

# Rubric



gallery-g

FROM GALLERY G ISSUE 01 FEB 2014

## Welcome to our first issue

We're proud to present you our newest way to stay in touch: **Rubric**, our newsletter. This is our first issue and we plan to have six issues a year.

### FRESH TAKE

Why **Rubric**? The word has many meanings, among them: an explanatory or introductory commentary; which is what we hope to do with what's happening in art, with us and around the world. More specifically, it's going to be our take on the new and the newsworthy. It also means an established rule or custom which is what we hope reading every issue will become for you.

### NEW EYES

What is going to be new and an integral part of **Rubric** is the involvement of our new young FIO, Aakash Menon whose inaugural message ends this newsletter. He's new to our world but brings on board an irrepressible energy and curiosity to get to the bottom of what makes this capricious business tick. Eleven years after our beginning, his enthusiasm will provide us with an innovative and youthful perspective. Gaitonde's extraordinary accomplishment is just one of the many things that's galvanizing art and who better than someone like Aakash to look at it all with us.

We join hands with Anandrathi the wealth management company who'll be associated with **Rubric**. It's an association we look forward to: a corporate with empathy who wish to add dimension to their worldview and who've decided that art is the way.

We hope you enjoy this issue and look forward to your responses and suggestions.

Gitanjali Maini  
gitanjalimaini@gmail.com



**GOND WITH THE WIND** The tribal aesthetic influences Priti Singh's new collection in 2D3D our 11th anniversary show (see back page)

# Artist Initiative Programme

**AIP**

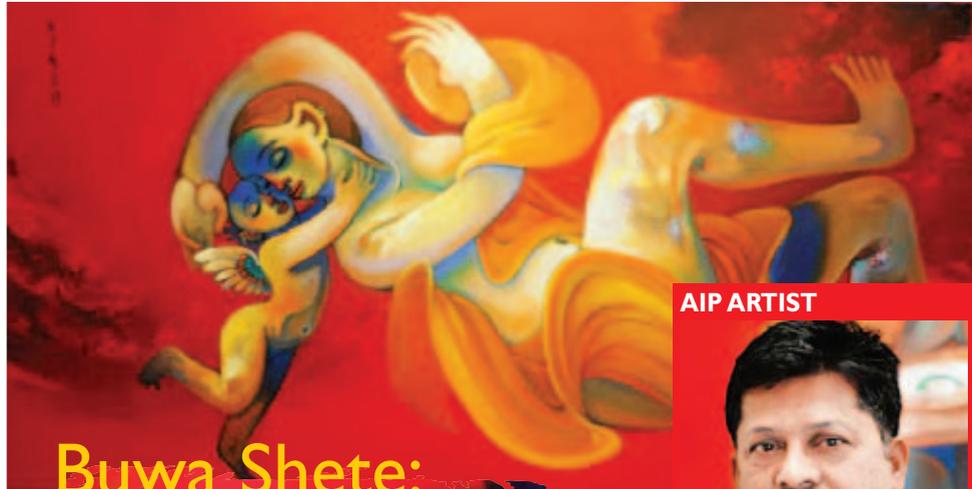
THE ARTIST INITIATIVE PROGRAMME (AIP) HAS BEEN VERY SUCCESSFUL SINCE GALLERY G BEGAN 11 YEARS AGO. IT IDENTIFIES NEW AND UPCOMING ARTISTS WHO SEEK A PLATFORM FOR THEIR WORK.

GALLERY G PROVIDES THEM THE KIND OF DISPLAY SPACE AND LOCATIONS THAT COULD BE A CHALLENGE TO OTHERWISE ACCESS,

GIVEN TODAY'S RISING COSTS AND SPACE CONSTRAINTS.

THIS ALSO HELPS COLLECTORS FIND ART THEY OTHERWISE MIGHT NOT EXPECT TO, ALONGSIDE MORE ESTABLISHED WORKS.

THE AIP IS THUS AN IMMENSELY VALUABLE TOOL GALLERY G USES TO BRING TOGETHER THE BEST ART AND THOSE WHO SEEK IT.



**Buwa Shete:  
Established master**

## AIP ARTIST



**P**une-based artist Buwa Shete has been doing shows with Gallery g from the year 2003. Mr Shete's initial paintings used to sell at Rs. 5,000 a square foot in 2003 and by 2013, his paintings were going for Rs. 35,000 a square foot which just goes to show how much he has grown from the AIP artist he was in 2003.

He is described as an artist with a penchant for the feminine form. Strong reds and blue are often seen on his work which demonstrates that he is willing to flirt with colour.

PRATIMA SHETH



## AIP ARTIST

"Leo Pasqualge is an artist with the potential to become one of the great artists of our time. Multiplicity of themes and technical styles is one of the salient features of his art. He uses methods that are possible only in the digital age and



a large portion of his work includes the geometrical approach."

