

Events

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Gandhi’s final footsteps: inside the Cube ArtSpace exhibition | Kochi Biennale 2025

Before his death on Jan. 30, 1948, Gandhi walked nearly 10,000 miles in his last 18 months. At Cube ArtSpace, a Kochi-Muziris Biennale 2025 venue, an exhibition by four artists retraces those steps. Another 10 Kerala artists respond with work about caste, exile, illness, displacement and forgetting.

This has finished · 12 December 2025 – 31 March 2026

In this page

On view 12 December 2025 – 31 March 2026
Times 10:00 AM to 6:00 PM
Cost Free
Part of Kochi-Muziris Biennale 2025–26

Where

Cube artSpace
Art gallery · Not recorded yet

Drawn from OpenStreetMap, by its contributors.

You've just missed it — take it home anyway

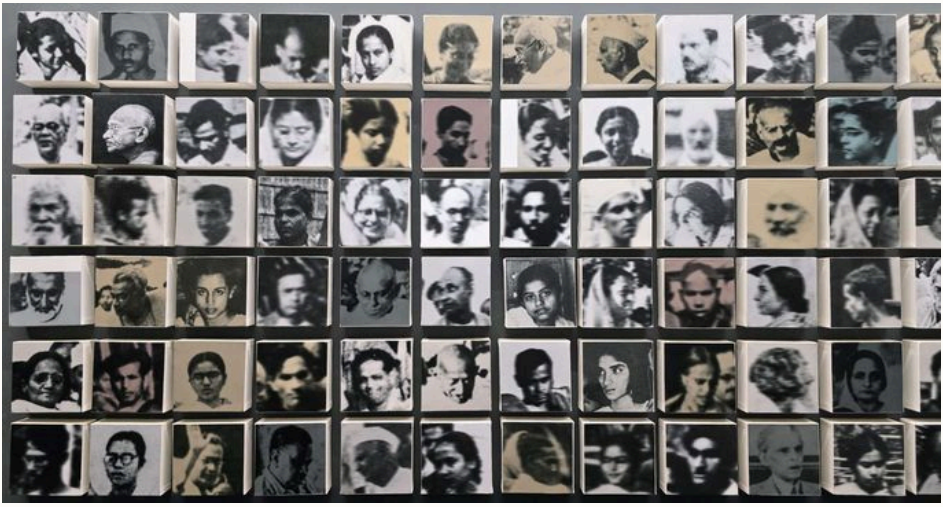
The 2025–26 Biennale ended on 31 March 2026. The next is expected around December 2027. We made a book of all 72 exhibits, venue by venue, with the photographs — 76 pages, 9 MB.

In his last 18 months alive, Mahatma Gandhi walked nearly 10,000 miles. He moved across Bihar, Calcutta, Bengal, Delhi and Punjab. He walked 110 of those miles barefoot, on mud tracks between villages that had just witnessed mass killings.

He was 77. He was trying to stop a country from tearing itself apart. On Jan. 30, 1948, he was shot dead.

Now, inside a warehouse on Bazaar Road in Mattancherry, four artists from Kerala have brought those final footsteps back to life. Around their work, 10 more Kerala artists are showing pieces that speak to similar wounds: caste, exile, illness, displacement and the quiet violence of forgetting.

Cube ArtSpace is one of the venues at the Kochi-Muziris Biennale 2025, tucked along the busy Bazaar Road stretch in Mattancherry. But what it holds inside is among the most powerful art you will see this season.



From ‘Gandhi’s Final Footsteps’ at Cube artSpace — the exhibition tracing Gandhi’s last 10,000 miles, Kochi-Muziris Biennale 2025–26.

‘You I could not save, walk with me’ - The Gandhi exhibition

Artist Murali Cheeroth, who is also the Chairperson of the Kerala Lalithakala Akademi, made the exhibition with human geographer and urbanist Dr. Jayaraj Sundaresan. Poet and cultural activist PN Gopikrishnan and photographer Sudeesh Yezhuvath completed the team.

In 2024, the group travelled together to the actual places where Gandhi spent his final months - Noakhali (now in Bangladesh), Bihar, Kolkata and Delhi. They visited riot-affected locations, photographed what remains of those sites, and spoke with people who were children when Gandhi walked through their villages.

The result is an exhibition of photographs, poems, videos, installations, letters and old records. The exhibition does not present Gandhi as a statue

or a symbol on currency notes. He appears as a vulnerable, stubborn human being who chose to walk into danger zones at 77 because nobody else would.

