

Kiran Nadar Museum of Art announces three new exhibitions engaging with contemporary and intergenerational practices of art making



(L-R) *A Child's Voice*, 2024, Clay and Ash On Book Collection; Saba Hasan Studio; himanshu s, *Three Little Pigs and a Big Bad Wolf*, Watercolour on community newspaper (self-published), 2006; Sambaran Das *Kolkata Band*, 2022, Ink on paper, Courtesy: The Artist

[Press Kit](#)

New Delhi, 3 October 2025: The Kiran Nadar Museum of Art (KNMA) is delighted to announce the opening of three exhibitions reflecting the breadth of contemporary artistic practices and curatorial thought today. **Opening on Saturday, 4 October 2025** across KNMA Saket's gallery spaces, these exhibitions span book sculptures, drawing practices, and the expansive worlds of zines, comics, and ephemera, offering visitors varied yet connected explorations of forms, material and meaning making. Forming interwoven discourses, the presentations highlight how artists and makers, across generations, artistic lineages and mediums create spaces for reflection, resistance, and renewal. Each exhibition aims to generate spaces of empathy, dialogue and critique to expand the vocabularies through which the contemporary is imagined.

Extraordinary Line, curated by **Avijna Bhattacharya**, Senior Curator, Kiran Nadar Museum of Art, situates drawing at the center of contemporary critique, asserting that the line is not merely a preparatory tool but a vector of thought, dissent, and mediation. The exhibition brings together intergenerational practices tracing transitions from post-Independence India to the post-liberalisation era, revealing the enduring capacity of the drawn line to negotiate social, cultural, and political realities.

Unfolding in two distinct yet interconnected phases - the first focuses on the decades following Independence, when artists used drawing to critically reflect on society, culture, and emerging postcolonial identities. Drawing often functioned as a mnemonic device, a documentary impulse, and a medium for incisive social observation, balancing formal experimentation with engagement in civic and cultural discourse. The second phase shifts to the post liberalisation era of the 1990s - a time marked by rapid economic, social, and visual transformations. Artists responded to these disruptions by extending drawing into new registers, capturing the dislocations and uncertainties of a changing society while experimenting with scale, medium, and conceptual rigor. Across both phases, drawings serve as both an archive of memory and a medium of rupture, accommodating intimacy, satire, and critical reflection, unencumbered by the surplus. Seventeen artists, including **Arpita Singh, Mery Borah, C Douglas, K Ramanujam, Bhupen Khakhar, Paritosh Sen, Nikhil Biswas, Jogen Chowdhury, Manish Pushkale, Balaji Ponna, Sambaran Das, and Vivan Sundaram** among others demonstrate drawing's autonomy and resilience as a critical form, capable of reflecting and contesting socio-political change with aesthetic and conceptual subtlety.

Building on this engagement with form and material, ***'jo gāyab hai, aur hāzīr bhi'***, curated by **Neha 'Zooni' Tickoo**, Curator, Kiran Nadar Museum of Art, presents Saba Hasan's book sculptures in a comprehensive display for the first time, bringing together both her early works and her multi-media experiments. Hasan's practice transforms books of varied sizes through folding, cutting, burning, layering and embedding, often with organic and inorganic materials. She destabilizes language while reconstituting its fragments as sculptural artifacts of memory, utterances and erasures.

The exhibition title, referencing renowned poet Faiz Ahmed Faiz's *Hum Dekhenge*, interrogates the dialectics of presence and absence and situates the book as a site of reflection. Presenting her book sculptures alongside her video art and early works, the exhibition offering a holistic view of Hasan's sculptural vocabulary highlights the subtle, multi-dimensional dialogues her works enact between the seen and unseen, the preserved and the lost, the personal and the collective. It creates an immersive encounter with the transformative potential of everyday objects, such as books, reimagined as art.

Carrying this material and conceptual inquiry forward into the medium of print, KNMA for the first time presents a library-like space celebrating the fragility, tactility, and rebellious spirit of zines and comics, where visitors can touch, read, and even make their own copies. *'please touch gently (zines, comics, ephemera)'* - the **fifth exhibition in KNMA's *Young Artists of Our Times* series**, reconfigures the museum as a participatory archive. **Curated by aqui Thami, Bharath Murthy, and himanshu s, with curatorial advisor Akansha Rastogi, Associate Director, Visual Arts, Kiran Nadar Museum of Art**, the exhibition foregrounds self-publishing, underground circulation, and the spirit of DIY.

