

# INDIA ART FAIR

Fair Programme 2018

PRESENTING PARTNER



Art Projects  
Forum  
Walks  
Puffin In The Park

# INDIA ART FAIR

09 — 12  
February 2018

Presenting Partner



Presenting Partner



Knowledge Partner



Hospitality Partner



Supporting Partner



Ancillary Partner



Haute Cuisine Partner



Banking Partner



Other Partners



## Fair Hours

### 09 Friday | February 2018

Select Preview 12 — 3pm  
Preview 3 — 5pm  
Vernissage 5 — 8pm

### 10 Saturday | February 2018

Cardholder Hours 11am — 2pm  
Public Hours 2 — 8pm

### 11 Sunday | February 2018

Public Hours 11am — 8pm

### 12 Monday | February 2018

Cardholder Hours  
& Public Hours 11am — 8pm

# Art Projects

## P1 - Timothy Hyunsoo Lee 1000 ATTEMPTS AT A RECONCILIATION, 2017 Supported by Sabrina Amrani

For *1000 Attempts at a Reconciliation*, Lee transfers one thousand sheets of 24 karat gold leaf onto a painted blue surface, trying to maintain the original integrity and flawlessness of the original material. However, this is impossible taking into consideration of how delicate the leaves are, as well as the inevitable human error of handling the gold. The results mirror the possibilities of love – moments of near perfection, moments of destruction, and moments when the artist has clearly given up. Lee decided to create one thousand squares of these leaves because he grew up listening to the story of the 1000 cranes – a story told to children in Korea, China and Japan which claims that folding 1000 paper cranes will allow the individual to realise one wish.

## P2 - Tanya Goel INDEX, 2018 Supported by Galerie Mirchandani + Steinruecke

Tanya Goel presents a *neel pigment wall drawing* as a solo project outside the VIP Lounge. A site-specific construction set against a finely drawn grid, the work is made by dipping a series of threads into coloured chalk, a process often associated with architects who use these temporary lines to site future constructions. To create these lines, two individuals must suspend the coloured threads along the marked grid. Vulnerable to fading chalk and the wiggling arms of human error, these lines bleed in and out of the grid below. As the ephemeral and precarious nature of the wall drawing suggests, Goel employs formal and physical gestures to play with notions of the modernist and minimalist grid.

## P3 - Shilpa Gupta SHADOW 3 Supported by Foundation for Indian Contemporary Art

The Foundation for Indian Contemporary Art (FICA) presents Shilpa Gupta's interactive video projection *Shadow 3*. The work, which was created a decade ago, captures a vision that the artist shares with FICA – of creating a dynamic space between art and the wider audience. Previously shown in a tent on the street and as well as in gallery spaces, *Shadow 3* is one of the key manifestations of Shilpa Gupta's ongoing inquiry into the blurring of relationships between different entities. In the projection the viewer becomes an active participant of the unfolding narrative where fragments of an aftermath, from an environment under rampage, begin to re-enter our lives.

This project has been made possible thanks to the generous support of FICA Advisory Board Members Radhika Chopra and Tarana Sawhney.

## P4 - Hema Upadhyay 8' x 12' Supported by Kiran Nadar Museum of Art

The Dharavi slum area in Mumbai features often in Hema Upadhyay's work. She sometimes purely observes the massive sprawl and at times inserts herself into this scape. This impressive installation invites viewers to literally enter into an 8 by 12 feet marked interior space, which is the size of an average house in the slum. The three adjoining walls and ceiling present an aerial view of the slum, with maquettes of tin houses created from aluminium sheets, car scraps, enamel paint, tarpaulins, pieces of metal and found objects. One can marvel at all the meticulous details: temples and mosques, few high-rise towers amid a swarm of small dwellings, a wired meshwork of street lamps and TV antennas.

Hema Upadhyay was born in Baroda, Gujarat in 1972. She passed away in 2015.

## P5 - Bomin Kim, Jang Pa, Jeong Deokhyeon, Kim Jipyong, Moojin Brothers, Aesop LISTEN TO THE VOICES Supported by Korean Cultural Centre India

In 2017, Art Space Pool ("Pool") curated exhibitions and programs with an agenda focusing on women artists and curators in a conscious effort to both bring gender and feminist issues to the forefront and facilitate a forum in which women are able to express their opinions autonomously. Hence, Pool would like to introduce a selection of prolific Korean women artists for India Art Fair 2018. Utilising traditional mediums such as oriental painting, sculpture, and oil painting, Bomin Kim, Jipyong Kim and Jang Pa explore images of subjects that oppose the biased images of women still prevalent today while Aesop probes the relationship between human and non-human through her singular visual framework.

The participating artists seek to expose feminist issues and situations that have been overshadowed in a male-dominated society, social biases, and fragmented judgments. In addition they challenge the problems they face as women with an alternative perspective.

## P6 - Reena Saini Kallat VERSO-RECTO-RECTO-VERSO Supported by Saat Saath Arts

*Verso-Recto-Recto-Verso* harks back to 1949, when the constitution of India was adopted by its newly independent citizens as a promise to themselves creating a nation where justice, liberty, equality and fraternity would prevail. Rendered on fabric scrolls using the tie-and-dye process are the preambles of the constitutions of India and its presumed opposite—Pakistan (whose current constitution was adopted in 1972). The artist's act of erasure brings to sharp focus common grounds in the founding ideologies of the two countries, here revealed as gaps in two documents — one familiar and another perhaps (to an Indian viewer) unfamiliar. The inscrutability of the two renderings is a reminder of the collective amnesia of two sets of citizenries, resulting in a failure to understand and fight for the values upon which their nations were constituted.

## P7 - Avinash Veeraraghavan BIOGRAPHY Supported by GALLERYSKE

In *Biography*, Avinash Veeraraghavan collates a series of collages, prints and embroidered images; each a mental signpost in his long-running exploration of the nature of self. Over the decades his art has engaged closely with the mystery of consciousness and how it generates a seemingly real self. In addition, he has dallied, dangerously, with the quasi-religious possibility of a consciousness that connects us all in perhaps unknown ways.

All the images in this work provide a glimpse of hard-won coherence amidst the din and the roaring profusion of patterns and habits that constitute our daily experience of life.



Each panel exhumes layers of experience that simultaneously co-exist. The images are intensely personal, bordering on the solipsistic and tell of a particular journey. Yet the collection also reflects universal concerns: the unyielding interiority of thought, the fragile architecture of our emotional lives, and the cosmic humor and loneliness of simply being.

