

LOCUS SOLUS: RASA ★ 12

NIV International Artists Residency 2012



NIV Art Centre, Sculpture Studio, Noida

NIV ART CENTRE

LOCUS SOLUS: RASA * 12

NIV International Artists Residency

September - October 2012

Lalit Kala Akademi

Rabindra Bhavan, 35 Feroz Shah Road, New Delhi 110001

Exhibition: 14th - 20th October 2012

The show will continue at the NIV Art Centre
from 22nd October - 21st November 2012



210, Neb Sarai, Near IGNOU, New Delhi-110 068

Tel.: +91-9810178802 / 9810128802 E-mail: niv@nivartcentre.com Web: www.nivartcentre.com



AKHIL ARORA
 C. RAVI KUMAR
 CAROL DIVER

DARRELL ROBERTS

LOS VENDAVAL

(ROCÍO ARÉVALO VARGAS AND PABLO ALONSO DE LA SIERRA FIGUEROA)

LOUIS HUDSON

MANOJ MOHANTY

MITALI SHAH

MONTSE CARABALLO CARO

SANTOSH KUMAR PEDAGADI

SURAJIT BISWAS



LOCUS SOLUS: RASA * 12

A meeting of creative thoughts, minds and spaces leads to mercurial manifestations. Bringing together artists and collaborator from diverse geographical and cultural sites promises surprising and unexpected consequences. The 5th NIV International Artists Residency introduces six Indian artists from across the country (Baroda, Delhi, Kolkata, Hyderabad, and Mysore), and six foreign artists (Spain, Ireland/Spain, the U.K. and the U.S.A.). Exposed to the churning energy of Delhi and Neb Sarai for a brief period of time, and to the myriad aesthetic inclines of each other, the journeys undertaken by each one and as a group cannot be reduced to a simple result.

Thus, the incarnation of this formula: *Locus Solus*: Own Space (sort of akin to a room of one's own); *Rasa*: aesthetics and emotions; * as a signifier and multiplier; and the number 12 to denote the 12 artists and the year 2012.

Inherent in the title, *Locus Solus* – meaning solitary or unique place – refers to the proto-Surrealist novel by Raymond Roussel (1914) in which a scientist named Canterel fits out luxurious laboratories in a villa near Paris. Each room demonstrates one of the ingenious inventions of his encyclopaedic mind, yet, on the whole, the villa displays the bizarreness of a shrine devoted to pure rationality and mechanical reproduction. In this residency, the atmosphere is quite the opposite. Surrounded by the bustle of the external environment, NIV is a place of calmness and concentration. However, within each studio, there is highly idiosyncratic energy happening.

Its positive implications comprise the variety of the art works created during the residency and those which shall be exhibited at the Lalit Kala Akademi in October 2012. As such it fosters and revolves upon the constant presence and catalyzing role of the twelve artists. It considers the artist as a modern Canterel who distils his unique piece of art out of the components of fashion, design, architecture, film, music and information systems in his laboratory. In particular, it examines the power within boundaries and the subsequent specificity of site; identity and its demarcation; the crossing of borders between site and vision, between individuals and the group. What unfolds, what happens within the work created and considered?

Drawing from the Indian traditions, the henceforth discussed concepts shall be integrated into the fields of sensorial awareness and depiction. A *rasa* (Sanskrit: रस lit. 'juice' or 'essence') denotes an essential mental state and is the dominant emotional theme of a work of art or the primary feeling that is evoked in the person that views, reads or hears such a work. Although the concept of *rasa* is fundamental to many forms of Indian art, including dance, music, musical theatre, cinema and literature, the treatment, interpretation, usage and actual performance of a particular *rasa* differs greatly between different styles and schools, and the huge regional differences even within one style.

These influences or inspirations used in a variety of ways ranging from its use as a way to illustrate the ultimate primordial creative power, to expressing the capacity or power of words to convey meaning. From within their individual studio spaces, next to one another, different meanings and interpretations of the potency or the potential to produce emit, like smells and sensations wafting about the walls, an assertion of inherent creative aptitude.

The materials selected by the artists, whether found objects, discarded materials, recycled, reconverted, or facets of modern technology and media, represent the artists' adoption and adaptation of the energies and sources in the environment. Whether the oeuvres created during the course of the residency and then exhibited at this point in time reflect an evolution in creative expression remains a highly personal truth. Osmosis and absorption of internal and external influences undertake highly diverse paths from one artist or being to another.

In asking how such an experience or time period will affect an artist and their work, it is necessary to step back and allow the sense of time to expand, to stretch into an unforeseeable future. How each of the artists shall proceed from this moment on shall prove exciting and unexpected. Nevertheless, their interaction with one another, their myriad experimentations and outputs, their forays into their surroundings, shall prove fruitful on multiple levels.



Bharata Muni enunciated the eight *rasas* in the *Nāṭyaśāstra*, an ancient work of dramatic theory, written during the period between 200 BC and 200 AD. Each *rasa*, according to *Nāṭyaśāstra*, has a presiding deity and a specific colour. There are 4 pairs of *rasas*.

