



EMERGING ARTIST AWARD SOUTH ASIA

BUSHRA WAQAS KHAN
MADHU DAS
SHIVANGI LADHA
MISHA ZEHRA ABBAS
NAYAN BARMAN

JAYEETA CHATTERJEE
VIPEKSHA GUPTA
AASHTI MILLER
MOHAMMED RABIN
AFRAH SHAFIQ

ANIRUDH SHAKTAWAT
PALLAVI SINGH
DEVIKA N SUNDAR
SASHIKANTH THAVUDOZ
SNIGDHA TIWARI

2021

About The Arts Family (TAF) London

Catalogue conceptualized and curated by
Caterina Corni

The idea for starting the TAF Emerging Artist Award came shortly after we founded The Arts Family in March 2021. Our aim was to showcase talented artists from South Asia through our new TAF platform - online and offline - and give these artists a wider international audience. We were very excited by the positive response we received when we put the call out to artists from the region. During the summer months of 2021, the Jury were very busy reviewing over 700 artworks. Applications were submitted by artists under the age of 35 living and working in South Asia and by those of the South Asian diaspora living and working in many other countries including Canada, the UK, the USA and Australia. Artworks included painting, sculpture, photography, digital and other art forms. This catalogue presents the works of our shortlisted candidates and our three winners.

Foreword

During the global pandemic of 2020/21 I founded my non-profit initiative - The Arts Family (TAF), London. This was something I had wanted to do for several years, and that moment in March 2021 seemed to be the right time to start. I had kept in touch with the artists I had worked with in 2013 when I curated an exhibition of traditional Indian artworks, “*Living Traditions*”, which was held at the Indian High Commission in London nearly ten years ago. At the time, I had also just completed my Master’s degree in Art Business at Sotheby’s Institute of Art. I contacted my friends and associates from the international art world who were all very encouraging and we set out to start TAF with the aim of connecting the global community of professionals in the art world. Over the last year, the TAF community has grown enormously, and we have been blessed to have the most honourable and professional people join us. The credibility of the TAF Emerging Artist Award - South Asia 2021 has been further enhanced by an unbiased board of Jury members, including Lekha Poddar (Founder, Devi Art Foundation), Julia Hutt (Curator of Asian art at V&A Museum, London), Amit Kumar Jain (Arts and Culture

Specialist- South Asia), Malini Roy (Head of Visual Arts at British Library, London) and Shanti Panchal (Master British Indian Artist). During most of 2021, the Jury members devoted a considerable amount of their time and energy to review, select and shortlist the top 3 candidates without any expectation other than the sheer love of art! When we first developed the idea, we started TAF as an internet-based cross-cultural community of arts professionals including artists, gallerists, writers, collectors and anyone with a strong interest in the visual arts. Art professionals from around the globe would come together to exchange ideas, thoughts and communicate, especially at a time when nobody was able to travel due to the global pandemic situation. Since then, the project has grown and has attracted a great deal of attention in South Asia, especially India, particularly since the launch of the TAF Emerging Artist Award - South Asia in April 2021. Our vision is to continue to grow an interactive community which is global in nature and supportive of artists from the region, especially those who apply for the TAF Emerging Artist Award.

TAF Emerging Artist Award

Claire McCaslin-Brown, Head of Education
The Arts Family, London

TAF does not set out to represent artists, but we support them in their professional development by giving them exposure to an international market and providing visibility on a global stage in international cities like London. We do this through our collaborations with London-based institutions but also through our own digital education programme. Currently this includes a series of live streamed events, TAF TALKS, which we started at the end of 2021 that are being led by Claire McCaslin-Brown in our London studio. The live TAF TALKS are invitation-only events for artists who are candidates for the TAF Emerging Artist Award. This gives them real-world insights into the way the art world operates at a global level. We see a significant role for us in this area of education, especially with the online capability that is available to us these days.

The First Edition of the TAF Emerging Artist Award - South Asia was a success and we were very excited by the positive response when we put the call out to artists from the region. Over 700 Applications were submitted by artists under the age of 35 living and working in South Asia and the diaspora living and working in 15 other countries including Canada, the UK, the USA and Australia. Although we are only able to showcase artworks by our top

15 shortlisted candidates, there are excellent artists who made it to the top 100 and we are delighted to acknowledge them in this catalogue.

With best wishes,
Neha Jaiswal - Founder, The Arts Family - London



TAF EDUCATION PROGRAMME

The Arts Family has become a large part of my life since working with and eventually joining TAF during 2021. I have found the experience of working with Neha both professionally and personally rewarding. Working in the arts sector is always a privilege and an honour. Just to be able to take part in conversations with artists about their practice and to learn about their individual perspective on the world is incredibly interesting. Especially in the time of the global pandemic, which forced us to stay at home for prolonged periods of time and restricted the way we look at art, we had to turn to the online world and find our way around new virtual exhibitions and artistic communities. TAF is one such global online community and seeing this initiative grow and take shape is truly fantastic. TAF was designed to keep these kinds of artistic conversations alive and capture interesting perspectives on life expressed through many different forms of visual expression. Artists, writers, curators, gallerists, art advisers and collectors all interact and contribute to that complex eco-system that is the non-hierarchical art world. In the same way, art museums, universities and publishers also form part of the art knowledge

industry. TAF seeks to take on a dynamic role within this framework. Since April 2021, the TAF initiative has grown and is attracting a great deal of attention, especially in India when the first edition of the TAF Emerging Artist Award was launched for visual artists under the age of thirty-five from South Asia and its diaspora. Artists were invited to apply from Bangladesh, India, Pakistan, Bhutan, Nepal, Maldives, Afghanistan and Sri Lanka. As well as giving recognition to the talented artists from South Asia and exposure to the London art market through our media and social media channels, our vision is to create a supportive platform that will be useful to their career development as professional artists. Education is one of the key ways we would like to contribute, especially as training programmes can now be delivered online, so that anyone can participate from wherever they are located in the world. Our TAF Education programme comprises a new series of live streamed events entitled TAF TALKS which we started at the end of 2021. Held in London, the TAF TALKS are invitation-only virtual events for artists who are candidates for the TAF Emerging Artist Award. They are designed to give our audience real-world insights into the way the art world operates at a global level.

