

POONAM JAIN

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1989 Bangalore

Living and practicing in Mumbai

GROUP EXHIBITIONS

2013

Autobiografia, Curated by Zasha Colah and Sumesh Sharma,
Gallerie Art and Soul, Mumbai

We Have Arrived Nowhere, 2nd Transnational Pavilion at
the 55th Venice Biennale, Curated by Francesca Chiacchio,
Zasha Colah, Sumesh Sharma

L'exigence de la saudade, Kadist Art Foundation, Curated
by Zasha Colah and Sumesh Sharma, Paris
<http://goo.gl/2yC67F>

2012

"I C U Jest'", at Mandlay Hall, Kochi-Muziris biennale
Curated by Sumesh Sharma and Zasha Colah, Kerala.

Locating Out-Sourcing, a project curated by the CCCP
Program (Critical, Curatorial and
conceptual Practices in Architecture) at GSAPP (Columbia
University), at Studio X, Mumbai

Visas Rejects, at New Zero Space, curated by Sumesh
Sharma and Zasha Colah, Burma.

Lotus Eaters, Open Eyed Gallery, Cochin, Kerala curated by Sumesh Sharma and Zasha Colah

A Non-Aligned Elephant – Gulab, Shunya at Praha Zoo, curated by Sumesh Sharma, Prague

Shunya - a group show, at Clark House Initiative, Mumbai

2010

NCPA, Piramal Art Gallery, Mumbai.

PUBLIC WORKS (Installation)

2012

Break the silence on violence' 16 days activism program for SNEHA (Society for Nutrition, Education and Health Action), Carter Road, Mumbai

Collaborative site-specific mural with Shunya Collective for Shaheed Yadgaar Manch, Bhupesh Gupta Bhavan, Mumbai

2011

'Iced well' at Sunburn, Goa.

2009

'Windows' at Kala Ghoda Art Festival, Mumbai

2008

Performance, nature art, Ravedanda, Alibaugh, Maharashtra

CAMPS & WORKSHOPS ATTENDED

2010

Workshop by Hedi. K. Ernst on Tradition, Remembrance and Transformation, Mumbai.

2010

A Lithography workshop at Bharat Bhavan, Bhopal.

2009

Mural workshop by Dhanya Pilo, Bandra, Mumbai.

2008

Workshop for Nature Art, Pali, Maharashtra.

EDUCATION

2011

Diploma in Fine Arts from Rachana Sansad Academy of Fine Arts and Craft, Mumbai.

AWARDS

2012 Award for best display in fourth year

2011 Award for Over All Excellence in third year

Date: 28/7/13

WHEN THERE IS NO SPACE TO REACH ABOVE



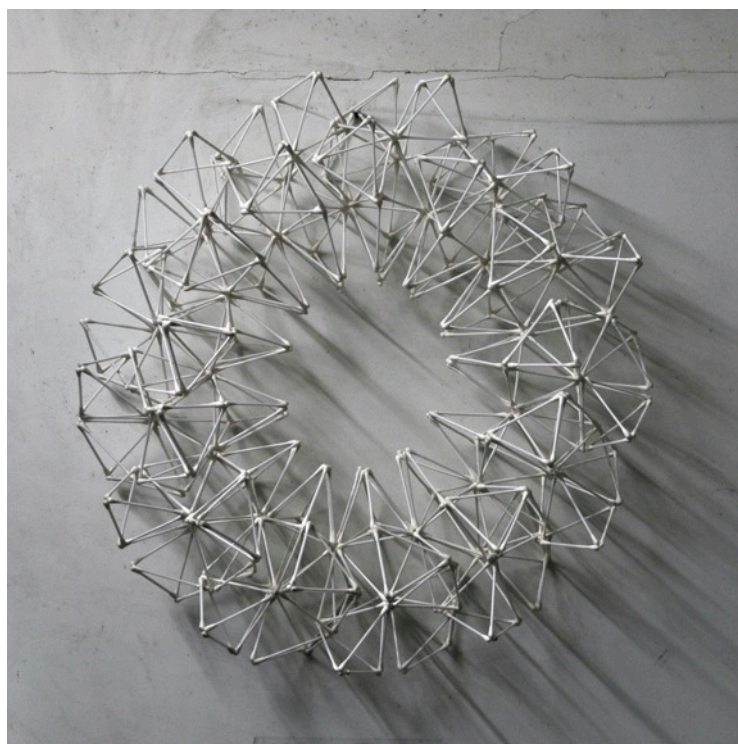
Erasers, piled in an acrylic box
12 x 12 x 12 inch, 2013