Śṛṅgāram (**Ṛjṛj**) Love, Attractiveness. Presiding deity: Vishnu. Colour: light green.
Hāsyam (**ḡḡ;**) Laughter, Mirth, Comedy. Presiding deity: Pramata. Colour: white.
Raudram (**ḡne**) Fury. Presiding deity: Rudra. Colour: red.
Kāruṇyam (**ḡḡ;**) Compassion, Tragedy. Presiding deity: Yama. Colour: grey.
Bibhātsam (**ḡḡḡḡ**) Disgust, Aversion. Presiding deity: Shiva. Colour: blue
Bhayaṅakam (**ḡḡ;ḡḡ**) Horror, Terror. Presiding deity: Kala. Colour: black
Vīram (**ḡḡ**) Heroic mood. Presiding deity: Indra. Colour: yellowish
Adbhutam (**ḡḡḡḡ**) Wonder, Amazement. Presiding deity: Brahma. Colour: yellow

(See reference - John Dowson, *A Classical Dictionary of Hindu Mythology & Religion: Geography, History and Literature*. Rupa & Co., New Delhi).

The residency and exhibition focus on the elaboration of one of the above themes through a series of works, or analyze the work of a single artist in full details. It plainly shows the pitiful inadequacy of theory as compared to first-hand experience. Rather paradoxically, the descriptions are quite illuminating in contrast to the considerable flow of theoretical studies as they give a brief but clear account of the projects and call our attention to the ephemeral nature of the work of art.

Elizabeth Rogers
New Delhi, October 2012



Graduate of Harvard College, Harvard University (A.B.), Institut d'Etudes Politiques (C.E.P., Paris), and Institut des Civilisations et Langues Orientales (Matrise, Paris), Beijing and Fudan Universities (P.R.C.), and Yale University (M.A. and M.F.A.). She has researched and curated exhibitions of Asian art in museums and art institutions across the globe. She was the Assistant Director of the Museum at Japan Society (New York), the Director of the Jacques Marchais Museum of Tibetan Art (New York), consultant to World Monuments Fund (New York), a consultant to the Museum at Tibet House (New Delhi), and a consultant to the Asoka Mission, New Delhi. Her poetry and essays have been published in international journals.



Akhil Arora

The phase of detachment from the materialistic things leading to the goal of creating what I call as 'my art' was truly a part of pure self expression. I started deriving pleasure from this loneliness and this unconsciously started reflecting in all my artworks. I believe that darkness is the truth of our existence which can just hide for some time with mere light. Instead of feeling negative I began to find peace in being alone and would like to continue this path of self discovery in my future works too! At present my thoughts revolve around this subject and thus I would like to carry this research further in greater detail. Having moved from painting to printmaking, I have discovered innumerable facets for the creative manifestations of my thoughts. Spanning engraving, etching, serigraphy, wood intaglio, aquatint and lithography, my works at present incorporate mixed media including serigraph print, brass elements, paper, glass, mirrors and digital imagery.



Untitled * mixed media on paper * 36" x 24" * 2012



Untitled * mixed media on paper * 22" x 32" * 2012



Untitled * mixed media on paper * 22" x 32" * 2012



C. Ravi Kumar

For me a work of art is a representation of what I experience in my surroundings and how I view my surroundings. To create art work at particular places, I need to experience that place, look at the energy levels it gives, find interesting things about that geography, what is the culture at that particular place. I, as a viewer become a part of that environment and the experience which arises out of this fusion is transformed into my work. In terms of materials, my work involves sketches, watercolours, studies, and printmaking. Technique and the treatments are very essential to the composition and realisation of my works.



Landscape I * mixed media on paper * 22" x 90" * 2012



Make Delhi Green (detail) * silkscreen print, with acrylic and watercolour on paper * 22" x 120" * 2012



detail



Carol Diver

The one constant in my work to date has been that of Light, in particular reflected light and the resulting affect on colour. I like to use ambiguity and tension to explore the visual possibilities of this combination. To my joy I have discovered that being in diverse cultures opens new avenues of exploration within the constant. I have recently embarked on a series of collages which explores the visual relationship of a particular mix of historic influences in southern Spain where I have lived for the past decade. It is fascinating for me to see the ways a strong community can absorb outside influences in it's own particular way, perhaps because I grew up literally on the border of two diverse cultures (the "two Irelands"). My work during the residency blends this mélange of painting and collage, exploring the unique facets of the light and colours of Delhi. These works address the issue of consumption and submission, the overwhelming strength of materialistic society.



