

Rubric



gallery-g

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MERRY CHRISTMAS AND A HAPPY NEW YEAR



RING IN THE OLD, SPARKLE IN THE NEW

A new show to end the old year, a venerable tradition (but a fresh direction) for the New Year. The latter: heritage paintings by Raja Ravi Varma, Jogesh Seal, masters of the early Bengal school, and also ethnic schools like Tibetan tangka painting,

Our new show is by Olaf Van Cleef, scion of the celebrated jewelling Van Cleef family, and a highly-regarded consultant with Cartier; before art became his full-time occupation. Olaf now spends much of his time in Puducherry where he renders the Hindu pantheon and themes from our mythology in paintings



finely detailed with everything from Swarovski crystals to chocolate wrapper foil. From one brilliant vocation to another: the techniques of the latter use substances that reflect the former; and his paintings take pride of place on easels and in puja rooms. And soon at the Art Corridor, The Taj West End too.

Olaf cites Raja Ravi Varma as a major influence, and so for us this is the happiest of synergies: his show, *Heavenly Pieces*, opens the 18th of this month. If you're in Bangalore then, I hope you'll see it.

– Gitanjali Maini

SPLENDID SCALE: MEHRANGARH AND THE MINIATURE

– Gitanjali Maini

A few weeks ago when I was in Jodhpur, a city as distinct with its shades of blue as Jaipur is with its add multitude of pinks, I was fortunate be able to tour Mehrangarh Fort with an art historian for my guide.

HERITAGE INSPIRATION

It's always so exhilarating to revisit a heritage destination, especially one as meticulously preserved as the Fort is. Looming hundreds of feet above the city, it's a marvel of archaeological proportion and integrity.

In Jodhpur, the legacy of the past informs the present, vital, in the architecture, the objects of ceremonial and everyday use, and in the art. As a gallerist, I came away re-inspired and so hopeful for the future. At Mehrangarh, especially, it's not just something in the air; it's the evidence of a legacy of creativeness and dedication you encounter everywhere you turn.

The Fort's Museum holds its own with the best museums anywhere in the world. It's in what was once the Fort's palace, beautifully in stone latticework and is worth a visit just for its fastidious sandstone jallis. Its collection of paintings, textiles, weapons, ornaments and paraphernalia of royal living is breathtaking.

THE MINIATURIST'S ART

However, what I was riveted most by was the collection of miniature Marwar paintings. Again, it was a revelation, how clarity of vision and steadiness of hand can invest, so minutely, so much value and evoke such enjoyment

(Left) The Creation of the Cosmic Ocean and the Elements (detail), folio 3 from the Shiva Purana, c. 1828. (Right) Mahadol (grand palanquin) brought to Jodhpur by Maharaja Abhay Singh, as war booty, after defeating the then Gujarat governor, Sarbuland Khan, c. early 18th century, painted woodwork, with glass panes in wooden encasements. Source (both) <http://commons.wikimedia.org>



for the viewer. Miniaturists then were the court recorders of their day and he captured for all time, the pomp, the ceremonies, the hierarchies, wielding line and colour with an imagination that we, in our age of instant electronic imagery would do well to look at again and again.

Here at **gallery g**, our own Maratha miniature and heritage collections will arrive early in the New Year and I can't wait to show them to you in Rubric 6.

HOWDAHS AND OTHER HOW-TOS: Whether miniatures and palanquins (opp. page below), or howdahs (above); Mehrangarh is an object lesson in how to seamlessly sustain art and ceremonial artefact

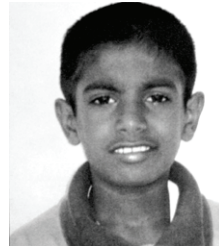


HEART FOR ART: THE PARIKRMA SHOW

Heart for Art was a great success. This wouldn't have been possible without your support. — Shukla Bose, Founder, Parikrma

26TH-28TH SEPTEMBER.

Our Lavelle Road gallery became an exhibition space for the young artists of Parikrma Humanity Foundation (PHF), in the first art show PHF has ever held in India. Founder Shukla Bose and her team work to help 'under-served children transform their lives through top-class education and become catalysts themselves for change.'



