

Perspective of My Art Practice

GEORGE MARTIN P. J.

George Martin P. J. is the winner of the Promising Artist of the Year Award instituted by the India Habitat Centre and Art India jointly in the year 2005. gmartin00@yahoo.com

My art practice has evolved over an extended period of time. Concepts and visuals develop slowly through a process of building and layering, with some evidence of the previous layers, which remain visible to create a complex surface.

I often incorporate found objects into the sculptures: Small bits of readymade with an interesting shape, I usually work on a number of pieces simultaneously which often results in a creative cross-pollination.

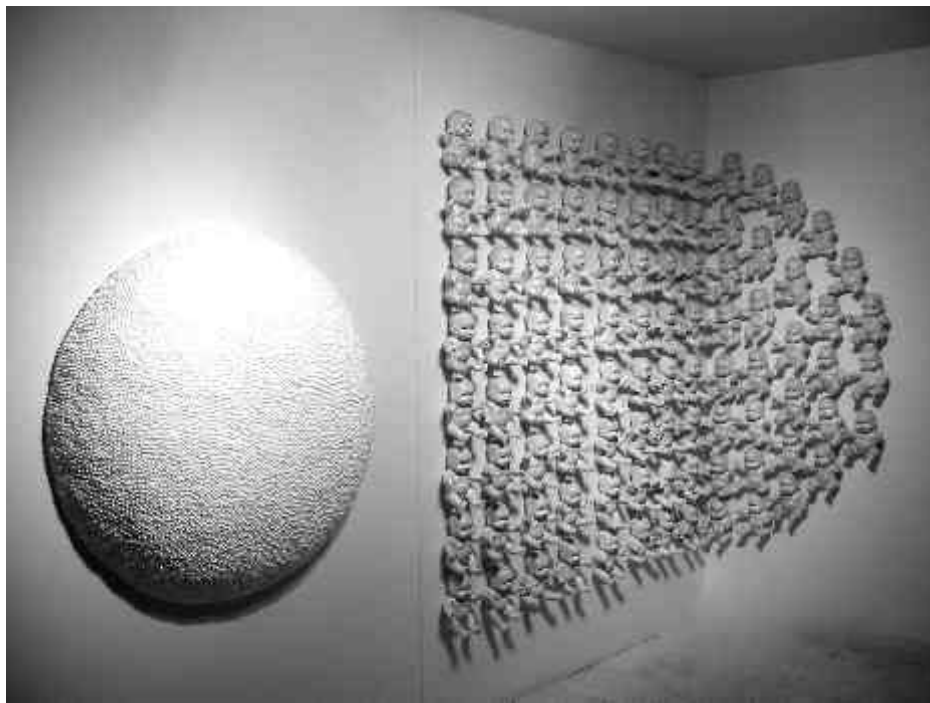
I reject the predictable and am open to the spontaneous. I am always on the lookout for the strange juxtapositions that move the piece to a new level.

Many of my sculptures depict creatures in unfortunate circumstances. I am not aiming for Schadenfreude (a delight in the misfortunes of others), but to encourage empathy and compassion through humor and mystery. The sculptures are finished when they have sufficient psychological resonance, along with a unity of balance, shape, texture and scale.

My works always reflects the realm of freedom in which the artist owns the infinite riches of the world. This delights us and excites our admiration by the miracle of creative



PHOTOS : GEORGE MARTIN P. J.



exploration of the world. My works exists somewhere between objects and images. As both site and site-specific experiences, they appear as autonomous, self-contained entities, decidedly abstract yet decisive. Experienced with mind, they become monumental shapes of space, their opening invites the viewer to become a visitor, physically entering the work of art to experience it not as a thing but as a place.



The viewer is part of my work. I try to communicate with him by stimulating his memory. He has the right to interpret the work of art as he likes or to make his own work of art. For me it is enough simply to give him this sign, to communicate with him without trying to teach or direct him. I want to bring out the viewer's inherent and invisible powers.

The invention of the new context seems to me the invention of reality. In other words, the image of the radical discovery of contrast in the view of the world is the only important thing. Art object no longer represents reality but is itself reality (produced by it self). With time, we will again question and denying the value of this reality in order to produce picture of a better world.



an eyepiece to the visual arts

QUARTERLY OF THE VISUAL ARTS

INDIA HABITAT CENTRE

(ISSUE TWO)

[VOLUME FOUR]

2006



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ECHO

echoes

While the sun rises higher in the skies, creativity is also reaching dizzying heights. At the Visual Arts Gallery here at the Habitat Centre we are in a state of continued wonder and awe, as one exhibition unfolds after another. "Adhbhuta" rasa reigns supreme. In this issue we carry with us resonances of the Promising Artist Award we initiated with the Jindal Foundation and Art India Magazine last year at the Annual Arts Evening. Both the award and the evening remain a cause of celebration for all those wedded to creative pursuits and excellence.

In this issue of the "I" we share with you some of our short listed awardees. Their thoughts, ideas, and the process of their work lead us into the mind of the artist.

In our continuing efforts towards supporting photography we have collaborated with IndiaPicture in mounting an exhibition Kashmir Views: A Collection of Rare Photographs (1934-65). The unerring eye of the photographer and his 'gaze' were represented in this singular exhibition which also marked the opening of a photo archive of Mr. Ram Chand Mehta from his attic in Srinagar.

IndiaPicture is a leading photo stock agency and will be promoting photography by holding regular photo shows and publishing monographs in the times to come. And we at the Habitat are celebrating this partnership as well.

Dr. Alka Pande

Art Consultant and Curator

Defining Contemporary Art

SWATI GUPTA

Swati Gupta lives and paints in Paris and also specializes in video and photography. swatee82@hotmail.com

“It's a spectator who makes the work of art... art doesn't fall from the sky, henceforth an artwork doesn't pass on its riddle but to a curious public,” said Marcel Duchamp.

We all are talking about it, thinking about it, looking at it and even buying it. Some of you might be practising it. But what is it actually and how did it come into being? Well I asked myself several questions, looked around for answers in books and based on my research and experience in France, I arrived at a conclusion that I am going to share with you. My article might reflect the art scene in France today where happenings, performances, body art, land art, arte povera and conceptual

art have a good commercial value. Also as a result and direct consequence of globalisation of economy, the 'international' art scene has been expanding since last decade to include Russian art, Korean art, African art, Indian art, Chinese art etc.

It was first seen in New York around the 1950s. After the war the artistic scene changed completely. Then new art movements took birth and were successful. Today auction houses particularly Christie's & Sotheby's are doing well internationally.

