

PAINTING

ALI BANISADR

The abstract artwork of Tehran-born, New York-based Ali Banisadr is inspired by sound (impressions from his early years in war-torn Iran) which the artist then composes on his canvas. "I've always been interested in the worlds that exist between memory and imagination," says Banisadr about his abstractions. At first glance, you'll see hurried, aggressive strokes, but take a closer look to spot the composure in the chaos. Hidden in the textured matrix are silhouettes of people and things from his homeland – like allusions to Persian miniatures – with displacement as the overarching theme.

Ali Banisadr's work will be part of a group show, 'Between Worlds', on from June 27 at Galerie Isa, Mumbai. Galerieisa.com

VIDEO

ASHISH AVIKUNTHAK



RATI CHAKRAVYUH (2013), BY ASHISH AVIKUNTHAK

Video artist Ashish Avikunthak's themes explore the impermanence of time, and he believes "cinema is the only medium that allows me to work with temporality". The Kolkata native's latest, *Rati Chakravayuh* (2013), features six newly-wed couples and a priestess, who meet at a desolate temple after a mass wedding and speak of time and existence in a metaphysical context. They offer alternative truths to Indian myth and history: Sita wasn't abducted by Ravana, she fell in love and wanted to be with him; Indira Gandhi becomes an avatar of Durga and a red Maruti is an incarnation of Hanuman. In the end, the couples and priestess commit suicide but Avikunthak's analogy is that death isn't the end, but "an entry into a universe where time does not exist – a productive possibility of infinity."

'Rati Chakravayuh' will be shown from June 24 at Chatterjee & Lal, Mumbai. Chatterjeeandlal.com

SOPHIA ANN FRENCH



ALL THE HEMISPHERES (2013), BY ALI BANISADR

SOCIAL MEDIA

Three exhibitions, three mediums and multiple ideas of home, displacement and gender bias are on our art calendar

INSTALLATION

RUBY CHISHTI



CROWS (2014), BY RUBY CHISHTI

The Brooklyn-based Pakistani artist's autobiographical installations speak of gender disparities, most of which she experienced as a child growing up in patriarchal Pakistan – as the fourth daughter born to a family that desperately wanted a boy. In *My Birth Will Take Place a*

Thousand Times, No Matter How You Celebrate It (2000), Chishti used old quilts from her family to construct a group of lamenting women. Crows though, are her favourite motif, and she makes the birds using dried grass, fabric and steel. "Crows have always been part of my work; I like them. I consider them companions and their presence is very comforting to me. In my installations, they sometimes appear as harbingers of guests but mostly, they symbolise the ability to survive even in the most challenging conditions."

Crows will be part of the group show, 'Degenerate', on till June 14 at Vadehra Art Gallery, New Delhi. Vadehraart.com