Dis-inundated * mixed media on canvas * 20.8" x 19.7" * 2012



Mirchihot * oil on canvas * 52" x 40" * 2012

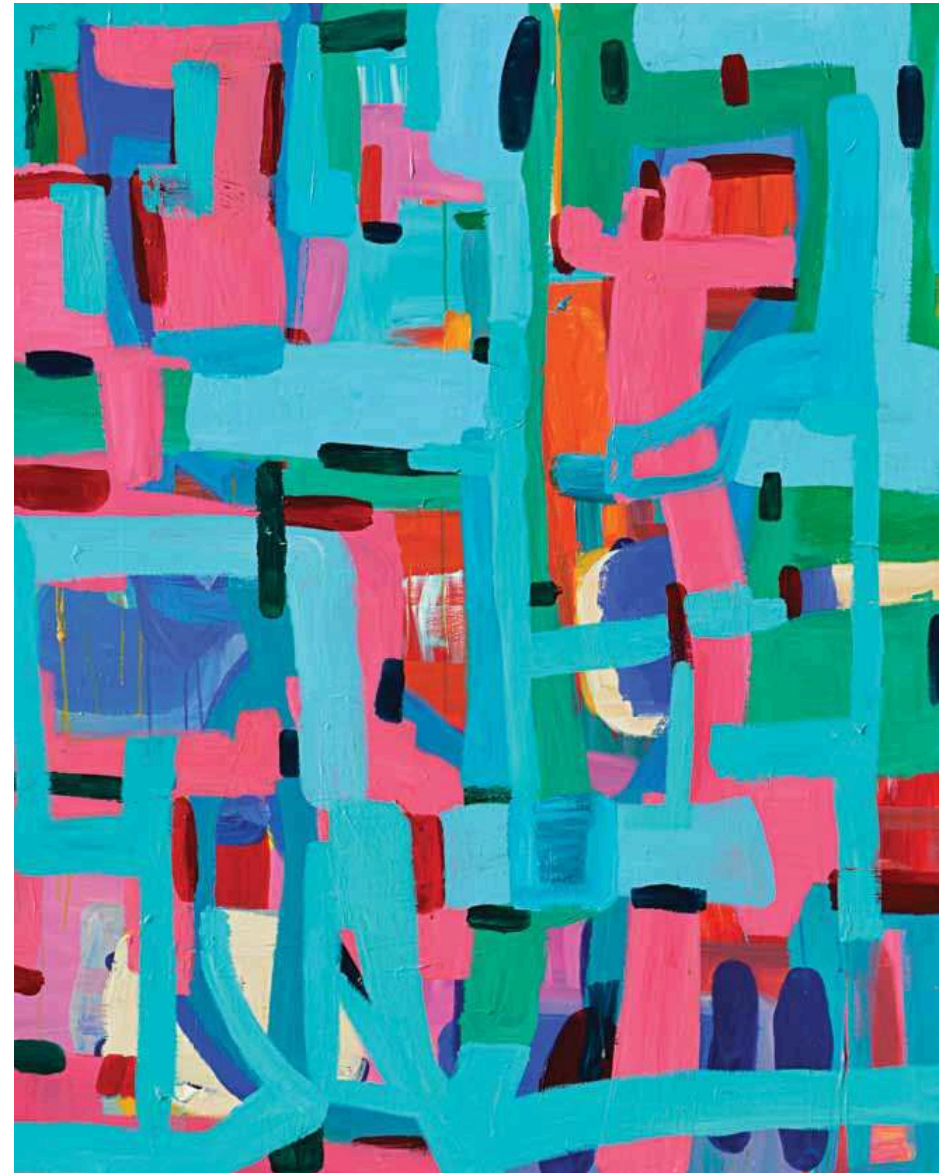


Darrell Roberts

For me everything is about art all the time. In the 1950's, art critic Harold Rosenberg coined the term action painting. It's a phrase that I keep coming back to. My practice is as much about the act as the action. The finished painting is a physical manifestation, or residue, of the action. Applying paint, scrapping it away, layering, and accumulation. Although my paintings are seemingly abstract they are rooted in my everyday experience. The ever-changing landscape and structures of the metropolis inspire my work. All these elements and textures influence my work. My interest is in sensory overload and stimulation. I am bombarded with visual stimuli in cities, and love it; I believe more is much better. The pace of people, traffic and hectic life make it easier for me to notice the subtle changes of textures, colors, forms and light as I move through the city. These changes quickly catch my eye and give me a moment to rest. My painting process is not dissimilar to the continual push and pull on the growing metropolis; as crews raze a structure so others are building new projects. In the way a mark is applied, a color is laid down and then scrapped up and moved away, only to let another layer build-up the painting. Color for me is movement; movement through the city is color. The tension of space, form, line and color all ring true in my process of painting. My life is art and molded around life.



Happiness * acrylic on canvas * 42.9" x 37.4" * 2012



I am in Love * acrylic on canvas * 60.6" x 42.9" * 2012



Los Vendaval
(Rocío Arévalo Vargas and Pablo Alonso de la Sierra Figueroa)

Our current work marks a continuation of earlier projects in which we have explored spatial occupation through modular pieces. We utilise varied basic elements (geometrical, iconic, textural, and textual) of construction to realise an infinite range of formal possibilities. They are often 'interventions' where we aim to establish relations with the architectural elements that make up the urban landscape. Combining these concepts we create idyllic and utopian installations, adapting and juxtaposing materials, using both architectonic (ceramics, wood) and recycled materials in the structures. We remove them from a strict reality, arranging them in a disorder of imbalance, thereby resulting in complicated structures, such as models for hypothetical individual living spaces. In many of our works, the viewer/audience is invited to participate, through application of the materials, or personal interpretation, to go beyond the static concepts of the individual and the collective.



