

# the WALL

apr 2017 *the world of art, lifestyle & leisure*

issue 63



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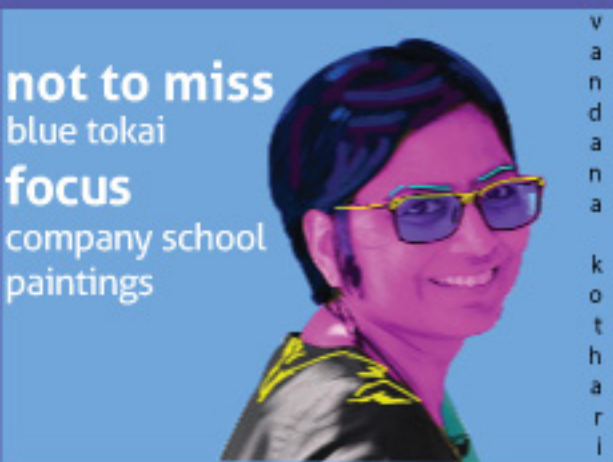
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emerging artist  
of the year  
award  
2017

india's biggest art award!  
10 lakh  
&  
three month  
residency  
in scotland



not to miss  
blue tokai  
focus  
company school  
paintings

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## from the patron

Dear Readers,

Emerging Artist of the Year award is the feature for the cover story this month. The awards were started in 2012 by bestcollegeart.com to give upcoming artists a platform to showcase their art. Read all about it in the *cover story*.

Glass being an expensive medium is not the choice for most art practitioners. You will enjoy reading about Srila Mookherjee – India's first studio glass blower in *spotlight artist*.

*Collector's corner* is a curated space showcasing artwork that has been selected to suit your spatial and artistic needs. We will be showcasing artworks from one gallery every month so as to give you a better idea of their collection.

Do send in your feedback about the articles in the magazine and on the website to [editorial@thewallartmag.com](mailto:editorial@thewallartmag.com)

Warm Regards,  
Kapil



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## from the editor



Dear Readers,

India's biggest art award, the 'Emerging Artist of the Year' award took place on the 25th of March at Bestcolleart.com in Lado Sarai. Read all about the finalists, the ceremony, the winner in the *cover story*.

Srila Mookherjee, a glass blower from Kolkata, has been featured in *spotlight artist*. You will enjoy Amber Hammad's photography in *freeze*. The *spotlight cinema* feature, 'Indian Film, Television & Art in dialogue' is an interesting piece contributed by Dr. Kaushik Bhaumik (Associate Professor, School of Arts and Aesthetics. Jawaharlal Nehru University.)

Blue Tokai coffee roasters are featured in *lounge*. They really do good coffee!

Look out for the design supplement mid-month. Happy reading and don't forget to send in your feedback to [editorial@thewallartmag.com](mailto:editorial@thewallartmag.com)

Kind Regards,  
Jyotsna



GESTURE CONTROL



REMOTE CONTROL PARKING



EXECUTIVE LOUNGE



**in this  
issue:**

## Cover Story

Emerging Artist of the Year  
Award, 2017



## Spotlight Cinema

Indian Film, Television & Art in  
Dialogue, C. 1967-72

## Collector's corner

*Gallery featured - Dhoomimal*

A curated space showcasing artwork  
that has been selected to suit your  
spatial and artistic needs. We work with  
top gallerists & curators to bring you  
the best from their selection.

## Lounge

Blue Tokai

## Spotlight Artist

Srila Mookherjee

## Red Carpet

Our selection of events for you to visit  
from around the world.

## Freeze

Amber Hammad

## Focus

Company School Paintings



**ART**  
HAS A NEW  
PLACE  
TO HANG



# Emerging Artist of the Year 2017

#EAY2017

By Jyotsna Sharma



The winner, Sitaram Swain being awarded by Mrs & Mr Kant, Andy Fairgrieve, Ravinder Reddy, Chef Sanjeev Kapoor & Veer Munshi

Sitaram Swain was declared the winner of the sixth edition of the Emerging Artist of the Year Award on the evening of the 25th of March 2017 at the Bestcollegeart.com space in Lado Sarai, New Delhi.

The Emerging Artist of the Year Award is a platform for promoting young talent from the world of art; emerging artists are given a chance to showcase their talent. Started in 2012 by Bestcollegeart.com and supported by Glenfiddich, 'Emerging Artist of the Year' became one of the most sought after awards for contemporary Art.

The process usually begins with young artists uploading their work on the Bestcollegeart website. The jury goes through artworks by around 800 artists to arrive at five finalists. This year, the five finalists were Akhil Mohan, Shubendu

Misra, Mangesh Rajguru, Sitaram Swain and Vandana Kothari.

