

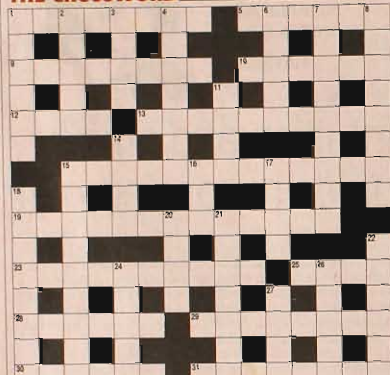
## Britain raises terror threat to second highest level

**LONDON:** Britain raised its international terrorism threat level to "severe" — its second highest level of terror alert — from "substantial" on Friday, Home Secretary (interior minister) Alan Johnson said.

"The Joint Terrorism Analysis Centre has today raised the threat to the UK from international terrorism from substantial to severe. This means that a terrorist attack is

highly likely, but I should stress that there is no intelligence to suggest that an attack is imminent," he said in a statement. "JTAC keeps the threat level under constant review and makes its judgements based on a broad range of factors, including the intent and capabilities of international terrorist groups in the UK and overseas," the statement said. — Reuters

### THE CROSSWORD



#### ACROSS

- 1 Seaside occasion for getting together, it's said (8)
- 5 Turn out to be sanctimonious - a state that's ideal (6)
- 9 Girl's coming back with more money wasn't expected (8)
- 10 Shows what's wrong about objections (6)
- 12 She weakly dismisses a politician (4)
- 13 A noble spot arranged for serving food (10)
- 15 Herald's here learning to use guns? (7,2,4)
- 19 A lot of bees like to find a way to be comfortable (2,4,2,5)
- 23 Game first to last provides opening where sailors gather (10)
- 25 Mark is not entirely frightening (4)
- 28 One might hang out in the cold (6)
- 29 One happens to give the impression of having been in the Channel Islands (8)
- 30 Wanted to be born a lady but didn't survive one going away (6)
- 31 A rather disturbing nice is of no practical importance (8)

#### DOWN

- 1 Think about empty cell when strength is needed (6)
- 2 River and mountain country is like this (5)
- 3 Characteristic turn-up without one being sharp (4)

#### ACROSS

- 6 Bill leaves one to perform 'lock' (5)
- 7 Money gives him power of a god to put animal right inside (5)
- 8 One with burning desire to commit crime (8)
- 11 Most of the ships get away quickly wasn't expected (8)
- 14 Fear slight sound indistinct (4)
- 15 Fear Noel could get cold (9)
- 16 Good when there's a lot of talk (3)
- 17 Beat in a panic (4)
- 18 Drive from temporal accommodation to gain movement (8)
- 20 Not much of a cat (4) (4) 21 Big enough to have got it a nice long time (7)
- 22 Sensual indication of indecision of hearing (6)
- 24 Loves to go out and find the answer (5)
- 26 Best to be caught with a lot of paper (5)
- 27 Showing consideration when relative has died (4)

#### Solution to 4492

- ACROSS: 6 Head of the house, 9 Pencil, 10 Railway, 11 Scrapped, 13 Mother, 15 Normal, 17 Belief, 19 Solid, 20 Impetigo, 22 Obscured, 24 Vacts, 26 Septuagenarians.
- DOWN: 1 Chief constable, 2 Talc, 3 Dollap, 4 Defiance, 5 Toll, 7 Tirade, 8 Street fighting, 12 April, 14 Twist, 16 Alderman, 18 Fiddle, 21 Pay day, 23 City, 25 Chin.

### RESURGENCE OF INFLUENCE

## Fresh bank plan highlights ex-Fed chief's new clout

Reuters  
WASHINGTON

**W**HEN US President Barack Obama launched a fight with Wall Street by announcing a new plan to limit banks' size, the man standing at his side was former Federal Reserve Chairman Paul Volcker. Volcker's shout on the White House economic team was on full display as the 6-foot-7-inch long-time adviser took the choice spot next to Obama, who named his proposal to restrict bank trading activities "the Volcker Rule."

The 6-foot-1 Obama referred to Volcker as "this tall guy behind me."

US Treasury Secretary Timothy Geithner and senior economic adviser Lawrence Summers — who attended the announcement but at a greater distance from the president — still wield a tremendous amount of power.

Volcker, who commands respect on Wall Street and among both Democrats and Republicans, is seeing a resurgence of his influence after venting frustrations to friends that he had been left out in the cold when it came to economic decision-making at the White House. The 82-year-old Volcker was one of Obama's most influential advisers during his 2008 presidential campaign and now chairs a panel of outside economic advisers to the White House.

He had rarely been seen in Washington since the start of the Obama administration



President Barack Obama speaks as Economic Recovery Advisory Board chair Paul Volcker looks on — Agence

and made no secret of a difference in opinion with the White House over how to deal with the problem of "too big to fail" financial firms.

Volcker's fear, shared by some other economists, is that newly consolidated US banks might engage in reckless behaviour on the belief that the government would never allow them to fail because of their sheer size. Such risky activity could leave the financial system vulnerable to another crisis, these economists say. Asked by a newspaper in October about reports that he was losing sway with the Obama

White House, Volcker retorted that he "did not have influence to start with."

That made Volcker's presence at the announcement all the more significant to showing Obama's resolve to push the new regulatory approach that Wall Street appears set to fiercely oppose. "Volcker being there was huge," said Simon Johnson, a professor at the Massachusetts Institute of Technology and a former chief economist at the International Monetary Fund.

The bank announcement elated many of Obama's liberal supporters, who have welcomed his tougher rhetoric in recent weeks toward the banking executives he referred to in December as "fat cats."

Geithner and Summers, veterans of the Treasury Department in the Clinton administration, have been criticised by some liberal supporters of Obama who view them as too cozy with Wall Street. Legislation in 1999 tearing down the Depression-era Glass-Steagall law separating commercial and investment banking passed under their watch. Obama's new bank rules would not bring back Glass-Steagall but would revive its spirit.

Volcker, who has been consulting on Capitol Hill about Obama's bank proposal, could be an asset to the administration in selling the proposal, said Johnson. He shared Volcker's frustrations that the White House had not moved earlier to limit the size of banks, which get an implicit subsidy in the form of federal deposit insurance.

## Bernanke's second term in doubt

Reuters  
WASHINGTON

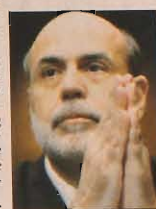
**BEN** Bernanke's confirmation to a second term as US Federal Reserve chairman suddenly appeared in jeopardy on Friday after US Senate Majority Leader Harry Reid said he would block him.

Two Senate Democrats on Friday announced they would oppose Bernanke, citing concerns about the economy that promise to be a key campaign issue and joining the growing number of senators who have vowed to vote against his appointment.

With the US job market in disarray and voters angry at Wall Street, members of Congress facing mid-term elections in November have come down hard on the central bank. Reid, late in the day, issued a qualified statement of support for Bernanke, whose current term expires on Jan 31. "While I will vote for his con-

fimation, my support is not unconditional," Reid said. "The Senate will continue to demand visible and responsible results for the people we represent."

Democratic aides said a vote is expected on Bernanke sometime next week, though one has not yet been scheduled and it was unclear when, or if, it would be. Noting the uncertainty,



THE FALL GUY?  
Ben Bernanke

Bernanke's fate, one senior aide said: "I believe there will be the votes to confirm him. But it's going to be very close."

Critics say the Fed failed to prevent the worst financial crisis since the Great Depression, and contributed the meltdown in a way

that favoured the financial sector at the expense of ordinary citizens.

Senators Barbara Boxer and Russ Feingold brought the total of known "no" votes among the Democratic majority to four, while many others have said they were still on the fence.