For our first TAF TALK we were delighted to welcome Pato Bosich, an international artist from Chile, now based in London. These conversations with Pato Bosich were inspirational, as he gave us insights into the way he worked and the background to his creative processes. We learnt about how he developed his career independently after graduating from art school, and how he created opportunities to show his work through his own personal network. After our conversation together, we had time to answer questions from our invited audience so we could explore further topics that were of special interest. To hear the artist speak so eloquently and succinctly about fundamental ideas on art, and to hear about his experiences on how to make a life as an artist in his own words gave an authenticity to our event which I trust was conveyed to our audience. He, the artist, is the “essential figure in the system”, as expressed by the English art critic, Lawrence Alloway in 1972 in his essay, “Network: The Art World Described as a System” “His is the product on which the system depends. In addition to his initiating act of production the artist has a privileged social role”.

The “prestige of the position” of the artist as a producer of artistic work is something we can question in 2022, but it does give significance to the artist’s words. We, the viewer, have a visual, non-verbal relationship with a work of art. To hear the artist in a live conversation, expressing his opinions in his own words is exciting and rare. It is a conversation which can energise us and enrich our understanding. I am looking forward to exploring the words of other art world professionals as we continue our conversations through TAF TALKS and present their insights to our artists and friends.

Claire McCaslin–Brown

Head of Education



Claire is an entrepreneur and an independent art adviser working with international contemporary artists, galleries and collectors from across the globe. Claire has previously held leadership roles with Sotheby’s Institute of Art, London where she was the Marketing Director for eight years. She has led the international marketing team in London, Singapore and New York, working closely with leading academics. Prior to working in the art world, Claire worked as a professional linguist, and as a B2B marketing manager in the management consultancy sector. She has held specialist roles with global consulting firms EY, McKinsey & Company, and Accenture in London and Germany. Claire holds an MA in Contemporary Art from Sotheby’s Institute Art, a BA (Hons) in Modern Languages from London University and is a Fellow of the Chartered Institute of Marketing.

“Art is not something that you have to study to understand and enjoy. Art is something that captures the eye. Whether the artist is trying to communicate an emotion, an idea or something else, the most important thing is how well the audience receives it. Art is something that inspires people, something that transports us into different realities and moves us into the subconscious places that we did not know existed. This was a beautiful and insightful journey through art that offered me a unique opportunity to get closer to many interesting contemporary artists from India, Pakistan and Bangladesh”.

Caterina Corni

Caterina Corni

Independent art critic and curator



Caterina Corni has a master’s degree in Art History and Criticism from the Università Statale di Milano, her thesis was about the contemporary Indian artist Subodh Gupta. She began her career by cooperating with the journal “Flash Art”. At the same time, she worked as curator, and organized temporary exhibitions in Europe, the United States, the United Arab Emirates and in India. Since 2004, her interests have increasingly focused on modern and contemporary Indian art and the study of the relationships and interactions between Western and Oriental art. She has edited catalogues for several monographs and group exhibitions. In 2014, her project on the relationship between Indian artist Jivya Soma Mashe and Israeli artist Michal Rovner, was selected by the Centre Pompidou (Paris) for the XXV anniversary of the exhibition “Magiciens de la Terre”. Caterina Corni is an Associate Professor of Art History at Symbiosis University, Pune and she is also a Member of the Assembla degli Afferenti at the Centre for Cultural Heritage Studies, Università dell’Insubria.

**WINNERS OF THE
TAF Emerging Artist Award South Asia 2021**

01 Bushra Waqas Khan

02 Madhu Das

03 Shivangi Ladha

01

BUSHRA WAQAS KHAN

PAKISTAN



BUSHRA WAQAS KHAN

PAKISTAN

Bushra Waqas Khan was born in 1986 in Lahore, Pakistan. She lives and works in Lahore, Pakistan. Bushra graduated with a Bachelor's Degree in Fine Arts from the National College of Arts, Lahore in 2008 where she trained as a printmaker.

Previous exhibitions include: "Patterns of the Past: Weaving Heritage in Pakistani Art", Grosvenor Gallery, London, 2021; "Jameel Prize: Poetry to Politics", Victoria and Albert Museum, London, 2021; "The Red Carpet", Khaas Contemporary, Islamabad, 2021; "Wearable Variable", Canvas Gallery, Karachi, September 2020; and "Microcosm 3", AAN Gandhara-Art Space, Karachi, 2019.

Bushra has developed her own niche through the use of 'Affidavit' paper, a legal document of the state, as a medium for her artwork. This piece of paper resonates with the lives of many in both Eastern and Western societies, as it binds people to a contract—a proof of belonging, perhaps even 'ownership'. The value of the paper increases with time, often becoming an heirloom. The manufacturing of the Affidavit stamp uses the same technique that Bushra employs when etching a metal plate. "Celestial bodies" form a part of the vast universe we live in and are usually very far from us. These bodies become sacred and possess spiritual symbols. This garment has been constructed by joining 34 kali's (panels). The white Charmeuse Silk becomes as black as night by the thermal transfer of the image onto the fabric. Repeated stars balance the haphazard design from the Affidavit stamp making it look like a celestial body.



