

The Guild
Art Gallery

ART
MUMBAI

Booth C33

Adil Jussawalla
Baiju Parthan
G. R. Iranna
Gulammohammed Sheikh
K. P. Reji
Pooja Iranna
Ram Rahman
Rashmimala
Riyas Komu
Shibu Natesan
T. V. Santhosh
Vivan Sundaram

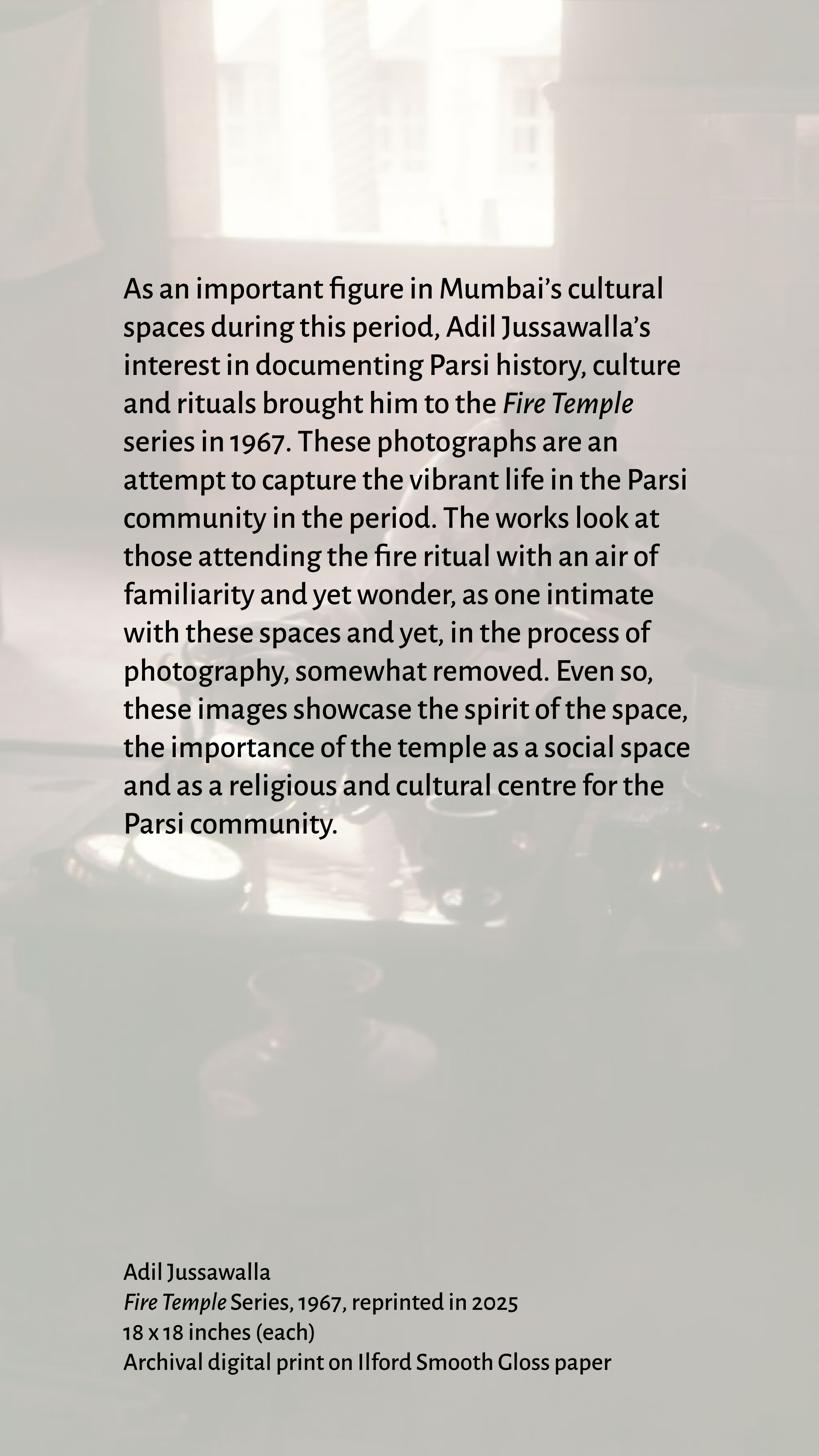
13 – 16 November

11 AM – 7 PM

Mahalaxmi Racecourse, Mumbai

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Shibu Natesan, *Under*



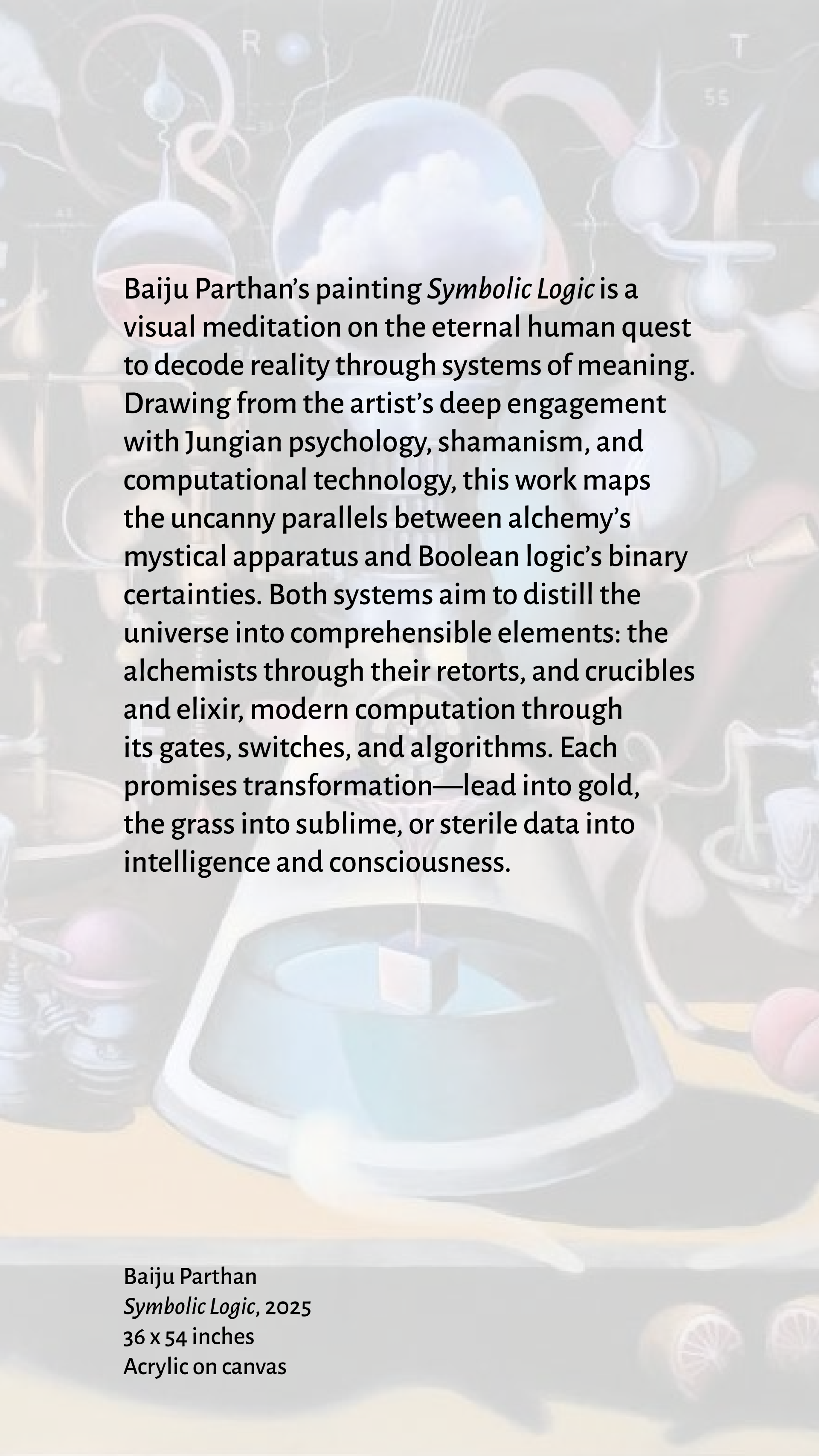
As an important figure in Mumbai's cultural spaces during this period, Adil Jussawalla's interest in documenting Parsi history, culture and rituals brought him to the *Fire Temple* series in 1967. These photographs are an attempt to capture the vibrant life in the Parsi community in the period. The works look at those attending the fire ritual with an air of familiarity and yet wonder, as one intimate with these spaces and yet, in the process of photography, somewhat removed. Even so, these images showcase the spirit of the space, the importance of the temple as a social space and as a religious and cultural centre for the Parsi community.

Adil Jussawalla

Fire Temple Series, 1967, reprinted in 2025

18 x 18 inches (each)

