

# THE TRANSFORMING STATE

Religare **arts** initiative Ltd.

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## Table of Contents

[front end-pages] Residency Activities June

9 The Religare **arts** initiative

11 Religare Enterprises Limited

12 Connaught Place: The Whynot Place 2010  
by Religare **arts** initiative team

14 The Transforming State  
by Sumakshi Singh and Paola Cabal

The 2010 WhyNot Place Summer

20 Purnna Behera by Sumakshi Singh

28 Brad Biancardi by Sumakshi Singh

36 Becky Brown by Paola Cabal

44 Rebecca Carter by Paola Cabal

52 Raffaella Della Olga by Paola Cabal

60 Garima Jayadevan by Sumakshi Singh

68 Greg Jones by Paola Cabal

76 Kavita Singh Kale by Sumakshi Singh

Residency Programme at **arts.i**

## The Transforming State

84 Megha Katyal by Sumakshi Singh

92 Nidhi Khurana by Paola Cabal

100 Jitesh Malik by Paola Cabal

108 Koustav Nag by Paola Cabal

116 Rajesh Kumar Prasad by Sumakshi Singh

124 Vishwa Shroff by Sumakshi Singh

132 Rajesh Kumar Singh by Paola Cabal

140 Onishi Yasuaki by Sumakshi Singh

148 Resident Artists' Profiles

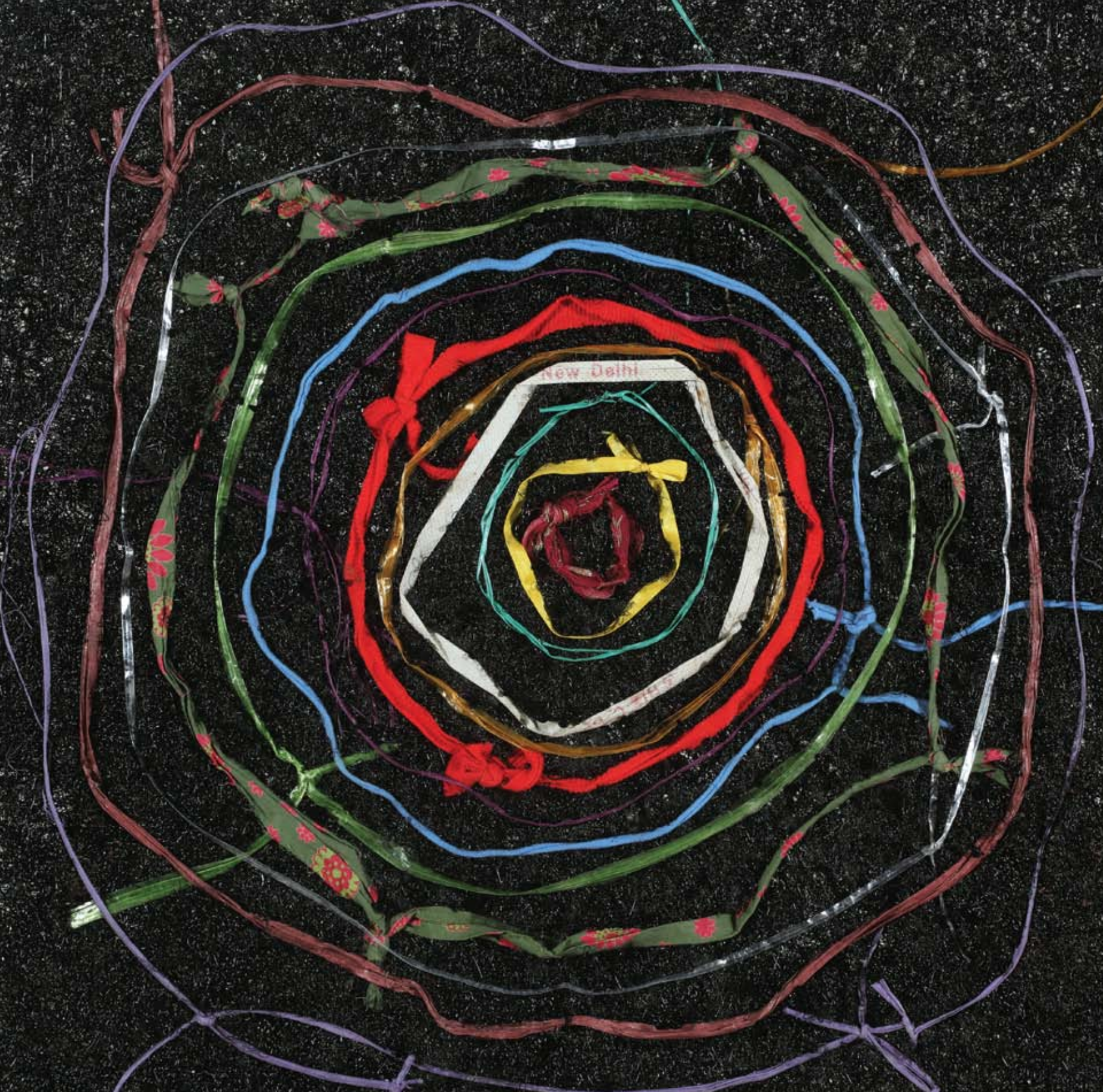
151 Religare **Arts** Initiative Exhibition History

152 Residency Co-mentor Profiles

156 Acknowledgements

[back end-pages] Residency Activities July





## Religare arts.initiative

India's 360 degree platform for the arts

Artwork by  
Onishi Yasuaki

## Religare Arts Initiative

Religare Arts Initiative is India's first corporate supported arts organization established on the founding vision of creating a 360 degree platform for the arts in India, to provide Indian contemporary art a larger integrated voice and make it a more transparent, relevant and effective force in society.

Through a consortium of supportive activities – exhibitions, residency programs, art awareness workshops, research and documentation, arts management services, art fund management, auctions and seminars, our mission is to ensure that all the diverse dimensions of art are nurtured and given the right exposure, so that art permeates more completely into the societal fabric and enriches a wider consciousness thereby unlocking its true, life- affirming potential.

Religare Arts Initiative is committed to using all its resources to represent and promote art, artists and shows that hold the power and promise to forge an identity that best represents the depth and expanse of what we today call, Indian Contemporary Art.

Religare Arts Initiative Limited was founded in September 2007 as a subsidiary of Religare Enterprises Limited, a globally trusted brand in the financial services domain. Religare Arts Initiative extends the Religare spirit of corporate entrepreneurship into the realm of art with a commitment to create and expand infrastructure for the arts and to promote contemporary art, artists and sound curatorial practice in India.

Religare Arts Initiative's holistic spectrum of activities integrates the aesthetic, historical and educational dimensions of contemporary Indian art through its infrastructure and services.

Religare Arts Initiative's first art hub in New Delhi, arts.i, is spread over 12,000sq ft in the city's iconic heart, Connaught Place. The facility integrates two galleries, a cafeteria, an art shop, a resource centre and ancillary transitional spaces that double up to accommodate symposia, workshops and other art activities. Going forward, Religare Arts Initiative envisions the expansion of its arts infrastructure across major Indian metros and global financial capitals, to leverage Religare's corporate strengths to animate art.

Religare Arts Initiative offers a range of Arts Management Services that have evolved out of a deep understanding of the client's needs to enhance and consolidate the value of their art assets. A spectrum of services comprising the following has been carefully crafted to ensure the best advantage for clients:

Authentication | Valuation | Collection building | Restoration and conservation | Inventory documentation and management | Corporate collection management, promotion and liquidation | Art loan scheme | Art insurance

[www.religarearts.com](http://www.religarearts.com)





## Religare Enterprises Limited

A diversified financial services group with a pan-India presence and presence in multiple international locations, Religare Enterprises Limited (“REL”) offers a comprehensive suite of customer-focused financial products and services targeted at retail investors, high net worth individuals and corporate and institutional clients.

REL, along with its joint venture partners, offers a range of products and services in India, including asset management, life insurance, wealth management, equity and commodity broking, investment banking, lending services, private equity and venture capital. Religare has also ventured into the alternative investments sphere through its holistic arts initiative and film fund. With a view to expand and diversify, REL operates in the life insurance space under ‘Aegon Religare Life Insurance Company Limited’ and has launched India’s first wealth management joint venture under the brand name ‘Religare Macquarie Private Wealth’. REL, through its subsidiaries, has launched India’s first holistic arts initiative – with Religare Arts Initiative -- as well as the first SEBI approved film fund, which is an initiative towards innovation and spotting new opportunities for creation and maximization of wealth for investors.

REL operates from seven domestic regional offices, 43 sub-regional offices, and has a presence in 498 cities and towns controlling 1,837 business locations all over India. To make a mark in the global arena, REL acquired UK-based Hichens, Harrison & Co. in 2008 which was subsequently re-named as Religare Hichens Harrison PLC (“RHH”). Hichens, Harrison & Co. was incorporated in London in the year 1803 and is believed to be one of the oldest firms of stockbrokers in the City of London. Pursuant to expansion of REL’s business, the company has grown from largely an equity trading company into a diversified financial services company. With the addition of RHH the REL group now operates out of multiple global locations, other than India, (the UK, the USA, Brazil, South Africa, Dubai and Singapore).

For more information, please visit - [www.religare.in](http://www.religare.in)

## Connaught Place: The Whynot Place 2010

The rains have a way of transforming Delhi that no king or commoner has been able to match in the centuries of human engagement with its terrain. Yet the endeavour continues, more-so now as we become hyper-aware of our own economic potential engulfed by visions of emerging as a “world city” on a rapidly shrinking global landscape.

