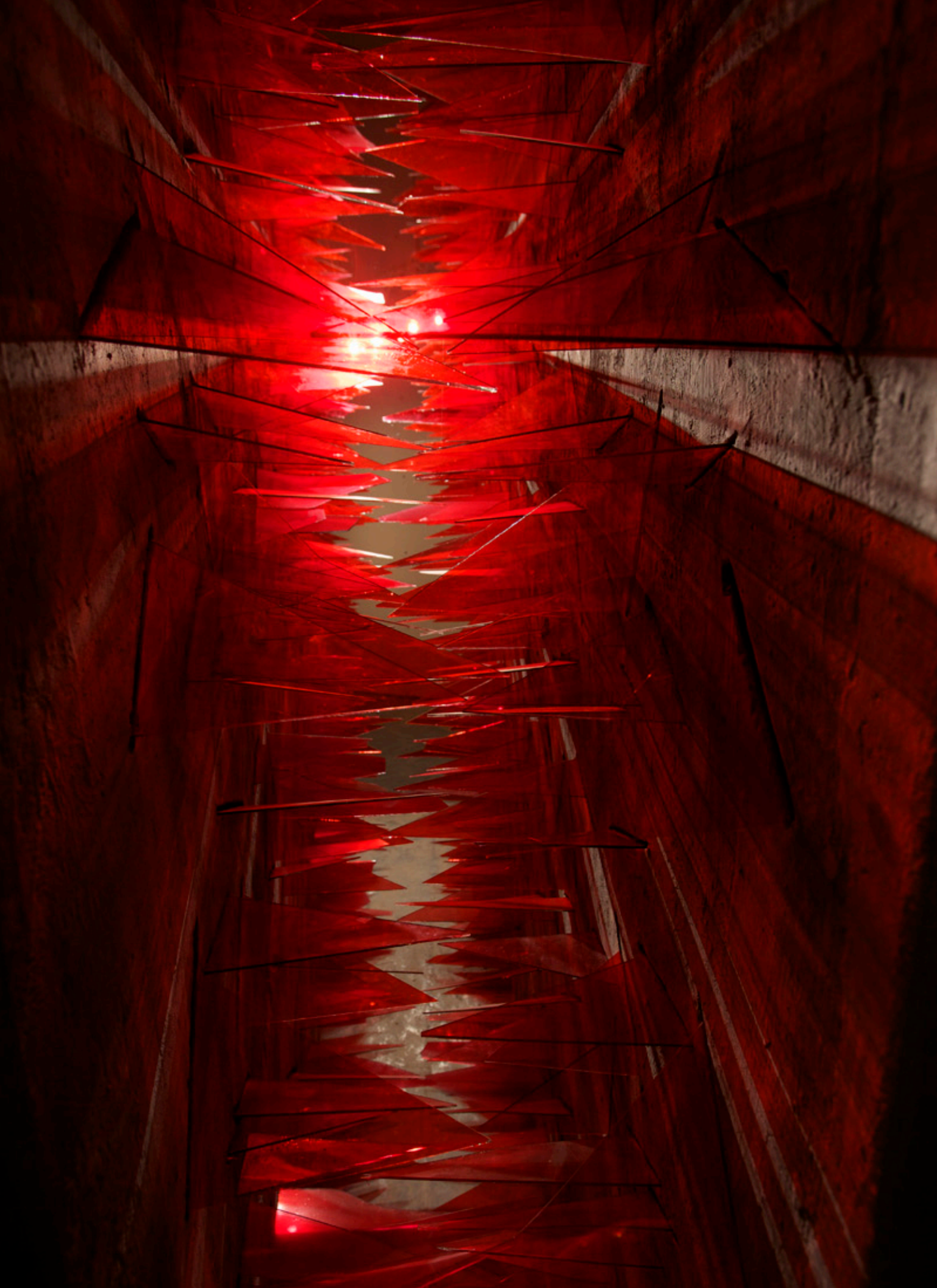




GALLERY MASKARA
VOLUME 3



FOREWORD

This catalogue - Volume 3 spans the period from November 2010 until May 2012. In these past eighteen months the gallery has mounted ten exhibitions out of which seven have been solo shows.

I am very proud of the fact that during this time period both Narendra Yadav and T. Venkanna had their third successive solos at the gallery while Max Streicher, Shine Shivan and Priyanka Choudhary exhibited for the second time. In keeping with our commitment to introduce new artistic practice, the audience got an opportunity to see new works by Mumbai based Aaditi Joshi while Belgian artist, Ruben Bellinkx had his first solo outside of Europe at Maskara.

Partnerships continue to be an integral part of our story. We collaborated with institutions like the Max Muller Bhavan, Mumbai and the Goethe Institute as well as with individual curators Celina Jeffery and Avantika Bawa for the two group shows at the gallery. I also had the distinct pleasure to co-curate a show with Hérve Perdiolle et al at Galerie Du Jour, Agnes B. in Paris. The experience of working with all of these very talented people was both educational and enriching.

All the ten shows are faithfully documented in the pages that follow. However, what cannot be documented is the spirit with which these exhibitions came into being. As a gallery, we work closely with the artists, we encourage them to take their practice to new heights and realize their most ambitious projects (This has less to do with sheer scale and more to do with the transformation of medium, method and meaning). And, the artists all responded with great energy, enthusiasm and skill.

Although many of the artists worked with meager resources, yet their practice never strayed towards the fashionable. It was the all-important spirit of innovation and risk that stayed alive during the most trying of times. We were only too happy to celebrate this spirit. While auction records were tumbling like ninepins, nine out of the ten shows at the gallery failed to find a single indigenous buyer. Once again it was Europe to the rescue!

The ferocity with which the 'local art market' rejected the works took even me by surprise - and then I was reminded of a quote by Katherine Kuh, a legendary gallerist and curator who once famously said, "As a rule, an artist worth his salt is in advance of his times and not necessarily accepted by the general public." I nodded in agreement as her words echoed in my ear while at the same time, I secretly wished with each show that the same public would prove her wrong.

What is it about contemporary art that people fear? Was the art market at fault or was it our art? Until time proves otherwise, I will let you be the judge of that.

Abhay Maskara
Curatorial Director



MAX STREICHER
Ashwamedh

November 25, 2010 – January 30, 2011

Max Streicher is best known for his colossal inflated figures and their engagement with architectural spaces - interior and exterior: The work, *Ashwamedh*, is a continuation of a series of 'equestrian monuments', or should we say anti-monuments? For all their enormous presence, they are but translucent nylon skins filled with air.

Ashwamedh, 2011
Nylon spinnaker, electric blowers
Each horse 30 feet (9 meters) tall





"In these 'monuments', I am not interested in a declaration of might or eternal ambition. On the contrary my work with inflatable sculpture is always about bringing the viewer back to the body, to physical experience, to now. The force of air, the way it fills a form and moves through a pliable material, recalls our own sensation of breath - of breathlessness, of holding our breath. Thus, the force that animates my work is the same elemental, powerful but tenuous force that animates us. My choice of extremely light and papery materials enhances this sense of absence, death and transience - of the nearly not there at all. My work with the inflatable medium is about moving the viewer from a playful and ironic headspace toward a physical connection to his or her most vital forces."

- Max Streicher

Ashwamedh, in Vedic mythology, is a white sacrificial stallion. The mythology describes an elaborate ritual related to military victory, but the concept of the Ashwamedh has also come to represent (in the Arya Samaj tradition) a spiritual power that connects one to the Prana, or breath. Ashwamedh embodies the tension that is air, or breath, between the fugitive/fleeting and the powerful/life giving.

Placement of the works in relation to architecture is crucial to all of Streicher's work. In this there is a gesture toward the metaphysical fantasies of painters like Giorgio de Chirico or René Magritte. Streicher's equestrian monument series has been inspired by classical sculpture, like the Elgin Marbles that once graced the Parthenon, or the ancient Chinese terracotta army of soldiers and horses of Shaanxi province.

RUBEN BELLINKX
The Trophy

February 15 – March 13, 2011



The seven simultaneous 16mm film projections in the show depict a fantastic world of perverse games gently directed by the artist; games where dogs attack and savagely decimate chairs and little tortoises struggle to move large tables. The mise-en-scène stresses the relationship between the natural world and domesticity and blurs the boundary between reality and illusion; images are teetering on the edge between recognizable reality and the bizarre world of imagination.

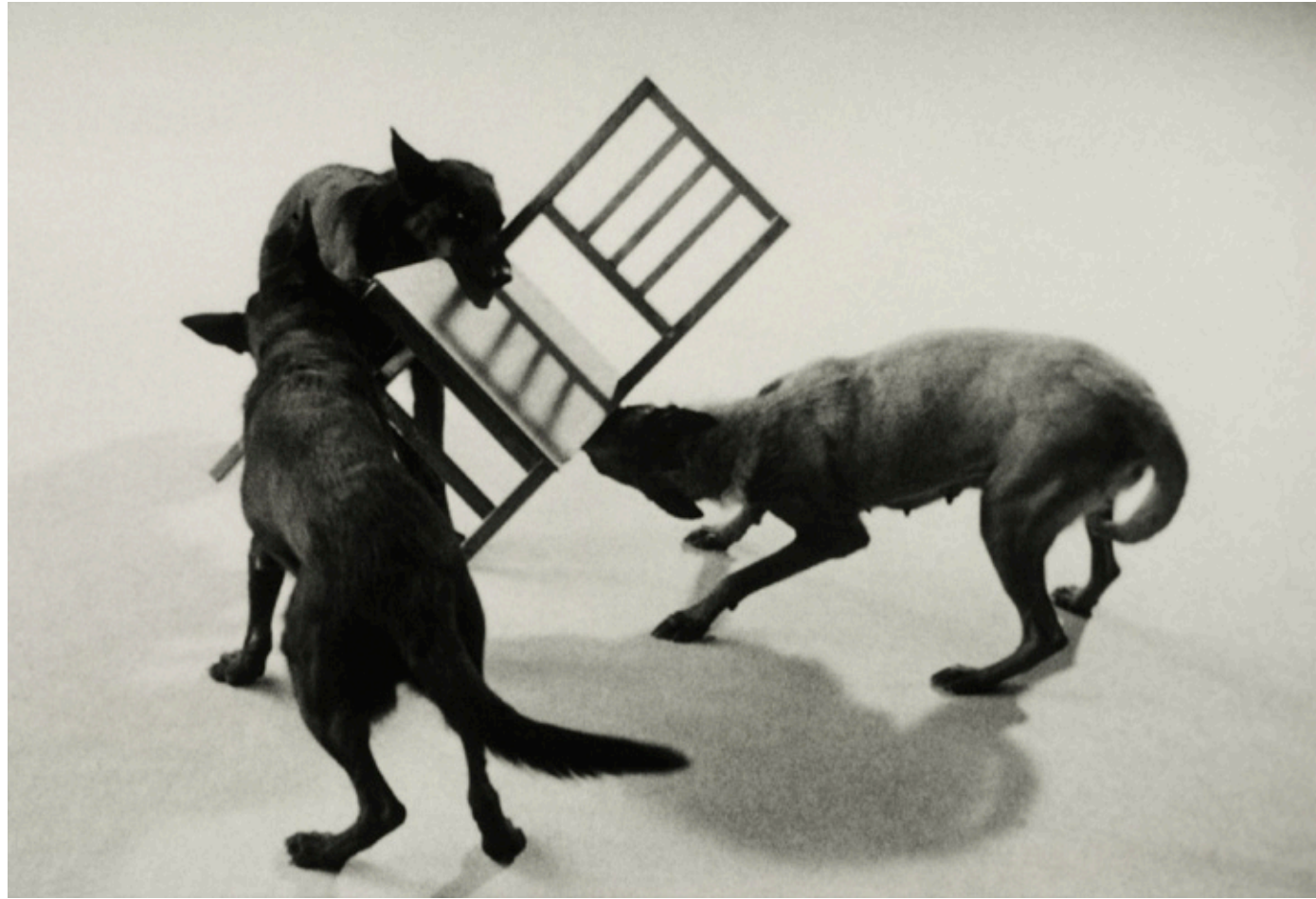


The Trophy, 2010
16 mm film transferred to blu-ray, two projections, color, 12min loop, dimension variable
(Projection two)

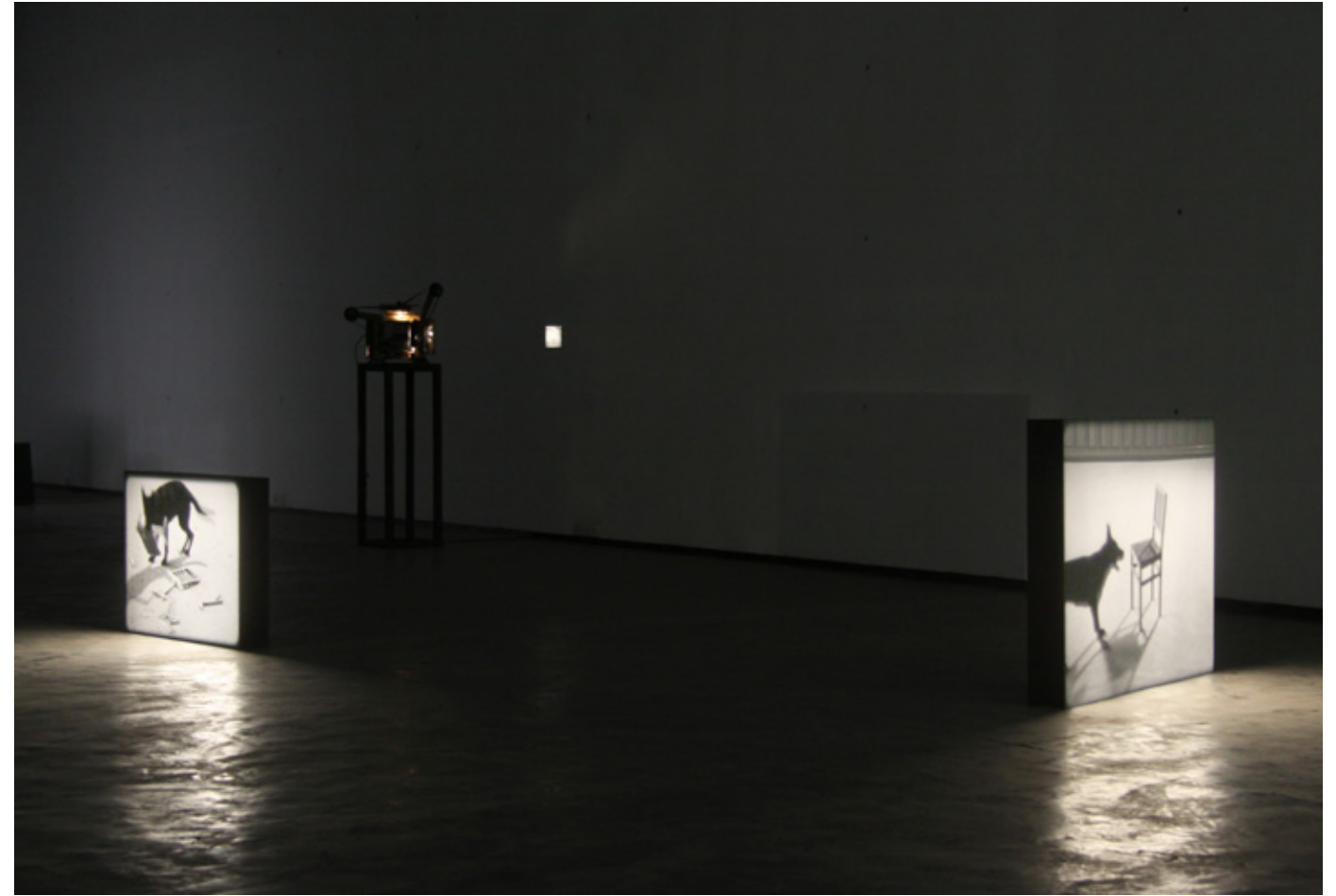


The Trophy, 2010
16 mm film transferred to blu-ray, two projections, color, 12min loop, dimension variable
(Projection one)

