



# artha

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## **Artha**

Prashant Pandey

2014

Discarded blood slides,  
stainless steel, thread

sacrifices made during successive colonizations and the quest for land, domination, wealth and power. It hints at the way in which colonialism intertwined religion with economics. It raises question about the price of progress and the relationship between worldly possessions and the purpose of life.

## ‘Diamond’ made of 10,000 blood slides

Posted By: metrokerala on: March 22, 2015 In: English, Metrokerala, News No Comments

Kochi, Mar 22: It is seductive and shocking, mesmerizing and unsettling — in equal measure. It seduces your senses from a distance and shocks your sensibility as you near it — a huge sparkling diamond made of 10,000 discarded blood slides strung together by stainless steel thread and neatly stacked in a brick-like manner.

Artist Prashant Pandey’s installation, ‘Artha’, at the Kochi Muziris Biennale (KMB) site Aspinwall House, is conceptually a phenomenal artwork with multilayered connotations. The Sanskrit word Artha refers both to the pursuit of material wealth and the quest for meaning while diamond is a universal symbol of wealth, power and vanity, he says.

Explaining the central theme of his work, he says ‘Artha’ recalls and recounts the countless sacrifices made during successive colonizations and the quest for land, domination, wealth and power. It hints at the way in which colonialism intertwined religion with economics. It raises question about the price of progress and the relationship between worldly possessions and the purpose of life.

Using discarded materials as a medium to form art objects may appear a bit of oddity as Pandey hails from a Rajasthan family of sculptors, who chisel out gods and goddesses from marble.

“As I hail from a family of marble sculptors in Jaipur, I used to play with blast stones and waste marble chips after the sculptures were chiselled. This is how my fascination for discarded materials was born,” says the 1984-born artist.

“My desire has always been to work on the changing ideologies of human emotions. Looking at how we transition from love to hate and back to love again — a philosophy which I often follow in my oeuvre. I feel it is my responsibility as an artist to look at byproducts of human activity and to regenerate that waste in order to create something new.”

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For his KMB installation, Pandey says he went to Pattanam as part of his research trip to Kochi and observed people digging and trying to find traces of ancient history. “My interest lies in working with memories and reminiscences of the past. I wanted to use this to represent the history of this beautiful site which is why I used waste blood slides. Blood signifies both life and death, glory and sacrifices in the history of Kochi. ‘Artha’ is an effort at recollecting all memories together in one form.”

The artist collected discarded blood slides from unknown people, mostly from Rajasthan. “It contains some of my blood slides too,” he points out. “I chose a sculptural installation in the shape of a diamond, as the form depicts age-old history, excavation and material wealth.”

KMB’14 curator Jitish Kallat says, “In stark contrast to his family tradition of chipping away at stone to create (sacred) statues of gods and goddesses, Pandey works with that which is discarded and often ostensibly ‘impure’. He is known for recycling objects that are past their use value — from marble blast and chunks of tar to visceral rejects like urine, sweat and blood — to create artworks that question cultural notions of utility and waste.”

In creating a likeness of one of the most precious commodities in the world in blood slides brickwork, Pandey creates a juxtaposition that evokes multiple connections between money, violence and mortality. The work acts as an unsettling interruption, forcing a confrontation with the sheer corporeality of our existence, he notes.



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Pandey says the Kochi Muziris Biennale is one of the best things to have happened to him so far. “It is the means for any artist to express himself or herself freely without any boundaries or commercial constraints. It is a vehicle to reach a larger audience; it has helped artists to express their ideologies in an unrestrained manner. I feel proud to be a part of this historical event and thank everyone who rallied behind to make this possible.”

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## THE BLOG

## Kochi and Consciousness

01/08/2015 09:11 pm ET | Updated Mar 10, 2015

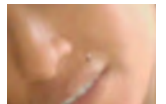
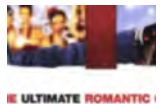
**Niranjan Kunwar**  
Writer

I am writing from Varkala, a coastal town by the Arabian Sea, located in India's south-western state of Kerala. Last weekend I was in Kochi, Kerala's biggest city, where I had an opportunity to check out the second edition of the [Kochi-Muziris Biennale](#). Before writing about the Biennale, it is necessary to reflect on what led me there because until a month ago, I had no idea about the journey that lay ahead.



I happened to go to Kochi because I allowed myself to devote some time to idle travel. Not everyone is privileged enough to do this — I am aware of that — but for this blog, it is worth going a bit deeper. I was able to take this trip and to attend the Biennale because in the last couple of years, I have consciously worked hard to put myself on a path of creative endeavors and personal growth. I have taken risks, become vulnerable, and have spent many months trying to align my personal and professional interests.

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My original reason for coming to India was the Jaipur Literature Festival, which is taking place later this month. During initial consultations with a Delhi-based friend, he suggested that we take off to South India for a few weeks before the Literature Festival. We charted an approximate itinerary, plugged in some dates, floated around ideas to visit certain towns and cities, but our schedule was largely flexible. It was only the morning after arriving in Delhi, while sipping tea inside the friend's apartment, that I came across an article in The Hindustan Times about the Kochi-Muziris Biennale. That led to a visit to the Biennale's website and a commitment to make a stop at Kochi.



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Serendipity. Randomness. These are concepts I believe in. I also believe that so much of our lives are governed by these intractable forces. They lead us unexpectedly to small moments of bliss and sometimes, unimaginably grand discoveries. It is only a matter of creating time and space, of being aware and tuning into our intuitions, to figure out what is really meaningful, what might help us work fluidly and, ultimately, what might make us content at the end of the day.



Even the trip to South India was serendipitous. I merely said yes to my friend. In fact, I only had vague notions about what South India really is like. Since I did not study Indian history in school or college, I was largely unaware of the region's language and culture, landscapes and climate, history and society. During the trip, I learned some elemental facts about this region. I learned that South India is made up of five Indian states — Kerala, Tamil Nadu, Karnataka, Andhra Pradesh and the new state of Telangana — along with the union territories of Lakshadweep and Puducherry. These states were created as a result of the *States Reorganization Act* of 1956 that reorganized British-era states along linguistic lines. Numerous languages that fall under the Dravidian family are spoken in South India, I learned during the course of this trip, but an

spoken in each state: Telegu in Andhra Pradesh, Tamil in Tamil Nadu, Kannada in Karnataka and Malayalam in Kerala.

Traveling affords several opportunities to learn. Memories from travel are long-lasting and enrich us in various ways. To aid this process, I usually anchor a trip by going over various regional maps and basic facts like the ones I mentioned above so that the experience is not only visually and emotionally impactful but also has cognitive benefits. To that end, the Biennale in Kochi was an integral experience that strongly stimulated my thoughts and emotions. It is not possible to go over every exhibit — most were outstanding — but I will briefly describe the memorable ones.

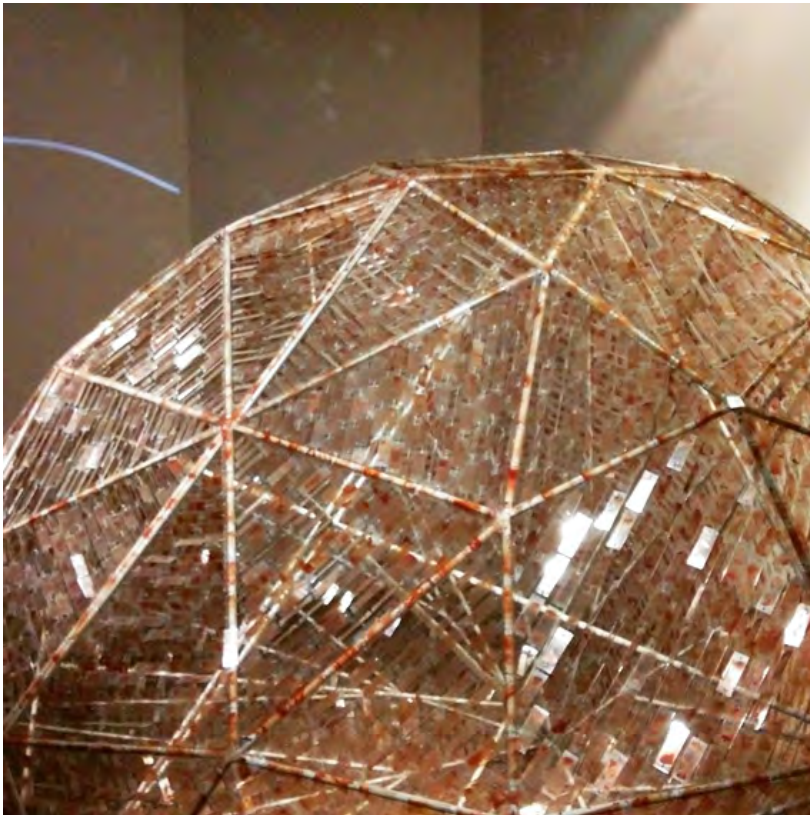
Curator Jitish Kallat writes that “two chronologically overlapping but perhaps directly unrelated historical episodes in Kerala during the 14th - 17th centuries became parallel points of departure” for his curatorial journey for the Biennale. The shores of Kochi played a prominent role in the ‘Age of Discovery’ that started after the 15th century. That era “heralded an age of exchange, conquest, coercive trading and colonialism, animating the early processes of globalization.” Another episode taking place concurrently between the 14th - 16th centuries in what came to be known as the Kerala School of Astronomy were “steady advances in trigonometry and calculus” by astronomer-mathematicians who offered “transformative propositions for understanding our planet and locating human existence within the wider cosmos.” Kallat shared these “inaugural thought coordinates” with his artist-colleagues and let the “circulation of intuitions develop a dynamic and self-generated organizing principle for the exhibition.”



For “Heaven Over Fire (2014),” Chinese-Australian artist Lindy Lee flung molten bronze on the floor. It is a process grounded in the ancient Chinese technique of ‘flung ink painting.’ In this work, Lee gives a permanent, sculptural form to “a



Born in 1954 to immigrant parents in Australia, Lee's art is intimately tied to explorations of the self and to her identity. All her life, she has neither felt fully Chinese nor Australian. The power of her golden, vibrant creation, showcased on a wall situated to the right of an entrance, instantly drew me in.



For “Artha (2014),” Prashant Pandey, who comes from a family of marble sculptors in Jaipur, assembled 10,000 discarded slides of blood (including his own) into a seductively red, translucent shape of a diamond. Pandey has juxtaposed beauty with shock. Pandey pointed out that the Sanskrit word ‘Artha’ refers both to the pursuit of material wealth and the quest for meaning.



Norwegian artist Sissel Tolaas, who is based in Berlin, has created a unique, experiential project. Tolaas uses Headspace Technology - used by perfume makers to analyse and reproduce smells - to create scents that are then deployed in a variety of projects. Her work for the 2014 Kochi-Muziris Biennale, titled "Fear (2014)," is an extension of a previous project in which she created a database of sweat smells produced by 20 men around the world who suffer from a phobia of bodies. She has painted microencapsulated combinations of these smells onto the surfaces of stones collected from Kochi, many of them ballast stones that are relics of Kochi's maritime past. The stones, when touched by visitors, release the microencapsulated scents they contain, evoking undercurrents of fear and violence from Kochi's colonial past.





