



# THE MUMBAI MONSOON



FEATURING  
ANJANA MEHRA  
DEBARCHAN ROUT  
INDIA VISUAL ART ARCHIVE  
PRAJAKTA PALAV  
RIYAS KOMU  
SANJEEV SONPIMPARE  
SHEETAL GATTANI  
SUDHARAK OLWE  
SUNHIL SIPPY  
TANUJA RANE  
TEJA GAVANKAR

CURATED BY  
HIMANSHU VERMA

# THE MUMBAI

8 - 23 OCTOBER, 2022  
@ TAO ART GALLERY, MUMBAI



# MONSOON

Conceived, Curated  
and Presented by

RED EARTH

Festival Partner

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 reearthindia.com

 981821089

TAO ART GALLERY

165, The View, Dr Annie Besant Road, Worli, Mumbai

 taoartgallery

 taoartgallery.com

 022-24918585

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## THE MUMBAI MONSOON

After the arrival of monsoon (one of the world's most unique and complex meteorological phenomenon) at the shores of Kerala; the next landmark moment for the clouds truly, at least culturally, is the tryst with Mumbai. The natural topography of the island city, as well as the urban matrix of the city lends itself to creating a rich monsoon culture unparalleled elsewhere in the country. Festive, bountiful; invigorating (and providing relief from sultry climate-changed summers circa 2022); and yet troublesome, unwieldy, destructive and fierce; the monsoon creates a rich narrative in the maximum city. The love-hate relationship the city shares with India's grandest season is now already stuff of lore.

In its 17th edition, having traveled over the path of the clouds, in Delhi, Jaipur and Mumbai; Red Earth's The Monsoon Festival re-appears in the city after 2006. Receiving critical and popular acclaim, the multi-arts festival foregrounds the diverse experiences of India's grandest season through multiple mediums of artistic creativity; rekindling classical sensibilities as well as celebrating contemporary expression.

What does the monsoon mean to Mumbaikars? Does the first sighting of the clouds entice the same joy here as it would in pastoral India? Can Mumbai Monsoon live upto the grand cultural edifice that the season creates in the North? Or it doesn't need to, creating a rich unparalleled Monsoon gestalt of its own?

## DECODING THE MUMBAI MONSOON EXPERIENCE

The festival uncovers some of Mumbai's un-documented but lived aspects of the Monsoon experience. This exposition attempts to create this meta-narrative of Bombay loving and hating the rain; a veritable map of monsoon experience in Mumbai and the little nuances of Monsoon culture attendant therein. It visually theorises varied elements of the Mega-Mumbai-Monsoon; possibly for the first time in this expansive way...

The festival research and documentation centres around varied sub-themes that are intrinsic to the Mumbai monsoon experience: from land-scapes and cityscapes; to the human experience and emotions attendant herein; objects and material culture; the matrix of cultural elements and tropes; and the dark side of the Monsoon.



Red Earth Collection; Provenance: India Visual Art Archive; Floods in Bombay  
18 x 25.5"; Digital Archival Print; Open edition; ₹ 15,000



Sudhakar Olwe; Maximum Monsoon 2  
20 x 30" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 40,000

**From the collection of Red Earth**

**Provenance: India Visual Art Archive**

**Floods in Bombay**

**Original: Wood Engraving; 6.75 x 9.25"; 1868**

**Artist: Unknown**

**Publication: The Illustrated London News**

A typical portion of the then-called Native Town is seen here completely overwhelmed by what seems to be a particularly heavy downpour. Sketched in an area that could be virtually anywhere between Kalbadevi and Girgaum, we see the citizens of late 1860's Bombay struggling to get off the streets to get to where they need to, either by hitching a ride on someone's back or on a bullock cart, or attempting to continue living their normal daily life, carrying vegetables or water over the flood level, or keeping their warehouse / shop open, like in one instance.

Bombay at this time would just be coming out a watershed half decade, between 1860 and 1865, where the price of cotton skyrocketed caused by dynamics related to the American Civil War, speculation on commodities and land reclamation projects reached an all-time high, and crashed spectacularly mid-1865. This may not have adversely impacted a typical Bombay resident, but the city would never be the same again after this period.

This scene was sketched exclusively for the London-based The Illustrated London News, the world's first illustrated weekly magazine. As is often the case for such commissions, the artist remains unknown. But it seems that he was definitely talented, as was the engraver, as the flow of bustling life persisting amidst a torrential spell and a flood captures the struggle with which such an extraordinary day needs to be approached, a phenomena that most of us, no doubt, even today encounter at times.



## CHAPTER ONE

Beginning with a bang, we first encounter a 19th century image of the flooding native town of Mumbai; juxtaposed with a 21st century rendition of Mumbai's famed floods by Olwe.

Moving back into time, historically, and monsoon-cycle wise; we encounter a couple of other vintage prints etching an image of the arrival and spread of the season over Mumbai's then largely different topography. To issue counterpoint to this majestic arrival is the equally dramatic Sippy image of dark clouds hovering over today's Mumbai to herald the arrival of the monsoon.

Other vintage renditions from the India Visual Art Archive collection complete our understanding of the Mumbai cultures and landscapes of monsoon across a couple of centuries.

Rane's meditations on old maps of Mumbai (pre-reclamation); as if mimicking monsoon puddles, add yet another idea to this introductory section.



India Visual Art Archive; View of Back Bay

6.5 x 9.5"; Original hand-coloured Lithograph; 1859; from the collection of Mrinal Kapadia; ₹ 60,000

**India Visual Art Archive**

**View of Backbay**

**Publisher / Artist: John C. Anderson, Croydon**

**Publication: “To India and Back by the Cape”; being a series of views illustrative of the voyage to India by John Corbet Anderson**

In this deeply atmospheric view of Back Bay and the Fort of Bombay, probably taken from a ridge on Malabar Hill, we see this burgeoning town in the thick of a monsoon onslaught, with strong gales and teetering boats struggling to make it safely back to shore. Back Bay was the name of the original bay formation lined by Girgaum Chowpatty, which stood approximately at today’s Marine Lines, prior to any reclamation projects. The word “Chowpatty” comes from the term “char patti”, meaning that in living memory at the time of coining this word, there were four channels formed at this location, possibly in a near-pristine time.







India Visual Art Archive; View from Malabar Hill  
9.3 x 11"; Original hand-coloured Aquatint; 1826; from the collection of Mrinal Kapadia; ₹ 1,20,000



Sunhil Sippy; Dystopia 2  
17 x 24.5"; Photograph: Digital Archival Print; 2020; Ed. of 10; ₹ 25,000

**India Visual Art Archive**

**View from Malabar Hill**

**Publisher / Artist: Rudolph Ackermann, London**

**Publication: Scenery, Costumes, and Architecture, Chiefly on the Western Side of India by Captain Robert Melville Grindlay**

An exquisite view of the arriving monsoon clouds seen from Malabar Hill looking towards the Bombay Fort and the mainland beyond, it was originally sketched by a reputed professional artist by the name of William Westall during his short time in Bombay in 1804. The sketch of this view was bought by an enterprising Bombay Army captain by the name of Robert Melville Grindlay, whose name stayed relevant with us until quite recently in the form of Grindlays Bank. Grindlay collected various views of Western India over his years in the East India Company army, and combining some of them with his own amateur sketches, had them converted into aquatint plates, producing ‘next to Daniell’s Oriental Scenery, the most attractive colour plate book on India’ (Tooley), of which this is one view.

The approach of monsoon on the Western Coast of India, Grindlay writes: “is indicated by vast masses of clouds, which, for many days previous to the bursting of the monsoon, collect over the Ghats or Mahratta mountains, assuming an awful and threatening appearance. After a period of nearly eight months of almost total absence of rain, it descends with a violence unknown beyond the tropics, producing an effect which has the appearance of magic; the surface of the earth assumes, in the short space of three or four days, the most brilliant verdure.”



From the collection of Red Earth

Provenance: India Visual Art Archive

The Bombay City Men

Original : Halftone; 7.5 x 10"; estimated to be early 20th century

Publisher / Artist: Unknown

Publication: Unknown

Here we gather a much more relaxed approach to the monsoon, as we see a variety of the middle and upper-middle class gentry of Bombay exiting the Charni Road station (the sign board can be seen in the top-right background) on a monsoon day in the early 20th century (dated by the previous owner of this work).

With black overcoats, the three Indian gentlemen in a variety of sizes in the foreground seem to also be in a variety of moods, just about coming out of the railway station. The suited gentleman in the background, possibly a “burra sahib” or an Anglo-Indian, leans out from under the roof shade, smoking seemingly without a care as he waits for a pick-up / Victoria “garri”, indicated by the absence of an umbrella.

Overall, this then-contemporaneous Punch magazine-like satire on daily Bombay life captured here on a rainy day at Charni Road is a rare albeit refreshing approach from the typical hailing of the virtues of the British colonial administration, sparing neither the ruler nor the ruled.



Red Earth Collection; Provenance: India Visual Art Archive

The Bombay City Man; 10 x 11.5"; Digital Archival Print; Open edition; ₹ 11,000

**India Visual Art Archive**

**View between Bombay and Pune (Artist: John Adnum)**

An interesting mid twentieth century landscape painting by the artist John Adnum, depicting a scene near Bombay. A settlement is pictured in the foreground, whilst the dark rain clouds roll in, signalling the start of the monsoon season. Well painted, it brings the vastness and wildness of the Indian landscape to life. In original condition, the painting is signed on the right and has all the details of the painting on the reverse. On the back of the canvas there is a rare instance of another oil sketch, suggesting this painting was executed on the spot, and not re-worked on later in a studio (possibly due to the lack of another immediately available canvas.)

The artist has signed details on a piece of paper that was attached to the back of the canvas frame, which stated that it was painted on the hills near “Bombay - Poona”, evidently in the Western Ghats, at a camp site near a place called ‘Alexandra Gate’, and this painting was re-ratified by the artist in 1998, when, one would imagine, he chanced upon it at an art gallery in Kingston-upon-Thames, London.



