

193
GALLERY

TAK
TAK CONTEMPORARY

Mango Man

Allegories of political propositions

February 01, 2025 - March 22, 2025

Curated by TAK Contemporary

24 rue Béranger, 75003 Paris, France / +33 1 45 31 54 16 / online@193gallery.com
Dorsoduro 993/994, 30123 Venezia, Italy / +39 34 45 72 20 77 / venice@193gallery.com



Detail of *Losing All Taste*, 2024
©Rajyashri Goody
courtesy of National Museum of Women in the Arts (NMWA), DC, US

193 Gallery is proud to collaborate with the curatorial collective TAK Contemporary for its inaugural 2025 exhibition, *Mango Man*. This exhibition will showcase works by seven Indian artists in Paris for the first time: **Salik Ansari, K.G. Babu, Sudhakar Chippa, Satyanarayana Gavara, Rajyashri Goody, Pavan Kavitkar, and Sumakshi Singh.**

Mango Man delves into the concept of “Common Man” questioning the socio-political norms of Indian society. The title is a satirical translation of the Hindi phrase *Aam Aadmi*, which refers to the Common Man— a term that has become emblematic in Indian political discourse.

Curated by TAK Contemporary, the group exhibition features around 20 artworks, showcasing a selection of paintings, sculptures, prints, mixed media pieces, and two large-scale installations.



Connected to the roots, 2024

Diptych, acrylic, and gouache on paper

©Pavan Kavitar

The definition of *Aam Aadmi** derives from socio-economic identities such as class, caste, religion, language, gender, and region. Representing the middle and lower strata of society, they are often preoccupied with everyday necessities, have unequal access to infrastructure and opportunities, and endure systemic discrimination.

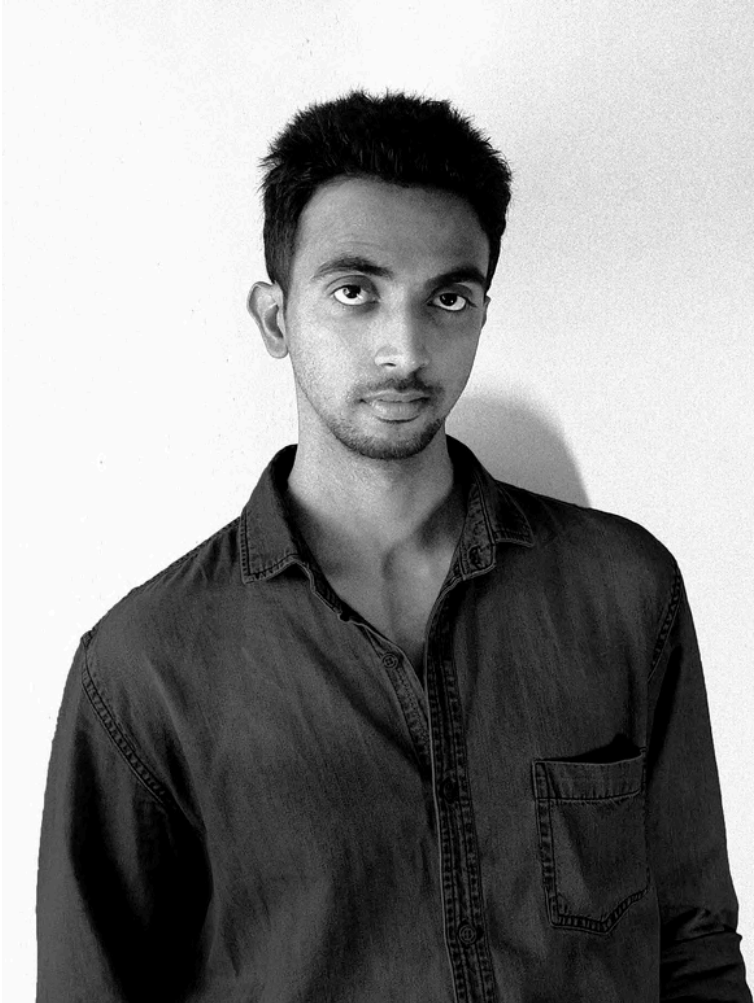
"Mango Man" takes a multi-faceted approach on critical themes such as food politics, caste discrimination, urban-rural migration, and the human-nature conflict and its impact on personal and social memories. While a common man is affected by social, political, and economical fluctuations, they remain the observant and silent witnesses of their surroundings.

The group exhibition provides a critical examination of Indian society, offering personal reflections and collective narratives through a range of artistic practices.

*(aam: mango or common, and aadmi: man)

SALIK ANSARI

B. 1991, MUMBAI



Salik Ansari is a multidisciplinary artist whose practice focuses on the concept of power, politics of representation, and displacement associated with land, water, and the internet. He examines the effects of socio-technological and political systems, disappearance, labor, and perception of reality. While conceptualizing projects, his process often leads to the development of cutout paintings, installations, sculptural objects, and videos.

