



**LIVING THE NEW  
NORMAL**  
IN THESE EXTRAORDINARY TIMES

Curated by

**DR. ARSHIYA MANSOOR LOKHANDWALA**

online exhibition

**Supported by MASH INDIA**

Live on [www.mashindia.com](http://www.mashindia.com)

on view from May 16<sup>th</sup> - October 31,<sup>st</sup> 2020

Participating artists

**ANITA DUBE, MITHU SEN, PRAJAKTA POTNIS,**

**PUSHPAMALA N, SHILPA GUPTA**



# Curatorial Note

By Dr. Arshiya Mansoor Lokhandwala

*“The state of emergency in which we live is not the exception but the rule.”*

- Walter Benjamin

The new normal is anything but ordinary. The world as we know it has changed forever since December 31<sup>st</sup>, 2019. Most of us have never experienced an epidemic let alone a pandemic of an epic nature that affected every corner of the earth. The future has never looked more uncertain with no definitive cure or end in sight, leaving with us anxious, disoriented, overwhelmed, and paranoid. Sigmund Freud a noted psychiatrist has defined this as the “uncanny” or “unheimlich” in German when what is familiar somehow appears estranged or foreign, wherein social distancing, facemasks, lockdowns, quarantine or curfews have become the new norm. The exhibition *Living the New Normal* explores the work of 5 Indian women artists that allude to the extraordinary but incongruous moment that we are experiencing highlighted through their various bodies of work which refers to the current zeitgeist.

Dr. Arshiya Lokhandwala is an art historian and curator [Ph. D. Cornell University] Master’s of Arts in Curating, Goldsmith College, London], and the founding director/curator of Lakeeren Gallery, Mumbai, India. Her recent museum curatorial projects include *Beyond Transnationalism: The Legacy of Post – Independent from India* at Dr. Bhau Daji Lad Museum, Mumbai [April 2017] and *Raza Foundation*, Delhi [January 2017], *India Re- Worlded: Seventy Years of Investigating a Nation* [2017], *Given Time: The Gift and Its Offerings* [2016], both at Gallery Odyssey, Mumbai. *After Midnight: Indian Modernism to Contemporary India 1947/1997* [2015], at the Queens Museum, and *Of Gods and Goddesses, Cinema Cricket: The New Cultural Icons of India* for the RPG Foundation in Mumbai, and *Against All Odds: A Contemporary Response to the Historiography of Archiving Collecting, and Museums in India* at the Lalit Kala Academy, Delhi [2011]. She has curated over 100 shows at Lakeeren Gallery, which includes an international program of excellence including artists from India, Pakistan, Iran, Germany & Mexico City. Dr. Lokhandwala writes on globalization, feminism, performance, and new media with a specialization in biennale and large-scale exhibitions. Arshiya Lokhandwala lives and works in Mumbai and New York.

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The part of the proceeds will be donated to the

**Concern India Foundation**

# ANITA DUBE

## *Eye Photos*

### **About the work:**

In the summer of 1999 I made my first experiment in photography, fixing the votive eyes I had been installing on walls up until now, on my own body. This did not come about in a planned studio context, but as a ritualistic action in the domestic space one morning. I glued the eyes on my palms, recalling the application of 'mehndi' in the spirit of 'bhakti' and 'shringar', but also as a contemporary performance gesture involving ambiguous move vents. My friend C K Rajan, an amateur photographer, was roped into shooting; following my instructions on the frame and the light I wanted. This was almost a banal exercise for me as the 'subject' and the 'auteur', until I had the processed negative and contact sheet in my hands. Then, the marvel, magic and materiality of photography was revealed to me in a moment I will never forget. This was about discovering for myself, my particular relationship with photography, outside its anthropological, documentary, journalistic, advertisement moorings.

- Anita Dube

### **Artist CV**

Anita Dube is an art historian and critic turned artist, studied B.A. (honors), History, University of Delhi 1982 M.F.A., Art Criticism, Faculty of Fine Arts, M.S. University, Baroda. Her solo exhibitions include *Kal/ Tomorrow*, Lakeeren Gallery, Mumbai, 2010, *Eyes Etc.*, Lakeeren Gallery, 2012. Recent Works, *Bose Pacia Gallery*, New York, 2008 and "Inside Out"-- *Bombay Art Gallery*, Mumbai, "Phantoms of Liberty"-- *Gallery Almine Rech*, Paris, 2007 to name a few.

She has shown widely internationally and important group shows including *Difficult Loves*, The Kiran Nadar Museum of Art, New Delhi, *Labyrinths*, Dr. Bhau Daji Lad Museum, Mumbai (presented by Lakeeren Gallery) *Biennale Jogja XI*, Jogja National Museum, Indonesia, *Paris--Delhi--Bombay*, Centre Pompidou, Paris (curated by Sophie Duplex and Fabien Bousteau) *Prague Biennale 5*, India Pavillion, Prague, Czech Republic in 2011. 2010 *Indian Highway*, Herning Museum of Contemporary Art, Denmark (curated by Stinna Toft), *Punctum 1*, Lakeeren Art Gallery, Mumbai, *India Spiral Jetty*, Nature Morte, New Delhi, India, *Indian (Sub)Way*, Grosvenor Vadhera, London, UK (curated by Yashodhara Dalmia) 2009 *Against Exclusion*, 3rd Moscow Biennale of Contemporary Art, Garage Center, Moscow, (curated by Jean--Hubert Martin) (catalogue) *Mythologies*, Haunch of Venison, London, UK, *Beyond Globalization*, *Beyond Art Space*, Beijing, 2009, "Santhal Family Positions around one Indian Sculpture"-- *Mukha Museum*, Antwerp "The Audience and the Eavesdropper"-- *Phillips de Pury*, London, 2008 "Bombay Maximum City"-- *Lille 3000*, Lille, 2006 and "Indian Summer"-- *Ecole des Beaux--Arts*, Paris, "Icon: India Contemporary"-- *Venice*