After the finalists are announced, a ceremony is held at Bestcollegeart.com in Lado Sarai where the five finalists present their work to the jury. The jury consists of Kapil Chopra (Mentor, BestCollegeArt), Sunil Sethi (Chairman, NIFT & FDCI), Feroze Gujral (Director, Outset), V. Sunil (Trustee, Kochi Biennale), Peter Nagy (Director, Nature Morte), Andy Fairgrieve (Co-ordinator), James Pennefather (General Manager, India, William Grant & Sons), Rajiv Bhatia (Director, Middle East, Gulf & the Indian Subcontinent William Grant & Sons) Veer Munshi (Artist), Jagannath Panda (Artist), Thukral and Tagra (Artists), Nitin Bhayana (Art Collector), Swapan Seth (Art Collector) and Bhavna Kakkar (Director, Latitude 28).

After careful deliberation, the winner is announced. This year, I was privy to the jury meet and I can tell you it was not an easy decision for the judges. They looked for progress in thought process in addition to skill and mastery. It was neck to neck between Akhil Mohan and Sitaram Swain.

The winner is rewarded with prize money of INR 10,00,000 and is also given a three-month residency at the Glenfiddich distillery in Scotland. In addition, he is awarded a solo show at Art District XIII once the residency is over.

This year, that lucky person is Sitaram Swain. Sitaram Swain, from Odisha, is an installation artist and his out-of-the-box concepts are what make him stand out. Sitaram works with domestic objects like clay pots for he believes that there is a

sublime quality of social relevance in day-to-day objects. His works are an attempt at exemplifying social issues through art.

He has a Master's degree from S.N School of Arts & Communication, Hyderabad Central University and has studied Fine Arts from Sir J.J School of Arts, Mumbai. He was the recipient of the Indo Swiss Scholarship in 2010 and was also awarded a scholarship by Dhoomimal Art Gallery, New Delhi in 2012.

*"There is hope, admiration, acceptance and tragedy in subjects such as history of art, politics and culture. I believe I am a mediator who expresses these feelings in one place through my art."* - Sitaram Swain



Jury deliberation process @ EAY 2017. Seen here James Pennefather, Kapil Chopra V.Sunil, Andy Fairgrieve, Bhavna Kakkar, Veer Munshi, Nitin Bhayana & Swapan Seth

The award ceremony at Bestcollegeart.com saw the jury and a number of eminent guests including Amitabh Kant (CEO of Niti Aayog) and Sanjeev Kapoor (celebrity chef) gather to celebrate Sitaram's success.

winner EAY 2014

Next year will see a new winner. Until then, we will keep you updated about Sitaram Swain's progress, the residency, and his future shows.

The EAY is truly a great platform for upcoming artists and the only significant art award of its scale in India. It is one award that doesn't stop simply at awarding the winner with prize money and a residency. The winner is given a solo show at Art District XIII, which to my mind, is immensely beneficial to his career as with this show he is given a stepping stone into the contemporary art world.

*"EAY has been a stepping stone for me. This programme is a 'full package deal' with an enlightening residency, global exposure and a chance to match steps with contemporary art virtuosos of the present day. The platform is a fulfilling experience, which helped me hone my skills and become a better artist. This is the best forum for any artist who dreams to make their place in the art industry. Art is indulgence, which takes a lot of patience and skill. There is never an end to learning here."- Krupa Makhija winner EAY 2015*

*"I recommend EAY to every emerging artist out there. Recently, I got an opportunity to be a part of National Art Conclave at Chitrakala Parishad, Bengaluru and the 58th National Art Exhibition at The National Gallery of Modern Art, Bengaluru. I took this chance to make all upcoming artists aware of the potent platform, which is EAY. The residency and global appreciation is a much sought after prize. EAY makes that possible."- Chetnaa Verma*

*" There is hope, admiration, acceptance and tragedy in subjects such as history of art, politics and culture. I believe I am a mediator who expresses these feelings in one place through my art."- Sitaram Swain*



Jyotsna Sharma, the Editor of The Wall Art Magazine interviewing Mangesh Rajguru , a finalist of EAY 2017



Sitaram Swain, the winner of EAY 2017 being awarded by Kapil Chopra, Chef Sanjeev Kapoor and Veer Munshi.



Sumir Tagra admiring a work by one the finalists at EAY 2017

**Dhoomimal  
Gallery (DMG),  
established in  
1936 by  
Sh. Ram Babu  
Jain is the oldest  
contemporary art  
gallery in India.**

Today the Dhoomimal collection has the best private collection of artworks of stalwarts such as F.N.Souza, J.Swaminathan, H.A.Gade, Bimal Das Gupta, Jamini Roy, Sailoz Mukherjea, Anjolie Ela Menon, Krishen Khanna among many others. The gallery under the leadership of Mr. Uday Jain and his mother Ms. Uma Jain is a forbearer of the growth of the Indian art market not only in India but globally too.

