

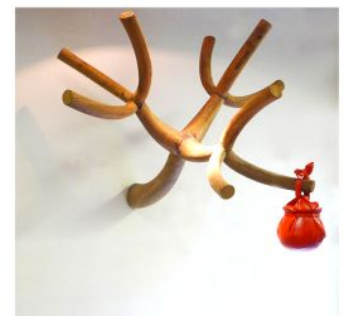
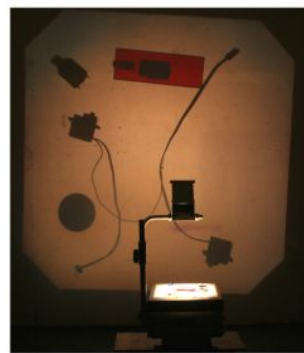


Gallery Sumukha

Presents

Material Eye

Curated by Meena Vari



Ayisha Abraham | Baiju Parthan | Cathy Lane | Cristiana de Marchi
Gigi Scaria | Jagannath Panda | Manjunath Kamath | Rakhi Peswani
Ravikumar Kashi | Shanthamani M. | Shanthi Swaroopini
Siddharth Kararwal | Sudarshan Shetty | Sumedh Rajendran
Vivek Vilasini | Yashas Shetty

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MATERIAL EYE

In his paper “The Origin of the work of Art’ Martin Heidegger, German Philosopher talks about artworks as ‘things’ which are like autonomous entities. The three dominant interpretations of ‘things’ that he gives are: Things as substances with properties, Things with multiple views, ideas and perceptions and Things as ‘formed matter’ or material. ‘Material’ definition according to the Merriam Webster dictionary is: relating to, derived from, or consisting of matter; especially: physical, the material world. In art, matter is not only considered a basic material that has mass and occupies space, but also as a means for expressions, ideation and action. Art is about the exploration, conceptualization and employment of matter in contemporary art practice.

This exhibition ‘Material Eye’ brings together some of the recent artistic approaches to materiality, drawing attention to the material itself, and how it takes over the role of becoming the main character and/or agent both within the process of art making and in the artwork. The ‘eye’ in the title indicates opening a new dimension, a symbolic indication to see the unseen through the materials. The objective of the show to establish the importance of physical experience of the art-form in all its manifestations and to highlight the significance of materiality in contemporary art today. The works included in the exhibition draws attention to the production of artworks, with critical reflection and analysis on current politics, historical relevance, critical context and content.

“The role of materiality in art is an attempt to expand notions of time, space, process, or participation.” Materials used in the artworks are like narrative agents pointing, intervening, disrupting, obstructing or interfering in order to comment about the existing social systems, norms and individual stories. In Cristiana’s work with the materiality of ‘water’ expresses continual melting of ice. The exhibition examines this concept of materiality and addresses the different aspects of material dimensions, intermateriality and transmateriality, all the while entangling the viewers into a web of connections. It is an attempt to experience the dynamic state of interpretations and finding the fluidity of connections and disjunctions. Most of the artists in the exhibition has taken materials from everyday context and gave them a significance. It not only provides a new way of looking at things but also explores the space we inhabit. The work exhibited in ‘Material Eye’ comes from different contemporary artists but when placed together, it highlights the fact that how a particular work, or a group of works, in spite of having a same material quality and function might start speaking a different language, create a completely different perspective. Similarly works with different materials speak the same language, make the same meaning and resonate with each other.

Throughout history artists have expressed their ideas by transforming materials using special or ordinary materials into narratives. It is not just the artwork per se but the material itself become the conveyor of social, political and the the everyday for the artist represented in the exhibition. In general, contemporary artists work with mediums and materials which could range from everyday found materials, and other materials such as one’s own body, body fluids, science materials, organic materials such as dust, pigments, food, salvaged materials, animals and archival materials. Today,

it seems nothing can escape from contemporary artists and they can become part of their laboratory: Pigments, stone, tissue, resin, vegetables, neon lights, feathers, hair, data and leather are susceptible to enter the artistic territory. The artistic practice also reference to today's climate change, through handmade objects, recycling, upcycling with artistic and aesthetic sensibilities and reframing meanings through different kinds of combinations and associations.

Artists work with their own thoughts, ideas, concepts but the affect of the work is realized through negotiations with materials and materiality. Art is realized to its maximum potential when it is at the intersection of concept and materiality. Artists use materials as a vehicle to communicate and synthesize individual perceptions, ideological backgrounds and physical manifestation of ideas, thoughts and feelings. For instance, in the work of Gigi Scaria, he focusses his works on the material fabric of a rapidly changing urban environment, and brings out this aesthetics of the city, his work is informed by its cultural, commercial and political configurations. The materials used like the marble, bronze, textile or water has been integrated as active participants to emanate the concepts through them. The materials are like unmediated agents taking the viewers to experience the perceptions.

The 20th century also has been a time of innovations, especially in the field of artistic mediums and materials. Contemporary art has also accepted these new practices, mainly by integrating life as 'material' into art. Artistic materials became the conveyor of social, political and everyday representations of the present. The artistic practice expanded radically due to the evaluation and re-evaluation of materials during the 1960's, for the first-time material started getting more importance over the form. After that in the 1970's there was the supremacy of conceptual art and it directed attention towards written texts and documents as means of expression. While again in the 1980's material and form regained attention. Then came the digital technology, and that led to another kind of approach, which at times did devalue the hard material forms. Today again there is a reappearance of materiality, using everyday material that we see that the work of art forces us to re-see through other contexts and creating other meaning and affects.

The participating sixteen artists in this exhibition work on diverse materials such as found footage, archival material, organic material both perishable and non-perishable: water, found objects, concrete, wood, ceramics, glass, plastic, steel and more. Most of the artists presented in the show have sustained their signature style and materials in their works. A few artists' use visual medium and archival material as research and analytical tool to supplement their process. They combine materials both from the real and the imaginary world to create an imagery with narratives, set of events from the past or present, experiences, memories, memoirs and repetitions of events that would otherwise be forgotten. Found objects, images, water, air, fragments of materials, photographs, partially visible forms act as metaphors for the ideas/concepts that are not evident and immediately not obvious to the viewer.

Sudharshan Shetty, Baiju Parthan, Sumedh Rajendran in their works, build their own context and meaning by bringing into it the realm of 'what is real', where is it situated, when the 'real' is no longer the real but how one perceives the 'real' as if it is part of the real. They are building the context from different perspectives, suggesting, that over a period of time, conceptions and perceptions have shifted and a new 'real' is being framed. Similarly works by Vivek Vilasini, Cathy Lane, Gigi Scaria, could be said to be an assemblage of portraits based on numerous individual experiences, memories,

real and subjective impressions. Cathy, is using visual and sonic records, to build events and memories that are already forgotten. Gigi also, as a subjective cartographer is mapping the life of a migrant in a fast-changing urban landscapes, as someone who is part of a larger landscape, and yet not belonging there. Rakhee Peshwani, Jagannath Panda and Shanthamani are communicating a concern or content which utilizes the aesthetic and formal qualities of material used in the artwork to convey an aspect deeply influenced from their own personal experience. Ayisha, Yashas and Cristina's in their philosophical, aesthetic and experimental explorations, are making a connection to the ephemeral 'thing' that cannot stay as it is but moves on. Their artworks go beyond just being an object in the space: they blur or dissolve boundaries by entangling experiment, performance, history, and everyday life as an installation. In Ravi Kashi and Manjunath Kamath's installation, transformation and introspection work are interrelated elements within a carnivalesque representation. There is a subversion and liberation at the same time which is in the background of celebration and chaos. While, Shanthi Swaroopini and Siddharth Karawal artistic style is very much rooted in sculptural practice, Shanthi's work is rooted in the very traditional material of Bronze and Siddarth is looking at the new materials and current technology and 3 D printing.

...In their practice, artists are constantly negotiating the divide of material processes and objects and the immaterial world of ideas and meaning (Hodder, 2002). For the artists, ideas and concepts are very much linked to the material they work with, which one can touch, see and interact, even if it is on the screen. In general, the interpretation depended extensively on the art-form and the material was less significant. Therefore, the foregrounding of the material by the artists' and in the exhibition curation gives emphasis predominantly to the material used in the artwork, which in turn is demanding interpretation of the material itself. Hence, interpretation has to consider all aspects of the work including physicality, materiality, form and function. In the essay, there has been a conscious attempt to suspend any kind of definite conclusions or explanations about individual artworks in the exhibition so that it allows space and enables interpretations, curiosity and intuition.

I would like to extend my warmest thanks to all the artists, the Sumukha Gallery, Bangalore for supporting and making the exhibition 'Material Eye' and acute comments from Dr. Vasanthi Mariadass for the essay.