India Visual Art Archive; View between Bombay and Pune (Artist: John Adnum); 17 x 23”; Oil on Canvas; 1950; from the collection of Mrinal Kapadia; ₹ 1,75,000

**From the collection of Red Earth**

**Provenance: India Visual Art Archive**

**View of Fishing Boats off Salsette**

**Original : Line Engraving; 8.75 x 11” ; 1838**

**Publisher / Artist: Fisher Son and Co. / London**

**Publication: The Gallery of Engravings**

The struggle of a fishing community to succeed during the Bombay monsoons is well captured in the foreground of this dramatic scene. A particularly strong swell is seen raising one of the fishing boats to tipping point, as seagulls swoop and swipe fishes arise to the surface, while a lone fisherman on a raft attempts to haul in his catch.

The original sketch which forms the basis for this engraving was one amongst dozens bought by the enterprising Bombay Army officer, Captain Robert Melville Grindlay, this one in particular being by yet another amateur artist employed by the East India Company army, one Lt.-Col. John Johnson, who sketched this struggle between man and nature in what is today's Vasai Creek.

After acquiring the sketch, Grindlay had a professional artist by the name of Clarkson Stanfield, who was a friend and contemporary of the world-famous J.M.W. Turner, the greatest seascape artist of his day, turn it into an oil painting. A famed artist in his own right, Stanfield's oil formed the basis for the aquatint in Grindlay's own publication, which in turn formed the basis for this engraving. Such a journey from sketch to print was the usual approach 200 years ago, indicative of the tedious and risky proposition that such a commercial venture would entail.

A small aside: the original Stanfield oil today lies in a private collection in Mumbai.

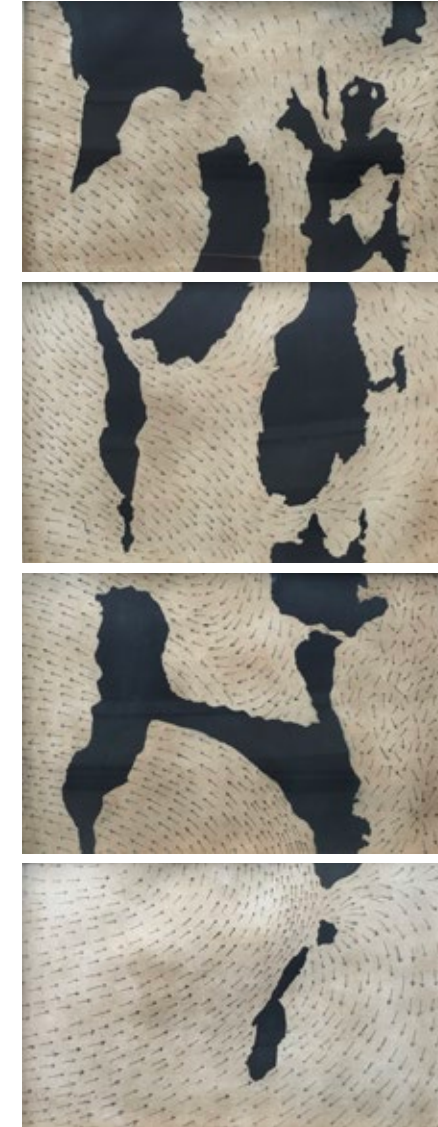


Red Earth Collection; Provenance: India Visual Art Archive

View of Fishing Boats off Salsette; 10 x 14” ; Digital Archival Print; Open edition; ₹ 11,000



Tanuja Rane; Untitled; 13.5 " x 36" (4 parts of 13.5 " x 9" each); Etching; 2022; Ed. 1/10; ₹ 1,20,000



## CHAPTER TWO

Komu's iconic visage of a migrant worker suffering the vagaries of rain provokes thoughts around ideas of dignity of work and life in the maximum city.

Sonpimpare takes these ideas forward with a fantastic spin on the Kadahi utensil as lifeboat vessel, and the paddle-Karchi (ladle). Memories of loss, death, destruction emerge.

Palav paints a hazy monsoon-scape looking out from her car wind-shield. She also takes us on a monsoon walk, imaging organic and plastic found objects encountered during such roaming.

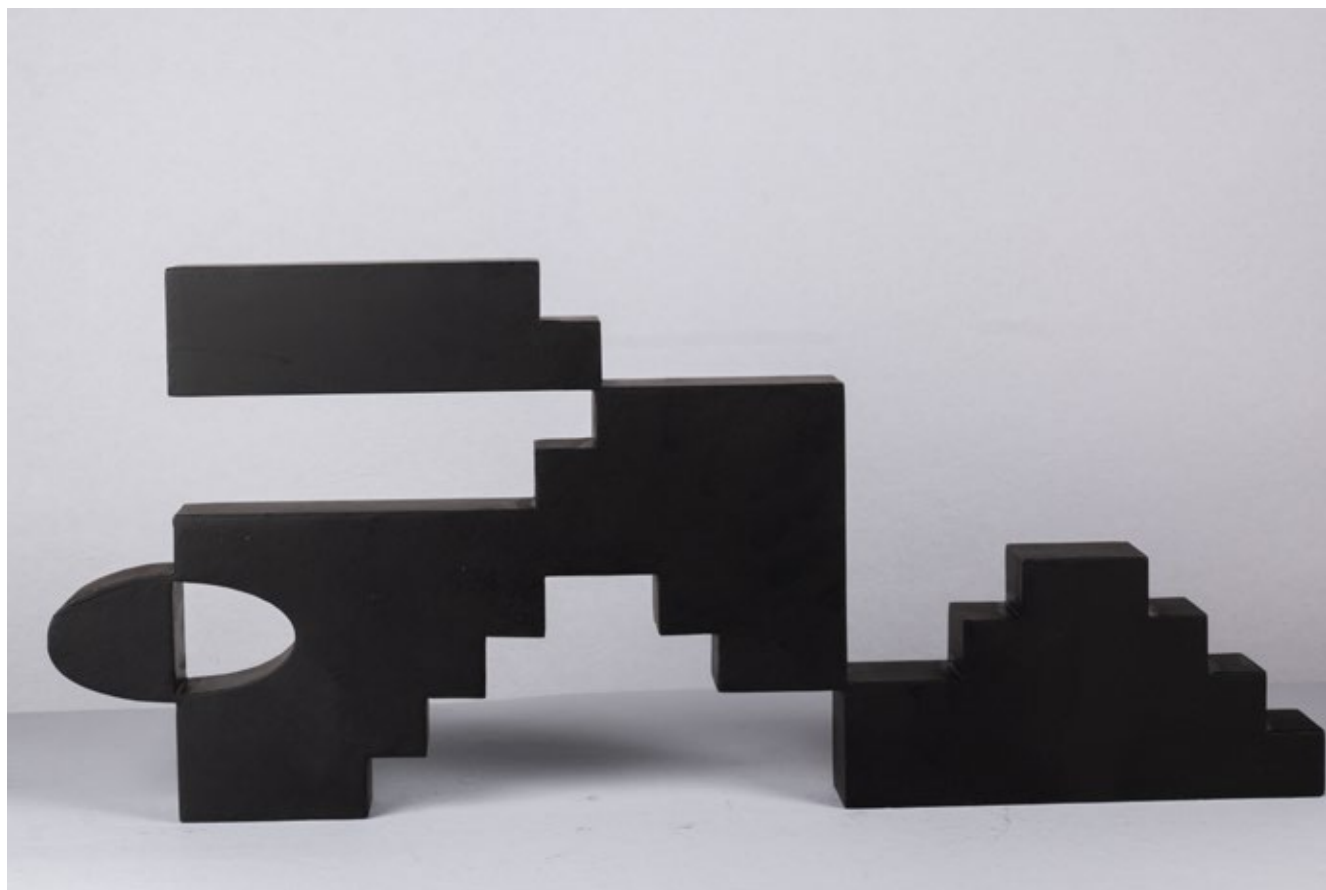
Rout draws powerful images of Mumbadevi in the Patachitra idiom, layering it with city cartographies. The patron deity of the city is imagined during the Navarasa season in her Shant, Raudra and Veer forms (calm, fierce and heroic).

Gavankar's sculpture works present yet another way of looking at the monsoon matrix : via her explorations of geometry, space and architecture; as if resonating with Sippy's images of the city's highrises enveloped in clouds.

