

CULTURE

12 new art shows in India we're excited about this November

From an 82-gallery art fair in Mumbai to a show that displays 200 images of the Taj Mahal to demonstrate how it has changed over the years

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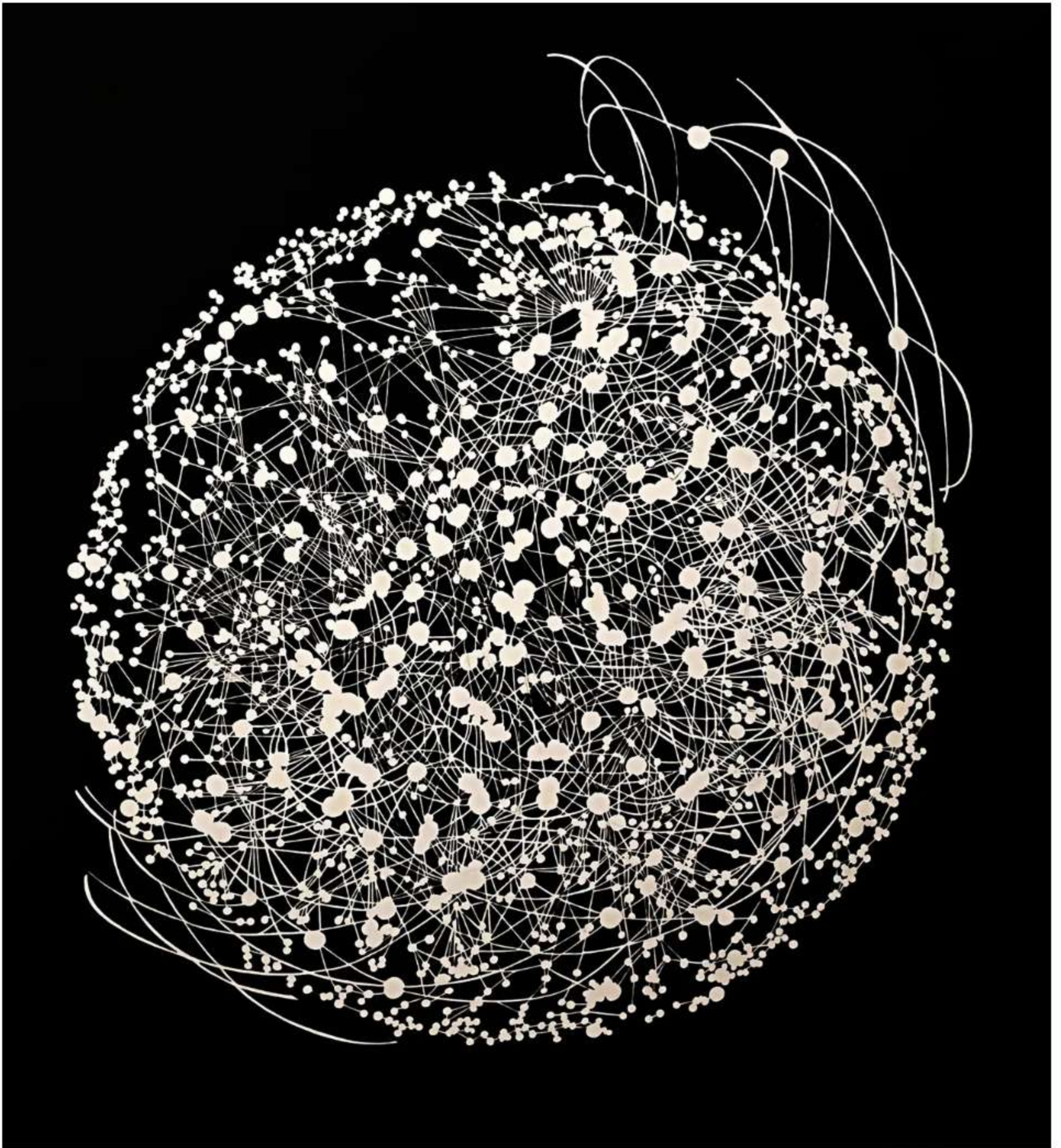


