

TAKE

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Nihaal Faizal's intervention on cover page:

Apart from TAKE's very first issue (Volume 1 Issue 1: Black), the magazine's mastheads have always appeared on the top left corner of the cover page. For TAKE's 28th issue on memory, the artist Nihaal Faizal returns the cover page masthead to the top right—a position it fleetingly and briefly occupied just once before, in its initial launch issue.

Cover Image:

One of the envelopes on which Mahatma Gandhi wrote notes at his meeting with Lord Mountbatten, 2 June 1947. Displayed as a part of the exhibition *Tangled Hierarchy* curated by Jitish Kallat at John Hansard Gallery, part of the University of Southampton, the UK. With the kind permission of the University of Southampton.

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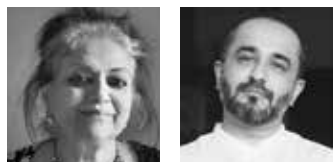
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Alka Pande is an art historian and curator with a PhD in Art History and a postdoctoral degree in Critical Art Theory, University of London. She has extensively written and edited books on Indian aesthetics, culture and photography. She curated the sculpture gallery at the City Palace Museum, Udaipur. She was the project director of the 1st Museum Biennale of Bihar Museum, Patna. She is recipient of the Charles Wallace Award, Knight of the Order of Arts and Letters by the French government, and Australian-India Council Special Award. Currently, Pande is the Consultant Art Advisor and Curator of the Visual Arts Gallery, India Habitat Centre, New Delhi.



Amitesh Grover is an award-winning director and artist. He works undisciplined, across a diverse range of mediums and practices: theatre, installation, text, photography, and performance. He is the recipient of MASH FICA New Media Award, Bismillah Khan National Award, Charles Wallace Award (U.K.), and was nominated for Arte Laguna Prize (Italy), Prix Ars Electronica (Austria) and Forecast (HKW, Germany). His work is shown globally, and he teaches and writes about performance as well.



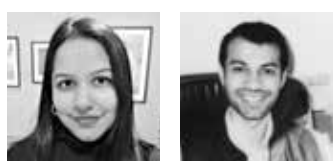
Aparna Andhare is an art historian, curator, and writer. From 2017 to 2021, she was a curator at the Maharaja Sawai Man Singh II Museum, City Palace, Jaipur. Specialising in art and architecture of early modern India, she has two master's degrees: Art in the Global Middle Ages (MSc, University of Edinburgh), and Arts and Aesthetics (MA, Jawaharlal Nehru University, New Delhi). Aparna now divides her time between Bombay and Poona.



Apnavi Makanji was born in Bombay and moved to Geneva during their formative years. Their preoccupations center around displacement and queer ecologies with an emphasis on decolonization, botany, explorations of memory and the idea of home. Their latest solo show was 'Soil as Witness | Memory as Wound', Tarq, Bombay, 2019. Makanji recently concluded a two-month residency at the Botanical Garden of Geneva. They took part in the Dhaka Art Summit (February 2020) and participated in several group shows including 'Nature You Are', Theatre Benno Besson in collaboration with Centre d'Art Contemporain Yverdon, Yverdon-Les-Bains 2022, 'Heat, Le Labo', Geneva 2022, '(ME)MORY', Vadehra Art Gallery, New Delhi, 2021.



Arpana Caur has exhibited since 1974 in Delhi, Mumbai, Calcutta, Bangalore, Chennai, London, Glasgow, Berlin, Amsterdam, Singapore, Munich, New York, in Stockholm and Copenhagen National Museum, Osaka Print Triennale and Delhi Print Triennale. Her work is in Museums of Modern Art in Delhi, Mumbai, Chandigarh, Dusseldorf, Singapore, Bradford, Stockholm, Hiroshima, Peabody Essex Boston, MOCA L.A, Brooklyn, Bharat Bhawan Bhopal, Philadelphia Museum of Art, Swaraj Archive Noida & Victoria and Albert Museum London. Commissioned by the Hiroshima Museum of Modern Art for its 50th anniversary in 1995. 40-year Retrospective in National Gallery of Modern Art Bangalore 2016 with Swaraj Archive. Received Lalit Kala Grant, 'Eminent Artist' Title and filmed by BBC, Stockholm TV and many Indian TV channels. Received doctorate from Guru Nanak Dev University, Amritsar, 2021.



