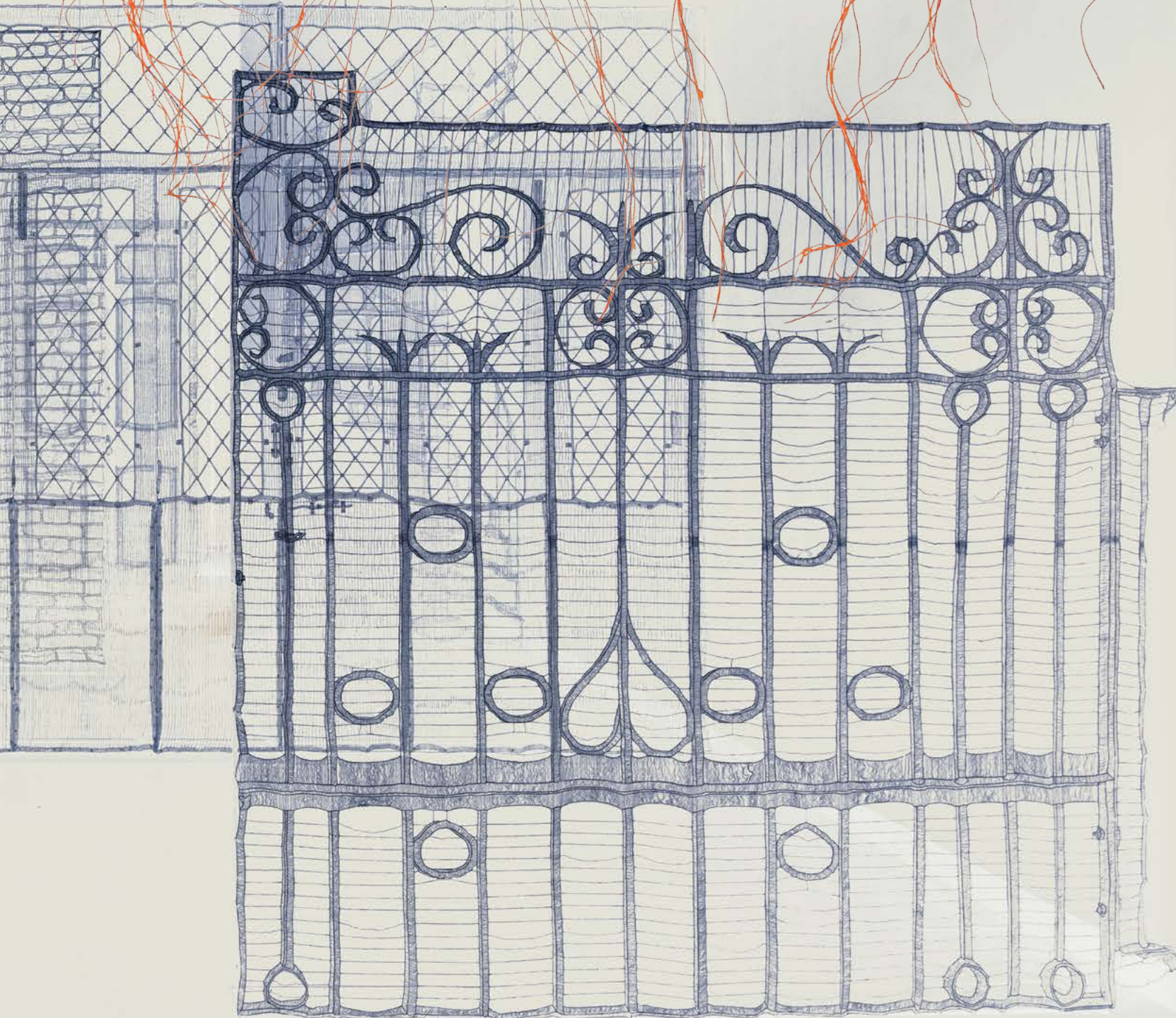


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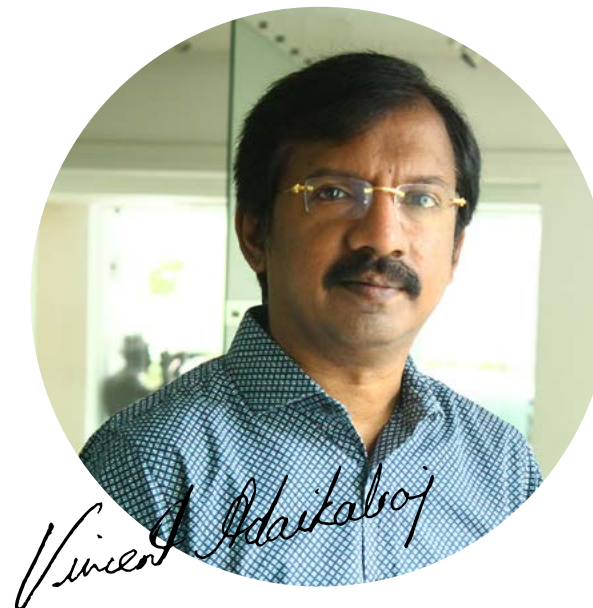
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Publisher's note

Our sixth anniversary issue is here! And I would like to take this opportunity to thank all our artists, writers, photographers, advertisers and well-wishers in supporting our journey the past six years, and I hope we will have their continued support and best wishes in the coming years as well.

