

South
Asian
Contemporary
Art
Amsterdam

x ART+CHARLIE

COME

Celebrating 2 years of SAC Art Amsterdam

05.06.2026 — 05.07.2026

EAT

WITH US?

Deepak Dhiman
Reem Masri
Saviya Lopes
Yogesh Barve

Saviya Lopes, 'छाती भरून आती / Chest is full'

COME EAT WITH US?

Marking two years and 10 shows at SAC Art Amsterdam!

Come Eat With Us? brings the works of 4 artists to Amsterdam - Deepak Dhiman (IND), Reem Masri (PS), Savia Lopes (IND) and Yogesh Barve (IND). This show is in collaboration with Art and Charlie, Mumbai and emerges from a shared vision - providing a dynamic platform for artistic exchange, connecting contemporary South Asian perspectives with European and global conversations.

As the name suggests, 'Come Eat With Us?' is an invitation.

In many cultures, eating is not simply the act of 'obtaining' sustenance; it is, in fact, a ritual of building social capital - from the planning and preparation to the final enactment of consumption, a meal becomes a site where hierarchies, relationships, and identities are traversed. Some of the works in this show are flamboyant, some are abstract, and some are deeply tragic – together, they form a narrative presenting rituals of domesticity, individual and communal processes, internal and societal positioning, and emotions ranging from deep loss to joy.

Saviya Lopes' masterful paintings gather women whose presence carries familiar histories. The characters serve the role of constructs of narratives that harbour women in their glorious complexity, addressing not only their struggle but also their resilience, intimacy, and agency. **Deepak Dhiman's** queer protagonist takes us to an intimate place where identity, though wrought by internal and external pressures, finds a moment for leisure and playfulness. **Yogesh Barve's** amorphous beings resist fixed form. Suggesting identities in flux, they seem to carry their weight as endless meshes of self-adjustment. By fixing motion into structure, the works collapse cinema into sculpture, where delay and distortion become anatomical rather than optical. Finally, **Reem Masri's** tree acts as the 'main' in the show. The original work and Reem herself are in the West Bank. What we present is a print of the original work that is trapped in a land that is in tragic distress. Rooted in the landscape of the West Bank, Reem's 'tree of life' becomes a symbol of rupture, resilience and continuity... "Land breathes through the body, as if every cell were a vein bound to the soil, carrying within it the memory of thousands of years."

Together, these works occupy a shared table. 'Come Eat With Us?' invites you to an exhibition where you will be served several courses, where meaning will emerge through proximity, where encounter is independent, where temporality is endless, where the personal morphs into the collective and vice versa, where the past meets a speculative future, and where you will end with the satisfaction of a plentiful good meal.

A visual artist whose practice is shaped by personal experience and an exploration of human emotion. Working primarily through painting, his work engages with the psychological dimensions of everyday life, reflecting on inner states, vulnerability, and self-awareness.

Dhiman's practice centres on the idea of creating spaces that viewers can enter and relate to, drawing from shared experiences of pressure, anxiety, and emotional negotiation shaped by both familial and societal expectations. His works trace the complexities of navigating selfhood, exploring themes of struggle, acceptance, and the ongoing process of understanding one's own agency.

Through this introspective approach, his work becomes a means of release, translating internal emotional landscapes into visual form and inviting viewers into moments of recognition and reflection.

Deepak Dhiman
1994, Panchkula, India



Buy me colourful clothes

2025

Mixed media on canvas

72 x 60 in

182.8 x 152.4 cm

"This work reflects my father's ongoing attempt to understand my queerness. I recall a moment when his clothes, left out to dry, were soaked by unexpected rain. He asked my mother for something to wear, and she handed him one of my outfits. My father has always been a simple, straightforward man, drawn to subdued colours like whites, blacks, and browns, while my clothes are marked by patterns, florals, and vibrant hues.

What began as a practical compromise slowly turned into curiosity, and eventually, appreciation. Over time, he grew fond of these clothes and even asked me to pick out similar ones for him the next time I went shopping."