- Meena Vari

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- <http://www.craigbarnes.co.uk/work/materiality-effort-and-in-defence-of-things/>

Gallery Sumukha

Presents

MATERIAL EYE

Curated by Meena Vari

22nd July - 1st September 2018

AYISHA ABRAHAM



Ayisha Abraham studied painting at M.S. University, Baroda, in India and Rutgers University, New Jersey, United States (1995), and Whitney Independent Study Program, New York City (1992). Her work has been shown at numerous international exhibitions and festivals including Artists Space, Tribeca, New York (1992); Franklin Furnace, New York (1993); Japan Foundation, Tokyo, (1997); British Council, New Delhi and across the UK, (1998); Eicher Gallery New Delhi,(1998); Galleryske, Bangalore (2003); ARS Electronica, Linz (2005); Mostra Internacional de Cinema,Sao Paulo (2008) ; and the Serpentine Gallery, London (2008/2009). Kunst Museum, Bern (2007/8) ; Kashi Art Gallery, Kochi(2009) ; Tao Art Gallery, Astrup Fearnley Museum of Modern Art in Oslo, Norway (2009); Mumbai, 2009; Samuha Artists collective(2010). Heart, Herning Museum of Contemporary Art in Herning, Denmark (2010). Max Mueller Bhavan, Bangalore; Coimbatore (2010) ; Caixa Forum, Barcelona (2010) ; Pompidou Center (2011); Yerba Buena Center for the Arts (San Fransisco), Ullens Center for Contemporary Art, (Beijing)(2012), Devi Art Foundation, New Delhi (2013), Kunstraum Kreuzberg/Bethanian, Berlin (2016). Her first film “Straight 8” (2005) was screened at the Srishti exhibition at Ars Electronica, Linz, Austria. She divides her time between teaching and working, she is currently Dean of School of Media Arts and Sciences at Srishti Institute of Art, Design and Technology.

Ayisha Abraham’s works are mainly installations and short digital films. She plays with the original form by cutting, repositioning, repeating pictures and sounds and changing the scale, manipulating the usual into unusual and transporting viewer into an unknown territory.



Not based on direct Observation
Mixed media sculpture –wood, nails, thread, paper
mache, plants, dried moss, leaves, paper, ink, graphite
photographs
86 x 40 x 32 in.
2018
Photo Credit: Tara McManus

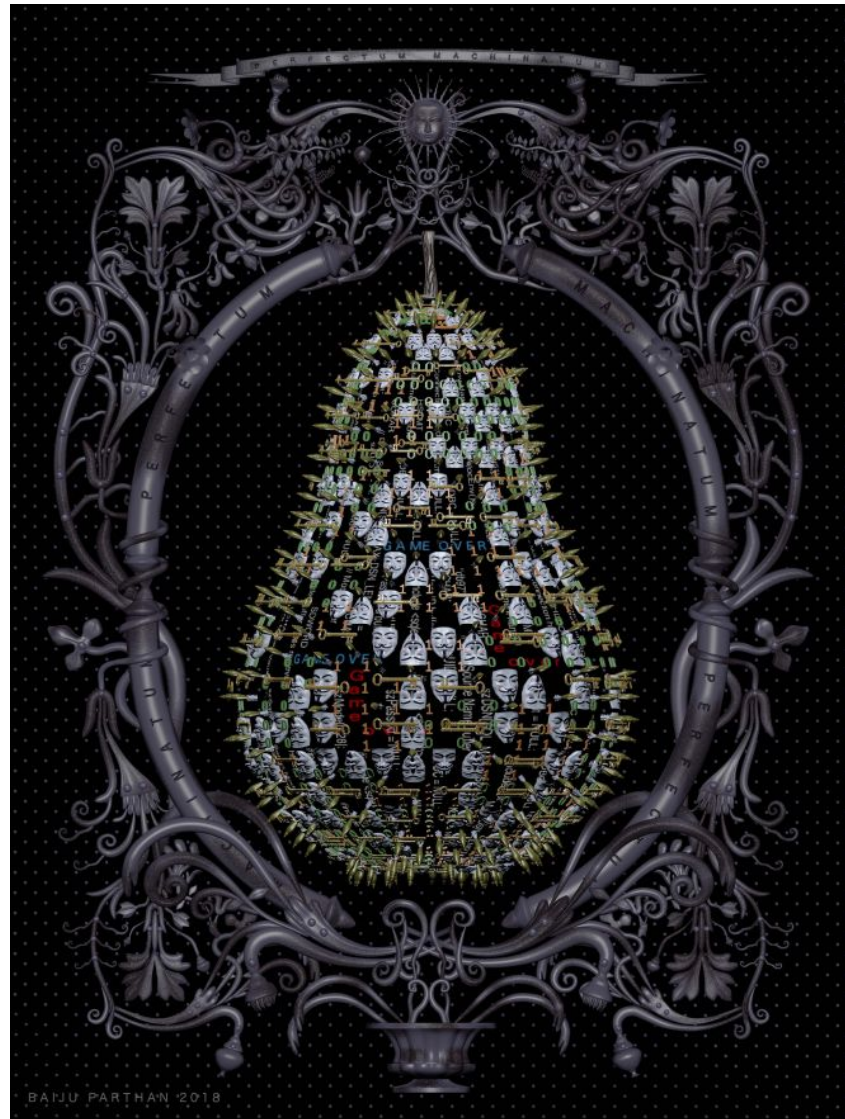
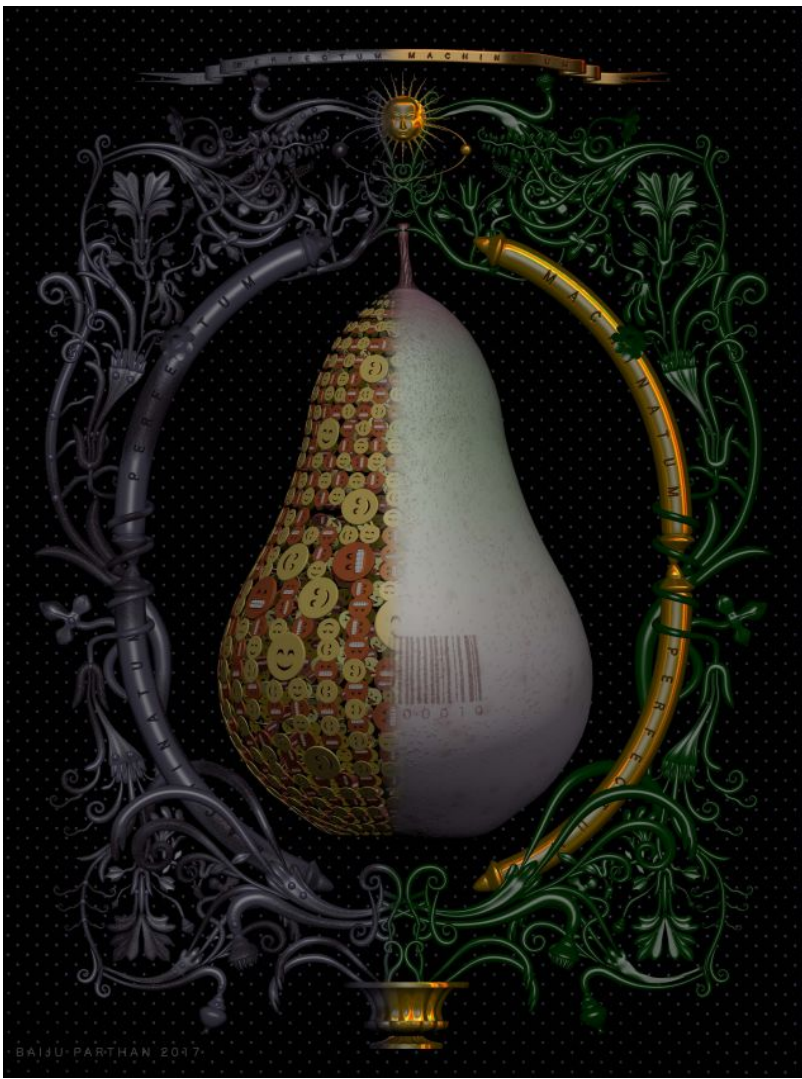
BAIJU PARTHAN



Baiju Parthan did his Bachelors in Painting from Goa along with a Bachelor's Degree in Botany and is also trained in in Mythology and Philosophy (Post Graduate Diploma). Baiju Parthan's work has been shown at numerous international exhibitions and festivals including IX Asian Biennale in Dhaka, Bangladesh and also in China, Germany and the UK. He has also had solo exhibitions in Mumbai, New Delhi and Goa as well as group shows in Kolkata, Mumbai, New York and more. In the year 2000, he was honoured with the Sotheby's artist of the year award. Ranjit Hoskote, poet and art critic has written a book "Baiju Parthan: A User's Manual. This user manual explicitly defining the artist's diversely populated imagination. Baiju also has several essays published on culture and technology to his credit. He has even worked as a cartoonist with the Times of India Group of Publications, Mumbai.

He is known for as an innovator of intermedia art form in India and magnificently blended his painterly interests with his journey to virtual reality to create a series of highly stimulating and opulently textured installations.

He lives and works in Mumbai, India.



