

Bangalore International Airport Limited

**“BIAL Call for Artist Proposal (Monumental Sculpture -2022) -  
Brief and Thematic Essay for Terminal 2 (T2) Ph1”**

**AT KEMPEGOWDA INTERNATIONAL AIRPORT, BENGALURU**



Devanahalli, Bangalore - 560 300

**04 Aug 2022**

## I. About BIAL:

Bangalore International Airport Limited (BIAL) - operator of Kempegowda International Airport, Bengaluru (BLR Airport) - is in the process of expanding the existing Airport. The second terminal (T2) will incorporate art and culture as an integral aspect of the space. It is BIAL's dedication to this beautiful city of Bengaluru. Designed as a reflection of this City, T2 will be instituted on four pillars: technological leadership, terminal in a garden, environmental and ecological stewardship and a celebration of Karnataka's rich heritage and culture.

To read more and visual references of the proposed terminal design please click here - <https://www.airport-technology.com/projects/kempegowda-international-airport-terminal-2/>

## II. About the Art Programme:

BIAL's Art Programme will feature permanent displays of works of art to enhance the traveller's experience of the well-designed Terminal. It will create a meaningful platform for sharing stories - of the BLR Airport, the City's culture and the very people who make it unique. The Art Programme has created lighter moments within the Terminal as well as evoke a feeling of pride among the people of the City of Bengaluru and the State of Karnataka. BIAL's Art Programme is cognizant that to make a difference, it must push beyond these expectations, leading to its vision *to put people in touch with the child within them, making them pause, smile, introspect and be revived, making the journey a memorable experience through the art.*

## III. The Thematic:

The Art Programme in T2 is primarily inspired

ed by two features, firstly inspired from arts and cultural heritage of Karnataka and secondly being developed around the thematic of "*Naurasa*" or the nine emotions, specifically as put forward in Bharata's *Natyashastra*. This thematic has been discussed in an essay (appended to this document) which highlights the key aspects as points of inspiration for the artwork.

Furthermore, all the proposals should be inspired by rich art and cultural heritage of Karnataka and South India.

## IV. The Location:

This is an open-air space, with high visibility due to its location, it is situated between the main terminal building and the boarding piers and visible from both the spaces. It is also visible to people who would be driving on to the road leading to the drop off point of departures level.

Proposals are invited for this specific location identified as the 'Forest Belt' please refer to the images in the link above.

#### A. Artwork requirements: Monumental sculpture

1. The proposal(s) should be inspired by the enclosed thematic essay (page 6)
2. The sculpture should be 20 meters high
3. This sculpture will be placed on a raised ground of 4 meters.
4. There is lush plantation in this area
5. The choice of material should be able to withstand exposure to all elements and high wind pressure
6. It should be structurally stable
7. Longevity of the artwork is an important consideration
8. The artist must be sensitive and aware that the work will be installed in a public area and should not disrespect or aggravate or be biased towards any section of the society, class, age or gender.
9. There shall not be any compensation paid by BIAL towards the preparation of the proposals by any artist.

#### B. Artist eligibility

1. Age: no restrictions
2. Education: not a criterion for selection
3. Individuals or Artist collectives: both can respond to this call
4. Track record: It is desirable if the artist(s) have completed works in the scale and medium proposed.

#### C. Proposal must include

1. A concept note (200 words)
2. A sketch of the proposed work, with multiple views (hand drawn or in any other media) as a jpeg image, no more than 5 MB. Please follow the following naming convention:
  - first name last name and image number. If multiple images are required then add detail 1, detail 2 - example
    - Rupa Rao 1
    - Rupa Rao 1 front view
    - Rupa Rao1 side view
3. Technical specifications of the proposed work
  - Material (s)
  - Dimensions
  - Installation methodology - if the sculpture has multiple pieces, then how will it be assembled, and what is the structural support required for installation
  - Anticipated weight
  - The plinth/ foundation required for the sculpture
4. Time required for creation of the sculpture
5. Location of the studio where the sculpture will be made
6. Cost proposal of the sculpture should be as follows
  - Artist fee
  - Cost of production (material, fabrication)
  - Consultant services for architect/engineers etc
  - Packaging (approximate)
  - Shipping (approximate)

Note:

BIAL will provide the support required during installation.