Archival digital print on Ilford Smooth Gloss paper

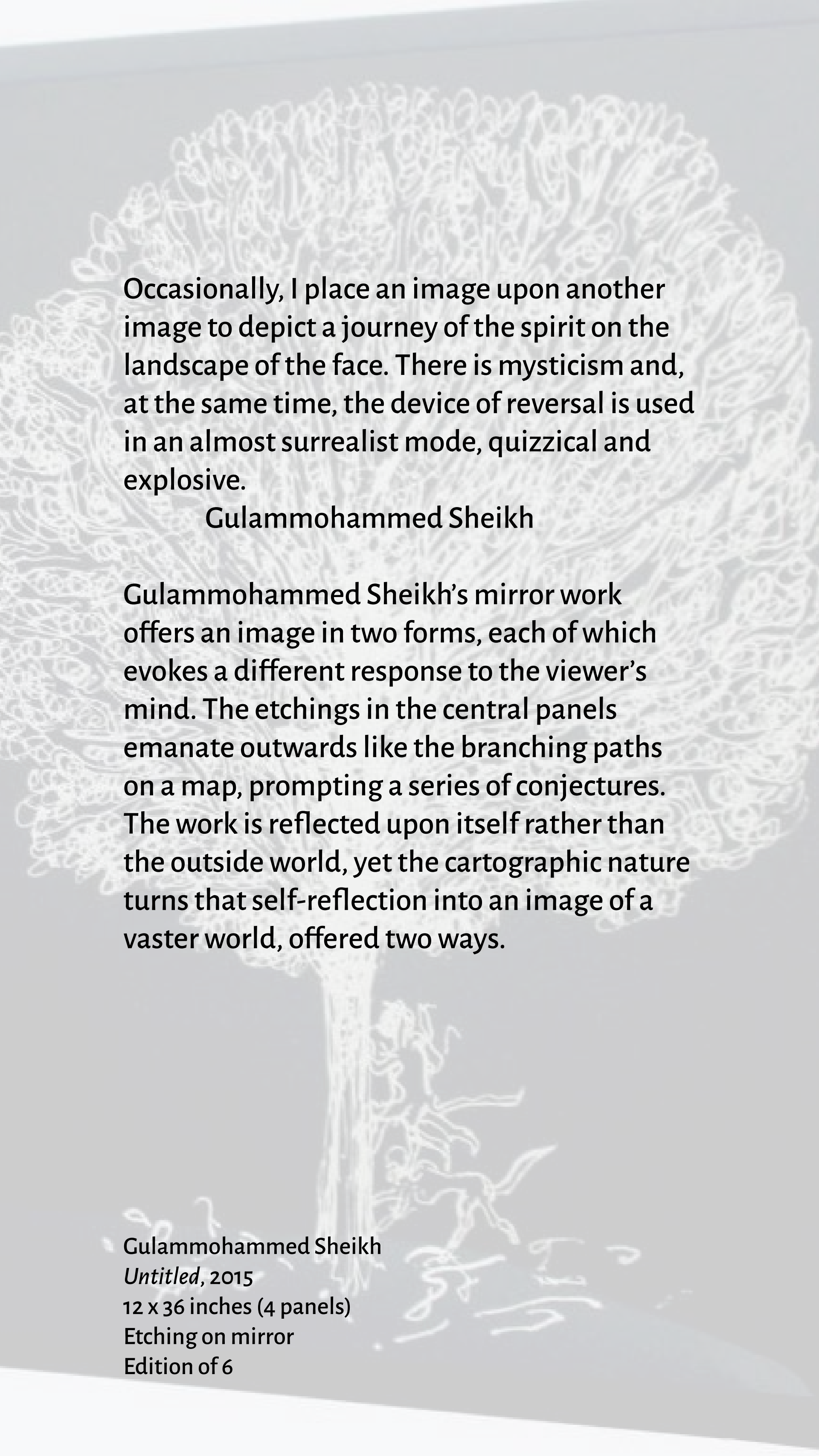


Baiju Parthan's painting *Symbolic Logic* is a visual meditation on the eternal human quest to decode reality through systems of meaning. Drawing from the artist's deep engagement with Jungian psychology, shamanism, and computational technology, this work maps the uncanny parallels between alchemy's mystical apparatus and Boolean logic's binary certainties. Both systems aim to distill the universe into comprehensible elements: the alchemists through their retorts, and crucibles and elixir, modern computation through its gates, switches, and algorithms. Each promises transformation—lead into gold, the grass into sublime, or sterile data into intelligence and consciousness.

Baiju Parthan
Symbolic Logic, 2025
36 x 54 inches
Acrylic on canvas

The spread of nature, branches growing outward in all directions, as pictured from above, is a rare sight in today's world. Iranna's work, done in acrylic and ash, seems from our perspective to be a single image that shows the growth cycle of decades. Nature lives eternal in Iranna's work, symbolically indicated by the ash that has become an important part of his practice. His use of the material is a spiritual reference as well as a philosophical one: indicating death and rebirth, the transience of men, and in contrast the eternity of matter. To quote Adwait Singh, "the solitary tree, encapsulating countless seasons and various stages of metamorphosis, introduces a long view of time alien to us ... The tree, thus, becomes a guidepost of sorts in an endless heath, foregrounding the time of ash."

G. R. Iranna
Planet on Branches, 2025
54 x 66 inches
Acrylic and ash on tarpaulin



Occasionally, I place an image upon another image to depict a journey of the spirit on the landscape of the face. There is mysticism and, at the same time, the device of reversal is used in an almost surrealist mode, quizzical and explosive.

Gulammohammed Sheikh

Gulammohammed Sheikh's mirror work offers an image in two forms, each of which evokes a different response to the viewer's mind. The etchings in the central panels emanate outwards like the branching paths on a map, prompting a series of conjectures. The work is reflected upon itself rather than the outside world, yet the cartographic nature turns that self-reflection into an image of a vaster world, offered two ways.