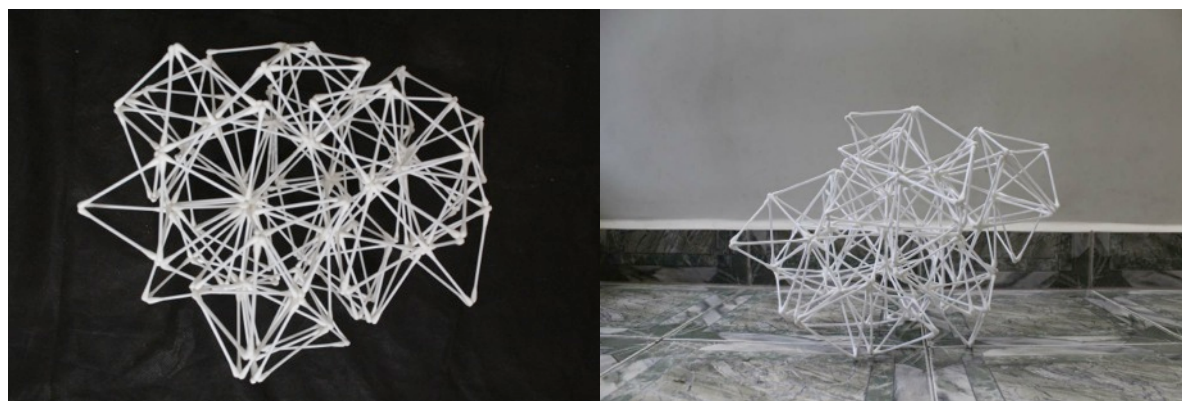
Rope, black paper, nails, installation in my studio space
Dimension variable, 2013

These two works were done during heavy rains in Mumbai when my ceiling began to leak with solid cracks in them and destroyed a few of my art works. In three years in Mumbai I have changed about ten studios mainly because of economic and space issues.

NETWORKS WITH IN THE SMALL WORLDS



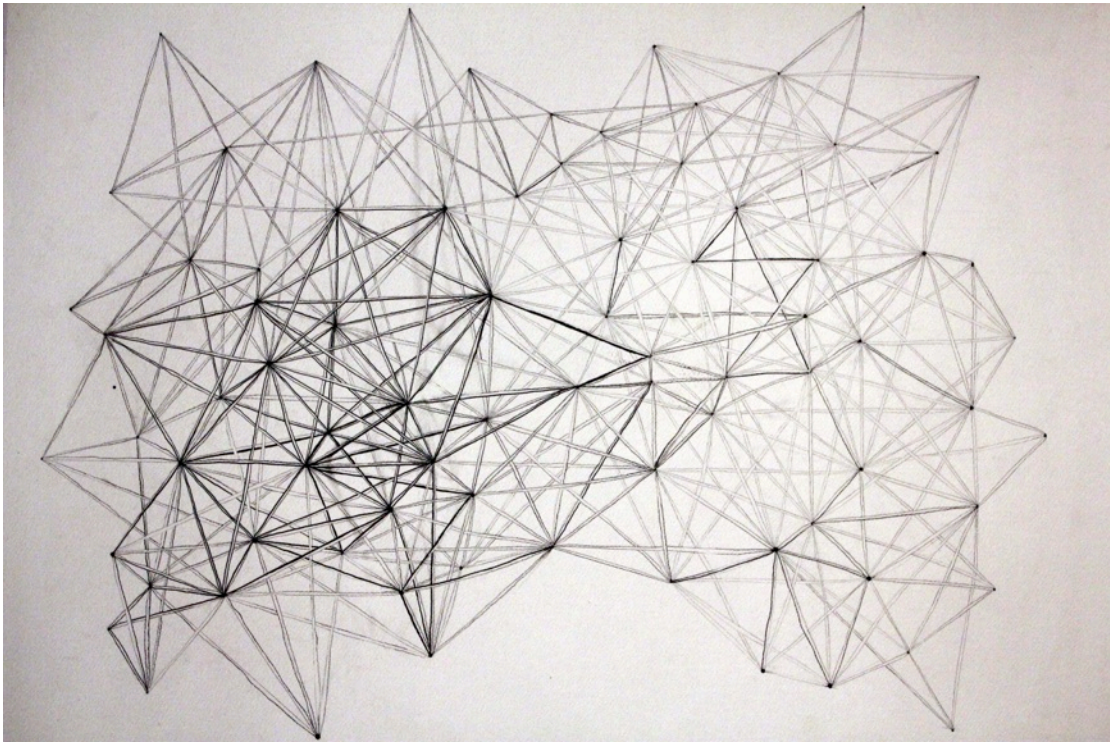
Cotton Swabs, Glue
22 inch in diameter, 2013



Cotton Swabs, Glue
14 x 14 x 10 inch, 2013

This work emerges from my interest in reconstruction and deconstruction of architectural spaces where I denied the structure a ninety-degree angle. At the same time, I was looking at softening the metal rods that become the skeleton of most of the building constructions. However, this architectural approach is slowly merging into networks and patterns of molecules, constellations and frequencies of sound. Again I see inner and outer merge. This series is in progress, and I am exploring the arenas, both materially and conceptually.