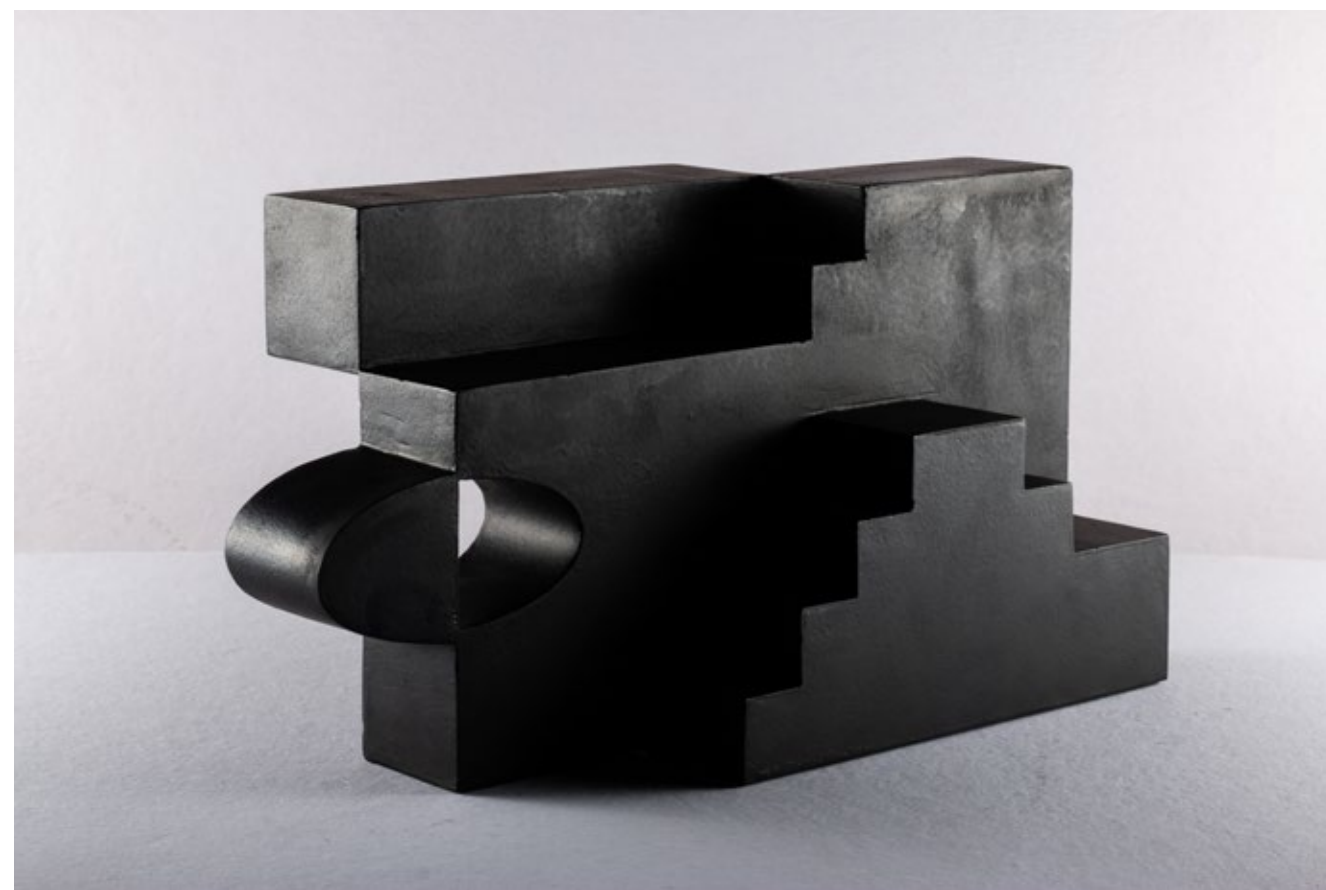


Sunhil Sippy; Dystopia 3

17 x 24.5"; Photograph: Digital Archival Print; 2020; Ed. of 10; ₹ 25,000

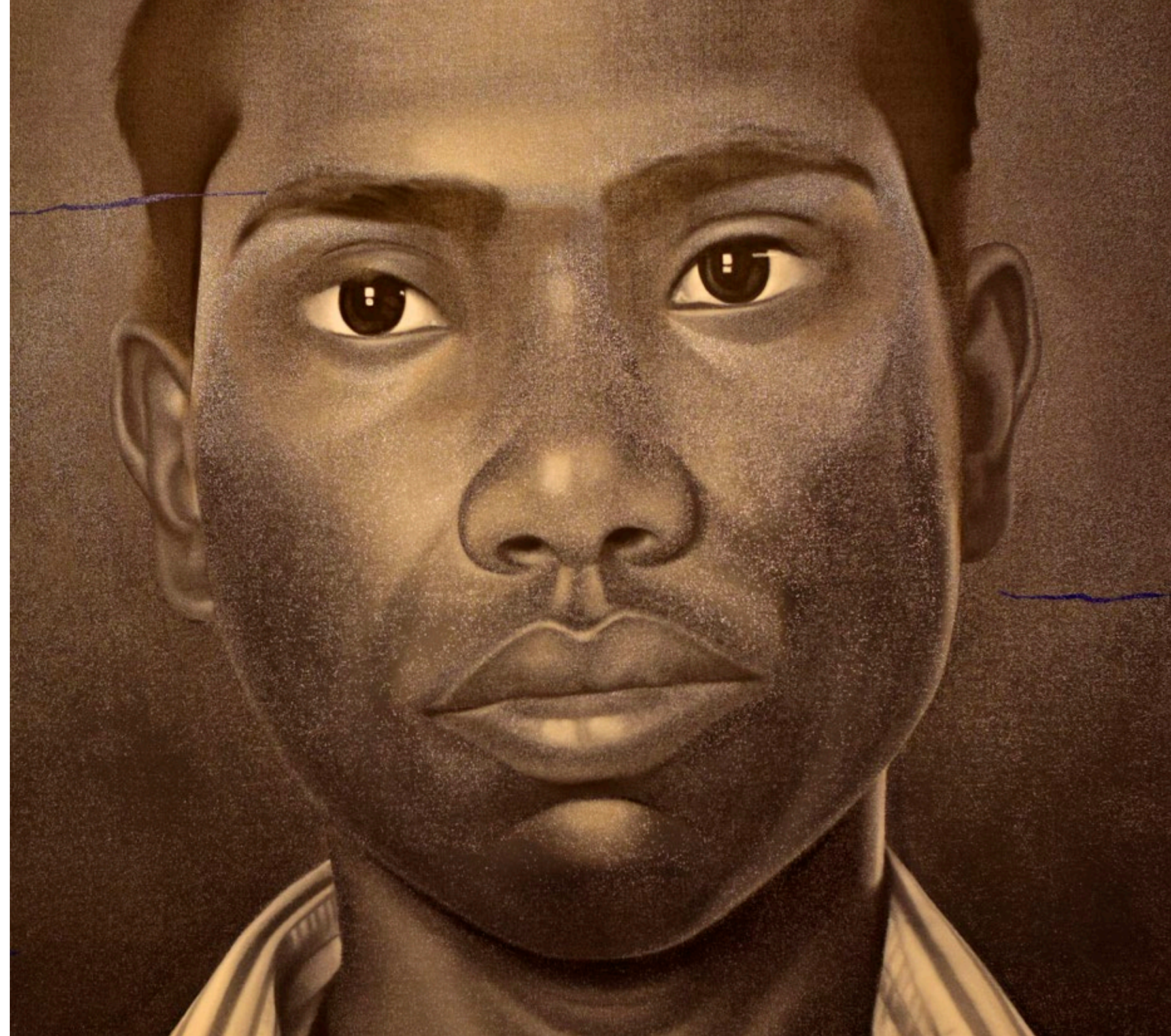


Teja Gavankar; Cuboid; Each 6 x 14 x 6" approximately; Mild Steel and Black Paint; 2022; ₹ 55,000 each