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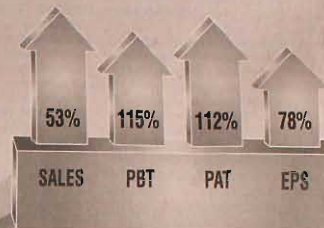
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# BRIGHTER LIVING! BRIGHTER PERFORMANCE!



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## UNAUDITED FINANCIAL RESULTS FOR THE QUARTER AND NINE MONTHS ENDED DECEMBER 31, 2009

(Amounts in Rs.Lac)

GCPL Consolidated						PARTICULARS	GCPL				
Quarter ended	Quarter ended	Nine Months ended	Nine Months ended	Year ended	Year ended		Quarter ended	Quarter ended	Nine Months ended	Nine Months ended	Year ended
31-Dec-09 (Audited)	31-Dec-08 (Unaudited)	31-Dec-09 (Unaudited)	31-Dec-08 (Unaudited)	31-Mar-09 (Unaudited)	31-Mar-08 (Unaudited)		31-Dec-09 (Reviewed)	31-Dec-08 (Reviewed)	31-Dec-09 (Reviewed)	31-Dec-08 (Reviewed)	31-Mar-09 (Audited)
52821	35135	156261	108482	143523		<b>Gross Sales</b>	32162	28514	109594	84355	112680
1064	1330	3080	3576	4226		Less: Excise duty	587	1530	2046	3676	4226
51757	33805	153201	104906	139297		<b>Net Sales</b>	31595	27184	106548	80779	108454
80	251	367	709	2		Other Operational Income				367	367
51837	33805	153452	105273	140005	3	<b>Total Income</b>	31595	27184	106548	81146	108801
						<b>Expenditure</b>					
(1648)	834	(2501)	1429	891		a) (Increase)/Decrease in Stock in Trade	155	715	389	958	2091
20437	16993	56560	49362	63456		b) Consumption of Raw Material	12967	15350	41798	45628	57043
5805	2157	17897	8736	12607		c) Purchase of Traded Goods	818	352	2570	1150	3075
6008	1811	15502	6335	8755		d) Employees' Cost	4092	1075	11062	4151	5843
559	506	1754	1519	1923		e) Depreciation	330	344	1109	1190	1437
4329	2569	13754	8441	9974		f) Advertisement and Publicity	2244	1830	7350	5167	6314
6684	5020	22010	16964	23242		g) Other Expenditure	5103	3959	15783	13247	18037
42174	29890	124976	92786	120848		<b>Total Expenditure (a+b+c+d+e+f+g)</b>	27509	23685	80601	71461	93840
9663	3915	28476	12487	19158		<b>Profit from Operations before Other Income, Interest &amp; Exceptional Items (3-4)</b>	5886	3499	18487	9995	14961
						Other Income (including Interest Income)	1034	1274	4076	3231	4514
10690	5942	31735	15566	22929	7	<b>Profit before Interest and Exceptional Items (5+6)</b>	6920	4772	22563	12926	19475
202	613	840	1526	2008	8	Interest and Financial Charges	65	282	306	737	883
10488	4889	30899	14042	20921	9	<b>Profit after Interest but before Exceptional Items (7-8)</b>	6855	4490	22257	12189	18592
						<b>Exceptional Items</b>					
10488	4889	30899	14042	20921	11	<b>Profit before Tax (9+10)</b>	6855	4490	22257	12189	18592
1976	883	6112	2652	3660	12	Tax Expense	1238	598	3157	1644	2501
8512	4006	24783	11389	17281	13	<b>Profit After Tax (11-12)</b>	5617	3892	18500	10545	16091
						(14) Tax adjustments in respect of previous years					(64)
8512	4006	24783	11389	17325	15	<b>Net Profit</b>	5617	3892	18500	10545	16155
3082	2580	3082	2580	2570	16	Full-up Equity Share Capital (Face value per share: Rs. 1/-)	3082	2580	3082	2580	2570
						Reserves excluding Revaluation Reserves					51122
						Earnings Per Share					
2.76	1.55	8.95	4.51	6.83		a) Basic and Diluted EPS Before Extraordinary Items (Not Annualised) (Rs.)	1.82	1.51	6.23	4.17	6.37
2.76	1.55	8.35	4.51	6.83		b) Basic and Diluted EPS After Extraordinary Items (Not Annualised) (Rs.)	1.82	1.51	6.23	4.17	6.37
						Public Shareholding					
81630657	78924951	81630657	78924951	77767723	19	Number of Shares	81630657	78924951	81630657	78924951	77767723
26.49%	30.60%	26.49%	30.60%	30.27%	20	Percentage of Shareholding	26.49%	30.60%	26.49%	30.60%	30.27%
						Promoters and Promoter Group Shareholding					
9750000	9750000	9750000	9750000	19500000		a) Pledged/Encumbered	9750000	9750000	9750000	9750000	19500000
4.30%	4.30%	4.30%	4.30%	10.88%		- Number of Shares					
						- Percentage of Shares (as a % of total shareholding of promoter and promoter group)	4.30%	4.30%	4.30%	4.30%	10.88%
3.16%	3.16%	3.16%	3.16%	7.59%		- Percentage of Shares (as a % of total shareholding of promoter and promoter group)	3.16%	3.16%	3.16%	3.16%	7.59%
						b) Not Encumbered					
21680387	21680387	21680387	21680387	15686185		- Number of Shares	21680387	21680387	21680387	21680387	15686185
95.70%	95.70%	95.70%	95.70%	89.12%		- Percentage of Shares (as a % of total shareholding of promoter and promoter group)	95.70%	95.70%	95.70%	95.70%	89.12%
70.35%	70.35%	70.35%	70.35%	62.14%		- Percentage of Shares (as a % of total shareholding of promoter and promoter group)	70.35%	70.35%	70.35%	70.35%	62.14%

