

Art & Culture

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Lightness of being "Peed Parai" by SH Raza

On the dot

SH Raza paints a tribute to the father of the nation, reports **Georgina Maddox**.

Syed Haider Raza is the last living member of the legendary Progressive Artists' Group, formed in 1947. His artistic journey began in a village called Barbaria in Madhya Pradesh. It was the lushness of his village and a simple orange dot painted on the wall of his school – a bindu – that left a lasting impression on Raza.

To begin with, Raza studied at the Nagpur School of Art, and then went on to the Sir JJ School of Art. It was here, in Bombay, with its stimulating art scene, that he met his contemporaries Francis Newton Souza, Maqbool Fida Husain, Sadanand Bakre, Krishnaji How-

laji Ara and Hari Ambadas Gade. Together they formed the country's most influential art group. While his early works were geometrical landscapes, Raza moved more towards abstraction when he settled in Paris, after he was awarded the Prix de la Critique in 1956. Here he married contemporary artist Janine Mongillat, but continued his visits to India and held many acclaimed exhibitions. It was only last year that Raza decided to move back to India and take up a home and studio in the capital.

It was in 2010 that Raza's works set cash registers ringing.



At a Christie's auction his work "Saurashtra" sold for Rs 16 crore, making it the most expensive Indian painting ever auctioned. Raza was also awarded the Padma Shri in 1981, the Padma Bhushan in 2007 and the Padma Vibhushan in 2013. Extremely down-to-earth, Raza continues to paint every day despite a fall in 2011 that caused a hip fracture and left him tied to a wheelchair. Raza, now 92, has

created a new body of work titled *Parikrama: Around Gandhi*, which opened at Vadehra Art Gallery last month. In an interview with *Time Out* on the eve of the preview, Raza, dressed in a sharp grey suit, told us why he feels great to still be around.

Why did you decide to do a show on Gandhi?

Mahatma Gandhi has meant a lot to me, all my life. However, it is very difficult to portray a man of his stature and complexity without falling into clichés. I wanted to create work inspired by Gandhi that was evocative and not illustrative, and I have been struggling with the idea for many years. It is only now, after my return to India, that I have begun this series, and I hope I have been able to capture his essence. There is the painting of the "Shanti Bindu", which signifies Gandhi's love of peace and propagation of non-violence. Then there is "Hai Ram", which recalls Gandhi's final words. In this world of money and power, Mahatma Gandhi enabled us to see the world differently – he gave us intellectual and spiritual wealth. His words and words are of our own time, even though they were written and said just before India's Independence. We would do well to remember them in times like these. This is my modest effort to paint and capture the poetics of a man like him. It means quite a lot to me.

Why have you chosen a subdued palette for this body of work? Is it because of the persona of Mahatma Gandhi?

Well, yes. When keeping in mind a man like Mahatma Gandhi, one is led towards colours that are noble, pure and calm, peaceful and divine. I have chosen whites and off-whites mostly. Some have darker colours, from a range of greys to pure blacks. Whites tend to be more expansive and give the painting a sense of infinity. I have read a few books of Gandhiji's writing. They are written in Hindi, which is my mother tongue, and I have found them vastly inspirational. Especially when he speaks of the Bhagvad Gita or other religious texts, it gives one a larger interpretation and a larger canvas that encapsulates the essence of the Indian, where one does not resort to literal translations. It is good for all abstract artists to read Gandhi.

Speaking of books, there are two being released with this exhibi-

tion. One of letters between you and your peers, the other a collection of your works. Tell us, have you secured all your correspondences?

Not all the letters, but I kept some of the important ones where we discuss ideology and the dynamics of our art practice and group. The book you speak of is called *Geyzers*, a humorous way of remembering the good old Progressive artists and their friends and colleagues. I have kept the letters of Souza since they were quite important and necessary to keep because we often discussed ideology, while the others with Akbar Padamsee were more personal. Akbar is a close friend, so were Tyeb Mehta and Krishan Khanna, whose letters are more humorous and capture the everyday. Bhakre and Gade were both rather withdrawn and we did not correspond much; perhaps it is because of their reticent nature that they were less noticed by the public and did not get the attention they deserved.

The other book *Raza: A Journey of the Master* has incredible reproductions of my works; perhaps the best I have seen. The colours are the closest to the original work, it's a large book that has about 100 of my important works and some of them are even signed prints. A collector's delight, I would say, and I am very glad to witness this and thankful to all the people who made this book possible.

You are the last living member of the Progressive Artists' Group. How do you feel about that?

I am very grateful to still be around and I do miss my contemporaries. Souza was very volatile, I had an impassioned relationship with him; we argued a lot. And Gade was a fine abstract painter, pity we did not see more of him. I would say, quite humbly, that the group was one of the most important influences on modern and contemporary Indian art. It kind of set the cornerstone of our development. I feel proud to be part of it because we put Indian art on the international map.

What about the future?

I want to explore painting. There is so much to be done yet.

Parikrama: Around Gandhi is on until **Wed Mar 26** at Vadehra Art Gallery. See Exhibitions in Listings.

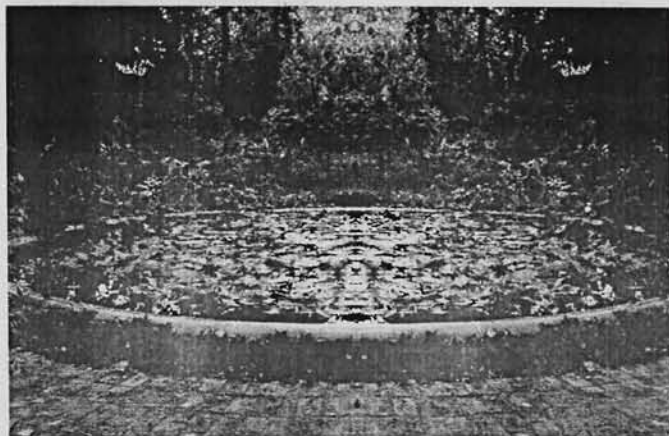
Slipping away



Sway Works by Sonia Khurana

Sonia Khurana's new show is a mesmerising interpretation of the act of falling asleep, writes **Georgina Maddox**.

24 Jorbagh is an old, stately residential building that appears in crumbling ruin. It has been recently restored by performance and new media artist Sonia Khurana. According to her, it is a place where one can introspect, contemplate and plug into one's dreams and discover the many possible interpretations of sleep. *Oneiric House [Round about Midnight]* is the solo show by Khurana that is curated by Roobina Karoda and presented by the Kiran Nadar Museum of Art. The exhibition combines sensory, auditory and visual metaphors into a compelling yet melancholic narrative and is Khurana's first show in eight years. Upon entry, the strains of a soulful alto sax rush to introduce you to Marwa, an evening raga. But first we are confronted with photographs of the sleeping artist lodged in a light box. She naps against the picturesque backdrop of a mountain range. The image of the artist sleeping with a bright blue sky behind her is intriguing to say the least. Then we discover it is set in Norway. In the next room, we get to see a



video of the artist and her mother changing positions while sleeping beside each other. This is accompanied by a recording of Khurana reading out poetic lines about the act of sleeping and waking, the moment of preparing for the next day and the act of dying and being reborn again the next morning.

"I have been working on the concept of the idea of sleep, somnambulism and insomnia for almost eight years now," said Khurana. "It all started with a 2005 video which my friends recorded of me falling asleep while I was talking to them – it is that moment of slipping away that I wanted to focus on. When I was in a residency in Norway, in 2008, I revisited the concept."

That is also where she met the saxophonist Frøy Aagre and filmed

her playing the haunting tune, on a chair in the backwaters of the Sognefjorden. This piece is accompanied by Wasifuddin Dagar singing the same raga as he sits near a pond with fish swimming around.

"Water is another symbol that I engaged in in these works, like an epiphany that connect the nebulous like in this show," she said. *Oneiric House* is an exhibition that delves into the subconscious and engages the viewer into a dream-like state that is both soothing and disturbing at the same time.

Oneiric House [Round about Midnight] is on until **Sun March 30** at the Outset House – Gujral Foundation. See Exhibitions in Listings.