For his untitled work (2014), Manish Nai used molded indigo blue jute and turned it into a heavily compressed, circular structure that evokes associations with nature - from a whirling oceanic pool to a calm night sky. As I stood in front of this piece, I felt a surge of unknown emotions rising within me, making me teary-eyed. I don't mean to give full credit only to Nai for moving me so deeply. I know that I was responding to it all - to Kochi and its rich history, to the multitude of ideas, talents, creativity, beauty and media that culminated, suddenly, in front of Nai's work. Whorled Explorations. That's the name of this Biennale, chosen by the organizers who are well-aware of the phonetic kinship between the words 'whorled' and 'world.' When I left Kathmandu in late-December, I was unaware that I would run into this whorled exploration. I was only hoping to go on a little world exploration.

*The descriptions of the art and the artists have been largely paraphrased from the exhibition handbook.*

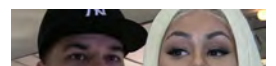
The 2014 Kochi-Muziris Biennale runs until March 29, 2015.

For regular updates from the Biennale, please visit and like its Facebook [page](#).

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## Prashant Pandey, “Love”

Suspended from the high-ceiling **Gallery Maskara**, this 300 kilo cracked heart fashioned out of marble blast stones and held together by an iron mesh and industrial glue, titled “Love”, seemed to rotate resplendently, on its own uncharted axis. A spectacular, dramatic work, rich in metaphors, powerful in its slight and silent movements, and drenched in the personal history of its creator, Pandey, who was born in Jaipur to family of sculptors and who grew up fascinated by marble blast stones—the refuse of the religious sculptures his family used to make. “Love” was among an array of large-scale installations that were part of “Shelf Life II”, the sequel to Pandey’s 2010 show “Shelf Life”.

PRASHANT PANDEY/GALLERY MASKARA

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## Shelf Life II

Time Out Review

*Prashant Pandey's sculptures remain rich with allegory about today's society*



In his last outing, Prashant Pandey used dramatic materials like blood, sweat, tears and expired chocolate to create powerful sculptures. For instance, "Gift" from Shelf-Life – a large skull composed of thousands of sealed packets of urine, sweat, tears and formaldehyde – channelled British artist Damien Hirst, but commented on the extermination of female foetuses. In Shelf Life II, Pandey's mediums are less provocative, but his sculptures still have the same bite.

"Missed", in the shape of a baby turtle, is created out of discarded newspapers and letters, burnt in places to evoke the texture of that creature's belly. Suspended in mid air, it brings to mind the fragility and vulnerability of turtles in particular and ecology in general. This frailty is offset by the chunkiness of "Black Moon", composed of broken asphalt pieces, a symbolic remnant of progress. The metaphor of brokenness continues into the next room with "Love", a cracked heart fashioned out of marble blast stones held together by an iron mesh and industrial glue. Pandey introduces some levity in "As I Cut Them". A wig repurposed from used copper wire and mild steel, is surrounded by what appear to be sheared locks of hair – the installation is encoded with two levels of renunciation.

All the six exhibits speak to the exhibition area – Gallery Maskara is located at a "reclaimed" cotton godown in Colaba. But even without that context, the sculptures remain rich with allegory: and speak volumes about a society based on what it chooses to keep or forsake.

By **Karanjeet Kaur** on October 26 2012 1.32pm

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# The smartphone race gets boring

R Krishna

Another iPhone launch. Another sales record broken. Yet, despite the 5 million handsets sold within three days of the launch, the sentiment this time was different. Even staunch Apple fans were disappointed by the iPhone 5.

Let's recap: The biggest change in the iPhone 5 is its larger 4-inch screen. Apart from that, the upgrades were pretty standard — a more powerful processor, an upgraded operating system, and a more intelligent Siri, which is Apple's voice assistant. Admittedly, the presentation was lacklustre, with one Apple executive even exclaiming, "Our larger screen allows you to have an extra row of icons on the home screen." (Duh!).

But the main reason why fans are disappointed is that the iPhone 5 doesn't have a single never-seen-before feature. A four-inch screen and a more powerful processor? Android phones such as the HTC One X or Samsung Galaxy S III already have close to 5-inch screens along with quad-core processors. New maps with 3D view? The app sucks compared to Google Maps.

But skeptics disillusioned by the iPhone 5 are missing one key point. Why did Android phone manufacturers choose to add all those features to their smartphones? It was to differentiate themselves from the iPhone because they couldn't do better than Apple on an important point — the user experience that comes from the harmony of hardware and software.

Android is built by Google. Companies like HTC and Samsung give it their own theme and add a few tweaks before porting the operating system onto their phones. That's why even though the experience of using, say, a Galaxy S III is great, there are some creases that just don't get ironed out.

More importantly, once Google launches updates to the OS, users have to wait for their respective manufacturers to release it — the wait sometimes stretches up to nine months. Compare this with how Apple operates: The latest iOS is unveiled at the beginning of the year, with Apple announcing the exact month when it will be made available to users. On the said date, every iPhone user gets to update the software on their phone.

An iPhone user can also expect that Apple will support older versions of the iPhone by releasing compatible software updates for at least 3-4 years. This is great for users as well as app developers, who can build better apps knowing that a bulk of their customers have the same version of the OS.

On the other hand, Android phone manufacturers tend to wash their hands of the phone once it is sold, thinking, mistakenly, that people are paying just for the hardware. But, by paying for apps, smartphone users invest in the software platform too.

Simply put, Apple doesn't need to do a lot to stay ahead of the race. A 4-inch screen and bumped up processing speed may be boring, but Apple has ensured that existing users don't leave its stables, and the iPhone continues to be one of the best smartphones available.

What Apple fanboys have to accept is that the smartphone segment has matured — meaning the race has gotten boring. Every phone has a great feature that the other doesn't. The Samsung's Galaxy S III has a feature wherein users don't have to press the 'Call' button. Hold the phone to your ear, and the phone does the rest. Nokia's Lumia 920 that runs on Windows 8 has a screen that betters the iPhone's Retina Display.

There is no longer a 'best smartphone' in the market. There are many great smartphones out there. And this, though boring, is good for consumers.

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# Art of REJECTION

Deepanajana Pal explores the common ground covered by two art shows that immortalise things and people discarded by society

At first glance, there doesn't seem to be any connection between Prashant Pandey's new exhibition, titled *Shelf Life II*, at Gallery Maskara and Sarnath Banerjee's *Barwa Khiladi* — a gallery of underachievers at Project 88. Banerjee's prints tell endearing stories about mediocre athletes. Pandey is a sculptor who works with found objects and there's rarely anything humorous in his work. If you consider the moods of the two shows, they're completely opposite. *Barwa Khiladi* is sometimes hilarious and constantly amusing. The sculptures in *Shelf Life II*, on the other hand, are shadowed with melancholia. Here's what the two do have in common: the starting point for both artists' work is rubbish.

In Pandey's case, this is literally the case. His last show had works using sweat, blood and even urine (his own). This time, the materials are less personal, but no less rejected. Pandey has used objects like chunks of road tar and dried sweet lime pulp to create his sculptures. You might recognise that "Black Moon" is made up of bits of a road — particularly if your commute forces you to travel on roads that look about as fragmented as Pandey's sculpture — but if you can figure out the original materials of "Yellow" and "As I Cut Them", you deserve a prize.

"Yellow" is an off-white cube, which looks unremarkable until you realise Pandey sculpted it out of sweet lime bagasse (the dry, pulpy residue that's left behind after the fruit has been juiced). The circular fruit has died and been reborn as a white cube. "As I Cut Them" looks like it belongs in a hair salon because it seems to be made up of swatches of hair that look shiny and soft, like ponytails from a shampoo advertisement. They're actually bunches of sharp, spiky copper wire. "Love", a massive heart-shaped sculpture that hovers in mid-air, is made of marble blast stones that give the work an almost balloon-like quality even though marble is anything but light and airy.

While Pandey's use of the mediocre and rejected is poetic, Banerjee opts for a more humorous take on immortalising those whom we'd relegate to the trashcans of history. Banerjee was commissioned to

create a public art series for the Olympics in London this year. Considering the reputation Bengalis have for being disinclined towards athleticism, Banerjee and the Olympics seemed like a curious combination. However, Banerjee chose to create a series about underachievers and proved that the Bengali dedication for slacking off physical activity could hold its own even when faced with the Olympics.

Curated by the Frieze Foundation, Banerjee's drawings of Olympics non-medallists were seen as billboards and posters all over London and now they're enjoying pride of place in Mumbai. As usual, Banerjee's work is great fun and its strength lies more on Banerjee's storytelling skills than his drawing prowess. Take for example, the ping pong player who at a crucial moment is distracted from the game because he can't remember the correct spelling of eerie. Banerjee tells you about a high jumper whose commitment to keeping himself primed for a sport at which he's not particularly good means he spends his days contemplating gravity and surrounding himself with all things light: "Light food, light music, light reading". The only thing that grounds the high jumper is his lone medal, which is bronze.

For all the humour in Banerjee's work, what makes his work charming is that

(Top) Detail from *Gallery of Losers*, part of *Barwa Khiladi* by Sarnath Banerjee  
(Above) *Black Moon* by Prashant Pandey

there's no finger-pointing at failure. On the contrary, he's full of sympathy for these rejects who persevere despite being losers, because they show true dedication. Anyone can stick to doing something they're good at, but if you continue with something despite failing, that's love. In Banerjee's show, it's the fact that they're rubbish at what they do that makes them heroes who are worth immortalising as art.

The ancients from all over the world had been convinced that an object known as the philosopher's stone, which could turn base metal into gold, existed. Christians and Muslim alchemists of yore believed God was supposed to have given it to Adam. In Buddhism and Hinduism, it was known as *chintamani* and appears in many legends. Philosophically speaking, the idea behind the stone is simple optimism — the stone makes it possible to create something precious and refined out of the ordinary. No one's found the philosopher's stone so far (except Harry Potter), but Pandey and Banerjee have come close enough.

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October 05, 2012

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## A bizarre shelf life

Installations by artist Prashant Pandey shock many, confuse others and amaze most art lovers as he creates installations using by products of human activities. His second exhibition in this series, Shelf Life II, includes creations made from sweet lime bagasse and road tar

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His first solo exhibition, Shelf Life, featured installations that were created from urine, blood, sweat and tears. For Shelf Life II, artist Prashant Pandey seems to have decided to go subtle on the selection of material. The exhibition currently underway at Gallery Maskara features creations made using sweet lime bagasse, marble blast stones, road tar and used copper wire made to look like human hair.



Installation view of the artworks by artist Prashant Pandey at Gallery Maskara

The idea, he explains behind these exhibitions, is to look at discarded materials in a new perspective. "We first love something, then hate it and go back to loving it. We read newspapers everyday but once we have finished with it, we throw it away. People kill and eat animals on one hand and on the other keep pets and care for them. I am looking at attachment and detachment," explains the Jaipur-based 29-year-old artist. "This exhibition is a reflection of my experiences. I work with human experiences of love, life and death which I showcase in my work," he adds. The artist says that he is trying to understand different perceptions and look at discarded materials and by-products in a different light.

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As I Cut Them made using used copper wire, mild steel and wood

Look out for a cube made from sweet lime bagasse, a black moon made of discarded road tar and a heart made of white marble blast stones. Pandey hails from a family of marble sculptors and he remembers playing with detached marble blasts as a child. "These stones were used to make gods and goddesses. You connect them to make a form and you blast them to form pieces. The white heart made of these stones, with the cracks in between symbolises love," he says. The Black Moon was made with chunks of road tar. "It is symbolic of trying to find your own path. In our country, renovating roads is a continuous process. You see one being destructed and at the same time another one being constructed. Each piece is important in the way it is placed," believes Pandey.