Let's go back to the history to find out the pathway of this art. Some of the artists of 19th-20th Centuries important for the creation of contemporary art are -



René Magritte

Juggling on his canvases with denounced images and words, creating an illusion of resemblance he criticized academic art. "Ceci n'est pas une pipe" 'This is not a pipe'

He transformed lots of original texts written by Charles Baudelaire.

Man Ray

He invents painting with an airbrush and spray gun painting around 1918.

He is equally interested in films, photography, collage and assemblage.

It's difficult to label his style and talents, as he was interested in various art forms.

His earlier works were influenced by Cubism, and then in the later years he joined the movement Dadaists.

Andy Warhol

He who had a genius of creating new icons by using the screen-print impression of media images asserting his obsession by producing his works in series on Marilyn Monroe. In early 1960s he marks his presence in history of art. He would often represent every day objects from the world of consumerism with human tracks on them.



Joseph Beuys

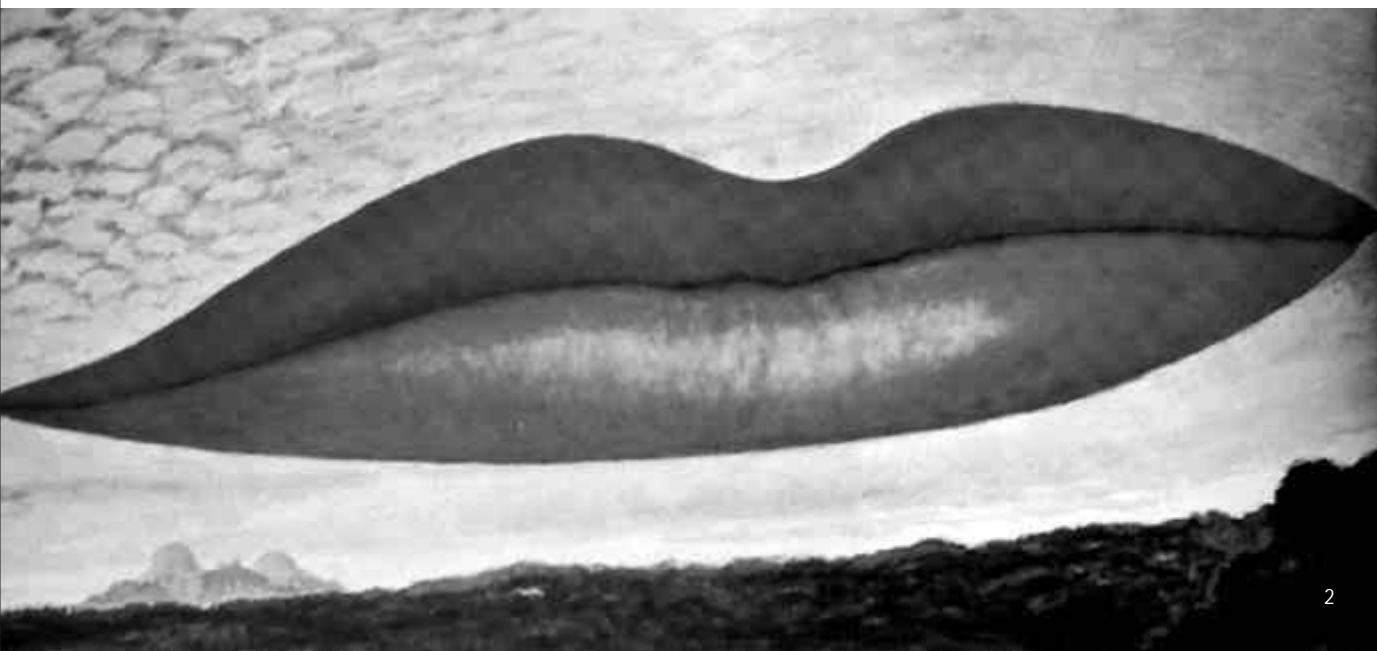
Born in 1921 in Germany, he holds attention and importance from the biographic point of view in his creation, i.e. works and invention of a personal grammar based on materials like honey, grease, fabric and felt, and inspired by a research of a new humanism.

Henri Matisse

He once said, "Whatever I dream is an art of balance, of purity, tranquillity without a worry of subject or a pre-occupying idea." These vague contemplative desires date from another age. Using pure line, pure colour, pure surface - maxim of Fauves, Matisse was the most Fauve of other French painters thus practical minded. He was not only into painting, but sculpture, painting on glass, murals and collages.

Since the end of 19th century, the idea of beauty has undergone numerous avatars. Speed in life, industrial evolution, market economy, consumerism, advancement of technology, wars. All these have proven to be contrary to the idea of unity and harmony. Is that why beauty becomes relative, subjective and uncertain?

With an exhibition from India titled "Indian Summer" in France, the West got its first taste of contemporary Indian art last year. In a show that was organised by the Ecole Nationale Supérieure des Beaux-Arts in Paris, 24 contemporary Indian artists, most of whom have emerged during the 1990s, like Atul Dodiya, Sheela Gowda, Raqs Media Collective, Jitish Kallat, Bharti Kher, Hema Upadhyay, were brought together to showcase what contemporary Indian art had to offer. The show included paintings, sculptures, installations, video and inter-active works using high-tech materials and multi-media. The group show had travelled through the US via London and before it arrived in Paris. This was the first time audience worldwide was exposed to contemporary Indian art.



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The Mantras of Contemporary art:

- ▶ It could have infinite forms or any varied form.
- ▶ It's the one that is unexpected, surprising, shocking or diverting.
- ▶ An exhibition today is like a big bazaar where one can find all and it's controversial.
- ▶ Or a re-make of a masterpiece in one's own style with a comment!



- ▶ It need not be necessarily aesthetically beautiful.
- ▶ It resembles nothing!! As the image or object is so far from what we have been looking at as art.
- ▶ An artist's atelier would look more or less like a laboratory where brushes and colours have disappeared.
- ▶ A work is virtually conceived, realised at times with an industrial help or is launched like a product.



Marcel Duchamp

Inventor of ready-made art became a revolutionary in his time. Choosing an object created in a factory like a bicycle tyre, toilet seats etc. and presenting it in his own way.

He proved that we could create a work of art without giving our hand into it. Neither holding a painting brush nor any material to work on. French born in 1887, Duchamp lived part of his life in US. Artists like Jasper Johns, Rauschenberg, Pop artists and conceptual artists were inspired by him.

Dadaists

They invented happenings and performances and assemblages of scrap. Hugo Ball, Tristan Tzara are two artists to be part of it. Amongst others are Picabia, Kurt Schwitters, Man Ray, Magritte.

The term Contemporary Art since past six years has been monopolized by visual arts.