NETWORKS WITHIN THE SMALL WORLDS

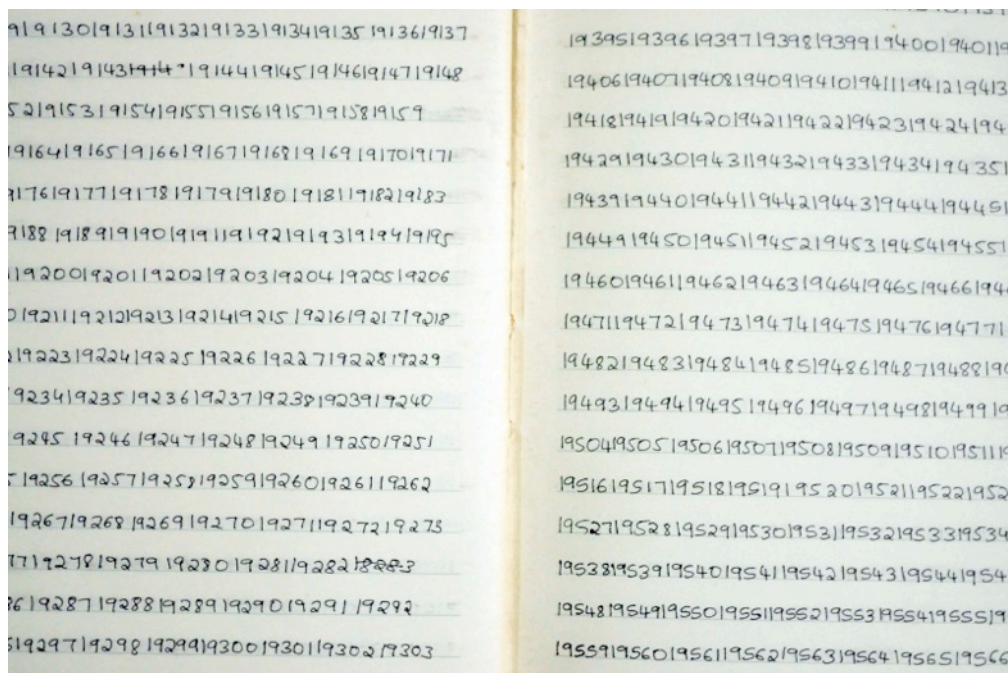
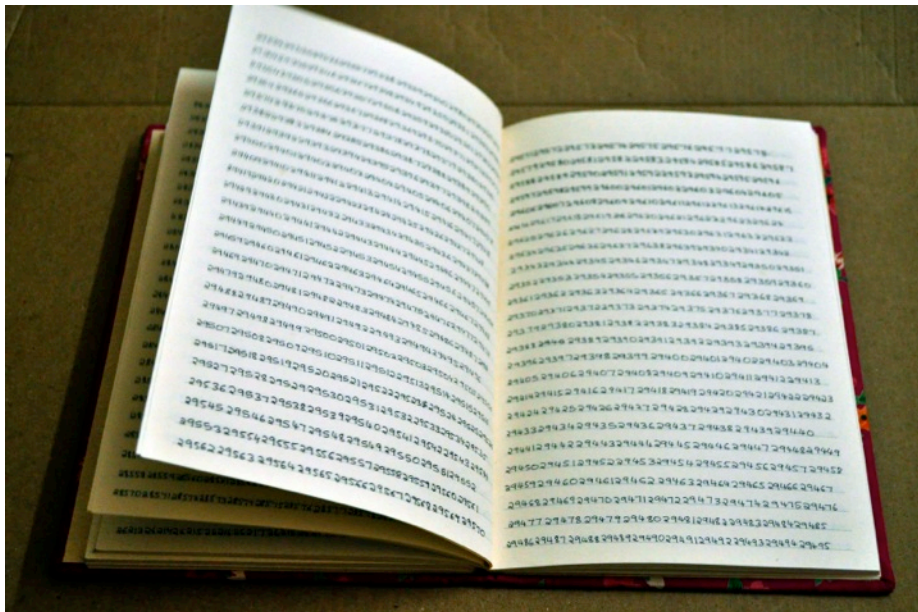


Pencil on paper

17 x 28 inch, 2011

There are random dots and there are various lines, which connect each other. The result is that the dots, which sometime back were unknown, are now connected and in total, the entire composition through these connections forms a structure.

