CHAPTER - V

5.1 Introduction

This chapter examines the alternative approaches are applied by the Indian artists through experimentation and innovative methods. Particularly those extensively worked in various mediums and also along with conventional mediums and formats in visual Arts. The alternative approaches are used by the artists due to various demands of their creative needs based on their socio political conditions. Generally in the creative process if artist is working in only limited medium or limited formats it will become very boring and arbitrary. When the artist looks for alternative possibilities the outcome will be very fresh and interesting, and will give new dimensions to the work of art with their visual language.

The art works get constructed with new vocabulary and unrelated permutations of materials and visuals. As we witness through the history in visual arts the artists have adopted and explored many issues of their time which are sociological, cultural, religious, geographical and personal issues in the western art and Indian art practice.

Here the researcher dealing with the selected artists and their process based on how they chosen alternative approaches in material, themes, representation, format and execution.

For the research purpose the researcher has chosen carefully to analyze and explore the creative process of the artist are from India.

In this Chapter it will be discussed five artists- in detail from conventional to alternative approach. Why and what changes, impact before and after in their expression.

- K.G. Subramanyan, Vivan Sundaram, S. G. Vasudev, Subodh Gupta, Tallur
  and Researcher’s own art process and transition.

The researcher will be preparing and presenting a structure- stages, technical, media, context, the shifts and changes in process.
• Information
• Description
• Analysis
• Conclusion of each artist

K. G. Subramnayan by having Indian cultural background, folk elements in his work with new approaches and he has worked with many indigenous mediums and many alternative ways in his art process.

Vivan Sundaram chosen with the avant-garde attitude in his work with new format and new media like Installations which has introduced in India and practiced for many decades. He has experimented various materials and mediums in his works with alternative approaches where he broken the conventional methods in visual arts.

S.G.Vasudev as a senior artist in Karnataka who explored many mediums and materials in his art practice as artists, as organizer, as patronize. He tried and worked with different materials in his expressions throughout his carrier.

Subodh Gupta is a young Indian contemporary artist with tremendous potentiality and innovativeness in his work. He has done many experiments in artist medium. He addresses the contemporary issues in present context in global and local cultural dialogue in aesthetics and art with many experiments in different mediums, size, material, and metaphors.

L.N.Tallur is working with archeological and cultural aspects with Indian tradition debating with International trends being a young and explorative attitude in his practice with new technologies. He addresses the cultural wars, cultural identity, politics and ecological issues which are trendy.

Along with this the researcher himself has selected some of his works with the context the way he is practicing and creating his art works with various alternative possibilities. He is showing interest and take challenge to find new structures in art practice with new mediums similarly the research itself is one of the projects to enhance the art practice.
With all these findings and analysis we can experience how alternative approach as a tool, method, perspective, attitude, device and strategy a means to reach new destinations in visual art practice. This particular research itself is an alternative approach in the researcher’s artistic journey where cutting edge technology and innovations are reality of the present time.

5.2 K.G. Subramanyan

Figure: 5.2.1. K. G. Subramanyan Fixing Terracotta relief, 1881(Kumar 2003:53)

About the artist

K.G Subramanyan is one of the great contemporary artists in India. He is a painter, sculptor, muralist, teacher, and thinker and he has written many books on art and culture. He was born in to a Tamil Brahmin family at Kuthuparambu village in North Kerala in 1924. His Father was a surveyor in Revenue department. He has done his graduation in Chennai and he was involved in Freedom struggle. Latter he moved to Santiniketan in 1944. After completion of his diploma he moved to Calcutta and he did window display for a Jewellery shops. Latter he shifted to Delhi and there he has done some odd jobs like designing toys for Indian cooperative union, designing posters and making odd film hoardings.
During the 60s Subramanyan emerged as a multifaceted artist, an ideologue and an alternative voice which would become one of the most influential on the Indian Art Scene (Sheikh 1997:60). After he became professor in painting Department and then went to New York as J D Rockfeller fellow. In Slade he was not interested in painting so he chosen the print making. He explored the galleries and museums; his interest reflects his keenness in the role of materials in the shaping of images and the overlap of the expressive and the decorative qualities in art. Latter he travelled through France and Italy. In Italy he exposed to medieval and Early Renaissance art and its aesthetics. He was never happy merely laboring at his work and perfecting his skill: craft, he believed, should follow conceptual insight and reveal it. A closer look at his work from the fifties suggests an application of this attitude and he comes out as an artist exploring various possibilities rather than pushing any of them to a logical extreme (Kumar 2003:30). He also Designed and Illustrated for the children story books. He is a man of multifaceted talent and he broken the boundaries between the art and crafts. He has experimented in many mediums and forms of art, toys, waving, glass paintings, and murals. By the 70’s Subramanyan’s own paintings were visited by other influences, the miniature traditions of centers like Basohli, Mewar, even Bundi began to occupy his range of references along with the move gestural styles of western India and Malwa (Sheikh 1997:126). He is the recipient of Kalidas Samman Award in 1981, the Padma Shree in 1975, D’Lit ( Honoris causa) form the Rabindra Bharati University in 1992 and became a Fellow of Kerala Lalitkala Academy in 1993. At present he is living and working his art in Baroda.

5.2.1 Description of works, experiments with medium, material, theme

K.G. Subramanyan has worked in many mediums and his early works were figurative and produced many works in different print technique. He worked in wood block printing, lino, lithography and etchings. His early works were more of figurative works with different mediums like litho, lino cut, serigraphy, murals and watercolour paintings.

In his early works it can be found that he intelligently the space in pictorial frame. He simplifies the visuals and only the essential qualities are reflected. Sometimes he minimizes the colours and blends one from into the other to build the flow of vision.
He adopts the modernistic character in representation with Indian themes and subjects.

Figure: 5.2.3. K.G. Subramanyan, Women with Lamp II, 1951, Oil On Canvas, 67 X91.5 cm, Collection: Artist (Kumar 2003:25)

Figure: 5.2.4. K.G. Subramanyan, Studio Still Life, 1962, Oil on Canvas, 91.5x60 Cm, Collection Artist (Kumar 2003:33)
He has done many stillife works by using different materials like sand, saw dust, fabric to create an impasto or relief effect. Visual balance in his works creates a magic to the spectator. In this composition he has positioned the elements in an elevation view. The different materials along with pigments shows that his alternative choices of materials.

Subramanyan uses modernist stereotype of interior spaces, conditioned by the window-frame. He rummages for devices that align his painting with traditional craft, which according to him, is the very flipside of traditional painting in India (Sheikh 1997: 121). Subramanyan also realized that India where the folk arts are still alive in a big way, there is a whole spectrum of parallel activity that can profitably be a productive on culture large enough to situate and facilitate a rewarding exchange between the individualistic modern, and the collective folk and non-professional arts.
There is great interest Subramanyan has shown in his practice and creations.

During 60’s Subramanyan’s worked on still life like studio tables, bottles, bowls, mugs, paint tubes, and other associated with his surroundings. Subramanyan describes his still life ‘as a kind of post-cubist exercise without climbing up to it by the cubist ladder’. He mixes marble dust, stones, and other gritty materials with the pigments. In this process all the images broke down forms, or alternately, the forms stand out and merge into constellations. (Kumar 2003:31). When he was working in handloom board he has done some experiments on aspects of design into the paintings. He began to do textile paintings, tapestries, murals and woven sculptures and has done his first mural at Jyoti Ltd., Baroda.

5.2.2 Analysis of the body of work and alternative approaches applied in artist process

K.G. Subramanyan is one of the great artist and art teachers with vast knowledge in the field of visual arts. From the beginning of his career he has worked in various mediums to create his art works. With alternative mediums he developed his visual vocabulary by mixing the folk and modern visual language. He addressed Indian social life, environment, Indian culture and life style. He tried to capture the essence of Indian culture through his works. He has introduced many methods to handle the
rooted traditional visual values in the contemporary ways by using different structures and compositional methods. He has demonstrated and shown the alternative mediums and formats to create fresh visual delight.