**P8 - Umrao Singh Sher-Gil**  
**THE SHER-GIL ARCHIVES**  
Supported by PHOTOINK

Amrita Sher-Gil's life and work was spent in trying to unsettle the frames imposed by her Indo-European extraction, her aristocratic/high bourgeois milieu, her gender. But her presence was framed in a more literal sense by the photographic lens. Her father Umrao Singh Sher-Gil was an amateur photographer of exceptional talent whose principal subject was his family - and himself. Pandering to the playful narcissism of anyone who ever toyed with a camera, photography's 'genius' for producing alter egos could also be considered as a device that allows for the assertion of individual agency during periods in history when 'eccentric' affirmations of the self lend themselves to be seen as acts of resistance to the prevailing status quo. Umrao Singh Sher-Gil's photographic archive, like his daughter's pictorial oeuvre, is a major instance of modern self-fashioning and the construction of a proto post-colonial subject. The photographs are precious documents of the personae that shaped the complexion of modernity in India. - Deepak Ananth

**P9 - G Ravinder Reddy**  
**OBJECTS OF DESIRE**  
Presented by THE LOFT at Lower Parel  
Supported by Emami Art

The work of eminent artist-sculptor G Ravinder Reddy, known for its raw and earthy quality, depicts the human form in all its vulnerable complexities. This project urges viewers to examine issues of morality, and the gaze in a time of state censoring. It questions notions of beauty and propriety by urging the viewer to go

beyond the gleaming surface seduction of his works. G Ravinder Reddy is among India's most eminent artists-sculptors. He has exhibited internationally and in India at prestigious galleries. His sculptures have been acquired by the best private and institutional collections. The artist lives and works in Vishakapatnam.

**P10 - Zoya Siddiqui**  
**LOOP, 2013**  
Supported by Shrine Empire

*Loop* stems from an interest in exploring the intersectionality between video and space, whilst investigating the boundary of physical experience in time and body. Through the illusion of a contained world wherein a recorded performance loops nonstop, the work seeks to demarcate the space and time inhabited by the viewer from the performing body, thereby emphasizing the dissonance between represented and experienced space whilst marking the distance between inside and outside.

**P11 - Imran Qureshi**  
**Imran Qureshi: New Paintings**  
Supported by Nature Morte

Pakistani artist Imran Qureshi's practice expands upon his training in the traditional medium of miniature painting to reflect on current events and the troubled state of his native land. The red paint simulates blood, while the finely painted petals, the gold grounds, and the feeling of a garden at night are "germs of hope" (as the artist calls them), all standing for the persistency of the life force, against all odds. Qureshi's paintings juxtapose random, seemingly violent splatters with precise mark-making, melding control and abandon into an orchestrated whole.

**P12 - Navjot Altaf**  
**LOST TEXT**  
Supported by The Guild

The play of technology on the text makes for an intriguing idea of selective memory, bringing new ideas through the highlighted words. I plan

to play with the play of technology and play of memory to create interesting propositions through the text based works. These works may take the form of archival digital photographs, floor and wall based texts, posters, video, books and diaries in vitrines. The essential idea would be to bring out certain readings through the fragmented texts, the idea of broken words that act as clues to excavate the hidden meanings and create new meanings that may or may not have been intended in the first place. This activates viewer participation, creating a sense of being party to the creative process, building ideas and meanings through the viewers own lens of experience.

**P13 - Madhvi Subrahmanian**  
**GERMINATION**  
Supported by Chemould Prescott Road

Distance markers throughout the advent of time, be they milestones from yesteryears or plastic cones to direct vehicular traffic today, are at the core of this work. Traversing through germinating moments, the language of colour and form bring movement of memory through time.

**P14 - Sudipta Das**  
**A SOARING TO NOWHERE**  
Supported by Gallery Latitude 28

The unending voyages of the dispossessed across cultural and political boundaries in human history serve as a vast backdrop for Sudipta's artistic pursuit. It enables the artist to redraw her own identity as a fourth-generation Bangladeshi migrant in India. *Soaring To Nowhere* stresses on the non existence and displacement of refugees through the figures which are suspended in the air. The gap provokes the viewer to ponder about the entitlement of the place of people and their citizenship.

**P15 - Subba Ghosh**  
**THE FLOW**  
Supported by Anant Art

Subba Ghosh's *The Flow* takes inspiration from

the ongoing refugee crisis, emulating how the flow of displaced humans continues unabated across territorial borders. People are driven from their homes by a combination of strife, poverty, economic crisis, political conflicts and exploitation. National borders become fluid as refugees pour across, exposing the hermetic territoriality of a Nation.

The art project takes place inside a maze. The path inside is lined with painted panels that map the physiognomy of journeys and territories traversed. Stories and history get blurred as they interweave into narratives of survival, but it is the scarred body of a refugee that emerges as the primary evidence of these odysseys.

**P16 - Nandan Ghiya**  
**METAMORPHIA (STUDIO PORTRAITS V.3.0)**  
Supported by Exhibit 320

Metamorphia captures the images in a dystopian transition- the in between stages. Challenging the status quo surrounding the aesthetics of digital image and identity. When things go awry and the glitches start seeping in because there's only so much an image can take before it turns into something else- after all it's nothing but a bundle of pixels lumped together and when you distort and disturb the preordained predefined arrangement to the point of stripping it off its essence, they resist, they revolt. Where we've lost control of it once it's uploaded on our computer screens. When the unknown forces lurking beneath the screen 'surface' take over. Keeping it all in mind, each image is carefully (de)constructed to reflect where we come from and where we are going while struggling to maintain its relevance- borrowing from my own childhood & the world I grew up in. A series of Studio Photographs. Updating. Upgrading.

**P17 - Harisingh Dhurve**  
**ORIGINS OF THE EARTH**  
Supported by TAF: Tribal Art Forms

Harisingh is from Dindori district in the Indian state of Madhya Pradesh. His sculptures

are carved in wood, in the form of columns (Khambhas), done over the last year. The wooden sculptures are not memorials to the past, rather they represent their engagement with tradition and aesthetic quests which are interwoven together with daily life in the interior districts of India.

In the wooden sculptures made by Harisingh we find the expression of an emancipatory energy. Marginalised by a feudal society and for years barely recognised by a metropolitan and Western-dictated art history, Harisingh has reclaimed his identity from an exploitative system that alienates people of the tribal community from their land, labour and livelihood, and thus empowering them with the ability to lead a life of their choice.