Self love

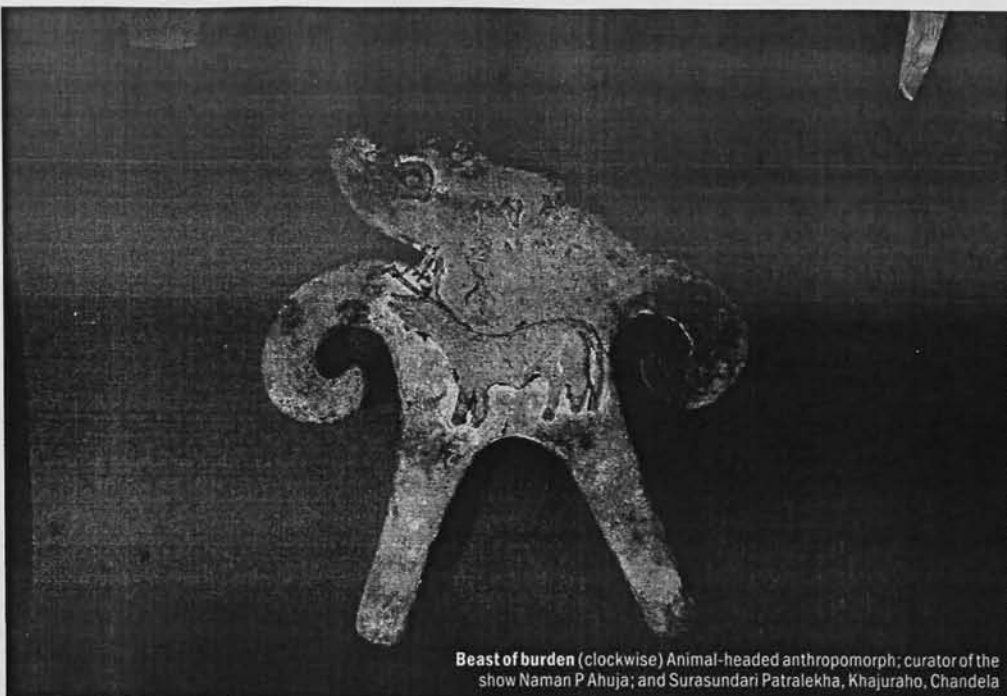
Rare and antique works celebrating the love for body through the centuries will be on display this fortnight, writes **Blessy Augustine**.

A celestial beauty stands under a tree writing a letter. As she inscribes a note of love on parchment, we notice that her lover has left his own inscriptions on her back in the form of nail-marks from a night of lovemaking. The beauty, a sandstone sculpture from 10th-to 11th century-Khajuraho, is going to turn some heads when she stands unabashed as part of the exhibition *The Body in Indian Art*, which opened at the National Museum this fortnight.

The Body in Indian Art is a unique, expansive and commendable exhibition that will showcase 250 artworks ranging from stone sculptures to Chola bronzes to Mughal miniatures, assembled from 36 museums, archeological institutes and private collections. Through eight sections starting with death and ending with rapture, the artworks deal with the experiences of the body and its representation in Indian art. The exhibition is coming to India after its much-talked about run at the Palais des Beaux Arts in Brussels, Belgium, as part of the arts festival Europalia.india 2013-14.

The curator, Naman P Ahuja, an associate professor of Ancient Indian Art and Architecture at Jawaharlal Nehru University, is overjoyed at being able to bring the show to India. "The exhibition was put together in record time, after overcoming nightmarish bureaucratic hurdles," Ahuja said, before narrating an absurd incident to elucidate his point. "There's a town called Phanigiri in Andhra Pradesh where I saw the most astounding Amravati style sculptures [a style that flourished between second century BC and third century AD in the Andhra region]. But right when I wanted to borrow them for the exhibition, the bifurcation of the state was announced. Suddenly, there was no Andhra Pradesh. Nobody knew whose jurisdiction the works came under and I didn't know who I had to deal with for permission."

Even with omissions, the exhibition is staggering in several



Beast of burden (clockwise) Animal-headed anthropomorph; curator of the show Naman P Ahuja; and Surasundari Patralekha, Khajuraho, Chandela



respects: in the number of rare art objects that it brings together, the time period and styles that it covers, the exquisiteness of each object and the rich stories that it tells us about our ancestors and artist genealogy. For instance, the minimalist copper anthropomorph of a man with a boar's head is dated as being between the second and first millennia BC.

"It's a rare piece of evidence of art that existed between the Harappan Civilisation and the Mauryan Empire, and takes the story of Indian gods and goddesses to an earlier date than what we had imagined," Ahuja said.

The *Akbari Tarjama-sirr al-makhtum* or the Book of Talismans, similarly, reveals another side to Emperor Akbar. "The book is a zodi-



ac manuscript painted for Akbar and through illustrations tells us about the bodily impact some objects or images have on certain days on people of each zodiac sign," Ahuja said. "We always think of Akbar as this rational man and then here comes a book of magic spells that reveals what was considered 'scientific' at that time." The book, dated to approximately 1580, belongs to the Raza Library in Rampur. Apart from the historical value of the objects in the exhibition, the exhibition throws light on our sheer love for the body. The body is lush and enticing; clothing is used more to reveal than to hide (the celestial beauty or surasundari from Khajuraho). The test of its limits is horrifying and awe-inspiring when associated with

death (the skeletal Chamundas and Bhairavas). And sometimes it can be "lost" in love. "There is a tiny painting from the Chandigarh Museum that depicts Radha and Krishna in each other's clothes. They are so madly in love that they identify with each other and behave like each other. The miniature shows that your body is not your own but can be possessed in a state of love," Ahuja said.

The final section, "Rapture: The Body of Art", to which the Radha-Krishna miniature belongs, was the most popular at the exhibition in Brussels. "The works were accompanied by fantastic soundtracks [of Indian classical music] and people spent a lot of time listening to the music and viewing the works," Ahuja said. It was also the section where Ahuja covertly inserted the message of the exhibition. "The artworks in this section were lit in clean white light. The audience, on the other hand, was lit in red. My point was that the artwork is real and remains unchanged and it is we who, by viewing them, have undergone a change. Nobody got that, of course!" Ahuja joked as he prepared to repeat his experiment in Delhi.

The Body in Indian Art is ongoing at the National Museum. See Exhibitions in Art.

Redemption song

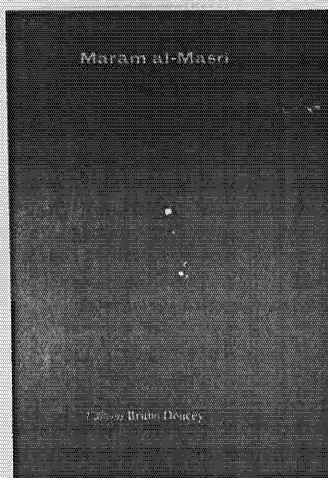
Controversial Syrian poet Maram al-Masri tells **Jairaj Singh** how writing is absolute freedom for her.

This fortnight, around 40 international poets and 20 Indian poets will gather in the city to attend the World Poetry Festival, organised by the Sahitya Akademi. Among them will be Maram al-Masri, who was born in Lattakia, Syria, and has been living in Paris since 1982. Al-Masri is touted to be among one of the "feminine voices of her generation" and her work has been translated into eight languages. She has published six collections of poetry, but only *Red Cherry on a White Tile Floor* and *I Look at You* have been translated into English in the UK and the US.

She is also highly controversial. Her previous works, which, according to her, touched upon "dangerous things" such as female desires, not only caused a scandal among her community, but also led to her divorce and estrangement with loved ones. Last year, she was in the news for introducing a new collection of poetry, *Elle va nue la liberté* (*Freedom, She Comes Naked*), inspired by those living under the oppressive and dictatorial rule of Syrian president Bashar al-Assad, and what they reflect on social media in their Facebook and YouTube posts. The dangers for which became imminent upon publication. She told American news website, *Salon*, she received death threats. "They [pro-Assad extremists] said I support Israel. They said they will crush my head," she said in the interview. "If I die, this would be a reason to die. When you are a mother and your child becomes ill, you give yourself to save her. Syria is sick and I give myself for her. But I don't want to die." In an email interview with *Time Out*, al-Masri told us what she plans to read in the capital and how poetry pours from her. Excerpted and edited.

Tell us about your poetry?

I am not a narcissist to worship myself, my suffering, pain and happiness. I am like a mirror who reflects thoughts and inspirations, the hidden and exposed secrets that live inside of me. I



let poetry use me; use my eyes, fingers, senses, my memories, experiences and history to reach to places where it desires. I do not talk about something which I do not know, or do not feel. I watch the world around me with wide eyes of poetry; then I attack like an eagle over the prey in a flash of lighting. When I write my feelings I am not afraid of anything. I refuse to impose any restrictions on my writings, which is its antagonist. I was born as a female by chance, led by my poetry I seek the inspirations like a child who obeys her mother. I am not a fighter; it could an advantage or a disadvantage. I move to places led by my poetry and by miracle we

change things. I allow the poem to lead me to be an equal in the game of love and creation. I am not a jail warden to look over my own writing. I write to know the secrets of myself, the secrets of the existence around me, and to discover my ability of writing.

Poetry for me is like the latch which opens up before me so the current of the ocean of the universe can be allowed to pass by me and merge with my rivers... My intentions are only to write my experiences and their reactions. The moment of writing for me is the moment of absolute freedom. When I write, I don't think why or what, I only write about what has been revealed to me. Selection comes after. I select my words and offer myself as a new sacrifice to poetry.

