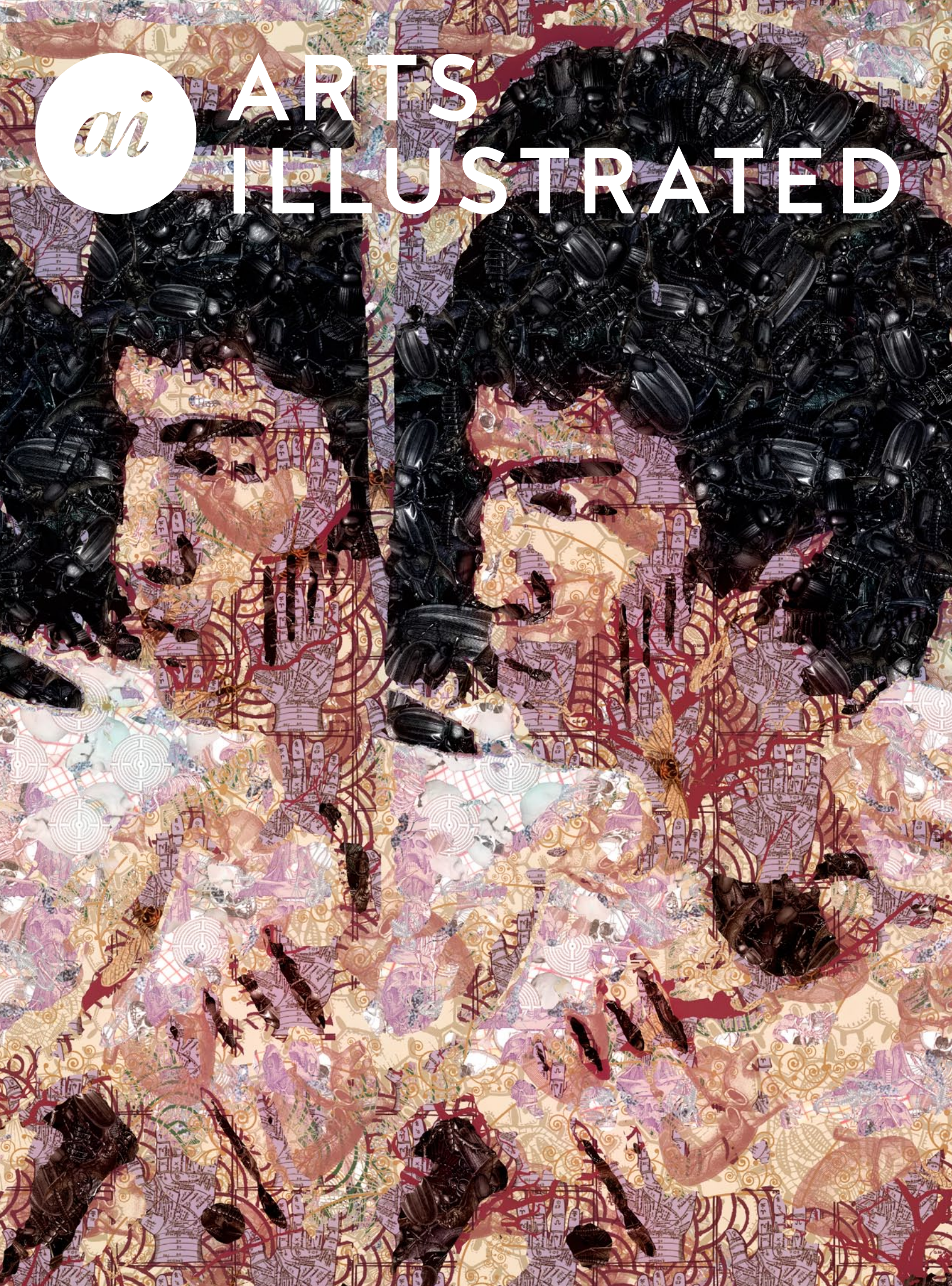




ARTS ILLUSTRATED





Team

Sales Offices

Chennai

127 T.T.K. Road, Alwarpet,
Chennai 600018
phone +91 82203 08777
phone +91 44 4216 5100
sales@artsillustrated.in

Coimbatore

Jenney's Residency
Opp CIT Avinashi Road,
Coimbatore Aerodrome Post,
Coimbatore 641014
phone +91 82203 08777
sales@artsillustrated.in

Abu Dhabi

Flat No. 701, 7th Floor,
H.E.Shaikh Tahnoon Bin Moh'd
Al Nahyan Building, (Arab Bank
Building), Al Nasr Street,
Abu Dhabi, U.A.E.
phone +97 15631 89405
sales@artsillustrated.in

Singapore

No. 1, Kim Seng Promenade,
12-01 Great World City (East
Tower), Singapore 237994
sales@artsillustrated.in

Views and opinions expressed in this magazine are not necessarily those of LA 5 Global Publications, its publisher and/or the editor. It is always our endeavour to verify the information published but we do not take any responsibility for the absolute accuracy of the information provided. The publication, the publisher and editor do not accept any responsibility or liability for any investment or other decisions taken by readers on the basis of information provided herein.