Offering a deep dive into the subcultures of zines and comics making in India, it brings together contributions from over a thousand zinesters, comics artists, illustrators, feminists, and independent publishers in 22 languages. Visitors are invited to handle and explore these materials, reversing the conventional "do not touch" museum mandate. Zines and comics emerge as critical tools of pedagogy, memory, dissent, and community formation, while their post-exhibition integration into KNMA's library embeds these fragile yet potent practices into institutional memory, creating one of the most comprehensive museum-based collections of such works in India. First of its scale and scope, the exhibition showcases a survey of the Indian comic scene, and the worlds of self publishing and small presses coming together within a museum setting. Divided into three sections, each curated by makers with distinct propositions, it unfolds as a constellation of experiments in storytelling. As resistance, as survival, as ways of being, doing, undoing, talking back, taking back. Fearlessly. Unapologetically.

Also, within this constellation sits ***Chapaghar* by aqui Thami** and a makers' space where the rhythms of print and the sheltering essence of *ghar* (home) converge. The photocopier becomes a vessel of intimacy and co-creation, inviting visitors to leave imprints that dissolve boundaries between self and collective expression. *please touch gently (zines, comics, ephemera)* will also be accompanied by a colloquium and a fair.

Roobina Karode, Director and Chief Curator, KNMA, says: *"These three exhibitions facilitate a vibrant conversation within the museum, resonating with the expressive tenacity of the drawn line in the intimate drawings, the meditative silence and inner noise of Saba Hasan's sculptural books and the rebellious, animated world of zines and comics. The spaces at KNMA have transformed into a multisensory archive, inviting diverse audiences to form connections with art through the important acts of seeing, reading, and even touching, ultimately reiterating KNMA's mission as a vibrant hub for artistic and cultural dialogue."*

Kiran Nadar, Founder and Chairperson of KNMA, adds: *"KNMA is delighted to open the season with three exhibitions that exemplify its commitment to diverse artistic voices and practices. By presenting works across media, generations, and cultural contexts, the exhibitions blur the boundaries between popular and high art, demonstrating how creative expression, both formal and informal, can foster reflection, challenge conventions, and cultivate spaces for dialogue, resistance, and community."*

Listing Details

What:

please touch gently (zines, comics, ephemera)

Curated by aquí Thami, Bharath Murthy, and himanshu s, with curatorial advisor Akansha Rastogi, Associate Director, Visual Arts, KNMA

Extraordinary Line

Curated by Avijna Bhattacharya, Senior Curator, KNMA

‘jo gāyab hai,

aur hāzir bhi’

- book sculptures of Saba Hasan

Curated by Neha ‘Zooni’ Tickoo, Curator, KNMA

Preview: 4th Oct 2025

Open to Public: 5th Oct 2025 - 10th Jan 2026

Where: KNMA DLF South Court Mall, Saket

Admission Fee: Free (Museum visitors are requested to register at the reception upon arrival)

Notes To The Editor

About KNMA

Established through the initiative of avid art collector Kiran Nadar, the Kiran Nadar Museum of Art (KNMA) opened to the public in January 2010 as India’s first private museum dedicated to modern and contemporary art from the subcontinent. KNMA is a non-commercial, not-for-profit institution supported by the Shiv Nadar Foundation. It seeks to foster a dynamic relationship between art and culture through its exhibitions, publications, educational initiatives, and public programs. Committed to institutional collaborations and artist support networks, KNMA actively engages with diverse audiences through its wide-ranging programming.

The museum’s ever-expanding collection of over 15,000 artworks from South Asia features some of the most significant modernist and contemporary works. Now broadening its scope to include classical, folk, and tribal art, the collection spans historical trajectories from the 3rd century BCE to 20th-century Indian art, alongside the experimental practices of young contemporaries.

KNMA is set to evolve into a landmark cultural destination with a new location, an expansive 100,000-square-meter (over 1 million square feet) architectural marvel, near the Indira Gandhi International Airport, New Delhi. It will feature multiple exhibition spaces, a performance arts centre, an education block, an archive centre, a library, restaurants, and a members’ room. Strengthening its role as a cultural epicenter, this expansion will further KNMA’s mission to be a vibrant hub for visual and performing arts, fostering artistic innovation and cultural dialogue.

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