A visual artist whose practice explores the interplay between land, memory, and identity. Through processes of deconstruction and reconstruction, her work traces the relationships between landscape and lived experience, moving between what is visible and invisible, constant and shifting. Working across writing, painting, and installation, she creates immersive environments that hold both personal and collective memory.

Her practice reflects on how land shapes emotional and cultural histories, and how, in turn, these histories reshape our understanding of place. Masri's work invites viewers to consider their own connections to land, belonging, and continuity, revealing how our ties to place inform our sense of self, resilience, and shared community.

Reem Masri
1991, Jerusalem, Palestine



The land and the body will not forget

2025

Acrylic on Canvas (Reprinted here on Archival Hannaemulle paper | Limited Edition of 4)

47 x 40 in

119 x 102 cm

"The land breathes through the body, as if every cell were a vein bound to the soil, carrying within it the memory of thousands of years. From the depths of the land, a tree emerges - a buried tear, a hidden pulse. Its branches do not reach toward the sky but toward memory, toward what still lives in the veins of remembrance, toward every story buried in the land that never died. Soil and body intertwine, winding together between loss and belonging, until the land becomes living skin, trembling beneath the weight of bodies that fought to remain.

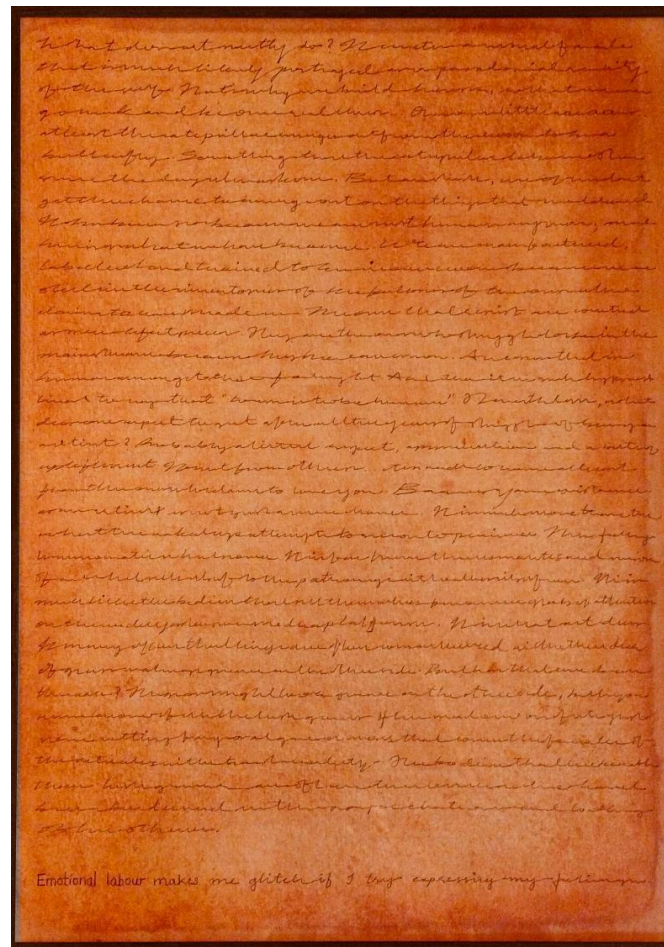
Loss continues, yet the dream cannot be killed. Memory becomes a sleepless bird, flies above the land, weaving the dream of resilience upon its wings, reviving everybody that gave its spirit to the homeland, every shadow that did not fade, every tear that has fallen. Here, nothing disappears - not the soil, nor the shadow, nor the trembling of the body. Everything lives, breathes, resists, and insists on remaining, whispering the secrets of land and sky, of the unseen and the known, of being and return."

A visual artist whose practice reclaims local and personal histories through a feminist lens. Her work addresses the erasure of women's intellectual and emotional labour, engaging with the layered impacts of gendered, caste-based, patriarchal, and colonial structures. Drawing from family archives, oral traditions, and feminist texts, she constructs narratives that hold women in their full complexity, attending not only to struggle but also to resilience, intimacy, and agency.

