

CONTEMPORARY INDIA



GUIDE TO CONTEMPORARY INDIA

A highway is understood as a network between cities, towns and other places; historically, highways have served as corridors for the movement of travellers, goods, armies and ideas. The Indian highway cuts across different landscapes – rural, urban, village, wilderness – and through different realities including the metropolitan and the tribal. Rudyard Kipling's description of India's most famous highway, the Grand Trunk Road, as a 'river of life', is apt even in these times. The highway's continuation as a link to changing realities is reflected in contemporary art.

At a certain moment in India's history the rural idyll was a privileged template for an idea of the 'national' couched in Gandhian terms as well as in terms relevant to the vast majority of the population. Generations of artists depicted this pastoral setting or chose to work within it – Rabindranath Tagore established the Fine Art faculty at his university in Santiniketan in rural Bengal in 1919 and groups of artists habitually set up camps in remote places, sometimes working alongside fishermen and farmers.

Taking the metaphor to the present, if the highway were to link the topography of contemporary art in India today, the city would become an important frame of reference. This is perhaps more so now than ever before, as the Indian art world is experiencing unprecedented expansion, fuelled by a rapidly growing domestic economy and intense levels of global interest, manifested through the inclusion of Indian artists in major exhibitions, biennials and cultural events where India is given 'favoured nation' status. Consequently, at the risk of privileging the city above the many other sites of artistic production, for this guide, we have chosen to focus on the urban centres of *Mumbai*, *New Delhi*, *Kolkata*, *Bangalore* and *Baroda*. While we take personal responsibility for this choice of cities, we have decided to invite a group of writers to help us organise the following list of what is considered to be the most relevant institutions and organisations in each place. These writers are Zehra Jumabhoy, Assistant Editor of *Art India* magazine (Mumbai); Vidya Shivadas, writer and curator at Vadehra Art Gallery (Delhi); Sandhya Bordewekar, writer and independent curator (Baroda); and Anshuman Dasgupta, writer, curator and faculty member of Kala Bhavan, Visva-Bharati University (Kolkata). By collaborating with this group we hoped to cover the gaps in our knowledge as well as get the perspective of people who live and work in each city. In order to provide a balanced picture and counter the

seeming dominance of the private sector, we focus the list on a broad range of different organisations. Much of the growth in recent years has come about through an influx of private money, with dealers and collectors leading the way in developing a world-class infrastructure in gallery architecture, organisational systems and international promotion. But other entities such as independent and non-profit organisations, artist-run projects, academic departments, grant-making bodies and state institutions such as museums (including public/private hybrids) all contribute towards the cultural scene. We hope the guide reflects the diversity of participants involved in contemporary Indian art.

Importantly we decided not to include artists, as this list would inevitably be too large, too subjective and too incomplete, but chose instead to focus exclusively on infrastructure. Needless to say, artists and their work provide the key to everything which is included here. The list for each city takes a slightly different focus, with, for example, the commercial capital Mumbai being weighted towards private galleries, and Baroda, principally an artistic community gathered around a university department, including studios and workshops. These differences also reflect the interests of the various reporters and emphasise the personal rather than official nature of this survey. Finally, any guide of such a large and amorphous art scene, particularly on the scale of India, allows for a disclaimer. What has been included must not be thought of as complete but just a starting point. Ultimately, the best outcome of such a guide would be for others to immediately contest it and start researching and proposing a different one.

Mumbai

With its wealth and entrepreneurial dynamism, Mumbai has a history as a centre for artistic activity. One of the first art colleges in India, the Sir J J School of Art, was established in Bombay in 1857 during the colonial period, and Bombay Art Society was founded in 1888 to encourage amateurs and educate public opinion. During the early-1950s the city was home to the Progressive Artists Group, a key element in the development of contemporary Indian art, whose founding members included K H Ara, S K Bakre, H A Gade, M F Husain, S H Raza and F N Souza. The Jehangir Art Gallery situated in Colaba was built in 1952 as a complex of exhibition halls, as well as a private gallery and café, and was for a long time one of the few places where artists could show their work in the city. Like the Bombay Art Society it survives to this day, and is part of the main concentration of the arts scene

at the southernmost point of the city along with the National Gallery of Modern Art (NGMA, Mumbai branch) and a plethora of commercial spaces. Despite the success of the commercial galleries and auction houses, Mumbai also struggles with enormous structural problems, and a small but significant group of artists reflect this fact by producing projects that are concerned with making social interventions – often working collectively to provide alternative support and distribution systems.

Delhi

In 1947 New Delhi became the capital of independent India and its symbolic function as a showcase for the country was reflected through the arts. Two years after Independence, the idea of a national gallery was proposed at a conference in Calcutta and in 1954 the NGMA was inaugurated at Jaipur House near India Gate and, in the same year, the Lalit Kala Akademi was established as a governmental agency for the visual arts. India's first prime minister Jawaharlal Nehru himself suggested that the country's leading artists should be employed in decorating great public buildings and one of these commissions was the giant Yaksha and Yakshi sculptures by Ramkinkar Baij for the Reserve Bank of India. Today, New Delhi is in many respects the intellectual capital of the country with important universities and research ties to the rest of the world. The Department of Aesthetics at Jawaharlal Nehru University and Sarai at the Centre for the Study of Developing Societies are two notable faculties that address visual culture and help produce a sophisticated and sometimes contested discursive framework around artistic practice. The commercial gallery scene thrives alongside the cultural agencies that play a role and not-for-profit organisations such as KOHJ, International Artists' Association have allowed many artists to make experimental projects and connect to an international network. In a new development, several private museums backed by galleries and collectors are soon to open in the capital, the first, the Devi Foundation opened in August 2008.