Cheryl Mukherji is an Indian visual artist and writer based in Brooklyn, New York. Cheryl is a finalist for the 97th ANNUAL International Competition at The Print Center, 2022 and the Outwin Boochever Portrait Competition 2022 at the National Portrait Gallery, Smithsonian. She has been an Artist-in-Residence at the Center for Photography at Woodstock, 2022 and a Workspace Resident at Baxter Street at CCNY, 2021, where she hosted her debut solo show 'Wanted Beautiful Home Loving Girl' in January 2022. Cheryl has also been the recipient of Capture Photography Festival's Writing Prize 2020. She holds an MFA in Photography from ICP-Bard College, New York, 2020.



Dev Nath Pathak is a founding faculty of sociology at South Asian University, New Delhi. He was a visiting scholar at Brown International Advance Research Institute at Brown University, a Charles Wallace fellow at Queen's University Belfast, a visiting scholar at Indian Institute of Advance Studies, Shimla, and a scholar-in-residence at Indian Institute of Management, Calcutta. His latest book is *In Defence of the Ordinary: Everyday Awakenings* (2021), after the publication of *Living and Dying: Meanings in Maithili Folklore* (2019).



Georgina Maddox is an independent critic-curator with an experience of 20 years in the field of Indian art and culture. She blurs the lines of documentation, theory and praxis by operating as a critic/curator. She was a full time journalist working with Indian Express, Times of India and India Today. She has critical essays in books like, *Articulating Resistance: Art and Activism* (edited by Deeptha Achar and Shivaji K. Panikkar) and *The Phobic and Erotic* (edited by Brinda Bose and Subhabrata Bhattacharyya). She has contributed to The Hindu, TAKE on Art, Harper's Bazaar, Vogue, Elle Magazine, Open Magazine and India Today.

Jitish Kallat's works over the last two decades reveal his continued engagement with the ideas of time, sustenance, recursion and historical recall. Using abstract, schematic, notational and representational languages, he engages with different modes of address, seamlessly interlacing the immediate and the cosmic, the telescopic and the microscopic, the past and present. His solo exhibitions at museums include institutions such as the Art Institute of Chicago (Chicago), Dr. Bhaui Daji Lad Mumbai City Museum (Mumbai), the Ian Potter Museum of Art (Melbourne), Frist Art Museum (Nashville), Art Gallery of New South Wales (Sydney) and the Philadelphia Museum of Art (Philadelphia). In 2017, the National Gallery of Modern Art (New Delhi) presented a mid-career survey of his work titled *Here After Here 1992-2017*, curated by Catherine David. Kallat was the curator and artistic director of *Whorled Explorations, Kochi-Muziris Biennale 2014*. He curated *I draw, therefore I think* for the SouthSouth Platform in 2021 and 'Tangled Hierarchy' at John Hansard Gallery Southampton UK in 2022.

Manisha Gera Baswani is a visual artist creating cultural landscapes of connections across Asian traditions, weaving expressions comprising painting, photography, sculpture, and poetic writing. Curator and creator of the ongoing legacy photographic project, 'Artist through the Lens,' spanning two decades, she intimately documents artists' studios and denizens across the arts community from the Indian subcontinent, photographing them from a position of familiarity with their artistic practices and offering insights into their creative spaces. 'Postcards from Home', is an aligned sister series to 'Artist through the lens', an equally historic documentation of 47 artists from India and Pakistan, with a shared history and lineages from the Partition of India in 1947, shown at the inaugural Lahore Biennale 2017, invited collateral at the Kochi Biennale 2018 and currently exhibiting at the Ashmolean Museum, Oxford. This project is a personal homage to Manisha's parents' memories of a 'home' lost. She recently held her solo exhibition '...and the dots connect now,' comprising paintings, embroidered works, and sculptures at Gallery Espace.

Najrin Islam is a writer and curator working between Kolkata and New Delhi. She has been associated with several platforms, including Alternative South Asia Photography, Critical Collective, Photo South Asia, and 'Five Million Incidents' curated by Raqs Media Collective. She was awarded the Art Writers' Award 2018-19 by TAKE on Art magazine and Swiss Arts Council Pro Helvetia, which resulted in a residency and an associated publication titled *Archive as Medium: Exploring the Performative Body*. Najrin's research interest is situated at the intersection of moving image histories, archival politics and institutional omissions. She completed her MA from the School of Arts and Aesthetics, JNU, New Delhi.

