

Volume IV, Issue 13, 2014

TAKE

ON ART

ISSN 0976-4011
Rs. 250

NANCY ADAJANIA - Guest Editorial

TAKE SACRED COLLOQUIUM - Gulammohammed Sheikh |
Nilima Sheikh | Ram Rahman | Anita Dube | Nancy Adajania

ALA YOUNIS - Performing Turbulence: A Weave of Voices
interprets Wael Shawky's Art

RUDOLF C HEREDIA - Dharma to Dhamma: Ambedkar's
Relevance Today

AGUNG HUJATNIKAJENNONG - The Syncretic / Eclectic
Machine : On Jompot Kuswidananto's Java's Machine

sac- red

MAGAZINE WITH NEW
PERSPECTIVES ON ART PRACTICES
IN INDIA & THE SUBCONTINENT

www.takeonartmagazine.com

TAKE
editions

TAKE
ON INDIA

TAKE Zero

TAKE on art launched its first edition, Issue Zero, in 2009. It was a publication filled with 100 blank pages, conceptually inviting the art community to share what they would expect from a new art journal. The feedback that Issue Zero received, indicated the need for renewed perspectives on art given the rate at which artistic production had transformed in the region over the previous decade.

With over decade-long expertise in the arts of South Asia, TAKE published its 27th issue, TAKE Books in April 2022.



About TAKE on Art



- TAKE is edited and published biannually by Bhavna Kakar, also the Founder and Director of Latitude 28, a contemporary art gallery also based in New Delhi.
- TAKE on art enjoys a readership of over 10,000. It is known internationally as the pioneer in its region for discourses relevant to contemporary Indian art, its crisp design and thematic issues that contribute to art history by throwing light on previously unaddressed polemics and archives.
- TAKE caters to artists, curators, academics, practitioners, collectors, dealers, art historians, researchers, students, and members of other creative fields.
- Its outreach initiatives cater specifically to art writing practices in the region and foster a community of writers and critics.

About TAKE on Art

Manjunath Kamath

Pink elephant in bathtub



Digital Print on Archival paper, 7 x 5 inches, Edition of 50, unique piece, 2011

Take Editions

- Distributors: Living Media India Today Group, Central News Agency
- Availability: Leading media outlets across the country
- Readership: Artists, collectors, curators, designers, academics, dealers, art historians, researchers, students, and members of other creative fields.
- Outreach and presence: Visitors and members of institutions such as Kiran Nadar Museum of Art, National Museum, National Gallery of Modern Art, Jawahar Kala Kendra; India Art Fair, Dhaka Art Summit, Kochi Muziris Biennale, amongst others.

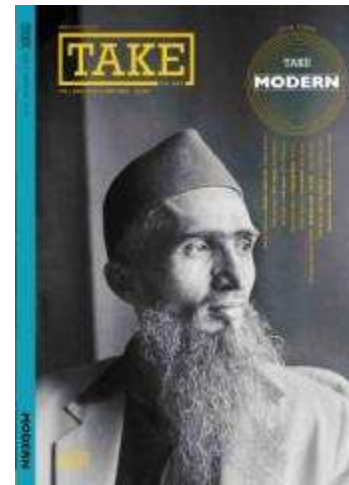
TAKE Issues 01 – 27



TAKE Black
Vol. 1, Issue 01, 2010
Guest Edited by Shaheen Merali



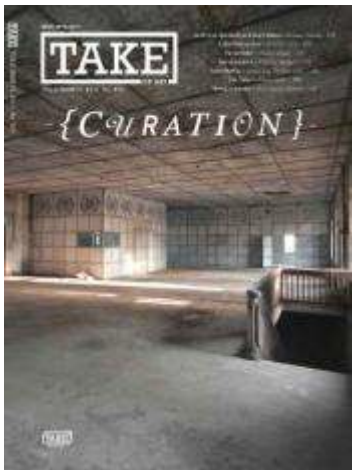
TAKE Gallery
Vol. 1, Issue 02, 2010



TAKE Modern
Vol. 1, Issue 03, 2010



TAKE Oeuvre
Vol. 1, Issue 04, 2011
Guest Edited by Sophie Ernst



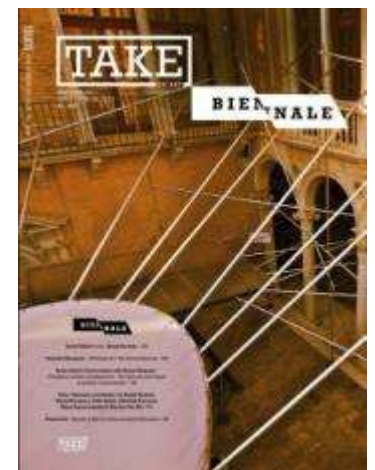
TAKE Curation
Vol. 2, Issue 05, 2011
Guest Edited by Vidya Shivadas
and Natasha Ginwala