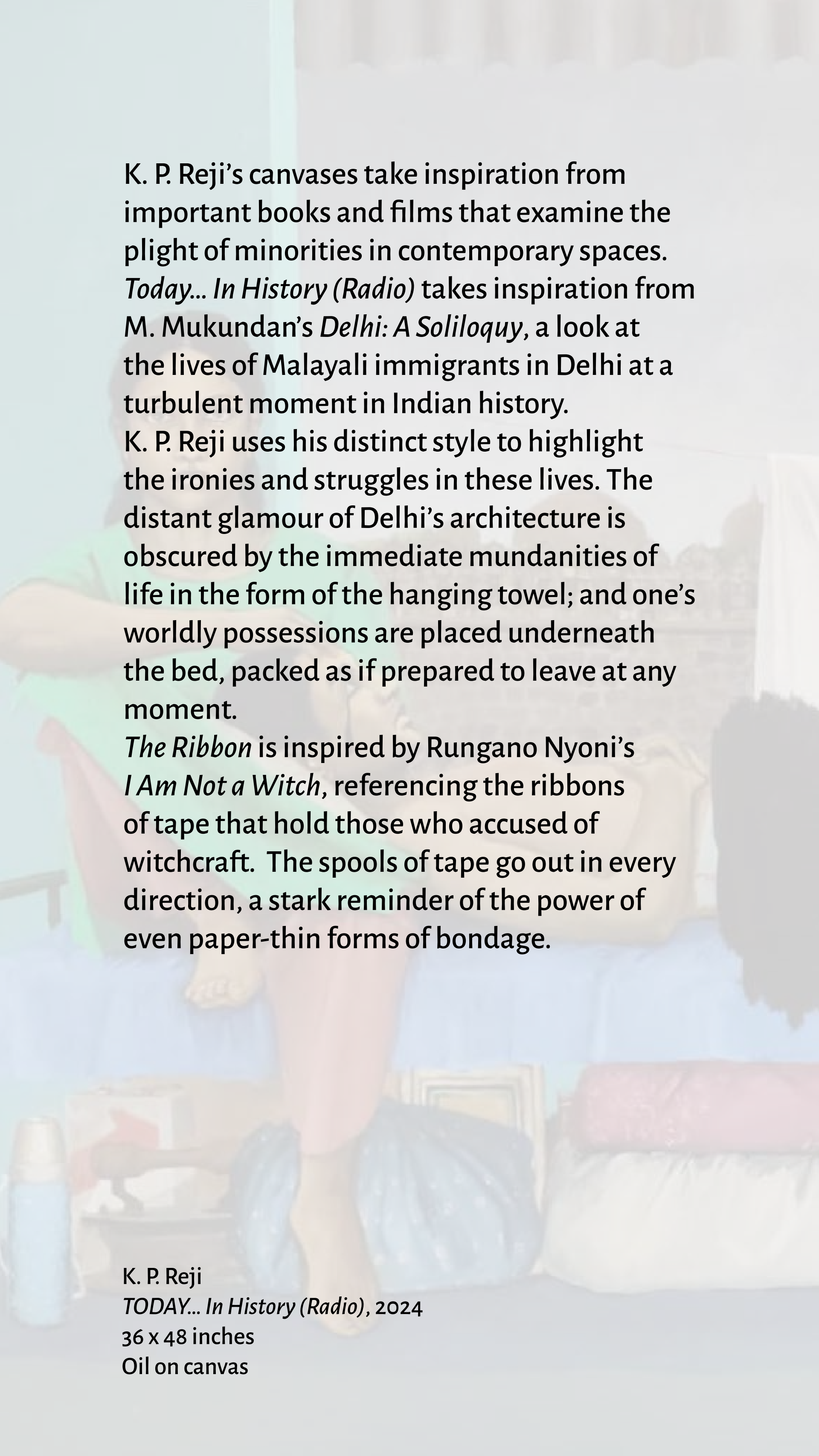
Gulammohammed Sheikh

Untitled, 2015

12 x 36 inches (4 panels)

Etching on mirror

Edition of 6



K. P. Reji's canvases take inspiration from important books and films that examine the plight of minorities in contemporary spaces. *Today... In History (Radio)* takes inspiration from M. Mukundan's *Delhi: A Soliloquy*, a look at the lives of Malayali immigrants in Delhi at a turbulent moment in Indian history.

K. P. Reji uses his distinct style to highlight the ironies and struggles in these lives. The distant glamour of Delhi's architecture is obscured by the immediate mundanities of life in the form of the hanging towel; and one's worldly possessions are placed underneath the bed, packed as if prepared to leave at any moment.

