

# artetc.

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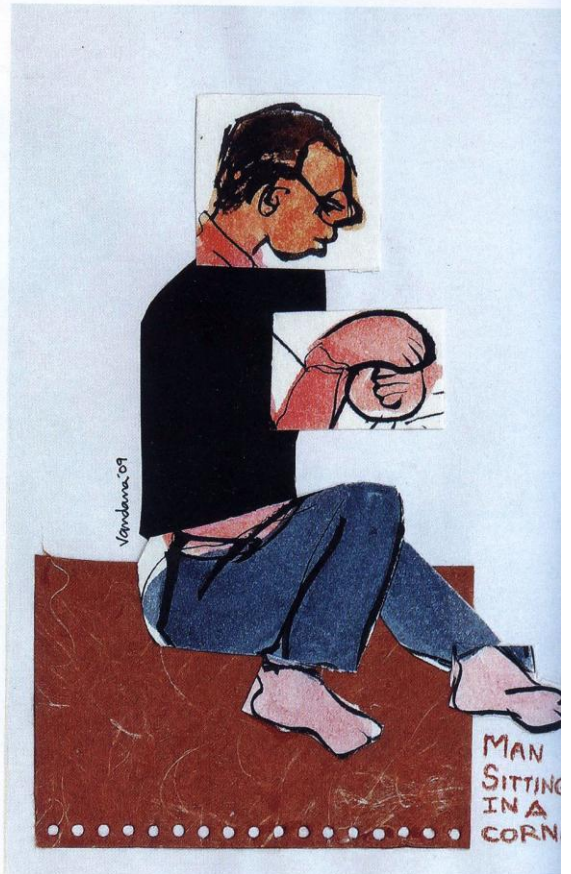


## The self and many

**Vandana Kothari**

An exposure to an assorted range of social and cultural milieu is special to my upbringing as an individual. As an artist too, I have been immensely enthused by the inter-disciplinary nature of contemporary art practices. My personal quest is to assimilate this plurality of contemporary times into an open ended creative practice that affect the multiplicity of our creative responses.

In my recent works I have used collage as a representational style that has immense possibilities for evolving a work that can reflect upon this up-to-the-minute virtual reality. Collage of style, theme means and experience present for me, boundless possibilities where I combine the intuitive and the logical methods of picture making. The nub of my creative process is to correlate unassociated things to give rise to a novel reality.



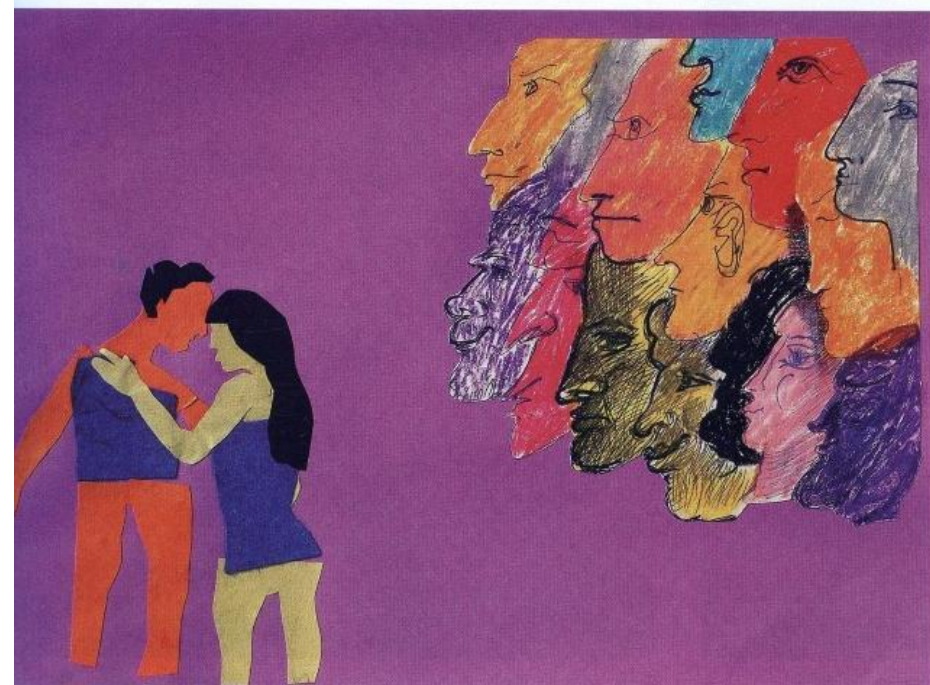
(Top)  
Vandana Kothari, *Man sitting in a corner*,  
Mixed media & collage on paper,, 15.5 x 12 inches (with frame), 2009

(Bottom)  
Vandana Kothari, *The art of looking sideways*,  
Mixed media & collage on paper, 22 x 18 inches (with frame), 2010





(Top)  
Vandana Kothari,  
*Six degrees of separation*,  
Collage on paper,  
22 x 18 inches (with frame), 2010



(Bottom)  
Vandana Kothari, *Husbands & others*,  
Collage on paper,  
23 x 18 inches (with frame), 2009



Seen from the left Vasudev Akkitham, Amit Mukhopadhyay, Indrapromit Roy and Vandana Kothari

## A report on the panel discussion on Disorder, Discontent and Democratization of Art

A panel discussion was organised by Art Etc., Kolkata, Art & Deal, New Delhi and Art News & Views, Kolkata at Faculty of Fine Arts, Vadodara. The panelists were Amit Mukhopadhyay, Indrapranit Roy, Vasudevan Akkitham and Vandana Kothari. Amit Mukhopadhyay opened the discussion by addressing various issues and posing several questions.

**Amit Mukhopadhyay:** How does one understand the relationship of subject and places? In post-colonial/national post 9/11, post neo-liberalism, it is not enough to define them through geography, or through history of nostalgic belonging. History and geography as we understand through the lens of modernist paradigm which created nationalist subject of located identities may now merely be treated as “abandoned landscape” and “mythical belonging”. This is the force of migration which destabilizes the essential relation between subject and places. The new subject, the migrant then lives within the dichotomy of a stable zero vacuum and a restless false vacuum, which opens up a huge possibility of *dehoming*. How does one locate or situate oneself, one’s representational position, in a global disorder?