INFINITY / EVIDENCE OF HOPE



Detail

Pen on papers in book

6 x 8 inch, began-2012

In a book I began with 0 and extended writing the numbers in a sequence of +1. This is a continuous process with no scope of a full-stop. This work is a take on religious and scientific faith (many Hindus are seen writing 'ram' in their notebooks repeatedly) and the concept of infinity which we have known will always be unachievable.

SWASTIK VISITS CLONY



Digital print on paper, back to back, bound to make a book
6 x 8 inch, 2013

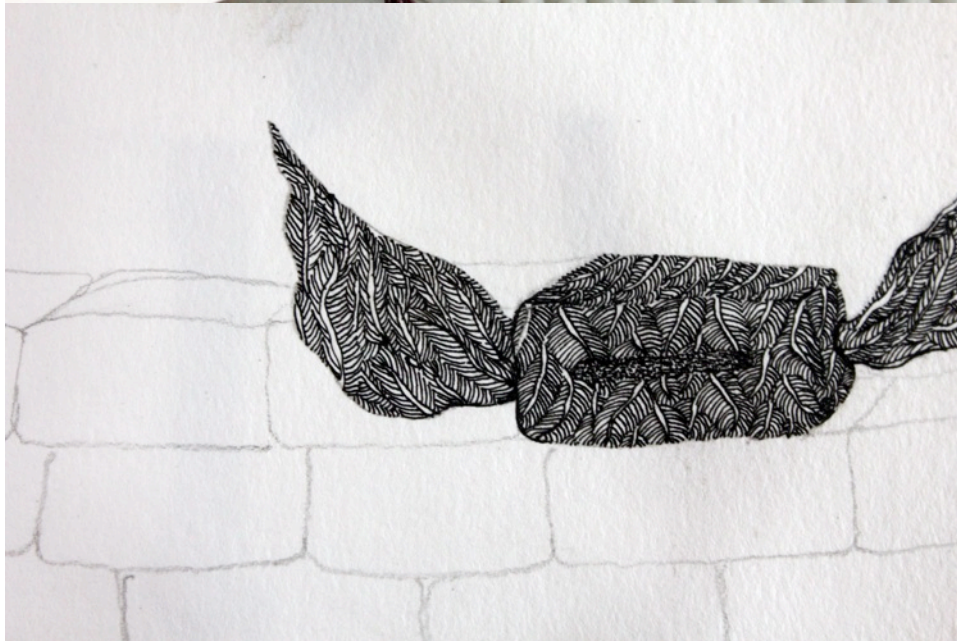
In this work I attempt to make the *stationary* shop called Swastik in Bangalore (owned by my father), travel to Venice. My work is to create a notebook where each page is merged with the images of the shop. Each image is cropped to form a photo-frame and the mid portion is left in blank ruled lines for someone to write in. It is an interactive work and anybody who would own this work will be able to use it like a notebook. Images are from the shelves containing china toys, imitation jewelry, piles of local notebooks, pencils, refills, inks etc., educational charts, a Xerox machine and also the most mundane spaces of the shop.

Revisiting my father's business, which I remember flourished during my childhood, is now an old-fashioned shop like many stores around it. With the increasing mall culture in Bangalore the sales at these local shops have tremendously reduced and due to construction of metro routes this entire main road is under the threat of demolition.

I am also looking at the term Stationary that means to stay at one place and I find it interesting that the reflection of this shop will be carried to places.

This book was a part of WE HAVE ARRIVED NOWHERE, the 2nd Transnational Pavilion - 55th Venice Biennale and it was installed in a Stationary shop called Clony.