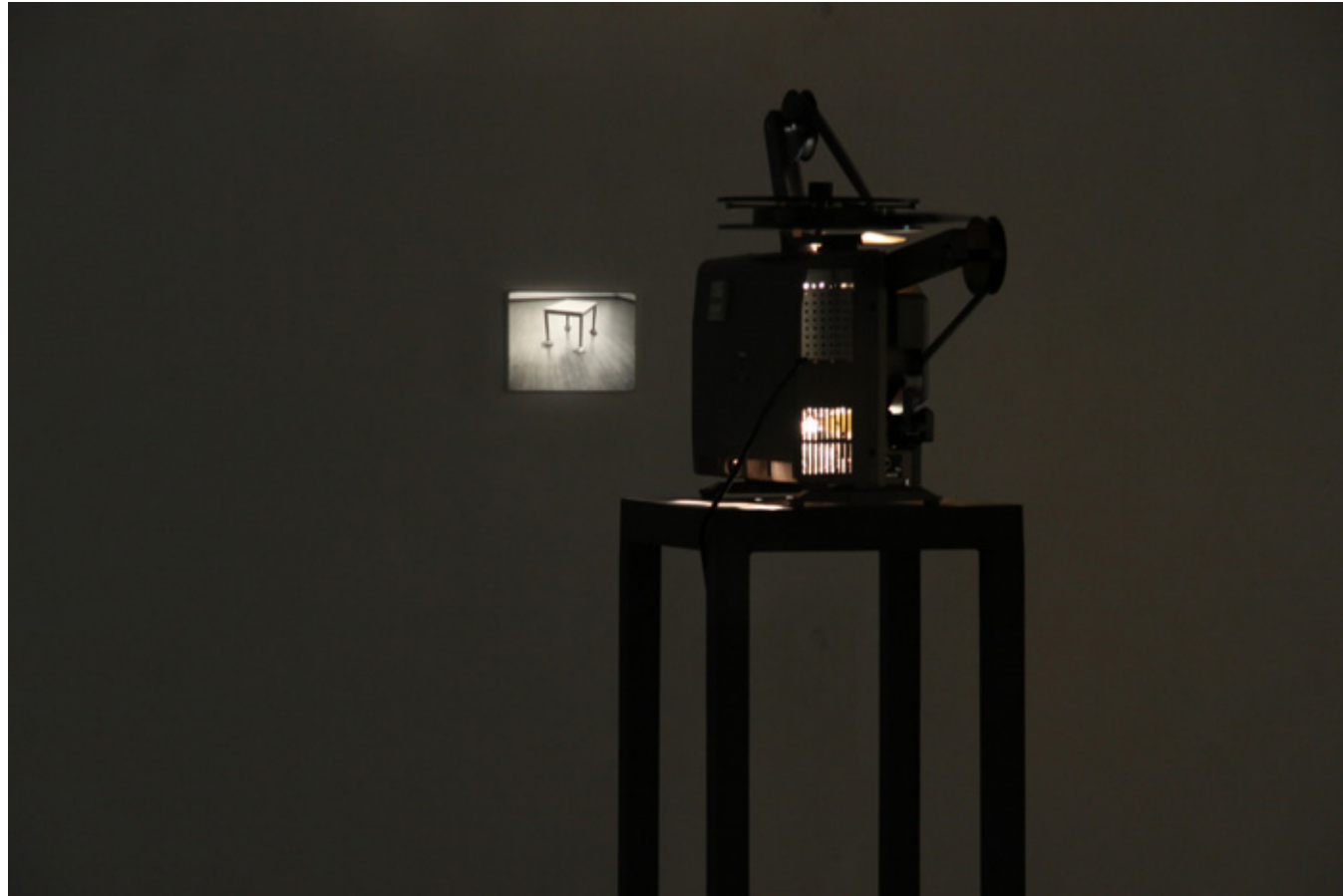
The Trophy is a film consisting of two back to back projections. In the first projection we see a deer's head hanging on the wall. The deer stares ahead motionlessly. In the second projection, we see the other side of the wall. The same deer is standing in a bare space where its head disappears in a hole in the wall. The viewer is unaware if the deer is alive or stuffed, always oscillating between perception and reality.



The Musical Chair, 2007
Still from 16 mm film
Digital pigment print on barite paper
13.8 x 21 inches (35 x 52.5 cm)
Edition of 10



The Musical Chair, 2007
16 mm film, three projections, b & w, loop, dimension variable
Part one: 4min 20sec, Part two: 7min 33sec, Part three: 3min 46sec



Installation view



The Table Turning, 2006
*16 mm film, three projections, b & w, dimension variable
(Single screen version displayed)*

"I wish to emphasize the viewer's sense of awe by creating a composition or setting, which resonates of a single poetic image balancing on the edges between familiarity and estrangement. Daily, recognizable elements are shown in an unfamiliar situation so as to confront the viewer with his/her conditioned perspective and to challenge them to reevaluate their assumptions. Images with multiple layers of meaning arise in which the fragility of our supposedly stable reality becomes apparent."

– Ruben Bellinkx



Stream, 1999
16 mm film, single projection, b & w, 3min loop, dimension variable



SHINE SHIVAN
Suck Spit

March 28 – May 15, 2011



Cock Dump, 2011
Taxidermy, steel, wire, used blanket
60 x 42 x 72 inches (152 x 107 x 183 cm)

Shine Shivan's new works are invested with characteristic elemental and primordial dynamism of which the material itself is the essence. Shivan works with a variety of commonplace and natural materials such as deer feces, chirchita seeds, animal bones, quail eggs, human hair, bird feathers, and thread. Through the juxtaposition of seemingly unrelated articles, he creates astonishing imagery and poem-objects, as compelling as the chance encounter of quail eggs on a babul tree. These works do not rely exclusively on the crutches of externally generated meaning and by their very nature typify unconscious creative forces.

The dominant themes of fluid gender roles and the quest for the marvelous are evident in the works, which are semi-autobiographical in nature. In *Cock Dump*, the taxidermy cocks used as a symbol of masculinity are arranged in an orgiastic frenzy. They seem to say, "We question society's attempt to inscribe us with a specific sexual role. We love freedom to love."

Shivan's work makes palpable the inherent tensions between seduction and repulsion. In *Sex Fumes*, deer droppings dominate rather than decorate the wall. Inviting viewers to examine the work up close, only to discover that far from being a barrier, the uncompromising presence of excrement is a means of communication. Its sheer rawness asserts an inner quality more significant than anything that could be cast or molded.

In works like *Nightfall*, the chirchita seeds used as raw material, like most other organic material he employs, are in an endless process of becoming rather than being. Art that naturally works on itself, ever changing form in order to become a new object, contains implicitly its own subtle protest against commoditization and any sort of mass-production.

Shivan uses a highly personal and innovative artistic language. In *The Passage*, the structure is precariously positioned like a vertical gash slicing into the cavernous space of the gallery - evocative of the transient space between being, non-being and coming into being. This imaginative quality with its images born of dreams, daydreams, subliminal perceptions and psychological drama, exists in a shadowy realm of its own, exuding the visual and palpable presence of forces of nature, provoking greater thought than the usual still life. Shivan's art approaches the surreal in its use of unexpected juxtapositions, its revolt against rationality and mundane function, and its assault on the conventional ways in which people see and think.

- Sonia Nazareth



Sex Fumes, 2011
Deer feces, golden sand, dried branches, adhesive, resin
72 x 220 x 15 inches (183 x 559 x 38 cm)





Suck Spit, 2011
Treated quail eggs, babul tree
branches, adhesive and polyurethane
42 x 138 x 60 inches (107 x 350 x 152 cm)



The Passage, 2011
Wooden boat, animal bones, oil
36 x 152 x 38 meters

The Passage, 2011
Detail



Top and right:
The Passage, 2011
Wooden boat, treated animal bones, polyurethane, steel, wire
36 x 192 x 36 inches (92 x 488 x 92 cm)



Nightfall, 2011
Chirchita seeds, dried branches, golden sand, adhesive and resin on a wooden base
60 x 60 x 60 inches (153 x 153 x 153 cm)



Gods and the Gaze, 2011
Stills from performance
20 minutes, May 15, 2011
Gallery Maskara, Mumbai



Hold On
Co-curated by Avantika Bawa and Celina Jeffery

June 1 – July 3, 2011



HAMILTON, SOUTHERN AND ST
AMAND AS SATELLITE BUREAU
Waterline, 2011
Site-specific installation
Wood, fish line, digital print
(GPS imaging by NCEAS)
18 x 24 x 9 feet (549 x 731 x 274 cm)



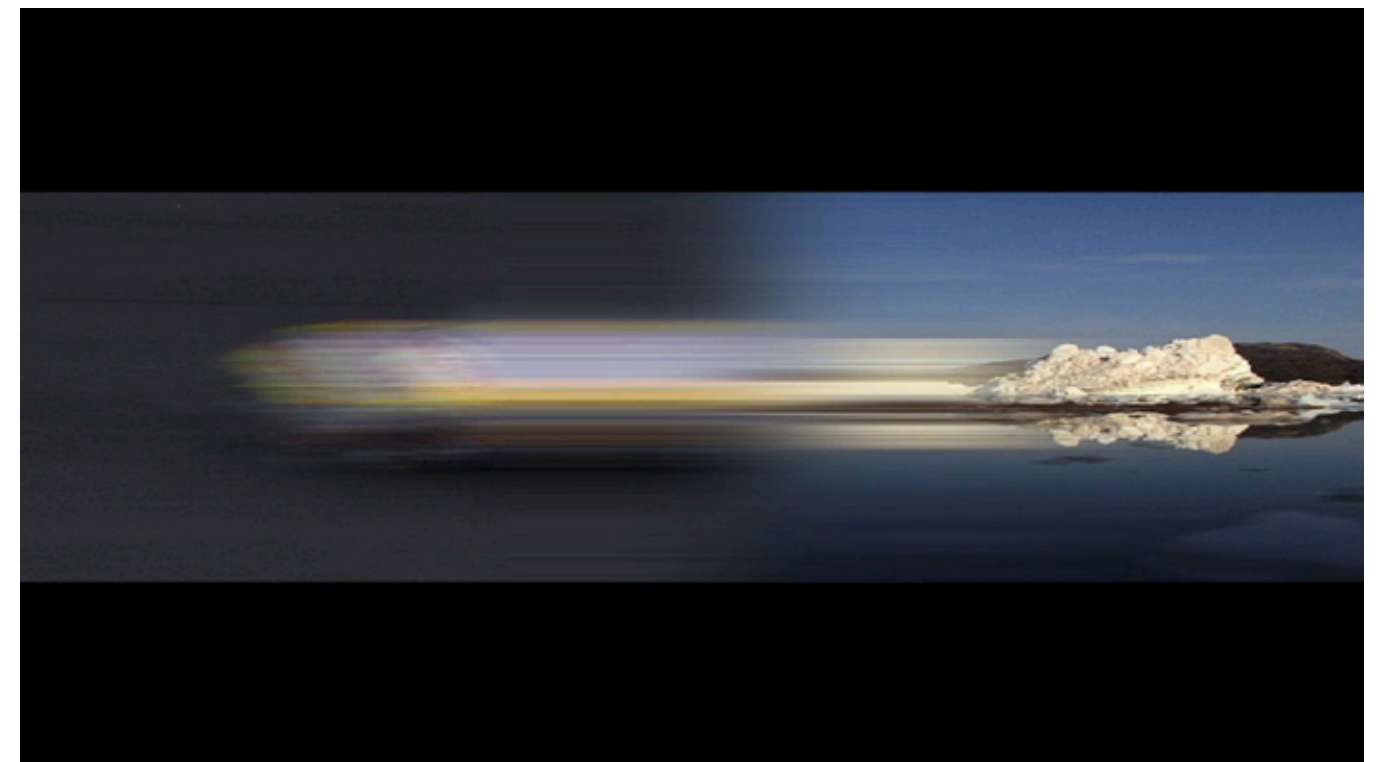
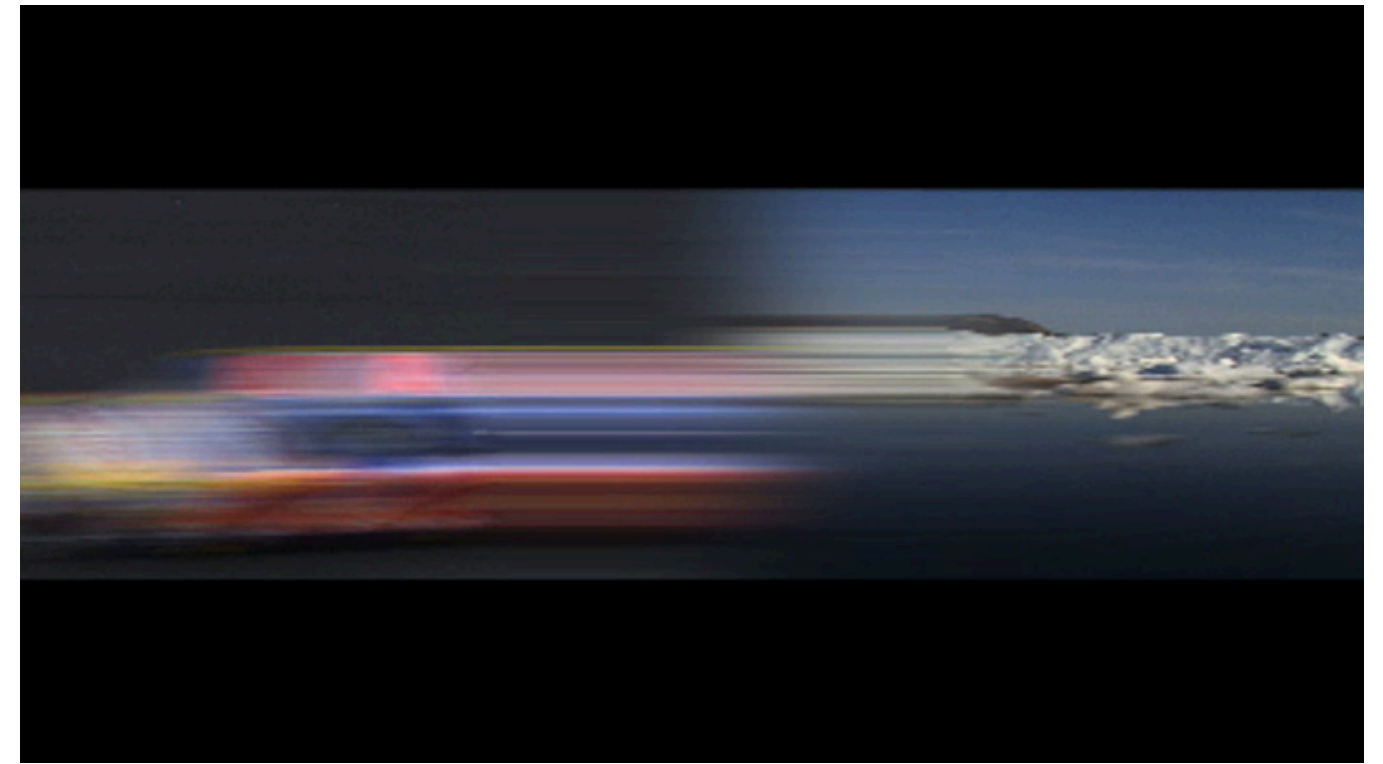
JOSH SMITH
 3 Simple Sculptures, 2011
 Balsa and sal wood
 a. 38 x 47 x 42 inches (96.5 x 120 x 107 cm)
 b. 38 x 47 x 42 inches (96.5 x 120 x 107 cm)
 c. 35 x 36 x 57 inches (89 x 91.4 x 145 cm)

Can one 'hold on' to a territory amidst the onslaught of rapid, indeterminate and exhausting change? What is this sensation of being located at the edge, periphery or border of perpetual disturbance and what happens if we let go? The works in this exhibition explore the conceptual, material and sensory thresholds of 'holding on': they grasp, retain and sustain amidst that which is fleeting, thawing and decaying.

Marek Ranis (Poland) examines the rapid and mindless consumption of energy and its effects on ecology in the video installation, *Hold On*, 2011. Here, the image and audio of a rapidly moving NASCAR race car morphs with the icebergs of Greenland - whose fleeting presence register this fragile ecosystem. In his site-specific sculpture, *Himsaila Project*, 2011, swathes of cotton fabric support melting ice forming a sublime microclimate, which embodies the disappearance of the Arctic. In *Beautifully Corrupt*, 2011 by Mansoor Ali (India), devouring wood termites point to the hidden and insidious nature of political corruption, while the clasped seats of power in *Alliance IV*, 2010 renders the notion of being held by such forces explicit. In *3 Simple Sculptures*, 2011 by Josh Smith (USA), white pedestals are elevated by risers to allude to modernist ideals of architecture. Smith's attention to the handmade is used as a means to question mass, international production and consumption.

