

Rubric



gallery-g

ISSUE 03 JUL 2014

ART'S NEW INITIALS

– Gitanjali Maini

Allow me to welcome you to issue 3 with a question: how much have you heard about ME.NA.SA. art? If the answer's, 'Not a lot', well that's about to change, especially here in these pages.

ME.NA.SA. stands for Middle Eastern, North African and South Asian art. It signifies the assertion of regional identities ranging from Morocco to Japan, from Kabul to Colombo, each distinct but all still linked in a mutually enriching interdependence. It harks back to the years between about 200 BC and 200 AD when the Silk Route between Persia and China fostered so much cultural transmission.

For far too long, all Asian art has been categorised more for easy Western consumption rather than for its evolving profile. The various kinds of art across the continent, whether in Yemen, South India or North China are all developing quite distinctly from each other and their folk counterparts, let alone Western influences evident in, for instance, the MOMA, the Louvre, the Tate or even the Hermitage in St. Petersburg. Though the crosspollinations have always been fascinating.

DISTINCT IDENTITIES

From the outset, I've subscribed to the belief that Asian art, to which our own art belongs, needed to be viewed on its own terms rather than on the West's. (Ironically, it must be admitted this more innate way of seeing is at least partly due to the Western art establishment itself.) But now we have our own bases of assessments – and meeting places, of which latter **Gallery g** is concerned with three: the first two being the Beirut and Singapore Art Fairs.

Both focus on ME.NA.SA. galleries and artists and we'll be visiting the first and taking part in the second. Indian art

is a dynamic presence at both and we'll be bringing you all the news about them.

THE WORLD AT OUR SIDE

Closer to home is an event we're more actively involved with: the Kochi Muziris Biennale 2014. India's only biennale, it was first held two years ago and was hailed for the global art it showed as well as the variety of spaces around Kochi it used.

There were 89 artists from 23 countries and nearly 400,000 visitors. The second edition is this December and promises to exceed the first in scale and quality, to do for Indian art just as much as what it can for that of ME.NA.SA. Indian art's stakeholders are recognised around the world: now we also have our own global platform.



A LITTLE HELP



As one of our anniversary observances each February, we make a donation to a selected NGO or humanitarian organization. This year's donation went to HelpAge India, the well-known charity set up in 1978. HelpAge provides the primarily rural destitute elderly with free rations, medicine, consultations and cataract surgeries. Our donation goes towards medical costs such as scanning and related procedures, an area where funding is often an issue.



Shortening Shadow of a Saint

GIREESH G.V.: THE PHOTO AS ART

The artist whose work we focus on this issue is acclaimed photographer Gireesh G.V. who's shown before with us.

We first spoke about the one photograph that inspires him. Called 'Shortening Shadow of a Saint', it was shot at Yadagirigutta near Hyderabad in 1994. 'I used to travel out of the city very often' he says. During his travels, he met people who work hard for their livelihoods and who became his favourite subjects. He would 'intrude' into their lives to see how they live, 'putting myself in someone else's shoes'.

'Often I merge my feelings, experiences and frustrations into my images by using shadows and textures.' This particular image happened all of a sudden at a temple. As he recalls, 'I saw a beggar walking down the street with a bowl and a stick and I started shooting his shadow. The frame I composed turned out to resemble Mahatma Gandhi's silhouette.'

'Though I like to stay fresh, I'm of the old school, I believe that one should go through the basics before experimenting' he says.

FOR THE PURITY

Nowadays we have infinite possibilities in exploring photography as different mediums. 'Always one does it for its purity, with no conversions and no compromises and so it remains one of the necessary mediums for documentations, news, advertising and personal events'.

'Before, standards were high,' says Gireesh but now that cameras or image-capturing devices are available to the common man, the demand for specialized photographers has lessened. Image overabundance has

now become an issue.

'Being a self-taught photographer from the film era, I learnt photography along with my Bachelor's course in painting.' He says his inspiration used to come from the masters, the collection of documentaries, reportage and the tons of travel photography available at libraries. Seeing his dad work as an industrial and fine art photographer also motivated him.

LOWERED EXPECTATIONS

'With technology, the medium has become so flexible and hardly anyone needs to undergo the hardships we had to learning photography'.

'The argument here lies in photographers taking unnecessary shortcuts. People want a quick solution and an easy way out,' which not surprisingly, has led many painters and sculptors to start using the medium as an easy option.



Gireesh says in 2011, the Deutsche Borse photography prize was won by English conceptual artist John Stezaker, who uses found photographs and images for his work rather than shooting it himself.