Ansari currently lives and works in Mumbai. He completed his BFA in Visual Arts at Sir J J School of Arts, Mumbai, in 2014 and his MDes in Visual Communication at IDC School of Design at IIT Bombay, in 2017.

Ansari has been part of group shows at Strangers House Gallery, curated by TAK Contemporary, Mumbai (2024); Conflictorium, curated by V. Divakar, Ahmedabad (2023), Sakshi Gallery, Mumbai (2023) and India Art Fair, New Delhi (2023). He had his solo shows titled No Lines in the Sea, Fabrica Space via Garibaldi, Venice, Italy (2018) and Painting the Real, Kunst Zeug Haus, Rapperswil-Jona, Switzerland (2014). He has been a recipient of international art and design residencies at Delfina Foundation (London 2019), Fabrica Communication Research Center (Italy 2018-2019), G39 (Cardiff 2018), and Futur Foundation (Switzerland 2014). He has been nominated for the Hublot Design Award, Switzerland 2017.



The series titled *Parallax Views of Still Lives*, investigates societal veils surrounding marginalized communities which also creates a clear separation between the state and the public.

The works capture parallax views (as layers) of streets which are partially hidden behind coverup metal, plastic sheets, concrete slabs, and temporary dividers acting as objects of barrier. The primary use of industrially produced colours and materials as the veil objects ironically signify the hidden labor and the marginalized religious and caste communities.

Cloud Seeding, 2024

Series "Parallax views of still lives"

Acrylic color, and pencil on board

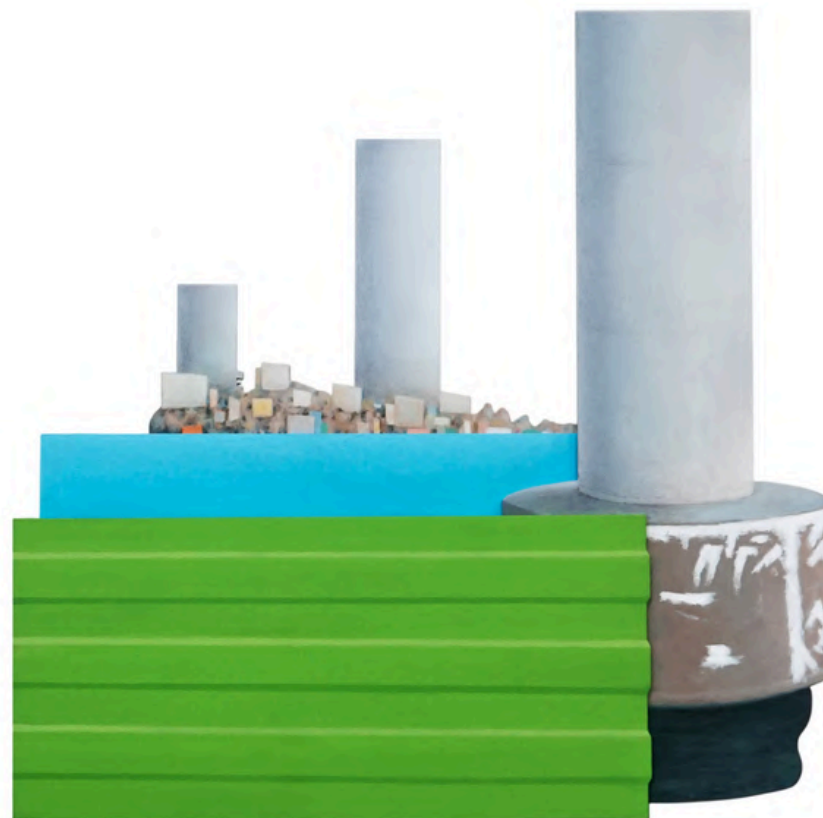
39 x 35.5 x 1 cm

©Salik Ansari





Beyond the yellow field, 2024
Acrylic color, and pencil on board
43 x 42.5 x 1.2 cm
©Salik Ansari



Long march, 2024
Acrylic color, and pencil on board
43 x 43 x 1.2 cm
©Salik Ansari

K.G. BABU

B. 1970, THRISSUR



K.G Babu's artworks portray themes around identity, memory, and culture contemplating the layered complexities of our coexistence with the environment. His works are more of propositions inviting viewers to engage with the themes of community and sustainability highlighting the human condition, climate crises, and environmental degradation. His compositions are vivid, capturing activities and elements of his immediate surroundings imbued with a nostalgic reflection on the nature he experienced during his childhood, evoking a sense of its loss. The human figures in Babu's works are rarely solitary; they are entangled with their environments, revealing a vision of inter-connectedness, where the boundaries between the individual and the ecology dissolve.

K.G. Babu is a self-taught artist based in Kerala, India.

His works have been exhibited in the USA, Sweden, China, and various parts of India. Babu has exhibited in Väsby Art Gallery, Sweden (2021); Boxheart Gallery, Pittsburgh, USA (2015), Busan International Artshow, South Korea (2014) and The 55th National Exhibition (2014) New Delhi.