Her works foreground care, leisure, and sustenance as significant and often overlooked forms of political expression, positioning everyday acts as sites of resistance and meaning. Through this approach, Lopes reconsiders how histories are remembered and whose experiences are made visible.

Lopes has presented her work in numerous group exhibitions internationally, including the Dakar Biennale; The Showroom, London; the Irish Museum of Modern Art, Dublin; and Fondation Fiminco, Paris. She also served as co-curator of the Kochi Students Biennale 2022–23. She is a recipient of the Inlaks UNIDEE Award for an international artists' residency at Fondazione Pistoletto, Cittadellarte, Italy, and is currently on the advisory board of the Kaka Baptista East Indian Museum, Mumbai.

SAVIYA LOPES
1994, Vasai, India



The Footnote

2024

12 x 20 in

30.4 x 50.8 cm

"The work employs illegibility and scribbled text as a deliberate strategy to explore the complexities of emotional labour and the tension between confession and concealment. The scribbles act as a protective layer, a defence mechanism that complicates the viewer's access to the confession, hinting at the inherent violence that might come with such exposure.

The tension between visibility and invisibility in the work illustrates the complexities of emotional labour. By making the act of writing difficult to read, the work emphasises the internalised forms of violence that people, especially marginalised individuals, experience when they attempt to express their feelings or resist oppressive structures.

The scribbles are both an invitation and a barrier, drawing the viewer into a personal space while simultaneously holding them at a distance.

'The Footnote' critiques the systemic violence imposed by societal expectations, which demands emotional and artistic labour but often erases or commodifies it."

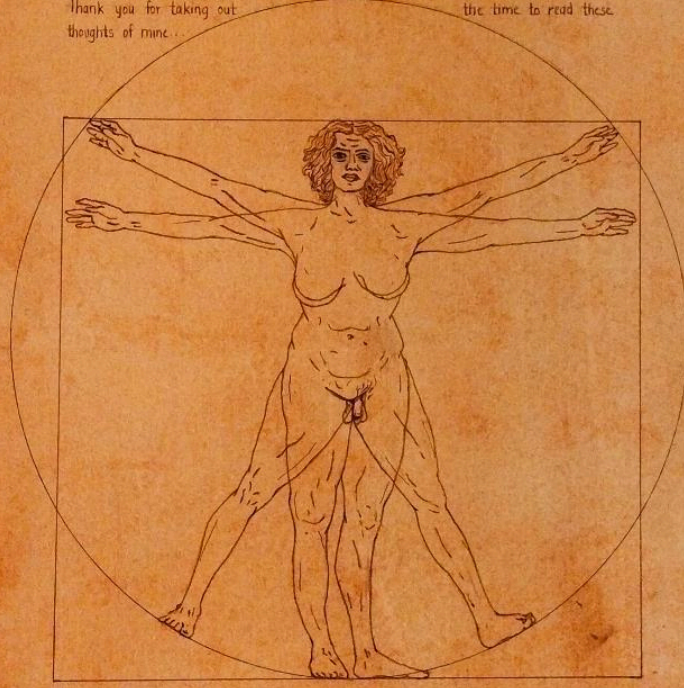
"The work '2+2=5' presents a direct engagement with Leonardo da Vinci's iconic Vitruvian Man, which epitomises ideals of bodily perfection and symmetry rooted in classical proportions. This subversion serves as a commentary on societal expectations regarding body image and perfection, challenging the historical and patriarchal standards that have long dictated the "ideal" human form.

The title alludes to an Orwellian distortion of truth — a refusal to accept the status quo and a confrontation of imposed falsehoods. The text accompanying the image confronts systematic violence inflicted upon marginalised bodies by patriarchal systems. It is resolute in its resistance against this violence, asserting autonomy over one's own body, intellect, and choices. The use of both English and Marathi in the text signifies a duality that could be read as a critique of colonial hierarchies and linguistic dominance. It acknowledges the complexities of voice and communication in a post-colonial context, where multiple identities and histories intersect.