1. Marcel Duchamp
2. Man Ray
3. Frank Stella
4. René Magritte
5. Marcel Duchamp



Ram Chand Mehta KASHMIR VIEWS



INDIA PICTURE
India Picture is a photo stock - agency in India
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A Collection of Rare Photographs, 1934 - 1965

Ram Chand Mehta was the youngest of three brothers who founded Mahatta's, a photographic store on the banks of the river Jhelum. Set up in 1918, it soon came to be regarded as the premier Studio in the valley of Kashmir, patronised by the elite - Englishmen, royalty, residents and visitors. A portrait taken by Mahatta's in Srinagar became a valued possession.

Mehta carried his own fine sensibility and discipline of the portrait photographer out of the confines of the studio into the exquisite expanse of Kashmir. Over three decades, he drove, rode and walked across the length and breadth of the Valley with his large field-cameras, capturing the many aspects of the land and its people on film. His independent collection of photographs grew to be several thousand strong, covering the varying landscape and seasons, the culture of the rural residents, the style of the royalty, as well as some milestones in history. Together, these precious images are a unique and important document of Kashmir in his times.

Visual Arts Gallery showcased the best works of R.C. Mehta in a week-long exhibition titled "KASHMIR VIEWS: A Collection of Rare Photographs, 1934 - 1965". On view were fresh black-and-white prints made from the original negatives in different formats, varying from the old and familiar square format, the 2Bs to the innovative and startling large format half-plate panoramas. Displayed alongside the prints were his various cameras with their now-antique accessories, the tools and chemicals of his darkroom, as well as some of the surviving hand-coloured archival prints made and supervised by him over half a century ago. His own selection of original portfolio of prints is preserved in two albums.

Mehta left the Valley in 1987 to follow a spiritual path elsewhere and passed away in 1994. His photographs lay buried in the attic of his studio on the banks of river Jhelum. They have now been recovered and dusted.

The photo-exhibition displayed a collection of photographs by R. C. Mehta that have never been shown before. Organised by India Picture in collaboration with the India Habitat Centre, KASHMIR VIEWS opened at the Visual Arts Gallery on June 2, 2006 and gave collectors an opportunity to view, and even buy, these rare photographs.



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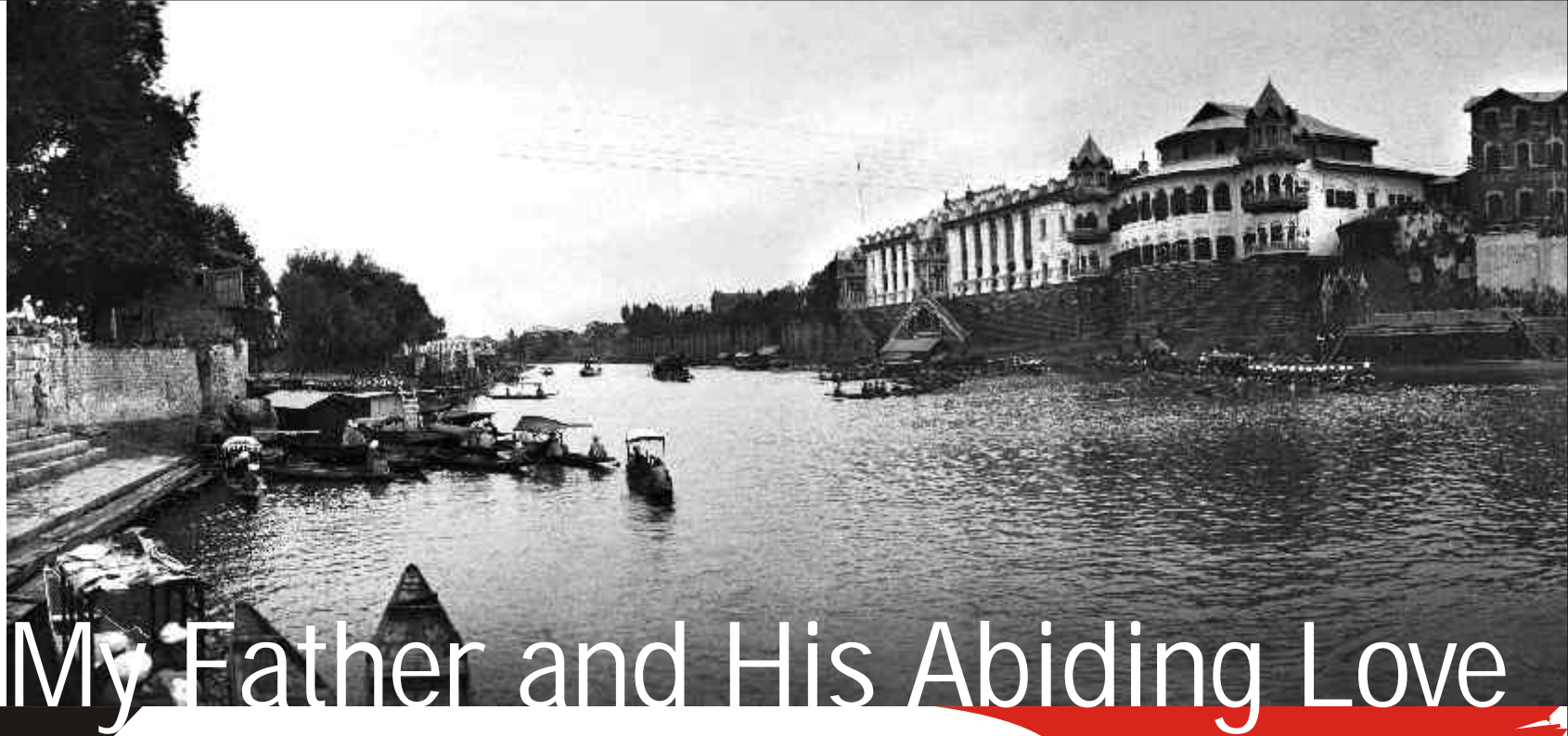
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PHOTOS : RAM CHAND MEHTA

1. Houseboats on the river Jhelum, Srinagar. Circa 1934
2. Fisherman with a spear, Dal Lake, Srinagar. Circa 1945.
3. Kashmiri girl. Circa 1944.
4. Portrait of a shepherd. Circa 1956.
5. Kashmiri pundit woman. Circa 1940.
6. Backwaters of Dal Lake, Srinagar. Circa 1938.
7. Family on the Poplar Avenue, outskirts of Srinagar. Circa 1955.