#### D. Other supporting documents

1. Curriculum Vitae outlining exhibition history, residencies, fellowships & awards, education and other participations
2. Images of previous work- minimum 5 maximum 10 - in the following format:
  - a. Jpeg no more than 2 mb in size
  - b. Each image should be named with the convention stated above

#### E. Selection Criteria:

The selection criteria will primarily consider the following aspects

- Artistic quality
- Quality of ideas and inventiveness
- Context and connection to the thematic
- Suitability to a public space
- Technical feasibility
- Budget feasibility
- Artist's track record

The proposal submitted must be an original and not a replica of a previous work. If the proposal is selected it cannot not be replicated in future in another public space.

#### F. Selection process

There will be multiple evaluations of the proposal, the most critical to the process are

1. Art Advisory Panel, BIAL has appointed an independent advisory panel that will evaluate the proposals
2. BIAL stakeholders across various verticals
3. Keeping in view the above-mentioned criteria and based on the recommendations received from various stakeholders BIAL will select the art work and such decision of BIAL will be final.

G. Submit your proposals to [artprogramme@bialairport.com](mailto:artprogramme@bialairport.com)

The submissions shall be in two separate files/folders.

1. File 1: The technical submission should have content as in C-1 to 4 and D
2. File 2: The commercial submission should have content as in C5

For any queries, please send an email to [artprogramme@bialairport.com](mailto:artprogramme@bialairport.com)

Deadline: September 15, 2022

Pursuant to the selection process as mentioned above, BIAL will enter into a definitive agreement with the artist containing commercial terms and timeline for commissioning of proposed artwork.

## H. DISCLAIMER AND BUSINESS ETHICS & DEALINGS

### PART I - DISCLAIMER

1. This call/document is neither an agreement, nor an offer by BIAL to the prospective or any to other person. The purpose of this document is to provide the artists with the information, in formulation of their Proposals. The information contained in this document is indicative in nature
2. This document and any information hereunder must be kept confidential at all times by the Bidder/recipient.
3. The artist shall, bear any or all its costs of relating to or ancillary to the preparation of its Proposals.
4. BIAL reserves the right to accept or reject Proposals

**Special Disclaimer - The submissions made under “Call for Artists Proposals” may result into a business relationship with the Bangalore International Airport Limited (BIAL). With regard to the selection process or any other disputes in relation to the “Call for Monumental Sculpture Proposals”, the decision of BIAL’s authorized representative shall be final. BIAL being a responsible corporate citizen, respects your rights and BIAL will not own the information in the proposal and shall not claim any copyright over the submissions or use such submissions except for the purpose those submissions are received.**

### J. QUERIES FROM BIDDERS

Any queries/clarifications relating to this request may be submitted through the online bid submission portal at [artprogramme@bialairport.com](mailto:artprogramme@bialairport.com), on or before Due Date specified in this regard. All responses to the queries shall be published by through the online portal and/ or email.

### K. GENERAL

1. BIAL may, at its discretion, cancel/annul/terminate/withdraw/re-tender this request process at any time without any prior notice or assigning any reason whatsoever and without any obligation or liability whatsoever and BIAL shall not be responsible for /or obligated to make payment whatsoever.
2. BIAL may, at its sole discretion (with or without assigning any reason), extend or modify the Due Date.
3. BIAL’s determination as to whether an artist is qualified and selected, will be based on the information submitted by the artist in its Proposals, statements and/or affidavits (if requested by BIAL), interviews (if applicable) as part of the bid process and from other sources to the extent the same considered as valid by BIAL.
4. In case of disqualification/rejection/cancellation or if the Proposal is misplaced, BIAL assumes no responsibility or liability whatsoever.
5. This document, the Proposal and/or any arrangement hereunder shall be governed by the laws of India and the courts at Bengaluru shall have the exclusive jurisdiction.

## Sensorium of Wonders

The new Bangalore Airport Terminal 2 is conceptualised as a sensorium of wonders. A garden of sensorial pleasure and intellectual challenge but also a garden of ideas that teases and seduces, that invites thought and joy which is outside the quotidian and counters the stress and tension of travelling. BIAL is committed to creating a sense of place; Terminal 2 is designed to not only connect passengers to their journeys, but also to the airport's distinctive geographical location and the culture of the region. The overarching concept of creating a sense of place includes both the physical features of the terminal as well as the emotions elicited by its unique environment: a sensorium of wonders that is experienced by travellers as they prepare to leave and to welcome them upon arrival.

