



Editor & Publisher
Bhavna Kakar

Managing Editor
Dilpreet Bhullar

Editorial Consultant
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Design & Layout
Vivek Premachandran

Subscription & Accounts
Surender Kumar

Warehouse Assistant
Rafeek Khan

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Email
takeonartmag@gmail.com

Instagram
@takeonart

Website
takeonartmagazine.com

Facebook
@takeonartmagazine

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Contributors



Anubhuti Krishna is an independent writer, consultant, and curator based in Delhi, India. She specializes in food anthropology and travel, with bylines in The Hindu, Mint Lounge, Conde Nast Traveller, Architectural Digest, and more. Formerly editor of Lonely Planet India's digital platform, she has served on multiple editorial boards and juries. Passionate about India's culinary landscape, she curates food tours in Delhi and Lucknow and is working on a book documenting Uttar Pradesh's regional home cuisines. Her work highlights lesser-known flavors, food traditions, and cultural narratives across India.

Archana Khare-Ghose is a New Delhi-based journalist, editor and writer who has written on the art scene of India for the past 20+ years, for various publications such as the Hindustan Times, the India Today Group, and The Times of India. In 2012, she was the only Indian journalist to be invited by the US State Department for its prestigious IVL program, to study the integration of the marginalised sections of American society with the mainstream through the arts. She later served as the co-Group Editor of New York-based art magazines, Art+Auction and Modern Painters, for six years that gave her the opportunity to write and comment on, and engage with the art world beyond Indian shores. In 2024, she curated the seminal retrospective of the late modernist, Bimal Das Gupta, and authored the accompanying publication, Bimal Das Gupta: An Ode to a Legend.

Aranya Bhowmik is a curator, art historian, and doctoral researcher at IIT Kanpur. He holds a graduation in History of Art from Kala Bhavana, Santiniketan, and a post-graduation in Art History and Aesthetics from M.S. University, Baroda. With teaching experiences at the University of Hyderabad, Rajiv Gandhi University, and Sister Nivedita University, he has also developed art curricula at Vadodara Visual Arts Centre. His curatorial projects, Material Metaphor (2021) and Telling Time Under the Soil (2024), focus on women artists' experimental material practices. A prolific writer, he has contributed to Art & Deal, Art East, Insignia, and international conferences.

Chinar Shah is an artist based in Bangalore. She is interested in documentary practices and uses her screen as a site to produce, circulate, and negotiate images. She is the founder of Home Sweet Home, an exhibition series and a research platform focusing on self-organized, independent initiatives in the arts in India.

Epsita Halder is Associate Professor of Comparative Literature at Jadavpur University, Kolkata. She works on the urban formations of Muharram traditions in Bengal focusing on the anthropology of sonic and visual piety. She received an art research and documentation grant from India Foundation for the Arts, Bangalore, to work on Muharram. She was the visiting fellow at the Max Weber Kolleg, University of Erfurt, Germany, and at the School of Oriental and African Studies (SOAS), University of London. She edited and co-translated Abul Bashar's short stories from Bangla in The Open-Winged Scorpion and Other Stories (Seagull, 2021). Her monograph, Reclaiming Karbala: Nation, Islam and Literature of the Bengali Muslims (Routledge, 2023), has received a book award from the Indian History Congress. She is a columnist for the Bengali newspapers.

Edgar Calel studied at the Escuela Nacional de Arte Rafael Rodríguez Padilla. His work explores Mayan Kaqchikel cosmovision, spirituality, and rituals, addressing the systemic racism endured by Guatemala's indigenous peoples. Calel's institutional debut, *B'alab'aj (Jaguar Stone)*, was held at the Sculpture Center in 2023. He has exhibited in major events, including the 35th São Paulo Biennial, 12th Liverpool Biennial, and 14th Gwangju Biennial. His works are part of prominent collections, including the Tate, Reina Sofía, National Gallery of Canada, Hammer Museum, Rijkscollectie, Fundación TEOR/ética, and Kadist.

Iftikar Ahmed is an art critic and writer exploring contemporary Indian and global art trends through incisive critique and nuanced storytelling. His work examines the evolving art market and its impact on artistic movements and cultural discourse.

Janeita Singh is an author, researcher, columnist, and literary-art critic. Her book, FN Souza: The Archetypal Artist published in 2024, is the culmination of a 12-year research project. She has lent her critical voice to the film, 'The Father of Modern Indian Art'. In 2021, she hosted the weekly Live show Embodying Light and Shadow at Embodiment Unlimited. Her critical voice on art at the Serendipity Arts Festival, Dhoomimal Gallery, DAG, Pundoles, MOG, TIFA working studios, Fundação Oriente, Bangalore Society of Analytical Psychology, Monterey Friends of Carl Jung CA, and other Jungian circles has been determining.

Khushboo Jain, a native of Jaipur, Rajasthan, is an independent curator with a deep-rooted passion for history, art and the decolonisation of artistic narratives. In addition to her curatorial pursuits, Khushboo is a writer and researcher, delving into subjects ranging from art, culture, design and food history. Her professional experience in geopolitical analysis at an intelligence firm lends a nuanced understanding of global dynamics to her curatorial narratives. Drawing on her diverse experiences,

including a background trading in gemstones, Khushboo cultivates a comprehensive sensibility that enhances her curatorial vision.