Under the banner of "Ravi Jain Memorial Trust" gallery continues to promote art and artists including offering scholarships to the young upcoming artists. Many of these artists such as Hemraj, G.R.Iranna, Somnath Singh, M.S.C.Satya Sai are big names in the contemporary art world today.

*Welcome to the Collector's Corner - a curated space showcasing artwork that has been selected to suit your spatial and artistic needs. We work with top gallerists & curators to bring you the best from their selection.*



Prakriti  
Arpana Caur  
61" x 52"  
Acrylic on Canvas  
INR 10,00,000



Jagdish Dey  
60" x 70"  
Oil on Canvas  
INR 6,80,000

Niren Sen Gupta  
72" x 60"  
Oil on Canvas  
INR 7,80,000



Hemraj  
72"x 60"  
Oil on Linen  
INR 6,80,000



Nupur Kundu  
48'x 60"  
Acrylic on Paper  
INR 6,00,000

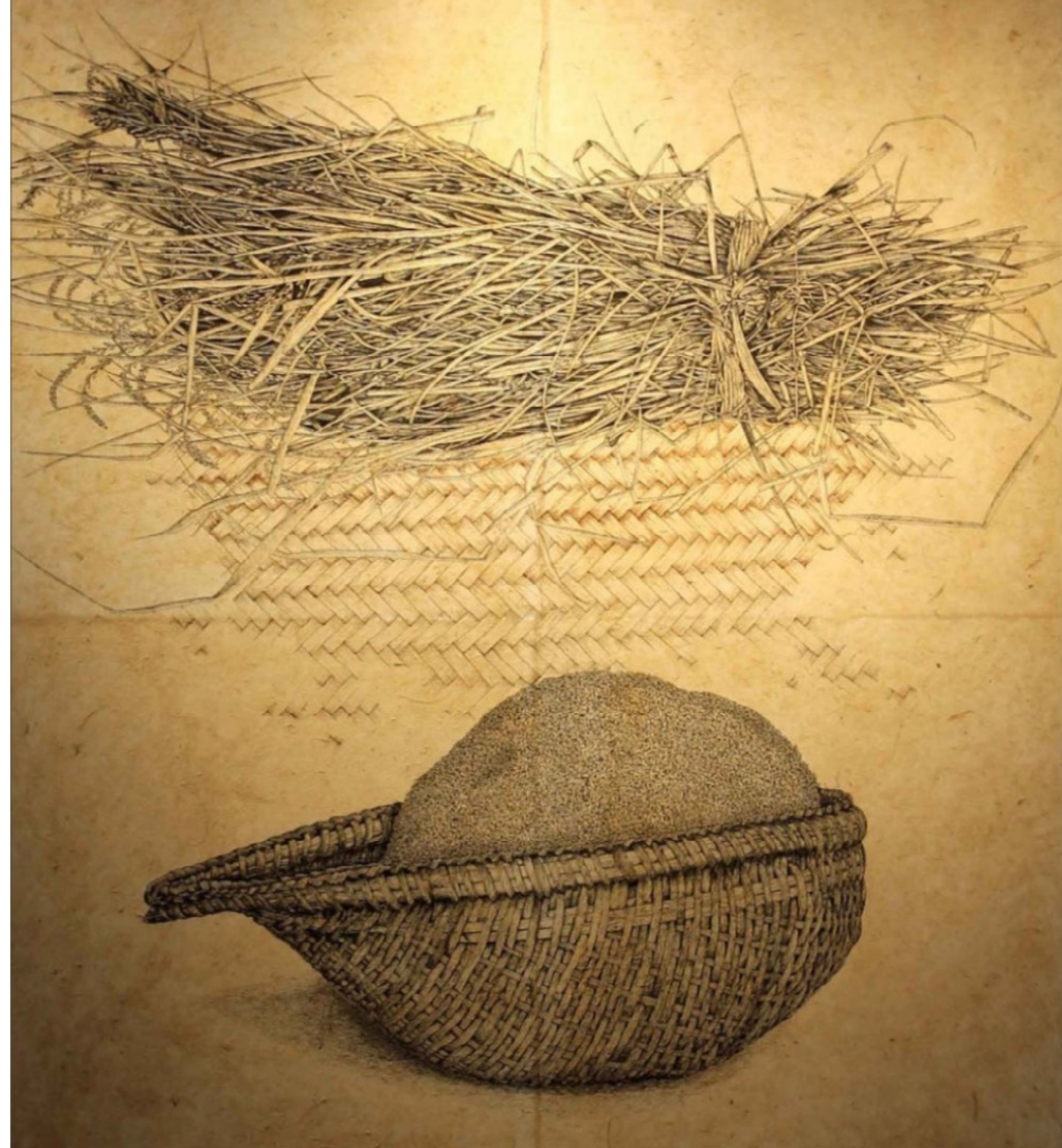
Krishen Khanna  
24"x 36"  
Oil on Canvas  
INR 25,00,000