Kolkata

Since the 19th century, Kolkata has been at the centre of India's intellectual and cultural life. A school of industrial art was founded as a private institution in 1854 but given to the state in 1864 to later become the Government School of Art. Subsequently both inside and outside academia, work made in a naturalistic style for a European clientele was challenged and the search for a nationalist and modernist aesthetic, became a principle concern for artists including those from the Bengal School. The Fine Art faculty of Rabindranath Tagore's university at nearby rural Santiniketan was founded in 1919 and became the centre for a group of artists who produced iconic works of Indian Modernism that can

still be viewed on campus. Kolkata's pivotal role in the development of a national aesthetic, its history of left-wing politics and its avant-garde film culture has bequeathed a powerful heritage to the city which is still vibrant today. A discursive tradition continues with organisations such as Seagull Books publishing on art, politics, literature and criticism and the Centre for Studies in Social Sciences, currently assembling a visual archive of 19th- and 20th-century Bengal. The recently established collective, Calcutta Art Research is compiling an archive of Kolkata today, drawing, among other things, contributions by artists from abroad who have spent time in the city.

Bangalore

Often seen as a paradigm of contemporary India but lacking the same artistic legacy as the other cities mentioned in this guide, Bangalore is now an important centre for the visual arts in the South. Despite its rich business class, the commercial art market is small with only a few notable galleries; state institutions are few, with a Bangalore branch of the NGMA soon to be launched. Interestingly, there is a tradition of artist-run initiatives in the region, with the country's first artist commune Cholamandalam established in 1966 on the seafront in nearby Madras/Chennai. Temporary projects by artists ultimately slip out of a guide such as this, but the more stable ones are mentioned, particularly a handful of artist-run collectives and residency programmes. These latter testify to the fact that while Bangalore is an international hub in economic terms, the city's artists still feel the need to actively initiate and maintain communication with a wider cultural sphere.

Baroda

Raja Ravi Varma who is widely given the accolade of being the first modern Indian painter, was closely associated with Baroda. In 1900, he was commissioned to make a portrait of Sayajirao Gaekwad, ruler and patron of the arts. Gaekwad also established a school, which in 1949, became the Maharaja Sayajirao University of Baroda, the Fine Art faculty of which has since become one of the most important art institutions in the country. From the beginning, faculty members included many of India's senior artists, including K G Subramanyam, Gulammohammed Sheikh and Nasreen Mohamedi, while others such as Bhupen Khakhar were part of Baroda's artistic community. The curriculum was progressive, with artists being encouraged to experiment, as well as being international, with visitors from abroad such as Timothy Hyman and Peter de Francia. It is not an exaggeration to say that almost all of the significant artists in India have passed through Baroda at some point, consequently making it an important inclusion in the guide.

THE GUIDE



fig 1. Major Highways of India

Key to Guide

- ★ Government Museums and Organisations
- ◆ Art Schools and Education
- Galleries
- Collectives and Initiatives
- Foundations and other Organisations
- ▲ Auction Houses
- ≡ Media
- S Studios
- P Art Project
- A Art Resources

MUMBAI

Galleries ■

Bodhi Art and Bodhi Space

Bodhi Art encourages broad-based practices ranging from painting and sculpture to photography and installations. It supports public art projects through its galleries in Mumbai, Berlin, New York and Singapore. The 2008 exhibition *Everywhere is War (and rumours of war)* was one of the largest curated shows of the year and was international in scope, marking the beginning of Bodhi's programme to include foreign artists on their exhibition rosters in Mumbai. The Bodhi Art Award is a platform to expose emerging work to a wider audience and assist in early steps into the professional arena. The gallery produces comprehensive catalogues of the artists they exhibit.

www.bodhiart.in

Chemould Prescott Road

Gallery Chemould, founded in 1963 by Kekoo and Khorshed Gandhi, is one of India's oldest commercial art galleries. The Chemould story began in 1941 when there were practically no venues showing Modernist art. Kekoo Gandhi began to use the showroom window of his frame manufacturing business to show artists including K H Ara and M F Husain, displaying works in specially designed frames to promote them to prospective clients. Chemould has the distinction of first representing the major artists of early Modernist and contemporary Indian art.

www.gallerychemould.com

Galerie Mirchandani + Steinruecke

Established in 2006 by Usha Mirchandani and her daughter Ranjana Steinruecke, the gallery is located behind the Taj Mahal Hotel in Colaba, Mumbai and represents a range of young and mid-career artists from India. It also organises

solo shows with international artists including Kiki Smith and Jonathan Meese.

