



## Press Release

Galleries come together to launch a collaborative online exhibitions platform  
– *In Touch*

*In Touch* – Edition 2: 5 June – 5 July 2020

*In Touch* is a digital exhibitions platform created in partnership between galleries to present online exhibitions. Its collaborative nature makes this a unique platform, bringing together a diverse range of programs and artists. In its second edition, *In Touch* presents twelve galleries from India and Dubai. Participating galleries are Chemould Prescott Road, Bombay; Experimenter, Kolkata; Galerie Mirchandani + Steinruecke, Mumbai; Gallery Espace, New Delhi; Green Art Gallery, Dubai; Grey Noise, Dubai; Nature Morte, New Delhi; PHOTOINK, New Delhi; GALLERYYSKE, Bangalore/New Delhi; Sakshi Gallery, Mumbai; The Third Line, Dubai; and Vadehra Art Gallery, New Delhi.

The platform enables the art community to connect with each other through organized and synergistic exhibition-making that challenges traditional formats of engaging with art and brings together a diverse range of online programs and exhibitions. The initiative was conceived as a response to the COVID-19 pandemic, which caused an unprecedented physical closure of public spaces and cultural institutions worldwide.

Editions of *In Touch* are on view for a month with each gallery presenting an exhibition that changes with every following iteration. The website – [www.artintouch.in](http://www.artintouch.in) – hosts dedicated sections for each gallery's exhibitions through which viewers can consider the works on view and directly reach the participating galleries. The *In Touch* platform will additionally host collateral online programming, including gallerist connects and artist talks conducted digitally.

For further information on the platform, please write to us at:  
[info.artintouch@gmail.com](mailto:info.artintouch@gmail.com) or visit [www.artintouch.in](http://www.artintouch.in).

## CHEMOULD PRESCOTT ROAD

### Press Quote:

"Chemould Prescott Road's collaboration with *In Touch* part - 2 has been one of learning and understanding the working in group situations. We look forward to the second edition of *In Touch* we have curated a group of artists who have worked with photography as a medium of expression."

—Shireen Gandhi, director, Chemould Prescott Road

### Curatorial Note:

#### *Photo / Concept*

As part of the second edition of *In Touch* we have curated a group of artists who have worked with photography as a medium of expression. Artists who work with multiple mediums, very often resort to using photography which make up an integral part of the artist's repertoire. These artists are not photographers (at most times) but conceptualising the idea is often related through a photograph. The work we have selected as part of this edition therefore was a deliberate expedition of looking at how the lens of a photograph is extended into portraying an idea. Digging into our archives – (our stockroom), in looking for the photo image, the first image to punch us in the face was that of Pushpamala. It set the tone of how we could steer the project. We are in a very particular moment in history - much of what we look at, is through the lens of the time we witness as we live from day to day. Much of what we present here - is relevant now as much as it has been relevant in the past. Except the work begins to tell the story differently. Art has the power to translate, to be a part of the present, the future and the past. We hope that this selection touches a part of you as much as it did with us.



Gigi Scaria

*Dust*

Digital print on archival paper

36 x 52 in / 91.4 x 132.1 cm

2013

Edition 1 of 3



Vivan Sundaram

*Metal Box*

Digital Print

39.5 x 74.25 in / 100.3 x 188.6 cm

2008

Edition 6 of 10

## EXPERIMENTER

### Press Quote:

"We are delighted to present a sensitive and nuanced solo by Adip Dutta titled, *Form Anew* as part of In Touch Ed 2. Evident in the paper cast and bronze sculptures of wrapped goods, is Dutta's gaze that invites the viewer to renew value, we assign as a society, to objects that are everyday and occupy our field of vision."

