

[HOME](#)[EXHIBITIONS](#)[ARTISTS](#)[ABOUT](#)[CONTACT](#)**Press Release****APNA GHAR****Artists: Chandan Gomes, Nishtha Jain, Vicky Roy and Samudra Kajal Saikia**

Curatorial inputs: Vidya Shivadas and Bhooma Padmanabhan

Preview: Tuesday, 9 October, 2012

Dates: 10 October – 1 November 2012

Venue: Vadehra Art Gallery, D-53, Defence Colony, New Delhi 110024

Vadehra Art Gallery presents 'Apna Ghar' an exhibition featuring the works of Chandan Gomes, Nishtha Jain, Vicky Roy and Samudra Kajal Saikia.

Based out of the two largest metropolitan cities in India, Mumbai and Delhi, these four artists investigate the concept of ghar through a series of works that unhinge the popular notion of the home being an exclusive private domain. The works attempt to dismantle this easy definition and address the complex set of rituals, relationships and processes that go into making a home of one's own. The exhibition brings together particular projects that have emerged out of the artists' acts of re-looking and documenting their own lives, in relation to daily rituals, everyday spaces, people they share their lives with, and contemporary conditions of livelihood. In a way these are equally internal and external processes of looking. How is the idea of 'home' or 'ghar' conceived? What kinds of spaces are we addressing here? In other words these works are journeys made by the artists that have led to the uncovering of underlying connection between people, with objects and spaces, and everything else which make up one's ghar; a journey leading to moments of self-discovery, anxiety and reassurance.

Curatorially this show started out in a rather organic manner, with the photographic works of Vicky Roy and Chandan Gomes setting the initial frameworks. Both photographers had been working around the concept of documenting their homes – in the case of Roy it was a series that gives an insider's perspective into the daily lives of the boys at Salaam Balak Trust, a home for street children in Delhi where he grew up, and for Gomes it was a return to his parent's modest house in old Delhi as an adult and a photographer. Vicky Roy's photographs are poignant frames in black and white that draw out the characteristics of what makes this temporary space a home - from the daily rituals of cleaning, studying and common dining, to curious portraits of young boys on the brink of adulthood sharing their lives. Chandan Gomes' cluttered and colourful interior offers a different perspective. Brimming with objects and devoid of people it tells a very personal story about the people who live there, their likes, obsessions, habits and beliefs, through the inanimate objects that populates their home.

Extending these camera conversations is the film by Nishtha Jain, a Mumbai-based filmmaker. Her self-critical documentary, *Lakshmi and Me*, offers a more nuanced look at her home as a shared space. This film on the life of the young girl who works at her house, and the unexpected new bond that develops over the period of making this film, puts forth a new set of questions about the invisible imprints of the people and events that makes one's house home. The film also throws up questions about class and social behaviour in India. On a similar political note is the work of Samudra Kajal Saikia, whose project 'Disposable House' has been an ongoing effort to engage with questions of home as space, as security, as ritual, and as disposable and sustainable. Working across mediums like poetry, artists books, videos, paintings and performances, Saikia's work moves away from the purely personal into looking at home and making-home as a political and social act. In his work the disposable house becomes a metaphor for security at a time of increased migration, displacement, and mobility.

It is Vadehra Art Gallery's vision to incorporate new voices from the contemporary and curate artists/works which speak from today's perspective, and we are pleased to introduce that three artists from this show, other than Vicky Roy, who was part of our earlier photography show *Click! Contemporary Photography in India* (2008), are being shown at our space for the first time.

During the period the exhibition there will also be Outreach and Education Programmes. This schedule is currently being finalised and will be shared soon. For more information you can write to us at [art@vadehraart.com](mailto:art@vadehraart.com) or call us at 011 4610 2550/51.

**Artist Biographies:**

Nishtha Jain graduated from Jamia Mass Communication Centre, Delhi and did her specialization in film direction from the Film and Television Institute of India, Pune in 1998. Since then she's been working as an independent filmmaker and lives in Mumbai. Through her films, she has explored the theme of self-representation in photography, tackled the issues of dignity of labour and documented women's struggles for social change. Her work emphasizes her subjective gaze and lingers on the quotidian. Her films include the critically acclaimed *City of Photos* (2005) which explores the fantasy worlds of street-side photo studios and the much acclaimed *Lakshmi and Me* (2008) which explores the symbiotic roles of mistress and maid, filmmaker and subject, speaker and listener to raise key global issues as diverse as the politics of domesticity, gender and class relations, ethics and documentary.

Chandan Gomes takes photographs for a living. At 23, he became the youngest recipient of the prestigious India Habitat Centre Fellowship for Photography in 2011. Photographs from his awarded essay were a part of the Inaugural Delhi Photo Festival. His first photo book is due for release in late '12. Chandan has done his Bachelors in Philosophy from St. Stephen's College, Delhi (batch '09).

Originally from Bengal, Vicky Roy reached Delhi at a very young age. A graduate of the SalaamBaalak Trust (SBT), he studied photography at Triveni Kala Sangamand then apprenticed with Anay Mann. In 2007, he held his first solo exhibition titled, "Street Dream" at India Habitat Centre; supported by British High Commission. Selected works from the show were exhibited at the South Hampton Gallery in 2007; followed by a touring exhibition organized by Department for International Development (DFID), U.K. in 2009. In 2008, Ramchander Nath Foundation (RNF) nominated Vicky for a mentorship program, for which he was selected by the US based Maybach Foundation wherein he photo-documented the reconstruction of the World Trade Center in New York, from March to August 2009. On his return, a solo show titled, WTC: Now was held at Bodhi Art, Mumbai; supported by Asia Society and American Center.