Celosia - Home - Box I * wallpaint on board and wool * 7" x 7" x 55" * 2012
Mirror - Home - Box I * wallpaint on board, wool and mirror * 5.9" x 5.9" x 55" * 2012
Hole - Home - Boxes I and II * wallpaint on board and wool * 4" x 4" x 55" * 2012
Nest - Home - Boxes I, II, III * wallpaint on board and feathers * 4" x 4" x 11.9" * 2012



City Sky Line * video animation loop * 2012



Barrio I * stoneware ceramic and glaze * size variable * 2012



Louis Hudson

Early starts. I have been making work, drawing, since I was a child being born to a ceramist and an architect. I studied graphic design at college. Semiotics of graphic design, the grounding on which graphic design was built. Juxtapositions of words and phrases, shapes, colours and imagery to capture the imagination, became a strong influence on my work. I began many typographic experiments. Using letters and words to convey a sense of space, movement and feeling without words. Although it appears random at times, the work comes out of knowing exactly what I want to achieve. For me the most important thing is perhaps what you don't see.

MATERIALS

As people we have always delighted in the acquisition of the found object. One of the immediate things I noticed in India is its use of colour and advertisements. I am not interested in what the adverts are selling, more in the nostalgia of yesterdays peeling concrete graphic washed over by a new ad for hosepipes. In this sense the sign painter has moved from being an artisan to an artist. In the use of 'used materials' they contain qualities and visual stories that new ones cannot. Rust marks, dirt stains, tears, warping. All these are absorbed into the work. The control in choice of material, or lack of control is my benefiting factor. My control comes from the decisions. Which section and at what angle and which shape which how much detail should I use in conjunction with the rest of the composition? In this sense I often let the material make the decision for me.



Porthole * jute, acrylic paint on pvc canvas * 45.5" x 45" * 2012



Ha! * hard foam, pvc canvas, kite paper, carrier bag, industrial parts sacking, textile scrap, synthetic temple velvet, acrylic, perspex and rubber * 42" x 39" * 2012



Manoj Mohanty

Initially, my work revolved around the natural scenes (landscape and still life) related to my conceptual thought. It occupied a tantalizing space between realistic and semi-realistic; as a journey into individual form within a larger panorama. Later, it addressed social matters. These featured problematic concerns of contemporary society like global warming, deforestation, growth of industries, plastic and chemical waste, development of technology and the unbalanced life cycle. I strive to demonstrate the artistic practice based on manipulation of types of illustrative human figures. My works straddle diverse genres and mediums. Included are detailed figurative paintings, miniature drawings, electronic media, site-specific installations, community based projects and research. Monumental tapestry-like canvases weave detailed social stories, depicting daily on-goings alongside global events. I treat these materials as I treat space and place. Each has their own story to tell.



Villagers * bricks, acrylic sheet, collage and electronic light * 84" x 60" x 48" * 2012



People Plant * oil, acrylic paint and thread on canvas * 41.3" x 53" * 2012



Mitali Shah

As part of my progress as an artist and an individual, my experimental temperament has led to the process of constant transformation as ideas continue to develop with a focal point on the 'urban city'. Chaotic as they may seem, there is a sense of pattern and movement within urban clusters with possibility of flowing spaces amid this type of a formation. These works are a sort of 'outpouring'. The process of drawing for me is more spontaneous and immediate. Thin lines assume strength as they take its course to give birth to forms and thereafter dictating dimensional spaces, bringing the surface alive with movement and life. My paper works aim at creating visual clusters, resonating with an energy, evolve as a personal mapping of my working process. These works allow me to converse through time, giving new forms to several situations through passage of time, in a different light and structure. The influence and fondness of simple forms is amalgamated with an insurgency of line work, often minimal, in the form of barely visible washes and sometimes in rushes of vividness which breaks the silence of the linear quality of these works. My practice is developed through a set of 'triggers or 'flashes' that will initiate the situation of composing these works. This series of compositions will appear as readings of the PLACE - as erasures of narrative and an exploration of a language constructed from subjectivity and dissonance, extreme proximity, hyper-interpretation, artificial connections, and insurmountable distance. The "flashes" themselves may not appear in the works directly as recognizable elements. They are there to produce atmospheres within the works (and resist them); to adopt the pace of nature. The PLACE will accrue; as layers and readings that are not evident—rather existing as after-images of tumultuous urbanization in observation. The works stand as an account and recording of the unfolding.

The mixed media works on free hot cotton press Fabriano paper in this exhibition include the following materials: powder, pigments, acrylic paint, waterproof ink, photo ink, graphite, archival ink pens, dry pastels, oil pastels, charcoal, spray paint, collage with threads and rice paper.



Where do we go from here? I * mixed media on paper * 22" x 30" * 2012



Where do we go from here? II * mixed media on paper * 22" x 30" * 2012



Montse Caraballo Caro

The Dream

Speaking about my work, or in this case writing about it, when my means of expression is through the image, is not easy, trying to capture a work in text which was created through thinking and feeling. From this starting point, during the last year, I have developed the concept of the dream. From many perspectives; it is an obvious metaphor of physical death, but also a generator of images, stories, visual poems without an apparent logical reason. Representations of the night, darkness, nightmare appear, but also daydreams, and siestas in full day light. Through oil on canvas, drawings, including travel books, I have analyzed these different ways of sleeping, of dreaming; To live in the unconsciousness, to enjoy life to the full, to face the reality of an inevitable death.