—Prateek Raja, director, Experimenter

### Curatorial Note:

#### *Form Anew*

Experimenter presents *Form Anew*, a solo exhibition by Adip Dutta for Edition 2 of In Touch. Presenting a suite of intricate works on paper and sculptures in bronze and cast paper, the exhibition extends Dutta's ongoing practice in looking at form and landscape. In a changed environment the cityscape and its streets, usually bursting at its seams, has also transformed bringing to life a surreal vision of material abandonment and study of form that Dutta has long explored. Over several years Dutta has immersed himself in the nightscape of the city, relooking at the sculpturality of form left behind in empty spaces of bustling footpaths, wares sold on streets tightly packed with tarpaulin and discarded items of daily use – painting them in intricate, contemplative brush and ink works and sculpting them in a variety of mediums. Often, he sculpts trees and fallen branches in bronze in an extension of his exploration of form, but also as witnesses to his ethereal vision of the nightscape. Evident in the paper cast and bronze sculptures of wrapped goods, is Dutta's gaze that invites the viewer to renew value, we assign as a society, to objects that are everyday and occupy our field of vision. *Form Anew* attempts to draw meaning of what we are surrounded by, yet fail to see as the world around us rapidly changes, and reevaluates how we find ourselves within a recalibrated environment.





Adip Dutta  
*Embroidery of Chaos*  
Ink and brush on paper  
51 x 45 in / 129.5 x 114.3 cm  
2020



Adip Dutta  
*Topographic Specimens*  
Bronze  
3 x 18.5 x 2 in / 7.6 x 47 x 5.1 cm  
2020

## GALERIE MIRCHANDANI + STEINRUECKE

### Press Quote:

"Galleries are continually exploring ways to reach out to their audiences, and collaboration is certainly the way to go. Initiatives like Art Night Thursday and Mumbai Gallery Weekend too started modestly but as they gained steam, became hugely popular. The need of the hour in the South Asian art context is technological innovation which is more likely to happen if we put our heads together. In Touch is one step in that direction."

—Ranjana Steinruecke, director, Galerie Mirchandani + Steinruecke

### Curatorial Note:

#### *C.K. Rajan – Small Paintings*

"They are moody but with a black humour that crackles at the margins. They appear to speak about states of loneliness and isolation, remoteness, anxiety and withdrawal and are dense with the atmosphere of threat and intrigue." (From Grant Watson's essay for '*Classified, For Your Eyes Only*', on the paintings of C.K. Rajan)

The curation of 12 small paintings by C.K. Rajan that we present here, although painted between the years 2013-17, could not be more relevant today. Rajan has always been an artist who has worked modestly with whatever is at hand. The current paintings too achieve an affective intensity with limited means. Sometimes the application of the background is rough, expressive and improvised while at other times it is carefully executed in layers to produce an opaque depth and richness of tone. The figurative elements consist mostly of singular details, beautifully rendered, sketchy, but at the same time just about legible as something: a figure, a structure, or a word. Within these simply executed but evocative scenes, human activity appears to be singular and diminutive but nevertheless resonant.



C.K. Rajan  
*Homage to Monet*  
Oil on canvas  
19 x 28 cm / 7.4 x 11 in  
2013–14



C.K. Rajan  
*Lonely Highways II*  
Oil on canvas  
13 x 14 cm / 5.1 x 5.5 in  
2013–14



## GALLERY ESPACE

### Press Quote:

“It has been a great learning experience for me working on *In Touch* with my collaborator gallerists. It has got us all talking to each other, discussing, throwing ideas which is a new thing in the Indian art world and will help us put up a united front in the face of the uncertainties ahead. Besides an exciting range of works, we have also put together a programme of talks this time which I am sure will deepen viewers’ engagement with the art they see.”

