

ARTISTS DICTIONARY

A SURVEY OF CONTEMPORARY INDIAN ART

The recent, astronomical highs being fetched by Atul Dodiya or Subodh Gupta at auction are catching up with records setting by Indian art masters M. F. Husain or F. N. Souza. It's a fact that Indian contemporary art is an art market phenomenon, which presents closer and closer analogies to the Chinese one.

But the 'Indian art boom' is just beginning. 2008 has good news in store for the "Bombay boys" and others. After Charles Saatchi and Jeffrey Deitch, collectors seem to be more and more interested in Indian art: Frank Cohen is dedicating a show to Indian artists in March ("Passage To India. New Indian Art from the Frank Cohen Collection"). Even if not officially announced, a modern art museum has been planned for Calcutta; the opening exhibition of the new contemporary art space, the Devi Art Foundation will be a group show on the transformative patterns of contemporary

India, from photography to video. Supported by his family of collectors, Anupam Poddar stands out from the majority of Indian collectors, who are generally more traditional in their interests and oriented toward painting. Poddar has purchased works by such artists as Rebecca Horn, Maurizio Cattelan and Ron Mueck and his Foundation aims to display contemporary artistic as well as curatorial local production, supporting young artists from India and the Subcontinent, as Poddar told Peter Nagy for *Flash Art's* Focus India.

Given a collecting born on the basis of traditional art, the binary tradition/innovation has become a challenge for young artists. In his essay, which introduces this Focus India, Paris-based art critic and curator Deepak Ananth addressed 6 'established' Indian artists' work. On the other hand, Pooja Sood presents a survey of young, talented artists from this country, working

with a wide range of media, such as multimedia channels, often used by 31-year-old artist Shilpa Gupta, interviewed by Suman Gopinath for this issue of *Flash Art*. In his interview with Martijn van Nieuwenhuyzen, filmmaker Amar Kanwar — who participated in the last two editions of Documenta (2002 and 2007) — deals with the military dictatorship in Burma through documentary material he shot on the northern borders of India. The following artists dictionary maps the contemporary Indian art scene, presenting a wide selection of artists who, working with new media, performance and interactive practices among others, evince a deep awareness of globalization and urban issues while negotiating their cultural heritage.

—Valentina Sansone

(Research Assistant Elisa Martelli)



DHRUVI ACHARYA

Mumbai, 1971. Lives and works in Mumbai and New York.

Magical explorations of an adult world through childlike eyes epitomize the work of Dhruvi Acharya. Characterized by simplified features, carefully spaced compositions, and plain blocks of color, Dhruvi Acharya's paintings are deceptively straightforward. The restrained titles and almost cartoonish quality of the images belie the fact that they candidly explore the challenges of modern womanhood. The contrast of small blocks of detail and pattern within broader empty space reminds us that things which on the surface may appear simple are often anything but.

(Katarina Horrox)

Represented by: Chemould Prescott Road, Mumbai; Nature Morte, New Delhi; Bucheon Gallery, San Francisco.

Image: Float (detail), 2006. Acrylic on canvas, 121 x 121 cm.



BABA ANAND

New Delhi, 1961. Lives and works in New Delhi.

Baba Anand is a child of Pop Art, India's heir to Roy Lichtenstein and Andy Warhol, drawing inspiration from Bollywood posters the way those forebears did from American comics. His graphic leanings are Pop when his manipulations go for effects of line and framing. More Pop when he tags a movie poster like someone attacking with a spraycan, a glitter tag outlining a gesture of love or sudden anger over the faces of the actors. At thirty-five million spectators a day, Bollywood is the most popular art industry in the world: the reservoir of the Indian dream. And the best Pop of all is the film poster: a simple frame and you've already got a piece of art. (Jérôme Neutres)

Represented by: Enrico Navarra, Paris; Marella Gallery, Milan/Beijing.

Image: Snake Charmer, 2005. Mixed media, 109 x 155 cm.