Lina Vincent is an independent art historian and curator with two decades of experience in arts management. Lina has worked on multi-layered projects that highlighted plural approaches, a commitment towards socially conscious practices, with a focus on inclusivity and collaboration in public arts engagement. It has resulted in interconnected bodies of research and curation, that bring together diverse voices, modes of expression, and interfaces for dialogue (physical and virtual). The focus areas of her research extend to projects with arts education, printmaking history, and practice, the documentation of living traditions and folk arts in India, and environmental consciousness in the arts. Her current practice foregrounds sustained engagement with material culture and social history, seen through acts of community interaction, pedagogical interventions, archiving and interpretation.

Manisha Gera Baswani 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 is 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.

Manmeet K. Walia is a curator and writer from New Delhi, India, with an ongoing practice focusing on young South Asian voices. She did her first Master's degree in English Literature before completing another Master of Arts in Curatorial Practice from the Chelsea College of Art, University of the Arts London. After practising journalism for over half-a-decade, she transitioned to working in the Arts. Walia's curatorial projects include The Library Project, supported by the University of the Arts London (2023), Woven Expression, Chelsea Space, London (2023) and Lines (By)Lines, New Delhi (2022), amongst others. Walia's repertoire of public programmes includes working with the Royal Academy of Arts, London, Chelsea Space, London, Faiz Festival, Lahore and SAPAN, Boston amongst others. She views her curatorial practice as an expressive form of art that allows her to address social issues through experiential discourse. Walia currently lives and practices in London.

Nikita Audichya has been serving as an Assistant Professor in the Department of Political Science at Maitreyi College, University of Delhi, since 2017. Before this, she taught at Indraprastha College for Women and St. Stephen's College. She teaches papers on ancient and modern political thought, navigating debates and ideas surrounding different conceptions of community, identity, justice, and issues of colonialism and nationalism. Her doctoral research focuses on the intersection of gender, urban informal labor, and governance in Indian cities, which is currently pursuing at Jawaharlal Nehru University. She is a published author with articles in reputed national journals and contributed chapters to several edited volumes.

Based between Antwerp and London, **Rajesh Punj** is a freelance art critic, correspondent and collector, with an academic background in Art History and Curating from Warwick University (UK) and Goldsmiths College, University of London (UK), respectively. Well versed in European and American modern and contemporary art, with an appreciation of the newer markets in India and the Middle East. Travelling extensively, interviewing leading artists, philanthropists, scholars and sculptors, for a wider worldview; culminating in a volume of interviews to be published in 2025/2026. As a critic he is regularly commissioned by artist's and gallerists for catalogue essays, whilst contributing to publications including Sculpture (Washington), Canvas (Dubai), Harper's Bazaar Arabia (Dubai/Riyadh), STIR (New Delhi), DAMN (Amsterdam), TAKE (New Delhi) and Artsy (London, New York). Having also been appointed Associate for FutureCity's interests in the Middle East.

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.

Satyajit Dave's work explores intersections between Art, Design, Craft, and Indigenous Knowledge Systems (IKS). He is the only Indian Curator whose Art and Neuroscience exhibition was reviewed in the Medical Humanities Journal, The Polyphony, hosted by Durham University's Institute of Medical Humanities. A former Faculty in Department of Design Space at NIFT Gandhinagar and Anchor Faculty of Curatorial Practices, he emphasized discourse on History(s) of Design, Living Traditions, and Art, engaging with Indigenous Practices to explore resilient futures. He served on the panel of the Ministry of Textiles', Government of India, committee on Asserting India's Soft Power Through Outreach and Branding. He currently lives and works from Ahmedabad, where he runs his socio-cultural strategy firm, working on development projects for public and private sectors by leveraging ideas of cultural economy for social impact.

Swapna Liddle is a historian with a special interest in Delhi. For many years she has also been closely involved in the movement to preserve historic sites and monuments, and is associated with the Indian National Trust for Art and Cultural Heritage (INTACH). Her most recent books are Shahjahanabad: Mapping a Mughal City; and The Broken Script: Delhi Under The East India Company And The Fall of The Mughal Dynasty, 1803-1857.

Zahra Jewanjee is a multidisciplinary artist and educator based in the UAE. She received her BFA from the National College of Arts, Pakistan, and an MFA in Painting from the Rhode Island School of Design, USA. She was awarded the Salama Bint Hamdan Emerging Artist Fellowship and Full Scholarship in 2016. In 2024, Zahra received The Pollock-Krasner Grant, Residency Unlimited, New York, and the Djerassi Artist Residency, California. Her other residencies include Iowa LakeSide Laboratory, USA, Konvent Residencia, Spain, and CAD Residency, UAE. She exhibits nationally and internationally, and her work was featured at the Venice Architecture Biennale, RISD NatureLab, Harper's Bazaar Arabia, MAS Context Chicago, Guernica Magazine, and TakeonArt. Zahra co-founded the SoZa Collective and teaches at the American University.