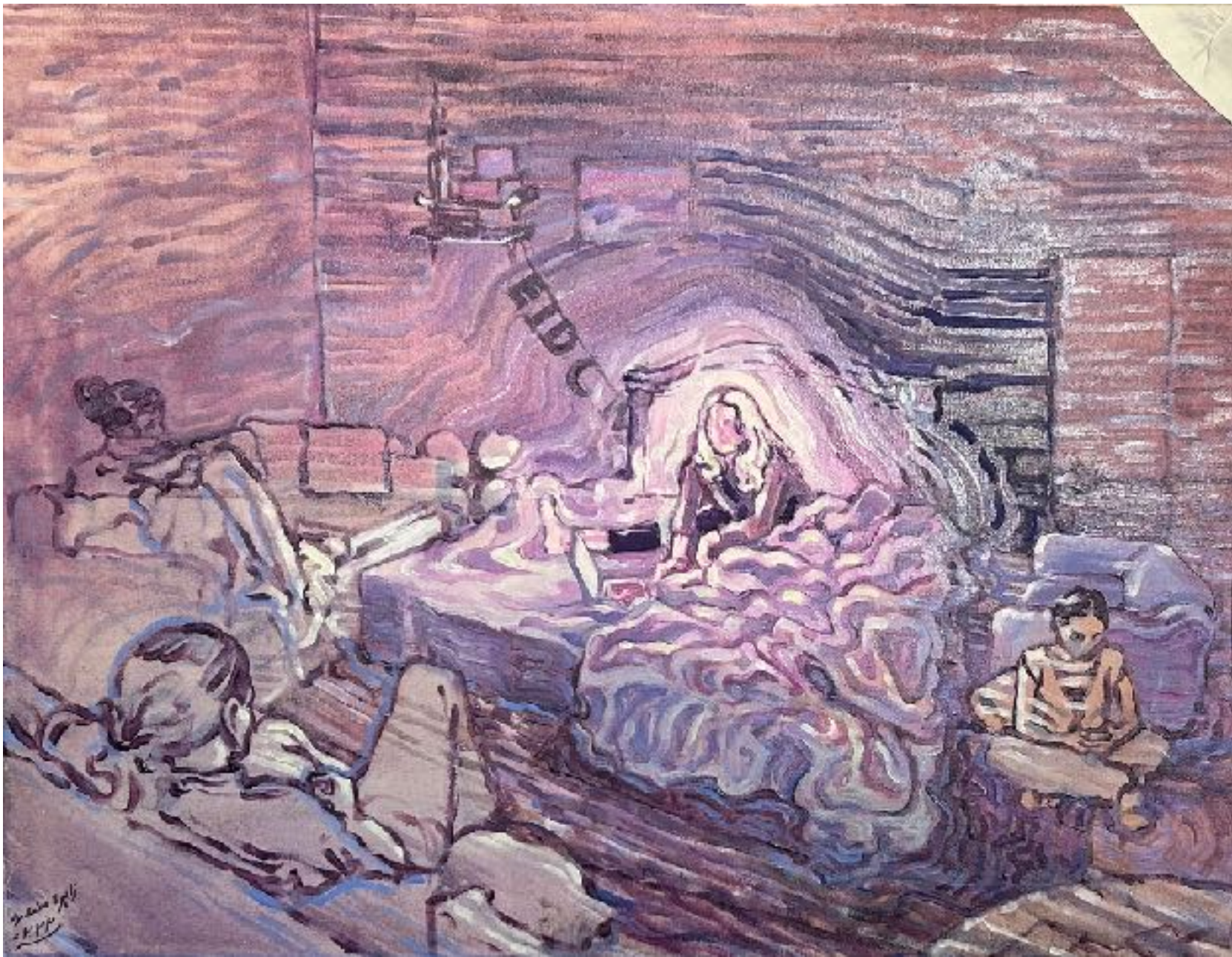
Oil Paint, Paper,
Graphite on Muslin

75 x 60 cm

2022



Zahra Mansoor
I've overflowed in my
emotions like a dumb ocean
Oil Paint, Paper, Graphite on
Muslin
75 x 60 cm
2022



Zahra Mansoor
Your most amazing
friend in the entire
galaxy

Oil Paint, Paper,
Graphite on Muslin
65 x 50 cm
2022



By creating pieces on Middle-Eastern and South Asian carpets sourced at a second-hand store in Europe, the artist plays with the re-appropriation of these 'exotic' objects. The interconnections and fluidity of these regions is demonstrated through the carpets, and the fact that often, these connections become apparent in diaspora populations. She explores the idea of touch and the function of the hand in the propagation of beauty through action and creation.

Zahra Mansoor
Father, Son (diptych)
Oil Paint on Indian silk
carpets
40 x 40 cm each
2023



Zahra Mansoor
People that I miss,
Doing what they love
(diptych)

Oil Paint on Iraqi
Woolen Carpets
20 x 30 cm
30 x 30 cm each
2023