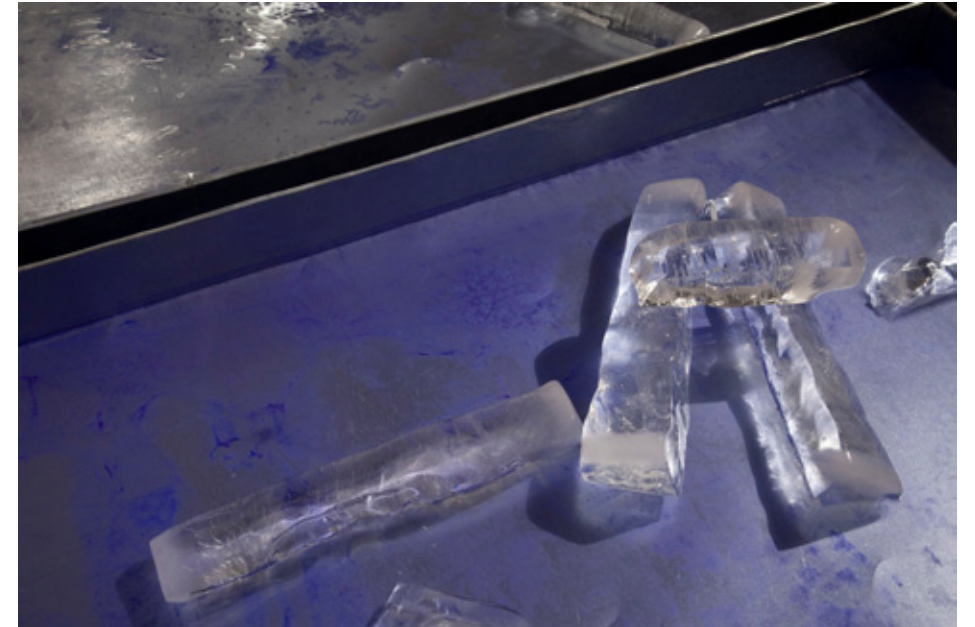
Hamilton, Southern and St Amant working as the collaborative Satellite Bureau (Canada/UK) create dialogue between the local and global in *Waterline*, 2011 a site-specific installation of a vessel that formally echoes a regional fishing boat and an accompanying diagrammatic map of international trading routes. The image, which displays GPS data of these shipping paths, creates tension between the ubiquitous and disorientating properties of these oceanic paths and the specific experience of navigation. Finally, in the walking performance *Vestige*, 2011, Stuart Keeler (Canada) explores Mumbai's fast disappearing green spaces and the possibilities of holding onto the memory of such territories in the world's mega cities.

Collectively, the works form topographies of longing and an attempt to take hold in all its manifestations – sustaining or resisting, grasping and remaining, halting and inquiring.



MAREK RANIS IN COLLABORATION
WITH JONATHAN CASE
Hold On, 2010
Single channel video, color, sound, loop
3 minutes 11 seconds

Left:
MAREK RANIS
Himasaila Project, 2011
Installation View



MAREK RANIS
Himasaila Project, 2011
Site-specific installation
Fabric, ice, blue pigment, aluminum
Dimension variable



MANSOOR ALI
Alliance IV, 2010
Wood, foam leather and surgical fixators
22 x 18 x 54 inches (56 x 46 x 137 cm)



MANSOOR ALI
Beautifully Corrupt, 2010
Digital C-Print
43 x 24 inches (109 x 61 cm)



STUART KEELER
Vestige, June 4th 2011
Durational performance from sunrise to sunset
7:00am Route One: Marine Drive (Outside Trident Hotel) to H2O
5:00pm Route Two: Jehangir Art Gallery to Gallery Maskara



In this performance Keeler explored Mumbai's diminishing urban green spaces. As if a blur in the landscape, the artist immersed himself as a hybridized form within the city's spaces by tracing and marking himself with green color. These spontaneous gestures engaged the audience to rethink their relationship with the transforming cityscape.

T.VENKANNA
Open Studio: Printmaking

July 19 – September 4, 2011





It is not often that we get a chance to see artists at work. The creative process is usually shrouded in a veil of mystery. Locked away in the isolation of an artist's studio and far removed from the audience that only sees the final outcome in the context of a white cube. This of course is the most practical way of making and absorbing works of art. Studios are after all sanctums for experimentation while galleries are for quiet contemplation.

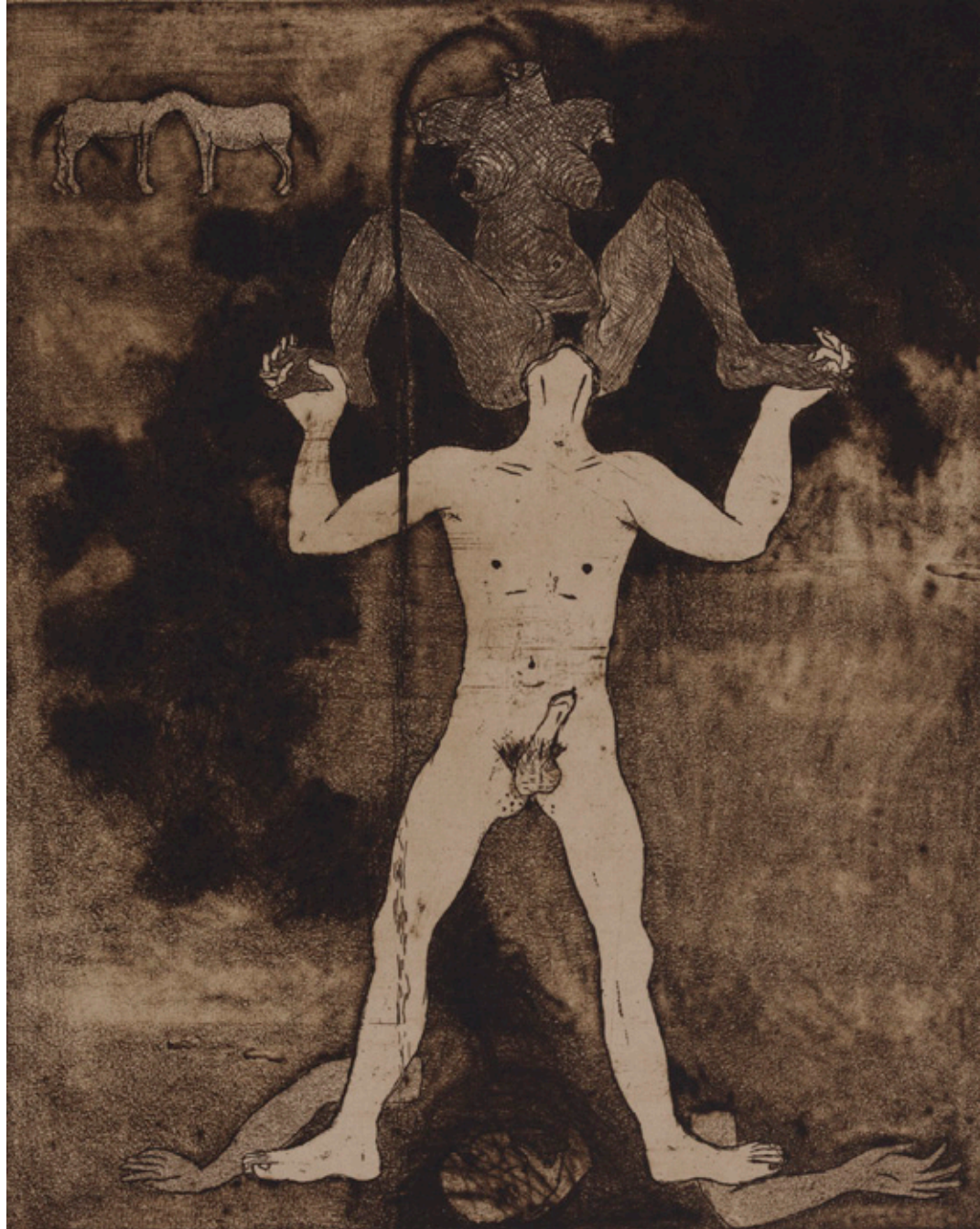
For seven weeks, we collapsed this hierarchy and converted the gallery space into an open studio for printmaking. Like painting and sculpture, printmaking is an inspiring language of artistic expression. With its powerful gestures, simple forms, strong lines, delicate textures and reliefs, this unique art form lends itself to experimentation and innovation especially in the hands of an artist and master printmaker like Venkanna.

Since 2006 prodigious and prolific artist Venkanna has made a remarkable number of works, over eight hundred and counting. Paintings, sculpture, drawings, installation and performance, working in all conceivable mediums including oils, acrylics, enamel, ink, watercolor, charcoal, collage, paper-mache, leather, gold, wood, foam...the list is both endless and immaterial to him as an artist. The predominant subject in Venkanna's works has been sexual imagination, which questions and confronts the way sexuality is understood and defined by society. Continuous persistence with this subject has stimulated his interest to explore image making in all kinds of medium as per the subject's requirement with complete freedom and ease.

The process of transferring an idea onto a wood block or metal plate and finally making a print is a remarkable journey. One in which the artist must forge a close partnership with material and method in order to achieve spontaneous and successful results. The audience was invited to participate in this journey of learning and discovery as Venkanna added new depth and dimension to the fine art of printmaking.

-Abhay Maskara





Cutting Edge, 2011
Etching, 7 x 5.5 inches (18 x 14 cm)
Edition of 10



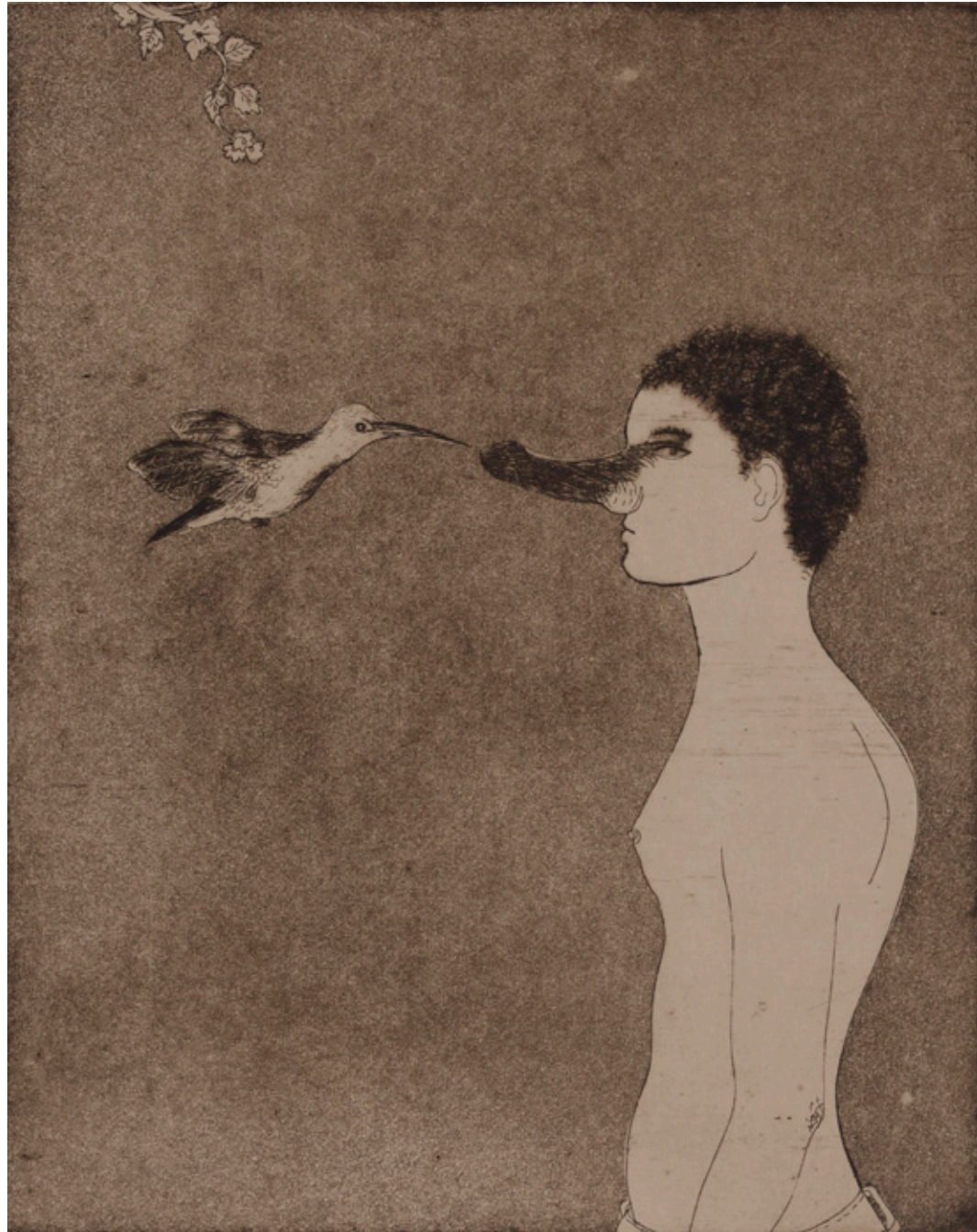
Man Filling Pond with Pee, 2011
Etching, 5.5 x 7 inches (14 x 18 cm)
Edition of 10



I love the word FUCK, Do U?, 2011
Etching, 5.5 x 7 inches (14 x 18 cm)
Edition of 10



Dream Couple on Indian Road, 2011
Etching, 5.5 x 7 inches (14 x 18 cm)
Edition of 10



Horny Bird, 2011
Etching, 7 x 5.5 inches (18 x 14 cm)
Edition of 10



Human Shit, 2011
Etching, 5.5 x 7 inches (14 x 18 cm)
Edition of 10



Dead Feathered Cock, 2011
Etching, 5.5 x 7 inches (14 x 18 cm)
Edition of 10



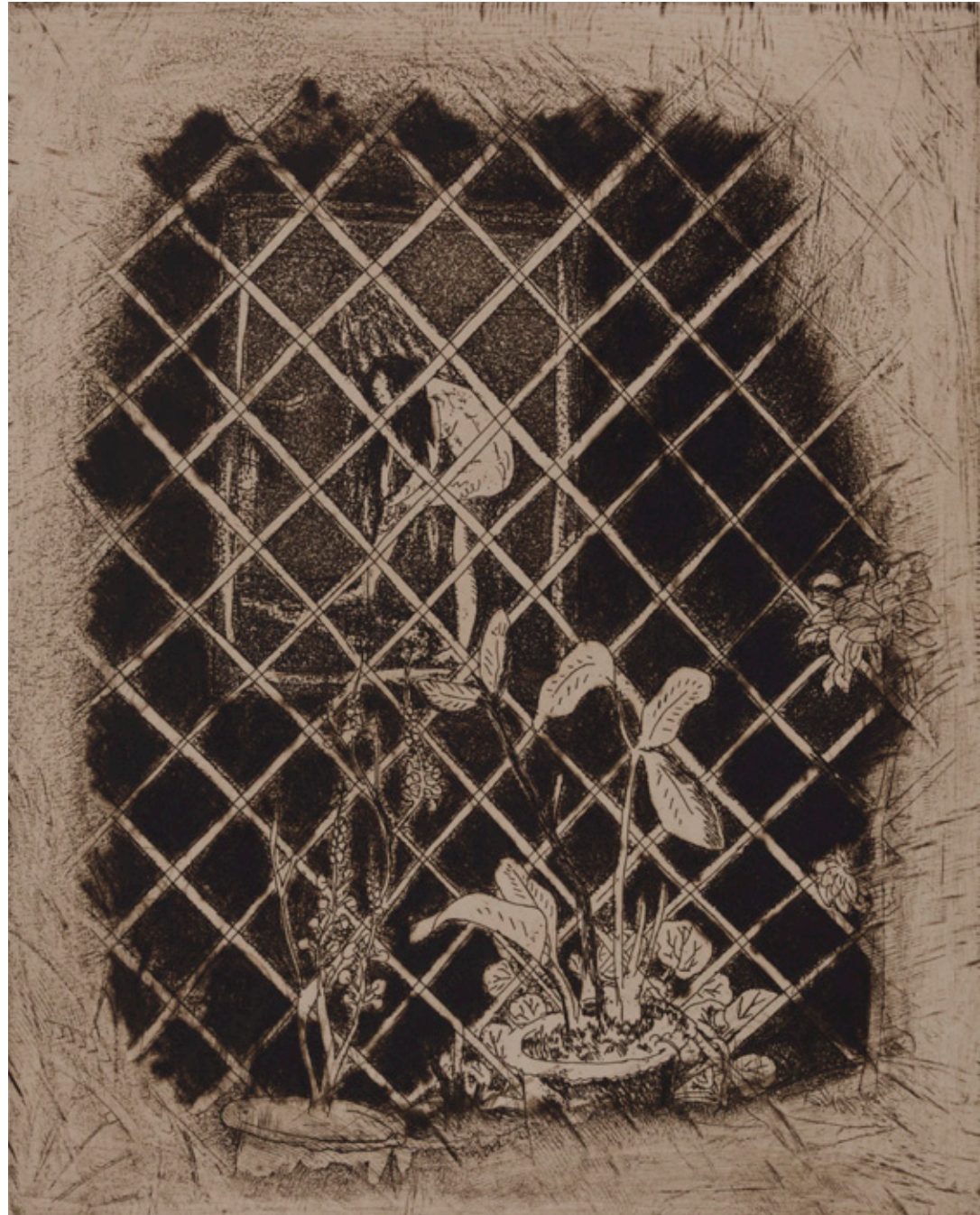
Long Desire, 2011
Etching, 5.5 x 7 inches (14 x 18 cm)
Edition of 10