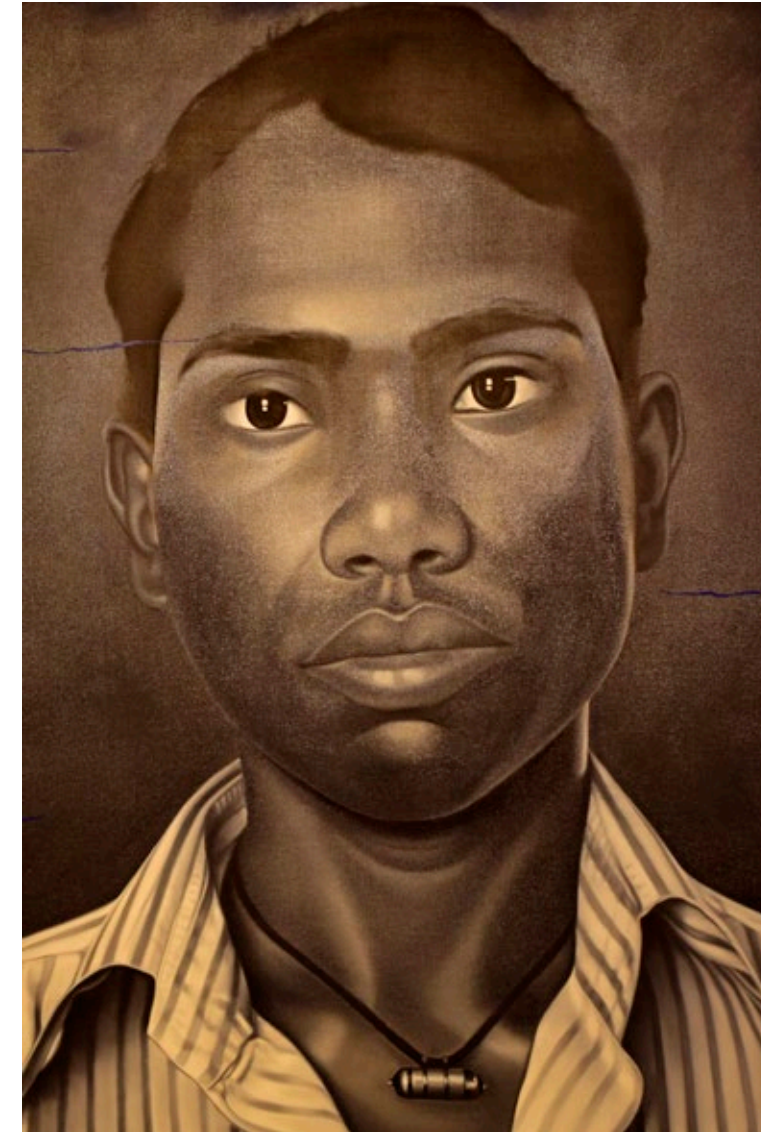
**Riyas Komu; Tragic Day Optimist**

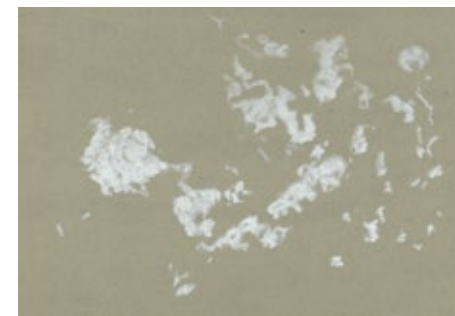
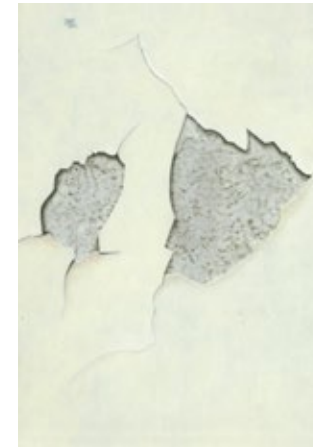
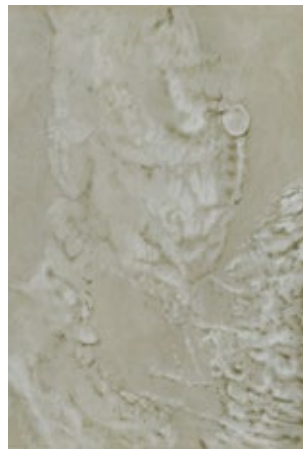
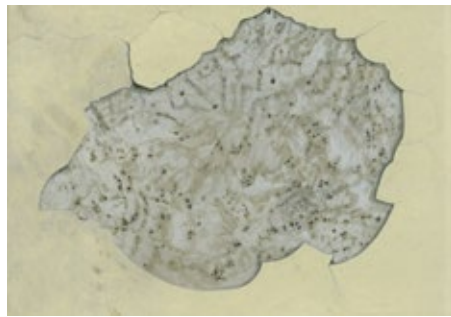
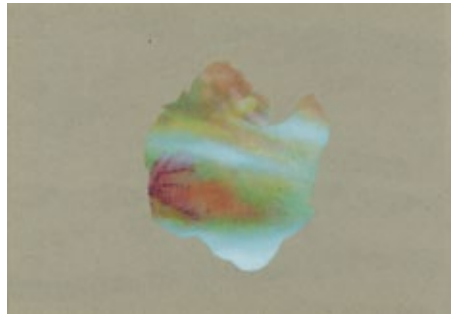
**72 x 54” ; Oil on Canvas; 2016-2022; ₹ 24,00,000**

Life’s oddness is, perhaps, best portrayed in the face of a villager who gets isolated in a city. It is far more tragic when the subjects of this endless migration are children, who grow up carrying the wounds of their traumas deep inside them. This is one such boy who has seen the turbulence and grown on the shores of Mumbai getting wet in the rain as he sleeps.

Over the years, they say, villages have lost their creative importance in the Indian mindscape. Intellectual, emotional and spiritual variables associated with the journeys of the migrants have changed so much that in the current scenario the search for what many anthropologists have termed as “self-integration” appears to have disappeared or at least remains insignificant. On the other hand, the growing demand for hard labour has led to an inadequate yet systematic supply of men and women of all age groups from villages to cities. And because that demand has not contributed to any special status or dignity to those who build and weld, they continue to live in the fringes of their foster Holy Land, the cities.

The prophecies of wealth trickling down and flooding these spaces where they dwell have only brought in more insecurities in these turbulent times. As an artist, to me, it has been a disturbing and an amazing experience observing these new realities – of people coping with their drab existence in alien situations.





Prajakta Palav; Untitled

16 x 14" (9 horizontal works); 17 x 13" (2 vertical works); Acrylic on Paper; 2019-2020; ₹ 25,000 each

**Sanjeev Sonpimpare; The Memory Doesn't Ever Fade Away 1-4**

**22 x 30"; Mixed media (Newspaper, Charcoal, House-paint) on Archival Paper; 2022; ₹ 1,80,000 each**

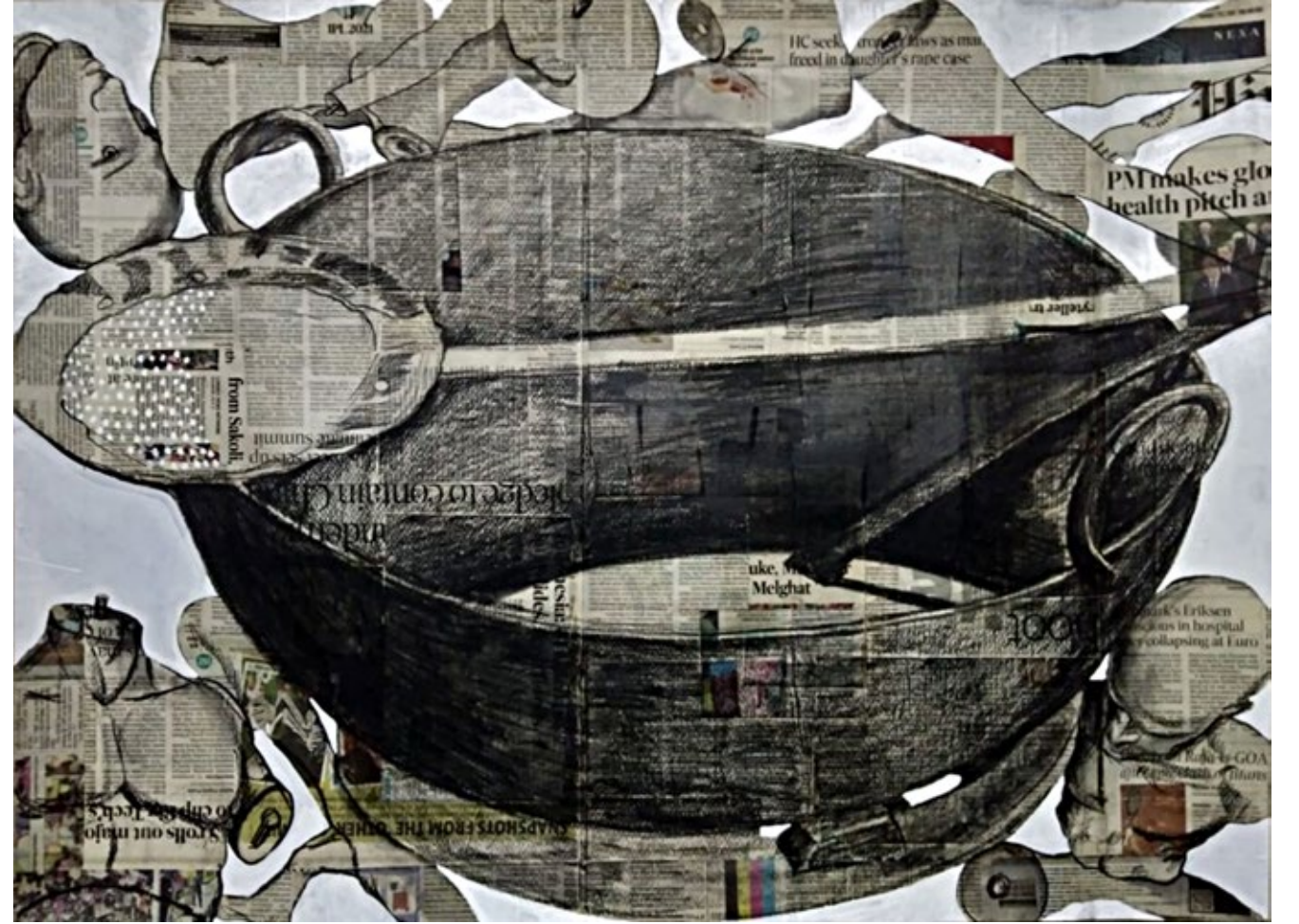
These works recall the memories of the flood deluge in Mumbai during the 2005 Monsoon.

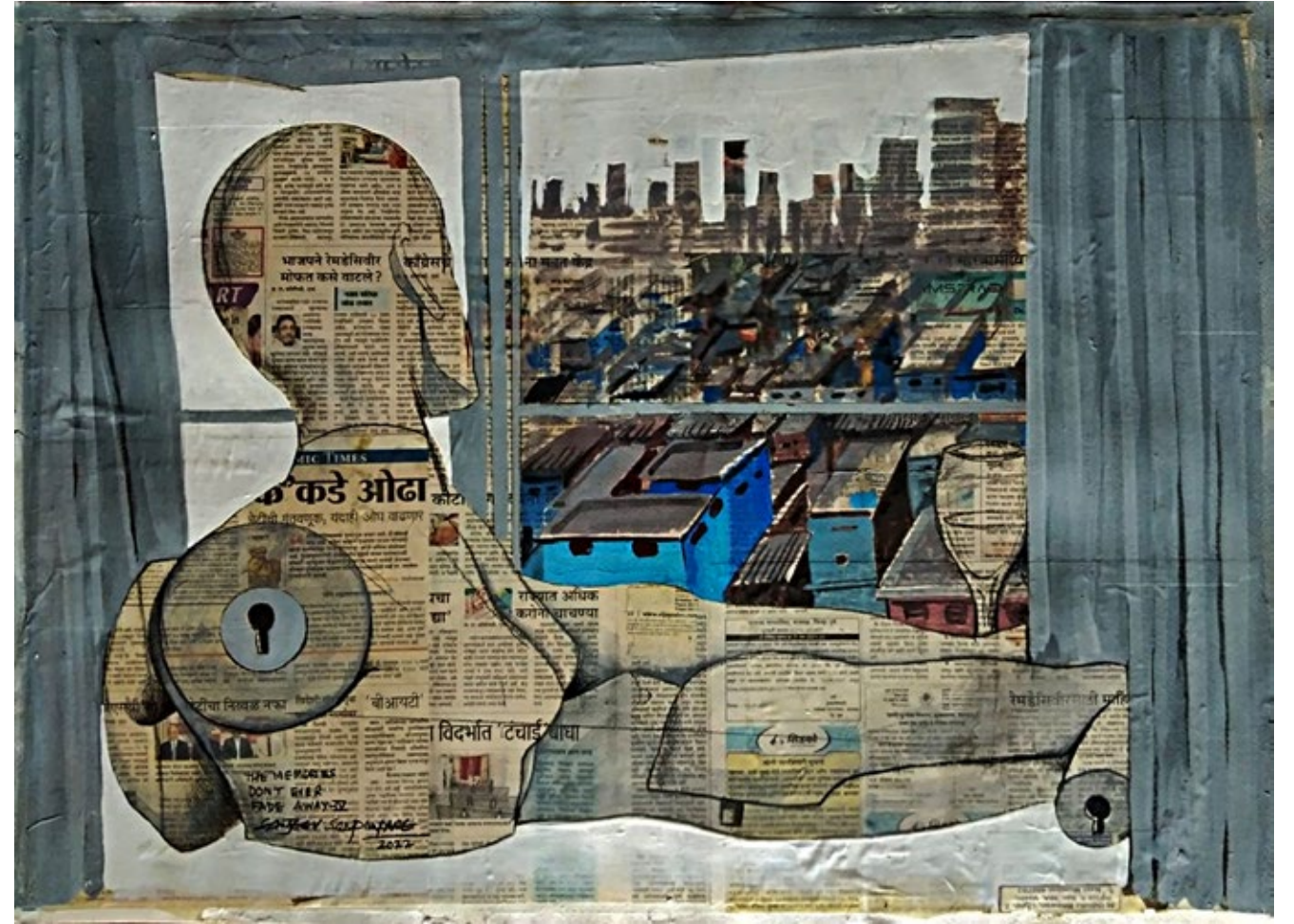
I have made an attempt to connect those memories with the current time. The lower areas of Mumbai city, roads, railway tracks, the interiors of the shanties and houses were all submerged under water. It was a terrible situation where working class commuters were stuck on the roads and in offices.