Artist Prashant Pandey

In Yellow, instead of throwing away the pulp of sweet lime, the bagasse has been used to make a beautiful perfect cube. As I Cut Them is a creation where Pandey has used copper wires to resemble human hair. Long strands of hair are surrounded by wires made to look like small chunks of hair. "You take such care of your hair but once it's cut, it is useless. My works look at by-products of human change. We use things to transform us and throw them away," reasons Pandey.

**Till: November 8; AT Gallery Maskara, 6/7, 3rd Pasta Lane, Apollo Bandar; Call: 22023056**





*SHELF LIFE II*

PRASHANT PANDEY

Gallery Maskara

6/7, 3rd Pasta Lane, Colaba, 400005 Mumbai, Maharashtra, India

September 25, 2012 - November 8, 2012

## *WATCHLIST ARTIST: PRASHANT PANDEY*

Gallery Maskara is pleased to announce artist Prashant Pandey's second solo show '*Shelf Life II*', on view **Nov. 8, 2012.**

Prashant Pandey reawakens perception of everyday life by defying conventional logic when it comes to ways seeing discarded objects. Through his use of found, recycled and reclaimed material like sweet lime bagas marble blast-stones and chunks of road tar, Pandey uses by-products of human activity in innovative ways, interrupting the utilitarian cycle of everyday life.

This distortion of form slows down the act of perception between the audience and the object. In this manner his work serves the poetic function of promoting seeing, as opposed to recognizing something that is already familiar and known.



Pandey believes that a closer scrutiny of what we throw away gives us a deeper understanding of ourselves, maintaining that judging the objects we discard as useless is an inherently unstable affair. In *Yellow* the residue of the sweet lime that is discarded is brought back to life in the form of a densely layered cube infused with sculptural poetry.

(text source: Gallery Maskara)



**Prashant Pandey**, *Love*, 2012, marble blast stones, 60 x 60 x 24 in.; Courtesy Gallery Maskara.

### **More on Prashant Pandey (b. 1984, Jaipur, India)**

Prashant Pandey has received the Lalit Kala Academy Award twice as well as the Bhupen Burman Award. He had his first solo show, 'Shelf-Life' curated by Abhay Maskara in 2010 at Gallery Maskara, Mumbai, India. He was selected by the faculty at M.S. University, Baroda for a residency at the prestigious Ecole des Beaux-Arts in France where he was an artist in residence until February 2011 and in September 2011, his work was exhibited at *(M)other India*, Galerie du Jour – Agnès B, Paris, France. Pandey participated in group exhibitions at the India Art Fair, New Delhi and the VIP Art Fair 2.0 (online), in 2012. The artist lives and works in Jaipur, India.

(text source: Gallery Maskara)

**Education:** M.F.A in Sculpture, Faculty of Fine Arts, M.S. University, Baroda, India, 2010. B.F.A. in Sculpture, Rajasthan University, Jaipur, 2007.

For further information...(ArtSlant Profile) (Gallery)

(Image on top: **Prashant Pandey**, *Black Moon*, 2012 , Discarded road tar, mild steel, 108 inches diameter / Edition: Variation of 3; Courtesy Gallery Maskara.)

Posted by Abhilasha Singh on 10/31/12

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## SHELF LIFE II - PRASHANT PANDEY

SEPTEMBER 26, 2012 ([HTTP://ONESMALLWINDOW.COM/ARTCHIVES/SHELF-LIFE-II-PRASHANT-PANDEY/](http://onesmallwindow.com/archives/shelf-life-ii-prashant-pandey/))



Sculptor Prashant Pandey is back with a sequel to his 2010 show “Shelf Life”; this one is called “Shelf Life II”.

Mr. Pandey’s works are just as dramatic as they were the last time around but whereas the centrepiece of the last show was the deformed skull of an aborted female foetus re-imagined as a jeweled sculpture where each jewel was actually a sealed bag of human urine, this time around the talking piece is the large marble heart suspended from a stainless steel wire at the rear of the gallery. The heart is fashioned from leftover marble chips and it really needs to be seen to be believed.


Also worth seeing is the giant circular sculpture made from pieces of highway (yes actual tar and rock chunks). Mr. Pandey said he scoured the highways near his native Jaipur and hefted home these large pieces of damaged roadway to incorporate into his work. It is also a slightly unnerving experience to see the glowing red eye at the heart of the sculpture. To really understand what I mean you’d need to see it for yourself.


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Surface Asia

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### PAK SHEUNG-CHUEN (HONG KONG)

**Pushing the boundaries of their chosen media and the comfort levels of their audiences, this A-Z of Asia-Pacific artists represents our pick of the names to remember over the next decade.**

#### 1. RAAFAT ISHAK (AUSTRALIA)

Often painted straight onto bare MDF, the smooth rectangular surface of Egyptborn Raafat Ishak's works is a disguise for the explosion of geometry inside. Ishak's fine art training is supplemented with a post-graduate architecture diploma in history and conservation practice. So it is no surprise that his paintings were described by one commentator as "ordered explosions". The smooth surfaces and simplified colour palettes give way to a scaffolding of stacked-up spaces and complex fictions. They reveal an elaborate nest of construction and form. He recently made a series based on stadia, for instance, with a concertina-folding sense of space, where the bird's eye view and the side elevations seem to occur simultaneously on the page. The paintings are both seductive and intellectual, with a beguiling, curious logic and internal aesthetic order. HS

#### 2. SHAUN GLADWELL (AUSTRALIA)

With an exhibition history that runs to several pages, Shaun Gladwell's video, photography and performance-based works are grounded in personal history and contemporary culture. He says, "I'm interested in how bodies move through space and the capacity of bodies to perform in certain situations. Particularly how it relates to landscape." Gladwell got to test human limits in the landscape during a three-week residency in late 2009 as an official war artist in Afghanistan working alongside Australian soldiers. His videos of skateboarding culture and his MADDEST MAXIMVS series staged in the Australian desert continue to engage and mesmerise audiences around the world. With arcing tracking shots and sloweddown footage, he echoes the movements of his virtuoso protagonists within the frame, as they explore physical human limits across space and time. HS

#### 3. XIONG WENYUN (CHINA)

Best known for her photography series Moving Rainbow made between 1998 and 2001, Xiong Wenyun handles colour as a device of communication. Her photographs are taken along the desolate trucking route that connects Beijing with the Tibetan plateau, and pick up the colours of Tibetan textiles, the social environment and the spiritual rainbow of Buddhism. Sharing the principles of land art, performance and photography, her images are profoundly moving, using colour as a kind of universal code. Wrapping lorries in the seven colours of the rainbow, she literally puts the rainbow on the move, but she also installs coloured curtains along the route into the doorframes of modest buildings encountered on the roadside, creating quixotic abstract art within each new setting. HS

#### 4. ZHOU JUN (CHINA)

The photographs of Zhou Jun each have a particular signature or formula. The black and white glossy prints of Chinese architecture and construction sites are hollowed out with plains of flat, bright red. The red areas pick out the scaffolding covers and marks of construction with the same red of the Chinese flag, lucky red, fire-engine red. The cultural associations of the colour go on rebounding in both Eastern and Western contexts, and it is this intervention in each of his photographs that gives his images their bearing. The construction sites that Zhou photographs are part of the rapid urbanisation and transformation of Chinese cities in recent decades. His images collapse the past and the present together, turning the city into a stage set for an elaborate opera of development, cultural change and metamorphosis. HS

#### 5. LEE KIT (HONG KONG)

Lee Kit might be the darling of Hong Kong's contemporary art world but he holds refreshingly few pretensions. Sitting in his factory-building studio surrounded by the materials he often uses – cardboard, cloth, a battered video camera and a tableful of skin lotions – 32-year-old Lee reflects on his creative process. "When I start to work on something, I don't know why, I'm just very sure I want to do it – it's like chasing a girl," he says with a grin. "I want to convey something that's very hard to describe. It's not happiness, it's not sadness." Born in Hong Kong and educated at the Chinese University of Hong Kong's art school, Lee first drew attention with his delicately



painted patterned cloths, which he would put to quotidian use as picnic blankets, tablecloths, bedsheets or curtains. Lately, he has expanded his work in video, which he uses to explore viewers' emotional and psychological responses. Karaoke is a favourite subject. Over the past year, Lee has also honed his skills in yet another medium: assembling cardboard canvases and painting them with the hazy logos of well-known skincare products like Johnson's and Nivea. He has been busy, with two solo and 10 group exhibitions over the past year, and there's even more coming up: Art Basel in June and solo shows in New York and Vancouver after that. "I only leave my studio every two or three days," he says. CDW

#### 6. PAK SHEUNG-CHUEN (HONG KONG)

Tozer Pak Sheung-chuen is that rarest of Hong Kong creatures: a contemporary artist who is also a household name. Thanks to his popular columns in the Sunday edition of Ming Pao, Hong Kong's Chinese newspaper of record, Pak is one of the best-known artists in a city that has until recently put little value on art. Born in Fujian province in 1977, Pak migrated to Hong Kong with his family in 1984. While he was originally trained in painting and drawing, Pak took on a more conceptual approach in the early 2000s, when he began focussing on the unspoken social and cultural implications of everyday activities. Pak's works are playful, accessible and open-ended, with emphasis on process rather than outcome. His work lies at the intersection of different art mediums, including installation, performance, photography and video. In his most recent installation, Lockers, at last year's Taipei Biennale, Pak installed office furniture in a museum's exhibition space, drawing attention to the audience's capacity for aesthetic judgement. CDW

#### 7. ANGGUN PRIAMBODO (INDONESIA)

Anggun Priambodo has always held a unique position in the Indonesian contemporary art scene. Graduating from the Interior Design department at the Jakarta Art Institute (IKJ) in 2001, he has since worked in almost every medium in the arts and creative fields, from music, painting, video art, animation, directing music videos and visual art installations, to making short films, commercials, and DIY crafts like handpuppets. This baby-faced, hypercreative young father of one says he's always had urges to create since he was a kid. The vibrant campus life in IKJ, in which he was deeply engaged, helped him unleash more of these desires – and he became productive when joining the Jakarta artists' initiative Ruangrupa in 2000. Priambodo's works are like sleeper hits; they have never been associated much in the 'mainstream' local art world, yet they all have their own milestones especially when looking at them through the indie movement context. Memorable works are the videos he made for the famous local band Naif, his short video works, or his installations like Toko Kepleruan (2009). His works are crossovers between social commentaries of problems in young Jakartan's lives, pop culture-references mixed with a unique sense of humour, and experimentations of every kind. He finally received major recognition from the art world by winning the inaugural Bandung Contemporary Art Award with his video Sinema Elektronik (2009), the first time a video work has received such a high honour in his country. FW