There are few experiences, even in the 21<sup>st</sup> century, that evoke as much wonder as flying. The act of traversing vast distances, of leaving one place to reach another that is thousands of miles away within a few hours could, if we allow ourselves, be considered akin to a magical entry into a parallel world. Airports are gateways to these other worlds and conjure up a sense of wonder and excitement. They are areas of pause and reflection, even as they are simultaneously places of movement and transit. Thus, airport terminals may be thought of as liminal zones. They are places which allow for unique interactions and experiences, and also spaces where despite each traveller's individual history, background and cultural specificity, the experience of being in transit is one of similitude. These in-between places, to and from journeys, transcend the boundaries of home and away, of work and leisure, and are symbolic of the universality of human emotions. Travel, and the anticipation of it, can trigger myriad emotions—excitement, trepidation, wonder, fear, joy, or contemplation.

These emotional and mental states that make us human have been theorized over the centuries in texts and commentaries on Indian aesthetics. These aesthetic theories explore not only cognitive and intellectual states, but also affective states which were the focus of philosophical studies<sup>1</sup> that considered works of art—visual, musical, theatrical or literary—to have the power to transform both the artist and the viewer.

One of the most definitive texts about aesthetics is the 'Natyashastra', compiled by Bharata between the 2<sup>nd</sup> century BCE and 2<sup>nd</sup> century CE. Bharata used the analogy of savouring food to analyse the emotional experience of an intense engagement with art, appropriating the word 'rasa', loosely translated as essence or juice, to describe the aesthetic experience.

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<sup>1</sup> Arindam Chakrabarti, "Introduction" *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*, (New York: Bloomsbury Academic, 2016) p.5con

According to Bharata, an aesthetic experience can transform viewers' transitory emotions (*bhava*) and mental states into *rasas* or "aesthetic genres"<sup>2</sup>. The ultimate objective of an artist is thus to facilitate this transformation of mundane everyday emotions into *rasas* through a skilful aesthetic mediation.

Bharata listed eight moods (*sthayibhava*) which correspond to *rasas*: an emotion of love (*rati*) can lead to the *rasa* of eroticism (*sringara*), mirth (*hasa*) to the comical (*hasya*), sorrow (*shoka*) evokes compassion (*karuna*), anger (*krodha*) leads to fury (*raudra*), valour (*utsaha*) can lead to heroism (*vira*), fear (*bhaya*) invokes a sense of terror (*bhayanaka*), disgust (*jugupsa*) leads to a sense of aversion or hideousness (*bibhatsa*), and astonishment (*vismaya*) leads us to feel wonderstruck (*adbhuta*). Each *rasa*, even as the viewer experiences it, is fluid, and can be transformed into another.

The aesthetic experience is considered to be multi-layered and nuanced and works of art do not simplistically or literally illustrate *rasas*, even if the visual narrative refers directly to the emotion expressed. For instance, consider the narrative of a late 18<sup>th</sup> century miniature painting<sup>3</sup> which depicts the 'Abhisarika Nayika' (one of the eight heroines classified by Bharata in the *Natyashastra*, each type representing the emotional state of the woman towards her lover). The inner turmoil of the *nayika* as she rushes through the dark night, drenched by the rain and surrounded by snakes, is echoed in the thundering black clouds and the golden streaks of lightening which illuminate her. Imminent danger and a sense of foreboding invoke the *rasa* of terror arising from the emotion of fear. Through this, the viewer comes to recognize the *vira* or heroic *rasa*, as the *nayika* braves the dangers of the stormy night, and the sensitive viewer cannot fail to be moved by the two entwined trees that embrace each other, providing a glimpse of *shringara rasa* that arises from the emotion of love.

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<sup>2</sup> Ibid. p.8

<sup>3</sup> <https://collections.mfa.org/download/149053>



Similarly, a 14<sup>th</sup> century bronze Mahishasuramardini<sup>4</sup>, which depicts the goddess Durga killing a buffalo headed demon Mahishasura, is imbued with a dynamism that invokes heroism or *vira rasa*, even as the viewer recoils in fear and horror at the violence depicted. In both works, the artist communicates emotions that are not prescribed in any text, and it is this ability of art to move beyond the descriptive that leads to a transformative aesthetic experience.