*Offering*

Digital print, 29 x 45 inches (3 works) Edition 2/5  
2000/2012 . (These works are meant to be displayed horizontally next to each other  
in the same order)



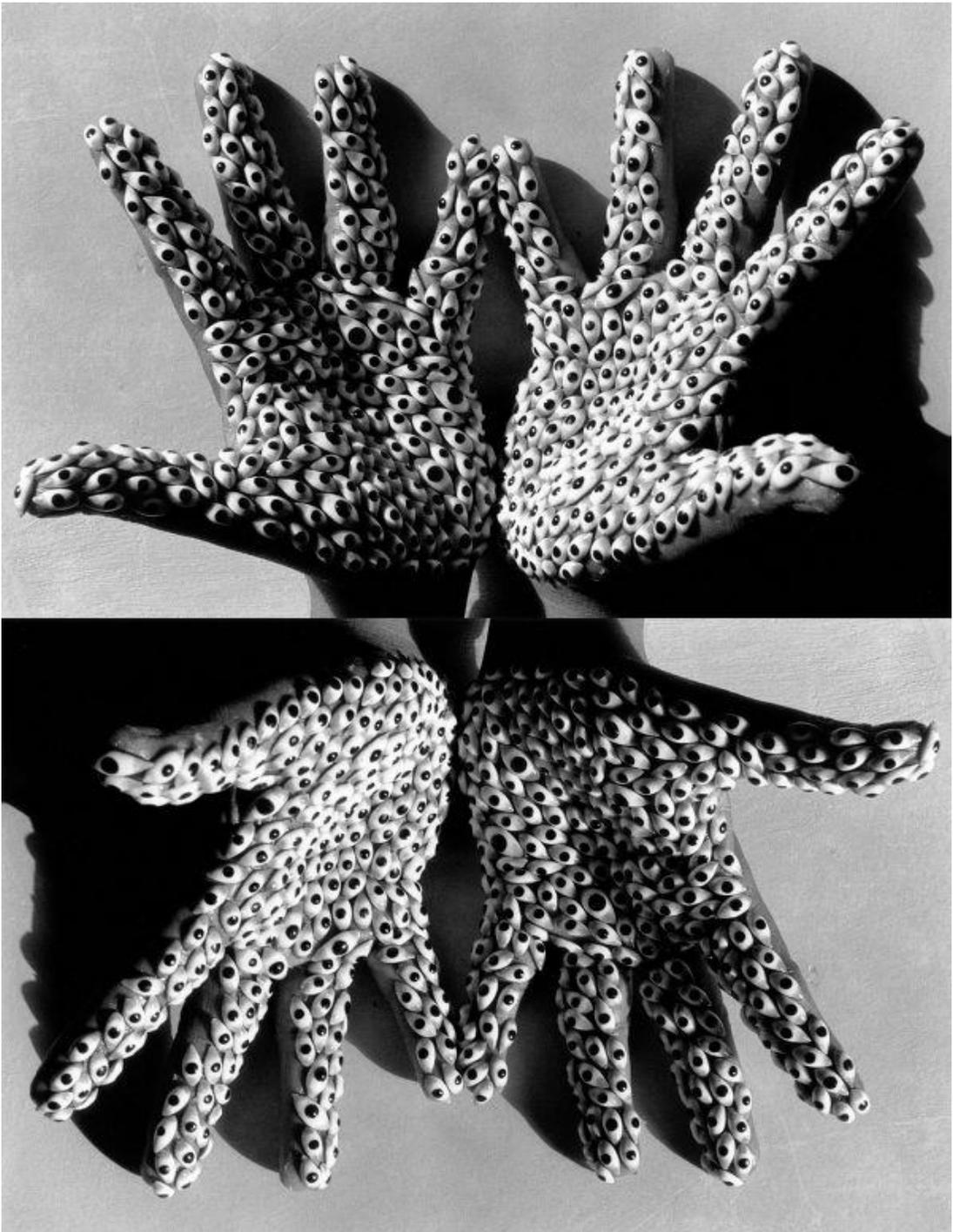
***Via Negativa, 2000-2007***

Three Gelatin Silver Prints

29 x 45 inches each x 3 works

Edition 1/5

Recognizes (philosophically and materially), the first trace of a photograph on the negative. That intermediary, luminal ground through which every analog photograph must pass- like a rite of passage. The eye travels through the white void inside the open mouth; then through the carnal grip of hunger that bites into it; and then, via this negative terrain, emerges as the luminous moon inside the mouth. In the photographic negative, the black of the pupil appears white. Such chance elements are the djinns that release fantastic suggestions and stories.... One such story is while Krishna was narrating the 'Gita' to Arjuna on the battlefield of Kurukshetra, he sensed Arjuna's doubt. At that point he opened his mouth and the whole cosmos (brahmand) was visible inside.