My Father and His Abiding Love

JAGDISH MEHTA

My father, Ram Chand Mehta was a very formal man, completely at ease with his largely British clientele. Naturally there must have been local clients as well, but somehow I can't remember them. At that time, there were a number of Britishers who lived in Srinagar. It was mainly they who went in for things like studio portraits. I never saw my father without a dark suit, and he always carried a neatly furled umbrella. In the store which still stands on Srinagar's famous Bund, by the river Jhelum, my father was so comfortable speaking English all day long (I used to be allowed to join him during my free time from school) that it used to be a shock to me when he'd come home and start speaking Punjabi. It was Punjabi, not English that used to be the language we spoke at home.

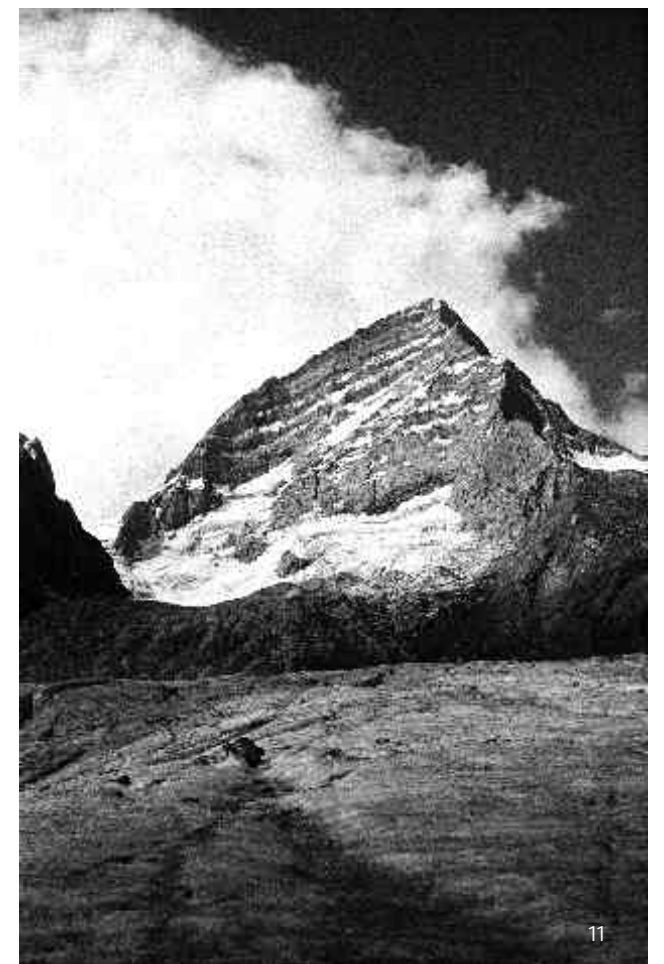
Even before I was born, the studio has been located on the Bund. Before that, it was in Amira Kadal, the first bridge across the Jhelum River. When it shifted to the Bund, retouching of negatives used to take place on a doonga moored on the river just outside the studio. The first floor of the studio was occupied by a gentleman who later moved out. To Bollywood, no less, to become the actor Rehman. It was then that the retouching department shifted upstairs. In time, there was a branch of Mahatta's in Lahore, Rawalpindi, Murree, Nagin (in Srinagar) and Gulmarg, but the one in Srinagar was definitely the flagship.

I remember when I was quite small in the 1950s there was a British expedition to Nanga Parbat. Everyday a horse and a runner would be sent to us from the base camp bearing a load of several hundred reels of 35mm films that had to be developed and printed. Although by that time, we had a branch in Rawalpindi which was a lot closer, but such was the cachet of the studio in Srinagar that the expedition would send all its films to us to be processed. In those days, it was unthinkable to simply print a film without first retouching the negative. I can't remember how long the expedition was on the mountain, but for my father and his men, it was hours and hours of hard work.

It was since then that my father started his love affair with the peak of Nanga Parbat. It is the only mountain peak 8,000metres above the sea level that is visible from Kashmir, particularly Gulmarg. I remember fondly the times when we would plan picnics to Gulmarg and the look of delight on my father's face when the weather was clear and the peak was visible. He didn't even have to photograph it: It was enough for him just to see it. I never thought that it was possible for a human being to bond with a mountain, but my father certainly had a special relationship with Nanga Parbat.

What I remember from those times were the Britishers who used to make an appointment with the studio on the Bund to have their portrait taken. Things like prior appointments were a way of life at that time, and in spite of their being so few cars in Srinagar, nobody ever was late. They used to be formally attired I always sensed that they had chosen what to wear with great deliberation. Even little children would be dressed in their best smocks. Having your picture taken in a studio was a great occasion, and looking back at the portraits of those times, I can see the hard work that went into it: Both on the part of the customer as well as the studio, who had to resort to nifty shading to make double chins or spots on the face vanish.

The one aspect of my father that stands out to this day was his abiding love for his home Kashmir. When I would be ready to set off on a trek or an expedition, he would advise me on where to stand to get the best viewpoint. "Walk up the hill to the crooked fir tree," he would say, "and turn left till the outcrop of rocks. Then climb the rocks and look back. You won't get a better shot." The wonder of it is that he was always right.