Vicissitudes of Knowledge- EDEN-02
Animated 3D lenticular print
36 X 27 Inches
Edition 1/6
2017

Vicissitudes of Knowledge- EDEN-03
Animated 3D lenticular print
36 X 27 Inches
Edition 1/6
2018

CATHY LANE



Cathy Lane from London, UK is a composer, sound artist, author and academic. She has exhibited and presented her work all over the world – most recently in Kochi, South India; in Sonologia, Sao Paulo, Brazil; Museum & Tasglann nan Eilean, Isle of Benbecula, Outer Hebrides, Scotland; Gigante y Usted, Santiago, Chile; Sound Acts, Athens, Greece; Sound Art Matters, Aarhus, Denmark; and Dramaturgie Sonore, Quebec, Canada. Books include *The Spoken Word in Artistic Practice* (2008) and, with Angus Carlyle, *In the Field* (2013), and *On Listening* (2013). Her CD *The Hebrides Suite* was released by Gruenrekorder in 2013. Cathy Lane is a Professor of Sound Art at University of the Arts London and Director of CRiSAP (Creative Research in Sound Arts Practice).

Her work uses spoken word, field recordings and archive material to explore aspects of our listening relationships with each other and the multiverse. She is currently focused on how sound relates to the past, our histories, environment and our collective and individual memories from a feminist perspective. Aspects of her creative practice have developed out of these interests and include composition and installation-based work. She also writes and lectures on these and related subjects as well as collaborates with visual artists, filmmakers' choreographers and other sound artists.

She lives and works in London, UK.



6	YEROU, JOHN D.	-	M 14 th APR 1904	S	LICENCED VICTORIANES MAN
King Edward Road 42	-	-	-	-	-
" " " 43	1 FLETCHER, WILLIAM	-	M 20 th SEP 1863	M	SUPERINTENDANT OF MISSIONARY
	2 FLETCHER, EDITH L.	-	F 12 th JUL 1891	M	MATRON
1/2 mile E 4 th	3 WOODCOCK, WINIFRED	-	F 12 th NOV 1900	S	ASSISTANT MATRON
	4 BOWES, GEORGE	-	M 20 th MAY 1913	S	MISSIONARY
	5 FLETCHER, MARGARET	-	F 6 th JUN 1912	S	ARCHER
	6 AM NIP RA	-	F 11 th 1898	N	N
	7 LEE ANN	-	F 10 th MAY 1905	N	TO C
	8 ANN	-	F 14 th MAY 1904	N	TO C
	9 ANN	-	F 12 th MAY 1903	N	TO C
" " " 4	-	-	M 12 th MAY 1903	N	TO C
" " " 45	1 HOUSE	-	F 10 th MAY 1903	N	TO C
	2 HOUSE	-	F 10 th MAY 1903	N	TO C
" " " 46	1 GLASSMAN, GEORGE	-	M 8 th MAY 1874	M	1899 TESTER
	2 GLASSMAN, JENNIE	-	F 18 th MAY 1874	M	1899 DOMESTIC DUTY
" " " 47	-	-	-	-	-
" " " 48	1 FELDMAN, LOUIS	-	M 25 th JUN 1889	M	MASTER TAILOR



Re-Soundings: Prelude - The Ayahs Home
 Single-channel video installation, archive materials
 18 minutes
 Edition 1/5
 2018

CRISTIANA DE MARCHI

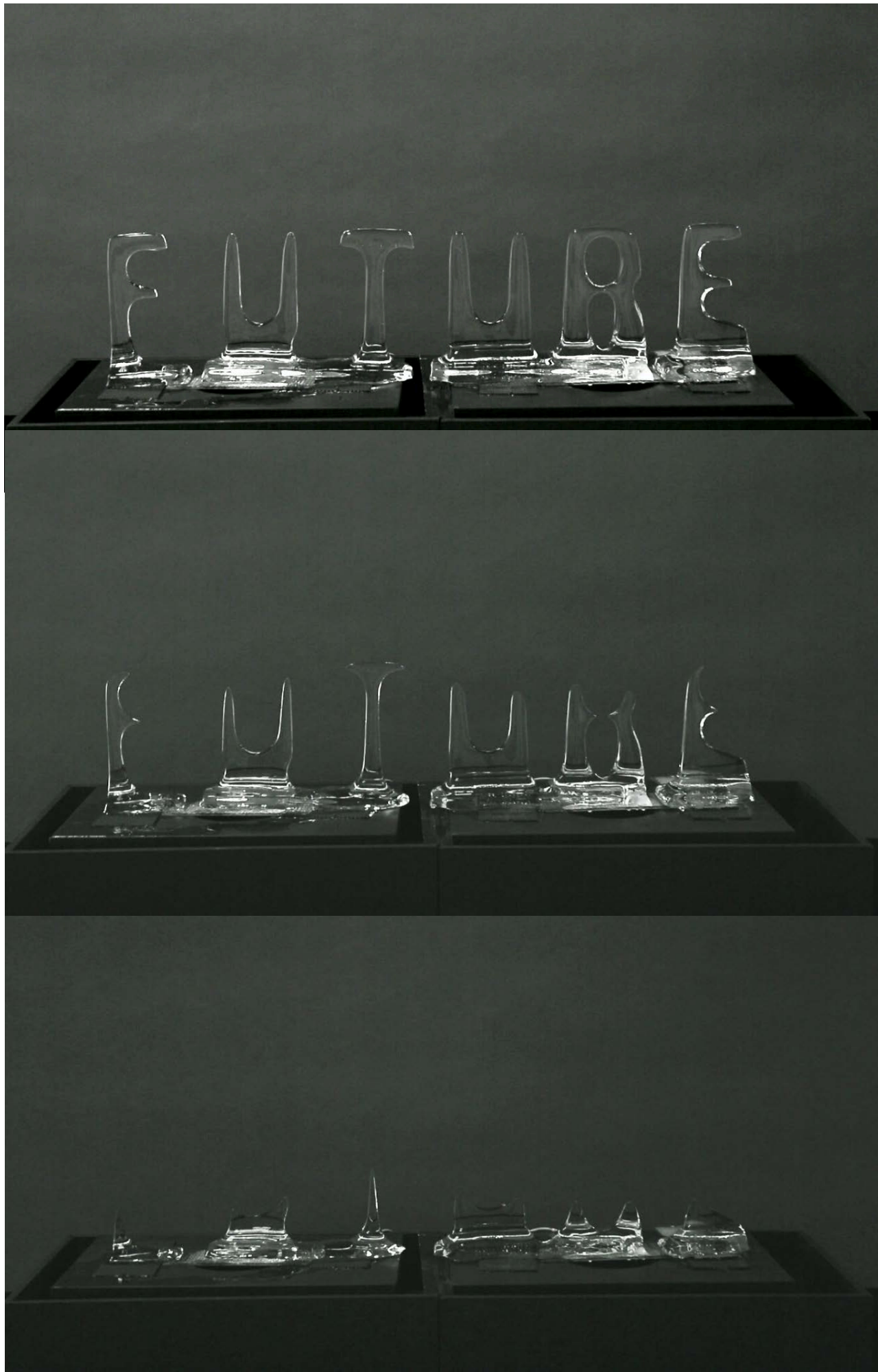


Cristiana De Marchi is a Greek-Italian/Lebanese visual artist and writer, received her MFA with honours in Archaeology at The University of Turin, with a dissertation about the urbanism of Greco-Roman Middle Eastern colonial capital cities.

Her solo shows include Wunderkammern Effimere (Circuiti Dinamici, Milano, 2017), Contrappunti/Counterpoints at Villa Amoretti, Turin (2014); My Country, New York University, New York, USA (2014); Weaving Gaps, 1x1 art gallery, Dubai, UAE (2013) and “Melting the Sky”, a double solo with Kuwaiti artist Monira Al Qadiri (Dubai, 2016). Group shows include: First Yinchuan Biennale, MoCa Yinchuan, China (2016); Santa Cruz Biennale, “Limitrofe”, Centro Cultural de Santa Cruz, Bolivia (2016); Second Culture of Peace Biennial, Tehran, Iran (2016); Groupe Mobile: retracer la vie sociale des oeuvres par la photographie, Villa Vassilieff, Paris, France (2016); White Cube... Literally, IVDE gallery, Dubai, UAE (2016); Re-mapping, Digital Marrakesh, Marrakesh, Morocco (2014); EcransMed: Screenings from the Mediterranean, Montreal, Canada (2014); Making Space, Body as Woman, Parallel event of the Singapore Biennial, Singapore (2013); MinD/Body, NYU, Abu Dhabi, UAE (2013); New Positions, AB Gallery, Luzern, Switzerland (2013); SIKKA Art Fair, Dubai, UAE (2013, 2016); We the people, post residency exhibition, University of the Arts, Philadelphia, USA (2012); To the Moon, XVA Gallery, Dubai, UAE (2012); Mawtini, Tashkeel, Dubai, UAE (2012); 29th EFAS Annual Exhibition, Sharjah, UAE (2011).

