

## **ART PROJECTS 2011**

Art Projects at the 3rd edition of India Art Summit have been developed by individual or groups of artists as interactive initiatives meant to engage the general visitors and bring about a spontaneous connection between the art, the spaces and the people.

### **Project FeedStation**

*Abhishek Hazra*

Supported by FICA

FICA, in collaboration with artist Abhishek Hazra, presents Project FeedStation, a live online public art project. The FeedStation team, including Hazra, bloggers and guest writers, will approach the summit as an art lab, engaging with ongoing temporal activities of the summit while addressing in parallel the disciplinary questions related to the larger sphere of contemporary art practice, viewership and scholarship. Situated in both physical and virtual domains, the project will look at experimental methods of knowledge production in these respective spheres, using innovative modes of visual and textual interventions.

### **Artiger Project**

Supported by Saath Saath Foundation

Artiger is India's first large scale collaborative public space art project. It is a collaboration between artists and corporates. 57 artists culled out of the finest galleries from India were given fibreglass renditions of a tiger for them to paint. These in turn were sold to 57 corporates for Rs 1.5 lakhs each. The corporates consented to permit their tigers(chosen through a lucky draw conducted by the Head Boy and Head Girl of Vasant Valley School) to be showcased in public spaces allotted by the Delhi Government and private spaces with large footfalls for a period of three months beginning January 2011. The proceeds of this entire project post operative expenses would go to The Ranthambore Foundation. The Tiger is a work of artistry and therefore it is only fitting that the artistic are doing their bit of it.

An initiative put together by Aparajita Jain, Nandita Baig and Swapan Seth under the Saath Saath foundation.

### **Hall of Technology**

*Gauri Gill*

Supported by Nature Morte

This project has been created over many months spent visiting Hall No 18, the Hall of Technology, where the Art Summit is being held. The photographer spent time in the space in 2010, in an effort to view and document it in the throes of its various transformations. Quite frequently it was empty, often it was filled with construction materials, debris, and things discarded by people who lived there or passed through. At other times there were workers laboring over some part of it, from the AC ducts to the ceilings, men who would live and work in the space. She photographed these migrants from across India, and their attempts to prepare the space for the staging of various events – a Defence Conference one week, a Carpet Expo another, and an Art Summit the third.

The Hall's history as it plays out may be seen as a microcosm of 'development' across India, and indeed many parts of the world today. The local does its best to conform to global standards - to smooth away the rough edges, whitewash the paan stains, house the laborers out of sight. The Hall of Technology is appropriately located in Pragati Maidan, or Field of Progress.

### **L'atlas Vs. Tanc**

Galerie Romain Rolland, Alliance Française de Delhi

Attracted by the proximity of geometrical logos affixed to one another and to the street walls of the city, Tanc and L'Atlas met in 2002. Ever since, they have collaborated on modern art work posters that are stuck on the 3 X 4 meters billboards in the streets of Paris. Simultaneous to their street art project, they both also run a workshop.

Their individual oeuvres complement each other through the techniques used (spray cans on canvas), the predominance of linearity, the formats chosen for the art work, and the repetition of certain forms and motifs (particularly circles inscribed in squares). They've struck a unique balance whereby both artists enrich the other without collision and play off each other's creative strengths.

Their joint exhibition in New Delhi in January 2011 as a part of the Indian Art Summit, reveals the complexities of the "absolute modern" and offers a richly coherent insight into a vibrant narrative of contemporary French art.

### **Out loud Thoughts**

*Saira Ansari*

Supported by GREY NOISE, Lahore/ thejamjar, Dubai

Thoughts that stay inside for too long become strange little people of their own and have very imaginary (or very real) conversations with each other. Depending on the state of our mind and our functionality in an accepted framework of social spaces, these conversations can be either insane or enlightening, or both. All we really want is to be understood, appreciated, wanted, desired.

In the **Out loud Thoughts** project I use personal statements from inside my head. These are private thoughts spoken out loud and presented before an audience that might feel like they are either part of an intimate conversation or intruding on something that wasn't meant for them.

### **Book of Imaginary Zoology**

*Sarnath Banerjee*

Supported by Project 88

Many outsiders who come to Delhi think of it as the city of beasts. Rather than being eternally defensive, Sarnath Banerjee and Samit Basu decided to play along and create a book of imaginary beings that inhabit Delhi. They started by identifying stereotypical characters of the city and mutating them into monsters that live amidst common people and lurk unrecognized under their immediate consciousness.

A task not difficult to achieve, from a juice-walla in Kalkaji to a petty bureaucrat at the Nirman Bhavan, the North Indian personality is shaped by Jinns. In the project, Sarnath Banerjee will have single exchanges with fellow artists Pushpamala N, Shreyas Karle, Aditya Pande and Gigi Scaria, through

drawings, photographs or sentences that will lead to a response, and the final story will then be expanded on the wall.

### **Stop! Indians Ahead**

*Ketna Patel*

Supported by Indigo Blue Art

As part of a new generation of Asian Artists who are drawing on their own culture for inspiration, Ketna Patel's current series juxtaposes High Art with contemporary Popular Culture.

In a collaboration with 'SICIS', the Italian Mosaic experts, Ketna has chosen to convert the new Tata Nano car into a symbolic 'Jewel of the masses'.

Her candid portrayal of the lives of everyday Indians compresses this region's illustrious past with its rapidly unfolding future, making the compositions both personal and impersonal.

The car is a marriage of Art and Utility, and the viewer is encouraged to make an appraisal of 'received' ideas filtered down to us through our media saturated conditioning and rampant consumer culture.

### **C FOR CUTTER (Single-channel video animation, 2009; 1 min 17 seconds)**

*Vishal K Dar*

Supported by Gallery Espace

This digital animation invokes Anthony Burgess' *A Clockwork Orange* (1962). Alex, protagonist/antagonist of Burgess' seminal novel, and his peeps communicate in a trenchant combination of Nadsat – their language for an ultraviolent future – and English. The word Nadsat is the Russian equivalent of teenage. A considerable number of the words that belong to this violent verbiage have Russian roots, some go the French way and fewer still tread the English road. Burgess, a keen linguist, also invented several terms, whose origins have thus far remained unknown. And into this final slot falls the coin of Cutter.

In the book, ultra-violence is occasioned by components such as cutter, vacuity, ennui and misanthropy. By employing the word Cutter as the title of this nuttily anthropomorphic Rs 500 banknote, the artist evokes undeniable tensions between the ultra-violence as engendered by cutter and the incommensurable pacifism of Mohandas Karamchand Gandhi. It is a given that the father of the nation would not have been terribly approving of the many posthumous honours that have been uneasily placed in the lap of his legacy. Needless to say, his presence on the Indian banknotes and coins would never have gone down well.

(Exhibition history)

C for CUTTER has been a part of

*BROWNation*, Gallery Espace, New Delhi (2010)

*'Move On ASIA'*, Gallery LOOP, Seoul; TATE Modern, London; Para/site Art Space, Hong Kong (2010)

*Dear Jabir*, The Guild Art Gallery, Mumbai (2009)

(Text courtesy: Gitanjali Dang)