SHAINA ANAND

Mumbai, 1975. Lives and works in Mumbai.

Shaina Anand trained as a filmmaker, and now does various projects with 'expanded video': television, cable TV, CCTV, in ways that challenge the traditional methods and usual consequences of image capture and distribution. Recent projects have made use of such present and accessible technologies to create temporary autonomous communication zones, and other provocative media landscapes. In 2001, she founded the independent media platform *chitrakarkhana.net*, and is now also co-director of CAMP, a new arts initiative in collaboration with Khoj International Artists Association. (Ashok Sukumaran)

No gallery representation.

Image: Chitrakarkhana, 2007. Surveillance camera, TVs, open circuit real time communication.



KRITI ARORA

New Delhi, 1972. Lives and works in New Delhi.

Kriti Arora's photographic work tells us the story of a wound never healed: the separation of India from Pakistan in 1947, which cut into two the region of Punjab, forcing millions of people to leave their homes for a new country which India's colonial history was imposing on them: Muslims from Delhi left for Lahore, and Hindus from Lahore set out for Delhi. The "Road Builders" series is dedicated to another 'exiled' population; the Bihari workers employed at the Himalayan road works, in the States of Jammu and Kashmir, the very places of the last war between India and Pakistan.

(Jérôme Neutres)

No gallery representation.

Image: Road Builders VII (detail), 2006. C-print, 58 x 29 cm.



ALWAR BALASUBRAMANIAM

Madras, India, 1971. Lives and works in Bangalore.

Beyond capturing his vision with the beauty of an experience, in his new works Alwar Balasubramaniam has evolved his search for the ineffable. Strongly influenced by the spiritual nature of expression and propelled by existential quest, the artist continues to excavate our perception away from the inertia of habit. As he states, "We usually seek clarity in details while the entire picture may be blurred. To me life is not about clear moments but seeking clarity in life as a whole."

(Gallery artist's statement)

Represented by: Talwar Gallery, New York/New Delhi; Sakshi, Mumbai; Marella Gallery, Milan/Beijing.

Image: Hidden Sight, 2007. Fiberglass, acrylic, wood, 51 x 57 cm. Courtesy Talwar Gallery, New York/New Delhi.



SARNATH BANERJEE

New Delhi, 1972. Lives and works in Stuttgart and New Delhi.

The ghost of a city lives in another. We live in the age of contemporary confusion brought on by frequent air travel. An emotionally blank Sunday afternoon in Delhi can be felt in an empty evening at the South Bank, London. Walking under a photo-shopped sky, alongside the inappropriately syrupy Thames, a feeling wells up — a feeling that something is about to happen, except nothing ever will. To recreate London one runs to Prague, and the real Prague probably lives in Budapest.

(Sarnath Banerjee)

Represented by: Project 88, Calcutta/Mumbai; Karton Gallery, Budapest.

Image: Brahma, 2007. Ink, charcoal, watercolor on paper, 104 x 75 cm.



KRISHNARAJ CHONAT

Madras, India, 1973. Lives and works in Bangalore.

For a few years now, Krishnaraj Chonat has been examining the middle-class fascination with high style interiors as status symbols, an aspiration molded by a typically urban consumerist ethos.

Another leitmotif in his work is his long standing concern for the environment and the impending ecological disasters awaiting mankind. Chonat's work strikes a fine balance between aesthetic beauty and an evocative lyricism offset by an excessive, superficial splendor typical of competitive consumerist market aesthetics. As an artistic device, this amalgamation of the two devices is seamless, while successfully revealing the crude hollowness of the commercial stereotype. (Martha Jakimowicz)

Represented by: Gallery Ske, Bangalore; Jack Tilton Gallery, New York; Marella Gallery, Milan/Beijing.

Image: Private Sky, 2007. Mixed media, 160 x 129 x 51 cm. Gallery Ske, Bangalore.



NIKHIL CHOPRA

Calcutta, 1974. Lives and works in Mumbai.