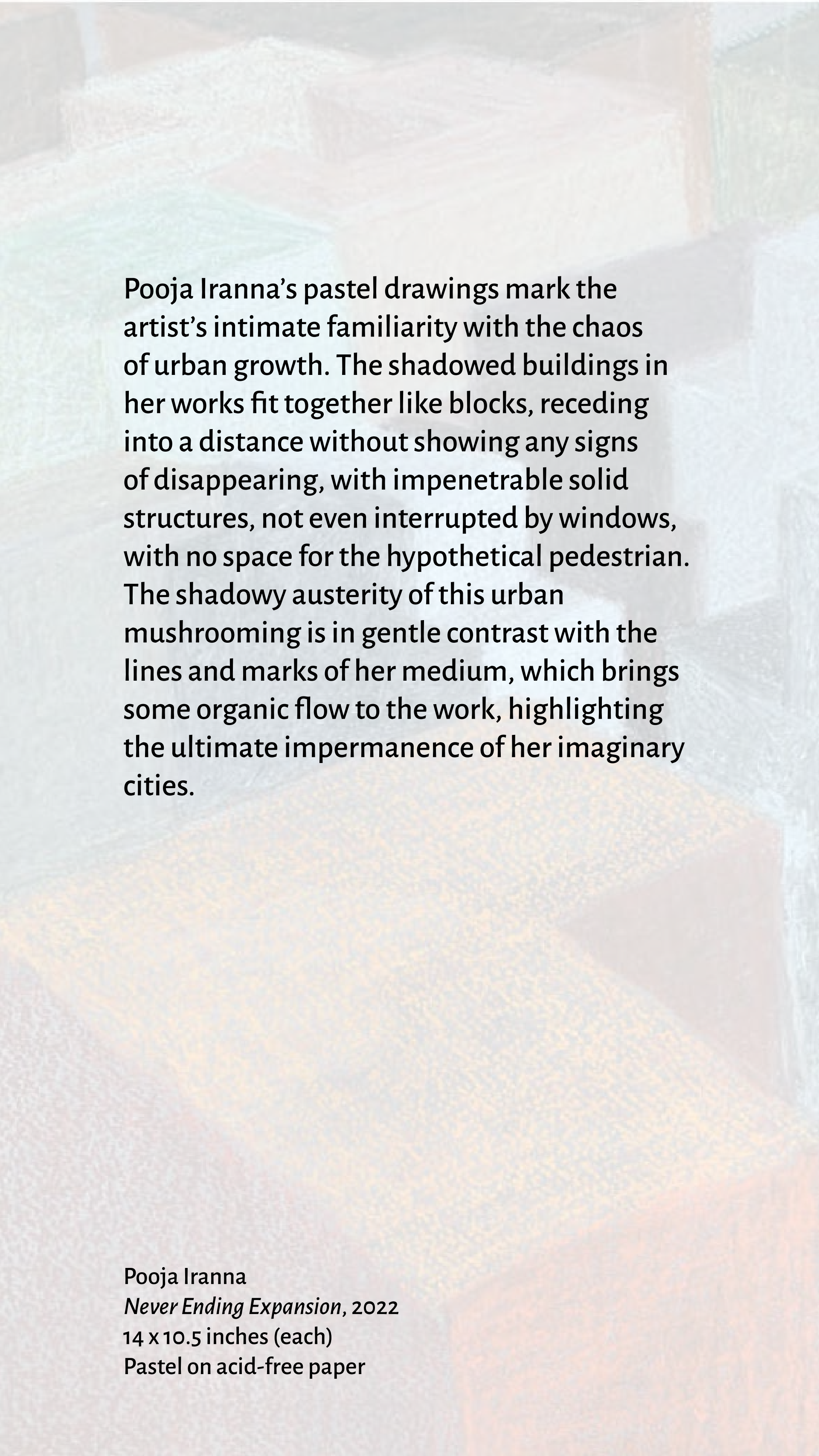
The Ribbon is inspired by Rungano Nyoni's *I Am Not a Witch*, referencing the ribbons of tape that hold those who accused of witchcraft. The spools of tape go out in every direction, a stark reminder of the power of even paper-thin forms of bondage.

K. P. Reji

TODAY... In History (Radio), 2024

36 x 48 inches

Oil on canvas



Pooja Iranna's pastel drawings mark the artist's intimate familiarity with the chaos of urban growth. The shadowed buildings in her works fit together like blocks, receding into a distance without showing any signs of disappearing, with impenetrable solid structures, not even interrupted by windows, with no space for the hypothetical pedestrian. The shadowy austerity of this urban mushrooming is in gentle contrast with the lines and marks of her medium, which brings some organic flow to the work, highlighting the ultimate impermanence of her imaginary cities.

Pooja Iranna
Never Ending Expansion, 2022
14 x 10.5 inches (each)
Pastel on acid-free paper

The street in India is like a visual text, a random people's art which reflects the aspirations, cinematic dreams and also comments on current political issues, on history and mythology in often unlikely combinations. The still camera is the perfect tool to capture these visual texts and Rahman creates new stories in his assemblage of images. Some hand painted images, the proliferating digital imagery, offset posters and signs are all elements of this pop culture mashup which has survived the sanitising homogeneity of global consumerism. In these works, the street becomes a political site, as the signs and photographs painted or placed in shop windows reflect the various languages of the city, announce one's affiliations... or, in times of crisis, become the site of a funereal march.

Ram Rahman
Capital Studios, Delhi, 1986
16 x 20 inches
Silver Gelatin
Edition of 25

Ram Rahman
Gate, Hyderabad, 1983
16 x 20 inches
Silver Gelatin
Edition of 25

Ram Rahman
Safdar Hashmi Funeral, Delhi, 1989
14 x 18 inches
Silver Gelatin
Edition of 25

Reference to Backyard here is with a specific space called *Bari* in Axomiya, the backyard garden of an Assamese household. These patches of land help maintain ecological equilibrium, both in rural and urban areas. This is not agricultural land, but a designated piece of land where diverse flora exists without any strict pattern, unlike in a garden. They are in themselves smaller, sacred grooves, carrying secrets silently, and cohabitate with the counterpart fauna around them. As these baris or backyards are somewhat disappearing with time, I desire to record and document various elements and aspects of this minute ecosystem. My hope remains to continue with the little gesture of archiving these ruderal plants, which represent the yards or backyards that are still sustaining and keeping the equilibrium of nature in general.

