

Events

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# The conference of anti-Apocryphal beings

Twelve young artists from Kashmir summon folkloric beings in a sculpture show that refuses to explain away its subjects.

This has finished · 12 December 2025 – 31 March 2026

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**On view** **12 December 2025 – 31 March 2026**
**Times** 10AM to 6PM (Mon to Sunday) Till March 31st, 2026

**Part of** Kochi-Muziris Biennale 2025–26

## Where

Arthshila Kochi
Art gallery · 1/298, Parade Road, Fort Kochi

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## 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.

> **Twelve young artists from Kashmir have summoned beings that refuse to be forgotten.**

## Artists

Rabia Mohi-ud-din, Basit Qadir, Mansha Bari, Rahil Sajad, Razwan Ahad Lone, Rayees, Saroosh Khan, Sahil Manzoor, Suhail Mohd Khan, Lubna Bashir and Zainab Bashir Mir are all from the Institute of Music & Fine Arts at the University of Kashmir.

## Medium

Sculptures (mixed mediums)



'The Conference of Anti-Apocryphal Beings' at Arthshila Kochi, an art gallery and cultural space on Parade Road, Fort Kochi.

## About

"The Conference of Anti-Apocryphal Beings" brings together sculptural figures from Kashmiri folklore. The creatures include Rantas, Dyev, Yacch, and the unsettling Braid-Chopper. The artists describe the show as "a space of deliberation" rather than a catalogue.

These are not museum-piece mythologies. They are living presences.

Rantas arrives as a winter demon who haunts snowbound villages. It carries generations of unrecorded women's stories. The Dyev slips between deity and demon, sacred and profane.

The Braid-Chopper was born from recent panic and political reality. It shows how collective trauma turns into creaturehood when documentation becomes impossible. The Yacchh holds ecological knowledge that modern beliefs have muted.

What makes this work remarkable is its refusal to explain away. The artists write that their figures “claim space not through verification, but through presence.” Each holds “a truth that cannot be archived, fear that cannot be contested, memories that cannot be contained.”

> **“This ‘conference’ is therefore not fictional; it is forensic. It is political.”**

The installation asks uncomfortable questions. How does a culture absorb violence? How does it name danger while encoding care? How do whispered anxieties turn into shared stories when imagination becomes survival?



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