When I complete a poem, I proceed to work on the book, which is one integral entity from the first page till the last. A poem must run smoothly as a stream, as a snapshot of a scene in a movie, dramatic events are drawn with colour of the self and must fit like a stone in the pyramid.

What are your views on poetry from the Arab world?

Arabic poetry has a lot of history. People have been reading and are well-versed with works of Omar Khayyám and the One Thousand

and One Nights [popularly known as *Arabian Nights*] for a long time. But recently, thanks to the Internet and translations, a lot of modern poets are being discovered.

What about Arab female poets?

I think there is great interest in Arab women writing. I recently wrote for an anthology of Arabic women poets and it has been extremely well received. There are lots of women poets today who are freely writing and expressing themselves.

Tell us about your last work *Elle va nue la liberté*?

The book was a way to connect to my people. Syria is in danger. The revolution to stop the injustices has unfortunately been met with much brutality and savagery by the regime. We can't be silent upon this. Poetry was important for me to connect. I think it will be nice to read a bit from this work on liberty and freedom during my visit.

What does India mean to you?

Lots of things. Gandhi and Tagore. Song, dance and music. Colour and mystique...

The World Poetry Festival

is on from **Fri Mar 21-Mon Mar 24** at the Triveni Kala Sangam. See Books in Listings..

Reviews

One Part Woman Perumal Murugan

Penguin India ₹399



Perumal Murugan imbues the simple story of a young couple, deeply in love and anxious to have a child, with the complexities of convention,

obligation and, ultimately, conviction. Kali and Ponna's story stems from rural Tamil Nadu, yet, their simple quest and the contradictions that stand in their way resonate across time, place and class in the Indian context. Married for 12 years, their pursuit arises as much from a deep desire to be parents as it does from a yearning to satisfy tradition. Beset by the constant belittling from their friends and family alike, the couple embarks on a pilgrimage for parenthood, praying to a pantheon of deities and conducting ritual after another in the hope of conceiving.

Murugan is sensitive to the confounding social circumstances of

the non-urban actualities of his state. The novel creates a detailed reality of social traditions in rural Tamil Nadu, and, by extension, rural India, dismissing in the process the urban myths of a collapsing caste system and the diminishing influence of divine intervention. In their inability to conceive, Kali and Ponna are subjected to ridicule and exclusion, reducing their positions in society as dependent entirely on their ability to procreate. However, the pressure for progeny is not strong enough to overcome the debilitating rigidity of social protocol. Ponna, although eager to become a mother, knows full well that her maternal instincts are incapable of undoing the deep-rooted prejudice against adopting outside of hers and Kali's caste. Whereas for Kali, although the option of marrying again is open, he decides against it out of love for Ponna, and from fear of the repercussions of a second marriage that may remain childless. Ironically, the only solution to their pre-

dicament is by participating in a ritual that is socially and religiously sanctioned, however, in that, it demands the couple to transgress their own fidelity. On the last day of the community's chariot festival, celebrated with much fanfare in honour of Ardhanareswarar, an incarnation of Shiva, one in which the mighty god gives half his body to his consort, Parvati, sees the breaking down of sexual liaisons. On this 14th day of the festival, childless women receive sanction to have sex with an unknown male partner, looking upon him as an incarnation of the deity, and the child begotten from their union as a gift from the divine.

Murugan, by having Kali's mother and mother-in-law, and later his good friend and Ponna's brother Muthu, make the suggestion that the couple should conceive by sending Ponna to the festival on the last day, demonstrates the contradictions of the couple's community; one that is bound in so many ways by rigid social

codes, and yet sanctions infidelity in certain circumstances. It is this suggestion and the couple's reaction to it that places everything Kali and Ponna have so far nurtured, in the balance.

A professor of Tamil and an accomplished novelist in the language, Murugan's work achieves its richness from his knowledge and understanding of the scenarios he creates and fosters in his fiction. On reading the English translation of this Tamil novel, we are forced to consider the nuances that have been sacrificed in the conversion. Although an engaging story, Aniruddhan Vasudevan's translation seemed awkward and forced at times. The English incapable of capturing perhaps what was intended in the original. The agony of a couple battling their own privations and the resulting exilic condition they find themselves in is subsumed by the tedium of literal translation, the essence of their anguish suffering as an outcome. **Ayesha Sindhu**

Every Day David Levithan

Egmont ₹350



It is a watered down thought from a tenet by Greek philosopher Pythagoras that you may have a body but are in fact a soul. The importance

of the mortal coil is never so strenuously put to the test as in David Levithan's novel for young adults titled *Every Day*. A is a 16-year-old spirit who wakes up every morning in a new and unfamiliar host body only to be torn away at midnight. Things have always been so for as long as he can remember; every family member, friend, acquaintance, is borrowed goods from his host. A has "access" to the host's memories and generally ends up a day later at a short geographical distance from the last host.

A lives by self-imposed rules, avoids altering the behaviour or destiny of his host body, and only carries forward those memories that are worth keeping from a day in the life of a total stranger.

One day, A wakes up in the body of Justin, an arrogant teen who mistreats the world at large and his girlfriend in particular. After one memorable day spent with Justin's girlfriend, A is in love with Rhiannon and wants to fight the existence he has unquestioningly followed. He finds a way to meet her every day, more or less, except, not as the same person. Now, teenage love is flexible but how far can it stretch for a young girl to accommodate a soul who changes gender, ethnicity, and physical attributes every single day? This stuff is worth thinking about, and think A does, "I wanted love to conquer all. But love can't conquer anything. It can't do anything on its own. It relies on us to do the conquering on its behalf."

Levithan creates a sensitive, thinking spirit in A who tackles many big questions without finding answers he can live with. He struggles with the challenge of how to live his own life when it is a sum of days borrowed from the lives of others. What rights does A have to fall in love or have sexual relations, or even neglect a diet

or a date when in doing so he will trample on the freedom and integrity of others? "I am hyperaware... of the perilous nature of what I am attempting, of the butterfly effect that threatens to flutter its wings with every interaction." Moreover, what can A offer Rhiannon in the area of commitment when his own life is a random patchwork? Things get pretty sentimental around here, particularly since all the action and philosophising is yoked to the enormous question of when, where and how A and Rhiannon can meet again – and whether she will, in fact, still want to meet him.

What keeps A from sliding into despair, however, is a kind of self-knowledge that translates into resilience, "I am a drifter, and as lonely as that can be, it is also remarkably freeing. I will never define myself in terms of anyone else. I focus on the present, because that is where I am destined to live." There is a balance that Levithan achieves when he defines his character not as the tragic hero of a foregone conclusion, but as someone who is also richer for not being trapped in a

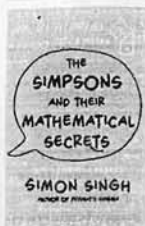
particular life and body.

Then one fine day, a host named Nathan, whose life A has unwittingly thrown out of joint, begins to ask questions about the day he was "possessed" and of which he has only the faintest memory. Nathan falls under the shadow of a manipulative priest with an agenda and soon the media is rife with reports of a demonic possession. It is up to A to figure out what everyone wants, and what he is willing to give. *Every Day* is special for its startling theme but doesn't take the story to a higher level than the regular teenage drama despite Levithan's diligent development of A's attitude and questioning spirit. Perhaps that is due partly to the carefully maintained blandness of the prose that becomes yawn inducing a few chapters down. It is also partly the curse of the modern young adult genre: sentiment, romance, spectacle, and plotting seem to win over argument. All the same, *Every Day* ends on a note that makes you wonder about the next day in A's life and rumour has it that Levithan has a sequel of sorts planned. **Karishma Attari**

The Simpsons and their Mathematical Secrets

Simon Singh

Bloomsbury ₹399



In an age of listicles and conspiracy theory threads, pop culture junkies and bored undergrads have spent endless hours on the Internet theorising about the sneaky inclusion of in-jokes by writers or musicians in their work.

Sometimes it's wild theories about Pink Floyd's *Dark Side of the Moon*, which they'd like to prove synchronises perfectly with the 1939 cinema classic *The Wizard of Oz*. Less far-fetched and time-consuming conspiracies, though, include American alternative band Tool cleverly inserting Fibonacci sequences into the time signatures of their best-known prog-rock anthem, "Lateralus".

In author Simon Singh's book *The Simpsons and their Mathematical Secrets*, however, there's little room for tall tales. The premise for this thoroughly researched effort is that the writers of the classic animated sitcom, *The Simpsons*, embed "arcane mathematics" in most episodes, "enough to form an entire university course" on the subject. Singh, a numbers obsessive himself, talks to a series of

writers from the show – David S. Cohen, Al Jean, Jeff Westbrook and Mike Reiss to get to the bottom of what Cohen called "the decades-long conspiracy to secretly educate cartoon viewers".