Celestial Body
Charmeuse Silk, Net and boning
H: 45 cm
W: variable

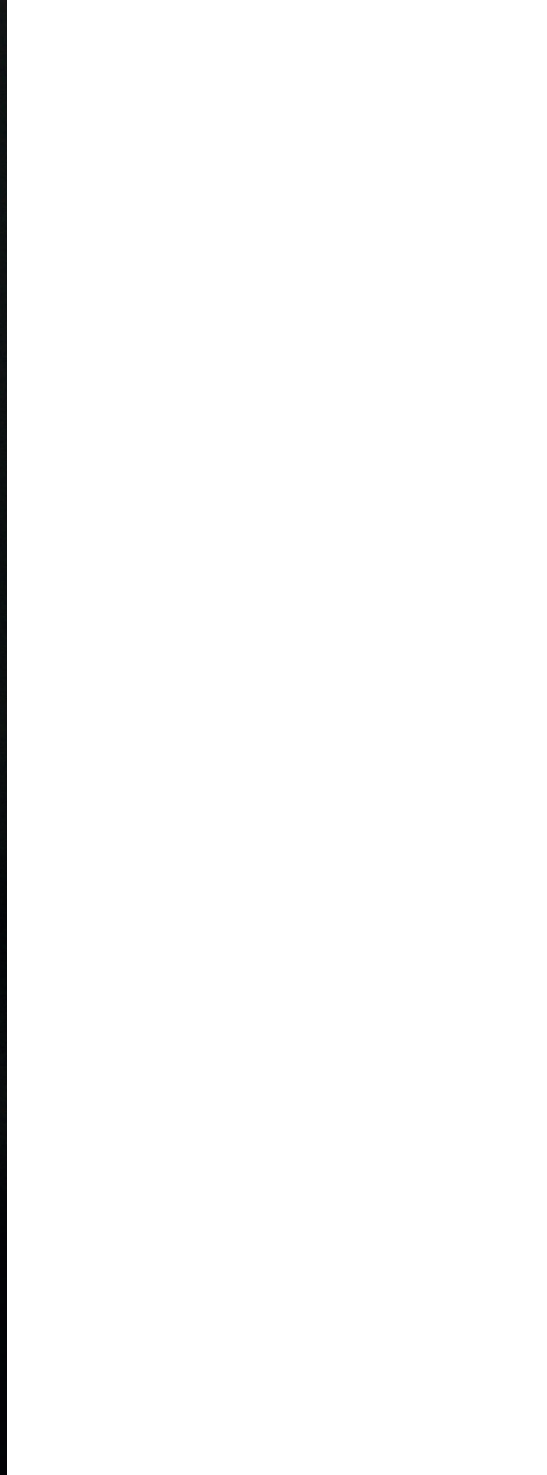




Leheria
Organza and Silk
H : 46 cm
W: variable



BUSHRA WAQAS KHAN



02

MADHU DAS

INDIA

MADHU DAS

INDIA



Madhu Das was born in Karnataka in 1987. He lives and works in Mumbai, India. Madhu was awarded his Bachelors of Fine Art from the College of Fine Art, Karnataka Chitrakala Parishat, Bangalore in 2009 and his Masters of Fine Art from S N School of Fine Arts and Communications, Central University of Hyderabad, Hyderabad in 2013. Madhu's works have been exhibited internationally: "All is not lost 20:20:20", Sakshi Gallery, Mumbai, 2020; "Abstract Notations", Gallery Espace, Delhi, 2020; "Breathing through shifting scapes", Sakshi Gallery, 2020; "Fragile/Fragment/Fermentation", Sappopo Tenjinyama Art Studio, Japan, 2019; "Breathing through shifting scapes", Sakshi gallery, 2020 and "Discover-2" Prameya Art Foundation, New Delhi, 2019 among many others. Madhu has participated in several residencies across the globe: Sapporo Tenjinyama Art Studio, Japan, 2019; Delphina Foundation, London 2018 and Bamboo Curtain Studio, New Taipei City, Taiwan, 2018.

The site-specific photo-performative intervention “Landscape of Confronted Abstraction” is the culmination of Madhu’s ongoing research. The work draws on “Lieu de memoire”, a concept developed by the French historian Pierre Nora, and the series of photo-performative site-specific interventions deals with social and political issues that are often concealed by our physical and psychological proximity to landscape. Madhu’s work shifts between fact and fiction, dealing with the projection of identity onto the social and natural worlds, both of which are inextricably intertwined in the matrix of space.



Landscape of Confronted Abstraction
Performative site-specific intervention
Photo print on acid free paper
8th century Mandapeshwar cave, Mumbai
2017



MADHU DAS

Landscape of Confronted Abstraction
Performative site-specific intervention
Photo print on acid free paper
Old Portuguese house in Goa
2017

MADHU DAS



Landscape of Confronted Abstraction
Performative site-specific intervention
Photo print on acid free paper
Hyderabad
2017





Landscape of Confronted Abstraction
Performative site-specific intervention
Photo print on acid free paper
Taipei Harbor, Taiwan
2017



03

SHIVANGI LADHA

INDIA



SHIVANGI LADHA

INDIA

Shivangi Ladha was born in 1991 in Delhi. Shivangi is a visual artist and completed her Bachelor's in Painting at the College of Art, Delhi in 2012. She then completed her Master's in Fine Arts at Wimbledon College of Art, London in 2014 and a MA in Print Making from Royal College of Art (RCA), London in 2016. Shivangi's works have been exhibited internationally at the "Spiraling Into The Absurd" Anant Art Gallery, Delhi 2021; "Un-editioned" Manhattan Graphic Centre 2021, New York; "Printmaker's Assembly" STPI Gallery, Singapore 2020; "Art on Paper Fair" E/AB Art Fair and New/Prints, IPCNY in New York; Art Rooms Fair, London; Serendipity Art Festival, India; "Fragmented Identities" Mead Museum, Massachusetts, US; Friends of Prints at British Museum; and "Print Chamber" a Solo Exhibition at India International Centre (IIC), Delhi to name a few.

In her screen-printing practice, Shivangi attempts to break out of certain conventions of the technique. The process involves repeating the drawings through the action of screen-printing across a surface; incorporating pieces of tape and placing them on top of a print to cover, impose, hide, reveal and amplify the bodies at the same time. Tension is created in the entirety of the work between the organically hand-drawn and mechanically produced ways of making and experiencing the image. In her series "Self Portrait and Becoming Tree" submitted for the TAF Awards, Shivangi questions the true identity of our beloved human race. The self-portrait represents the collective voice of a crowd seeking to rise and transcend to a place where there is no differentiation between gender, sexuality, race, caste, creed, disability and class, where all beings are essentially one.