But Delhi has always been a world city, touched as it were by the royal marauders of the past, each making it their own workshop to practice the combined art of creation and destruction. It is a city in a constant state of transition, progressively littered with memories of its past and always, always carrying within its core, imprints of a future that awaits its own fate in turn, of being relegated to the not so distant past. Delhi is a restless city. Forever haunted by the ghosts of the future, it remains in anticipatory motion, spurred on by the desire to achieve a constant state of utopia.

A little under a 100 years ago, Edwin Lutyens was entrusted the task of taming the city, and by extension its people, with a new bouquet of monuments that would rapidly induce a state of submissive utopia. Connaught Place, the central financial district, rapidly occupied a place of pride within this bouquet and in the process acquired the first imprints of a future enslaved to its past. Modeled after the Royal Crescent in Bath, England and named after the Duke of Connaught, it came encrusted with symbolism. In the years since the departure of British colonial rule, Connaught Place braved the combined forces of an unforgiving Delhi summer and an equally unforgiving populace no longer obliged to appease the ghosts of its past. Eventually life took over. Cracks appeared and became home to the pigeons and sparrows. Colonnades morphed into theatres of sequential habitation....vendors in the morning, lovers in the evening, homeless at night. Connaught Place remained, patient and dormant, as the city moved on.

The twenty first century saw a resurgence of desire to relegate the current to the past and let the ghosts of the future enter and inhabit the parched skin of the nation. Delhi once again found itself at the helm and Connaught

Place began to rumble in anticipatory delight. The ghosts of the future held a striking resemblance to the ghosts of the past.

### the WHYNOT idea

The genesis of ‘The WhyNot Place’ residency program at Religare arts.i lies in the WHYNOT idea. It all began one summer evening as members of the arts.i team debated the pros and cons of holding art shows at the arts.i gallery during the scorching summer months ahead. It is fortuitous that at the same time, Connaught Place, home to Religare arts.i, began to wear braces and its pores began to fill up with cement and migrant labour. It did not take much to realize that the Religare arts.i gallery was inadvertently caught within the rapidly growing vibrations of a transforming state. Surrounded by an impending storm of transformative activity, it had become an island of calm, a meditative zone, a space for reflection, an observatory. If the purpose of art is to be both a mirror and a window, then this was the space where its practitioners could unleash its power to expand our mindscape to observe, understand and reflect upon these transformations at both a physical and a spiritual level. Within and without.

And we said, why not.

### The WhyNot Place residency programme

*Every up and down is fertile ground for a whole world of possibilities...*

‘The WhyNot Place’ residency programme is a unique art residency organized by Religare Arts Initiative, held within the gallery spaces at Religare arts.i gallery, the first art hub of Religare Arts Initiative in New Delhi. This residency brings together a select group of emerging and mid-career artists ranging across different media and sensibilities. The residency is intended

as a process studio that enables each artist to further their own conceptual and aesthetic sensibilities within a broad thematic framework suggested by a mentor.

The programme was launched in the summer of 2009. It started as a day residency with five sessions of two weeks each, spread over the months of May, June and July. Twenty four artists, mostly Delhi based, were invited for the programme. A year since its inception, the programme has already acquired a momentum and inertia inherent to the WHYNOT idea. The five sessions have morphed into two extended month long sessions, the ‘artists by invitation’ format has given way to selection of artists by Jury review and the call for participation has found an amplification that carried it beyond the borders of Delhi, past the shores of India onto the radars of artists worldwide. Sixteen artists from five nations made the arts.i gallery their meditative space for the year 2010 under the guidance of artists Sumakshi Singh and Paola Cabal.

### The WhyNot Place 2010: The Transforming State

It is not without reason that Sumakshi Singh and Paola Cabal emerged as an obvious choice for mentors for this year’s residency programme. Both Sumakshi and Paola are members of a rapidly expanding tribe of individuals for whom home is a state of mind and nationhood is a transient reality, a transforming state. Their lives deeply inform their art practice and, one would assume, vice versa.

Sumakshi was born in Delhi and grew up all over India. Her pursuit of an education in art took her to Baroda and then beyond the borders of India to the Art Institute of Chicago. A defining moment in her life and her art practice. Here she walked the manicured paths of a constructed environment that progressively denied her the pleasure of imperfection. She missed the scars and the narratives embedded in them. Her art became her pathway to

rediscover those scars for herself and for others, in the process assuming the role of a bard for negative space. In Sumakshi’s own words, “my work constantly traverses the lines between Metaphor, Reality and Illusion and ranges from plays on space-time theories to cultural, historic and physical critiques of place, done in paintings, interactive installations, sculpture, video and performance.”

Paola was born in Bogotá, Colombia and grew up in the United States of America. An act of displacement that became her shadow as she moved on in life and through her art practice, in pursuit of light. The Art Institute of Chicago became her workshop to find ways “to pin down, to make permanent, what cannot be pinned (light), nor made permanent (shadow)”. Through an active acknowledgement of the presence of light in everyday life, Paola has externalized the constant presence of change in her own life. Through the conscious act of “freezing light” in urban spaces, that by their very nature carry the imprint of impermanence, she has gently inserted the question – “what is permanent?” – into the everyday meditations of our impermanent lives.

At any given point in time, both Sumakshi and Paola’s art practice is deeply rooted in their immediate environment and yet never bound within its limits. Instead, it blurs those limits revealing new points of engagement.

It is our hope and belief that they have extended this sensibility to this year’s residency program, blurring its boundaries and creating new points of engagement for each one of us.

- Religare **arts** initiative team

# The Transforming State

## Locating Change

“With the new Delhi the problem is far different [compared here to the building of the new Australian capital]. The site itself is part of an architectural palimpsest older and more moving than any in the world excepting Rome.”  
-[Excerpted from an article by Herbert Baker for *the Times*, London, 03 October 1912]

*Sumakshi writes:* Co-mentor Paola Cabal and I have been driving from Gurgaon to Connaught Place and back every day for the past two months. She usually looks keenly out of the window. Once, I asked what she was looking for. She said “Just the everyday sights- the usual, you know -that’s what my work is based on. The problem is,” she adds laughing “I never seem to see the same thing here twice- it changes overnight!” In the conversation that ensued we agreed that the degree of upheaval we were witnessing in the visual landscape around us was normally seen in post-disaster environments: this could be New Orleans, post Katrina or even earthquake-affected Haiti. We considered the eventual impact that this devastated landscape would have on the psychological landscape of its inhabitants, within the context of the foremost thing on our minds: the rapid transformations it was currently effecting in the works of all our resident artists.

In February of 2010, I had an exciting meeting with the arts.i team. They told me about “TheWhyNotPlace” residency and asked if I would like to propose a theme and mentor the residency this year. I was tremendously excited and promptly initiated a conversation about “The Transforming State” of Delhi and “what did it say about us?” Together we created an application form and decided to open this year’s call for entries to artists worldwide. We felt that Delhi could use the infusion of newer, expanded strategies of art making, enriching the current dialogue. As we finalized the nuances of the theme, it

occurred to me that I knew the perfect person to co-mentor this residency with me: my friend and fellow artist, Paola Cabal. Her own practice spring boards off her insightful observations of subtly transforming environments (using changing sunlight patterns, shadows and transitional structures like scaffolding), that I have seen her throw generous bucket-loads of into her teaching practice at The School of the Art Institute of Chicago, where we were colleagues. The arts.i team looked at her work and résumé and promptly agreed to bring in this resource; she has proven critical to the highly satisfying level of dialogue that the residency engaged in.

In March, a call for entries was put out. A few short weeks later almost 300 artists worldwide chose to respond to these investigations of the “Transforming State” through proposals in video, photography, writing, painting, sculpting, installing & performing! Opening the emails every day with great anticipation, I would find idea after idea, critique after critique, all asking the same questions, each coloured by the individual vantage point of its artist. Artists that have been in Delhi their whole lives: *living the change*, those that had intermittently visited: *witnessing the change*, artists that had never been to India and were *locating these changes* in a theoretical context. A jury comprising of G.R.Iranna, George Martin, Megha Joshi, Gulrukh Parmar and I viewed and listened, argued and agreed until we came up with our final sixteen. A month of online mentoring followed. Layer by layer Paola and I got to know the incoming resident artists. Our first contact was through their portfolios of manifested ideas. This is a deeply quiet introduction to someone. Then we read their words about their ideas. Their natures and interests began to reveal themselves. We looked at where they were from; they were bodies located in a context. Then we emailed the artists. Energy started stirring. Thoughts started exchanging themselves. These bodies were alive! It was a bit of a jarring realization! Then we spoke on the phone. Their personalities started revealing themselves. Responses became immediate and concepts speedily grew. When we finally met them it was strange to put a voice & body to the carriers of these ideas we had been so intensely engaged with for two months.

We would like to thank arts.i for this incredible adventure of deep discovery and absolute madness. This has truly been a deeply enriching, 360 degree experience of jurying and mentoring the artists, curating the show, writing and designing the catalogue, organizing events, talks and field trips, initiating new points of contact with Delhi, doing interviews with journalists and exploring wonderful, untapped potentials.

*Paola writes:* The last time I’d been to New Delhi was in December and January of 2007-08. There had been a lot of excitement even then about the Commonwealth Games of 2010: various projects were just getting off of the ground, and the sense of expectation was palpable. While I was sure I would come back to India at some point, I wasn’t sure when, and I remember experiencing a sort of anticipatory disappointment: would I be here to see the city in the absolute fury of preparatory transformation that the Games were sure to occasion? New Delhi is far away from Chicago, and it takes planning and effort to marshall the time and resources needed to come here. For more reasons than I can list, but also for the magic of it’s timing, it felt like an absolute gift to have been invited by arts.i to co-mentor this residency with my long-time friend Sumakshi Singh.

