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Kiran Nadar Museum of Art presents 'Very Small Feelings'
The fourth exhibition under KNMA's multi-part, long-term program 'Young Artists of Our Times'



Anpu Varkey, *Summers' Children*, 2017-19; Joydeb Roaja, *Go Back to Roots 39*, 2022; Kelly Sinnaph Mary, *Notebook 12: the Fables of Sanbras*, 2022

New Delhi, 29 June 2023: Kiran Nadar Museum of Art (KNMA) is pleased to announce *Very Small Feelings (VSF)*, the fourth exhibition in the multi-part, long-term programme 'Young Artists of Our Times' series, in collaboration with Samdani Art Foundation, Dhaka. Bringing together 42 projects ranging from new commissions, historical works, performances, books, personal and institutional archives, artist's creative prompts turned into installations, and many kinds of landscapes, the exhibition seeks to encounter the eternal inner child in us and bind us strongly to it.

Conceived as a 'spread' where stories, rituals, characters, memories and actions provide a space for intergenerational conversations and entanglements, VSF sees youth as a conceptual category, not defined by age, but as a place of possibility - staged through known and forgotten tales, popular characters, cartoons and narratives deeply embedded in one's consciousness.

Roobina Karode, Director and Chief Curator, KNMA, *'Very Small Feelings' is nurtured by a dynamic working and collaborative effort between curators, Akansha Rastogi and Diana Campbell, with the coming together of two institutions in South Asia, the Kiran Nadar Museum of Art and Samdani Art Foundation. For viewers, the exhibition tends to become a space for action, emotion, exploration and reflection, with works of diverse scale, material and content. "*

Akansha Rastogi, Senior Curator, Programming and Exhibitions, KNMA adds, *"In many ways this exhibition is so much about the power of the oral and storytelling, its joys and everydayness, performativity of telling and retelling stories we know and how they change in each iteration, when the whole being is involved, with emotions, feelings, and intellect. The exhibition wants to access that place where there is a glow of discovery and realisations. There is an old saying, 'Nothing is older than a child.' Very Small Feelings explores this circuitous, labyrinth-like adage as a provocation to turn the museum into a playground and creative space for intergenerational conversations. Children's artworks placed along with well-known Indian, Bangladeshi and international artists' works form an important part of the exhibition. And with that it turns the focus on artist-educators who work with young learners."*

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The exhibition features works across a range of media, including, a new commission work by Mumbai-based architect duo **Rupali Gupte and Prasad Shetty**, sculptural installation by Delhi-based artist **Murari Jha**, Guandeoupe artist **Kelly Sinnapah Mary**, a large installation by Indonesian artist **Aditya Novali** in collaboration with his sister **Ade Dianita**, a new site specific murals by Finnish artist **Jani Ruscica**, a participatory performance by Bangladeshi artist **Yasmin Jahan Nupur** which is also supported by Bagri Foundation, and Berlin-based artist **Simon Fujiwara's** new set of works on his character of *'Who the Baer'*, among other works. Other prominent international artists and projects include Vietnamese artist **Thao Nguyễn Phan's** installation *'Tropical Siesta'* and Dutch artist **Afra Eisma's** work is among the largest tapestries and textile-based work ever exhibited by KNMA. The historical part of the exhibition highlights new research on forgotten artists like **Leela Mukherjee** and **Devi Prasad**, bringing to focus their life as artist-educators, and on artists **Chittaprosad** and **Benodebehari Mukherjee**.

Shillong based artist **Lapdiang Syiem's** video-work connects India and Bangladesh via the folklore of the Shillong's Khasi hill tribes, and a presentation by the **Anga Art Collective** focuses on the village elders in western Assam close to the Bangladesh border, who were forced to abandon their homes as their village drowned in Brahmaputra due to erosion. Many of these works highlight the closeness of Bangladesh and East and Northeast India, through language, shared borders, stories and climate challenges.

Renowned author **Amitav Ghosh's Jungle Nama**, an adaptation of a legend from the Sundarbans which speaks to nature, human boundaries and balance, will come to life through its audio-visual presentation and collaboration with **Salman Toor and Ali Sethi**. To further animate the presentation, Amitav Ghosh will also speak at the KNMA on July 14th about the climate emergencies addressed in folklore and legends, as well as the relationship of a people with their environments.

Other highlights include a new commissioned project by artist **Nidhi Khurana**, who will be artist-in-residence inside the exhibition and respond to modernist master Devi Prasad's writing and curriculum-making as an artist-educator. VSF is speckled with artworks made by children, some with annotations indicating how to read, approach these drawings and the category of child-art, by **artist-educator Devi Prasad**. Another children's related project showcase is of **Artreach-KNMA Teaching Fellowship** which has been ongoing since 2016 with different shelter homes in Delhi NCR.