Revisiting classic episodes such as "The Wizard of Evergreen Terrace" (1993), "They Saved Lisa's Brain" (1999) and "The Front" (1993), Singh analyses the writers' use of everything from the raging debates over the value of pi to the applications of complex game theory. Profiling each of the writers who contributed to this chain of geek laugh gags, he finds that each of them were actually math geniuses, with extensive academic research in sub-disciplines such as algebraic number theory. Mainstay writers like Cohen, for instance, were hardcore mathletes at Harvard University, contributing to comedic publications such as *Harvard Lampoon* on the side. Shortly after Fox decided to expand the show's audience to include adults as well in 1989, each episode became a playground for the newly-acquired writers, who'd given up mathematics for careers in comedy writing, to "nerdify episodes whenever possible".

The instances of math in the show are subtle, as Singh points

out. In "The Wizard of Evergreen Terrace", for example, Homer does an Isaac Newton and turns to inventing and patenting his creations in their garage. The scenes feature a scribble of equations on a chalkboard in the background, a seemingly random juxtaposition of numbers to the layman. But on closer look, Singh elaborately explains that the formula on the board are in reality Cohen's stab at a solution to one of maths' greatest mysteries, Pierre Fermat's "Last Theorem". Apart from Homer, Singh also dedicated chapters to television's favourite geek, Lisa Simpson, and her schoolyard bully brother Bart, whose toilet humour dialogues are occasionally balanced out with cheeky calculus quips. From his interviews with the writing team, Singh also throws in small anecdotes about the making of programme, most notably the memorable guest appearance of Stephen Hawking on one of the episodes.

The book is also a keen history of the minds that shaped mathematics and the untold stories about their lives: Marin Mersenne, Sophie Germain and Srinivasa Ramanujan, to name a few. Singh traces the ideas that went into the preparation of complex theorems and work on prime numbers

in the nascent years of the academic discipline.

Arithmophobics can rest easy; Singh's easy narrative style, wry humour and detailed breakdown of even the most complex math with more familiar analogies make the book palatable to anyone who even partially dabbled with high school math. He also draws, in small sections, from his previous works, *Fermat's Last Theorem* (1997) and *The Code Book* (1999). Apart from serious mathematics, Singh also explains the Emmy-winning TV show's use of puzzles and free-frame gags to hilarious effect. Towards the last few chapters he also looks at the spinoff animated comedy *Futurama* and its use of mathematics within the sci-fi spoof genre.

Singh also sets a couple of "exam papers", which contain math jokes and readers can test their ability to get on the same page as the writers and understand numerical witticism and puns. On the whole, the book is a testament to *The Simpsons*' seminal introduction of intelligent humour to our screens and its writers' secret agenda to "raise the level of discussion" at a time when mindless sitcoms and predictable comedies rule the prime-time. **Paul Dharamraj**

Art & Culture

The Mouse Merchant – Money in Ancient India

Arshia Sattar

Penguin India ₹499



Arshia Sattar's book comes at an interesting time. As the debate on inequality rages globally and money invariably becomes both

a central theme and villain in the ongoing debate, Sattar's interesting collection of stories, poems and extracts selected from the period of Rig Veda to the 12th century encourages us to explore our conflicting attitudes towards this incredibly useful, yet seductive medium of exchange.

The underlying theme is that money was, and will remain, an

integral part of our lives, and there's nothing wrong with making money or creating wealth. Popular culture often portrays poverty as uncomplicated, void of stress, pure and moral. This just legitimises inequality. In a subtle way, this collection is a gentle reminder to those who romanticise poverty, that money acts as an enabler and liberates people from daily drudgeries to pursue more sublime things in life. After all, much of the best art was, and continues to be supported by generous endowments from the rich and the same is true of some of the best educational institutions. Apart from celebrating innovation, ingenuity, imagination and creativity of merchants, the collection also introduces us to the romance

and adventure associated with the lives of merchants who travel to far off places for the sake of their trade. There is also caution about the dangers of excesses and lack of prudence, especially related to gambling and relationships. In the section on poverty, we are introduced to the degradations, indignities and desperation that poor people face, yet in other sections, there are several nuanced inferences to the responsibilities that come attached to making money and acquiring wealth, as well. When the goal of making money becomes accumulation and possession rather than a means to enjoy life meaningfully and fulfill needs, the script goes horribly wrong. After reading the collection, one cannot but come away

with the feeling that, as human beings we are both blessed with and doomed by our choices. The trade-offs that we do while making these choices make it impossible to resolve some of our deepest dilemmas. The stories, poems and extracts assure us that we have been debating the goal of making money while celebrating and coveting wealth from ancient times, and that this is likely to continue well into the future. While the collection explores these aspects connected to wealth, it would have been nice if philanthropy were part of the theme as well. It is a little difficult to believe that Sattar did not find philanthropy "a common advice" in these ancient texts. Apart from this little irritant, the book is a nice read. **Rumy Narayan**

Listings

How to use this section

Listings are divided by type: Art (including events, festivals and exhibitions), Books, Dance (shows, festivals and more) and Theatre (shows and other events). They are further divided by date or language (for Theatre). Admission for all venues is **FREE** unless otherwise stated.

Art venue addresses are listed with the event or exhibition; address information for all other listings is found at the end of the section under Venues. ⊕ denotes the nearest Metro station, if applicable.

If you want to be listed Submit information by mail (Time Out, M-11 Lajpat Nagar-II, First Floor, New Delhi-110024), by fax (4656-5733), or email (listings@timeoutdelhi.net). Include details of event, dates, times, address of venue, nearest Metro station, telephone and any entry fee. Send images (scanned to at least 300 dpi and at least 5"X7" in size) by email. *Time Out* is a fortnightly publication, appearing on the stands every other Thursday. **Deadline for information is a fortnight before publication.** Listings are free, but inclusion cannot be guaranteed due to limited space.

Art Exhibitions

Academy of Fine Arts and Literature

Miniature collection A gallery housing more than 200 miniature paintings from the Mughal, Sikh, Pahari and Rajasthani schools. It includes several unique and rare works, including paintings of Sikh gurus. Ongoing.

Museum of Folk Art An expansive collection of folk art from across India. Comprising sculptural and painted work, part of this specially commissioned collection includes provocative renderings of contemporary issues in traditional styles. Ongoing.

Permanent collection A permanent installation of Arpana Caur's works, including Buddhas, weavers and gurus. Ongoing. 4/6 Siri Fort Institutional Area (2649-8070). Daily 11am-7pm.

AIFACS

Mera Gobind An exhibition by AS Chitrak showcases the journey of Guru Gobind Singh through his eyes. Rafi Marg, near Le Meridien (2371-1315). ⊕ Central Secretariat. Daily 1-7pm.

Apparao Gallery

Untitled An exhibition of work by



Focus Retrospective on Indian Cinema

Pakistani artist Amin Gulgee. Gulgee is a sculptor and his medium of choice is metals. His inspiration is the varied and rich spiritual history of his native Pakistan. In the more than ten years that the artist has been exhibiting, his work has followed many different directions from the purely abstract to work that is inspired by Hindu mythology, Buddhist civilisation and Islamic calligraphy. Despite the diverse source material, Gulgee's various stylistic choices influence and nourish one another for they all attempt to depict the spirituality of man. Until Sat Mar 15. *The Magnolias, DLF Golf Links, Phase-V (88020-01617)*. Mon-Sat 11am-7pm.

Art Heritage Gallery

EDITOR'S PICK Head Tale An exhibition of mixed-media work on paper by Soumen Bhowmick. Bhowmick's work is based on his personal experiences and touch upon the lives of street urchins, migrants and people from weaker sections of the society. Sat Mar 15-Tue Mar 25.

Seeds An exhibition of etching and zinc plated by Kavita Nayar. The show will then proceed to The Frank Museum at the Otterbein University, Ohio, USA. Nayar's work is deeply inspired by nature. Until Mar 31. *Triveni Kala Sangam, Basement, 205 Tansen Marg (2371-8833)*. ⊕ Mandi House. Mon-Sat 11am-7pm.

Art Spice Gallery

EDITOR'S PICK The Nanyang Spirit An exhibition of paintings and drawings that capture the multicultural spirit of Singapore. Nanyang is a term that denotes the culture-specific regional identity of the Chinese population in Southeast Asia. The 22 Singaporean artists featured in the show are representatives of the "Nanyang Style", styles and techniques from the Chinese pictorial traditions and the School of Paris. Until Wed Mar 26. *The Metropolitan Hotel & Spa, Bangla Sahib Road (4250-0200)*. Daily 10am-10pm.