TAKE Market
Vol. 2, Issue 06, 2011



TAKE Design
Vol. 2, Issue 07, 2012
Guest Edited by Mayank
Mansingh Kaul



TAKE Biennale
Vol. 2, Issue 08, 2012
Guest Edited by Ranjit Hoskote



TAKE Collector
Vol. 3, Issue 09, 2012



TAKE Sculpture
Vol. III, Issue 10, 2013
Guest Edited by Diana Campbell



TAKE Residency
Vol. III, Issue 11, 2013



TAKE Photography
Vol. III, Issue 12, 2013
Guest Edited by Dr Alka Pande



TAKE Sacred
Vol. IV, Issue 13, 2014
Guest Edited by Nancy Adajania



TAKE Collector
Vol. IV, Issue 14, 2014



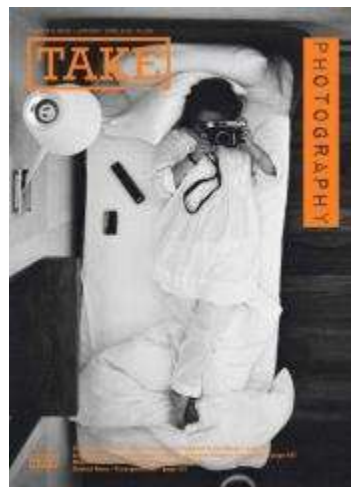
TAKE Critic
Vol. IV, Issue 15, 2014



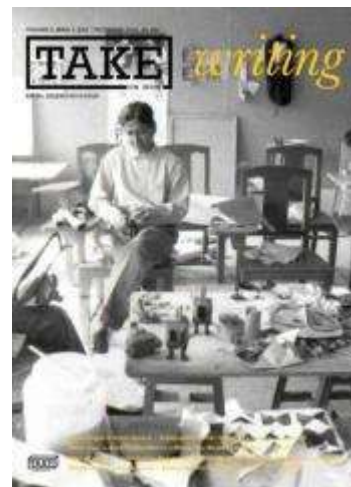
TAKE Business
Vol. 1, Issue 16, 2015



TAKE Studio
Vol. 1, Issue 17, 2015



TAKE Photography
Vol. 2, Issue 18, 2016



TAKE Writing
Vol. 2, Issue 19, 2016



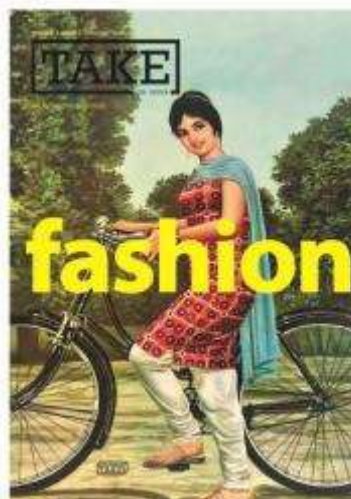
TAKE Ecology
Vol. 3, Issue 20, 2017



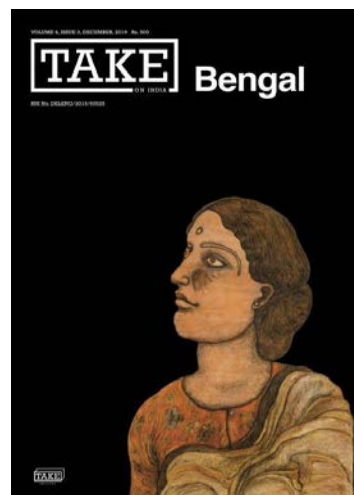
TAKE Fiction
Vol. 3, Issue 21, 2017



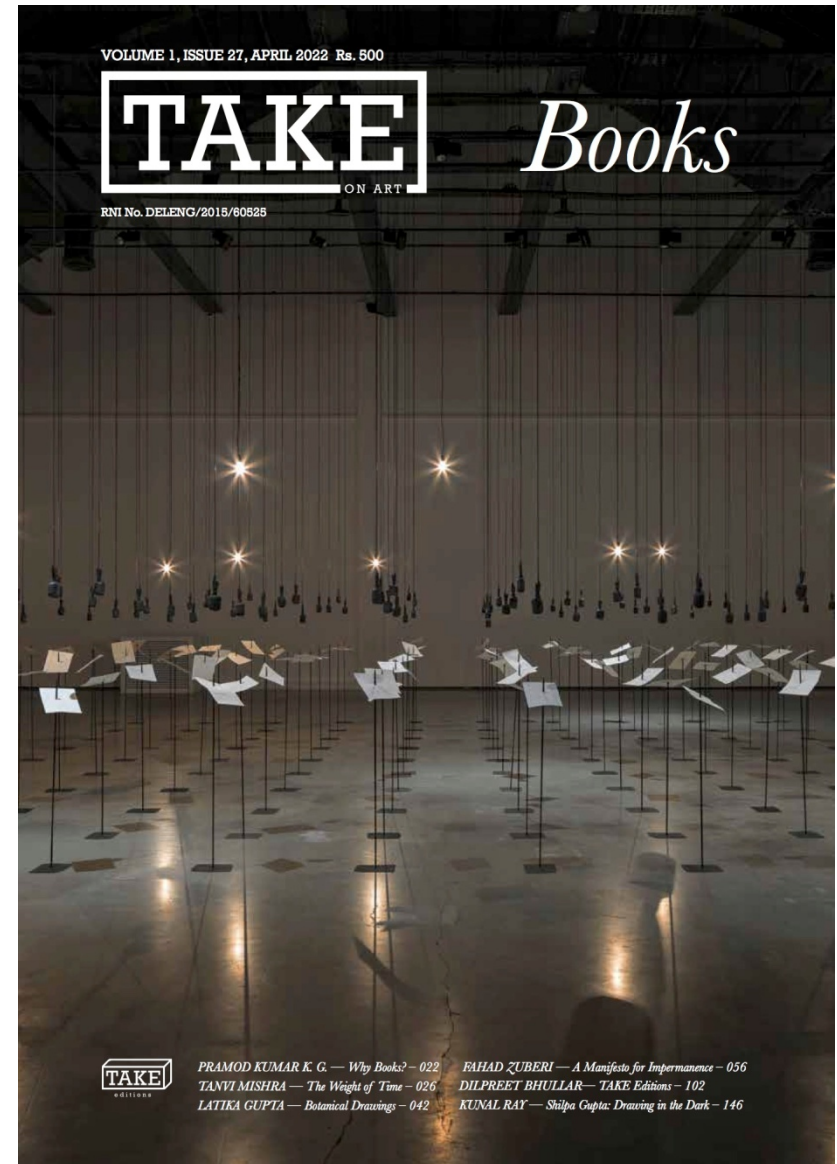
TAKE Architecture
Vol. 4, Issue 22, 2018



TAKE Fashion
Vol. 4, Issue 23, 2019



TAKE Bengal
Vol. 4, Issue 24, 2019



TAKE Quarantine
Vol. 3, Issue 25 & 26, 2021

TAKE Books
Vol. 1, Issue 27, 2022
Guest Edited by Promod Kumar KG



Readership



20,000+ subscribers online & in print



Key Readers: Collectors, the creative fraternity & High Networth Individuals



Geographic circulation: New Delhi, Jaipur, Chandigarh, Varanasi, Lucknow, Kolkata, Mumbai, Pune, Ahmedabad, Baroda, Gandhinagar, Gandhidham, Goa, Hyderabad, Vishakhapatnam, Bangalore, Chennai, Pondicherry, Trivandrum, to name a few