www.galeriems.com

Chatterjee & Lal

The gallery comprises the husband and wife team of Mortimer Chatterjee and Tara Lal, who began promoting a younger generation of artists in 2003 and have since hosted many exhibitions throughout the city. They have recently opened their new gallery located in downtown Colaba: the space has been conceived to show cutting-edge work in a range of media, including video, installation and 3-D art forms.

www.chatterjeeandlal.com

Gallery Maskara

'Gallery Maskara's mission is to take a global and multi-disciplinary approach to art that responds to the fabric of our time thus fuelling collaboration, critical dialogue and public engagement.' This Colaba project space known as 'Warehouse on 3rd Pasta', served as a cotton storehouse in pre-independence India and has been renovated by conservation architect Rahul Meharotra, marking a shift from the traditional white cube and providing a unique venue for site-specific installations.

www.gallerymaskara.com

Sakshi Gallery

This professionally-run organisation is managed by Synergy Art Foundation Limited, India's first corporate entity focused on art. The founding director, Geeta Mehra, has shown some of India's most established artists and launched many of the country's younger artists. Sakshi has a library of reference books on art and publishes books.

www.sakshigallery.com

The Guild Art Gallery

The Guild Art Gallery supports and nurtures younger artists by providing a platform for investigational and project-based works. Representing several recognised contemporary artists, it shows work both in Mumbai and New York that encompasses multi-media art, photography, conceptual art, sculpture, graphics and painting.

www.guildindia.com

Pundole Art Gallery

One of India's first art galleries, Pundole Art Gallery was founded by Kali Pundole in May 1963. Synonymous with the Progressive Artists Group, Pundole Art Gallery has been the primary dealer for modern Indian masters such as M F Husain and Akbar Padamsee. Today, the gallery promotes Modern and contemporary Indian art through important exhibitions, retrospectives, publications and art education.

www.pundoleartgallery.in

Auction Houses ▲

Christie's

Christie's sales of modern and contemporary Indian art concentrate on the geographic regions of India, Pakistan, Bangladesh and Sri Lanka. The sales focus on works from the second half of the 20th century. Works by Indian Modernists, including those by the Progressive Artists Group, are typically featured in auctions, alongside works by a younger, increasingly avant-garde generation of artists from South Asia.

www.christies.com

Sotheby's

Highlights of prominent London sales are usually taken to traditional art market centres like New York or Paris to stimulate overseas interest. In August 2008, Sotheby's placed New Delhi on the world art auction map by displaying 14 Damien Hirst works at the city's Oberoi Hotel to attract new buyers from the Indian subcontinent. Oliver Barker, Senior International Specialist in Contemporary Art at Sotheby's, said 'Collectors in India are very much trying to find ways into Western art ... in many ways, this is the most important exhibition by a non-Indian artist to be held in India.'

www.sothebys.com

Saffron Art

A global company with Indian roots, Saffron Art, founded in 2000, is an online auction house owned by Dinesh and Minal Vazirani. It provides a platform to access, purchase and view Indian art. With gallery spaces in Mumbai and New York, and offices in London, they provide a substantial range of art, information and advice.

www.saffronart.com

Government Museums and Organisations ★

National Gallery of Modern Art, Mumbai

Converted from an old public hall, the Museum's dynamic, three-tiered structure houses collections from India's eminent living artists and provides an overview of the country's contemporary art scene.

www.ngmaindia.gov.in

Art Schools and Education ◆

Sir J J School of Art

Founded with a donation by Sir Jamsetjee Jeejeebhoy for whom it was named in 1857. In 1866, John Lockwood Kipling, Rudyard Kipling's father, a professor at the School, established three 'ateliers'. Kipling's impact is visible in the relief panels above the entrance of Crawford Market and its fountain within. Several craftsmen and artists associated with the School were responsible for the city's Victoria Terminus building, the first classes in architecture having

started in 1900. The prestige of the institution has been impacted by claims that it is conservative in its methods and lacks resources.

Rachna Sansad Academy of Fine Arts and Crafts

The Academy's Fine Arts course includes drawing, photography, film-making, sculpture and various other elements. With artists like Nikhil Chopra teaching in its Faculty of Art, the institution is building a reputation.

Kamla Raheja Vidyavidyalaya Institute of Architecture (KRVIA)

KRVIA was established in 1992 with an expansive approach to architecture, integrating it with other disciplines from the expanded field of cultural studies. Through its varied research and consultancy projects, KRVIA engages actively with the city and provides a platform for debate and discussion. It is known for its progressive teaching style and the quality of its department members, with some of the best artists teaching at or affiliated with the Institute.

www.krvia.ac.in

Jnanapavaha

'Jnanapavaha aims to provide a neutral yet stimulating space for the global exchange of creative Indian thought. Our parent organisation, Jnana Pravaha, Varanasi, is devoted to the study of Indology, epigraphy and Sanskrit, while we at Jnanapavaha, Mumbai, are committed to Arts Education in the broadest sense of the term.' Jnanapavaha holds exciting courses on aesthetics and often sponsors lectures and facilitates interactions between artists and the public.

www.jp-india.org

Mohile Parikh Center for the Visual Arts

Established in 1990, the Center provides a space for developing and raising the level of discourse and discussion in the visual arts through public events.

