



FRIEZE LONDON
14—18 OCT 2026

JHAVERI CONTEMPORARY

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BOOTH B26

We return to Frieze London with new and recent work by eight artists from the gallery's programme of South Asian and diaspora artists. With an emphasis on work made across media and methods — drawing and painting, sculpture, hand-painted photography, generative AI and archives, books — this year's display brings together works that, while exploring the nuances of identity, community, and memory, further embody a commitment to resistance and protest.

Four artists on our stand have works on view across institutions in the UK: **Vasanth Yoganathan** is the recipient of the new Hayward Gallery Billboard Commission in London; **Joydeb Roaja**'s drawings are included in *Gathering Ground* at Tate Modern, London, drawn from the museum's permanent holdings; a painting by **Matthew Krishanu** is on display at The Fitzwilliam Museum, Cambridge, and a group of new paintings by the artist open the British Art Show 10: *A Chorus of Strangers* in Coventry, curated by Ekow Eshun. Finally, a majestic landscape painting by **Ali Kazim** pairs with an early portrait in the artist's signature style in *Listening to the earth*, an exhibition at the Drawing Room, London curated by Hammad Nasar.

Ali Kazim
b.1979, Pattoki
Lives and works in Lahore

Birender Yadav
b.1992, Ballia
Lives and works in New Delhi

Hardeep Pandhal
b.1985, Birmingham
Lives and works in Glasgow

Joydeb Roaja
b.1973, Khagrachari
Lives and works in Chittagong

Matthew Krishanu
b.1980, Bradford
Lives and works in London

Sabrina Tirvengadam
b.1983, London
Lives and works in London

Suleman Aqeel Khilji
b.1985, Quetta
Lives and works in London

Vasanth Yoganathan
b.1985, Grenoble
Lives and works in Marseille

MATTHEW KRISHANU

MATTHEW KRISHANU



Red Church and Sea, 2026
Oil and acrylic on canvas
200 x 150 cm
78.7 x 59 in



ALI KAZIM

ALI KAZIM



Untitled (The Bird Hunter Series VIII), 2024
Watercolour pigments on paper, diptych
Unframed: 50 x 40 cm / 19.6 x 15.7 in (each)
Framed: 56 x 45.5 cm/ 22 x 17.875 in(each)





JOYDEB ROAJA

JOYDEB ROAJA



The Future of Indigenous Peoples #8, 2024

Ink on paper

152 x 244 cm

59.8 x 96.1 in

Exhibition History

The Land Sings Back, Drawing Room, London, UK (2025)

11th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery and
Gallery of Modern Art, Brisbane, Australia (2024-25)





JOYDEB ROAJA



Exhibition History
The Land Sings Back, Drawing Room, London, UK (2025)

JOYDEB ROAJA

Marica Sourris and James C. Sourris AM Galleries



Exhibition History
11th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery and
Gallery of Modern Art, Brisbane, Australia (2024-25)

BIRENDER YADAV

BIRENDER YADAV



Brick Worker, 2025
Terracotta and concrete
45 x 58 x 35 cm
17.7 x 22.8 x 13.7 in

SULEMAN AQEEL KHILJI

SULEMAN AQEEL KHILJI



Almost There, 2025-26

Oil, pigments and distemper on canvas

210 x 100 cm

82.6 x 39.3 in



SULEMAN AQEEL KHILJI



Study for Almost There, 2025-26
Oil distemper and pigments on linen
30 x 40 cm
11.8 x 15.7 in

SULEMAN AQEEL KHILJI



A Detour, 2025-26

Oil, pigments and distemper on discarded book cover mounted on panel

19.5 x 29 cm

7.6 x 11.4 in

SABRINA TIRVENGADUM

SABRINA TIRVENGADUM



Souvenir, 2025

Giclée print - archival images, collage, digital painting and
generative AI on Hahnemühle Photo Rag

Edition of 5 + 2 AP

Unframed: 70 x 70 cm / 27.5 x 27.5 in

Framed: 72.5 x 72.5 cm / 28.5 x 28.5 in

Exhibition History

Sabrina Tirvengadum, Radley Mews, London, UK (2026)

I Still Dream of Lost Vocabularies, Autograph Gallery, London, UK (2026)



SABRINA TIRVENGADUM



Exhibition History
Sabrina Tirvengadum, Radley Mews, London, UK (2026)