Advertisers

Galleries, Museums & Institutions such as Nature Morte, Kiran Nadar Museum of Art, Sotheby's, Colorbar, DAG, Vadehra Art Gallery, Christie's, Dr Bhau Daji Lad Museum, ITC Hotels & others

Outreach



National & International Art Fairs presence & participation: Art Basel, Art Basel Miami, Art Basel HK, Art HK & Art Dubai and several more



International Patronage & worldwide outreach



South Asian art community events

Impact



Critical writing workshops, awards & writers have been fostered



Nurturing an ecosystem incubator: Contemporary art dialogues, research and practice

TAKE Modern | Issue 1 | 2010

GUEST EDITOR:

Shaheen Merali

WRITERS:

Ana Luiza Varella | Nadim Julien Samman | Priya Pall
Alia Swastika | Martin Hager | Tiago Mesquito
Virginia Torrente | Mija Riedel | Sophie Ernst
Ralf Hanselle | Daniel Kunitz | Jeremy Wood
Susana Saez | Alexander Keefe | Johan Sandstrom
TJ Demos | Nancy Adajania | Franklin Sirman
Ranjit Hoskote | Lucian Harris | Tim Sharp
Deeksha Nath | Baiju Parthan | The Phantom Lady
Johny ML | Jai Danani | Anirudh Chari
Veerangana Solanki | Shubhalakshmi Shukla | Madhu Jain
Ina Puri | Gopika Nath | Avni Doshi
Oindrilla Maity Surai | Ami Barack | Vijay Prashad
Tejal Shah | Gopal Mirchandani | Thukral & Tagra
Raqs Media Collective | Sarnath Banerjee
Suruchi Khubchandani | Seema Kohli

TAKE ON ART / 041

Black

Lead Essay

Guest Editor - Shaheen Merali

simply BLACK.

Black must be one of the most loaded words in the English language, as indeed it is in many other languages; the problem of having so many meanings as points of association makes this very simple word common in its usage yet with an intriguing ability to variation.



ISSN: 0976-4011

TAKE
ON ART

VOL. 2, ISSUE 01, 2011 Rs. 200

Anshuman Das Gupta and Grant Watson - *Baskara Goleva* - 928

Sudhir Patwardhan - *P.O. Box 1979* - 036

Parvaz Kabir - *Plum for People* - 040

Nancy Adajania - *From Sak Ardhya!* - 036

Saloni Mathur - *Geography City, The Blue Labyrinth* - 042

L.N. Tallur - *On the Edge of the Ocean* - 086

Georgina Maddox - *Field-Accessible Environments* - 100

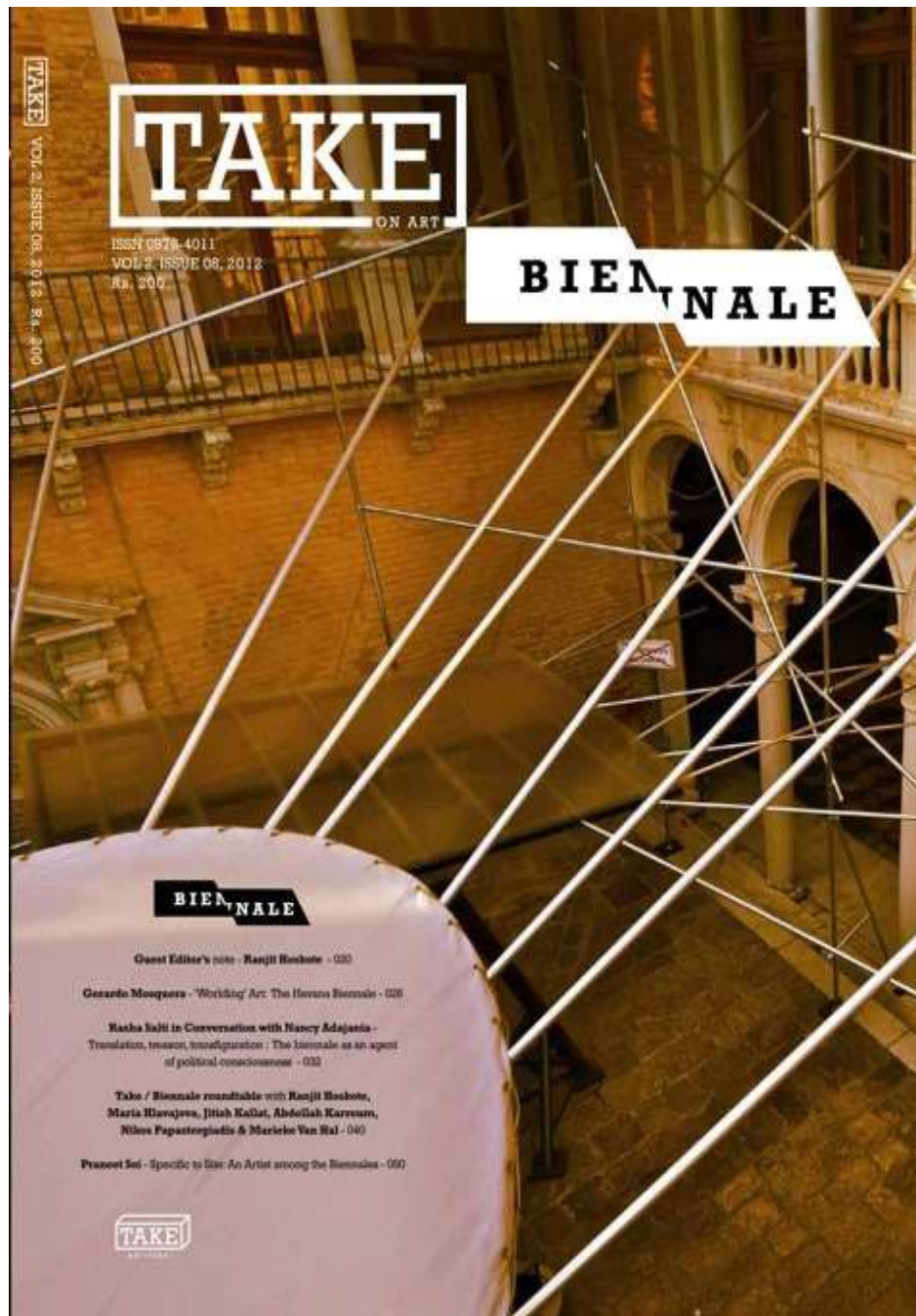
- {CURATION} -

EDITORIAL EXCERPT:

“...we attempt to look into the productive function of forgetting as a mode of facilitating ‘rebeginnings’ and seeking inexact, non-linear pathways to address the relatively short history of curating in India as well as recent shifts in the field. This anthology does not aim to treat curatorial history as an emergent, alternate canon. Instead, it strives to converse with a series of ‘moments — set in the past, present, and future—through personal articulations.”

“...remembrance is treated more like a screen upon which memory traces are projected, in a manner that both conceals and reveals an ongoing construction of (semi)fictions.”

- Excerpt from Guest Editorial by Natasha Ginwala
Issue Guest Edited by **Vidya Shivadas and Natasha Ginwala**



TAKE Biennale | Issue 8 | 2012

EDITORIAL EXCERPT:

“In these and similar experiments around the biennale form, we may discern the retrieval and redeployment of a dream that inspired the historic avant-gardes of the 1910s and 1920s: that of blurring the distinction between radical art and everyday life, allowing the high-spirited excess of the one to infiltrate and reanimate the conventionalized sociality of the latter.”

“...the biennale enacts a model of the polis: a place where the possibilities of citizenship, of participation in spaces secured for an activated public, can be explored and enacted.”

- Excerpt from Guest Editorial by **Ranjit Hoskote**
Issue Guest Edited by Ranjit Hoskote



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Deepanjana Klein / SUNIL HIRANI - 014
Fatima Karan / ARJUN SAWHNEY - 060
Sharmistha Ray / ULI SIGG - 084
Shireen Gandhi / SUNITA CHORARIA - 042
Sonal Singh / DARA MEHTA - 018
Nivedita Magesh / DATTARAJ SALGAOKAR - 028

Dear "O"
A collector is not a person
who acquires work of art.
his living space. He lit.
A chosen companion
like a life partner. You never
fall in love head over
its
a pa
a w
born

At sage Vatsyana's ashram, you
ohini and Gaja Gamini. At Sha
n touch the marble of queen M
n dig deep of Cleopatra.



From the raging
field of Ravi Laxmi Bai to
of Arc. From the silver
an of Arc. From the golden
- imagine to
array

TAKE Collector - II | Issue 14 | 2014

FEATURED COLLECTORS:

Sunil Hirani | Dara Mehta | Rita & Yogesh Mehta
Dattaraj Salgaocar | Dolly & Lovraj Talwar
Harsh Goenka | Sunita & Vijay Choraria | Lekha Poddar
Shalini Passi | Arjun Sawhney | Samir Modi
V Sanjay Kumar | Akshay Chudasama
Taimur Hassan | Uli Sigg | Dr Dick Quan
Abdelmonem Bin Eisa Alserkal



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critic

Swami: The Painter

For, the painter in Swaminathan is a peculiar animal: I have known it for nearly four decades and yet I cannot draw up its features. So I find myself in the same situation as that of Sonya Marmaladova in Dostoevsky's *Crime and Punishment*. She looks up to Raskolnikov in the hour of her despair. In summing up the scene Dostoevsky speaks of the need for an insatiable compassion: it is as though compassion were a kind of hunger which the presence of Raskolnikov nourishes beyond saturation...

Swaminathan's colour geometry of mountains has a peculiar pictorial grammar. In them, the content becomes form. The mountain is defined by its magnitude — a feeling of largeness which seems incommensurable to the dimension of an easel painting. The order of largeness is, however, made commensurable with the dimension of a bird that is, in any way, at much higher elevation. The bird, metaphorically speaking, transcends the largeness of the mountain; it appears absolutely large. Thus the content — the idea of mass and quantity — is presented not in terms of Albertian quantities of vision but as a noumenal agency of intuition.

The truth, in the colour-geometric configurations of incomparable magnitudes, is simple to grasp. The sublime, in comparison with which all the rest appears small, proceeds intuitively and aesthetically through the imagination of the eye alone. Or, as Kant might like to put it: the evaluation of sizes of natural objects is, in the last instance, aesthetic — that is subjective. The fundamental evaluation of size is subjective because the measure is the human body ...

The desire for a world other than he was born into made him in his youth a utopian socialist, a trade unionist, a journalist. Did not Marx say: Philosophers have interpreted the world, it is time to change it? But a desire for a self-made world led him to painting. Which in long years of struggle became his Other. The Other for Swaminathan has always been to paint a revolution which in turn revolutionised his painting.

