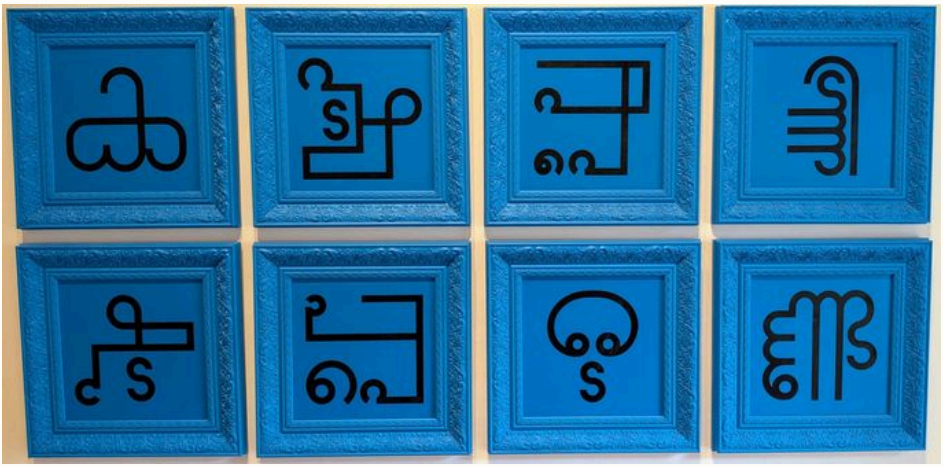


Kashtap-petti-ishtap-pedenda

Events

Published 25 May 2026

Mattanchéré Summer Salon: what to see at Muziris Contemporary after the Biennale

If you missed the Biennale, this is a good place to keep looking.

This has finished · 12 December 2025 – 31 March 2026

In this page

On view 12 December 2025 – 31 March 2026

Where

Muziris Contemporary Kochi
Art gallery · Jewish Cemetery, Lane, AB Salem Road, Mattancherry

Drawn from OpenStreetMap, by its contributors.

A salon, in the old art-world sense, is a group show. The French invented the format in the 1600s. Artists paint and sculpt. They weave and print. They hang the work together and let visitors wander.

The Mattanchéré Summer Salon takes that idea to Jew Town. Its name is the Portuguese-era spelling of Mattancherry.



The Mattanchéré Summer Salon at Muziris Contemporary — what stayed on the walls after the Biennale.

The Summer Salon is a break from heavy concepts. It is more like “here is a roomful of work we want you to see this summer.” If you missed the

Biennale, this is a good place to keep looking. If you saw the Biennale, this is a good place to slow down.

Latheesh Lakshman: a Malayali tongue twister on a wall

You start with “Kashtappettishtappedenda,” a title that is itself a tongue twister. “Kashtap-petti-ishtap-pedenda” is a colloquial and often playful or sarcastic phrase. People say this when they notice someone is pretending to like something just to be polite. The thing could be a piece of art or a movie. It could even be a person.

It is the Malayalam equivalent of saying, “Hey, if you don’t like it, you really don’t have to force it!”

Latheesh Lakshman is a Kerala-born designer and visual artist who has won a Cannes Lion for his ad work. His pieces in this room work with Malayalam type and illustration. They also use dry humour. He pins tongue twisters down as visual objects.

If you grew up speaking Malayalam, you will get the joke. If you did not, you will still feel the rhythm of it. I did. Did you?

Raj Chowdhury: a painter who writes his own poems

Raj Chowdhury’s “Why?” is a large canvas in pinks and pale blues. It also has greens. Raj learned to paint on his own. He comes from Khanyan in West Bengal and was born in 1983.



The Mattanchéré Summer Salon at Muziris Contemporary — what stayed on the walls after the Biennale.

He writes his own poetry and paints around it. Some of his canvases have his handwritten verse braided into the image itself. The realism came first, in his teenage years. The abstraction came later. Both still show up.

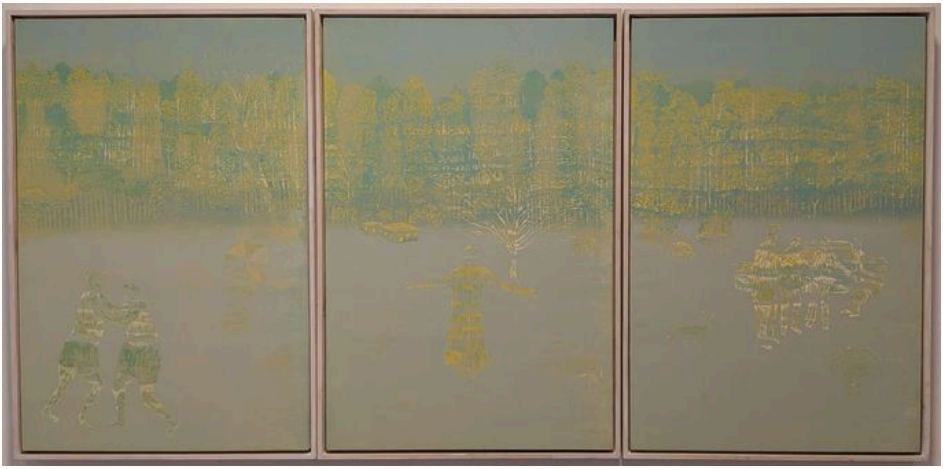
Lines and colours overlap until they hold each other in place. He has a second wall in this exhibition. More on that below. Make a mental note of "Why?" and check the differences when you circle back.