The terracotta murals were created with smaller divisions and gestures which the motives are simplified and constructed. Made from small lumps of clay rolled, pressed, pulled and pinched into shapes between the artists’s fingers, with bare minimum details and as little tooling as possible. Subramanyan mentioned: “broadly speaking all communication involves gesture. Whether it is visual arts like painting or sculpture, drama or literature, it is through signs that communication is effected, and gestures are no more than evocative or expressive signs (Kumar 2003:37).
Figure: 5.2.8. K.G. Subramanyan, Mural At Ravindralaya, Lucknow, 1963, Terracotta (Kumar 2003:219)

Figure: 5.2.9. K.G. Subramanyan, Girl with Cat, 1980, Watercolour and Oil, On Glass, 38x30.5 Cm, Collection: Vivan Sundaram & Geeta Kapur, Delhi (Kumar 2003:142)
Subramanyan was interested in the tradition of serial book illumination, as well as in the *pata* or *Chitrakathi* format used in Rajasthan, Gujarat, Maharashtra, Andhra Pradesh, Orissa and Bengal. The conventions of sequential unfolding of the pictorial narrative worked in serial units and rectangles, squares or tiers, made inroads into his canvases (Sheikh1997: 121). Folk traditions and its forms has inspired his creative process and allowed him to explore many alternatives in medium and compositions.

![Figure 5.2.10](image)

**Figure: 5.2.10.** K.G. Subramanyan, *Sara I,II,III,IV*, 2002, Watercolour on Terracotta Platters, 28 cm Diameter, Collection: Artist (Kumar 2003:241)

K.G.Subramanyan has chosen different surfaces to paint, in this particular work he used terracotta plates in circular shape and treated with base paint and painted with water colours. The distribution of images spreads all-around with vertical divisions.

Leaving white space is one of his unique features that can be found along with calligraphic line qualities.
Subramanyan has developed a special device to create his sand cast murals, he made the brick wall in a rectangular shape around the working area and he develops the work by sitting on a wooden plank without disturbing the sensitive details of the work, latter he casts with cement or plaster. This technique is one of the alternatives he has developed to create different impact in his works.
Figure: 5.2.12. K.G. Subramanyan, Mural at Gandhi Darshan, 1969, Sand-Cast Cement (Kumar 2003:41)

Through a complex interplay of textural abstractions, associative signs, symbols and texts, they represent the three co-ordinates of Gandhi’s Dream India: progress through harnessing human resources and cooperation, rural prosperity, and religious harmony based on a converging search for truth (Kumar 2003:42). This mural is more abstract and used geometrical forms with symmetry casted cement in sand and developed. The window/grid functioned as a geometrical counterpoint to the organic/gestural and heightened its dramatic verve.
Toys of all kinds were made for the fine arts fair. Through the sixties, and the seventies Subramanyan put together an assembly of animals from bits of wood. He would standardize assortment of wooden shapes to suit limbs, trunks or heads. They were then given attributes by a scorch of the blowtorch, by a wad of felt added to thicken girth, or by bits of leather or rexine wired or drooping to stand in for ears and tails. An assortment of beads provided the final (Sheikh 1997:105).
Reverse painting on glass with acrylic paints or tempera colours is something different than conventional way of doing and it is quite difficult to achieve better results, but Subramanyan handle very spontaneously. The stories the way he narrates in his own style through processed visual create an interesting effect and pleases the eye and doesn’t allow to move out from the pictorials space. The visuals arrangement and change of scale in each image and juxtaposing through narration something special in his works.

He has designed the children story books manually with simplified forms and text, each page composed very meticulously and attractively. He has used minimum colours, some of only black and white. This story books he designed for the fine arts fair in MSU, Baroda. This story books are one of the alternative approaches he used to create in his creative journey.
Figure: 5.2.16. K.G. Subramanyan’s Illustrations for Children books, tale of the talking face (Kumar 2003:215)

Figure: 5.2.17. K.G. Subramanyan’s Illustrations for Children books, Death in eden (KGS 1995:03)
Subramanyan has painted many wall murals; recently he has done very large mural work on the walls of Kalabhavan at Shantinikethan collaboration with students. He enjoys any kind of art making and always look for something innovative and special. Shifting one form to another for a change is very significant in his creative process.

5.2.3 Conclusion- how his alternative approaches brought changes to personal and socio-cultural level

K.G. Subramanyan has achieved a great success in the field of visual arts through experimenting with various formats and mediums and gained identity nationally and internationally. He has developed his own personal style in his work by blending different styles of art forms. The traditional and folk forms he has used as source forms and developed a new visuals and compositions. His work looks very spontaneous and calligraphic, his treatment of colours and forms may not be realistic but it creates interest in the spectator. He also worked with many traditional crafts mens and adopted many techniques and also introduced new techniques to them to enhance their work. Even today he is a model for the younger artists and students. He has written many books on art and aesthetics. He is completely involving in many ways in the art process through alternative methods.
5.3 Vivan Sundaram

About the artist

Vivan Sundaram is one of the contemporary Indian artist, he born in the year 1943, in Simla. He did his schooling from the Doons School, Dehradun. He graduated from Faculty of fine arts, MSU, Baroda in 1965 and followed it up with a diploma from the Slade School, London. Who is experimenting and exploring various mediums and materials in his art practice. In mid 1990’s Vivan Sundaram was an accomplished easel painter and a prominent representative of post-Independent Indian modernism. At this time he turned towards installation art frequently deployed sculptural and architectural formations. He started working with real materials than pigments and colours.

His first phase associated with painterly works with narrative figural forms for a period of 25 years from the 1960’s to the 1990’s. The second phase Sundaram has worked in diverse mediums which includes with video art, digital art, assemblages, site –specific art, installation and costume designs begun after 1990’s. Vivan Sundaram’s work, as it has evolved from the 1970’s to the present, can be described more than that of anyone else as political. His works directly articulates an activist’s intention. He produced fillers, installations, and costume designs. In 1997 he
combined engine oil and charcoal and produced in calligraphic way depicting the direct reference to the contemporary war for oil in the Persian Gulf (Sinha1997:173). He works with socio-political history, environment and historiography. Sundaram’s monumental art works or relic-like objects acquire different meaning on different sites. He worked with many alternative ways in his art. Sundaram rehearses, transforms, and renews his artworks as he exposes the deeds and words he has witnessed, heard or conjured himself.¹

He has exhibited his works in New Delhi, Mumbai, Baroda, Calcutta, Bangalore, Chennai, London, Montreal and many countries. He n intellectual artist with freedom of expression, promoting democratic rights, essentially using creativity to comment on social and environmental problems, political activism, pop culture and dilemmas that he sees around him. He lives and works in Delhi.

He is also founder member of Safdar Hasmi Memorial Trust (SAHMAT) and also initiated the Kausauli Art Centre in 1976. He was the secretary of the Biennale Society, New Delhi and he has collaborated with film makers and theater groups. In 1985 he curated the ‘seven young Sculptors Exhibition. The gulf war of 1990 led to a series of works done in engine oil and charcoal on paper. Along with his work he has organized national and international artist programmes, workshops and exhibitions.

He is very active and chooses the unconventional materials to address his concerns. In 2008-2009 he created multimedia exhibition ‘trash’ at the sepia gallery, Manhattan and the Walsh gallery in Chicago. In 2001 he made a movie on his nephew famous artist Amrita Sher Gil ‘Re-take of Amrita’ with digital photo montages. In 2011 he created “fashion” sculptural garments made from found objects and trash is called: Gagawaka” at Vadhera art gallery, New Delhi. And recently he showed titled ‘Postmortem’. He is living and working in New Delhi.

Context: the emergence of Installation art in India

In 1990s the installation art emerged in India. This reflected the wider changes in the modality of art practice and art scene. In India due to liberalization and globalization it influenced to look for new explorations in art that led to installation practice started at 90s. In the same time artist Vivan Sundaram, Nalini Malani, Rumana Hussain, and many other artists started experimenting in installations and media practices with socio-political background. It also became a question of identity in global scenario. From one decade few galleries in India like Sakshi art gallery, Chemould, started showing interest in less busy seasons.

5.3.1 Description of works, medium, material, theme, why he wants to experiment

Vivin Sundaram is working in wide range of materials, and he has explored his creative process in paintings, installations, mixed medium assemblages. Initial stages he has done many drawings, lithographs, paintings and photography. In 1960’s he worked with ink on paper and paintings in oil and acrylics on canvas. Even though it is conventional format his subjects are bit unconventional.