Untitled, 2011
Etching, 5.5 x 7 inches (14 x 18 cm)
Edition of 10



Star in Hand, 2011
Etching, 7 x 5.5 inches (18 x 14 cm)
Edition of 10



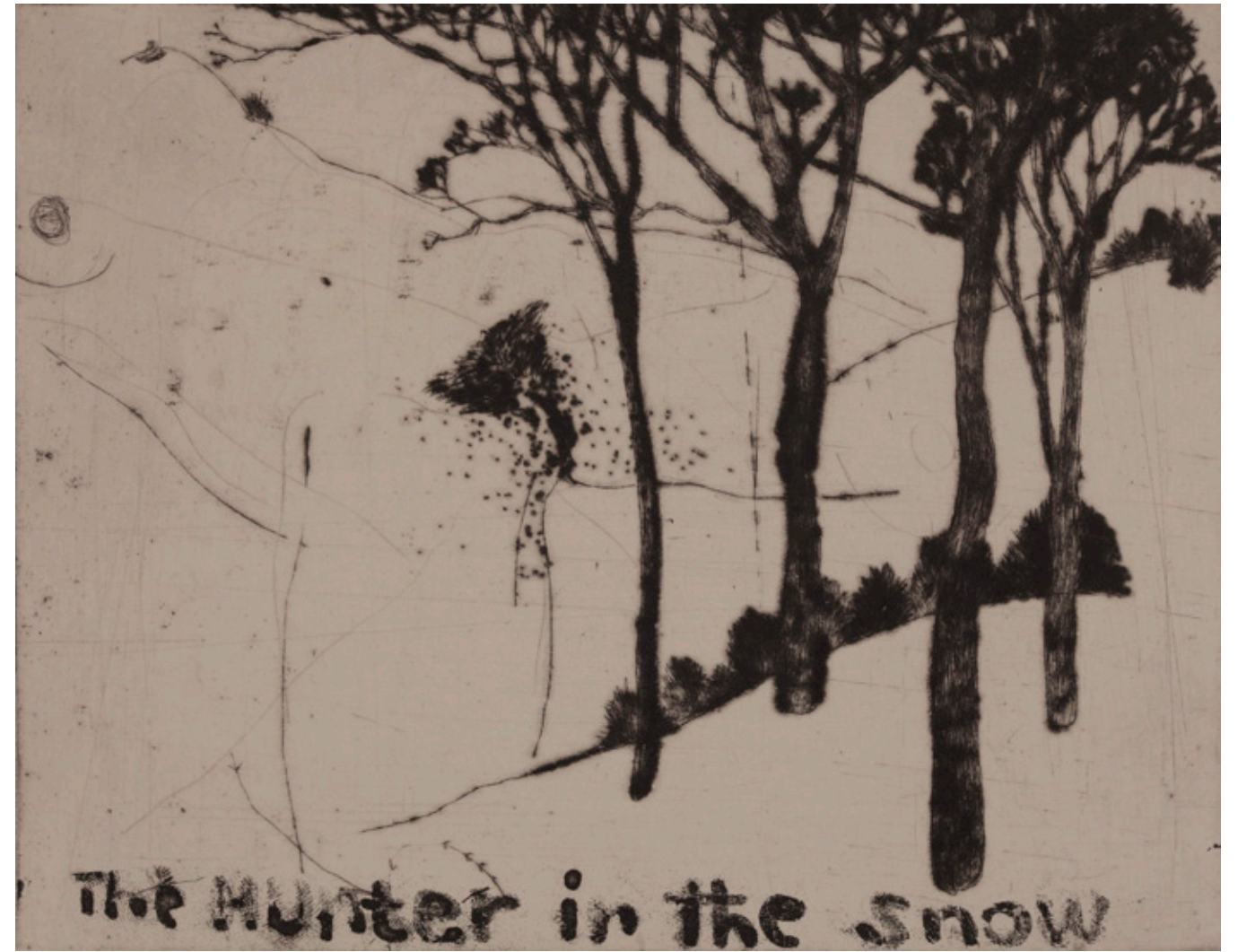
Beautiful window from my window, 2011
Etching, 7 x 5.5 inches (18 x 14 cm)
Edition of 10



Gangajal, 2011
Etching, 7 x 5.5 inches (18 x 14 cm)
Edition of 10



From Back, 2011
Etching, 7 x 5.5 inches (14 x 18 cm)
Edition of 10



Landscape, 2011
Etching, 7 x 5.5 inches (14 x 18 cm)
Edition of 10



Death of Venus, 2011
Etching, 14 x 23.5 inches (35.5 x 60 cm)
Edition of 6

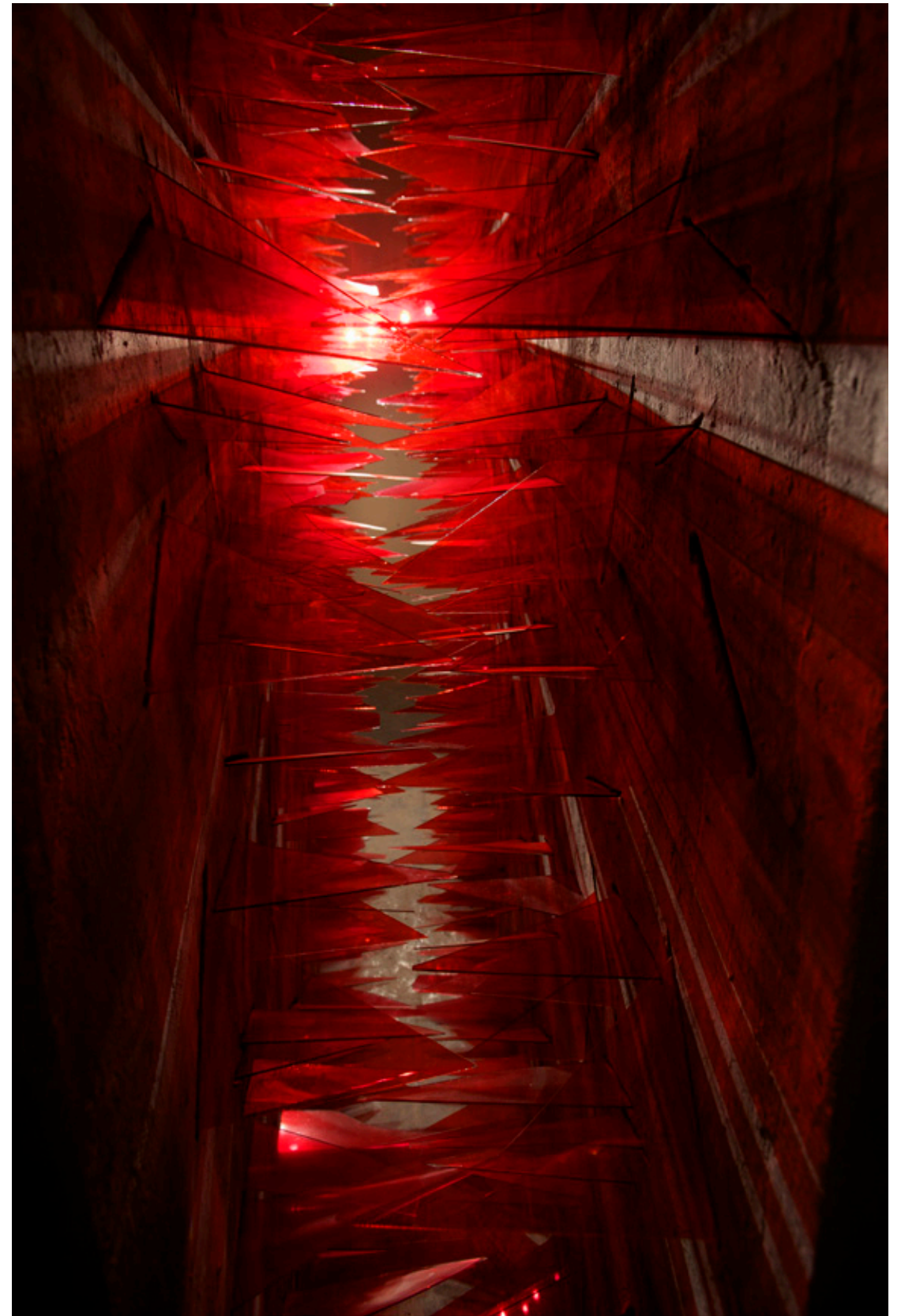


Untitled (Objects of desire), 2011
Woodcut on leather
46 works
5 x 4.5 inches (12.7 x 11.45 cm) each
Edition of 4



PRIYANKA CHOUDHARY
Tetanus Midas

September 29 – November 18, 2011

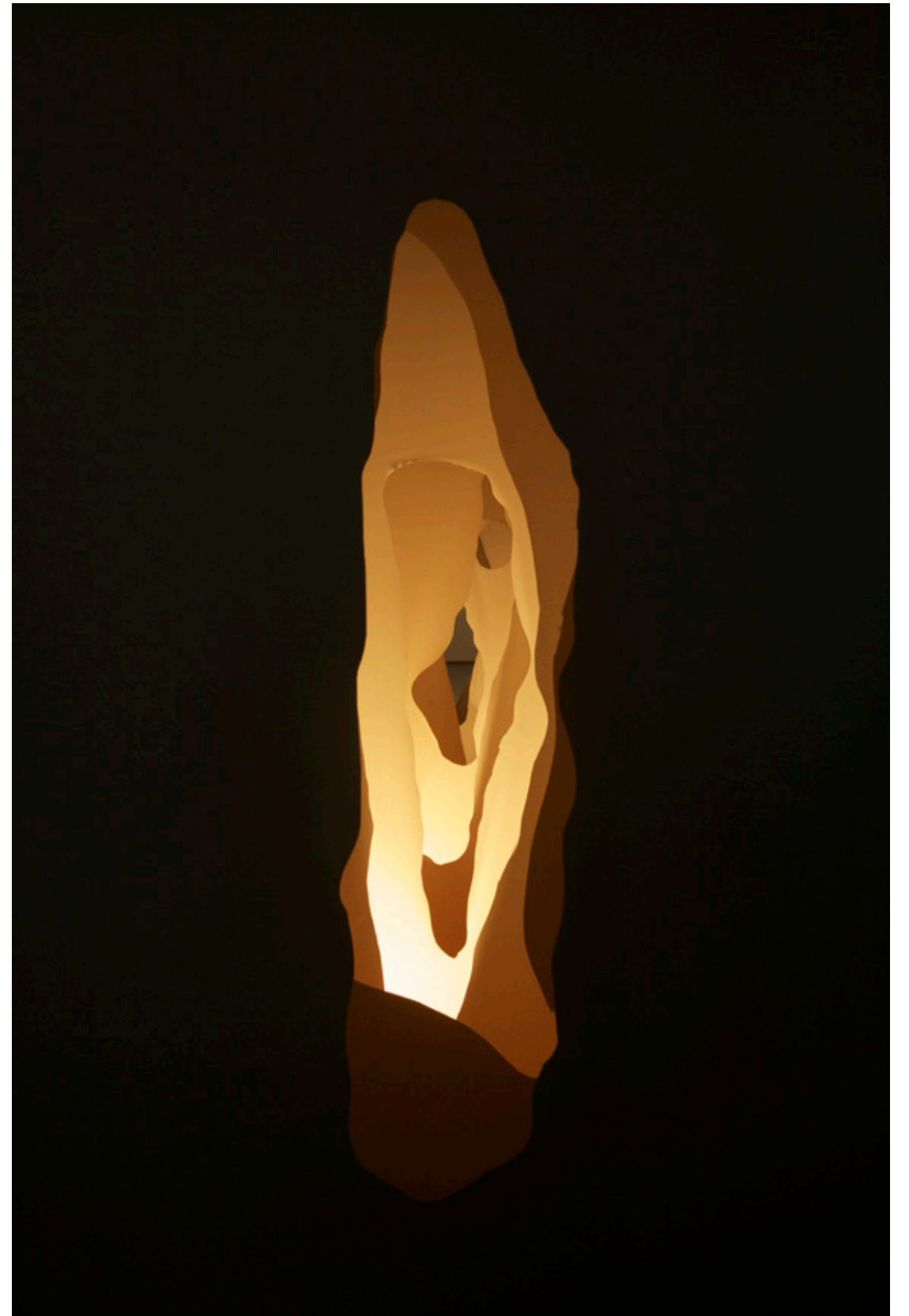


Don't Make Me Yell, 2011
Concrete and glass
144 x 144 x 66 inches (366 x 366 x 168 cm)



Womb Alimentary, 2011
Enamel paint on cut canvas
96 x 36 x 192 inches (244 x 91 x 488 cm)

This work was installed using nine panels of white canvas. Each canvas panel was cut and assembled such that the viewer could look both at, and into the resulting installation - as if one were looking into a vortex or abyss.





Acidhole, 2011
Mild steel
15 x 15 inches (38 x 38 cm) each



"A nail bleeds to rust. A brick breaks to dust. The glass bottle is not absolute; it is fragile and must shatter to a state of greater perfection. My art is in the disruption of silence, destruction of beauty, desecration of form, decay of craft and disintegration to death."

"My sculptures/installations are replete with brick, dust, rusty nails, shards of glass and chunks of concrete. There is a spontaneous violence that imposes my personal anxiety onto my work, which seems to stiffen like a muscular spasm. A symptom of Tetanus."

"I find the juxtaposition of concrete and sharp glass very intriguing. One's firmness against the fragility of the other. The anxiety of a normal conversation on a normal day. Like living in the larynx. Sitting on a tongue. Caught behind coarse lips. Between the mandibles."

-Priyanka Choudhary

Acidhole, 2011
Mild steel
15 x 15 inches (38 x 38 cm) each

AADITI JOSHI
New Works

December 16, 2011 – January 29, 2012



Untitled, 2011
Site - specific installation
Fused plastic bags, acrylic paint, acrylic board
110 x 94 x 432 length inches (280 x 239 x 1097 cm)



In her first solo show, Aaditi Joshi dissolves the distinction between form and content. Plastic is both the subject and the material of the sculptural installations. Influenced by the debris she sees around her in the city, she resurrects the perception of trash, more specifically plastic, from its home in the rubbish heap. Through a blend of total control and total spontaneity, she interacts and experiments with her medium, and elevates plastic to explosions of colour and visual poetry. Highlighting that which is sublime and expressive, she invites us to look at objects bypassed and overlooked, with fresh eyes.

Keen to keep a certain energy flowing through her works, Aaditi lets the medium speak, through its layered and varied textural quality. In many ways she shares the concerns of a poet, only in this case - it is the language of art. The clouds of colour, all products of the imagination, open up an infinite future for both creator and viewer, and seem to say - respond to me as if you're seeing me for the first time.