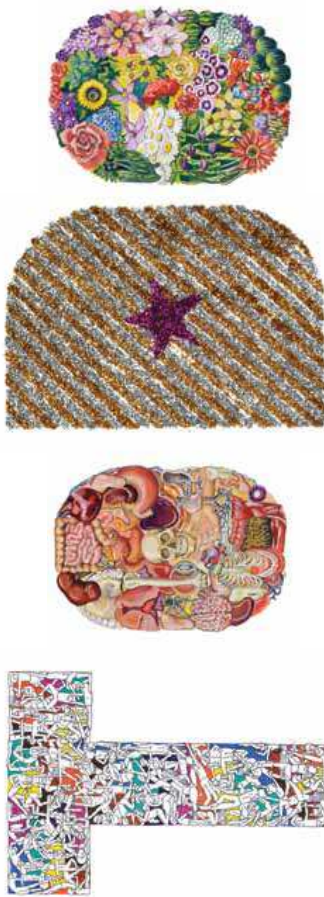


E S * collage and drawing on paper * 12.6" x 9.45" * 2012

TODO LO QUE TENGO ES TOYO

(All I have is Yours)

This work explores unconditional love and absolute surrender. Throughout my composite images which have burgeoned as if bouquets, the entire range of emotions are encompassed. In my drawings a language unfolds to express the sensations received from the world. Materials utilized include glitter, ink and marker drawing, collage and oil paint.



T O D O * mixed media on paper * 12.6" x 9.45" * 2012

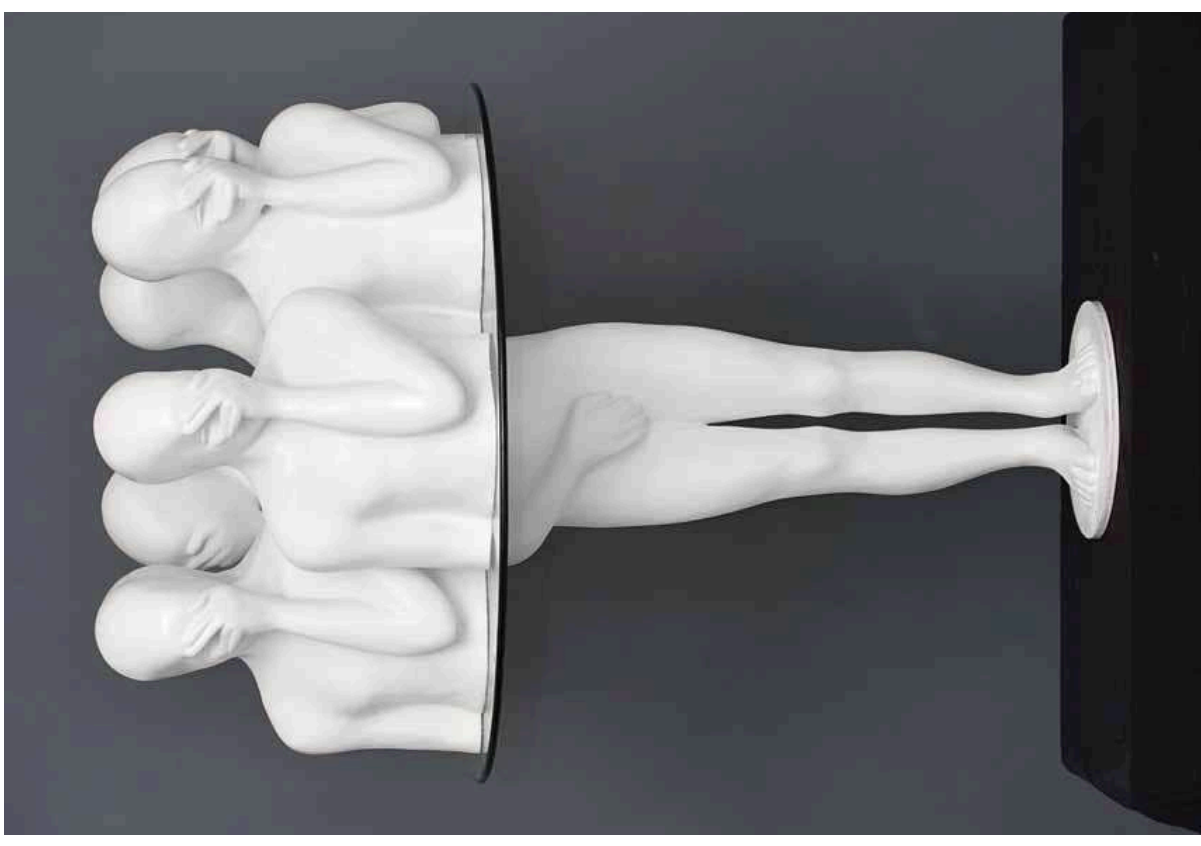


Santosh Kumar Pedagadi

As the child of a goldsmith, early on I was exposed to the creation of detailed gold ornaments. I created my own toys and objects with natural and man-made objects. This resulted in my study of art which introduced me to exploration of colours, and eventually to sculpture. Learning the techniques of moulding and casting, I explored figural composition. Inherent were the organic elements and forms with which I had earlier forged a relation; however, during my later studies, I sought to transform these objects with the introduction of technical elements and subjects. Materials in all the realms of possibility continue to appear in my works. There is only space for continued evolution with diverse interactions with energy, environment and an ever-changing sculpture of vocabulary.