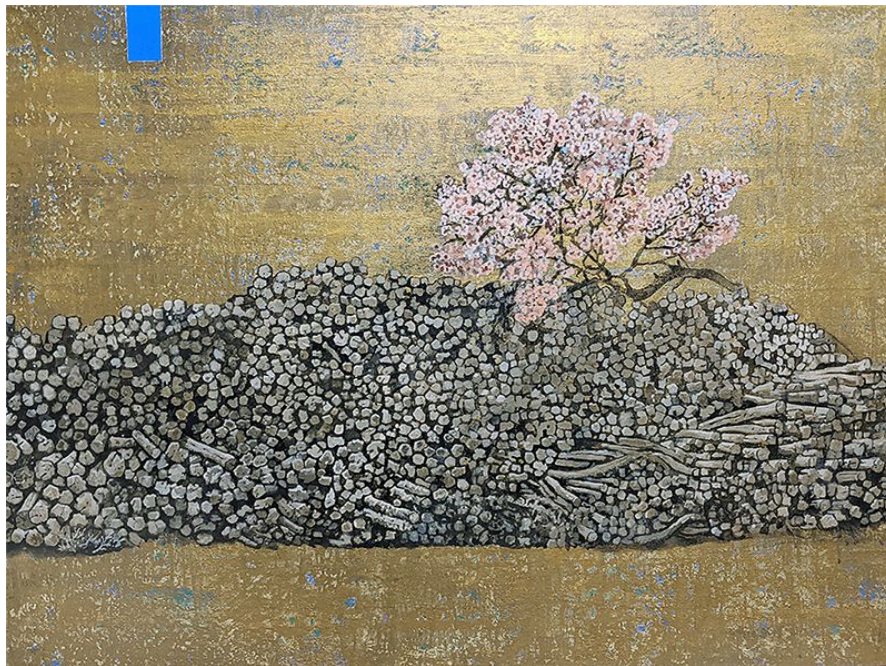
—Renu Modi, founder–director, Gallery Espace

### Curatorial Note:

#### *Familiar Unfamiliar*

Art operates, so critics down from Coleridge to Derrida have said, by rendering the familiar un-familiar. The insight is unexceptionable; what’s exceptional is how each artist effects this defamiliarization and what the image portends. Consider the 12 artworks gathered here in disparate mediums, styles and themes. Tanmoy Samanta portrays objects or figures from real life, but his depiction is mediated by memory and a speculative consciousness of form, so that they seem dream-like, surreal. Similarly, Dilip Chobisa’s vignettes of architectural spaces are recognizable. But look again - the doors are boarded up or lead nowhere; and the terraces have no means of getting in. The effect, mediated through emptiness and silence, is one of mystery. G R Iranna hints at the mystery at the heart of nature - the assertion of life over death - with his depictions of blooming cherry trees in barren, lifeless surroundings, and thick foliage picked out in an abstract jumble of lines. Shambhavi’s watercolours, too, are inspired by nature, but she distills her forms - the moon, sky, water, etc. - into a play of mottled colours. In her sculptures, inspired by the humble objects farmers use, the forms mutate, becoming larger-than-life and iconic. Waswo X. Waswo and R. Vijay’s contemporary miniatures are framed within the familiar conventions of the genre, but instead of an idealized prince or deity they feature a fedora-wearing caricature of the white sahib - an incongruity that evokes ideas of colonialism, the exotic east, pristine nature and so on. Incongruity is also at the heart of Avishek Sen’s drawings of hybrid animals - the birds, for instance, are slightly sinister, one has a prominent phallus and their tongues stick out in a leery kiss.





G R Iranna  
*Blossoms Never Stop Blossoming*  
Acrylic on tarpaulin  
54 x 66 in / 137 x 167.6 cm  
2020



Tanmoy Samanta  
*Flight*  
Gouache on rice paper  
28 x 22 in / 71 x 55.8 cm  
2020

## GALLERYYSKE

### Curatorial Note:

*Recent Work, Abir Karmakar*

Archana Pidathala's response to Abir's images

At the beginning I kid myself that we would emerge 'safe' on the other side of lockdown 1.0. I cooked and ate my way through those 21 days. Mango dal, roasted paneer, mint chutney, Ma's chicken pilaf. What was I thinking? How many visual reminders did I need to snap out of compassion fatigue and 12" chalk circles. To enquire how everybody around is getting by. The sex workers, the ragpickers, the ballon sellers, the street vendors. The millions of men and women walking home. In white heat. With babies and bags. As wheels lie idle. Lives crumbling with every step. No work. No water. No wages. What land mine could one step on next—exhaustion, starvation, state violence?

