

india

mondo^{arc}

ISSUE #20 ₹500

AN INITIATIVE BY

STIR



Bijoy Jain
Immediate Landscapes, 2018



Pic: Shantanu Prakash

ART-ITORIAL

Just the other day I was having a rather animated and intense discussion with two fellow artists on how technology is changing the way the new-gen approaches how they learn and work. The observation of one of my friends, a teacher at a Mumbai based architecture college, is from close quarters. "I was aghast when one of my students replied in a very matter-of-fact way when I asked why they prefer watching a movie than reading a book," she shared. Any guesses? It is sad and simple - "One has to imagine too much while reading a book! Something that is easily provided in a film." This phenomenon is applicable to consuming just about anything, especially in the creative space. The biggest joy of seeing art, for instance, is its discovery and interpretation. And if this very thing about it is the pain-point, then little can be done. As an artist with clay as my medium of choice, I know that there is absolutely no escape to dirtying my hands! I cannot avoid babysitting a kiln over a twelve-hour long firing process, and if it is forty-five degrees in the peak of summer, then so be it.

The process of art production itself varies widely, most requiring tedious and meticulous renditioning. There are however art practices that utilize the ready-made as components for the work they create. Is the objective to simplify the very process of making art? While the use of the machine-made product to make hand-made work of art itself is not new neither uncommon, in this issue we delve into the overlapping spaces of art and product, in context of architectural spaces and design processes. Marcel Duchamp used the readymade, as did the Dada artists in as early as 1910. The idea was a mockery of art by teasing and rejecting logic and reasoning, and to critically question its value in a rapidly industrialized world. "The real point of the readymade was to deny the possibility of defining art," said Calvin Tomkins, the biographer of Duchamp. In the contemporary context, is it the functional associations of the mass-produced objects that are relevant to artists? Or is it the visual form and texture of these impersonally manufactured things? Further, we investigate the vice-versa - use of art in the mass-produced (or at-least mechanically produced, in multiples) functional products.

Johann Goethe called architecture frozen music. Dance, then, can be described as painting in motion. Sculpture, a section of prose.

Crafting (or creating) is the basis of all art. Architectural and design practices are paying more attention to aesthetics along with functionality than ever. Are the lines blurring between creative disciplines? Maybe, the lines never existed and were only a figment of our imagination.

Rahul Kumar

Consulting Editor, Art & Interactive Media
mondo*arc india|STIR

MATERIAL MATTERS

*Rahul Kumar of mondo*arc india|STIR handpicks six creative individuals who wear many hats and straddle two (or more) worlds at one time. They are artists. They also make products. They break conventions by using materials that normally associate with industrial mass-production. However, most importantly, they are creators of objects that symbolise and materialise the intersection of their interests.*

There are those who like to operate in water-tight compartments: Art practices, like folk, modern, contemporary, conceptual; Designers, for products, apparel, accessories, interfaces; Architects, of buildings, landscapes, environments, experiences...and so on. We handpicked six creative individuals who wear many hats and straddle two (or more) worlds at one time. They are artists. They also make products. They break conventions by using materials that normally associate with industrial mass-production. However, most importantly, they are creators of objects that symbolise and materialise the intersection of their interests.

C O N C R E T E



P A P E R



C L A Y



M E T A L



T E X T I L E



G L A S S





GLASS RESHMI DEY

STUDIO: Glass Sutra
ESTABLISHED: 2017
LOCATION: New Delhi

WHO

Reshmi Dey is an Economics and Maths graduate from Assam. She learnt the basics of glassmaking at the Centre for Development of Glass Industries, Firozabad in 2000. In 2001, she was introduced to the studio-art side of the medium with the Czech artist Petre Novotny and studied on a scholarship at the International Glass Centre, UK in 2002.

WHAT

Glass remains my favourite medium to which I have devoted many years. Dominated by the glass-blowing process, I selectively employ other processes like flame-work and casting to achieve desired results. When I began my journey with glass, I just wanted to make an element, an object, playing with colour, texture, form, and process. As I developed my practice, I started to structure my thoughts to show the beauty of the element in the best possible way. Sometimes I make a piece and let the piece stand for its own beauty. And for certain works, I club together multiple components to make an installation. I enjoy working on customised projects based on the space and requirements of my clients. I now have a fully equipped studio and my focus is a design-based approach to making glass objects. My studio is also heavily focused on creating awareness and imparting training to the uninitiated in the process of glass blowing.

WHY

I have been chosen by the material instead of the other way around! I feel glass has life in it. To work with glass, you really need to

develop a relationship by understanding its nature, strengths and limitations, almost like human relations. Also, glass offers you to work with different processes. Each process is unique and results in varied finishes. The process is intense and complex, requiring working with red-hot molten glass at temperatures as high as 1150 degree centigrade. Even after so many years, it does not cease to surprise me with its immense possibilities and beauty.

HOW

My aspiration is to have the viewers resonate with my work in the very first instance, bring a smile to their face, and then to question the process with wonderment. Often viewers are fascinated with the materiality of glass - reflective and delicate. I attempt to communicate the inherent qualities of the material, that of transparency, translucency, opacity, reflection, refraction, and viscosity. Glass practice involves science, technology and skill, and then eventually one's own artistic expression. The immediate association of glass is of mass-produced functional objects such as tableware and electrical/lighting solutions. However, a studio practice like mine is not involved in 'producing', rather we 'create' each piece.

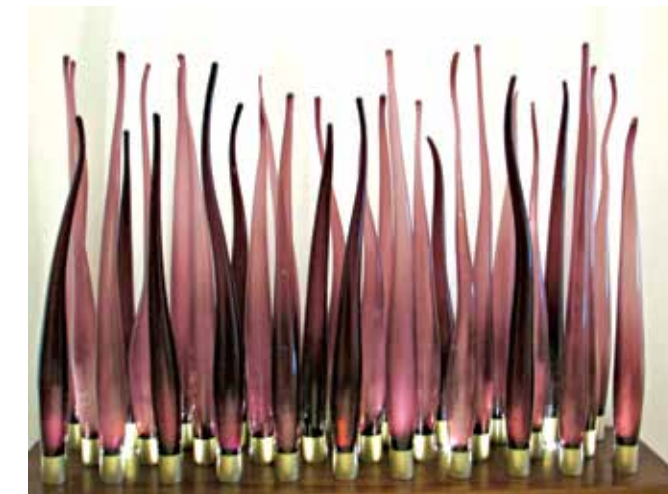
WHERE

We do not retail our works as yet but are in the process of launching a limited-edition retail line soon. Currently, works can be procured from the studio in Chattarpur, New Delhi.

www.glassutra.com



Pics: Courtesy of Glass Sutra



"I attempt to communicate the inherent qualities of the material, that of transparency, translucency, opacity, reflection, refraction, and viscosity."