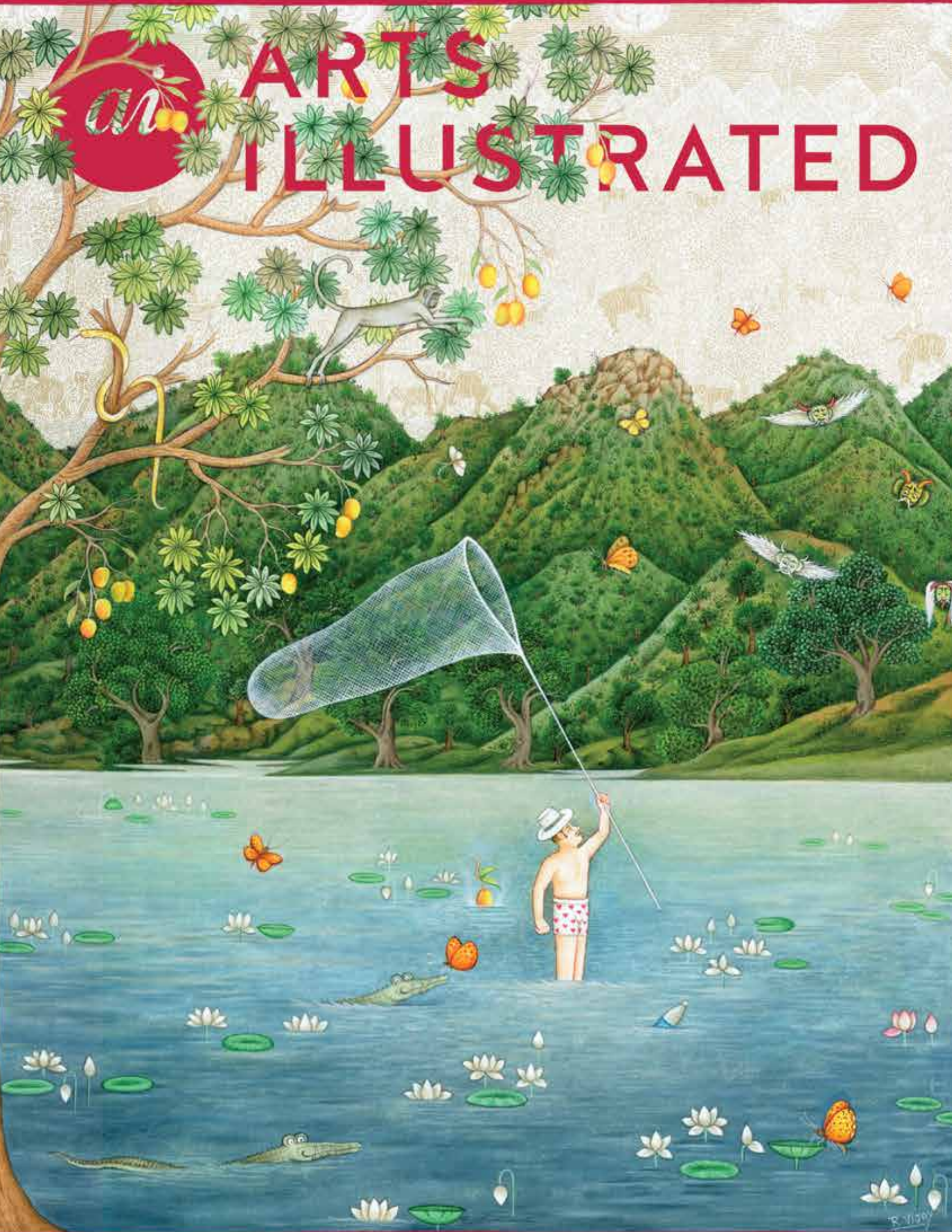


ARTS ILLUSTRATED





Team

Sales Offices

Chennai

127 T.T.K. Road, Alwarpet,
Chennai 600018
phone +91 82203 08777
phone +91 44 4216 5100
sales@artsillustrated.in

Coimbatore

Jenney's Residency
Opp CIT Avinashi Road,
Coimbatore Aerodrome Post,
Coimbatore 641014
phone +91 82203 08777
sales@artsillustrated.in