Digvijaysinh Jadeja: prints that look like weather

Digvijaysinh Jadeja's prints take up a full wall. He works across painting and viscosity printing. He also works with chine-collé and layered image-making. His prints look like landscapes seen through fog or memory.

He starts with small remembered moments and lets the printmaking process do half the work. He leaves marks he did not plan, and he keeps the colour shifts and accidents.

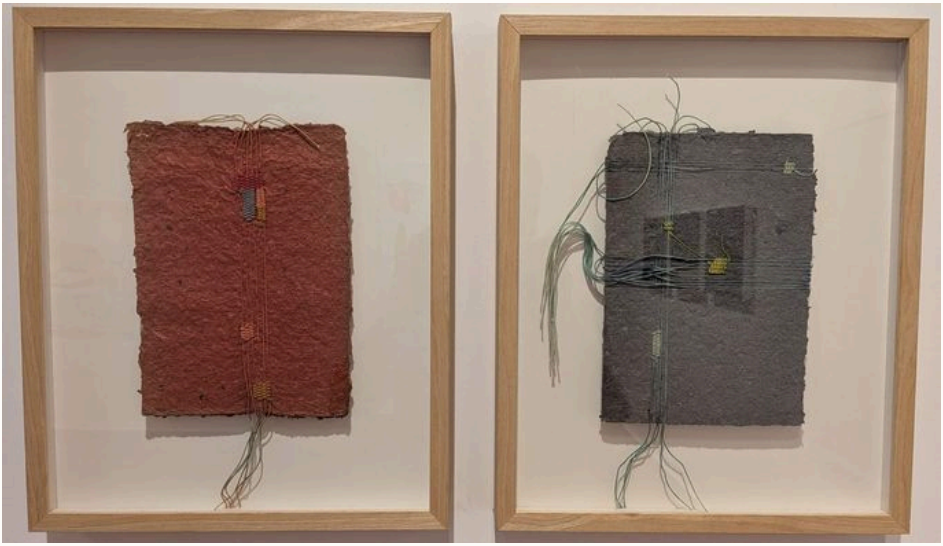
> **If you have ever tried printmaking, you know how much of it is a conversation with the medium. Jadeja is good at listening.**



The Mattanchéré Summer Salon at Muziris Contemporary — what stayed on the walls after the Biennale.

Sabiha Dohadwala: woven memory, up close

Sabiha Dohadwala's textile pieces ask you to step closer. She did her BFA in Fiber and Material Studies at the School of the Art Institute of Chicago. Her work is about how memory fades. Places you have visited come back as fragments. Weaving holds those fragments together for a while before they slip again.



The Mattanchéré Summer Salon at Muziris Contemporary — what stayed on the walls after the Biennale.

> **It felt to me like the quietest wall in the room. Worth the slowdown. I needed that badly that day.**

Latheesh Lakshman again, this time as a sculpture

From Sabiha's fibres, the exhibition loops back to Latheesh. But this time it is "Oldman and Cat," a ceramic sculpture coated in automotive paint. It blends Suprematism and cubism with a Kochi summer afternoon.

An old man and a cat appear as blocky silhouettes against vivid planes. It has sharp edges and umbrellas. It is the kind of figure you have probably walked past in Mattancherry without noticing.

Mansoor Mansoori: Baroda at night



The Mattanchéré Summer Salon at Muziris Contemporary — what stayed on the walls after the Biennale.

Mansoor Mansoori specialises in nightscapes. In the Summer Salon, his canvases capture the strange intimacy of a city after dark. The scenes have sodium vapour streetlamps and empty roads. They show the mood of being awake when the rest of the building is not.

He works in oil on canvas with controlled brushwork. Backgrounds fade into ink. Half-revealed figures are caught mid-step.

> **Where most of the show is about colour and pattern, Mansoor is about absence and shadow. A useful contrast halfway around the room.**

How to plan your visit

Google Map & Details □

The gallery is on AB Salem Road in Jew Town. It is a five-minute walk from the Paradesi Synagogue. Pair it with the spice market and lunch at Kayees. Take a slow walk down Bazaar Road.

If you are doing a gallery hop, our guide to the Viewing Room next door covers more artists. For the wider Mattancherry food and history loop, our Mattancherry archive is a good starting point.

Places in this story 4

Paradesi Synagogue
Synagogue
MattancherryBazaar Road
Road
AB Salem Road
Road