A writer and poet, Cristiana shows through her work a deep attention to the power and influence of words, to the role of narratives, to the possibilities of word associations, and to meaningful breaks. Cristiana explores (through performance, video, and installations of embroidered objects and tapestries) issues related to verbalization and translation, to the correspondence between physical and nominal dimensions. Some of her themes are the use of language in propaganda, the transition between territories, the redefinition of memory and identity, displacement and belonging, and the porous borders that separate regions while allowing contact.

She lives and works in Beirut and Dubai.



Future
Video
3 min
2015

GIGI SCARIA



Gigi Scaria, completed Bachelor of Fine Arts degree at the College of Fine Arts, Thiruvananthapuram and Master of Arts at Jamia Millia Islamia. Since 2001, Gigi has had many solo exhibitions both nationally and internationally, participated in many residencies, represented India in international art events and also got fellowships to be part of international universities and art centers. Some of his prominent shows include- 2014 participated in Kochi Muziris Biennale, curated by Jitish Kallat, selected as one of five artists to represent India at the 54th Venice Biennale curated by Ranjit Hoskote, presented at the 3rd Singapore Biennale, selected as new art from South Asia at the Govett-Brewster Art Gallery in New Plymouth, New Zealand, and also appeared in Critical mass at the Tel Aviv Museum of Art. Some of the most major solo exhibitions - Gallery Chemould Mumbai, Smart Museum of Art, the University of Chicago, St. Louis, USA, Ian Potter Museum, Melbourne, Aicon Gallery, New York, Videospace, Budapest, 2008, the National Art Studio, Changdong, Republic of Korea. Amusement park (Chemould Prescott Road, Mumbai, 2009).

Gigi Scaria's is experimental and works in several medium such as installations, film, screen prints, photography, painting and sculpture. His works are about issues surrounding the making of the cities, migration, rapid urbanisation and planning. implications of the city's rapid urbanisation approach.

He now lives and work in Delhi, India.



Lost and found
Bronze & Marble
27 x 17 x 11.5 in.
2018

JAGANNATH PANDA



Jagannath Panda received Bachelor of Fine Arts degree at Bhubaneswar's B. K. College of Art & Crafts 1991, Masters in Sculpture at the M. S. University of Baroda, Gujarat, 1994 and also a MA in sculpture at the Royal College of Art, London. He was also invited to Fukuoka University of Education in Japan as a visiting research fellow. Jagannath's work has been shown at numerous international exhibitions and festivals including - solo gallery shows in Tokyo, London, Berlin and San Francisco as well as in New Delhi and Mumbai. His work has been also included at the Asian Art Museum, Fukuoka, Japan; the Royal College of Art, London; Mori Art Museum, Tokyo, and the Devi Art Foundation, New Delhi Essl Museum, Vienna, the National Museum of Contemporary Art, Seoul, and the Museum of Contemporary Art, Shanghai; the Museum of Contemporary Art, Tokyo, and the Museum of Contemporary Art, Taipei; Lyon Museum of Contemporary Art, France, and MAXXI Museum, Rome ;the Asian Art Museum, San Francisco, and Ullens Center for Contemporary Art, Beijing; and the National Gallery of Modern Art, New Delhi. Panda's work has been exhibited at numerous art fairs, including the Armory Show, New York (2008), Art Basel in Basel and Miami (2008), the International Contemporary Art Fair (FIAC), Paris (2008), Art HK Hong Kong International Art Fair (2011) and Art Dubai (2012).

His works are in the collection of Asian Art Museum, Fukuoka; the Mori Art Museum, Tokyo; the Fine Art Museum, Chandigarh; the National Gallery of Modern Art, New Delhi; and the Devi Art Foundation, New Delhi and other private and public collection.

As a Contemporary Indian painter and sculptor Jagannath Panda creates intricate art that reconciles the mythical and technological, reflecting on India's transition in an era of intense urbanisation.

He lives and works in Delhi.



Metropolis
Acrylic, Fabric, Plywood, Glue, Fiberglass, Rexine, Iron, Plastic,
Crystal, Plastic glass, Sea-Shell, etc
77 x 40 x 28 in.
2017



Sea - Drone
Paper Mache, Plastic toys, Sea-Shell, Cement, Auto paint, etc
10.5 x 27.5 x 14 in.
2017

MANJUNATH KAMATH



Manjunath Kamath obtained his Bachelor's degree in Sculpture from Chamarajendra Academy of Visual Arts (CAVA), Mysore, in 1994. Manjunath's work has been shown at numerous international exhibitions and festivals including 'ARCO Madrid', Spain, (2009), 'Digifesta' at the Gwangju city museum, Gwangju biennale hall, "The Fantastic Garden" Changwon art festival in 2010, 'Art Celebrates 2010' Lalit Kala Academy, 'Art Hong Kong 2010', Hong Kong, Art Gwangju 12 and Art Expo 2009 in Mumbai. Asian Contemporary Art' in Singapore, 2012, National Gallery for Modern Art, Mumbai 2018. and solo projects at India Art Summit 2011 and in the gallery booth at India Art Summit 2009 and Art Dubai 2008. Manjunath was a 2002 Artist in Residence at the School of Art & Design, University of Wales Institute, Cardiff, UK and a recipient of the Charles Wallace Scholarship.

Manjunath's works are in the collection of National Gallery of Modern Art, New Delhi, Mr. E. alkazi art heritage New Delhi, Jindal pipes kosikalan Mathura and other private collections.

Manjunath is interested in telling stories which are from the ordinary and the everyday life and he leaves the stories to the audience to make their own interpretation, and lets his stories to change and continue. He uses various mediums which could be sculptures, photography, paintings, and video to depict his narratives.

He lives and work in Delhi, India



Empty Icons
Colored Terracotta
14 x 10 x 4 in.
12 x 9 x 2.5 in.
14 x 10 x 4 in.
15 x 10 x 4 in.
2018

RAKHI PESWANI



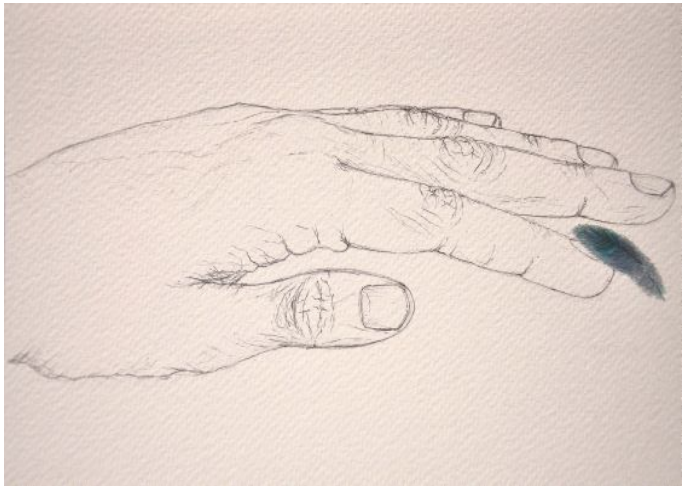
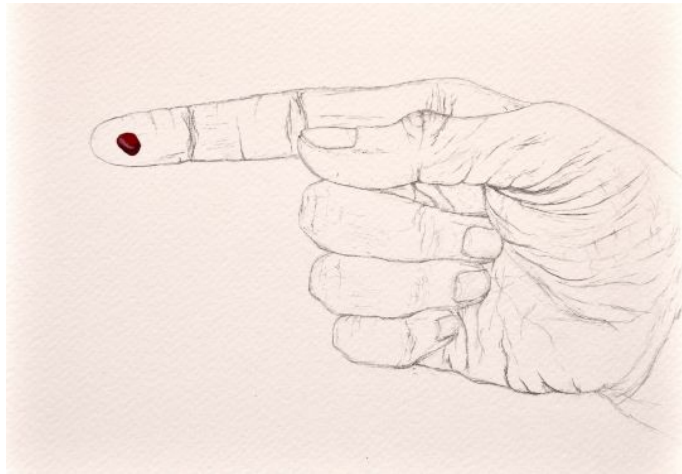
Photo Credit - Mickaël Gameo

Rakhi Peswani obtained her Master's degree in Ceramic Sculpture (2003) and Bachelor's degree in Painting (2000) from Faculty of Fine Arts, M.S. University, Baroda, Gujarat.

She has held solo exhibitions in Mumbai (2006, 2007, 2013), Delhi (2009, 2015), and Hong Kong (2011), and has participated in various group and museum exhibitions in India and abroad. She is currently living in Bangalore and divides her time between her work and teaching. She has worked as guest faculty at Sarojini Naidu School of Arts and Communication, University of Hyderabad, Hyderabad (2004–2012), full time faculty at Srishti Institute of Art, Design and Technology, Bangalore (2012-14), and as visiting Associate Professor at School of Culture and Creative Expression at Ambedkar University, Delhi (2016-2017). Currently she is a visiting faculty at Srishti Institute of Art, Design and Technology. Her works are in the collection of Marino Golinelli Collection, Bologna, Italy, Kiran Nadar Museum of Art, Delhi, India and other private collections.