HARDEEP PANDHAL

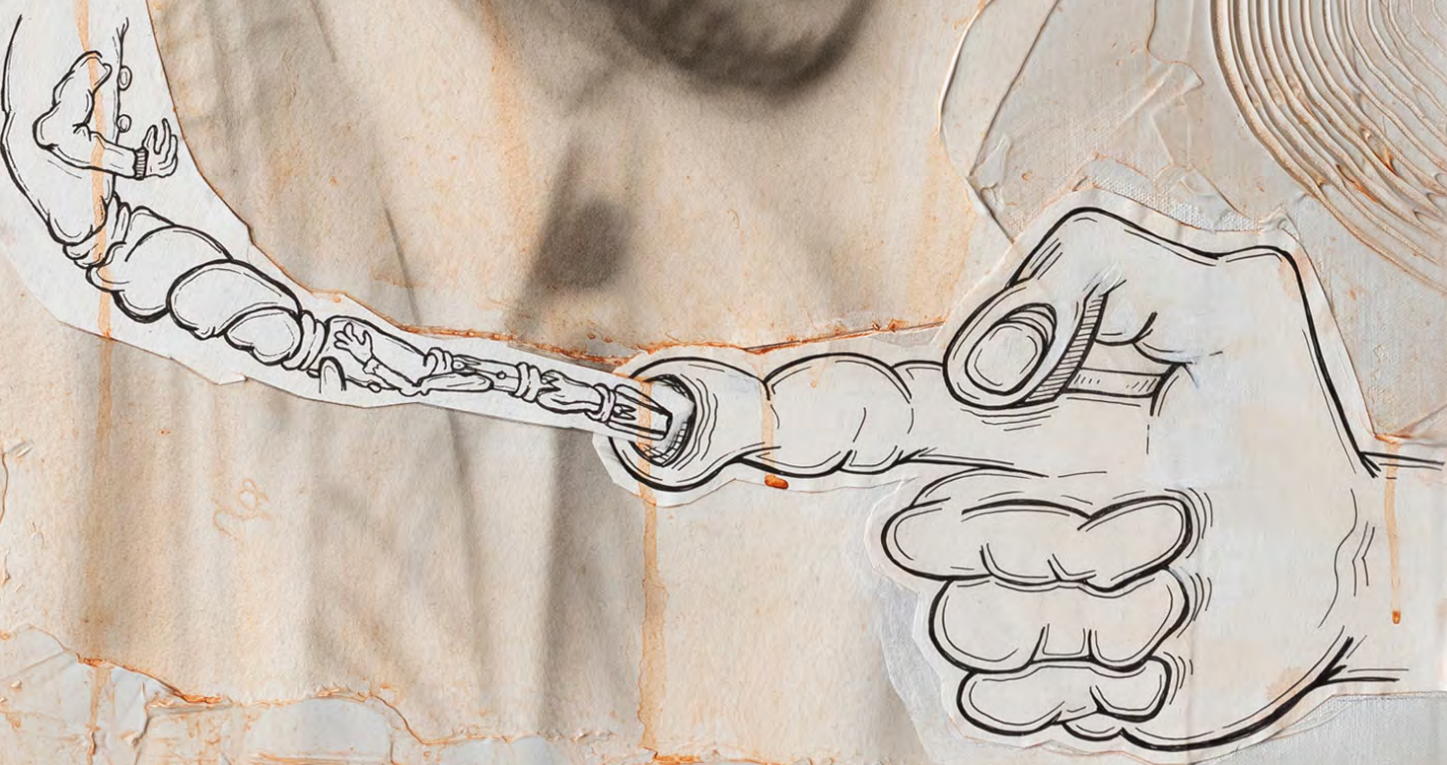
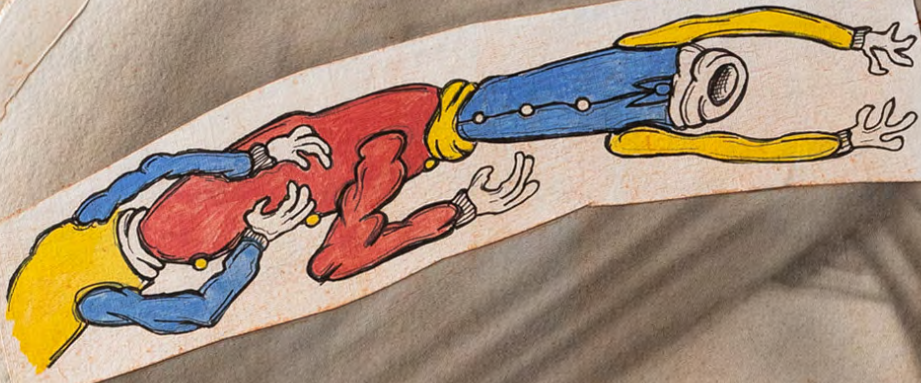
HARDEEP PANDHAL