This issue, we decided to go with the theme of 'Tapestry', where we look at the many different things that come together, in an unhurried manner, to make something that inspires and engages. We look at artist(e)s who stitch together disparate media to tell a story, even if it is of a single experience, thought or impression. And to then see what happens to the nature of dialogue itself when it finds itself in a wide, uncategorised expanse; and to the nature of how we define a community within, and through, the language of the arts.

Vincent Adaikalraj



Editor's note

When I first started writing professionally, in my early 20s, my two favourite words were 'ubiquitous' and 'tapestry'. Any excuse I would get to use those words in a sentence, I would, and then feel terribly accomplished about it all. *Love is that ubiquitous emotion in this tapestry of life – you get the drift, no?*

So to say I was excited that the theme for our sixth anniversary issue was 'tapestry' would be an understatement. I was ecstatic – can you imagine the number of times I could use the word and it would all be considered legit and not an overkill? But like all things that are AI-theme-related, where the magazine effortlessly morphs into a being of its own every issue, tapestry too took on an avatar of its own, blue skin intact, that I had to let go of my obsession with the word and truly see it for what it is – I See You and all that.

And what I did see were stories and thoughts in so many different shades and textures that it was incredible how every little nuance would add up to create something bigger, like building blocks in a child's hand, only to be destroyed, so the process could begin again. This issue, it wasn't so much the ephemeral qualities of the stories that left an impact, but the comfort of permanence of that ephemerality, the fact that even when unravelling, the threads remain intact. Like the timeline we created, and the act of looking back that allowed us to trace every single decision, however small, in making the magazine what it is today.

This issue was also a reaffirmation for me, of what the magazine and the arts mean to the world today and why in this tapestry, which we are all a part of, every ubiquitous stitch matters (I am sorry, it's a disease). But, bad sentences apart, this magazine and what we try to bring to our readers every issue with every theme is an overriding sense of hope and beauty, of tolerance and acceptance, of inclusivity and openness, and of joy unhindered by the politics of hatred.



Praveena Shivram
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Altered image of installation view: 33 Link Road, Thread, Room dimensions: 19' x 15.6' x 13.4', 2019. Photograph from the solo exhibition at Sakshi Gallery, Mumbai.

I think of embroidery as a way of making an image which literally ties itself to its ground (usually fabric) and, therefore, feels more permanent and fixed than many other forms of mark-making – for example, one can't easily erase it, like a drawing; with thread, an undoing is required. Ironically, in this body of 'groundless thread drawings' that I am currently working on, this 'securing' of image to the ground is challenged, as the fabric itself is removed after the embroidery occurs, leaving behind what appears to be a thread skeleton – an apparition which levitates without the support that was used to create it. This process, for me, echoes the nature of memory – which seems to present an extracted story, a shimmering mirage removed from the substance of our present experience in current space and time.

For the cover of this issue, I chose an installation titled 33 Link Road. Originally made in white thread (here the colour is altered to indigo blue), viewers walked through this labyrinth of membranes featuring life-size, embroidered

architectural fragments from 33 Link Road – my grandparents' home built in Delhi soon after the Partition, when they migrated from Pakistan to India. A site of gathering, story-telling, embroidering and knitting in the sun, family weddings and sleepovers, a room at the back where my mother was born and a room in the front where my grandfather died – this home, a container of potent memories, now lies unoccupied. Hard architectural form transforms into soft, tactile skins of thread and the language of memory finds resonance in these veil-like, white surfaces; flattened as if preserved within the pages of a book.

My work has often explored the dissolution of substantial seeming form; form turning flat and ethereal through memory, form breaking apart in illusions I have created, form deteriorating in the re-creations of peeling walls, and, here, the Arts Illustrated logo dissolving into the thread with which I embroidered it to celebrate the issue on tapestry.