Sir Raja III is the third in a series of works that explores a character that I play, and places him in tableaux for performances for live audiences and film. The story around him is woven through and is a dramatization of personal memory, old family photographs, of an ancestral home, and endless stories of the family. The theatrics of posing for portraiture, particularly in painting and early photography, have also inspired this work. Posing for staged performances and film allows me to blur the lines between photography, painting, and theater.

(Nikhil Chopra)

Represented by: Chatterjee & Lal, Mumbai.

Image: Sir Raja III visits Khowaja Press, 2007. Performance.



ANJU DODIYA

Mumbai, 1964. Lives and works in Mumbai.

Anju Dodiya has come to be regarded as one of India's leading female artists. In her works, she is poignant, strong, autobiographical, yet a sharp story teller, weaving together layers of myth and history. Her constant themes of beauty and violence, power and withdrawal, the maze of life and the cycle of succession, the onrush of motifs from the world and the quest for the magical image testifies to the self that invents itself while dealing with its own stories and the stories of others. (Nancy Adajania)

Represented by: Bose Pacia, New York; Chemould Prescott Road, Mumbai.

Image: Complaint (detail), 2006. Painting on metal, watercolor and charcoal on paper, 213 x 140 cm. Courtesy Chemould Prescott Road, Mumbai.



ATUL DODIYA

Mumbai, 1959. Lives and works in Mumbai.

The paintings by Atul Dodiya are populated by diverse traditions in painting, the written word, images from the media, saints, legends, national history, political events, traumata, autobiographical narratives and naked bodies.

His allegorical paintings on canvas or blinds and watercolors may be aggressive or poetic.

(Inka Gressel)

Represented by: Chemould Prescott Road, Mumbai; Bose Pacia, New York; Walsh Gallery, Chicago; Marella Gallery, Milan/Beijing.

Image: Antler Anthology VIII (detail), 2003. Watercolor, charcoal and marble dust on paper, 198 x 114 cm. Chemould Prescott Road collection.



ANITA DUBE

Lucknow, India, 1958. Lives and works in New Delhi.

"The Phantoms of Liberty" are a suite of works that attempt to explore totalitarian tendencies concealed with the 'normal' *mise-en-scene* of domestic interiors. The old bourgeois philosophy of furniture (E. A. Poe), appears in a new transformed avatar in the petit bourgeois fascinations for utilitarian commodities. The interior here becomes the primary site of what can be called a theater of smaller crimes; a nursery for the increasingly militaristic character of our times.

(Gallery artist's statement)

Represented by: Bose Pacia, New York; Nature Morte, New Delhi; Sakshi, Mumbai; Marella Gallery, Milan/Beijing.

Image: Phantoms of Liberty, 2006-07. Mixed media, installation view. Courtesy Almine Rech, Paris.



ADIP DUTTA

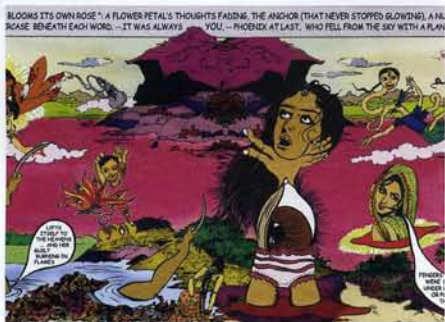
Calcutta, India, 1970. Lives and works in Calcutta.

Inspired by Mesopotamian society, *The Requiem* is a sequence of Egyptian mummies, which are displayed in the gallery's basement. The work brings one back to the mould, where the process of casting is shown in the negative form. The incessant pursuit of questioning identity and transformation continues in Adip Dutta's artistic journey. Dutta's practices, to date, involve sculptural objects, drawings, photography and scripts.

(Gallery artist's statement)

Represented by: Aicon, London/New York/Palo Alto.

Image: The Requiem, 2000. Fiberglass, printed acrylic sheets, lights, 160 x 487 x 243 cm. Installation view. Courtesy Aicon, London/New York/Palo Alto.