#### 8. TROMARAMA (INDONESIA)

Starting their career in the mid-2000s, the Bandung-based trio TROMARAMA – comprised of Feby Babyrose, Ruddy Hatumena and Herbert Hans – has been considered an emerging artist-unit who put forward a fresh artistic approach to video art. While the latest development of video art has largely been identical with digital technology, TROMARAMA undertake a different artistic approach by applying a simple, yet nostalgic technique in their practice. Most of their works offer a more humane touch, by emphasising low-tech, analogue and manual animation, which require more engagement with concrete materials, rather than the nonphysical pixels and software. TROMARAMA's understanding of video deals greatly with their interest in animation and music. For example, their work Srigala Militia (2006), which was featured in the Singapore Biennale 2008, applies stop-motion animation technique using a hundred pieces of woodcuts. Similarly, their recent work Extraneous (2010) which was presented in their solo show at Mori Art Museum, Tokyo, painstakingly utilises batik technique on 210 pieces of fabric, creating a motion video as an art closer to craft-making. TROMARAMA's practice underlines both the playfulness and control of humans over technology. AH

#### 9. PRASHANT PANDEY (INDIA)

A recent graduate, Prashant Pandey is still very much an up-and-coming artist – but he is also a controversial one. Once a resident artist at the École des Beaux Arts in Paris, Pandey creates works such as Universe – a large, circular pendant structure made from recycled, used cigarette butts. These used sticks are shredded and repackaged to constitute a flower-like constellation flattened between two panes of glass – a work that melds rubbish with new life, toxic with beauty. There is also an uneasy, provoking side to Pandey's work, such as in the exhibition Shelf Life where he mixed his own urine, tears and sweat in hundreds of tiny plastic bags which were in turn arranged into an oversized skull on the gallery floor. HS

#### 10. SHILPA GUPTA (INDIA)

New media artist Shilpa Gupta believes firmly in the space of art as a space for individual freedoms. Her most recent works have been with sound, using microphones to establish a relationship with her audiences. She uses accessible forms of technology to entice non-art audiences who are already familiar with the principles of broadcast and distribution. Gupta uses audio to encourage a shift to take place. Her often-poetic soundtracks encourage us to reconsider the way we have become desensitised to the overt systems of security that have become part of our lives today, like the constant hum of surveillance, or the intangible messages of fear and threat around airport travel. The pervasive role that media plays in contemporary life and our understanding of the world is unpicked in Gupta's works, which have been exhibited around the world. HS

#### 11. PARAMODEL (JAPAN)

The term 'graffiti' has never been the same since the emergence of the duo from Osaka, Yasuhiko Hayashi and Yusuke Nakano – known under the name Paramodel. Instead of spray paint and stencils, they 'bomb' spaces with unpredictable objects: from their signature toy railroad tracks, pipes, used toys, plastic containers, wires, cables, cardboards and other everyday stuff. As was apparent in their solo last year at Otani Memorial Museum, Nishinomiya (Hyogo prefecture), The World According to Paramodel, their distinctive ways of medium experimentation seem to have no boundaries. Filling the whole museum space with their installations, visitors entered the world as Yasuhiko and Yusuke's vision; a world of attractive paradoxes, playful yet ironic, comical yet very industrialised, chaotic yet very much in order at the same time. The works of Paramodel have been very much inspired by the memories and surroundings of the industrial city where Yasuhiko and Yusuke grew up, Osaka. Together they blend childhood nostalgia and a sense of how contemporary Japan is heading in the Paramodel world: a playground that mixes reality and fantasy, and is full of attractive paradoxes. FW

#### 12. SHIMURABROS

Shimurabros are an artistic brother and sister – Yuka (born 1976) and Kentaro (born 1979) – who mainly work in experimental film and video from their studio in Yokohama, Japan. They have been gaining international attention in both the cinema and contemporary art circles with their highly explorative films that border between arthouse cinema, video art, and multimedia installations. They are mostly inspired by historical, classic cinema pioneers like Lumiere Brothers and Buster Keaton, and attempt to revisit and recreate the concepts from 21st century perspectives. Most of their experiments deal with the effort of extending film beyond its 2D boundaries with experimentations of 3D technology and virtual reality programming, in multiple-narrative 'storylines'. One example is Sekilala (2006-

2008), a three-screen immersive installation that presents a 'family drama' in fragmented sequences and obscure indoor settings, shown randomly on three different screens at once. ShimuraBros were recently awarded the Excellence prize for Sekilala at the 13th Japan Media Arts Festival 2009. We're going to see more of them in the near future, further challenging the conventions and lines between film and visual arts. FW

### 13. NOH SANG-KYOON (SOUTH KOREA)

An established figure in Korean contemporary art, Noh is now working in New York, but his work has recently been as far afield as Shanghai, Basel, Seville, and Moscow. His work slotted in perfectly to the Plastic Garden exhibition of contemporary Korean Art in Shanghai – the works are covered completely in a layer of sequins. To create this elaborate eye candy requires an enormous amount of physical labour, "a huge amount of time and patience". To own one would involve an equal act of contemplation, as your eye rolls around the surface reflections and shimmering surfaces. His sequin-covered Buddha statues and flat canvasses are a gleeful op-minimal take on perception. "Most of the work in which I use sequins have a material and conceptual starting point of an optical illusion," he says. HS

### 14. PHUAN THAI MENG (MALAYSIA)

Often described as a photo-realist painter, with occasional forays into installation and performance, Phuan Thai Meng is one of Malaysia's rising stars, and is making a name for himself through his meticulously crafted paintings that explore between-spaces within an urban environment. His process is described by artist Yee I-Lann in The Painting Show as "honing in on the ordinary as an attentive observer to the awkward relationship between these spaces and its inhabitants." Underlined by socio-political concerns, issues such as consumerism, urban decay, and domestic ennui are recurring themes in the artist's oeuvre. The disquieting sites and objects portrayed in his work can be read as an epic account of the artist's social and cultural surrounding, revealing the humour, pathos and tragedy of the contemporary Malaysian experience. Phuan is the winner of the Juror's Choice Award from the Philip Morris Malaysia - ASEAN Art Awards in 2000 and finalist in the 2006 Sovereign Asian Art Prize, Hong Kong. He is one of the founding members of the local artist collective Rumah Air Panas (RAP). AO

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# Icky but interesting

Never mind marble. Sweat, deer faeces and cobwebs can be moulded into sculpture

SHARMILA GANESAN-RAM  
TIMES NEWS NETWORK

For almost nine months last year, Prashant Pandey's family did not know how to react to him. The sane 28-year-old had suddenly started behaving in strange ways. Every day, he would enter the loo with an empty plastic bottle and emerge with one full of a light yellow liquid. Sometimes, he even followed this routine in and out of a giant plastic box. Inside, Pandey would stand and brood until the tiny glistening beads formed on his forehead. These droplets were carefully collected. Sometimes, he would even let go and cry.

Pandey assured whomsoever it concerned that he was simply collecting raw material. His family, traditional stone-carvers from Jaipur, worried about his new affliction. They were only used to seeing marble as material. His sweat, urine and tears, Pandey told them, would eventually culminate into a thing of beauty. With a little help from the chemical formaldehyde, Pandey turned an entire collection of one lakh pouches of urine and countless litres of sweat and tears into a giant ball-shaped shiny, smelly sculpture that visitors at Mumbai's Gallery Maskara were tempted to touch. Until they were told what this artwork on female foeticide was made of.

Pandey wanted to show how female infants are brutally discarded from the body just like these fluids, some even ruthlessly flushed down a drain pipe. It all now made more sense than marble, even to his father. In their bid to experience, feel, shock



and convey, artists like Pandey are increasingly venturing in search of material that others find icky. Just like standup comedians who are overcoming their inhibitions about using words like 'sex' or 'Mahabharata' in their material, these artists too seem to be exercising their creative freedom to put things that people usually like to hide out there in the open. As a result, urine, deer faeces, cowdung, blood, cobwebs, taxidermised animals, wax strips and even tampons are now making their way into that fragrant, wine-aided territory called the art gallery.

Twenty-eight-year-old Shine Shivan has worked with things like human hair, teeth, old work clothes, deer faeces and cow dung, baya weaver nests, bird's eggs and taxidermy. "Each material has its own rules, foundations and meaning attached to it,"

he says. "In order to work with these kinds of materials I had to be very patient to find the material in its natural habitat." The titles he uses for his art are equally shocking — *Used Dicks*, *Sperm Weaver*. A recent show in Mumbai was titled *Suck Spit*. That's because this show entailed drilling quail's eggs. "The only way to remove the yolk from the egg while keeping the egg intact was to suck the yolk manually out of its shell, and spit, to let it out of my mouth. The first few times the process seemed easy, however, after that it began to disturb my senses and felt like a really violent act," says Shivan, whose works in this show are the result of a long adventurous experience. "These particular words came together from those two acts that I had to

perform over and over again, one in response to the other. This repetitive motion was representative of the intense processes and transformation that the materials, as well as myself, went through for the creation of these art works and it felt appropriate for the title."

Shivan even spent six to eight hours a day collecting deer faeces from the dense and dark Aravalli Hills. "I was so focused on finding what I needed that I did not realise I had ended up coming quite close to a black cobra," says Shivan, who spends his time wandering in the deep valleys of Aravalli near his house and observing the flora and fauna. These materials, he says, are a part of the natural habitat, so in that sense they are not unusual. "It is only when you bring these materials into an urban



**GREAT EGGS-PECTATIONS:** For his 'Suck Spit' show, Shine Sivan drilled quail's eggs. To keep the shell intact, he had to suck out the yolk, and spit it out

want to convey personally before it becomes a part of the political realm. Pandey, for whom the process of collecting material for this project took as long as it takes for a baby to come out, explains, "Female foeticide is an act where you first attach and then you detach. As an artist, it's important for me to experience and feel that."

It is for similar reasons that Shilpa Suchak has been collecting her used tampons for the last three months. "I like to explore those aspects of human emotions and memories that people like to suppress, hide or throw away," says Suchak, who as a kid always thought menstruation was impure till she realised its scientific basis. She hopes to translate that thought into mixed-media art. Suchak, who has even showcased her deceased father and brother's letters in exhibitions in India and abroad, has often faced discouragement and confusion. "The problem is Indians not only think you are crazy but also go all out and say it," says Suchak, who has grown more private about her works now.

She has managed to keep the reason for her wax strips collection a secret. "I think hair on a woman's leg is beautiful. I feel judged by this new standard of beauty where someone at some point decided that women need to wax," says Suchak, who plans to play with the photocopies of these used wax strips. Suchak initially shocked the women in her beauty parlour by asking for the strips. Now, she simply says, "It's for a science project." And it works every time. ■

Every day, Prashant Pandey would enter the loo with an empty plastic bottle and emerge with one full of a light yellow liquid



**A SMELLY STATEMENT:** Pandey's artwork on female foeticide made from sweat, urine and tears

**As a kid, Shilpa Suchak always thought menstruation was impure till she realised its scientific basis. She hopes to translate that thought into mixed-media art**

setting that they are considered different." To label materials that are part of the natural world 'unconventional' or 'unsavoury' is subjective, feels this young artist. "All these materials are part of our lives, we can choose to acknowledge or ignore them, we can be attracted or repulsed by them — that depends on a person's own experience."

Abhay Maskara of Gallery Maskara in Mumbai says artists have been using unconventional material for the longest time. "Arte Povera and Fluxus were movements that encouraged and celebrated the use of such 'ordinary' material," he says. "What is important for me is not the material but how artists transform them." It is this process that is most fulfilling for the artist — to experience what they





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## South Asian contemporary art scene: Five artists to watch

Posted on 26/01/2011



 2 Votes

### PAKISTAN INDIA SOUTH ASIA CONTEMPORARY ART EMERGING ARTISTS

Looking for new names in the South Asian art world? Deepika Sorabjee, writing for *CNN Go*, has profiled five emerging artists from India and Pakistan whose works were recently on display in Mumbai galleries.