Threads of Sustenance depicts the fishing practices of the Adivasi tribal community in Attappadi, located in the Western Ghats of Kerala, India. Here, fishing serves as a means of livelihood rather than trade, sourced from the surrounding nature with conscious choices for long-term preservation and a commitment to avoiding exploitation. The community uses saris, traditionally worn by women, as makeshift fishing nets, harvesting just enough for sustenance. This approach reflects their effort toward balance and necessity, in stark contrast to the excess-driven pursuits of modern cultures.

Rather than romanticizing struggle, the work celebrates their resourcefulness and sense of responsibility for the environment and its resources.

Threads of Sustenance, 2024

Oil on canvas

160 x 130cm

©K.G.Babu





This painting depicts a tribal youth standing before a dense bamboo grove, embodying a deep connection to nature. His calm expression and confident posture reflect harmony with the natural world. The T-shirt he wears, adorned with images of popular Indian film stars, symbolizes consumerism but contrasts with his environmentally rooted life. For him, the T-shirt is neither a statement nor an anomaly—it represents practicality, reflecting choices shaped by affordability and availability.

The bamboo grove, symbolizing strength and sustainability, is integral to rural existence, providing necessities. For the artist, motifs like bamboo resist commodification, emphasizing the relationship between nature and community.

Youth in Harmony, 2024

Oil on canvas

120 x 90 cm

©K.G.Babu

SUDHAKAR CHIPPA

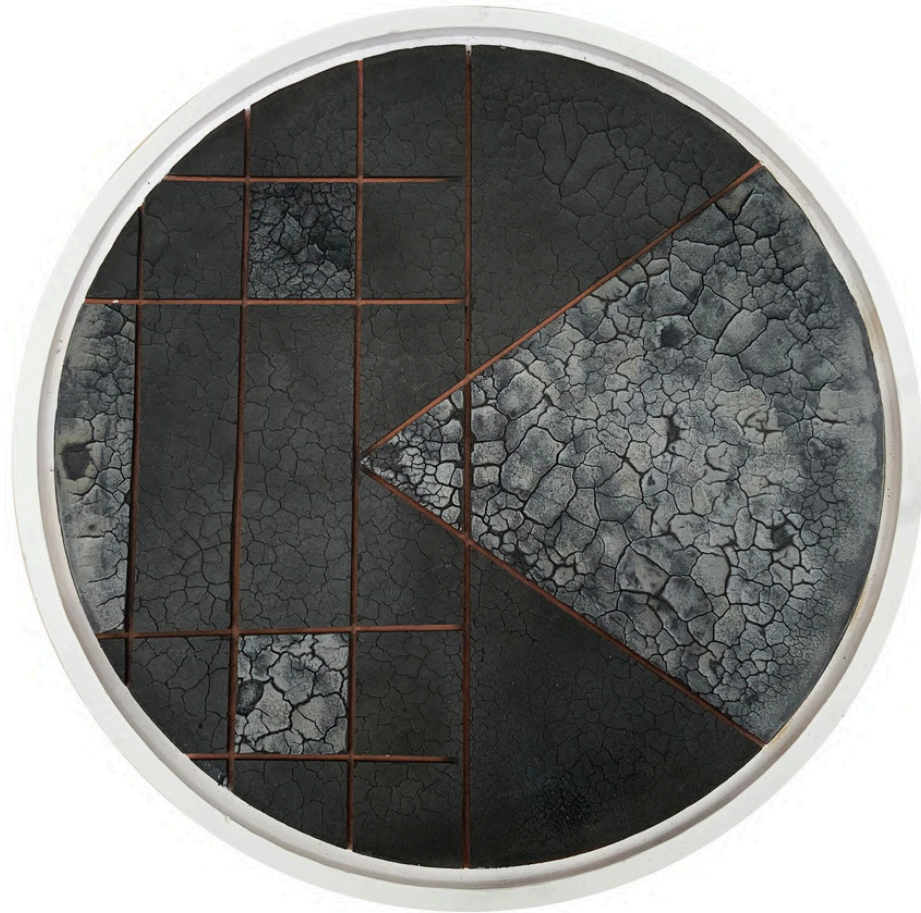
B. 1967, HYDERABAD



Sudhakar Chippa's artistic practice explores the contrast between mechanical and organic materials, often depicted through urban cartography and geometric spaces in clay and wood. This juxtaposition reflects the ongoing tension between rapid modernization and the receding presence of nature. Rooted in his village upbringing Chippa's personal experience informs his work to address themes of migration and conflicts between man and nature.

Chippa lives and works in Hyderabad, India. He completed his Post- Diploma in Printmaking from M.S. University of Baroda (1990) and Diploma in Fine Arts from JNT University, Hyderabad (1987). He was a lecturer at JNT University, Hyderabad for 13 years and founded Banyan Hearts Studio, a printmaking residency in 2005.