How this story of the pandemic in our country is much larger than the virus. As one half of the nation tries to escape death by apathy, how can we not weep blood?

Archana Pidathala is the author and publisher of the cookbook *Five Morsels of Love*, a tribute to the incredible culinary art of her grandmother and is currently working on her second book.



Abir Karmakar  
*History Painting, 4*  
Oil on canvas  
13 x 17.5 in / 32 x 44 cm  
2020



Abir Karmakar  
*History Painting, 1*  
Oil on canvas  
13.5 x 18 in / 34 x 45 cm  
2020

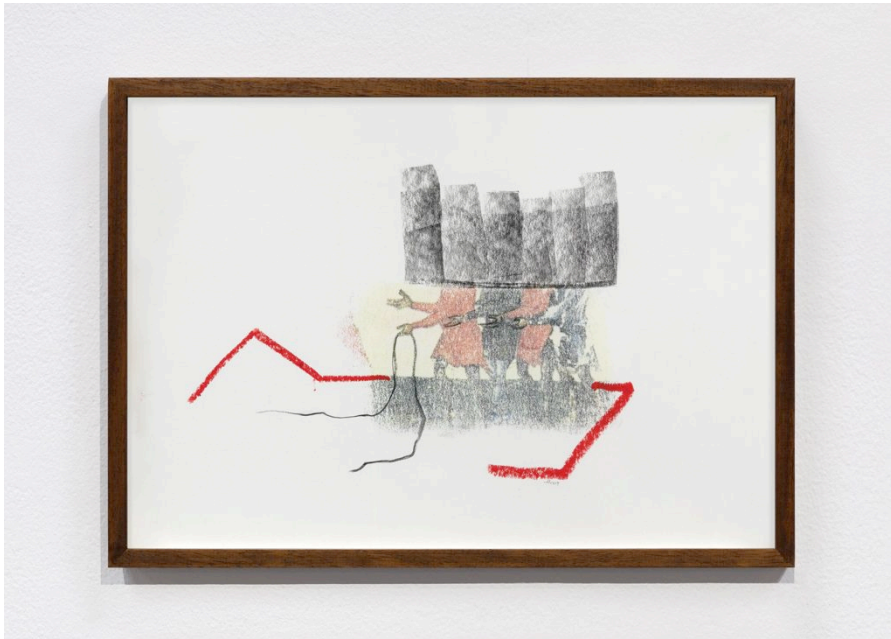
## GREEN ART GALLERY, DUBAI

### Curatorial Note:

#### *Group Show*

For our second iteration we are pleased to present a dialogue between Maryam Hosieni (b. 1988, lives and works in New York) and Hera Büyüktasçyan (b. 1984, lives and works in Istanbul). In her work, Maryam Hoseini explores the concept of ruins in a politicized social. Hoseini captures empty historical echoes as bodies walk among the literal and, the visible and invisible ruins of objects and architectures. In the context of the censored female figure, Hoseini presents her subjects as nude, cast simultaneously as unrealistically flattened diagrams of the human body, and hyperrealistic disembodied limbs covered in hair. Her recent work is made up of multiple fragments, strategically balanced upon one another and anchored into the wall behind at a single point, where she builds her ongoing curiosity in space and sequence as a formula for a narrative where she confronts her viewers perception, preoccupation and projections of identity. These interjections within the gallery's white cube serve as a way in which the artist rebuilds and elevates these fractured stories, now sturdily supported with weighted columns of opaque colour. In her mosaic sculptural series entitled Icons for Builders, Hera Büyüktasçyan examines the historical relationship between labour and productivity, triggering deeper questions and reflections on the dynamics of the architecture of power, and the invisible builders whose hands shape the social, urban and historical landscape. The mosaic fragments serve as metaphors of time in which memory itself is made up of thousands of individual sharks. Together they act as a current, with the infinite power to divide, destroy and connect not just space, but societies, histories and different timelines. Geodetic Threads is a drawing series that analyses threads as particles of time that connects histories, geographies and people. Each drawing reflects the movement of a rope whose form carries a sense of movement with multiple layers it carries coiling around in its own form just as multiple layers of time and history. The movement of each curve connects with our own mind and body as histories, territories and many layers of time is weaved through us connecting by building upon each and every action. Inspired by the form of the rope as a tool to measure and survey the earth, the piece dives deep within its connection with creating foundations to stand upon and a land to belong.