Abu Dhabi

Flat No. 701, 7th Floor,
H.E.Shaikh Tahnoon Bin Moh'd
Al Nahyan Building, (Arab Bank
Building), Al Nasr Street,
Abu Dhabi, U.A.E.
phone +97 15631 89405
sales@artsillustrated.in

Singapore

No. 1, Kim Seng Promenade,
12-01 Great World City (East
Tower), Singapore 237994
sales@artsillustrated.in

Views and opinions expressed in this magazine are not necessarily those of LA 5 Global Publications, its publisher and/or the editor. It is always our endeavour to verify the information published but we do not take any responsibility for the absolute accuracy of the information provided. The publication, the publisher and editor do not accept any responsibility or liability for any investment or other decisions taken by readers on the basis of information provided herein.

The views expressed by the writers, key contributors, columnists are their own. The publication, the publisher and editor do not accept any responsibility or liability for any investment or other decisions taken by readers on the basis of information provided herein.

Rights of literary content reserved. Artistic elements are meant exclusively for the purpose of fair dealing. Due credit has been given to the extent possible. The publisher claims no rights over artistic elements unless and to the extent expressly claimed by it.

The mark Arts Illustrated is a trademark of LA 5 Global Publications. 2014 © LA 5 Global Publications. All rights reserved. Reproduction in whole or part, without written permission, is strictly prohibited. Arts Illustrated is not responsible for unsolicited material.

Publisher & Chairman
Vincent Adaikalraj

Editor
Praveena Shivram

Consulting Editor
Rahul Kumar

Subeditor
Vani Sriranganayaki Vanamamalai

Copy Editor
Sethulakshmy S Nayar

Graphic Designers
Chenchudar Chellakannu
Santhosh Kumar

Gallery Manager, Art Houz Gallery
Lakshmi Krishnakumar

Operations Manager, Art Houz Gallery
Bridget Shibu

Administrative Manager, Art Houz Gallery
Jayanthi Shegar

Gallery Assistant, Art Houz Gallery
Atreyee Bhattacharjee

Sales Head, South
Felix Raju

Area Sales Manager
Punitha Vijayakrishnan

Contributors

Abha Iyengar
Amritha Dinesh
Arti Sandhu
Meera Rajagopalan
Poonam Ganglani
Prashant Prakash
Rehana Munir
Seema Massot
Shantanu Prakash
Siddhartha Das

Published by

LA 5 Global Publications
#127, T.T.K. Road, Alwarpet,
Chennai 600018, India
phone +91 44 4216 5100
info@artsillustrated.in
editorial@artsillustrated.in
sales@artsillustrated.in

Printing

Srikals Graphics Pvt. Ltd.
No. 5, Balaji Nagar, 1st Street,
Ekkaduthangal, Chennai - 600097

Distributed by

I B H Books & Magazines
Distributors Ltd.

Special Thanks

Birwa Qureshi
Gouri Vemula
Kanchan Chander
Megan Rooney
Neena Naishadh
Pallavi Paul
Parvathi Nayar
Rachna Toshniwal
Ritu Kamath
Sandhya Prabhat
Sunanda Khajuria
Takashi Kuribayashi
Tarana Sawhney
Tarini Sethi & Anant Ahuja
Waswo X. Waswo
Yannick Cormier

Special Acknowledgements

Art Heritage Gallery, New Delhi
Art Houz Gallery, Chennai
Cincinnati Art Museum
Crow, New Delhi
Crraft of Art
Eli Klein Gallery, New York
Emami Group, Kolkata
Fitz & Co, New York and Los Angeles
Flint PR, New Delhi
Gallery Espace, New Delhi
Hauser & Wirth, New York
India Art Fair, New Delhi
Kiran Nadar Museum of Art, New Delhi
Kochi Biennale Foundation
Kolkata Centre for Creativity
Louvre Abu Dhabi
Miaja Gallery, Singapore
Project 88, Mumbai
Sutton PR, London
The Irregulars Art Fair, New Delhi
Victoria and Albert Museum, London

Publisher's note

The realms of imagination that surround us give us unexpected glimpses of otherworldliness, often sandwiched between the moments of ordinariness. This world is delicious because it allows you free interpretation; but it is also tricky because, once discovered, it follows you around like a shadow.