#### P18 - Luz Peusovich

##### HOLE

Supported by ZOCA Zone of Contemporary Art

*Hole* is an installation made of 21 circles of organic materials collected in the forests of different countries.

Luz Peusovich is an explorer; she collects natural elements which then will become the physical and symbolic medium of her installations. In the process of collecting she questions how what we call organic nature actually manifests itself and she reflects upon the different forms nature adopts. For example, one same species of fungi has infinite shapes and sizes; not one being the same. As a consequence of the elements that combine into infinite manifestations nature appears anarchic and diverse. From this process *Hole* is born, symbol of a horizontal way of being linked, from where something hidden and unknown is available to be explored, renamed and re valorised.

# Forum - Talks

**Note:** Please ensure you are seated 10 minutes prior to each session. The talks will commence promptly at the designated times.

## DAY 1 — SATURDAY 10 FEBRUARY

12:00 PM

KOCHI MUZIRIS BIENNALE | CHANGING CURATORIAL APPROACHES

Riyas Komu, Bose K, Jitish Kallat & Anita Dube

Four leading artists from the region, who double as the creative forces behind the Kochi Muziris Biennale will share a few key insights and offer a sneak preview into the programme for 2018 which opens on December 12. As an artist-initiated organisation, the foundation was based on the conviction that art is essential in our society today and has sustained its vision of becoming a true catalyst for transcending the arts and the region.

2:00 PM

BREAKING GROUND | INDIA'S FIRST CERAMIC ART TRIENNALE

Madhavi Subramanian (moderator), Jiten Thukral & Sumir Tagra, Sharbani Das Gupta, Peter Nagy, Pooja Sood, Ray Meeker

The Contemporary Clay Foundation in partnership with the Jawahar Kala Kendra, Jaipur presents Breaking Ground: International Investigations in Clay, the first iteration of the Indian Ceramics Triennale opening in August this year at JKK, Jaipur.

Contemporary ceramics have been elevated from craft to fine art with the resulting work being coveted by collectors and exhibited in museums around the world. The first Indian Ceramics Triennale Breaking Ground will showcase the growing diversity of the artform in India, bringing forward the best international practises, its new aesthetic, techniques and processes.

Artist duo Thukral & Tagra and ceramicist Sharbani Das Gupta talk about the work they will present at Breaking Ground. This will be followed by a conversation between Pooja Sood, Director General - Jawahar Kala Kendra, Peter Nagy - Director of Nature Morte and Ray Meeker- artist and educator. Expect interesting perspectives on the shifting landscape of contemporary ceramics in India and the need for a medium specific Triennale.

4:00 PM

DAG/25 YEARS PRESENTS 'THE PRIVATE ASIAN COLLECTION OF AUGUSTE RODIN (1840-1917): AN ARTIST IN DIALOGUE WITH THE UNIVERSAL' | A talk by Catherine Chevillot

From his heyday until his death in 1917, Rodin collected more than 6,000 artefacts and antiquities from Asia, including Japan and India. The museum-like collection was installed at the core

of his studio and many pieces were displayed at his home, inspiring him with their timeless feminine figures and converging towards a universal aspiration and form. An Indian classical dancer, Durga, who performed at the Opera de Paris in 1916, was his friend and disciple and it is said that studies of her portraits might still exist.

As an echo of Delhi Art Gallery's Navratna Exhibition at India Art Fair, Catherine Chevillot, director of Musee Rodin, will share some insight on his fascination for Indian classical art forms.

## DAY 2 — SUNDAY 11 FEBRUARY

12:00 PM

BMW ART TALK | Young Collector Conversation with Michael Xufu Huang

Join Michael Xufu Huang as he shares his fascinating journey as a dynamic, international young collector: from art student to patron to co-founder of M WOODS, an independent not-for-profit contemporary art museum in Beijing. A collector from age 16, Huang is the youngest board member of the New Museum, New York.

1:00 PM

I KNOW WHAT YOU DID LAST SUMMER | Presentation by Reena Saini Kallat

Reena's practice spans drawing, photography, sculpture and video and often deals with the role that memory plays, in not only what we choose to remember but how we think of the past. Known to be one of the most acclaimed artists from India, she will discuss some of her seminal works that have travelled to several institutions over the last two years including *Woven Chronicle* shown at the Museum of Modern Art and a newly-commissioned sculpture *Chorus* at Manchester Museum.

2:00 PM

I KNOW WHAT YOU DID LAST SUMMER | Feroze Gujral in conversation with Shuddhabrata Sengupta

Feroze Gujral, founder, Gujral Foundation and Shuddhabrata Sengupta, artist and writer,

and member of Raqs Media Collective come together to give us a rare inside look into their past and future collaborations. The collective has shown at and collaborated with The Gujral Foundation on many important global art events including *The House of Everything and Nothing*, a site specific installation and exploration by Raqs Media Collective of the infinity of (cyber) worlds that they inhabit.

4:00 PM

OXFORD UNIVERSITY PRESS PRESENTS 'READING INDIAN ART: TEXTS & CONTEXTS' | B.N. Goswamy, Ashok Vajpeyi, and Rosalyn D'Mello

The speakers will delve into the complex world of Indian art — its long history, wide range of artistic practices, aesthetic theories, iconographies, and even the changing relationships between artists and patrons. Documentation is remarkably thin; to understand it one has to go back to oral histories and scattered early writings. There is fascination in this history, alike for the art historian and the collector. But is there enough in it to interest the artist, or the critic, or the connoisseur of today? Does this reading, this engagement with the past, prepare us to negotiate the present?

The talk will be followed by a book launch and signing: *Oxford Readings in Indian Art* traces the long, rich, varied tradition of reflections on Indian art. Organized into thematic sections, the contributions range from texts on iconography and aesthetics and excerpts bearing upon our understanding of patronage and artistic practices, to information on artists and early writings that have shaped our thinking on Indian art.

## DAY 3 — MONDAY 12 FEBRUARY

12:00 PM

THE LIFE & WORK OF BRIJ MOHAN ANAND | A talk by Dr. Alka Pande & Samit Das

Born in 1928, the artist Brij Mohan Anand was greatly informed by the political and social climate around him. Responding to the assumption that all art is political and that

artists working within a particular context inevitably reflect and respond to their social and cultural environment the speakers will introduce B.M. Anand's most provocative works. The speakers will describe the historical significance of these works and examine to what extent Anand's aesthetics and practice are ideological products of this particular social, cultural and historical context. This talk will compliment the B.M. Anand exhibition display.