### Notes:

- These results were taken on record at the meeting of the Board of Directors of the Company held on January 23, 2010 and are being published in accordance with Clause 41 of the Listing Agreement.
- These consolidated results include the results of:
  - Godrej Netherlands BV (Netherlands) and its subsidiaries, Godrej Consumer Products (UK) Limited - (UK), Keyline Brands Limited - (UK), Inecto Manufacturing Limited - (UK).
  - Rapidly Pvt. Ltd. (South Africa).
  - Godrej Global Mid East FZE (Sharjah).
  - Godrej Consumer Products Mauritius Limited (Mauritius) and its subsidiaries Godrej Kinley Holdings Limited (Mauritius) and Kinley Group (Proprietary) Limited (South Africa).
  - Godrej Hygiene Products Ltd. (formerly Godrej SCA Hygiene Ltd.) (Sweden) from April 1, 2009.
  - Godrej Industries Pvt. Ltd. (India).
 The consolidated results for quarter and nine months ended December 31, 2009 also include the proportionate results of Godrej Sara Lee Ltd. in which Godrej Consumer Products Limited holds 49% of the equity share capital with effect from June 1, 2009. The consolidated results for the corresponding period during 2008-09 and for the year ended March 31, 2009 also included a proportionate share of the results of Godrej Hygiene Products Ltd. (formerly Godrej SCA Hygiene Ltd.), which was a 50:50 Joint Venture between GCPL & SCA Hygiene Products AB, Sweden (upto March 31, 2009).
- The Board of Directors at their meeting held on December 15, 2009 have approved a proposal to augment the long-term financial resources of the Company through suitable instrument(s) for an amount upto Rs. 1000 crore. This is subject to the approval of shareholders which is being sought through postal ballot, the results of which will be announced at an EGM to be held on February 10, 2010.
- The Honorable High Court of Judicature at Bombay has vide order dated October 8, 2009, sanctioned the Scheme of amalgamation of Godrej ConsumerBiz Ltd. (GCBL) and Godrej Hygiene Care Ltd. (GHCL) with Godrej Consumer Products Ltd. (GCPL). The appointed date of the Scheme is June 1, 2009 and the effective date is October 15, 2009 (being the date on which the certified copy of the court order has been filed with the Registrar of Companies, Mumbai). GCBL and GHCL held 29% and 20% respectively in Godrej Sara Lee Ltd. (GSL), which is a 49:51 unlisted joint venture company between the Godrej Group and Sara Lee Corporation, USA. Pursuant to the amalgamation, the assets and liabilities of GCBL and GHCL have been transferred to GCPL with effect from the appointed date and therefore GCPL holds 49% stake in the equity of GSL. In terms of the Scheme, Godrej & Boyce Mfg. Co. Ltd. (G&B) and Godrej Industries Ltd. (GIL), the shareholders of GCBL and GHCL respectively, were to be issued and allotted 10 shares in GCPL for every 11 shares held by them in GCBL and GHCL respectively. Accordingly, GCPL has issued and allotted 32296727 equity shares of FV Rs.1/- to G&B and 20899406 equity shares of FV Rs.1/- to GIL. The new shares aggregating to 53196133 rank pari passu with the existing equity shares. The issued and paid up equity share capital of GCPL stands increased to 308190044 equity shares of FV Rs.1/- each aggregating to Rs.308190044.
- During the first quarter of the year the Company completed the acquisition of the balance 50% stake in Godrej SCA Hygiene Ltd. (Godrej SCA Hygiene Ltd. became a wholly owned subsidiary of GCPL with effect from April 1, 2009. Subsequently, the name of Godrej SCA Hygiene Products Ltd. has been changed to Godrej Hygiene Products Ltd.
- During the first quarter of the previous financial year, the Company had completed the issue of 32232116 rights equity shares of the nominal value of Rs. 1/- each at a premium of Rs.122 per share which aggregated to Rs.396.45 crore. Out of the funds raised from the above issue, the Company has, as of December 31, 2009, utilised an amount of Rs.96.50 crore for part of the objects mentioned in the Rights Offer letter. The balance unutilized funds have been temporarily invested in fixed deposits with banks pending their utilization.
- The Board has declared a third interim dividend for the year 2009-10 at the rate of Rs.1/- per share (100% on the face value of Rs.1/- each). The record date for the same has been fixed as February 2, 2010. This dividend, along with the first and second interim dividend constitute a total payout of Rs. 3/- per share (300% on the face value of Rs.1/- each) for the current financial year till date.
- There were no investor complaints that were unresolved as on October 1, 2009. During the quarter ended December 31, 2009, the Company received 57 investor complaints and all the complaints have been resolved during the quarter.
- The Company has one business segment in which it operates viz. Personal & Household Care.
- Previous period's figures have been regrouped and reclassified wherever necessary.

**Godrej**

**Godrej Consumer Products Limited**

Reg. Office: Phirozeji, Eastern Express Highway, Vile Parle, Mumbai-400 075. www.godrej.com



By Order of the Board  
For Godrej Consumer Products Limited

Place: Mumbai  
Date: January 23, 2010

Adi B. Godrej  
Chairman



**Tyeb Mehta's Mahisasura sold for \$1.7m, the first Indian artwork surpassing \$1m at an auction**

# Contemporary art in India is thriving

India's improving art infrastructure is evident in its gamut of spaces, excellent artists, adventurous collectors, many publications and a new genre of critics and writers



**Anthony Korner**  
PUBLISHER, ARTFORUM  
INTERNATIONAL MAGAZINE

It wasn't until a few years ago, after several excellent galleries showing Indian contemporary art had already opened in New York, that I started looking seriously at art being made today across the hugely important and increasingly international Indian subcontinent. Of course, I was aware of the names of important Indian artists who had already had considerable international exposure, such as Francis



Riyas Komu, Take Away (2009)

## SYMBIOTIC RELATIONSHIP

ARTISTS NEED GALLERIES; GALLERIES NEED COLLECTORS; COLLECTORS NEED CRITICS; CRITICS NEED VENUES; VENUES NEED MATERIAL AND THE SUPPORT OF THE GALLERIES...

the publicity of opening nights and published reviews, all of which supported and expanded collectors' interest. Helpful, ground-breaking anthologies such as Amrita Jhaveri's *A Guide to 101 Modern and Contemporary Indian Artists* and the comprehensive catalogues issued by the major auction houses, Sotheby's and Christie's, as well as the lavish publications of Saffronart Online Auctions, all became part of the essential infra-

a library at Artforum of catalogues and anthologies of 20th-century Indian art, from the Bengal School of the late 19th-century through Independence to recent monographs on emerging artists—which results in my luggage becoming impossibly heavy at the end of each visit to India. When I started calling on the galleries in India, the first obstacle for me was finding my way around the cities. A car and driver are es-

one of the most interesting and unconventional galleries, where high and folk art are juxtaposed in a semi-public/private space. Kolkata also has several good, more conventional galleries such as Ganges, Aakriti, Akar Prakar, the newly formed and dynamic Experimenter and Nature Morte/Bose Pacia's second gallery in India. This cannot be an exhaustive list, being based on my limited experience over a few days in each city, and



J Swaminathan revives primordial Indian symbols & forms

**Tina Ambani**  
CHAIRPERSON,  
HARMONY ART FOUNDATION



## Intuition and affinity guide my preference

I HAVE always believed that art is an experience, not an event; it is a process not a product. And such a process should be unfettered by labels. Professionally speaking, I have worked closely with hundreds of promising young artists during the 14-year journey of Harmony Art Foundation and have come to appreciate very different forms of creativity and very unique individual styles. In my personal space too, I am surrounded by art. But ask me who my favourite artists and works are, and I would be hard-pressed to answer.

I believe each artist has a unique reality that is relayed to us in a distinctive way. And each work of art reaches out to different people in different ways. I have always applied intuition, not numbers, to art. In fact, I never set out consciously to become a 'collector'—it was a natural progression. I have always been fascinated by fine craftsmanship, intrigued by technique. My collection is not limited to a particular genre; it spans modern and contemporary Indian art, antiquities and objects d'art. It also includes miniature painting from various Indian schools, a rich tradition that continues to evolve. These works document eternal themes from history, culture and lifestyle with spellbinding intricacy and lavish attention to detail.

For me, choosing a work of art has always been about an instant connection, an almost sensory experience. I feel a thrill when I see a work of art that stirs emotion in me. It could be of any genre, from any school, any time period. That's why my own collection is so eclectic and reflective of my passion not just for form and colour but India's rich heritage.

Take SH Raza's *Sourya* (1974), a fine representation of his shift to traditional Indian geometric forms. His ubiquitous Bindu, the microcosm of existence, speaks to the world of completeness and the cycle of life. As appealing as the radiance of Raza's work is the pensive nature of V S Gaitonde's works. Thoughtful and almost Zen-like in their purity and clarity of vision, they mirror the individual's need for growth through introspection and soul-searching. Then there is the elemental nature of J Swaminathan's work that seeks to revive primordial Indian symbols and forms and engage us with the untamed glory of tribal artistic traditions. The message here is significant: to move into the future while remaining rooted to the past, certainly a credo to live by. The beauty of art is that it can convey legacy as well as celebration. Take A Ramachandran, who takes his cues from the rich landscapes of Santiniketan masters Nandalal Bose, Ramkinkar and Benodebehari Mukherjee to create a sensual tapestry of colour in *Lotus Pond in Moonlight*, which sates the senses with its opulence.

