



# ARTS ILLUSTRATED

Volume 08 Issue 03

October & November 2020

₹ 100/-





## 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.

RNI reg no. TNEG/2013/51944

### Editor & Publisher

Vincent Adaikalraj

### Subeditor

Vani Sriranganayaki Vanamamalai

### Senior Graphic Designer

Chenchudar Chellakannu

### Copy Editor

Sethulakshmy S Nayar

### Interns

Godhashri Srinivasan  
Jagriti Sharma

### Administrative Officer

Ramakrishnan

### 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

### 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

### Printing

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

Follow us on:

 artsillustratedmagazine

 artsillustrated

 artsillust

 artsillustrated.in



When we approached artist Subramanian Gopalsamy to design our cover for this issue and told him the theme was, 'Other Side', his first response was 'Oh! That's always there. And we have to be open to it'. And that

sums up not just Subra's dialogue with our theme but each and every story that makes up this issue. And if the stories give different meanings to the journeys we take to the other side, then Subra's cover for the issue, a bronze sculpture of Krishna in his trademark style, presents the 'Other Side' of many things – of history, of mythology, of tradition, of art, its practice and the many perceptions that make up the whole.

### Special Thanks

Akshay Bhoan

Anil Naik

Benoit Leva

Miti Desai

Sanjay Ashtaputre

Subramanian Gopalsamy

Vijay M. Dhore

Wency Mendes

### Special Acknowledgements

Art Houz Gallery, Chennai and Bengaluru

Belgrade Biennale 2020

Club Paradis

Gallery Latitude 28, New Delhi

ICONART Gallery, Hyderabad

Luhring Augustine, New York

Mojarto

Perrotin, New York

The Guild, Mumbai

Vadehra Art Gallery, New Delhi

Yokohama Triennale 2020

### Contributors

*Poonam Ganglani* was most recently

Managing Editor, Books, at a Dubai publishing house. She's currently a freelance writer based in India, focusing on books.

*Praveena Shivram* is an independent writer based in Chennai, India. Both her fiction and non-fiction have been widely published. Read her work at praveenashivram.com.

*Rehana Munir* is an independent writer based in Mumbai and writes in the areas of art, culture and lifestyle. She has a weekly humour column in HT Brunch, and her debut novel, 'Paper Moon', was recently published by HarperCollins.

*Seema Prema Bhagyam Massot* has been navigating the waters of cultural management between France and India since 2009 and is now writing about experiencing art.

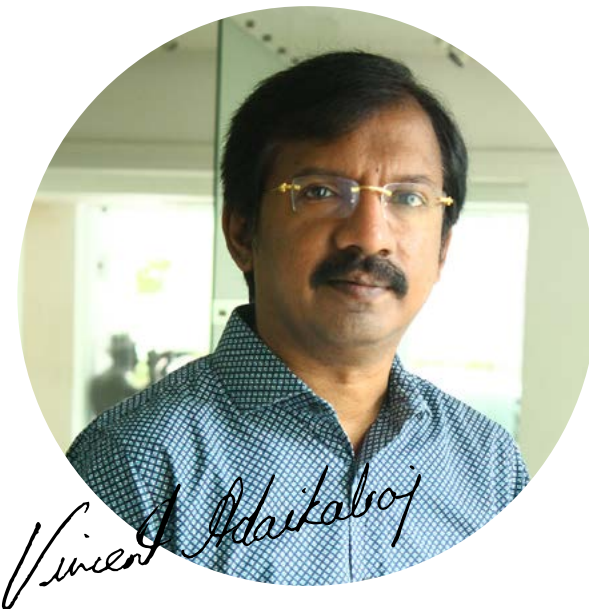
*Susan Mathen* is a brand strategist, deeply passionate about colour semiotics, design thinking and art history, and is the co-founder of www.hueandwhy.com.

## Publisher's note

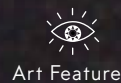
All things come in pairs – that's a Chinese proverb. Everything has two sides – a riveting story, a difficult decision, your favourite cassette from when cassettes were a thing... They all carry in them a promise – a promise of more, of revealing that which is still unknown, or simply, the truth. The first step is always the most difficult, but the lure of the 'other side' is strong. It drives us forward, urges us to take that leap of faith; and if we are lucky, find those greener pastures.

So, with this issue on the 'Other Side', we do just that – shed the cloak of the visible, the known and the familiar and take that 'ride to the other side'. This issue looks at artist(e)s meeting the unknown and bravely venturing into newer, bolder perspectives, yes; but also, at artist(e)s who revel in those unexpected stories that quietly bring about change – stories that are so unimaginably different from our own that they get segmented into the B-side of everyday hustle; stories that unbeknown to us remain an indelible part of our realities.