Kasauli Art Centre is one of the alternative efforts by Vivan Sundaram which was founded in 1976 by artist Vivan Sundaram in Kasauli, a hill station in Himachal Pradesh, North India.

Figure: 5.3.2. Kasauli Art Centre Artist Workshop, 1976, (Courtesy: Artist)
Figure: 5.3.3. Mrinalini Mukherjee Kasauli Art Centre Artist Workshop, 1977. (Courtesy: Artist)

Figure: 5.3.4. Vivan Sundaram, Orientalist, 1987, Soft pastel on paper, 63cm x 96cm. (Courtesy: Artist)
In this Allegorical landscape drawing Vivan Sundaram has used charcoal as medium to express the theme Allegorical landscape on paper. He also worked mural on glass medium with collaboration.

Figure: 5.3.6. Vivan Sundaram, collaboration Mural project, glass Mural (work process) 1989, water colour and enamel on glass, and reverse painting on acrylic sheet and wood, 579.12 cm x 609.6 cm. (Courtesy: Artist)
Figure: 5.3.7. Vivan Sundaram, Approaching 100,000 Sorties, 1991, Stitched paper on wall and floor with engine oil in zinc tray, 335.2cm x 152.4cm. (Courtesy: Artist)

He has used Engine oil and charcoal as an alternative medium on paper, the drawing moves on to wall from floor. It is a combination tried with assemblage.

Figure: 5.3.8. Vivan Sundaram, 1992, Collaboration/Combines (Exhibition View) (Courtesy: Artist)
He worked with mixed medium in this installation, created paper sculptures with handmade paper. From this period he started doing installations. Fragmenting and distributing the elements in three dimensional spaces become very important in the new form of installations where spectator moves around and in work. It welcomes the viewer and demands the interaction which is an alternative possibility for the spectator.

*Figure: 5.3.9.* Vivan Sundaram, *Stone Column Enclosing the Gaze*, 1992, sandstone, acrylic sheet, black and white photographs, mirror, enamel, 213.36cm x 45.72cm x 45.72cm. (Courtesy: Artist)

Vivan Sundaram worked with many artists as collaboration. In this sculptural installation he used stone, photographs, glass, light, metal and fiberglass. Stone carved in cylindrical shape and cut into pieces and fixed with glass. It is a kind of opaque and transparent effect, compared to traditional method of sculpture. Even display of photos also done differently and he has a tendency to use material in an alternative way to share his creative ideas an archive.
The environmental issues and political issues handling in the works and presenting in new way shows the arrangement as an alternative way the impermanence and decay.

Figure: 5.3.10. Vivan Sundaram, A River Carries Its Past, 1992,
Engine oil and burn marks on handmade paper, 203.2cm x 30.48cm. (Courtesy: Artist)

Figure: 5.3.11. Vivan Sundaram, A Bridge to Imaginary Shores, 1992,
Charcoal and soft pastel on paper. (Courtesy: Artist)
Soft dry pastel and charcoal is used to draw on paper with perspective view of the industrial landscape which some of the elements are multicolored on gray scale colour scheme.

**Figure: 5.3.12.** Vivan Sundaram, Memorial: an installation with photographs and sculpture 1993. (Courtesy: Artist)

Use of video in installation is also an alternative method in Indian context of that time which he has tried in this particular work, the spectator can walk and view into the work. The Installations have allowed the artists to incorporate different materials and combinations in their compositions.

**Figure: 5.3.13.** Vivan Sundaram, House, 1994, Kalamkhush handmade paper, steel, wood, water, glass, brake grease, acrylic paint, video, 210cm x 210cm x 210 cm. (Courtesy: Artist)
Art on the Move

Art on the move programme conceptualized by Vivan Sundaram and supported by SAHAMAT happened in 2001 in Delhi across different places which is an alternative approach by the artist. It includes public exhibitions, workshops, and panel discussions, many well-known artists have participated.
Figure: 5.3.15. Art on wheels, Organized by Safdar Hashmi Memorial Trust (SAHMAT) (art India magazine, volume 6, 2001:67)

Figure: 5.3.16. Vivan Sundaram, Great Indian Bazaar, 400 postcard size photographs in a metal frame, 1997. (catalogue1999: 3)
In his Great Indian Bazaar exhibition, Viavn Sundaram piled up the photographs of the junk and used objects in market near Red Fort with red coloured metal frames. Assembled in a circular way and distributed on the floor in a gallery. As he says that to establish a relationship between the photographic image and its support by dismantling the conventional frame.

Memorial is a site-specific installation at colonial monument in Calcutta. He has included multimedia and several elements to bring out single structure. He used original space to render the conceptual and textual references. It also functions as interactive and participatory work of art.

*Figure: 5.3.17.* Vivan Sundaram, Structures of Memory site-specifically installation at Victoria Memorial Hall, Calcutta, India, in 1998. (Courtesy: Artist)
As a contemporary artist in contemporary times he has explored many types of works with various alternative approaches through materials, medium, themes. The exhibition spanned two floors and included 15 large-scale photographs, a large-scale installation 12 bed ward and videos. These bed wards are without mattress and have old soles of shoes that are strung together by wire and string. In garbage city the garbage to remove and responsibility of basic instinct to pickup anything and artist constantly bring them back.

Sundaram has always chosen unconventional objects for his creations. Photographs, objects lifted from streets and sourced from second hand shops are used to address social and environmental concerns.
In ‘TRASH’ exhibition he collected the materials from Chintan an NGO of waste pickers. Work is deeply melancholic and here everything is material for him. He recycled and reuses the discarded materials in the work.
Vian Sundram has addressed various issues in his works like environmental issues, Ecological issues, political issues, and social issues. In this particular work he addressed the Yamuna River and its contamination and other issues in the Delhi Public Art Festival. He used mixed media and video. He has used many empty water bottles and made a raft and floated.

![Figure: 5.3.21. Vivan Sundaram, Gagawaka: Making Strange, 2010 (Courtesy: Artist)](image)

He created costumes called Gagawaka with found objects from garbage or market, he designed 45 garments made and connected with the body and medical garments which are not to be ware. He has used various materials like leather shoes, medicines, diapers, scrubbers, tyres, shoes and other accessories to make these costumes with hybrid aesthetics, recycled, trash and found objects with craft.

![Figure: 5.3.22. Vivan Sundaram, installation) at The Kochi-Muziris Biennale (Courtesy: Artist)](image)
Kochi Biennale work- In this work Vivan Sundaram has engaged with the historians, social scientists to theoretically frame the history and memory. Travel, crossing seas, relationship between archeology and history, fantasy journeys series made out of them. Material itself can suggest various forms, meaning and evocative number of things. He used the material as discarded terracotta from locally available.

In postmortem work extensively used FRP, metal, wood and other mixed material to make sculptures.

Figure: 5.3.23. Vivan Sundaram. Girl Stepping Out, Tailors dummy, wood, tin, iron, gum tape & Photograph, 62.5” x 36” x 20”, 2013 (Courtesy: Artist)
5.3.2 Analysis of the body of work and alternative approaches applied in artist process

Vivan Sundaram has contributed a kind of new aesthetics to contemporary Indian art with his innovative temperament in the field of visual arts. He has experimented in many mediums and especially in installations and sit-specific works. He is fascinated with something new and challenging. He has always tried some other alternative material or formats in his works. Alternative method has helped him to find significant identity in the contemporary art scene.

5.3.3 Conclusion- how his alternative approaches brought changes to personal level and socio cultural level

Particularly for Vivan Sundaram the alternative methods and alternative material in his process has supported and enhanced the qualities of expression with fresh aesthetics. Constantly improved the presentation of the body of work in different stages if his life with alternative thinking and efforts. Vivan Sundaram continuously looks for something new and fresh in his work with innovative and challenging attitude.
5.4. S. G. Vasudev

About the artist

S. G. Vasudev is very well-known and prominent artist in Karnataka, 1941 he born in Mysore and Education done graduation in National College, Bangalore and the art education done in Diploma in fine arts, Govt. College of Arts & Crafts, Chennai in 1968 under K.C.S. Paniker. He received National Scholarship from Govt. of India in 1964, when he was studying at Chennai an also received National Award from Lalitkala Academi in 1967.(By 1970 Vasudev had established his own style of handling form and content (Subramanyam 2001:30). His early stages he worked hard to develop his own personal style.