Her works are expanded drawings, inspired by her ongoing interest in the relationship between human body and its capacity to express by acquiring different kinds of references, skills and language.

She lives and works in Bangalore, India.



Primal Reminders (Matter of Manifestations)
Series of eight drawings
Graphite and gouache on acid free paper.
5.8 x 8.3 in. each
2018

RAVIKUMAR KASHI



Photo credit - Hemant kumar

Ravikumar Kashi completed his B.F.A. from College of Fine Arts, Bangalore in 1988; M.F.A. from Faculty of Fine Arts, M.S. University, Baroda in 1990; and M.A. in English from Mysore University, in 1995. He is also trained in handmade papermaking from Glasgow School of Art, U.K and Hanji and traditional Korean papermaking, from Jang Ji Bang, Korea. He has shown extensively both in India and abroad. His solo exhibitions have been held in Bangalore, Chennai, Hyderabad, Mumbai and Delhi in India and London, Palo Alto and Shanghai. He has also been part of various curated shows across the world in museums, biennales, art fairs and galleries. He has received National award from Lalit Kala Akademi, Delhi in 2001, one from Karnataka Shilpa Kala Academy in 2000 and two awards from Karnataka Lalita Kala Academy 1990 & 1999. He has received first prize in 'Ventipertrenta', International Festival of Digital Art 2017 and from Museo Internazionale Dinamico de Arte Contemporanea, Italy.

He writes on art in Kannada and English. Two of his books, 'Anukta' and 'Kannele' have been published from Akshara Prakashana, Heggodu. His book 'Kannele' has received Karnataka Sahitya Academy award in 2015. Apart from this, he also teaches at RV School of Architecture, Acharya School of Design and Azim Premji University as visiting faculty.

As an artist, he works in different mediums such as painting, sculpture, photography and installation. His works combine or cut across defined expectations from these mediums. His idea / concept driven works are layered and connect with the viewer in multiple ways. Desire, decay and transformation are a major concern in his works along with introspection. He lives and works in Bangalore.



Figure of speech
Metal, Cloth, Wood, Cotton, Plastic, Paper, Wax, Grease & Feather.
60 x 84 x 48 in.
2018

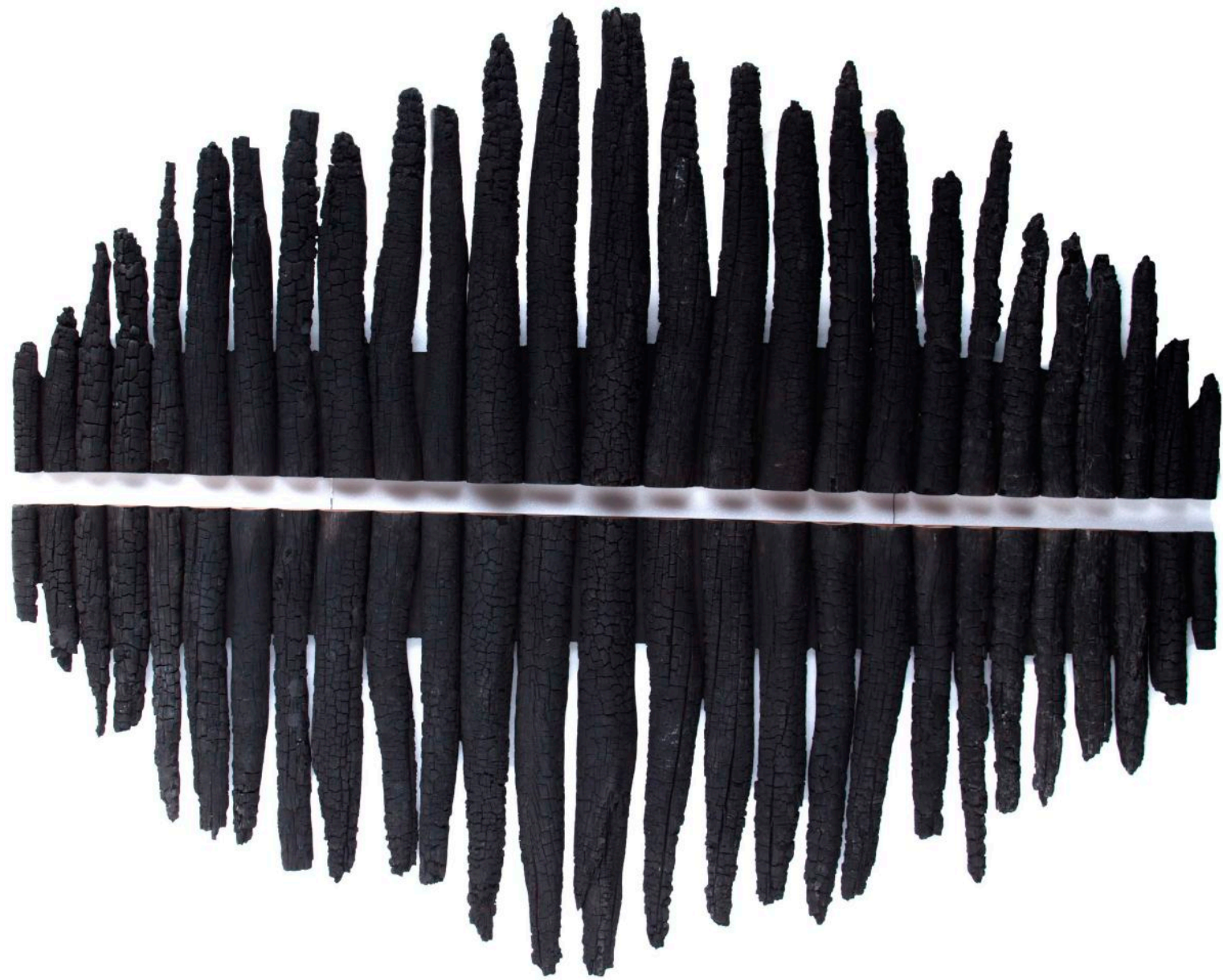
SHANTHAMANI MUDDAIAH



Shanthamani M received her Bachelor of Fine Arts in Painting from CAVA, Mysore and her Master of Fine Arts in painting from M S University, Baroda and a paper-making Course in Glasgow, Scotland. Shanthamani's work has been shown at numerous international exhibitions and festivals including JDAPereira Gallery, Colombo, Sri Lanka and National Gallery of Modern Art Bangalore, India in 2015. Kochi Muziris Biennale, India, Art Brussels, Represented by Suzanne Tarasieve Gallery, Brussels and at the India Art Fair, New Delhi in 2014. Her solo exhibitions have been at Paris, France in 2016, Cinnamon, Bangalore 2012, Gallery Helene Lamarque, Miami, and Gallery Sumukha, Bangalore in 2008. Shanthamani has received many awards and fellowships including National Junior Fellowship from Ministry of Tourism and Culture, New Delhi for 2012-14 and 2006-08, India Sri-Lanka Foundation assistance for artistic collaboration "The Present: Colombo-Bangalore" 2014 and the Charles Wallace Scholarship to work in Glasgow, UK 2004 as well as Inlaks Take of Grant, 1992. Important residencies include Cité des Arts, Paris, 2013 International Bamboo workshop with students Of Ensad, Paris. In Saline Royale D'Arc Senans 2011 and Sandarbh international workshop Partapur, Rajasthan. India.

Shanthamani's works are in the collection of Oracle corporate office-Bangalore, International – Bangalore, Abishek Poddar, Private art collector in Bangalore, Anupam Poddar collection-Delhi, Hyatt Chennai, Jindal collection-Delhi, C-Collection Switzerland, Collection Helene Lamarque Miami, and Phillips de Pury Collection, New York and Works in private collection in Cologne and Luxemburg.

Shanthamani uses ephemeral natural materials like paper, stone, charcoal and more in her works. The stories she evokes are very primordial and contemporary at the same time. She lives and works in Bangalore, India.



Fire Script/landscape
Wood Charcoal on Ply board
72 x 72 x 4 in.
2018
The work can be made to commission in ceramic (size variable)

SHANTHI SWAROOPINI



Shanthi Swaroopini completed her Bachelor's in painting from Andhra University, Visakhapatnam 1990, MFA Sculpture from MS University Vadodara, MA, Kent Institute of Art and Design, University of Kent, Canterbury 1998. and Masters degree in Sculpture from the Maharaja Sayajrao University of Baroda. She has exhibited widely in India and her works have been shown in United States of America, United Kingdom and New Zealand. She has been facilitated with various scholarships and fellowships by the Department of Culture of the Government of India, Lalit Kala Akademi, AIFACS, Inlak Foundation and the Charles Wallace Trust Fellowship conferred by the British Council. She has a vast experience of working at Johnson Atelier, Merceville, New Jersey (2001-04), Kanoria Center for the arts. She is currently the Associate Professor in Sculpture & HoD at the Jawahar Nehru Architecture and Fine Arts University, Hyderabad. She is also leading a team of sculptors for the National Salt Satyagraha Memorial, Dandi, Gujarat. She lives and works in Hyderabad, India



Patra
Bronze, Terracotta
Variable
(Set of 7)
2018

SIDDHARTH KARARWAL



Siddharth Karawal completed his Bachelor's and Master's degree in Sculpture from the Maharaja Sayajrao University of Vadodara. Siddarth's work has been shown at numerous international exhibitions and festivals, some of the important shows include- group shows at Delhi, Mumbai, Bangalore, San Fransisco and Paris. He is also known for his public sculptures which are in Gurgaon Delhi, Mumbai and Bangalore.