Hera Büyuktasçiyen  
*Geodetic Threads Vol. II*  
 Print, graphite, color pencil on paper  
 11.8 x 15.8 in / 30 x 40 cm  
 2019



Maryam Hoseini  
*Women with long tails I*  
 Acrylic, ink and pencil on wood panel  
 24 x 18 in / 60.96 x 45.72 cm  
 2018

## GREY NOISE, DUBAI

### Press Quote:

“For the second iteration of *In Touch*, we expand and lend our gallery program for the OVR. At Grey Noise, experimentation and exhibition making in close collaboration with our artists is central. We invited our represented artists to create projects amongst them. Authorship and the relevance of their working methodology in the physical space comes to question here. We will populate the OVR every two weeks with small gestures and conversations which began under the lockdown, and they continue. The relevance of the virtual space dictates some of these projects. Advancing the expected outcome, these projects will nurture a new undertaking by the artists. To question the limitations and the untapped depths of the web world.”

—Umer Butt & Hetal Pawani, directors, Grey Noise, Dubai

### Curatorial Note:

19-05-2020 /19-06-2020

Online shows are the new trend. Algorithmic exhibition spaces, digital white squares, are invading our screens. They blind us and bother the remains of our curiosity, numbed by Covid-19. Is it possible for physical artworks to survive outside any geography? Our proposal for *In Touch* is a copy paste of our recent proposal with Grey Noise, Dubai for *Not Cancelled*; the selection of works is the same as it was on the other platform, emphasizing the generic nature of online viewing non-places. Still, it is them that allow this otherwise impossible bug to happen: real space-time would prevent copy-pasting a freshly ended exhibition, due to shipping deadlines, loan forms, ... – and most of all ethics? Our proposal goes one step further: the information about the works is erroneous. Titles, authorship, years, prices are shuffled and therefore inaccurate, as if a virus had infected *In Touch*. Liberated from the rigid matrixes that structure past and shifting art worlds, the work images float freely, following the gallerist’s mood while filling the online information. The whole intervention could easily go unnoticed by jaded viewers overwhelmed and unresponsive to additional online stimulation.

Charbel-joseph H. Boutros and Stéphanie Saadé  
May 21, 2020



Charbel-joseph H. Boutros  
*Night Cartography #3*  
 Airplane's sleeping masks, votive candle's wax, dreams, wishes  
 Dimensions variable  
 2017



Stéphanie Saadé  
*The Sky is a Village*  
 Photograph, Moon Gold leaf  
 51.2 x 28.7 in / 130 x 73 cm  
 2015

## NATURE MORTE

### Press Quote:

"Art In Touch has been a wonderful collaboration between 12 galleries, and after the success of the first one, we are looking forward to edition two. We have chosen a group of works that speak to our challenging times. Artists respond to situations in diverse, often confusing ways; exploring the latent meanings that may hover just under the surface of recognizable images or those which can be coaxed from abstract meanderings. We are pleased to present a selection of 12 works, in which we hope you will discover things that balm, cajole, perplex, and titillate."