These are just some of the works that have struck a deep chord with me, on both visual and emotional levels. They relate to me, my own experiences and my life's journey. That's why art is an experience—a uniquely personal one.



able international exposure. Artists like Francis Newton Souza, MF Husain, Jamini Roy and Benodebehari Mukherjee, but I had never had the opportunity to see a major exhibition of their work.

It's not as if I am new to India and the wide range of Indian culture. My first visit to India was in 1965, and with the hospitality and encouragement of my Indian friends this first visit became an annual event, allowing me to explore with increasing passion new geographical areas and unfamiliar cultural forms, such as the different schools of classical dance, Bollywood and Bengali films (the great Satyajit Ray), Deccan fortresses, Rajasthani palace architecture, Mughal art, British Company School painting, southern temple sculpture (particularly Chola bronzes), and so on.

From 1994 onward after Bose Pacha Gallery opened in the heart of Chelsea, the New York contemporary art community was becoming increasingly aware of adventurous and ambitious young Indian dealers creating major spaces in Manhattan, like Sundaram Tagore, Bodhi and Talwar. These galleries introduced young, good but relatively unknown Indian artists to a new audience of collectors.

The Indian artists Anish Kapoor and Dhruva Mistry were already known internationally, but it took another decade before a number of major European galleries started adding Indian artists to their lists (eg. Hauser & Wirth, London; La Citta, Verona; Lelong, Paris) and New York galleries such as Jack Shaimman and Thomas Erben did the same.

The spin-offs of this burgeoning range of galleries and artists were the proliferation of books, catalogues and monographs, as well as

the structure of a healthy market for contemporary Indian art. Major international survey exhibitions like *Indian Highway* in 2008 at the Serpentine Gallery, London, and the imminent *Empire Strikes Back* at Saatchi Gallery are also endorsements of the quality and universality of contemporary Indian artists.

Even though I have been the publisher of Artforum International Magazine for the last 30 years, my exposure to the indigenous Indian art world started slowly and late. One day in early 2006, into Artforum's New York office came a highly-educated, dynamic young gallery from Kolkata, who was introduced to me through mutual friends. She asked me which galleries in India I liked. I had to admit that until then I had only visited one gallery, Nature Morte in Delhi, founded by Peter Nagy, an old friend from the 1980s New York East Village art scene.

She seemed astonished that anyone in my position at Artforum, with such a passion for India, could have missed the opportunity of combining these interests. Her comments encouraged me so much that I planned my next visit to India in January 2007 around her recommendations of galleries to visit in Mumbai, Delhi and Kolkata. For me, this was a breakthrough and the start of an important new interest which I hope is, and will continue to be, reflected in Artforum.

Since 2007, I've been twice more to India to see developments in the ever expanding gallery scene, enjoying the exploration and discovery of material I would otherwise miss in New York. Thanks to the generosity of many galleries and artists I have formed quite

special friendships. Several of these leading young galleries are grouped together in the Colaba area (Mirchandan & Steiner; Chatterjee & Lal; Volte; Maskara; Project 88; Sakshi; and, a few minutes away, Chemmud and BMB). In Delhi the galleries are more spread out

## IN ADDITION TO THE EVER-EXPANDING GALLERY SCENE THERE ARE IMPORTANT, FARSIGHTED FOUNDATIONS AND ALTERNATIVE SPACES

(Gurgaon alone takes a full day to visit), which makes it difficult to see even I manage three or four a day.

But it's interesting that in addition to the active gallery scene in Delhi (Talwar, Nature Morte; Espace; Vadehra; and the new National Gallery of Modern Art), there are important and far-sighted foundations and alternative spaces such as Sanskriti, Habitat for Humanity, Khaj, Reigate Arts Initiative, Miss, and even Stairless, not forgetting the newly opened world-class Devi Art Foundation. As for Kolkata, it's the home of CIMA,

leaving out important centres like Chennai, Baroda, Bangalore and Calcutta have yet to explore.

In January 2008, much against my better judgement, I accepted the invitation to address a gathering in Bodhi Gallery, Mumbai (regrettably now closed) about Artforum. I decided to begin the talk by reading an opening chapter from *Challenging Art* by Amy Newman, a recently published book documenting the history of the early days of Artforum prior to my taking it over in 1979. As I started to read, the electricity cut out, and so my carefully prepared introductory statements were unreadable in the darkened room.

Off the cuff, I improvised a theory in front of the distinguished audience, consisting mostly of Mumbai art professionals, about the symbiotic relationship of the basic elements of the contemporary art world, namely: Artists need galleries; galleries need collectors; collectors need critics to evaluate art; critics need venues for their comments; the venues (magazines and newspapers) need material (artists' work and critical commentary), and the support of the galleries (advertising), and so on.

In the two years since then it's become clear that the Indian contemporary art scene is now quite far along in achieving this infrastructure, with excellent artists, well-run galleries, adventurous and discerning collectors, multiple art publications and a whole new generation of qualified art critics and writers.

In other words, contemporary art in India is thriving and growing.

## ET in the classroom

A primer of *au courant* terms to help you feel less 'art-lexic' about terminology

IF YOU'VE read and re-read texts from dense catalogue essays to incomprehensible reviews that have left you scratching your pate in bemused speculation, here's a ready reckoner of buzz words to scan, if you ever have to view and comment on art works that use ephemeral material, LED lights, computer mediated realities and simulacrum.

**PO MO:** It literally means 'after the modernist movement'. While 'modern' itself refers to something 'related to the present', the movement of modernism and the following reaction of postmodernism are defined by a set of perspectives. The term is used in critical theory to refer to a point of departure for works of literature, drama, architecture, cinema, journalism and design, as well as the interpretation of history, law, culture and religion in the late 20th and early 21st centuries. Postmodernism is an aesthetic, literary, political or social philosophy, which was the basis of an attempt to describe a condition or a state of being.

**SITE SPECIFIC INSTALLATION:** It describes an artistic genre of site-specific, three-dimensional works designed to transform the perception of a space. Generally, the term is applied to interior spaces, whereas exterior interventions are called Land art. However, the boundaries between these terms overlap. Installation art can be either temporary or permanent. Installation artworks have been constructed in exhibition spaces such as museums and galleries as well as public and private spaces. The genre incorporates a very broad range of everyday and natural materials, which are often chosen for their evocative qualities, as well as new media such as video, sound, performance, immersive virtual reality and the internet. Many installations are site-specific in that they are designed to only exist in the space for which they were created. Installation shifts the empowerment of aura from the object to the place, that is museum, gallery etc.

**PERFORMANCE ART:** This is art in which the actions of an individual or a group at a particular place and in a particular time constitute the work. It can happen anywhere, at any time, or for any length of time. It can be any situation that involves four basic elements: time, space, the performer's body and a relationship between performer and audience. It is opposed to painting or sculpture wherein an object constitutes the work.

**VIRTUAL REALITY:** The crux of post modernity is that there are two 'presents'. One is a 'spectre' present, a virtual reality techno-media simulacrum that makes the other 'real' present appear borderline, fugitive and elusive.

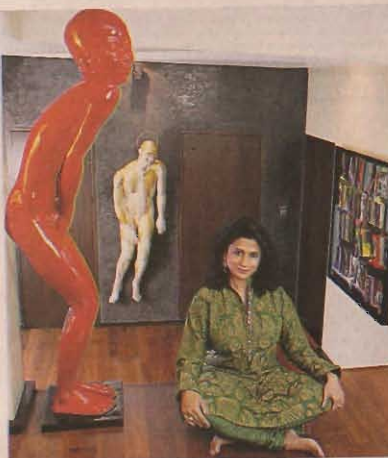
**VR EXPERIENCE:** It is applied to any space generated by software within a computer that produces a virtual-reality (VR) experience. VR is a computer-mediated multi-sensory experience, designed to trick our senses and convince us that we are in another world/zone.