His makes the everyday, the unnoticed, the accidental part of his works. His works are rooted in the mundane, it is a creative response he seeks from the ordinariness of the everyday. It is by referring to this mundane he attempts to place it in a different context bringing out the reality which is loud, sarcastic and absurd in many ways.

He lives and works from Jaipur.



This Side Up
3D print/ Silicon
Edition 1/60
8 x 5 x 5 in.
2018

SUDARSHAN SHETTY



Photo credit - Ronan Haughton

Sudarshan Shetty trained in painting at the Sir JJ school of Art, Mumbai but he is very known for his Sculptures and installations. He has exhibited widely in India and around the world. His recent shows include Galerie Krinzinger, Vienna, 2018, Shoonya Ghar, Al Serkal, Dubai 2017, 'A Song A Story' for the Rolls-Royce Art Programme, 2017, Shoonya Ghar, National Museum of Modern Art, 2016, 'A Song A Story' for the Rolls-Royce Art Programme, 2016, NGMA, New Delhi and at the 20th Biennale of Sydney, 2016, Galerie Daniel Templon, Brussels, 2015 Kiran Nadar Museum of Art, New Delhi, 2015, Staatliche Museum, Schwerin, Germany, 2015, GALLERYYSKE, New Delhi, 2014, Galerie Krinzinger, Vienna, 2018, Tel Aviv Museum of Art, Tel Aviv, 2012, 'Indian Highway', Ullens Center for Contemporary Art, Beijing, 2012, 'The Matters Within: New Contemporary Art of India', curated by Betti-Sue Hertz, Yerba Buena Center for the Arts, San Francisco, 2011, 'Paris-Delhi-Bombay', Centre Pompidou, Paris, 2011, 'Sympathy for the Devil', curated by Walter Vanhaerents and Pierre-Olivier Rollin, Vanhaerents Art Collection, Brussels, 2011, 'India Inclusive', World Economic Forum, Davos, 2011, 'Contemplating the Void', curated by Nancy Spector, Solomon R. Guggenheim Museum, New York, 2010, Vancouver Biennale, Vancouver, 2009, among others.

Sudarshan Shetty was the curator of the Kochi-Muziris Biennale 2016 in addition to participating as an artist in the inaugural edition of the Kochi-Muziris Biennale curated by Bose Krishnamachari and Riyas Komu in 2012. He is currently based in Mumbai.



Untitled
Wood & Acrylic Paint on Wood
35 x 33 x 33 in.
2013
Credit: Gallery Ske

SUMEDH RAJENDRAN



Sumedh Rajendran completed his Bachelor's degree in Sculpture from the College of Fine Arts there in 1994 and Master's degree from the Delhi College of Art in 1999. Sumedh's work has been shown at numerous international exhibitions and festivals, some of the important shows include- group shows at Kiran nadar Museum of art, India . 2015, 2013, Paradox, Singapore 2011, 1x1 Gallery, Dubai 2010, Contemporary Indian art in Gothenburg, Sweden and India Awakens Under Banyan Tree at 'ESSL' Museum, Vienna in 2010, Indian Highway, Astrup Fearnly Museum, Norway, Beyond Art Space, Beijing, Galerie Christian Hosp, Berlin in 2009 and also selected for the Kochi-muziris Biennale, Kochin, India . 2012. Solos include shows in Delhi, Mumbai, Lahore and London. Some of his international residencies include Hat Residency Program, University of Manchester, Theertha International Residency, Colombo and KHOJ International Artists' Residency, New Delhi.

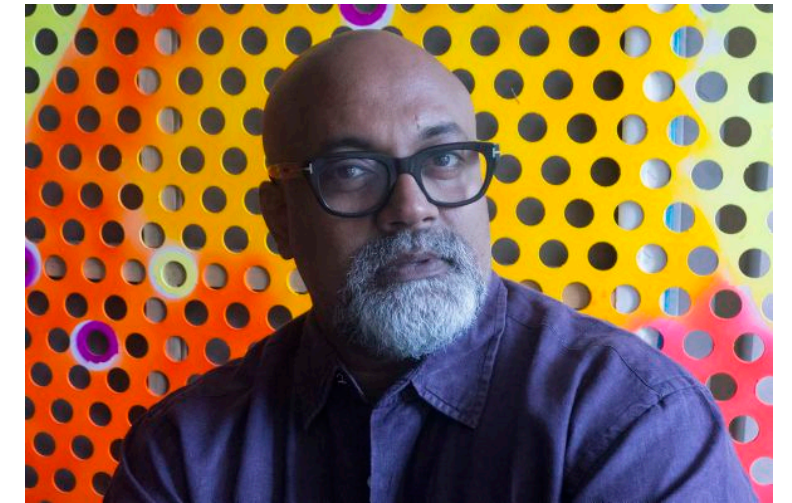
In his sculptures, he combines different forms it could be objects, known shapes and forms, animals and even human forms. He uses different kinds of materials such as ceramic tiles, wood, steel, iron and other tough materials into organic forms which has a feeling of a continuing story.

He lives and works in Delhi.



Reverse land
Wood
33 x 30 x 8.5 in.
2018

VIVEK VILASINI



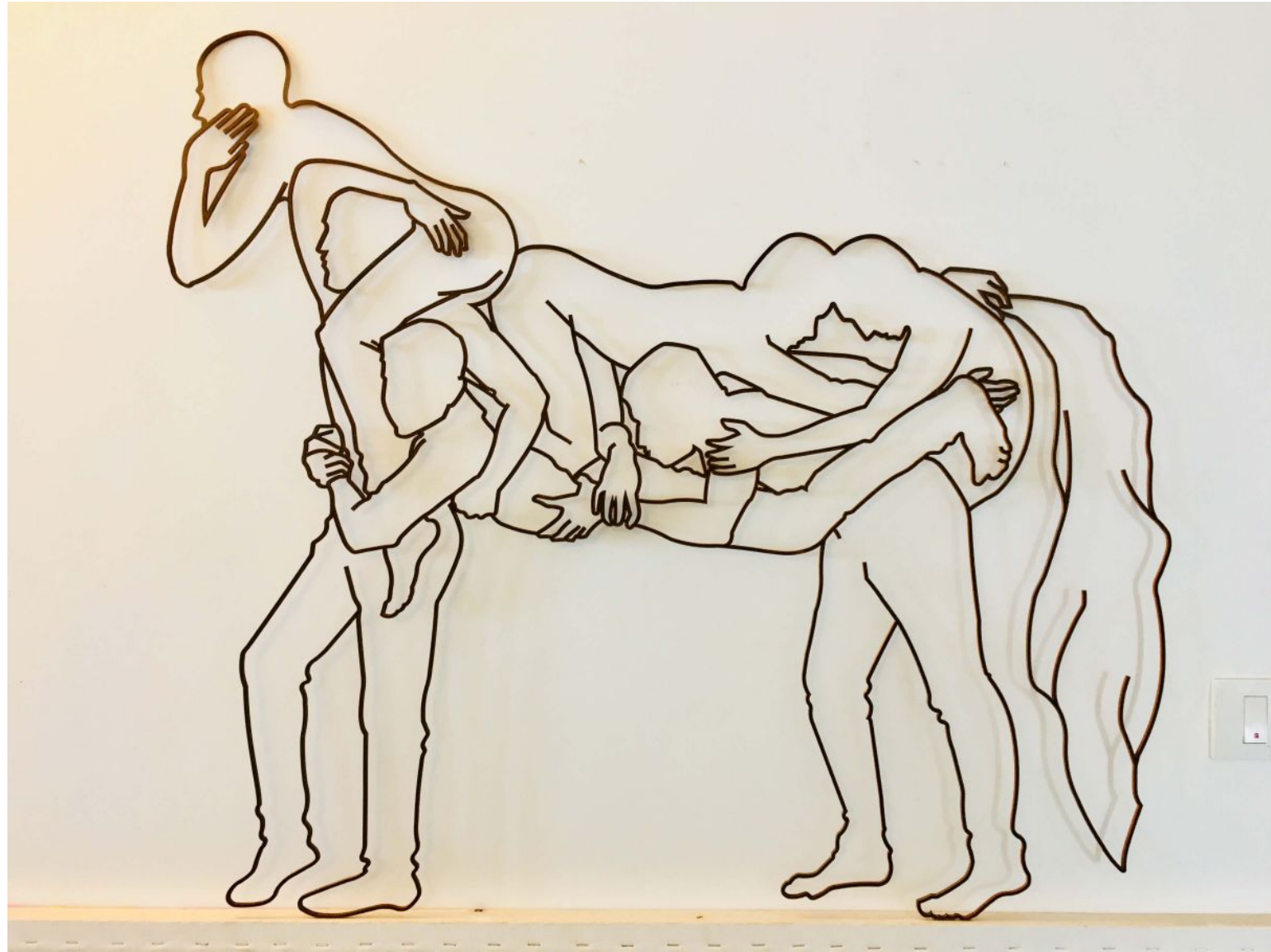
Vivek Vilasini trained as a Marine Radio Officer and was pursuing a degree in Political Science from Kerala University before turning to art, studying sculpture and art practices from traditional Indian craftspeople.