"Simplicity" is the key to most of his work and colour, shade and shape take an equal stand in his works. According to the Head of the department of fine arts, Peradeniya, "His work neither plays to the public nor loses its identity or independence."

Gallery g is definitely planning on showcasing some of his works come February 2014. This is the first time that Gallery g has



decided on expanding its AIP programme to places out of India.

<http://www.sundaytimes.lk/120624/plus/a-unique-artist-discovered-4048.html>

## Leo Pasqualge: International arrival



## Young lads rising

The year 2013 was significant for artists and art enthusiasts as it was when art was valued at its highest ever, auctioned works broke records and prices soared higher than Felix Baumgartner. The Indian art market received a big boost when modernist Indian painter V.S. Gaitonde's rare landscape sold for a whopping Rs. 23 crore, setting a record for the Indian art market.

### SKY HIGH

Christie's announced that its December 19th auction in Mumbai totaled Rs. 96.59 crore which sends out the message that the art industry in India is reviving and people are keen to collect. It's true that young and upcoming artists

have down-priced some of their works because there've been few takers. The main reason is the lack of awareness about collecting art although it's heartening to see more and more of their works are respected internationally.

### ACCOLADES ABROAD

At the Florence Biennale 2013, Bengaluru's digital artist Shibu Arakkal won the Lorenzo il Magnifico Gold Prize for digital art. In 2010, Prashanth Pandey, maverick sculptor from Baroda, created ripples with his solo



sculpture show in Mumbai. Forbes magazine voted him among the top five contemporary Indian artists.

Just as cinema sees a spurt in young stars, it would be inspiring to see the art market in the country gain momentum and works of young artists finding places on collectors' walls.

"If Gaitonde can fetch a mindboggling price at an auction, the young Indian artist deserves wall space in collections too." HARISH KUMAR SEJAKAN

The Art Fair Delhi that recently concluded was a major platform for artists and galleries to showcase their works to a national as well as an international audience scale. It was a beautiful environment for art lovers to gather and appreciate art in. The vibe was fun and the crowd did not only include 'serious' art enthusiasts but students, families and even individuals who just happened to enjoy a day at the fair as they would have a day out or a picnic.

The participating artists and galleries at the art fair were very keen on making a south zone presence felt as well and this is where Gallery g plans to step in

and enable them to do so in a way unlike any other. Other artists and galleries from all over the world were present, too, to showcase work and all were unique in their own right. There were 91 exhibitors and nearly a third of them were from abroad like the Shanghai Himalayas museum from China.

The fair also had a speakers' forum which held discussions on various topics such as "The Public and Its Art". Critical theorist Homi Bhabha and director of Tate Modern Chris Dercon spoke on this topic which was moderated by Parul Dave Mukherjee. These discussions helped shed light on important topics and answered many

questions that were in people's minds.

Other talks by documentary film maker Amar Kanwar and photographer Dayanita Singh on topics such as "The Artist Researcher; The Artist Archivist, The Artist In (Self) Exile" were interesting to hear and be a part of as these were more debate than discussion and it was rather interesting hearing the other speakers share their own views.

- Aakash Menon



## John Elliot

"MODERATE SALES AND LOTS OF PEOPLE KEEP THE ART FAIR BUOYANT"

Delhi's annual India Art Fair is as important for the focus it brings to Indian art and for other events that happen at the same time across the city as it is for the show itself, which has settled into a predictable mould.

Indeed, the exhibitions away from the fair grounds that are featuring

leading modern and contemporary artists are more exciting than the fair itself, which this year has lacked dramatic new contemporary displays. In a depressed market, galleries have been showing conventional works and there has been some criticism of a lack of consistent quality.

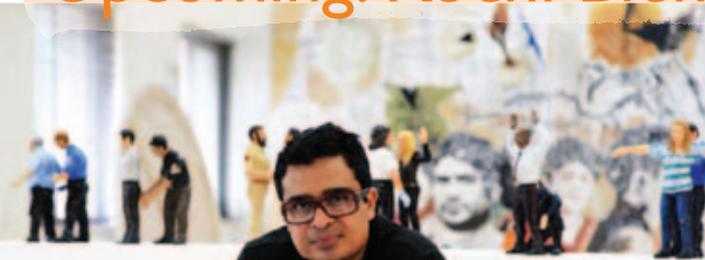
Arguably, there is no reason why India should not produce its own version of art fairs in the same way that it challenges other foreign concepts of orderliness, quality and convention. That said, the fair does confound sceptics with its efficient

organisation and presentation and, as I have written in earlier years, its importance is that it has successfully opened up interest in Indian modern and contemporary art both in India and abroad.

Thousands of visitors, including schoolchildren, who would never venture into formal art galleries, have been touring the stands, which provide them with access to culture that they would not otherwise experience.

