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# RE-VISIONING MATERIALITY - II

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**ON VIEW:**

12th - 29th August 2009

11am-7pm

(Sunday closed)

## A GROUP SHOW

**Babu Eshwar Prasad**  
**Baptist Coelho**  
**Biju Joze**  
**Hemali Bhuta**  
**Manjunath Kamath**  
**Mekhala Bahl**  
**Probir Gupta**  
**Remen Chopra**

**Conceptualized By**  
Vibha Galhotra

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## INTRODUCTION

The show is titled Re-Visioning Materiality- II, which looks at artists who are using unconventional material for their work, bringing together dispersed elements in a fresh ensemble. Also this year, I am bringing together artists whose work talk about the aspect of the word 'material' as mortal and immortal. On one hand, using the term 'material' defined as 'things that are material', which emphasize the physical aspect of things, on the other hand, "something which can be worked up or elaborated, a time specific or site specific notion. The idea is that the artists are free to use this concept note as a starting point towards their own discourse on 'materiality', to reveal the nuances of the word through space and time.

This word 'material' is of interest to me as it has been in constant discourse through the 20th century, and as yet the notions are changing and shifting dramatically. What will be interesting is to bring about a new dynamism of this particular word, in a singular exhibition, which will make the show speak a language of the reality unseen.



# Baptist Coelho

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## YOU, ME AND SOMETHING ELSE

Site-specific installation with a fan (approximate dimensions: B 13 X H 17 X D 12 inches) and video  
Installation dimensions: variable

Video: 5 minutes loop

Ed 1/3

2009

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Through observations, highlighting the dimension of air, *YOU, ME AND SOMETHING ELSE*, 2009 portrays the impermanence and transient nature of this element and its relationship to all creatures. Normally what we assume to be a fixed and solid form is actually a dynamic process.

Through this multi-sensory, three-dimensional experience, I have employed the use of video to describe a smooth, simplified subject which one must navigate at close range. This technique is reminiscent of early experimental film and was used as a way to explain the visual contrast between flatness and depth. The act of viewing becomes a form of sensuous contact rather than a

disembodied process; moving through physical space. Here, I have set the stage to guide the viewer on this multi-dimensional experience and as a result the viewer is drawn into a visceral intimacy with the film's subject. When our eyes move across this richly textured surface of fur, randomly focusing; making us wonder what we are actually seeing, they are functioning like organs of touch.

During this quest to understand the ethereal nature of air, I have drawn a correlation to touch. We, man and animal alike, use touch as a way to re-affirm our reality. I suggest that there is a deeper subconscious desire to come to terms with the transient nature of all things that surround us, including air. Touch is a crucial part of how we define space. While viewers witness touch on a two-dimensional surface, they are immediately drawn into the three-dimensional experience by the slight sensation of a breeze created by a fan. These ideas about touch have been expanded to describe our relationship with animals and that touch not only defines space but also identifies us and the other. I leave room to contemplate this notion that the resolve to touch is a way for us to deal with the complexity and transient nature of our lives. To be touched is to be known.



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