A Familial Romance, 2023
Acrylic, ink and paper collage on canvas, diptych
70 x 50 x 5 cm (each)
27.5 x 19.6 x 1.9 in (each)

Exhibition History
The World that Belongs to Us, The New Art Gallery, Walsall, UK (2023-24)





VASANTHA YOGANANTHAN

VASANTHA YOGANANTHAN



To the Forest, 2016

Black and white C-Print, hand-painted

Edition of 7 + 1AP

Unframed: 34 x 42 cm / 13.4 x 16.5 in

Framed: 38.5 x 46.5 cm / 15.1 x 18.3 in



VASANTHA YOGANANTHAN



Satkosia Gorges, 2017

Black and white C-Print, hand-painted

Edition of 7 + 1AP

Unframed: 34 x 42 cm / 13.4 x 16.5 in

Framed: 38.5 x 46.5 cm / 15.1 x 18.3 in



VASANTHA YOGANANTHAN



Rama Breaking The Bow, 2016

Black and white C-Print, hand-painted

Edition of 7 + 1 AP

Unframed: 34 x 42 cm / 13.4 x 16.5 in

Framed: 38.5 x 46.5 cm / 15.1 x 18.3 in



VASANTHA YOGANANTHAN



Exhibition History

Magic jungle, CONDO 2026 at The Sunday Painter, London (2026)

ON VIEW

ALI KAZIM

Listening to the earth, Drawing Room, London, UK (until 13 December 2026)

BIRENDER YADAV

Earth Makes, Gyeonggi Ceramics Biennale, Gyeonggi Museum of Contemporary Ceramic Art, Icheon, South Korea (until 1 November 2026)

JOYDEB ROAJA

Gathering Ground, Tate Modern, London, UK (until 2 November 2026)

MATTHEW KRISHANU

A Chorus of Strangers, British Art Show 10, Coventry, UK (until 17 January 2027)

The Fitzwilliam Museum, Cambridge, UK

VASANTHA YOGANANTHAN

An Ocean of Uncertainty, Hayward Gallery Billboard, London, UK (until August 2027)

ALI KAZIM

Ali Kazim (b. 1979, Pattoki. Lives and works in Lahore) creates layered, textured watercolours and ink drawings, primarily of desolate landscapes and figures in isolation. His meticulous brushwork draws upon miniature painting techniques, capturing the finest details, for instance individual strands of hair. Kazim treats landscapes with the same forensic finesse and considers the ancient civilisations that once flourished in Pakistan. Deploying an archaeological approach, he documents ruins and uses clay to create objects seemingly excavated from long-buried cities.

Kazim received an MFA from the Slade School of Fine Art, London, in 2011, and his BFA from the National College of Arts, Lahore, in 2002. He is Assistant Professor at the National College of Arts, Lahore.

His work has been exhibited widely in solo and group shows internationally, including: Drawing Room, London (2026); Ishara Art Foundation, Dubai (2026); National Museum of Qatar, Doha (2024); Lahore Biennale 03 (2024); The Box, Plymouth (2024); MK Gallery, Milton Keynes (2023); Al Mureijah Art Spaces, Sharjah (2023); Ishara Art Foundation, Dubai (2023); Deichtorhallen, Hamburg (2022); The Queensland Art Gallery/Gallery of Modern Art, Brisbane (2022); Hinterland, Vienna (2022); Art Sonje Center, Seoul (2022); Ashmolean Museum of Art and Archaeology, Oxford (2022); Lahore Biennale 02 (2020); COMO Museum of Art, Lahore (2019); Karachi Biennale, Karachi (2019); 9th Asia Pacific Triennial of Contemporary Art, Brisbane (2018); Lahore Biennale 01 (2018); Karachi Biennale, Karachi (2017); Office of Contemporary Art Norway, Oslo (2016); Hinterland Galerie, Vienna (2016); Dhaka Art Summit, Dhaka (2023; 2016); Seoul Arts Centre, Hangaram Arts Museum, Seoul (2016/2015); Centre for Contemporary Art Ujazdowski Castle, Warsaw (2015).