-Sonia Nazareth



Untitled, 2011
Fused plastic bags, acrylic paint, acrylic board
63 x 66 x 24 inches (160 x 168 x 61 cm)





Untitled, 2011
Fused plastic bags, acrylic paint, acrylic board
52 x 59 x 18 inches (132 x 150 x 46 cm)



Untitled, 2011
Fused plastic bags, acrylic paint, acrylic board
47 x 52 x 16 inches (119 x 132 x 41 cm)



Untitled, 2011
Fused plastic bags, acrylic paint, acrylic board
74 x 66 x 20 inches (188 x 168 x 51 cm)



Untitled, 2011
Digital print on Hahnemuehle
Sugarcane paper 300 gsm
(Epson Pro 11880 printer with
Ultrachrome K3 inks)
Edition of 3
40 x 53.3 inches (102 x 135 cm)



Untitled, 2011
Plastic, wood, tubelights
60 x 84 x 60 inches (152 x 213 x 152 cm)

examples to follow!
expeditions in aesthetic and sustainability
Curated by Adrienne Goehler

February 4 - March 10, 2012





MIGUEL ROTHSCHILD

Das Haus der Atlantiden – Homage to Hermann Finsterlin, 2010

6000 PET-water bottles, plastic lids, books, mixed media

126 x 165 x 94 inches (320 x 420 x 240 cm)

With his "House of the Atlanteans", (1919), Miguel Rothschild goes back to the famous myth which is reported in Plato's last dialogues, "Timaeus and Critias", about a happy, fertile island whose inhabitants initially lived in harmony with the gods, developed a high civilization, and were finally, after the spread of greed and the desire of conquest, hit by an enormous natural catastrophe. Rothschild retells this story of an ideal island realm that disappeared in the depth of the sea, which has inspired peoples' imagination in the West for so long. Built with plastic water bottles, Rothschild's construction invites the visitors of the exhibition to enter the ground of Atlantis, which was put together like a mosaic from colorful plastic lids. Visitors are invited to have a seat, browse through the books in the small library, float on the flood of images and become engrossed in dreams and visions about sustainability.



SUPERFLEX
Hypnosis Group Session, 2009
5 silkscreen prints, framed
27.5 x 40 inches (70 x 100 cm)

The silkscreen prints, which comprise the "Hypnosis Group Session" are symbolic of events that will take place in the future. These events are purported to be hypnosis sessions in which climate change will be experienced through the eyes of an animal. The eagle, the mammoth, the mosquito, the jellyfish, and the polar bear all react in different ways to the climate change: they either die out or they reproduce until their population turns to pestilence. The years selected are milestones in global climate change agreements between various parties, such as the G8, the United Nations, and the European Union, and the sites are all in some level related to the topic of climate change.



PIONEERS (Three videos installed back to back)

JOSEPH BEUYS
7000 Oaks, 1982
DVD, colour, 9 min 24 sec

One of the most ambitious pioneer works dealing with art and ecology is "7000 Oaks" by Joseph Beuys, a work of land art consisting of seven thousand oak trees presented at documenta 7 in 1982. "7000 Oaks- City Forestation instead of City Administration" was an urban environmental project, for which Beuys depended strongly on the support and the cooperation of people of Kassel, Germany. Beuys displayed 7000 oak trees, each with an accompanying basalt stone symbolically representing the two natural yet opposing qualities of never- and ever-changing. From Beuys' point of view, the slow progressively growing oak trees represented continually transforming life, society and ecological systems while society on the contrary got increasingly alienated from its natural environment. Consecutively, Beuys called it a "social piece of art" and demanded its continued development into an "ecological art".

GORDON MATTA-CLARK AND JUAN DOWNEY
Fresh Air, 1972
Video still, three colour prints

The US-American artist Matta-Clark was less interested in "natural" nature than in what society leaves behind in urban spaces. The "Fresh Air Cart" was a kind of tricycle adapted to hold an oxygen canister and two sheltered seats from which to enjoy the oxygen through a breathing mask. This project, providing air free of urban contaminants, was a reaction to the rising air pollution in New York City long before there was an ecological movement. Matta-Clark's "Fresh Air Cart", originally enacted in 1972, offered a possible, even humorous approach to create a deeper awareness of the dangers of air pollution which had already been regarded as highly dangerous in those years. In 2008, Sarah Lewinson and Jay Brown adapted this performance in Shanghai, China.

ROBERT SMITHSON
Spiral Jetty, 1970
DVD, colour, 32 min

Robert Smithson was surely the most brilliant American land artist. "Spiral Jetty", considered to be his central work, is an earthwork sculpture constructed in a former industrial area along the Great Salt Lake in Utah, USA. The present film shows the drive to its shore, the construction of the spiral-like mole within the lake, the artist running on the yet uneven spiral while the sun is reflecting in the water, as well as sequences of pictures of prehistoric exhibits taken at the Museum of Natural History in New York City and cartographic material. Thus, the spectator will feel the creation and destruction of the earth across time and borders.



SUPERFLEX
Flooded McDonald's, 2009
Filmed on RED, PAL, 16:9, 2048 x 1152 Pixel, 16-bit 48.000kHz stereo, 21 min
Edition 5+IAP

In Flooded McDonald's, a true-to-life replica of a McDonald's is gradually flooded with water; no customers or staff are present. Slowly the water rises until the restaurant is completely under water. Tables and chairs rise to the top, glossy French fries float about, and a fiberglass Ronald McDonald bobs up and down on the water. The reason for this threat remains invisible, but there is no escape. To emphasize this dramatic build-up, Superflex make use of the editing and camerawork styles of Hollywood disaster movies, and create a haunting examination of the consequences of global consumerism. Superflex is an artists' collective consisting of Bjørnstjerne Christiansen, Jacob Fenge, and Rasmus Nielsen. All live in Copenhagen, Denmark.





NARENDRA YADAV
Brought Up As Rabbit

March 22, 2012 – April 28, 2012





Arabic words "Tuk Bi" confronts the viewer with their western bias. Translated in English these words mean "Trust Me". The change of language repositions Tracy Emin's work for a different time and meaning.

Trust Me, 2012
Neon
24 x 48 inches (61 x 122 cm)
Edition of 3

Brought up as Rabbit



Brought Up as Rabbit, 2012
Neon, chromium plated aluminum
108 x 96 x 36 inches (274 x 244 x 91 cm)
Edition of 3



Amoeba Declares Post-Life-Existence, 2012
Found photographs, wood, metal, glass lens
Dimension variable
Edition Unique

ART FAIRS & OTHER EXHIBITIONS

November 2010 - May 2012



ARTISSIMA 17
International Fair of Contemporary Art in Torino
November 5-7, 2010
Torino, Italy

Mansoor Ali
T.Venkanna
Narendra Yadav





T.VENKANNA
Suck Fuck, 2008
Charcoal and ink on rice paper pasted on canvas
45 x 63 inches (116 x 161 cm)



T.VENKANNA
Red Carpet, 2008
Charcoal and ink on rice paper pasted on canvas
63 x 43 inches (161 x 109 cm)



NARENDRA YADAV
Faithful Accident, 2009
Crashed car parts partially chromium plated
48 x 120 x 19 inches (122 x 305 x 48 cm)



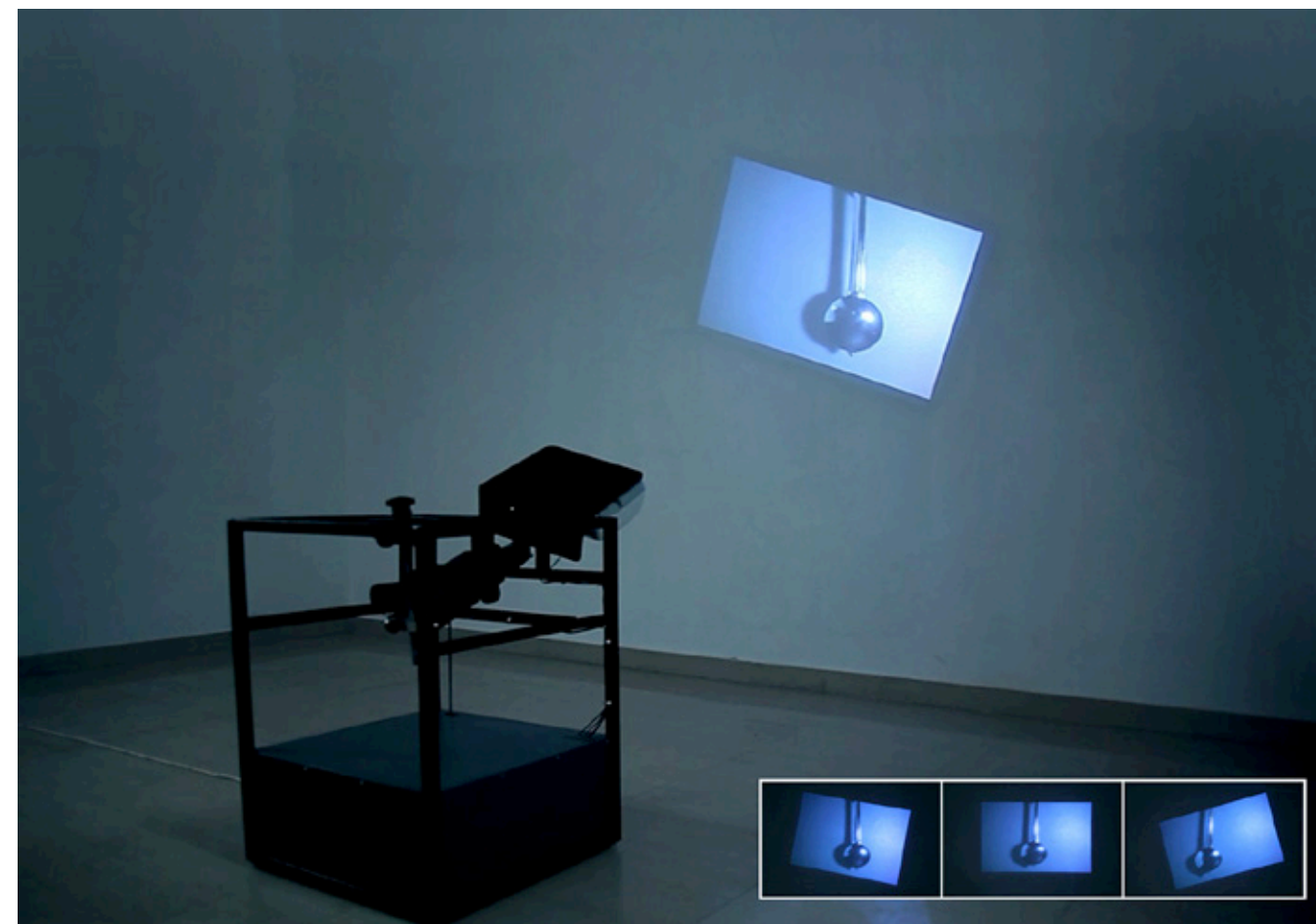
NARENDRA YADAV
Colour Blender, 2010
Steel, wood and fiberglass
36 x 12 x 11 inches (92 x 31 x 27 cm)



Installation View



MANSOOR ALI
An Effort to Strike a Balance, 2010
Wood, cast iron and paint, Ed. of 8
24 x 10 x 10 inches (61 x 25 x 25 cm)



NARENDRA YADAV
Shunya, 2010
Steel, 12v motor, components, paint
32 x 24 x 24 inches (81 x 61 x 61 cm)

LUCE GALLERY
Torino, Italy
November 6-December 22, 2010

T.VENKANNA
NERO

Birth of Black Venus, 2010
Oil on canvas
102 x 162 inches (259 x 411.5 cm)



The skin doesn't matter. If It is a matter of colour, I love BLACK



I Have Something More Beautiful Than Jewelry, 2010
Oil on canvas
96 x 72 inches (244 x 183 cm)



Artist Making Adam for Eve, 2010
Oil and mixed media on canvas
72 x 48 inches (183 x 122 cm)



Untitled, 2010
Watercolor and mixed media on paper
22 x 30 inches (56 x 76 cm)



Black Hole, 2010
Watercolor on Paper
22 x 30 inches (56 x 76 cm)

Constantly immediate and with raw openness, T. Venkanna creates new art for a new world. His storytelling takes various forms through constellations of images, collage, pastiche, the recourse to allegory, painting - all ways of thinking-in-pictures from which understanding emerges without having to be expounded.

Although he uses both erotic and sexual imagery extensively in his work, he is not deliberately trying to provoke the viewer. In fact he transcends what might be perceived as profane reality - by using sexuality as a trope to examine his most pressing concerns. These include the alienation and commodity fetishism that characterize modern consumer society. In *I Have Something More Beautiful Than Jewelry*, he encourages the viewer to go beyond the tangible, to the hidden but potentially more meaningful aspects of selfhood.

Destabilizing received notions of gender and sexuality, his art invites the audience to examine whether fixed notions of identity are desirable or even tenable. In *Birth of Black Venus*, Venkanna broadens the category of what it means to be beautiful, by his appropriation of the colour black for the Goddess emerging from the sea. Thereby illustrating that the idea of beauty is a man-made category of knowledge rather than an inherent reality.

The graffiti and slogans painted liberally on the surface of the canvas draw attention to the created theatricality and constructed nature of the works. The audience is thus provoked to reflect rather than respond solely with emotion to the aesthetic of what they are seeing. Additionally, the text inscribed onto the body of the work pushes the borders between text as visual art and visual art as text, forcing us to rethink the status of both.

The power of Venkanna's art lies in how he transforms the wolves of his spontaneity into the shepherds of knowledge and beauty, revealing the world in ways we have always known but scarcely have the courage to admit.

- Sonia Nazareth

ART STAGE SINGAPORE
January 12-16, 2011

T.VENKANNA
here i am, i am yours, be mine



here i am i am yours be mine

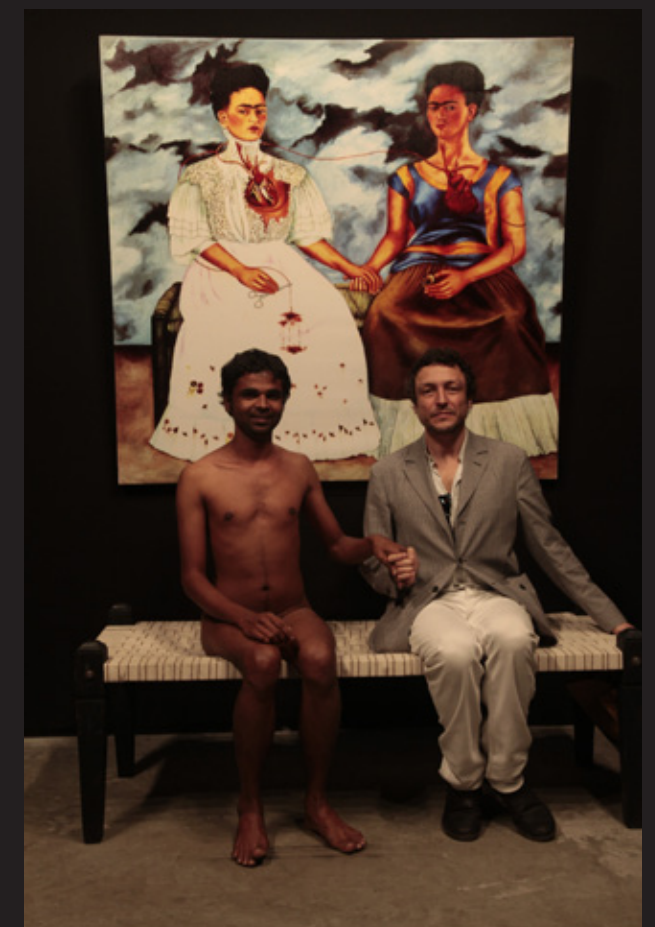
the immediate
relationship
with the other
is inaugurated
through touch

to be present
to the nakedness
of the other
is to hear the
injunction to be open

this offers
the possibility
of arriving at
a common understanding
and cooperation
through
communicative action

In *here i am, i am yours, be mine*, 2010, Indian artist T.Venkanna involved the audience in the act of creating the work. A framed print of Mexican Surrealist artist Frida Kahlo's *The Two Fridas* (1939) served as the backdrop to the performance. *The Two Fridas* is a double portrait of Kahlo dressed on the left in European costume, and on the right in traditional Mexican costume. Painted right after her divorce from Mexican muralist Diego Rivera, the painting illustrates a literal split between Kahlo's two selves arising from this period of turmoil and self-doubt.

Mirroring Kahlo's posture in the portrait, Venkanna was seated naked, on a podium below. The audience was invited to sit one by one, next to the artist and hold his hand just as the two Kahlos do in the painting. This act was captured by a camera and the taking of the picture marked the completion of the performance.



There was an overwhelming response from the public to the performance and over 300 people participated. However, this five day performance was interrupted by singapore police on the third day as an act of censorship. As a response to the interruption, the artist made spontaneous drawings on the four walls of the booth. These drawings reflected his anguish and pain as a result of the censorship on creativity.