**1:00 PM**  
**I KNOW WHAT YOU DID LAST SUMMER |**  
**Presentation by Waqas Khan**

With this Talk, Khan hopes to discuss his work, largely inspired by the lives and literature of Sufi poets. Khan who is from Lahore has come to fame for his vast hypnotic drawings composed of tiny dots. His work is a meditation on life, togetherness and the universe. He has been lauded by critics for breaking down the barrier between classical Islamic and contemporary art. The talk will also highlight his ongoing exhibition at Manchester Art Gallery, as part of the New North South and other recent key exhibitions.

**2:00 PM**  
**I KNOW WHAT YOU DID LAST SUMMER | A talk**  
**by Lubna Chowdhary**

Lubna Chowdhary has been working in the field of ceramics for over 25 years during which time, the nature and application of her work has moved between sculpture, design and craft. Her projects are largely commissioned, sometimes self-initiated. During her recent residency at the Victoria and Albert Museum, she investigated 'hybridity' in both the objects within the collections of the museum and in the fabric of the building itself, to explore the cross-fertilisation of cultural influence and its impact on cultural aesthetic and visual language.

Shwetal Patel will lead Lubna in conversation to explore her work, influences and engage with her aesthetic.

**4:00 PM**  
**YES CULTURE NETWORKING INDIA**  
**PRESENTS 'AT WHAT POINT DOES ART**  
**BECOME A LUXURY ITEM?' | An Interactive**  
**Session with Prof. Anchal Jain**

What is 'Luxury'? What is the true meaning of this word? An alumnus of IIM, Ahmedabad, Professor Anchal Jain is the force behind 'Crafting Luxury and Lifestyle Businesses', a learning experience for entrepreneurs who wish to explore new meanings of 'luxury' and subsequently build strong global brands. In his talk Prof. Jain will explain the tenets of luxury and set some parameters to determine at what point art becomes luxury. The discussion will take into account the dynamics of the art market, the provenance, the trends and pricing in determining the movement towards this inflection point.

# Forum - Films

## DON'T LOOK AT THE FINGER (2017)

Heta Patel

*Don't Look at the Finger* presents a wedding ceremony during which the protagonists seek human connection and discover the dynamics of a relationship through ritual combat and signed languages. Patel formulates tensions in his fictionalised worlds through a simultaneous appropriation and rejection of stereotypes, employing dramatised physical movement, thrilling costumes and sensational soundtracks to comment on real world issues such as gender, race and identity.

Since 2004, Patel's video, photography and live works have been shown internationally within institutions such as the Royal Opera House, London; Frieze Art Fair, London; The Tanks at Tate Modern, London; Asia Pacific Triennial, Brisbane; Sydney Festival; the Ullens Centre for Contemporary Art, Beijing; Manchester Art Gallery; and Chatterjee & Lal, Mumbai. He has completed four substantial residencies including 501 Artspace, Chongqing, and Southbank Centre, London.

\*A major new commission by Film and Video Umbrella with Manchester Art Gallery and QUAD. Supported by Arts Council England. Initial research supported by Jerwood Choreographic Research Project

### Screening:

9 Friday: 12 — 4PM & 6 — 8PM

10 Saturday: 11 — 2PM, 1 — 2PM & 5 — 6PM

11 Sunday: 11 — 12PM, 3 — 4PM

12 Monday: 11 — 12PM, 3 — 4PM & 5 — 6PM

## DRAWING A LINE THROUGH LANDSCAPE (2017)

Nikhil Chopra - A film by Sophie Winqvist

In Athens a tempestuous muddy sea and rolling clouds gather upon the walls of a former tavern. Nikhil Chopra's performative work has often involved voyages—across Sharjah desert, down the Thames River, and into maritime waters of the Arabian Sea. For *Drawing a Line through Landscape* he sets forth to traverse nearly 2500 Kilometres between Athens and Kassel: crossing the mountainous landscape of Greece, deserted villages, soviet townships and orthodox monasteries in Bulgaria, the verdant wilderness of Cozia National Park and gatherings at public squares and art spaces in Sofia, Budapest and Bratislava where he is joined by fellow artists and choreographers.

His tent is a temporary studio and domicile—reminiscent of travelling theatres where improvisational encounters unfold

in communal relation. The artist serenades cities and towns he enters into as a lover does, transitioning through states of exuberance, intoxication, rejection and fatigue. This itinerant journey remains enmeshed in the trails of nomadism centuries old and migratory passages that are still being carved out. Eventually the zigzagging route is not simply a South-North or East-West binary movement but rather a complex microcosm of dispersed selfhood, abandonment, economic austerity, and territorial violence in today's Europe.

\*The project was commissioned by documenta 14 and supported by Piramal Art Foundation, Payal and Anurag Khanna, Chatterjee & Lal and Galleria Continua.

### Screening:

9 Friday: 4 — 5PM

10 Saturday: 3 — 4PM & 6 — 8PM

11 Sunday: 6 — 8PM

12 Monday: 6 — 8PM

## Forum - Specials

### FR1 BEHIND THE SCENES FEATURETTES - 'DON'T LOOK AT THE FINGER' (2017) Hetain Patel

Patel formulates tensions in his fictionalised worlds through a simultaneous appropriation and rejection of stereotypes, employing dramatised physical movement, thrilling costumes and sensational soundtracks to comment on real world issues such as gender, race and identity.

Since 2004, Patel's video, photography and live works have been shown internationally within institutions such as the Royal Opera House, London; Frieze Art Fair, London; The Tanks at Tate Modern, London; Asia Pacific Triennial, Brisbane; Sydney Festival; the Ullens Centre for Contemporary Art, Beijing; Manchester Art Gallery; and Chatterjee & Lal, Mumbai. He has completed four substantial residencies including 501 Artspace, Chongqing, and Southbank Centre, London.

\*A major new commission by Film and Video Umbrella with Manchester Art Gallery and QUAD. Supported by Arts Council England. Initial research supported by Jerwood Choreographic Research Project

### FR1 DANCE AND DRAWING FORBIDDEN (2017) Nikhil Chopra

To question the nature of public space through performance has always been for Chopra an important instrument of artistic inquiry, which at the same time has been employed to question not only public space itself but also the authority that regulates it. For the entire journey of *Drawing a Line through Landscape*, Chopra's work opened itself in a space that is inherently public — be it the forest, the bank of a river, or the square of a capital City — where anyone can come in, at anytime, without asking for permission.