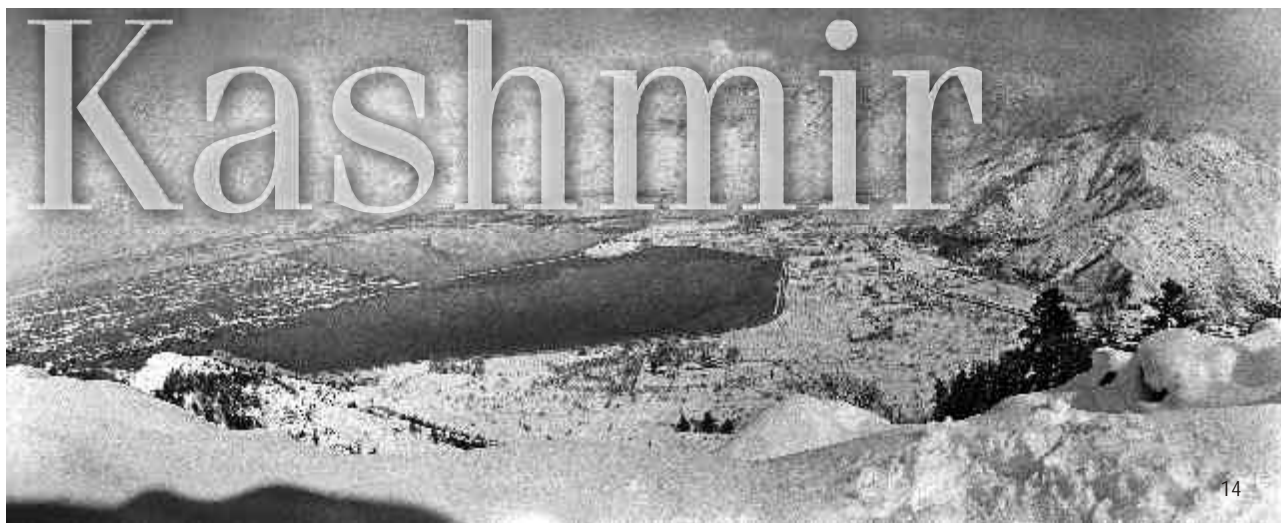




for His Home -

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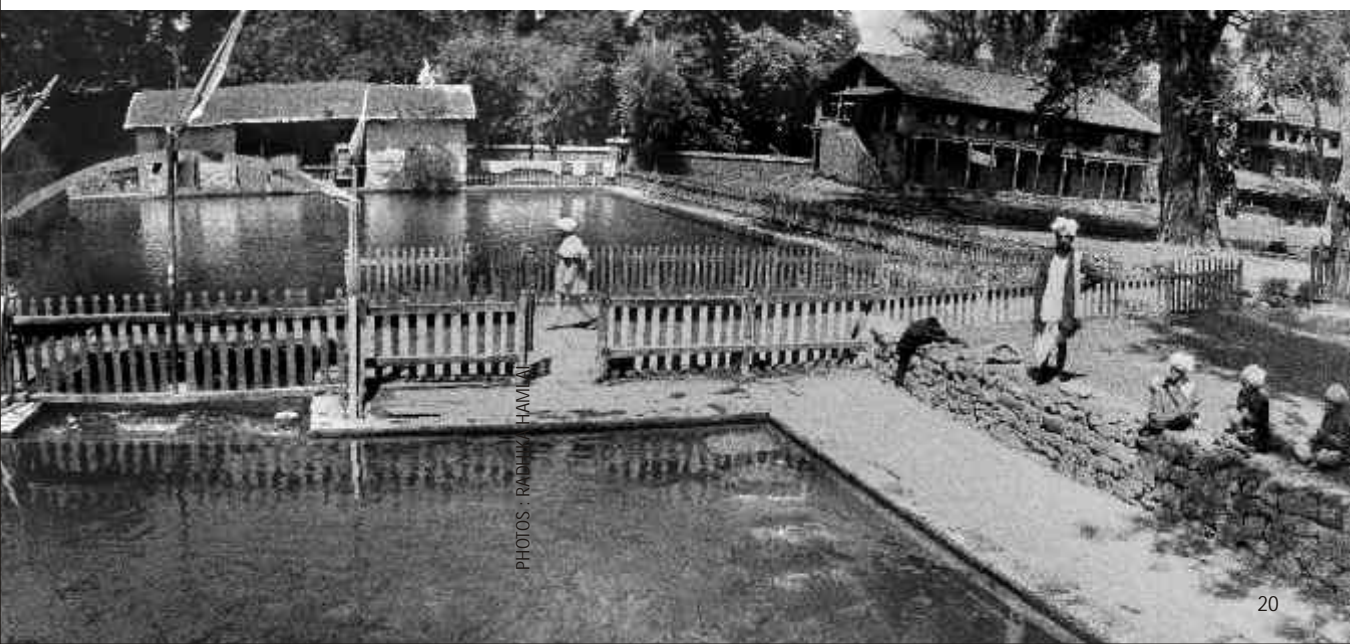


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PHOTOS : RAM CHAND MEHTA



PHOTOS : RADHAKRISHNAN

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- 8. Palace on the Jhelum, Srinagar. Circa 1934.
- 9. A truck on the Srinagar-Jammu highway. Circa 1942.
- 10. Aish Mukaam, Pahalgam. Circa 1934.
- 11. Kolohai Peak. Circa 1944.
- 12. Sopore town on river Jhelum. Circa 1939.
- 13. Child with a lamb. Circa 1955.
- 14. Dal Lake as seen from Shankracharya. Circa 1954.
- 15. Man stitching a rug. Circa 1942
- 16. Amaranth Cave. Circa 1962
- 17. Fisherman with a blunder bust, Dal Lake, Srinagar. Circa 1942.
- 18. Shankracharya temple from Srinagar in winter. Circa 1955
- 19. Man carrying stones, Srinagar. Circa 1955.
- 20. Mutton, Dist. Anantnag, Kashmir Valley. Circa 1934

Creating Art You Can Experience

OLI GHOSH

Oli Ghosh was one of the four runners-up for the Promising Artist of the Year Award instituted by the India Habitat Centre and Art India jointly in the year 2005. olighosh@gmail.com

Comprehending the process of art leads to a greater understanding of the artist and his artwork. As an artist I feel more comfortable communicating through my artworks that are obviously interactive. The idea is derived from the most common and irritating phrase "DO NOT TOUCH", often found in the almost every exhibition hall, which I abhor. Instead I allow people to touch my work for better communication. They can touch and play with my work. I believe that's their basic instinct. We can't control or resist ourselves from touching or directly experiencing any artwork or any artifact. Consciously or subconsciously we touch, smell or like to hold beautiful art work, after seeing it. It is only when we experience a work of art through the window of our senses, all five of them, do we derive immense satisfaction. If so then why I shouldn't consciously attempt to create an artwork, which we can touch, hold and derive pleasure from by experiencing it directly rather than only having to look at it.

As a printmaker I feel that the fascinating process of printmaking which leads the artist to develop a close attachment to the medium, is probable the sole reason why one has taken to this kind of interactive work. The inspiration for art generally comes to mind from kids toy, puzzle games or three-dimensional objects we generally use in our daily life. Sometimes human expressions also reflect in my work.



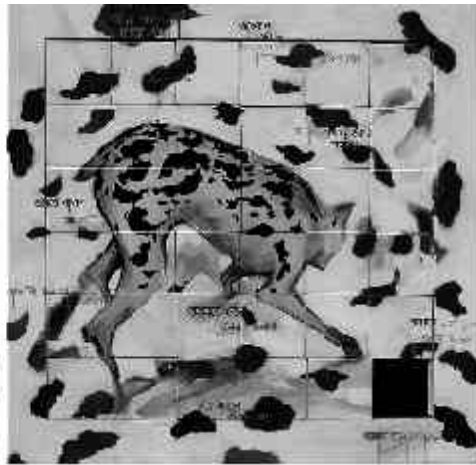
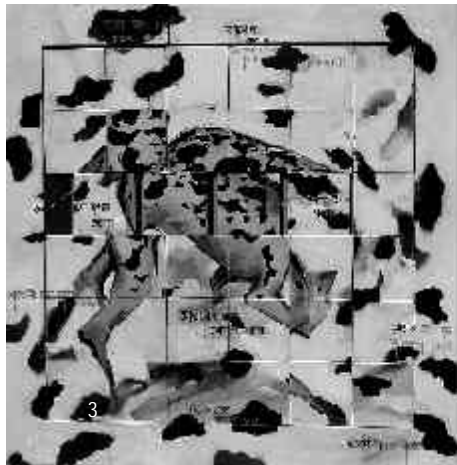
technical problem of it. Also try to relate my work with some social messages that start thinking in beginning of the work or while the artwork is being processed. All the work I have done that should be easily communicative and interactive that is what my intention.