**DECONSTRUCTION:** It is a strategy for revealing the under layers of meanings in a text/art work that were suppressed or assumed in order for it to take its actual form—in particular the assumptions of 'presence' or the hidden representation of guaranteed certainty.

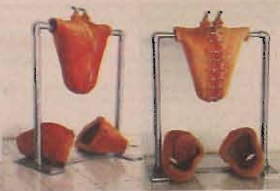
**ZAPPING OR ZERO CONSCIOUSNESS:** This is a postmodern symptom of impatience without depth. The traditional richness and subtlety of nature, art and religion have faded away before our eyes and we are left with a 'recession of reality'. Zapped out zero consciousness is also a product of 'post industrial' hyperactivity and extreme anxiety posed by high unemployment and its Japanese style alternative, 'management by stress'.

## Collector's Impulse/ RAJSHREE PATHY

# If it says something to me, I buy it



Anita Dubey, *WAYSIDE DEITIES*, 33" x 44" x 20", velvet cloth, steel and bone china



Gigi Scaria, 10' x 7' x 4', wood and enamel paint, 2007



ART FOR ME has been purely subjective. I have always bought art that provokes me in some way or the other. It is difficult to explain why a collector buys a certain piece of work. One needs to differentiate between art lovers and art investors. Art collectors generally buy art because they love the work, follow the artist through his/her career and patronise them. Art investors, on the other hand, are calculated in their purchase decisions.

Over the last 25 years I have been collecting passionately but silently. Living in Combato and not being able to visit the galleries in Mumbai and Delhi frequently was a problem. My closest gallery was in Chennai, and that too the only one. I tried to follow exhibitions in the metros as often as I could. As there was no internet those days, I may have missed some great work. But I am proud to say that I managed some masterpieces

by Rameshwar Broto, SH Raza, Jitish Kallat and others.

From collecting moderns, I now collect collect contemporary art. For me, contemporary art is appealing because it is a visual expression of the issues that confront our society in the current times—violence, war, inequality, women's issues, child abuse, hunger and environment. Younger artists are reacting to all this and their work is intense and moving. I also like to encourage emerging artists and often collect their work.

It is not the price that determines the quality of the work, if it says something to me. I buy it. Many times I have picked right and these works are now important. In some cases the artists disappear but I continue to enjoy the work. This is important for me.

The writer is chairman and MD of Rajshree Sugars and an avid art collector



{ **Orange Head** (FN Souza) fetched **Rs 3.16 cr** at Sotheby's }

# Slowdown ensured creative destruction

Recession may have destroyed the confidence of many artists, collectors, investors and gallerists, but it's time they redraw the domain



Subodh Gupta's Line of Control (1) 2008

MY FAVOURITE WORK



Aditya Vikram Birla's recreation of the Mona Lisa

KM Birla  
CHAIRMAN, ADITYA BIRLA GROUP



## My father's magnum opus amazed us

**MY FATHER**, Aditya Vikram Birla, was a self-taught painter and found his calling in recreating the works of some of the masters—Roerich, Husain and others. He had done several canvases, displaying great dexterity with the brush and an amazing creativity. One morning, he announced at the dining table that he was now going to try his hand at recreating the Mona Lisa, much to our amusement!

The canvas absorbed him for many months. Finally, one Sunday afternoon, after a family lunch, he said he was now ready to show us his work. All of us—my great grandfather, grandparents, mother, sister, uncles, aunts and cousins—crowded around the canvas, covered appropriately with a paint stained cloth. He unveiled his masterpiece, with a flourish, to a collective gasp from his audience. We gaped and gaped! We were simply awestruck at the striking similarity with the original.

My parents gifted this painting to my uncle, Chandrakant, on the occasion of his wedding. It will now be on display at the museum my mother is building in Puri, Rajasthan, our hometown, that will capture the life and works of my father.

**Collector's Impulse/**  
JANE & KITO DE BOER

**We don't see paintings,**



he gloom in Indian galleries was as thick as impasto in the months following the collapse of Lehman Brothers. You could have cut through it with a palette knife and served it up on any number of canvases that suddenly were barely worth the surface they had been painted on. But if the global financial meltdown appeared like a tsunami to some actors in the nascent market for contemporary Indian art, it might actually have served as a dramatic cleansing of the Augean stables. Far from demolishing civilization as we know it, the meltdown and the recession that followed it should encourage players in this domain to reflect closely on their practices, their capacity to adapt to a violently changed business environment and to strategic inflection points that threaten extinction but also provide stimulation for new directions of growth.

What we call an art world is really, as philosopher and art critic Arthur C. Danto so eloquently phrased it, a conversation. An art world is formed through ongoing exchanges about the meaning, value and potentiality of art, taking place in various sites and at various rhythms, among artists, viewers, critics, dealers, reviewers, gallerists, collectors, curators, conservators and various other figures in central or peripheral interests in the process of producing and distributing art and sustaining an infrastructure for this process.

From this point of view, the Indian art world has been swamped, in recent decades, by a monotonous discussion about price, which has usurped the place of a discussion about value. This is in contrast to the situation in the first half of the 20th century, when the discussion around art in India was compellingly focused on the true significance of art-works and understood the power of the artistic imagination to transform the consciousness of viewers.

The recession, which toppled artificially built structures of price-as-value and exposed the machinery that had kept the balloon afloat, may have destroyed the confidence of many collec-

tors, especially first-time entrants, in the art system. However, this should be seen as a process of creative destruction, for it has reopened a conceptual space in which gallerists and collectors, artists and viewers, critics and curators can all re-dedicate themselves to the fundamental questions: Why does art move us? How can we refine our practices in ways that help us stay focused on the vitality of the aesthetic experience, while also developing a viable economy within which it can be supported, without mixing these mandates to their mutual attrition?

For galleries, the recession has brought about a return to core competencies for some, after their desperate boom-time attempts at representing all generations and idioms. For others, such as Pundole and Chemould Prescott Road, it has offered an opportunity to extend the field of the contemporary to include the dazzling work of artists of tribal or rural background. Yet others, such as Chatterjee & Lal, have improvised platforms where classical and contemporary works may be juxtaposed, proposing alternative ways of approaching Indian art history.

Confronted by general instability, a liquidity crunch and wariness among collectors, many gallerists took courageous positions supporting their artists and preparing for a period of less grandly scaled but intensely focused activity. They supported their artists and slowed down but maintained their commitment to long-term exhibition and publication projects.

Among collectors, the recession has surely brought about a radical reassessment of what might be called the will-to-collect. Investors and speculators who flocked to the art market during the boom have largely been left behind. Meanwhile, collectors driven by a genuine curiosity about art and a genuine passion for it have come back into the domain.

There has also been a gradual emergence of a new kind of collector who rejects the names in the Top 10 and also the inherited reverence for conventional media such as painting and sculpture, and is willing to experiment with immaterial and ephemeral media, whether video, film,

photography or the residues of performance as sculpture. This augurs well for the continuing vibrancy of art forms that extend themselves beyond the market's established parameters.

Unfortunately, it was Indian artists, the central protagonists of this art world, who were the last to be struck by the reality check unleashed by the recession. Habituated to being sheltered and insulated from life by galleries vying with one another to win them over during the boom, many artists had delegated awareness of reality, like much else, to their representatives in the market.