Chippa's works have been part of group shows at Mumbai Art Fair (2024); Strangers House Gallery, curated by TAK Contemporary (2024); India Art Fair, New Delhi (2023), and Affordable Art Fair, London (2020). He had his solo show at Srishti Gallery, Hyderabad (2023)(2019) and Gallery Veda, Chennai (2013). He was awarded the Bendre Hussain Award (2002), the Hyderabad Art Society (1994), and the Bombay Art Society (1993). He has participated in printmaking camps at Zee Mays Open Studios, Massachusetts, the Sanbao International Printmaking Exhibition, and the Symposium in China.



Chippa has observed a rapid surge in urban expansion in Hyderabad, India. While this growth has brought comfort to many, providing shelter, food, employment, education, and wealth, it has also come at a significant cost—the irreversible loss of vegetation, wildlife, natural soil, and rock formations.

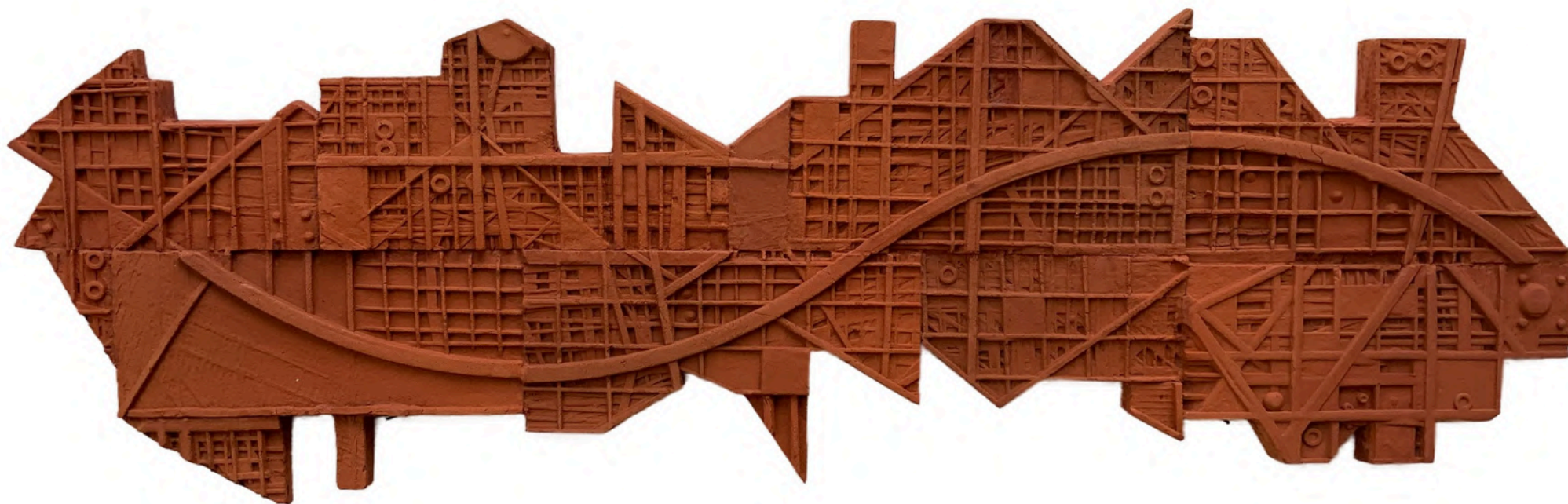
This artwork portrays a "damaged" landscape, with its surface recreating the cracked terrain of drought-affected fields. Cartographic lines embedded within the piece symbolically illustrate the impact of urbanization on the land, highlighting the urgent environmental challenges that arise from unchecked urban growth.

Migration 1, 2023

Mixed media on wood

40,6 x 40,6 cm

©Sudhakar Chippa, courtesy of TAK Contemporary, Paris



Changing Terrains, 2024

Terracotta

121.92 x 182.88 cm

©Sudhakar Chippa, courtesy of TAK Contemporary, Paris

In this artwork, soil serves as a medium to visualize rocky landscapes, boundaries, and relief forms, while its industrial aesthetic underscores the mechanization and urbanization shaping modern environments. Through *Changing Terrains*, Sudhakar Chippa sheds light on rural migration to urban centers and its transformative effect on both cityscapes and rural landscapes. The artwork's industrial form highlights the tension between organic materials and machine-like structures, capturing the dynamic histories and memories imprinted on these shifting terrains.



SATYANARAYANA GAVARA

B. 1997, NARAYANAPURAM



Satyanarayana Gavara's practice explores the theme of food and the politics behind its production and consumption. Born into a family of tenant farmers in Andhra Pradesh, he experienced firsthand the challenges faced by farmers, caused by landlords, economic policies, and the unpredictability of nature. His works focus on rural India, capturing its struggles and resilience. Using the tools of printmaking, Gavara integrates objects and settings as powerful metaphors for the lives of farmers. His art serves as both a tribute to their perseverance and a critique of the systems that influence their livelihoods.

Gavara lives and works in Baroda, India. He completed his BFA in printmaking from Andhra University (2018), and MFA in Printmaking from M S University of Baroda (2020). Satyanarayana has won several awards including the 1st Print Biennale India Grand Prize.

