

Rubric



gallery-g

ISSUE 02 MAY 2014

ART'S UP, BANGALORE!

We hope you're having as wonderful a summer as we are. There's a buzz in the air that we haven't felt for a while, it's growing by the minute, and we're loving it! But first things first, with our successful show **2D3D** behind us, we proudly bring you our second issue.

Your responses to Issue One were very gratifying and constructive: starting **Rubric** is obviously just what the new, bustling Bangalore art scene is looking for:

We're very happy to be sharing this space with global fashion leader and Friend of **Gallery g** (more about that later), Tommy Hilfiger; whose preppy style adds such a zing to Indian fashion.

Upcoming, another cool show we're very enthused about: it's got a fascinating foursome of artists, three from two associate galleries, old friend Janus Art Gallery and new, Artequest (who joined us for **2D3D**) and from *apna* Artists' Initiative Programme, Raja Rajan, whose first show with us was in 2010, the mesmeric **Buti Treatments**.

This summer we're not just staying indoors, but will be stepping out to share our art in some special public spaces, formal and informal, outdoors and in: we hope to have as many people join in to celebrate art everywhere 24/7. Come November; we're also making travel plans and **Gallery g** will be showing abroad again, as we did back in 2008.

There's so much we plan to be involved in and there's lots happening in the art industry everywhere we look. It's here, it's global: art keeping pace as economies ramp up. We've seen this at the Delhi Art Fair and the one in Dubai, Art Dubai, which our Editor reports on in this issue.



From our upcoming June show **4BY3**: on the masthead, Hitendra Singh Bhatia eyes modern romance and below, Raja Rajan's trippy tribal themes detailed with gold and silver metallic butis



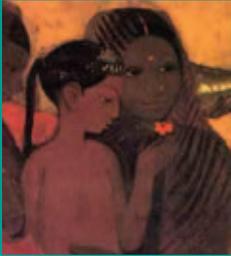
Continued overleaf

We are busy building our clients an exciting collection. It's going to be a great mix: old masters and cutting-edge new, traditional and radical. That means names like Mithu Sen, Anjaneyulu, Arun H. B., Biju Jose and Bose Krishnamachari, as well as masters like Arpana Caur and S. H. Raza. The next big step: the foreign masters, as we head into June and we'll keep you posted right here.

Happy reading Two!

Gitanjali Maini

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SHER-GIL SHEER GIRL POWER

The NGMA's just-over Amrita Sher-Gil exhibition "Passionate Quest" hit the city's collective refresh button about a painter who, in such a short life (1913-1941), played such a significant role in modern Indian art's development that the government notified her works as national art treasures.

The show traced her development as an artist from her early Parisian and Hungarian days but what's key is what she did when she came back to India. Her triumph was to bridge our Ajanta and Ellora traditions and European modernism, and then capture a country's post-colonial spirit and its dilemmas. At **Gallery g**, having dealt with her work, we're so thrilled it's continuing to win over new audiences with its timelessness.

OM SWAMI: ART IS WORSHIP



Om Swami is a brilliant artist in his own right and has done three shows with **Gallery g** in the past. We decided to ask him a few questions for this edition of **Rubric**, to get a better picture of what makes him the artist he is today.

Om says that right from childhood he has been fascinated by nature and the atmosphere surrounding places of worship: which is obvious in the pictures he paints. When asked how he built on this interest he says that the Almighty had blessed him with an intuition for creativity in every aspect of life and that he, Om, visited temples of Shiva, Ganesha and Krishna which further increased his regard for the arts.

When asked about his most preferred styles of painting he says that abstract and semi-realistic forms really make him tick which is why he says he is different from the rest. When asked who his favourite artists were, he said he has none as all are amazing in their own right and genre. Since we did insist on a few names he said, "Hussain Saheb, Raza Saheb," and his most preferred, Paresh Maity.