—Aparajita Jain, director, Nature Morte

### Curatorial Note:

#### *To Balm and Cajole*

Nature Morte has chosen a group of works that speak to our challenging times. Artists respond to situations in diverse, often confusing, ways; exploring the latent meanings that may hover just under the surface of recognizable images or those which can be coaxed from abstract meanderings. As we have been forced to withdraw from collective society, we are instigated towards solitary contemplation, finding solace in music, pictures, and stories. Art is a threshold between the personal and the social. Artists create membranes that they present to the world, allowing for opportunities to transfer energies and thoughts from one realm to another, allowing for subjective interpretations to reconfigure their initial intentions. In the works of these twelve artists, we hope you will discover things that balm, cajole, perplex, and titillate.





Bharat Sikka  
*Sapper 11*  
PhotoRag 308 paper with wooden frame  
31 x 25 in / 78.7 x 63.5 cm  
2019  
Edition 1 of 3



Vibha Galhotra  
*Wounded*  
Constructed Korean Hanji Paper  
72 (Dia) x 6 in / 182.9 x 15.2 cm  
2020  
Edition 2 of 3

## PHOTOINK

*Machinations, 2009–2014*

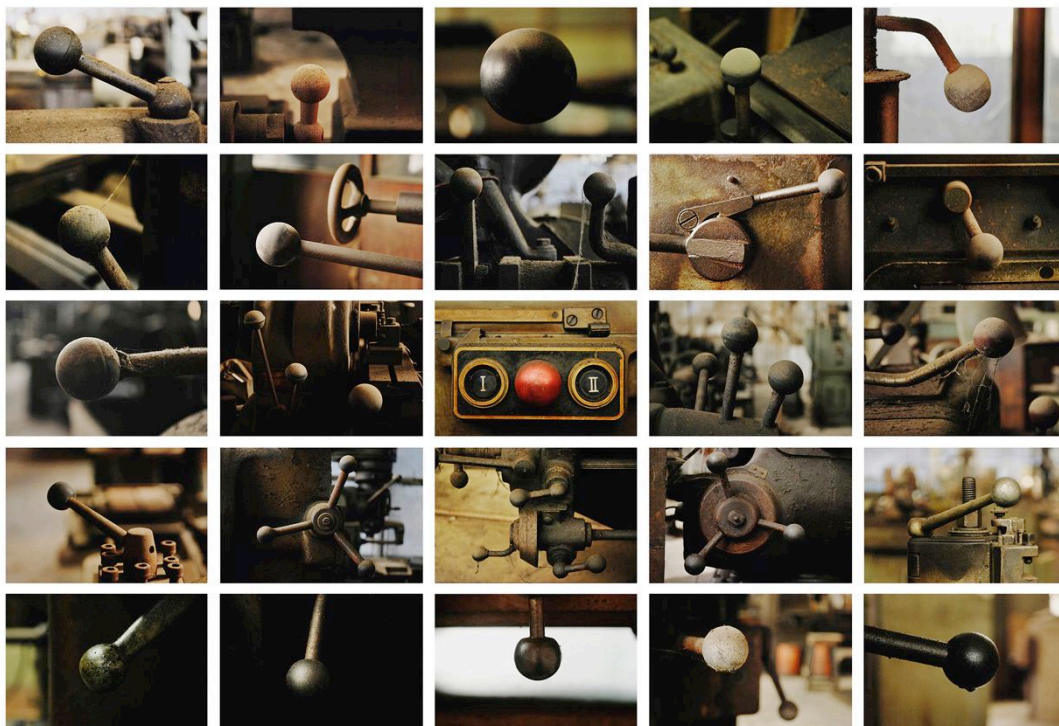
Madhuban Mitra & Manas Bhattacharya

For the second edition of *In Touch*, PHOTOINK presents *Machinations, 2009–2014* by Kolkata based artists, Madhuban Mitra & Manas Bhattacharya.

*Machinations* is part of a larger project that explores India's only still camera factory, the defunct National Instruments Ltd. in Kolkata. It was one of the many factories in South Kolkata (once a bustling industrial hub) which went into decline and eventually shut down with the advent of globalization in the early 90s.