It was in Budapest that the use of public space turned critical. Here, public authorities interrupted the performance organised in collaboration with Budapest Contemporary Dance Academy, scheduled to take place in a public square of the city. The performance, involving Ivan Angelus and a number of dance students of the Academy, was suspended by the police, who intervened to enforce an alleged prohibition to dance or draw in Budapest's streets. After installing the tent in an alternative location, Chopra drew on the walls of the tent a view of the square bearing the words "Tánc és Rajz tilos", Hungarian for "dance and drawing forbidden".

\*The project was commissioned by documenta 14 and supported by Piramal Art Foundation, Payal and Anurag Khanna, Chatterjee & Lal and Galleria Continua.

### FR2 VOICE SYRUPS (2017) Astha Butail

*Voice Syrups* is an interactive work inviting people to play with the voice reeds of a common Indian wind instrument as a metaphor for lost oral traditions. These are still a common occurrence in the last century but by now reduced to small pockets of learning. Oral cultures transfer knowledge by memory, recitations, by taking note of the correct accent of how each word is uttered and by dedication, practice and rehearsal. As a homage to this intangible tradition, this work looks at the oral tradition towards reading and writing. It is a silent meditation on the present times, where such knowledge, unprotected by any law, gets diluted through several self-imposed recitation and pronunciation techniques.

### FR3 COLLECTION BUREAU: A POLLINATOR PROJECT (2018)

The motivating forces that inspire people to collect or in some other way value art, are very often based on perception, social standing and exchange value. If valuing an artwork could be done using an objective set of parameters, it could take away a lot of the cynicism and apprehension surrounding it. *The Collection Bureau* sets out to do this through questioning artists about their artistic process and eventually rewarding them 'Inherent Value Points'. The motivations for wanting to do this are multifold but are mostly to upstage the current validators: history and the art collector. In their place *Pollinator* (Jiten Thukral, Sumir Tagra and Prayas Abhinav) will launch a collection based on an open, transparent and rational process.

### FR4 HANCOCK (2015) Amol K. Patil

Patil, a conceptual and performance artist, believes that his artwork is an ever reaching attempt to recapture life in the 'chawl' in which he grew up; a social housing project for mill and factory workers built in the early 1900s with cramped tenements full of sounds.

He attempts to get to know his father whom he lost at a young age by studying the objects he found in old cupboards: an old dicta tape recorder and cassettes which capture immigrant dialects, discussing the dilemma of living as a migrant within the city. With *Hancock* Patil follows in the footsteps of his father in addressing social justice issues by capturing the sounds of contemporary life on the streets of Mumbai.

### FR5 PROXIES MANY SHE'S & ONE I (2018) Princess Pea

Princess Pea, the anonymous artist and living sculpture with a not-so-pea-sized head, brings us *Rehearsing in Acts*, a work based on the idea that the self exists by proxy, concealing a presence that is embryonic, infantile or even someone who might have been but never got born. Through performance, image, prose and poetry she is consistently in the quest of this self, this unborn presence, perhaps as a proxy. Her characters are actors who instill their lived lives and personal legends in the character of Princess Pea — a mould that could fit anybody. Using the home as a simile and setting for the heart to play its desires, the various Princess proxies are engaged in collecting time, memory, desire, hope, perseverance and ultimately destiny.



# Walks

**Meeting Point:** Information Desk  
**Duration:** 30 — 45 minutes  
**Note:** The walks are free of charge and open to all. Please assemble 10 minutes before commencement.

**Across the Globe:** A unique opportunity to see prominent artists and emerging talent from outside of South Asia including artists from South Korea, Brazil, United States, Spain and the UK.

**Amity Kids Walk:** Amity Art Foundation presents a specially curated walk for kids (ages: 9 to 14). This walk aims to explore the fascinating art and installations on view at the fair and hopes to engage with young minds, their imagination and understanding of the arts. RSVP essential: amityartfoundation@amity.edu

**Amity — Off the Canvas:** Amity Art Foundation presents a specially curated walk that will explore sculpture, video, performance and installations and other non-two dimensional works at the fair. This walk will look at how artists use different kinds of material be it soil, perfume or technology.

**Art Projects at India Art Fair in collaboration with YES Global Institute & Sahapedia for India Heritage Walks Festival:** A walk through the special section of projects exploring immersive, interactive and large-scale installations, highlighting the most stimulating cross section of artists, mediums and processes from the subcontinent.

**Contemporary Icons:** The history of Contemporary art histories in South Asia started around 1985. This walk will look at the key figures in the recent art history of the Subcontinent and their impact on the global art world.

**Modern Masters:** This walk looks at post-independence art movements in South Asia. The walk will also explore schools of Modern Indian painting from the 19th century onwards such as the iconic works by Raja Ravi Varma and those from the Bengal School.

**Off the Canvas:** Explore sculpture, video, performance and installations and other non- two dimensional works. This walk will look at how artists use different kinds of material be it soil, perfume or technology.

**Platform at India Art Fair in collaboration with YES Global Institute & Sahapedia for India Heritage Walks Festival:** Platform is a springboard for emerging art practices and art collectives from South Asia, with a particular focus on vernacular arts. The section will explore the cultural history of the region through previously under-represented art forms and aesthetic traditions, illuminating the fair’s renewed commitment to showcasing the subcontinent’s rich diversity of cultural practices.

**Portrait of a Woman:** What do we mean by the feminine? What are the different kinds of gender representations artists have examined from the Moderns to the Contemporary? These are some of the questions we will explore in this walk.

**Prints & Paintings:** This walk focuses on works on paper and canvas. The time period covers the moderns as well as contemporary practices from South Asia and the global art world.

**Solo to Group:** A walk on exhibition-making: learn about curating; what does it mean and how do curators approach the setting up of exhibitions in different contexts from galleries to museums? The focus of this walk is the

different methods of exhibition-making from solo shows to group presentations.

**Through the Lens:** This walk explores the history of photography within modern and contemporary art in South Asia as well as in a global art context.

**The Next Generation — Powered by Swiss International Airlines:** This walk focuses on the next generation - young emerging artists, curators and gallerists, the freshest talent the region has to offer and often the first chance to see some of the most promising art.