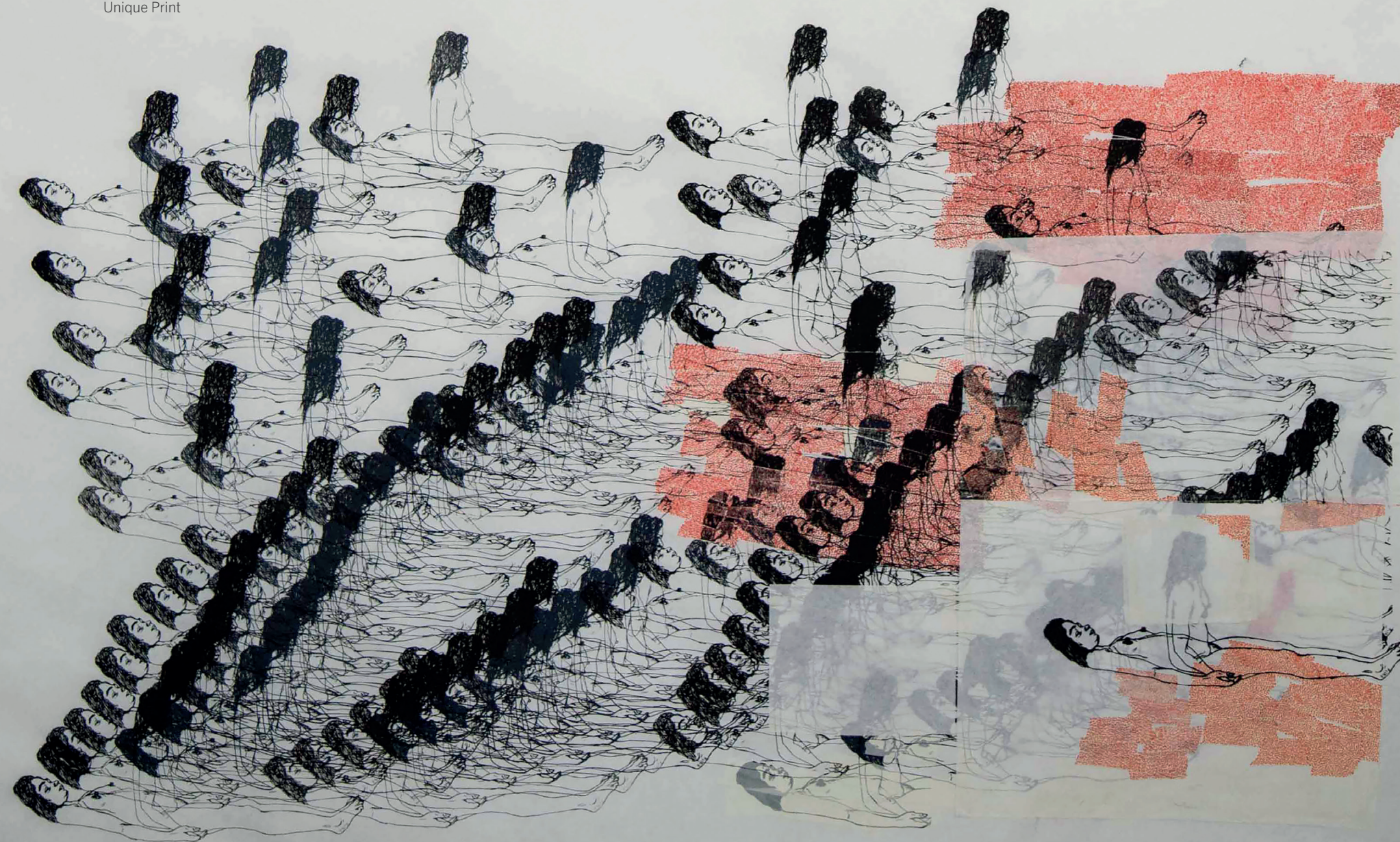
Self Portrait Series

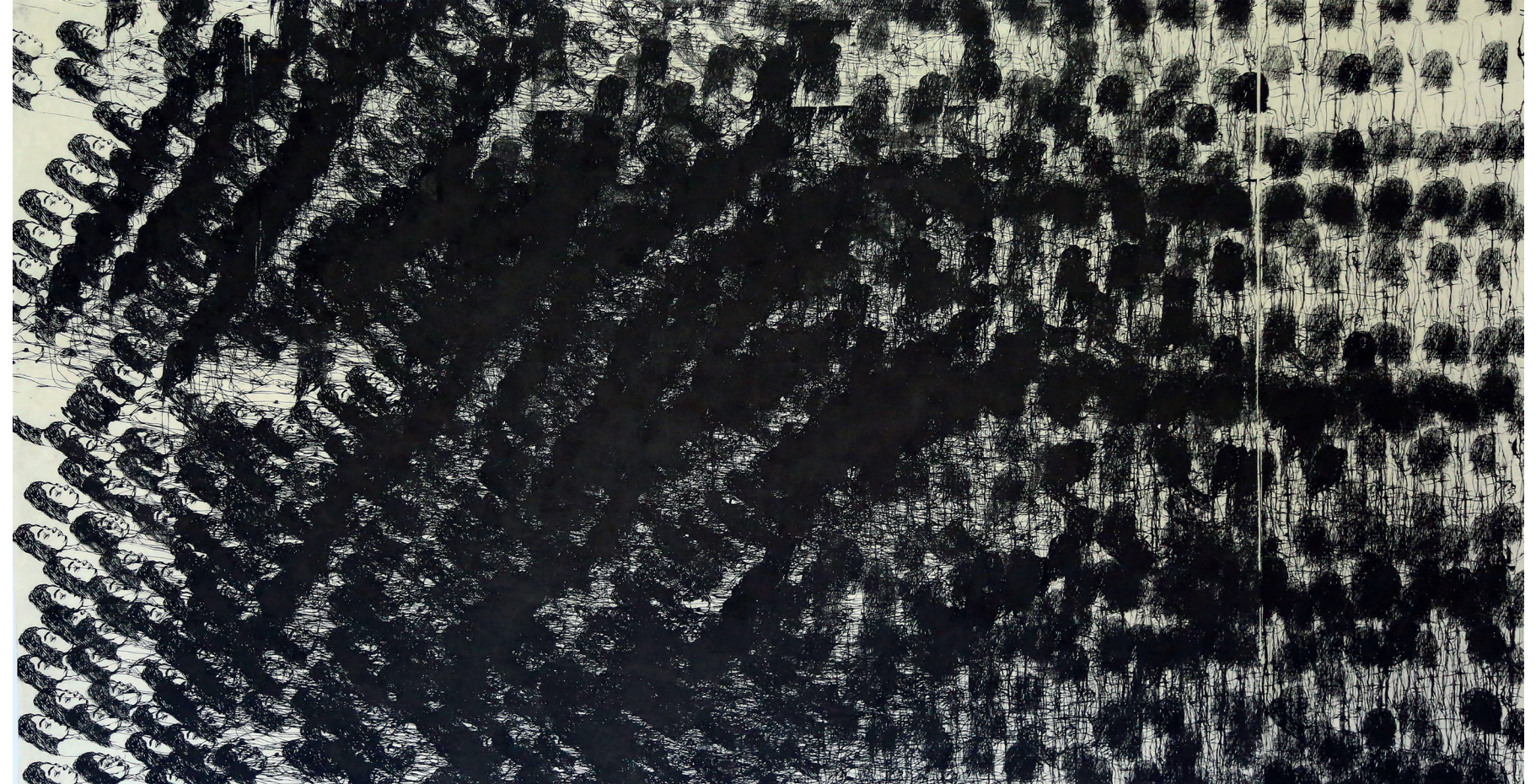
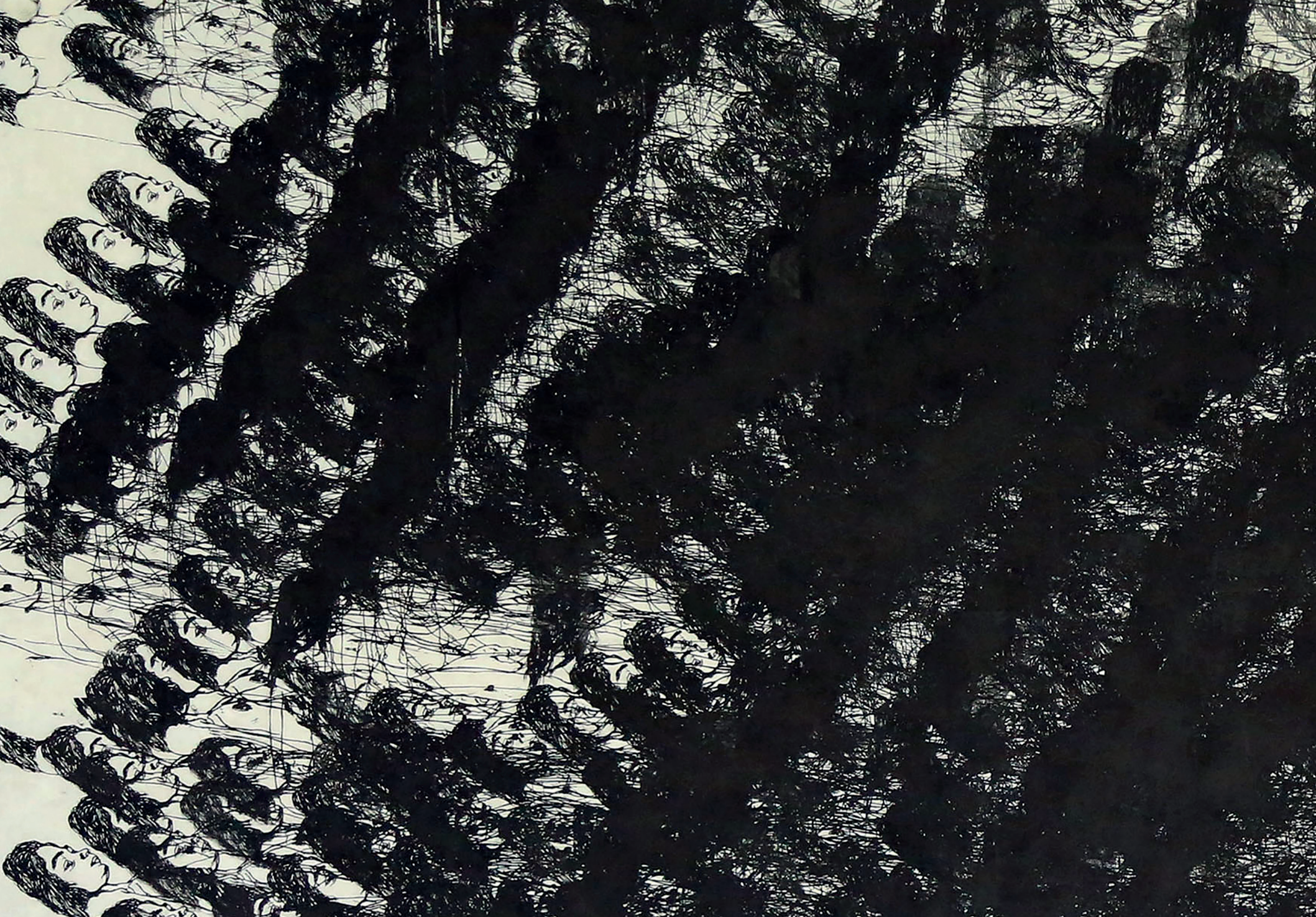
Screenprint, drawing, masking tape, ink, on Japanese paper

102x143 cm

2017-2018

Unique Print





Self Portrait Series
Screenprint on Korean Paper
72 x 142 cm
2017-18
Unique Prints







12 SHORTLISTED CANDIDATES FOR THE TAF AWARD 2021



MISHA ZEHRA ABBAS

PAKISTAN

Misha Zehra Abbas was born in 1992. She lives and works in Pakistan. Misha completed her BFA Fashion Design and BFA Community Arts in 2019 at the California College of the Arts. Misha was a Creative Dissent Fellow at the Yerba Buena Center for the Arts, training under Tania Bruguera. She has exhibited at the Minnesota Street Projects, San Francisco 2019; SOMArts, Mission Cultural Center for Latino Arts, San Francisco 2019 and has performed in “Alterations” at the Suzanne Lacy retrospective “We Are Here” at SFMOMA 2019.