PAIN IN HE[ART]

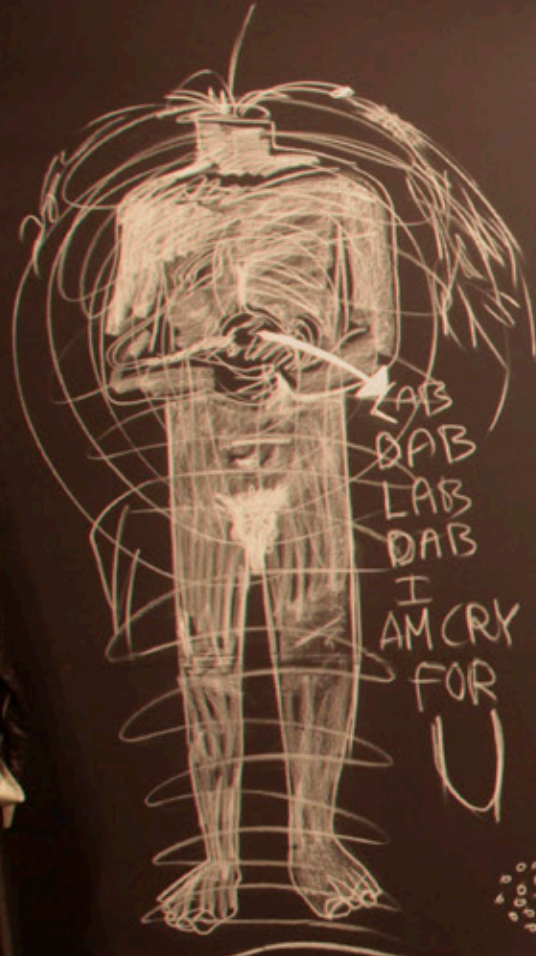


IF I HAVE
EYES I WILL

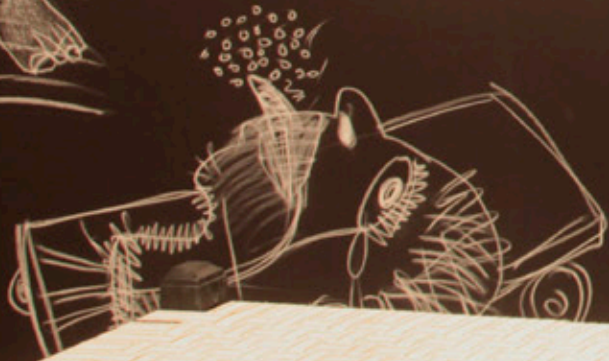


I WILL

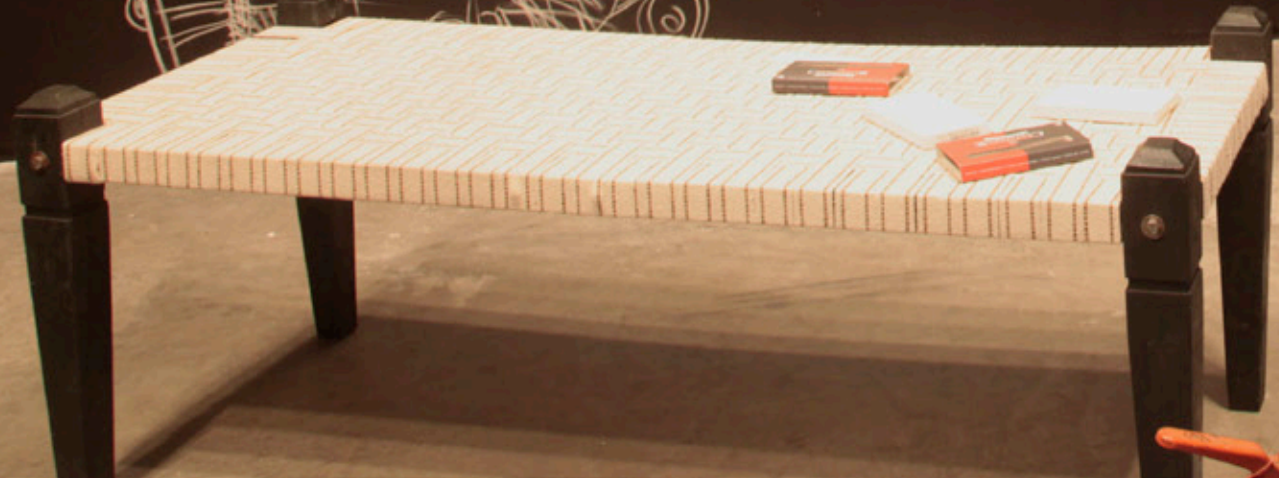
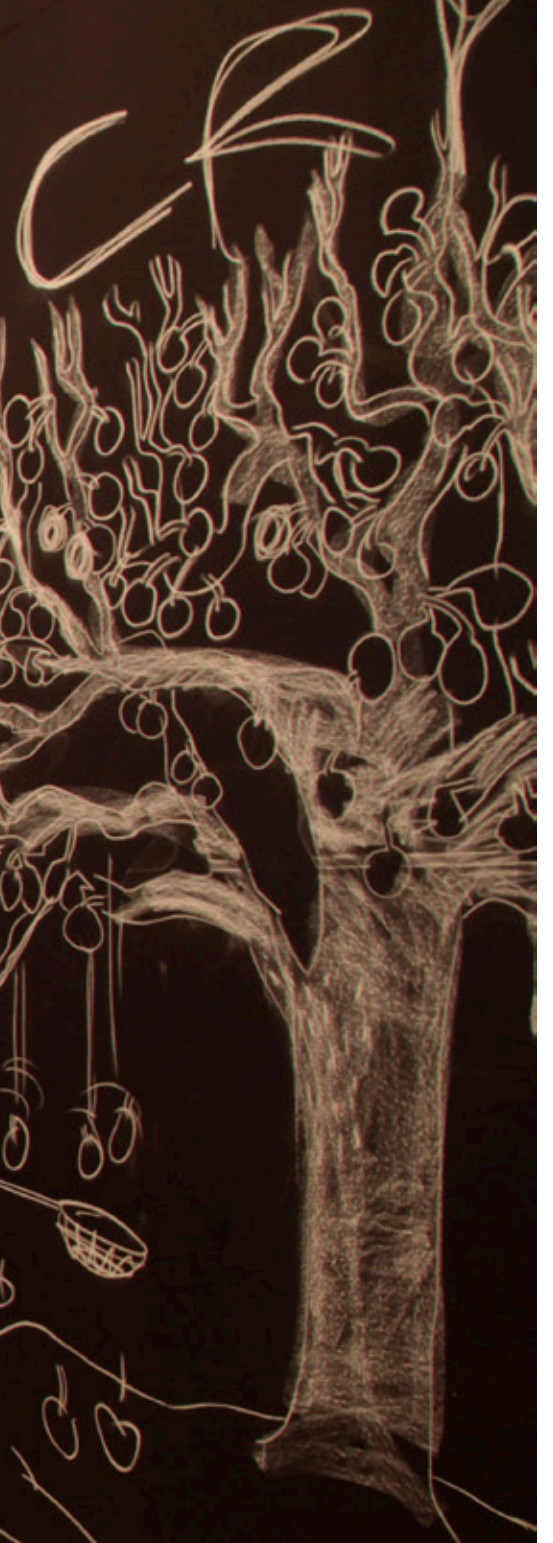
AGAIN
AND
AGAIN



LAB
DAB
LAB
DAB
I
AM CRY
FOR
U



3-3



INDIA ART SUMMIT
India's Modern & Contemporary Art Fair
New Delhi, India
January 20-23, 2011

Mansoor Ali
Ruben Bellinkx
Campana Brothers
Priyanka Choudhary
Aaditi Joshi
T.Venkanna
Narendra Yadav





CAMPANA BROTHERS

Banquete Chair, 2007

Stuffed toys and animals hand sewn
on canvas cover over a stainless steel structure

Height 33 x 39 x 55 inches (85 x 100 x 140 cm)



T.VENKANNA
 Can You S[h]ave My Pubic Hair, 2007
 Mixed media on canvas
 60 x 36 in (152 x 91 cm)



T.VENKANNA
 Triangle Depression, 2010
 Enamel and oil on canvas
 96 x 96 inches (244 x 244 cm)

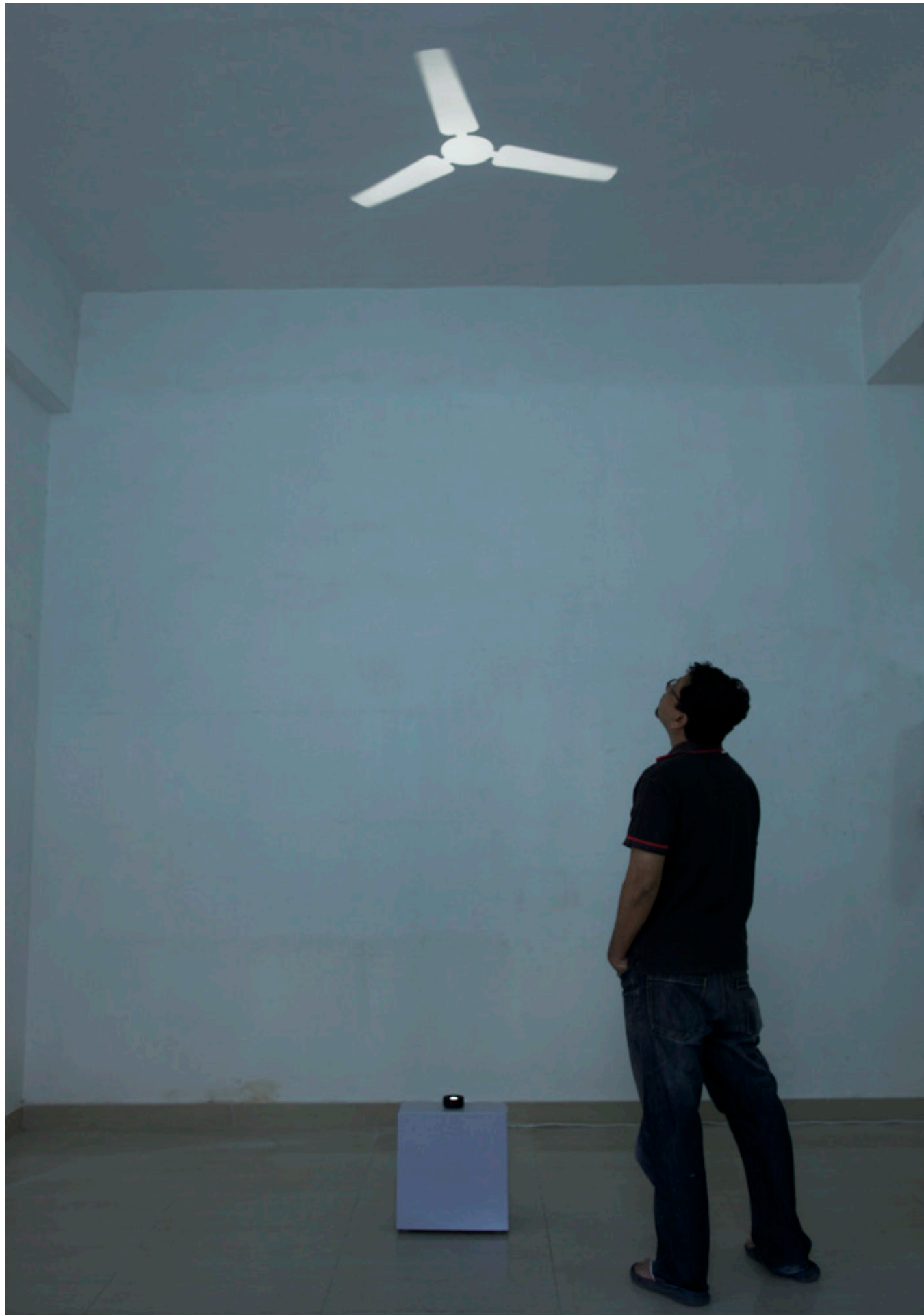
T.Venkanna's *Triangle Depression*, 2010 is a re-examination of Bruce Nauman's *Square Depression* - a 25-meter square of concrete with diagonal seams, placed into the earth such that the center was lowered about 5.5 feet into the earth at its middle point. This work was executed in 2007 at the once-a-decade *Sculptur Projekte Munster* and found its way on the cover of *Artforum Magazine*.

In Venkanna's hands the size of the work is reduced by a factor of ten and the magazine cover is re-presented as a painting. Instead of the diagonal seams we see a densely layered outline of an oversized vulva. *Artforum* becomes *Artform* - a play of images and of words that reflect a shift from the constructed nature of Nauman's work to the more natural form of the female genitalia as eluded to by Venkanna. "The triangle depression as an art form is truly international", says the artist.



AADITI JOSHI
Untitled, 2010
Fused plastic bags and acrylic
Height 68 x 69 x 20 inches (173 x 175 x 51 cm)

Left:
PRIYANKA CHOUDHARY
Untitled, 2010
Plaster and fiberglass
Dimension variable



NARENDRA YADAV
An Erroneous Mental Representation of Air to
Change an Otherwise Looped Reality, 2006
Video projection, looped
Dimension variable



RUBEN BELLINKX
Constructing and classifying the animal in order to
make it meaningful to the human, 2009
Stereo photo with viewer mounted on the wall
14.6 x 18.5 x 16.9 inches (37 x 47 x 43 cm)
Edition 10



Right:
MANSOOR ALI
Dance of Democracy II, 2010
Wooden chairs
Height 18 x 8 x 8 feet (548 x 244 x 244 cm)
(approx. with pedestal)

ART BRUSSELS
29 Contemporary Art Fair
Brussels, Belgium
April 4-May 1, 2011

T.VENKANNA
Solo Show

T.VENKANNA
Untitled, 2011
Charcoal, ink, collage, dry pastel and
carbondum on rice paper pasted on canvas
72 x 126 inches (183 x 320 cm)





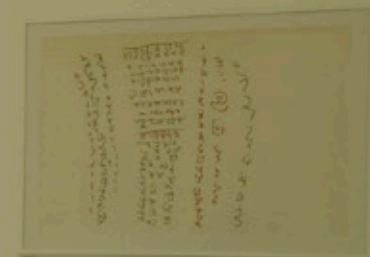
T.VENKANNA
Untitled (Goggles), 2011
Charcoal, ink and collage on canvas
72 x 120 inches (183 x 305 cm)

GALERIE DU JOUR AGNES B.
September 16-October 29, 2011
Paris, France

(m)other india

Curated by: André Magnin
Co-curated by Franck André Jamme,
Abhay Maskara and Hervé Perdriolle

Priyanka Choudhary
Chano Devi
Aaditi Joshi
Sanjeev Khandekar
Hill Korwa
Jivya Soma Mashe
Tantric Painters
Prashant Pandey
Shine Shivan
T.Venkanna
Acharya Vyakul





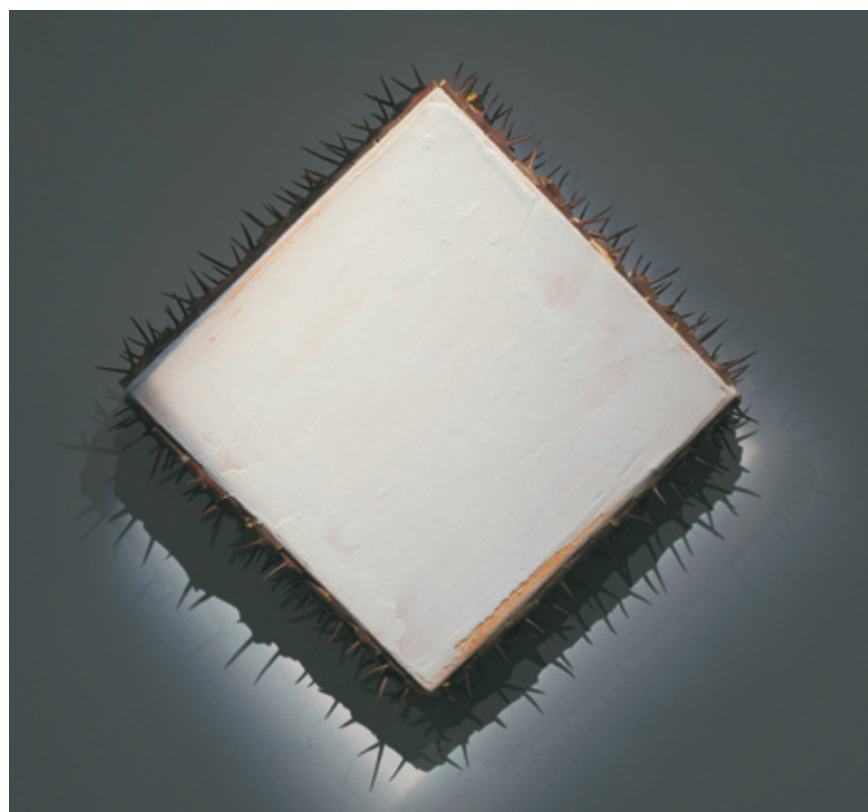
SHINE SHIVAN
Empty Spaces Between Desire and Fantasy, 2009
Palm thorns, dried bottle gourd, dried pumpkin,
fabric, cotton thread, aluminum wire
84 x 76 inches (213 x 193 cm)



PRIYANKA CHOUDHARY
Untitled, 2010
Nails on untreated log
107 x 4 inches (278 x 12 cm) each
Variation of 3



TANTRA (Unknown artist,
Udaipur)
Untitled, 1995
Acrylic on cardboard
11 x 11 inches (28 x 28 cm)



PRIYANKA CHOUDHARY
Untitled, 2010
Plaster, thorns, red clay
and adhesive on canvas
8 x 8 inches (20 x 20 cm)

Travel constantly increases our understanding that it is people who glorify places and the greatest "glorifiers" are always the artists who make things new again, so that we are able to see them with fresh eyes. From the most far-flung villages, in any culture, it is always the artists who reach out with their creative power; their power of protest..
(M)other India. Another India. And, above all, another way of looking at contemporary Indian art, a way that is on the margins of convention – always there, in whatever era.