The *rasa* theory continued to evolve over time and was expanded in the 11<sup>th</sup> century CE by Abhinavagupta who added a ninth *rasa*: *Shanta* or serenity. Abhinavagupta recognised the potential of the aesthetic experience to transform the mood of the viewer finally to one of calmness and tranquillity. With the addition of *Shanta*, the theory came to be known as the ‘Navras’, or ‘nine *rasas*’. The concept of Navras continued to evolve over time and imbued different facets of life, from the sacred to the everyday, from rituals to food, clothing and ornamentation.

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<sup>4</sup>[https://www.metmuseum.org/art/collection/search/78186?&pkgids=538&ft=\\*&offset=0&rpp=20&pos=11](https://www.metmuseum.org/art/collection/search/78186?&pkgids=538&ft=*&offset=0&rpp=20&pos=11)





The sophistication of the *rasa* theory allows a cognition of the aesthetic experience through an engagement with art across cultures and contexts. Consider Michelangelo's sculpture 'Pietà'<sup>5</sup>, where the overwhelming grief of Mary as she holds the prone body of Jesus, moves us to a state of compassion or *karuna* for the human condition. Or for instance Caravaggio's painting 'Judith Beheading Holofernes'<sup>6</sup> (c.1598/1602) which graphically depicts the moment when Judith's sword slices through the Syrian general Holofernes' neck, decapitating him. The scene induces a sense of terror in the viewer. However, Caravaggio's

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<sup>5</sup>[https://commons.wikimedia.org/wiki/File:The\\_Piet%C3%A0\\_by\\_Michelangelo\\_\(48135182552\).jpg](https://commons.wikimedia.org/wiki/File:The_Piet%C3%A0_by_Michelangelo_(48135182552).jpg)

<sup>6</sup><https://www.caravaggio.org/judith-beheading-holofernes.jsp>

[https://commons.wikimedia.org/wiki/File:Judith\\_Beheading\\_Holofernes\\_-\\_Caravaggio.jpg](https://commons.wikimedia.org/wiki/File:Judith_Beheading_Holofernes_-_Caravaggio.jpg)

genius lies in his ability to paint not only physical realism in a dramatic and dynamic composition but also the psychological states of the characters. The *rasa* of terror is transformed into that of *vira* as the viewer recognises Judith's heroism, even as she struggles with her own sense of revulsion.



Over the centuries, aesthetic theories have grappled with the question of how *rasa* is created; and where emotions that are transformed into an aesthetic experience are located. Do *bhava* and the corresponding *rasa* reside in the actor or literary character, the author or artist who conceives of the characters, in their circumstances and responses, or the viewer who beholds the work of art? Most Indian philosophers place the viewer at the centre of the aesthetic experience; for whatever the external stimulus, the experience is generated by each individual onlooker's internal response. In the *rasa* theory this engaged viewer is the *rasik*, one who has the ability or the potential to engage with the work of art in such a manner that *rasa* or the essence of the work is simultaneously created, invoked and experienced.

A work of art contains a suggestion, a poetic resonance, and the essence is experienced only with the participation of the viewer, through an open-ended dialogue between the work and

the *rasik* who engages with it based on his or her own interior landscape. *Rasa* is created in an alchemy that defies definition, as an interiorized experience of the perceiving self in its encounter and engagement with art that has the power to move the sensitive viewer beyond the immediate present, and indeed beyond a mirroring of that which is represented in the painting, sculpture, verse or play.

The *rasa* theory remained influential in theatre, poetry, the visual and performing arts, in various forms. In the 16<sup>th</sup> century, Ibrahim Adil Shah II (1579-1627), the ruler of Bijapur in North Karnataka wrote ‘Kitab-i-Nauras’ a marvelous treatise with 59 poems, that referred to the nine *rasas* of Sanskrit aesthetic theory, while also punning on the meaning of the word ‘*nau*’ as ‘new’. Ibrahim called himself the son of Saraswati, the deity of learning, and dedicated himself to the pursuit of *rasas*. So strong was his belief that the arts will bring everyone together that he built a new nine sided city called it ‘Naurasapur’ and moved his capital there.

Art is intrinsically connected with individuals, communities and their stories that are based on lived experiences, local histories, and contemporary realities. Art has the potency to imagine and make new worlds. Love, mirth, fury, compassion, disgust, horror, heroism or courage, wonder and peace can be generated within a sensitive viewer through the experience of art. To experience these *rasas*, one must engage all of ones’ senses, become a part of an immersive sensorium as it were. The BIAL Art Programme seeks to commission works that have the potential to bear meanings and have resonances beyond the immediate here and now; art that has the ability to create lasting transformation through an aesthetic experience.