CHITRA GANESH

New York, 1975. Lives and works in New York.

Chitra Ganesh's practice includes digital media, installations, photographs and two-dimensional works. Drawing from the visual vocabulary of Hindi comics and Hindu philosophy, Ganesh expands traditional mythological narratives by introducing contemporary idioms, female desire and feminist discourse. Her work is a unity of separate productive moves functioning in harmony. While firmly rooted in a Western, postmodern discourse, the artist's cultural references enable her to convey the principle of a multiplicity as a spirit, which draws together, not breaks apart, a permeating authorial presence.

(Gallery artist's statement)

Represented by: Thomas Erben, New York.

Image: Fingerprints, 2007. C-print, 102 x 185 cm. Courtesy Thomas Erben, New York.



SCHEELA GOWDA

Bhadravathi, India, 1957. Lives and works in Bangalore.

The cord snakes freely across the floor and is suspended in parts. It simultaneously plays the role of sculpture, drawing, painting and storyteller. *And Tell Him of My Pain* is the title's insistent demand. Precisely who is being addressed is not clear, merely who is meant: a male. The cord is a medium that becomes incrustated with connotations, stirring up unconscious associations if you contemplate it for a long time.

(Roger M. Buerger)

Represented by: Bose Pacia, New York; Gallery Ske, Bangalore.

Image: And..., 2007. Cords, needles, thread, pigment and glue, dimensions variable. Photo: Roman März / documenta GmbH.



PROBIR GUPTA

Calcutta, 1960. Lives and works in New Delhi.

Probir Gupta's work is predicated on an incessant excavation of the paroxysms of our everyday world: something that affects you at a very visceral level.

The arrogance of power that is so grotesque framed in those three laughing faces in *This Is Not A Pipe* reminds us once more of the force with which the certitude of mainstream history produced in those very triumphal centers of power, impinges on our collective worldview. (Abhishek Hazra)

Represented by: Nature Morte, New Delhi.

Image: This Is Not A Pipe, 2005. Acrylic and oxidized iron on canvas, stretched vinyl and iron pipe, 244 x 250 cm. Collection Rajshree Pathy.



ANANT JOSHI

Nagpur, India, 1969. Lives and works in Mumbai.

Anant Joshi employs toys to explore the impact of position on perception, power and reality, while investigating the influence of the local on the global. Drawing a parallel between mass manufactured objects and the role of global media, the artist investigates globalization's simultaneous communal and individual effects in respect to its infiltration of local sensibilities and its concurrent aggravation of personal values, consequently creating both shared and distinct experiences. Viewers gain a new perspective into the realities and power-dynamics within.

(Gallery artist's statement)

Represented by: Talwar Gallery, New York/New Delhi; Chemould Prescott Road, Mumbai.

Image: Panopticon, 2006. Installation view. Courtesy Talwar Gallery, New York/New Delhi.



JITISH KALLAT

Mumbai, 1974. Lives and works in Mumbai.

When Jitish Kallat first began to show his paintings in the mid '90s, his surfaces were deliberately ridged and scarred, flushed and harried in reflection of a metropolis, an everyday world that labors under a crippling freight of psychological pressure per square inch. Acting in response to that pressure, Kallat produced surfaces on which ironic metaphors of urban life and playful self-portraits could flower; very soon, these motifs opened up to include a more socially amplified sensitivity to the survival of the individual in the crowd, the breath of the self moving within the multitudes of the metropolitan inferno.

(Ranjit Hoskote)

Represented by: Nature Morte, New Delhi; Chemould Prescott Road, Mumbai; Bose Pacia, New York; Walsh Gallery, Chicago.

Image: Autosaurus Tripous, 2007. Resin, paint, steel, brass, 259 x 135 x 168 cm. Courtesy Walsh Gallery, Chicago.



REENA SAINI KALLAT

New Delhi, 1973. Lives and works in Mumbai.