## THE GREATEST BENEFICIARIES OF THE RECESSION WERE THE VIEWERS, OF WHOM, THERE ARE LEGIONS EAGER FOR FRESH AESTHETIC EXPERIENCE

For many of them (it now seems to me that a lesson in demand-and-supply economics should have been integral to their training in the fine arts), the mood went from relief that the galleries would take the hit, to shock at the rapid spread of the cataclysm, finally to rampant anxiety about falling prices and collapsing reputations. For many young and rising artists, especially those head-hunted on campus and cocooned within the gallery system, this was their first experience of economic vicissitudes.

Perhaps the greatest beneficiaries of the recession in the art world were the viewers, of whom there are legions eager for fresh aesthetic experience and more information and knowledge about what they are experiencing.

For many first-time viewers, the collapse of the real and symbolic barriers to entry produced a sense of confidence to look and to ask.

When the transactional basis of the market briefly evaporated, there was, for a few months last year, a zero-gravity space in the Indian art market where alternatives became possible, at least in contour. Galleries held public conversations between artists and critics, put up exhibitions that explored new art-historical ground, reached out to diverse publics, recognising that there is, in fact, no unified public for art.

Hopefully, many of these realisations and developments will not vanish summarily as the art market returns to a chastened but renewed sense of normalcy. The take-away point for many galleries is to regard themselves seriously as businesses, building core strengths instead of expanding without developing an intellectual and professional infrastructure or losing direction in the supermarket of available options.

For collectors, it would be important to retain their suddenly discovered independence from pre-programmed notions of major art. For many artists emerging from the recession, it would be critical to see themselves as stakeholders in the art world, rather than as gladiators performing to an arbitrary fate. And Indian viewers must demand the creation of a knowledge infrastructure that underwrites all the monetary transactions and exchanges of ideas within the Indian art world.

The recession has made us aware that, in order to have any view at all on art, we should have been prepared decades before we were misled by the pied pipers of boomtime. What the Indian art world needs are publishing initiatives that introduce art to a new readership; renewal of museums; and creative pedagogy that invites children to participate in visual culture so that as adults they may appreciate the idiosyncrasies, bewilderment and complex forms of awareness that art makes possible.

*The writer is a cultural theorist & independent curator. He was co-curator of the 7th Gwangju Biennale in 2008*



**WE COLLECT** Indian art from the early Bengal period to the late 20th century, tracing the arc of India's history—from the colonial period through the modern independent era. This gives our collection artistic and historic breadth. It contains not just paintings but also many drawings, which are a visual equivalent of poems—they capture the essence in just a few lines, and it is their purity that moves us.

We purchased our first paintings on impulse. These were an emotional response, reflecting our excitement at the vibrancy and energy of India's culture. Since then, collecting India's art has become an obsession. It has come to shape our lives.

Today our collection has over 700 works of Indian art. Far too many to display! The moment you run out of wall space and yet continue to acquire, is the time to admit that obsession has become addiction. The purchase that marked this shift was Rameshwar Broto's triptych *Traces of Man*. It is an exceptional painting in terms of execution and universal vision. It is a black, brooding, abstract work created by carefully and slowly scraping away layers of paint with a razor blade.

The first time we stood in front of this great work, we immediately knew we couldn't leave without it. The commitment of the artist to his vision had created one of his greatest works. Broto's passion and originality radiated from every inch.

The joy of collecting is that it can give meaning to life. Each object has its personal story. As we go around our house, surrounded by these beautiful works, we do not see paintings, we hear stories. Each work tells us a bit about the creative vision of the artist.

Every day we sit in the company of some of India's greatest figures: Gaitonde, Souza, Husain, Chittaprosad, Pyné, Broto, Raza and many more. Every day they whisper to us. They reveal the genius that is India. Surrounded by our collection we are wrapped in the energy of the finest souls of a great civilisation and that is a privilege beyond economic logic.

*Kito de Boer is director, Middle East of McKinsey & Company*

## Finding A Foothold Again

# Permit business but ensure artistic licence

**WHEN** talking about the Indian art market and pricing, one of the first words that springs to mind is 'mechanics'. The dictionary defines it as "the effect of energy and forces on system," a description that is relevant to the art market at several levels.

To fully understand how these various energies and forces interact with each other and exert positive or negative pulls on the 'art eco-system', let us first identify them. At the root of it all, is of course, the artist. He or she is the author of the work, and today more than ever, has a clear opinion on how, where, when and for how much, he would like to sell his artwork.

Artists traditionally work with galleries and rely on their gallerists to help answer some of these key questions, as that will often determine the commercial and critical response to a body of work. The gallerist approaches collectors to try and place the works in prominent collections, the intent being to secure high visibility for the artist. This completes the primary market circuit.

Should the collector need to sell that work, or any other from the collection, he or she will either go back to the gallerist, or approach one of the secondary market players, namely the auction houses or dealers. Auctions, usually, are made up of works sourced exclusively from the secondary or re-sale market, and do not include 'wet' works from artists' studios.

The subtle distinction between a gallerist and dealer for our purposes, are people in the art trade that have gallery shows and work with artists, versus the latter, who work exclusively with works on re-sale.

From a pricing perspective, therefore, there is the primary market price and the secondary market price.

Depending on the artist in question, one or the other will be higher, based on various sub-sets of the basic principles of demand and supply. Availability (how many works does the artist produce), access (good relationships with gallerists and dealers), period (each artist has a peak period), quality, and condition, all play a role in determining prices on the secondary market.

For the primary market, it is usually the artist's expectations coupled with dealer's experience, confidence and knowledge of the market and market forces that will set prices. Ideally, gallerists should be aware of auction prices, but not governed by them.

Around five years ago, there was a perceptible change in the Indian art market, with focus shifting from the Moderns to the younger, edgier Contemporary artists. This trend was part of a global shift towards the art of today, as it was and is perceived to be culturally relevant and allows the collector of such contemporary art to identify with the art he lives with. This was also the time the global market turned its attention to India, and non-Indian buyers began to acquire Contemporary Indian works.

To capitalise on these changes, several market players went down unconventional roads, which changed the rules and practices that had been followed so far. For starters, the lines between the primary and secondary markets became blurred, as works made their way from one to the other, in as little as three months. Gallerists could not control pricing because artist expectations had risen to un-

realistic levels. At the same time, buyers were 'flipping' works in anticipation of quick bucks and the secondary market was feeding off the fact that demand outstripped supply with the entry of speculators and traders into this potential minefield. The result was anarchy in a bubble.

Helped by the economic downturn, the last 18 months have seen a significant change in the prices of Indian art. On an average, most artists have seen a price drop of around 40% with some contemporary artists falling as much as 70%. Overall, I am happy to say we are back to pre-2006 levels, when prices were very much on the rise, without having reached the levels of the absurd as they did from then on. Even if prices at auctions behave in this erratic manner, it is the responsibility of the artists' gallery to control the market, especially for the artists who are actively working.

The combined effect of all these events is a positive net result. Recognising the fact that any market that is in the process of maturing will go through these peaks and troughs before finding its equilibrium, we must advance forward using the lessons from this cycle, to make the market stronger.

First, the price corrections have allowed for the re-entry of the collector; the presence of speculators, having over the past few years, made collectors wary. As most traders and investors have now retreated, great buying opportunities are available.

Second, artists who had to switch galleries due to the closure of their respective galleries have had to do some serious rethinking. They are trying to find their footing in these new mar-

ket conditions, and it will be a slow process of rebuilding for them, both aesthetically as well as commercially. Mediocre works are no longer selling for their signature alone, but will need to have substance to back it up. Third, the key will also be for the gallerists to price works conservatively and sensibly.

Our market structure will also have to be re-worked slightly to make it more transparent and restore confidence especially from the international arena. Auctions will also have to maintain their autonomy. Traditionally, artists and auction houses have never worked together. Auction houses were putting new 'wet' works directly into sales, and artists too had approached auction house directly, thereby cutting out their galleries, in anticipation of their being able to realise higher prices.