Arts of the Earth

Kalpavriksha - The Tree of Life A group exhibition by Madhubani art-

ists. The Mithila artists' works are based on common themes, though their preferences differ according to caste. The three different schools of Madhubani paintings can be classified according to style and caste: Brahmin — the Bharni style; Kayastha — the Katchni style; and Goidana — the tattoo style of the Harijan community. Until Tue Mar 25. *F-213 Lado Sarai, First Floor (98116-72731)*. ⊕ Qutab Minar. Mon-Sat 11am-6.30pm.

The Carpet Cellar

Hadji Jalili Revivals A collection of carpets inspired by the works of nineteenth-century Persian carpet weaver Hadji Jalili. The carpets are a modern take on antique rugs decorated with gardens, hunting scenes and medallions. Ongoing.

Jamewar Shawls A display of hand-spun Jamewar shawls from Kashmir. Ongoing. *1 Anand Lok (2626-1777)*. Daily 10.30am-6.30pm.

Chawla Art Gallery

My Dream Garden An exhibition of watercolours by Vijay Kiyawat. Ongoing. *Square One Mall, C-2 Saket (26532077)*. ⊕ Malviya Nagar. Tue-Sun 11am-7pm.

Delhi Art Gallery

Indian Divine: Gods & Goddesses in 20th Century Modern Art

Drawing from the Delhi Art Gallery's entire collection of more than 32,000 pieces of art, this exhibition presents 300 artworks by more than 80 artists in the modern era and across three centuries inspired by our gods. Ongoing. *1, Hauz Khas Village (2686-8732)*. ⊕ Green Park. Mon-Sat 10.30am-7pm.

Devi Art Foundation

Black Sun Alchemy, Diaspora and Heterotopia An exhibition that focuses on alternative forms of expression by artists from across the country. The artists include Ayisha Abraham, Ashish Avikunthak, Matti Braun, James Lee Byars, Maya Deren, Zarina Hashmi, Runa Islam, Nasreen Mohamedi, Lisa Oppenheim, The

Otolith Group, Tejal Shah and Alexandre Singh. Ongoing. 39 Sirpur House, Sector 44, Gurgaon (0124-4888177). Tue-Sun 11am-7pm.

Dhoomimal Art Centre

Shunya Writer, artist and architect, Prafulla Mohanti, who lives in the UK, returns to Delhi after a long hiatus. His latest works on Brahma, Vishnu, Maheshwar "create divine images within the infinite space of Shunya". Mohanti has decided to donate the entire proceeds from this exhibition for the children of Nanpur in Odisha, the village he was born in. Mohanti is the author of *My Village, My Life, Indian Village Tales, Through Brown Eyes, Changing Village, Changing Life and Longing*, a collection of illustrated poems with Devdas Chhotray. Ongoing. *A-8 Connaught Place (2332-4492)*. ⊕ Rajiv Chowk. Mon-Sat 11am-7pm.

Embassy of Switzerland

Building Images: Exhibition featuring 25 years of Swiss Architecture

An exhibition showcasing 25 years of Swiss architecture, curated by Hubertus Adam and Elena Kossovskaja from the Swiss Architecture Museum. Buildings which have contributed to the worldwide success of Swiss construction are presented — not by means of plans and models, but solely via the medium of photography. Here, artistic positions enter into a dialogue with architectural photography. Rather than limiting itself to stringing together exemplary photographs, the presentation also sheds light on the different aspects of the relationship between image and architecture in an analytical section. What role do images play during the design process? Which architects prefer which photographs? How can three-dimensional architecture be transferred to two dimensional images? For guided group walks, email ndh.events@eda.admin.ch. Ongoing. *Chanakyapuri, Nyaya Marg (4995-9500)*. Mon-Sat 10am-5pm.

Epicentre

Small is Beautiful A group show of paintings by Jagannath Paul, Nagesh Goud, Subrata Das, Deepa Vedpathak, Ramonkar, Laman Aelay, T Vaikuntam, Sachin Jaltare, Vivek Kumavat, Sachin Sagare and others. The artists hail from diverse backgrounds and different states. Curated by Ameeshi Tappuriah, in collaboration with Art Nouveau. Fri Mar 14-Mon Mar 16.

Tape-Stories A tapestry exhibition of artworks featuring life from the 17th-20th century. The collection includes more than 50 pieces from around the world such as antique and vintage tapestry from France, Belgium, Netherlands, Sweden, Peru, Turkey, Persia and Egypt. The pieces woven in silk, wool, linen, chenille and cashmere in the warm and muted colour palette of natural dyes aims to bring back the romance of the era. Organised in collaboration with Articulate. Fri Mar 21-Sun Mar 23. *Apparel House, Sector 44, Gurgaon*

(0124-2715000). **Huda City Centre.**
Mon-Sat 11am-7pm.

Gallery Alternatives

Group show An exhibition of paintings, drawings, graphic prints and sculptures by A Ramachandran, K Laxma Gaud, S H Raza, T Vaikuntam, Paresh Maity, Jayasri Burman, Trupti Patel, Narendra Pal Singh, Manisha Gera Baswani, Sachin Karne and Viky Arya. Ongoing. 102 DT Mega Mall, DLF City, Phase-I, Golf Club Road, Gurgaon (98110-22328). **MG Road. Wed-Sun 11am-7pm.**

Gallerie Ganesha

Meditative Abstracts A solo show of paintings by Niti Jain. Until Thur Mar 27.
E-557 Greater Kailash-II (2921-7306).
Daily 11am-7pm.

Galerie Romain Rolland

Trabajo de Campo An exhibition by Mexican-Dutch artist Jan Hendrix. The travelling exhibition reunites a large body of landscape prints made in the 1980s and '90s. In the graphic oeuvre of Hendrix, we can find a confluence of different layers: those who bring out the artist's own itinerary and those that bring out essential forms discovered in the materiality of the external world. The encounters with the essential forms made by Hendrix are clues to the way he apprehends the inner strength in things but they also speak about the will and knowledge of the artist over the visible world. He has shown his work in the Museum of Modern Art (Mexico), the Imperial City Archives (China), the Tropenmuseum (Amsterdam), Oaxaca's Contemporary Museum, the Irish Museum of Modern Art (Ireland) and the Royal San Fernando Academy in Madrid, besides the extensive curricula in private showings of his work and collections Hendrix has been involved Until Sun Mar 16.
Alliance Française, 72 Lodhi Estate (4350-0200). Daily 11am-7pm.

GallerySke

EDITOR'S PICK Every Broken Moment, Piece by Piece With recent shows in Vienna, Paris and New York, Sudarshan Shetty is exhibiting his work in Delhi for the first time since 2003. Shetty's work raises questions about the boundaries of the art object. Often incorporating traditional Indian architectural structures and motifs, Shetty creates objects and installations that are intentionally imprinted and transformed by his intervention. Open to multiple and repeated interpretations Shetty allows the viewer to find his own narratives within the work. Ongoing.
Shivam House, First Floor, 14-F Middle Circle, Connaught Place (6565-2724). **Rajiv Chowk. Wed-Mon noon-8pm.**

Hungarian Information and Cultural Centre

EDITOR'S PICK PHOTOGRAPHY Retrospective on Indian Cinema

A photography exhibition curated by Nupur Tron to mark the centenary of Indian cinema. Tron, in collaboration with Delhi Art Gallery, presents several iconic and many never-before-seen images of actors, scenes, sets and locations during the filming of Satyajit Ray's films as well as the filmmaker at work, taken over a 25 year period, as well as an array of images of regional films and actors. Until Wed Mar 19.

Beyond the Naked Eye An exhibition by DP Sibal, life fellow of the International Institute of Arts and Letters. He has been a recipient of many prestigious awards like the Aadharshila, Indo-French Friendship Association Award and National Award of Avantika. Ongoing.
1-A Janpath (2301-4992). **Rajiv Chowk. Mon-Fri, 10am-4pm.**

India Habitat Centre

Convention Centre Foyer

Solo show Paintings by Sneha Bhasin. Mon Mar 17-Wed Mar 19.

The Subtle Hues A solo show of paintings by Amita Gupta. Thur Mar 20-Sun Mar 23.

Beyond Horizons A solo show of oils on canvas by Yograj Verma. Mon Mar 24-Thur Mar 27.

Lobbies 5-A, 4-A, 4-B & 6-A

PHOTOGRAPHY Forgotten

Heritage - Delhi A photography show by Vikramjit R Rai. Until Mon Mar 1.

Open Palm Court Gallery

The Art Show A group show of acrylic, oil and oil on acrylic sheet by Ramesh Gorjala, Shyamal Mukherjee, Murali Nagapuzha, Manikandan Punnakkal and Pramod MV, presented by Gallerie Splash. Until Sun Mar 16.

Group Show Paintings and sculptures presented by Divine Art Gallery. Mon Mar 17-Fri Mar 21.