He has worked in many alternative ways to produce paintings, murals, sculptures, drawings, posters, objects, metal reliefs and tapestries in variety mediums and materials. He has exhibited his art in many National and International Galleries, and received many awards in his credit like National Award, Karnataka State Lalitkala Akademi Award, Tamilnadu State Lalitkala Academi Award, Karnataka Rajyotsava Award and many more. He organized and participated in many artists’ camps and art workshops. His works collected by Private Organizations, institutions, companies, museums and galleries. He is also Founder Member of Cholamandal Artist’s Village, Chennai (1995), member and Executive Committee, Karnataka State Laitkala Academi, Bangalore(1979-83), and Member, Advisory Committee, NGMA, New Delhi (2001). He has participated in many important group exhibitions, including
Triennale, Paris Biennale, and Havana Biennale and exhibited in many galleries and lives and work in Bangalore. He founded Arnawaz Vasudev Charities which is giving financial assistance to young artists since 1989.

His grandfather had contact with the Mysore kings family, and he was specialized in stone sculptures, this environment inspired him to take up the art practice. His childhood spent with the palace art and its collections like Ravi Varma and many European paintings. In Chennai he was guided by K.C.S. Paniker, with his direction learned to organize the art shows, and he learned to look after the administrational activities. Here he also influenced and inspired by the Indian cultural aspects. In his study time he was influenced by artists like Francis Newton Souza, De Kooning, Rothko, Paul Klee and Henri Matisse.

In his Cholamandal stay he developed friendship with Girish Karnad where he was working in Oxford University Press. Vasudev had developed interest in Kannada Literature and folk art. He worked with Girish Karnad in Tughalak play which is written by U. R. Ananthmurthy and he has done art direction for the Samskara, Kadu and B.V.Karanth’s Vamsavriksha Movie. In 1970’s he was inspired by the Indian architecture, sculpture and its relief qualities and wall paintings latter where he experimented some of the qualities in his works, he has done drawings inspired by A. K. Ramanjun poetry. “My illustrations were responses to the poems and not an explanation of the poem. Responding to his poetry while he recited the poem was a totally new experience for all of us those days.”

2 He has designed cover page for Samskara novel and illustrated for many other books by U.R. Ananthamurty. And he has done series of drawings for his literature news paper “Ruzuvathu”. He has painted fantasy, tree of life, life and death, HE and SHE, theatre of life, vriksha, soundscapes, Earthscapes, humanscapes, mythuna, and Rhapsody series. He is one of the artists to establish Cholamandal Artist Village where initially produced handicrafts then the artist moved towards serious art practice with different formats and mediums.

He uses Kannada alphabets as elements in his canvases and drawings and while working on his canvases he listen different music, speech series done in drawings with sociopolitical consciousness. He uses more linseed oil in his works sometimes he uses towel or clothe to modify the images by erasing or to reconstruct. For him the creation of art is a journey and in search of reality and fantasy. In Madras School of art he experimented with terracotta, metal relief and batik. When he was depressed he introduced different imagery like animals and birds in his work with positive approach. He inspired by Dara Bendre poems and made many drawings on life and death. After meeting Bendre he painted Kalpavriksha brindavana series. He has painted and donated his works to many charity events and organizations.

In Cholamadal when some artists moved towards tantric abstraction Vasudev chosen to work on folk and tribal styles. He works in Bangalore and Cholamandal. In 1962 he taken reference as Mahabharatha scenes and painted his pictures latter he shifted to theatric and folklore visuals. As he says he works with spontaneity not with pre planning, while working for long time on the work in between he may experience some other activities like film, drama or reading a book can influence on the remaining part of the work. He uses socks and towel clothes and other side of the brush to develop the textures in his works. All my work is fantasy; even Indian art is standing on the fantasy (valued 2013: 133). In Choda Sandra in Bangalore, where his studio located, there he uses to roam around the village to observe the people’s life and their activities for the inspiration. He also worked with Mysore inlay craftsmen and created some works. He involved in protest against Babri Masjid demolition and formed a group” Coalition for Secularism”, in this group there was writers, theater personalities, actors, artists and others. 1970’s he made many murals in public places to reach art to the people. He also involved in materializing the art on buses, collaboration with govt. transport commissioner and bring and performing activities of NGMA in Bangalore. Continuously he is involving in art activities in the city by encouraging the young artists to create better art.
5.4.1 Description of works, medium, material, theme, why he wants to experiment

Vasudev’s mind which is all the time involved in creative activity is very sensitive and ever open, and receptive to outside happenings (Subramanyam 2001:31).

Tapestry

In tapestry Vasudev translated his art works and recreated with an alternative material by the help of traditional raftsmen. These artworks takes new life and enhances its qualities.
Copper relief works

Copper reliefs are one of the formats artist Vasudev has created in the 70’s as an alternative medium in his Journey of art practice by beating, hammering with textures on the hard metal sheet, sometimes rough surfaces, tactile textures with meticulous details. It spurts into life, morphing into hills, vales, planets, stars, into outsized temples, elephants, and the ever-expansive ‘tree of life’ (Pillai 2003:3). The themes overlap and dissolve into one another with consistency. In his works the idea of impermanence and change is common thread with folk motives.

This medium is completely different form the conventional medium and the artist completely transforms his method of working. Here the colours become lines and textures on single surface and tone almost monochromatic with poetic expression. It demands the process completely different with many stages of burning and heating with chemical applications.
Even the handling of space is different from the painting where he has to use alternatively different tools to create his images and compositions. Simplification is of forms and motives with relation to the theme demands mastery. The application of paint on surface and beating on the metal has lots of difference while crating. This inspiration he might have developed from the traditional local crafts.

S.G Vasudev started doing the metal reliefs in 1975. It happened to meet Kuppuswamy a traditional metal craftsmen. He invited him and started collaborating with him because he found great possibilities to explore his drawings. Latter Chadran was introduced by Kuppuswamy who has mastered the technique of this medium. The copper works corresponding to the phases reflected the dominant themes from paintings and drawings, but grew out of a framework of their own, based on the inherent expressive qualities of the medium.  

The Technique of Copper Reliefs

![Figure: 5.4.4. Tools used for the Copper relief (Marishamachar 2013: 91)](image)

The works emanate energy, often because of the designs and symbols, but perhaps also transmitted by the accumulation of energy within the textures, generated by the bold and gentle movements of hand and tool across the metal. Copper relief consumes more time and energy and he uses heavy gaze metal to allow for more detailing. Each piece will take minimum ten days to complete. “I enjoy the collaborative experience of working with a team” (Pillai 2003:5).

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4 http://www.vasudevar.com/banglore.html 7/6/2014
Figure: 5.4.5. Artist working in Cholamandal (Marishamachar 2013:104)

Figure: 5.4.6. S. G. Vasudev, Vriksha, 1990, 41X61 cm, relief in silver plated copper (Marishamachar 2013:297)
Vriksha is a metaphor and has great significance in Indian culture, people worship as holy tree, and it has been interpreted in many ways in many scriptures. He is very much associated with this in relation with environmental concern. He keeps transforming the tree shapes in many types in the metal sheet. It is easy to believe that Vasudev’s world of copper, with men and women, animals and trees, planets and myths traipsing across lacquered and polished copper landscapes, is for real. Perhaps this is what they called sorcery in ancient times (Pillai 2003:5).

Vasudev has tried many mediums in his career; he painted on ceramic utensils, designed posters for theatre, cinema and done many collage works to explore the visual language with an abstract style.
Figure: 5.4.8. S.G. Vasudev’s designs on accessories, 2008 (Marishamachar 2013:101)

Figure: 5.4.9. S. G. Vasudev, Vriksha, 1979, 29X29 cm, Collage, 1979
(Marishamachar 2013: 100)
Figure: 5.4.10. S. G. Vasudev, Fantasy, 1972, 65X50 cm, colour inks and wash (Marishamachar 2013:102)

Figure: 5.4.11. S. G. Vasudev, Samskara, poster (Marishamachar 2013: 19)
He has done many drawings in various mediums and created many murals for the public and private organizations with various mediums. In murals he has used metal, terracotta, cement and mixed mediums. The mural works and its imagery he has executed in diverse alternative ways.