In the intervening years since we’ve had parallel, closely related yet decidedly individual artistic practices in Chicago (to my considerable consternation, Sumakshi returned to India in 2007), it would seem we have both learned a great deal about working collaboratively and bringing projects to fruition that an individual would have a difficult time putting together on his or her own. Effective collaborations always bear the distinct imprint of their individual contributors, however, and I saw a great deal of Sumakshi in the sheer scope, ambition, and thoughtfulness of the Transforming State idea. The following is Sumakshi’s amplification of the theme as published in the call for entries, inviting proposals and portfolios from artists:

“India in the last decade has been a keen example of both macro and micro changes. With the approaching Commonwealth Games, the face of Delhi is undergoing rapid trans-formation. Personal and Cultural identity blur and re-forge boundaries. The Natural and the Urban form new compromises with each other. Indian and Western values clash and shake hands. Architecture

chooses historic renovation or completely denies its past in favour of modernization. And Connaught Place is at the heart of this incredible upheaval.

In this exciting and alive transition several questions are being thrown up in the air: What do these changes say about us? Who are we, who were we, who are we becoming - visually, socially, psychologically? What are our values? What is worth keeping and what is worth changing? Who are these changes for? Are they cosmetic or do they plunge deeper?

Using the armature of the shifting nature of our capital, this residency aims to create a dialogue around these questions. Based on their own independent interests and practices, resident artists will be asked to process, critique and digest their impressions of the external and internal landscape in very open ended ways (including optional exercises, dialogues, slideshows, field trips, critiques and studio visits). The work produced in this intense period will be exhibited for a month at arts.i. Conducted right at the tail end of the flux in Delhi being caused by the Commonwealth Games, artists will be given the opportunity to explore these issues from a personal and environmental standpoint in ways best suited to their pre-existing practice.”

## Deepening the Engagement

“Whoever undertakes to create soon finds himself engaged in creating himself. Self- transformation and the transformation of others have constituted the radical interest of our century, whether in painting, psychiatry, or political action.”

-Harold Rosenberg

In her vision for this year’s residency, Sumakshi realized from the beginning that while each artist would enrich the residency dialogue through his or her own material and conceptual expertise and his or her own sense of place, there would be vastly differing levels of awareness as to the history, ecology, culture, and contemporary art of New Delhi. These went beyond the surface



appearance of the city and comprised vertices along which the residents’ pre-existent, spatially sensitive practices could gain traction and expand into a deeper field.

*Sumakshi writes:* With encouragement from arts.i Director Mukesh Panika, the good will of artists and organizations in Delhi, not to mention the invaluable, “we’ll plunge right in” assistance offered by Mala Parthasarthy and Lottie Curry, we organized a host of activities. Two open studio nights (where the resident artists talked about their work with the public), five walks through Old and New Delhi, six official trips to contemporary and historic art institutions, along with group-critique days and one-on-one mentoring, succeeded in instigating a high-energy environment of dialogue, not just for art practitioners but also the public at large. Aided by our hard-working interns Naina Singh, Priyamvada Dalmia, Udayvir Singh Guron and Ayesha Singh we also initiated the “Direct Connect” series: within the eight-week span of *The Transforming State*, no less than eight eminent artists/ activists/ writers/ conservators came to arts.i to share their practices and expertise with our resident artists (and also the public). This was a truly remarkable confluence of the ambitious aspirations of “TheWhyNotPlace” and the incredible generosity of these practitioners.

Through their work and in walks through the city, we experienced first-hand the vital debates taking place concerning policies for the city’s water and green spaces. We sat in on a round-table discussion on urban ecology, and attended the presentation of a critical paper on the work of a prominent artist. Field trips to such events, and to both historic and cultural sites widened our sense of the space of the city and even the country in both physical and intellectual terms. “Transform” pre-supposes a before and an after; through the magnanimous gestures of these professionals, we were better able to locate Delhi in time and space. These experiences opened up multiple doors into the city, and the subtle processing they inspired proliferated into the gallery. Working side-by-side, the artists shared their time, expertise, and emotional support in an ongoing dialogue.

**Atul Bhalla** was the first visiting artist to jump on board, offering considerable portions of his time in engaging with the artists one-on-one. He shared a slideshow of his insightful photographs, installations and

performances, situating them in the political, environmental and social context of Delhi for the resident artists. He then articulated his reasons for specific material choices. For example, after discussing the ecology and the cultural associations of the Yamuna river (historic and contemporary), he then described using the plastic casings of bottled water to create casts with Yamuna river sand, and juxtaposed these with tap water that actually comes from the river itself. His micro and meta-narratives generated cohesive connections that enabled our artists to question the “what”, “how” and “why” of their own material and conceptual choices. He also led us on a fascinating tour covering churches, mosques, homes, tombs, shut-down galleries and printing presses, shops and eateries of the walled city at 6.00 am!

As a scholar, writer, activist, and documentary film-maker, **Sohail Hashmi’s** engagement of the city is a well-researched, rigorous one that also possesses a fluid narrative grace. As a repository of knowledge, Hashmi seems inexhaustible to us, and we asked him to return again and again. He took us on a total of three walks, and his narrations in history and place became a mnemonic within which to locate our perceptions such that we would never see those places the same way again. The walled city of Old Delhi, the step-wells and Sufi monuments in the Mehrauli institutional area (as well as the folly of one Mr. Metcalf), and the forts and mausoleum at Tuglaqabad came alive with their former inhabitants, their aspirations, and the challenges they faced- often similar to those posed to today’s urban administrators. Besides the walks, Sohail Hashmi also gave a talk at the arts.i gallery. Through his historic contextualization of the water bodies of Delhi, we gained a broader consciousness through which to understand the city’s water debates today.

First photography, then performance, **Ravi Aggarwal’s** art practice represents a second and equally focused “life” for the artist. Perhaps these aforementioned disciplines are the most recent sites for his activism, moving his focus on labour and ecology out of the courtroom and protest site and into the public sphere along different avenues. Exploring his practice in a way that felt very open and authentic, Ravi left us with questions about the politics of “taking” a photograph, and who a photograph actually describes. Importantly, he is himself an example of someone who has not found it necessary to draw a line between art and activism, private practice and public dialogue- someone who, we feel, left us all thinking about the level of

engagement each of our own practices represents within the dialectics of our respective places.

**Vivan Sundaram** shared a portion of his extraordinarily broad practice that uses the armature of conceptual and post-minimalist languages to encompass solid social, environmental and political critiques. Iterated in video, sculpture of found and created objects, large scale installations and collaborative (curatorial and performance based) ventures, his considerations exploded the possibilities of how our artists could digest their immediate visual environments. The rigour of this practice, moving fluidly between the literal and the poetic, the real and the manipulated, opened up spaces for investigations, so far unrealized by them.

**Jitish Kallat’s** practice operates in the liminal space between declaratory, overt reality and our subjective experience of those declarations, implementing various strategies to explore the divide. Words formed by bones, words burnt into mirrored Plexiglas, miniature figurines frozen in poses of overt violence, the colors of threat-levels, all gesture toward India’s recent history and toward larger notions of “security”. Speaking to globally salient issues with thoughtfulness and gentle humor, Kallat’s practice links to where the artist is from but is not limited by it, nor is it tied to a particular medium. Through his talk and in subsequent studio visits, the artist encouraged us to explore multiple solutions for voicing our ideas, while offering startling insights into the subjectivities and personal inclinations of each artist he spoke with. The conversations he started continued for the rest of the residency.

In her talk, **Anita Dube** focused on work she’d made in the past five years; she wanted to share these recent projects- many, made outside of India- with us and with her colleagues in Delhi. In project after project and medium after medium, there emerged a rigorous attention to craft and detail that was matched in turn by the idea each project was devised to explore, walking lines of familiarity and distance, intimacy and public projection in evocative, compelling ways. Perhaps the biggest shock was when we learned the artist had been working in Delhi for several years, yet this lecture stood as one of the only instances in which she’d been invited to talk about her work. We’d become aware of a critical absence of dialogue surrounding artistic practice even as we took steps to activate these kinds of conversations.

Beginning with nature- and land-based interventions and moving steadily toward site-specific work, within and outside of built environments, **Vibha Galhotra’s** work points to compelling possibilities for public art, while she continues her (in some ways) more personal painting and drawing practice. Galhotra’s practice was closely aligned with *The Transforming State* inquiry we were taking on in the residency, as she had also been exploring the built environment in transition, and we appreciated the subversive, inquisitive take her practice represented.

In what felt like a decisive contrast relative to the other artists who’d shared their work with us, **Rohini Devasher’s** practice pointed inward, following a thread of a personal and scientific inquiry that only speaks to larger cultural issues as an afterthought. Devasher’s questions in many ways pre-date contemporary dialectics; her elegant wall drawings, startling television feedback loops, and her current project on amateur astronomers instead send us back to the questions of how we were formed in the first place, and the various other iterations of ourselves that might just as easily have taken place.

Mention also needs to be made here of **Gagandeep Singh-** an artist-in-residence from the 2009 residency and a subsequent day-resident at arts.i- who made a profound and positive impact throughout *The Transforming State* residency by generously sharing his time and expertise. When they first arrived, Gagan took the residents for a walk through a space he was intimately familiar with: Connaught Place. July resident artist **Vishwa Shroff**, a practitioner of extraordinary craftsmanship, attention to detail and a generous spirit who led us through a day-long book-making workshop during the residency, further exemplified the spirit of generosity and commitment present among all of the residents. We witnessed several micro-collaborations among artists (too numerous to describe individually) unfold as they documented each other’s works, helped one another with their projects, and problem-solved as a team. For these two groups of artists, remarkable for their interpersonal affinity and openness, Gagan and Vishwa’s contributions remain noteworthy and we stand enriched, and grateful.