This issue of Arts Illustrated, we take on the big, squishy, shape-shifting word – Fantasy. We look at artists who have this capacity to not only clearly see and feel the pulsating throb of reality around them but also have the ability to look deeper, look beyond, to see and feel the steady thrum of magic. Not the magic of fairytales, but that of thought, dialogue and expression wrapped in a cloak of flamboyance.

Vincent Adaikalraj



Editor's note

In the late 1980s and early 1990s, an American fantasy sitcom called *Out of this World* would become my first conscious brush with fantasy. I remember watching sporadic episodes as a child, utterly fascinated with the half-human-half-alien protagonist, Evie (later, *WALL.E*'s 'Ee-vah' would bring back strong memories), who could freeze time on earth. *Small Wonder*'s 'Vicky' suddenly paled in comparison. Magic was accessible and did not have to be a robot (even if only half human), and that became such an indelible part of an internal reality that I couldn't un-magic it away. Something in the fabric of the world changed; a broken needle that had to be cast away but could be replaced with a shinier, more malleable version. If we chose to. Much later, I would discover the *Lord of the Rings* – and then, of course, there would be no looking back.

This act of choice is what sets the world of fantasy apart. It isn't forcing you to believe or even benignly accept. It simply exists by virtue of its ability to remain, to float, like a lost petal content to settle anywhere. And, for me, that sense of magic which defines this space isn't so much about spells and wizards, but about the relatability of it all, filled with the hope that we invest in an eyelash carrying a wish.

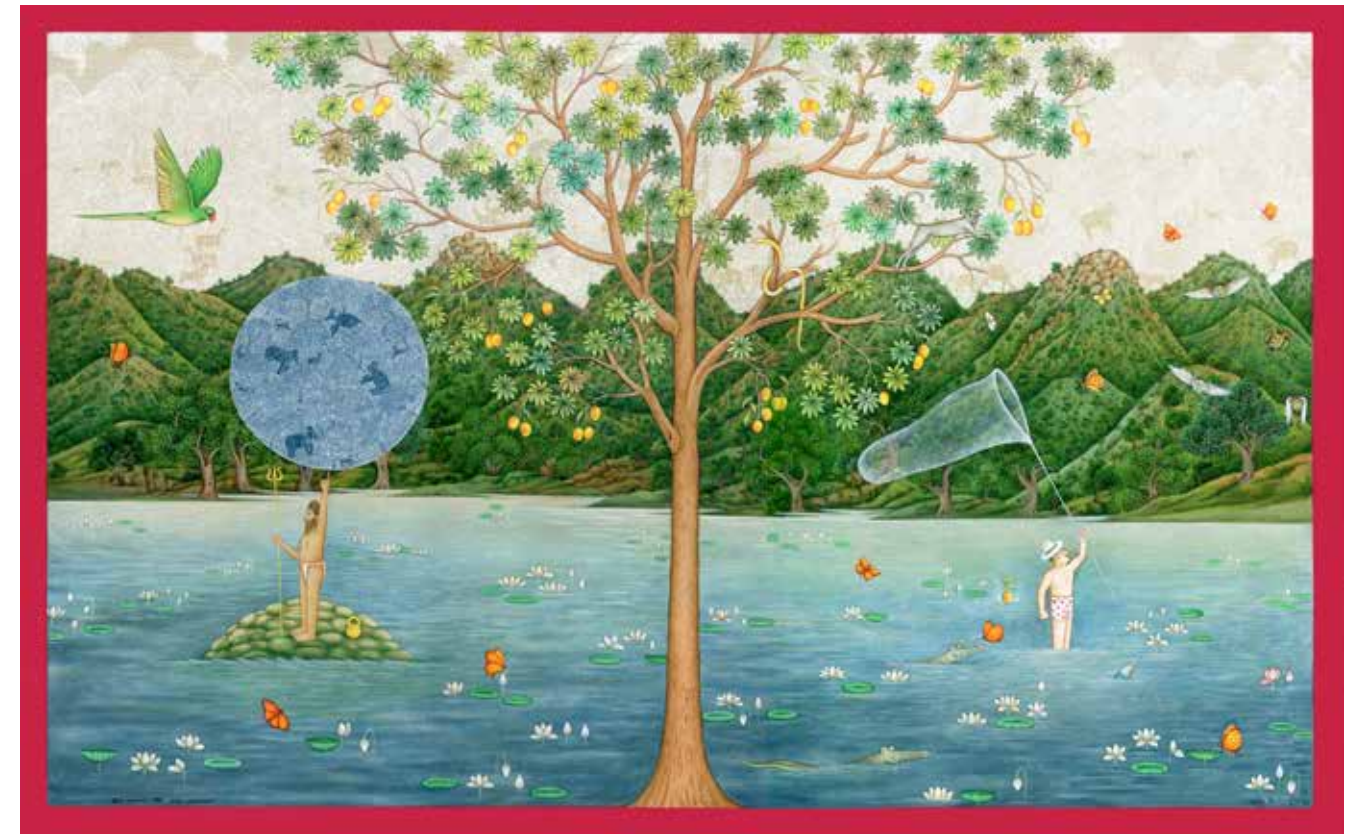
We found that all our stories this issue were conscious acts of choice by the artist(e)s to enter realms of the absurd, the theatrical, the glamorous, the glitzy, the ordinary, and the narrative patterns we are constantly seeing and unseeing. Sometimes the results are surprising, almost giddily so, and sometimes introspective, like a neglected switch that is suddenly found and switched on. It is also about beauty, this issue, of a kind that leaves you breathless while holding your hand.