Ali Kazim's work forms part of many public collections, including: Ashmolean Museum of Art and Archaeology, Oxford; British Museum, London; The Fitzwilliam Museum, Cambridge; Kiran Nadar Museum of Art, New Delhi; Metropolitan Museum of Art, New York; Qatar Museums, Doha; Queensland Art Gallery, Brisbane; Rose Art Museum, Waltham; Samdani Art Foundation, Dhaka; Sharjah Art Foundation; Tate Modern, London; and the Victoria and Albert Museum, London.

SULEMAN AQEEL KHILJI

Suleman Aqeel Khilji (b.1985, Quetta. Lives and works in London) uses painting to explore storytelling and the development of character. Often recounting his everyday encounters, he frames individuals as if fictional protagonists. Drawing his figures from real life, social media, films or historic sources like aged photographs, his images have a cinematic quality with nostalgia conjured through his layering of thinned earth pigments. Similar to the chance way Khilji selects his subjects, he often paints on found objects including old books. Interested in the layers of time captured by the object and by the stories within the book's pages, he sees his act of embellishing them as a revival that bridges time and comments on the transitory nature of collective consciousness.

Khilji received his MFA from the Royal Academy of Arts, London, in 2025, and a BFA from the National College of Arts, Lahore, in 2011.

His work has been exhibited in solo and group shows internationally, including: Wolfson College, Cambridge (2026); White Cube, Paris (2026); Arts Council Collection at Christie's, London (2026); Drawing Biennial, London (2026); The Sunday Painter, London (2026); Standard, Oslo (2025); Art Dubai (Jhaveri Contemporary) (2024); Frieze No.9 Cork Street, London (2023); IVS Gallery, Karachi; Sanat Gallery, Karachi (2015); École des Beaux-Arts de Paris (2015); Canvas Gallery, Karachi (2014); SOAS, London (2014).

Suleman's work forms part of many public and private collections, including: Arts Council Collection, UK; Astrup Fearnley Museum, Oslo; Burger Collection, Hong Kong; The DIL Foundation, New York; COMO Museum of Art, Lahore; and Kistefos Museum, Jevnaker.

Khilji is currently artist-in-residence at Eton College, Berkshire, UK.

MATTHEW KRISHANU

Matthew Krishanu (b. 1980, Bradford. Lives and works in London) paints in series, creating chapters of works based on his personal experiences and childhood memories growing up in Bengal. Combining loose washes of colour with thick definite lines, the characters in his compositions—framed against natural landscapes and domestic interiors—allude to the complexity of early life in expatriate and missionary communities. In his poignant scenes Krishanu shows that childhood innocence is far from immune to historic and cultural facets or prejudice from the adult world.

Krishanu received his MFA from Central Saint Martins College of Art and Design, London, in 2009, and a BA (Hons) in Fine Art and Literature from University of Exeter, Devon, in 2001.

His work has been exhibited internationally, most recently at: Fitzwilliam Museum, Cambridge (2026); Salon 94, New York (2026); 6th Kochi-Muziris Biennale (2025-26); Royal Academy of Arts, London (2025); Espoo Museum of Modern Art, Finland (2025); British Embassy, Paris (2025); Camden Art Centre, London (2024); The Box, Plymouth (2024); MK Gallery, Milton Keynes (2023); Kiran Nadar Museum of Art, New Delhi (2023); Whitechapel Gallery, London (2023); University of Leeds (2023); 6th Dhaka Art Summit (2023); GRIMM, New York (2022); Mead Gallery, Warwick Arts Centre, Coventry (2022); LGDR, New York (2022); Hayward Gallery/Southbank Centre, London (2021, 2020); Ikon Gallery, Lahore Biennale 02 (2020); MAC, Birmingham (2019); Ikon Gallery, Birmingham (2019); Compton Verney, Warwickshire (2019); Huddersfield Art Gallery, Yorkshire (2018); Walker Art Gallery, Liverpool (2018); East Gallery, Norwich (2018); Yantai Art Museum; Jiangsu Art Museum; and Tianjin Academy of Fine Arts, China (2017-2018).

Public collections that hold Krishanu's work include: Arts Council Collection, London; Birmingham Museum & Art Gallery; Central Saint Martins (UAL), London; China Academy of Art Museum, Hangzhou; Government Art Collection, UK; Huddersfield Art Gallery, Yorkshire; Ikon Gallery, Birmingham; Jiangsu Art Museum, Nanjing; Kiran Nadar Museum of Art, New Delhi; Royal Brompton & Harefield NHS Foundation Trust, London; Saastamoinen Foundation Art Collection, Finland; and Tate Modern, London.

