

Mumbai to Manhattan



Debanjan Roy, 'India Shining 1 (Ghandi and the Laptop)'. Courtesy Aicon Gallery.

Aicon Gallery

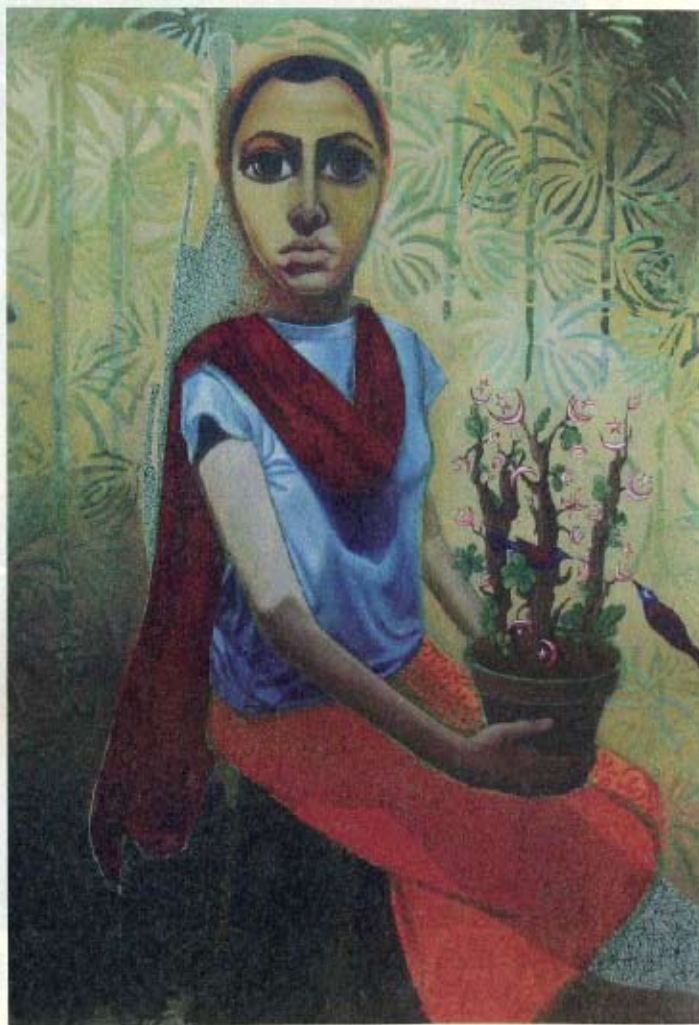
The New York branch of Aicon was the first online outlet for Indian Contemporary art based in the US, becoming a fully-fledged art space in 2002. It brings a wealth of exciting talent to Art Dubai this year. From Debanjan Roy comes the series 'India Shining', a sequence of visually arresting sculptures that pay homage to the legacy of Mahatma Gandhi. The work depicts the famed advocate of peaceful protests using a variety of modern technologies, acknowledging the social and economic progress that Gandhi made possible for today's India.

Painter, Sana Arjumand lives and works in Islamabad, Pakistan. Her powerful work demonstrates

pride in her identity and explores the contradictions of life as a female artist in her homeland.

Director, Priyanka Mathew hopes that Art Dubai will bring new audiences to Aicon. "A few years ago, we made a conscious decision to give Asian art a platform outside its traditional support network from within its home region. Now Contemporary Indian art is being considered alongside Western greats like Warhol. Art Dubai is strategically placed between those two environments and gives collectors an ideal opportunity to continue their curiosity for the work."

For more information on Aicon Gallery, visit www.aicongallery.com



Sana Arjumand, 'She Planted her Faith', Mixed media on canvas, 60 x 48 cm. Courtesy Aicon Gallery.

Adip Dutta

The work of sculptor Adip Dutta began its genesis as a means to contemplate and identify notions of selfhood. His autobiographical pieces were initially inspired by a scene from a 1940s film showing a fascinated child staring at a snake. The image pushed Dutta to create a series of self-glorifying works that explored inner desire and the established institutions of family and marriage. It was also an attempt for the artist to revive and preserve objects that had been discarded.

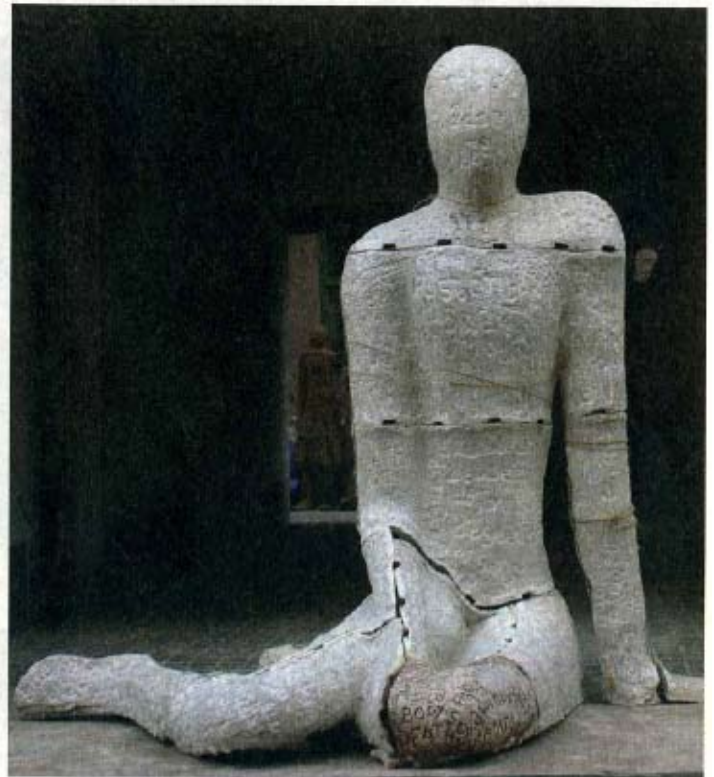
The process, described by Dutta as, "narcissistic and self-indulgent," proved to be a catalyst for the concept which Dutta refers to as "The Nam." The phrase itself is a conjunction of the words 'man' and 'woman', and expresses Dutta's desire to construct an identity within his work which belongs to neither gender, but is instead a union of both sexes. "The Nam is a reflection of what I would say is a third identity, and is a notion which is very powerful and present within Indian and other Eastern cultures," says Dutta.

"The elements of the male-being and the elements of the female-being have been combined into an ideal reconciliation of opposite elements," he continues.

Part of Dutta's innate response to this notion is to create objects that are monumental in size. "I generally try not to refer to my work as installations," Dutta says. "They are more like sculptural arrangements. When an individual or onlooker comes to view the work, they become part of the entire set-up and this is where scale becomes important."

Dutta is careful not to impose the ideology of his work too heavily. "I try to be aware of the possibilities an onlooker will bring and I expect them to respond with their own constructions. My work is sensual but not directly sexual and I would like the viewer to read in between those elements."

Adip Dutta is represented by Aicon Gallery. For more information, visit www.aicongallery.com



Adip Dutta, 'Nam', 2007, fibreglass, synthetic tissue and oil paint. Courtesy Aicon Gallery.