'Bassam Shakaa and Enaya al-Fassed, a Palestinian couple living in Syria as political refugees' (2024) by Sohrab Hura

While the festive calendar may have quieted down in the lull between Diwali in October and Christmas in December, the new art shows in India are as thought-provoking as ever, with galleries across the country bringing their best to the table. Art Mumbai will bring 82 galleries, both from India and abroad, to Mumbai's Mahalaxmi Racecourse—the biggest edition of the festival yet. If smaller, more

intimate gallery walkthroughs are your thing, Art Musings is presenting a selection of soft yet evocative works by Maïté Delteil & Sakti Burman; Ajay Dhapa will revive the elegant imagery of Mughal and Pahadi miniature at Rukshaan Art; and Art and Charlie will bring Saviya Lopes's unapologetically feminist works into the spotlight. In Delhi, the NGMA invites you to revisit Krishen Khanna's expansive oeuvre in honour of his centenary year, while AA Raiba's lyrical modernism will be on display at the Travancore Palace, courtesy Gallery Dotwalk. In Kolkata, Radhika Khimji reimagines the mountainous landscapes of Oman through a series of abstract mixed-media works on display at Experimenter. Here's what else to watch out for:

*Systems, Silhouettes,
Synchronicities* by Isha
Pimpalkhare and Anni
Kumari at Tao Art Gallery,
Mumbai



Vasundhara by Anni Kumari (2024)



Invisible Threads by Isha Pimpalkhare (2025)

The fragile, meditative textile compositions of Isha Pimpalkhare are evocative in their simplicity. While her geometric forms and flowing silhouettes appear simple in their expression, a closer look evokes a sense of rhythm and movement that subtly references the fluid reciprocity between humans and their natural environment. Anni Kumari's interwoven structures are equally illusory in appearance, but her deep contrasts and stark geometries offer a strong commentary on the relationship between logic and order, harmony and chaos. Seen in tandem, the two artists form a dialogue between organic forms and mathematical structure that is both intellectually stimulating and emotionally profound.

On view at Tao Art Gallery, 165, The View, Dr Annie Besant Road, Worli, Mumbai from 8th November to 20th December, 2025

In Celestial Company, curated
by Priya Chauhan at MAP,
Bengaluru



When we look at devotional work, whether it's a sprawling painting or a miniature, our eye tends to be drawn to the god or goddess at the figure, often only skimming over the crowd of escorts that stand in accompaniment. Priya Chauhan's curation for the Museum of Art and Photography seeks to gently nudge our gaze to the periphery, drawing the celestial escorts to the forefront. The curator dug into the MAP archive to uncover sculptures, paintings, textile works and a host of other artefacts that feature underrepresented characters from the divine canon, from familiar figures like Garuda and Nandi to lesser-known characters like the crow of Dhumavati, a native rendition of the archangel Gabriel—also Jibril in Islam—and other oft-overlooked figures that make up the celestial entourage.

*On view at the Museum of Art and Photography,
Kasturba Rd, Shanthala Nagar, Bengaluru until
26th February, 2025*

Nothing Human is Alien to Me by Aban Raza at Galerie Mirchandani + Steinruecke, New Delhi



*On view at Galerie Mirchandani + Steinruecke,
Defence Colony, New Delhi, until 15th
December 2025*

The Mute Eloquence of the Taj Mahal, curated by Rana Safvi, at DAG, New Delhi



THE PASSING OF SHAHJAHAN

CHROMO-LITHOGRAPHED & PUBLISHED AT THE INDIAN PRESS, ALLAHABAD

There are few architectural monuments more documented or talked about than the Taj Mahal, but most writing alludes to it as a monument of love. Curator Rana Safvi, however, wants you to know there's a lot more. "It's actually built according to the Islamic principles of resurrection and redemption, and it was meant to be a kind of comics allegory of transcendence," she shares. Safvi dug into the DAG archives to uncover 200 stunning works, each of which displays a different facet of the Taj Mahal—from the Company School paintings that document its environs to photographs and postcards that document the monument as it stood in the late eighteenth century. Most evocative are the works that showcase the Taj Mahal surrounded by fruit trees, as opposed to the manicured lawns that it is now known for. "The sale of the fruit was used to subsidise the maintenance of the tomb," she shares. "Looking at the works, you see the transition from how the monument was conceived to how it became what it is now."