The Artists’ Responses

“We now know that human transformation does not happen through didacticism or through excessive certitude, but through the playful entertainment of another scripting of reality that may subvert the old given text and its interpretation and lead to the embrace of an alternative text and its redescription of reality.”

-Walter Brueggemann

For artists with a certain kind of practice, immersion in a chaotic space in the midst of a massive transformation is extremely fecund territory. While there were marked differences in the dynamics of the June and July residencies, we also encountered considerable similarities, cross-pollination of ideas within each month, and approaches that carried across from one month to the next. We are dividing these approaches into two, separate categories- visual and conceptual- for the sake of clarity, although as a matter of course there is an overlap between the two. Considering them now in retrospect brings a profound satisfaction; like singling out the individual threads of an astonishing tapestry, it is a process of introspection and admiration that will probably continue long after this catalogue goes to print.

We invite you to enjoy the catalogue, to play detective in identifying these themes, and to discover additional ones through your own exploration, as we are certain to do in the months and years to come.

Visual Approaches

*Gravity*  
Things that hang, things that lean, things that spill and ones that feel precarious. As an evocation of instability, gravity was implemented as a visual strategy by four artists- all in July. (Perhaps the monsoons inspired a theme?)

*Repetition*  
Faced with cognitive saturation, it seems natural to respond in ways that invoke meditative, rhythmic repetition in order to establish a working

momentum. These repetitions also forged meaningful connections to the urban environment of New Delhi even as they responded to the artists’ individual inquiries. A total of eight artists, three from June and five from July, worked with repetitive processes.

*Thread, String, or Yarn*  
Simultaneously a description of fragility and an intimation of private space, warmth, clothing, and garments, the use of thread, string, or yarn were implemented evenly across the two residencies- three artists in June and three in July.

*Language as Form*  
Three artists worked partially or exclusively with text for their inquiries, exploring subjective saturation and both the possibility and impossibility of communication.

*Architecture*  
As the most visually dominant as well as the most actively transforming element visible in the Connaught Place context, it is surprising that only four artists chose to overtly invoke it in their practices. Of these, three stood outside of the built environment, dissecting it into fragments, while one invoked a domestic interior.

Conceptual Approaches

*Site-Specificity*  
While the jury reviewing the applications to the residency tried to strike a balance between various forms of art-making, things changed once everyone arrived. In what is perhaps a symptom of a residency that revolves around, engages with, digests and processes transforming spaces and environments, a total of eight artists elected to work in ways that respond so specifically to the nuances of a chosen space that their work is functionally non-transferable- it cannot be moved, or it’s transfer to a different space would render it meaningless. Partly through the mentoring process, partly through cross-pollination, and mainly through the artists’ own evolving ideas- painting, sculpture, video and animation practices exploded into space. In what also feels auspicious and wonderful, I find that this corresponds to *exactly* four artists in June, and *exactly* four artists in July.

*Assimilation*  
There is a difference between responding subjectively to the idea of a place or *re-presenting* it, and physically or literally incorporating the place into your practice. Four artists, all from the July residency, took this latter route, choosing to incorporate elements uniquely endemic to New Delhi that they collected, found, or purchased.

*Representation*  
Descriptions of New Delhi- as words derived from the city, photographs of it’s inhabitants, drawings of it’s forms, or maps of it’s expanse- found their way into the work of at least five artists, and debatably more: we are applying a strict rubric wherein artists implemented visual forms unique to this city, but expanding this frame includes almost every artist.

*Urban versus Rural Experiences*  
For three artists, all from the June residency, the sensory overload inherent to the experience of New Delhi proved a stark contrast to the smaller, quieter, more nature-friendly environments they’d come from. Shown as encroachment, confusion, and bedazzlement, their responses to the same theme proved as individual as the makers themselves.

*Transformation as an Internal Condition*  
This category is slippery, but nonetheless matches if, when looking at an axis moving from the referential (on the left) toward the subjective, the artist’s relationship to a place falls well to the right. For three artists, one from the June and two from the July residency, the idea definitely carries meaning; all three drew from New Delhi to effect a kind of internal catharsis within their practices.

*Hybridity*  
Given both the practicality and the contemporary relevance of such a strategy in terms of survival, it is surprising that only four artists chose to invoke “fused” identities- between historic and contemporary, between personal and public, between human and animal, and between human and machine- in their work. Notably, all four are from India.

*Humanity versus Automation*  
The sight of structure after structure clad in scaffolding invites consideration of the diminished space for organic life and the massive, collaborative effort required to rebuild or restore our existing architecture and infrastructure; individual lives suddenly feel very insignificant in comparison. Seven artists in total, four from June and three from July, chose to invoke this lens as part or all of their inquiry during the residency.

Final Note: Why and How?

This catalogue has been written and designed by us artists (Sumakshi Singh and Paola Cabal) for artists. We are trained in “looking”. That is what we mainly do. The writing in this catalogue therefore reflects the intricacies of conversations deriving from visual strategies that we have shared with our resident artists from that vantage point. A journalist from the Washington Post asked us “Why engage in the dialogue of “The Transforming State” through art practice when the newspapers, court rooms and activists are yelling about the same thing?” Great question. Why? We responded: “In urban environments information seems to be constructed mainly for quick and easy delivery. The assumption is that the busy commuter/ dweller has no time to unravel nuances. Perhaps another loud and clear message will be consumed in the visual and verbal noise of television, newspapers, advertisements, signs and vendors. Perhaps a subtler, more subversive methodology is called for, to raise questions. Art that arrives quietly in unexpected forms, that creates an experiential connection to “your” world outside, that nags and therefore stays with you subconsciously because of its refusal to immediately reveal “what it means”, that makes you re-investigate territories taken for granted, that reminds you that a singular vantage point isn’t enough and neither is your first quick interpretation of an event, that asks you to centralize the peripheral considerations – which are perhaps where the real unconsidered issues lie.” Or, a simpler response is that we hope that this Catalogue will answer that question for you, more eloquently than either of us could.



The Earth is suspended in vast, silent space.  
Its mountains hang by invisible strings.  
We are told that an atom is less than 1% mass and 99% free space.  
Earth is space.  
Its mountains are actually empty.

The thing about Onishi Yasuaki's (Yasu's) work is that you immediately know what you're looking at but you just can't believe it. The sheer simplicity with which the impossible has been articulated, causes a sharp, involuntary, open-mouthed intake of breath. The installation is stunning and it's monumental... except that it is missing the monument.

“This vast expanse of our world was born out of emptiness, which is without form, and it will return to the same emptiness. Everything appears and disappears, but the source is the same emptiness, the immense void.” - Osho

April 2010. I am looking at Yasu's portfolio. In this world form and space have reversed their relationships: nouns have disappeared and conjunctions remain, leaving behind the sentence of space-time punctured with gaping holes for you to enter strange dimensions of scientific lawlessness. A giant, three-dimensional drawing of a floating mountain is created that seems to manifest the intangibles of gravity, light and air.

Yasu creates miracles using simple plastic sheets held in place by thousands of strings of hot black glue dripped down from a network of wires in the ceiling. The sky is present and the mountain is missing. In other darkened chambers, room-sized unseen plastic bags breathe. They inflate and deflate slowly; their living, breathing, membranes defined only by star-like points of phosphorous that expand to convey the convex inhale of space and then map the trajectory of its gentle implosion downward. Sometimes glowing strings suspended from the upper surface of the plastic, stretch to expose the full length of extended air and then collapse into a slack puddle of luminous thread: simple yet cosmic, essential, revelatory and immaculate. It's as if breath pauses and expands into an eternity of silence, and one is invited to walk in to see what that looks like.

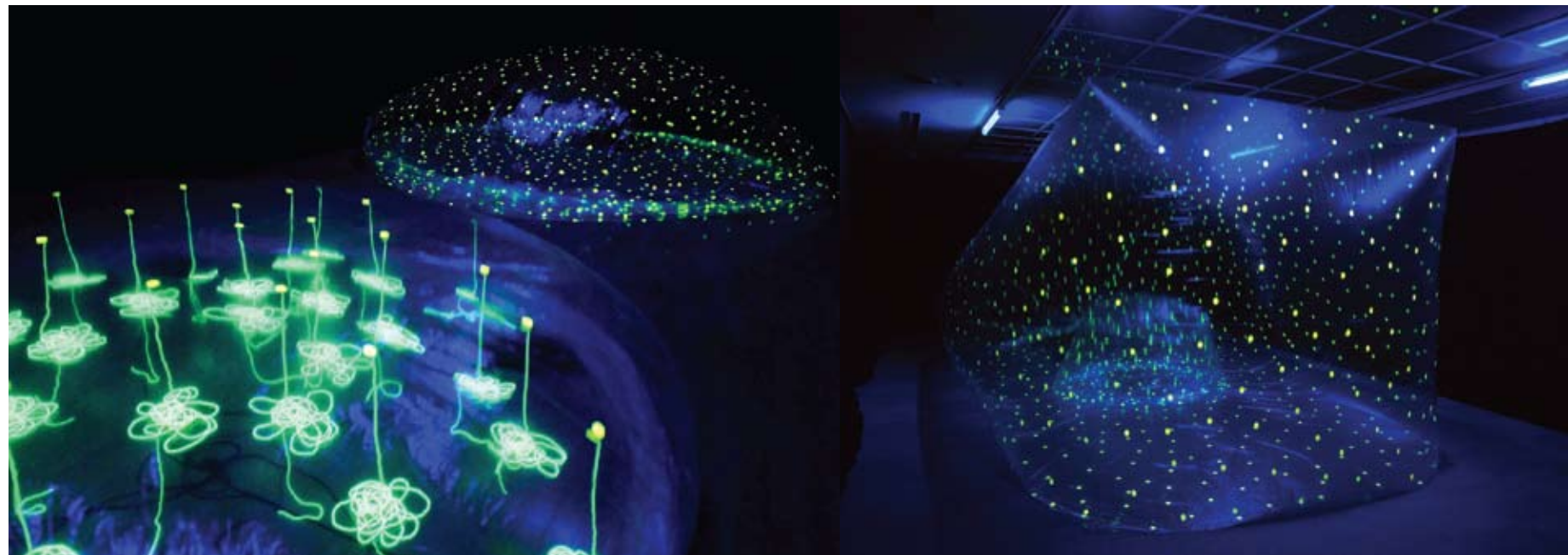
As I regard the meticulous austerity of the simple installations done in Korea

*Reverse of Volume*  
glue, plastic sheet, additional media  
2009  
Courtesy of Aomori Art Centre  
Japan



## Onishi Yasuaki





and Japan, I wonder what will happen to Yasu's visual language in India.