Gavara's work has been presented at Mute Unmute at Method Kala Ghoda, Mumbai (2024); Lateral B(/)inds, Stir Art Gallery (Indian Art Fair) New Delhi (2024); Alumni Show of Residences, at Space Studio in Baroda (2023), Which Sky Do Birds Fly at Latitude 28 (2023); Mini Print Triennial Japan (2018); Mini Print Triennial Ukraine (2021) and SYPA in Bangladesh (2019). He has participated in several residences and workshops.



Vicinity of Thresh I, 2024

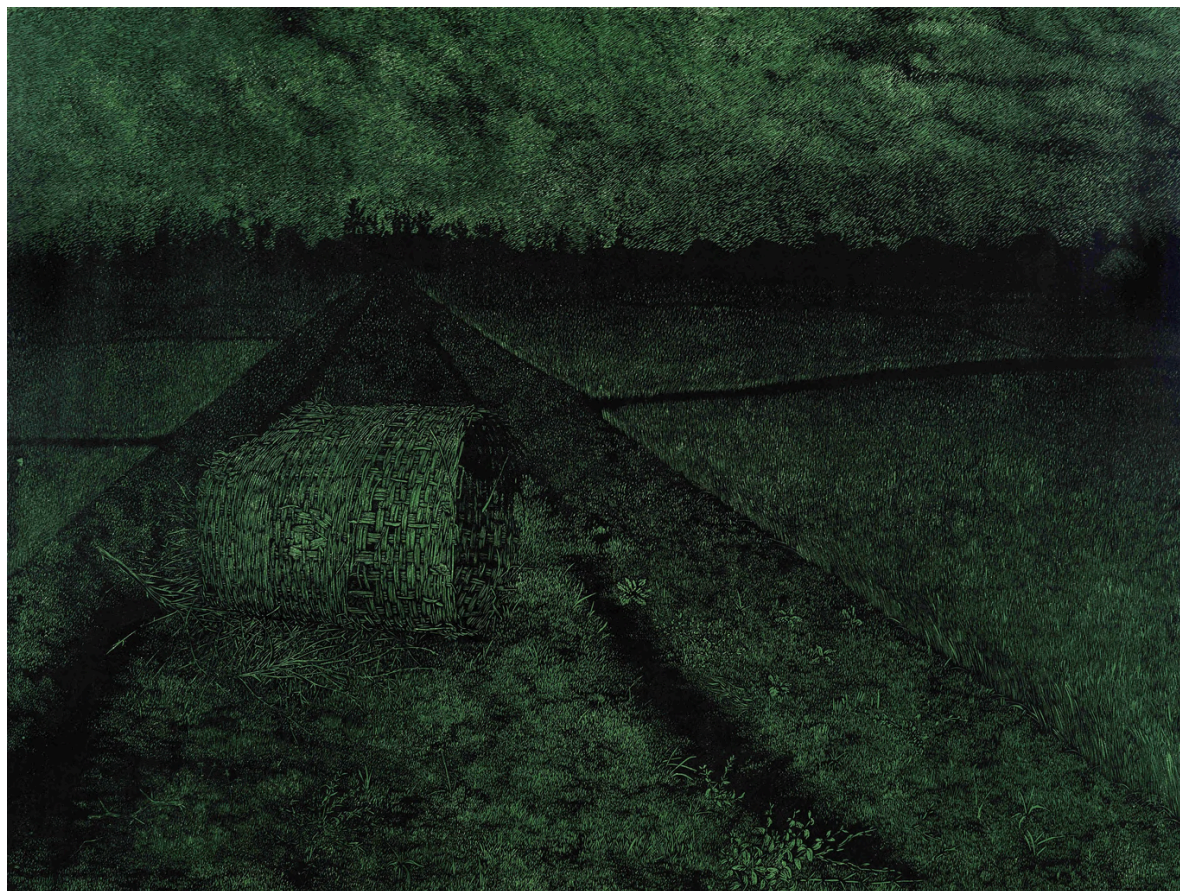
Woodcut print

121.92 x 182.88 cm

©Satyanarayana Gavara

The Vicinity of Thresh I takes inspiration from elements such as granaries, rice, greenery, and agricultural rituals. This work portrays the labor-intensive process of separating seeds from the harvested crop, achieved manually by tying the bundles and beating them against the ground. Through this depiction, Gavara highlights the often-overlooked challenges faced by the agricultural sector, including inadequate facilities and systemic injustices endured by farmers.





Too far from the centre, 2024

Woodcut print

91.44 x 182.88 cm

©Satyanarayana Gavara

Too Far from the Centre delves into themes of class struggle and oppression, narrating the story of a farmer forced by his landlord to abandon his long-held land and relocate to an empty, barren field. The artwork sheds light on the hardships faced by rural communities and the challenges of being uprooted. It offers a another look on the causes and consequences of displacement in a class-driven society.