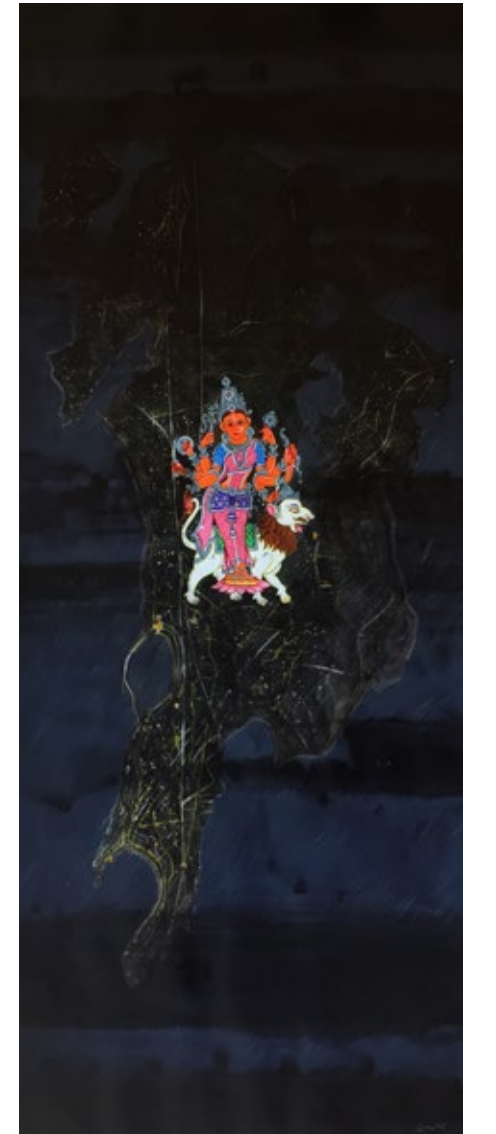
When I look at it today, the day-to-day life scenario appears similar on ground zero. But there are realities of today that are reflected in these works: I've used the discarded parts of the mannequin, as a metaphor for "the broken people", the masses who suffer immense hardships. Issues of employment and survival present themselves in the works.

The "Kadhai" is akin to a lifeboat that saves us from the flood, and is also a metaphor for "Rozi-Roti" / employment.









Debarchan Rout; Mumbadevi Monsoon 1 (Raudra); 2 (Shant); 3 (Veer)  
72 x 30"; Acrylic on paper; 2022; ₹ 1,25,000 each





**Prajakta Palav; Untitled**

**36 x 60"; Acrylic on Manjarpat; 2016; ₹ 3,50,000**

I was always interested in seeing the forms of water bodies in Bombay. Subconsciously, I connect these water bodies with blue tarpaulin we find ubiquitously in Bombay. Water does not flow in Bombay. It clots, like blood.

In this work on Manjarpat, I look out from the windshield of a car. The thickened water like texture is predominant in the foreground, and the hazy monsoon view of the city and nature emerges thereafter.



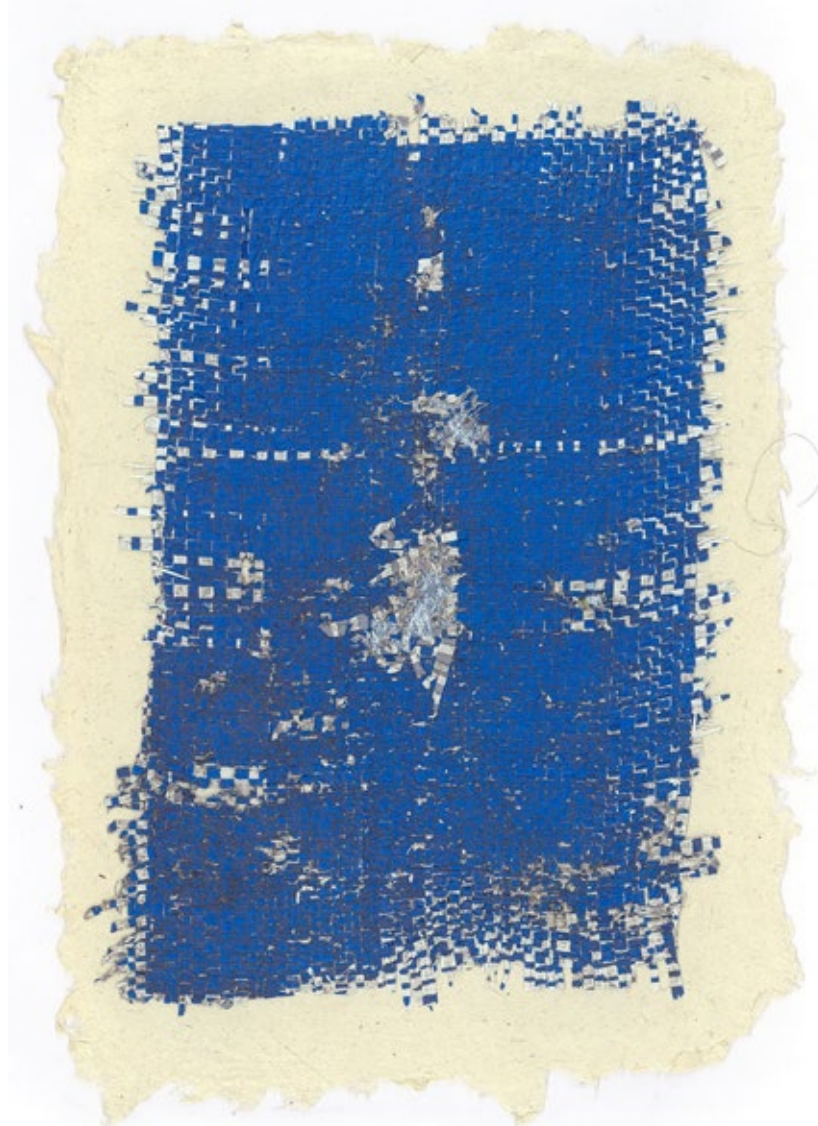
### CHAPTER THREE : THE CURATOR'S CORNER

Monsoon child, the curator has been engrossed in studying monsoon cultures over the land for a couple of decades now. As he re-appears in Mumbai, he delves into the matrix of the monsoon experiences that the city has to offer. The curator's corner in the gallery recreates his studio / living space highlighting the process involved in the creation of this project. The blue cape is replete with memories of lost umbrellas, and Mumbai looms large over his mind.

I have been fascinated with Tarp, ताड़ पतरी as known locally, and it's ubiquitous omnipresent nature in Mumbai. On midnight walks, I collected old fragmented pieces (sometimes carpets) of tarp; begging street-side shop vendors to sell me their old tarp; and dreaming of stealing them when they refused! Gradually this humble, tattered material became my muse for many art explorations...

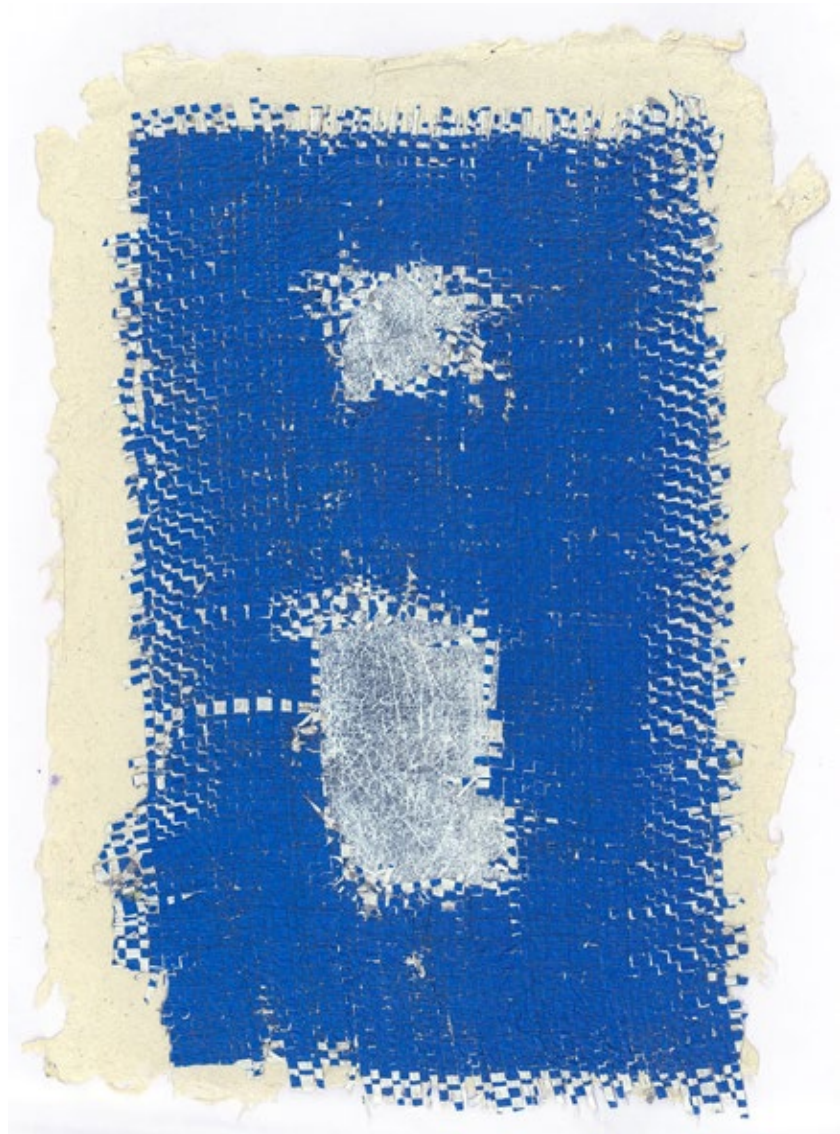






Himanshu Verma; Untitled (Set of 4 works)  
9 x 6.5 each; Tarp, Silver Foil on Wasli Paper; 2022; ₹ 60,000 (set)





**Himanshu Verma; Ganga Jamuna**

**33 x 23 inches each; Tarp, Silver and Gold Foil on Wasli Paper; 2022; ₹ 1,50,000 (set)**

Tarp, the humble street-side material becomes the protagonist in these works, signalling a new creative and curatorial romance with this fascinating material culture of the Monsoon in the mega city.