July 2010, New Delhi, India. A chaotic, colourful network of criss-crossing, overlapping strings appear to create the peaky waves of a mountain-like form, still erupting from the upheaval of colliding tectonic plates. A vertical monsoon of black glue raining from the ceiling culminates in this heaving, undulating, vividly coloured web.

Gone is the clean black and white language representing the flash-frozen, blue-print of something. "The Volume of Strings" is "the something" itself: alive, tangible and confrontational. Gone is the considerate back-up room, the safe distance for quiet contemplation and regard. This construction demands a more aggressive phenomenological encounter: at, above and below eye-level, with its shifting configuration of conflicting planes. Gone are the neatly defined boundaries of form. Addition or subtraction could happen at any given moment and the plane is now pierced by air pockets.

Upon closer inspection, the visceral tangle slowly reveals a beautiful, carefully considered methodology to its madness. Drip by carefully calculated drip of shiny, tar-like glue descends to catch and be caught by a precise spot on the coloured string below. Gravity is used to create a piece that defies it.

Thousands of pieces of found string of varying lengths and colours are knotted together piece by piece and lifted from the seductive pull of the earth by a point of black glue, stretching to the ceiling frame, drawing a hair-like line through liminal space. The usual role of glue, as the invisible agent holding together visible forms is subverted as it announces itself in this profusion of linear repetition. In this universe, physics is redefined as mountains float, the space in-between is given solid substance (filled in like vertically hatched drawing) and the viewer is allowed to enter the forbidden (positive) space relegated to solid matter.

Yasu came to India on the 3rd of July, preparing to hang volume with glue and plastic sheets through another mountain-like intervention. The co-mentor and I quizzed him, "How will this extend your pre-existing practice?" We urged him to consider what the opportunity to be here, in New Delhi at this moment in time, could uniquely offer his work.

I hesitantly put forth some points of departure. Perhaps the mountain could echo the shape of the Delhi ridge? Perhaps the language of scooped out, reversed sculpture could be used to evoke specific cultural artifacts, buildings or trees that have disappeared in the violent transformations of our capital? But these options felt too contrived. These were solutions for a long-term citizen invested in the absences of the familiar, a dweller who had been

*Restriction Sight TOM*  
plastic sheet, paper, woolen yarn, fluorescent paint, fan, black  
light, additional media  
550 x 500 x 1000 cm (installation)  
2007

*Process - Volume of Strings*







processing and digesting changes in the city. Yasu's vantage point was different and he would have to find his personal point of contact.

The streets of Connaught Place, Sadar Bazaar and Chandni Chowk can give the term "sensory overload" a whole new dimension with an overwhelming and simultaneous encounter with sights, smells, sounds, textures and temperatures. Meandering through these streets, Yasu wondered how he would dialogue with Delhi. He insightfully points out, "If I had come as a tourist on vacation, I would have been looking at Delhi in a very different way; at eye level; at the people, the shops, the artifacts and the monuments in the guide books. But being here as an artist, looking for something to hold on to for a project, I was looking up and saw the cacophony of colourful tarps strung overhead on ropes and wires dissecting the sky and then looking down and I found the discarded coloured string. Vendors use it to tie bundles of books and other articles. I picked it up and brought it into the studio." I smile and consider what it tells me about Yasu's nature, when in the midst of the sheer devastation of ripped up streets, torn down buildings, people, cows, garbage and bikes, what he saw was a string.

When Yasu began to go out to comb the streets for discarded strings, people stared curiously. "I started to pick them up to use as my material. People began stopping to speak to me, asking what I was doing. Somebody laughed, but then somebody helped me. I was watching the ground, only to look for different colours and kinds of string. I looked up to see a person who was picking up only clear plastic bags. We looked like friends".

Yasu's innocent observation penetrated deep and threw me for a spin considering the unlikelihood of a friendship developing over the economic divide. At the "Ecology in Fragments" seminar at Max Muller Bhavan, our group of artists learnt that 350,000 villagers live off the city by segregating garbage; unpaid labourers, without contracts, scraping up a meager living from recyclables they can sell. I try to put my finger on "What does it mean to have two men engaging in similar action with completely different intent and unequal results? One man to recover the remaining value in its base material state and the other to flood it with value by simple dislocation into a white cube; one to use and one to regard; to salvage functional value versus a wish for the mundane to transcend the functional; an economic necessity versus a chosen visual point of contact with the city." And why would I presume all this? What if he was an artist too?

During one of his daily sojourns, disappointed at finding only red and white strings, Yasu was looking for more options. Enthusiastic shop-keepers jumped in to help their (by now) local celebrity, trying to get his attention from across the road, excitedly yelling, "Japanese! Look...over there!" pointing toward the blue and green strings, hidden from his eyes or that some had saved for him.

Yasu used the found object like a door, to go outside and experience the city. His self-imposed rule of not purchasing material and using instead the urban detritus afforded him an opportunity

Source images: Sadar Bazaar

to penetrate the street and its inhabitants in a manner rare for an outsider. A micro-community was created around this remarkably simple activity that allowed the users of public space to suddenly stop and consider the potential in the mundane. He recalls that against all odds, not one, usually aggressive street vendor tried to sell him anything during this entire process.

Choosing to make his project out of the ignored byproducts of urban culture, Yasu found yet another way to make the invisible visible.

The mountain-like form is flexible in its associations and used by Yasu simply as a volume that elicits "reads" of nature, accumulation, power, impassiveness, social hierarchies, intimidation, beauty or simply the visual chaos of the streets outside. It is a structure complete at almost any stage in its trajectory of creation after the first string of glue has pulled up a point in the pyramid. "It's also, sort of a joke. If the residency deadline appears unexpectedly, I can stop making the mountain anytime and at each point, it's a mountain!" says Yasu with a cheeky smile, which belies the sheer rigour and integrity of his daily ritual of finding, tying and dripping a chandelier of strings.

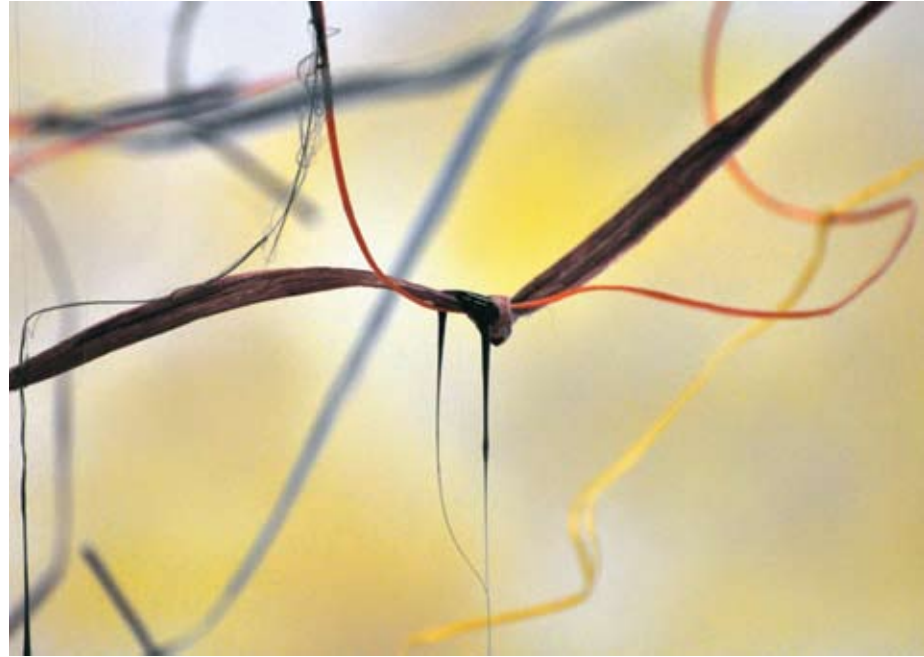
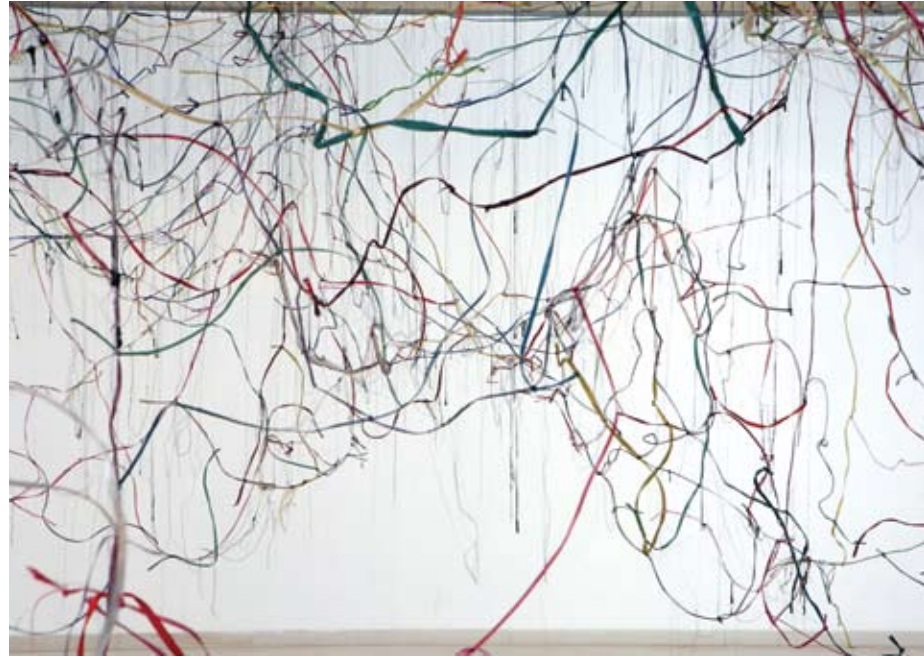
I think that it might be the coloured string that found Yasu, and changed his entire working methodology. Yasu came in "taking out the information or putting the isolated clue in the void, using simple extracted elements: only shape, only colour or only motion, pared down even further to a dot, line or light." This minimalist practice has been exploded open to resonate with the "maximalist" context of Delhi.

