

International Conference

**MYSORE MODERNITY, ARTISTIC NATIONALISM & THE ART OF K
VENKATAPPA**

25 26 27 November 2016

Venkatappa Art Gallery & NGMA Bengaluru

Biographies of the Speakers

In Order of Appearance

ABHISHEK HAZRA is a visual artist whose close yet idiosyncratic study of the historiography of science has led him to explore various practices of knowledge production and dispersion. Hazra uses text, video, online interventions, performance and prints that often draw from speculative scenarios. Abhishek has exhibited widely including Science Gallery, Dublin, Kunstmuseum Bern, Bose Pacia, New York, MAXXI Museum, Rome, Kiran Nadar Museum, Delhi, and OCAD, Toronto. He has been an artist-in-residence in various prominent residences including Gasworks, London, Art Omi, New York and SymbioticA, Centre of Excellence in Biological Arts, Perth. Abhishek has been the recipient of multiple awards including the 2011 Sanskriti Award for Visual Art. He is currently a faculty at the Srishti Institute of Art, Design and Technology, Bangalore.

PARTHA MITTER (Honorary D.Lit. Courtauld Institute, London), is Emeritus Professor Art History, University of Sussex. He has been a Junior Research Fellow, Churchill College, Cambridge, Open Research Fellow of Clare Hall, Cambridge; Mellon Fellow, Institute for Advanced Study, Princeton; Member, Getty Research Institute LA; Fellow, Clark Art Institute, Williamstown, Mass, Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC; He was also Radhakrishnan Memorial Lecturer at All Souls College, Oxford. Books include *Much Maligned Monsters: History of European Reactions to Indian Art*, Clarendon Press, Oxford 1977; *Art and Nationalism in Colonial India 1850-1922*, Cambridge University Press, 1994, *Indian Art*, Oxford University Press, 2002; *The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947*, Reaktion Books 2007. At present he is working on the global turn of modernism, post-modernism and late modernism.

CHANDAN GOWDA is Professor, School of Development, Azim Premji University, Bengaluru. He has recently edited *Theatres of Democracy: Selected Essays of Shiv Visvanathan* (HarperCollins, 2016) and translated *Bara*, a novella by UR Ananthamurthy (Oxford University Press, 2016). He has also directed *Sahitya Sahavasa* (In the Company of Literature), a series of video lectures of UR Ananthamurthy on Kannada writers which were telecast on Doordarshan in 2014. He writes a weekly column on culture and politics in *Bangalore Mirror*. He is presently completing a book on the cultural politics of development in old Mysore state.

R H KULKARNI Born in small village Nilogal in vicinity of Badami. Early education at his native place. Joined CAVA Mysore for BFA course in 1984, completed course with Specialization in Art History in 1989. 1990-92. MVA in Art History at Department of Art History, Faculty of Fine Arts. Developed interest in research and got UGC fellowship in Art History for PhD programme. PhD degree from Mysore University in 2003, for thesis on Pre- and Early Chalukya Art in Karnataka. Worked as lecturer in Art History at CAVA Mysore until 2007 June. From 2007, working as Professor of Art History in College of Fine Arts, CKP, Bangalore. Published Book on Pre- and Early Chalukya art. 2010, a monograph on Yusuf Arakkal in 2011, research papers on Karnataka Sculptures, Paintings-Murals, Mysore Mural

and Traditional painting school. Interested in exploring Pre- Independence Indian Art. Presently co-editing Prof. Ratan Parimoo Felicitation Volume.

R SIVAKUMAR is an art historian and curator. He has written extensively on modern Indian art and is the author of over 15 books including *Santiniketan: The Making of a Contextual Modernism*, *The Paintings of Abanindranath Tagore*, *Ramkinkar Baij* and the four volume *Rabindra Chitravali*. He has also curated several exhibitions including the retrospectives of K.G. Subramanyan and *The Last Harvest: Paintings of Rabindranth* which was shown at nine major museums across the world. He is professor of Art History at Visva Bharati in Santiniketan.

PARUL DAVE MUKHERJI is a professor and former dean (2006-2013) at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. She holds a PhD in Indology from Oxford University. Earlier, she taught at the Department of Art History and Aesthetics, Faculty of Fine Arts, M S University in Baroda. Her recent publications include "Popular Festivals, Populist Visual Culture and Modi Masks" in *Democratic culture: historical and philosophical essays*, ed. Akeel Bilgrami, New Delhi: Routledge, 2011; *InFlux- Contemporary Art in Asia*, (co-edited) New Delhi, Sage, 2013; "Art History and Its Discontents in Global Times" in *Art History in the Wake of the Global Turn*, eds. Jill H Cassid and Aruna D'Souza, Massachusetts: Sterling and Francine Clark Art Institute, 2014; *Arts and Aesthetics in a Globalizing World*, co-edited with Ramindar Kaur, London: Bloomsbury, 2014; *Ebrahim Alkazi: Directing Art (Ed.)*, Ahmedabad: Mapin, 2016. Her forthcoming volume co-edited with Partha Mitter and Rakhee Balaram is entitled *20th Century Indian Art*, Skira, 2016.