One striking detail from the research: the school ground in Paniala, Noakhali, where “Raghupati Raghav Rajaram” was first sung publicly. Another: the temporary mound-shaped grave of Reddypalli Satyanarayana (Thakur Bhai). Satyanarayana stayed behind after Gandhi left to continue the peace work, and he insisted that nothing be erected over his grave when he died.

The exhibition also includes footage of the trial of those involved in Gandhi’s assassination and the justifications given by the assassin. It does not look away.

PN Gopikrishnan, whose poems appear on the walls, puts it bluntly: Gandhi took on the responsibility of stopping communal violence almost alone. The exhibition opened at Durbar Hall Art Centre on Jan. 30 at 5:17 p.m. - the exact time and date of Gandhi’s assassination.

The Kerala artists: 10 voices, many worlds

Beyond the Gandhi exhibition, Cube Art Space holds work by 10 artists from Kerala and its diaspora. Each brings a very different practice, but together they create a conversation about memory, identity, pain, and how art can hold what words cannot. Here is who you will find inside:

Tom Vattakuzhy - The story painter

Tom Vattakuzhy may be the most talked-about artist at this Biennale - and not just for his paintings. Born in Muvattupuzha in 1967, he trained at Santiniketan under K.G. Subramanyan and Somnath Hore, and later at the Faculty of Fine Arts in Baroda.

He is best known for his figurative paintings that feel suspended between reality and dream. Light plays a central role - soft, diffused, sometimes sharp and theatrical. His recent work, which he calls “story paintings,” sits between illustration, memory and fine art. Indian masters like Nandalal

Bose and Binod Bihari Mukherjee inspired him. They believed art should reach everyday life, not stay locked in galleries.

His history painting “Death of Gandhi” appeared on the cover of the 2020 Kerala State Budget - a deliberate political statement.

At this Biennale, his work drew fresh controversy when Catholic groups objected to another painting, “Supper at a Nunnery.” The objection led to a temporary halt of an exhibition. Vattakuzhy maintains the work is a literary interpretation, not an attack on faith.

Abin Sreedhar - Archives of the marginalised

Abin Sreedhar works across drawing, sculpture, photography, painting and text. His central concern: how violence, labour and resistance shape identity - particularly the histories of slavery and caste that mainstream Indian art often ignores.

He holds a BFA from the College of Fine Arts in Thiruvananthapuram and an MVA in Sculpture from the University of Hyderabad. He currently practises in Baroda. In 2023, he was an artist in residence at Gasworks in London, one of the most respected artist residencies. He is also participating in the 36th Sao Paulo Biennale - a significant international recognition.

His paintings look like artefacts from a museum that does not yet exist. Found objects and old images become figurative or animalistic structures influenced by scientific instruments. He is building a visual language for experiences that history tried to erase.

Devika Sundar - Mapping the body

Devika Sundar is a 2020 Inlaks Fine Art Awardee. Her art comes from a deeply personal place. Between 2009 and 2018, she spent years in hospital clinics, X-ray rooms and MRI facilities dealing with unexplained chronic pain and weakness. Doctors eventually diagnosed these symptoms as fibromyalgia.

That experience of machines testing, scanning and mapping her became the starting point of her practice. She traces how biomedical systems

chart the human body, but also looks at how Ayurveda, pranic healing, and other eastern traditions read it differently.

Water recurs in her imagery. She finds that her body feels lightest and most free in water, where pain softens and she feels briefly at home.



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Anu John David - Kerala's Chinese connection

If you have seen the famous Chinese fishing nets at Fort Kochi, Anu John David's work will add a new layer to what you know. From Quilon (Kollam), he explores the deep but often forgotten historical connections between Kerala and China. This relationship dates back to 800 AD, well before the Portuguese arrived.

Chinese and Malayali cultures influenced each other in cuisine, martial arts and language. David collects sand from ancient Chinese settlement sites - Sambranikodi, Sasthamkotta Lake and Thangassery - and layers it onto

light-sensitive paper. He then exposes the paper to monsoon rains, producing abstract, non-representational images.

The result is art that literally carries the soil of a shared past, and the weather of the present changes it.



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Josh PS - Weeds: The unwanted people

Josh PS has been making art for over three decades, and his work at Cube ArtSpace carries the weight of all that time. His series "Weeds" uses the metaphor of unwanted plants for the unwanted people of our world. These are the displaced, the separated, the hungry, those surviving wars that most of the world ignores.

He writes of feeling a deep responsibility toward collective pain - the experience of exile, alienation, rejection and displacement. His aim is

direct: to turn pain into reflection and to affirm compassion as the beginning of healing.