*There were blockbuster art shows this year; Nilima Sheikh's tour de force at Chemould Prescott Road followed by Nalini Malani's two-gallery show and finally Anish Kapoor's first ever showing in India. But it's a set of young artists from India and Pakistan who closed out the first decade of the new millennium with their fresh approach to art. **Deepika Sorabjee | CNN Go***

The five artists are:

1. Bani Abidi (Pakistan, 1971)
2. Prashant Pandey (India, 1984)
3. Waqas Khan (Pakistan)
4. Ritesh Meshram (India, 1975)
5. C K Rajan (India, 1960)

## Bani Abidi

Born in Karachi, Pakistan, **Bani Abidi** studied at **the National College of Arts in Lahore** before travelling to the United States for her MFA at **the School of Art Institute of Chicago**, which she received in 1999.

Her show in September 2010 at **Project 88**, titled "Section Yellow", featured folders hanging in the mid-space of a series of frames, creating a visual spectacle of a fluid, floating line of varying thickness and colour. The video work *Distance From Here* displays vivid scenes taken from everyday life with people lining up at a legal documentation centre and going through security checks. Taken together, the works in the show are about people travelling and demonstrates the emotions of both anxiety and anticipation.

Abidi's works have featured in international exhibitions including, most recently, the 7th Gwangju Biennale in South Korea (2008). She has put on solo shows in various cities, from her hometown Karachi (2006) to London (2008), Toronto (2007), and San Francisco (2006).



Installation shot, Project 88, Mumbai. Image courtesy baniabidi.com.



Bani Abidi, 'Distance From Here', video still. Image courtesy baniabidi.com.



Prashant Pandey with 'Universe', 2010, used cigarette butts, wood, thread, 64" x 64".

## Prashant Pandey

A young artist, born in 1984, **Prashant Pandey** rose rapidly to fame in the art world with **his first solo exhibition** held at **Gallery Maskara** in India last September. Titled "Shelf-Life", the show featured meticulously crafted pieces that make use of unconventional materials: cigarette butts, expired chocolate, cobwebs, shredded banknotes and sugarcane bagasse.

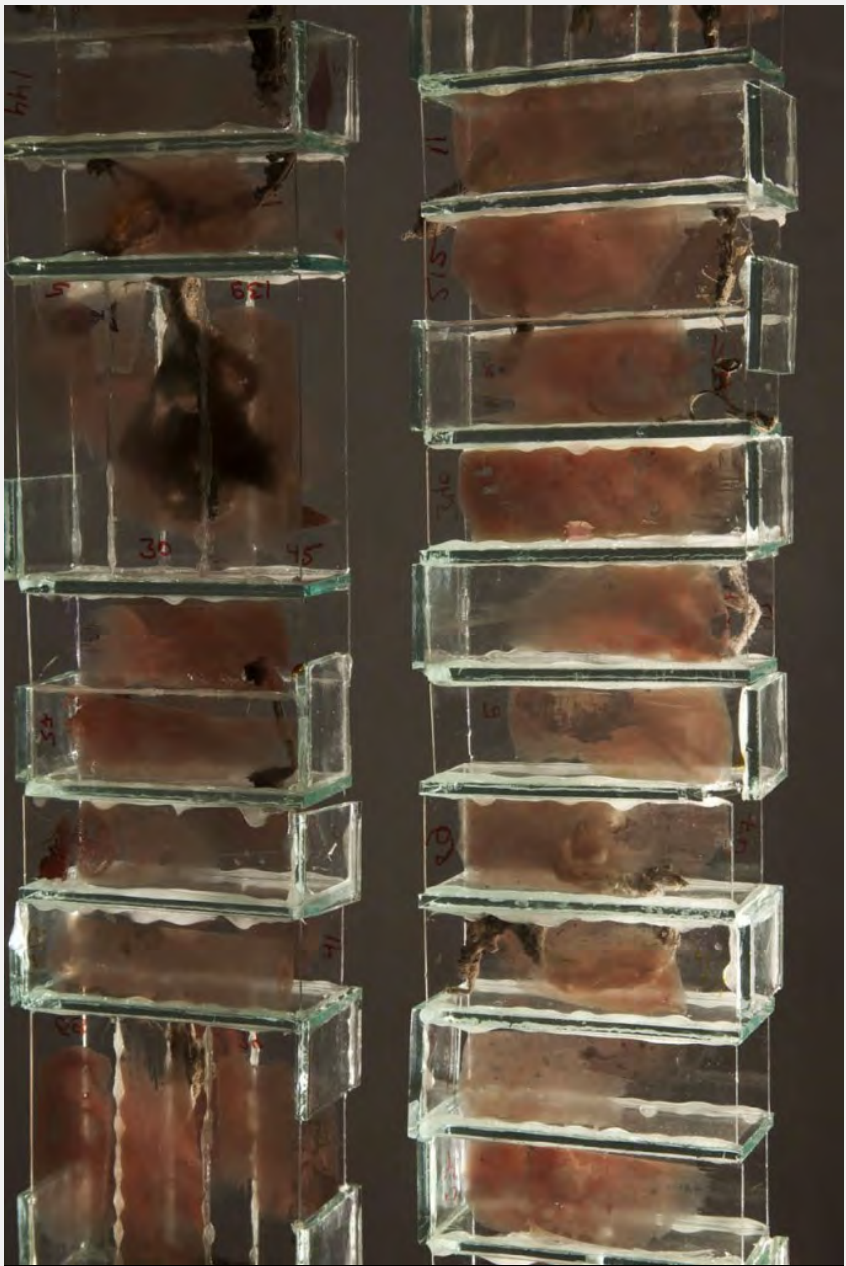
The piece *Gift*, in the striking form of a human skull, uses formaldehyde and iron but also, as stated by the artist, "urine, blood, and tears."

Pandey gained his MFA in Sculpture from **the Faculty of Fine Arts, M. S. University, Baroda** in 2010. His talent was immediately recognised at the final year's student show, in which his work won him a residency at **the Ecole des Beaux Arts**. He obtained his BFA in Sculpture at **Rajasthan University, Jaipur** in 2007.



Prashant Pandey, 'Gift', 2010, urine, sweat, tears, formaldehyde and iron, 43 x 74 x 90 inches. Image courtesy of Gallery Maskara.





Prashant Pandey, 'The Red', 2010, blood slides, cobwebs and iron, 18 x 11 x 1 inches. Image courtesy of Gallery Maskara.

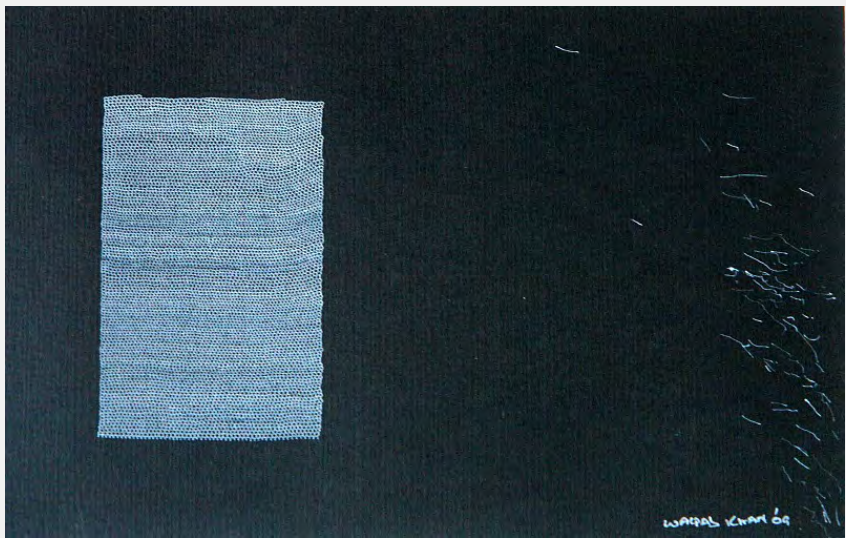


Prashant Pandey, 'Untitled', 2010, expired chocolate and stainless steel, 24 x 12 x 12 inches. Image courtesy of Gallery Maskara.

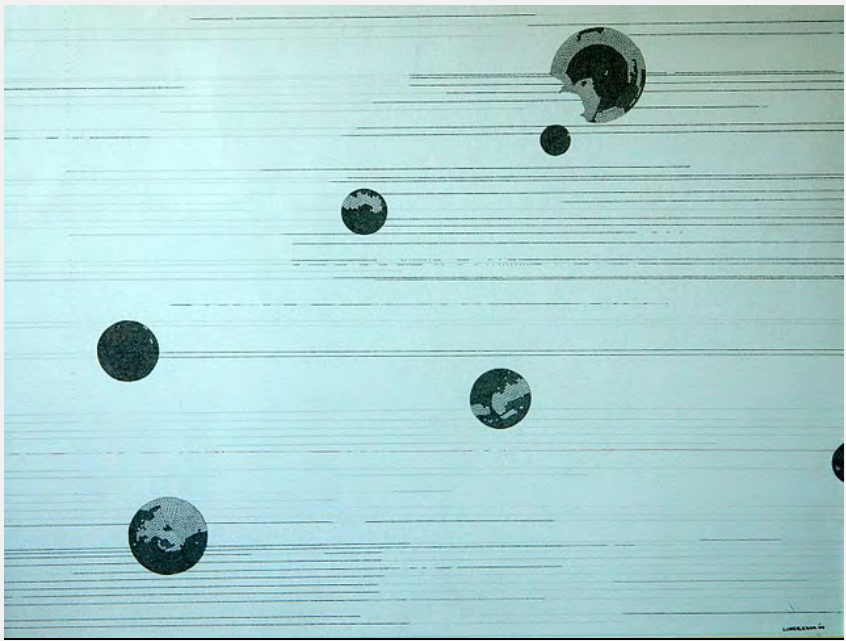
Trained in the Miniature style at **the Lahore Art School**, **Waqas Khan** is skilled in the art of printmaking and **pointillism**, using small dots to build up forms and shapes that seem to extend infinitely.

His exhibition at **Lakeeren**, a contemporary art gallery in Mumbai, wowed viewers with the artist's delicate and thought-provoking creations. Titled "**Even Infinity Takes Time**", the monographic exhibition demonstrated the artist's creative engagement with the **Sufist tradition** and with sacred geometry.

Khan's art has been reported on in Pakistani newspapers like the **Daily Times**. His first solo show, according to **an article by the Art Grid**, a blog reporting on Pakistan's art scene, was held at the **Rohtas Gallery** in Lahore, followed by his second show at the **Canvas Gallery**, Karachi.



Waqas Khan, 'Dit Series', 2009, ink on wasli, 5.5 x 8.5 inches. Image courtesy of Canvas Gallery's public gallery.



Waqas Khan, 'My World', 2009, ink on wasli and perforation, 20 x 26 inches. Image courtesy of Canvas Gallery's public gallery.

## Ritesh Meshram



Ritesh Meshram. Image courtesy of Chemould Prescott Road.

