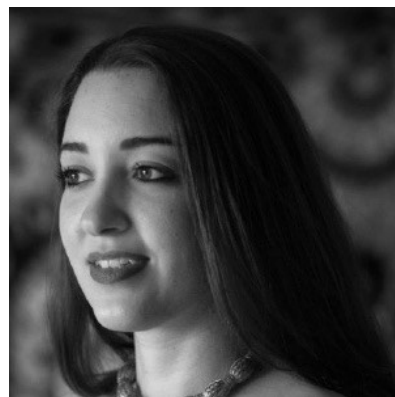




**Atul Dodiya**



**Dana Awartani**



**Dhruvi Acharya**



**Jitish Kallat**



**Mithu Sen**



**Mohit Shelare**

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This year at Art Basel 2025, Chemould Prescott Road presents works by Atul Dodiya, Dana Awartani, Dhruvi Acharya, Jitish Kallat, Mithu Sen, and Mohit Shelare.

Referencing the constructed artifice of film sets, Atul Dodiya transforms his "frozen moments" from cinema into a pastel-toned tableaux that hovers between memory and fiction, reality and illusion. Dana Awartani uses naturally dyed textiles to trace and mend architectural wounds inflicted by cultural destruction in Arab nations. Dhruvi Acharya's emotionally charged painting reflects the mental and environmental detritus of urban womanhood. Jitish Kallat's layered abstraction registers planetary shifts through materials that respond to time, temperature, and light. Mithu Sen's spectral, one-eyed figures challenge systems of power through symbolic blindness, suggesting alternate ways of sensing and understanding. Mohit Shelare's drawings use pigs as potent disruptors, confronting caste, waste, and the politics of contamination.

Together, these artists offer incisive reflections on vulnerability, transformation, resistance and the contested terrains of our time.

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## Atul Dodiya

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Atul Dodiya's painting draws from the 1965 Merchant Ivory film *Shakespeare Wallah*, capturing Madhur Jaffrey as Manjula. Referencing cinema has long been central to Dodiya's practice, with earlier works inspired by filmmakers like Tarkovsky, Ghatak, and Guru Dutt. In this work, he continues to explore the carefully constructed world of film sets—false staircases, painted windows, and props like vintage telephones or art deco furniture. Dodiya photographs stills from these films on his iPhone, selecting "frozen moments" that become the starting point for his compositions. The pastel palette recalls the hand-painted photographs of the early 20th century, where soft pinks, turquoise, and pale blues lend a nostalgic, dreamlike quality. The unreal becomes a new story, another truth.

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*Actress Manjula, 2025*  
Oil on canvas  
60 x 78 in

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Detail View



## Dana Awartani

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In this work titled, Come, let me heal your wounds. Let me mend your broken bones, two major themes characterise this work: sustainability and cultural destruction. Natural herbs and spices have long been used for their medicinal qualities in South Asian and Arab cultures, and it is in Kerala where the fabrics in this artwork were made. The entire production process has sought to be ecologically and ethically conscientious; in doing so, it also becomes an act of resistance against the legacy of colonialism. As occupiers in India, the British were keen on industrialisation – the artist rejects this damaging legacy by working directly with the handloom industry.