HARDEEP PANDHAL

Hardeep Pandhal (b. 1985, Birmingham. Lives and works in Glasgow) works predominantly with drawing and voice to transform feelings of disinheritance and disaffection into generative spaces that bolster interdependence and self-belief. Applying practices of associative thinking, his projects exhibit syncretic strains of post-brown weirdness. Across media, his works are imbued with acerbity and playful complexity; at once confrontational and reflective.

Pandhal received an MFA from Glasgow School of Art, Glasgow, in 2013, and his BA from Leeds Beckett University, Leeds, in 2007.

His work has been shown in numerous solo and group exhibitions, including, most recently: Drawing Biennial, London (2026); Midlands Arts Centre, Birmingham (2025-26); Drawing Room, London (2025); British Art Show 9, Manchester, Wolverhampton, Aberdeen (2021-22); Goldsmiths Centre for Contemporary Art, London (2020); Tramway, Glasgow (2020); New Art Exchange, Nottingham (2019); Whitechapel Gallery, London (2019); South London Gallery (2018); New Museum, New York (2018); Nottingham Contemporary, Nottingham (2018); Eastside Projects, Birmingham (2017); Modern Art Oxford (2016).

Pandhal's work is part of a number of prestigious public collections, including: Arts Council Collection, UK; British Council Collection, UK; Gallery of Modern Art, Glasgow; The New Art Gallery, Walsall, UK.

He received the Paul Hamlyn Award for Artists (2021), was shortlisted for the Jarman Award (2018), and selected for Bloomberg New Contemporaries (2013).

JOYDEB ROAJA

Joydeb Roaja (b. 1973, Khagrachari, Bangladesh. Lives and works in Chittagong) has an interconnected performance, painting and drawing practice that highlights the challenging social and political landscape of Bangladesh's Chittagong Hill Tracts. The area is home to eleven indigenous groups including Roaja's community, the Tripura. His works are tied to the experiences of indigeneity, often emphasising the deep and symbiotic connection of these groups with their land as well as the fight for recognition and rights in a state that has denied them. In line drawings, figures are entwined with the natural world and at times, share the pictorial plane with army personnel, guns and ammunition recalling the historic military occupation of the hill area. This presence remains imprinted in the communities' collective memory with Roaja's works forming an empowering call to demand autonomy and ensure preservation of these minority cultures.

Roaja received his MFA in painting from Chittagong University in 1999.

His work has been exhibited widely in solo and group shows internationally, including: Tate Modern, London (2026); Drawing Biennial, London (2025); 11th Asia Pacific Triennial of Contemporary Art, Brisbane (2024-25); University of Limerick (2023); Kiran Nadar Museum of Art, New Delhi (2023); Dhaka Art Summit (2023); Kochi-Muziris Biennale (2022); Fondazione Elpis, Milan (2022); Jhaveri Contemporary, Mumbai (2022, solo); SAVVY Contemporary, Berlin (2022); Kathmandu Triennale (2022); Chobi Mela Shunno, Dhaka (2021); Sea Art Festival, Busan (2021); Galleria d'Arte Moderna e Contemporanea, Bergamo (2020); Alserkal Avenue, Dubai (2019); Museum of Modern Art, Warsaw; TS1, Yangon; Para/Site Art Space, Hong Kong; Dhaka Art Summit (2018); The Tetley, Leeds (2017); Nippon International Performance Art Festival (NIPAF), Asia (Vietnam, 2016 and Japan, 2014); NIPAGEN Tokyo: Performance Art Today (2016).

Joydeb's work forms part of many public collections, including: Ashmolean Museum of Art and Archaeology, Oxford; Durjoy Bangladesh Foundation, Dhaka; FENIX Museum of Migration, Rotterdam; Guggenheim, Abu Dhabi; Kadist Foundation, Paris; Kiran Nadar Museum of Art, New Delhi; M+ Museum, Hong Kong; Queensland Art Gallery and Gallery of Modern Art, Brisbane; Metropolitan Museum of Art, New York; Samdani Art Foundation, Dhaka; Tate Modern, London

SABRINA TIRVENGADUM

Sabrina Tirvengadum (b. 1983, London) is a deaf British Mauritian visual artist based in London. She works with photography, collage, archives, graphics, digital painting, film, and generative AI. Examining identity, diaspora, and colonial legacies, Sabrina explores hidden and silenced histories, drawing on her experience as a deaf person advocating for disability justice. Her practice foregrounds the politics of visibility, asking who is remembered, who is erased, and how communities reclaim their narratives.

Sabrina received a BA (Hons) from the University of Westminster in 2007.