THE HOUSE OF FEATHERS

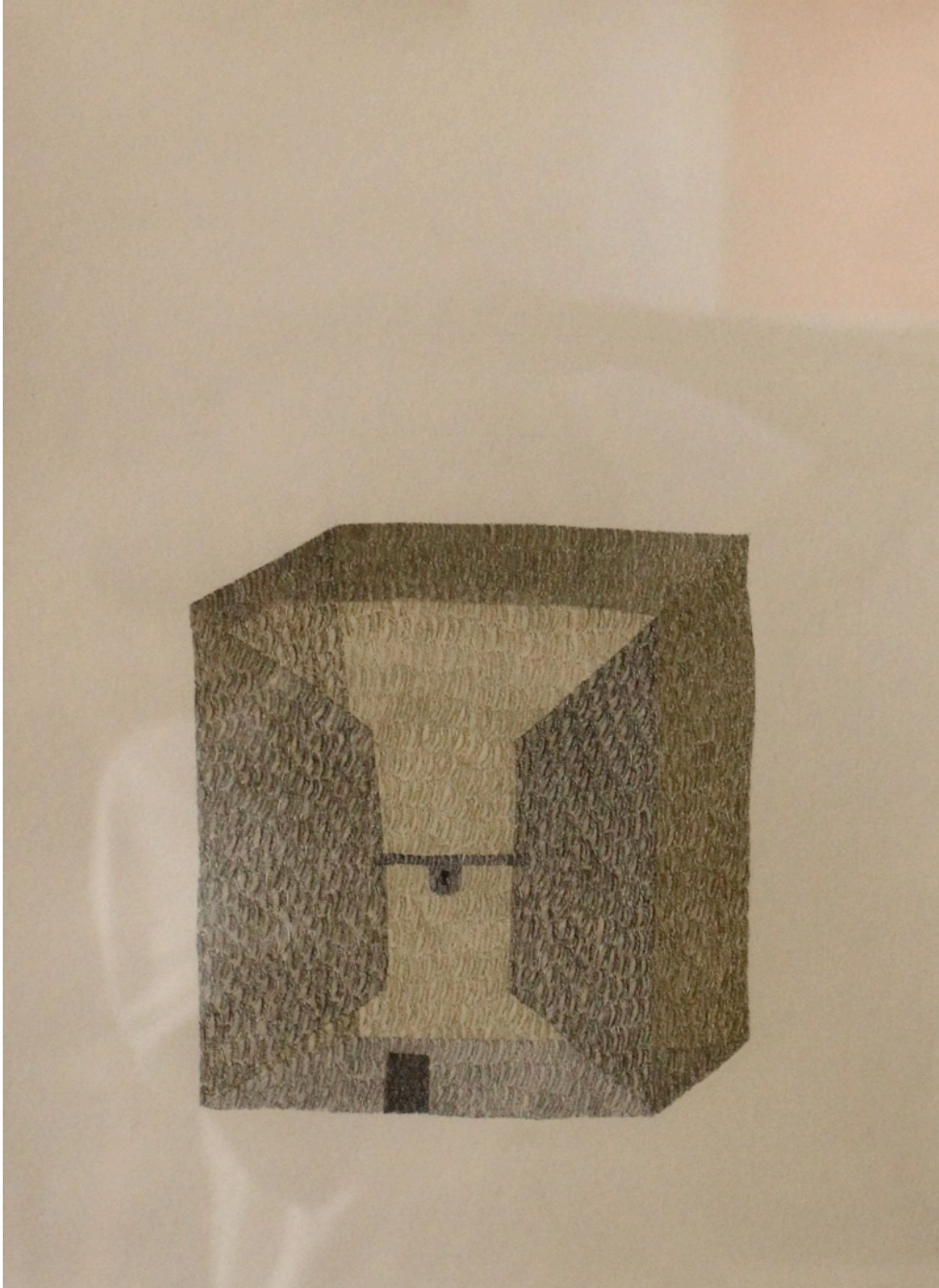


TOP:
Pen on paper
3 x 4 inch, 2012

BELOW:
Pen on paper
3 x 4 inch, 2012

Here the surface of home and bricks acquire feathers, like make-up, where they assume to get delicate and soften their hardness of being. They assume to get lighter and pretend to take a flight of their own!

THE HOUSE OF FEATHERS



pen on paper

12 x 10 inch, 2012

FLY, FLY, FLY....
ONCE, WHAT DO
YOU EXPECT
CAN I. THINGS
CAN I! KEEP A
WEIGHT. WAIT
CAN I, FIND
A REASON.
CAN I FLY
CAN I FEAR
MORE