www.mohileparikhcenter.org

Collectives and Initiatives ○

CAMP (Critical Art and Media Practices)

CAMP works 'to test the ground between art practices, multiple ideas of the public, and "private" life and property. To consider such thresholds of publication and ownership as sites for challenging work ... To engage with urban activity in our region, at infrastructural scales. This means working directly with infrastructures such as water, cable TV and the internet; and developing alternative, post-network forms of analysis and participation.' CAMP has been recently initiated in collaboration with KHOJ Delhi and founded by Shaina Anand, Ashok Sukumaran and Sanjay Bhangar.

www.camputer.org

Other Institutions and Galleries to Hire ■

The Bombay Art Society

Founded in the 1880s to encourage amateurs and 'educate' public opinion, the Bombay Art Society is an arts organisation whose exhibitions were once major social events. The Society is still active today and is one of the venues, together with other museums, art galleries, educational institutions, boutiques, restaurants and heritage buildings in South Mumbai, that hosts the annual *Kala Ghoda Arts Festival*.

www.bombayartsociety.org

Jehangir Art Gallery

Jehangir Art Gallery is Mumbai's most famous public art gallery and a tourist attraction. Founded by Sir Cowasji Jehangir and built in 1952, it is managed by the Bombay Art Society and situated at Kala Ghoda, behind the Prince of Wales Museum, with four exhibition halls. Previously it was the only place for hire for exhibitions, before private galleries proliferated. It still continues to be hired by both artists and galleries because of its location and size, mammoth in itself, and its history is linked with the renaissance of Indian art.

NEW DELHI

Collectives/Initiatives ○

Sarai

Sarai is a space for research, practice and conversation about contemporary media and urbanism. It consists of a coalition of researchers and practitioners with a commitment to developing a model of public and creative research-practice, where multiple voices can be expressed in a variety of forms. Begun in 1998, founded by members of the Raqs Media Collective – Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta – and others including Ravi Vasudevan and Ravi Sundaram, it is a programme of the Centre for the Study of Developing Societies.

www.sarai.net

Tasveer Ghar

Established in 2006 by Sumathi Ramaswamy, Christiane Brosius and Shuddhabrata Sengupta, with Yousuf Saeed as the Project Director, Tasveer Ghar is a transnational, virtual 'home' for collecting, digitising and documenting South Asian popular art, such as posters, calendar art, pilgrimage maps and paraphernalia, cinema hoardings, advertisements and other forms of street and bazaar art. It operates from three nodal institutions, one of which is Sarai.

www.tasveerghar.net

Delhi Film Archive

Delhi Film Archive (DFA) is an autonomous platform, voluntarily run by film-makers and supporters of free speech. Independent of any state body or institutional support, the archive includes documentaries, short-films, images and other materials and aims to stimulate a collective response to censorship and the control of ideas. DFA is the New Delhi chapter of Films For Freedom, a national collective of film-makers that emerged in 2003 to protest against censorship at the *Mumbai International Film Festival* and other public spaces across India. Film-makers associated with DFA include Amar Kanwar, Kavita Joshi, Nakul Sood, Rahul Roy, Ranjani Mazumdar and Saba Dewan.

www.delhifilmarchive.org

The Nigah Media Collective

Nigah was created in 2003 by Gautam Bhan and others when a Delhi-based group gathered to articulate diverse perspectives on politics and social activism. It has evolved as a means to use different forms of media – including film festivals, exhibitions and photographs – to discuss issues of gender and sexuality, replacing silence on these topics with inclusive and progressive debate.

www.geocities.com/nigahmedia

Foundations and Other Organisations ●

KHOJ

Part of the global Triangle Arts Trust, KHOJ began in 1997, with a role as an incubator for art and ideas, artistic exchange and dialogue. Its programming aims to assist and develop forms of art such as media art, performance, video, environmental, public and community-based art, sound and other experimental modes of cultural production. KHOJ promotes cross-cultural exchange within the visual practices of the 'Global South'.

www.khojworkshop.org

Sanskriti Kendra

The cultural centre of the Sanskriti Foundation, Sanskriti Kendra was established by collector O P Jain in 1993 to primarily provide art-cultural residencies for international and Indian artists and writers. It runs regular children's workshops in Delhi, houses the beautiful Museum of Everyday Art and supports the prestigious annual Sanskriti Award for artists and writers.

www.sanskritifoundation.org

Devi Art Foundation

Devi Art Foundation is one of India's major non-profit contemporary art institutions. It stages permanent and temporary exhibitions from an extensive collection of over 7,000 works of South Asian modern, contemporary and tribal art, assembled from the collection of founder Anupam Poddar and his mother Lekha Poddar. The exhibition programme at

the Foundation involves a series of external curators – the inaugural show *Still Moving Image* (August – November 2008) was curated by Deeksha Nath and presented photography and video art.

www.deviartfoundation.org

Foundation for Indian Contemporary Art (FICA)

FICA is a non-profit organisation that encourages, promotes and supports innovative work in the field of the visual arts. 'We are working towards establishing a contemporary art museum in 2010 which will host regular art events, educational programmes and special exhibitions. We are committed to making contemporary art accessible, increasing greater interaction among art institutions and the public and generating art philanthropy.' FICA has launched an Emerging Artists Award, hosts a writing workshop for aspiring art historians and critics and sponsors public art projects.