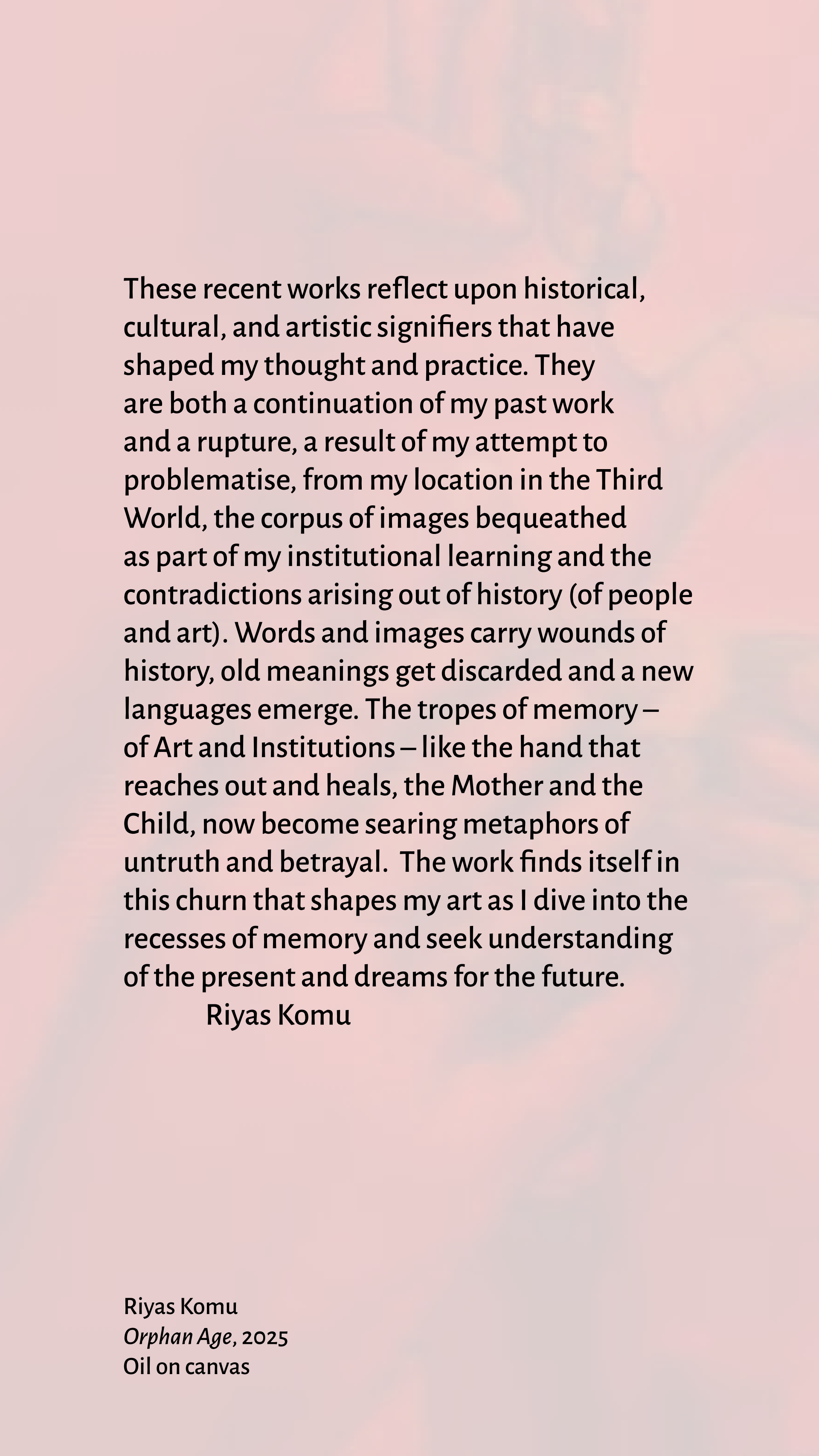
Rashmimala

Rashmimala

Longing for a Backyard, 2025

48 x 48 inches

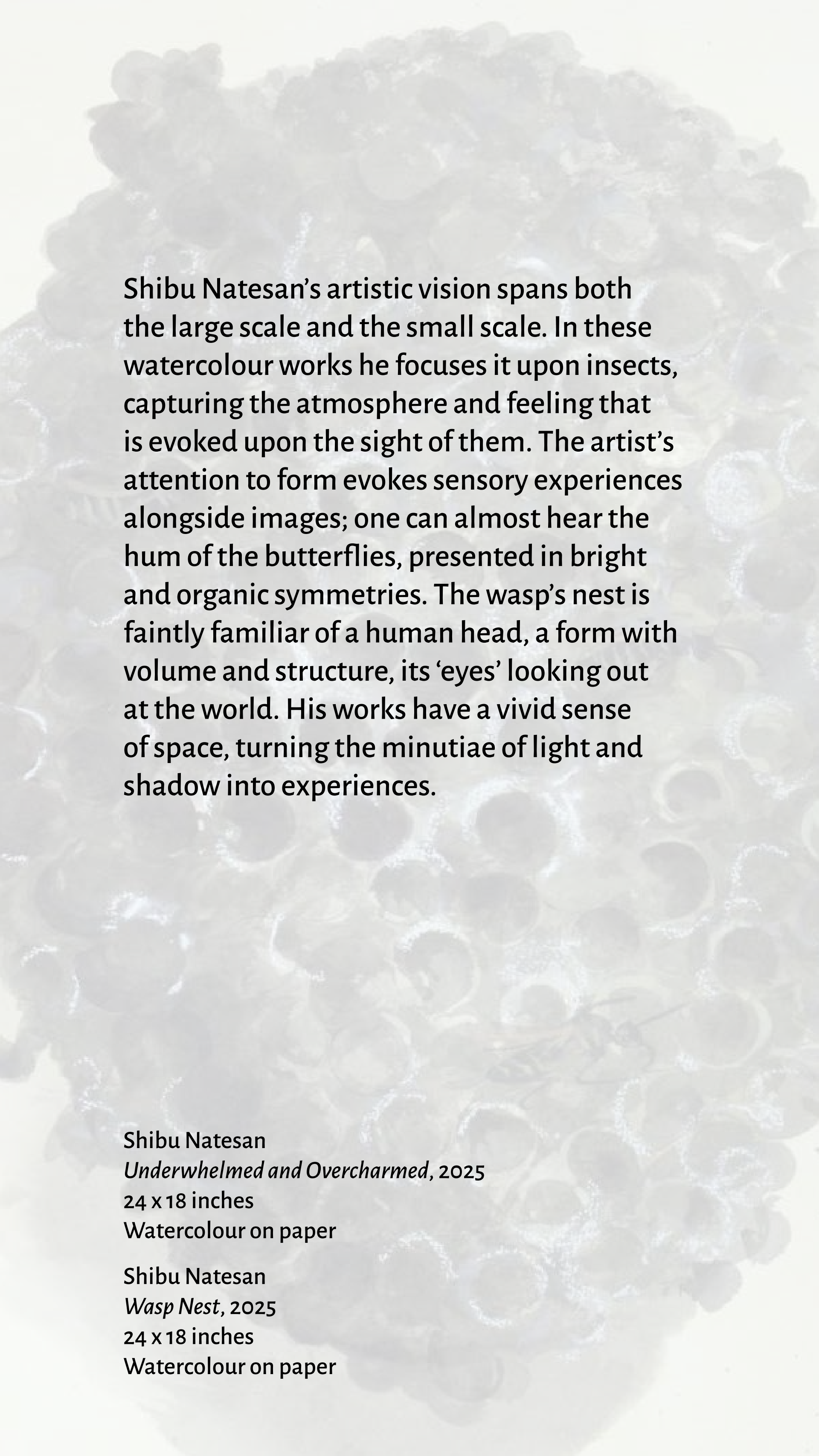
Echoprint, natural pigments with casein
and gold leaf on Linen



These recent works reflect upon historical, cultural, and artistic signifiers that have shaped my thought and practice. They are both a continuation of my past work and a rupture, a result of my attempt to problematise, from my location in the Third World, the corpus of images bequeathed as part of my institutional learning and the contradictions arising out of history (of people and art). Words and images carry wounds of history, old meanings get discarded and a new languages emerge. The tropes of memory – of Art and Institutions – like the hand that reaches out and heals, the Mother and the Child, now become searing metaphors of untruth and betrayal. The work finds itself in this churn that shapes my art as I dive into the recesses of memory and seek understanding of the present and dreams for the future.