***Sea Creatures 2000-2012***

59 inches x 79 inches

Digital Prints

Edition 3/5 + AP

Sea creature simply enjoys the act of doubling – the expansion of its energy – its fission, its marine other worldliness –its sculptural qualities.



***Remembering Eklavya, 2000-02***

Silver gelatin print on paper

14 x 85.5 in (35.6 x 217.2 cm) 14 x 9.5 inches

Edition 3/ 10

This work comprises nine parts with each part measuring

***Remembering Eklavya*** connects to another story. While Bhishma was teaching Archery to the Kaurava and Pandava princes, a lower caste boy Eklavya, was observing these lessons from behind the bushes. When the time came to test their skills, an open competition was held in which Eklavya defeated the princes. Even a great teacher like Bhishma could not let this pass: as guru dakshina he asked Eklavya to cut off his thumb, so that he would never compete with the princes. A framing accident had cut off my thumb in the shoot! This triggered the memory of the story. At the point and place of the 'cut', the image could be 'joined' to itself again and again- another beautiful accident! The initial doubling' became a multiplication of the same image- a fascinating undecipherable script- a celebration of collectivity and marginality; at that very site of exclusion.

# SHILPA GUPTA

## About the work :

Shilpa Gupta's practice since the last two decades has explored the abstract nature of frontiers, often juxtaposing them with elements from nature that defy them or everyday objects which subversively make their way across man-made fences. The series Half a Sky (2017) represents our multiple internal beings and the impossibility of harnessing ourselves under singular definitions. It deals with movement and longing, wherein we can belong to many places at the same time and have many places reside inside of us. The current moment further defines how permeable the boundaries are which like the sky cannot be contained.

## Artist CV

Shilpa Gupta (b.1976) lives and works in Mumbai, India where she has studied sculpture at the Sir J. J. School of Fine Arts from 1992 to 1997. She had solo shows at Contemporary Arts Center in Cincinnati, Arnolfini in Bristol, OK in Linz, Museum voor Moderne Kunst in Arnhem, Voorlinden Museum and Gardens in Wassenaar, Kiosk in Ghent, Bielefelder Kunstverein, La synagogue de Delme Contemporary Art Center and Lalit Kala Akademi in New Delhi. She presented a solo project at 'My East is Your West', a two-person joint India-Pakistan exhibition, by the Gujral Foundation in Venice in 2015. Gupta's work has been shown in leading international institutions and museums such as Tate Modern, Museum of Modern Art, Louisiana Museum, Centre Pompidou, Serpentine Gallery, Fondazione Sandretto Re Rebaudengo, Mori Museum, Solomon R. Guggenheim Museum, ZKM, Kiran Nadar Museum and Devi Art Foundation. She participated in Kochi Muziris Biennale (2018), NGV Triennale (2017), Berlin Biennale (2014), New Museum Triennale (2009), Sharjah Biennial curated by Yuko Hasegawa (2013), Lyon Biennale curated by Hou Hanru (2009), Gwangju Biennale directed by Okwui Enwezor and curated by Ranjit Hoskote (2008), Yokohama Triennale curated by Hans Ulrich Obrist (2008) and Liverpool Biennial curated by Gerardo Mosquera (2006). She has shown in biennales at Auckland, Brisbane, Seoul, Havana, Sydney, Yogyakarta, Echigo-Tsumari, Shanghai, Houston and others. In 2017, she participated in Gothenburg Biennial curated by Nav Haq, which was titled after her light work 'Wheredolendandyoubegin'. Her work is in the collection of Solomon R. Guggenheim Museum, Centre Georges Pompidou, Mori Museum, M+ Museum, Louisiana Museum, Deutsche Bank, Daimler Chrysler, Bristol Art Museum, Caixa Foundation, Louis Vitton Foundation, Asia Society, Astrup Fearnley Museum, Fonds National d'Art Contemporain – France, KOC Collection, National Gallery of Victoria, Queensland Art Gallery, FRAC (France Regional Art Collection), Art Now, Cincinnati Art Museum, Kiran Nadar Museum and Devi Art Foundation amongst others. She recently installed 'We Change Each Other', an outdoor light work in her neighbourhood on Carter Road, Mumbai. In 2019, she participated in the 58th Venice Biennale curated by Ralph Rugoff.



