CONSTRUCTS | CONSTRUCTIONS

Opens for Public: 23rd April - 15th December, 2015
Venue: KNMA, 145, DLF South Court Mall, Saket, New Delhi 110017
Curator: Roobina Karode

Participating artists:
Adi Davierwalla, Anish Kapoor, Dayanita Singh, F N Souza, Ganesh Haloi, Gigi Scaria, Gulammohammed Sheikh, Hema Upadhyay, Himmat Shah, Jeram Patel, K G Subramanyan, L N Tallur, Manisha Parekh, Mariam Suhail, Masooma Syed, Nandita Kumar, Noemie Goudal, Nataraj Sharma, Pooja Iranna, Ram Kumar, Seher Shah, S H Raza, Simryn Gill, Srinivasa Prasad, Sudarshan Shetty, Sumedh Rajendran, Tushar Joag, V Vishwanadhan, Yamini Nayar and Zarina
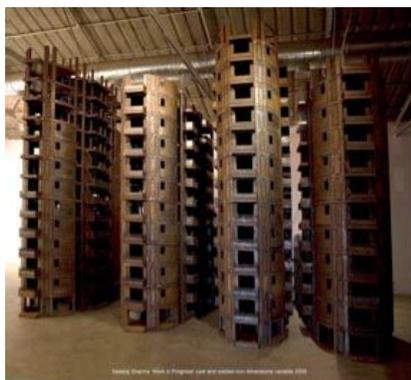
Nataraj Sharma

Hema Upadhyay

S H Raza

The expanding KNMA collection has been the starting point in inspiring *Constructs/Constructions.*. The exhibition brings together 30 artists across-generations to further the explorations of the previous exhibition *Working Spaces*, addressing the passage/process that moves a creative work from the realm of a mental construct into the realm of a constructed image/reality to communicate through its form and content. It is focused on the close relationship between the act of making and the manifestation of thought and ideas. Focusing on a deeper interrogation of the urban condition, of built structures around us and psychological constructs in the everyday.

The act of art making is a play between mental and material frames. Construct is an idea, an image or a theory that is formed through a number of simpler elements while the construction of it adds dimensions of materiality, technicality, sound, light and movement to express and communicate. Artists in the exhibition respond and create using a range of materials that are quite disparate and behave differently in their response to space making. The exhibition explores the dual ideas of immersion and emergence, referring to the actual process of putting pieces or fragments together, to create a landscape that traverses the passage between the 'observed' and 'remembered' experiences, in responding to nature, architecture, place and time.

Several of the works invite viewers to enter into assembled/built environments with different spatial units, carefully constructed for a specific experience. Like mirages, they create illusions, proposing to displace the viewer from their current position, while continuously asking for reorientation, and rethinking the materiality of the worlds we inhabit. As temporary insertions, the works in the exhibition propose on one hand to reflect on massive outgrowth and new clusters accumulating in our globalized, networked urban condition and on the other hand invite strategies to absorb and deeply engage with the multiple histories and belongings that artists trace and dwell upon.

For instance, Gigi Scaria, Nataraj Sharma and Hema Upadhyay draw upon urban experiences of the everyday that affects us both physically and psychologically. The Elevator reinforces the accelerated pace of urban living and its translation into the anxiety of speed, hurried impressions and even claustrophobia penetrating our lives. Upadhyay looks at the overpopulated Dharavi basti in Mumbai that is perhaps the biggest slum in the world. Titled *8x12 feet*, it marks the size of an average house in the slum. The dense organic structure as constructed by the artist emphasizes the vulnerable proximity of the built structures with no breathing space left and yet its presence in the city as a functioning living organism.

Nataraj Sharma brings us the symbol of urban growth - a city always under construction and the sight of scaffolds and modular units. The bare bones of huge aspirations and ambitious expansions, these towers of urban existence mark the energy/verve of life and simultaneously the inherent presence of death/ruin in the churnings of the cities.

For the Indian Modern Masters such as SH Raza and Ram Kumar, the city and its constant transformation changes the living landscape of places and some of them have looked at these structures to comprehend its architecture, respond to its built spaces, mark the growing absence of nature and often highlight moods of alienation, darkness and a mystery that engulfs city life. FN Souza's dark heavy paint-laden lines frame man-made structures using an expressive impasto, capturing at times stark and brooding images of sites, cities and places encountered early in his travels to London, Paris and within India primarily the city of Benares.

KG Subramanyan's mural-sized painting with five similar sized canvases, reveals the complexity of capturing the panorama of Indian life on a two-dimensional surface, using spatial registers to structure pictorial space and move the viewer's eye in and out of visual zones. Densely populated, the painting is an amazing example of constructing a painted world through the effective use of the interior and exterior spaces and the in-between states of transition that spill over to the next canvas.

While KG Subramanyan addresses the construction of spatial experiences within the two-dimensionality of the canvas, Gulammohammed Sheikh translates his painted spaces to be experienced in an architectural form, a portable structure that can be folded/contained in a large square box but can be opened to unfold as individual pages of a book or as a physical/three-dimensional structure that allows viewers to enter in, crossover and move in and out of its multiple sections.

As viewers we encounter the world referenced by the artist through the kaleidoscope of history, mythology and art imagery referenced from various world-cultures, all brought to coexist in the world that he creates.

There are several other works that offer a critical cross section of ideas, strategies of making and an exploration of materiality that lies outside the conventional modes of art making.

The exhibition is sponsored by the Shiv Nadar Foundation.

Notes to Editors

About Kiran Nadar Museum of Art
The Kiran Nadar Museum of Art, established in January 2010, is India's first philanthropic museum that creates a site for confluence of modern contemporary art in India. An initiative of the Shiv Nadar Foundation, KNMA aims to instill a deep sense of appreciation for contemporary art by making it accessible to everyone.

About Shiv Nadar Foundation
The Shiv Nadar Foundation (www.ShivNadarFoundation.org) has been established by Shiv Nadar, Founder, HCL - a $6.3 billion leading global technology and IT enterprise, with over 90,000 employees across 31 countries. Founded in 1976, HCL is one of India's original IT garage start-ups and offers diverse business aligned technology solutions spanning the entire hardware and software spectrum, to a focused range of industry verticals.
The Foundation is committed to the creation of a more equitable, merit-based society by empowering individuals to bridge the socio-economic divide. To that purpose the Foundation is focused on the underdeveloped disciplinary areas in India related to transformational education, creativity and art.

For further information please contact Amrita.kapoor@flint-pr.com or call +919818058964

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CURATORIALNOTE

The Foundation set up the SSN Institutions (www.SSN.edu.in) in 1996, comprising the SSN College of Engineering (already a highly ranked private engineering college in India), in Chennai, Tamil Nadu. The Foundation has also set up VidyaGyan, a residential leadership academy for meritorious rural children, at Bulandshar and Sitapur in Uttar Pradesh. In addition, the Foundation runs the Shiv Nadar University (www.snu.edu.in), an international multi-disciplinary university with strong research orientation located in Greater Noida in India's National Capital Region and the Shiv Nadar School (www.shivnadarschool.edu.in), a network of progressive urban schools across India aimed to provide children with education that creates lifelong learners. The Foundation has also set up the Kiran Nadar Museum of Art (www.knma.in), India's largest private philanthropic museum in modern and contemporary art with the vision to take art to the common public.

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