Yasu has gone from simply giving voice to a pre-conceived idea, (by raining glue upon plastic covered objects that are removed to leave behind contours of the chosen, absent form) into a much more additive and organic arena. One move responds to the next. One discovered string could shift the entire outcome. He is now constructing the void of the form, bit by bit like the city outside: from underneath and from above. One sees him inside his material mountain, delicately tying, untying, and gluing; negotiating the relationships between its parts. The found object has its history to be reckoned with. He spends long hours standing, chin in hand, staring intensely at this growing volume as if asking it what it would like him to do next. Then one sees him suddenly spurred into action, hot glue gun in hand, performing an impressive acrobatic feat of balance and focus high up on an aluminum ladder, following the trajectory of each drip thirteen feet down with his eye.

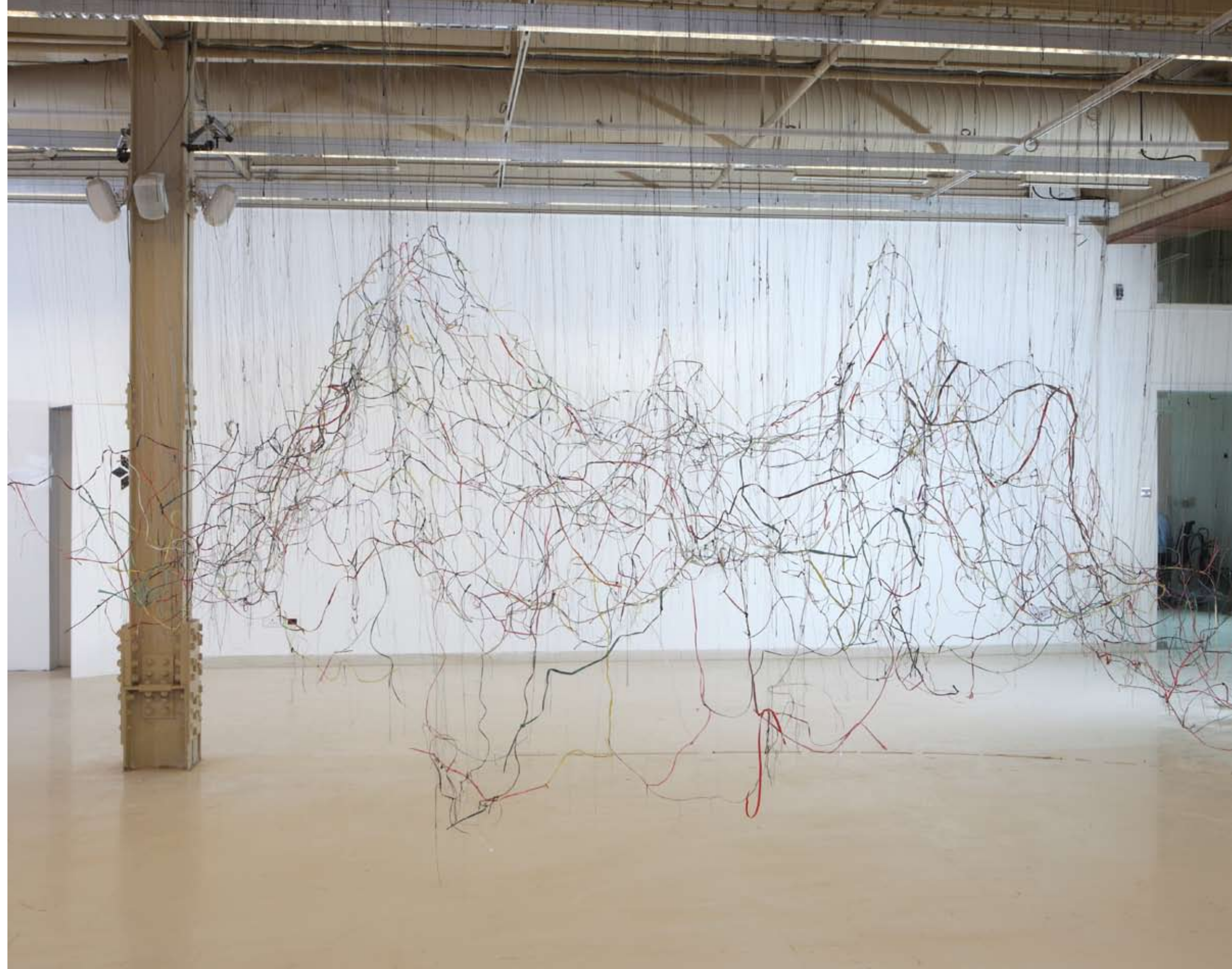
This time, perhaps the found object had become the glue; the invisible connector; the negative space that was pulling together a series of stories, communities, interactions and experiences, some visible and others invisible.







*Volume of Strings*  
found strings, hot glue  
dimensions variable  
2010





## Artists’ Profiles

**Purnna Behera** has a BFA from B. K. College of Art & Crafts, Bhubaneswar, Orissa, 2004. He has taken part in several shows: ‘I, We &They’, Triveni Kala Sangam, New Delhi, 2010; ‘Acid, Base and Salt - the Litmus Test’, Ragini Art Gallery, New Delhi, 2010; ‘Art Expo India’, Mumbai, 2009 Art Konsult, New Delhi, 2009; ‘Iris’, Rashtriya Lalit Kala Akademi, New Delhi, 2008. He has taken part in a few art camps: state level painting camp organized by Mission Ashra in collaboration with Dept. of Painting; a painter’s camp and exhibition at Puri organized by Dept. of Painting, B.K. College of Art & Crafts, Bhubaneswar, Orissa, 2004; an artist camp and exhibition at Konark, organized by OTDC, Orissa, 2003. He has won the following awards: 19<sup>th</sup> Annual Art Exhibition, B.K. College of Art & Crafts, Bhubaneswar, Orissa, 2004; first prize in state level competition on Prevention of HIV/AIDS organized by NSS, Bhubaneswar, Orissa, 2003.

**Brad Biancardi** has an MFA in painting/drawing from University of Washington, Seattle, 2005. He has taken part in the following solo shows: ‘This Bike Deserves a Painting’, Grey Gallery and Lounge, Seattle, 2009; ‘Image Splimage: New Paintings by Brad Biancardi’, Eastern Expansion, Chicago, 2009; ‘Insistent Imagery: Bird, Elevator’, Gallery and Star Wars, Crawl Space, Artist-Run Gallery, Seattle, 2007; ‘Piss President’, Crawl Space: Artist-Run Gallery, Seattle, 2006. His group shows include: ‘(Re)Collect’, Curated by Francesca Wilmott, Hyde Park Art Center, Chicago, 2009; ‘Annual Rivet Auction’, Crawl Space: Artist-Run Gallery, Seattle, 2007; ‘Current Works, Session Two’, Crawl Space Gallery, Seattle, 2006; ‘Painted On’, The Hedreen Gallery, Lee Center for the Arts, Seattle, 2006. He has been the recipient of several honours and awards: Betty Bowen Memorial Award for Artists - 2007 finalist; Visual Codec One Shot Project – Finalist, 2006; Boyer Gonzales Artist Scholarship, 2004; Dedalus Foundation – Grant Nomination University of Washington - Teaching Assistantship, 2004; University of Washington - Research and Recognition Award, 2003; National Society of Arts and Letters – Merit Fraiser Award, 2001.

**Becky Brown** has an MFA from Hunter College, NYC. She has taken part in several exhibitions: ‘Dance Ghost’, Vaudeville Park, Brooklyn NY, 2010; ‘Warm and Heavy: Becky Brown and Marianna Ellenberg’, X3 Projects, Tegucigalpa, Honduras, 2010; ‘It’s a Wonderful Life’, Sideshow Gallery, Brooklyn NY, 2009 and 2010; ‘New Work: Art From the Workers at the New Museum’, Stanton Chapter,

NYC, 2008; ‘183<sup>rd</sup> ANNUAL: An Invitational Exhibition of Contemporary American Art’, National Academy Museum, NYC, 2008; ‘Is Your Wife on Mars?’ Solo Mixed Media Installation, Gallery 221, List Art Center at Brown University, 2005; ‘My Love Is Mighty Wide’, Solo Exhibition: painting, collage, ephemera, List Art Center Lobby, 2004. She has taken part in two art residency programs: Yaddo, Saratoga Springs, NY, 2008 and Vermont Studio Center, 2007. She has received several honours: John Koch Award, National Academy Museum, 2008; Yaddo Artist Residency, 2008; Full Fellowship, Vermont Studio Center, 2007; Roberta Joslin Award for Excellence in Art, Brown University Visual Arts Dept., 2005.