*Half a Sky*

Diasec mounted photograph

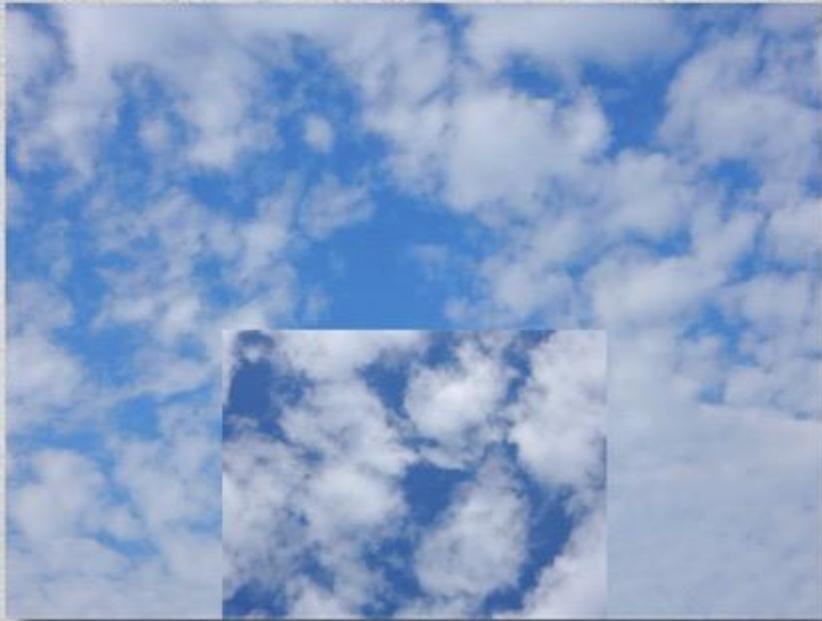
19.5" x 26", 2017



*Half a Sky*

Diasac mounted photograph

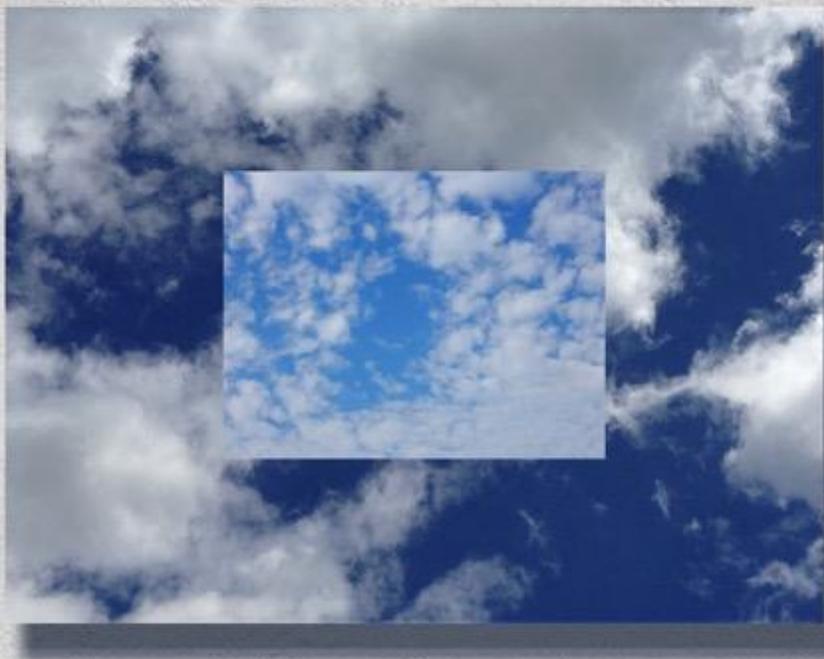
19.5" x 26", 2017



*Half a Sky*

Diasec mounted photograph

19.5" x 26", 2017



*Half a Sky*

Diasec mounted photograph

19.5" x 26", 2017

# PRAJAKTA POTNIS

## About the work-

For the last few months I have been attempting to transform the site of the freezer into a space that could resonate a corporeal site of a memory bank. I keep going back to a Boris Groys interview where he states "memory functions as a freezer". Is it possible then to actually sculpt or carve a physiological scape? By appropriating found film slides from the personal archives of an unknown tourist that I unearthed in a quaint market in Berlin in 2014, I am hoping to go back in time and freeze the various sites visited by this reluctant tourist, in a naive attempt to sojourn the sites from ageing.

By projecting these found landscapes onto the walls of the freezer, my endeavor was to open up the walled space to create a space within a space, and in some instances carve a window within this enclosed environment, a clear shift from my earlier photographic works where the site itself was a stationary proscenium. In the current series the enclosed capsuled site goes through various physiological metamorphoses due to the extreme temperatures sometimes manipulated, while at times naturally occurring.

To be under snow to be frozen is a kind of natural museification. As time gets delayed, a kind of frozen decay envelops this stationary yet volatile space. The title of the space is adopted from Tarkovsky's cinematic masterpiece "Stalker" where the zone has been interpreted variously as a metaphor for the soul, the subconscious depths of the psyche, or the private inner realm divorced from outer social reality. In months to come there will be more transformations that will transpire within the zone, below are some of the most recent ones.