Figure: 5.4.12. S. G Vasudev, 1995, Hopscotch, Silver ink on Black Paper, 56 x 76cms (Courtesy: Artist)
Figure: 5.4.13. S. G. Vasudev, Tree of Life, mural in copper, H.M. World corporate office, Bangalore (Marishamachar 2013:97)

Figure: 5.4.14. S. G. Vasudev, She and Tree, 2006, 100x100cm, oil on canvas (Marishamachar 2013:249)
His canvases are minimalist and almost Spartan when it comes to imagery. He uses colours and textures to create a disturbing crest of energy and compels the viewer to follow his intense gaze (Pillai 2003:5).

Figure: 5.4.15. S. G. Vasudev, Rhapsody, Oil on Canvas, 30in x 30in (Courtesy: Artist)

Figure: 5.4.16. S.G. Vasudev’s Studio at Cholamandal Artist village (Courtesy: Artist)
5.4.2 Analysis of the body of work and alternative approaches applied in artist process

Art is content and art work is a container. We can see how art flowed into container from the past with different intensions and agendas. As intensions change the work of get constructed. Similarly in S G Vasudev’s works it has gone many stages, subjects, method and symbolism with thematic alternatives color is the property of light, pigment is the material when it handled on surface in different way the effect on the surface reflects vividly. When content is transformed through pigment and handling the image is born. This is where the artist has the possibility to project his identity through his creations. The interpretation and representation differs artist to artist in image making. The interface of ideas builds the strategy of execution. (James 2004:43)

5.4.3 Conclusion - how his alternative approaches brought changes to personal level and socio cultural level

Artist S.G.Vasudev’ body of works reflects that he has explored in many mediums and materials with creative mind. He is always trying for something different and interesting which contains an alternative identity. With the literature, theater influences shaped his thoughts and visual language as he says in his interview. The adaptation of traditional skill and presenting his expressions in contemporary approach he could able look for alternative with different mediums. With the amalgamation art and craft along with literature he could able to find the Indian essence in his creations.
5.5. Subodh Gupta

![Image of Subodh Gupta](image)

**Figure: 5.5.1. Subodh Gupta, (Courtesy: artist)**

**About the artist**

Subodh Gupta is one of the outstanding Indian contemporary artists at present he lives and work in Delhi. He is famous for using steel in his works. He also produced art works in many mediums. He has done sculptures, installations, paintings, performance and videos. He uses everyday objects and symbolizes Indian middle class life through his work. He uses non art materials like cow dung, milk cans and kitchen utensils in his work.

Subodh Gupta born in Khagaul, Bihar, and his father was a railway guard. He grew up in the railway station atmosphere. From child hood he developed interest in art then he decided to become artist. In child hood he was drawing images from epics and stories. He had touch with theatre, and he used to design sets for plays along with
acting. He joined art school to do commercial art to make money but not fine art, because he wanted to make money to overcome his poverty.

He joined Fine Arts School in Patna (1983–1988) then he moved to Delhi in 1988 and started experimenting various forms and mediums fusing motifs from his rural background. Initially he could not get any opportunity to exhibit his works in Delhi. In 1997 he got opportunity to work in Gasworks International residency award in London. There he got many opportunities to exhibit his works. He worked in many mediums like sculptures, installations, paintings, photography, performance and video. He has done many large scale stainless steel sculptures. Being trained as painter he has experimented and worked in many alternative mediums like any other contemporary artists around the world.

He works on themes like his village life, memory, of rituals and ceremonies which was part of his childhood life. Through local flavor he addresses the global issues. He has exhibited in major art fairs, biennales, leading art galleries and museums. The artist has many solo exhibitions since 1997. In these exhibitions he has showcased his installations and paintings in Mumbai, Delhi, New York and Amsterdam. More exhibitions were held at Ukraine, UK, Switzerland, China, France, Australia, Korea, Russia, Netherlands, Turkey, Israel, Norway and Germany. His group exhibitions were held at places that include Italy, Oslo, New York and many more.

**Awards and Recognition**

Subodh Gupta received many awards and Scholarships, in 1987 he received student grant Scholarship by Govt. Patna, Bose Pacia Modern in New York he received Emerging Artist Award in 1997, and same year he was honored by UNESCO-ASHBERG Bursaries for Artists in London at Gasworks Studio. In 1990-91 he received Research Grant Scholarship form Lalitkala Akademi, New Delhi.

**5.5.1 Description of works, medium, material, theme, why he wants to experiment**

Subodh Gupta work can be found in many mediums, he has used readymade objects, utensils, bicycles, milk cans, steel pans and plastic objects in his work. He creates his work with common objects from rural India and some are from urban places. He
symbolizes the consumerism and urbanization of conventional Indian society in his work.

He addresses in his works the poverty, bad governance, waste, illiteracy, industrialization, tradition, memory, feudalism, migration, hybridity, labors and hostile climates. He doesn’t hesitate using any medium to express his language in any form of art and he expresses that he is multimedia artist. Participation and formation of Khoj is one of the alternative possibilities he has tried where he has done his first installation titled as ‘Mother and me’ by using non art materials.

By having theatre background he crafts the space very intelligently in his three dimensional installations. He uses stainless steel as symbol of prosperity and well being of Indian middle class household. He conceptualizes his work and creates with his team of artists and craftsmen.

![Image](image.png)

*Figure: 5.5.2. Subodh Gupta, 2000, Pure, Video Image (Courtesy: artist)*

In 1999 he performs by applying cow dung in his body as ritual and lie on the ground along with that he collected some of the household objects personally from villagers
and photographed them and buried in the ground, symbolizing as purification and he made a video of it.

**Figure: 5.5.3.** Subodh Gupta, Open art: My Mother and Me, 1997, Installation (Courtesy: artist)

**Figure: 5.5.4.** Subodh Gupta, Two Cows, 2005, Bronze and aluminum with chrome (Courtesy: artist)
Subodh Gupta has created sculpture using hundreds of stainless steel containers named as Hungry God which is very monumental quality, many artists have made scull with different materials but he has used completely alternative material to make this sculpture.
Subodh Gupta’s mixed media work that the river does not—is an installation done in Kochi-Muziris Biennale by transforming fishing boat into a ready-made object by using found objects, wooden boat, metal and mixed medium. He explores the cultural dislocation, shifting powers and personal histories. The boat is filled with cocking
pots, bicycle, pans, suitcases, plastic jars, T.V, fishing nets, cans, radio and many found objects from ordinary life and suspended the boat from ceiling.

**Figure: 5.5.9.** Subodh Gupta, 2013, Renunciation, Madrid, Renunciation is an installation in the shape of a mountain featured in Gupta's first exhibition in Spain, The imaginary order of things, at the CAC Malaga. (Courtesy: artist)

**Figure: 5.5.10.** Subodh Gupta, Date by date (detail), 2008, Installation, 'Indian Highway', Serpentine Gallery, London, 2008 (Courtesy: artist)
Figure: 5.5.11. Artist Subodh Gupta uses steel pots, pans and spoons to fashion headgear for Bolshoi Ballet's latest production (Courtesy: artist)

He has done many public projects and one of that is a huge public sculpture erected in Patna, Bihar state.

Recently Subodh Gupta performed for eight days by cooking dinner for 50 to 60 people at Bowery named as Celebration. As he says that day to day objects can be his art, then why not the day to day cooking can be art too.

Figure: 5.5.12. Subodh Gupta Cooks for Biennial Attendees (Courtesy: artist)
5.5.2 Analysis of the body of work and alternative approaches applied in artist process

Subodh Gupta has experimented in many mediums and themes with alternative thinking. In his early works he has worked with rural issues and the materials like cow dung, mud, Old utensils and village scene in his work. When the other artists were doing painting and sculptures he looked for different materials to build his sculptures. He has chosen the steel as medium to represent the middle class Indian life and its problems. by adopting the alternative material in his work Subodh Gupta has got special identity and recognition for his works using utilitarian materials. Converting the common objects into bronze and silver with more realistic way with same scale. The bihar culture and their life represented in most his works. The sculptural forms also took new dimensions and appearance. He has created very large-scale sculptures, public sculptures and even stage designs and costumes and head gears for the dance event. He is continuously trying something alternative in his works. Not only the sculptures he could able to work in video, installations, performances and varied conceptual works.