R NANDAKUMAR is an art historian and culture critic. Apart from the visual arts which is his home discipline, cultural musicology is a major area of his research interest. He has taught art history in various Fine Arts colleges and has been Professor and Head of the Department of Visual Arts, Indira Gandhi National Centre for the Arts (IGNCA), New Delhi. Formerly a Fellow of the Indian Institute of Advanced Study, Shimla, he has currently been Senior Nehru Fellow at Teen Murti Bhawan, New Delhi. His critique of the tantric style published in Malayalam in the early eighties is one of the early attempts to look at the historical premises of the ideology of Indianness and to problematise the tradition/modernity binary in the context of art and nationalism. This was followed by his several papers on Raja Ravi Varma which were widely cited in art historical circles. His extensive application of Lacanian concepts to the study of a contemporary artist's oeuvre is among the very few such art historical attempts.

SHUKLA SAWANT is a visual artist and is currently Professor of Visual Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. After graduating in painting from the College of Art, New Delhi she specialized in printmaking at the Ecole Des Beaux Arts, Paris and later went to the Slade School of Art and center for theoretical studies, London on a Commonwealth grant. She recently completed her PhD from JNU on landscape painting in India. Shukla has ten solo shows to her credit and has published various catalogue essays and contributed chapters in books on contemporary Indian Art. She was a working group member of Khoj International artists' Association for seven years and taught at the Fine Arts department of Jamia Millia Islamia (1989-2001) before joining JNU. She has delivered lectures at the NGMA, New Delhi, Bhau Daji Lad museum, Mumbai, University of Heidelberg, New School, New York and Brandeis University. She has also participated in numerous residencies and workshops.

SRAJANA KAIKINI is currently pursuing her PhD at the Manipal Centre for Philosophy and Humanities, Manipal University, India. She holds a Masters in Arts and Aesthetics from Jawaharlal Nehru University, New Delhi and is a graduate in architecture. She was part of de Appel's Curatorial Programme 2012-13, Amsterdam and The Foundation of Indian Contemporary Art Research Fellow 2013-14. Her research interests include philosophy of art, curatorial studies, process philosophy and philosophy of language and image. Her latest curatorial research titled Vectors of Kinship is part of the infracuratorial Platform at the 11th Shanghai Biennale 2016.

SURESH JAYARAM Artist, art historian, arts administrator and curator from Bangalore. He is the Founder, Director of Visual Art Collective/1.Shanthiroad Studio, an international artist's residency and alternative art space in Bangalore, India. He is currently involved in art practice, urban mapping, archiving, curation and arts education. His keen interest in environmental and urban developmental issues influences his work. He taught Art History at Karnataka Chitrakala Parishat, the College of Fine Arts in Bangalore and later went on to become the Dean from 2005-2007. He obtained his BFA in painting from the College of Fine Arts, Karnataka Chitrakala Parishat 1990 and MFA from M.S.University, Baroda in 1992 in Art Criticism. Some of his significant work has included- 2012- Curator for Colombo Art Biennale 2012, Colombo, Sri Lanka 2011- Research, curated exhibition and compiled monograph for the 'Krumbiegel Project' -A public history/art project that included research, documentation and exhibition that looked at the life of Gustav Herman Krumbiegel a German horticulturist and urban planner of significance in South India.

PUSHPAMALA N has been called "the most entertaining artist-iconoclast of contemporary Indian art". In her sharp and witty work as a photo- and video-performance artist, sculptor, writer, curator and provocateur, she is known for her strong feminist work and for her rejection of authenticity and embracing of multiple realities. As one of the pioneers of conceptual art in India and a leading figure in the feminist experiments in subject, material and language, her inventive work in sculpture, conceptual photography, video and performance have had a deep influence on art practice in India. She exhibits and lectures widely in India and abroad. In 1996 she created a fictional institution "Somberikatte" or "Idler's Platform" as a space for debate and discourse. She lives in Bangalore.

AJAY SINHA is Professor of Art History, Asian Studies, and Film Studies at Mount Holyoke College, U.S.A. His research interests span the history of ancient religious architecture, as well as modern and contemporary art, photography and film in India, and global modernism. Publications include *Imagining Architects: Creativity in Indian Temple Architecture* (2000), and a volume of essays on Indian film, co-edited with Raminder Kaur, titled *Bollyworld: Popular Indian Cinema through a Transnational Lens* (2005). His current research project traces a record of cross-cultural encounters between the two separate worlds of India and the U.S.A. in a set of 100 photographs of an Indian dancer, Ram Gopal, taken by an American photographer, Carl Van Vechten, in New York City in 1938.

MAMTA SAGAR is an academic, poet, playwright and translator from Bangalore. She is a recipient of the Charles Wallace India Trust Translation Fellowship 2015. Mamta has been part of international poetry translation workshops like Poets Translating Poets and Literature Across Frontiers. She has been part of 'Melding Voices', a collaborative Poetry Project with poets based in the UK. Mamta's poems and plays are taught at Universities in India and abroad. She visited Belgrade as 'Poet in Residence' with Auropolis. She has collaborated/performed in 'MOTHERLAND', with artist N.Pushpamala (India), on the 'Emily Dickenson project' with Janet and Jennifer (Australia), with poets Marjorie Evasco

(Philippines) and Que Mai (Vietnam) and musicians Manja Ristic, Igor Stangliczky and Marko Jevtić (Belgrade) and presently with Vasu Dixit, musician from band Swaratma. Dr. Mamta Sagar has a Ph.D. in Comparative Literature from University of Hyderabad and her thesis is titled , 'Gender, Patriarchy and Resistance: Contemporary Women's Poetry in Kannada and Hindi (1980-2000)'. Mamta teaches creative writing at Srishti Institute for Art, Design and Technology and lives in Bangalore.