Samudra Kajal Saikia is an artist and writer working in multidisciplinary fields including performance, theatre, video, animation and public art. Samudra is a master of Visual Arts, specialized in art history, and the Creative Director of Kathputlee Arts and Films, New Delhi. He is engaged into a self-driven theatrical practice coined as the Disposable Theatre that works in the multidisciplinary paradigms. As the recipient of FICA Public Art Grant for 2010, he is mobilizing a multilayered public art project 'Disposable House: the imagery of HOUSE in individual and collective memories'.

Being a practitioner of multidisciplinary practices of art and theory his artistic interest lies in the problematics of locating the conceptual 'spectator'. Having a family background of a theatre practitioners, going through an academic background of art history in two major institutions like Santiniketan (BFA) and Baroda (MVA), and working in some other technical/ commercial/ popular idioms like animation, public performances, Samudra owes a diversified experience in the art practice and art writing.

**Schedule of Additional Events**

Please note: All events are open to public and is free of charge. We however request those interested to arrive well in time due to limited seating.

**11/10/2012 | Thursday, 5:30pm onward**

Nishtha Jain in conversation with Ambarien Alqadar

Followed by screening of *At My Doorstep* (2009)

Born in New Delhi, India, Nishtha Jain graduated from Jamia Mass Communication Centre, Delhi and did her specialization in film direction from the Film and Television Institute of India, Pune in 1998. Since then she's been working as an independent filmmaker and lives in Mumbai. Through her films, she has explored the theme of self-representation in photography, tackled the issues of dignity of labour and documented women's struggles for social change.

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Ambarien Alqadar grew up in the India of 1990s. With degrees in English Literature, Modern European Languages and Film, she is fascinated with an exploration of the documentary image in fictional, experimental and interactive contexts. She is an alumnus of the AJK Mass Communication Research Center, Jamia Millia Islamia. As a freelance practitioner in India, she has fundraised, directed, edited and produced several community media videos, non-profit documentaries as well as feature projects. She is currently a Fulbright Scholar at Temple University, USA. Ambarien has been a recipient of many prestigious fellowships and awards, including The Carole Fielding Award, USA, The Ben Lazaroff Screenwriting Award, USA, Philadelphia Independent Film and Video Grant, USA, Independent Research Fellowship through Sarai Programme at the Center of Study of Developing Societies in India, The European Union-India Documentary Exchange Programme on Peace and Conflict Resolution, UK, The Public Service Broadcasting Trust Film Fellowship, India and Temple University Completion Grant, USA. The first retrospective of her work was held at the Indo-Korea International Women's Film Festival in Chennai, India, in 2009.

Film Screening: *At My Doorstep* (2009)

A closer look at those who come to the filmmaker's door becomes a way of entering a parallel world of garbage collectors, domestic workers, delivery boys, watchmen—all those who labour long hours in difficult conditions to make middle and upper class lives in the city of Bombay more comfortable. These providers of services and goods often remain faceless and nameless. They are, like the people who enjoy their services, mainly migrants, but their presence here is more sharply defined by the lack of survival options back home. Nothing else explains why they should bear with such harsh living and unfair working conditions. The film will look at the crisscrossing of various lives in the filmmaker's housing colony, gleaming from this microcosm a sense of how millions work, interact and struggle for a firmer foothold in an indifferent, often hostile megacity. More details at <http://raintreefilms.net/doorstep.html>

**13/10/2012 | Saturday, 5:00 – 7:00pm**

Open Library with Rang

Rang is a Delhi based community of artists working towards creating an open and a democratic space for the study and practice of visual arts, and in particular photography. Stared by Chandan Gomes and Vicky Roy, Rang hosts regular Open Library sessions at the Ramachander Nath Foundation, near Qutub Minar. These sessions aim to bring together photographers and enthusiasts to study, share, and initiate open discussions around photography through a collection of photography books and catalogues. Rang is also looking at creating a comprehensive library of photography books, which will be available for open access, and have had some important photographer such as Raghu Rai, Dayanita Singh, Pablo Bartholomew, and Ram Rahman contribute to their collection.

**20/10/2012 | Saturday, 6:00 – 8:00pm**

Gallery walkthrough: *Nazar ka Adda* with Chandan Gomes and Vicky Roy

The Adda is not about 'what we photograph' or 'how we photograph' but very clearly about "Why we Photograph". This principle is borne of the belief that photography is a craft, or a language, which the serious practitioner uses to express his views about a subject, a cause or a vision. He/she should, ideally, use the medium to communicate and express, and not just to inform or merely show.

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**27/10/2012 | Saturday, 5:00 – 7:00pm**

Samudra Kajal Saikia on Development of the project "Disposable House"

And 'Kankhowar Gaan' - a musical session

There will be a screening of short documentation videos, and a presentation on the development of the project Disposable House by Kankhowa. The screening includes:

1. GHAR KATHA, (15mins), a Disposable theatre venture as a part of the 75th anniversary of Baroda Amateur Dramatic Club, 28th August, 2010, Baroda.
2. HouseHOLD (16mins), a performance at Kiran Nadar Museum of Art, Delhi, 27 Nov. 2011
3. Sabse Khatarnaak, The Most ominous, (7min), a video film based on the revolutionary poem by Punjabi Poet Pash, Guwahati, 2009.
4. HOUSES: INTERIOR MONOLOGUES, a Site Specific installation performance during R. A. P. E 2012, (Regional Art, Performance and Events), in front of Guwahati Artists' Guild, 17 February 2012.

The event of screening and artist's presentation will be preceded by a special event "Kankhowar Gaan" or the songs of Kankhowa, where some selected musical pieces from the theatrical ventures will be presented.

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