

EXPERIMENTER

2010 – 2011

Baptist Coelho, *Neighbour #1 (Mumbai - Greggan East)*, Aluminum, glass and digital print on archival paper, 34 in x 24 in x 5 in, Edition of 3, 2007



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Private/Public

Weaving together several ideas related to the notion of privacy in our times, *Say Everything*, as the title suggest, is about saying, revealing, confessing. It is also about withholding, concealing and lying. The five artists reflect on different aspects of the self—private and public—that says everything and says nothing

In an introductory passage to his book 'Patás Arriba: La Escuela del Mundo al Revés', Eduardo Galeano writes that the world in reverse as we live it now is "the illusion of life." Similarly, recent cinematic representations of virtuality, (The Matrix, Inception et al) also depict life lived as illusion. In both representations, virtuality reflects an interplay of space and time to produce a mind-body absence.

This is best represented in Pushkar Thakur's *Cut Copy Paste...* a giant keyboard, made out of mirrors, that reflects the viewer's gaze and throws it back as it were. It is an all-consuming and a self-denying mirror that reflects most truthfully. It says everything but means nothing. It is also a broken reflection... a collage of many parts of the self. And it is a keyboard, a writing tool. In cyberspace, the written word or the image becomes the individual and vice versa. Perhaps artist here is concerned with questions of portraiture—how does the self portray an adequate word-image?

There is the promise of freedom, but also the anxiety of the labyrinthine corridors of virtuality, which poses a "No Exit" situation once the portrait of the self is created. This portrait is now endlessly mutilated, morphed, duplicated—cut/copy/pasted without a possibility of escaping the mirror-like virtual space. Sukanya Ghosh's work *Flicker* shares its name with a popular image-sharing website. *Flicker* is a powerful single-channel video installation drawing on vintage horror films and surrealist imagery from cinema and the other arts. Beginning with the physical space of a room, into which the viewer is led through a barely ajar door, Ghosh moves into metaphysical mindscapes. Visceral structures—throbbing, palpating, imploding—flash by, leaving one disoriented. Taut with unrelieved tension, the film intensifies the emotions in the absence of canned sounds. Through the slow process of psychological disintegration of her film's electronic embrace, Ghosh captures the viewer into an intense experience.

We are faced with the problem of inaccessibility in, Ghosh's other work, *Visible-Invisible*, a sequence of codes that appear like links. Instead of giving us a comprehensible image or text, they flow in their own coded poetry on the painted surface. She takes us down into the architecture of virtual space where she plays with the dichotomy of visible invisibility. The codes are visible, clearly but they withhold a wealth of meaning. They point out the limits of the knowable.

Baptist Coelho's *Neighbour* plays with the elusive interstitial spaces of the public and the private, the knowable and the unknowable. In the crowded spaces of the city, apartment buildings stand cramped together. The window, often, does open to show a slice of the sky. It opens uncomfortably into another window, another family, another story. But this story is available in snippets again. Like a long-drawn unexciting soap opera of real life available in incomplete stories. Here, the private life of a family is played out to a gallery of other families as they engage in a game of watching and being watched, consciously or unconsciously. There is shame, as there is voyeurism, as also the will to exhibit, conceal and eavesdrop.

In Shreyas Karle's work *Pregnant space—Inside Out*, one is confronted with unfinished shapes and the inner space of those shapes. The sculptural installation reflects on a constructed interior space of behavioral patterns, the inner complexities of thoughts and desires. The artist

says, "The sliced shapes define the flux nature of the privacy existing in two different planes in a given space and time. Though they have their individual existence, the conventional notion of privacy presents them as an existing idea." The severed human head stands in contradiction to the abstract shapes. It betrays its baldness while the wig becomes an illogical excess in the order of things. It becomes a "slip" in the language of privacy.

The obscurity of Karle's work seems to reflect the obscurity of human behavioral pattern. In turning the mythic interiority inside out, he also encounters its surreal content. Like a complex confessional dream, the adamant shapes and severed human parts refuse to "say everything." Or alternatively stands witness to the fact there is no soul and no interior space. The surface is all we have.

Sajad Malik's work, *Facebooked*, reflects on one of the most interesting public spaces of our times: Facebook. A cyber commons, Facebook has cast its world wide web extensively. Everybody is a part of a surveillance that can be best described as participatory. Here the panoptical structure is a complex of shared gazes... looking and being looked at. Malik's work points out the crucial problem of a commons like Facebook. It provides the most private moment for a confessional line or two, as if one sends out a deeply personal question into a cacophony of many words and images. It is at the same time one of the most efficient machines of surveillance where the individual struggles to be seen, to be heard, or simply to be.