Artists therefore began to directly influence the secondary market, which resulted in skewing their overall pricing. For auctions to be transparent and accurate price indicators, there have to be minimal partnerships with other market makers. Specialists, too, will need to be diligent on quality control. For example, a work that has come up on the market multiple times in a short span of time (2-3 years), should not be included.

If we all take responsibility for our roles, be it artists, collectors, dealers or auctioneers, we will, within the larger system, see a stable market emerge. Ultimately, we must also remember that while art is a business, some allowance must be made for the creative, intangible and human element that makes it unique.

TV Santhosh's works have seen a dip in prices over the last 18 months



**Mallika Sagar Advani**  
ART CONSULTANT

Artists such as Husain had fallen out of fashion when the younger ones became more popular, but today have markets that are far more solid





{ MF Husain's **Ragamala** fetched **Rs 3.1 cr** at Christie's }

## Going Beyond the Edge of the Canvas

For art & technology to flourish in India, we need to get a critical mass of people to see art in new ways & to buy such representative pieces



**Mortimer Chatterjee**  
PARTNER, CHATTERJEE & LAL

**TECH THIS OUT!**

INDIAN GALLERIES HAVE BEEN MUCH SLOWER THAN CURATORS IN REALISING POTENCY OF NEW MEDIA WORK



Faves include Yusuf Arakkal, MF Husain, Sunil Das, Jatin Das

**Kiran Mazumdar Shaw**  
CHAIRMAN & MD, BIOCON

## Figuratives are easier to understand

I HAVE always been very passionate about art and started collecting paintings since mid 1980s, that is when I was able to afford to buy art.

My favourite painting is one by SG Vasudev which adorns my office room. It is called *Yin and Yang, He and She*. What is interesting about it is that it has got many dimensions. It is basically a painting which has wonderful colours, the composition is very striking and gives you the balance of life in general.

I generally prefer figurative art and am not so much into abstracts. I like landscapes, still life, basically forms which are easy to interpret. Though, I think abstracts are creative but sometimes the creativity in those are difficult to understand, so I generally prefer forms in paintings.

I like a lot of contemporary Indian artists and am very fond of artists like Yusuf Arakkal, MF Husain, Sunil Das, Jatin Das etc. Though, at the same time I have been collecting a lot of works by Scottish artists, largely with my husband, who happens to be from Scotland! Some of my favourite Scottish artists are Archie Forrest, George Devlin and James Fulton and some of their works adorn my office.

Despite my busy schedule, I always find time to see art or paintings and invest in them.

**Collector's Impulse/**  
**RAKESH AGRAWAL**



here are those like their art nice and simple: attractive paintings in decorative frames, well-known signatures sitting pretty and legible across the canvases. There art is treated more or less as an extension of interior decoration, where its primary function is to be an unobtrusive, but evident, marker of status. Nothing wrong with this vision of things. After all it has been the majority view of collectors and institutions for centuries. Nonetheless, to assume that art stops at the edge of a canvas and that it cannot, or should not, slip down the wall onto the floor, into the street, or even onto our computer and TV screens is to limit grossly the potential of art to permeate the cultural consciousness of society at large. Technology can be defined in so many ways but it might be easier to talk of it in terms of what it is opposed to. It is opposed to stasis, often offering up break free of tradition and likely to look with derision at the generation that preceded it.

Whether traditionalists in India like it or not, the subcontinent has, over millennia of accumulated knowledge, attained a deep and solid relationship between art and technology. The expression and dissemination of religious belief in India has, in particular, forced artistic expression to keep pace with the latest advances in technological know-how.

Classical religious architecture in the subcontinent demanded artists (mainly sculptors) to innovate as building processes aspired to ever more complex structural configurations. Equally as printing presses developed in India in the late 19th century, artists were at the forefront of the march towards reaching out, through the use of technology, to an audience hitherto inaccessible.

Ravi Varma, a traditionalist stands as a totem for unembarrassed traditionalists in his own time, a trailblazer through the foundation of a printing press with state-of-the-art machinery imported from Germany. The content of the oleographs, mainly mythological, may not have been revolutionary but the methods he used for their creation have a direct equivalence to artists of the 21st century using computer software to digitally manipulate images as part of their artistic language.

While art schools in the country have not, in general, kept pace with acquiring the tools with which their students can fully explore the technologies often used (video equipment, computer software, projectors), tomorrow's artists are using whatever devices of communication that they have at hand. Often this means nothing more than a mobile phone with a camera and video function. While the quality of output may be low, it is evidence enough of a desire to bring the world around into contact with contemporary artistic practice.

This same urge has been current in India for decades. Tyeb Mehta's film, *Koodal*, of the late 1960s functions as a forerunner of the work Indian experimental filmmakers began to make in the 1990s and which are only today starting to find a place within gallery spaces. Equally, artists such as Nalini Malani and Navjot Altaf were using video well before the current generation of Contemporary artists got hold of the same mediums.

Moving into the more recent past and up to the present moment, the maverick Dutch video curator Johan Pijnappel has been a catalyst and mentor for artists and galleries showing video work coming out of the Indian contemporary scene. With his breadth of knowledge of both the Western and Asian

contexts, it would be hard to imagine the landscape of video art in India to be as well developed without his massive impact. Strangely Indian galleries have been much slower than curators in realising the importance and potency of new media work and, in particular, the moving image. As recently as four years ago it was hard for an artist such as Shilpa Gupta to find a gallery to show her work in India at the same time that she was being feted in major institutional showings outside the country.

## IN ABSENCE OF ANY INSTITUTIONAL SUPPORT FOR THE VISUAL ARTS, ARTISTS AND GALLERIES CAN ONLY LOOK TO COLLECTORS

At present the range of technologies being successfully utilised is breathtaking. To name a few random examples, Subodh Gupta's *Start Stop*, a huge moving sushi conveyor belt filled with endless tiffin boxes; Kiran Subbaraj's robot, *Spectator*, that senses and follows gallery visitors; LN Tallor's *Saavneri Maker*, a fully working barbed wire manufacturing device; Ashok Sukamran's *Glow Positioning System*, a work where a network of lights spread throughout a busy intersection in the heart of Mumbai could be manipulated through the

use of a hand-held remote control. The invention of the lit part of the ring of lights. It goes without saying that much of this kind of work is hard to collect. At present in India there are not more than half a dozen or so collections that are seriously focused on work that utilizes new technologies. The foremost of these is undoubtedly that of Anupam and Lekha Poddar, who are also responsible for the magnificent Devi Art Foundation in Gurgaon.

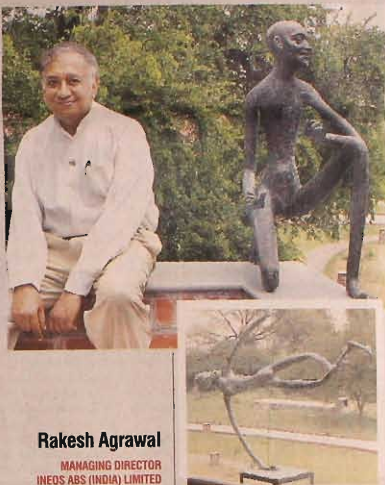
However there are also smaller, more intimate, collections that have been built up with neither the space nor the capital needed to sustain a private museum. It is more than possible to do this once the initial fear and befuddlement of collecting non-traditional media is overcome. The truth is that collectors who know how to use a DVD player, their TV, their internet and have a basic understanding of how to switch on a plug are already more than qualified to house new media art in their houses.

