

CRAFTED NARRATIVES

Multimedia installations, ranging from poetic to bizarre, are the eye-catchers at India Art Fair

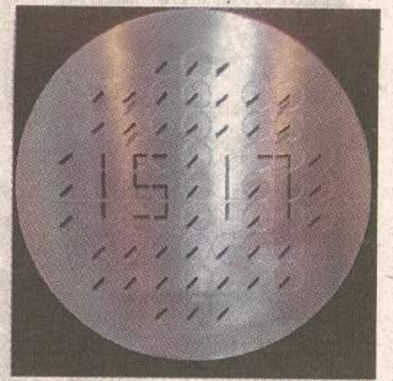
NANDINI D. TRIPATHY

Artists can be deeply poetic... and unabashedly bizarre. Reflecting this, and a whole spectrum of mood and thought, are the multimedia installations at India Art Fair 2015, drawing upon a wide array of media and subject matter.

An army of green ants just outside the exhibition hall sets the tone.

Titled "Procession", this installation by Paresh Maity comprises 50 green ants making their way over a wall into the NSIC grounds. Each ant is created with metal tanks and headlights taken from old Royal Enfield motorcycles. Metal mettle is the body and soul of several installations. Bangladeshi artist Tayeba Begum Lipi's "Recalling - I" is a sewing machine made from razor blades, Mahbubur Rahman's "Pocket" is a sphere made up of multiple pairs of scissors and surgical blades entwined in wire mesh and acrylic thread form a set of wings in Pakistani artist Sadia Jamal's "Parwaz Bara-e-Farokht" ("Flight, For Sale"). Some of the other unusual materials put to creative use include keyboards (Mukesh Sharma's "PK - Man and Superman"), polythene bags, rear-view mirrors, safety pins (Surendra Pal Joshi's "Paani"), wall clocks (Priti Kahar's "Zero Hour") and more.

The most striking aspect of a few creations lies in their being mechanized into perpetual movement. "A Million Times" by artist duo Per Emanuelsson and Bastian Bischoff caught the attention of many visitors, and is a kinetic work with multiple clocks continuously in motion, their hands accurately forming digits every 60 seconds to display the time of day.



"A Million Times" by Per Emanuelsson and Bastian Bischoff, popularly known in the art world as 'Humans Since 1982', brings together 61 automated clocks in continuous movement, forming the digits of the exact time of day every 60 seconds.

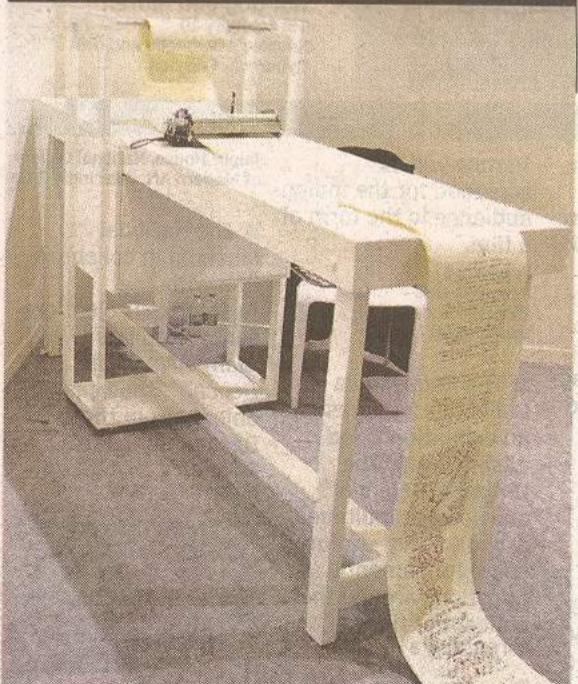


Tayeba Begum Lipi with her installation "Recalling - I"

A gigantic helmet made using 50,000 safety pins, 'Music of Our Times' by Surendra Pal Singh represents a slice of life in the era we presently inhabit. The headphones over the helmet are intended as an ironic touch.



Making an attempt to bridge the cavern between emails and hand-written letters, a printing machine by Nandita Kumar locates itself on the middle ground between human warmth and technological detachment. Using an actual pen, it reproduces a series of letters written by people from across the globe in their exact handwriting complete with inkblots where there may have been tears shed on the original document. The pen pauses to "think" when it encounters something it cannot "read".

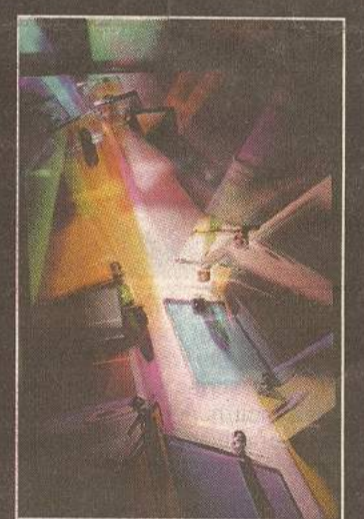


Veer Munshi's 20X12X12 foot installation "Serenity of Desolation" pays tribute to those who fell victim to the recent floods in Kashmir. Displaying a traditional Kashmiri house brought to ruin by water, the exhibit allows the spectator to enter the home's interior spaces and then be greeted by a hundred faces painted by the artist as representatives of those whom the flood took away.



"Second Skin" by Sri Lankan artist Anoli Parera is an installation cum photo performance that traces the contours of the artist's body with an elastic red dress that overwhelms her in a series of photographs.

Ravinder Dutt's book installation titled "Decoding the Mystery of Tansen" projects the legendary singer as an alchemist who made it rain when he sang raag megh malhar using the technique of cloud-seeding.



"Pathway" by Stephen Knapp is a light painting: quite literally, it allows light to "paint" a bare canvas by being reflected as well as refracted on to it by small rectangles of dichroic glass. The latter are continuously moving and the colours and shapes on the canvas are also, therefore, continuously dissolving and reforming.