The apparent transparency and visual privilege accessible to all participants, seem to be empowering, although any depth of understanding regarding the virtual space, and its architecture lays bare the fact that it is a lie. The exhibition meditates on the condition of human existence as public and private, as free and unfree, and as secretive and exhibitionist. The accent, finally is on the semantic of saying, the will to speech and silence, the politics of that freedom to choose between saying nothing and saying everything.

Moumita Sen
2010

Moumita Sen has studied Visual Culture at The School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. Currently Sen is pursuing an MPhil at the Center for Studies in Social Sciences, Kolkata.



Neighbour #2 (Mumbai – Goregaon East), Aluminum, glass and digital print on archival paper,
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Neighbour #3 (Mumbai – Andher West), Aluminum, glass and digital print on archival paper,
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(Eds.), *Thermocline of Art: New Asian Waves* (Ostfildern: Hatje Cantz Verlag, 2007); Fumio Nanjo, Roger McDonald, Sharmini Pereira and Eugene Tan, *Belief: 1st Singapore Biennale* (Singapore: The Singapore Arts Council, 2006); *Sub Contingent, The Indian Sub Continent in Contemporary Art* (Turin: Electa and Fondazione Sandretto Re Rebaudengo, 2006); 2006 Contemporary Commonwealth (Melbourne: The National Gallery of Victoria, 2006); 3rd Fukuoka Asian Art Triennial (Fukuoka: Japan, The Fukuoka Asian Art Museum, 2005); *Old Masters: Young Voices* (Lahore: Alhamra Art Gallery, 2004); *Beyond Borders: Art from Pakistan* (Mumbai: Young Presidents' Association, 2005); BOLLY>LOLLY>HOLLY>TOLLY, (Toronto: SAVAC, 2003); *A Place called Home* (Durban and Cape Town: One, 2003); Simone Wille, 'Bani Abidi: When Posing Becomes Intriguing,' *Nafas Art Magazine*, Universes in Universe, December, 2007; Fran Schecter, 'Behind Pakistan's Scene,' *NOW* (Toronto), November, 2007, pp.8-14; Adnan Madani, 'Shanaakthi Card,' *Nukta Art*, 2007, Vol 2; Felicity Fenner, 'Report from Singapore I', *Art in America*, April, 2007; Sonia Campagnola, 'From Singapore To Gwangju,' *Flash Art*, Jan-Feb, 2007; Barbara London, 'Critics List–Best Films of 2006,' *Art Forum*, December, 2006; Pamela M. Lee, 'Singapore Biennale,' *Art Forum*, November, 2006; Walter Robinson, 'Uniquely Singapore,' *ArtNet*, November, 2006; Kenneth Baker, *Galleries–San Francisco Chronicle*, September 16, 2006; Cecilia Alemani, 'Critics Picks', *Art Forum*, August, 2006; Salwat Ali, 'New Wave Art', *Newsline* (Karachi), April, 2006; Marjorie Hussain 'Symbolic Art', *Dawn* (Karachi), April 8, 2006; Quddus Mirza, 'Fact for Fiction', *News* (Karachi), March 23, 2006; Stephen Wright, 'Beyond Borders: Art of Pakistan', *Parachute*, October, 2005; Nancy Adajania, 'Art, Beyond Borders,' *The Hindu* (India), April 10, 2005; Gabi Ngcobo 'Home: A Place in the Making,' *Art Throb*, August, 2004, issue 84

BAPTIST COELHO

EDUCATION: 2006, Postgraduate: Master of Arts (MA), Birmingham Institute of Art & Design, UK; 2001, Certificate: Photography, L.S. Raheja School of Art, Mumbai; 1997, Diploma: Applied Art, L. S. Raheja School of Art, Mumbai

SOLO EXHIBITIONS: 2009, MAPPING(THOUGHTS) (Switzerland, Bern) at Grand Palais, Bern, Switzerland; "You can't afford to have emotions out there...", (Part I) at Visual Arts Gallery, India Habitat Centre, Delhi; "You can't afford to have emotions out there...", (Part II) at Project 88, Mumbai; 2006, air(edge)air, at Birmingham Institute of Art & Design, UK