**Rebecca Carter** has a BFA School of the Art Institute of Chicago, 2003. She has had two solo shows: ‘The Love Letter’, 500X, Dallas, 2009; ‘The Supposed Object’, 500X, Dallas, 2008. She has taken part in several group shows: Cheongju International Craft Biennial/Craft Competition, Cheongju, Korea, 2009; ‘Drawn/Draft/Depict’, Irvine Valley College, Irvine, CA, 2009; ‘Far from the Madding Crowd’, Road Agent Gallery, Dallas, 2009; ‘Viewfinder’, Dallas Contemporary, Dallas, 2009; ‘Fremder\_Fremder’, Project Space, 500X, Dallas, 2009; ‘Rocket City National’, University of Alabama, Huntsville, AL, 2009; ‘My Own Backyard’, Fotofest, Houston, TX and Daimler Headquarters, Fort Worth, TX, 2008; ‘The Eyeglasses and the Eyeballs’, The Skydive, Houston, TX, 2008; ‘Space is a Time Machine’, UTD Gallery, Dallas, TX, 2008; ‘Inaccessible Landscapes’, 500X, Dallas, TX, 2008; ‘The Functionaries of Time Travel’, Art House, Austin, 2007; Nest, Danny Simmons Gallery, Brooklyn, NY, 2007; Recent, Pollock Gallery, Dallas, TX, 2007; ‘Build Your Dream’, Pollock Gallery, Dallas, 2006; ‘New American Talent’, Art House, Austin, 2006. She has taken part in two residencies: Vermont Studio Center, Johnson, VT, 2008; Catwalk, Catskill, NY, 2008. She has received the following awards, grants and fellowships: Cheongju International Craft Competition Merit Award, 2008; Meadows Summer Fellowship, 2006, 2007, 2010; Southern Methodist University Research Council Grant, 2006.

**Raffaella Della Olga** graduated from the Accademia di Belle Arti – Brera, Milan, Italy, 2003. She has a Law Degree from the University of Milan, Italy, 1997. She has several solo shows to her credit: ‘*Un Coup de Dés Jamais N’abolira le Hasard* – *Constellation*’, text de Raimundas Malašauskas, N.O. Gallery, Milan, Italy, 2010; ‘*Le Cylindre Invisible*’, Ars, Bergamo, Italy, 2009; ‘*D102D* – Raffaella della Olga’, N.O. Gallery, Milan, Italy, 2007; ‘*O 06756*’, ‘*La Casa dei Sogni*’, Ars, Bergamo, Italy, 2003; ‘*Solo Sogni Per Favore*’, curated by Gabi Scardi, Galleria Estro, Padova, Italy, 2003. Her group shows include: ‘*Art-O-Rama*’, N.O. Gallery, La Belle de Mai, Marseille, France, 2009; ‘Fade Out’, Galerie Philippe Samuel, Paris, France, 2008; ‘*Twentyfive* - Banca Akros’, N.O. Gallery, in collaboration with Galleria Alessandro de March, Galerie Rubin, Milan, Italy, 2007; ‘*De rendez-vous en rendez-vous*’, Galerie du Haute

Pavé, Paris France, 2006; ‘*No Parachute*’, Artand Gallery, Milan, Italy, 2003; ‘*Lavori in Corso*’, Via Benedetto Marcello 6, Milan, Italy, 2002; ‘*Ouverture*’, Milan, Italy, 2002; ‘*Salon I*’, Permanente Museum, Milan, Italy, 2000. She has taken part in CAMAC, Art, ScienceTechnology, Marnay sur Seine residency, France, 2009.

**Garima Jayadevan** has an M.F.A. in painting from Government Institute of Fine Arts, Indore. She has taken part in the following group shows: ‘Aranya-2008’, all India painting and sculpture exhibition organized by Reflection of Another Day, Birla Art and Culture Academy, Kolkata, 2008; Dewas Art Gallery, Dewas, 2008; ‘21<sup>st</sup> National Exhibition by South Central Zone Cultural Centre’, Nagpur, 2007; ‘Raza Exhibition’, organized by Ustad Alauddin Khan Sangeet Evam Kala Academy, Bhopal, 2007; ‘Desire’, Art Lounge Gallery at Hotel Sayaji, Indore, 2007; ‘Sadrashya’, Government Institute Of fine Arts, Indore, 2006; ‘Ashwin-2064’, Devalalika Kala Vithika, Indore, 2005; Group show at Devalalika Kala Vithika, Indore, 2005; group show at Rajasthan School of Arts, Jaipur, 2004. Garima Jayadevan received the best student award from the Rajasthan School of Arts, Jaipur, 2004. She also won the Lalit Kala Akademi Students Scholarship in 2003 and 2004.

**Greg Jones** has a BFA from Newcastle University, 2009. He has had one solo exhibition: ‘Lit in Darkness’, the Long Gallery, Newcastle University, 2009. He has taken part in the following group exhibitions: ‘Art Liberating Lives’, Mall Galleries, London, 2009; Newcastle Artist’s Society Group, 2009; Newcastle University Degree Show, 2009. He has received Bartlett Scholarship for Travel - Tromsø, Norway, 2009.

**Kavita Singh Kale** has a BFA in Fine Arts (Painting) from the College of Art, New Delhi, 2001. In 2009 she took part in the Contemporary Art Fair at Travancore Palace, New Delhi. In the same year she had her solo show ‘Visual Diary’ at the Visual Arts Gallery, New Delhi. In 2008, her film was selected for the Siggraph Asia-India Focus, Singapore. In 2008 her film was selected for the Annecy International Animated Film Festival, France. In 2006 her film was selected for the NID Film Festival, Ahmedabad. In the same year her film was selected for the 6th Indo-American Arts Council Film Festival, New York. In 2005 her film was selected for Golden Elephant International Children’s Film Festival, Hyderabad. In the same year her film was selected for Nova Cinema Indian Film Festival, Brussels, Belgium. In 2004 her film was selected for Anifest, Mumbai. She has won several awards: BDA Promax World-Bronze, New York, 2007; BDA Promax World-Gold, New York, 2006; Silver Conch Award (International Sec.) 2005; 1st prize in IDPA Award for excellence, Mumbai; 1st prize in IDPA Award for excellence, Mumbai, 2005.

**Megha Katyal** has an MFA from the College of Arts, Delhi University, Delhi, 2009. She has taken part in the following exhibitions: 8th Bharat Bhawan International Biennial of Print-Art, 2008; 50<sup>th</sup> Annual National Lalit Kala Exhibition, 2008; Lalit Kala Akademi, Chandigarh, 2007; 7th Bharat Bhawan International Biennial of Print-Art, 2006. She has taken part in two workshops: International Artist Workshop, ITM Universe,Gwalior, 2008 and Samhita, the Annual Seminar-cum-Workshop, College of Art, New Delhi, 2008/2006. She is the recipient of several awards: Garhi Grant, Lalit Kala Akademi, Delhi 2010; 1<sup>st</sup> Prize, Annual Art Exhibition, College of Art, New Delhi, 2008; 3<sup>rd</sup> Prize, Annual Art Exhibition, Government College of Arts, Chandigarh, 2007; All India Arts Exhibition, Lok Manya Tilak Trust, Pune, 2006; Chandigarh Lalit Kala Akademi, Annual Arts Exhibition, 2006; Indian Academy of Fine Arts, 72<sup>nd</sup> Annual Arts Exhibition, Amritsar, 2006; Swarcha Paul Award for outstanding work of 1<sup>st</sup>, 2<sup>nd</sup> & 3<sup>rd</sup> Year, Government College of Arts, Chandigarh, 2006; Certificate of Merit, Government College of Arts, 2005; Centurion Bank of Punjab, 9<sup>th</sup> Annual Arts Exhibition, 2005.

**Nidhi Khurana:** Nidhi Khurana has an MFA (Sculpture) from the Faculty of Fine Arts, M.S. University, Baroda, 2003. She has taken part in several group exhibitions: ‘Drifter’, Gallery Beyond, Kala Ghoda, Mumbai, 2010; The Global Arts Village, New Delhi, 2008; Calcutta, 2007; Nehru Centre Art Gallery, Worli, Mumbai, 2007; Art Felt, New Delhi, 2007; Triveni Kala Sangam, New Delhi, 2007; ‘Dual Entities’, Gallery Art and Soul, New Delhi, 2007; ‘The Drifters’, Artists’ Centre, Mumbai, 2007; Academy of Fine Arts, Kolkata, 2005; ‘Resurrection’, Faculty of Fine Arts, M.S. University, Baroda, 2005; IFACS State Level Exhibition, Lalit Kala Akademi, Ahmedabad, 2002. She has taken part in several artist camps and residencies: The Global Arts Village, New Delhi, 2008; Artist Camp organized by Welham Girls School, Dehradun as part of the 50th Anniversary Celebrations, 2007; Artist Camp, the Doon School, Dehradun, 2005.