Vincent Adaikalraj







Art Feature

# Beyond the Filter

Can art emerge out of darkness, without the crutch of light? We walk across the boundaries of what we consider 'civilised' to what we brand 'demonic' and find that art is truly a label-less colour

*Praveena Shivram*

The Instagram video chat option offers you a plethora of filters to choose from. You can multiply your face, you can expand the size of your eyes and mouth, you can have hearts flutter out of your head, or wear an astronaut's suit and speak from the moon's rocky surface. Momentarily, it gives you access to an escape hatch, one that you only need to click to leave the dreariness of the everyday behind and catapult yourself into the quirky unexpectedness of the space behind the screen, into that which is transient in nature but solid in presence.

I would imagine that that is what art is to an artist's mind – a portal into another, more agreeable dimension, where one is never sure who is bending to whose will and whims, where a brush stroke is one more way to rewrite the rules, to redraw the boundaries. And it doesn't really matter if you are a banker (not our concern here) or a serial killer (completely our concern here). Art is an endlessly resurfacing filter of the mind.

*There are no rights  
and wrongs, only ises.  
Whatever life is, it is.  
Right and wrong got  
nothing to do with it.*

Charles Manson,  
Mindhunter, Season 2,  
Episode 5

The term 'serial killer' was first coined by two agents, Holden Ford and Bill Tench, working in the Behavioural Science Unit at the Federal Bureau of Investigation's Academy in Quantico, along with psychologist Wendy Carr. I have this in good authority. No, not Wikipedia. From Netflix, the new-age Wikipedia that endlessly entertains said filters of the mind with shows based on reality. Don't ask me which one. Reality, I mean, not the show.

This one is called 'Mindhunter' and it follows the journey of Ford and Tench as they interview serial killers in prison, to understand the psychology behind the crime to predict and apprehend any future killings. It's a fascinating quicksand of experience pulling you in, like a voyeur who cannot look away – who will not look away – because this darkness is too appealing. To hear the likes of Ed Kemper talk methodically about how he would cut up body parts and then use the decapitated parts for sexual pleasure, while the agents and Kemper sit within an antiseptic room in prison, sharing slices of pizza and cups of coffee, punctuated by the loud