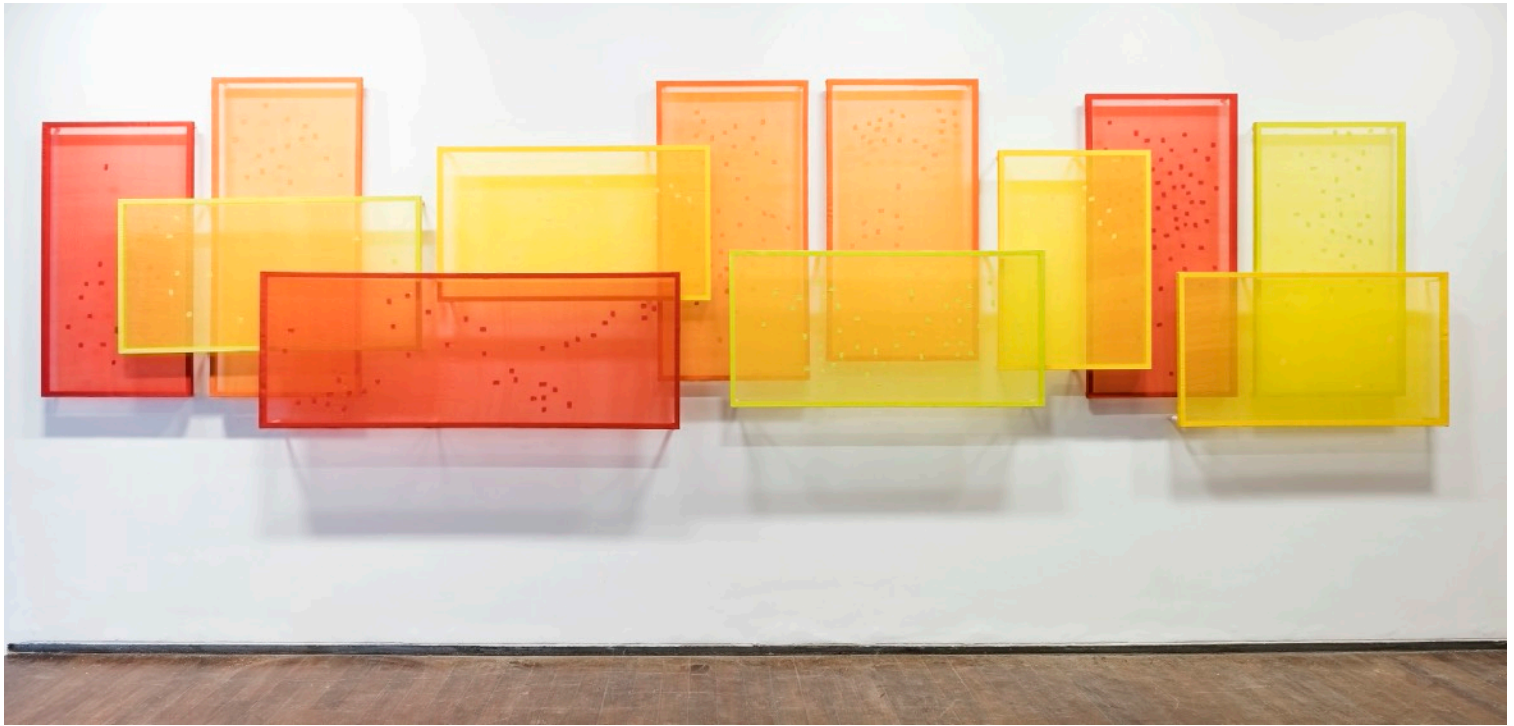
About 50 herbs and spices – each with cultural references – were used to create these textiles, which not only encapsulate age-old knowledge, but also deem them healing cloths. Awartani first creates tears and holes in the fabric, in the locations where cultural destruction was committed by Islamic fundamentalist groups since the start of what is known as the Arab Spring in seven Arab nations – Saudi Arabia, Afghanistan, Syria, Tunisia, Libya, Iraq, Egypt, Palestine and Yemen. She then repairs all holes through the process of darning.

There is no geographic correspondence to each panel; rather, together they are borderless representations of an annihilated cultural heritage. In the face of ongoing destruction as well as polluting effects of big industries, the work is both a plea to safeguard ancient civilisation in the Arab world as well as a bid to recall and rejoice in the collective history of artisanship, the knowledge of healing plants, and the venerable tradition of repairing and revering objects.