Reena Saini Kallat uses diverse techniques — painting, sculptural installations and photography — to examine issues of identity, self, nationalism, fragmentation and isolation. Her narrative sources include mythology and history, combined with images of people on the street, to deliver sharp social and political commentary. As a young girl, Kallat spent eight years studying Bharatnatya (classical Indian dance). Meticulous craftsmanship with particular attention to the depiction of gesture may be a reflection of her early training.

(Megha Ralapati)

Represented by: Chemould Prescott Road, Mumbai; Nature Morte, New Delhi; Walsh Gallery, Chicago.

Image: Walls of The Womb, 2007. Installation view. Courtesy Walsh Gallery, Chicago.



B.M. KAMATH

Mangalore, India, 1972. Lives and works in New Delhi.

I usually start my painting with one element, a small one that comes from my imagination. Sometimes it goes to childhood and takes elements from there as well. I keep on adding and eliminating these and ultimately the painting happens. For me the process is more important than the work. Often I work with an illusionist space and even an ordinary element sometimes becomes a fantasy for me. In my paintings, I try to portray emptiness. My paintings have an unreal plane taken mostly from real-life situations. From urban pomposity to rustic memories, curious images are born on my canvases.

(B.M. Kamath)

Represented by: Gallery Espace, New Delhi; Soufflower, Bangkok.

Image: Elephants In Silent Nightscape, 2007. Acrylic on canvas, 122 x 122 cm. Courtesy Soufflower, Bangkok.



RATHIN KANJI

Calcutta, 1970. Lives and works in Calcutta.

Rathin Kanji is an artist actively engaged in the complex socio-political concerns of globalization, ecological destruction and the effects of such issues on the urban landscape and psychology. Kanji employs multi-media applications in his work which comment on commercialism and its powers to fragment our lives and space. The advances of technology and industry are observed and reflected in his collaged compositions: on canvas, installations and video, which cull images from a consumer environment.

(Gallery artist's statement)

Represented by: Aicon, London/New York/Palo Alto.

Image: Urban Space 5 (series), 2005. Acrylic on canvas, 30 x 40 cm. Courtesy Aicon, London/New York/Palo Alto.



AMAR KANWAR

New Delhi, 1964. Lives and works in New Delhi.

The films and video works of Amar Kanwar are poetic meditations on the operations of power, justice, sexuality and violence viewed through their effects on contemporary life on the Indian subcontinent, and informed by the legacies of decolonization and partition. Taking the form of complex layered narratives or visual essays, Kanwar's works combine imagery of individual and collective experience with legends and poetry, ritual objects and modern symbols of silence and song.

(Russell Storer)

Represented by: Apeejay Media Gallery, New Delhi.

Image: The Lightning Testimonies, 2007. Multiple channel video projections, synchronized, color and binaural sound, 32 mins, loop.



RAVIKUMAR KASHI

re, 1968. Lives and works in Bangalore.

Ravikumar Kashi's art relates to urban media culture and its effects and influences on modern India. The images for his works come from many sources — magazines, stock photographs, internet images. Putting these images together in a collage, using the same cinematic techniques found in making advertisements — quick edits, rising super-imposition — he's a pictorialist, exploring intangible relationships between subjects and their depictions. His paintings and paper books are visual events that privilege the act of seeing and with it the art of communal interpretation in our ever changing fast modern world. (*Savita Apte*)

Represented by: Sumukha, Bangalore; Aicon, New York/Palo Alto.

Image: *Wait A Minute*, 2007. Oil and acrylic color on canvas, 11 x 152 cm. Courtesy Sumukha, Bangalore.



BHARTI KHER

London, 1969. Lives and works in New Delhi.

Bharti Kher is rapidly becoming well-known for her deeply personal, evocative and layered imagery. She explores questions of identity, multiplicity and tradition and yet in her work there often appears to be a dual-aesthetic at play. What is apparent in Kher's work is that it locates itself at the crossroads of technological and ecological dystopias and that her creations continue to carry redemptive power in their new environments. The works move from the morphed body to surfaces encoded with patterns of exile, immigration and the crossing of boundaries.