www.ficart.org

INTACH Conservation

Established in 1990, the Delhi Centre of the Indian National Trust for Art and Cultural Heritage (INTACH) is also referred to as the Art Conservation Centre, Delhi, and specialises in the conservation of oil, watercolour, tempera, acrylic and mixed-media paintings; traditional Indian art such as Tanjore, Thangkha, Kalamkari and Pichchwai paintings; painted textiles; prints and photographs; and sculptures in wood, stone, metal, bone and ivory. They restore works by contemporary artists as well as historical objects.

www.intach.org/materialheritage_accnewdelhi.htm

Government Organisations and Museums ★

Indira Gandhi National Centre for Art

A resource centre for artists that runs a diverse range of programmes, including one that utilises multi-media computer technology in order to create cultural information software. The Centre has a tremendous research collection of digital images, including material on archeological sites.

www.ignca.nic.in

Lalit Kala Akademi

The Lalit Kala Akademi (LKA), together with the Sahitya Parishad Akademi and Sangeet Natak Akademi, was established by the Government in 1954 as a national agency to explore and promote theatre, music and visual arts.

www.lalitkala.gov.in

National Gallery of Modern Art, New Delhi

The National Gallery of Modern Art (NGMA) is the only national museum for modern and contemporary art, established in 1954. The Gallery is administered and run by the Government of India. There is a branch in Mumbai (established 1995), a new building in New Delhi soon to

be completed and a new museum in Bangalore expected.

www.ngmaindia.gov.in

All India Fine Arts and Crafts Society

Formed in 1928, the Society worked as a liaison office for Government cultural exchanges after Independence when the country did not have any official cultural department. It continues to organise art exhibitions and make awards to artists across the country.

Crafts Museum

The core collection of the Crafts Museum was compiled to serve as reference material for craftsmen who, due to modern industrialisation, were increasingly losing touch with arts and crafts traditions in terms of materials, techniques, designs and aesthetics. The large permanent collection of 20,000 items of folk and tribal arts, crafts and textiles is housed in a discrete, concrete building designed by the architect Charles Correa.

www.nationalcraftsmuseum.nic.in

Art Schools and Education ◆

School of Arts and Aesthetics, Jawaharlal Nehru University

The School of Arts and Aesthetics is one of nine schools in the Jawaharlal Nehru University (JNU), a premier institute of learning whose main focus is research and postgraduate courses. JNU is one of the few places in India that offers postgraduate degree courses in the theoretical and critical study of the cinematic, visual and performing arts. More importantly, these disciplines are offered in one integrated programme that allows students to understand the individual arts in a broader context of history, sociology, politics, semiotics, gender and cultural studies. The three streams of study offered at the school are Visual Studies, Theatre and Performance Studies and Cinema Studies.

www.jnu.ac.in/SAA

Galleries ■

Anant Art Gallery

Anant represents and promotes Indian contemporary art with a commitment to exploring artistic and cultural values with innovative exhibitions. The Gallery's exhibition catalogues are an important source of Indian art documentation, written by eminent art scholars.

www.anantart.com

Delhi Art Gallery

Special focus on Old Masters, Bengal School, Maharashtra and Bombay School. The gallery also researches and produces books on artists and functions as an archive.

www.delhiartgallery.com

Apeejay Media Gallery

'A premium forum committed to showcasing high-quality experimental work in new media and emerging technologies from India and abroad.' Their publications include *Video Art in India*, 2003, one of the first books dedicated to the subject.

www.apeejaymediagallery.com

Photoink

Started by Devika Daulat Singh in 2001, Photoink is a photo agency and publication-design studio. It serves as a platform for young, independent photographers whose works navigate identity, sexuality and gender politics.

www.photoink.net

Gallery Espace

Established in 1989 by Renu Modi with an exhibition of autobiographical works by M F Husain, Espace has constantly traversed borders and boundaries, showcasing primarily Indian artists across generations and mediums.

www.galleryespace.com

Nature Morte

In 1997, Peter Nagy began Nature Morte in New Delhi as an itinerant gallery and a curatorial experiment. Since then it has become synonymous with challenging and experimental forms of art in India; championing conceptual, photographic and installation genres. In 2003, Nagy opened a permanent gallery in South Delhi and in 2007, in collaboration with the Bose Pacia Gallery of New York, a space in central Kolkata, Bose Pacia Kolkata.

www.naturemorte.com

Vadehra Art Gallery (VAG)

Established in 1987, VAG has been promoting contemporary Indian art through exhibitions, retrospectives and publications as one of the premier art galleries in India. They represent some of the finest artists whose work points to the sheer range and diversity of modern and contemporary Indian art practice. VAG has collaborated with the Grosvenor Gallery in London and recently opened a book store in New Delhi.

www.vadehraart.com

Other Institutions and Galleries to Hire

India International Centre (IIC) Gallery

India Habitat Centre

Travancore Palace

Triveni Kala Sangam

The Stainless Gallery

Rabindra Bhavan

KOLKATA

Foundations and Other Organisations

KHOJ Kolkata

The Kolkata chapter of the Delhi-based organisation opened in May 2008 and announced its forthcoming residency programmes in September 2008.

www.khojworkshop.org

Calcutta Art Research Foundation (CARF)

CARF is conceived as a network-based facility, aiming at promoting dialogue and collaboration between Kolkata and the international art world. The Swiss curator Anders Kreuger and Indian artist Praneet Soi initiated the Foundation. CARF places emphasis on process and research-related art, using the city as a base as well as a resource for its activities. Since December 2005 it has functioned as a place for visiting international artists and is currently engaged in documenting and archiving the public cultures of Kolkata.