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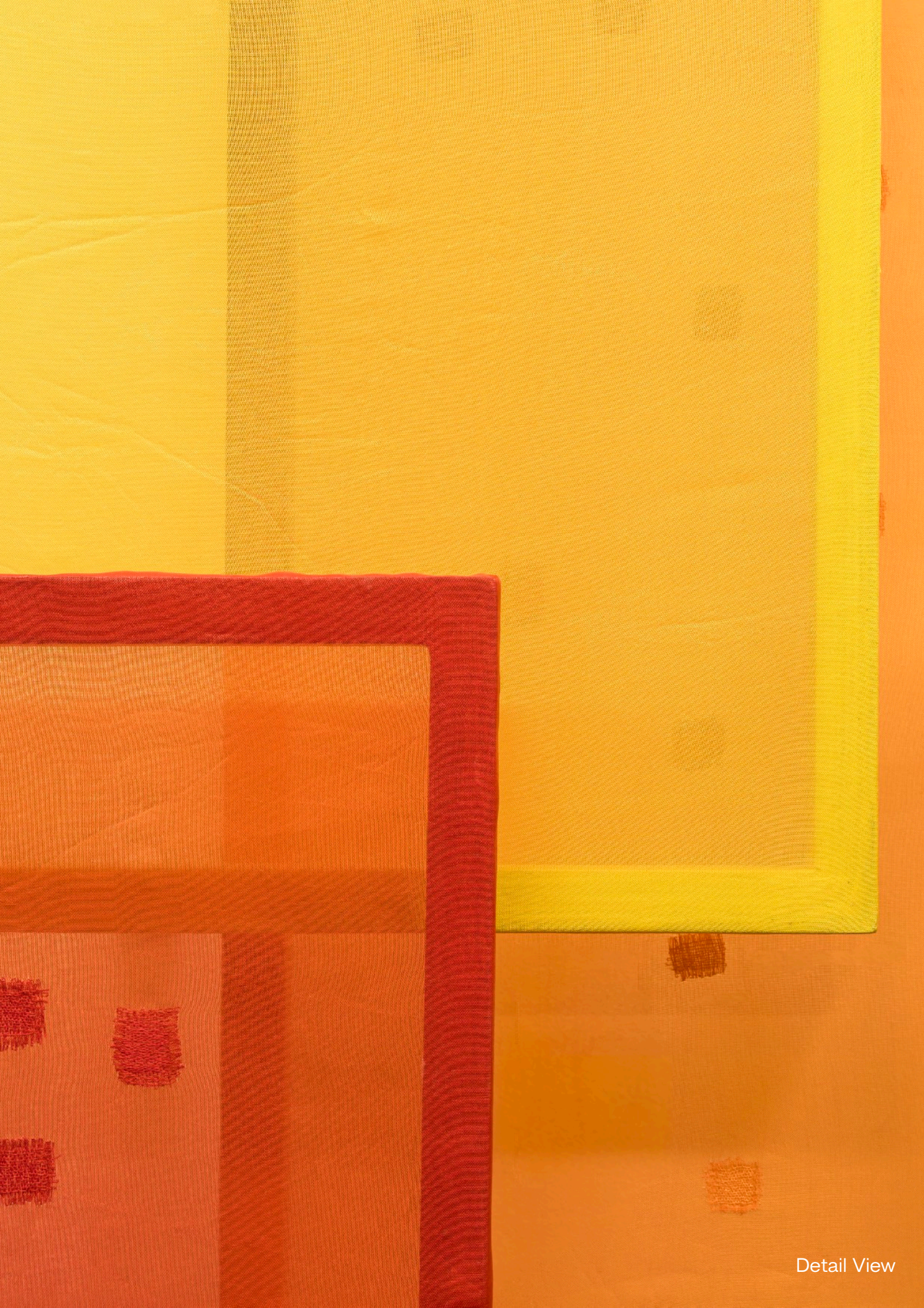
*Installation View*



*Come, Let Me Heal Your Wounds. Let Me Mend Your Broken Bones*, 2025  
Darning on medically dyed silk  
54 x 219 x 6 in

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## Dhruvi Acharya

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Dhruvi Acharya is a Mumbai-based artist whose works are characterised by psychologically complex narratives, peppered with dark humour. Her works transform human-forms of her mostly female protagonists to echo their temperaments, often deploying empty speech or thought bubbles to convey unspeakable sentiments. Drawing from her own life, Acharya's oeuvre unravels like a personal diary — it showcases an urban woman's tribulations in a world seething with gender inequalities, ecological disasters, and emotional upheavals, all portrayed with critical distance.