## Artist CV

In 2019, Prajakta was invited to participate in "Imagined Documents" curated by Ravi Aggarwal for the Serendipity Art Festival Goa. In 2018 she participated in some significant exhibitions, *Facing India: India from a female point of view* at the Kunstmuseum Wolfsburg, Wolfsburg. *A Tripoli Agreement* curated by Renan Laruan at The Sharjah Art Foundation, Sharjah. She won the Umrao Singh Shergil Grant for Photography 2016-17. In 2017 She was part of an iconic exhibition *India Re- Worlded: Seventy Years of Investigating a Nation*, Curated by Arshiya Lokhandwala. In 2016 she was invited to participate at the 11th Gwangju Biennale, curated by Maria Lind. In 2015 at the Queens museum, New York, her work was exhibited in a show titled *After midnight: Indian Modernism to contemporary India, 1947/1997*, curated by Arshiya Lokhandwala. 2014 she was invited at the Kochi -Muziris Biennale curated by Jitish Kalat. Her work was exhibited by Geeta Kapur in the show titled *Aesthetic Bind- Cabinet Closet Wunderkammer* at the Chemould Art Gallery, Mumbai. She was invite by Clark House Initiative, Mumbai at the Kadist Art Foundation, Paris. In 2011 her works were part of the travelling exhibition titled *Indian Highway IV*, Mac Lyon Museum of contemporary art Lyon, France, *Indian highway III* the Herning Museum of Contemporary Art, Denmark (2010) and *Indian highway II* the Astrup Fearnley Museum, Norway(2010). Her solo projects include: "A body without organs, Project 88, Mumbai (2020) "when the wind blows", Project 88, Mumbai(2016), *Kitchen Debate*, Künstlerhaus Bethanien, Berlin (2014), *Time Lapse*, The Guild art gallery Mumbai and *Local Time*, Experimenter, Kolkata (2012), *Porous walls* The Guild art gallery, Mumbai (2008), *Membranes and Margins*, Em gallery, South Korea (2008), *Walls in between* (2006) The Guild art gallery.



*Capsule 1*  
digital print on cotton rag paper  
35"x58", 2012



*Capsule 201*, 2016  
Medium: digital print on archival photo rag paper  
Dimension : 57.5"X85.5"



*Capsule II , 2012*  
digital print on cotton rag paper  
22"X50"



*Capsule III , 2012*  
Medium: digital print on cotton rag paper  
Dimension : 22"X50"

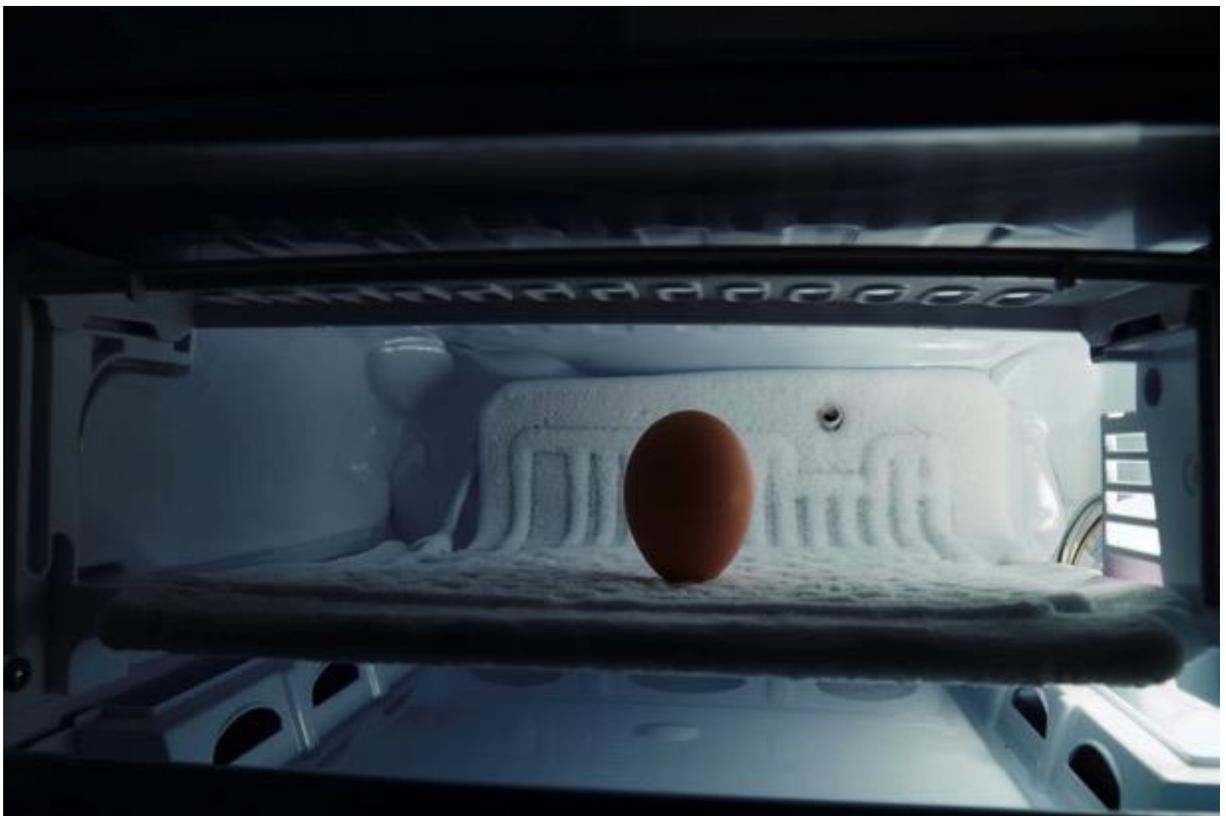


*Capsule 7 , 2015*

Medium: digital print on archival photo rag paper

Dimension : 42" x 61.5"