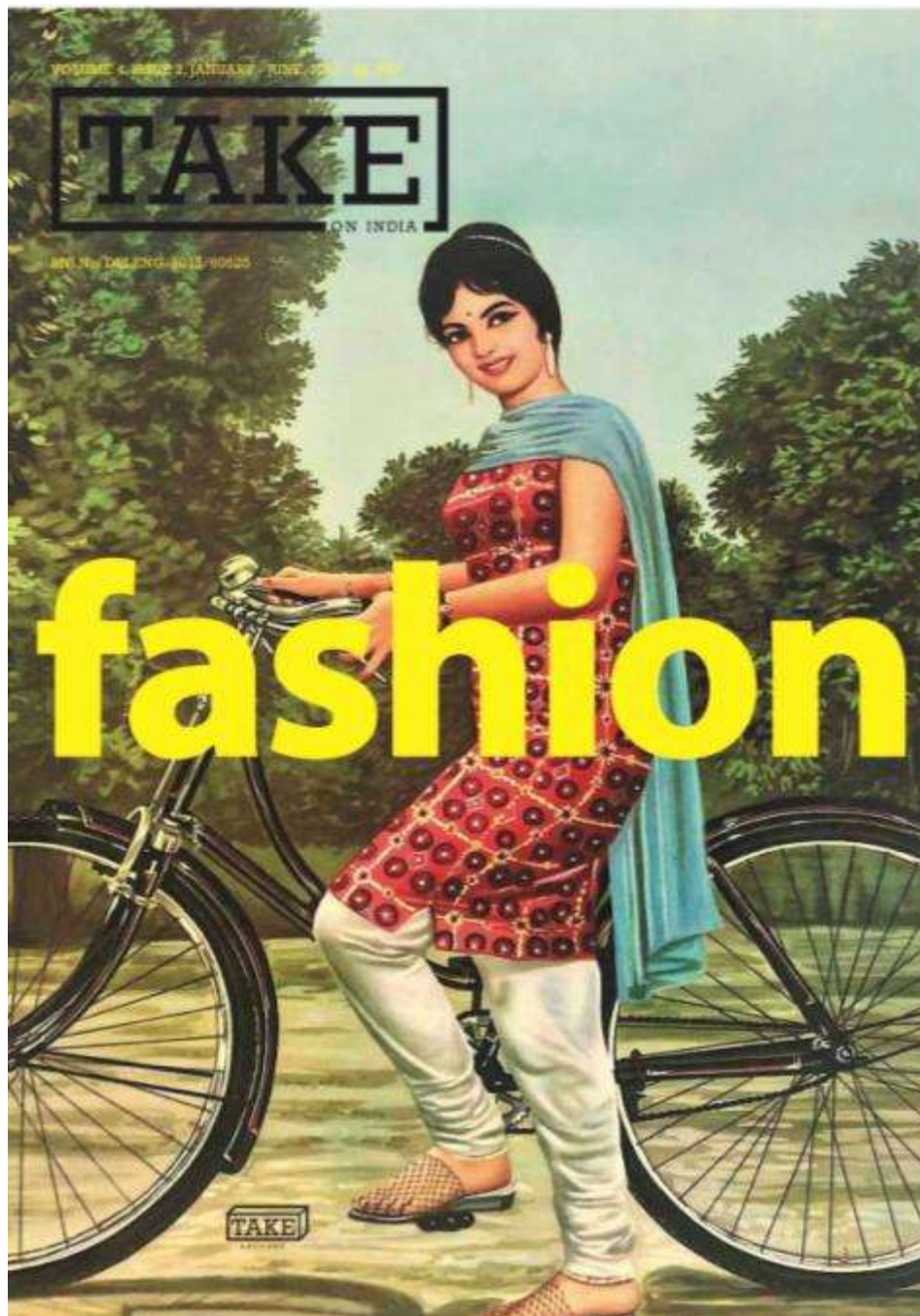
KB GOEL, NOVEMBER 1991



INSIDE: Kishore Singh - The Critic As Mentor? - Rudy von Leyden - 532, Geeta Kapur - The Critic in his Labyrinth - KB Goel on Swaminathan - 536, Raqs Media Collective - Eyeless in New Delhi - After Sadanand Menon's 'Artless In Gaze' - 585, Sumesh Sharma - Critiquing the Malaise - Abhijeet Tamhane - 596.

FEATURED CRITICS:

Shyamacharan Srimani | Balendranath Tagore
Sukumar Roy | Charles Fabri | Richard Bartholomew
Mulk Raj Anand | Rudy von Leyden | KB Goel
Jaya Appasamy | Nissim Ezekiel | Kamala Kapoor
KG Subramanyan | Nancy Adajania | Ranjit Hoskote
Prayag Shukla | Pranabranjan Ray | Gayatri Sinha
Dnyaneshwar Nadkarni | Geeta Kapur | Sadanand Menon
Santo Datta | Abhijeet Tamhane | Iola Lenzi
Yashodhara Dalmia | Apinan Poshyananda | R.S. Yadav
Keshav Malik | G. Venkatachalam



TAKE Fashion | Issue 24 | 2019

FEATURED CONTRIBUTORS:

Asha Kochhar | Ayushi Koul | Bandana Tiwari
Geeta Khanna | Girish Shahane | Hera Chan
Himanshu Verma | Ina Puri | Indrapramit Roy
Lola McDougall | Manisha Gera Baswani
Manisha Parekh | Mithu Sen | Mayank Mansingh Kaul
Nony Singh | Premjish Achari | Priya Paul
Saif Habibullah | Samira Bose | Shalini Passi
Shireen Gandhi | Sitara Chowfla
Skye Arundhati Thomas | Sunaina Suneja

TAKE on WRITING
CRITICAL WRITING ENSEMBLES I

**READING BETWEEN
THE LINES** PROPOSAL AND ARTIST
STATEMENT WRITING
WORKSHOP

CONVENED BY:

DIANA CAMPBELL BETANCOURT

Diana Campbell Betancourt is a Princeton educated American curator who is the Artistic Director of the Samdani Art Foundation and Chief Curator of the Dhaka Art Summit in Bangladesh. She is a fellow at the Henry Moore Institute and advises many international institutions and residency programs on their work with art from South Asia. She was the guest editor for *TAKE - Sculpture*.

BY REGISTRATION ONLY
FIRST COME BASIS

ARTIST STATEMENT AND CV
REQUIRED FOR WORKSHOP

WORKSHOP DATE:

**SATURDAY
19TH DECEMBER 2015
2:30 - 4:30 PM**

WORKSHOP VENUE:

FACULTY OF FINE ARTS, MS UNIVERSITY, BARODA

Supported by:
LATITUDE 28
A Gallery for Contemporary Art and Ideas

in collaboration with:



FOR INQUIRIES, PLEASE CALL:
MALVIKA (BARODA) GEORGINA (TAKE COORDINATOR)
09898295578 | 08587888909

EMAIL:
takeonartmag@gmail.com

VISIT THIS WEBSITE FOR FURTHER INFORMATION:
www.facebook.com/takeonart

TAKE on Writing Series

Sustaining critical writing practices at various destinations across India, the **TAKE on Writing Ensemble** is a series of intensive workshops and seminars conceptualized to foster continuing dialogue among contemporary art writers and critics by connecting peers who could exchange ideas, offer each other critique and feedback. It is an ongoing concern for TAKE to build its outreach to the art and writing community.