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*Consume 2 : detritus (horizontal blinds)*, 2025  
Synthetic polymer paint on unprimed canvas  
72 x 108 in

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Detail View



## Jitish Kallat

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*Albedo (Point of Incidence)* unfolds as a surface in flux; a speculative and allegorical abstraction, scored, weathered, and gradually transformed. Intuitions of light, temperature, reflection, and renewal weave into the work's layered structure, attuned to Earth's evolving systems. The title *Albedo*—a term associated with whiteness and the measure of light reflected by celestial bodies— offers a lens into the work's elliptical inquiry. The Earth's dimming surface and its shifting energy balance—retaining more heat than it releases, thereby altering its climate—forms an undercurrent in the work.

The painting invites a durational gaze, attuned to the choreography of material change. Kallat assembles a diverse constellation of materials: water-based road marking paint—typically used to direct human movement across streets and other built environments—alongside thermochromic pigment, charcoal, and organic gum. These substances are calibrated to interact with air, water, and time, yielding shifts and fractures. What emerges is a fragmented atlas rehearsing Earth's processes—of melting glaciers, erosion, deluge, drought, and geological flux—traces that hover between terrain and tissue, the elemental and the planetary.

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*Albedo (Point of Incidence)*, 2024-25

Water-based road marking paint, thermochromic pigment, gesso, watercolour, acrylic, organic gum, coffee pigment, charcoal, and mixed media on linen, in artist's frame  
96 x 60 in

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*Albedo (Point of Incidence)*, 2024-25

Water-based road marking paint, thermochromic pigment, gesso, watercolour, acrylic, organic gum, coffee pigment, charcoal, and mixed media on linen, in artist's frame  
96 x 60 in

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Detail View



## Mithu Sen

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Mithu Sen's series *Retinal Refusal* exposes the male body as vulnerable, suspended in cycles of repression and systemic violence. The dominance of one-eyed, head-bodies functions simultaneously as protagonist and surrender. Here, beyond the human gaze, symbolic blindness emerges as counter-violence—a fragile, embodied defiance.

By dismantling the primacy of sight, this work invites a radical rethinking of perception—multi-sensory, fractured, and resistant. In refusing the gaze, it opens space for an unseeing that listens, touches, and remembers otherwise.

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*Retinal Refusal*, 2025

Watercolor, ink, metal leaf, happy pricks, and collage  
on acid free handmade paper and Not Found Vision  
20 x 30 in

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*Retinal Refusal*, 2025

Watercolor, ink, metal leaf, happy pricks, and collage  
on acid free handmade paper and Not Found Vision  
20 x 30 in





BM-30





*Retinal Refusal, 2025*

Watercolor, ink, metal leaf, happy pricks, and collage  
on acid free handmade paper and Not Found Vision  
20 x 30 in



*Retinal Refusal, 2025*

Watercolor, ink, metal leaf, happy pricks, and collage  
on acid free handmade paper and Not Found Vision  
20 x 30 in

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*Retinal Refusal, 2025*

Watercolor, ink, metal leaf, happy pricks, and collage  
on acid free handmade paper and Not Found Vision  
20 x 30 in