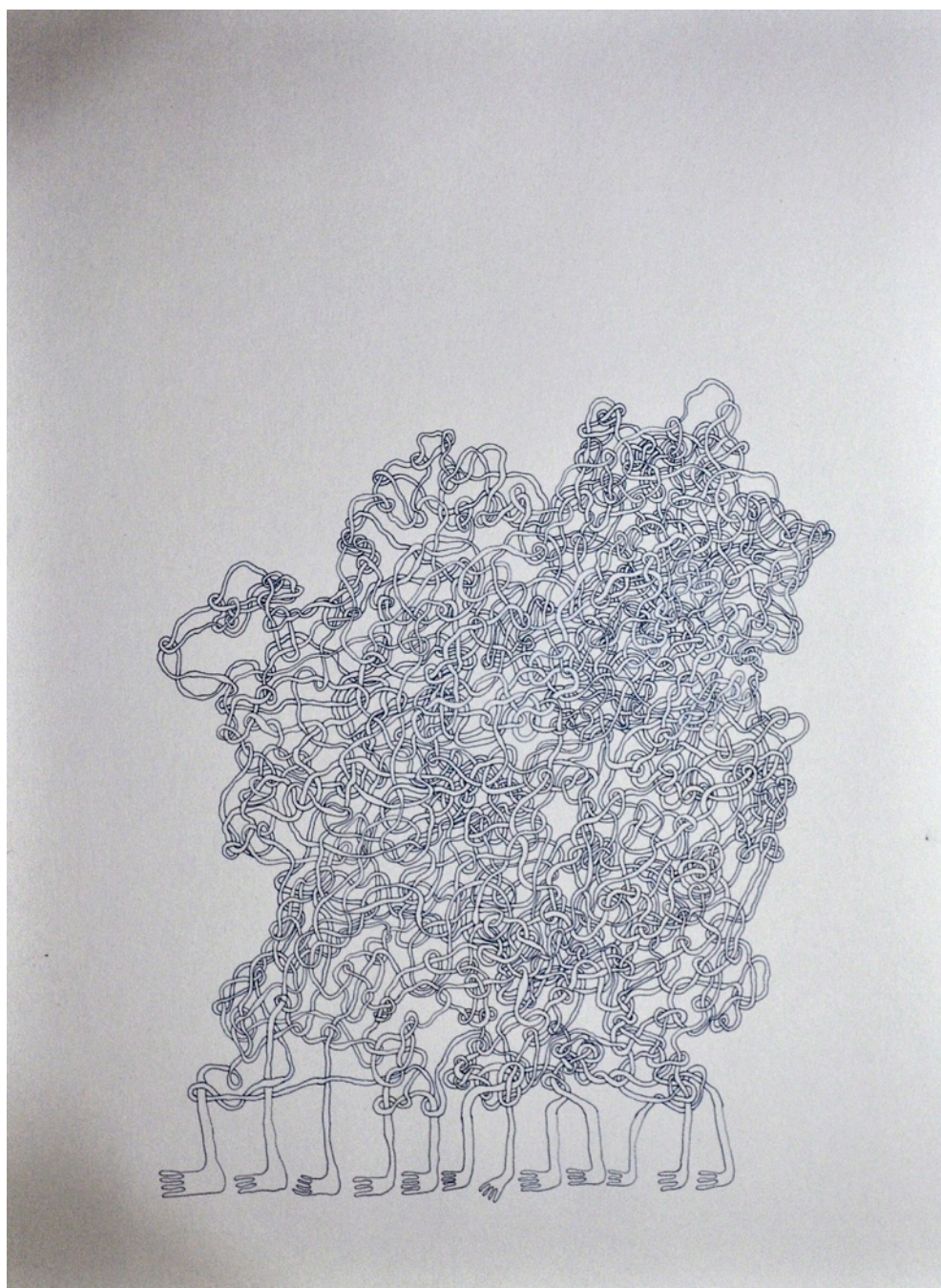
Pen on paper,
22 x 30 inch, 2012



detail

Once there was a community of buildings, which looked like a group of letters, huge with only single little doorways to enter. There were no windows and there was no space for air to otherwise enter. They all formed a little cluster of letters which some said looked like a paragraph. These buildings touched the ground in a strange way and were dressed with black feathers!