Galleries

Centre of International Modern Art (CIMA)

CIMA launched in 1993 under the auspices of ABP Ltd, a leading Indian media group known for its moorings in culture, and has curated and organised over 100 exhibitions that have won critical and popular acclaim. The Centre has implemented several projects in association with international museums, funding agencies and educational institutions. CIMA has recently opened a media art gallery and has started displaying crafts.

www.cimaartindia.com

Seagull Arts and Media Resource Centre

Seagull functions as a reference library, an archive and an institution for the dissemination of various forms of arts, as well as a performance space/exhibition centre. It shows both established and emerging experimental artists. Seagull has established a reputation whereby artists who make provocative work engage with the Centre.

www.seagullindia.com

Gallery Kolkata

'Gallery Kolkata, founded in 2004, was initiated to bridge the gap between art and its connoisseurs; an attempt to bring artworks of eminent artists within the reach of the masses ... talk about art as investment, art as a way of life and bring forth high quality meaningful art at affordable prices, thus breaking the conception of art being only a rich man's forte.' The Gallery specialises in mixed shows, with an experimental translocal mix.

www.gallerykolkata.com

Mon Art Gallerie

Mixed shows, with an openness to emerging talent.
www.monartgallerie.net

Aakriti

Founded in 2005, the Aakriti Art Gallery has more than 1,000 works in its collection which are put on display by rotation. The new wing, adjoining the primary gallery, has a permanent space for exclusively showcasing sculptures.
www.aakritiartgallery.com

Akar Prakar

Encourages young experimental talent and balances this by exhibiting the work of older generations.
www.akarprakar.com

Art Schools and Education ◆

Vishva-Bharati

Vishva-Bharati is the university at Shantiniketan started by writer, artist and composer Rabindranath Tagore in the early 20th century. Kala Bhavan, the university's art college, still remains one of the most important art schools in India.
www.visva-bharati.ac.in

BANGALORE

Galleries ■

Gallery SKE

Gallery SKE was founded in 2003 by Sunitha Kumar Emmart. The gallery represents some well-established artists together with a younger generation of artists, both from India and abroad.
www.gallerieske.com

Sumukha

Sumukha was established in 1996 as a gallery dedicated to promoting Indian contemporary art. The gallery regularly holds exhibitions, workshops and special art events in Bangalore, as well as in its space in Alwarpet, Chennai.
www.sumukha.com

Tasveer

'Tasveer is an organisation committed to the art of photography and photography as art.' Dedicated to promoting and showcasing contemporary photography, Tasveer has created a network of galleries in Bangalore, Delhi, Kolkata and Mumbai, exhibiting India's emerging and established photographers.
www.tasveerarts.com

Collectives and Initiatives ○

1 Shanthi Road

1 Shanthi Road Studio / Gallery was founded by Suresh Jayaram as an artist-led initiative that provides an informal space for visual arts, creative collaborations and new media experimentation. It has hosted several shows and previews and has helped to organize two significant international artists' workshops – KHOJ 2003 in Mysore and KHOJ 2004 in Bangalore. It also has a residency programme for artists in association with KHOJ Delhi.

Bengaluru Artists Residency One (BAR1)

Bengaluru Artist Residency One is a non-profit exchange programme by artists for artists founded in 2001, supported by Pro Helvetia (the Swiss Arts Council) in New Delhi. It aims to foster local, national and international exchange of ideas and experiences through guest residencies in Bangalore. Since its inception it has hosted several artists from India and abroad.
www.bar1.org

Bangalore Artists Centre

The Centre is a society run by artists which connects to local and international networks through initiatives including residency programmes.

COLAB Art and Architecture

COLAB is an independent centre for art and architecture, initiated by curator Suman Gopinath and architect Edgar Demello. It aims to open up discourses on art and architecture across a range of practices, people and places.