Through a feminist lens, the asymmetrical depiction challenges the male gaze and traditional objectification of women in art and culture. The work also addresses the emotional labour women perform to have their voices heard, despite living in societies that claim to support freedom of speech.

The work serves as an act of resistance, using both visual and textual elements to confront patriarchal violence, reclaim bodily autonomy, and critique social hierarchies that confine women to stereotypical roles and images."

I will always continue to find ways to be resilient against the violence you put me through.... What kind of violence you ask? I will say.... physical, emotional and mental...! All of them I will decide how to live my life and work. Not you! My body, my intellect and mind are mine alone. When, how and where to use them lies in my hands. Do not attempt to patronize either me or my work. Despite having the freedom of speech, I still have to write my words on a piece of paper to be displayed.... emotional labour never left us! Thank you for taking out the time to read these thoughts of mine...



मी नेहमीच, तुम्ही माझ्यावर केलेल्या अत्याचारा विरोधात, व्यक्त होण्याचे सार्थ मानल्याने सोपण्याचा प्रयत्न करणार तुम्ही म्हणान.... कोणत्या प्रकारचे अत्याचार? मी म्हणेल..... शारीरिक, मावजिक आणि बौद्धिक..... अर्थात सर्वच। मी ठरवणार माझ आयुष्य... करा जगावं... कस वागवा... काम करावं... तुम्ही नाही माझ अक्षर, मत, भावना, बुद्धी आणि हुशारी या सर्वेकही माझ्या अहित ते कुठे-केवळ आणि कस वापरण्याचे हे माझ्या हाती असु द्या. मला अवकाश ठरवत माझ्या संरक्षणात्मक माझ्या भावना, विचार उडवून टाकण्याचा प्रयत्न करू नका. व्यक्त होण्याचे अधिकार असतात असतातही, आजही मला माझे विचार- भावना या कागदावर प्रकट करावेसे वाटत आहे. व्यक्तिमधील अस्पर्ण मावजिक श्रम माझ्या आपणापुढे उमरवित आहे. माझे विचारांचे दोन शब्द वाचावचास वेळ दिल्याबद्दल आपले आभार मानते.

$$2 + 2 = 5$$

2024

12 x 20 in

30.4 x 50.8 cm



छाती भरून आली / Chest is full (L-R: Nangeli, Audre Lorde, Ana Mendieta)

2025

Oil on Linen

54 x 42 in

137.2 x 106.7 cm



एकता बाजार / Street of solidarity (L-R: Sant Soyarabai, Urmila Pawar, Artemisia Gentileschi, Tarana Burke)

2025

Oil on linen canvas

54 x 42 in

137.2 x 106.7 cm



चला बसूया / Come, let's sit together (L-R: Angela Davis, Sojourner Truth, Tarabai Shinde, Bama Faustina)