F N Souza  
23"x 30"  
Acrylic on Canvas  
INR 30,00,000



Somnath Singh  
57" x 57",  
acrylic on canvas,  
Price - 2,80,000



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# Srila Mookherjee

BY Jyotsna Sharma

*Srila has been a glass blower for the last 30 years, creating incredible designs from molten glass.*

She started studying Ceramics at the National Institute of Design, Ahmedabad in 1978 in the hope that she would get to work with glass. However, this didn't happen, as there was no Glass department at NID and not much Glasswork was being taught at the time.

She went to Finland, where she worked at Petnik (tableware makers) for nine months. On her way back to India, she stopped over in London where she met glass blower, Anthony Stern, through some friends. He offered her the opportunity to work with him and learn the art of glass blowing on the job.

She worked in London for three and a half years, first with Anthony Stern and then at the Glasshouse as an assistant. After this, she decided to return to India.

When she returned from England, she brought with her a file, which had technical descriptions, drawings and photographs that she would need to set up her studio. These formed the blue print of her studio, which she set up in Calcutta in 1989-90.

Her pieces are a unique combination of colour, form and artistic expression making them truly one of a kind. She is also an instructor at the Glass department at NID.

*For more information on Srila Mookherjee and her work log on to [www.srilamookherjee.com](http://www.srilamookherjee.com)*



Glass creations by Srila Mookherjee





Glass creations by Srila Mookherjee

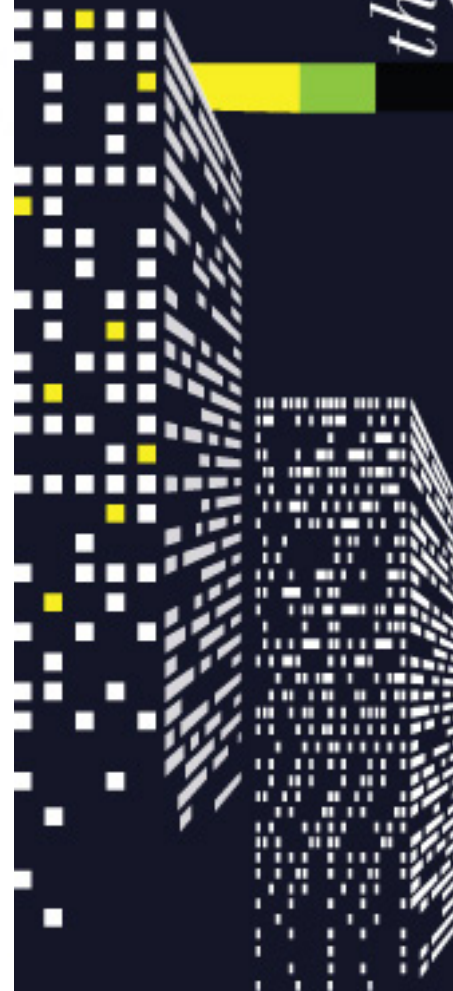


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# artevents

red carpet

*Our selection of events for you to visit.*

jan **18** - may **12**

Remnants

Abdolreza Aminlari

**Cuadro Fine Art Gallery, Dubai**

[www.cuadroart.com](http://www.cuadroart.com)

[info@cuadroart.com](mailto:info@cuadroart.com)



feb **3** - jul **31**

Stretched Terrains

**Kiran Nadar Museum of Art,  
New Delhi**

[www.knma.in](http://www.knma.in)

[knma@shivnadarfoundation.org](mailto:knma@shivnadarfoundation.org)



feb **22** - may **22**

Vermeer and the Masters of Genre  
Painting

**Louvre, Paris**

[www.louvre.fr/en](http://www.louvre.fr/en)





through apr **16**  
Tony Oursler: Imponderable  
The Museum of Modern Art, New York  
www.moma.org

mar **4** - apr **29**  
Shadows on Arrival  
prabhakar Pachpute  
Experimenter, Kolkata  
www.experimenter.in  
info@experimenter.in



apr **3** - jul **16**

Age of Empires : Chinese Art of Qin & Han Dynasties  
Metropolitan Museum of Art, New York  
www.metmuseum.org



through jun **11**

Wolfgang Tillmans: 2017  
Tate Modern, London  
www.tate.org.uk  
visiting.modern@tate.org.uk

# Revisiting Company School Paintings

By Madhurima Chaudhuri

The British who had entered the Indian landscape as mere traders soon acquired territorial power in the mid-18th century with their victory in the Battle of Plassey (1757). This event proved to be the turning point in Indian history, whereby colonialism percolated within the subcontinent to not only change its politics but also have a deep seated cultural impact. Art proved to be a popular avenue through which this change was directed. Early on in the colonial reign, the Company School of Painting emerged which infused the Indian artistic idiom with contemporary British trends.