Vivek's work has been shown at numerous international exhibitions and festivals, some of the important shows include- solo shows at Art Basel, Hongkong by Gallery Sakhi, Gallery 1.x1, Dubai in 2018, India Art Summit by Gallery Sumukha in 2011 and other solo shows in Mumbai and Delhi. He has been part of group shows at NGMA, Mumbai, New York University Museum Gallery, Abudhabi, Dubai Art Fair in 2017, Thyssen-Bornemisza Art Contemporary Academy, Trollhattans Konsthall, Sweden 2016, Seattle art museum and others. He was also selected to be part of the Kochi Muzhriz Biennale 2012, 1st Edition of the Montevideo Biennial, The BRICS Project exhibition curated by Alfons Hug, London Art Fair, Singapore Art Fair, Toronto Art Fair in 2012, at Santiago Compostela and Galician Center for Contemporary Art (CGAC) Spain, MAXXI (National Museum of 21st Century Art), ROME Centro Cultural Banco do Brasil in Rio de Janeiro, Brazil, Centro Cultural Banco do Brasil in São Paulo, Brazil, 'Centro Cultural Banco do Brasil in Brasilia and Sharjah Biennale in 1996 & 1997 and Sharjah Museum 1996.

Works in the collection of Kadist Collection, 21 C, Hermes Collection, Toronto Museum, Arco Foundation Spain, Singapore Art Museum and other major national and international private collections.

Vivek's paintings, sculptures and photographs and other mixed media works are all about the contemporary society, how ideas influences identities, and how there is a continuous connection and negotiation between ideas and identities. He is interested how these take a new form and derives new contexts as it gets translated into another setting.

Vivek lives and works from Bangalore and Kochi.



Recruiting Station 3
MS Mild Steel rod
Edition 1/5
45.6 x 50.7 in.
2018

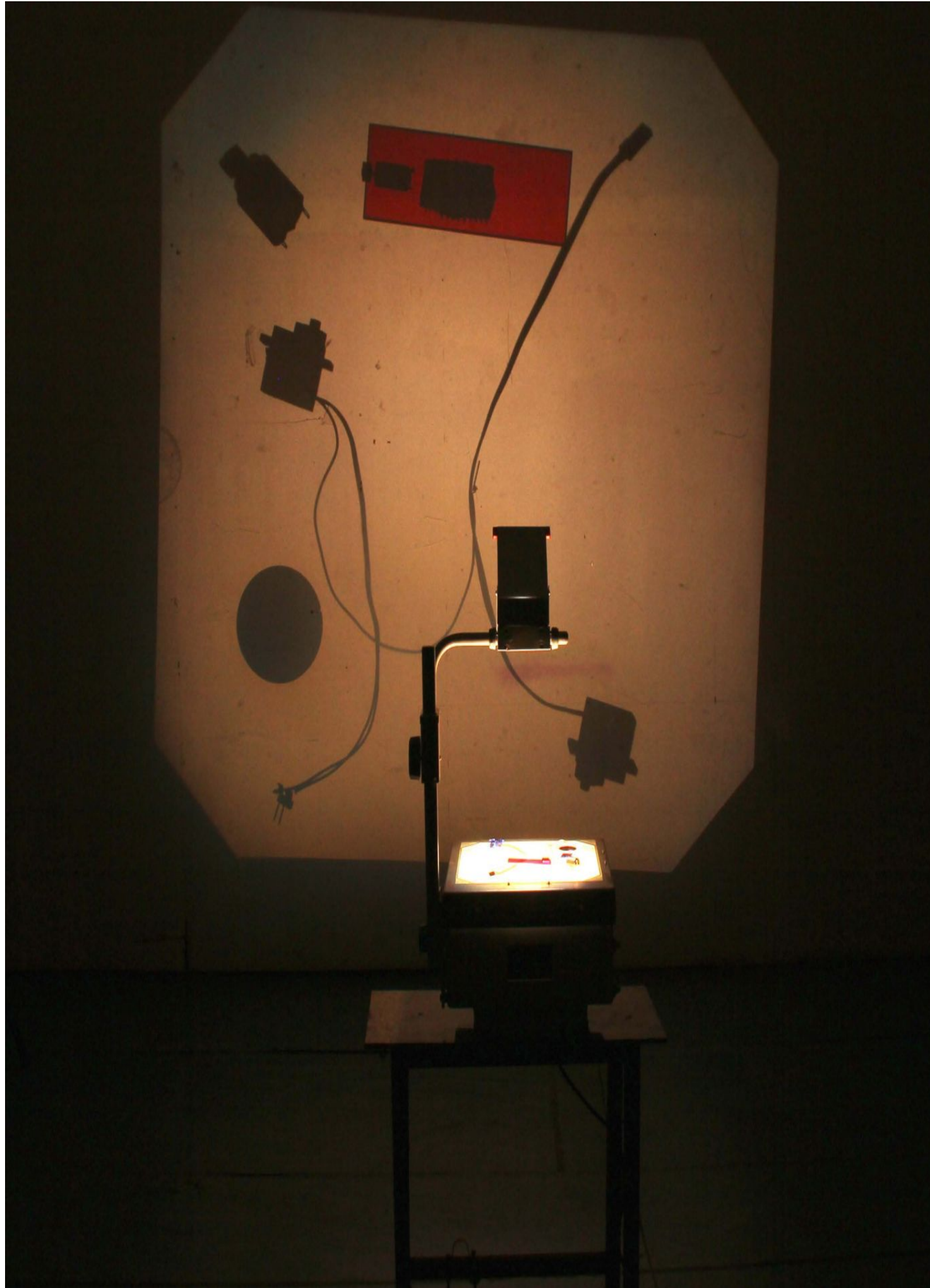
YASHAS SHETTY



Yashas Shetty is an artist and composer based in Bangalore, India. His work is at the intersection of pedagogy and art/science, including installation, sound, software and biotechnology, creating spaces of discourse and dialogue between artists, scientists and the larger public. He was Artist in Residence at the Experimental Media Arts (EMA) Program of the Srishti School of Art, Design and Technology in Bangalore (2006/2007) and the National Center for Biological Sciences, Bangalore (2007). He was also a founding faculty of the Center for Experimental Media Arts at the Srishti Institute of Art, Design and Technology and founding member of Hackteria Collective which has run workshops in India, USA, Taiwan. He currently runs (Art)scienceBLR the public laboratory at the Srishti Institute of Art, Design and Technology, and is the founding member of the Indian Sonic Research Organisation, a collective of instrument builders and artists dedicated to the proliferation of experimental music and sound art.

His works have been exhibited in India and abroad including at the Apeejay Media Arts Gallery, New Delhi / India (2006), Taipei Biennial (2012), Ars Electronica, Linz (2012), Fundacion Botin, Spain (2013), Science Gallery, Dublin (2014), and Haus Der Kulturen der Welt (2017). Shetty received a scholarship from the Charles Wallace India Trust (in collaboration with the Inlaks Shivdasani Foundation and Gasworks, 2012) as well as recognitions in the Hybrid Arts category at the Ars Electronica Festival, Linz / Austria (2011 and 2012). His works with synthetic biology along with the scientist Mukund Thattai were awarded prizes at the International Genetic Engineered Machines competition at MIT (in 2009 and 2011) and the BIOMOD competition at Harvard University (2011). Most recently, Yashas was an artist in residence at the Akademie Schloss Solitude (2016) and was awarded the Die Junge Akademie prize (2017) in collaboration with The Institute for Music and Acoustics at the Zentrum für Kunst und Medien (ZKM).

He lives and works in Bangalore, India.