2025

Oil on linen canvas

48 x 36 in

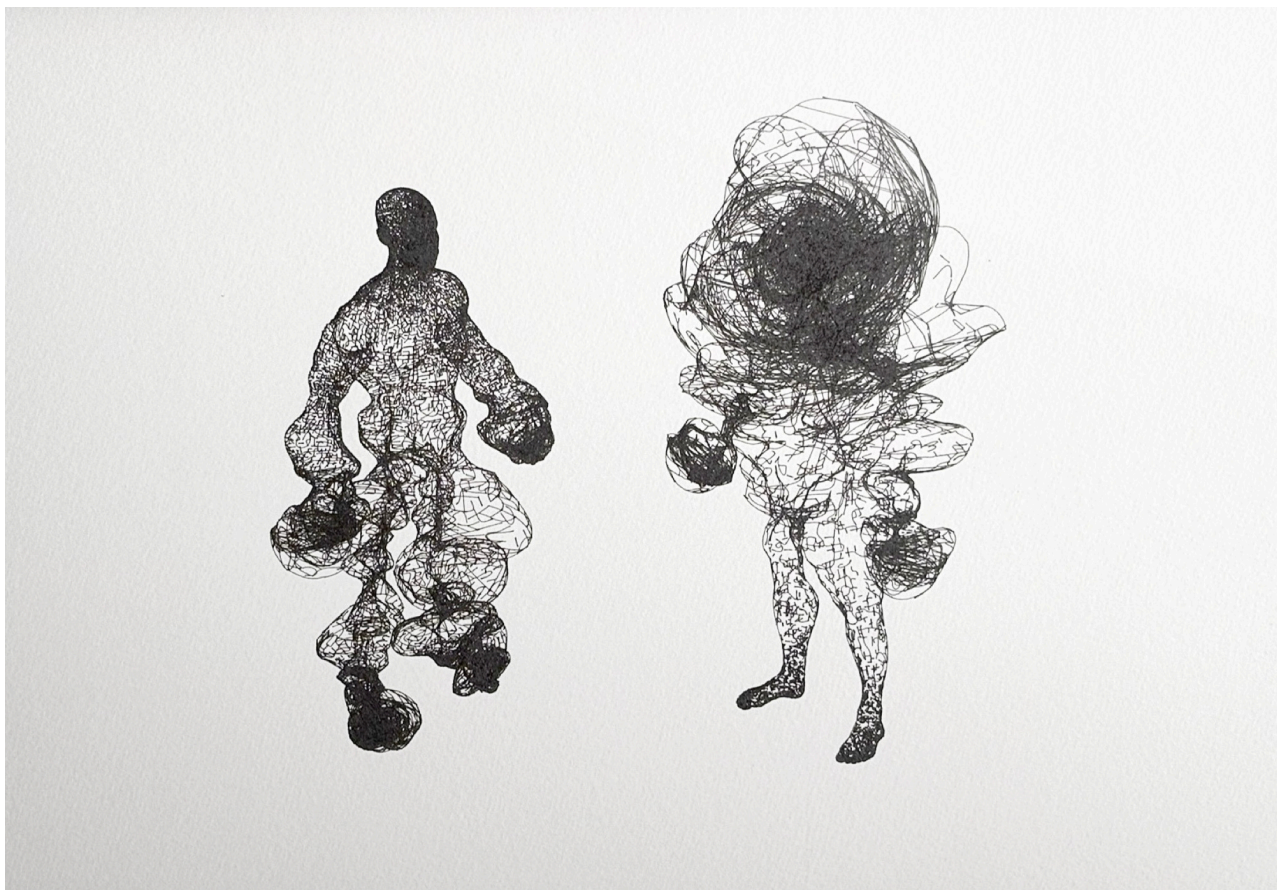
121.9 x 91.4 cm

A conceptual artist whose practice spans drawing, painting, sculpture, video, digital technologies, and the repurposing of found objects. His work engages critically with established norms and binary structures, often using the slash as a recurring device to suggest unlearning, deconstructing, and nonconformity.

Working across mediums, Barve creates immersive environments that blur the boundaries between personal and public realms. His practice reflects a sustained interest in questioning dominant systems of knowledge and representation, with an emphasis on democratising and decolonising technology through artistic inquiry. Alongside his studio practice, he initiated the platform Dalit Poetry and Literature, bringing attention to voices and texts beyond dominant literary canons.

Barve has participated in numerous international exhibitions and projects, including the Transnational Pavilion at the Venice Biennale; presentations at Para Site, Hong Kong; Kadist Art Foundation and Fondation Lucien Paye, Paris; and the National Museum of Modern and Contemporary Art, Seoul. He has also exhibited at Art and Charlie, Mumbai, among other group exhibitions. He has been part of residency programmes such as Nordiska Konstförbundet and has been closely associated with Clark House Initiative, Mumbai, both as a participating artist and as artistic director.