GROUP EXHIBITIONS: 2011, Transformations, Curator: Shilpa Gupta (Part of Indian Highway IV–Travelling Exhibition); Musée d'art contemporain de Lyon, France; 2010, The Flower of May, Gwangju Museum of Art and Kuntshalle Gwangju, South Korea. Curator: Yongwoo Lee; (30th Anniversary of Gwangju Democratization Movement); Transformations, Curator: Shilpa Gupta (Part of Indian Highway II & III–Travelling Exhibition); HEART Herning Kunstmuseum of Contemporary Art, Denmark; Reykjavik Art Museum, Iceland; India Awakens. Under the Banyan Tree, Essl Museum, Austria. Curator: Alka Pande; Notes on (dis)appearance of the Real by Shrine Empire Gallery at Stainless Gallery, Delhi. Curators: Meena Vari & Arvind Lodaya (2nd Anniversary Exhibition); Say Everything, Experimenter, Kolkata; Artunder 50 by Round Table India at Ragini Gallery, Delhi. Curator: Amit Kumar Jain; 2009, Lo Real Maravilloso: Marvelous Reality by Gallery Espace at Lalit Kala Akademi, Delhi. Curator: Sunil Mehra. (20th Anniversary Exhibition); Living off the Grid, Anant Art, Noida. Curator: Meera Menezes; Ctrl+Alt+Del by Arushi Arts at Stainless Gallery, Delhi. Curator: Amit Kumar Jain (10th Anniversary Exhibition); Re-visioning Materiality-II, Gallery Espace, Delhi. Curator: Vibha Galhotra; Immersions–The White Cube Project, Anant Art, Delhi. Curator: Deeksha Nath; Caturday is Cleaning Day, The Loft, Mumbai. Curator: Gitanjali Dang; Unstill, Seven Art Gallery, Delhi; Urban Changes by Goethe-Institut, Mumbai. Curator: Andrea Kuenzig (Travelling Exhibition)–Kalakriti Art Gallery, Hyderabad; Rachna Sansand Institute, Mumbai; 2008, Still Moving Image, Devi Art Foundation, Gurgaon. Curator: Deeksha Nath (Inaugural Exhibition); Outer Circle, Arts I, Delhi. Curators: Dr. Alka Pande & Mukesh Panika (Inaugural Exhibition); Urgent: 10ml of Contemporary Needed! by Foundation for Indian Contemporary Art at Travencore Art Gallery, Delhi. Juried Exhibition; Recent Works, Project 88, Mumbai; Click! Contemporary Photography in India. Curators: Sunil Gupta & Radhika Singh (Travelling Exhibition)–Grosvenor Gallery, London; Vadehra Art Gallery, Delhi; Urban Changes by Goethe-Institut, Mumbai. Curator: Andrea Kuenzig (Travelling Exhibition)–Max Muller Bhavan, Pune & Delhi; Goethe-Institut, Bengaluru, Chennai, Karachi & Colombo; 2007, Autoportraits–Queering The Lens, The Attic, Delhi. Curator: Sunil Gupta; The Peace Project, Museum of Contemporary Art Denver, Colorado. Curator: Judy Hussie Taylor (Online Exhibition); Urban Changes by Goethe-Institut, Mumbai. Curator: Andrea Kuenzig (Travelling Exhibition)–Cymroza Art Gallery, Mumbai

SCREENINGS: SOMETHING TERRIBLE HAS HAPPENED, 2009 (Audio/Video); ARTPORT_Cool Stories II by ARTPORT, Valencia. Juried Selection (Travelling Screening); 2011, Cinema Planeta–International Environ-

mental Film Festival, Cuernavaca, Mexico; 2010, 2 Degrees of Separation–COP16 UN Climate Change Conference, Cancún, Mexico; International Youth Conference by UN–León, Mexico; Despierta!–La Casa Encendida, Madrid; Festival International de l'Image Environnementale, Paris; 2009, Cine para el Cambio Climático–Centro Cultural Nou Octubre, Valencia; Hopenhagen–COP15 UN Climate Change Conference, Copenhagen; Museo Valenciano de la Ilustración y la Modernidad, Valencia; Focus 09–Art 40 Basel, Switzerland; SOMETHING TERRIBLE HAS HAPPENED, 2009 (Audio/Video); 2009, Video Wednesdays–Gallery Espace, Delhi. Curator: Arshiya Lokhandwala; Urban Changes - Kalakriti Art Gallery, Hyderabad; India Art Summit, Delhi. Curator: Priya Pall; CROSS-LEGGED, 2008 (Audio/Video); 60X60 Secs by Motiroti, London. Curator: Ali Zaidi (Travelling Screening); 2010, Broadway Media Centre, Nottingham; New Art Exchange, Nottingham; Kala Sangham, Bradford; Parramasala, Sydney

AWARDS & GRANTS: 2007, Promising Artist Award by ART India and Visual Arts Gallery, India Habitat Centre, Delhi; Grant for 60X60 Secs by Motiroti, London; Shortlisted for Emerging Artist Award by Foundation for Indian Contemporary Art, Delhi; 2006, Johnson Prize Fund by Birmingham Institute of Art & Design, UK

CLAUDIA WIESER, b.1974

SOLO EXHIBITIONS (SELECTION): 2010, *Claudia Wieser: Poems of the Right Angle*, The Drawing Center NY, New York (cat.); 2009, *The Shining Brow*, Galerie Eva Winkeler, Frankfurt a. M. Eva Winkeler Galerie, Frankfurt a. M., Sies + Höke Galerie, Düsseldorf, Kunstverein Oldenburg (with Bernd Ribbeck); 2008, *Teppich des Lebens*, Galerie Ben Kaufmann Berlin, *Licht aus Berlin*, Renwick Gallery NY (with Hansjörg Dobljar); 2007, *Angle of View*, Galerie Eva Winkeler, Frankfurt, *In der Geometrie gibt es keine Sekten*, Galerie Elisabeth Kaufmann, Zurich; 2005, Galerie Ben Kaufmann, Berlin, Open Space Art Cologne; 2004, *Tagundnachtgleiche*, Galerie Ben Kaufmann, Munich