In the absence of any institutional support for the visual arts in India, it is only collectors to whom artists and galleries can look for the long term viability of technology heavy work which often requires much higher production costs than work evolved on canvas and paper. In this way, for art and technology to continue to flourish in the Indian context, we need to get a critical mass of people to see art in new ways and to feel comfortable buying representative pieces.

If any country is gifted with people willing and able to pick up new technologies quickly it is India and so I, for one, am hopeful.

*The writer is partner in Chatterjee & Lal, a gallery focused on young artists working in a range of media. He also writes extensively on art for publications in India and abroad*

## Indian contemporary art has to come of age



**Rakesh Agrawal**  
MANAGING DIRECTOR  
INEOS ABS (INDIA) LIMITED

INDIAN contemporary art is becoming international recognition as India rises as an economic superpower. This has unleashed many opportunities for young artists who lay dormant and could not manifest their talent for want of 'adequate commercialisation of art'. Of course, this has a flip side too: creativity suffered during this period. Buyers began looking at art purely as an investment. Signatures were important, content was lost. Serious collectors got sidelined. Thankfully, things are changing. I am sure Indian contemporary art and artists will get the place they deserve in national and international arenas.

I have been collecting art for 15 years but I would find it difficult to say which are my favourites or indeed, what prompts me to buy a certain work. But yes, some works one does find to be closer to one's heart more than others. These include Somnath Hore's various bronzes, many of Abanindranath, Gaganendranath and Rabindranath Tagore paintings and a particular painting of Karminder Bai. Apart from these I very fondly cherish my collection of works by Ram Kumar, MP Husain, KG Subramanyam, Akbar Padamsee, NS Bendre, Ramachandran, Anjolie Ela Menon, Bikash Bhattacharjee, Manjit Bawa, Shakti Burman, Parash Mehta, Jayasri Burnam, Baiju Rini Dhumal, and of course Raja Ravi Varma. I am also very fond of Radhakrishnan's bronzes, Nagi's stones, Ravi Varma's ceramics. In graphics, I greatly admire prints of Jyoti Bhatt and Krishna Reddy. I still remember the wonderful interaction I had with Krishna Reddy when I met him at his home at New York. Even at this age he is fully of energy. I have never bought art as an investment, though normally it would be a good investment. A work of art necessarily must appeal to you. You must like it before you chose to acquire it and, in any case, a good work of art would always appreciate in value.

While historic and modern art will remain important, some of the younger artists are doing amazing work, experimenting with newer media, ideas, forms and compositions. This is important, since art must continuously evolve in tandem with its cultural and socio-economic origin and dynamics.

We at Udayan Art Centre, which is a part of the foundation I have established, have tried to create a hub with adequate facilities where artists can come and experiment with various mediums and forms, be it stone, bronze sculpture, ceramic glass works, comprehensive range of graphic art including linocut, litho, etching, photo etching, woodcut, serigraphy etc and of course in new media, digital art, apart from facilities for painting.

I have seen artists come and experiment to manifest their creativity in the forms and mediums they are not usually accustomed to. This has been greatly rewarding. Also we have been inviting international artists from various countries and the interactive symposiums have been very joyful experiences.

Asia is next super power so Asian contemporary art is catching attention everywhere. While one can see a fair amount of Chinese art in the international art fairs and museums, Indian contemporary art still has to spread its wings. As Indians, I am sure there will be wider visibility of Indian art, and this time creativity will not suffer.

*The writer is the founder, Udayan Art Foundation*

## Museums Yet To Make A Mark

# Private initiatives to support the muses

**NORMALLY, VISITS** to the museums top the itinerary list when one is travelling overseas. Some of the famed museums abroad include the Louvre in Paris, Victoria & Albert, and National Gallery in London, British Museum, Museum of Modern Art in New York, National Gallery of Art in Washington DC, the Van Gogh and Rembrandt museums in Amsterdam, Prado in Madrid and Florence Museum. The list of these repositories of objects d'art is virtually endless.

In India though, the few government museums don't enjoy that popularity. Neither are they armed with adequate funds to spruce up or add to their collections. Whether it's the National Museums in Delhi and Kolkata or Delhi's National Gallery of Modern Art, it's a pity that, in most cases, after meeting maintenance and allied overheads, museums are hardly left with any funds to shore up their collections. They lack both from the standpoint of the volume of works and quality of display. International museums collect works on a fairly regular basis. In fact, they are also known to acquire from auctions. Of late, a trend is perceptible where private initiatives are taking off to boost the museum infrastructure in India.

The Kiran Nadar Museum of Art (KNMA) is one such major project. Sponsored by the Shiv Nadar Foundation, KNMA is at present housed at HCL Technologies in Noida. Spread over 13,000 sq ft, the museum will grow to its proposed size of 80,000 sq ft over the next two years. There's a long history of collectors donating their acquisitions to responsible agencies and organisations for caretaking and posterity. Instead, Kiran and Shiv Nadar decided to establish the museum to nurture their growing collection and preserve it in a 'landmark building'. KNMA will be a museum space for exhibiting modern and

contemporary art from India and the subcontinent. The museum is conceived and designed to house an array of artworks that highlight the visual trajectories of modern and contemporary Indian art. It will also field art exhibitions, educational programs for schools, colleges and other institutions and creativity-fostering workshops, exchange programs. It will also engage in artist's residences/scholarships/art projects, facilitating art appreciation projects and research.

"Over the years, the best thing about collecting art has been the pleasure of living with it. This passion has brought me indescribable joy which would be limited if I tried articulating it words. I'm fortunate to have been able to nurture and fulfil an Eastern colour dream such as this one," Kiran Nadar says. "In many parts of the world, many a significant private art collection has resulted in the creation of a museum which benefits society for generations. Making a modest beginning at this social responsibility, the primary goal in the creation of the KNMA is to share the private collection and bring visibility to modern and contemporary Indian art, presenting meaningfully to the art viewing public and the growing HCL community in India and the world," she adds.

Kolkata-headquartered Enami group is also on its way to put up a museum. Being set up by Enami Foundation, the institution will operate under Enami Chisel Art. Enami Chisel is a collaboration between Enami and Chisel Art and is led by Vikram Bachhawat of Chisel Art and Richa Agarwal of the Enami group. "Our collections



Anamika Kala Kendra, Kolkata (above) and Uttarayan Art Centre, Baroda



would be running into around 2,500-3,000 works," says RS Agarwal, co-chairman, Enami group. The museum is envisaged to boast of Rs 100-125 crore outlay. Interestingly, Mohit Gujral, son of renowned artist Sashi Gujral, has been picked as the architect of the Enami museum, which is still to be given a formal name.

Baroda-based businessman Rakesh Agrawal, a chemical engineer by profession, has been passionately lapping up art for the last 15 years. Over these years, he has built up a collection of roughly 2,500 works. Agrawal, who has formed the Uttarayan Art Foundation, has already acquired a 50-acre land on the riverfront. "We have devel-

oped 12 acres. Over the last two years, over 150 artists have dropped by and worked here," says Agrawal. The museum, which will occupy around 60,000 sq ft, will be a standalone structure and will be a closed building.

The Kolkata Museum of Modern Art (KMOMA) is probably one of the most ambitious art projects. It's being built under a trust. The trust is headed by managing trustee Rakhi Sarkar, Chief minister Buddhadeb Bhattacharjee is the patron in Rajbari. "We have already acquired a 10-acre plot in Rajbari," says KMOMA's founder trustee Jogen Chowdhury. "The museum will span 3 lakh sq ft. It will house an auditorium, open-air theatre, a courtyard, guest houses and display spaces among many other features. The museum will sport stocks of modern and contemporary art, works by Bengal School masters, miniatures and international pieces from regions like Southeast Asia, China and Japan," says Chowdhury.

**ASHOKE NAG**