The views expressed by the writers, key contributors, columnists are their own. The publication, the publisher and editor do not accept any responsibility or liability for any investment or other decisions taken by readers on the basis of information provided herein.

Rights of literary content reserved. Artistic elements are meant exclusively for the purpose of fair dealing. Due credit has been given to the extent possible. The publisher claims no rights over artistic elements unless and to the extent expressly claimed by it.

The mark Arts Illustrated is a trademark of LA 5 Global Publications. 2014 © LA 5 Global Publications. All rights reserved. Reproduction in whole or part, without written permission, is strictly prohibited. Arts Illustrated is not responsible for unsolicited material.

Publisher & Chairman
Vincent Adaikalraj

Editor
Praveena Shivram

Consulting Editor
Rahul Kumar

Subeditor
Vani Sriranganayaki Vanamamalai

Copy Editor
Sethulakshmy S Nayar

Graphic Designer
Chenchudar Chellakannu

Administrative In Charge
Sindhujha Ekambaram

Gallery Manager, Art Houz Gallery
Glency Donald Emerantia

Operations Manager, Art Houz Gallery
Bridget Shibu

Administrative Manager, Art Houz Gallery
Jayanthi Shegar

Sales Head, South
Felix Raju

Regional Manager - Business Development
Abhay Chauhan

Columnists

Arti Sandhu
Gautam Bhatia
Rehana Munir
Siddhartha Das

Contributors

Abha Iyengar
Avinash Veeraraghavan
Debasmita Dasgupta
Ramesh Palanichamy
Rashi Mishra
Saritha Rao Rayachoti
Shakti Maira
Shantanu Prakash
Sukriti Khurana
Suzanne McNeill
Tushar Dalvi

Published by

LA 5 Global Publications
#127, T.T.K. Road, Alwarpet,
Chennai 600018, India
phone +91 44 4216 5100
info@artsillustrated.in
editorial@artsillustrated.in
sales@artsillustrated.in

Special Thanks
Abhishek Hazra

Daivd Bailey

Karen Jerzyk

Michelangelo Pistoletto

Paolo Maione

Pavitra Sriprakash

Priya Ravish Mehra

Pushkar and Gayatri

Radhika Chopra & Rajan Anandan

Rollie Mukherjee

Sheila Sri Prakash

Shilpa Gupta

William Dalrymple

Special Acknowledgements

Art Heritage, New Delhi

Blah PR

Claudine Colin Communication

Contemporary Arts Centre, Cincinnati

Dr. Bhau Daji Lad Mumbai City Museum

Exhibit320, New Delhi

Experimenter, Kolkata

Gallery Espace, New Delhi

GALLERYYSKE, New Delhi

Gallery Threshold, New Delhi

Luhring Augustine, Bushwick

Palais de Tokyo, Paris

PLUS-ONE Gallery, Belgium

Sakshi Gallery, Mumbai

Shilpa Architects, Planners, Designers, Chennai

The Metropolitan Museum of Art, New York

Printing

Srikals Graphics Pvt. Ltd.

No. 5, Balaji Nagar, 1st Street,

Ekkaduthangal, Chennai - 600097

Distributed by

I B H Books & Magazines

Distributors Ltd.

CORRIGENDUM

In the last issue of our magazine - Humour & Art (Aug-Sept, 2017) - we missed artist Tara Kelton's second name in the 'cover artist' page. We regret the error and the inconvenience caused.

Cover Artist



Like much of my practice to date, my work is primarily autobiographical, but an unusual biography at that. Coloured by a condition, I imagine and perceive connections between things that others most often do not. Over a period of almost a decade and a half, I constructed and imagined life through a grand and heroic virtual journey. It was something I felt so strongly connected to that I didn't give it too much thought as to how it would be received by a few others. The cover for this particular issue, therefore, has special significance and resonance to me as something that blurs the line between what is considered sane and insane.

In the first chapter of my journey, I started by hitting a stratospheric mental high and literally vomited out a massive 'script' over a series of a thousand e-mails or so (I am sincerely sorry to those who received it). This script was a grand remix of art, from song lyrics, poetry, film plots, literature and visual art taken from both high and popular culture. In the subsequent chapters of my journey, this 'script' structured my reading of reality. I tried to fit every event and encounter in my life into its ambiguous plot.


One of the fundamental metaphysical elements in my journey was the mirror. And one very critical sequence from a popular film structured everything that I was to go through eventually. This is the final fight sequence in the film *Enter the Dragon* between Bruce Lee and the antagonist. This game of cat and mouse inside a hall of mirrors succinctly sums up much of what I imagined I was living through. It was the perception of a powerful and scathing presence that constantly reflected my own ugly image back to me and broke one self-image after the other in the process.