Tom and You • fibreglass and paint • H: 39" x W: 30" x L: 35" • 2012



Who observes me? • fibreglass and paint • H: 46" x W: 32" x L: 32" • 2012



Surajit Biswas

My work draws upon the proverbial world and my experiential realm. Through images which manifest multiple journeys, I narrate my past and present on my canvases. Often I use ornamental motifs which reconnect to a past as a designer of gold jewellery. Classical Western and Indian masters influence my aesthetic vision, as does Chinese landscape painting; in particular, I appreciate scroll paintings and Indian miniatures. My creative ethos fuses and forges the past and the present, conscious of the details and sensibilities of both. At the same time, modern dilemmas and strident energies connote much of my narrative and imagery. Aimlessness, violence, displacement, throughout such current dramas, characterise my oeuvres. Many of my personages wander, seeking their way. The greed, a most potent force, has coerced me to ponder further, and so do my images as they weld their ways.

Surajit states that being a student of painting, he has been working on canvas, watercolors and also did works on video, experimenting on canvas along with prints, thus exploring it technically and manually as a main part of work. His work process includes repetition of images and motifs. As modern contemporary society is becoming more technical day by day still there prevails a certain primitiveness in this society, questioning one's self and morality.



Crossing the Lines II * watercolour, chinese ink, and graphite pencil * 22" x 60" * 2012 (diptych)



Crossing the Lines I * watercolour and chinese ink * 22" x 90" * 2012 (triptych)

AKHIL ARORA (New Delhi)

Obtained his M.F.A. and B.F. A. from the Delhi College of Art in 2010. Received honours including 1st award 2012 (MFA Final year), and 1st award 2010 (BFA Final year). Participated in IFACS, 1st Award in Graphics; "Nai Umneed – The Art Festival " as a special invited artist, The Lalit, Artist Camp by Uruswati Center of Contemporary Art; Commonwealth Delhi painting on a 200 foot long canvas (the event Celebrates 200 days to go) with the theme of "XIX Commonwealth Games 2010 Delhi, Game for Green; Artist Camp by Uruswati Center for Contemporary Art 2011; Sankulp Utsav at Pragati Maidan under Bhagidani (Delhi Govt.). Exhibitions in Group Shows at Dhoomimal Art Gallery, 2011; and the Delhi College of Art, Annual Exhibitions from 2007 to 2012.

C. RAVI KUMAR (Hyderabad)

Obtained his M.F.A. in Printmaking, S.N. School of Arts and Communication, University of Hyderabad (2012); and his B.F.A. in Painting, S.V. College of Fine Arts, Madhapur, Osmania University, Hyderabad (2010). Received awards from Telugu University, Mysore University; and the Hyderabad Art Society. He participated in group exhibitions in Hyderabad, Chennai, and Bhopal. Ravi attended numerous workshops and art camps, including the British Council camp at the Salarjung Museum in Hyderabad.

CAROL DIVER (Malaga, Spain and Dublin, Ireland)

Received a Visual Education Certificate, National Council for Education Awards; a National Art Certificate, Department of Education; B.A. in Fine Arts, National Council for Education; and a Principles of Teaching Art Certificate, National Council for Education, Ireland. She has had selected solo exhibitions at Neilson Gallery, Cadiz, Spain; Menier Gallery, London, England; An Grainain Arts Centre, Letterkenny, Co. Donegal, Ireland; The Mill Gallery, Dúníánaghy, Co. Donegal, Ireland; and the Anh Khanh Gallery, Hanoi, Vietnam. Diver worked as an Art Teacher, Mounjoey Prison, Dublin, Ireland; and in Childrens Book Cover Illustrations, O'Brien Press, Dublin. Extensive group exhibitions held in Spain and Ireland.

DARRELL ROBERTS (Chicago, U.S.A.)

Attended the University of Northern Iowa, U.S.A., where he received a B.A. in Art History. He continued his education at the School of the Art Institute of Chicago (Illinois), where he received a B.F.A. and M.F.A. in Studio Art. Solo shows have been held at the Hyde Park Art Center and the Thomas McCormick Gallery, Chicago. He has been in numerous group shows in the last decade. He has been awarded a Robert Rauschenberg Grant; a Dedalus Foundation Fellowship to the Vermont Studio Center, Vermont, U.S.A.; the George Sugarman Foundation award; the Ludwig Vogelstein Foundation award; an Illinois Arts Council Grant; and a grant on behalf of the City of Chicago Department of Cultural Affairs. Roberts is represented by the Thomas McCormick Gallery of Chicago, and in San Antonio, Texas by the Joan Grona Gallery.