Splash-2 A group show of watercolours, and oils and acrylic on canvas, presented by Modern Art Gallery. Sat Mar 22-Mon Mar 24.

Visual Arts Gallery

Recent Works By KG

Subramanyan A solo show of medium reverse paintings on acrylic and gouache on board, presented by The Seagull Foundation for the Arts. Until Tue Mar 25.

PHOTOGRAPHY Theatrescapes

A solo photography exhibition by Shobha Deepak Singh of the Sri Ram Bharatiya Kala Kendra. Wed Mar 26-Mon Mar 31.

India Habitat Centre, Lodhi Road (4366-2009). Daily 10am-8pm.

India International Centre

Annexe Art Gallery

Namaste India An exhibition of paintings and sculptures by two leading artists from Bolivia - painter Roberto Mamani and sculptor Giancarla Muñoz. Until Wed Mar 19.

Gitanjali and Sea Inside: Parallel Journeys A painting exhibition by Nibedita Sen. Sat Mar 15-Sat Mar 29.

Hana - The Lotus An exhibition of watercolours by Yuriko Ando Lochan. From Wed Mar 26.
40 Max Mueller Marg, Lodhi Estate (2461-9431). Daily 11am-7pm.

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Ishatvam

Regal Splendour A rich range of jewelled cushions is on show. Ongoing. 348-DMG Road, Sultanpur (2680-4344). ☎ Sultanpur. Daily 11am-7pm.

The Japan Foundation

EDITOR'S PICK trans x form in Delhi An exhibition of artworks by Manisha Parekh and Takahiro Iwasaki. Both artists were part of "Artist-in-Residence" programme at the Aomori Contemporary Art Centre, Japan, which aims to promote contemporary art through collaborations and cultural exchange. The exhibition is curated by Hiroyuki Hattori. Until Sun Mar 30. 5-A Ring Road, Lajpat Nagar-IV. ☎ Moolchand. Mon-Sat 11am-7pm.

Kiran Nadar Museum of Art

EDITOR'S PICK You can't hold acid in a paper bag Artist Nalini Malani has pulled out all the stops to make a big splash in the capital and her retrospective at the KNMA is one of the major highlights. The exhibition will feature works from 1969 to 2014, and will be in three parts. The first chapter will focus on her Cassandra series, based on Christophe Wolfe, whose interpretation revisits the Greek myth of Cassandra and oracle, gifted to predict the future but cursed by Apollo, so that no one will believe her. She will also be showing clips of her work shot on 69 film and camera-less photography, where Malani has worked directly on bromide paper. The exhibition will present the viewer with a selection of work that captures the first phase of Malani's extensive oeuvre. Ongoing. DLF South Court Mall, Saket (4916-0000). ☎ Malviya Nagar. Tue-Sun 10.30am-6.30pm.

Latitude 28

The Sacred/Scared An exhibition by art critic and curator Nancy Adajania. This show will embrace the various and sometimes contradictory gestures by which the sacred may be approached: through the erasure of the icon as well as its restitution, the conscious act of cultural confluence, a sense of communion but also of divisive violence, the condition of the Sublime evoked even in landscapes of ecological destruction, and the irreverent subaltern retellings of epics that stands the elite narrative of hierarchy and privilege on its head. The exhibiting artists include Akbar Padamsee, Angelo da Fonseca, Gargi Raina, Gigi Scaria, Jahangir Jani, Kartik Sood, Prajakta Palav, Pushpamala N, Rohini Devasher, Sahej Rahal, Sudhir Patwardhan, Tushar Joag, Tyeb Mehta and Veer Munshi. Ongoing. F-208 Lado Sarai, Ground Floor (4679-1111). ☎ Qutab Minar. Tue-Sun 11am-7pm.

Lalit Kala Akademi

EDITOR'S PICK Demo-Cry A solo exhibition by Sivakesava Rao from Hyderabad. The exhibition depicts the common man as the ultimate sufferer - his ordeals in dealing with the



"babus" and "netas" and their scams. Until Sat Mar 15. Rabindra Bhawan, Copernicus Marg (98113-17976). ☎ Mandi House. Daily 11am-7pm.

Moon River

Subjects & Spaces, Women in Indian Photography This rare exhibition showcases the portrayal of women in Indian photography from the 1850s to the 1950s and presents a unique selection of images from the archives of the Tasveer Foundation, including studio portraits, film stills, post cards, cabinet cards and lobby cards. These various photographic mediums take us on a journey from colonial studies of Indian women in the 19th century, to private studio portraits from the early 20th century, and then to iconic and glamorous photographs of Bollywood actresses from the '40s and '50s. The exhibition offers a unique insight into the social and cultural milieu of one of the most renowned periods of Indian history. Ongoing. D-16 Defence Colony (4161-7103). ☎ Lajpat Nagar. Daily 10.30am-7pm.

National Gallery of Modern Art

EDITOR'S PICK Jamini Roy (1887-1972): Journey to the Roots This retrospective exhibition of Jamini Roy traces his artistic career with paintings, drawings, photographs and sculptures. Roy is considered to be one of the most significant modern Indian painters and is well known for his reinterpretation of folk art. The exhibition has been curated by Ella Datta. Ongoing.

Permanent collection The National Gallery of Modern Art was opened in 1954 to house visual and sculptural work from the 1850s onwards. The permanent collection, housed in the new wing which was inaugurated in 2009, includes some of the finest work by modern Indian and international artists. The collection is spread across six levels, and there are sections dedicated to company paintings and contemporary art, including a lovely set of Amrita Sher-Gil's portraits, as well as those by the Tagores. There is a sculpture garden outside, which is free. There is also an art reference library, and the new wing has an art shop which sells fridge magnets, books and posters. This could be your chance to own a Jamini Roy or a Raja Ravi Varma. Ongoing.

Subodh Gupta - Everything is Inside A solo exhibition of works by Subodh Gupta, curated by internationally renowned curator Germano Celant. The exhibition is spread across two buildings - the ornate Jaipur House, originally built as the residence of the Maharaja of Jaipur in 1936, and the museum's modern concrete and glass extension constructed in 2009. Celant uses the historical edifice of Jaipur House to focus on Gupta's paintings and small-scale sculptures, made from everyday objects such as the ubiquitous tiffin. In contrast, the modern wing of the museum houses a selection of Gupta's large-scale work, including a site-specific installation the artist is unveiling especially for this exhibition. He will alter the staircase in the centre of the gallery's new wing into a cascading mass of stainless steel culinary utensils, frozen mid-avalanche. The highly reflective,

sterile steel surface visually emulates the ironic seduction of a natural disaster. Ongoing. Jaipur House, India Gate (2338-6111). ☎ Central Secretariat. Tue-Sun 10am-5pm. Entry ₹10.

National Museum

EDITOR'S PICK The Body in Indian Art An art show curated by Naman P Ahuja. It brings together 220 plus artworks from 45 museums, archaeological institutes and private collections, in an exploration of the complex understandings of the "body". Ranging from monumental stone sculptures located in the storerooms of provincial Indian small-towns, to Chola bronzes from Tanjore, and manuscripts about magic painted for the Mughal Emperor Akbar from the library of the Nawabs of Rampur; the exhibition provides the spectator with a variety of artworks, many of which have never before been publicly exhibited, nor published. See Preview. Ongoing. Janpath Road (2379-2775). ☎ Central Secretariat and Udyog Bhavan. Tue-Sun 10am-5pm.

Nature Morte

UKAI (Cormorant Fish Hunting) Sculptor LN Tallur is known for recycling classical figurative sculpture into surprisingly irreverent constructions, which comment on the passage of time, the follies of human endeavours, and the absurd longings of nostalgia and consumerist sentimentality. The title of the show refers to the sport of fishing by employing cormorant birds (Ukai in Japanese), a technique developed in medieval China and Japan, which travelled to Europe in the 17th century. In order to control the cormorants, the fisherman ties a snare near the base of the bird's throat, which prevents it from swallowing fish larger than a certain size, enabling the fisherman to retrieve his catch by bringing the bird back to his boat. Tallur sees this as a metaphor for the manipulations of human greed and, more specifically, its currently popular manifestation in the guise of out-sourcing labour through digital telecommunications. Until Sat Mar 15. A-1 Neeti Bagh (98993-53746). Daily 10am-6pm.

Outset House - Gujral Foundation

EDITOR'S PICK Oneiric House [Round about Midnight] A solo art exhibition by Sonia Khurana, curated by Roobina Karode and in association with Kiran Nadar of Museum of Art and Outset India. Khurana she creates an installation that inhabits the dream house both physically and metaphorically. See Feature on p71. Until Sun Mar 30. 24 Jor Bagh (4916-0000). ☎ Jor Bagh. Daily noon-8pm.