Beginning in 1830 as the Mathematical Instruments Office set up by George Everest, the Surveyor General of India, to service and maintain survey equipment, the factory moved to its current premises in 1957 and was rechristened National Instruments Ltd. with the aim of manufacturing and servicing high-precision optical instruments for use by the army and the land survey and meteorological departments of the Indian government. In the 1970s, the company ventured into the manufacture of cameras, and is remembered primarily for producing the National 35 camera, the only 35mm still camera manufactured in the country. Ironically, the factory was developing the National Reflex 2000, which would have been India's first SLR camera, when it was shut down.

The project excavates a social history of labour and industry and its slow demise, and it is also about photography looking at itself and reflecting on its own peculiar history in the Indian subcontinent. The fate of the factory is thus symptomatic of a much larger history of de-industrialization and demise of State-run public sector enterprises across India. Isolating parts of disused, rusty machines gathering dust and cobwebs in the factory, this series of 10 large grids revisits the Modernist fascination with machines as sculptural forms, from the vantage of the end of that grand era of industry. It employs the principle of montage as originally derived from engineering, where modular parts of disparate tools are taken apart and recombined to make new, ever evolving tools and extend their use. *Machinations* plays with the principles of seriality, sameness, difference and repetition that characterize industrial production. Hinting at the larger narrative of technology transfer from West to East, the work also uses details like brand names and places of manufacture that conjure up an elsewhere within the space of the factory.



Madhuban Mitra & Manas Bhattacharya  
Machinations, 3  
(Set of 25 photographs)  
Pigment prints  
10 x 15 in / 25.4 x 38.1 cm (each)  
2009–2014  
AP 1 of 2

## SAKSHI GALLERY

### Curatorial Note:

#### *Offtype*

Presenting works of artists, which are offtype – a little unusual from their normal practice.





Laxma Goud  
*Untitled*  
 Painted terracotta  
 15 x 10 in / 38.1 x 25.4 cm  
 Early 1990s



Subramanyan K.G  
*Untitled*  
 Terracotta plate  
 12 in / 30.48 cm Dia  
 1991

## THE THIRD LINE, DUBAI

### Press Quote:

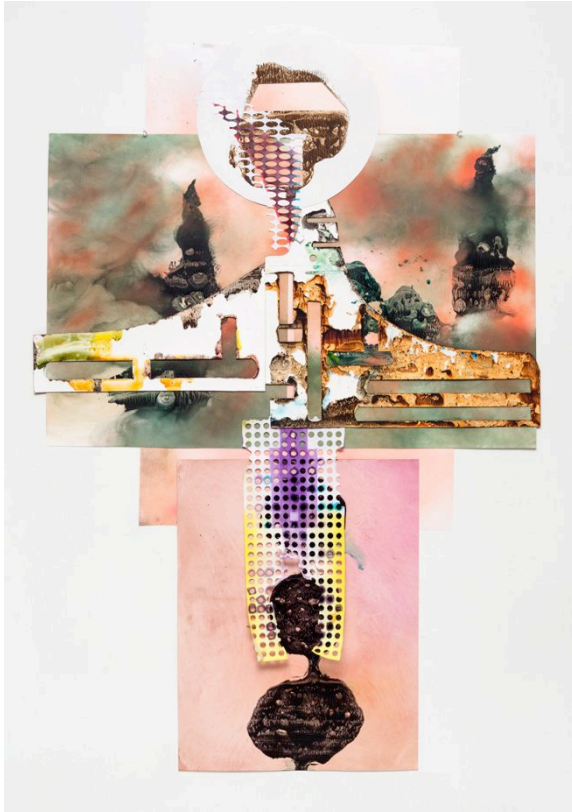
“The Third Line is excited to participate in the second iteration of In Touch with a selection of Laleh Khorramian's works. We are eager to explore the possibilities that this platform has to offer and believe that combining our resources results in new opportunities and increased exposure for all the galleries involved. In Touch is a great example of how the art world is coming together to overcome the adversities of this global pandemic.”