There are three major sections to this (M)other India.

First, the Indian artists who have already exhibited in the past at the Galerie du Jour; Vyakul in 1993, Tantra in 1995 and Korwa in 1997, all of them shown again in 2005 at the Ecole Nationale Supérieure des Beaux-Arts. Three exhibitions mounted by the writer and poet Franck André Jamme.

Acharya Vyakul, a great primitive and eccentric painter whose work was shaped by popular art and Tantrism, died in 2000. But in 1989 he was one of the "stars" of Magiciens de la Terre at the Pompidou Centre. It was the first exhibition of his life. An artist equally at home with abstract and figurative art, working "when the fancy took him", he was within ten years an international figure, with pictures in a large number of private collections.

The abstract Tantric paintings from Rajasthan, primarily aids to meditation, are wonders of form and colour. Luminous, simple and extraordinarily present, they too formed part of the Magiciens de la Terre exhibition and later conquered art lovers across the Atlantic, especially at the Drawing Center in New York in 2004.

Also present are the "magic writings" of the Hill Korwa tribe, in the centre of India – women and men whose dream was always, determinedly, to write. They were visited three or four times in twenty years by various researchers, and they would spontaneously seize hold of the brushes and pencils offered them, each time creating unforgettable texts, beautifully set out on the page and made up of totally imaginary alphabets. These rarities also had their moment of glory at the Drawing Center in 2000.

The second section of (M)other India involves some major works by the "other Indian masters": the tribal populations, the adivasis (literally the "early inhabitants") of the Indian subcontinent. These rare large formats were created on the initiative of Hervé Perdrille, who has been collecting these artists since 1996. Among the works are paintings by Jivya Soma Mashe, the legendary artist of the Warli tribe, already exhibited by Magiciens de la Terre, then again very recently at the exhibition *Autre Maîtres de l'Inde* at the Quai Branly museum. There are also works by Chano Devi, who introduced the "Godana Painting" style to the Bihar, a style now practised by many women. Last but not least, there is the renowned Bhuri Bai, from the Bill tribe.

The third panel of our triptych, presented for the first time in France, features one of the emerging scenes in contemporary Indian art, centred around Gallery Maskara in Mumbai. Five young artists will thus be honoured by (M)other India; T.Venkanna, Shine Shivan, Aaditi Joshi, Priyanka Choudary and Prashant Pandey. For all of them, the body is omnipresent, a body that is certainly inhibited by often cumbersome family and social structures, but now suddenly finding expression through sex, blood and urine. The body: animate matter. Matter: sensitive body. And there is still a final guest, who stands on his own, the always slightly scandalous Sanjeev Khandekar, who amazes us with his subtle and delicate Sick Paintings. It is hard to believe they were in fact painted with "fresh vomit" – the body, once again.

That's it.

The common feature of looking at all these pieces, and also the common feature linking all of them, running through them, is perhaps simply a deep jubilation at diversity, at the powerful and delightful richness of that diversity.

But India, after all, is like that.



T.VENKANNA
Untitled, 2010
Works on paper (various)
5.5 x 4 inches (14 x 10.3 cm)



T.VENKANNA
Untitled
Ink on leather (15 works)
Installation, size variable





T.VENKANNA
Objects of Desire, 2012
Stencils, woodcuts, mylar
Site Specific Installation
Dimension Variable

The site-specific kinetic installation titled *Objects of Desire* is composed of stencils, woodcuts and prints. The viewer is confronted by hundreds of unique images depicting human bodies engaged in acts of sexual pleasure in a dense formation. Just inches in front of these stencils, small woodcut prints of singular objects of desire float and bob. With simple materials, the artist transforms the experience of physical space into a voyeuristic and psychologically potent arena.

Through the representation of multiple and changing modes of sexuality, this new work continues to challenge normative sexual tropes. It reveals subconscious desires that find expression in daydreaming and fantasy.



Detail

INDIA ART FAIR 2012
January 25-29, 2012
New Delhi, India

Priyanka Choudhary
Prashant Pandey
Shine Shivan
T.Venkanna





T.VENKANNA
Under the Clothes, Hell, 2011
Oil on canvas
96 x 66 inches (244 x 168 cm)



Detail

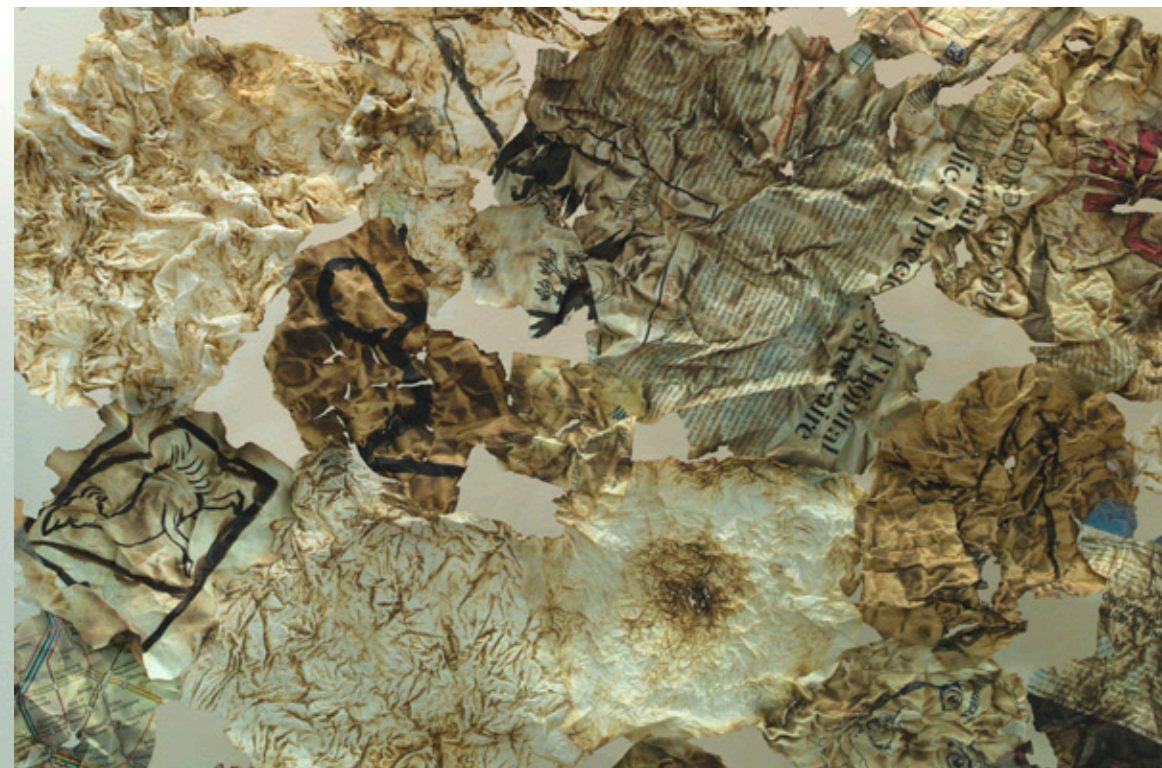


RED HAND

T.VENKANNA
Red Hand, 2011
Watercolor and collage on paper
22 x 30 inches (56 x 76 cm)



T.VENKANNA
Untitled, 2011
Watercolor and collage on paper
22 x 30 inches (56 x 76 cm)



PRASHANT PANDEY
Missed, 2012
Ink on partially burnt used paper
67 x 62 inches (170 x 157cm)



Detail

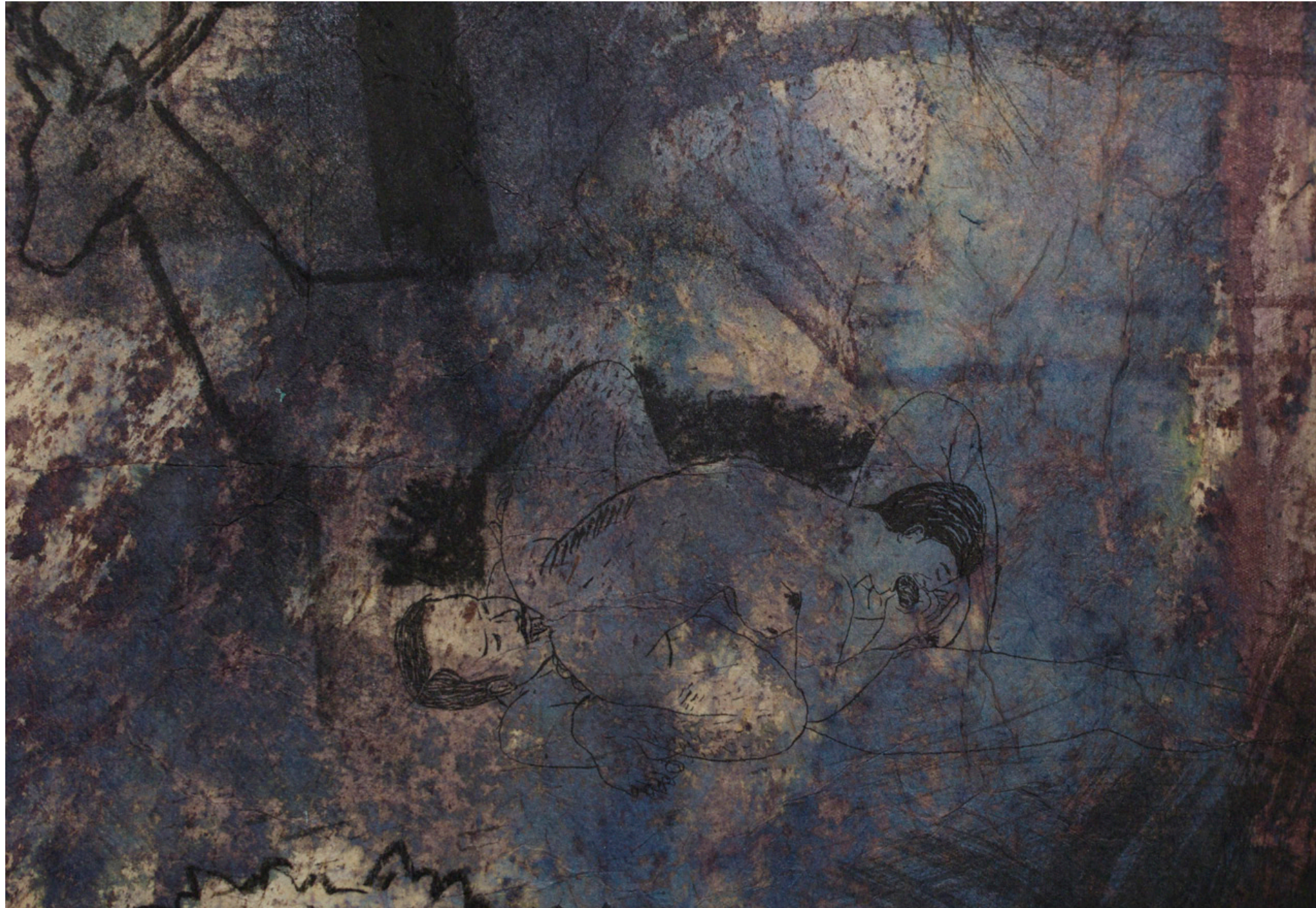
PRIYANKA CHOUDHARY
yes, 2012
Paraffin wax and steel
64 x diameter 25 inches (163 x diameter 63 cm)

CYNICAL LOVE: LIFE IN THE EVERYDAY
Curated by Gayatri Sinha

January 27, 2012
Kiran Nadar Museum of Art
Noida, India

T.VENKANNA
Mountain of Love, 2011
Charcoal, ink and gold leaf on canvas
87 x 140 inches (221 x 356 cm)





T.VENKANNA
Mountain of Love, 2011
Detail

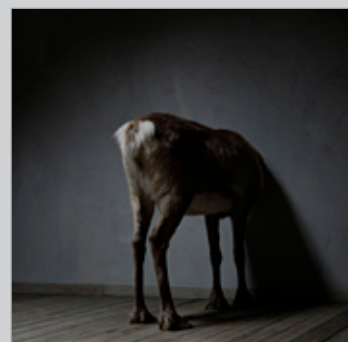
T.Venkanna's *Mountain of Love* (2011) is an affirmation of desire's enduring presence. The mountain towers above the toxicity of the atomic cloud, the abuse and desecration of nature, the debris of war, imperialism and colony, industrialization, art history and scientific invention with serendipity.

All the marvels of 'progress' appear like a vast field of debris, before the dominating presence of the mountain. With the context of mythos, in Tamil Bhakti, Arunchala, the hill bears the secret 'kshetra' of Shiva, of which the Arunachala Puranam says, "All the stones in that place are lingams; it is indeed the abode of Shiva". In much of his work T.Venkanna has engaged directly with western art history, challenged its premises subverted its scions and inserted his own sexualized identity within chosen artworks. Here he creates an affirmative, positivist work on enduring human value, even as he underscores the anxiety and desperation of our times. Venkanna tends to use overwriting (and appropriation) as devices that allow for a play of subversion and erotic intent. It also allows him to authoritatively compress different times and disciplines, within a chosen format. In the present work overwriting with its relays into scribbles, cartoon, doodles and text allows for artistic subversion.

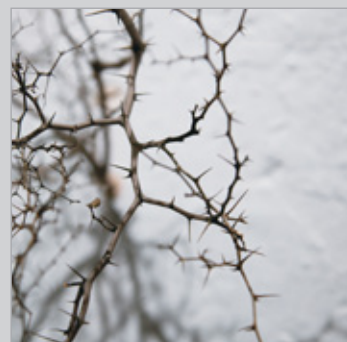
- Gayatri Sinha, *Cynical Love: Life in the Everyday*, Catalog, January 2012



AVANTIKA BAWA



RUBEN BELLINKX



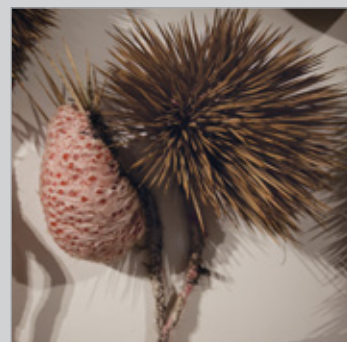
PRIYANKA CHOUDHARY



AADITI JOSHI



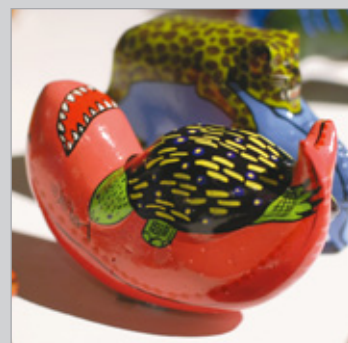
PRASHANT PANDEY



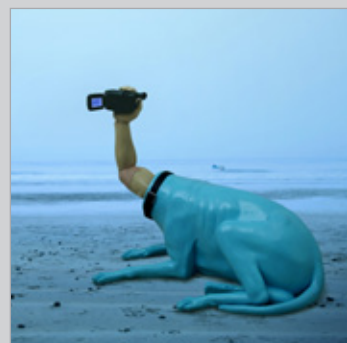
SHINE SHIVAN



MAX STREICHER



T.VENKANNA



NARENDRA YADAV



PRASHANT PANDEY
Universe, 2010
Used cigarette butts, wood, thread
64 x 64 inches (163 x 163 cm)

MUMBAI GALLERY WEEKEND
March 31-April 1, 2012
Taj Lands End
Mumbai, India

Priyanka Choudhary
Shine Shivan
T.Venkanna

For the first time ever, nine leading art galleries in Mumbai brought together a unique art event in the city. The galleries presented the best of contemporary art including painting, sculpture, installation and video by established and emerging Indian and international artists.