5.5.3 conclusion- how his alternative approaches brought changes to personal and socio-cultural level

Subodh Gupta lived and brought up in a village environment and nurtured his creative skills in same way. He is very much attached to the village and middle class life. Same thing he tried to bring out in his works. He is quite interested in readymade qualities in his works where he produced large scale sculptures. As we can observe his majority of works he has tried many alternative mediums in his works. This choice is also has constructed his Indian identity in global contemporary art scene. The alternative mediums and methods normally demand some kind of challenges to handle and blend into work of art because the material has its own history which artist has to transform. Another aspect of alternative medium when one uses it needs to be developed special or different skill to construct the works. This attitude shapes the artist confidence and his sensibilities in his creative process. Subodh Gupta is Able to handle such massive and large scale sculptures in a proper strategic way.
5.6. Tallur. L. N.

Figure 5.6.1. L. N. Tallur (Courtesy: artist)

About the artist

Tallur. L.N. Born in coastal area of Karnataka in 1971, He has done his B.F.A in Chamarajendra Academy of Visual Arts, Mysore, M.F.A, Museology in MSU, Baroda, MA, Contemporary fine art practice in Leeds Metropolitan University, Leeds, UK. He has exhibited his first work in Chemould Art gallery, Mumbai in 1999, then the show travelled to New York with that result he received the Bose Pacia Award for emerging artists. Then he got Commonwealth Grant to study at the Leeds Metropolitan University, UK. In 2000 he exhibited the Millennium Logo at Mumbai, 2002 he exhibited LMU in Leeds, IN 2003 he exhibited Eclectic In South Korea, in 2005 he exhibited in Brazil, in 2006 he exhibited in Biennale in China, In 2007 he exhibited Bon Appetite in South Korea, and he is continuously creating his works and exhibiting in International Galleries and Museums. He received the awards from Commonwealth Scholarship, Emerging artist Award, Inlaks Foundation Award, Sanskriti Award and the Scoda prize and many prestigious awards.

He works with many mediums and materials and produce installations, sculptures, and interactive art. He also conducted many National and International workshops. And he has participated in many artists residencies. At presently he is staying and working in South Korea.
5.6.1 Description of works, medium, material, theme, why he wants to experiment

The contemporary artists are working extensively with wide range of issues and mediums and methods to sustain and express their creative talent. Similarly the Indian artists in India and the artists who are living and working outside India also equally are challenging their efforts with alternative approaches in their process of creation. In that category Tallur is one artist who is practicing his art with many innovations in representation. He addresses a wide range of present social and political concerns through traditional and modern visual language of local Karnataka traditional symbols and forms.

Language in his work is more counted and his college time work had similar characteristics. He has done Post graduation in Museology that he made sharp visual puns and use absurdity, cultural politics representing his work. Alternative methods used in materials like he carves and shape the form and sometimes he termites artificial, and makes the object in to antique look. He uses contrasts materials, and colours in materials. Wood, ruined materials, metallic effects he provides to his elements. He tackles contemporary problems through his work.

A perfect object he makes and latter he modifies or deform as per his requirement. He wanted to create excitement and a surprise he want to create. Planned curration with ideological under current in his work. He recreates and uses a kind of Museological, past and neutral qualities are there in his work. With past effects he expresses the contemporary issues, cultural politics he represent in his work.

Local textural qualities are seen along with folk and traditional objects of Karnataka. It is not clear or authoritative statement we can perceive, it provides multiple meanings in his work. Few works we have other possibilities to observe the ambiguity in his works. Lot of connections one can find.

There is playfulness in the permutation of materials with the idea of metaphor. Materials have its own history and its function in our daily life which he make use of that and creates some sort of question. He addresses Local qualities in the global platform in his work; sometimes it works more biographical reflections with the
objects by using objects. The other artists use directly like journalistic way but he uses in differently with magical qualities with visuals by using such materials.

History is loaded in the spectator mind which he plays with. Content and form are very much ambiguous like Dadaists. He doesn’t want to create decorative or beautiful object, he make like temporary effect in object. Sometimes he adds automation into his art works which is kinetic and alternative. Most of his works are interactive. He make pun with religious motive and practices. There is a cultural alienation and nostalgic characters can be found in his work.

Sometimes he makes the work in place and transport to the other countries. Sometimes he takes the craftsmen to other country and makes the objects and transforms. He use the process the work in musicology way. He plays with humanistic rather than art history, but musicology addresses humanist discipline. The associating materials and elements are more intellectual way. Museology is very serious, but sometimes he mocks the whole process with pun. It can be his attitude which becomes the language in his work. Museum qualities he create in his work and exhibits in Museums with his musicology professionalism which clearly gelled.

Tallur sometime uses fragile materials or light materials with dematerialization. Jeff koons uses the aluminum to provide blown effect in his work, where Tallur uses directly the same material to create his works. He has addressed many different issues with his traditional materials and objects.

Figure.5.6.2. Tallur L.N, Genetically modified landscape (GM Landscape), 2010. Silicone rice, hospital cot, humidifier, heater, 210 x 205 x 88 cm. (courtesy: artist)
Figure 5.6.3. Tallur L.N, Millennium Logo, 2000, Nagarar Drum, Bronze bell, Brass jalan 1hp single phase electric motor, electric incenses. (courtesy: artist)

Figure 5.6.4. Tallur L.N, Made in England-A Temple design for India, 2002, PVA coated Fabric, blower, 600X300X300 cm. Viewers can squeeze in to the temple (courtesy: artist)
Tallur created an interactive artwork of barbed wire making machine where the viewer enters a small doorway and encountered a machine, the barbed wire plated with gold and he incorporated an audio of the twenty six countries National anthem. Viewer can operate a machine by using switch, when the machine is off the viewer can hear national anthem from all the forty countries, when the machine runs the machine noise over power. It has multiple contexts, it was designed in America, conceptualized in India, Sponsored by Korea, Made in China. It raises the questions about geographical boundaries as well as the distances that separate cultures and peoples in the globalized world.
Figure 5.6.6. Tallur L.N., Saving Face, 2006
Wood, silver, industrial paint, 170 x 60 x 60 cm. (courtesy: artist)

Figure 5.6.7. Tallur L.N., Paper Tiger, 2006, News paper and burnt wood, 250x120x100 cm. (courtesy: artist)

In this paper tiger he has placed the news papers as a representing journalism and its politics, violence, hypocrisy. This folk style animal form also well carved and burnt with blow torch. He has created contrast in material and colour, this sculpture reflects the fragrance of his local folk culture. There is an element of anguish and criticism and difference of high and low cultural conflicts.
The Esophageal Reflux sculpture made using wood and burnt with blow torch, the symbol of elephant is something precious to be preserved and protected. A small patch of defection is casted in silver which is lying on the floor. In this sculpture Tallur has tried to use completely alternative material to express his idea of concern on animal protection. He burnt the wooden carved baby elephant and presented along with other medium.
In this panic room work Tallur has added automation and interactive aspect as an alternative elements in the work of art which generally the other artists use static quality. Contrast is a common element he applies in his works, here he as used gunny bags treated with rubber to hold the air and it passes to every unit. This effect expresses the issues of food and its politics.
Dried coconuts pasted in glued mud and hanged like traditionally the farmers stores in similar way. This work raises many doubts and questions. He is good in using material as metaphor in making of works of art with nostalgic tendency.

Figure 5.6.10. Tallur L.N, Hang Over, 2006, dried coconut cover, coir rope and clay, Dimension Variable (approx) 180x80x70 cm. (Courtesy: artist)

Figure 5.6.11. Tallur L.N, Digesting times, 2008, Natural wood, nails, 365x187x2 cm. (Courtesy: artist)
Tallur has used traditional local craft inlay technique is used as an alternative medium in this work which is quite alternative technique in contemporary art practice to speak the local issues through the work. He has utilized the as old technique in new way by exaggerating or deforming the animal form with bit of humor. The serious environmental hazards and accumulation in animal and fish tissues has reflected in this work.