Nihaal Faizal is an artist and publisher based in Bangalore, India. His works respond to the copy, the replica, the remake, the gadget, and the gimmick, often through media documents from popular and cultural memory.

Nilima Sheikh started exhibiting professionally in 1969. Her solo exhibitions include *Terrain: Carrying Across Leaving Behind* at Chemould Prescott Road, Mumbai, 2017 and *Gallery Espace, New Delhi, 2018; Each Night put Kashmir in your Dreams* at The Art Institute of Chicago, Chicago in 2014. Recent group participation includes *Dhaka Art Summit, Dhaka, 2020, Kochi Muziris Biennale, Kochi, 2018; Documenta 14, Athens and Kassel, 2017.*

Saloni is a writer and photographer. She completed her B.A. in English Literature from Lady Shri Ram College, New Delhi and her M.A. in Arts and Aesthetics from School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. She has interned with National Museum and Sahapedia in the past. Currently she works with LATITUDE 28 and TAKE on Art magazine.

Sandhya Bordewekar studied English, Continental and American Literature, Art History and Criticism, and Film Appreciation. She has been writing on Contemporary Indian Art, Architecture, Cultural issues and Social Development subjects over the last 35 years, been invited on juries for art shows and collaborated with art galleries in India and UK to curate exhibitions showcasing emerging artists from Baroda/India. She has undertaken research projects related to cultural documentation. In June 2018 she was selected for a month-long Residency at the Lucas Artists Program at the Montalvo Arts Center, Saratoga, USA. She works and lives in Baroda.

Sheba Chhachhi's lens-based works investigate gender, eco-philosophy, violence and visual cultures, with emphasis on the recuperation of cultural memory. An activist/photographer in the women's movement in the 1980s, Chhachhi moved on to create large multimedia installations, bringing the contemplative into the political. She has exhibited widely and her works are held in significant public and private collections. She was awarded the Juror's Prize, Contemporary Art in Asia, Singapore Art Museum, 2011 and the Thun Prize for Art & Ethics, 2018.

Shruti Ramlingaiah is a curator and art writer based in Mumbai. With a background in art history and museum studies, she has worked with a range of museums and galleries in the past. She has written on art majorly in the form of exhibition reviews and curatorial essays. She received a Curatorial Intensive grant from Independent Curators International (ICI), New York and Njabala Foundation in Kampala, Uganda 2022, EYES Project Fellowship awarded by the Japan Foundation Asia Center, Tokyo in 2019 and the Getty Foundation travel grant in 2018.

Radhika Chopra is the author of *Amritsar: A City Remembers*, a visual interpretation of urban spaces, edited *Migrant Lives and Ways of Worship* based on photographs taken by anthropologists in the field, and recently published "Curating divinity: Religious souvenirs, shopkeepers and bazaar curation", "Amritsar's Heritage Street: Mapping heritage, eclipsing offence", "Seeing off the dead: Post-mortem photographs in the Darbar Sahib", among others. She curated *Men and Masculinities: An Exhibition*, and has co-organised film-cum-discussion series.

Ranu Roychoudhuri is Assistant Professor and Program Chair of Performing and Visual Arts in the School of Arts and Sciences, Ahmedabad University. Her research focuses on modern and contemporary art in South Asia with an emphasis on photography, print history, intellectual histories of art, art historiography, and postcolonial studies. She has published in peer-reviewed journals, edited volumes, and art magazines and her research has been supported by the Foundation for Indian Contemporary Art (FICA), Yale Institute of Sacred Music, and several centres at The University of Chicago, from where she received her doctoral degree. She curated shows for private and public institutions and taught in the US and Indian higher education institutions.

Oindrilla Maity is an independent curator and art historian based in Kolkata who writes in English and Bangla. She has recently finished her PhD in Culture Studies from Visva-Bharati, Santiniketan. She has also translated two seminal essays, *Can the Subaltern Speak* by Gayatri Chakravorty Spivak and *Answers to Today's Crisis: A Leninist View* by Slavoj Zizek, into Bangla.



Editor's Note



Image courtesy: Vicky Roy

"... this struggle (waged by the oppressed and subordinated, i.e., the subalterns, were seen as struggles for recognition as equals) was extended to encompass another demand - the demand for a recognition of difference - the existence of a variety of differences that explained the diversity, density and richness of human experience."