MEENAKSHI SENGUPTA
Untitled, 2011
Mixed media on wasli paper
18 x 15 inches (46 x 38 cm)



MEENAKSHI SENGUPTA
Krishna Paksha, 2011
Mixed media on wasli paper
18 x 15 inches (46 x 38 cm)



NARENDRA YADAV
An Erroneous Mental Representation
of Air to Change an Otherwise Looped
Reality, 2006
Video projection, looped
Dimension variable



Miss Me, 2009
Charcoal and ink on rice paper pasted on canvas
48 x 54 inches (122 x 137 cm)



A garland is a decorative wreath or cord, used at festive occasions, which can be hung round a person's neck, or on inanimate objects. In India, flower garlands have an important and traditional role in every festival. The deities are decorated with garlands made from different fragrant flowers and leaves.

A garland is also a traditional way to welcome a guest. By offering the garland the guest is honored and elevated to the position of a "devta" or god. In this site-specific work, Shine subverts this age-old tradition by making oversize garlands with cow dung cakes. Placed at the entrance of the lobby, it is a symbolic welcome that at once embraces and arrests the tradition. The dung of the cow is sacred to India but seen as bodily waste in the west. Through its use, Shine asks us to examine our own prejudices and gives new meaning to the material.

SHINE SHIVAN
Garland, 2012
Cow dung
96 x 144 x 144 inches (244 x 366 x 366 cm)
Installation at Taj Lands End, Mumbai

ART BRUSSELS 2012
30th Contemporary Art Fair
April 19-April 22, 2012
Brussels, Belgium

T.VENKANNA
Solo Show





Full Moon, Honeymoon. I am alone not lonely, 2012
Charcoal and ink on rice paper pasted on canvas
89 x 101 inches (226 x 257 cm)

Framed 92 x 104 inches (233 x 264 cm)



Hungry God, 2012
Watercolor and collage on paper
22 x 30 inches (56 x 76 cm)



Black Man with Pink Penis, 2012
Watercolor on paper
30 x 22 inches (76 x 56 cm)



Hungry for Life, 2012
Watercolor on paper
30 x 22 inches (76 x 56 cm)



Pleasurable Pain, 2012
Watercolor on paper
30 x 22 inches (76 x 56 cm)

AADITI JOSHI (B. 1980)

Aaditi Joshi was born in Mumbai, India. She holds a Diploma in drawing & painting from L.S. Raheja School of Art, Mumbai. Her first solo show, Zero Opacity was held at the Jehangir Art Gallery in Mumbai in 2005. Other group shows in which she has participated include Moonwalk at Gallery Maskara, Mumbai, India in 2009 and Present-future a show curated by Dr. Sarayu Doshi in 2005 at the NGMA in Mumbai. In 2011, Aaditi's work was exhibited at The India Art Summit (India Art Fair) and at (M)other India, Galerie du Jour – Agnès B., Paris, France. In addition, she was awarded with a Fellowship for the Lucas Artists Residency Program at the Montalvo Art Center, CA, USA. She presented new works at her solo show, Dec 2011 to Jan 2012 at Gallery Maskara, Mumbai and participated in group exhibitions at the India Art Fair, New Delhi, VIP Art Fair (online) and SH Contemporary, Shanghai, China in 2012. The artist lives and works in Mumbai, India.

AVANTIKA BAWA (B. 1973)

Avantika Bawa is an artist, curator, and academic. She has an MFA in Painting from the School of the Art Institute of Chicago (1998) and a BFA in the same from the Maharaja Sayajirao University of Baroda, India (1995). She was a participant at the Skowhegan School of Painting and Sculpture (2008) the Vermont Studio Center, VT (2009), Milepost 5, Portland, OR (2010) and Jentel Artist Residency Program, WY (2010).

Note worthy exhibits include; The South by East Biennial in Boca Raton, FL; solos at The Columbus Museum, Columbus GA; Saltworks gallery and the Atlanta Contemporary Arts Center, Atlanta, GA; Lalit Kala Academy and Nature Morte Gallery, New Delhi, India; Gallery Maskara, Mumbai, India; Disjecta and Portland State University, Portland, OR; and juried group shows at the Museum of Contemporary Art, GA, The Drawing Center and Smack Mellon, NY and SAVAC, Canada. Her works has been reviewed in international publications such as the New York Times, Art Papers, Art Lies, Art India, Art Asia Pacific, The Oregonian, and The Times of India amongst others.

Bawa's curatorial work began with a hotel room show during the Art in Chicago fair

(98') and has grown through her studio and gallery, aquaspace – a laboratory for new and multi media art. In April 2004 she was part of a team that launched Drain - Journal for Contemporary Art and Culture (www.drainmag.com).

She is currently Assistant Professor of Fine Arts at Washington State University, Vancouver, WA.

MANSOOR ALI (B. 1978)

Mansoor Ali was born in Jasmatpur (Gujarat, India) and did his Masters in Fine Arts (Sculpture) from the Faculty of Fine Arts, M.S. University of Baroda in 2004 and Bachelors in Fine Arts in 2002 from the same institution. His works were previously seen at the Durbar Hall Art Center, Ernakulum, Kochi (2008), Faculty of Fine Arts (2008), Sandarbh Artist Residency - Partapur, Rajasthan (2007). His works are in important collections in India and abroad including the Charles Saatchi collection. He was one of the featured artists in the Saatchi Gallery show 'The Empire Strikes Back: Indian Art Today' (January-May 2010). In November 2010 his work was part of an exhibition at Artissima 17 (Art Fair), Turin, Italy. In 2011, his works were exhibited as part of group shows at Gallery Maskara, Mumbai, India and the India Art Summit (India Art Fair), New Delhi, India.

MAX STREICHER (B. 1958)

Max Streicher is a sculptor and installation artist from Toronto, Canada. Since 1989 he has worked extensively with inflatable technology in kinetic sculptures and installation works. He has shown widely across Canada in solo exhibitions in museums such as The Art Gallery of Ontario, Edmonton Art Gallery and the Mendel Art Gallery in Saskatoon. He has been part of group exhibitions at the Museum of Contemporary Art, Taipei, the Museum of Contemporary Canadian Art, Toronto and the Power Plant Centre for contemporary Art, Toronto. He has completed several site-related projects across Canada and abroad in such places as Taichung, Taiwan, Segovia, Spain, Aachen, Germany and most recently in Shanghai, China, Mumbai, India, and Reims, France. His inflatable works are in the collections of museums such as the ESSL Museum, Vienna, The Hara Museum, Tokyo and Beaverbrook Art Gallery, Fredericton. He

was a founding member of the Nethermind collective of artists who organized four large exhibitions in alternative spaces in Toronto between 1991 and 1995. Max Streicher is currently represented by Galerie Eric Mircher, Paris, Gallery Maskara in Mumbai and Ricco/ Maresca Gallery in New York.

NARENDRA YADAV (B. 1964)

Narendra Yadav was born in Ratnagiri, India and holds a B.F.A. (Applied Art) from J.J. School of Art, Mumbai (1987). He has had three consecutive solo shows at Gallery Maskara in 2009, 2010 and 2012. His first solo show in 2006 was at the Museum Gallery, Mumbai and he has shown previously at Sakshi Gallery, Mumbai (2007), Lalit Kala Academy, Kerala (2006 and 2008), Gallery Maskara (2008). In 2010 - 2011 he was part of a group shows at Artissima 17 (Art Fair), Turin, Italy and the India Art Summit. In addition, his video work Stress Release Toys for Instant Justice was part of Commercial Break and was screened at the Nuit Blanche Festival, New York and 54th Venice Biennale. In 2012, Yadav also participated in group exhibitions at the India Art Fair, New Delhi and the VIP Art Fair (online). The artist lives and works in Mumbai, India.

PRASHANT PANDEY (B. 1984)

Prashant Pandey was born in 1984, Jaipur, India and holds an M.F.A in Sculpture from the Faculty of Fine Arts, M.S. University, Baroda, India and a B.F.A. in Sculpture from Rajasthan University, Jaipur, India. Prashant has received the Lalit Kala Academy Award in 2009 and 2010 as well as the Bhupen Burman Award in the same year. His first solo show, "Shelf-Life" was curated by Abhay Maskara in 2010 at Gallery Maskara, Mumbai, India. He was selected by the faculty at M.S. University, Baroda to be an artist in residence at Ecole des Beaux-Arts, France for four months until February 2011. In September 2011, he was part of (M)other India, Galerie du Jour – Agnès B, Paris, France. In 2012 Pandey participated in the India Art Fair, New Delhi, the ŠKODA Prize exhibition at the Lalit Kala Akademi, New Delhi and the VIP Art Fair 2.0 (online). Pandey was on the longlist for the ŠKODA Prize 2010 and 2012. Shelf Life II opens in September 2012 and will be Pandey's second solo show at Gallery Maskara. The artist lives and works in Jaipur, India.

PRIYANKA CHOUDHARY (B. 1976)

Priyanka Choudhary was born in 1976, Delhi, India and holds a Bachelor of Fine Art from Delhi College of Art, Delhi, India. In 2010, her first solo show, NUL to Now was curated by Abhay Maskara and was held at Gallery Maskara, Mumbai, India. In 2011 the artist's work was featured at the India Art Summit, New Delhi, India; (M)other India at Galerie du Jour – Agnès B, Paris, France. She had her second solo show Tetanus Midas at Gallery Maskara, Mumbai during the same year. In 2012, Choudhary participated in group exhibitions at the India Art Fair, New Delhi, VIP Art Fair (online) and Vadehra Art Gallery, New Delhi. Choudhary is one of 20 artists shortlisted for the ŠKODA Prize 2012. The artist lives and works in Delhi, India.

RUBEN BELLINKX (B. 1975)

Ruben Bellinkx, born in Wilrijk, Belgium is an artist, adventurer and storyteller. His works have been shown extensively in the Netherlands, Belgium, Germany and Switzerland. In 2010, his work was featured in a solo show at Gallery Geukens en De Vil, Belgium and was part of group shows at the European Media Art Festival, Germany, the Museum Het Domein, Netherlands and Gallery Maskara, India. In 2009-2008, Bellinkx's work was exhibited at Z33, House for Contemporary Art, at S.M.A.K. and WIELS, Belgium and the Marta Herford, Germany. In 2011, Bellinkx had solo shows at Nestruimte, Netherlands and Gallery Maskara, Mumbai, India as well as group exhibitions at Les Brasseurs Lannexe and the Piano Museum Maene in Belgium. In 2012, his work is part of group exhibitions at the India Art Fair, New Delhi and the VIP Art Fair, Online. He is a guest professor at KASK, the University College in Ghent, Belgium in the Department of Fine Arts (Drawing). The artist lives and works in Brussels, Belgium.

SHINE SHIVAN (B. 1981)

Shine Shivan was born in Pandalam, Kerala, India. He has a Masters in Visual Arts from Dr. Bhim Rao Ambedkar University, Agra, India, and a Bachelor in Fine Arts from the College of Arts, Delhi. He has previously shown at Khoj Studios, Delhi, India and was the recipient of a Lalit Kala Academy Scholarship in 2008. Shine debuted with a solo show, 'Sperm Weaver', at Gallery Maskara, Mumbai, India in 2009.


His video work was shown at 'Move on Asia 2010', Tate Modern, London, UK following the success of 'Move on Asia 2010', at Gallery Loop, Seoul, Korea. In November 2010 his work was part of an exhibition at MOCA Taipei, in Taipei, Taiwan. Shine Shivan was one of the artists shortlisted for the ŠKODA Prize Twenty 2010. In 2011, Shivan's work was part of group exhibitions at India Art Summit, Crossroads: India Escalate at Prague Biennale 5 and Galerie du Jour – Agnès B, Paris, France. Shivan participated in exhibitions at the Kastrupgårdsamlingen, Denmark and Exhibit 320, New Delhi. The artist lives and works in Faridabad, India.

T.VENKANNA (B. 1980)

T.Venkanna holds a Masters in Fine Arts (M.F.A.) in printmaking from the Faculty of Fine Arts, M.S. University of Baroda and Bachelors in Fine Arts (B.F.A.) in painting from J.N.T.U, Hyderabad where he was awarded a Gold medal.

In 2010 his work was part of Finding India: Art for the New Century, Museum of Contemporary Art (MOCA) Taipei, Taiwan. His solo show, NERO opened at Gallery Luce in Torino, Italy and he simultaneously showed at Artissima 17 Torino, Italy. He was also the youngest artist featured in the Saatchi Gallery show The Empire Strikes Back: Indian Art Today, London, UK. In 2011, Venkanna presented a controversial solo performance at Art Stage Singapore and was part of New Trends from South India, at the Lalit Kala Academy, Chennai, India. Other key projects during the year include; CROSSROADS: India escalate (India Pavilion) at the Prague Biennale 5, Czech Republic, a solo presentation at the Art Brussels 29th Contemporary Art Fair, Belgium, Fabular Bodies, curated by Gayatri Sinha for the Harmony Art Foundation, Prince of Wales Museum, Mumbai, India, Printmaking: Open Studio, at Gallery Maskara, Mumbai, India, (M)other India at Galerie du Jour – Agnès B, Paris, France and Window in the Wall, Pearl Lam Galleries, Shanghai, China. Shows in 2012 include, ProjectStage at Art Stage Singapore, the India Art Fair, India, the VIP Art Fair (online), a solo presentation at Art Brussels 30th Contemporary Art Fair and Cynical Love: Life in the Everyday at the Kiran Nadar Museum of Art, Noida, India.

Venkanna was one of the 20 artists shortlisted for the ŠKODA prize in 2010 and 2012. His works are in major collections in America, Japan, Russia and Europe including the Charles Saatchi collection (UK), the Burger Collection (Switzerland), Swagemakers collection (Netherlands) and many more in India and across the world. The artist lives and works in Baroda, India.



ACKNOWLEDGEMENTS

This catalogue is dedicated to the French, the Dutch, the Belgian, the Japanese, the Italian, the Russian, the Chinese and the Lebanese - collectors who took a risk in the new and bought works from the gallery these past eighteen months. They were not concerned if the artist was a star at the auction or even sold at one. They did not complain that the artist was too young. They did not drive a hard bargain on the price that seemed already reasonable. They were not offended when provoked by the art. They saw the work without prejudice and simply fell in love.

Without the artists there would be no art and I am in awe of the creative energy and tenacity shown by them. Thank you Max Streicher, Ruben Bellinkx, Shine Shivan, Marek Ranis, Stuart Keeler, Mansoor Ali, Josh Smith, Satellite Bureau (comprising Hamilton, Southern and St. Amand), T. Venkanna, Priyanka Choudhary, Aaditi Joshi, Miguel Rothschild, Superflex, the estate of Joseph Beuys, the late Gordon Matta-Clark, Juan Downey and Robert Smithson.

To Avantika Bawa, Celina Jeffery, Adrienne Goehler and the personnel at the Goethe Institute and Max Muller Bhavan, Mumbai for curating and collaborating with us. It was a pleasure to work with you. Hérve Perdriolle reacquainted me with the joys of contemporary tribal and folk art and it was a privilege to co-curate a show with him in Paris. Hérve your passion is truly contagious.

To say that we run a tight ship at the gallery would be an understatement. All of this activity is managed by a staff of three, me included. Rivka Sadarangani keeps everything organized and makes it possible for me to focus on what I do best. Despite personal challenges, she found a way to beat the odds and stay inspired. It's a blessing to have a great team.

There is no substitute to seeing works in the flesh but the images taken by David de Souza makes it as real as it can possibly get. Thank you David for generously giving us your time and your inimitable enthusiasm for what we do. Thank you also to all the writers and reporters who wrote about our shows and made the world aware that we exist.

Sonia Nazareth was a sounding board whenever I needed one...and god knows I needed one often. Thank you for being there and for introducing me to a new world of words. Everyone needs a friend like Max Modesti. He has a rare eye for art and I am grateful for his generosity and goodwill. My family may not fully understand the art we show but they completely understand our struggles. Their belief in what we do and their love makes the journey possible and worthwhile.

-Abhay Maskara



GALLERY MASKARA

6/7, 3rd Pasta Lane, Colaba, Mumbai 400 005

P: +91 22 22023056

info@gallerymaskara.com

www.gallerymaskara.com

11am to 7pm Tuesday to Saturday

WWW.GALLERYMASKARA.COM