Vishak Menon - Where code meets canvas

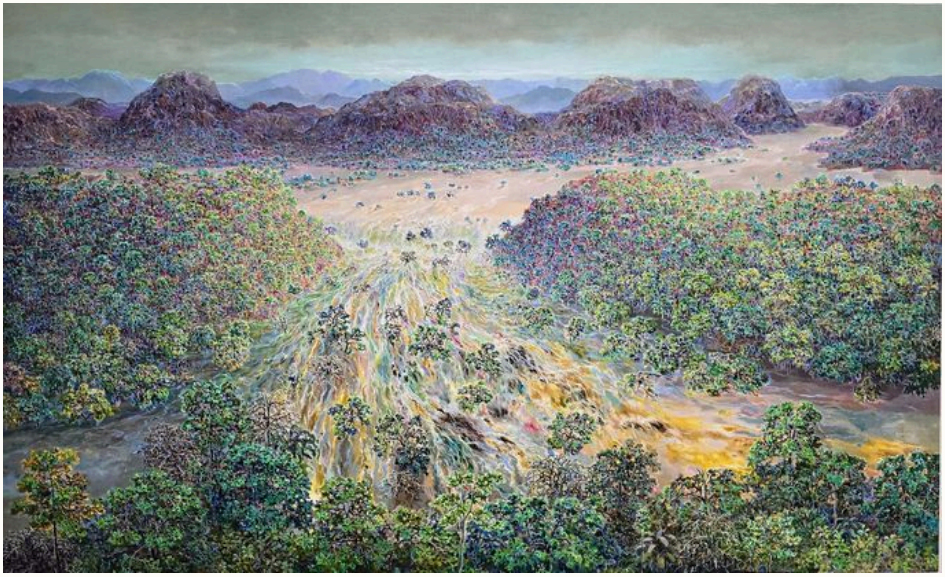
Vishak Menon's abstract drawings look like something a meditation app and a broken screen might produce together - and that is the point. His work rests on repetitive mark-making that he treats as an act of meditation. But conceptually, he explores glitches, errors and algorithmic noise.

His Interference series uses repeated lines to create shifts in how the eye sees space. These shifts recall digital screen environments. He merges colour field painting traditions with digital sensibilities, asking how our interaction with machines changes how we see.

Umesh PK - Painting as a verb

Umesh PK paints the natural world, but never tries to preserve a fixed image. He starts with something specific, then lets the work dissolve and change through the process. Thick layers of pigment accumulate on canvas, creating a dynamic tension between what you can recognise and what slips into abstraction.

The wall text invites viewers to think of his paintings not as finished objects but as active processes - painting as a verb rather than a noun.



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Mehja VS - Landscapes of memory

Mehja VS begins with ordinary landscapes that most people walk past without noticing. But in her hands, nature becomes memory and memory becomes a landscape. She explores the emotional and sensory connections between people, places and the past. This is the shared terrain where the natural world and our human experience of it overlap.

Sebastian Varghese - Drawing against mortality

Sebastian Varghese works with pen and ink - the same materials he has used since his early days of spontaneous, unplanned image-making. His small-format drawings accumulate layered line patterns, and he improvises each one in the moment. A recent period of health challenges gave his work a new urgency, turning drawing into a way of confronting existential concerns.

He completed his BFA from the College of Fine Arts, Trivandrum, in 1994. He was part of the outreach staff for the very first Kochi-Muziris Biennale in 2012. He currently divides his time between Kochi and the United States.

Ramu Aravindan - The slow photographer

Ramu Aravindan is a photographer and graphic designer based in Bangalore. His work explores the relationship between landscapes, spaces, objects and the connections they create. He describes his practice as resting on spending deliberate, unhurried time with places. He experiences them physically and optically until the space itself seems to look back.

He holds a Master's in Graphic Design from the National Institute of Design (NID) in Ahmedabad. He also has a Master's in Photography from the University of Calgary. He teaches at NID and Azim Premji University. His book projects include "Handmade in India" (Mapin Publishing and NID) and "Cities of Kerala" (Marg Publications).

Ranjith Raman - Stitching the inner and outer world

For Ranjith Raman, making art is like prayer. Each stitch becomes a quiet chant. He works with textiles, using the repetitive process to turn inward and bring to the surface what he carries within. His art explores the duality in every person - the inner and outer self - and seeks to merge them into something whole.



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MattancherryFort KochiBazaar Road
Road
Chinese fishing nets / Vasco da Gama Square
Historic building