Ritesh Meshram studied Fine Arts at **Indira kala sangeet vishwavidyalay**. He exhibited at Chemould Prescott Road in June. Sorabjee had the following to say about his work:

*Using found objects and the titles of books he bought second hand, the artist weaves not a narrative but a tiny thought that the viewer can but need not connect with. The artworks are arresting by themselves and should start a conversation regardless.*



For more information on Meshram **visit the Chemould Prescott Road website.**



Ritesh Meshram, 'Untitled', 2010, installation with motor and sound.  
Image courtesy of Chemould Prescott Road.



Rajan studied Painting at the Faculty of Fine Arts, **M.S. University**. He received his M.A at the **University of Hyderabad**. He is better known for his collages, in which he **"responds to a visual world that seems to have become unreadable."** His exhibition "Mad Furnitures and Psychic Objects", featured everyday objects that have been malformed or extorted to give them "personalities of their own."

For more information on Rajan **visit the website of Galerie Mirchandani + Steinruecke.**



C K Rajan, 'Restless Iron Box', 2010, wood and iron, 21.5 x 22.5 cm.

Image courtesy of Galerie Mirchandani + Steinruecke.



**KK/KN/HH**

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## Comments

***South Asian contemporary art scene: Five artists to watch – 1 Comment***

manish

on **21/03/2013 at 8:51 AM** said:

Worth a look.

A lesser known artist.Santosh Kumar Sahani's Charcoal on Paper { Upcoming exhibition of works by Indian Artist.}

**<http://youtu.be/UBQo5wumWxA>**

**<http://youtu.be/7tROv9X56I4>**



1



## 1. Donovan T Wodehouse

**GENRE:** Artist **WHY WE CHOSE HIM:**

Donovan's ability to paint realistic images on the canvas that have a photographic quality definitely sets him apart. His works appear alive and reflect that the West is looking forward to Indian abstract works.

**REPRESENTED BY:** Art & You, New Delhi

## 2. Prashant Pandey

**GENRE:** Sculptor **WHY WE CHOSE**

**HIM:** Not the one to follow the conventional boundaries of sculpting, Prashant likes to experiment with new materials to generate the art he wants.

**REPRESENTED BY:** Gallery Maskara, Mumbai

## 3. Sahil Mane

**GENRE:** Photographer **WHY WE CHOSE**

**HIM:** An IT engineer by qualification and a photographer by calling, Sahil took a slightly circuitous route to achieve his dream. Through his distinctive and slightly eccentric works, that are, essentially, him, Sahil tries to reflect his unique worldview. **WEBSITE:** [sahilmane.com](http://sahilmane.com)

**REPRESENTED BY:** Gallerie Nvya, New Delhi

2



3





## 5

# CONTEMPORARY INDIAN ARTISTS TO WATCH OUT FOR

## Nikhil Chopra

Nikhil Chopra is one of the few artists working within the categories of performance arts, video, live art, photography, sculpture and painting. He performs under the guise of various characters, two of the main ones being Sir Raja, an Indian prince from the colonial period, and Yog Raj Chitrakar, a landscape painter who explored the world. He also plays roles such as that of a Victorian dandy and a queen. He creates his own backdrops and settings and puts himself in them.

Chopra has achieved immense international acclaim for addressing his heritage in his performances at international events such as the Manchester International Festival, the 53rd Venice Biennale and the Kunsten Festival des Arts in Brussels.

## N.S. Harsha

N.S. Harsha's installations, figurative drawings, paintings, panels or on-site projects transform the traditional art of miniature painting into a unique new-age narrative commenting on social, cultural and political issues. The winner of the prestigious Artes Mundi Prize in 2008, he works with mud, photographs, wood, rice and powders. His art emphasises human forms in the depiction of Hindu mythological figures, burdened Indian farmers, the widening gap between the rural poor and the urban rich and the nature of Indian marriages.

With shows at local and overseas galleries such as the Victoria Miro Gallery in London, Harsha is internationally recognised. In November 2007, he got a price of Rs 3.3 crore for *Mass Marriage* at Hong Kong's Christie's.



## Prashant Pandey

Prashant Pandey's first solo show at Gallery Maskara in August 2010 received critical applause for his unconventional use of mediums. He made art from waste products such as human fluids and cigarette butts with a goal to deconstruct them and use their origins to convey strong messages. One of Pandey's works is a large distorted skull that represents the skull of an unwanted female child. From a distance, this structure has the glimmer of diamonds. But closer on, you realise that the units are tiny bags of fluids (urine, sweat and tears) that together form this skull, immortalising the memory of the rejected child.

## Surendran Nair

One of the most popular contemporary Indian artists today, Surendran Nair weaves together mythological themes, cultural images, present-day customs, human desires and traditions such as *visarjan* to make intriguing paintings with a myriad of messages. His record sale was of *Doctrine of the Forest, An Actor at Play* for Rs. 2.1 crore at Saffronart's auction in March 2008.

Nair's paintings are surreal in their quality and symbolic in their illustration of the religious legends he draws from. A perpetual subject is the vibrantly dressed actors of the Kathakali dance form of Kerala, his home town.

## Suhasini Kejriwal

This young artist has had few shows but has captured viewers with a whole new decorative style. Suhasini Kejriwal's lush floral paintings, densely packed with vivid and curious imagery, are interesting to look at. You will find something hidden each time you look at her paintings. She uses the swirling line of paisley to create arrangements and then fills them in with intricate detail and dramatic colours. Amidst her tropical motifs are artfully camouflaged insects and rodents, injecting a partly grotesque quality to break the monotony of the foliage.

Kejriwal also creates mixed-media sculptures of cacti and other structures based on the natural world.

Text: Shaista Bharwani





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## Best of Mumbai 2010: Culture

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• Anish Kapoor's show at Mehboob Studios. Photo: Deepanjana Pal.

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**BEST ART SHOWS**



### Anish Kapoor

He was the prodigal son returning to the land in which he was raised so it was only fitting that for his inaugural show in Mumbai, Anish Kapoor's show was held in a landmark Bollywood film studio. Kapoor, known for creating deeply introspective spectacles by playing off illusions, mirrors and reflection, brought his glitziest works to a stripped down Mehboob Studios, and in doing so proved two things: one that Kapoor is probably India's finest art export, and two, that galleries and museums aren't the only viable spaces for a blockbuster art show.

### Nalini Malani

Nalini Malani's installation "Remembering Mad Meg" was a magical romp of a display: equal parts shadow play to video art, a child's fantastical projections laced with dollops of macabre innuendo and spiritual meanderings. To have seen it unfold—seven rotating drums and three projectors overlapped to tell mini stories in three circular frames—was to be seduced very quickly by what at its basest level was really a picture story, albeit an elaborate one.

### Prashant Pandey

It wasn't the most fragrant of shows, but in using unsavoury material (urine, blood, sweat) to examine the perishable nature of life, Prashant Pandey ably demonstrated that the delicate and the monstrous are often two sides of the same coin. That he managed to do it in such unexpected pretty form—foetus heads made of urine, floral-shaped murals made of cigarette butts—was the slightly macabre twist that the viewer had to grapple with. Was it repulsive? Compelling? Or just plain gross? Pandey managed to elicit a strange cocktail of reactions from the viewer, and in doing, the first time solo artist proved himself a name to watch.

## **BEST GIG**

### **Shaa'ir + Func at Blue Frog**

We've had some great Indian indie-rock shows this year. While bands like Indian Ocean and Pentagonam gave us everything we've come to expect from them, Shaa'ir + Func's gig at Blue Frog to launch their third album *Mantis* in September, went beyond just great; it was spectacular. Monica "Shaa'ir" Dogra and Randolph "Func" Correia and their rhythm section of bassist Rohit "P-man" Pereira and drummer Lindsay D'Mello may have been playing to a packed-to-capacity Blue Frog (it can officially hold 500) but they performed as though they were taking on an entire arena. Armed with a 22-song set list and guest stars like Scribe's Vishwesh Krishnamoorthy and Pentagonam's Vishal Dadlani, the adrenaline level barely ever dropped during the two-hour gig, where the crowd could frequently be heard singing the words to each song. But thanks to Dogra's theatrical stage persona, you felt that she wasn't just singing to a mass of people; she was delivering the lyrics straight at you. Shaa'ir + Func gave the fans everything they asked for and more: all the hits, a few surprises (they closed with a cover of Radiohead's "15 Step"), and an arm full of memories and Twitter messages and Facebook updates to go.

## **BEST HINDI FILM SOUNDTRACKS**

### Peepli [Live]

*Peepli [Live]* made a great case for the curated soundtrack. Instead of getting just one music director to compose the songs, the filmmakers got a wide range of artists to contribute tracks as the sonic accompaniment to their satire on farmer suicides. They ranged from the famous (Indian Ocean



## VILLAGE LIFE AND VITAL ORGANS

### **Pandey Pummels our Senses** **by Avni Doshi**

Shelf-Life

Gallery Maskara

Warehouse on 3rd Pasta (b/w Dena Bank ATM and Sanghvi Exports) 6/7, 3rd Pasta Lane,  
Colaba, Mumbai, India

August 31, 2010 - September 26, 2010



Prashant Pandey's exhibition, "Shelf-Life," at Mumbai's Gallery Maskara gives one the feeling of being present during the slow biodegradation of fossilized forms. Materially, the artist uses objects and substances that we normally throw away, and things we might deem to be waste. Not bottles and cans, but cigarette butts and blood samples, which fall outside the categories of what we might ordinarily think of recycling. "Shelf-Life" is particularly successful because each work gives the distinct impression that something is missing or absent from view, and that this something is the actual object of value. In "Crash Trash," the sugarcane casket seems as though it once contained a model airplane. Pandey leaves us with the shape of the plane, while perhaps suggesting the sugarcane platform was a kind of conveyance to be discarded once it had fulfilled its purpose.

Pandey is most successful with his handling of delicate materials, which he transforms totally, sometimes to the point of being unrecognizable. "Gift," a commentary on female feticide in the shape of a large skull made of a combination of bodily excrement, seemed overwrought, while in "Universe," Pandey carefully opens residue filler cigarette butts into buds of another kind. The result could be mistaken for a circular net of flowers. In an untitled work from 2009, the artist places a spider's web inside a glass box, where chance and time have created a mesh-like microcosm with the spider as its weaver. Cobwebs are also used in the visually arresting Red, which stacks microscope slides to create two small translucent towers of dried blood and dust. Smell is also central to the experience of viewing these works, as Pandey's materials carry odors as a mark of their ephemerality. Particularly pungent are the leftovers of cigarettes, the sculpture of expired chocolate, and the little bags of urine.



-- Avni Doshi

(Images, from top to bottom: Gift; The Red. All images courtesy of Gallery Maskara and the artist.)



# deepanjana pal

## Notes from a show: Shelf-Life

So despite the death knells that were being rung earlier this year, so far this season is looking pretty darn good for Gallery Maskara. If we ignore that football weirdness by Riyas Komu (“From Subroto to Cesar”), the gallery kicked off this season with the rather beautiful “From NUL to now” by Priyanka Choudhary and their second show is another solid debut, “Shelf Life” by Prashant Pandey. While I’m not crazy about the piece made mostly of sugarcane (I think it’s called “Crash Trash”) or the little boy made of expired chocolate (the effect is too scatological for my, ahem, taste), there are few works there that I found interesting.