Art Project P

Blank Noise

Blank Noise is a public, participatory arts project that began in 2003 with a small group of nine participants led by Jasmeen Patheja. Conceived as a personal reaction to street sexual harassment, the project has grown through workshops and local volunteers to a five-city, 100-plus volunteer project that seeks to address sexual violence on the street through dialogue, made possible through sustained public interventions. Blank Noise events and public interventions have taken place in locations including Lucknow, Patna, Delhi, Hyderabad, Chennai, Bangalore, Mumbai, Kolkata and Jaipur.
<http://blog.blanknoise.org>

Art Schools and Education ◆

Ken School of Art

The artist R M Hadapad was the founder-principal of Ken School of Art, which he nurtured for over three decades into a major cultural centre in Karnataka. 'The school remains

anything but a cultural hothouse. It does not even boast of a sophisticated studio, library or display space for the students. It is neither exclusive nor elitist. It continues to double up for an educational institution by day and a warm home by night. A few young students from rural Karnataka stay overnight in the school premises. As the regular classes fold up by the evening, the modest premises serve also as a public space for art lovers, past students and hobbyists. A list of its past students reads like a “who is who” of the contemporary celebrities on the national and international art scene.’ (*Frontline Magazine*)

College of Fine Arts – Karnataka Chitrakala Parishath
Founded in 1964, Karnataka Chitrakala Parishath offers graduate and postgraduate degrees. The large art complex also houses the Roerich and H K Kejriwal Collections of art and artefacts and a large collection of crafts, paintings and leather puppets from Karnataka state.

www.chitrakalaparishath.org

Srishti School of Art, Design and Technology
Srishti School of Art, Design and Technology was founded in 1996 by the Ujwal Trust with the objective of providing art and design education in an environment of creativity and maximising individual potential. Srishti’s interdisciplinary approach promotes self-initiated learning and independent thinking, while expanding perceptual perspectives and developing artistic vocabularies. Courses are taught by industry-experienced faculty and the curriculum is built on a broad-based liberal arts foundation.

www.srishti.ac.in

Centre for the Study of Culture and Society (CSCS)
CSCS was established in 1996 by a group of scholars interested in developing new approaches to studying culture in India. ‘The major thrust of CSCS has been to understand culture in its most inclusive sense – as encompassing the diverse attempts of people to produce meaning of various kinds. Such an endeavour will pose a serious challenge to the existing disciplines, and have a significant impact on cultural policy as well as alter the place occupied by “culture” in our political understanding. We use the phrase “culture and society” to emphasise that culture must be seen not as a transcendent entity but as part of a network of social and political relations, indeed as integral to the formation of such relations.’

www.cscsarchive.org

Art Resources ▲

Art Resources and Teaching (ART)
Set up by Dr Annapurna Garimella in 2001, ART aims to strengthen and foster relationships within and beyond the perimeters of art and architectural history, archaeology, craft, design and related disciplines. ART’s resources

include a comprehensive library and archive with over 10,000 articles from Kannada and English dailies, national magazines and journals on diverse subjects ranging from archaeological politics and copyright law to gender studies and contemporary popular culture.

www.artscapeindia.org

Ananya

A non-profit cultural organisation established to promote, propagate and nurture cultural art forms of India.

www.ananyaculture.org

Foundations ●

India Foundation for the Arts (IFA)

The mission of IFA is to enrich the practice, knowledge, access and experience of arts in India, by supporting projects across all disciplines. IFA makes grants and acts as a bridge between arts groups and the donor community. ‘Support for the arts should be widely accessible without prejudice to class, language, religion or gender. It is vital to encourage reflection on the arts as well as reflective arts practices. Transparency, mutual trust and give-and-take must characterise the business of arts philanthropy.’

www.indiaifa.org

Arnawaz Vasudev Charities

A private trust whose principal objective is to promote art education and activities while providing financial assistance to deserving young artists.

www.vasudevart.com

Other Institutions and Galleries to Hire ■

Venkatappa Art Gallery
Chitrakala Parishath Galleries

Auction Houses ▲

Bid & Hammer

www.bidandhammer.com

BARODA

Art Schools and Education ◆

Maharaja Sayajirao University of Baroda

The university’s art school, the Faculty of Fine Arts, was established in 1949–50, designed in a completely different style from the colonial model of ‘Arts and Crafts Colleges’. An extraordinary lady Vice-Chancellor, Hansa Mehta, hand-picked young Indian artists from across India to head the various departments. The Faculty was developed as a liberal space where student-artists were encouraged

to experiment and find new ways of expression to become conceptually adept and technically versatile. Most of the important contemporary Indian artists today have been associated with Maharaja Sayajirao at some point in their student years.

www.msbaroda.ac.in

Galleries ■

Faculty of Fine Arts Exhibition Hall

Run by Maharaja Sayajirao University of Baroda

www.msbaroda.ac.in

Sarjan Art Gallery

Sarjan Art Gallery exhibits traditional arts alongside experimental and contemporary work. The gallery has a collection of historical and contemporary art works, including paintings, sculptures, drawings, photographs and portfolios.

Red Earth Galleries

Previously Lanxess ABS Gallery, this space hosted several prominent recent shows for the Uttaraayan Art Foundation. Red Earth aims at building a global audience for contemporary Indian art through its collaborations with galleries in New York, London and Cologne. The gallery runs residency programmes and international workshops.

www.redearthgalleries.com

Artist Studios S

Priyasri Patodia Artists' Studios/Asit Shah Art Home Studios/Aley Shah Studio for Sculptors

Krupa Amin, Priyasri Patodia, Asit Shah and Aley Shah are local industrialists/patrons who have offered studios to young artists, for a specific period of time with no rent, but in exchange for artwork as mutually agreed.