*John Elliott is a Delhi-based British journalist who writes a current affairs blog, <http://ridingtheelephant.wordpress.com>*

# Upcoming: Kochi Biennale



screenings, music, workshops and educational activities. According to Tate Modern, the Kochi Biennale was the biggest they had ever seen and rightfully so.



**Kochi-Muziris Biennale**

Last year's event averaged 1,000 visitors a day and a total of 150,000 visitors in the first month and 250,000 in the second.

The Kochi Biennale 2014 is definitely one that art lovers must not miss as this is a big opportunity to learn and show case works and to get answers to some of the questions they might have regarding art in general.

of India's only Biennale. The event will be held in Fort Kochi and hundreds of artists from all over the world will be showcasing their art here which would make this the next big art event and is a

The next big art event that we're going to be looking forward to is the Kochi Biennale 2014. Jitish Kallat will be the curator of the second edition

"must" attend for art enthusiasts.

Alongside the exhibition the Biennale offers a wide range of programmes such as talks, seminars,



Subodh Gupta

## A DIVERSE YET METICULOUS APPROACH

When Jitish Kallat was declared the 2014 Biennale's curator, Bose Krishnamachari, President of the Kochi Biennale Foundation, said: "The Kochi Biennale 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 Venice Biennale."

The decision to appoint Mr. Kallat was unanimous. As the official statement stated, it was "to continue the unique character of this artist-led Biennale. Jitish brings immense

international experience. He possesses sound theoretical knowledge about contemporary art along with a diverse yet meticulous approach to his own practice. We are confident he will curate an innovative and experiential second edition."



<http://kochimuzirisbiennale.org>

**Biennale venue Aspinwall House above and below**



# Preserving works of art

ART OBJECTS, UNFORTUNATELY, DO NOT REMAIN IMMUNE TO THE RAVAGES OF TIME AND NATURAL DETERIORATION. THE RATE OF DECAY CAN DEPEND ON FACTORS LIKE THE NATURE OF THE OBJECT OR EVEN THE MATERIAL ON WHICH IT IS MADE.

If one has to preserve an art object, one has to understand the nature of the material of which the object is made and the nature and type of the deterioration.

## DAMAGE AND HOW TO PREVENT IT

### CLIMATE

Paper objects in high humidity become limp and attract fungi. Hot climates accelerate all types of chemical reactions, causing the materials to decay fast. Dry climates cause objects to turn brittle.

To counter these problems, air conditioning of the exhibition is required. Miniature paintings could be stored in hardboard boxes to be protected from climatic variations. The building where the art is being shown can be ventilated, roofs and walls can be painted white, which deflect solar radiation. Thermal insulation of roofs can also reduce solar radiation.

### LIGHT

Light also has a major effect on paintings. Objects should be exposed to light for short period of time. Too much exposure and you could run the risk of damage. That apart, light intensity must be low and UV rays should be filtered using UV- absorbing filters.



### PRESERVATION FAST FAX

- Avoid direct light, frame artworks using UV-coated or non-reflecting glass
- Do not place paintings near a heat source or air-conditioning vent
- Mitigate the effects of pollution by framing artworks using acid-free mounts and boards
- Never spray insecticides near or on stored artworks
- Regularly inspect and clean stored artworks
- Place paintings flat in a crate while storing
- Never spray cleaning agents directly on a painting or frame
- Remove mold using a soft brush and low-suction vacuum cleaner
- Be very careful while moving artworks

### INSECTS

Insects of various types also damage art objects and paintings. Organic objects are highly susceptible to insect damage. To prevent this sort of damage it's advisable to have install insect-proof material during the building's construction. Moreover, anti-termite chemicals must be used. To eradicate cockroaches, sodium fluoride mixed with wheat flour can be sprinkled on the floor:

### FUNGI

When these develop on paper, leather paintings or textiles, they cause stains. To prevent fungi, humidity control is of utmost importance. Air conditioning, good ventilation and general circulation of air are needed. Objects must be cleaned properly and other



artifacts like manuscripts and books should be dusted from time to time.

Disinfecting the stores where objects are stored controls fungi growth.

### STORAGE

Improper storage is one of the main reasons for art objects get damaged. Objects should not be placed one over the other as this may cause them to rub against each other and cause physical damage.

Objects should be properly labelled so they are easily traceable. Miniature paintings should be stored in cardboard boxes and manuscripts must be wrapped in

Art is an investment and if not preserved, not only loses value but the return on investment may also reduce.

pieces of cotton, which should preferably be red or yellow.

Special cabinets must be made to store coins, beads and seals. Watercolours and miniatures can be stored inside specially prepared portfolios or between two mount boards.

#### IMPROPER HANDLING

Paintings and objects should never be touched with unclean hands as this often transmits oil, grease and perspiration to the object which in turn, attracts dust. Photographs,

#### GENERAL STORAGE PRECAUTIONS:

- No food or drinks should be allowed inside the store.
- No smoking inside the storage area.