Drawing and painting are things the children have an innate gift for, and art classes start in kindergarten. Several PHF art teachers are national award-winners who've also visited some of Europe's best-known museums.



The art on display by children like David and Saranya (see alongside) was impressive and the response from Bengaluru's art-lovers was equally heartening. Being acknowledged for one's capabilities can make all the difference and we urge you

to visit parikmafoundation.org to see the good work they're doing.

KIDS ON CANVAS: Tomorrow's rising stars from Parikrma whose work was shown: (above) Saranya Deveraj who's won a first prize in drawing, is an all rounder in sports and wants to be a fundraiser when she grows up and David A, 'cheerful and confident' whose 'wild curiosity distracts him from class work' but which certainly seems to fuel his creativity.



KOCHI MUZIRIS: BIENNALE FEVER BUILDS UP

12\12\14

to

29\03\15



Kochi-Muziris
Biennale
2014

**WHORLED
EXPLORATIONS**

Curated by **Jitish Kallat**

VENUES | Aspinwall House | Cabral Yard | Pepper House
David Hall | Kashi Art Gallery | CSI | Durbar Hall
Veli Ground | Vasco da Gama Square

OTHER PROJECTS

Student's Biennale
Artists' Cinema
Children's Biennale

Cultural Programmes
Collateral Projects
Talks and Seminars
Arts and Medicine

Kochi Biennale Foundation, 1/1903, Kunnumpuram, Fort Kochi PO
Kerala 682001, India, T: +91 484 2215297 www.kochimuziritsbiennale.org

The Kochi-Muziris Biennale 2014 (KMB) begins on the 12th of this month. It's the second time that this, India's first Biennale, is being conducted. 'The KMB is one of the largest contemporary art events of its kind in India and it's the second-largest running Biennale in the world after the one in Venice,' said Bose Krishnamachari, Biennale President.

PROUDLY HOMETGROWN INITIATIVE

The team in Kerala who is part of the Biennale Foundation is working double-hard to make it a success despite the lack of funds in their favour. It also must be taken into consideration that most of the planning and organizing are done by the artists themselves and there's been very little external involvement that's helped put this Biennale in shape.

On behalf of **gallery g**, I'm frequently in Kerala to document the Biennale and equally importantly, to learn, as it's such a huge art spectacle, the most extensive and complex India's ever seen. The KMB Foundation is also engaged in conserving heritage properties and monuments and sustaining traditional art forms.

The main Biennale venues, most of them heritage spaces such as Aspinwall House, David Hall, Kashi Art Gallery, Pepper House and Parade Ground, are in Fort Kochi and one, the Durbar Hall (above), in Ernakulam.

PACKED SCHEDULE

Most of the works this time are imported works, unlike the first Biennale where the majority were site-specific installations. These apart, there are separate Students' and Children's Biennales, a film festival, Artists' Cinema and cultural and other programmes such as one called *History Now*.

Expected to attend are artists like Anish Kapoor; Francesco Clemente, Bharti Kher and photographer Dayanita Singh.

I urge you to try and make it to Kochi: the KMB goes on till 29th March 2015. It'll be a unique experience.

— Aakash Menon



ART, NOT CRIME

Graffiti is writing or drawings that have been scribbled, scratched or sprayed on walls or other surfaces, often in public spaces. Graffiti ranges from simple written words to elaborate paintings on walls and it has existed since ancient times, specifically ancient Egypt, ancient Greece and also the Roman Empire.

It was once considered a rebellious act, one of vandalism, but it's actually more one of creation. Nowadays, many contemporary analysts and art critics have begun to see artistic value in graffiti and to recognize it as a form of public art.

ORGANIC

Spray paint has many negative effects on the environment, so as an alternative many have started using moss to create text or images. This is known as moss graffiti. The moss is glued onto a surface by means of buttermilk or beer, or even yogurt combined with sugar.

There are many forms of graffiti and these include fat caps, realistic, cartoons, 3D, landscaping and wild-styles. Graffiti can be on walls, trains, tunnels and rooftops among other places.