“Universe”, made of cigarette butts, is beautiful and well worth a cynical smirk as the un-recyclable filters are used to create this charming, organic-looking work. Even when you know the piece is made of discarded cigarette butts, it takes a moment to figure out what he’s done to them to create this delicate-looking work. It shows a really good sense of material and his skill in creating a sense of texture is really impressive. One of the things that I’m starting to expect from a Gallery Maskara show is a piece whose shadows are as much a part of the work as the material that makes it. “Universe” is that work. The cigarette butt flowers cast a lacework-like pattern that is just enchanting. Someone mentioned they could smell the stale cigarettes, which would be a great counterpoint to the idea of the flowers, but I can’t remember if I was struck by any odour when looking at “Universe”.



The untitled work that shows a cobweb and a spider in a glass box was also one of my picks of “Shelf-Life”. Once again, it’s fragile-looking, and it’s an intriguing idea to take something that generally signifies neglect and turning it into carefully crafted art. Of course, whether it’s the spider that is the artist or Pandey is a separate debate. But if the works in “Shelf-Life” are any indication, then both spider and Pandey work with a meticulous diligence. I wonder if Pandey feels as trapped as the spider. Cobwebs appear again in “The Red”, a sculpture made of blood slides and iron. Maybe I’ve watched too much Dexter but the blood slides look weirdly pretty. They’re arranged to look like two towers and I refuse to make any 9/11 comments because surely that’s the most obvious connection. As with “Universe”, Pandey uses transparency very well in “The Red”. The ambient lighting highlights this and the effect is definitely eye-catching.

Everyone who has seen the show seems to have been bowled over by “The Gift”. It’s definitely something of a spectacle. Little pouches of urine, sweat and tears have been put together to create a skull. The piece is meant to be a comment against female infanticide and while we can’t know for certain if that’s sweat and tears in the bags, anyone with a nose that isn’t blocked can tell that the urine claim is no lie. Technically speaking, it’s quite impressive. For me, though, “Universe” is a subtler work and consequently more of a personal favourite.

As a debut, “Shelf-Life” deserves a round of applause. My only criticism is that not all the works really tie in together and the pieces seem to be arranged in a haphazard cluster. I know it’s not actually a haphazard cluster but it felt that way. Walking in, I didn’t know where I should begin or how one followed the other. But that’s just a minor point.

<http://dpanjana.tumblr.com/post/1122129883/notes-from-a-show-shelf-life>



# Pee language

*It may not be quite palatable to those used to water colours, but some artists use body fluids to express themselves*

Mansi Choksi | TNN

When Prashant Pandey tells someone that his work is a product of his *khoon-paseena*, it's not a filmi exaggeration. The 26-year-old artist from Baroda not only gave his blood and sweat for his first solo show in Mumbai, but also 350 litres of urine and roughly 20 tears.

## WASTELAND

Not just human fluids, Pandey's body of work—which is ironically called *Shelf Life* and currently on show at Colaba's Gallery Maskara—uses other perishable non-conventional mediums like expired chocolate and sugarcane bagasse. Pandey says his visceral expression is about deconstructing perceptions about waste, whether cigarette butts, blood sam-

ples or expired chocolate and then reclaiming them. "While these objects may be of no use to others, my work is about transforming them into social symbols and destabilise opinions," he says.

'Gift', which effectively destabilises the olfactory system, can elicit eclectic reactions with the lingering smell of urine emanating from tiny plastic pockets that also hold the artist's sweat, tears and formaldehyde. The pockets are stitched together to resemble the disfigured head of a female foetus. "Female foetuses are flushed out of the system like unwanted fluids like urine, sweat and tears," says Pandey, admitting the work is a culmination of eight long months during which his studio at Maharaja Sayajirao University of Baroda kept

piling up with bottles of human fluid supplies.

Then there's 'The Red', two rickety stacks of glass slides that are stained with Pandey's blood, cobwebs and iron, which the artist says, symbolise a potent interpretation of the experience of death. And a headless baby made of out expired chocolate explores the loss of innocence. "Each chocolate square is a memory; it will keep melting and exposing the iron structure underneath," says Pandey. After the smell of blood, urine and sweat, the nose is happily drawn to 'Universe', an embroidery of flowers made out of more than 3,000 flattened cigarette butts that Pandey scooped from the streets of Baroda. "This is



**NUMBER ONE POSITION** Prashant Pandey used his own urine to make Gift and expired chocolate for Untitled (L)

about the human love-hate relationship. You love to smoke a cigarette and then violently crush it after using it. I picked up the butts from the streets and made them flowers," says Pandey. Possibly the least likely to upset the nose is 'Crash Trash', a hollow structure made of chewed sugarcane that has a carved motif of a plane dis-

secting the centre as a comment on the violence of 9/11. "It is sugarcane stalk that has been sucked off all its juices; this is how the victims and survivors of World Trade Centre attacks must have felt," he says.

Pandey says his work is a result of soul-searching and a critical commentary of the utilitarian

way of life. "I come from a family of marble sculptors in Rajasthan. I've grown up watching chips from the rocks fall quietly; it's birth and death," he says.

Curator Abhay Maskara, whose gallery has a history of working with artists who've experimented with non-conventional mediums, says the gallery doesn't go out sniff-

ing out artists who use offbeat mediums. It hosted Belgian artist Peter Buggenhout and his household dust sculptures, Shine Shivan and his human hair, taxidermy and dung installations and even Tatheer Daryani and her mercury, blood and saliva works.

The first recorded use of body fluids in art was in 1961, when an Italian artist called Piero Manzoni packed 90 cans of his own excrement to be sold for their weight in gold. The most controversial, however, was an artwork called *Piss Christ* (1987) by Andres Serrano, which was a photograph of a crucifix submerged in urine.

"We don't have a medium prejudice. It could be conventional mediums like paint or wood but we are only concerned with how it changes in the hands of the artist," says Maskara. "It's about making us confront the way we think of work or life."

The curator says there is a need for a paradigm shift in mindset when it comes to non-conventional mediums. "Artists are constantly experimenting with new mediums, and collectors will sooner or later take cognisance," he says, adding that 'Universe' has already been sold to a French collector. "Some people still tend to have a predisposition and look at this form of art with a prejudiced eye."



# ART WITH AN expiration date

In his exhibition *Shelf Life*, artist Prashant Pandey uses bodily fluids and other remains to create shocking art, finds Apoorva Dutt

In his installation pieces, Prashant Pandey uses ephemeral materials like sugarcane, chocolate, cigarette butts and quite literally, his own blood, sweat, and tears. Working within the circles of human existence, Pandey re-structures every piece with everyday 'remains' to create evocative art. *DNA Viva* catches up with the artist as his show at Gallery Maskara, Colaba, comes to a close.

## What was your concept behind such unusual installations?

I am based in Jaipur, and come from a long line of traditional stone carvers. Though I began by working within these traditions, I was fascinated by the human experiences of life, love, death, sadness, desire and loss. What do these experiences mean for us as humans, who live with and interact with each other? We use and discard materials mindlessly. We leave behind bodily waste. But from our experiences in the world, something beautiful can be created. I used my bodily fluids to create the skull of a female fetus. I want to highlight the fact that human life is ultimately as ephemeral as anything else.



## What was the experience of creating and maintaining such an organic exhibition?

It took me eight months to collect all the materials for this exhibition. I walked the streets, collecting cigarette butts for the 'Universe' piece. Cigarettes leave behind a foul smell, but they are something we desire and yearn for. The piece is visually appealing, but smells terrible. I enjoyed the creation of this beautiful flower imagery through something you wouldn't associate with 'art'.

## Who have been your artistic influences?

I influence other artists! I can't think of any Indian artists, but I have been somewhat influenced by artists such as Damien Hirst.



## What has the reaction to your art been like? Any negative responses?

I have not received any negative reactions as of now. This art is not for sale; it is meant to give the viewer a unique experience.



# ht café

Mumbai, Saturday, September 25, 2010

city 05

## Art from human waste

**Meet a sculptor who designs models from his own bodily waste**

**Shweta Mehta**

If sculptor Prashant Pandey's first solo exhibit is anything to go by, shedding one's blood, sweat and tears is no longer a literary exaggeration. In his collection *Shelf Life*, Pandey has made use of his bodily substances to create seven works, a culmination of his efforts over two years.

Human experiences and natural phenomena are what inspire Pandey. Along with recycled, reclaimed and abandoned materials, he has used his urine and blood in a few of his creations.

The collection derives its name from the perishable nature of the materials used. One of the pieces, modelled out of expired chocolate, lasted only for a few hours on the opening day of the exhibition. "I have used these objects to depict real life situations and human practices," says Pandey.

Some of Pandey's creations have evoked extreme and contrasting reactions. *Gift*, at first glance, is the damaged head of a female foetus. But a closer view reveals that it's

### MATERIALS INCLUDE



- Cobwebs
- Sugarcane bagasse
- Abandoned industrial containers
- Cigarette butts
- Expired chocolate
- Urine
- Sweat
- Blood
- Tears

made by stringing together pouches containing Pandey's urine, sweat and tears, mixed with formaldehyde.

"The aim is to show how the female foetus is flushed out of the body in the same manner as these substances."

Another of his works, *Universe*, is a large sphere fashioned out of cigarette butts, which Pandey worked for two months to collect from the streets.

"It's hard to explain why I used substances from my own body," says Pandey, "but they are of significant importance in my works."



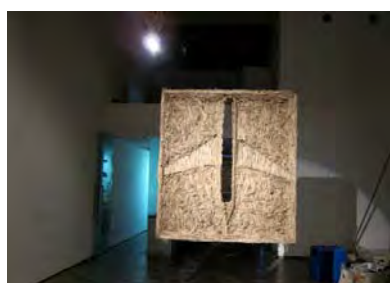
**Shelf Life by Prashant Pandey is on display at Gallery Maskara, Colaba till September 26. Call 22023056.**





## Virtual Art Tour: Shelf-Life

By [Editors](#) | September 2, 2010 | [Leave a Comment](#)



Freud would have had a field day looking at Gallery Maskara's roster of artists. In the gallery's two-year history, an inordinate amount have shown works that have made inventive use of bodily fluids, excrement and other decomposing oddities. There was Belgian Peter Buggenhout and his dust and vacuum fluff sculptures, Shine Shivan and his human hair and dung installations, Tatheer Daryani and her delicate blood and saliva chandeliers, and now Prashant Pandey whose manages to out do them all by using, quite literally and wondrously, blood, sweat *and* tears.

Pandey's show is aptly called "Shelf-Life" because nothing is likely to last even the duration of the show, which runs until September 26 (especially a work made of chocolate that was so done as to last only through opening night). In the exhibition, it's the perishable nature of, well... life that comes under the microscope. Using cobwebs and expired chocolate on the tamer side, and blood and urine on the other, the show is deliberately cast to have little lasting tangible value to either Pandey or the gallery. The artistic value, however, is likely to leave a longer impression, and for this, it is hoped that Pandey, a first-time solo artist soon to leave for the prestigious École des Beaux-Arts in Paris, stands the test of time. It is a testament to his nifty handiwork that the delicate and the monstrous are wrought in such pretty form. Even when the faint smell of urine never quite lets you forget what exactly it is you're looking at.



