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THE ASIAN AGE

Chintan Upadhyay's yearning to tell a tale through his art is well known — be it his trademark fiberglass sculptures, the Chintu babies, to the *Mutants* series. He has discoursed issues ranging from female infanticide to gender politics. So what is the subject of thought this time and why did he choose this name for his series? "The title, *Jaane Bhi Do Yaaron*, has many meanings attached to it. One being: give up on your life; another: let it go; third: like the Bollywood movie of the same name, it has an element of black comedy. In the movie, the characters play the victims of the system and how frantically they are unable to get out it," says Upadhyay.

He adds, "The subject is the plight of migrants. Migrants are vulnerable victims of situations. They travel from one place to another where they are not welcome. They think their life will change when they travel from one place to another but they get stuck. Their life is complex due to circumstances. This whole show is about the people who are around us. We don't remember their faces. Yet have strange dialogues with them."

He elaborates, "I want to provoke people's imaginations and their curiosity. I want them to come up with their own tales. Like in the work titled *Shramjeevi Express* which is an installation of stuffed woollen bodies lying close to one another. They are sleeping like people on a cold winter's night on a railway platform. But for some, this may represent 10 people sleeping inside a small

An ode to the faceless migrants



After a short break, Chintan Upadhyay returns to depict the faceless migrants with his latest work *Jaane Bhi Do Yaaron*

room. Some might also take it as mass killing or a war zone. Also surprisingly for some it looks like a comfy piece of cushion. I just create an image and leave the rest to the people."

The series consists of 12 art installations and photographs are used as backdrop to connect one piece to another. As always, he has provided intriguing names to his creations like the seven-foot-long bright

red sweater with a swollen belly which is titled *Weigh Me Up, Weigh*. To the question on how he comes up with these names, he says, "I believe art is about participation. Since I am always in the process of creating pieces of art, I ask the help of my friends and family with the titles. It helps me get a new dimension of my art as well as quirky titles."

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PHOTOS BY: BUNNY SMITH

MASTERS FOR FREE

On the conviction that art can act as a catalyst for change in society, artists Zoe Walker and Neil Bromwich have initiated the Art Lending Library to make art available to all.

"The Art Lending Library ... creates a model for the way things could be in relation to engaging with and experiencing art works," the artists say in a statement. The Art Lending Library project starts on May 3 with a ceremonial procession in Darlington, UK. So far, fifty artists have provided works to be loaned out from the library for free, until June 5.



RADIOACTIVE ART

Japanese artist Masamichi Kagaya has paired up with a university professor to turn the radiation from the Fukushima nuclear disaster into art. The artist-professor duo will print out the contamination that is normally unseen to the naked eye. While many may call his work 'art', the artist believes that the works are a way to show scientific fact in an easy, visual form. A report in *The Telegraph* said, he began gathering contaminated items shortly after the meltdown of the Fukushima nuclear plant, and release of nuclear material across the area.



NONLINEAR ABSTRACTS: Abhijit Pathak and his art



A breath of fresh art

A group of four artists provide an 'alternate' worldview

Dr SEEMA BAWA

Shridharani Gallery at Triveni Kala Sangam, Delhi is re-emerging as a major exhibition centre, with many budding and established artists showcasing their work here. One such group of four young artists has put up an exhibition, *Traces*, that highlights the possibilities of various mediums and genres. Most of the members breathe their non-metropolitan sensibilities into their works, providing an alternate, though very contemporary, worldview.

One such artist is Indira Purkayastha Ghosh whose artistic sensibilities are embedded in the tribal culture of foothills of Vindhya-Satpura. She sculpts deceptively simple forms such as eggs cradled in a bowl and clothes on hangers in natural raw material such as wood logs. Her creations draw energy from the material and the form. Since she sculpts her own visual experiences, her creations are the embodiment of the self and its interaction with the wider consciousness.

Triveni Prasad Tiwari, again a woman artist, also prefers to work with nature inspired forms and material. She uses clay, water and fire to create her ceramic sculptures. In the exhibits she has used egg-like forms in a series called the *Birth of Ego*. These shiny, irregularly oval objects seem to be about to sprout into consciousness or *chetna* and the manifest world or *shrishiti* rising in the act of creation. Layers get added to the embryonic form as each created life form goes through life. These layers are referred to as 'ego' which is present in each of us from birth and gains strength with each passing day.

Interestingly both the men, Abhijit Pathak and Sidharth Pansari use nonlinear forms and also to an extent, non-referential abstractions to express themselves. Pansari like Triveni also tries to deal with the 'unmanifest' and recover the aura before 'creation'; but through colour rather than form. He uses pigment as colour and as mass in a landscape made up of deconstructed geometric forms. His work aims to explore the light as well as the emotions it evokes in the viewer.



TRIBAL TONES: Indira Purkayastha Ghosh and her work