Pomegranate Dress
Acrylic paint on paper
193x133 cm



Pomegranate Shift Dress
Acrylic paint on paper
96.5x66.5 cm



Woodblocks





NAYAN BARMAN

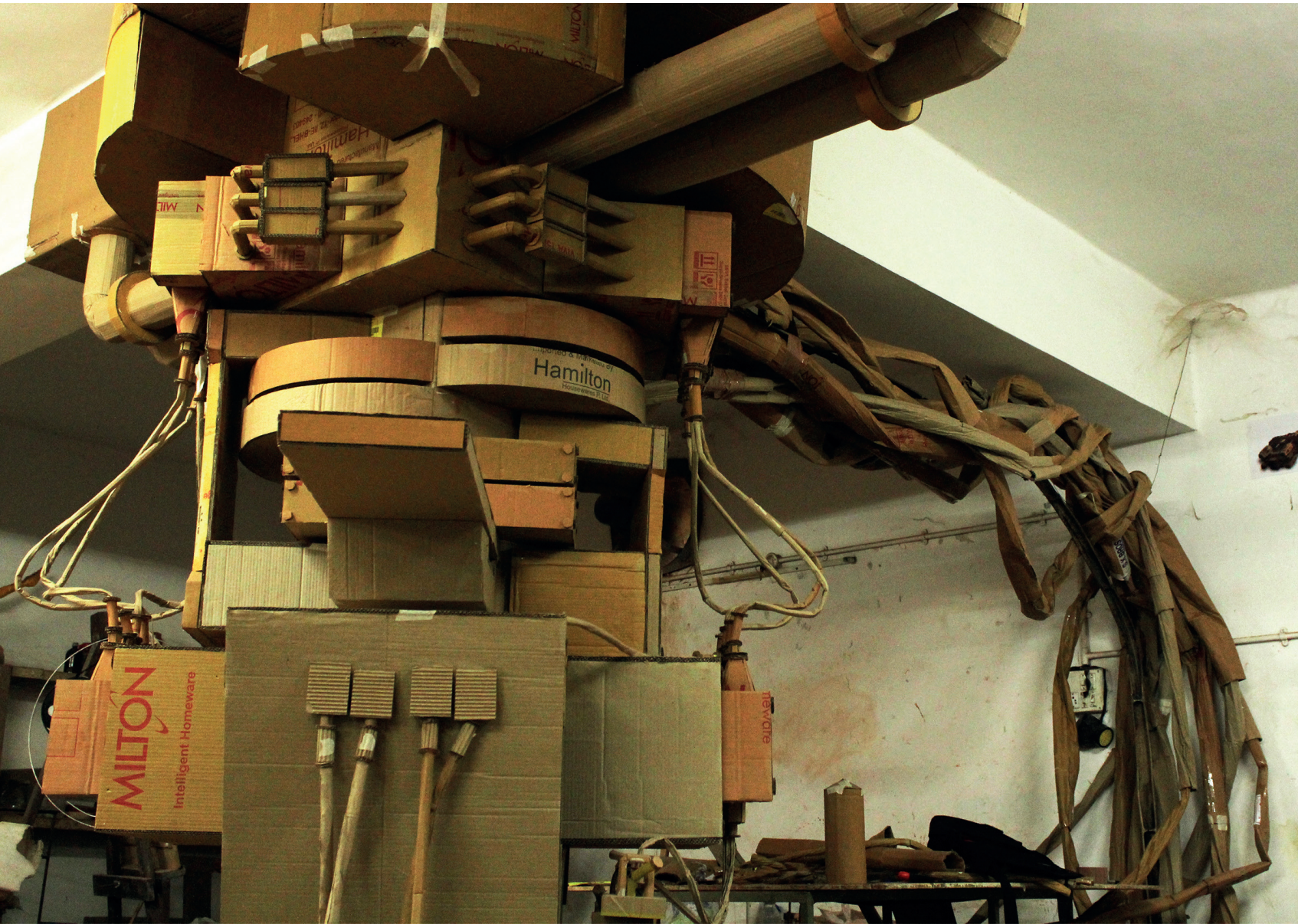
INDIA

Nayan Barman was born in 1993 in Assam, India. Barman is currently completing his Master's Degree at MS University, Baroda. He received his Bachelor's in Fine Arts from Kala Bhavana, Santiniketan in 2019.

Barman's works were recently exhibited at the Kochi Muziris Students Biennale Forum in 2021 and 2019, where he received the award for 'In Transit Emerging Artist' (2021).

Barman is recognised for his industrial size sculptures and has won numerous art awards including the Artdemic Award, 2021; Inception Grant, 2021; All India National Art Exhibition Covid-19 Award and Kalasakshi Memorial Scholarship Trust Award, 2019.

Barman's artistic inspiration stemmed from his father's workshop, the Bongaigaon thermal power station. Barman's practice puts emphasis on a variety of media, which he sees as fundamental to each of his works. He has produced works across an array of digital and traditional media including paintings, sculpture, cinematography, animation, and kinetic sculpture. The works submitted for the TAF Award 2021 are site specific to the GIDC industrial area in Gujarat.