As the name suggests, it served the purpose of the East India Company and its imperial directions. While the readily available artistic labour as a result of decaying imperial ateliers supported by British patronage further fuelled its growth. This patronage was either in the official sense for the purpose of documenting or to appreciate the uniqueness attached to the unfamiliar social and cultures landscapes.

The artworks of this school enjoyed regional variations within the subcontinent - largely a result of territorial expansion, satisfaction of oriental curiosity and development of principle authoritative zones. The main regions that succumbed to this artistic tradition included the Madras and Bengal Presidency followed by Awadh, Lucknow, Patna and lastly the newly acquired region of Delhi. The themes included life portraits, trades and occupations, festivals and ceremonies, dance and music, landscape and monuments and the lastly, flora and fauna.

Hence, it came to document various territories, ways of life, cultures as well as the natural world. Elements of western art in terms shading, perspective, structuring and picturesque backgrounds were all incorporated by the Indian miniature painters. The concept of real - life portraiture that was introduced by British painters gained prominence amongst the Indian royalty as well.



Green-Winged-Macaw

The naturalistic figures were placed on rich, ornament carpets composed of bright colours. In time the portraits became muted as a result of Victorian Illusionistic style. It also became a custom for artists to create an album of snapshots known as 'Firqas' documenting varied lifestyles and occupations of the local people including the lives of barbers, farmers, cobblers, carpenters and more. A common theme that was painted were the various festivals often having a religious connotation. While a derivate from such events were the themes of dance and music that proved to be a great source of entertainment. These communal pleasure activities usually pertained to royal courts and houses of the elite.

An element that requires to be discussed are the implications of the style itself. While it's obvious for different artistic styles to converge due to interaction, a sense of contradiction appeared in this school. Whereby the British instead of enjoying the full experience of the so-called exoticism, a western construct, instilled a foreign outlook on Indian themes. It was only natural for the indigenous artists to accept this practise in order to gain employment. However, given the time period and simultaneous developments,

it wielded a connotation greater than art and economical sustainability. It likely had a political connotation, related to their need to dominate while introducing and enhancing the claims of racial superiority of the west.

*It also became a custom for artists to create an album of snapshots known as 'Firqas' documenting varied lifestyles and occupations of the local people including the lives of barbers, farmers, cobblers, carpenters and more.*



Group of courtesans, Company style, 1800-25, 26 x 31.2 cm opaque watercolour and gold on paper.