On view at DAG, Windsor Palace, Janpath, New Delhi until 6th December 2025

The Forest by Sohrab Hura at Experimenter, Ballygunge Place



Bassam Shakaa and Enaya al-Fassed, a Palestinian couple living in Syria as political refugees (2024)



Snow (2015-2019)

As a child, Sohrab Hura was told that his drawings lacked perspective, but decades later, there's an undeniably perceptive gaze in the artworks on display at Experimentier, Ballygunge Place. The exhibition has the ephemeral quality of an Instagram feed, with bright colours and figures engaged in mundane activities that appear profound when cemented in paint on canvas. "For me, drawing was a way to break away from the burden of information that photography carries," the artist shares. Experimentier will also present two collections of Hura's photographs—one that documents the transition of snow in Kashmir and another that captures the searing summer of Barwani in Madhya Pradesh—at The Alipore Museum in a show titled *A Winter Summer*.

The Forest is on view at Experimentier, Ballygunge Place, Kolkata from 5th November 2025 to 3rd January 2026. A Winter Summer is on view at The Alipore Museum, Kolkata from 6th November to 6th December 2025

Sacred Cipher by Rakesh Patel
at Iram Art, Ahmedabad



When Rakesh Patel first began making the sculptures for *Sacred Cipher* about seven years ago, he approached a cluster of artisans in Gujarat and Rajasthan who make wooden temples to ask if he could have the discarded pieces. From those, he created his own temples, which emerged as contemporary shrines. Patel's sculptures, with their layered iconographies and embedded motifs, stand as an open dialogue between religion and philosophy. The exhibition also includes architectural drawings that inspired the sculpture, as well as an interactive segment where audiences can experiment with creating sculptures of their own.

*On view at Iram Art, Ambli Bopal Road,
Ahmedabad until 15th January 2026*

वज़न by Natasha Preenja aka Princess Pea at Tarq, Mumbai



*Mothers, Bodies of Stone (Form 111), 2024. Courtesy of
Natasha Preenja and TARQ*

After 16 years of hiding in plain sight, Princess Pea is stepping forward. The performance artist's first solo exhibition, वज़न, is currently on view at Tarq in Mumbai under her true name: Natasha Preenja. In 2008, Preenja started experimenting with making turned-wood toys that reflected her body and movement. Nearly two decades later, her practice has come full circle. "I am still making in similar ways, but with deeper awareness. In shaping my own tools, I find myself reversing the curve of life, embodying the gestures and ideas of women and their lived experiences," she says.

On view at TARQ, AK Nayak Marg, Azad Maidan, Fort, Mumbai from 6th November 2025 to 24th December 2025

***Of Dreaming and Remembering* by Ramesh Mario Nithiyendran at Jhaveri Contemporary, Mumbai**



Votive Figure with Vessels (2025). Courtesy the artist and Jhaveri Contemporary

Ramesh Mario Nithiyendran returns to Jhaveri Contemporary with a new body of work created as an exploration of the vessel as an object. “I’ve only ever made a few vessels,” shares the Sydney-based artist, “but I was starting to look quite deep into historical instances across South Asia and the broader world in which pottery and pottery fragments have been used in vernacular daily life.” When the artist started making ceramics, he admitted he wasn’t interested in their histories or functionality and looked at them as a form of figurative sculpture. Over the years, however, he started to think of the vessel as a proposed universal archetype. The resulting works mix hand-built and wheel-thrown clay with lost-wax bronze casting, carved camphor wood, terracotta shards, play-dough, plastic toys and digitally distorted 3D prints of the artist’s body, each piece emerging as an artefact in its own right.