Tattered, torn, destroyed tarpaulin collected from street-side shops in suburban Mumbai lends itself to re-creating the cartography of the city in an abstract vein.

The fabled romance of Ganga and Jamuna: two colours, gold and silver, shine and shadow ....

Tattered tarp overlaid with gold and silver; in the city of golden and silver dreams,

As the monsoon sun shines over the sea in Mumbai, it takes on varied hues, gold where the sun falls on it, and silver where the clouds cover it; and the city floats on this double-hued water...







## CHAPTER FOUR

This section presents Mehra's gentle tonal and material romance with the city as imagined in its favourite season.

Sippy's *Dystopia* continues to build crescendo, presenting the stark built concrete of the city shrouded in rain clouds, creating a city-photo-poem. The series culminates in the apocalyptic vision of the lit city, burning in the rain.

How can abstraction capture the romance of the season? Gattani offers some approaches, capturing monsoon light, haze and the intersection of sea, rain and clouds formlessly.

Gavankar's sudden revelation moment during a crazy monsoon day, halting at a traffic signal inspired this series of work imagining the blotted spread of raindrops in various forms, from soft to forceful.



Sunhil Sippy; *Dystopia 4*

17 x 24.5"; Photograph: Digital Archival Print; 2020; Ed. of 10; ₹ 25,000

Anjana Mehra; Four Walls and One Square Foot 1-12 (4 sets of 3 works each)

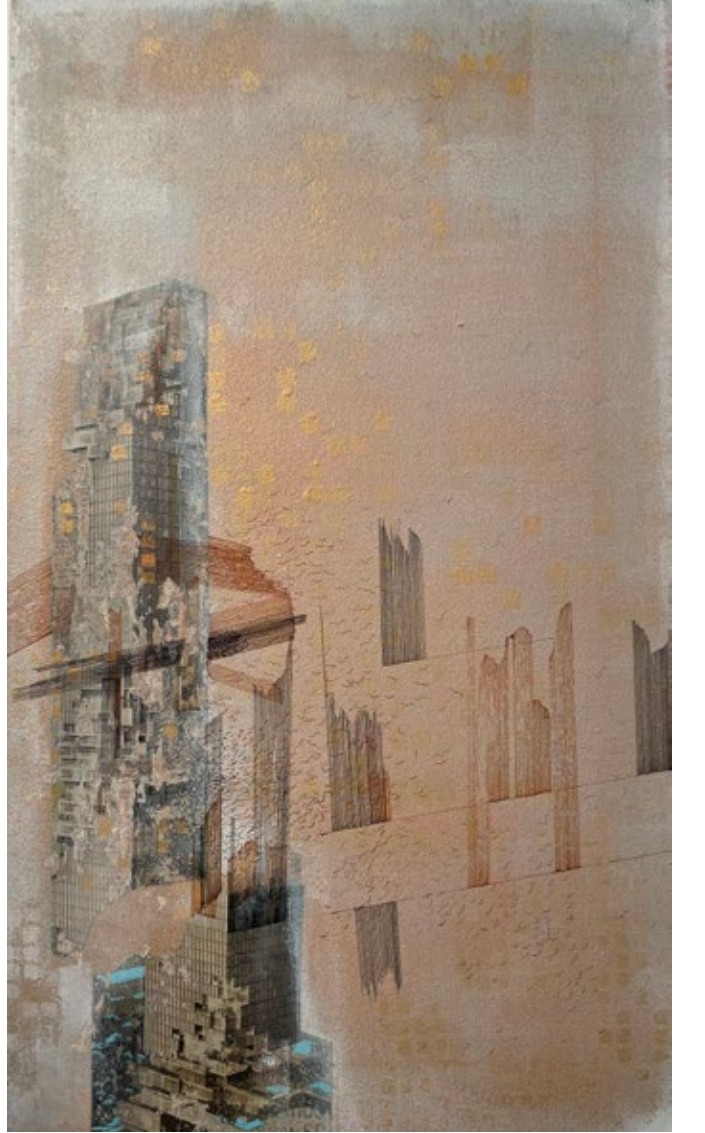
24 x 14"; Acrylic, black sand and ink on paper; 2022; ₹ 2,00,000 each