LOUIS HUDSON (London and Norfolk, U.K.)

Born in London but raised in the rugged coastlines of Norfolk, Louis Hudson has been heavily influenced by these starkly contrasting environments. Educated at the Norwich School of Art & Design; the Falmouth College of Art; and The World School. Exhibitions include 'the coastal collective', Wiveton Hall, Norfolk, 2011; Holkholm Hall, 2010; the Future Gallery, Leister Square, London 2010; and The Hub, Norwich, Norfolk, 2010.

LOS VENDAVAL (Rocio Arévalo Vargas and Pablo Alonso de la Sierra Figueroa) (Cadiz, Spain)

Received BA in History; Senior Technical Art & Design degree in the Plastic Arts, School of Arts, Cadiz, Spain; and Masters in Cultural Management. They have studied and assisted in the ceramics studio of Monica Borca. Their extensive solo exhibitions and site-specific projects include the following: What's on your mind?, Museo de Huelva, Huelva; Filling Your Village, Cultural Cooperation Plan, Cadiz; I Wanna Be Adored, Neilson Gallery, Castillo de Santa Catalina, Cadiz; Open Your Mind/Open Your Heart, 4 Windows Project, I Love Tourism, Fondazione Bevilacqua La Masa, Venice, Italy; Filling a Space, Provincial Cultural Foundation, Cadiz. Numerous group projects featured across Spain, Finland, Germany, Argentina, and Italy. They have been awarded numerous international prizes and competition honours.

MANOJ KUMAR MOHANTY (New Delhi)

Completed Post-graduation in Fine Arts (Painting), College of Art, New Delhi (2012); and Bachelors of Fine Arts (Painting), B.K. College of Art & Crafts, Utkal University of Culture, Bhubaneswar, Orissa (2006-2010) with first division. Received M.F. Husain award from College of Art, New Delhi, 2012; College award from B.K. College of Art & Crafts, 2007 and 2010; and Baripada State level award; and the Tamil Nadu Tourism Award. Participated in group exhibitions at AIFACS, New Delhi; Art Heritage Gallery; Travancore Palace; Annual exhibition from College of Art, New Delhi; and Chhabila's, a group show of painting at Jayadev Bhawan, Bhubaneswar, Orissa; as well as with the State Lalit Kala Akademi Orissa; Dhoomimal Art Gallery, New Delhi; 10th eastern zone Camel Art Foundation; and B.K. College exhibition from 2006 to 2010.

MITALI SHAH (Baroda)

Obtained her Masters of Visual Arts (Painting) in 2011, and Bachelors of Visual Arts (Painting) in 2009, from the Faculty of Fine Arts, M. S. University of Baroda, Gujarat. Received Awards and Scholarships from the Inlaks India Foundation Fine Arts Award; Gujarat State Lalit Kala Akademi Scholarship; the Gujarat State Lalit Kala Akademi Award for Photography; and the Nasreen Moheemdi Scholarship by Faculty of Fine Arts, M.S. University. Participated in numerous group exhibitions including: United Art Fair, New Delhi; Assembled—Portfolio show, Priyasri Studios, Baroda (scheduled to travel to Priyasri Art Gallery, Mumbai); The Dramatics of Diverse Interpretations/Perspectives, Gallery Art Konsult, Delhi; Big Baroda Show, Priyasri Art Gallery (Mumbai) at Faculty of Fine Arts, M.S. University, Baroda, FUTURE of the Museum Collection III, Art Bull India Auction House, Art Konsult Gallery, Visual Arts Gallery, India Habitat Centre, New Delhi; and Games People Play, Artcore, U.K Attended workshops such as Exploring Material in the sense of Non Materiality, by Rakhi Peswani at the Faculty of Fine Arts, M.S. University, Baroda; Altered and Sculptural Books, by Jenny Smith at CHHAAP, Baroda Printmaking Workshop; and Paper-making Workshop, at the Faculty of Fine Arts, M.S. University, Baroda.

MONTSE CARABALLO CARO (Sevilla, Spain)

Received her degree in Fine Arts from the University of Sevilla, Spain. She was the recipient of the Arte de Mujeres, prize selection, Santa Fé, Granada, Spain. Solo exhibitions in Spain held at the Galería Rita Castellote, Madrid; Me hace falta una flor", La Importadora, Sevilla; and the Neilson Gallery, Grazalema (Cádiz). Participated in group exhibitions across Spain, including a Performance at the opening of "Cirque du Soleil" Sevilla; Sala de cStar; Biennial De Arte, Sevilla; Artist's book Estampa gallery, ESTAMPA Fair, Madrid (acquisition); Güernica, Imago forum Gallery, Sevilla; "En Off", Neilson Gallery, Grazalema, Cádiz; Geografías del agua, Group exhibition, Antequera, Málaga; and Cádizver Exquisito, Drawing Project.

SANTOSH KUMAR PEDAGADI (Mysore)

Obtained his M.F.A. in Sculpture from CAVA Mysore University (2011); and his B.F.A. in Sculpture from Andhra University, Visakhapatnam, Andhra Pradesh (2009). He has participated in various group shows, national level students camps and workshops in Hyderabad, Karnataka, Kerala, Mysore, Kolkata, Baroda, and Andhra Pradesh. He also received a gold medal in a student youth festival.

