

MUMBAI BOSS

MAR 22, 2014 MAKING SENSE OF THE CITY SMOKE 24°C

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CULTURE

Six Works To See At The Fifth And Final 50th Anniversary Show At Chemould

MARCH 20, 2014 7:23 AM BY EDITORS

For the fifth and final show to celebrate the 50th anniversary of Chemould Prescott Road Gallery (read about [two](#), [three](#) and [four](#)), curator Geeta Kapur conjures up for the viewer the "Floating World". This she nimbly accomplishes by not only presenting floating objects in the literal sense as with Jayashree Chakravarty's paper cocoon or Hema Upadhyay's matchstick chandeliers, but also in the sense of being untethered, of unbelonging, of falling into oblivion from loss of self or perspective. Here are six works that brilliantly encompassed these many narratives:

1. 1993-2013 by Dhruvi Acharya



Acharya unfurls the last 20 years of her life on this Japanese-inspired scroll, capturing moments of great poignancy in her signature cartoon-y style. Spend some time with it, and you'll realise soon its heartbreaking narrative – Acharya lost her husband, filmmaker Manish Acharya when he fell off a horse in Matheran. Acharya records snatches of conversations and moments lived with matter-of-fact honesty, but palpable within the scrapbook feel of these fragmented memories is Acharya's own sense of overwhelming grief.

2. Yamuna Evening-III by Atul Bhalla

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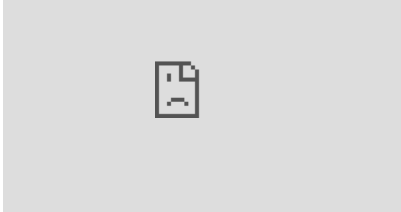
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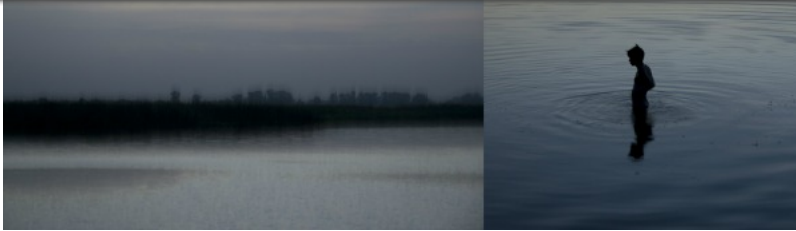
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COMMENTS





Bhalla has long documented the polluted course of the Yamuna, and our ceaseless destruction of one of India's most sacred rivers. One side of the diptych is an eerie, near-painterly shot of the Yamuna at dusk, the other of a young boy standing waist-deep in the same waters, in the middle of or perhaps just ending his daily dip. His hair curls upwards in two spikes and captured in silhouette, there it is as plain as day – man as devil, emblematic no doubt of our contribution to the decline of our environment.

3. Waha Say Idar, Idar Say Udar... by N. S. Harsha



As you weave your way around Harsha's family of sleeping pavement dwellers painted right onto the gallery's cement floors, you are made privy to a moment of unexpected intimacy. There are the mother and siblings, holding hands while they rest, the boy asleep on a gunny sack, another curled into the corner, all part of India's masses for whom home is anywhere you can elbow out a space for yourself.

4. Untitled (map) by Reena Saini Kallat



Kallat recreates a work she made in 2011 for the Göteborg International Biennial – a map of the world festooned with electric wires and microchip boards that crackle with the sound of static, ship horns, sea birds and sirens. Wires criss-cross between continents spooling down into balls on the floor – some trace paths of migration and communication, others hang higgledy-piggledy

5. Gated Community by Desmond Lazaro



Exquisitely rendered in a style reminiscent of miniature painting, these 12 structures encompass the full breadth of housing in India – the tarpaulin covered shack, the corrugated iron shanty, the building covered in scaffolding, a dainty doll house-like residence and the cosy village abode. It's an anthology of homes of modern India, reflective of that great aim of the working classes (to be a homeowner) and thus each deserving of its own rightful place on the spectrum.

6. Loco-Foco-Motto by Hema Upadhyay



Upadhyay was inspired to make these six matchstick chandeliers after the Taliban destroyed the Buddha statues of Bamiyan in 2001. The pretty filigreed forms, made from nearly 8,00,000 matchsticks, have within them a latent violence, but also a message of hope – matchsticks can be used for the purpose of destruction but also to create light.

Tags: Art, Atul Bhalla, Chemould Prescott Road, Desmond Lazaro, Dhruvi Acharya, Hema Upadhyay, N. S. Harsha, NS Harsha, Reena Kallat, Reena Saini Kallat

Chemould Prescott Road

LOCATION

Queens Mansion
Third Floor
G. T. Marg
Next to Cathedral School
Fort

10 captures

22 Mar 2014 - 20 Aug 2015

022 2200 0211/12

RELEVANT DATES

Until Thursday, April 17

HOURS

Monday to Saturday, from 11am to 7pm; Sunday, closed

WEBSITE

www.gallerychemould.com