My daily life experiences and interactions come rushing to my mind when I sit down to create a work of art. I begin by building upon my idea, visualizing three-dimensional objects which can be made by wood, ply-wood, fibre-glass, ceramics, glass, digital prints or any other material. Accordingly I try to translate my concepts into user friendly, interactive designs. For that sometimes I take help from carpenters or any other technicians. While creating artworks, my whole idea is to enthuse the work with functionality without loosing its essence as an art object. Try to do technically

My kind of works require large space to store different materials so that it will be easily available while I am at work. The second issue is that of financial security. All my works may not be saleable, so, continuing to create these types of works requires a big investment. My works are time

consuming. It takes me a month or two to finish an art work. For a full time working woman like me, holding a job and handling these kinds of work can be a little exhausting. But I enjoy my work, and would not have it any other way.

It is unfortunate that I am unable to continue my first love that is printmaking since Mumbai has no public studio space like the Lalit Kala or the Gari Studio in Delhi. So I have changed my

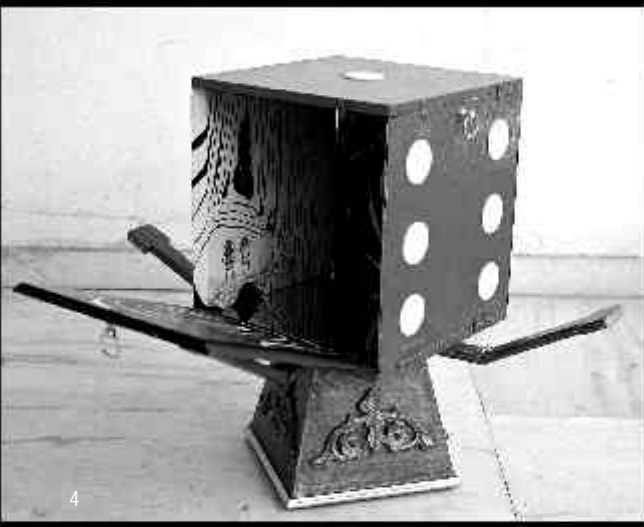


perfect but seems I like to free myself from technical boundaries & so Idea is getting more important but that problem overlap when I make any known object like toy etc. in a bigger format then aesthetically it's goes beyond the functional or

way of working. I strongly believe that the urge to create art should not be suppressed under any circumstances.

1. I'm incomplete ... Original & puzzle view (any one can play the puzzle)
2. It's my life in n out Mixed Media on Ply Wood 2005
3. Aabol Tabol (Meaning Less) Original & Puzzle view (any one can play it)
4. Khel Khel Me... 1ft x 1ft Box that will open from all the side instead of top & bottom Mixed Media 2006

PHOTOS : OLI GHOSH



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EXHIBITION BUZZ



COMPILED BY
RAKHI CHIB

June - August 2006

Tate International Touring Exhibitions

1) Albers and Moholy-Nagy: From the Bauhaus to the New World

This exhibition is an opportunity to rediscover two pioneers of Modernism: Josef Albers and László Moholy-Nagy. Spanning four decades, the exhibition takes as its starting point the early 1920s, when the artists independently developed a rigorously abstract language.

Exhibiting at:

Kunsthalle Bielefeld, Germany
(25 June - 1 October 2006)

Whitney Museum of American Art,
New York
(2 November 2006 - 21 January 2007)

2) Bruce Nauman: Make Me Think Me

This exhibition will present the work of American artist Bruce Nauman who is one of the most influential artists working today and has been a significant inspiration for many artists. Focusing upon his preoccupation with the human condition, the exhibition is divided into two. The first half examines his use of language in relation to the human condition and is juxtaposed with his use of the body as a symbol to convey wider meaning in the second.

Exhibiting at:

Tate Liverpool
(19 May - 28 August 2006)

Museo d'Arte Contemporanea Donnaregina (MADRE), Naples
(14 October 2006 - 08 January 2007)

3) Janet Leach: Retrospective

A survey exhibition focusing on the career and work of Janet Darnell Leach (1918-1997), a potter who lived and worked in St Ives from 1956 until her death in 1997. Leach is acknowledged as one of the leading potters of the second half of the 20th century. Accompanied by an important new publication with a text by the curator Emmanuel Cooper, the exhibition traces the development of her ideas from the early, more formal pots to the later, freely thrown bottles bearing the marks and scarring of the wood fire.

Born in Texas, Leach trained in sculpture and ceramics in the USA and later worked as a potter in the 1950s in Japan under her principal mentor, Shoji Hamada. She settled in Britain in 1956 after her marriage to Bernard Leach and together they ran the Leach Pottery in St Ives, Cornwall. Although working within the Leach tradition, her pots forged a unique style combining thrown, coiled or slab built techniques with minimal decoration and glaze. They were primarily influenced by

Japanese and Korean practice moving towards sculptural form. When Bernard Leach died in 1979, Janet continued potting, throwing individual pieces in a variety of clays and using different firing techniques.

This exhibition will tour to two venues in 2007 (details to be confirmed)

TATE BRITAIN

1) ART NOW: RICHARD HUGHES

6 May - 15 October 2006

Richard Hughes makes intricate illusions that trick the viewer while, at the same time, laying their artifice bare. His sculptures and installations resemble the aftermaths of good times gone sour. Bags of jettisoned old clothes, rising damp, burnt-out hedges and surreptitious bottles of urine dog-end residues which hint at elaborate histories. Culturally specific, his works tap into shared memories and the bittersweet feelings reserved for things

past their best while revealing themselves to be shams.

For the Sculpture Garden outside Tate Britain, Hughes has created a three-dimensional replica of the lens flare that flashes across the image when filming in strong sunlight - a phenomenon steeped in nostalgic sentimentality. Using physical objects to suggest a refracted ray of light, Hughes' sculpture is deliberately and provocatively at odds with its subject matter.

Richard Hughes was born in the outskirts of Birmingham in 1974, and lives and works in London. He has been nominated for this year's Beck's Futures award.