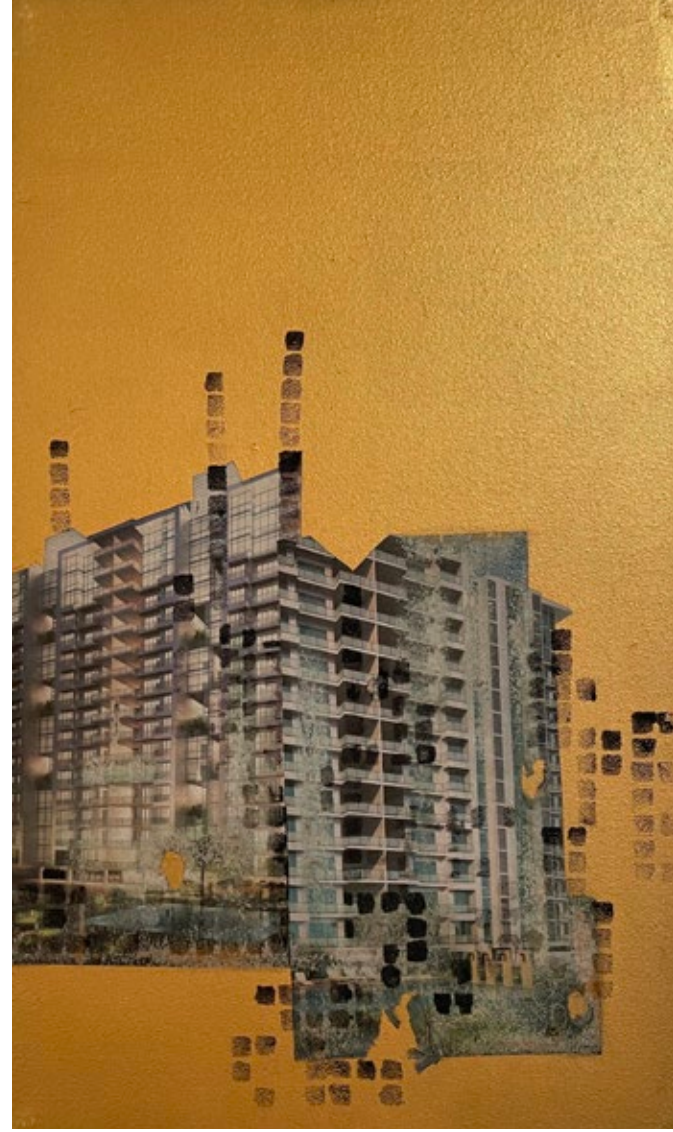
₹ 5,00,000 for a set of three

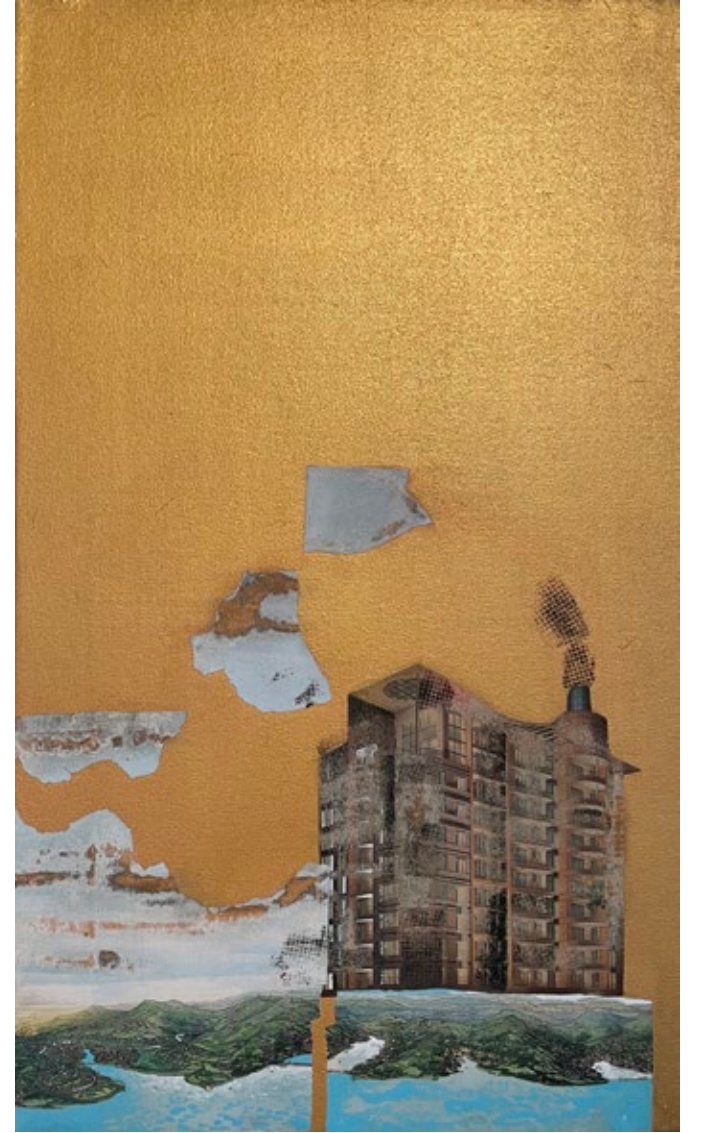
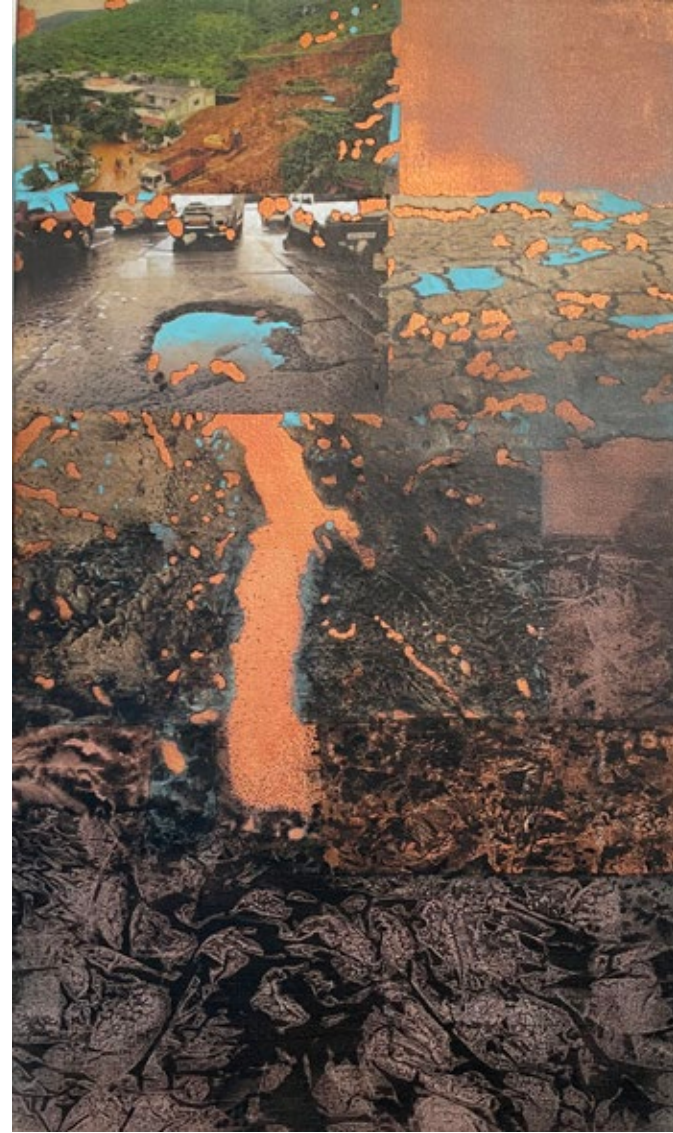
The Monsoons in the villages of India are a life sustaining force. In cities like Mumbai one observes a fractured experience of seasons. Through local trains, backyard greenery, potholes, slushy streets; Four Walls and One Square Foot is about dream homes as commodities. The lure of the shiny black seductions is in the garb of consumerism.













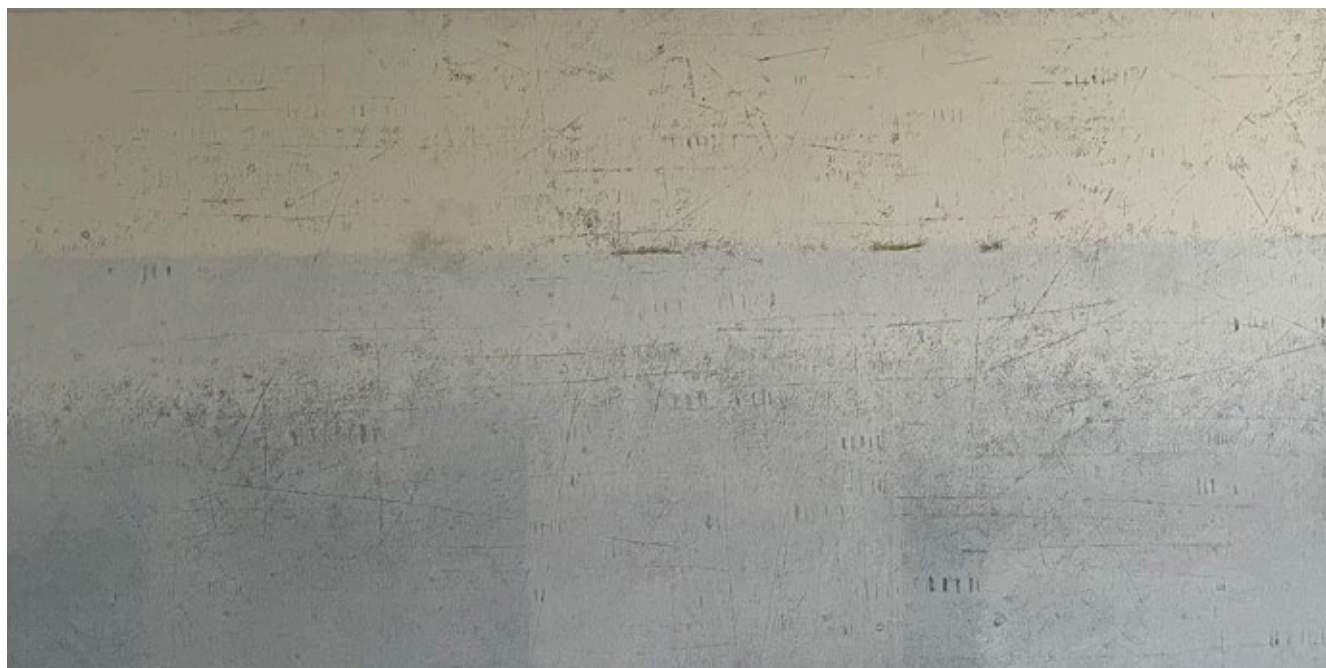
Sunhil Sippy; Dystopia 5  
17 x 24.5"; Photograph: Digital Archival Print; 2020; Ed. of 10; ₹ 25,000



Sunhil Sippy; Dystopia 1  
24 x 32"; Photograph: Digital Archival Print; 2022; Ed. of 5; ₹ 50,000







Sheetal Gattani; Untitled

36 x 72 inches; Acrylic on canvas; 2022; ₹ 8,00,000



Sheetal Gattani; Untitled

36 x 36"; Acrylic on canvas; 2022; ₹ 5,00,000



Sunhil Sippy; Intimacy 1 & 2  
12.5 x 9"; Photograph: Digital Archival Print; 2022; Ed. of 25; ₹ 15,000



## CHAPTER FIVE

This gallery presents Sudharak Olwe, a leading photo-journalist and artist, who has been capturing the vagaries of the Mumbai monsoon for several decades now. His images of the trials and tribulations of the Mumbai rain add the much needed gravitas to our exposition.

Sunhil Sippy depicts the grand elan of the Ganpati processions which instill joy and good energies but are followed by not-so-pleasant sights, as the city and its ecology struggles to cope up with the waste and pollution generated by the festival. The day after, an ominous bird looms over the festive Ganesh, typifying the overarching love-hate aesthetic of the Mumbai monsoon.

Taking curatorial inspiration, Rane depicts puddles, created all over the city as emblems of the monsoon. The puddles impregnate life, and the artist's classic image of the fish.

To close the show, we are invited to circumambulate Komu's Memories with Water (Ghusl - Kafan - Dafan); placed in the veritable brahm-sthaan of the space. Portraying the full cycle of the monsoon experience, Komu etches a dark and yet elegiac image of the season, highlighting the widespread havoc, destruction and death the rains cause in the city.



Sudharak Olwe; Maximum Monsoon 1  
20 x 30" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 40,000



Sudhakar Olwe; Maximum Monsoon 3  
12 x 16" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 20,000



Sudhakar Olwe; Maximum Monsoon 4  
12 x 16" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 20,000



Sudhakar Olwe; Maximum Monsoon 5  
12 x 16" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 20,000



Sudhakar Olwe; Maximum Monsoon 6  
12 x 16" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 20,000



Sudhakar Olwe; Maximum Monsoon 7  
12 x 16" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 20,000



Sudhakar Olwe; Maximum Monsoon 8  
8 x 12" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 11,000



Sudharak Olwe; Maximum Monsoon 9  
8 x 12" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 11,000



Sudharak Olwe; Maximum Monsoon 10  
8 x 12" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 11,000



Sudharak Olwe; Maximum Monsoon 11

8 x 12" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 11,000



Sudharak Olwe; Maximum Monsoon 12

8 x 12" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 11,000





Sudhakar Olwe; Maximum Monsoon 13  
8 x 12" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 11,000



Sudhakar Olwe; Maximum Monsoon 14  
8 x 12" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 11,000