Khan Bahadur Khan with men of his clan, c. 1815, from the Fraser Album

## I exist, therefore I am .. Amber Hammad

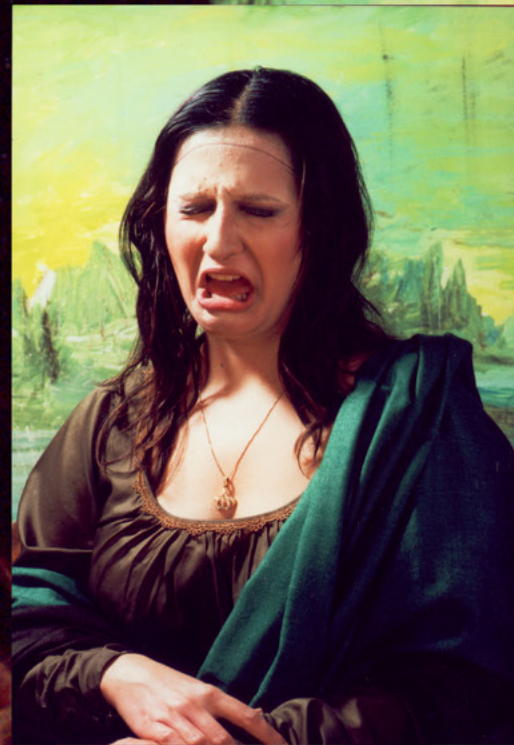
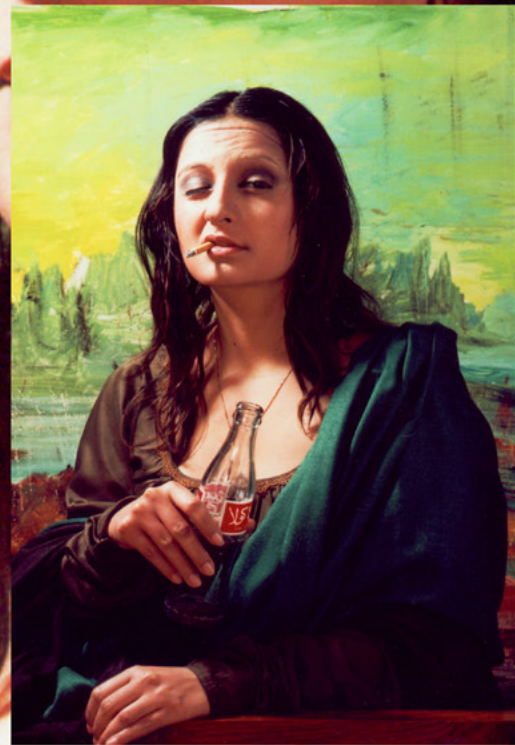
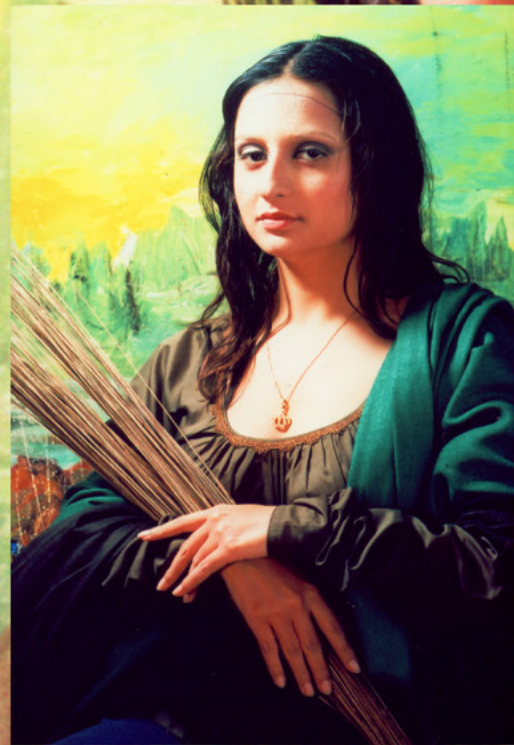
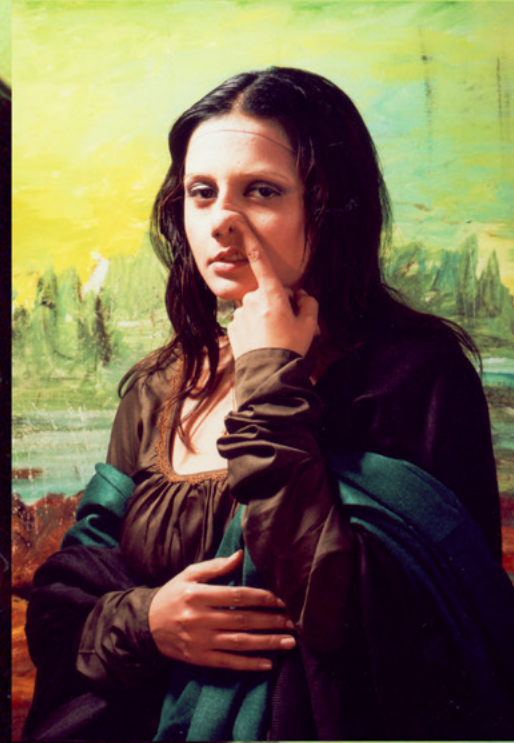
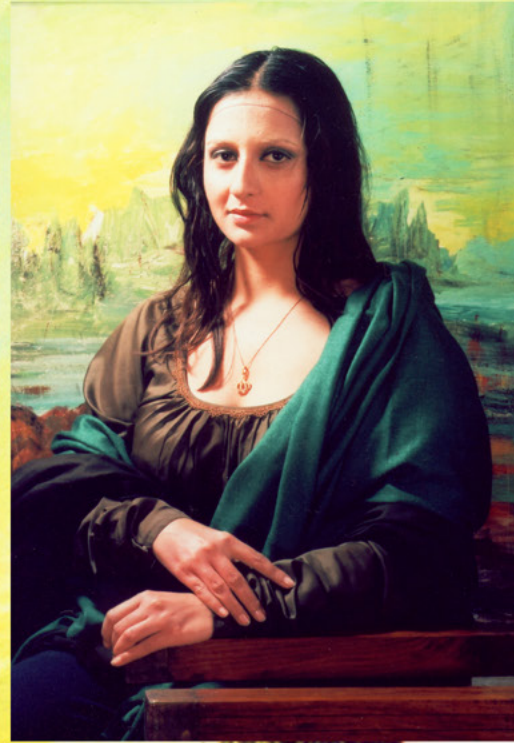
Our lives are a series of selfies in an individual's mind - our own, or that of another. We create these selfies with images, words, sounds, objects and memories. They can be very clear or very vague, depending on the quality of their tangible or intangible documentation. The history of portraiture has seen attempts at documenting the presence of 'a self', in a given moment.