- There must be insect repellent kept at appropriate places in the store.
- The stores must be kept absolutely clean to prevent infestation.



negatives and prints must be held by their edges and not on their surfaces. Trolleys must be used to move objects.

**Restoration: Before and after**

## Face time: Vijay Rekhi, connoisseur

WE'VE DEDICATED ANOTHER SECTION OF THE NEWSLETTER TO SHOWING WHAT ART LOVERS AND COLLECTORS THINK OF ART AS AN INVESTMENT AND ON WHAT BASES THEY CHOOSE WORKS OF ART.

For the first issue we've taken some important feedback from art lover and collector Vijay Rekhi.

Mr. Rekhi says that both need and the desire prompt him to pick up art as he's always been artistically inclined and has always wanted the walls of his home and anywhere to look decorated.

#### FORM AND COLOUR

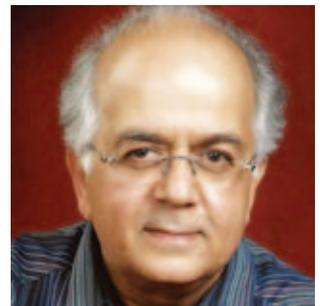
He loves realistic forms and vibrant

colours and this can be seen in his collection. He has works ranging from Buwa Shete's to Basuki's. When asked who his favourite artist was, he said that he did not have one but loves Satish Gujral and Hussain. Though he does go on to say that the best work that he's picked up for himself is by Buwa Shete.

When asked how long he has been interested in art, he says that it's been over two decades since he has admired art and in fact has his own oil painting dating back to 1988. He also advises new art lovers and buyers to choose art not on basis of popularity but rather on the size of their wallet and what suits their home and fancy. For him, art gives peace of

mind and joy to his heart. As he puts it, art brings him immense "sookoon" (peace to the eyes). He also says that the only reason he invests in art is because he enjoys it and that anything you enjoy, you must invest in.

And that's, certainly, the best reason to collect: the true enjoyment of a great passion.



# Buzz cut

## LOOK WHO'S TALKING

Our 11th anniversary show 2D3D has already generated lots of interest: all the three artists in it are first timers in our Artist Initiative Programme. The current issue of Time Out Bangalore carries a review much taken with Priti Singh's neon deities who,



among other things, are IT- and retail therapy savvy, particularly the one she called the multitasking Kali (see front cover), in "a refreshing commentary on contemporary life."

For our show, she shares the limelight with our first international artist, from Sri Lanka, Leo Pasqualge's abstract digitals, where colour is notable for its absence as much as its presence,

and Kandi Narsimlu whose more instinctive sculptures as well as paintings, all recording his life in Telangana in vibrant hue and line.

# Editor's note

Hi folks. This year we are dishesing out our first edition of the Gallery g newsletter as the gallery has been up and running for eleven years now and there have been no newsletters that have been sent out up until this one.

## TODAY'S QUESTIONS

Part of the reason for making the newsletter was to answer some of the questions by artists and collectors that have come in our emails over the years. I have taken it upon myself to answer some of those questions over the coming editions and to also put across art in a better and newer light to the people so as it gets the recognition it deserves in India.

With the release of this and the coming newsletters we hope to promote art and artists so that even new collectors get interested in the world of art and start exploring this new world not only as an investment but as a way of life.

I'm Aakash Menon and I wish you people a wonderful day.

### Our Philosophy of Wealth Management at Anand Rathi

- Objective based Advice is critical to get to the specifics of our dreams, our fears and our lifestyle
- Return objective of 12% pa to ensure Real Wealth Creation with Mitigated Risk
- Provide estate planning solutions for Wealth Preservation, Protection and Transfer of Assets

With the generous support of our clients, this craft has earned us "The Best Domestic Private Bank (India)" for five consecutive years — 2013, 2012, 2011, 2010, 2009 — *Asiamoney Private Banking Polls*; Asia's largest survey of high net worth individuals. Their immense faith in us constantly propels us to make our services accessible to the ones who are in pursuit of effective wealth management solutions.

Experience the shades of wealth management from the house of passionate experts. For a personalized wealth review, contact our Wealth Expert:

Swetha Manot  
Senior Vice President | *Private Wealth Management*

Mobile: +91 99453 28282  
Direct: +91 80 4022 1221  
Tel No: +91 80 4022 1200  
swethamanot@rathi.com  
www.rathi.com

**ANANDRATHI**  
PRIME WEALTH MANAGEMENT



gallery-g

Maini Sadan, 38 Lavelle Rd, 7th Cross,  
Bangalore 560 001.

Ph: +91 80 2221 9275, 4095 7559

gita@gallerybangalore.com

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