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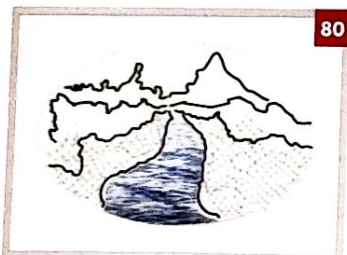
BACK TO NATURE

A **JSW** INITIATIVE

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SPECIAL FEATURE: BACK TO NATURE

- 26/ "The landscapes within us reach out to the naturescapes around us," declares Atul Dodiya as he dwells on his new suite of 270 watercolours.
- 28/ Jayashree Chakravarty seeks to alert the world to the ecological dangers that lie ahead.
- 30/ Which river flows through us? Atul Bhalla addresses guilt and its ruptures.
- 32/ Rashid Rana contemplates a mound of rubbish in the 21st century even as Caspar David Friedrich's wanderer surveys a sea of fog in the 19th century.



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Reena Saini Kallat.
River Drawings.
Gouache, charcoal,
graphite, nails and
electric wires on laser
cut and embossed
Arches paper.
44" x 32". 2020
Image courtesy of the
artist and Nature Marte.

- 34/ Sudarshan Shetty dwells on the illusion of permanence even as he explores the relationship between fantasy and reality, the natural and the artificial.
- 36/ Sheba Chhachhi amplifies the sharp divide between nature and culture in *The Water Diviner*, says Roobina Karode.
- 38/ "We have terraformed to a grotesque degree," claims Shubigi Rao as she sets up a confrontation between compostable forest material and an image of an early 18th century wunderkammer.
- 40/ Light and shadow invest Madhvi Subrahmanian's *Forest* with a shifting significance.
- 42/ Bharti Kher has been releasing a *Virus* since 2010 and hopes to do so till 2039.
- 46/ Ours is a multi-species universe not a human-centric one, insists Ravi Agarwal.
- 48/ Sardine-shaped skins of a musk melon and crushed migrants returning home: Aradhana Seth offers a telling metaphor.

- 50/ Ash to ash: Iranna GR conjures up the tree of life.
- 52/ Suhasini Kejrival's anthropomorphized plants are surreal reflections on the equation between human beings and nature.
- 54/ Subodh Kerkar plants mussel shells in the sand to conjure up the shifting patterns of the ocean.
- 56/ Firecrackers and sweets that sprout after you sow and water them? Check out Shweta Bhattad's *Gram Art*, urges Sandhya Bordewekar.

- 58/ The mask in Vibha Galhotra's prescient work from 13 years ago represents the human will to adapt to ecological changes.
- 60/ Manisha Gera Baswani dreams of spreading wings and flying out into the night sky.
- 62/ "Just cradle my homology between the dead calf, my lover and the stone," offers Neha Choksi.
- 64/ Sukhdev Rathod makes contact from the edge of a forest and explores the contradiction between urban and rural worlds.

66/ A sense of equilibrium between Nature and Us is the real need of the hour, insists Manisha Parekh.

68. Between the skies of the Southern Hemisphere and the depths of the Pacific Ocean, Rohini Devasher listens to the music of the spheres.

70/ From a mother's hard work to rituals of worship, Benitha Perciyal dwells on issues of being and nothingness.

72/ Knuckles and their knots, palms and their hollows, fingers and their bony linearities register their presence in the clay that Savia Mahajan kneads and fires.

74/ A desolate billboard in the middle of nowhere is David de Souza's metaphor for being abandoned in the wilderness.



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Sarika Mehta
On the Way
Oil on canvas 12" x 12"
2020. Image courtesy
of Gallery White

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The seventh edition of the Yokohama Triennale, curated by the Raqs Media Collective, explores art in the shadow of disaster, notes Arshiya Mansoor Lokhandwala.

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- 83/ Anusha Yadav's photographic portraits celebrate gender fluidity and explore identity positions, points out Lajja Shah.
- 86/ Sarika Mehta's *Home* consists of lockdown landscapes, informs Sandhya Bordewekar.
- 88/ Sameer Kulavoor observes people overwhelmed by a viral overload of images but he doesn't stop there, says Chintan Girish Modi.
- 91/ Neha Mitra visits three galleries in Delhi and Mumbai and writes about four group shows.



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Ketaki Sarpoldar. From the series *Bravall 1 & 2*. Etching. 18.7" x 22.4". 2018
Image courtesy of the artist and Galeria Mirchandani + Steineruecke, Mumbai.

94/ Mario D'Souza checks out a show that remembers Sisyphus in Goa and explores precarity as a condition of our lives.

REPORTS

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- 99/ Sandhya Bordewekar sees Sarasija Subramanian and Astha Patel probing the rampant manipulation of nature around us.

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Anjum Hasan captures the inner lives of built spaces in states of repair and ruin.

110/ HOMAGE

The body and the city, interiority and mortality: Meera Menezes fondly remembers Anjum Singh (1967-2020).

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President Sangita Jindal
Creative Director Tarini Jindal Handa
Editor Abhay Sardesai
Assistant Editor Shweta Upadhyay
Design Hitanshi Shah
Editorial Co-ordinator
Yvette Mitchell Baptista
Office Assistant R.K. Sharma

Correspondents
London Zehra Jumabhoy
New Delhi Meera Menezes, Kamayani Sharma
Baroda Sandhya Bordewekar

**Business Development, Special Promotions
& Advertising Consultant** Sriram K.S.N.

Sr. Manager Rupesh Pandey
T: +91 22 42864055

Social Media Team ART India

Advertisements/ Subscription
T: +91 22 42864055
E: artindia.info@gmail.com

Registered Office
Art India Publishing Co. Pvt. Ltd.,
Jindal Mansion, 5/A Dr. G. Deshmukh Marg,
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Editorial Enquiries
T: +91 22 42864055
E: artindia@gmail.com

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Jayashree Chakravarty
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Nepali paper, laser paper,
jute, dry leaves, tea stems, clay,
synthetic glue, acrylic colour,
sequins, glass and wooden
beads, and steel rods. 2017.
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