RAJYASHRI GOODY

B. 1990, PUNE



Rajyashri Goody's art practice focuses on food and water politics, caste and religion, literacy and literature. She is interested in creating space and time for thinking through everyday instances of caste-based violence and Dalit resistance, and how elements like food, nature, and language are actively used as tools to enforce caste rules for generations. Goody incorporates various mediums in her practice - text, voice, paper pulp, ceramics, photography, printmaking, video and installation.

Goody lives and works between the Netherlands and India.

She completed her BA in Sociology at Fergusson College in Pune (2011), and an MA in Visual Anthropology at the Granada Centre for Visual Anthropology at the University of Manchester, UK (2013). In 2023, she completed a two-year residency at the Rijksakademie Van Beeldende Kunsten, Amsterdam.

Goody's work has been presented at Busan Biennale (2024); National Museum for Women in the Arts, Washington DC (2024); Asia Now, Paris (2023); Jogja Fotografis Festival, Yogyakarta (2023); Rencontres de Bamako (2023); Gallerske, New Delhi (2022); Breda Photo (2022); Savvy Contemporary, Berlin (2022); and Goethe Institut, Mumbai (2021).

**Recipes, 2017 - ongoing**

Text

A5 booklets

©Rajyashri Goody

Goody's works are inspired by Dalit literature, a genre made up of strong, powerful poetry and prose, particularly in the form of memoirs and memory texts. Goody has spent the last five years drawing out extracts from a number of these memoirs that delve into anecdotes and experiences of food, eating, hunger, and access in the context of caste. Dalit communities, like many other minorities across the world, have a complex relationship with food, owing to their status as untouchable. Begging, surviving on leftovers, and hunger are not uncommon in the Dalit experience. Neither, however, is feasting, joy, and celebration with food.

Chaanya

Dry pieces of beef
from a carcass
in the sun.
Cut them into thin strips
called chaanya.
Dry them by the fireplace.
The smoke will turn them
bright red.
Feel proud of the Mahars
when you read
that they smoke pork in the West
in the same way.

When the chaanya are dry
cut them into pieces
called todkya.
Hold them in reserve
for the bad months
of Shravan and Ashadh.

Sometimes,
a beautiful white fungus
might grow over the todkya.
Maggots might sprout on them.
Dry them once more
in the courtyard
to clean them.
Guard them with sticks.

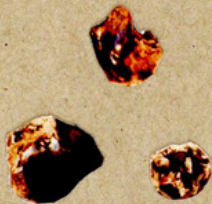
Fill your pockets with
crisply roasted chaanya.
Go to school.
Sneak off
at the back of the school
in the break.
Have yourself a feast.

A Brahmin friend might turn up
and ask what you are eating
all alone.
Flush with embarrassment.
For want of a better answer
say you are eating
some crunchies.

He might ask you
for a taste.
Hesitate.
Think about what might happen
if the village finds out
that you have polluted
a brahmin.
Your friend might plead for some.
Give in.
Give him some crunchies.

He might love the taste.
He might spread the word
to his friends.
They might want
some crunchies too.

Later
you might realise
that they had known
what they were eating
all along
but did it all the same.





Losing All Taste, 2024

Ceramics

250 x 250 x 15 cm

©Rajyashri Goody,

Courtesy of National Museum of Women
in the Arts (NMWA), DC, USA

Losing All Taste includes recipes from Dalit literature, reinterpreted in ceramics as objects resembling local food items like bhakris, meat, flowers, and leaves. These elements, arranged around upturned bowls transformed into stupas, are crafted by hand using processes akin to cooking. Yet, the final creations are permanent, hard, and inedible. The work reflects the generational pain and resilience of Dalit communities, emphasizing a reclaimed sense of dignity in acknowledging an untouchable past while envisioning a casteless future.

PAVAN KAVITKAR

B. 1992, NASHIK



Pavan's work centers on the subtle and often overlooked details of everyday life using watercolors, oil colors, and gouache. With a strong technique based on Indian miniature painting, his compositions of intricate details are between imagination and contemporary reality. Pavan is drawn to exploring the migratory dynamics of urban-rural spaces, focusing on the psychological influence due to its social and political system. The precision in his works provides a sense of intimacy and connection for the viewers.

Pavan lives and works in Nashik. He holds a Bachelor of Fine Arts degree from Sir J.J. School of Art in Mumbai (2014) and a Master of Fine Arts from Visva-Bharati University in Santiniketan (2017). Currently an emerging artist and an art professor, he has exhibited his works widely and received numerous awards for his artistic achievements.

Pavan Kavitkar has been part of group shows at Apre Art House, Mumbai (2024); Strangers House Gallery, curated by TAK Contemporary, Mumbai (2024); Gallery Art&Charlie, Mumbai (2024); Taj Palace, New Delhi (2023) and Sakshi Gallery, Mumbai (2021). He was awarded the Visual Arts Junior Fellowship from the Ministry of India (2023); the All India Merit Grant from Prafulla Dahanukar Art Foundation (2021), Khoj Support Grant, from New Delhi (2020).