2) William Turnbull

1 June - 4 December 2006

William Turnbull is one of the most influential modern British sculptors. From June to December you will be able to see a concise survey of his art in the magnificent space of Tate Britain's Duveen Galleries. The work on display ranges from examples of Turnbull's earliest works,



Path to Nothingness

JENSON ANTO

Jenson Anto was one of the four runners-up for the Promising Artist of the Year Award instituted by the India Habitat Centre and Art India jointly in the year 2005.
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Looking at the majestic snow capped ranges, my bike acknowledges my earnest desire to be there. It's a conversation we readily understand while biking to the mountains. We are not looking forward to a challenging ascent. We just want to be there. A kind of ritual that we follow every year, and my bike never lets me down.

The mountains had been waiting for me, every rivulet, boulder, weathered rock too. And the icy winds let me know that. At 60kph, the wind resistance knocks down the speed to a mere 10kph and drills sand into my nose. Melting snow has flooded what is left of the road, the flowing rivers of icy water threatening to throw my bike and me to the valley below along with boulders and stones to take with. The harsh sun ever so closer, burns my skin. They all have a way to let me know they were waiting for me. During the night, the sky has descended with an explosion of stars. I ask them how are you all?

They are not words anymore, they are pure energy and force to be experienced, to be felt and they know it too.

The mountains have taken it upon themselves to be my host. I know they have accepted me within their folds and I am in conversation with every droplet, stone, melting snow and my bike on the world's highest motorable road in the Himalayas. And yet, I am a miniscule speck of a greater body.

Meanings disappear, knowledge too.



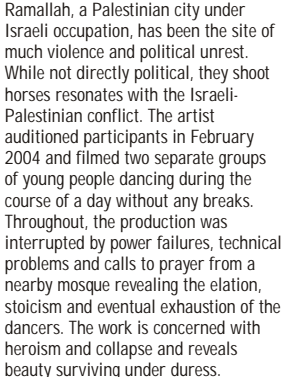
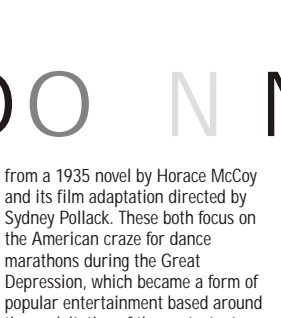
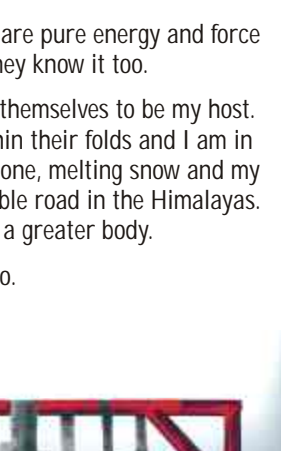
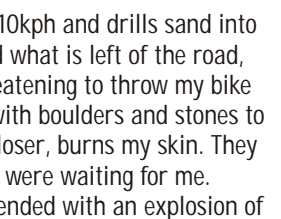
made in Paris shortly after the war, to some of his most recent. Turnbull has worked in a variety of materials, including plaster, bronze, wood, steel and plastic. One of his most abiding concerns is with the totemic and many sculptures show his fascination in the cultures of ancient Greece, West Africa and South-East Asia. His work can also be playful, however, brightly coloured or even interactive. Everything he makes has an aesthetic and intellectual elegance and involves the exploration of the fundamentals of sculpture itself.

3) Phil Collins: They shoot horses

23 March 2006 - 4 February 2007

Phil Collins's work often originates in areas of conflict, shifting the focus away from sensationalist news coverage to reveal unexpected aspects of life in contested territories - from Belfast to Belgrade to Baghdad and Bogota.

They shoot horses shows a disco dance marathon produced in Ramallah with a group of young Palestinians. The work's title is taken



What remains is an unknown presence, to be experienced.

To you. Totem. I create a work with paper. Rolled to form a simple standing pole with lines/markings across the paper surface and inserted into the rocks at the edge of the mountain pass overlooking the valley and the mountain ranges far away into the clouds. A response to the moment. After a while strong icy winds would have blown it into the depths of the valley. It was temporary.



Mode transcend.

A clear, sparkling body of water flowing through Leh, Ladakh on its way to the river Indus. I used several disposable white paper cups strung together with black thread to float in the water that had the least of flow. Abstract lines in black ran along the surface of the cups with matchsticks dipping into the water from them. It was an area protected by large boulders, a haven for tiny fishes that came to investigate by nibbling at everything in the icy cold water.

PHOTOS : JENSON ANTO

The same icy winds have etched their energy into the rock surface, sculpting their way by eroding. The flowing icy waters make their mark all along the mountainside. My conversations with the elements are making their marks in the emptiness of thought.

A constant search for glimpses of energy.

The energy of moving branches, energy in flowing waters...



Mode transcend was a work in constant transformation, temporary. The orientation changed constantly according to the flowing waters, freed from constraints of rigid form or boundary. It was great to constantly watch the roving cups in the water that absorbed the panoramic sky within.

By the waters. In Ladakh, using twigs from willow trees, I make a bunch floating on the river. By attaching brush and crushed bark of the willow to black ink a series of abstract drawings emerged with the flow of water. It was amazing to be a spectator in seeing the lines flow with the flow of water. I also use branches of trees moving with the breeze for works on paper with twigs suspended from the branches by threads.

The act of mark making continues at all levels in my practice. In the open, in studio spaces, on paper and canvas the process goes on wherever I am, the frame constantly shifting accordingly.

Being. While walking along the Aberdeen coastline in Scotland, I came across a piece of wood looking for some kind of interaction. It was a sturdy, worn out large piece shaped like a boomerang lying in wait on the sandy beach. Placing it facing the waves and the dark clouds beyond, my mark making process began with several lines on the wood. The lines were easily etched on the wood in black. The wood was marked further with lines of rotating white threads.

Samadhanam. Visiting car mechanics around Wimbledon, London, I managed to collect used engine oil. The used oil, with different variation in density and tone was used with white paper. Meanwhile, I came across a beam of wood that could independently stand with sufficient balance. I suspended the oil-laden bits of paper from the beam of wood, hanging just above the floor. An illusion of space that seemed to change from time to time with subtle movements. Peace.

- 1. On the way
- 2. From here to eternity
- 3. From here to eternity
- 4. Being
- 5. By the waters
- 6. Mode Transcend
- 7. Samadhanam

TATE MODERN

1) Brian Jungen

20 MAY - 16 July 2006

Brian Jungen is part of a younger generation of artists who have emerged over the last few years amid an active scene in Vancouver, Canada. He was born in Fort St John, British Columbia to a First Nations mother and a Swiss-Canadian father. This dual heritage, and the tensions and links between aboriginal traditions, pop culture and consumerism, often provide the themes and subject matter for his work.