—Sunny Rahbar, co-founder, The Third Line, Dubai

### Curatorial Note:

#### *Mindscapes*

The Third Line is pleased to present *Mindscapes*, a solo exhibition of Laleh Khorramian's works for the second iteration of In Touch. Traversing the landscapes of her mind's creation and offering an escape from the boundaries of familiar time and space, this exhibition demonstrates Khorramian's unfaltering intrigue in alternate domains and the extraordinary beings that inhabit them. Laleh grants the viewer an audience with alien deities and invites them to briefly experience the extraterrestrial terrain of her imagination through the works in this selection. Using a multitude of technical skills and techniques to create her aesthetically rich abstract works, Khorramian creates her monotype prints by painting directly on glass and then pressing paper onto the wet surface. The unpredictable results of these processes serve as a celebration of chance, accidental detail and the mark of a human trace. The artist strives to decipher the unseen and unseeable as she weaves her visual lore. Throughout her practice, Khorramian explores the various emotional aspects of consciousness as she gives form to the stories she remembers, experiences or dreams of. Laleh's deliberately obscure works epitomize her continued interest in delirium, mirage and theatrics. Provoking an individual interpretation from each viewer, this exhibition is an invitation into the celestial realm of Laleh Khorramian's personal mindscape.



Laleh Khorramian  
*Guardian Pink*  
 Oil, ink, mylar, paper on polypropylene  
 64 x 40 in / 162.5 x 101.5 cm  
 2016



Laleh Khorramian  
*Untitled 5*  
 Mixed media on watercolor paper  
 15 x 17 in / 38 x 43.2 cm  
 2013

## VADEHRA ART GALLERY

### Press Quote:

"We are very excited to once again participate in the new edition of *In Touch*, which has emerged as a wonderful, collaborative platform for galleries from India and Dubai. In these unprecedented times, when borders across the world remain closed, we look forward to remaining connected with our art world friends everywhere, through effective digital opportunities such as this. Our presentation for this edition includes exciting new works by emerging artists such as Shrimanti Saha, South Asian diasporic artists such as Faiza Butt and Delhi-based contemporary artist, Jagannath Panda and contemporary sculptor Sumedh Rajendran. There are also beautiful paintings by Atul Dodiya and Sudhir Patwardhan, a painted mattress by Anju Dodiya, and a light installation by Shilpa Gupta. We are proud to have a selection which varies in medium and generations of artists, and one that comes together to form a repertoire of poignant experiences."

—Parul Vadehra, director, Vadehra Art Gallery

### Curatorial Note:

#### *The River Turns Before the Ocean*

Hope is a spell, its evocation varied to the conjurer. It is as constructed as it is conclusive, as self-effacing as self-reliant. In *The River Turns Before the Ocean*, we bring together an eclectic curation of artists whose visual languages are seeded in the act of emerging, of breaking through, in the highest need for potent and visceral expression when faced with rising pressures. Our presentation includes Atul Dodiya's atmospheric landscapes on canvas, Shrimanti Saha's narrative episodes on paper, Faiza Butt's androgynous portrait, Anju Dodiya's theatrical shaped mattress, Sumedh Rajendran's personage wood sculptures, Sudhir Patwardhan's slice-of-life paintings, Shilpa Gupta's light installation and Jagannath Panda's arresting avian protagonist. These artworks thread together to form a repertoire of experience in which one might contemplate the self as self, the self as other, the self in time or the self in place. These vivid, intellectual excursions are a timely exercise in renouncing self-doubt for actualizations, for making note of the present in terms of the past and future, tinting reality with perceptions riddled with dystopic daydreams and a strong desire to tether to the security of belonging.





Jagannath Panda  
*Gaze of the Metropolis*  
 Acrylic, fabric and glue on canvas  
 36 x 30 in / 91.4 x 76.2 cm  
 2020



Atul Dodiya  
*Untitled - VI*  
 Oil and beeswax on canvas  
 16 x 21 in / 40.7 x 53 cm  
 2019

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