Facilitators & Convenors: **Diana Campbell, Raman Siva Kumar, Skye Arundhati Thomas, Geeta Kapur, Rustom Bharucha, Chus Martinez and Ingo Niermann, Ranjit Hoskote, Nancy Adajania, Rattanmol Singh Johal, Sadanand Menon, Ashok Vajpeyi, Naman Ahuja, Anushka Rajendran, Bhavna Kakar, Hemant Sareen, Katya Garcia Anton, Chandrika Grover Ralleigh, Adwait Singh, Tushar Joag, Sarojini Lewis, Nikita Maheswary, Roobaroo Walks, Andreas Vogel, Premjish Achari and Tania Prill.**

TAKE on WRITING Series

Conceived by Bhavna Kakar

TAKE on Writing | Critical Writing Workshops



What Future Hides, part of DCAW, 4th & 5th September 2022:
Two-day symposium: Writing Critically In/For A Changing Nation

Roundtable on Practitioners and Criticism: Premjish Achari, Girish Shahane,
Vasudha Thozhur, Jeebesh Bagchi, Hansda Sowvendra Shekhar, Ravi Agarwal



Panelists standing: Girish Shahane, Tasneem Mehta, Premjish Achari,
Parul Dave-Mukherji, Bhavna Kakar, Najrin Islam, Yashodara Dalmia,
Jigisha Bhattacharya, Noopur Desai, Vasudha Thozhur, Srajana Kaikini,
Ravi Agarwal, Divakar V. Sitting: Arushi Vats, Nihaal Faizal, Abhay Bhalla



Bikaner House, Delhi, September 2022:
Critic-Community Contemporary Art Writing in India

TAKE on Writing | Critical Writing Workshops



Indian Ceramics Triennale, Jawahar Kala Kendra, Jaipur, 2018:
Reading Art, Writing Thoughts by Professor Raman Siva Kumar



1AQ, Delhi, 2016:
The Book - The New Writing Group by Chus Martinez and Ingo Nierman



Piramal Museum of Art, Mumbai, 2017:
Curating a Dream Project by Rustom Bharucha



Sunaparanta, Goa, 2014:
Critic-Community Contemporary Art Writing in India



MSU, Baroda, 2015:
Critical Writing Ensemble–1, Geeta Kapur



Sanskriti Kendra, New Delhi, 2016:
The Book Ensemble



Sunaparanta, Goa, 2014:
Critic-Community Contemporary Art Writing in India



Latitude 28, New Delhi, 2016:
The Book Ensemble, The Particle and the Wave – Performance by Himali Singh Sooin and David Tappeser as part of the panel 'Ar5sts' and Books'

Open Call

Apply now!

TAKE

swiss arts council
prohelvetia

Art Writers' Award 2021

Research residency at Switzerland

TAKE on Writing Series

TAKE on Art Writing series was conceived to foster a writers' and critics' community, to generate discourses and keep conversations alive in the field of art. In continuation of TAKE on Art's commitment to art writing and Swiss Arts Council Pro Helvetia's sustained efforts in promoting critical discourse, we are pleased to announce the third edition of Art Writers' Award (AWA). The vision of the award is to recognize Indian art writers and offer the recipient a research residency in Switzerland for a period of up to 60 days.

AWARD DETAILS

We welcome applications from writers and researchers from India who demonstrate a strong inclination towards critical writing in the fields of photography, design, architecture, visual arts, theatre, etc. The selected candidate will be awarded the following:

- A residency of up to 60 days in Switzerland with all expenses covered including return airfare, cost of accommodation, a per diem, as well as travel allowance within Switzerland. The awardee can opt for travel if allowed however all/any quarantine cost will have to be borne by the awardee. Alternative formats will be worked out if travel is not possible.
- A Swiss mentor will be appointed to recommend people and spaces relevant to the recipient's field of research.
- Introduction to and facilitation of access to archives, museums, galleries, institutions, artists, writers, and curators.
- The selected applicant is expected to submit a research paper for publication or a proposal for a curatorial project within three months of the completion of the residency.

Art Writers' Award

TAKE on Art with Swiss Arts Council Pro Helvetia introduced the **Art Writers' Award (AWA)** in 2018. The award identifies and supports one Indian writer in the fields of photography, design, architecture, visual arts, theatre, performance, etc. and offers the recipient a research residency in Switzerland for a period of up to 60 days.



INDEPENDENT PEOPLE

Blessy Augustine

TAKE on Writing | Independent Publications

'Independent People' by Blessy Augustine is the outcome of a research residency undertaken by the author for the TAKE on Art x Swiss Arts Council Pro Helvetia 2019–2020 award, during which Augustine was granted the opportunity to undertake a research residency at Villa Sträuli Winterthur.

Excerpt:

'While I began my research by looking at works that I believed are disruptive, I soon became interested in projects and artistic gestures that went beyond. I began considering works that are not only disruptive but also emancipatory. I borrow this concept of emancipation from Jacques Rancière and use it to signify the ability to operate in a way that disengages from authority.

Any disruptive act is an attempt at asserting one's freedom. But freedom is a slippery concept, an idea of boundlessness that we have learnt to define mainly by imposing boundaries on it. My attempt is to understand it in relation to the tenuous relationship it shares with labour and forms of government. The works that I discuss in this paper—Baltensperger + Siepert's *Desti-Nation*, Wachter & Jud's *Hotel Gelem*, Ursula Biemann's *Performing the Border*, and Roland Roos' *Free Repair*—allow me to articulate this relationship better.'