Figure 5.6.12. Tallur L.N, Juggernaut, Wood, rusted iron sheets, nails, steel construction rod, 54.4 X 116 X 96 inches, 2008. (Courtesy: artist)

Figure 5.6.13. Tallur L.N, Chromatophobia, 2010, Wood, two bronze sculptures and nailed coins, 500x200x300 cm (Courtesy: artist)
The Chromatophobia work is a kind of interactive work, the audience will be fixing the coins with nails with the idea of wish. Tallur uses traditional materials and concepts in the contemporary context by questioning the old beliefs.

**Figure 5.6.14.** Tallur L.N, Enlightenment machine (beta Version 1.0), 2011, Wood grinder, bronze, iron, 229x297x152. Viewers are allowed to grinder the bronze sculpture. (Courtesy: artist)

**Figure 5.6.15.** Tallur L.N, Veni, vidi, vici I came, I saw, I conquered, 2012
Site specific: Aspinwall house - Kochi Muziris biennale
Mangalore Terracotta tiles, iron, 2500X600X 800 cm (courtesy: artist)
Figure 5.6.16. Tallur L.N, Thatwamasi (that thou art), 2012, Museum Vitrine, and vacuum cleaner, 180cmX140cmX70cm, A Vedic discourse (courtesy: artist)

Figure 5.6.17. Tallur L.N, Quintessential, Live virtual transmission system, wooden elephant, Daniel print, text, Elephanta account book in a Museum Vitrine etc., Model elephant: 153cm X223cmX123cm (courtesy: artist)
Figure 5.6.18. Tallur LN, ATM (anger therapy machine), 2012, Wood, bronze, textile

366 cm X 213 cm X 183 cm (Weight: 1000 kg comes in parts) (courtesy: artist)

Figure 5.6.19. Tallur LN, Hatha Yoga, 2012, Nail Manufacturing machine, wooden angel, nailed angel,

Museum Vitrine with Hath yogi, Nail Manufacturing Machine 120 cm X 85 cm X 100 cm, Angel:

200 cm X 96 cm X 46 cm, Nailed Angel: 100 cm X 60 cm X 60 cm (courtesy: artist)
Figure 5.6.20. Tallur L.N, Aurophobia 2012, Wood, iron, sawdust, industrial paint. (courtesy: artist)

Figure 5.6.21. Tallur L.N, Unicode, 2011, Bronze, coins and concrete, 1 83x152x117 cm. (Courtesy: artist)
5.6.2 Analysis of the body of work and alternative approaches applied in the artist process

Tallur combines variety of electronic and mechanical devices meticulously in his large scale installations with collaboration of skilled craftsmen.

Tallur mentions in an interview that the Museums are passport-sized photographs of a culture, the absurdities of socio-political compulsions have fed in to his work (Jayaram 2008:41). In Tallur,s work we can find lots of difference in comparing to other contemporary artists that he uses the issues and materials in a different way by choosing the alternative materials in an alternative way with museology language. He demolishes the neatness in the work and present in a raw look. Sometimes he uses automation in low materials and creates an excitement in viewing. Joining Museology course has provided him to look for alternative possibilities in his creations. He gives the outlook of museum products with a kind of criticism and pun. Sometimes he carves his sculptures in minute details and spoils them with deliberate artistic thought and presents.

5.6.3 conclusion- how his alternative approaches brought changes to personal level and socio cultural level

He chooses the material something entirely different which has contemporary social and political value in nature. He explores the museum techniques and materials in his sculptures and gives shock and it triggers some kind of pain. Another aspect of his work that he deals with environmental, recycling and cultural issues in his different symbolism. He tries to evolve his identity through replicating or mocking the cultural aspects and its use and misuse. Burning the sculpted works and presenting with some ready-mades is creates questions in viewing. The skilled craftsman, master mechanic and an ideator par excellence of all these three in variable measures that can be identified across all his sculptural installations (Costa 2009: 70) The multi sensory and interactive display is one of the interesting aspects in his works. He combines kitch and popular culture in his work.
Tallur gently subverts the hegemony of the Modernist language of sculpture and assemblage with his quirky humour and arsenal of tricks. He works with child-like curiosity to explore the communicative aspect of the museum object, re-presenting it in new contexts. He mocks the institutional frameworks that about preservation of historical objects and questions their ability to recording of authenticity of the culture. (Jayaram 2008: 41) Overall the process and work reflects the importance he gives for the alternative thinking and choices are very obvious in his work.

5.7. Researcher's own art process and transition

![M. S. Amarnath](image.png)

**Figure: 5.7.1. M. S. Amarnath**

**About the artist**

M. S. Amarnath born in 1969 in a village Gundumala, Andhrapradesh, he has completed his education in Madakasira and joined and completed his DMC at Ravindrakala Nikethan, Tumkur in 1986, la, Batter he has done his BFA in College of Fine Arts, Bangalore in 1990. In 1992 he completed his MFA in MSU, Baroda. He started his career as artist and worked for some time as freelancer and joined as faculty in Dept. of Architecture, Manipal and worked till 1997 then he moved to Bangalore to continue his teaching in the R.V. School of Architecture and continuing the same along with his art practice. When he was in Manipal he exposed to the costal culture and got inspired by many things and applied in his work and teaching. This duration was wonderful real experience for an artist which is important for the creative process.
Latter he continued his practice being in Bangalore along with his teaching and participated in many art exhibitions and workshops. He has some done solo art exhibitions those are Group show- (Art with Heart) 1999, Westminster Art Gallery, Bangalore, Group show- 50 years of Independence, conducted by Karnataka Chitrakala Parishat, at Art gallery, Bangalore, Group show- By Samyojitha, at Gallery Sumukha, Bangalore.- 1999, Work selected for the National Art Exhibition in 2000, Solo Art Exhibition- "INNER QUEST" at Gallery ZEN, Bangalore, Solo Art Exhibition "Catharsis" at Karnataka Chitrakala Parishat Art gallery, Bangalore in 2002, Group show "Layers" 2003, at Karnataka Chitrakala Parishat Art gallery, Bangalore in 2003, Group show conducted by SICHREM 2004, Westminster Art Gallery, Bangalore, Group show of furniture, curated by Giridhar Khasnis & Ravikavle in 2008.

And conducted and participated in art workshops like National Painters camp organized by J&K Tourism Development Corp, Jammu in 1988, Workshop at Ecumenical Christian Centre, Whitefield, Bangalore, National Integration Art Camp at Pondicherry, Workshop at Faculty of Fine Arts, Baroda, Participated in Soujanyamas organized by State Transport Dept, Karnataka in 2004, Quality improvement programs and participated in many workshops, camps and Exhibitions.

He has received awards like Karnataka State Lalithkala Academy Award-1986, Mysore Dasara Award in 1987, and National Scholarship Award from Dept of Culture in 1988, Karnataka State Shilpakala Academy Award in2000, INLAKS Scholarship from London in 1993.

Due to some reasons he could not participated and exhibited his art in rigorous manner but he was participating in small way in some of the art activities. Along with he is also teaching in some of the design and art institutions and sharing his creative talent with the upcoming design and visual art students. At present he is working in Bangalore and practicing his art and teaching.

Initial year he has experimented with more realistic method in conventional mediums, later he has tried in abstract language with various mediums and methods in search of new language. Latter he tried in semi figurative method by blending various methods and mediums to construct his own language in his expression.
Not only in two dimensional formats he has tried in many have three dimensional format with various alternative mediums and materials as explorative vision in the expanded techno political art environment with newer challenges.

In present context the visual art practice is facing many challenges in creation of art, new technologies and expanded awareness. There are many questions and challenges are arising in art practice where artists have to break the creative code with newer strategies.