Pallate Art Gallery

Dust Artist Gigi Scaria's work "Dust" presented by Mumbai's Chemould Prescott Road. It is inspired by the geography of the Rann of Kutch and

the Thar Desert. Last year, Scaria travelled to the north-west part of the country and took a staggering 700 photographs of the seasonal salt marsh and the endless terrain. Ongoing.
14 Golf Links (4174-3034). Mon-Sat 11am-7pm.

Ojas Art Gallery

PHOTOGRAPHY In the Open An exhibition which showcases the pictorial documentation of KS Radhakrishnan's site specific works installed in various government and private enterprises. It brings together his vast body of work through the medium of photography. Radhakrishnan works out of Santiniketan and Delhi. Ongoing.
1-AQ Qutab Minar Roundabout, Mehrauli Road (2664-4145). ☎ Qutab Minar Mon-Sat 11am-7pm.

Progressive Art Gallery

Permanent collection This collection includes works by MF Husain, FN Souza and SH Raza. Ongoing.
A-60 Defence Colony (4155-1797). ☎ Lajpat Nagar. Mon-Sat 11am-7pm.

Rahul & Art

Permanent collection Rahul & Art has an excellent permanent collection, including works by MF Husain, Tyeb Mehta, Ram Kumar, SH Raza, Ganesh Pyne, Krishen Khanna and a heritage collection of Bengal masters such as Rabindranath Tagore, Mukul Dey, Gopal Ghosh, Gaganendranath Tagore's Darjeeling series and a rare Shakuntala canvas by AH Muller. Ongoing.
E-10 Defence Colony (4650-1861). ☎ Lajpat Nagar. Mon-Sat 11am-6pm.

Russian Centre of Science and Culture

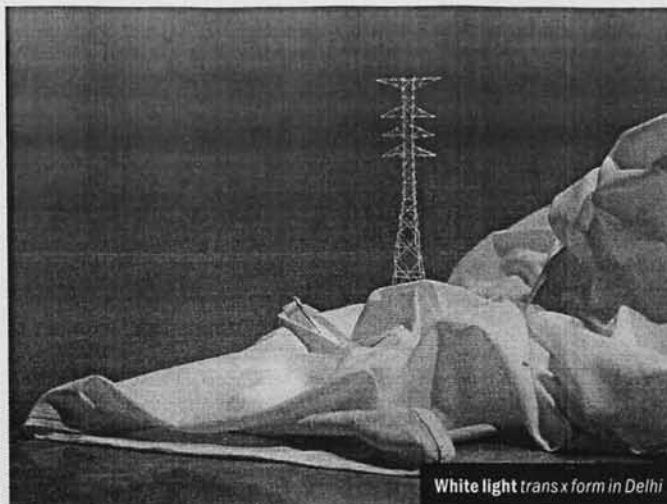
The Roerich Museum This museum was inaugurated in 2004 to commemorate the birth centenary of artist Svyatoslav Roerich. The Roerich family spent many years in India, pursuing various creative and scientific interests. In this exhibition, you can see the way the Roerichs bridged Russian and Indian cultures through the artworks. You'll find reproductions of paintings by Nicholas and Svyatoslav Roerich as well as photos and other documents. Ongoing.
24 Ferozeshah Road (2332-9100). ☎ Mandi House. Mon-Sat 10am-6pm. Carry photo ID.

Talwar Gallery

EDITOR'S PICK Between the Sky and Earth A solo exhibition by Ranjani Shettar. On display are new sculptural installations employing walnut, teak and rosewood. Until Sat Mar 29.
C-84 Neeti Bagh (4605-0307). Mon-Sat 11am-7pm.

The Gallery on MG

PHOTOGRAPHY Durga Photographer Sharmistha Dutta will be showcasing her recent collection,



which is inspired and based on the goddess. Her photographs highlight the emergence of women in India and comparing them with Durga to overcome the evils of the rural society. Until Fri Mar 28.
MG 13, New Manglupuri, Mehrauli Gurgaon Road (4632-3675). ☎ Sultanpur. Daily 10.30am-7pm.

The Home of the Traveler

More@tht Curated by fashion designer JJ Valaya, this is an exclusive art exhibition by Italian artist and sculptor Simona Bocchi. Bocchi has played a vital role as a resource person for Rang 2011, a yearly event held before Holika Dahan that is supported by The Maharana of Mewar Charitable Foundation in Udaipur. In her work, Bocchi aims to combine respect for tradition with a hint of modernity where Indian elements symbols and taste meet Western culture. Until Wed Mar 26.
368-369 Sultanpur MG Road, opposite Pillar Number 16-B (4670-7028). ☎ Sultanpur. Daily 10.30am-7pm.

Vadehra Art Gallery

If You Will Stay Close to Nature

An exhibition of recent works by Kolkata artist Jayashree Chakravarty. The exhibition marks Chakravarty's comeback to Delhi – her previous solo exhibition in Delhi was held in 2003. Chakravarty's recent body of works has been inspired by Rainer Maria Rilke's collection of ten letters, *Letters to a Young Poet*. The title of the exhibition is borrowed from one of the letters, in which Rilke writes, "If you will stay close to nature, to its simplicity, to the small things hardly noticeable, those things can unexpectedly become great and immeasurable." Ongoing.

EDITOR'S PICK Picasso & Dali: Etchings - Photographs - Drawings

An exhibition of works by the masters of European Modernism. The show consists of 14 lithographs, etchings and drawings by Pablo Picasso that are executed in several styles ranging from neoclassical to cubist and reveal his versatility. These include his variations on works by masters before him, such as "Trois Baigneuses III" (Three Bathers III) that pays tribute to Paul

Cezanne's work by the same title; and humorous works such as "Vieux Peintre avec une Adolescente" (Older Painter and seated nude wearing a brassiere). Another important work is "Figures/Personnages", which marks the start of Picasso's famous Blue Period. The works by Salvador Dali seem to pay tribute to an important movement in Modern European theatre – the theatre of the absurd, which was closely associated with surrealism, Dadaism and existentialism that had attracted Dali. In the works that are part of this exhibition, we see Dali's muted and rather poignant take on it. Ongoing.

EDITOR'S PICK Parikrama: Around Gandhi

An exhibition of SH Raza's new works, executed after his return to India in 2010. Raza saw Mahatma Gandhi in a public meeting in Mandla, his hometown in Madhya Pradesh, when he was eight-years-old. This "darshan" left an indelible mark on him. Whenever he visited Delhi from Paris between 1950 and 2010, Raza visited Rajghat to pay respect to the great soul at his samadhi. Since his return to Delhi, Raza has been working on a series inspired by the teachings of Gandhi. He explores them in his own inimitable style without falling into traps of representation or illustration. They are tributes to a great human being by a master of our times. See Preview. Until Wed Mar 26.
D-42 Defence Colony (4659-4456). ☎ Lajpat Nagar. Mon-Sat 11am-7pm.

Vis-à-Vis Experience Centre

Collected Works Puneet Kaushik presents a collection of his works from 1998 to 2014, a period when installations were his focus. The collection takes you on a journey through installations, watercolours and mixed-media, some inspired by his foray into traditional art, craft and fabrics... to the world of steel wires which has had him ensnared ever since. Until Mon Mar 10.
2 North Drive, Chhatrapur Farms, Khasra No 755/212 (2630-2078). Daily 11am-7pm.

Wonderwall

PHOTOGRAPHY A Tale of Three Cities An exhibition of photographs

by Ajay Rajgarhia, Dinesh Khanna, Karan Khanna, Leena Kejriwal, Prarthana Modi and Saadiya Kochar. Ongoing.
First Floor, F 213B, Lado Sarai (4651-2768). Daily 11am-7pm.

Books

Events

Fri Mar 14

EDITOR'S PICK Talk Journalist and writer Indrajit Hazra to be in conversation with graphic novelist Vishwajyoti Ghosh, curator of *This Side That Side*, a graphic anthology of stories about the Partition encompassing India, Pakistan and Bangladesh. The project involved 47 collaborators from across the subcontinent. *ML Bhartia Auditorium, Alliance française de Delhi*, 6.30pm.

Sat Mar 15

Reading Parul Sharma will be reading from her new novel, *Tubi's Grand Salon Chase*, published by Westland. It will be followed by a conversation with anthropologist Aneela Babar. *Gallery Quill and Canvas*, 4pm.
Book discussion "New Dimension of the Hungarian Revolution of 1848" is presented by Agnes Kirpalani. The Hungarian Revolution of 1848 was one of many of the European Revolutions of 1848 and closely linked to other revolutions of 1848 in the Habsburg areas. The revolution in the Kingdom of Hungary grew into a war for independence from the Austrian Empire, ruled by the Habsburg monarchy. Many of its leaders and participants, including Lajos Kossuth, István Széchenyi, Sándor Petöfi, József Bem are among the most respected national heroes in Hungarian history. In this session of the book club, the discussion will be on the newer revelations and dimensions of the Revolution. *Hungarian Information and Cultural Centre*, 6pm.