The Anatomy of my nervous stick
Custom Electronics, Artificial Neurons, Shadows
2018

Persistence of the Material in Art by Asmita Sarkar

'Everything solid melts into air (Olsen 2003.)' The quote is by an archeologist critiquing the current trend in fields related to material culture. There exists an anxiety among scholars about theorizing perceptual aspect of materials. The same anxiety exists in discourse around contemporary art. Western art-history and theory written in the last hundred years have a conflicting relationship with the materiality of an art object. Within the frame-work of art history different art forms are traditionally related to specific medium. For example painting as an art form is supposedly concerned with application of paint on a flat surface while sculpture is a constructed three dimensional objects made of solid materials. In University of Chicago's portal of Media Theory Web-Portal, Emma Bee Bernstein (2017) writes that these categories are art historical construct and it has a lasting impact on of the way art-world operates. One of most important doctrines of modernism in visual and plastic art dictates it to achieve the sublime perfection that can be achieved through proper utilization of one medium. There is also a tradition in modern art theory that privileges and theorizes eye-sight above other senses and thus art-materials were to be manipulated in service of the visual. This line of thinking find its most rigorous defense in the writing by Clement Greenberg, one of the most prominent theorists of modernism in visual art, living and writing in New York around 1950s. In the subsequent iconoclastic years conflicting theories emerging from practitioners and writers influenced by post-modernism, feminism, post-colonialism, Marxism have challenged or moved away from this theory of purity of eye-sight. One immediate outcome of high modernism was to privilege the rationale and concepts behind the art-object rather than to its materiality.

Though several conflicting discourses still continue to underwrite theorization contemporary art, discourse around the materiality of art-object has made a comeback and has become one of the most populated fields in the last two decades. Many art- works has been interpreted through the lens of New-Materialism and its close ally phenomenology. The word 'Materialism' has a Marxist connotation and the academic field of study called Material Culture, Proposed by Daniel Miller (amongst other) have emphasized how material objects are consumed and circulated in the market. But the field of new-materialism takes a step further and drew our attention to the sensory and sensual aspect of materials objects. This field also challenges the perceived duality of mind-matter. Moving away from the ideas of a 'Pure' visual art or 'Pure' conceptual art, art- historians and theorists have enthusiastically embraced the idea of the embodiment, i.e. the idea that vision is not a disembodied experience, rather than it is one among the inter-linked bodily senses embedded in our bodily-existence of the world. Art historical account that interpret specific object of art through style and context is still ill at ease with the concept of materiality. Art-historian James Elkins acknowledges this unease and goes on to say that it is easier to deal with the conceptual aspect of materiality as an abstract term but it is difficult to talk about materials vis a vis particular art-works without reverting back to the general. . For example it is easier to talk about art materials such as bronze, paper, or pixels as they are used in art practice, but talking about the bronze used in a specific sculpture is difficult. He acknowledges that phenomenological aesthetics, especially Merleau-Ponty's conceptualization of vision and body can tell us much about the material engagement of the artists and the viewers.

Materiality of art-objects has a prominent place in contemporary Indian art-scene. The context of visual art in India is vastly pluralistic: politically motivated performance piece coexists with painting inspired by Mughal miniature. Indian artists have never been more ambitious in terms of employing tool kits from different material, cultural, and theoretical traditions. In contemporary Indian art iconography and symbolic representation dominate. Culture critic Marwin M. Kraidy claims that globalization sometimes dictates young artists to use cultural iconography as a means of commodification of culture. But many contemporary artists' work has been characterized by inventive use of material, and this deserves scholarly attention. One need to take into account that art exhibition is as much about the contextual reading of the art-works, as much as it is an experience transcending time and geographical space. Art exhibition can be about an encounter that disrupts the mundane flow of life and afford the audience a glimpse of an alternate possibility of existence. Sensory and perceptual engagement with the materiality of art-object and its significance to our realm of experience is always a tremendously difficult task. It is unlikely that any systematization of knowledge can capture the full gamut of experience of the encounter with an art object. Each object is a material entity that has surface, texture, color, and luminosity of the material. In the context of visual art it is easier to talk about these as qualities that reveal themselves to the viewer rather than objective properties of the material. In an aesthetic object, these are elements imbued with meaning. And this meaning is created owing to the complex net-work of artist's gesture, the acquired history of the material, viewers' empathic reception, and the interaction of all these elements.

One of the exhibiting artists in this exhibition is Shanthi Swaroopini who makes bronze sculptures of sea-shell, undergarments, and stretched supple human bodies. These are unique aesthetic object because the way different materials have been casted and made into art. Conch-shell is fragile and organic, but iridescent and smooth to touch. The sculpted bronze shell shares some of these qualities of natural shell, but also conveys the appearance of strength. Similarly in Swaroopini's sculpture women's undergarments, (an object that is fragile, intimate, easily replaced, and thrown-away) transform into dignified armors, by virtue of being constructed in steel and bronze. These have the appearance of relics of the past or of the future. It may be tempting to say that Swaroopini's sculptures are of metal and about metal. But they are as much about the fragility of sea-shell, soft-ness of flesh, and intimacy of linen as they are about bronze or steel. Siddharth Kararwal makes sculpture out of unusual materials. One of his sculptures of a horse-mounted and traditionally clad and armored soldier is made of folded-crumpled white linen. The creases and pleats of the cloth transform into a cultural icon: a symbol of traditional- aristocratic Indian masculinity. The humor arises out of the contradictions between the materiality of the art object and the historical gravity of the icon represented. In Rakhi Peshwani's works materiality exists within the interaction between artist's gesture, employment of different crafts such as print-making, embroidery, and collages of ideas and texts. When her art objects are taken into consideration what stand out is the texture and the sensuality emanating from them. Every thread of her embroidery has acquired a unique history in unison with the artist's hand movement.

. Each of these threads also reveals a new story to the viewer. Materiality as an abstract concept seems quite straight-forward. But the encounter of the materiality of an art object is always something particular and unique, escaping grand theorization. And that is how work of art persists.

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Contributor's details:

Asmita Sarkar is an artist and researcher. She is an MFA graduate from Gray's School of Art, Scotland. She also holds a Master's degree in Experimental Psychology from University of Calcutta. Currently, she is a Faculty member at the Srishti Institute of Art. Her research interests include contemporary drawing & painting, art-science collaboration in art & design, and phenomenological aesthetics.

CURATOR



Meena Vari is Dean of Contemporary Arts & Curatorial Practice and Dean of School of Media Arts and Sciences at Srishti School of Arts, Design and Technology, and coordinates activities of the Center for Experimental Media Arts (CEMA). She also practices as an independent Curator and Art Management Consultant.

Since 2007, as Dean of Contemporary Arts and Curatorial practice, Meena has been curating, programming and international and national profiling of Srishti. Over the years she has been developing a radical space for alternative and experimental and conventional artistic practices through Srishti Interim which started in 2004. She has worked with many national and international artist to engage both pedagogically and artistically with young students of art and design at Srishti and the larger artistic community in Bangalore. Apart from this as an independent curator, she has curated shows in India and Abroad. Some of her exhibitions include- Online sound exhibition for Creative Research in Sound Art Practice, UK, Tate UK as part of the Exchange program, Phyllis Weston Gallery, Cincinnati USA, Shrine Empire Gallery Delhi, Kashi Art Gallery, Kochi and most recently at the National Gallery for Modern Art, Mumbai.

Meena has spoken and participated in various forums on Indian contemporary art, art management and Art Education in India and abroad. She has collaborated with many international organisations including Tate UK, Central St. Martins, Kochi Biennale Foundation, India Art Summit. She represented India at the Dutch DFA, UNSW Australia and Visiting Arts, UK. She received Fulbright Scholarship for a course in Arts Management from the University of New Orleans, USA and was awarded Chevening-Clore Leadership for the Arts (2013) from UK. Meena has a Master's degree in Political Science and Education from University of New Delhi. She is currently interested in curatorial practice as a form of experience, cognition and knowledge making.



GALLERY SUMUKHA

Gallery Sumukha caters to a wide audience, nationally and internationally, and has a history of working with external curators and artists from various parts of the world. It was established in 1996 and has evolved over the years. It is currently housed in the largest gallery space of South India.

From its inception in 1996 we have developed a strong foundation for nurturing emerging talent, as they work with cutting-edge and intelligent subject matter, concept and medium. We support artists in terms of commissions and relevant spaces to expose their conceptual thinking, thus marking it as an international space. Simultaneously we present Indian Contemporary artists abroad through exhibitions and participation in International Art Fairs.

The gallery regularly participates in various art fairs including Art Stage – Singapore, Art 15 - London, Art 16 – London are some of the more important ones amongst others. Many of its artists are in major international collections. Over the years the gallery has exhibited many thoughtfully curated solo and group shows, curated by well - known curators and scholars.

Gallery Sumukha is a platform for established and next generation artists to showcase all forms and media of Contemporary Art, and offers a significant collection of contemporary work in all mediums – paintings, graphics, sculptures, drawings, and new-media such as installation, digital prints & digitalized photography etc. Gallery Sumukha aspires to build and assist growth of Indian Art in India and internationally.

Dr. Premilla Baid
Director

CATALOGUE ESSAY

Meena Vari

CATALOGUE DESIGN

Shraddha Kanojia

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