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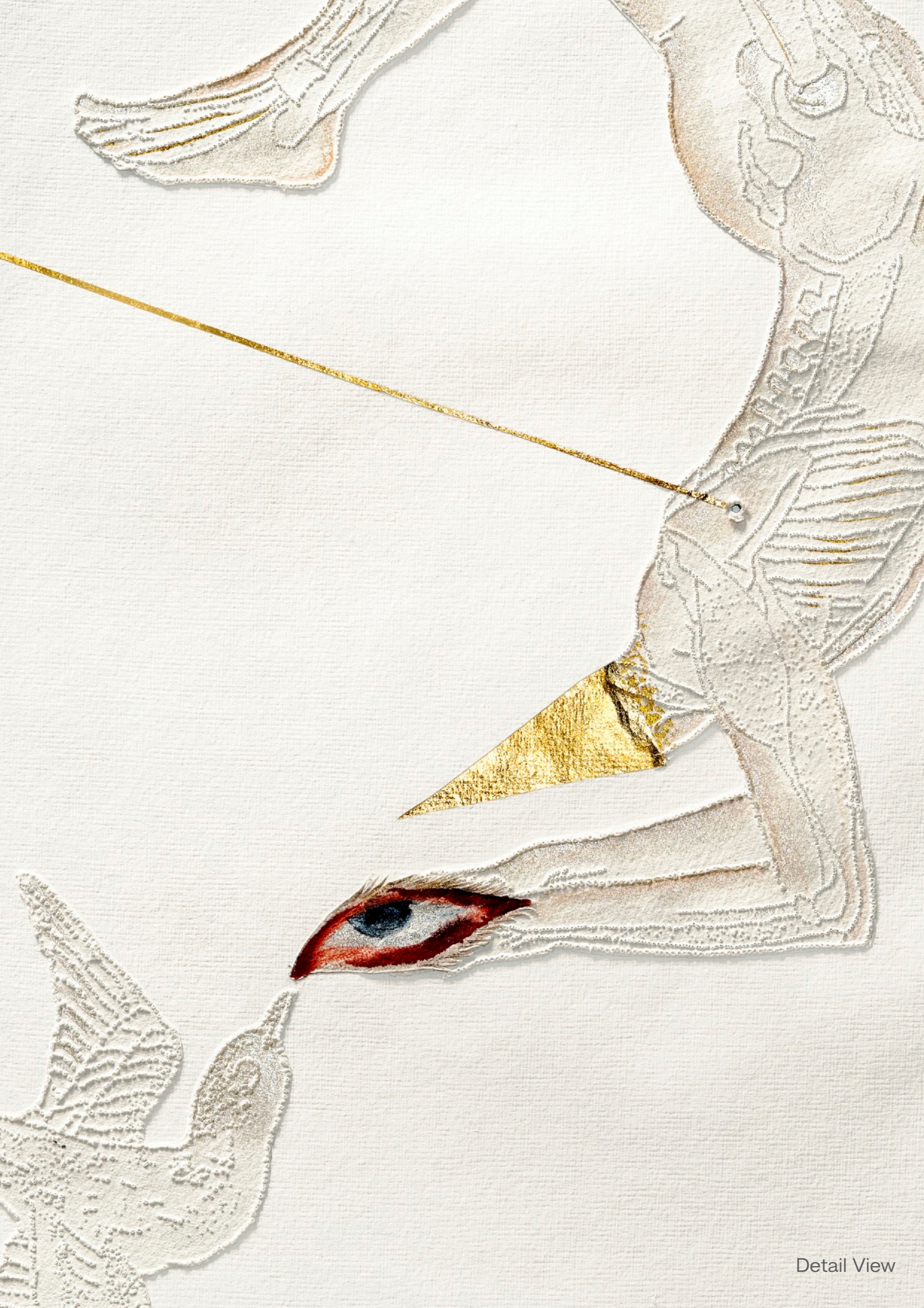


*Retinal Refusal*, 2025

Watercolor, ink, metal leaf, happy pricks, and collage  
on acid free handmade paper and Not Found Vision  
20 x 30 in

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### Detail View



## Mohit Shelare

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Shelare's practice draws from the politics of waste, caste, and contamination, using drawing as a method of research and resistance. In this work, pigs—sustained by waste systems and sewage lines—enter the city as disruptive presences, their voices expressing something vital. They become symbols that not only recall their biological compatibility with humans for organ transplants but also challenge our understanding of toxicity, contamination, and what it means to inhabit shared space.

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*XENO KNOWING* , 2025  
Acrylic on wood panel  
96 x 113 in

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For more information on the works and availabilities, email us on [sales@gallerychemould.com](mailto:sales@gallerychemould.com)

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