Year:2015



*Capsule 5, 2016*

Medium: digital print on archival photo rag paper

Dimension : 57.5"X85.5"

Year:2016



*The eye that never sleeps* , 2018  
Digital print on cotton rag paper  
35" X 69"



*Zone 7*, 2020  
digital print on cotton rag paper  
9" X 12 "



*Zone 18, 2020*

Digital print on cotton rag paper  
9"X12"

# PUSHPAMALA N

## *“Return of the Phantom Lady” (Sinful City)*

### A photo-romance

archival inkjet prints,

20" X 30,"set of 21 photographs

Mumbai 2012

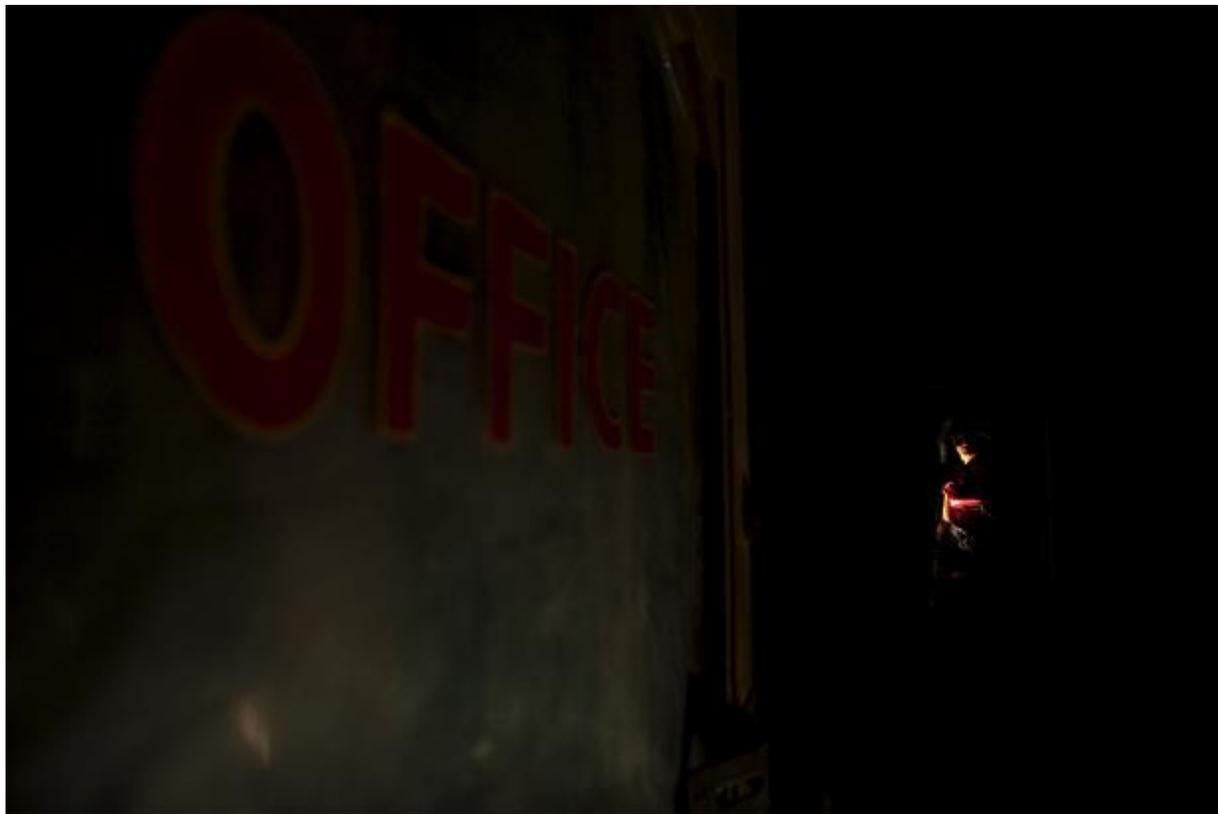
#### **About the Work :**

From 1996 to '98, Pushpamala created *Phantom Lady or Kismet*, the artist's first "photo-performance" work comprised of 25 black-and-white prints. Billed as a Photo Romance and shot in the *film noir* style, the thriller starred Pushpamala as not only the Phantom Lady but also her doppelganger, the lost twin sister The Vamp. The work acquired a cult status and has been exhibited all over the world, prompting the artist to create its sequel.

In *Return*, the Phantom Lady gets caught again in a dark web of murder, intrigue, and foul play in contemporary Mumbai. While rescuing an orphaned schoolgirl, the Phantom Lady gets entangled in the underworld and their land grab operations, which stop at nothing. Turning investigator, she tracks the mystery, following and being chased through the principal sites of their evil operations - historical film theatres, shanty businesses, and new glass-faced office blocks. Shot in the film noir style in seductive colour recalling the rich baroque of movie halls, the peeling interiors of dingy offices and slums, and the acid tones of cheap crime thriller covers, the drama unfolds as the city is mapped with layers of cinematic references. *Return* is about the new Mumbai.