Would I still be just as mesmerised by Evie and her time-freezing superpower, and ignore the messy politics of gender and identity that it had, that I can now see? Maybe not. But does that take the idea of the fantastic away? Also, maybe not, because, there is always Tolkien. And then, this issue.



Praveena Shivram
praveena@artsillustrated.in

Cover Artist



A Day of Possibilities, Gouache on wasli, 2018

Sometimes our work is dismissed as simply 'whimsical', but a closer look with a bit of thought always reveals a deeper meaning. In the work titled *A Day of Possibilities* that we made for the cover of this issue of *Arts Illustrated*, our oft-seen 'Everyman' (wearing a white fedora) 'fishes' for butterflies, knee-deep in a lake. He is oblivious to the practical need to catch fish, his mind probably filled with the desire for knowledge and specimens for evidence. Is he hoping for the fragility of a precious butterfly? Or does he seek the horned demons with white wings? A falling mango has nearly missed him, a viper is in the tree, and two crocodiles are dangerously near. It is a day of possibilities, and yet our protagonist is fixed upon only one of them. It is as if a self-imposed tunnel vision has left him almost sightless, to his own immediate dangers and a plethora of opportunities.

And, yet, there is peace in this image, too. Perhaps our fedora-man knows fully well what he is doing. As we ourselves are merely spectators, viewing this scene with our own perceptions. The lush mountains recede into a puzzled sky, a jungle-sky that hints at myths and archetypes and consciousness that extends beyond our own time, place and understanding. The *sadhu*, who is in a way a mirror to the protagonist, seems to have it all figured out. He balances the universe on his fingertip. But we are left really not knowing the reality. Has the *sadhu* truly found enlightenment, or does he only imagine it so? After all, the ball he holds can only be a partial universe. Meanwhile, our protagonist perseveres: be his way of knowing foolhardy, or patiently wise.