Yogesh Barve
1989, Mumbai, India



The difference

2025

Pen on paper

12 x 17 in

30.4x 43.2 cm

"These two figures register the same body under different emotional states, where form shifts not by anatomy but by affect.

Density, collapse, and expansion mark how emotion reorganises the body from within, producing visible asymmetries without physical change.

The difference here is not between two bodies, but between how a single body is felt, carried, and endured."



Body without slit screen

2025

Pen on paper

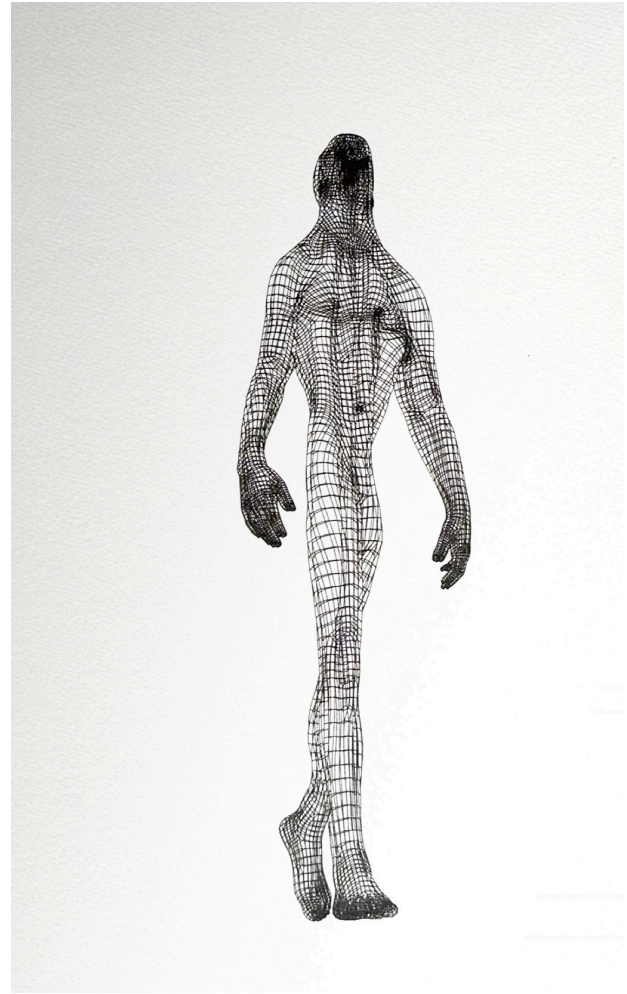
17 x 12 in

43.2 x 30.4 cm

"This figure is constructed as a continuous mesh, translating the slit-scan video effect into a bodily form that exists without time-based playback.

By fixing motion into structure, the work collapses cinema into sculpture, where delay and distortion become anatomical rather than optical.

The body here is not represented on a screen but built as one, holding duration, fracture, and flow within a single, tangible form."



The weight

2025

Pen on paper

17 x 12 in

43.2 x 30.4 cm

"This figure carries weight not as mass but as inheritance, where emotion settles into the body and alters its posture and pace.

The mesh elongates and drags, suggesting how generational burdens are felt physically before they are understood intellectually.

Here, heaviness is not a visible force but accumulated history pressing the body downward, step by step."



Everything in its right place

2025

Pen on paper

17 x 12 in

43.2 x 30.4 cm

"This figure is drawn as a single, continuous line, treating the human body as a complex machine assembled through uninterrupted motion.

By forcing coherence out of one line, the work mirrors how biological systems function, multiple operations held together by fragile continuity.

"Everything in its right place" reads not as perfection, but as a momentary alignment within an endlessly self-adjusting body."

This catalogue features content from SAC Art Amsterdam, showcasing the gallery's exhibitions and artists.

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Established by Tasneem Hatimbhai in June 2024, SAC Art Amsterdam specialises in modern and contemporary art from India and South Asia, aiming to raise awareness and foster international recognition for artists from South Asia and its diaspora.

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