That aside, there are three works in particular that elicit a strange cocktail of responses that vary from disgust and repulsion to admiration and even the urge to touch. In "Gift", Pandey has sewn little packets of dank urine, sweat and tears (all his own) to create the skull of a female foetus. By the time you can smell it, you're close enough to realise what it exactly is—not a misshapen skull, but the gently undulating head of a baby girl. "Universe" appears to be a circular tapestry of tiny flower buds stretched precariously inside a glass frame. The flower buds are actually painfully unravelled and flattened cigarette butts that Pandey collected off the streets for months, a realisation that does little to dampen rising admiration for the skill required to string the work together. "Crash Trash", made of dried sugarcane stalks, is perhaps the least likely to offend. Pandey has carved out the impression of a plane from the centre, a nod to the terrorist attacks of 9/11, he says. If you peep in through the tip of one of the wings from the side, you can see right through to the centre cut-out. It's the delicate and the monstrous, perishable material used to fashion forms that ultimately perish themselves—nature, urine, chocolate, blood, cigarettes, aborted babies, and of course, eventually our own bodies.

# Starting from trash

Cigarette butts, sugarcane bagasse, urine and blood are some ingredients that make Prashant Pandey's debut worth retaining

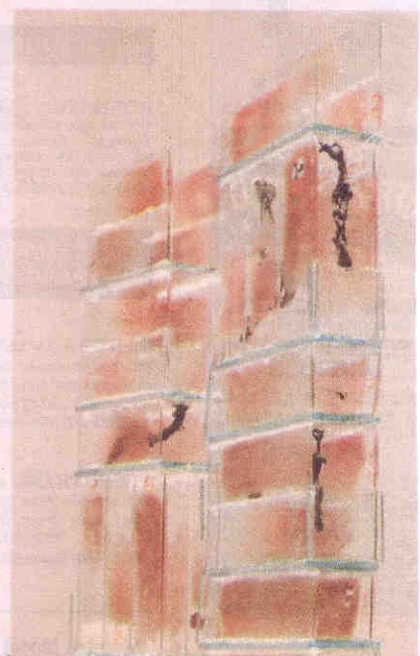
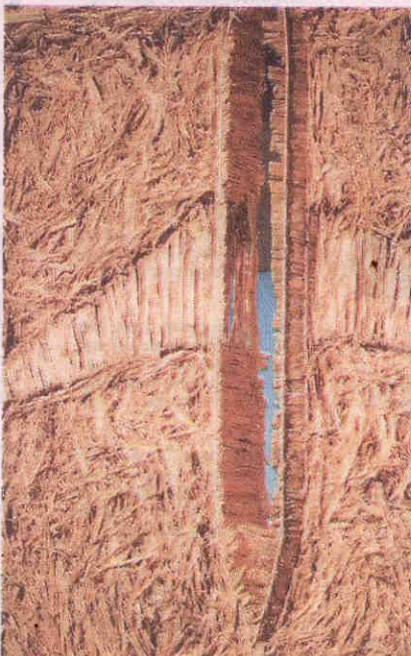
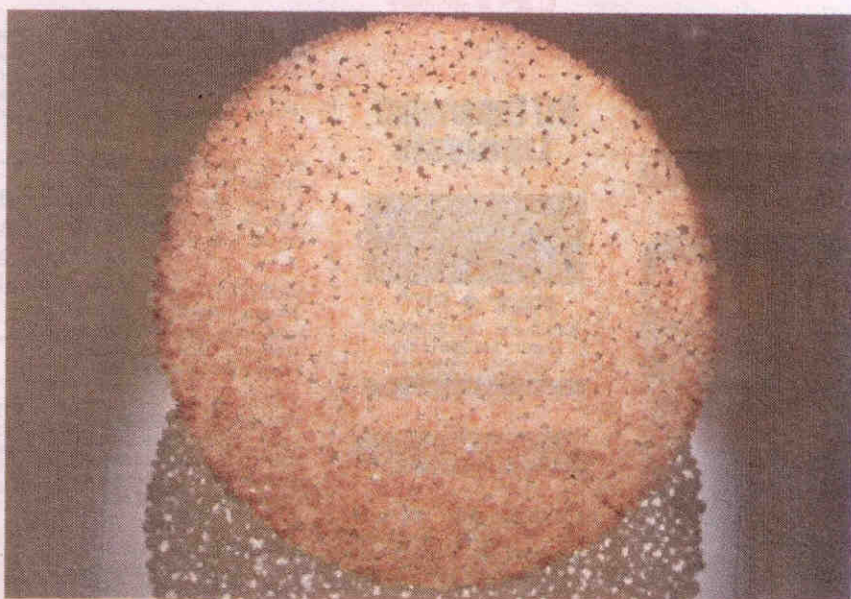
Vishwas.Kulkarni  
@timesgroup.com

**E**nsconced in a glass container is a delicately sprawled cobweb, its maker having departed but the tiny bubble of a carcass still hanging in there among other victims. The craft would not have inspired awe, given the domestic banality, had it not been for the meticulously constructed wonders that surround it. Prashant Pandey has erected on his own sculptures from sugarcane residue, cigarette butts, urine and blood.

The introductory exhibit houses a two-sided frame of sugarcane bagasse, housing the fuselage of a jet plane. The straggly texture of the material evokes a building crumbling, tragedy fashioned by a 9/11-like prank. Alternatively it could merely be a meditation on materiality, the propensity for things to fall apart, and the possibilities of what can emerge when all you have is dust.

An embroidery of stamped cigarette butts has transformed nicotine-stained filters into flowers, the jaundiced petals of which house an alluring play of lux — the shadow of this origami creates the illusion of a coruscating zodiac chart, twinkling yonder.

Yet another installation employs a Jenga-meets-Saw materiality, where clinical glass slides of blood samples constitute a macabre Lego. Speaking of other fluids, and beating perhaps even the worst excesses of Marc Quinn, urine (the artist's and a cow's) has been painstakingly collected over the past eight months and injected into tiny, cushion-shaped plastic bags, the sort used by mofussil tuck shops. These urine-filled Chiclets converge to form the skull of a female foetus, biology that Indians have developed the bad habit of flushing down the drain. The political commentary of this installation seems a bit forced here though



Cigarette butts (top), bagasse (left) and blood-stained glass slides (right) have been recycled by artist Prashant Pandey to create interesting pieces of art

given the formal, conceptual pleasure of this awe-inspiring show. But the slough of a lizard tail made from incinerated bank notes is sign enough that you can place

your bets on this talent  
**Shelf-Life by Prashant Pandey opens today at Gallery Maskara, 3rd Pasta Lane, Colaba Tel: 22023056**

# One Small Window

31 AUG Shelf-Life by Prashant Pandey



**It is not really comment-worthy that sculptor Prashant Pandey works with urine. Artists have worked with bodily secretions and fluids for long enough that this information shouldn't generate any reaction.**

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What is amazing however is what the man has done with it.

Resting on its side, as if unable to take the weight of its own structure, in the vast exhibition space at Gallery Maskara is a large skull fashioned after the deformed skull of a girl child who was not allowed to live. From afar, this skull looks like some bejeweled approximation of the diamond-studded brain cage made famous by Damien Hirst. It is only upon closer scrutiny that one realizes that the artist has sealed urine in small bags (also sweat and tears by his own admission) and each of those bags forms the pixels that add up to the three-dimensional surface area of this memorial to the unwanted (and often rejected) Indian Girl Child.

This is pretty powerful stuff.

Elsewhere in the cool confines of Abhay Maskara's dramatic exhibition space on 3rd Pasta Lane in Colaba we can see Mr. Pandey's repurposing of cigarette butts to make a beautiful floral arrangement (again requiring very close examination to identify the origins of the raw material); and other pieces made with blood, discarded bank notes, sugarcane and expired chocolate.

Entitled *Shelf-Life*, Prashant Pandey's solo exhibition runs at [Gallery Maskara](#) until September 26th.

Do yourself a favour and make the time to go see it.



# Waste to hip

**Prashant Pandey finds inspiration at the bottom of the garbage pile.**

Every artist puts a bit of himself in his art, but Prashant Pandey's contribution is more literal than most. For his graduation exhibition in May, Pandey collected his urine over eight months. The sculptor's studio at the Maharaja Sayajirao University of Baroda was

crammed with plastic bottles filled with more than 370 litres of urine, water and formaldehyde. He assembled them in the shape of a human skull for his sculpture *Gift*, which will be showcased at Pandey's first solo show at Warehouse on 3rd Pasta.

Urine is just one of the many kinds of waste that inspire Pandey. His show features sculptures made

of bagasse from the sugarcane industry, cigarette butts and rotting chocolate. The artist said that he digs through garbage cans to "explore the fragments generated by human activity".

*Gift* is meant to spotlight the practice of female foeticide. "In most cases, the foetuses end up in drains," Pandey said. "Urine symbolises the general mess surrounding the jettisoning of these small lives."

The sculptor is fascinated with waste and believes that even though it may not be of use to others, the materials become political and social symbols in his work. In *Universe*, cigarette butts create a circle of delicate flowers and comment on drug abuse. *Crash Trash*, in which an airplane is carved out of a block of bagasse, is meant to recall the violence and destruction of the attacks on the World Trade Centre in New York.

Other works in the show include the sculpture of a headless boy created from 15 kgs of chocolate that has past its expiry date. Left at

room temperature in the gallery, the chocolate will melt to expose the iron frame of the construction. In undergoing this transformation, the sculpture is meant to draw attention to childhood, loss of innocence and the erosion of memories.

Pandey has been interested in refuse ever since he was a child. Originally from Jaipur, the artist belongs to a family of marble sculptors, who make idols of deities. As a child, he accompanied his father and uncles to the workshop but always toyed with cracked stones and chips that would normally be thrown away.

Pandey has already impressed his teachers of the master's programme of the MS University. He is the only student from his batch to be selected for an exchange programme in Paris. "I am looking forward to the residency since I love to explore new places," he said. "I want to keep working with different kinds of trash." *Zeenat Nagree*  
*See Warehouse on 3rd Pasta in Exhibitions.*



Prashant Pandey makes sculptures from rotting chocolate and bagasse

# Fine arts students explore new areas, win praise for art works

TIMES NEWS NETWORK

Ashwin Rajput

**Vadodara:** Crumpled leaves, cigarette butts, gunny bags, sugarcane scrap, utensils to expired chocolates — these are some of the things that final year students from faculty of fine arts have explored and experimented with. And, viewers, who thronged the faculty, were all praise for the art works on display.

Some works stood out and captured attention of many viewers, art lovers and gallery owners. Final year student PG of sculpture, Prashant Pandey's works were a show stealer. His work of a large skull made with strange mix of urine, tear, water, sweat and formaldehyde attracted hordes of



A sculpture made of chocolate by Prashant Pandey at the annual display at the faculty of fine arts

visitors. And, he does not stop to surprise with just this one. In his other sculptures, he has used chocolate, cigarette butts, sugarcane

scrap and shredded banknotes.

Pavan Shukla, final year bachelor student from painting department, replaces the usual canvas with gunny bags to narrate tales of street children. His classmate Vaibhavi Shroff too has used new wood instead of canvas for her two-dimensional paintings depicting four stages of life. Nishit Mehta from the same batch gives a different perspective on famous paintings — 'The Last Supper' and 'Michelangelo'.

Most galleries that have visited the faculty this year have asked students to pass portfolio of their works to them. Students are hoping to grab a show or two given the response of the viewers and gallery owners.