Printmaking Studios S

Chhaap Studio

Chhaap is a non-profit co-operative studio for printmaking set up by five Baroda-based artists. Its main objective is to promote prints and create awareness about printmaking. The Chhaap Committee includes Kavita Shah, Gulammohammed Sheikh, Vijay Bagodi, Akkitham Vasudevan and B V Suresh. Chhaap also has workshops for children to introduce the history of printmaking and how to look at and make prints.

www.vadodara.com/co/chhaap.htm

Atul Dalmia Printmaking Workshop

Run by the printmakers Rini and P D Dhumal on same principles as Priyasri Patodia Artists' Studios, Asit Shah Art Home Studios and Aley Shah Studio for Sculptors.

Residencies and Studios S

Uttaraayan Foundation Artists' Centre

Residencies, workshops, camps and displays.

www.uttaraayanart.com

OTHER NOTABLE ART INITIATIVES IN INDIA

Rajasthan

Sandarbh Artist Workshop/Residency

Founded by Chintan Upadhyay to increase interaction in art and culture between rural and urban areas, Sandarbh Artist Workshop/Residency is a non-profit artist initiative in the Vagad Region, Rajasthan, that organises short-span site-specific artists' workshops and one-month residencies in rural locations in collaboration with the local NGO, Beneshwer Lok Vikas Sansthan (BLVS). Beginning in 2006, the residencies have become a learning ground for recently-graduated young artists, like Sandip Pisalkar, Sakshi Gupta and Shreyas Karle, as well as participating international artists.

<http://sandarbhblvs.blogspot.com>

Shillong

Alt-Shillong

Alt-Shillong is an open space for culture and politics based in the capital of Meghalaya state, run by Tarun Bhartiya – a poet, film-maker and activist with Freedom Project Shillong – along with Robin S Ngangom, a poet and translator of Manipuri writing.

<http://altshillong.wordpress.com>

Guwahati

Desire Machine

Desire Machine is an artist collective in Guwahati, Assam, comprising Sonal Jain, a Fine Arts graduate from Maharaja Sayajirao University of Baroda, and Mriganka Madhukaillya, a Physics graduate from Fergusson College, Pune. Working in varied art practices, ranging from photography and multimedia to video and film, they constantly strive to redefine the form and meaning art takes in relation to changing contexts. They recently partnered with KHOJ and Arts Network Asia and organised an artist residency on a ferry on the Brahmaputra River.

<http://dm.architexturez.org/aboutus.htm>

MEDIA

Magazines ≡

ART India

Founded in 1996 *ART India* is the country's premier visual arts magazine with a focus on contemporary Indian art. It

is well-known for its (often uncomfortably) honest appraisals of the art scene. *ART India* has a history of publishing for the first time most of India's critics.
www.artindiamag.com

Art & Deal
www.artanddealmagazine.com

Marg Publications
www.marg-art.org

Journal of Arts & Ideas
<http://dsal.uchicago.edu/books/artsandideas>

Time Out
A Mumbai edition of the listings magazine *Time Out* was launched in 2004 with editions for Delhi and Bangalore following in 2007. *Time Out* includes extensive coverage of art, music, books and other cultural news and events, although the standard *Time Out* 'event driven' editorial policy necessarily restricts what is covered and how.
www.timeoutmumbai.net

E-Magazines ≡

Matters of Art
www.mattersofart.com

Artconcerns
www.artconcerns.com

Indian Art News
www.indianartnews.com

Books ≡

When was Modernism? Essays on Contemporary Cultural Practice in India
Geeta Kapur, 2000

The Living Tradition: Perspectives on Modern Indian Art
K G Subramanyan, 1987

Representing the Body: Gender Issues in Indian Art
Vidya Dehejia (ed), 1998

Contemporary Indian Sculpture: The Madras Metaphor
Josef James, 1993

Contemporary Art in Baroda
Gulammohammed Sheikh, 1997

Santiniketan: The Making of a Contextual Modernism
R Siva Kumar, 1997

The Triumph of Modernism: India's Artists and the Avant-garde, 1922–47
Partha Mitter, 2007

Camera Indica: The Social Life of Indian Photographs
Christopher Pinney, 1997

Sarai Readers 01–07
Centre for the Study of Developing Societies, 2001–7

Makings Of Modern Indian Art: The Progressives
Yashodhara Dalmia, 2001

Towards a New Art History: Studies in Indian Art (Essays Presented in Honour of Prof. Ratan Parimoo), Shivaji Panikkar, Parul Dave Mukherji and Deeptha Achar, 2004

Twentieth-Century Indian Sculpture: The Last Two Decades, Shivaji Panikkar, 2000

The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c. 1850–1920
Tapati Guha-Thakurta, 1992

Art and Visual Culture in India 1857–2007
Marg Publications, National Culture Fund and Bodhi Art, 2008

A Guide to 101: Modern and Contemporary Indian Artists, Amrita Jhaveri, 2005

Indian Art: An Overview
Gayatri Sinha (ed), 2003

Other books by the authors mentioned above are recommended. There have also been several large monographs of artists published by the galleries who show their work.

Some of the material in this guide, including all unattributed direct quotations, has been assembled from the organisations' websites

SUMAN GOPINATH & GRANT WATSON