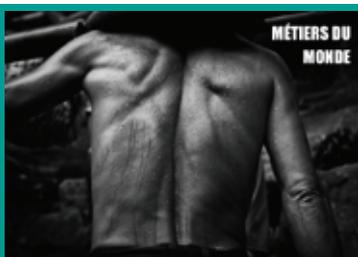
Any advice for upcoming artists? He says that perspiration, which could mean sweat or be read as hard work would alone lead people to achieving their goals.



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FRENCH CLICK: 'PROFESSIONS OF THE WORLD'

This Alliance Française exhibition's closing on May 3rd so you've just a couple of days but try and visit: the images' stark poetry is haunting, textured and universal.



Every year, since 2010, the Alliance Française has organized an international photography contest for the 835 Alliances Françaises around the world in collaboration with the magazine *Courrier International*. This contest aims to give an opportunity to amateur photographers to exhibit their works in Paris and internationally. For this third edition, the theme was 'Professions of the World'. The amateur photographers were asked to portray men and women in the extraordinary diversity of their professions, in the beauty as in the hardships of their daily occupations.

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GEETANJALI SACHDEV TOWARDS AGENCY

Geetanjali is Dean of the Postgraduate Advanced Diploma Programme at Srishri School of Art, Design and Technology (SSADT). Her interests lie in art and design pedagogy with a recent focus on public pedagogies.



Over the past few months, at Srishri, Geetanjali says there's been an increasing interest in drawing and illustration, other than their just being acts of representation. Courses in these have become more popular than before with visual communication students.

Her curiosity about drawing initially originated in an interest in student assessment in art and design and from the practice of often having to compare and contrast students who come from different semiotic systems and with differing aesthetic sensibilities. Here, her thoughts:

The act of drawing can hold many interpretations. In its most fundamental form, it is a mark-making gesture. It traces an impulse, and then leaves a trace. It is first an act of expression – of an interior world, a realm of fantasy or one of sensation and emotion. Drawing is also, in itself, a way of knowing. It has both cognitive and communicative dimensions.

When we draw something, as opposed to just looking at it, we relate to whatever it is that we draw about, in a new way. There is a difference in the quality of our knowing – in intimacy and in newness.

Students claimed that illustrating pushed them away from their digital impulses and slowed them down. It also helped them find a new way to relate by offering them a 'pre-modern' way of relating to the material world of plants – which they didn't have any tools to relate with before.

The use of visualization as a medium for communication as well as a tool for generating knowledge is now common practice in the design curriculum.

Colin Davies and Rachel Gannon, faculty at the University of Bedfordshire, are exploring the use of drawing as a tool for thinking across disciplines, as an experimental approach and attitude distinct from drawing as an outcome and discipline. They put forth the idea that the ability to draw provides the ability to capture thinking and not thought: 'a space where thinking is presented'.

What specifically changes in our relationship with a tree when we draw it? When we engage with a world, any world – inner or outer – through an observation that goes beyond looking to mark making and tracing, how or when or at what moment does this act get imbued with a potential for agency? Perhaps lying in the act of drawing is a sensing of a forthcoming movement. Perhaps we draw in search of that sense.

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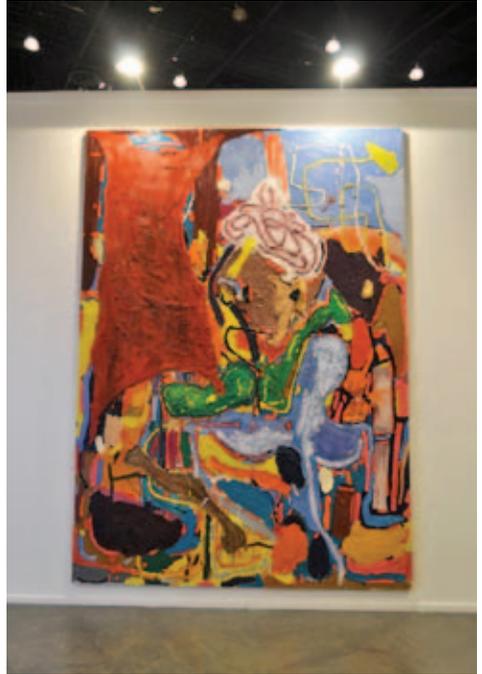
(Above) Rangoli: lines secure in tradition and daily relevance where rice, flour, sand and petal also add colour, meaning and appeal.