'One must be wondering why I am talking about these issues here. It is to clarify how photography has always been part of art and artists. It is never separated.'

INDISTINGUISHABLE

Photography is a creative as well as a technical medium. One must exercise his own creativity, no matter digitally



or traditionally. The final image shows the photographer's effort behind the image. It should first appeal to one's eyes'.

Lots of effort was put in earlier to get the right picture or to capture the perfect moment, unlike today. Photography has always been used as a medium to

show what's on our minds so it cannot be separated or distinguished as art or non-art. Photography has both art and artists involved. It's now more than an art medium. It's become a part of life.'

(Left) View from the Window at Le Gras, Joseph Nicéphore Niépce, 1839; (below) Untitled collage 3"x6" by C. K. Rajan, 1995



BuzzBang

CARTOON FEST

In celebration of the Indian Cartoon Gallery's seventh anniversary, the Indian Institute of Cartoonists host their 100th exhibition at the gallery. On display are 112 works by 101 cartoonists who include Ranga (the late N.K. Ranganath), Maya Kamath, Mario De Miranda and Unni.



Indian Cartoon Gallery:

1, Midford House, MG Road, Bangalore.

Phone 080 4175 8540

Open 9 am-6 pm all working days

www.cartoonistsindia.com

On show is some of India's best work, satirizing current affairs and topical social and cultural issues. The only gallery of its kind, it's well worth a look-see, for the overview it provides. The show runs till 25th August.

SCEAD SAVING THE GIRL CHILD: OUR ONE DAY SHOW AT LAVELLE ROAD

We were privileged to host a one-day exhibition on Saturday 28th June at our Lavelle Road space by SCEAD (Space for Children in Education, Art and Development) of photographs by Sanyukta Gupta. Her 30 or so images, shot around North India, depicted women at their daily routines and relating to the world outside the four walls of their homes.



(Left) Some of the photos; (above) the SCEAD team

Each frame had an inset with a small photo of a child, an inmate of the SCEAD orphanage. Founded in 1978, SCEAD leverages events like these to raise awareness to combat female foeticide, infanticide and to propagate child education. The turnout was large, about 300 people attended and SCEAD founder Sibudaniel expressed his gratitude to **Gallery g** and our editor Aakash Menon.



UMA GAUTHAM: ROUTINE IN THE LIFE OF AN ARTIST

Uma Gautham usually wakes up by six in the morning to the birds chirping crazily outside her house. She cracks the doors and windows open and then goes on to prepare her morning fix – a cup of Darjeeling tea.

As an artist sometimes looking for inspiration, she even likes to laze around or even read a book at times. By nine in the morning she usually settles down at her desk near a window which lets in ample sunlight and breeze which delights her to no end.

IN MINIATURE

'These days I have been working on miniatures, about 1:1/4 or so,' she says. She uses thick, textured paper also known as German art card while doing these works. She says that although she was working with oils on canvas for many years, the last few weeks she has been working with mixed media; with acrylics as well as coloured inks. She goes on to apply texture white on about five of these cards to dry before going to work on them.

She usually has a simple lunch which she cooks for herself, and then sits down to read or write poetry



and short stories. She then drives to meet a friend to catch up on life and other happenings in and around Bangalore.

NATURE STUDY

Evenings are usually reserved for a brisk walk which takes place in a park near her house. She 'loves seeing the different skies everyday' and the leaves, the trees, the flowers and all the colours and textures help inspire her and help her artistic imagination soar.

By night, music usually permeates her home which brings her a sense of calm and inspiration. She then either meets up with a few friends to grab a few suds or might even call it a day. Lights out!!!!

NEW DESTINATIONS

THE BEIRUT AND SINGAPORE ART FAIRS



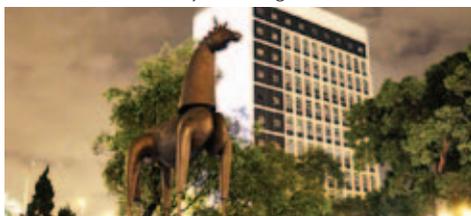
We're excited to tell you we're showing at the Singapore Art Fair 2014 end-November: our first big art fest, as one of about 80 to 100 galleries. The Fair's organisers call it a platform for the artistic development of the ME.NA.SA region (see our cover story).

It's the first time the Fair's being held and about 60% of the work will be ME.NA.SA, including 20 solo ME projects. It's being organized by the renowned Beirut

Art Fair (BAF), the 5th edition of which is happening mid-September: as its website tells us, for four years, the BAF has become the leading regional and international ME.NA.SA. showcase, as well as a lever of artistic life in Lebanon, for painting, sculpture and design.

