

ART *India*

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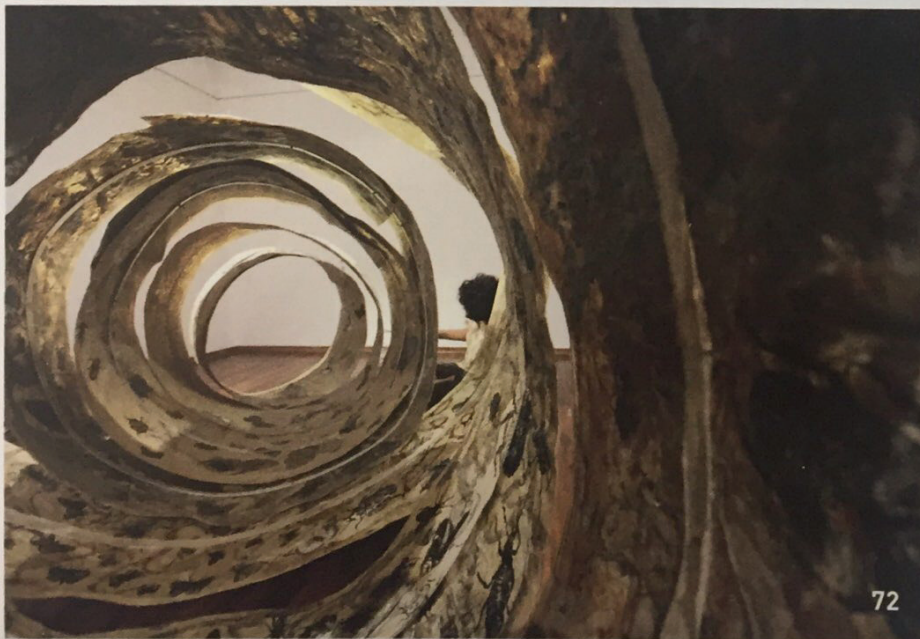
INTERVIEWS

- 32. The 1980s are an unforgettable decade and the Parsis an unforgettable people, reveals Sooni Taraporevala to **Abhay Sardesai**.
- 37. Balkrishna V. Doshi, one of India's most prominent architects, shares his take on old and new cities, education and the environment, life and death of buildings, with **Pratyush Shankar**.
- 42. Celebrating the golden jubilee of Gallery Chemould, Shireen Gandhi goes down memory lane with **Girish Shahane**.
- 46. Between the 'jungle' and the 'mutant' lies a range of variations of the transgressive feminine. Chitra Ganesh revisits her inspirations and constructions with **Nivedita Magar**.



- 50. A. Ramachandran holds forth on an 'Indian' modernism that does not believe in borrowing from Europe. **Meera Menezes** lends an ear.
- 54. K. G. Subramanyan shares his fascination for murals with **Sandhya Bordewekar**.

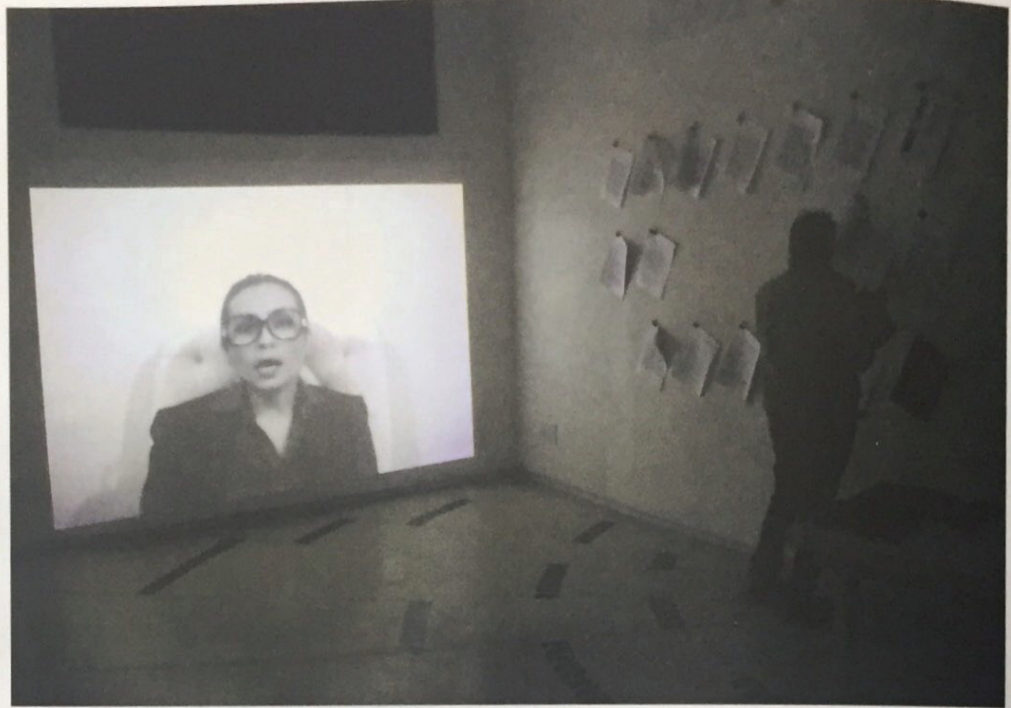
- 58. Turning words into objects and the autobiographical into the fictional – Sudarshan Shetty tells **Zeenat Nagree** about the impulses behind his recent works.
- 61. Six curators. One art fair. **Kamayani Sharma** talks to Peter Nagy, Meera Menezes and Ram Rahman about their divided approach to the United Art Fair.
- 64. The Dhaka Art Summit will become the single largest South Asian art event, says collector and entrepreneur Rajeeb Samdani in a chat with **Ziaul Karim**.
- 68. Turkish collector Haro Cumbusyan tells **Bharti Lalwani** how he facilitates public access to private collections, one artwork at a time.
- 72. The weak divisions between figuration and abstraction. Fishes and snails that disappear to reappear. The reclusive Jayashree Chakravarty speaks to **Sourav Roy** about communing with nature and layering incomplete works into completion.