Time	Saturday 10	Sunday 11	Monday 12
11:30AM	The Next Generation: Powered By Swiss International Airlines	The Next Generation: Powered By Swiss International Airlines  Amity Kids Walk (ages 9-14)	Amity - Off the Canvas
12:30PM	Across the Globe	Portrait of a Woman	Art Projects
1:30PM	Off the Canvas	Prints & Paintings	Across the Globe
2:30PM	Through the Lens	Through the Lens	Contemporary Icons
3:30PM	Platform at India Art Fair in collaboration with Yes Global Institute & Sahapedia for India Heritage Walks Festival	Art Projects at India Art Fair in collaboration with Yes Global Institute & Sahapedia for India Heritage Walks Festival	The Next Generation: Powered By Swiss International Airlines
4:30PM	Contemporary Icons	Solo to Group: A Walk on Exhibition Making	Portrait of a Woman
5:30PM	Modern Masters	Contemporary Icons	Prints & Paintings
6:30PM	Art Projects	Modern Masters	Solo to Group: A Walk on Exhibition Making



Puffin Books

# Puffin In The Park

## Friday 9 February

3.00 - 4.30PM

### Design your Book Cover Workshop

Join us for an interactive workshop to give your favorite book a new look. Let's draw, design and re-imagine your own book covers inspired by the storybooks and art around you. The workshop intends to inculcate a perspective that could enrich children's experience of viewing and learning about stories and art.

4.30 - 5.30PM

### Storytime with Shefali Malhotra on Curious Tales from the Himalayas

A hungry red fox encounters a frog looking for enlightenment in Ladakh. In Tibet, a mysterious prophecy causes an entire kingdom to migrate. In Arunachal Pradesh, a group of young monks sprouts wings. Meet unusual heroes, match wits with wily animals, tickle your senses (and taste buds) with some steaming bowls of thenthuk and drink in the crisp mountain air in these fascinating stories from the Himalayas.

## Saturday 10 February

1.30 - 3.30PM

### Artist Book Making Workshop

Have you heard of an accordion artist book? Do you want to make a work of art in the form of book? Let's cut and paste, draw and paint your experience of Delhi's winter. Join us for this DIY workshop to learn and create your very own "Artist's Book", a one- of-a-kind object!

3.30 - 4.30PM

### Storytime with Shefali Malhotra on Lore of the Land, Storytelling Traditions of India

Join moody Mohini from the legendary family of storytellers and learn the untold ways in which the people of the country weave tales. From stick figures and spectacular sculptures to shadow puppets and flamboyant dance dramas, the land of stories is full of many surprises.

## Sunday 11 February

1.30 - 2.30PM

### Design your Book Cover Workshop

Join us for an interactive workshop to give your favorite book a new look. Let's draw, design and re-imagine your own book covers inspired by the storybooks and art around you. The workshop intends to inculcate a perspective that could enrich

children's experience of viewing and learning about stories and art.

3.30 - 4.30PM

### Storytime with Shefali Malhotra on Curious Tales from the Himalayas

A hungry red fox encounters a frog looking for enlightenment in Ladakh. In Tibet, a mysterious prophecy causes an entire kingdom to migrate. In Arunachal Pradesh, a group of young monks sprouts wings. Meet unusual heroes, match wits with wily animals, tickle your senses (and taste buds) with some steaming bowls of thenthuk and drink in the crisp mountain air in these fascinating stories from the Himalayas.

## Monday 12 February

12.00 - 1.00PM

### Storytime with Shefali Malhotra on Lore of the Land, Storytelling Traditions of India

Join moody Mohini from the legendary family of storytellers and learn the untold ways in which the people of the country weave tales. From stick figures and spectacular sculptures to shadow puppets and flamboyant dance dramas, the land of stories is full of many surprises.

4.00 - 6.00PM

### Artist Book Making Workshop

Have you heard of an accordion artist book? Do you want to make a work of art in the form of book? Let's cut and paste, draw and paint your experience of Delhi's winter. Join us for this DIY workshop to learn and create your very own "Artist's Book", a one- of-a-kind object!



India Art Fair 2018  
would like to thank  
the Amity Art  
Foundation for its  
generous support of  
the Fair Programme.

Furniture in the Forum is  
supplied by Six Inch

Outside area furniture is  
designed by Joint Studio



AMITY  
UNIVERSITY

AMITY ART  
FOUNDATION

FOSTERING A

Amity is India's leading not-for-profit education group with 150,000 students; 6,000 faculty; 9 universities; and 11 global campuses. The Group is committed to nation building and enabling sustainable urban development through its various initiatives.

CULTURE OF ART,

Amity Art Foundation is an initiative of the Amity Education Group to promote Art, Culture and Heritage through various aspects, including supporting young and emerging artists, promoting public art, encouraging learning through art and supporting social causes to spread awareness through art.

CREATIVITY AND

The foundation focusses on various forms of art including visual arts, performing arts, literature & design, amongst others.

INNOVATION.

**Amity University offers the following UG and PG programmes in Communication, Arts & Fashion:**

- BFA • BFA - Animation / Visual Comm. • MFA • MFA - Applied Arts / Painting • Bachelor of Design
- B.Des. - Fashion Design / Fashion Styling & Image Design / Textile Production Design
- M.A. - Fashion Retail Management • M.Des. - Design Space • BA - Journalism & Mass Comm. / Film & Television Production • B.Sc. - Animation & Visual Graphics • MA - Journalism & Mass Comm. / PR & Event Management / Advertising & Marketing Management / Film & TV Production / Media Studies / TV, Film & Radio / Advertising & PR • M.Sc. - Graphics & Animation
- PG Diploma in Journalism & Mass Communication • PG Diploma in Advertising & PR

**Write to us at: [amityartfoundation@amity.edu](mailto:amityartfoundation@amity.edu) • [www.amity.edu](http://www.amity.edu)  
Contact: 98-186-95972, 98-703-91651, 98-703-91652**



# CURIOSITY AWAKENED



European heritage juxtaposed with contemporary design.  
An ambience of curiosity awaits your discovery.