Though the term Selfie is quite recent, the idea of an eternal presence of one's self is as old as mankind itself. People have tried and failed at various methods to eternalise their 'self' and/or 'Identity'. I find that the cyber space is very similar to the space occupied by the immortals (if they occupy any space at all). Through the process of uploading a selfie, one gets to forever place one's self in a space which exists outside of the tangible boundaries of existence, making it immortal.

Since 1999, I have created a number of self-portraits. The process of re-contextualizing and appropriating already existing images has been a part of my art practice for over a decade now. The study of the 'self', gender ideologies, cyber experiences and their relationship to the formation of identity, fascinate me and inform my work.



Rapunzel 2002



















# Indian Film, Television and Art in Dialogue.

c.1967-72

By Kaushik Bhaumik

The late 1960s was an interesting period for the dialogue between modern Indian art and film. A number of crucially important films were made by some of the leading modernist masters, films that deserve to be resuscitated in public memory. Not only this a number of other art projects around this time too tested out the intermedial possibilities for Indian art on a global scale. Thus, between 1967 and 1972 we see a flurry of artistic moments connecting art and film in unprecedented way in the history Indian modernism.

1967 saw MF Husain make *Through a Painter's Eye* that won the Golden Bear for short film at the Berlin Film Festival. Shot in Rajasthan, the film presents to us an enunciation of Husain's painting that in the main orchestrated encounters between dynamically performative figures presented in a style floating between Indian miniature painting traditions and Western modernist collage traditions of art. In 1969,

modernist master Akbar Padamsee, in collaboration with legendary Films Division animator Ram Mohan, made *Syzygy*, a film consisting of about 1000 drawings clicking away in a stop-motion animation film. Padamsee was at this point hard at work at mathematical codes that program vision and art. The title of the film refers to the linear alignment of celestial bodies in the same gravitational field. *Koodal* made in 1970 by Tyeb Mehta too enunciates in film the principles of the artist's painterly work. As in Mehta's paintings the film presents the artist's signature fractured modernist vision of India as a vast totemic sacrificial field where human beings and animals are butchered everyday in a ruthlessly competitive society. Symbolic logics of the eunuch and Hindu sculptural motifs provide the active and passive frames for such a reality.

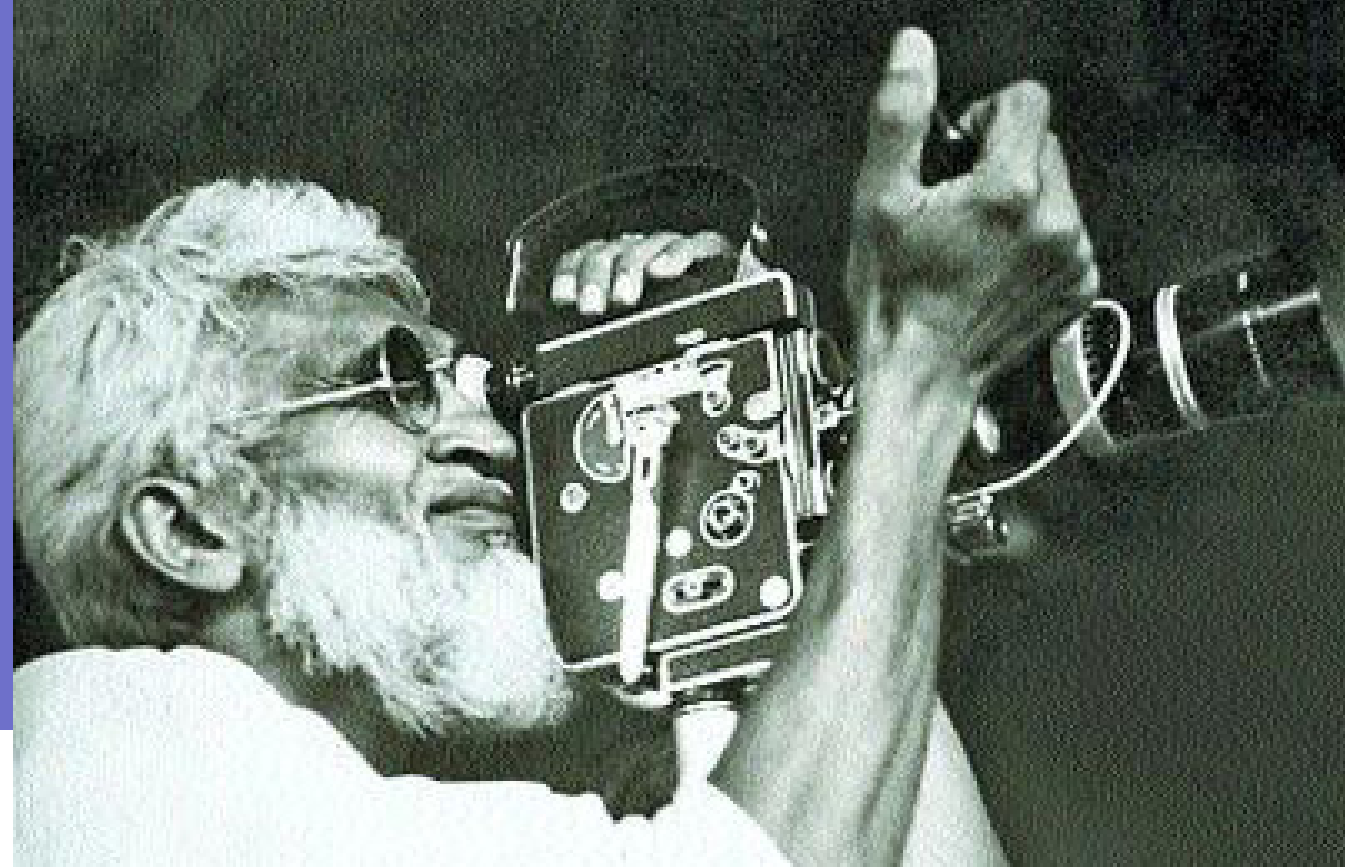
Interestingly enough, these films were all sponsored by Films Division, the official state propaganda machine, .