#### **Artist CV**

Pushpamala N has been called "the most entertaining artist-iconoclast of contemporary Indian art". She is known for her sharp and witty feminist work and for her rejection of authenticity and embracing of multiple realities. As one of the pioneers of conceptual art in India and a leading figure in the feminist experiments in subject, material and language, her inventive work in sculpture, conceptual photography, video and performance have had a deep influence on cultural practice in India. Pushpamala's work has been featured in important Biennales worldwide, such as the Busan Biennale 2016 (S Korea); Forum Expanded, Berlinale, Berlin (Germany) 2016; Kochi-Muziris Biennale, Kochi (India) 2014, Prospect.3 New Orleans (USA) 2014 and the First Johannesburg Biennale (South Africa) 1995; in museum shows at the Tate Modern and Saatchi Art Gallery (London, UK), Centre Pompidou (Paris, France), Seattle Museum, and Art Institute of Chicago (USA), Royal Ontario Museum (Toronto, Canada), Museo Tamayo (Mexico), Kunstmuseum Bern (Switzerland), CaixaForum Barcelona and Institut Valencià d'Art Modern (Spain), MAXXI Museum (Rome, Italy), Mori Art Museum (Tokyo, Japan), National Museum of Modern and Contemporary Art (South Korea), and National Portrait Gallery, Canberra (Australia), Devi Art Foundation and National Gallery of Modern Art (Delhi )- and in international photography festivals such as Fotofest, Houston; Chobi Mela Dhaka; PhotoEspaña (Madrid, Spain), Delhi Photo Festival; Singapore International Photography Festival; Noorderlicht Photofestival (Netherlands) and Fotofluss ( Austria). Her work has been collected by major museums worldwide. She was recently the Artistic Director and Curator of the Chennai Photo Biennale 2019.



'Return of the Phantom Lady ( Sinful City)" No 1  
Archival inkjet prints  
image size: 20" X 30" –set of 21 photographs  
Mumbai 2012



"Return of the Phantom Lady ( Sinful City)"  
No 2 - a photo-romance  
archival inkjet prints  
image size: 20" X 30" –  
set of 21 photographs  
Mumbai 2012



“Return of the Phantom Lady ( Sinful City)”- No 3  
a photo-romance  
archival inkjet prints  
image size: 20" X 30"  
set of 21 photographs  
Mumbai 2012



“Return of the Phantom Lady ( Sinful City)” -No 4  
a photo-romance  
archival inkjet prints  
image size: 20" X 30" –set of 21 photographs  
Mumbai 2012



“Return of the Phantom Lady ( Sinful City)”-No 5  
a photo-romance  
archival inkjet prints  
image size: 20" X 30" –



“Return of the Phantom Lady ( Sinful City)”-No 6  
a photo-romance  
archival inkjet prints  
image size: 20" X 30" –



“Return of the Phantom Lady ( Sinful City)” No 7  
a photo-romance  
archival inkjet prints  
image size: 20" X 30" –



“Return of the Phantom Lady ( Sinful City)”-No 8  
a photo-romance  
archival inkjet prints  
image size: 20" X 30" –



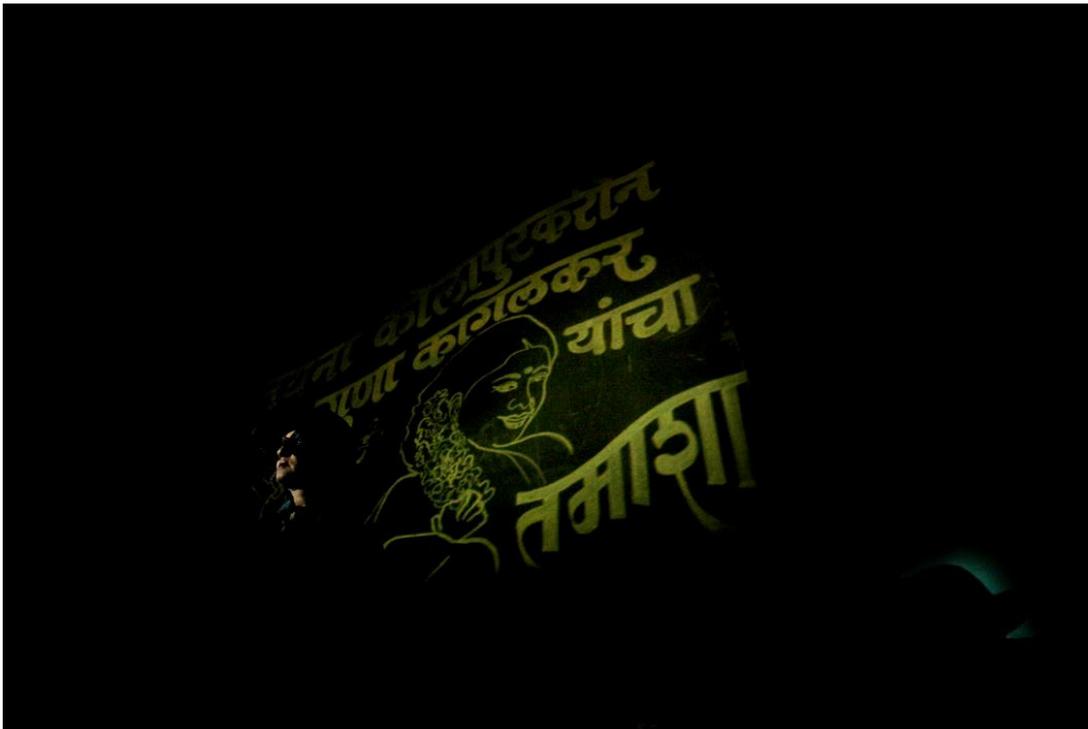
“Return of the Phantom Lady ( Sinful City)”- No 9  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”-