Sumakshi Singh

Shadow Lines: Experiments with Light, Line and Liminality

APRIL 6 TO MAY 18, 2019, NEW DELHI

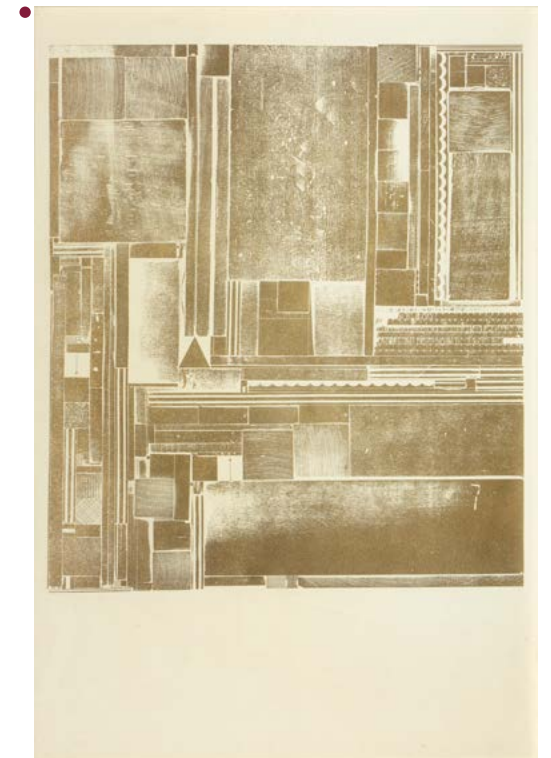
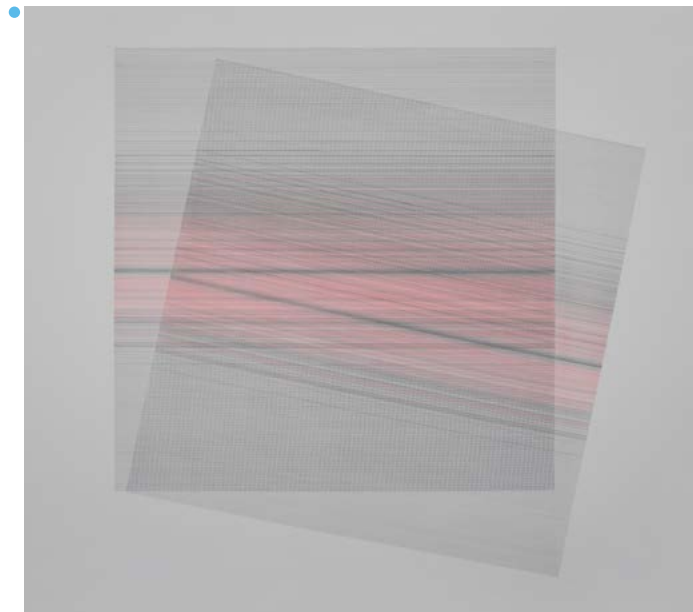
Reviewed by *Rahul Kumar*

Abstract art, or rather 'non-representational' art, has been of interest for visual artists for several decades. Western art movements embraced this form at the start of the 20th century. In India, it became relevant for the modern masters only post-Independence, primarily as a way to liberate from the colonial past, and while doing so, forming a new identity for the newly formed nation. Contemporary artists, however, continue to engage with the idea of abstraction, lines and play of light. These practices do not fall within the category of 'issue-based' works that react to the sociopolitical concerns of the times.

Meera Menezes, writer and curator, brought works of eleven artists for a show titled *Shadow Lines* presented by Gallery Shrine Empire in New Delhi. 'I have always been fascinated with abstraction. It was immensely enriching for me to have authored a book on Gaitonde, who is one of the foremost abstract artists in the country', said Menezes. As the title suggests, the exhibits particularly created an experience of light-and-shadow interplay. While works of Ayesha Sultana, Hemali Bhuta and the legendary Zarina Hashmi and Nasreen Mohamedi were monochromatic, Parul Gupta and Tanya Goel chose to work with a minimalistic colour palette. In contrast, Shobha Broota's wool on canvas works was a controlled riot of colours. 'I was very much interested in putting a framework around these practices, some of whom are relatively young but at the same time passionately explore subtle nuances of abstraction,' added Menezes.

Tanya Goel's *Aluminum/silver leaf studies* had a quiet presence. For Goel, these are time-based material studies of aluminium foil, contrasted against silver leaf foil. She left them outdoors to oxidise and the oxidising period of each work varies. The supporting base of these is brick-concrete fragments collected from the demolition sites of Modernist architecture in New Delhi. The other work that stood out was a letter press-print titled *Only the golden spice will cure me* by Hemali Bhuta. She created this during a residency at the Centre Internationale d'art et du paysage in France. It is part of Bhuta's exploration around the region's history of gold mining and its related geologies in conjunction with her own personal geologies and encounters with gold and its relation with the sun, metaphorically referencing the warmth of family and longing for home.

According to Anahita Taneja, co-founder and Director of Shrine Empire, the show commemorates the gallery's tenth anniversary. 'Meera was a natural choice to invite for curating this show. We were keen to bring a strong body of work, but also to make it a learning experience for viewers,' said Taneja.



Shobha Broota, *Untitled (Detail)*, Wool on canvas, 30" x 30".
Hemali Bhuta, *Blank for a blank*, Golden ink, gold dust & letterpress print on paper, 21.9" x 14.7", Ed of 5, 2017.

Parul Gupta, *#58*, Ink on archival paper, 38.5" x 38.5", 2019.
Tanya Goel, *Aluminum, Silver Leaf Studies #3*, Aluminium, lead, silver foils on compressed concrete 11" x 14.5", 2018.

All Images Courtesy of the Artists and Shrine Empire Gallery, New Delhi.