"Dreams on Sale" captures the dilemma of land commercialization intertwined with growing middle-class aspirations, driven by the pursuit of security and upward mobility. The middle class increasingly views land as an investment or status symbol rather than a shared resource.

The painting depicts a "dream plot," a piece of land listed for sale as a residential property. Barbed wire slices through the landscape, symbolizing division and raising questions about land ownership politics and the commodification of natural spaces. The work underscores the environmental costs and highlights the tensions between modern ambition and nature.

Dream on Sale, 2024

Water colour and gouache on paper

111.8 x 76.2 cm

©Pavan Kavitar, courtesy of TAK Contemporary, Paris





Connected to the roots, 2024

Diptych, Water colour and gouache on paper

91.4 x 152.4 cm | 91.4 x 60.9 cm

©Pavan Kavitar

This artwork depicts orange orchard of the artist located in his native village of Amravati, India. The trees are enclosed by makeshift fences crafted from the wild, thorn-filled *Babul* tree, a practical solution to protect orchards from animals. Through the intricate depiction of vibrant orange trees, the work reflects the artist's connection to his ancestral roots, and nature. The trees breaking through thorny fences symbolize resilience. On the opposite side, the artist finds himself isolated, encircled by an architectural labyrinth, in sharp contrast with nature. The artwork explores themes of isolation from nature, driven by urban aspiration, and the complex relationship between humanity and the natural world.

SUMAKSHI SINGH

B. 1980, NEW DELHI



Sumakshi Singh's work explores themes of materiality, temporality, and the interplay between physical and ephemeral spaces. Rooted in the intimate processes of drawing and embroidery, her works engage narratives from inner landscapes – of personal memory, metaphysical and emotive experience. Her practice encompasses interactive installations, paintings, drawings, and sculptures.

Singh lives and works in New Delhi, India. She earned an MFA from The School of the Art Institute of Chicago (SAIC) and a BFA from Maharaja Sayajirao University, Baroda, India. As an educator, Singh has taught at the Art Institute of Chicago, Oxford University, and Columbia University, among others. She has mentored residencies for the Victoria and Albert Museum, TheWhyNotPlace, and curated shows for the Devi Art Foundation.

Singh's artworks have been presented in solo and curated group gallery and museum exhibitions across Australia, India, the U.K., China, the USA, Canada, France, Italy, Serbia, and Switzerland. Notable exhibition venues include The Institutum, Singapore (2024); South Asia Institute, Chicago (2024); Vadehra Contemporary Art Gallery, New Delhi (2024); The Gallery of Modern Art, Queensland (2022); Saatchi Gallery, London (2016); Kochi Biennale, Kochi (2014); Museum of Contemporary Art, Lyon (2013); and MAXXI Museum, Rome (2011), among others. Singh has participated in renowned residencies, including the MacDowell Colony, Skowhegan, Djerassi Foundation, and Fondazione Pistoletto.