Gyanendra Pandey, "The Subaltern as Subaltern Citizen"

When the events of the twentieth century unfolded—the cartography of national borders, political revolutions and neo-liberalism—they prompted the desire to remember and understand the roots of diversity. The route to chart the map of difference navigates the terrain of the historical past in the shape of archives, memoirs, museums and monuments. The ensuing experience closely tied to 'fluid' memory against the historical 'data'; 'broken' time versus chronological 'order'; central 'reality' distinct from peripheral 'reminiscence' contributes to amplifying the voice of resistance against the grand metanarrative of a nation-building exercise.

The current issue of TAKE *Memory* emerges from the context to identify the ground of inclusive perspective on the lived experiences by extending critical inquiry on the constellation of photo-archives, monuments, memorials, visual culture and digital technology. In the same spirit, the world of representation, when navigating the spatial-temporal axis to trace the becoming of the self, could not escape the pressing concerns around political issues of identity and institutions. Geeta Kapur in her lead essay probes the representational ethics, the hidden face, and the cinematic choices made by Amar Kanwar to question the role of memory in his documentary cinema.

Closer home, the Indian subcontinent has been a recurrent witness to the constructed account of historical events such as the 1947 Partition of the Indian Subcontinent. The tensions have set into motion the interest towards the necessity to listen to both personal and collective memory. Towards this end, the specks of memory shed a light on narratives populating the margins only to expand the pluralistic environment. The exchange of letters between the artist Salima Hashmi and the writer Neelam Hussain dwells on their childhood memories of the tumultuous days of Partition. The memories continue to be part of conversations and return to haunt homes and streets of the walled city of old Lahore. Tapati Guha-Thakurta uses a set of old photographs of the Guha-Thakurta family to undertake a memory-journey into her father's childhood in the old city of Dacca, on the other side of a twice-partitioned Bengal. Entering into an imaginary

dialogue with her father about the people in these photographs and the times they inhabited, her piece traverses that liminal zone between history and inherited memories. Like Hashmi and Hussain, Deepra Dandekar traces the nostalgic stories, memories, and what the emotional history of Partition teaches many of us: scholars and friends alike. Memories of Lahore for the many Punjabi families who fled during the Partition of 1947 to Delhi, remain vibrant and alive, imbued with love.

Iftikhar Dadi's essay draws from the elegance and poignancy of Zarina's art that constantly refers to the sharply etched yet abstract symbolism of the modern Urdu literary tradition that nevertheless inhabits concrete and fragmented memories of a kind of utopia, now forever sundered. Natasha Ginwala connects the cartographies of remembrance in jagged lines and colour fields to the artistic oeuvre of Ganesh Haloi. As a feminist, postcolonial intervention into the official archive of Partition memory, including the 1971 Partition of Bangladesh, Pritika Chowdhry's work calls into question nationalist practices of remembering these legacies of communal violence and the political projects they uphold. Jacque Micieli-Voutsinas' examination of Chowdhry's work offers a deep reflection on this bold body of work, its aims in centring counter-memories, and the resonances of Partition memory throughout the subcontinent today.

Manuela Ciotti initiates the conversation around the notion of postmemory as it emerged from Holocaust studies in conjunction with the analytics needed to understand large-scale violence and attendant memorialisation processes in India. She looks at it from the standpoint of emergent visual-material objects that have survived Partition. As they are increasingly consequential in exhibitions on this epochal event, the essay raises questions on the nexus between ownership, class and memory that binds objects, the Partition generation, their descendants and larger affective communities. Operating in conjunction with the physical

exhibitions around Partition, Katja Müller examines how the archives and collections have gone digital, with impacts on memory-making exercise and the ways we relate to the past. The digital archives with a focus on access, content sharing and crowdsourcing, however, are often more successful in creating empathy at a distance – a relevant prerequisite for active online memory-making.

Ananya Jahanara Kabir offers a peek into the enclaves established by the Dutch, Portuguese, Danish and French from the 16th century onwards on India's coasts that were linked through trade and colonialism to sites across the Indian and Atlantic Oceans, and to each other. While postcolonial geopolitics have severed those historical connections, we increasingly see creative producers in India activating them through their imaginative retrievals of what she calls 'Creole Indias'. Jahanara Kabir explores some examples of this memory work to demonstrate why creolisation is a useful lens to bring into the Indian context.