This is one of the most intense autobiographical references and one that has been on my mind for a very long time. For this cover, I found the perfect context in which to articulate this image. Rather than one print alone, which is how many of my pieces are reproduced, it is important to me that this is a cover and will therefore be reproduced in quantity, a metaphor for a hall of mirrors of its own.



Avinash Veeraraghavan

Cover arranged by Rahul Kumar



Love, Thy Name is Art

Radhika Chopra, an economics student and a Harvard University graduate who had a sought-after role with a bank, and, who one fine day decided to leave the corporate rat-race only to fall in love with the arts, is our collector this month. We visit her at her South Delhi home, where a lone television (mostly used to play video art) and her significant collection live with her, along with her husband, Rajan Anandan, a leader at Google for South Asia, their daughter Maya, and their pet dog, Ambassador!

RAHUL KUMAR

Photographs by Shantanu Prakash





My art buying has evolved over time. I have never stopped learning and that has been very valuable for me. I spend a lot of time researching artists, their concerns and expressions. I have deep relationships with many of the galleries and the mutual trust grows with time, but I like to do my homework as well. Don't we research before we buy anything that costs us a lot like cars? So why treat art differently? It is also of paramount importance that one must buy what one falls in love with.



I have moved on to buying works that resonate with my collection
 Earlier, I was trying to actively fill the missing representations and gaps in what I owned. I bought a lot of Bengal School works and the Progressive Group's works...almost as if it was to check it on my list.



It has been exactly 20 years since my love affair for the arts began
 I distinctly remember the Arpita Singh show that I stumbled upon at a small gallery in New York – Bose Pacia – in 1997. It was pretty much my first introduction to contemporary Indian art then. After I decided to leave my job with the bank, I walked right back to the very gallery asking them for a job. Since the gallery did not have a vacancy I ended up as an intern with the Asia Society. As luck would have it, the then gallery director left and I was called with an offer to manage the gallery!

Study of Indian art for me was like filling the gaps of the vibrant history of the country
 One of my first assignments was to interview Zarina Hashmi. The conversation with her was so

fascinating that I was literally transported to another world. It was one of the most enriching experiences for me to know about her philosophies and source of inspiration. This is precisely the reason why I would become more attracted to the classical Bengal School or modern Indian art rather than Monet or Van Gogh. What is also noteworthy is that a lot was happening in India with respect to the arts at that time, but the outside world got a very limited exposure to it.

The first acquisition was worth my four months' salary
 It was still early days with the gallery and the owner of an MF Husain painting called asking for the unsold work that he had consigned. It was part of the prestigious Rossellini collection, who bought many of the early

works of Husain in the 1950s when he was shooting a film in India on the Partition. For me, it was love at first sight. I decided to buy the work with no money in hand. I took a cash advance on my credit card to pay for the work, and it is still very much with me.

A work of FN Souza is the only one that I ever bought directly from an artist
 I tremendously value the role of a gallery. I am probably more sensitive to this since I have worked in one. Gallerists who are true to their profession make a significant contribution in not only helping contextualise a work and the arts practice but also in helping build the artist's career by providing precious counselling to them. I am old school in this context and I buy works only through galleries or auctions.





As I evolved, so did my collection and buying decisions. I now largely acquire works of women artists who have a strong expression and a meaningful story to tell. What now enters my collection has to resonate with the rest of it.

We take care of the works of art we own, and it is no different from taking care of, say, a valuable piece of jewellery or any other asset

A lot of the work we own is stored away, in our home in the United States...actually all over the world. Works are hidden under our beds and also with friends and family. It is a sign of a true collector, I guess! But we do take good care of the works. There is no point being careless about it. Works of art are fragile. We have had to restore older works, like one Jamini Roy watercolour painting needed professional help. All the photographs have been reframed with museum glass to protect from regular light destroying the works.

Supporting the art ecosystem is a big part of who I am today, and it is way beyond acquiring works

We have taken upon ourselves to selectively support the contemporary arts in more ways than one. Way back in 2005 we sponsored the first ever Indian section presented as a collateral event to the Venice Biennale. Since then we have extended support to many projects, the most recent being the Kochi Biennale. We have reached a stage where it is our responsibility to see what more we can do. India lacks institutional backing, so it is up to all of us to engage

more deeply to bring about a change and play a larger role for the community.

Each work with me is special, but some have an emotional connect
It would be very difficult to choose just one work; but if I were really forced to, I would have to take two (at least). One is our family portrait by Dayanita

Singh. We could probably have a digital memory of the images, but what hangs on our wall is very special. The other would be Zarina Hashmi's *A Home in 9 Lines*. I can relate to it at multiple levels – the idea of home, to be displaced and to resettle; I can resonate with her journey and emotions totally.



Radhika Chopra and Rajan Anandan