then under the enlightened stewardship of Jean Bhowanagary. Worth noting is that Films Division was in the same period commissioning filmmakers such as SNS Sastry and Pramod Pati to make experimental documentary films inspired by avant-garde filmmaking experiments in Europe and America. These films today are part of renewed public interest and are being shown in art galleries as pioneers of Indian media art.

In addition to the films made by artists a number of collective inter-media projects came to pass in that are landmarks in the history of India art. Between 1969 and 1972, Akbar Padamsee ran the Vision Exchange Workshop (VIEW) from his flat on Nepean Sea Road that saw a host of intellectuals and artists produce multi-media works.

This included films made by the artist Nalini Malani and the filmmaker Kumar Shahani. New Wave filmmaker Mani Kaul's *Duvidha* too was part of this project and featured Padamsee's daughter Raisa. Padamsee's project was funded by the Nehru Foundation that in this same period also funded the India site of the Experiments in Arts and Technology (EAT) project founded in 1966 by American artist Robert Rauschenberg and pioneering IT engineers. Amongst other things EAT

carried out a television project at Anand in Gujarat as well as a global telex exchange game art project from Ahmedabad. EAT-India would provide one of the key formative impulses for the SITE project that would for the first time take television into Indian villages.



M.F. Husain-credits-Vikas Kumar Blog



Mani Kaul - Duvidha - credits - Imagine India Film Festival



Pramod Pati - Explorer-credits-The Seventh Art

Syzygy-credits-The Seventh Art





They serve close to thirteen varieties of brewed coffee, siphon coffee, nitrogen coffee, cold brew coffee and also pour-over coffee, and the best part is that they don't use artificial flavours or any added sugar.

In addition to the Saidulajab space, they have an outlet in Lower Parel, Mumbai and two others opening soon in Bandra Mumbai and Hauz Khas, New Delhi.

Coffee just got a whole lot more interesting!

When in the café, customers get a view of the actual roastery through glass windows and can witness the process in person on Wednesdays and Sundays. I liked the coffee and also the packaging- the front mentions the name of the people it has been roasted for along with the date while the back of the packet carries especially commissioned pictures of Indian folk art.

# Blue Tokai

## Coffee Roasters

By Jyotsna Sharma

*These people take their coffee seriously and if you do too, you will love them.*

If your coffee is important to you, you will love Blue Tokai. I recently visited their Saidulajab space in New Delhi, which is a café, a roastery and a warehouse for storing green beans.

Predominantly a roastery, the café initially was opened to give people a chance to taste their coffee before buying it but now it is a key part of the brand. Blue Tokai makes and sells only Indian coffee using Arabica specialty grade beans, which are roasted to order. The coffee is meant to be consumed within three weeks of roasting.

In addition to customers coming to get their cup of readymade coffee, they see a lot of customers who come to pick up coffee beans and ground coffee as well.





Customised packaging showing the name of the clients and date in front while the back has folk art.



The Blue Tokai Cafe located in Delhi.



Roasting lab that can be viewed from inside the Cafe.



The Blue Tokai coffee roaster.

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it's candid  
it's on-the-spot  
it's free  
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