The troika of production, documentation and preservation catapults the archives and the archivist into a site of historical inquiry, which asks for its extrapolation in terms of what is value-worthy of reminiscence and silence. Dilpreet Bhullar looks at the photographic practice of Anita Khemka, Imran Kokiloo and Moonis Ahmad Shah to dig deeper into the question of memory and image-archive in the Kashmir Valley. The essay probes the inevitability to reimagine the conventional notion of photographs as a reservoir of framed memory. Aditi Kumar digs into the archives of the family album of Zulfqar Ali and the photographic practice of Maryam Wahid to take into account the collective or the cultural memories of diaspora communities.

TAKE *Memory* is an endeavour to amplify the many meanings entailed in the discipline of memory. This has also been achieved through the overall design of the magazine that includes artists' insertions by Amitesh Grover, Arpana Caur, Apnavi Makanji, Sheba Chhachhi and Nilima Sheikh. The idea to move the masthead back to the top right

on the cover of TAKE's 28th issue *Memory* in 'memory' of TAKE's first issue *Black*, was proposed by Nihaal Faizal.

The reviews by Aparna Andhare, Georgina Maddox, Najrin Islam, Oindrilla Maity, Ranu Roychoudhuri, Saloni, and Shruti Ramlingaiah underscore the plethora of art produced and made available for public viewing and consumption after the sporadic run of exhibitions in the past two years dotted with a global pandemic. When there was a critical break in the visceral experience of art, the searing quest to partake in the pleasure of biennales and fairs was of inexorability. The review of the 59th edition of the Venice Biennale by Alka Pande lends perspective on the artistic imagination to underscore the codependency between humans and ecology. Soledad Gutiérrez Rodríguez engages in conversation with Himali Singh Soin, who is having an ongoing exhibition 'The Third Pole' at the Museo Nacional Thyssen-Bornemisza organised by TBA21 Thyssen-Bornemisza Art Contemporary to dig deeper into the question of memories, descriptions and recordings of the landscape. The two photo-essays: 'Tangled Hierarchy' by Jitish Kallat is a walk through his eponymous exhibition at John Hansard Gallery, part of the University of Southampton, the UK and Manisha Gera Baswani's 'Fly on the Wall' offers a glimpse of the diasporic artists of the subcontinent's origin.

At TAKE on Art, we thrive on creative collaboration across members of art communities and institutions to open an array of plausible possibilities for working together. The report by Premjish Achari, the third recipient of the Art Writers' Award (AWA), instituted with the support of Swiss Arts Council Pro Helvetia offers a personal account of his research residency programme in Switzerland. He acutely raises the importance of strategic collaboration, yet does not shy away to shine a light on the complexities of such negotiations. The urgency to collaborate was also further realized while I was on a one-month research visit to Switzerland facilitated by the Swiss Arts Council, Pro Helvetia. The conversations I initiated across the members of a spectrum of galleries, museums and publication houses underlined the importance

to continue creative engagement. Achari continues his association with TAKE on Art by co-curating the two-day symposium 'What Future Hides: Writing Critically In/For a Changing Nation' at Bikaner House, New Delhi as a part of Delhi Contemporary Art Week 2022. It develops from the TAKE on Writing Series endeavour to fill the lacuna of critical writing within the discipline of Indian arts and aesthetics. The symposium opened many collaborative possibilities to learn and unlearn from shifts in critical writing as it is experienced and witnessed in India - when the nation is constantly in the making. It featured panel discussions and roundtables with art writers, academicians, curators, translators and practitioners to assess and inquire about the diverse forms of critical writing practices in art, fiction and translation.

To nurture further collaborations, the 28th issue TAKE *Memory* travels to the fifth edition of Kochi-Muziris Biennale 2022-23 for its launch. When the Biennale had been postponed twice before, from December 2020 to 2021, and later to 2022, due to the daunting effect of COVID-19, the event illuminates the resilient impulse to sustain, survive and soldier on despite the unprecedented odds we encounter.

Bhavna Kakar
Editor-in-Chief

Reference:

Pandey, Gyanendra. "The Subaltern as Subaltern Citizen." *Economic and Political Weekly*, vol. 41, no. 46, 2006, pp. 4735-41.



Amitesh Grover, *All That We Saw*.