**Jitesh Malik** has an MFA and MLA (Masters of Landscape Architecture) from Penn State University, University Park, Pennsylvania USA, 2006. His solo shows include: ‘Concretescape’, Adam & Art Bellefonte, Pennsylvania, USA, 2002; ‘Spillage’, Sheetz gallery, Altoona, 2001. His group shows ‘Bohemian Paradise: Intersecting Experiences’, International Education Program. 3D exhibit of community design work in Czech Republic, Downtown Theatre Gallery, State College, 2003; ‘Campus Lines’, Park Ridge, Illinois, 2002; ‘Crossroads’, University Park Campus, Penn State 2002; ‘Kabir – the Poet Revisited’, SoFA Gallery, Indiana State University, Bloomington, Indiana, 2002; ‘Remembering September 11’, Pattee Library Mall, Penn State University, 2001; ‘Pieces of Topaz’, with Jeff Morgan in Adam and Art Gallery, PA, 2001. He has taken part in the following



residencies: artist-in-residence, University of Louisville, 2006; Institute of Arts and Humanities residency at Penn State University, 2004. He has also been the recipient of these awards: Creative Achievements Medal from College of Arts and Architecture, Penn State, 2005; ASLA (American Society of Landscape Architects) annual students' Honor Award, 2005; Alma Heinz and August Louis Pohland Grad Award, 2004.

**Koustav Nag** has an MFA from the Kala Bhavana, Visva Bharati, Santiniketan, 2007. He has taken part in several exhibitions: G.C Laha Art Gallery, Kolkata, 2009; Brownson Art Gallery Manhattanville College, NY, 2009; Naestved International Exhibition of Contemporary Mini Square Prints, Denmark, 2008; Inter Exchange Exhibition with Saga Art and Visva Bharati, Japan, 2007; Somokal Art Gallery, Kolkata, 2007; Butterfly Art Foundation International Contemporary Art Exhibition, Cochin, 2006; Kaleidoscope Art Gallery, Vadodara, 2006; Birla Academy, Kolkata, 2006; Lalit Kala State Level Exhibition, in collaboration with the State Academy, 2004; and by the Annual Regional Art Exhibition, Kolkata, 2004. He was recognized at the Butterfly Art foundation International Exhibition, 2004.

**Rajesh Kumar Prasad** has a BFA in Sculpture from Rabindra Bharti, Kolkata, 2007. He has taken part in the following exhibitions: *'Platform 15'*, Artspace, New Delhi, 2009; Annual Exhibition, AIFACS, New Delhi, 2009; *'Integration'*, Faculty Of Fine Arts, M.S.U. Baroda, 2008; Student Annual Exhibition 2003-2007, Rabindra Bharti University, Kolkata. He has recently created a sculpture for the Raheja Group of Companies, Gandhinagar, 2009. He has also been the recipient of the following awards: Certificate of Merit for Sculpture, Rabindra Bharti University, 2007; Certificate of Merit for Linocut, Rabindra Bharti University, 2003; Kejriwal Award for Sculpture, Rabindra Bharti University, 2005.

**Vishwa Shroff** has an MA in Fine Art from the Birmingham Institute of Art and Design (UCE), Birmingham UK, 2003. She has taken part in several shows: Researcher in Residency, Tokyo Wonder Site, Tokyo, Japan, 2010; 'Emami Chisel Art', Kolkata, India, 2010; 'For Love Not Money', A Global Mail Art Collaboration, Tallin, Estonia, 2010; 'The International Postal Art Project', F Block Gallery, Bristol, UK, 2010; 'Pigeons', Maskara Gallery, Mumbai, 2009; 'Dukan', Fine Arts Faculty Exhibition Hall, Baroda, 2009; 'MIMB', Akron University, USA, 2009; Group show, Art Gotham, New York, NY, 2005; 'Stage 1', Vinopolis Gallery, London UK, 2004; 'Forward', St. Paul's Gallery, Birmingham, UK, 2003; 'Carry on Drawing', Savannah Art School, USA, 2002. She has taken part in several camps and workshops: Diya Foundation Camp, Baroda, 2010; conducted 'Alternate Perception and Interpretation, D.C. Patel School of Architecture, V. Vidya Nagar, 2009; Karaghoda Artsit Camp, Kutch, 2008;

Chintan Upadhyay's workshop for site specific installation, Baroda, 2007; Tempera techniques, Faculty of Fine Art, Baroda, 2001; Pottery workshop, Ceramic Centre, Baroda, 2001; 'Pot Tree', NID, 2000; Drawing and watercolour workshop, Baroda, 1996-97.

**Rajesh Kumar Singh** has an MFA from Banaras Hindu University, Varanasi, 2008. He has taken part in the following shows: 'Pani', Qeretica Art Gallery, Varanasi, 2010; 'The Best of 2010 Photography Anthology', Canada, 2010; 80 & 81<sup>st</sup> All India Fine Art and Craft Society, New Delhi, 2009; Manual Photography Group Show, Banaras Hindu University, Varanasi, 2008; Shilpostav Art Exhibition, Ram Chhatpar Shilp Nayas, Varanasi, 2007; Regional Art Exhibition, Varanasi, 2006; 77<sup>th</sup> All India Fine Art and Craft Society, New Delhi, 2006; Four Vision Group show, College of Art and Craft Patna University, Patna, 2005; Four Vision Group show, Faculty of Visual Arts, B.H.U, Varanasi, 2005. He has also participated in several art camps and workshops: East/ North India Artist Workshop, Khajuraho (M.P), 2008; Ram Chhatpar Sand Sculpture Camp, Varanasi, 2006 and 2007; Photography Workshop, Faculty of Visual Arts, Banaras Hindu University, Varanasi, 2007. These are the awards won by the artist:1<sup>st</sup> Award in Photography, Banaras Press Club, Varanasi, 2010; Year of the Best Exhibit, Shivalaya Arts Foundation, India, 2008; 27<sup>th</sup> State Lalit Kala Akademi Award, Lucknow, 2008; Selected Prize, 12<sup>th</sup> International Biennial Print & Drawing Exhibition, Taiwan, 2006.

**Onishi Yasuaki** has an M.A. Fine Art Sculpture from the Kyoto City University of Art 2004. He has had several solo exhibitions: 'The Reverse of Volume', Kinokino Centre for Art and Film, Sandnes, Norway, 2010; 'Dairy Distance', Solyst Artists in Residence Centre, Jyderup, Denmark, 2008; 'Mountair', Kongsli, Enschede, Netherlands, 2008; 'Space Between Face and Reverse', Pantaloon, Osaka, 2007; 'Inner Skin', Neutron, Kyoto, 2007; 'Visible', Sfera Exhibition, Kyoto, 2006; 'See Darkness', Gallery B., Tokyo, 2004; 'Darkness Thing', Gallery B., Tokyo, 2003. He has taken part in the following group shows: 'Point Ephemere', Bunkamura Gallery, Tokyo, 2008; 'Mind Street', EM Art Gallery, Seoul, Korea, 2009; 'Residency Project Part2', Kala Gallery, Berkeley, USA, 2009; 'Home', Aomori Contemporary Art Centre, Aomori, 2009; 'Against the Sculptural', Seoul Museum of Art, Seoul, Korea, 2009; 'Toyota Art exhibition 2004', Toyota Municipal Museum of Art, Aichi, 2004; 'Exhibition of Young Metal Sculptors –Intersection', Metal Art Museum, Hikarinotani, Chiba, 2002. He has taken part in several art residencies: Air Sandnes, Sandnes, Norway, 2010; Rondo Studio, Graz, Austria, 2010 Solyst Artists in Residence, Jyderup, Denmark, 2008; Kunstenaarsinitiatief B93, Enschede, Netherlands, 2008; Kunstenaarslogies, Amersfoort, Netherlands, 2008.

## Our list of Exhibitions 2008-10

• **Outer Circle** Group Show, Mixed Media  
8th - 30th Oct 2008

• **Phaneng** Solo Show, Photography  
10th Nov - 8th Dec 2008

• **Ragamala** Solo Show, Watercolors  
15th Nov - 8th Dec 2008

• **Nature of the City** Group Show, Mixed Media  
16th Dec 2008- 15th Jan 2009

• **Everything Under the Sun... Almost** Dual Show, Mixed Media  
7th Feb - 8th March 2009

• **The Human Animal** Group Show, Mixed Media  
19th March- 8th April 2009

• **Zip Files** Group Show, Mixed Media  
21st April-20th May 2009

• **Connaught Place The WhyNot Place** Group Show, Mixed Media  
8th Aug -23rd Aug 2009

• **Grave For Nothing** Dual Show  
27th Aug - 23rd Sep 2009

• **Home Sweet Home** Group Show, Mixed Media  
5th Oct -25th Oct 2009

• **1: Art Against AIDS** Group Show, Mixed Media  
1st Dec - 11th Dec 2009

• **Found Objects Lost Planet** Group Show, Digital Print on Paper  
15th Dec '09 – 5th Jan 2010

• **Ballard Estate** Group Show, Mixed Media  
9th Jan – 29th Jan 2010

• **Arts. i Redux:** Showcasing Emerging Artists Group Show, Mixed Media  
11th Feb – 10th Mar 2010

• **The Decorated Cow:** Solo Show, Mixed Media  
13th Mar – 13th Apr 2010

• **Baba Anand:** Solo Show, Mixed Media  
17th Apr – 17th May 2010

• **Holy Now:** Group Show, Mixed Media  
10th May – 15th May 2010





Purnna Behera  
Brad Biancardi  
Becky Brown  
Rebecca Carter  
Raffaella Della Olga  
Garima Jayadevan  
Greg Jones  
Kavita Singh Kale  
Megha Katyal  
Nidhi Khurana  
Jitesh Malik  
Koustav Nag  
Rajesh Kr Prasad  
Vishwa Shroff  
Rajesh Kr Singh  
Onishi Yasuaki