THE RIGHT TIME

This is something we've been steadily working towards to, so everyone's anticipation is considerable. Though we've shown abroad, particularly in the US, it's been with associate galleries. Singapore will be, as we said our first art fair, and we look forward to the mutual opportunities in art and associations just waiting to be discovered.



CHITRACULTURAL

On 29th June, Bangalore's Karnataka Chitrakala Parishath (KCP) began to host programmes on music, dance, theatre and lectures, apart

from screening of documentaries on Kannada writers and poets. The inaugural event had a Hindustani vocal performance by M. Venkatesh Kumar and a lecture by

writer Ramzan Darga on Basava Kumar, who hails from Dharwad, commended the new agenda for the opportunity it will give many artistes to perform at this premier institution.

The KCP is also in talks, planning recitals of the poetry of Kuvempu and G.S. Shivarudrappa. 'We're charting out a one-year program till March 2015,' says B.V. Chethan Kumar of the KCP's Information Department.



BuzzBang



4BY 3 SILENT PREVIEW

June saw the success of our show 4BY3 with artists Hitendra Singh Bhati, Raja Rajan, Ashif Hossain and KVS Prasad. As Gitanjali Maini put it, '4 BY 3 is our way of heralding the monsoons with the most intriguing and affordable new works'.

This time we held a silent all-day preview, not the cocktail preview we usually have, to give people a chance to see the new works in the solitude of a Sunday. We try to cater to different schedules and temperaments and this silent preview worked very well, considering the response. Art lovers are all kinds of people and we want to make sure there's something for everyone.

A SITE BETTER

We've updated our website www.gallerybangalore.com so it stays as user-friendly as everyone needs it to be – artists, buyers and art lovers, everyone, in fact, who wants to keep in touch. With KID Designs, we've structured it as an online platform for better artist-buyer liaisoning.

BETTER WORKING FOR EVERYBODY

Artists, particularly, can now access the site by password, upload their works along with the relevant details, and their own profiles, and update these on their own. More importantly, gallerybangalore.com lets them tailor their profiles to reflect their personal viewpoints as much as their work does.

belief is that such a collaborative approach maximises communication about everything and everyone concerned with **Gallery g.**

This also helps buyers now look at our collections wherever they are and then go ahead to reserve and buy artworks with absolute ease and security. All works, paintings and sculptures, have their descriptions and sizes appended; prices are intimated on request.

MORE CONTACT

We have an 'Exhibition' page which archives invitations and information about earlier shows and events. What's more, we even have this newsletter on the site where what you're reading right now is available, an e-version of each issue, just in case you lose me :).

Basically this means we're all in this together; our

– Aakash Menon

EDITOR'S NOTE

Hey, guys, I am very glad to dish out yet another edition of the newsletter, Rubric.

SNAPPY ANSWERS

People often ask what it is like to be an artist, or if photography can be used as an art medium. So I had decided that these queries must be answered at all costs in this edition.

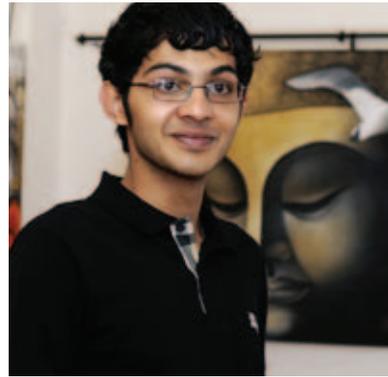
Also, the show '4 By 3' which took place at **Gallery g** needed mention in this newsletter as well, as a lot of hard work had been put in by our staff before and after the show and full credit goes to them for making it a success.

A small section BuzzBang, added in Issue 2, continues as this is the city where we operate out of and how could we not add a little about the happenings in and around our beautiful little city in this issue, too?

ART US NEXT

It also must be mentioned that I had just got back from a long trip to the US. I was there for around forty days and saw a lot of art; it was street art, especially, that caught my eye. You can expect a bit more about this in the next edition of Rubric.

Also a big thanks to Uma Gautham,



Gireesh G.V, Sonny Abraham and Gita Maini without whom this newsletter would never have been possible. I also thank them for the immense support throughout the course of this newsletter.

I hope you guys have a good day and hope to hear from you guys as well regarding any questions or queries you might have which I would try and clarify in the next issue.

I'm Aakash Menon and here's wishing you guys a great day.

Thank you and God bless!!!

—Aakash Menon

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:

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