Le MERIDIEN

Hospitality Partner of India Art Fair 2018

N 28° 37' E 77° 13'  
DESTINATION UNLOCKED

LE MERIDIEN  
NEW DELHI

Windsor Place Janpath  
New Delhi 110 001 India  
T +91 11 2371 0101  
F +91 11 2371 4545  
lemeridien.com/newdelhi

For more information or to make a reservation, please mail  
reservations@lemeridien-newdelhi.com

Sahapedia YES/CULTURE

INDIA  
HERITAGE WALK  
FESTIVAL

!हमिह 2018

FEBRUARY  
01 – 28

ਅੰ Amritsar	ब Bikaner	आ Agra	म Mumbai	अ Ahmedabad
హై Hyderabad	ಬ Bengaluru	ക Kochi	ई Itanagar	ज Jodhpur
ज Jaipur	प Patan	उ Udaipur	ক Kolkata	செ Chennai
पु Pune	વ Vadodara	इ Delhi	क Kashmir	वा Varanasi

To register and participate in walks and events of  
India Heritage Walk Festival, visit  
[www.indiaheritagewalkfestival.com](http://www.indiaheritagewalkfestival.com)

#thinkheritage

SUPPORTED BY Incredible India



# PULLMAN NEW DELHI AEROCITY

invites you to  
revel in an exceptional culinary experience  
comprising of world cuisine.  
at the

## FINE DINING LOUNGE & CARD HOLDERS' LOUNGE India Art Fair 2018

NSIC grounds, Okhla Industrial Area, New Delhi

9th February 2018 - 12th February 2018 | 11 am onwards



**pullman**  
HOTELS AND RESORTS

NEW DELHI AEROCITY

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

[f/PullmanNewDelhiAerocity](#) | [@/PullmanNewDelhiAerocity](#) | [t/PullmanNewDelhi](#)

An **ACCOR HOTELS** brand

## Taste a story in every ingredient.



**PLUCK**

**FARM TO TABLE**  
Modern European & Contemporary  
Indian Flavours



**pullman**  
HOTELS AND RESORTS

NEW DELHI AEROCITY

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

[f/PullmanNewDelhiAerocity](#) | [@/PullmanNewDelhiAerocity](#) | [t/PullmanNewDelhi](#)

An **ACCOR HOTELS** brand

Like the journey of the parsley leaves  
plucked fresh at dawn from our  
in-house garden or the delicious low fat  
tuna that makes its trip from Japan,  
every ingredient at our food and  
beverage outlets come with a story.  
A story of great taste, a story of never  
ending flavours. A story crafted to  
leave you wanting more.



**HONK**

**PAN-ASIAN**  
South-Asian Street Food  
Inspired Cuisine



*Yes Private*

*The uber exclusive banking services  
handcrafted for a privileged few*

## India's First World Elite™ Mastercard® Programme



*At Yes Private*  
THE WORLD IS YES FOR YOU!

*By Invitation Only*

YES BANK is proud to be the first bank in India to introduce the top-of-the-line World Elite Mastercard platform through the uber exclusive Yes Private Credit Card. This programme brings to you a host of bespoke global privileges and truly memorable experiences. Because you deserve only the Best.

[www.yesprivate.in](http://www.yesprivate.in)



#INLOVEWITHSWITZERLAND  
since they immersed themselves  
in its art world in Basel.

Cathy Harrison and Dave Miller

In Switzerland's cities you can enjoy world-class art in all tranquility. Discover the thrilling variety of Switzerland's cultural scene at Fondation Beyeler in Basel. More information on [MySwitzerland.com/basel](http://MySwitzerland.com/basel)





BELGIUM | CHINA | IBERICA | INDIA | ITALY | JAPAN | USA | PHILIPPINES | RUSSIA | SOUTH AMERICA

**FURNITURE - DESIGN - FOAMCOATING**



[www.sixinchindia.in](http://www.sixinchindia.in)

## Media Partners

APOLLO  
THE INTERNATIONAL ART MAGAZINE



Aesthetica

ARTAFRICA



PLATFORM

india  
**mondo**  
the well-read design magazine

ARTIndia  
THE ART NEWS MAGAZINE OF INDIA

eyeline  
CONTEMPORARY VISUAL ARTS

AeD  
MAGAZINE

Yishu | Journal of  
Contemporary  
Chinese Art

SELECTIONS  
ART, FASHION, CULTURE, DESIGN AND MORE

Vellum  
VellumArtzine.com

art+  
MAGAZINE

the  
Artling  
theartling.com

SPACES

THE ART NEWSPAPER

ab  
SINCE 2010

Art,  
Frankly;

OCULA

THE CARAVAN  
A journal of politics & culture

POOL  
MAGAZINE

DISCUSSING ART  
VART  
A Bi-annual Magazine on Art

TAKE  
ON INDIA

ARTREPUBLIC



Tendencias  
by MONDRIAN

ART  
FACTS  
.NET

ASIAN ART  
asianartnewspaper.com

mattersofart

CREATIVE  
gaga

ai ARTS  
ILLUSTRATED



DESIGN PATEKI  
Fishes

the WALL  
the world of art, design & fashion

lp Luxe  
POINT INDIA  
www.luxepointindia.com

ACF  
art culture festival



CONFLICT



WHO'S THE AUDIENCE?



BEAUTY



SILENCE



HUMOUR



SANITY/INSANITY



TACTILE ART

NEWS ARTS THEATRE CINEMA DESIGN  
ARCHITECTURE LITERATURE PHOTOGRAPHY  
+9144 42165100 [www.artsillustrated.in](http://www.artsillustrated.in)

ARTS  
ILLUSTRATED

# ARTIndia

THE ART NEWS MAGAZINE OF INDIA

A DYNAMIC INTERNATIONAL VISUAL ARTS QUARTERLY specialising in painting, sculpture, installation, design, architecture, photography, public art and new media. Now in its twentieth year of publication, the magazine has established itself as the leading forum for understanding visual arts in the country.



Art India Publishing Co. Pvt. Ltd., Jindal Mansion, 5/A Dr. G. Deshmukh Marg, Mumbai - 400026, India.  
Tel: +91 - 22 - 2433 7127 / 2433 7103. Email: [artindia.info@gmail.com](mailto:artindia.info@gmail.com)

For online subscriptions please log on to:  
**[www.artindiamag.com](http://www.artindiamag.com)**

Read ART India on MAGZTER

Join us on Facebook



**TAKE**  
editions

presents  
limited edition works  
by G. Ravinder Reddy



**TAKE**  
editions

Hand Gilded on Polyester Resin Fiber  
23 centimetres  
Edition: 30 pieces  
2017-18

for sale enquiries please contact: takeonartmag@gmail.com or 9811415806



**eyeline**  
CONTEMPORARY VISUAL ARTS

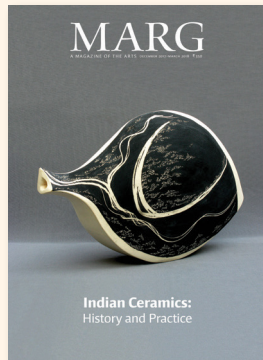
what's new and what's happening in international  
contemporary visual arts today

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

Image: Christian Thompson, *Hannah's Diary* (from the series *Lost together*), 2009. Detail, C-type print, 100 x 100cm. Courtesy the artist, Sarah Scout Presents, Melbourne, and Michael Reid, Sydney and Berlin.