BLUE PERIOD: In Bangalore, students of Srishti School of Art, Design and Technology, add pop cultural edginess to the School's vicinity, as many in the neighbourhood agree. (Below) A Kochi wall transformed or, perhaps, Transformed



SRISHTI GRAFFITI PHOTOS COLLATED BY SAIRAM RAMESH





MARSHALLED ART: THE SINGAPORE ART FAIR

The Singapore Art Fair 2014 (SAF), the first modern and contemporary art fair in Asia to focus on Middle East, North African, South and Southeast Asian (MENA.SA) art, brought together 60 galleries at the Suntec Convention and Exhibition Centre.

INDIA'S ONLY

This was the first time **gallery g** took part in an art fair and it was definitely a huge success for us as well.

Besides, we were the only art gallery from India to do so. Apart from us, some of the participants were the Art Porters Gallery, Bruno Art Group, FAT Gallery, Y2 Arts Gallery and the Red Sea Gallery.

SOCIO-POLITICAL DIVERSITY

The artworks curated for the Fair reflected the diversity of the MENA.SA regions, as much as they did the artists' differing

perspectives and the socio-political contexts of their milieus.

The official opening, by Baey Yam Keng, Chairman of Culture, Community and Youth of the Singapore Government Parliamentary Committee, and featured the world premiere of *So Far, So Close*, a video art performance by Roger Moukartzel, the renowned Lebanese photographer and videographer.



There was a MENA pavilion, and a Lebanese pavilion. The former, curated by Catherine David, Deputy Director of Paris's National Museum of Modern Art, was dedicated to Middle Eastern art, to showcase the complexity of artistic practices in a region made up of countries whose past and present are in distinct contrast.



KICK-OFF An exuberant, regional diversity characterized the inaugural SAF

given by prominent members of the art scene and helped attendees gain insights on the covered topics.



The Lebanese pavilion, which was themed *Contemporary Lebanon: Art Beyond Violence* was curated by Janine Maamari, Lebanese collector, curator and founder of the NGO Liban Art and comprised works inspired through personal historical experiences from young, emerging and renowned artists, living in Lebanon and elsewhere.

MASTERWORKS AND LOCATIONS

At the fair, too, was the Dato' Ibrahim Hussein pavilion, which showed the works of the revered late Malaysian master (1936-2009) for the first time in Singapore. Showcased as well were public art and street art; other events included a series of talks on everything from art collection to conservation. These talks were



One of the most remarkable Fair venues was the Gillman Barracks, a 6.4 hectare site which houses, amid lush greenery, seventeen international galleries, three restaurants and also the Centre for Contemporary Art, devoted to advancing knowledge in contemporary art through its international artist residencies, research and exhibition programmes. Some of the galleries at the Gillman Barracks, from Europe and from the region, are the Arnot, the Michael Janssen, Mizuma, Ota Fine Arts and Pearl Lam.

The SAF was definitely a huge success. Having taken part has boosted our confidence and **gallery g** is ready to showcase its works to the world at the fairs that come up in the future.

AN ENCOURAGING HAND: DR. S.K. MAINI

In this edition, I had a breakfast morning with Dr. S.K. Maini, founder of the Maini Group and **gallery** patron. One of his favorite painting subjects is Lord Buddha, because according to him, images of Him represent peace. In fact more than peace, they represents 'total silence' and when he looks at a painting with Lord Buddha in it, he says, 'Suddenly, I am myself.'

FOLLOWING ONE'S INSTINCT

Of the many good qualities present in Dr. Maini are the trust and confidence that he places in people he thinks will do a good job. According to him, he feels that if one wants to do something, he must do it and not worry too much about the future. That's how the electric car Reva had come into being because he never for once thought that making industrial engineering precision parts, which is what his Group began with, would one day lead to

the manufacture of an electric car.

Similarly, when Gitanjali Maini came to him all those years ago and expressed her desire to start a gallery, Dr. Maini held her hand and gave

her the confidence she needed to go ahead with the idea. With his moral support and a helping hand through the tough times, **gallery** is where it is today, and Dr. Maini, thank you so much for that.

— Aakash Menon



Dr. SK Maini with two of **gallery** g's staunchest friends Reva (left) and Kimberley Maini (right). (Below) The Buddha



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