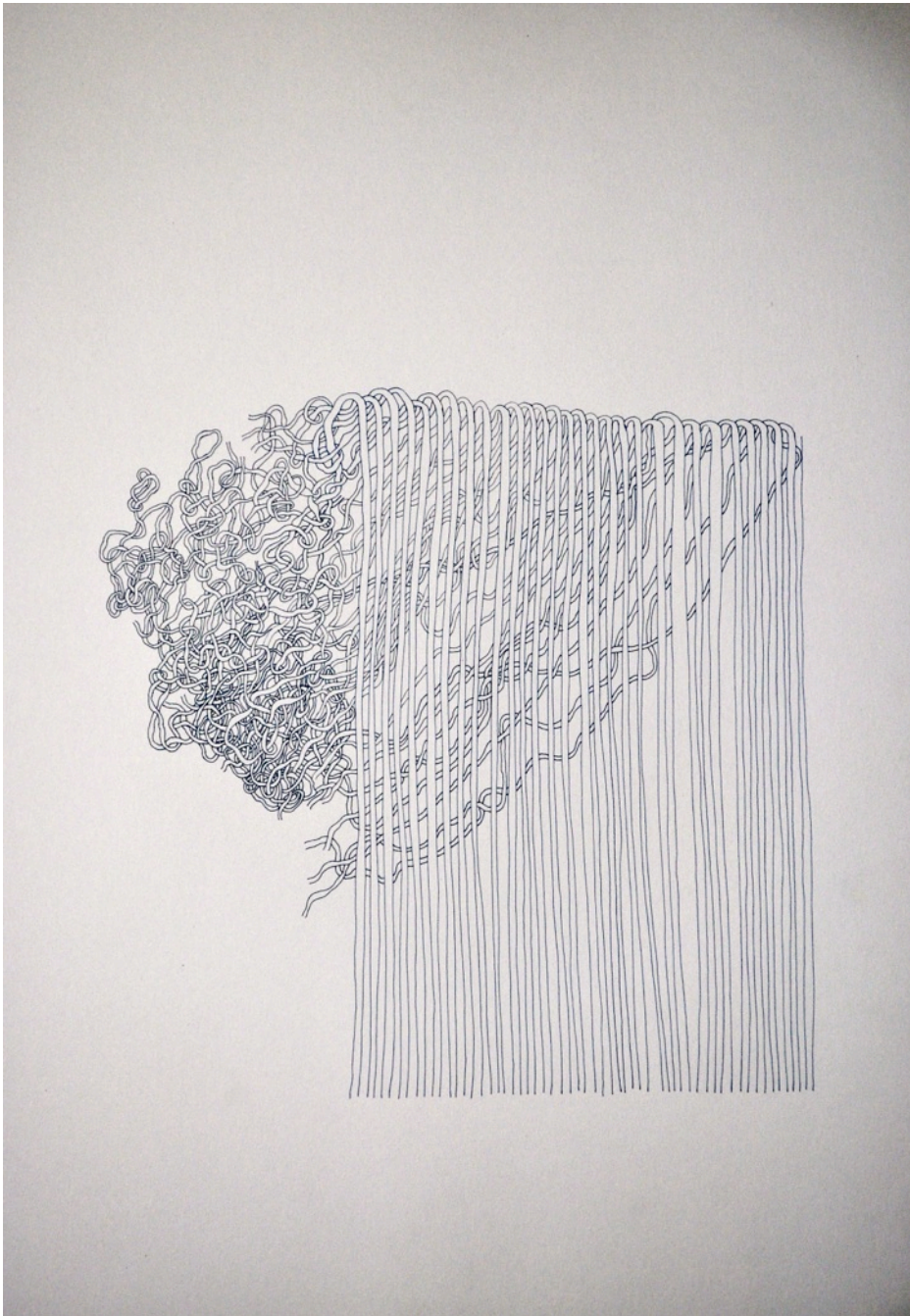
LETS WALK IN A STRAIGHT LINE



Pen on Paper

17 x 12 inch, 2013

LETS WALK IN A STRAINGHT LINE

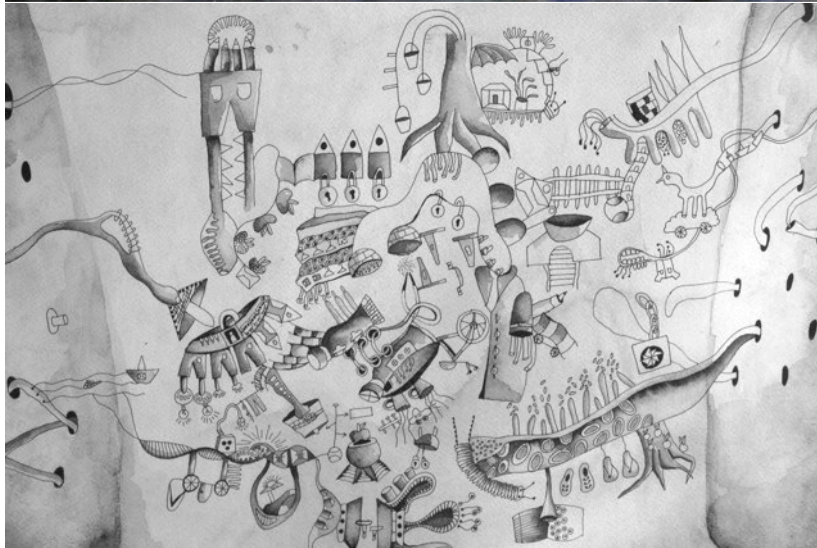
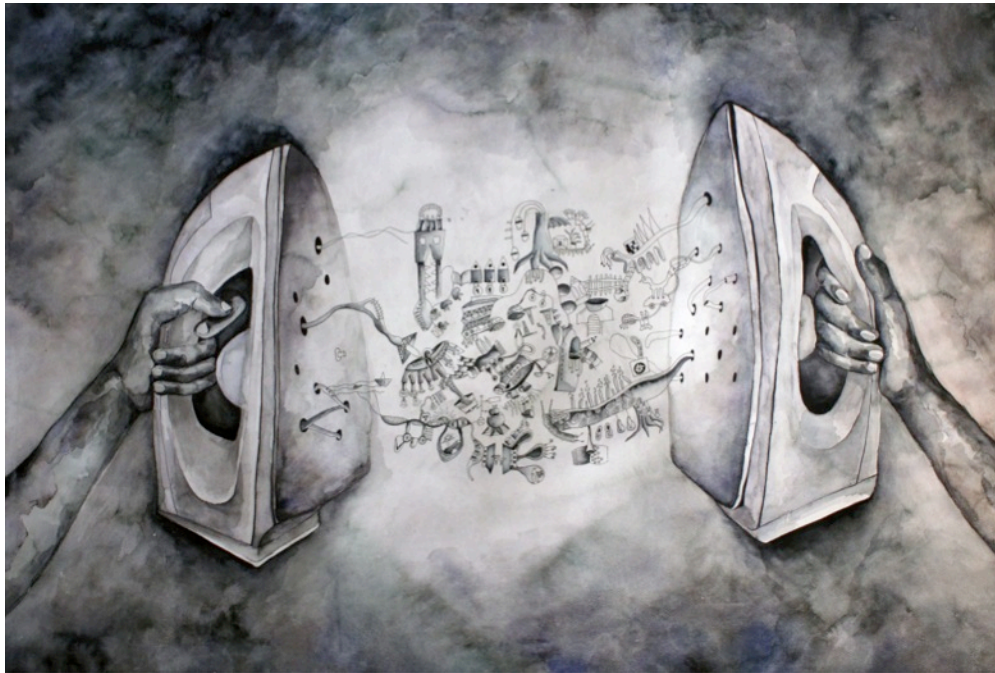


Pen on paper

17 x 12 inch, 2013

These drawings are to refer to a family or a group of people committed to being together, and yet have their own paths to take. Bound they form a sense of chaos with time and struggle between the gravity and flight.

THE PRESENT



detail

Watercolor, ink on paper

38 x 48 inch, 2011

Between the two forces of time (past and future) many situations emerge and float. They form chaos and yet find new companions. The heat makes them crisp and they are ready to be presentable before the spectators.