Her work has been exhibited in solo exhibitions including Sabrina Tirvengadum, Radley Mews, London (2026); Beauty Fall, SPACE Gallery, London (2026); Who Were They? Who Am I?, Attenborough Arts Centre, Leicester (2025); Interwoven, BLOC Gallery, Queen Mary University of London (2024).

Selected group exhibitions include *Is this a Garden?*, Open Eye Gallery, Liverpool (2026); *Postcolonialism?*, House of European History, Belgium (2026); 1834, Turf Projects, London (2026); *I Still Dream of Lost Vocabularies*, Autograph, London (2025), curated by Bindi Vora.

Her work is held in the Autograph Collection and has been featured in The Guardian, British Journal of Photography, Art Monthly, Frieze magazine, Financial Times Weekend, Financial Times: How to spend it, and FOAM magazine.

BIRENDER YADAV

Birender Yadav (b. 1992, Ballia. Lives and works in New Delhi) is a multi-disciplinary artist whose practice engages with questions of labour, class, material memory, and social invisibility. Informed by his early experiences growing up in Jharkhand's mining regions, his practice is grounded in long-term research, documentation, and collaboration with labouring communities, particularly brick kiln workers in and around Banaras.

Yadav received his MFA from the College of Arts, New Delhi in 2015, and a BA in Fine Art from Banaras Hindu University in 2013.

Yadav's work has been exhibited internationally at the 13th Gyeonggi Ceramics Biennale, South Korea (2026); National Asian Cultural Centre, Gwangju (2026); 6th Kochi-Muziris Biennale (2025-26); Serendipity Arts Festival, Goa (2025); Lahore Biennale 03 (2024); 2nd Indian Ceramics Triennale, New Delhi (2024); Lunds Konsthall, Sweden (2023); Citadel, Cairo (2023); ARTBAT Fest 11, Almaty (2023); 12th Berlin Biennale (2022); 13th Bamako Encounters, Mali (2022); AAIE Centre for Contemporary Art, Rome (2022); and Khoj, New Delhi (2018). Yadav has completed residencies at the Pro Helvetia Research Residency, Zurich (2024); Darling Foundry, Montreal (2019); and the Pro Helvetia Residency at Rote Fabrik, Zurich (2019).

His work forms part of the Kadist Collection, Paris.

VASANTHA YOGANANTHAN

Vasanthan Yogananthan (b. 1985, Grenoble. Lives and works in Marseille) works in analogue photography and photobook publishing at the intersection of documentary and fiction. His projects are often undertaken over extended periods and are indebted to his interest in painting traditions. A Myth of Two Souls is a seven-part book project based on sensitive reproductions and interpretations of the popular mythological narrative: The Ramayana. Finding reflections of these stories in India as well as orchestrating their staging, Yogananthan contemporises the epic. Shot in medium and large format and, sometimes delicately hand-painted and collaged, his works are potent dramatisations of the way perceptions of fantasy and reality merge and conflate in these iconic stories.

Yogananthan's work has been shown in solo and group shows internationally, including: Les Rencontres d'Arles (2026); Rijksmuseum, Amsterdam (2025); Pier 24 Photography, San Francisco (2024); Lionel Wendt Art Centre, Colombo (2024); International Center of Photography, New York (2023); Victoria and Albert Museum, London (2023); Fondation Henri Cartier-Bresson, Paris (2023); Ishara Art Foundation, Dubai (2019); Chanel Nexus Hall, Tokyo (2019); Musée de L'Elysée, Lausanne (2019); FOAM Museum, Amsterdam (2017); Science Museum, London (2017); and Maison de l'Image Documentaire, Sète (2015).

He received the Prix Immersion Award, Fondation d'entreprise Hermès (2019); Photo-Text Book Award, Les Rencontres d'Arles (2019); ICP Infinity Award for Emerging Photographer of the Year (2017); The Prix Levallois (2016) and the Magnum Photos International Award (2015).

Yogananthan's work forms part of many public collections, including the J. Paul Getty Museum, Los Angeles; Baltimore Museum of Art, Maryland; Bibliothèque nationale de France, Paris; Centre National des Arts Plastiques, Paris; FOAM Museum, Amsterdam; Fondation d'entreprise Hermès, Paris; FRAC Sud, Marseille; FRAC Bretagne, Rennes; Kiran Nadar Museum of Art, New Delhi; Musée de l'Elysée, Lausanne; Musée de la Photographie, Bièvres; and the Victoria and Albert Museum, London.

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