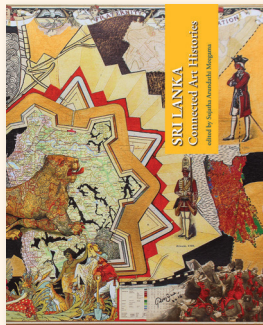
# Subscribe to MARG

Founded in 1946, Marg has consistently published original research on Indian art and culture, combining scholarly analysis with high-quality, evocative images.



## MARG A MAGAZINE OF THE ARTS

SUBSCRIPTION TERM	1 year	2 years
NUMBER OF ISSUES	4	8
<b>INDIA PRICE</b>		
PRINT	₹1,380	₹2,760
DIGITAL	₹600	₹1,200
<b>INTERNATIONAL PRICE</b>		
PRINT	US\$79	US\$158
DIGITAL	US\$15	US\$30



## MARG BOOKS

SUBSCRIPTION TERM	1 year	2 years
NUMBER OF BOOKS	4	8
INDIA PRICE	₹5,600	₹11,200
INTERNATIONAL PRICE	US\$180	US\$360

Every Marg magazine published since 1946 is now available at [www.marg-art.org](http://www.marg-art.org)



GREAT  
mINDS  
READ  
ALIKE

subscribe to

india  
**mondo**<sup>arc</sup>  
the well-read design magazine

1 YEAR (6 ISSUES) **SAVE 30%**  
2 YEARS (12 ISSUES) **SAVE 40%**

<b>CALL</b> +91 9810202142	<b>WRITE</b> subscribe@stirdesign.in	<b>VISIT</b> www.mondoarc.in
-------------------------------	---	---------------------------------





**THE CARAVAN**  
A journal of politics & culture

INDIA'S FINEST MAGAZINE OF  
POLITICS, CULTURE AND BUSINESS

TO SUBSCRIBE, PLEASE VISIT  
[www.caravanmagazine.in](http://www.caravanmagazine.in)

CELEBRATING EIGHT YEARS IN PRINT



**DELHI  
PRESS  
MAGAZINE**



DISCUSSING ART  
**VARTĀ**

SPECIAL DOUBLE ISSUE ON CRAFTS  
GUEST EDITOR: JAYA JAITLEY

[www.varta.in](http://www.varta.in) • [vartadesk@gmail.com](mailto:vartadesk@gmail.com)

[ART] [FASHION] [LITERATURE] [MUSIC] [DESIGN] [FILM]

JAN/FEB 2018 Rs 150

# PLATFORM

CREATIVE LIFESTYLE



## Art Calendar 2018

Nikhil Chopra, Anita Dube [Kochi-Muziris Biennale],  
Peter Nagy + Aparajita Jain [The Sculpture Park],  
Nayantara Gurung Kakshapati [Photo Kathmandu], ASM Rezaur Rahman [Chobi Mela],  
Dinesh Khanna + Prashant Panjiar [Delhi Photo Festival]  
+ Nandita Das, Wiz Khalifa, Boman Irani

platform\_

@platformag

www.facebook.com/platformagindia

## ART. CULTURE. AESTHETICA.

Intelligent, beautiful and informative, Aesthetica is one of the leading publications for art, design and photography, perfect for keeping you up-to-date with contemporary art and visual culture.

Aesthetica is available internationally from galleries and newsagents.

One year subscriptions from £16.99.

[www.aestheticamagazine.com/subscribe](http://www.aestheticamagazine.com/subscribe)

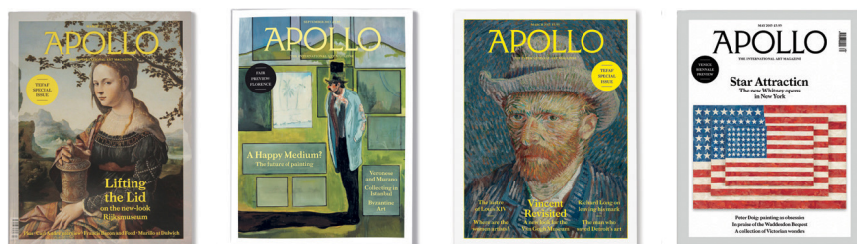




# APOLLO



The international art magazine



Keeping you in touch with the art world, past and present



[www.apollo-magazine.com](http://www.apollo-magazine.com)

Abir Karmakar    Amshu Chukki  
 Andrew Ananda Voogel    Benitha Perciyal  
 Bhuvanesh Gowda    Kartik Sood  
 Katyayini Gargi    Manish Nai    Pallavi Paul  
 Prabhakar Pachpute    Pranay Dutta  
 Rakhi Peswani    Rohini Devasher  
 Sachin George Sebastian    Sahej Rahal  
 Sahil Naik    Shailesh BR    Shreyas Karle  
 Shweta Bhattad    Sumakshi Singh  
 Surabhi Saraf

## Turn of the Tide

20  
/  
20

Opening Reception 11 February 5 pm  
 On view till 24 February  
 Khoj Studios, S-17 Khirkee Ext, New Delhi

**Artists for Khoj**

**KHOJ**  
 INTERNATIONAL ARTISTS ASSOCIATION

[khojworkshop.org](http://khojworkshop.org)

# SAVE THE DATE

# INDIA ART FAIR

## 31 January — 03 February 2019

© India Art Fair 2018

All rights reserved. No part of this book may be reproduced in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publishers.

Published in 2018 by:

India Art Fair  
Seventh Plane Networks Pvt. Ltd  
HS 37, First Floor, Kailash Colony Market  
New Delhi 110048, India

+91-11-4711-9800  
info@indiaartfair.in  
www.indiaartfair.in

All images © the artists and galleries, unless otherwise stated.

India Art Fair gratefully acknowledge the participation and support of the artists, galleries, institutions, foundations and sponsors who have contributed their time, words and images to the catalogue.

Printed in New Delhi, India by Maxx Print

This book was published for India Art Fair 2018  
09 - 12 February, 2018