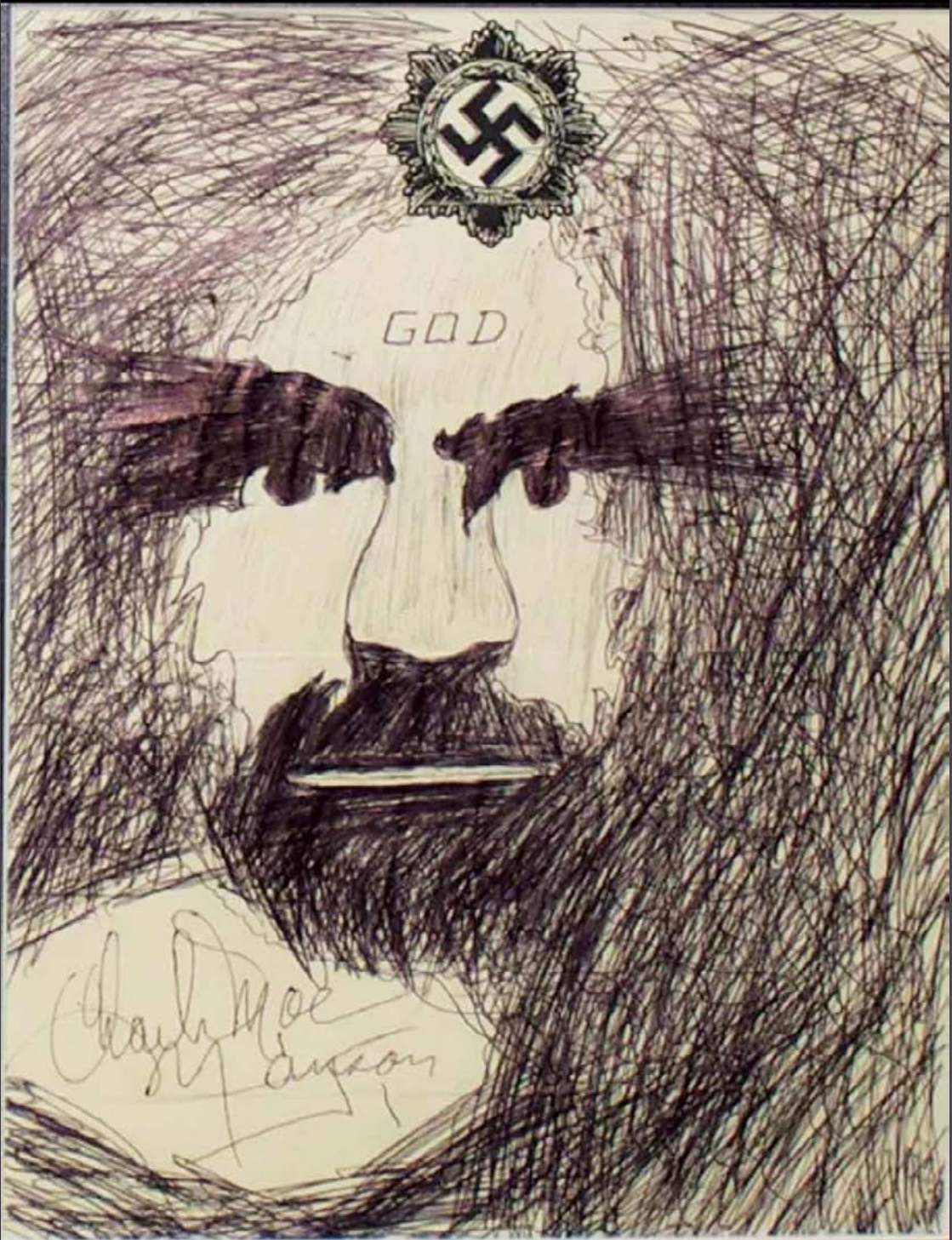


clangs of gates closing somewhere, with us sitting in our own antiseptic isolated rooms witnessing this conversation, that is real and yet unreal... it felt very close to instinctively picking up the mobile phone to record an accident or a road-side scuffle from a distance, engendering the false hope that a recording of this moment was imperative, that somehow justice would be served. And then adding filters and forwarding it on WhatsApp. Because some entertainment never hurt anyone. I watched both seasons of the Mindhunter in a blur of the gruesome inhabiting my space. And I confess, I couldn't get enough.

Much like those who couldn't get enough of Charles Manson, the killer who is said to have instigated a series of killings in 1969, Los Angeles. Two years after his death, the Lethal Amounts Gallery in LA hosted an exhibition of Manson's paintings, along with other art and artifacts connected to the murders, to coincide with Tarantino's hit film, 'Once Upon a Time in Hollywood' that was set in the summer of those killings. Manson is set to have influenced regular, middle-class, white young people to randomly kill seven people. His artwork, though, is not so random. In one of his drawings, a supposed self-portrait, the lines crowding around the face like a child unable to stay within the lines (ha), has the word 'God' inscribed on his forehead. Another one has circles in blue and red colliding with each other, the loops mimicking endless pairs of scissors cutting and bleeding into each other.



Charles Manson. Image Credit: Ben Gurecki/hollywoodreporter.com.



Charles Manson. Image Credit: Ben Gurecki/hollywoodreporter.com.