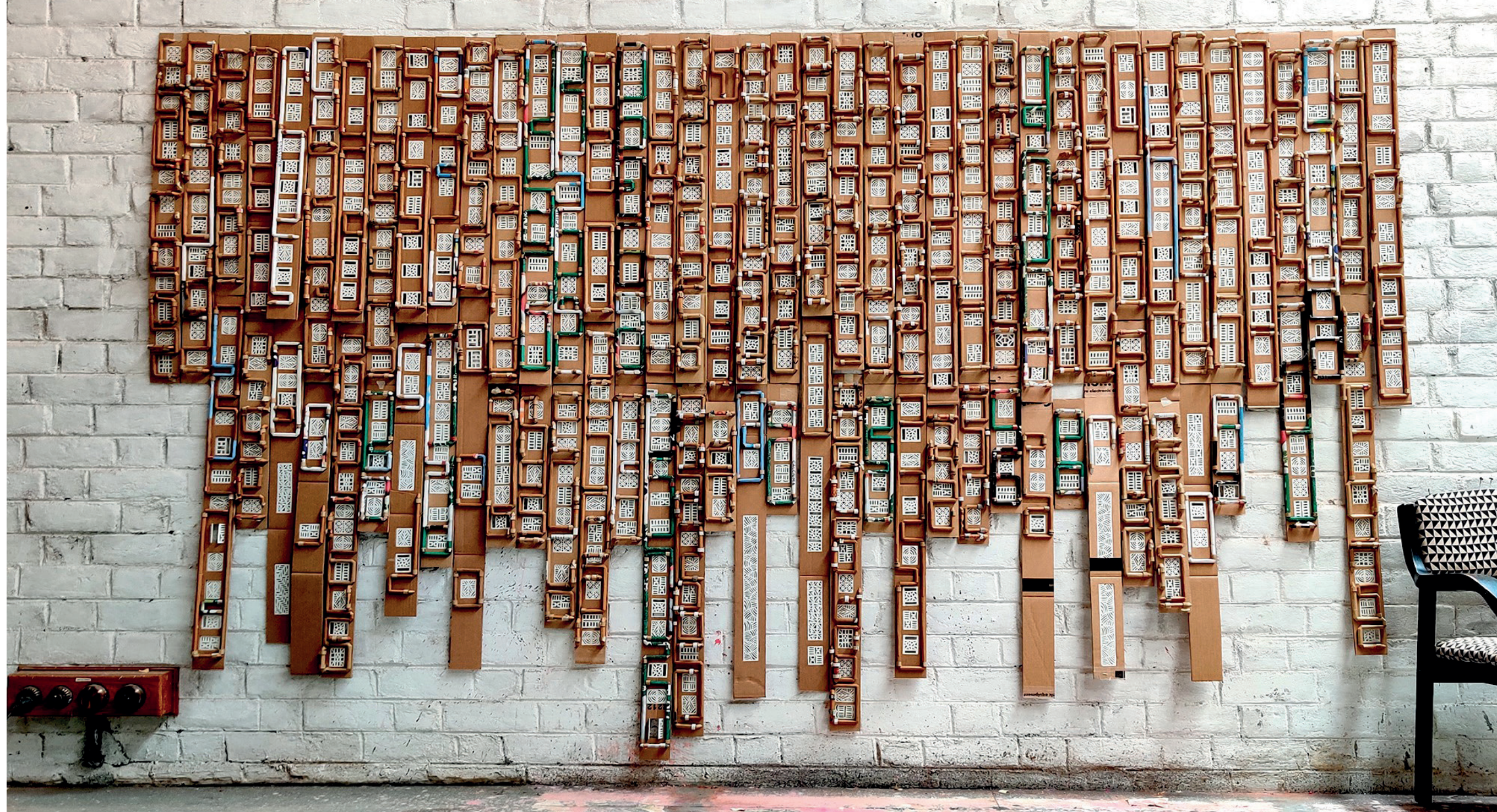


Occupying Space
Cardboard
50.8x25.4x25.4 cm
2020



Development Space
Cardboard
365x30.5x20 cm
2021

Concrete Zone
Cardboard
487x152.5x180 cm
2021





JAYEETA CHATTERJEE

INDIA

Jayeeta Chatterjee was born in 1995 in West Bengal, India. She lives and works in West Bengal. Chatterjee received her Bachelors in Fine Art Printmaking from Santiniketan Art College, West Bengal and her Masters in Fine Art Printmaking from Maharaja Sayajirao University of Baroda, Gujarat. Jayeeta Chatterjee was recently shortlisted for the Manorama Young Printmaker Award- 2021. Chatterjee's works have been exhibited at galleries including Maharaja Sayajirao University Gallery, Baroda 2020; Space 118, Mumbai, 2020; Haugesund International Festival of Relief Printing, Norway, 2019 and the Kala Bhavan Annual Exhibition, ICCR, Kolkata, 2018 among many others.

Her practice explores both the concepts of physical space and the human psyche using embroidery and print in her artworks. The main element of creative inspiration in Chatterjee's recent artworks is a technique widely used in Bengal called "Kantha" embroidery. This involves stacking old sarees and stitching them together to make a cushion or quilt-like items. Chatterjee sees her practice as bringing light to this technique of embroidery, which is used by a population of middle-class Indian women to express aspects of caste, socio-economic standing, Bengali culture and their mundane everyday lives in their stitching. Chatterjee's works depict spaces inspired by her own upbringing, together with the people who reside in these spaces. Through her works she hopes to bring to light the importance of everyday struggles that happen within these walls, struggles that are often neglected over time.



Cycle of life (II)
Woodcut print on three layers recycled sarees with borders
243.8x122 cm
2021



Back side
of the work



Cycle of life (II)
Woodcut print on three layers recycled
sarees with borders
243.8x122 cm
2021



VIPEKSHA GUPTA

INDIA

Vipeksha Gupta was born in New Delhi in 1989. She lives and works in New Delhi. Vipeksha was awarded her Master's in Visual Arts in painting from Lady Shri Ram College Delhi University in 2010. Vipeksha's works have been widely exhibited in New Delhi: "Oscillations", Solo show, BluePrint12, New Delhi, 2021; "Residues", Bikaner House, New Delhi, 2021; "Abstract Notions", Gallery Espace, New Delhi, 2020; India Art Fair, Blueprint12, New Delhi 2020, 2019 and the Delhi Contemporary Art Week 2018.

Vipeksha is a visual artist who creates large-scale drawings using charcoal and graphite on paper. Vipeksha creates abstract works that have no compositional goals but rather focus on the light in the dark. Her method of practice is very orderly and time intensive, and the compositions emerge by chance, following intuition. With each work, Vipeksha aims to create something meaningful with the hope of inspiring others, becoming useful to them and herself, and creating a dialogue between the viewer and the artwork. This series of works address the themes of flux and impermanence which Vipeksha explored during the lockdown. These works are created through the great pressure of multiple layers of charcoal and graphite etched with sharp lines of folds, and speak of the exultation of victory. There is a subtle intervention on the monochromatic surface, like a crease compressed up and down across a tightly stretched sheet of time.