CLOUD COMPUTING

A New York-based curator of Pakistani origin, Sadia Shirazi, initially conceived *230 MB/Exhibition Without Objects* (EWO) in response to the recent surge in interest around art from South Asia (specifically Pakistan) which has gained a certain cachet in the international art arena. Concerted efforts by galleries and auction houses, combined with roving biennials, new museum developments and a shifting geographical focus for acquisitions by major European and North American collections have created a network of flows that relies heavily on tangible and therefore collectible works. To disrupt this new economy and its inherent imbalances, Shirazi conceptualised an exhibition that departed from conventional artistic media, most prominently, painting and sculpture. This translated into freedom from the logistical nightmare and associated costs of mounting an international exhibition. The use of an intangible, endlessly editable medium already common in art world interactions (a PowerPoint presentation), a loose curatorial framework with ample room for intervention and interpretation and an avowedly self-reflexive criticality in the artists' contributions and the curator's editorial process were the core tenets of EWO's subversive stance.

The newly renovated Khoj premises in Delhi, with the distinctive architecture of its courtyard and surrounding studio spaces, provided a platform for viewing the projected presentations and enacting conversations and debates that contributed to building a discursive exhibition. The participating artists – Ayesha Jatoi, Mehreen Murtaza, Rabbya Naseer & Hurmat Ul Ain, Iqbal Geoffrey, Seher Shah and Saira Sheikh – asserted their presence not only by sharing their ideas and archives on slideshows but also through the use of various communication technologies: recorded performance video (*Deinstall* by Sheikh and Mirza), Skype (*Cross Connection* by Naseer & Ul Ain), video conferencing (*Landscape Proposals: A Conversation* by Shah) and a small, printed index card that combined a Dadaist strategy with the poignant message of shared clouds and invisible rain between Lahore and Delhi (*The Invisible Rain* by Geoffrey).



Saira Sheikh and Neha Mirza. *Deinstall*. Single-channel video. 2013.
Photograph by Tenzin Lekmon.

Geoffrey's vivid imagination extended to his series of absurd legal documents presented on slides as well as hard copies. His work, *The Written versus the Art Writ*, incriminated the top ranks of the Pakistani bureaucracy, judiciary and military in a series of hyperbolic, intricately crafted, somewhat incomprehensible and entirely bizarre diatribes. Other artists, including Sheikh, performed similar disruptions while quoting from the history of art (her *Deinstall* video in collaboration with Neha Mirza attempted a remotely executed 'guided tour' through the exhibition à la Andrea Fraser) or launching metaphorical attacks on its institutions (her slideshow, *The moral rights of the Artist*, proposed that the inside of New York's Metropolitan Museum of Art be filled by pouring concrete).

This show's title, *230 MB/Exhibition Without Objects*, indicated the amount of external hard disk space occupied by the combined contents of the artists' PowerPoint presentations included in the show. Steadily growing in space (the Lahore edition of the show contained 136 MB of data) and scope (two artists have been added to the Delhi edition), the exhibition will soon make its way to Mumbai and Karachi before a show in Dubai, a regional epicentre of the art trade. Along the way, EWO becomes a site for projection, provocation and discussion, invoking the routes travelled by millions over many centuries, in times of conflict, duress, peace and prosperity.

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