E + B + H = L

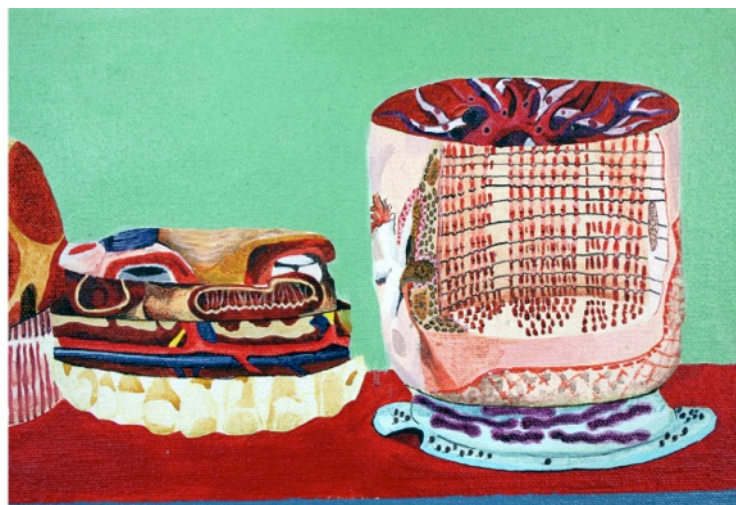


detail

Watercolor, pencil, ink, acrylic on paper
30 x 95 inch, 2011

A visual diary where I chose a lip-shaped paper much larger than the comfortable sketchbook. The idea was to assimilate many thoughts on one surface. It was more like visual nausea where I threw up the compositions that existed in my head to see the surreal formations happen.

IN AND OUT



Detail

Acrylic on canvas
36 x 48 inch, 2011

The utensils from the kitchen have been merged with the images of the internal body organs. The idea was to look at the co-relation of the outer and the inner spaces.