Riyas Komu

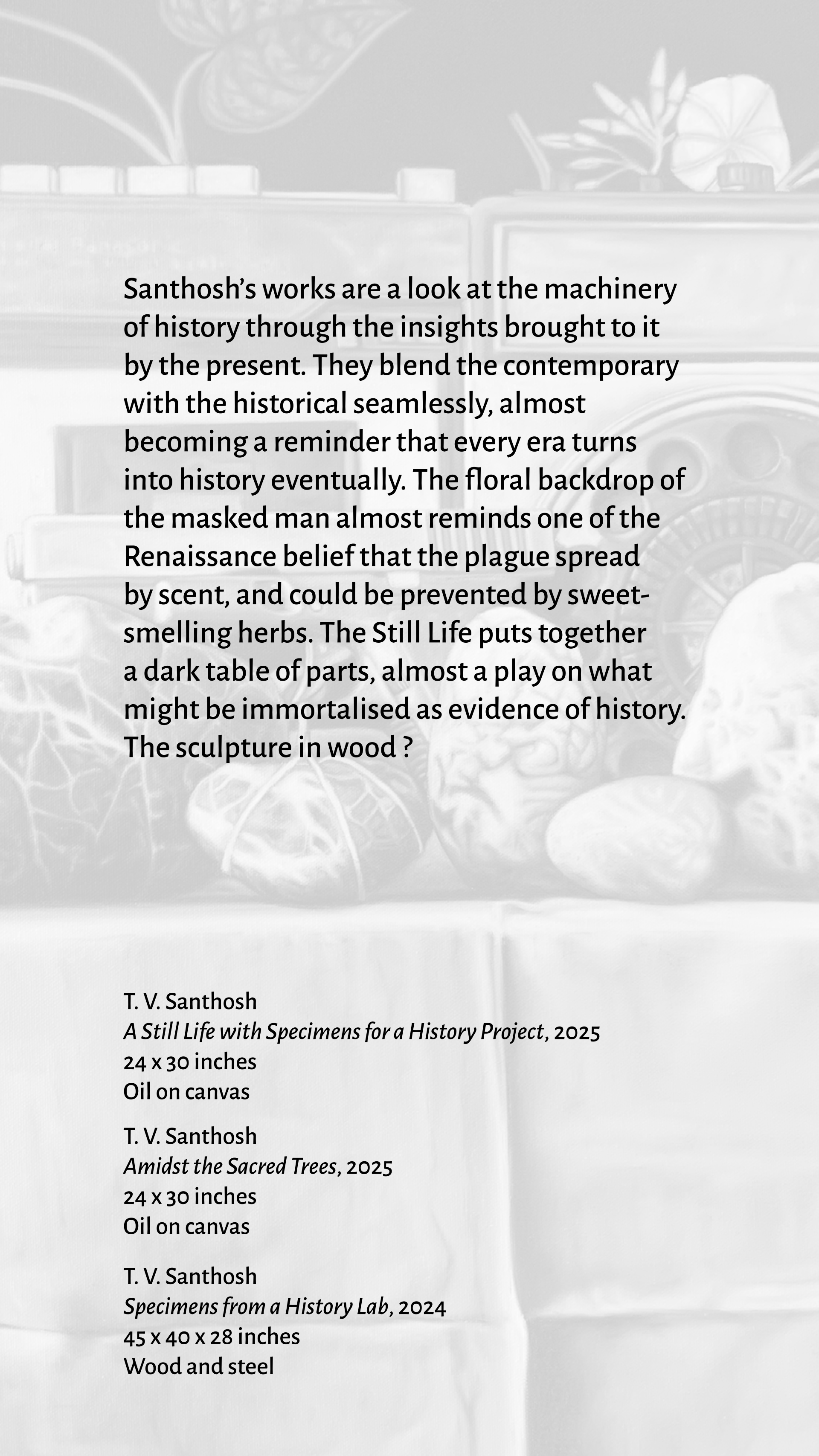
Riyas Komu
Orphan Age, 2025
Oil on canvas



Shibu Natesan's artistic vision spans both the large scale and the small scale. In these watercolour works he focuses it upon insects, capturing the atmosphere and feeling that is evoked upon the sight of them. The artist's attention to form evokes sensory experiences alongside images; one can almost hear the hum of the butterflies, presented in bright and organic symmetries. The wasp's nest is faintly familiar of a human head, a form with volume and structure, its 'eyes' looking out at the world. His works have a vivid sense of space, turning the minutiae of light and shadow into experiences.

Shibu Natesan
Underwhelmed and Overcharmed, 2025
24 x 18 inches
Watercolour on paper

Shibu Natesan
Wasp Nest, 2025
24 x 18 inches
Watercolour on paper



Santhosh's works are a look at the machinery of history through the insights brought to it by the present. They blend the contemporary with the historical seamlessly, almost becoming a reminder that every era turns into history eventually. The floral backdrop of the masked man almost reminds one of the Renaissance belief that the plague spread by scent, and could be prevented by sweet-smelling herbs. The Still Life puts together a dark table of parts, almost a play on what might be immortalised as evidence of history. The sculpture in wood ?

T. V. Santhosh

A Still Life with Specimens for a History Project, 2025

24 x 30 inches

Oil on canvas

T. V. Santhosh

Amidst the Sacred Trees, 2025

24 x 30 inches

Oil on canvas

T. V. Santhosh

Specimens from a History Lab, 2024

45 x 40 x 28 inches

Wood and steel

These digital photomontages combine images that encompass multiple generations of the artist's family, and integrate artist Amrita Sher-Gill with the paintings and geographical spaces referenced in these photographs, collapsing both time and space together. These are collaborations across time, juxtaposing images from the family archive to create a dialogue between the intimate and the public: whether through the broader societal roles that Umrao Singh and Amrita Sher-Gill played, or through their art. The photomontages are an examination of what Geeta Kapur has called the 'paradox of the oriental subject' in Amrita Sher-Gill's life, looking back at the artist as a part of living memory and history.

Vivan Sundaram

Distance, 2002

19 x 19 inches

Digital photomontage on archival paper

Edition of 10

Vivan Sundaram

Artist with 'The Bride's Toilet', 2001

15 x 13.5 inches

Digital photomontage on archival paper

Edition of 10