(*Gallery artist's statement*)

Represented by: Nature Morte, New Delhi; Gallery Ske, Bangalore; Chemould Prescott Road, Mumbai; Jack Shainman, New York.

Image: *The skin speaks a language not its own*, 2007. Binds on fiberglass, 152 x 457 x 183 cm. Courtesy Jack Shainman, New York.



SONIA KHURANA

Saharanpur, India, 1968. Lives and works in New Delhi.

India and the Subcontinent seem to be getting more attention than in the past. I think that this kind of attention allows artists to co-opt elements in their work that address socio-political issues with greater ease than they perhaps could in the past. I recognize that this can potentially make art more compelling. But I also observe the danger of getting seduced by the 'bandwagon syndrome.' Depending on how you engage with work, representations of violence can be made as consumable as anything else.

(*Sonia Khurana*)

No gallery representation.

Image: *Diva* (series), 2007. Photograph, 118 x 118 cm.



RIYAS KOMU

India, 1971. Lives and works in Mumbai and Kerala.

Riyas Komu commands a striking attitude in his work through multi-disciplinary artistic practices. The artist's work evokes the inexorably bound lines of politics and religion, but the artist's subjects have a poignant sensibility. His curiosity in belief systems is evident throughout his production and assemblages.

(*Artist's statement*)

Represented by: Sakshi, Mumbai; Aicon, New York/Palo Alto.

Image: *Undertakers*, 2007. Wood, iron and automotive paint, 18 x 81 x 70 cm each, in 5 parts. Courtesy Aicon, New York/Palo Alto.



BOSE KRISHNAMACHARI

Kerala, India, 1963. Lives and works in Mumbai.

Possibly the only artist in India who treats art-making as a grand factory production, Bose Krishnamachari has experimented with several genres to arrive at a brand of imagery that defies any compartmentalizing between art and design. The artist's preoccupation with the idea of museum as bearer of cultural legacy has been a mainstay. He has also been interested in documenting fracture in the city of his adoption.

(*Anupa Mehta*)

Represented by: Sakshi, Mumbai; Bodhi Art, Delhi/New York; Aicon, London/New York/Palo Alto.

Image: *Ghost Transmemoir*, 2006. Tiffin boxes inserted with LCD monitors. Courtesy Bodhi Art, Delhi/New York.



BARİ KUMAR

Vakadu, India, 1966. Lives and works in Los Angeles and Hyderabad, India.

Kumar is an atelier-style figurative painter, a classicist in style and temperament, whose allegorical figures flaunt baroque folds of flesh that are sensual to the point of grotesque and often strike ritualized poses that inhabit the nexus of religion and science. His sepia — and flesh-toned palettes, precise line work and affection for the monolithic centralized figure invite comparisons to Da Vinci despite the overly modern flavor in his work, which comes from his use of text as an element of composition and from his wry political humor.

(*Shana Nys Dambrot*)

Represented by: Bose Pacia, New York; Nature Morte, New Delhi; Grosvenor/Vadehra, London.

Image: *Salve*, 2007. Oil on canvas, 182 x 274 cm.



T. V. SANTOSH

Kerala, India, 1968. Lives and works in Mumbai.

T.V. Santosh's technicolor paintings of cybernetic forms evoke postmodern political inquiry. The city becomes site and source, presenting concerns around the self and the masses, space and environment. The deep cynicism of media-derived images is further inverted by his use of photonegative saturation. The work exploits the media's disconnection and explores the politics of urban culture.

(Gallery artist's statement)

Represented by: Aicon, London/New York/Palo Alto.

Image: Elusive Solution II, 2005. Oil on canvas, 121 x 152 cm. Courtesy Aicon, London/New York/Palo Alto.