The exhibition is curated by Akansha Rastogi (Senior Curator, KNMA) and Diana Campbell (Chief Curator, Dhaka Art Summit) with Ruxmini Choudhury (Assistant Curator, Samdani Art Foundation), Avik Debdas and Swati Kumari (Curatorial and Research Associates, KNMA). Co-produced by Kiran Nadar Museum of Art and Samdani Art Foundation (SAF) the first iteration of the exhibition was organised at the Dhaka Art Summit (3 to 11 February 2023). It is the first collaboration of this scale and nature between two large arts institutions in India and Bangladesh, with the goal of addressing and engaging the subcontinent's younger voices, bringing them into the fold and forming new forms of institutional collaboration.

Link to press pack [here](#)

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Extended Programming (Attached)

In conjunction with the exhibition's opening at KNMA, Saket, the museum will also host a series of education and outreach events programme with exhibiting artists throughout the exhibition's run, including performances, workshops, exhibition walkthroughs, public talks, and discussions. For more information and to register to attend, please visit www.knma.in

Visiting the exhibition

4 July – 23 September 2023

Venue: KNMA, Saket

Timing: 10:30 A.M - 6:30 P.M

The museum is closed on Monday and all public holidays

Admission to exhibitions is free

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Notes to Editor

About KNMA

Kiran Nadar Museum of Art (KNMA) opened its doors to the public in January 2010. It is a pioneering private museum of Modern and Contemporary art in South Asia, with two branches in New Delhi and Noida. It is a not-for-profit institution that produces rigorous exhibitions, educational and public-focused programs, and publications. Through its work, KNMA emphasises institutional collaborations, and support networks for artists and creative communities, while extending its reach to diverse audiences. The museum houses a growing collection of more than 10,000 artworks, with a focus on the historical trajectories of 20th-century Indian art, alongside the experimental practices of young contemporaries. KNMA was established through the initiative of art collector and philanthropist Kiran Nadar and is supported by the Shiv Nadar Foundation. KNMA is geared to open its new stand-alone museum building designed by Sir David Adjaye in the National Capital Region of Delhi in 2026.

www.knma.in

About Samdani Art Foundation

The Samdani Art Foundation (SAF) is a private arts trust based in Dhaka, Bangladesh, founded in 2011 by collector couple Nadia and Rajeeb Samdani to support the work of the country's contemporary artists and architects. Led by Artistic Director and Curator Diana Campbell, SAF seeks to expand the audience engaging with contemporary art across Bangladesh and increase international exposure for the country's artists. Its programmes support Bangladeshi artists in broadening their creative horizons through production grants, residencies, education programs, and exhibitions. To achieve this, SAF collaborates with the Bangladeshi government through official partnerships with the Ministry of Cultural Affairs, People's Republic of Bangladesh, and the Bangladesh Shilpakala Academy.

SAF produces the bi-annual Dhaka Art Summit, a non-commercial research and exhibition platform for art and architecture related to South Asia, which re-examines how we think about these art forms in both a regional and broader context. SAF's collection of modern and contemporary art from South Asia is lent to institutions and festivals around the globe, demonstrating its commitment to increasing international engagement with Bangladeshi and South Asian artists' work. A permanent home for the collection is currently in development: Srihatta – Samdani Art Centre and Sculpture Park, designed by Dhaka-based, Aga Khan Award for Architecture-winning architect, Kashef Mahboob Chowdhury. Located in Sylhet, Bangladesh, Srihatta will house

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the Samdani Art Foundation Collection, accommodate space for up to ten artists in residence, and commission new works by world-class South Asian and international artists.

www.samdani.com.bd

About Young Artists of Our Times

Young Artists of Our Times (YAOT) is an evolving form articulating and shaping itself through a series of exhibitions, publications, clubs, libraries, conversations, and public art commissions, as a nomenclature and trace. It is conceptualized by Akansha Rastogi as a long-term, multi-part program at the Kiran Nadar Museum of Art. In its volitions, institutional partnerships, and assemblies, YAOT explores a range of artistries, approaching the 'young' as a sensory body. It engages with the idea of 'youthfulness' as a transformative, restless, and critical space of inquiry and experimentation, asking what it means to locate oneself in the language and terms of the young, not simply as an age, but as a larger conceptual framework and place to dwell on the anxieties and urgencies of an unfolding and unresolved present.