Sat Mar 22

Release *100 Things to Know and Debate Before You Vote* by Hindol Sengupta will be released. Why are we restless? What is it that makes us dissatisfied? Why is the 2014 general elections part of every conversation? What is it with the state of India that makes us so uneasy today? Why are thousands dying without healthcare in India? Why is our air unbreathable, our water poisoned? What do our MPs see when they drive to work and what does that say about our democracy? Why is our diplomacy so weak? Ever thought about why 'family problems' caused more than 30,000 Indians to commit suicide last year? What is slower – our Internet or our bureaucracy? These are but some of the 100 things to think about before you press that button in the critical elections of 2014. The book release is followed by a panel discussion featuring Rahul Mehra, founder member AAP; RK Misra, founder of Nav Bharat Party; Rasheed Kidwai, senior journalist,

political commentator and author; Sudheendra Kulkarni, chairman, Observer Research Foundation; and Devinder Sharma, agricultural and global trade policy expert, *Huffington Post* columnist, agricultural and food activist. Organised in collaboration with HarperCollins India. *Habitat World*, India Habitat Centre, 7pm.

Wed Mar 26

Talk Vinod Mehta of *Outlook*; George Mathews, chairman of the Institute of Social Sciences; and Satish Chandra, dean of the Centre for National Security and Strategic Studies, discuss *Teasing Questions: Exploring Disconnects in Contemporary India* authored by vice president M Hamid Ansari. The panel is chaired by journalist and author BG Verghese. *Conference Room-1, India International Centre*, 6.30pm.

Festivals

World Poetry Festival

EDITOR'S PICK The World Poetry Festival will be held from Fri Mar 21 to Mon Mar 24 and hosts 40 international and 20 Indian poets. For details, visit sahitya-akademi.gov.in. See Feature on p73. *Triveni Kala Sangam*.

Dance Shows

Fri Mar 14

Bharatanatyam Alarmel Valli pays tribute to the 15th-century Telugu Bhakti poet Annamacharya in *Is There Some Way I Can Reach You?* Her recital will be accompanied by translations of the poet's works read by Arundhati Subramaniam. *Habitat World, IHC*, 7pm.

Sat Mar 15

Bharatanatyam Dooti Vilasam is a solo performance by Padmashri Geeta Chandran, celebrating the bond between two friends. *Chinmaya Auditorium*, 6.45pm.

Wed Mar 19

Kathak A recital by Surangama Dasgupta and Lokeshwari Dasgupta. *Epicentre*, 7.30pm.

Thur Mar 20

Contemporary *Eleni of Sparta* is an Indo-Greek retelling of the life of Helen of Troy, presented by dancer-actor Rajika Puri and percussionist Suchet Malhotra. *Habitat World, IHC*, 7pm.

Fri Mar 21

Manipuri A recital by Kuhelika Basu and troupe. *Epicentre*, 7.30pm.

Mon Mar 24

Kathak Dilli Ka Apna Utsav: Kalaam-



Mother courage Zindagi
Madhur Hai Kumarsenu Mein

O-Raqs celebrates the poets of Delhi through kathak. Rani Khanam and Saswati Sen dance to the poetry of Khusrav, Ghalib, Mir, Zauk, Zafar and Shahryar. *Habitat World, IHC*, 7.50pm.

Tue Mar 25

Odissi A recital by Vishwanath Mangaraj from Delhi, disciple of Sharon Lowen. *India International Centre*, 6.30pm.

Theatre Shows

English

Appurview – Laugh with an Engineer

Performers: Appurv Gupta.
Comedy: Stand-up comedy from an engineer's point of view. Ages 16+ *Epicentre*, Sat Mar 22, 7.30pm. Tickets ₹500, available at the venue.

Gurgaon's Funniest Day of the Month

Performers: Vikramjit Singh, Sumit Anand, Abijit Ganguly, Nishant Tanwar, Zakir Khan.
Comedy: Three back-to-back shows: Stand Up For Gurgaon, stand-up comedy by Vikramjit Singh and Sumit Anand; *India Doesn't Want To Know*, improv and satire by Abijit Ganguly and Nishant Tanwar; and *Alag-Qaida* by Zakir Khan. Ages 16+ *Epicentre*, Thur Mar 20, 6.30pm. Tickets ₹250 for each show, available at the venue.

Nirbhaya

Dir: Yael Farber. Cast: Apna Bhavnani, Priyanka Bose, Poorna Jagannathan, Sneha Jawale, Ruksar Kabir, Japjit Kaur, Ankur Vikal.
Synopsis: South African playwright

and director Yael Farber's play on the December 16 rape case is opening in Delhi this fortnight after having premiered at the Edinburgh Fringe last year. See Feature on p22. *FICCI Auditorium*, Sat Mar 22 & Mon Mar 24, 7.30pm, Sun Mar 23, 4pm & 7.30pm. Tickets ₹200-₹500, available on www.kyazoonga.com and at the venue on show days.

Rope

Dir: Tarun Singh. Writer: Patrick Hamilton. Cast: Ayesha Nair, Ashutosh Matla, Jitendra Kumar, Kairav Sharma, Naveen Kasturia & others.
Synopsis: Patrick Hamilton's play about two students who commit a murder and their teacher who starts to suspect them has been adapted to an Indian context. Alfred Hitchcock had used the play, which itself was inspired by the real-life Leopold and Loeb murder case from the 1920s, as the basis for a 1948 film. *LTG Auditorium*, Sat Mar 15, 7pm, and Sun Mar 16, 4pm & 7pm. Tickets ₹200-₹400, available on www.bookmyshow.com.

French

On Les Aura

Performers: Barroux, Julien Joubert.
FREE Synopsis: An adaptation of a graphic novel based on the diary of a WW-I French Soldier. On Les Aura combines music, speech and live drawing projected on a screen. It will be performed by writer and illustrator Barroux and musician Julien Joubert. *ML Bhartia Auditorium*, Fri Mar 21, 7pm.

Urdu

Ghalib-Ke-Khatoot

Dir: KK Kohli. Performer: Anis Azmi.
FREE Synopsis: A dramatised reading of Mirza Ghalib's letters by actor

and writer Anis Azmi, accompanied by ghazals sung by Mannu Kohli. *Habitat World, IHC*, Thur Mar 27, 7pm.

Festivals

Pratibimb Natya Utsav

FREE A three-day festival with plays by different Delhi theatre troupes.

Zindagi Madhur Hai Kumarsenu Mein

Dir: Vageesh Kumar Singh. Cast: Bhas Theatre Group.

Synopsis: Bola lives in a village called Kumarsenu with her granddaughter. One day, she's paid a surprise visit by her son. After staying with them for two days, he disappears at night without a word. The following day, Bola finds out the reason for his visit. *LTG Auditorium*, Tue Mar 18, 6.30pm.

Panchhi

Dir: Arun Sode. Cast: Rajiv Lochan, Rameet Kaur, Rakesh Sharma, Deepak Kumar, Yogesh Sharma, Tripti Johri & Dimple.

Synopsis: A Hindi adaptation of Marc Camoletti's French play *Boeing Boeing*, about a man who's dating three air hostesses. *LTG Auditorium*, Wed Mar 19, 6.30pm.

Sandhya Chhaya

Dir: Rajesh Babbar. Cast: Sharan Makkar, Laxmi Ravat, Rajeev Gupta, Deepak Sharma, Hari Semwal, Nishant Bharti, Priyanshi Babbar, Mukesh Kumar & Vikas.

Synopsis: A Hindi adaptation of Jaywant Dalvi's original Marathi play about an old couple neglected by their own family. *ETG Auditorium*, Thur Mar 20, 6.30pm.

Venues

Alliance Française de Delhi 72 Max Mueller Marg, Lodhi Estate (4350-0200).

Chinmaya Auditorium 89 Lodhi Estate (2469-7848).

Epicentre Apparel House, Sector 44, Gurgaon (0124-2715000). ☎ HUDA City Centre.

FICCI Auditorium Federation House, 1 Tansen Marg (2373-8760). ☎ Mandi House.

Gallery Quill and Canvas 122 DLF South Point Mall, Golf Course Road, DLF Phase-V, Gurgaon (98181-89604).

Habitat World India Habitat Centre, Lodhi Road (2468-2222).

Hungarian Information and Cultural Centre 1-A Janpath (2301-4992). ☎ Rajiv Chowk.

India International Centre 40 Max Muller Marg, Lodhi Estate (2461-9431).

ML Bhartia Auditorium Alliance Française de Delhi, 72 Max Mueller Marg, Lodi Estate (4350-0200).

LTG Auditorium Copernicus Marg (2338-9713). ☎ Mandi House.