ARCHIVE AS MEDIUM

EXPLORING THE PERFORMATIVE BODY

NAJRIN ISLAM

TAKE on Writing | Independent Publications

'Archive As Medium: Exploring the Performative Body' (2019) by Najrin Islam is a culmination of a research residency at Villa Sträuli, Winterthur as part of the TAKE on Art x Swiss Arts Council Pro Helvetia Art Writers' Award 2018–2019.

Excerpt:

'My intention during the residency was to look at the dialogue amongst archive, research and creation in the contemporary context by studying how performance artists dealing with histories of trauma (personal or collective) have made use of tangible archival resources as a medium to realize creative work.

In preparation for this book, I've had to filter out certain information while retaining others in order to find a frame and trajectory for my thoughts. This is a dilemma in the field of archival studies as well, where the archive, by nature, is based on a series of selections and deletions, the motivation being to preserve material deemed most representative of the production in question. I look at these questions through the processual journeys of the artists, spaces and productions to see if or how the notion of the archive extends beyond its traditional role as static repositories of information.'

International Presence

Our programs and events have engaged more than 20,000 artists, writers, curators, collectors, designers, art historians, researchers, students, and art enthusiasts through art fair participations, workshops, residencies, panel discussions, talks, lectures, and exhibitions, stretching across 9 countries.



As part of our efforts to ensure international presence, over the years, we have partnered with events such as Art Dubai, Art Istanbul, Dhaka Art Summit, Videobrasil, Art Basel, Art Basel HK, Art Basel Miami, Asia Manchester Triennale, Art Stage Singapore, and India Art Fair, among others.

Besides this, through more informal partnerships, TAKE has also been invited to global art forums in Oslo, Venice, Hong Kong, New York, Berlin, Dhaka, and Colombo amongst others representing the arts from the region.

Leap
Look Lateral
Mousse
Ocula
Pipeline
Prestige
randian 燃点
Take on India
The Art Newspaper
Time Out Hong Kong
Collective Booth

Dhaka Art Summit



1. Hans Ulrich Obrist in conversation with Dayanita Singh at the launch of TAKE Photography at Dhaka Art Summit 2016

2. TAKE on Art at Dhaka Art Summit 2014's Media Booth

Art Basel, Hong Kong



1. TAKE on Art booth at Art Basel, Hong Kong 2016
2. TAKE on Art booth at Art Basel, Hong Kong 2015



1, 2. Glimpses from the 4A x Roundtable (hosted by 4A Centre for Contemporary Asian Art at Art Central, Hong Kong, 2016) where Bhavna Kakar, editor & publisher of TAKE, discussed the role of art writing within the growing ecology of Asian art

3, 4. Bhavna Kakar, editor & publisher of TAKE, speaking at Art Basel Hong Kong



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Take on
Art Magazine
New Delhi

Art Basel, Basel



1. TAKE on Art booth at Art Basel, Basel(2012)
2. Chris Dercon (Head, Grand Palais, Paris) at TAKE booth

Magazine Launches at Bangalore, Delhi, Mumbai, Goa, Baroda

TAKE on Art travels to cities across India, where publications have been launched in collaboration with major events



2022, TAKE Books, launched at Rooh, Delhi: Dhruvi Acharya, Bhavna Kakar, Jitish Kallat, Pooja Vaish & Tasneem Mehta



2022, TAKE Books, Guests at the launch party



2022, TAKE Books: Samir Wadekar, Pranay Baidya, Jaiveer Johal, Bhavna Kakar, Miheeka Bajaj, Anahita Taneja & Siddhaant Mohta



2022, TAKE Books: Tarana Sawhney, Kiran Nadar & Roshni Vadehra



2019, TAKE Fashion, launched in collaboration with The Park Hotel, Delhi: Priya Paul, Bhavna Kakar & Sethu Vaidyanathan



2019, TAKE Fashion: Reena Saini Kallat, Kiran Nadar, Bhavna Kakar, Priya Khanna, Deepanjana Klien and Vibha Galhotra



2018, TAKE Architecture, launched at The Kila, Delhi: Dinesh Vazirani, Akshay Chaudasama, Bhavna Kakar, Roshini Vadehra, Parul Vadehra, Tarana Sawhney and Abha Housego



2013, TAKE Sculpture, launched at the pre-inaugural IAF party, Embassy of Switzerland, Delhi: Shanti Chopra, Jayasri Burman, Raisa Hussain and Paresh Maity



2013, TAKE Photography, launched at Delhi Photo Festival: Urs Stahel launching the Issue



2011, TAKE Market, launched at Sunaparanta – Goa Centre for the Arts: Dipti and Dattaraj Salgaocar, Jitish Kallat and Bhavna Kakar



2012, TAKE Design, launched at Sura Vie, Delhi



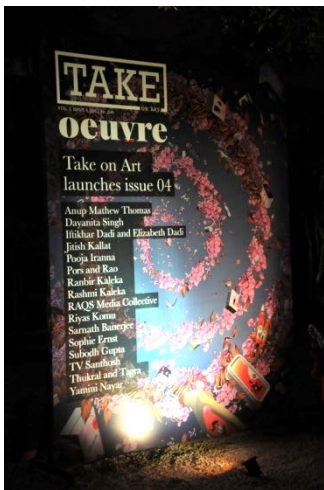
2012, TAKE Design: Sanjeev Kapoor, Diana Campbell, Rajshree Pathy, Bhavna Kakar, Tasneem Mehta, Harsha Bhatkal and Mayank Mansingh Kaul



2015, TAKE Business, launched at Dusit Devrana, Delhi: Sanjay Sharma, Bhavna Kakar, Owais Husain, Amin Jaffer and Deepanjan Klien



2010, TAKE Oeuvre, launched at Lodhi Gardens



2019, TAKE Fashion, Guests at the party



2018, TAKE Architecture: Patrons Group from Israel



Limited Edition Artworks: TAKE on Art Booth



TAKE Editions commissions and often co-produces unique, handcrafted artworks and objects by eminent artists to reach homes of a large community of art enthusiasts. With TAKE editions, we connect to an expanse that the gallery artworks may not necessarily reach - younger collectors and modest budgets.