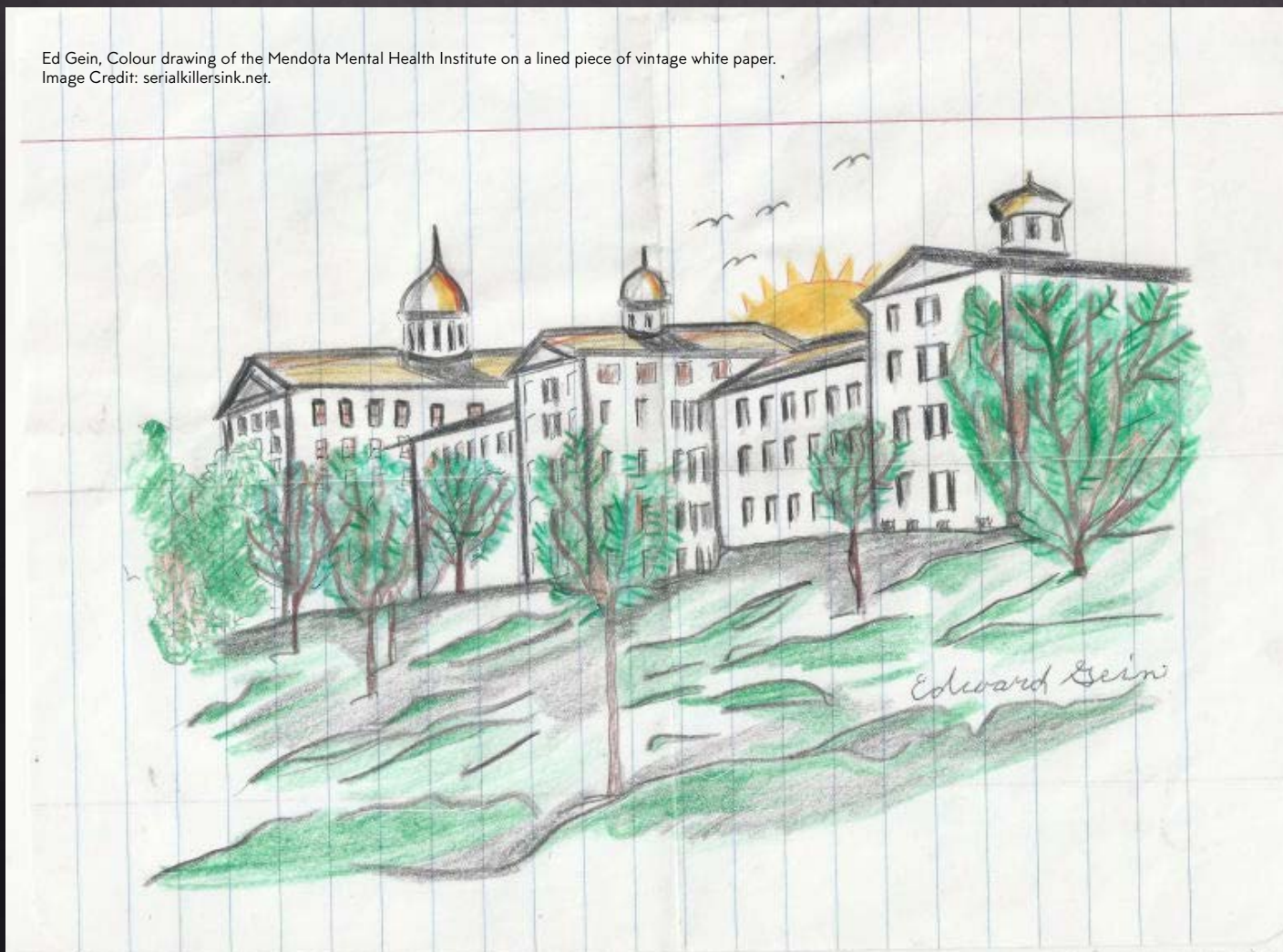


*You got a circle that a man lives  
inside of. He's responsible for his  
circle and his circle only.*

Charles Manson, Mindhunter,  
Season 2, Episode 5

But Charles Manson isn't the only one to capture the minds of film-makers and pop-culture artists. Edward Theodore "Ed" Gein, inspired the character of Norman Bates in Robert Bloch's book *Psycho*, later made into a film by Alfred Hitchcock; Ed Gein inspired the character of Buffalo Bill in *Silence of the Lambs*, and Leatherface from *The Texas Chainsaw Massacre*. Ed Gein was a confirmed body snatcher, apart from being a serial killer, with some reports stating that he had a belt made of nipples hanging outside his door. He was sentenced to life imprisonment and confined at the mental health facility, the Mendota State Hospital, where he died. One of his drawings of the institution has sedate lines, with boxed buildings and unassuming trees, almost as if the child in Manson's drawings was sent to an art class, to learn to make the lines mellow, more conventionally aesthetic and pleasing to the eye. A person is always as good as their lines. All that matters is where you draw them.

Ed Gein, Colour drawing of the Mendota Mental Health Institute on a lined piece of vintage white paper.  
Image Credit: serialkillersink.net.





*Prison's a frame of thought. We are all our own prisons. We are each our own wardens. We do our own time. Prison is in your mind. Can't you see I am free?*

Charles Manson, Mindhunter, Season 2,  
Episode 5

Through this pandemic, various artists have responded to the lockdown in several ways – some paint every day, some not at all. But for most of us, it is a question of grappling with these two versions of the self – the memory of freedom in art and the reality of confinement where this art is produced. And suddenly, the very act of creation, the very act of making art, is an act of political will. Maybe it is the creeping, insidious nature of the series, but after ‘Mindhunter’, I began to appreciate why art became the route for most serial killers serving a life sentence. For John Wayne Gacy, his clown paintings are a hat-tip to his life of acceptable freedom – his day job was that of a clown at birthday parties. His other profession was murdering men and boys and then burying them in his basement. There is something so devilishly surreal in his twin lives, in how joyous laughter and unblinking silence collide, that his paintings become a mockery of how fragile human flailing is and how brittle the respite of hope. We paint to escape, after all. And all filters are interchangeable.

*See, I never had any say in your world. You created it. How do you feel about those murders? That's what counts. It happened in your world, not in mine.*

Charles Manson, Mindhunter, Season 2,  
Episode 5

The Internet is a wonderful place. During research for this story, it led me to the True Crime Auction House that ‘collects and trades in oddities and true crime Murderbelia’. That one word – Murderbelia – somehow felt equivalent to the 1,200 words here.