SURAJIT BISWAS (Kolkata)

At present, a student accomplishing his M.F.A., 1st year from Kala Bhavan, Visva Bharati University, Santiniketan, West Bengal; where he also received his B.F.A. He has achieved a Merit Scholarship, Kala Bhavan (2008-2009), and a Telegraph Education Foundation, Kolkata (2008-2009). He participated in group exhibitions in West Bengal, including at the Camel Art Foundation, and the Academy of Fine Arts in Kolkata. He has attended artist workshops in Mysore, Jaipur, and Kolkata.

NIV ART CENTRE PROFILE



"NIV" which means foundation/ base in Hindi, has been an apt place for the young artists, who are in lookout for a platform after they finish their formal training in art. With a focus on facilitating the fundamental necessities for advancement of Arts- particularly plastic and new media arts- and a broad vision and outlook on the varied cultural practices.

Conceived a decade ago with passion and zeal by Mr. Shaji Mathew, the formal gallery opened in November 2009 and is ideally situated in the southern outer edge of the city of New Delhi, neighboring the prestigious Indra Gandhi National Open University (IGNOU) at the threshold of lush green and picturesque Aravalli.

NIV ART CENTRE has five fold facilities for aspiring artists, all under one roof.

1. Scholarships, individual Artist studios with accommodation.
2. International Artist in Residency programme
3. Twin Gallery space for exhibitions, theatre and installation arena.
4. Facility for working in Sculpture and Ceramics.
5. Newly established NIV Sculpture Studios in Noida.

Presently the centre is hosting their 5th ARTIST IN RESIDENCY PROGRAMME in September-October 2012, for a duration of one month. With international participation of artists, the local art fraternity is invited for studio visits, seminars and to mentor the young participants. Also a group show if offered to the artists to showcase their residency work in the gallery itself.

Besides regular activities the centre curates individual and group shows, has a very rich collection of Indian Contemporary Art, focusing on young talent. Also outreach program's are conducted at NIV School in Noida, with the resident artists.

NIV has a vision and determination to build up a strong foundation for the young artists.



NIV VIDYA MANDIR



NIV Vidya Mandir, was born out of a dream and humble aim of ensuring that every child is educated. NIV, which means foundation in Hindi, is an initiative of Mr. Shaji Mathew (ETHNIC INDIA), providing basic learning facilities for the children of daily wage laborers of the surrounding industrial hub, in the fast developing Noida Township.

Situated in midst of farmlands where basic transport, road & even electricity is a distant dream, although in the vicinity of the township. There are schools miles away and it becomes a burden for the family to send their children away, as it cuts down on their time and also an extra earning source of income.

With the eco-friendly settings and readily available resources the school tends to provide the children with an access to mainstream education which remains theirs and our dream too. Started with a merger 20 students in June 2011, now has more then 80 students on its rolls. They are nurtured not only with the 3-R's (Reading, Writing, Arithmetic), but also extra co-curricular activities like sports, music, art & craft etc. The motive is to prepare them to read and write, build confidence and infuse a positive approach to life. This in turn is seen as a foundation for the students to take up formal education in Government and Public schools.

NIV's dedicated and passionate staff sees that the children are groomed with all-round development providing basic hygiene, etiquette, social and civic sense. A basic custom made syllabus is followed for the students, who are in the age group of 4 to 12 years, assessing their IQ levels and competitive skills

Village Nangli - Nangla, Sector-195, Noida, UP.



Acknowledgments

We would like to express our thanks to:

Arpana Caur
Aruna Bhowmick
Dr. Sudhakar Sharma
Gagan Vij
Hon. Shashi Tharoor, M.P.
Kanchan Chander
Mithu Sen
Pratul Dash
Saba Hasan

Credits

Presented and Published by NIV Art Centre
Curated and Edited by Elizabeth Rogers
Initial concept for design by Bhavin Mistry
Cover design inspired by a work of Mitali Shah
Photography by G. Jaffer Khan
Photographs of residency and artists by Bhavin Mistry
Design and Printed at
Archana, www.archanapress.com

Catalogue© NIV Art Centre
Text© NIV Art Centre
Texts© artists
Text© Elizabeth Rogers

NIV staff: Sanjay, Shivnanda, Rajesh
Special thanks to Heena Mistry and Penny the Mascot

Ethnic India for Strategic Inputs

All rights reserved. No parts of this catalogue may be reproduced/
stored in retrieval system or transmitted in any form without prior
permission in writing from the publishers. October 2012.



Seated in the front row: Manoj Mohanty, Surajit Biswas, Elizabeth Rogers, Bhavin Mistry.
Middle Row: Louis Hudson, Akhil Arora.
Standing in the back row: Rocio Arévalo Vargas and Pablo Alonso de la Sierra
Figueroa), Mitali Shah, C. Ravi Kumar, Santosh Kumar Pedagadi, Montse Caraballo Caro, Carol Diver.



210, Neb Sarai, Near IGNOU, New Delhi-110 068