NATARAJ SHARMA

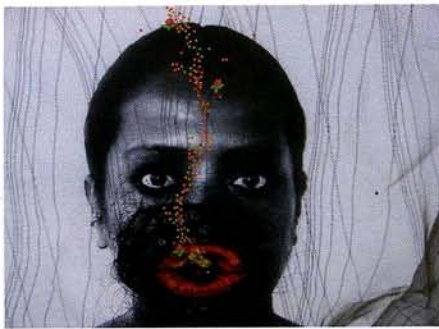
Mysore, India, 1958. Lives and works in Baroda, India.

Denuded urban landscapes, the individual in isolation, rampant industrialization and the erotic symbolism of machinery have been among the major themes running through Nataraj Sharma's work. Neither figurative nor abstract, his idiom draws from ambient environmental degradation to arrive at a central image with which to explore the formal concerns of painting.

(Anupa Mehta)

Represented by: Bose Pacia, New York; Bodhi Art, Delhi/New York.

Image: Playground (series), 2006. Serigraph on pigment stained paper with carborundum, 146 x 275 cm. Courtesy Bodhi Art, Delhi/New York.



MITHU SEN

Burdwan, India, 1971. Lives and works in New Delhi.

I try to provoke the viewer to question our social values: to question what we do as human beings. The humor in the work is meant to invite the viewer to play and interact with the ideas and meanings of 'self.' By engaging with the work, the viewer subconsciously applies my caricatures to their own lives. I use humor to reveal all the social, emotional, political and fundamental aspects of identity.

(Mithu Sen)

Represented by: Bose Pacia, New York; Nature Morte, New Delhi; Chemould Prescott Road, Mumbai; Sakshi, Mumbai.

Image: False Friends, 2007. Mixed media photocollage on archival paper, 60 x 43 cm. Courtesy Bose Pacia, New York.



RAQIB SHAW

Calcutta, 1974. Lives and works in London.

The eclectic collisions of the oriental, the psychedelic, the surreal, and the pornographic in these sumptuous paintings, realized through the use of industrial and automotive lacquers and enamels, create a cocktail that is unashamedly beautiful without seeming retro or reactionary. This is no romantic beauty but one distilled through a surfeit of 'the Erotic.' That the dynamics of procreation are water-borne is not lost on Shaw. Engorged and enthused genitalia, disported by fish and mollusk, abound, lending the pornographic a fresh, if oblique, respectability.

(Roy Exley)

Represented by: Deitch Projects, New York.

Image: The Garden of Earthly Delights III, 2003. Acrylic, glitter, enamel, rhinestones, mixed media on board, 305 x 457 cm. Private collection.



TEJAL SHAH

Bhilai, India, 1979. Lives and works in Mumbai.

In post-liberalization Indian art Tejal Shah's interventions are notable in at least two respects. On the one hand her video work, photography and performance articulate a subversive, playful, and sophisticated queer-feminist identity that is something of a new direction in India's current art scene. At the same time, Shah's work makes a strong case for the necessity of excavating, preserving and reinterpreting the large body of discourses and representations of queer, plurally identified and same-sex desire in India's cultural traditions. (Livia Monnet)

Represented by: Thomas Erben, New York; Mirchandani & Steinruecke, Mumbai; Marella Gallery, Milan/Beijing.

Image: The barge she sat in, like a burnished throne/Burned on the water, 2006. Digital photograph on archival photo paper, 96 x 147 cm. Courtesy Thomas Erben, New York.



SUDARSHAN SHETTY

Mangalore, India, 1961. Lives and works in Mumbai.

Sudarshan Shetty's art has consistently evoked responses that are more visceral than cognitive. His incongruous juxtapositions and economical interventions with familiar quotidian objects/images situate his work in the mutable interstices of shared, public memories and intimate, private associations.

(Gallery artist's statement)

Represented by: Gallery Ske, Bangalore; Jack Tilton Gallery, New York.

Image: Untitled, 2006. Metal, glass, pumps, water, 205 x 477 x 68 cm. Courtesy Gallery Ske, Bangalore.