Sudharak Olwe; Maximum Monsoon 15

8 x 12" / Photograph: Digital Archival Print; 1990-2017; Ed. of 11; ₹ 11,000

**Sudharak Olwe**

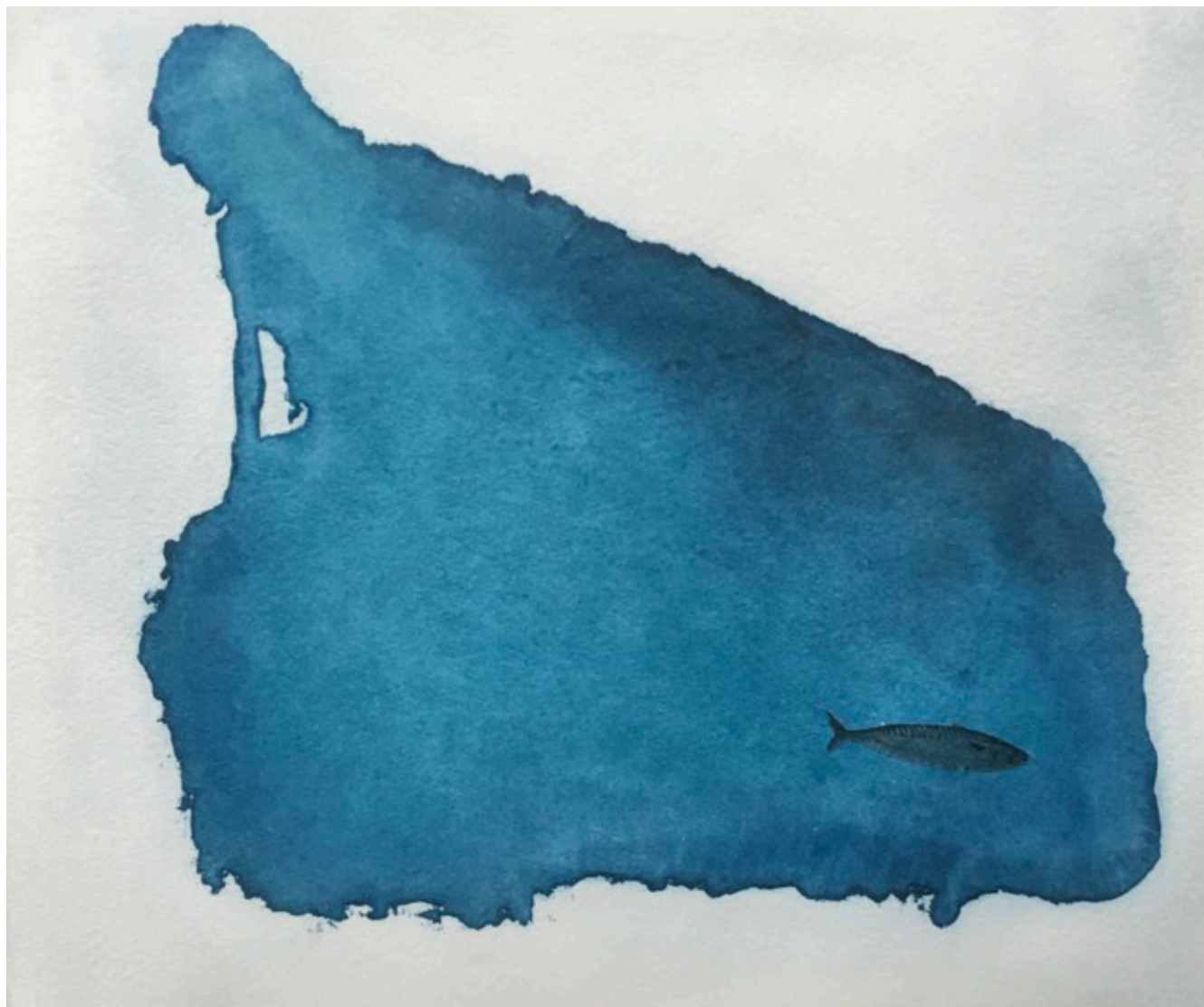
**Maximum Monsoon**

Monsoons evoke mixed emotions in Mumbai. There is the obvious good that they bring — feeding the lakes and reservoirs that supply water to the city, providing respite from scorching summers, enriching the earth beneath our feet, and enabling us to absorb the pleasure of a heavenly shower. Then there is the dark side. Every year, inevitably, rains disrupt and destroy the lives of so many Mumbaikars, especially those already tethering on the edge.

They lead to ailments and diseases and they leave in their wake potholes and landslides, collapsed buildings and flooded streets. Each of these is cause for calamity and the Mumbai monsoon maims and kills. The toll is grim and the victims, be they from slums or well-appointed apartments, have little recourse; under a governance system whose apathy borders on criminality.

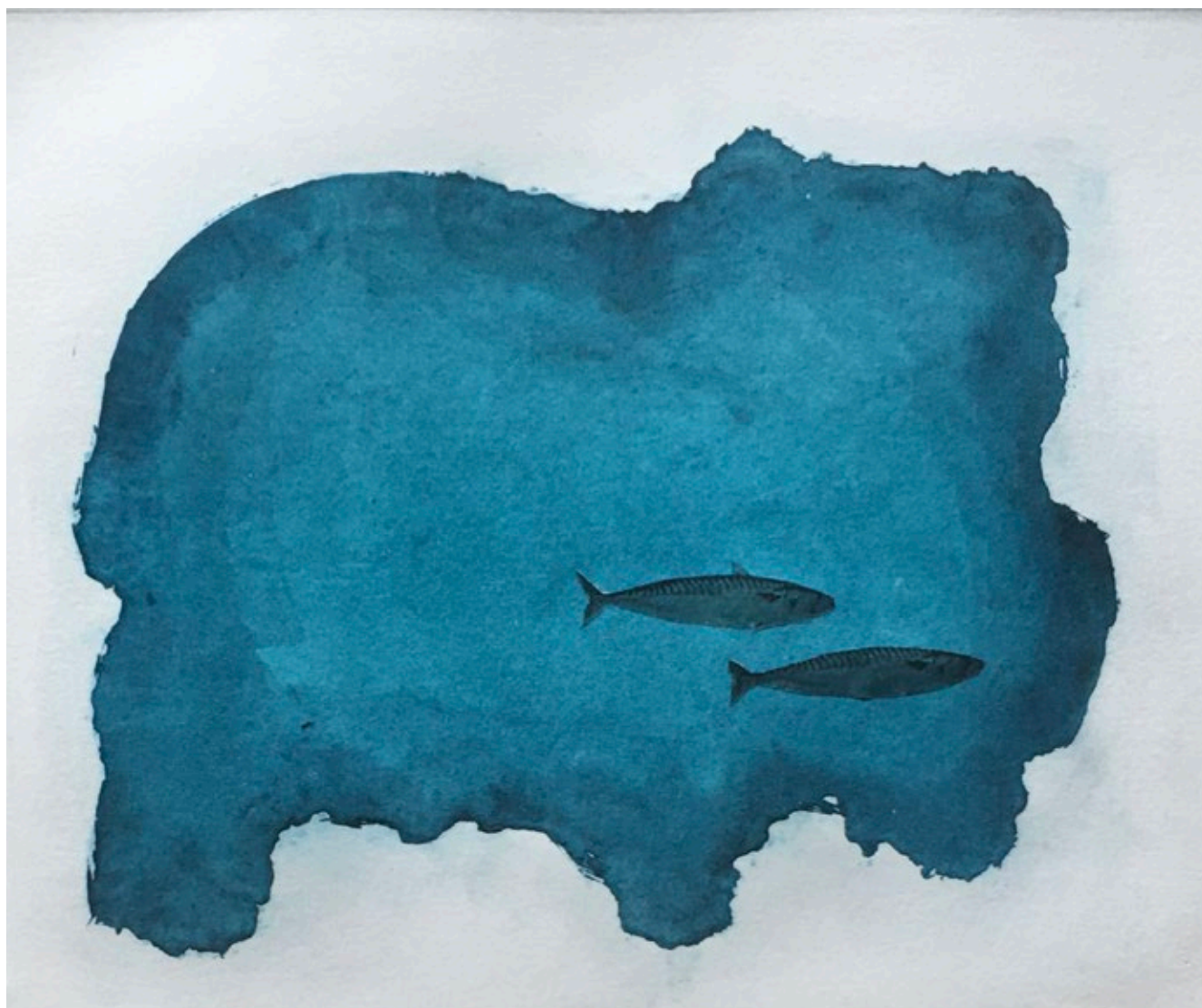
“This collection of images by award-winning photojournalist Sudharak Olwe frames the struggles of citizens trying to cope with Mumbai’s excessive, or merely errant, monsoons. Shot over a timespan of more than three decades, they are portraits of resilience, even desperation. They reflect a reality that is at odds with the city’s much-exalted spirit, a phantom quality made credible through constant parroting.”  
(Philip Chacko, writer and editor)





Tanuja Rane; Untitled  
8.5 x 10" each; Etching; 2022; Ed. of 5; ₹ 30,000 each







Sunhil Sippy; Untitled

44 x 64"; Photograph: Digital Archival Print; 2019; Ed. of 3; ₹ 1,00,000





Riyas Komu; Memories with Water : Gussal-Kafan-Dafan

46 x 24 x 24" / "Miniature Installation" with Recycled Wood & Plastic; 2019-2022; Unique ed.; ₹ 16,00,000

**Riyas Komu**

**Memories with Water : गसुसल - कफन - दफन**

**गसुसल - washing the dead body ; कफन : Shrouding / wrapping the body with cloth; दफन : burial )**

First Wajib Act : Ghusl Mayyit (washing the dead body)

Method : Step 1

Clean the body thoroughly of all najasat (urine, stool, blood, etc). Use soap with lukewarm water and a pair of gloves.

Step 2

Make a niyyat, “I am washing this dead body with Sidr Water Wajib Qurbatan IlaLlah” and wash the body with Sidr Water [water in which a small quantity (2 handfuls) of berry or lotus leaves have been added or its essence squeezed from a parchment paper].

Step 3

Make a niyyat, “ I am washing this dead body with camphor water Wajib Qurbatan IlaLlah”. And wash the body with camphor water in which a little (half handful) of camphor has been added.

Step 4

Make a niyyat, “I am washing this dead body with clean water Wajib Qurbatan IlaLlah” and wash the body with clean water.

After Ghusl follow the Kafan ( shrouding / wrapping the body with sheets of cloth) and Dafan (burial).





FOR INQUIRIES:

RED EARTH

 [reearth.art](https://www.instagram.com/reearth.art)

 [reearthindia.com](https://www.reearthindia.com)

 981821089

TAO ART GALLERY

165, The View, Dr Annie Besant Road, Worli, Mumbai

 [taoartgallery](https://www.instagram.com/taoartgallery)

 [taoartgallery.com](https://www.taoartgallery.com)

 022-24918585

# THE MUMBAI

8 - 23 OCTOBER, 2022  
@ TAO ART GALLERY, MUMBAI



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