***Pichla Darwaja, 2024***

Thread and lace drawing

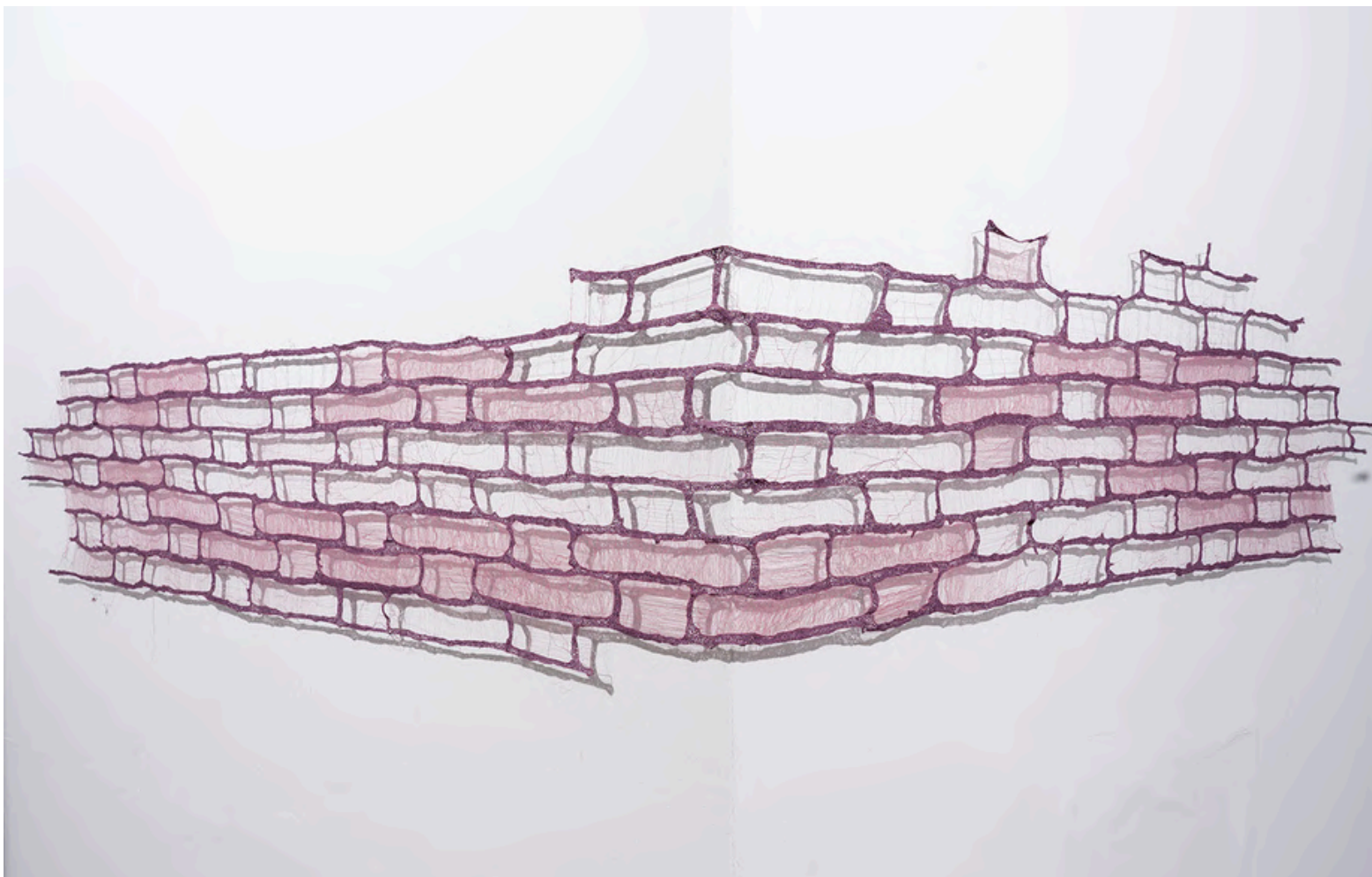
236 x 7.6 x 162.5 cm

©Sumakshi Singh,

courtesy of Exhibitor 320, New Delhi

Pichla Darwaza is part of the *33 Link Road* series, named after the artist's ancestral home. Built by her refugee grandparents after India's partition, this home once thrived as a hub of family life, hosting gatherings, stories, weddings, births, and deaths. Now, for the first time in 72 years, it stands empty and deteriorating. In this work, fragile threads replace brick and mortar, weaving the solidity of architecture into delicate webs of memory. Rendered at life-size, its porous skins challenge the permanence of both the structure and the concept of 'home.'





Untitled, 2024

Thread and lace drawing

122 × 213 cm

©Sumakshi Singh, courtesy of Exhibitor 320, New Delhi

About 193 Gallery



View of the exhibition *Un reflet derrière une chimère* by Valentina Canseco at 193 Gallery, Paris



View of the exhibition *Passengers in Transit* curated by Paula Nascimento, Oyindamola Faithful and Roger Niyigena Karera at 193 Gallery, Venice

Founded in 2018, 193 Gallery, based in Paris and Venice, aims to offer a global tour of contemporary art and to showcase the diversity of art scenes worldwide, with a particular focus on Southern scenes (Caribbean, Africa, Latin America, Southeast Asia).

Guided by the discovery and affirmation of diverse identities, the gallery supports a program aimed at fostering dialogue between different regions of the world, proposing a vision of art that transcends traditional Western interpretations. We are committed to promoting diversity by highlighting unique perspectives and celebrating the cultural richness of each continent.

The 193 Gallery participates in numerous international art fairs (Untitled Miami, Arco Madrid, Zona Maco, Art Paris, Art Monte Carlo, Art Genève, Expo Chicago, Tokyo Gendai, Paris Photo, KIAF Seoul, Art SG Shanghai WestBund, Dallas Art Fair, 1-54 Marrakech / New York / London) and supports its artists in various biennales. In 2024, the gallery presented in its Venice space in collaboration with the Center for Contemporary Art in Lagos the exhibition "Passengers in Transit" a Collateral Event of the 60th International Art Exhibition - La Biennale di Venezia.



From left to right - Pranitha Joseph, Damini Kulkarni, Shubhakar Pr Bharti
©Courtesy of TAK Cotemporary

TAK Contemporary is a trio of art curators, of Indian origin based in Paris. Founded in 2023, the initiative aims to encourage and promote artists from the Indian subcontinent and its diaspora enhancing the visibility of Indian contemporary art in Europe. Simultaneously, it seeks to introduce international artists to India, fostering a vibrant cultural exchange.

Tak in Hindi means “until”, referring to a point in the trajectories of time and space. The initiative suggests a temporal meeting point for art on the vast map of time and geography. The Indian subcontinent showcases a progressive, diverse, and vibrant contemporary art scene. Its artistic landscape reflects a unique fusion, balancing the evolution of global art history while deeply anchoring its conceptual and visual foundations in Indian cultural heritage.

Thank you

For any press inquiries, please contact:

Maria Herrera

mariah@193gallery.com

+33 7 66 51 58 32