5.7.1 Description of works, medium, material, theme, why he wants to experiment

![Figure: 5.7.2. M.S. Amaranth, 1992, Untitled, Acrylic and mixed medium on handmade paper, 22” X 30”](image)

Amarnath’s early works experimented with the techniques, medium and composition. Latter stages he has worked with extracted visuals form social setup and immediate surrounding visual culture. He was struggling to represent the events of life and people in his work in contemporary language. The process of images and structure become important for him. He extracts subject and visuals from deep rooted socio cultural conditions.
The criticism is one of the important aspects in 90’s art practice in the field of visual arts. Here he has adopted the similar attitude in his work to criticize the art process and its participation by criticizing his work along with his masters, in site-specific installation in the institutional environment to find an identity as an artist in Contemporary Indian art.
Experimentation and finding alternative mediums are very common in his work; it was an excitement and curiosity to explore the surfaces, and medium for him to get something new. Even in visual vocabulary he has tried abstraction along with the figurative as an alternative approach to find new results and solutions. He has used the ohp film and acrylic medium to create an abstract works this particular work is one of the body of works he created in form of reverse painting.

Figure: 5.7.5.M.S. Amaranth, 2007, Looking Back, semi figurative style, Acrylic on canvas, 12” X 12”

In conventional format also he has tried using various mediums like acrylic, mud, inks and other building paints to achieve special effects. Use of different medium on canvas is one of the contemporary approaches which provide scope for new visual effects by overlapping, erasing, reworking and unlearning methods.
He has tried various styles like photo realism by using photographed images to create paintings. In photo realism the intricate details become very important and it becomes a challenge to reconstruct the visuals in the work.
He has experimented in assemblages to discover the visual language by using the discarded or found objects where the objects already has its own history, by using in the work it changes its identity and position in the work and provides newer meaning in the composition.

Figure: 5.7.8. M.S. Amaranth, 2008, Untitled, Assemblage, mixed medium

Use of urban waste or recycled material is one of the contemporary approaches where he has explored by using in his work to evolve different language in his work by assembling in a wooden box.
He is constantly trying with different alternative mediums in his work like using fabric and its textures and colours as elements in his abstract works.
Assemblage with stones

Assemblages give scope for using three dimensional spaces with real material which can be manmade or natural. Here he used granite stone in various sizes and assembled in concentric structure to revisit the prehistoric practices. The symbolism of stone arrangement reflects the transition from natural stones to shaped stones.

![Image](image1.jpg)

**Figure: 5.7.11.** M.S. Amaranth, 2009, Meditation, Assemblage with grass

The fresh cut grass as an alternative material he used in this work to construct his imagery which is temporary and innovative.

![Image](image2.jpg)

**Figure: 5.7.12.** M.S. Amaranth, 2010, Untitled, Metal composition
In his abstract works he has explored the rusted and welded effect by using discarded metal and consciously focused on space and form relationship to achieve visual coherence in his composition.

*Figure: 5.7.13. M.S. Amaranth, 2010, Untitled, Acrylic paint on fabric and digitally manipulated image*

He has done many works by collaborating with students of architecture, it is a collaborative work done by using fabric. Each student used one jeans pant and painted various forms and displayed, latter those visuals combined by using digital montage.

*Figure: 5.7.14. M.S. Amaranth, 2012, mixed medium, assemblage*
Art Assemblages are one of the alternative art forms in visual arts. The recent decades it became very popular and widely practiced. Amarnath has used domestic space and discarded toys as non art materials in this assemblage to create visual delight.

Figure: 5.7.15. M.S. Amaranth, 2012, Untitled, digital art work

New technology is another dimension added in the contemporary art practice, use of computers and software has enhanced the visual vocabulary. Amarnath worked in computer and produced variety of works by image manipulation, changing the visual effects and digital collage. In this work he has photographed the images and processed in the Photoshop and generated the composition.
Use of different materials in sculpture and installations give different impact in perception. He has assembled casted, molded, found objects like tyres, metal boxes, and wooden boxes along with plaster casts to create an interesting assemblage.

The freedom in use of material, themes and arrangement of elements with alternative methods provides fresh appearance and outlook in works of art, which Aamarnath constantly trying in his creations.
5.7.2 Analysis of the body of work and alternative approaches applied in artist process

From two and half decades Amarnath is making his art works by using many different methods and mediums. In his study period he was more focused on learning various methods and technique of medium usage and its applications in his creative process. He has explored in paints, charcoal, oils, and pastels on different surfaces. He also photographed particular subjects and modified in his paintings to suit his expressions. Understanding the society through visuals and its symbolism and impacts on the people or audience while watching them. He was carrying many questions wherever he was to solve through art making with great eagerness to find his own style in the field of visual arts.

In Higher studies works he was looking for the identity in the work and thinking process. He juggled with visual vocabulary and building the language of art through theories of art. Continuously responding to criticism in his work and developing his work through adopting the new techniques or methods. The main question is what a work of art is and how to make a masterpiece which is very relevant in the time. Studying the history of and master artists works he has worked hard to understand the process and structure of art making. He was more associated with social issues and its problems like poverty, hypocrisy, social mechanism, environment, life, family system and its complications, labor problems, urbanization, war, people and politics these are some of the issues he was working on to find solutions through various alternative approaches in his works. Creating and improvisations, experimenting with various mediums even non art materials. Very restlessly he was trying out new possibilities through critical thinking.

To achieve expected results he has done many types of works, which are not preserved, some are temporary. He has explored in installations to understand the three dimensional space and form relationship in contemporary context and with it relevance. One he got the grip in it he has tried in various ways collaboration with students of art and architecture. In the class room environment he has experimented many mediums and approaches to find the secrets of visual language. He has gone through the history of art and cultural history and explored many styles and its
qualities through small way. Applied in his teachings and his works and experimented with the students as learning process.

Parallel he worked his works in the idea of investigating the visual language, possibilities of the art medium. His works more reflect the process of learning the language of art. He is also curious about new learning in various mediums and technological implications in the visual arts practice. Over all observation is that he has explored in abstraction, installations, object making, figurative and Indian identity in the art.

5.7.3 Conclusion- how his alternative approaches brought changes to personal level and socio cultural level

Working in alternative approaches has led Amarnath’s art practice into better stage. He is very much interested in new mediums to adopt in his work. Even creative strategies, cultural resources and life experiences have enhanced his creative activity. Accepting the changes and new results in the process positively learned from contemporary art practices where the alternative approaches are vigorously using and implementing. The alternative thinking or alternative methods have developed great freedom in Amarnath’s work. The alternative efforts have elevated his identity and work process and communication in visual language.

In this chapter the selected artists K.G. Subramanyan, Vivan Sundaram, S. G. Vasudev, Subodh Gupta, Tallur and Researcher works and their works are analyzed with perspective of alternative approaches how they have used in their work and created something different and fresh artworks in idea of building new visual vocabulary. The art methods, techniques, and art patronizations, exhibitions, gallery system, various methods how the artists have explored to achieve something new in their work through alternative ways is covered in previous chapters.

In Indian Contemporary artists and in their work the changes and adaptations took place with focus of alternative approaches in their different stages. The artists have carefully chosen for the purpose of research work. Each artist is quite different in nature and process. K.G. Subramanyan has worked with many alternatives and introduced many new techniques in making of his art. He has worked in sand casting murals, mixed media toys, reverse glass paintings, cement murals, developed different
teaching methods for art schools and designed many story books for the children with alternative approaches. Artist Vivan Sundaram has developed strategies for the installation art with mixed materials, site-specific installations to respond Indian socio-political conditions, organized many art events and art collaborations for the artists with fresh ideas by alternative thinking.

Artist S.G. Vasudev has explored many different mediums like metal embossing, different media murals, various medium drawings and conducted and organized many art events in Karnataka. He was also driving force for the establishment of an art village called Cholamandal art village where a number of artists live together and create their art and many art activities by joining with traditional craftsmen. He is continuously involving in generating art events in city Like Bangalore with alternative approaches. Subodh Gupta is another young contemporary artist who is constantly trying out different mediums in his work like steel, cow dung, performances and video art. Scale is another alternative aspect we can witness in his presentations.

Artist L.N.Tallur is an internationally exhibiting his work with combination of local and global issues and materials in his work with a special language like museology and cultural aspects. He uses wit and criticism as a tool in the mode of old and antique effects. His approach is an alternative in the contemporary art practice. None other than researcher himself is a practicing artist and he has gone through many stages in his work and explored many mediums and produced different kind of art works in his career which has characteristics of alternative approaches in his work. With all these examples and enquiries the research has explored the alternative possibilities and its advantages in art practice.