Characterised by a startling use of materials and meticulous craftsmanship, Jungen transforms everyday objects into thought-provoking works which bring together the contemporary and the historic, the material and the spiritual.

For Tate Modern's Level 2 Gallery, Jungen has created an enormous red flag constructed from an assortment of mass-produced materials: bags, hats, clothes,

small plastic kitchen tools, umbrellas and other things are stitched together into a patchwork quilt. Inspired in part by Jungen's interest in Greenpeace, and in particular the banners made by the members of this group, the colour and form of Jungen's flag also refers directly to the workers' anthem 'The Red Flag', originally written as a poem by Jim Connell, an Irish political activist of the late nineteenth and early twentieth century.

ESPACE LOUIS VUITTON - PARIS

"India of the senses"

5 May - August 25, 2006

Louis Vuitton and India have enjoyed close ties ever since the 1920s, when the famous Parisian trunkmaker created extraordinary pieces of luggage and bags for some of the country's greatest Maharajahs. More recently, Louis Vuitton opened two stores in India, first in New

Delhi in 2003, then in Mumbai in 2004.

The adventure continues today with "India of the senses", the second exhibition held in the brand new Espace Louis Vuitton gallery. We see contemporary India as never before through the eyes of a dozen French and Indian artists.

Photography, video, sound and visual montages, reinvented objects... in very different registers, each of the works assembled for the exhibition testifies to incredibly fast-paced change in a country that is beginning to unfurl its economic and political power in the global arena. While the Indian artists tend to accentuate the profound contradictions accompanying these transformations, the European artists more readily favor the side of Indian culture that revels in the senses.

Like a kaleidoscope, this highly original exhibition provides glimpses of the thousand and one facets of India...

"India of the senses" from May 5 to August 25 at Espace Louis Vuitton

Curator: Hervé Mikaeloff

Artistic Advisor: Deepak Ananth
Scenographer: Alain Batifoulier

15th Biennale of Sydney, Australia

8 June - August 27, 2006

As Australia's largest and most exciting contemporary visual arts event, the Biennale of Sydney is renowned for showcasing some of the most innovative and challenging contemporary art from Australia and around the world. The 15th Biennale of Sydney, organized under the conceptual framework Zones of Contact, will feature 85 artists and collaborations from 44 countries. Participating artists include Navjot Altaf, Zarina Bhimji, Shilpa Gupta, Amar Kanwar, Raqs Media Collective, Ranjani Shettar and Alia Syed.

On His Art and Inspiration

FARHAD HUSSAIN

Farhad Hussain was one of the four runners-up for the Promising Artist of the Year Award instituted by the India Habitat Centre and Art India jointly in the year 2005.

As a person I have always enjoyed the inner politics of human relationships. In my earlier works, I used to work on images that came from my day to day visual experience. But they were always presented with a touch of humor and sarcasm. After coming to Baroda my works took a different turn, both structurally and conceptually. Although my basic interest was moving in the same periphery, but the politics within started getting represented in a more complex manner. In my recent works, sometimes one may find that the ambiance is rather ambiguous and the appearances of the characters, especially women, are provocative if not shocking. Being within a semi metropolis, an urban or a pan Indian society, I guess we all see the most complex areas of human relationship. As it is always being nurtured through the hands and minds of a capitalist society, capitalism survives through alienation and through the ideas of consumption.

In my works one can see that this sort of mystical consumption is getting subverted into a different world. Here my main weapon is humor and sarcasm that overthrows the romantic mode of consumption that we are happily living with. My works brings areas of conflict into the scene. We do not understand whether to enjoy the images through a voyeuristic gaze or to laugh at them. This is where the ambiguity plays a role, it brings us back to the earlier spot and questions the concepts and stereotypes that we are living with.



PHOTOS : FARHAD HUSSAIN

Structurally I have started incorporating various elements from different sources that include Miniature paintings, Kalighat Pats, Bazaar paintings, Classical and Oriental designs, Japanese prints and images from the entertainment world. All these languages together create an eclectic rhetoric that would play a role not only on the surface of the images but also within their conceptual understanding.

Although my works are based on male and female sexuality, they vary in representational modes to create or explore various layers of it. But my works do not celebrate sexuality,



instead they bring forth the so far undisclosed areas into consideration. We see that laughter is accompanied by a deep sense of pathos in some of these works. This is where my intervention seems to be valid enough.

1. Calamity Beyond the Life
2. The Ultimate Desire
3. Fantasy of Life
4. Our Desire
5. We are Equal
6. Reality of Marriage
7. Respect My Imotions
8. Our Desire
9. Life is not a Game
10. Inner Desire

Director's Epistle

Summers in the north of India are a time when everything has a tendency to boil over. From individual tempers, to politics to the well-known urbanite's impatience with public courtesies and of course not to mention the ever frustrating apathy of public services, all conspire to keep the environment's temperatures on the high. Some escape from the rise and rise of the mercury, but most have to contend with its variations with as much cool as they can gather. Every year we are informed that the weather lines keep busting past records. And in the money world, how much hotter can it get as even the stock market has melted, while the oil prices move up to create their brand of combustion and burn big holes through our pockets. There is this omnibus warning of several concerned voices that the globe is getting to be a warmer place, the ozone layer is diminishing and the oceans are drying up at a progressively higher rate than ever before. Amidst all this whining, life continues to sizzle and providing the zing is the soccer fest beginning now. Interestingly, Paul Coelho, speaking about his love for the beautiful game said, "Football is an art." In his perception on "Things that move the world" and how it affects the search of happiness, he said that football is the ultimate art form, uniting people. "...football is the great metaphor and the cup the supreme example of a shared experience allied with individuality".

I find that in real terms it is the reiteration of the testimony to the universality of art. It's all pervasiveness, it being life itself, and towards this should all human endeavor be addressed. There is really no 'high' art or 'low' art and sometimes our tendency to accord ordinariness to the labors of an artisan needs a check because even he has the potential to raise his work to an art form. It is in recognition of this consciousness that we began the Promising Artist Award to be given out every year in collaboration with Art India magazine, a Jindal Group initiative. This year will be second year for this award. In this issue we carry perspectives and thoughts of the winner of the last year's award and also those who were short-listed. There has always been a mystique about the creativity of the human mind, and in this edition we have these promising artists opening an window ajar to help add to the understanding of what bonds an artist to his object. The wonder of this quest will never cease.

Raj Liberhan
Director

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Printed and published by Raj Liberhan
on behalf of The India Habitat Centre, Lodhi Road, New Delhi 110 003
The views expressed in this publication are solely those of the contributors.