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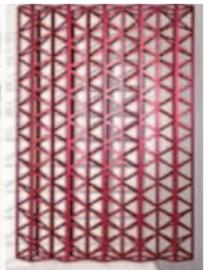
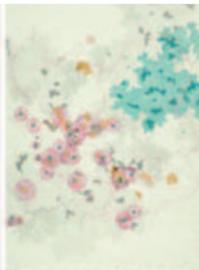
CURATE EXPECTATIONS

Geetanjali Sachdev was also a reason why Bangalore's been talking about us. She helped orchestrate our first-ever Curators' Workshop, possibly the first of its kind in town, too. It was a big hit with the 30 Srishti (SSADT) students who took part and gained some invaluable hands-on experience in planning and holding an art show, one they called "Portrayed" which featured their own artwork. They were also guided by Gita Maini in design, execution and promotion, with Kamkaar Dutta, Head Professor in Economics, Dharward University showing them how pricing works.

FAIR OF DISCOVERY



Recognised as one of the most globalised meeting points in the art world today, Art Dubai places an emphasis on maintaining its intimate, human scale while foregrounding quality and diversity. Its eighth edition took place March 19th-22nd at the Madinat Jumeirah, where there was a total of \$40-\$45 millions-worth of art.





As fair director Antonia Carver put it, "Art Dubai is known as the fair of discovery" as the focus here is regional. The halls were filled with works from Middle Eastern, North African and Southeast Asian artists, many of whom are relatively unknown and unavailable at the other art fairs.

This year also showcased modern art, a first for Art Dubai. There were eleven galleries, each showing works by one or two modern masters and this proved to be one of the fair's highlights. This year's Contemporary section also featured over seventy galleries. New York's Gladstone Gallery offered portraits by Shirin Neshat from the 2012 'Book of Kings' series, priced between \$50,000 and \$110,000.

One of the modern section's most impressive displays was that of Iranian-American artist Ardeshir Mohasses. His collages were akin to Iranian Dada and were unlike any other pieces available at the fair.



PRIZED

Besides the galleries, contributors and exhibiting artists, also celebrating the outcome of the fair were The Abraaj Group Art Prize winners, who exhibited their works in a dedicated exhibition, 'Garden and Spring', curated by Nada Raza to critical acclaim; artist Younes Rahmoun, the winner of the John Jones Art on Paper Award, whose work was exhibited by Galerie Imane Farès, Paris, in Art Dubai's Contemporary section; Rasheed Araeen, awarded a Lifetime Achievement Award by Artnow magazine, exhibiting with Grosvenor Gallery, London, in Art Dubai Modern; and the members of the core class of year-round art school Campus Art Dubai, who graduated during the fair.

INDIA EFFECT

The Indian presence didn't disappoint either, most noteworthy being Bangalore's Anup Mathew Thomas who won the Abraaj Art Group Prize (for his work 'Nurses') along with Abbas Akhavan, Kamrooz Aram, Bouchra Khalili of Iran and Basim Magdy of Cairo.

Young artist Hajra Waheed's poignant commentary on migration and loss, her 'Sea Change' series, an ongoing novel-like work on the issue of migration shown by Kolkata's Experimenter Art Gallery, was completely sold out.

Malini Gulrajani, owner of the Dubai-based IXI art gallery, has been introducing to the Dubai art scene some interesting names from the Indian art world. Putting things into perspective, the gallerist says, "This year saw Art Dubai mature from a fair with a slightly local flavour into an absolutely international affair with top quality works and lots of buyers.

The only downside in Dubai is its small population and limited audience for the arts, but Art Dubai has found a perfect way around this, showcasing the art and culture of the region to visitors through a week-long cultural experience. Its booming economy, good infrastructure and a great mix of international crowd and government patronage also encourage the art scene here."