GROUP EXHIBITIONS (SELECTION): 2011, *Kosmos*, Rudolf Steiner, Kunstmuseum Stuttgart (in cooperation with Kunstmuseum Wolfsburg) (cat.); 2010, *Intensif–Station–Künstlerräume im K21*, K21, Kunstsammlung Nordrhein–Westfalen, Düsseldorf, *Where Am I? Experimenter*, Kolkata, *The Artist and the Photograph*, Ausstellungsraum Klingental, Basel (cat.), *Festival des Beaux Arts*, Galerie Sabine Knust München, *Capc, ou la vie saisie par l'art*, Capc Mueé d' Art Contemporain de Bordeaux (curated by Aurélie Voltz), Galeria Sales, Rome (with Hansjörg Dobljar, Bernd Ribbeck), *Ins Blickfeld gerückt*, Institut Francais Berlin, *Light Breaks Where No Sun Shines*, The Webster, Miami (organized by Bortolami Gallery); 2009, *Want*, Arriata Beer, Berlin, *Access All Areas, a Drawing Exhibition*, Galerie Max Hetzler, Berlin (organised by Arturo Herrera and Tanja Wagner), *The Forgotten Bar Project*, Berlin, Kunstverein Oldenburg (organised by Arturo Herrera and Tanja Wagner), *Ein Abend*, Samsa Berlin, Berlin, *Geoplay* (Part II), Pilar Parra & Romero, Madrid, *Minimal–Maximal*, Galerie Grimm, München, *Podrostock*, Sox, Berlin, *Botanischer Wahnsinn*, Katz Contemporary, Zürich; 2008, *repè. t'li on*, Sorcha Dallas Glasgow, *Meisterwerke der Menschheit*, Tanzschule München, *The Front Room*, Contemporary Art Museum, St. Louis US (with Andrew Falkowski & Elad Lassry), *Between the Lines*, Elisabeth Kaufmann Zurich, *In unseren Herzen brennt eine Sehnsucht*, Vielmetter Projects Berlin, *Die Kugel! Die Krise! Die Räder!*, AlteFabrik und Kunsthaus Rapperswil–Jona, *Eternal Flame*, Kunsthaus Baselland (curated by Burkhard Meltzer), *In the Shadows*, Kunstverein Wolfsburg (Exh. cat.), *Past–Forward*, Projectspace176, London (curated by Vincent Honoré) (Exh. cat.), *Collage, Forever and a Day* Büro Berlin, *I / You grit my / your teeth*, AtelierCardenasBellanger Paris, *Hase, Krebs und Nachtigall*, Galerie Mezzanin, Vienna, *Out Riding Feet*, HarrisLieberman, New York (curated by Matt Saunders); 2007, *Perspektive 07*, Lenbachhaus, Munich, *Side B*, Eva Winkeler, Frankfurt, *All Hands on Deck*, Galerie Ben Kaufmann, Munich, *La Boum III*, Warschau, *Breslau* (curated by Robert Crotla) (Exh. cat.), *Unsere Affekte fliegen aus dem Bereich der menschlichen Wirklichkeit heraus*, Galerie Sandra Bürgel, Berlin, *Design by Accident*, Croy–Nielsen, Berlin, FLACA, London; 2006, *TEAM*, Galerie Arndt und Partner, Berlin, *I'm Yours Now*, Galerie Sikkema+Jenkins, New York (curated by Arturo Herrera), *Finding Neverland*, Patricia Low Contemporary, Gstaad (curated by Juliane v. Herz), *Nous tous sommes la pluie*, Galerie Jean Brolly, Paris (curated by Aurélie Voltz), *La Boum II*, Galerie Sies + Höke, Düsseldorf, *Zeichen und Wunder*, Städtische Galerie, Waldkraiburg (Exh. cat.), *Take Only Pictures*, Kathleen Cullen Fine Arts, New York (curated by Xana Kudravec – Delminer)

MEHREEN MURTAZA, b. 1986, Riyadh, KSA

Lives and works in Lahore.

EDUCATION: 2008–2009, Beaconhouse National University (Diploma in Teaching), Lahore, Pakistan; 2004–2008, Beaconhouse National University (BFA), Lahore, Pakistan

AWARDS AND FELLOWSHIPS: 2009, Gasworks: The Charles Wallace Pakistan Trust–Rangoonwala Founda-