On view at Jhaveri Contemporary, Apollo Bandar, Colaba, Mumbai from 11th November to 20th December 2025

Fragility and Resilience by Ayesha Sultana at Jaipur Centre for Art, Jaipur



16_45, 16_50, 16_55, 17_00 (2024) by Ayesha Sultana

The Jaipur Centre for Art (JCA) celebrates its first anniversary with a series of mixed media works by Ayesha Sultana, and also a statement.

Fragility and Resilience, which includes hand-blown glass sculptures, oil paintings, watercolours on Japanese silk tissue and photographs, was previously showcased at the Ishara Art Foundation in Dubai in 2024. In reviving the exhibition, the JCA addresses an oft-ignored sentiment in the art world: that the lifespan of an artwork can, and must, be allowed to go on. “Ayesha’s exhibition at Ishara was fabulous, and rather than starting from scratch, we are reimagining content, knowing that once you put something in a new location, it becomes, by default, a different experience,” says JCA co-founder Noelle Kadar. On November 9, visitors to JCA are also encouraged to visit the sixth edition of the Sculpture Park at the Jaigarh Fort, a showcase of contemporary sculpture by both emerging and established artists, presented in association with Saath Saath Arts.

*On view at Jaipur Centre for Art, City Palace,
Jaipur from 9th November 2025 to 4th January
2026*

অবমানব / *avamānava*
by Arindam Chatterjee at
Emami Art, Kolkata



Arindam Chatterjee doesn't believe in burdening his viewers with his own artistic intentions or sources of inspiration. "Drawing with a certain motive is one way of making art," shares the artist, "But there's another way, that's like life itself, as KG Subramanyan put it." The works on show at Emami Art, created

over a decade-long period, have developed from his own observations and contemplations, essayed in oil, ink, watercolour, charcoal, dry pastel and acrylic. Chatterjee lets his canvas guide him as he freely improvises. He hopes that his viewers will take away their own interpretations of his work, layered as they are with meaning and material. Visitors to the gallery can also delve into the fifth edition of *Imaginarium*, a group showcase that brings together ten emerging artists whose work engages with the fleeting nature of contemporary life.

Both shows are on view at Emami Art, Kolkata from 7th November to 24th December 2025

The Geometry of Ash by Anju
Dodiya at Chemould Prescott
Road, Mumbai



Cave of Muteness (2025)

Anju Dodiya's new body of work is best described as 'emotional theatre'. Comprising large-scale, colour-infused fabric panels, alongside a collection of works on paper, she creates a sometimes-playful, sometimes-haunting rendition of the disquiet mind. Layered with both material and meaning, each work represents a deeper narrative rooted in ancestry, the environment and a sense of introspection. "Anju speaks of stillness not as passivity, but as resistance," writes Anish Gawande in the exhibition catalogue, "In an age of urgency, of constant outrage and digital noise, her paintings compel us to pause... offering space for reflection when space itself feels endangered."

On view at Chemould Prescott Road, Azad Maidan, Fort until 26th December, 2025

What the Land Remembers at Nilaya Anthology, Mumbai



Helena Bajaj Larsen



Tenzing Dakpa



Gaia Pawar Shapiro

The galleries at Nilaya Anthology transform into a multimedia investigation of landscapes, both physical and imagined, and how they are transformed by the bodies that move through them. Indian-Norwegian interdisciplinary textile designer Helena Bajaj Larsen brings a selection of hand-knotted and flat-woven textiles inspired by the geographies of the global south; photographer Tenzing Dakpa documents a region of Kurdi in South Goa, which was submerged by the construction of the Salaulim Dam and partially resurfaces for a few months every year; and the dream-like paintings of Gaia Pawar Shapiro blur the boundaries between the real environment and the landscapes of personal memory. Also on view at Nilaya Anthology is world-renowned Korean-American ceramic artist Jane D'Haene's solo, *The Place That Waited*, which experiments with traditional Korean ceramic forms.

*On view at Nilaya Anthology, Lower Parel,
Mumbai from 12th November 2025 to 31st
December 2025*

*On view at Nilaya Anthology, Lower Parel,
Mumbai from 12th November 2025 to 31st
December 2025*