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SOUND DUBYTE

Malini is an old buddy of **Gallery g**, one whom we also owe expressions of deepest gratitude. Without her, our editor Aakash's Art Dubai visit wouldn't have been as fruitful or revelatory. Our galleries have liaised at various levels for several years now, both at home and elsewhere, sharing as we do what's literally become a worldview of our exciting industry. We also look forward to what we'll be collaborating on soon with IXI and Malini.

Gallerists Gita Maini and Malini Gulrajani



FRIENDS OF GALLERY G

TOMMY HILFIGER

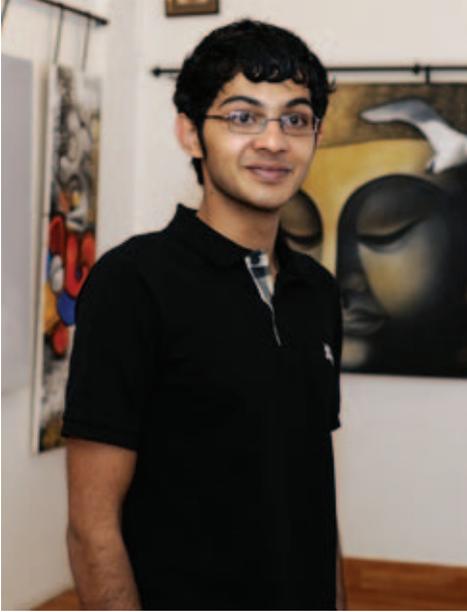
We say a very warm "Hello, Hilfiger!" to one of the world's leading premium lifestyle brands, who's dropped by to become a **Friend of Gallery g** and promotionally associate with us in-store. Tommy Hilfiger celebrates classic American cool by adding to preppy fashion a refreshing twist. With so much in common, fashion and art always are perfectly companionable and we know the style of this synergy will have some great heart and art value.



Art adapts, and brings a lot, to many different contexts to advance the conversation in the most inclusive way. **Friends of Gallery g** is one way we propagate art, with likeminded brands and stakeholders.

Should art, culture or lifestyle be integral to your philosophy and you wish to develop in-store and event-linked opportunities here at **Gallery g**, we look forward to sharing this exciting, rewarding journey with you. For more details, please do get in touch at the email given below.

EDITOR'S NOTE



Hi folks.

I am Aakash Menon and we are proud to dish out our second edition of **Rubric**.

I would like to thank artist Om Swami for his wonderful ideas on life and helping me complete the newsletter. Also, a massive thanks going out to Geetanjali Sachdev, Dean of Srishti, for taking time out from her busy schedule to help with this edition of **Rubric**.

Loads of gratitude are also due to **Rubric's** sponsors Anandrathi and to **Gallery g's** new Friend Tommy Hilfiger.

Much appreciated. I would also like to thank Gitanjali Maini for giving me the opportunity to visit Art Dubai and in doing so, allowing me to gain experience in this wonderful world of art. Big thanks also going out to Sonny Abraham, without whom this newsletter would never be where it is today. Thank you guys so much.

I hope all you readers enjoy this edition of **Rubric** and any feedback is always welcome. Have a wonderful day and God bless.

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WHAT 2 WATCH 4

Our next show: **4BY3**. It previews 18th June and will run till the end of the month at our Lavelle Road space. It's going to provide a varied sweep of see-worthy stuff from Janus Gallery Kolkata's Hitendra Singh Bhatia, two Andhra painters from Artequest, Asif Hossain and Prasad V. K. S. and a participant in our Artists' Initiative Programme, Raja Rajan.

Four individual perspectives make for one richly assorted show, one that's also irresistibly affordable. Save a date to come by, look and linger uninterrupted.

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www.rathi.com

ANANDRATHI
PRIVATE WEALTH MANAGEMENT



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

Ph: +91 80 2221 9275, 4095 7559

gita@gallerybangalore.com

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