Waswo X. Waswo

Cover Artwork by Waswo X. Waswo with R. Vijay
Cover and sub-covers curated by Rahul Kumar

Kolkata Centre for Creativity

LAUNCHED NOVEMBER 2018

Reviewed by RAHUL KUMAR

Kolkata is known as the culture capital of India. And so, unlike most other cities, visiting art shows and museums is a 'thing to do' here. People from all walks of life and social backgrounds like to engage with visual and performing arts, and almost every house has a music or an art teacher imparting tuition to children and adults alike. While this focus has helped preserve the traditional and classical forms, the contemporary arts have had a relatively slower acceptance, with only a handful of galleries engaging in this genre. Newly launched Kolkata Centre for Creativity (KCC) is set to make a change in this direction. A multi-disciplinary interactive arts centre, spread across 70,000 sq. ft., it was established with the objective of championing the cultural landscape of contemporary India.

In a tower especially designed by architect Pinakin Patel, who also serves as the creative director of the centre, is a state-of-the-art exhibition space to showcase art, craft, antiquity and design. KCC plans to engage visitors through interactive sessions. The creative community can access the conservation studio, a dedicated space for makers that includes well-equipped artist studios and libraries for books and materials.



Library & Maker Section, 5th floor, KCC.



Exhibition space, 1st floor, KCC.



1st floor Amphitheatre, KCC.



Visitors admiring artifacts at the 1st floor Exhibition space at KCC.



Dashrath Patel exhibition at Emami Art, KCC.

Established as part of the umbrella organisation, Emami Group of Companies, KCC is a not-for-profit set-up. 'The FMCG flagship company, Emami, was built from scratch by my father-in-law and his business partner. Till 2006–2007, there were no resources to acquire art meaningfully. However, supporting communities were always a focus,' says Richa Agarwal, founder and CEO of KCC. Around 2007, art was actively acquired to decorate the corporate office in the city. And that was primarily sourced from local artists as a way to thank the city for helping make the organisation what it became. 'In the process, we made so many friends in the art world that an art gallery was the logical next step to support the community,' she

adds. While Emami Art Gallery continues to focus on the commercial aspects, it is a separate entity. There was a need to create something that had education at the core and embraced not just art-for-wall but be inclusive of all aspects of creativity and design.

The ground floor of the centre houses a display area that held its inaugural exhibit titled *School*, an extensive retrospective of Padma Bhushan Dashrath Patel. The first floor has a specific design orientation. The idea is to focus on museum-like engagement qualitatively, while making artefacts available to be acquired. The amphitheatre is designed to provide an intimate performance area. The second floor has a vegetarian restaurant and an upcoming

children's creativity corner (aptly referred to as the imagination area) that will offer an installation ideated by Devdutt Pattanaik, depicting Indian mythology. Preservation/storage facilities are situated on the third floor. This climate (temperature and humidity)-controlled space is situated adjacent to the conservation and restoration studio. The fourth floor focuses on learning spaces with seminar halls, conference facilities, and a dance studio where classical Indian dance will be taught in collaboration with the Prachin Kala Kendra. The top floor is designated for practitioners and makers. Well-equipped with reference material, access to technicians and other facilities, it is aimed at fostering creative minds to explore and develop ideas.

Nurturing an atmosphere of learning and experiencing the best creative practices remain at the core for KCC. 'Our approach will be institutional; however, I would be naïve if we put commerce totally out of the equation. The centre will be made self-sustaining economically,' affirms Richa. And her aspiration for KCC? 'To make it a credible destination over the next two to five years and a role model in ten!' she adds.



Richa Agarwal.

All Images Courtesy of Kolkata Centre for Creativity.



PUBLISHED BY VINCENT ADAIKALRAJ AND OWNED BY VINCENT ADAIKALRAJ AND PUBLISHED FROM
#127, TTK ROAD, ALWARPET, CHENNAI - 600018 AND PRINTED BY SRINIVASAN K AT SRIKALS GRAPHICS
PRIVATE LIMITED, #5 BALAJI NAGAR, 1ST STREET, EKATTUTHANGAL, CHENNAI - 600032. EDITOR - PRAVEENA SHIVRAM
RNI reg no. TNEG/2013/51944