TAKE Editions Booth at IAF 2022





Limited Edition Artworks brought out by TAKE on Art

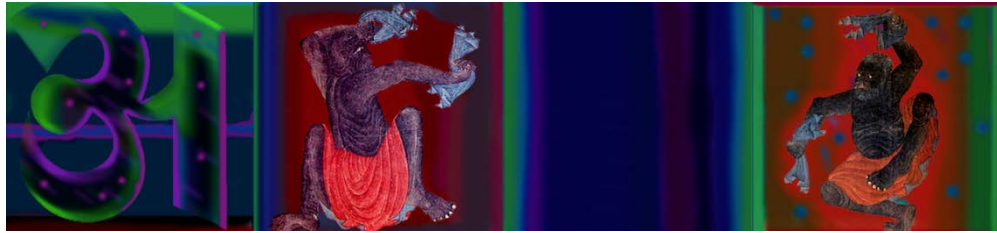
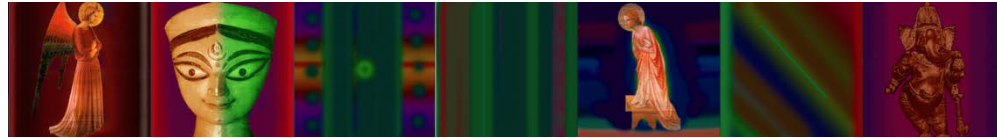


The first TAKE Edition was created by **Chittrovanu Mazumdar** in 2009 where he carved poetic verses on the polemics of 'black' (which was the theme of the first issue of TAKE) onto a mahogany frame. This project since then has assumed various guises with specially commissioned artworks and objects by **Ravinder Reddy** (*Torso*, 2017-18), **Raqs Media Collective** (*Two Thousand Three Hundred Grams of What?*, 2013), **Mithu Sen** (*Anti-clock*), **Shilpa Gupta** (*I Never Promised You a Rose Garden*, 2011), **Atul Dodiya** (*The Book of Sand*, 2016), **T V Santhosh** (*Book of Light*, a series of 10 books, 2015), **Pooja Iranna** (*Forbidden Stories*, 2016), **Jayasri Burman** (*Untitled*, 2016), **Dayanita Singh**, **Manjunath Kamath**, **Jagannath Panda**, **Jyoti Bhatt**, **Ganesh Haloi**, **Anupam Sud**, **Bose Krishnamachari**, **Gulam Mohammed Sheikh**, **Tayeba Begum Lipi**, etc.

Limited Edition Artworks brought out by TAKE on Art



Re[construction], Vibha Galholtra



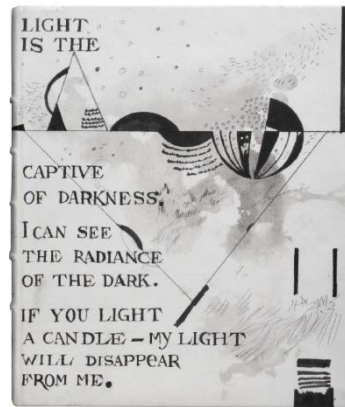
Talisman (Twin-1), Gulam Mohammed Sheikh



The Book of Sand - I, Atul Dodiya



Drop, Dhruvi Acharya



Untitled, Ganesh Haloi



The Book, Jyoti Bhatt



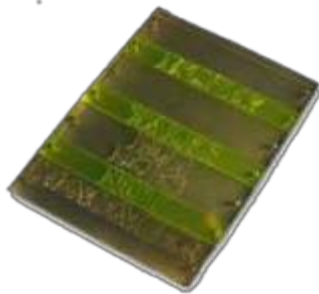
Limited Edition Artworks brought out by TAKE on Art



TAKE Editions pop-up at KNMA, Delhi, 2016



The Future is Golden Wombed, Seema Kohli



Two Thousand Three Hundred Grams of What?, Raqs Media Collective



Anti-clock, MithuSen



Torso, Ravinder Reddy



Native women of South India manners and customs, Pushpamala N with Clare Arni

Limited Edition Artworks brought out by TAKE on Art

TAKE Editions at the India Art Fair has become the pit stop, from museum curators and young critics to patrons. While commissioning these works, the artist is invited to take off from our intent in various limitless ways to imagine forms that capture the essence of their aesthetic preoccupations.



Untitled, Shilpa Gupta



Match Book, Prajjwal Choudhary

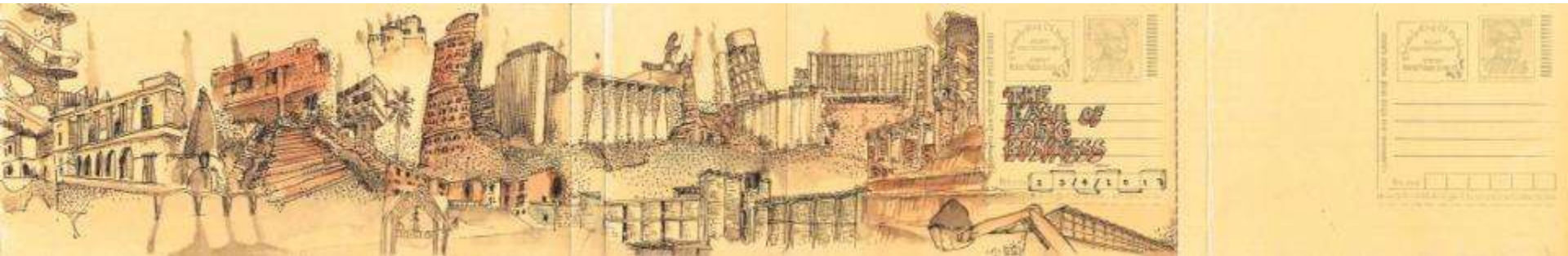
Interventions by Artists



L.N. Tallur, *TAKE Sculpture* (2012), Issue 10



Sarnath Banerjee, *TAKE Fiction* (2017), Issue 21



Nityan Unnikrishnan, *TAKE Architecture* (2018), Issue 22

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Above: TAKE Curation at WH Smith@ Indira Gandhi International Airport, T3 Delhi
Below: TAKE on art on display @ Media Mart, Mumbai

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