“Return of the Phantom Lady ( Sinful City)”-No 10  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”-



Return of the Phantom Lady ( Sinful City)”—No 11  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”-



“Return of the Phantom Lady ( Sinful City)” -No 12,  
a photo-romance, archival inkjet prints  
image size: 20" X 30”-



“Return of the Phantom Lady ( Sinful City)- No 13  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”



“Return of the Phantom Lady ( Sinful City)”-No 14  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”-



“Return of the Phantom Lady ( Sinful City)”-No 15  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”-



“Return of the Phantom Lady ( Sinful City)”- No 16  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”-



“Return of the Phantom Lady ( Sinful City)” - No 17  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”



“Return of the Phantom Lady ( Sinful City)” - No 18  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”



“Return of the Phantom Lady ( Sinful City)”- No 19  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”



“Return of the Phantom Lady ( Sinful City)” - No 20  
, a photo-romance  
archival inkjet prints  
image size: 20" X 30”-



“Return of the Phantom Lady ( Sinful City)”- No 21  
a photo-romance  
archival inkjet prints  
image size: 20" X 30”

# MITHU SEN

## About the work

*In this series of works, I have used my social media posts to create or to see something tangible and then again create stories around it by manipulating and treating each printed one individually...I am not using them as a new narrative, extended 'byproducts' of my social media posts...the discomfort of this series of artworks are just being screenshots ...but I am not allowing it to say it's a digital art ...am resisting that consideration of thinking these images as digital image art or film cuts ...*

Social Media is an incomparable tool to speak to people across geographies, immediately, through the un-languages of image and affect. The algorithms and patterns that undergird and pace our virtual interactions invite us to play with and against them. It presents me with the opportunity to both create and undo patterns and projections of static artistic identity. My Instagram posts are an active assemblage, that floats into the digital ecosystem propelled by the algorithm, and its algo-rhythmic tensions, confusing the code. This confusion and breakdown let me navigate through the data surveillance online, not bind myself in folds of self-censorship. These signs that I present are out-of-context, out-of-frame, out-of-sense — to baffle and enrich the digital matrix and tap into a greater shared subconscious.

It is here, in these possibilities that one can imagine a realm of communication and mutuality that diffuses and distributes language, that parcels language up into codes, and ciphers, that melts the order of poetic structure and yet suffuses poetry in every sign. It creates a collective vernacular vocabulary, a dictionary of subjectivity that keeps shifting its form — gathering like a cloud, a mass of meanings bursting into precipitation, but always, always flowing into each other.

- Mithu Sen

## Artist CV

Sen performs conceptual and interactive multi-format byproducts which include drawing, poetry, video, sculptures, poetry, sound and others. Her practice manifests human interactions, employing the medium of LIFE to actualize her art production. She pushes the limits of acceptable language, questioning our pre-codified hierarchical etiquettes in society within the politics of tabooed (cultural and gendered) identity, psycho-sexuality, radical hospitality and lingual anarchy.

She has exhibited and performed widely at museums, institutions, galleries and biennales including Solomon R. Guggenheim Museum, New York; TATE Modern, London; Queens Museum, New York; Eli and Edythe Broad Art Museum, USA; Kiran Nadar Museum of Art, India; MOMAT and Tensin Museum, Japan; Peabody Essex Museum, USA; S.M.A.K Museum, Gent, Belgium; Palais De Tokyo, Paris; Art Unlimited, Basel; Albertina Museum, Vienna; Kochi Muziris Biennale, India; Dhaka Art Summit, Dhaka; Bozar Museum, Brussels; Asia Pacific Triennale 9 Brisbane, Galerie Krinzinger, Vienna; Galerie Nathalie Obadia, Paris; Nature Morte, New Delhi and Berlin; Chemould Prescott Road, Mumbai, etc. Mithu Sen studied in Kala Bhavan, Visva Bharati, Santiniketan, and Glasgow School of Art, UK .Sen received the Skoda Award in 2010, and the Prudential Eye Award in 2015. Sen lives and works in New Delhi, India.

# MITHU SEN



*Unsocial media 1, 2019*  
Mixed media collages  
and scratch drawings on  
Digital print photograph  
21.5 x 21.5 inches each



*Unsocial media 2, 2019*  
Mixed media collages and  
scratch drawings on Digital  
print photograph  
21.5 x 21.5 inches each



*Unsocial media 3, 2019*  
Mixed media collages  
and scratch drawings on  
Digital print photograph  
21.5 x 21.5 inches each



*Unsocial media 4,, 2019*  
Mixed media collages  
and scratch drawings on  
Digital print photograph  
21.5 x 21.5 inches each



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