Detail

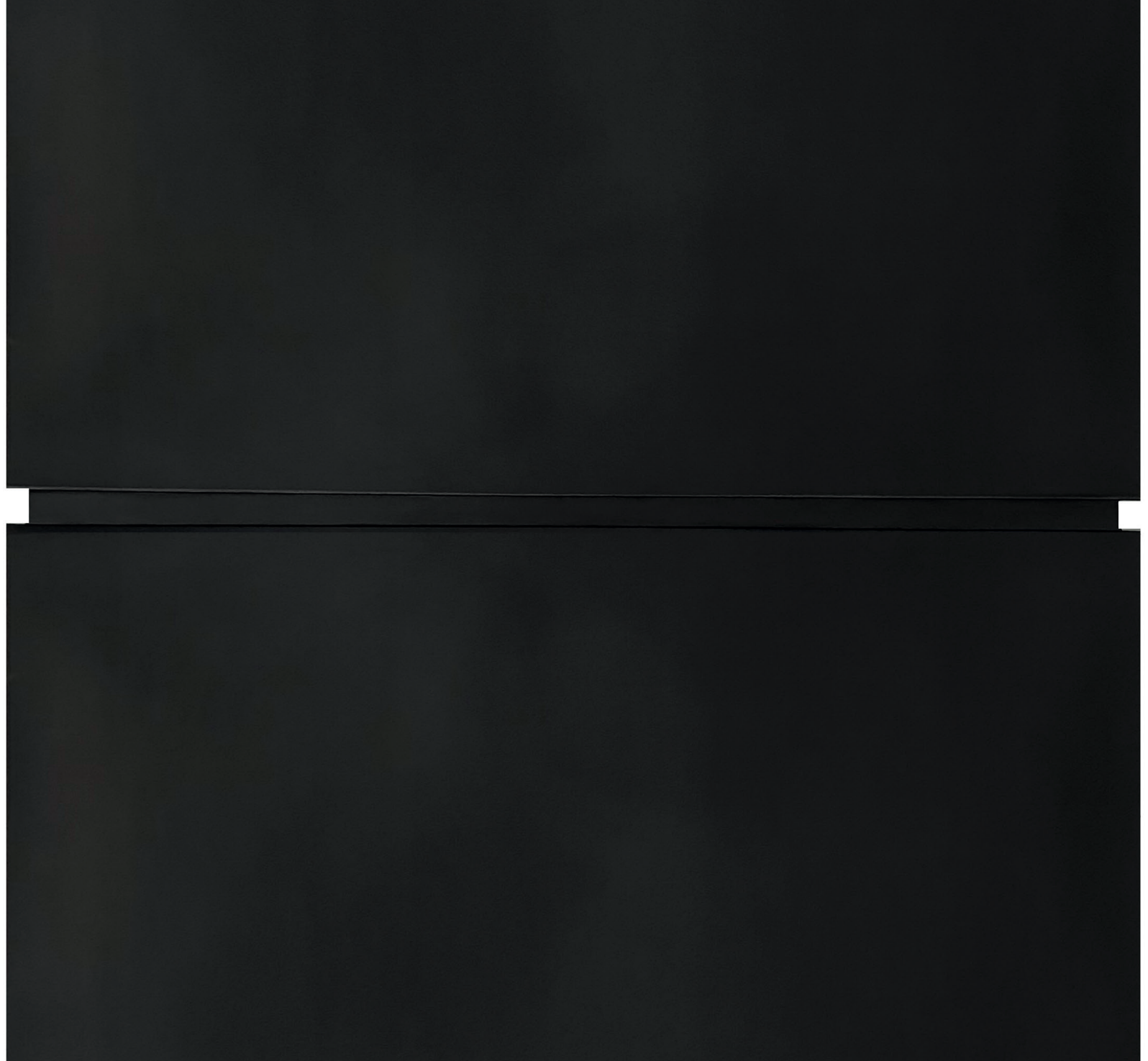


64

Side view



Fold VIII
*Charcoal, silver graphite
and graphite on paper*
172.7x122 cm
2021





Fold II
Charcoal and graphite on paper
172.7x122 cm
2021



Fold 02
Charcoal and graphite on paper
172.7x122 cm
2021

Detail





AASHTI MILLER

INDIA

Aashti Miller was born in 1993. She lives and works in Mumbai, India. Aashti completed her Bachelor's in Architecture from Cornell University College of Architecture, Art and Planning- Ithaca, New York in 2017. Aashti's work has been featured in Design Feature, 2021; Design by Women; "Bombay Black", Jehangir Art Gallery; "Mangrove Kerkhoven" displayed as part of NLE's (Kunle Adeyemi's) Waterfront Atlas exhibition within the Makoka Floating School pavilion, Venice Biennale, 2016 among many others.

Working with an architectural firm-Pickhard Chilton in the US, Aashti decided to relocate to Mumbai in 2019 where she continued freelancing for her architectural firm and creating architectural graphic designs. Aashti has seamlessly merged architecture with illustrations and this can be seen through her works "Living Windows" submitted for the TAF Award 2021 where she illustrates a series of windows and people, reflecting the personalities of the occupants behind them. Aashti's works are colourful 3-D digital pieces.



Chronogram
Digital
91.4x91.4 cm
2021



Living windows
Digital
91.4x91.4 cm
2021



Mindscapes
Digital
50.8x50.8 cm
2021

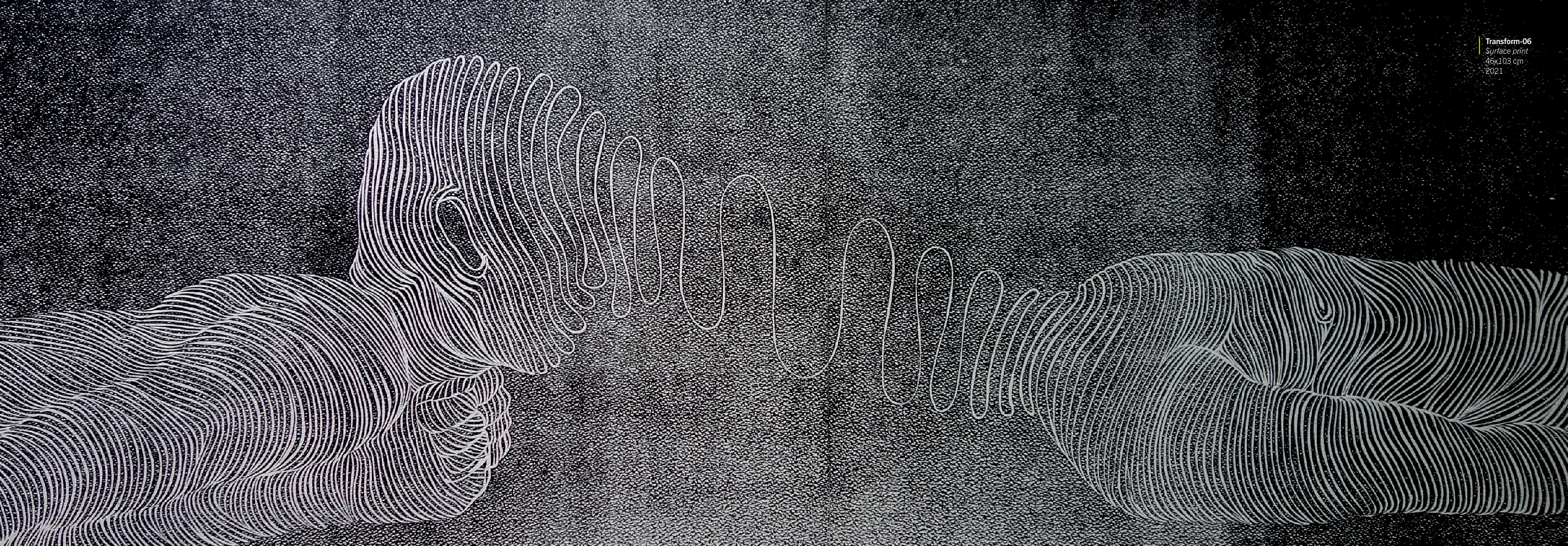


MOHAMMED RABIN

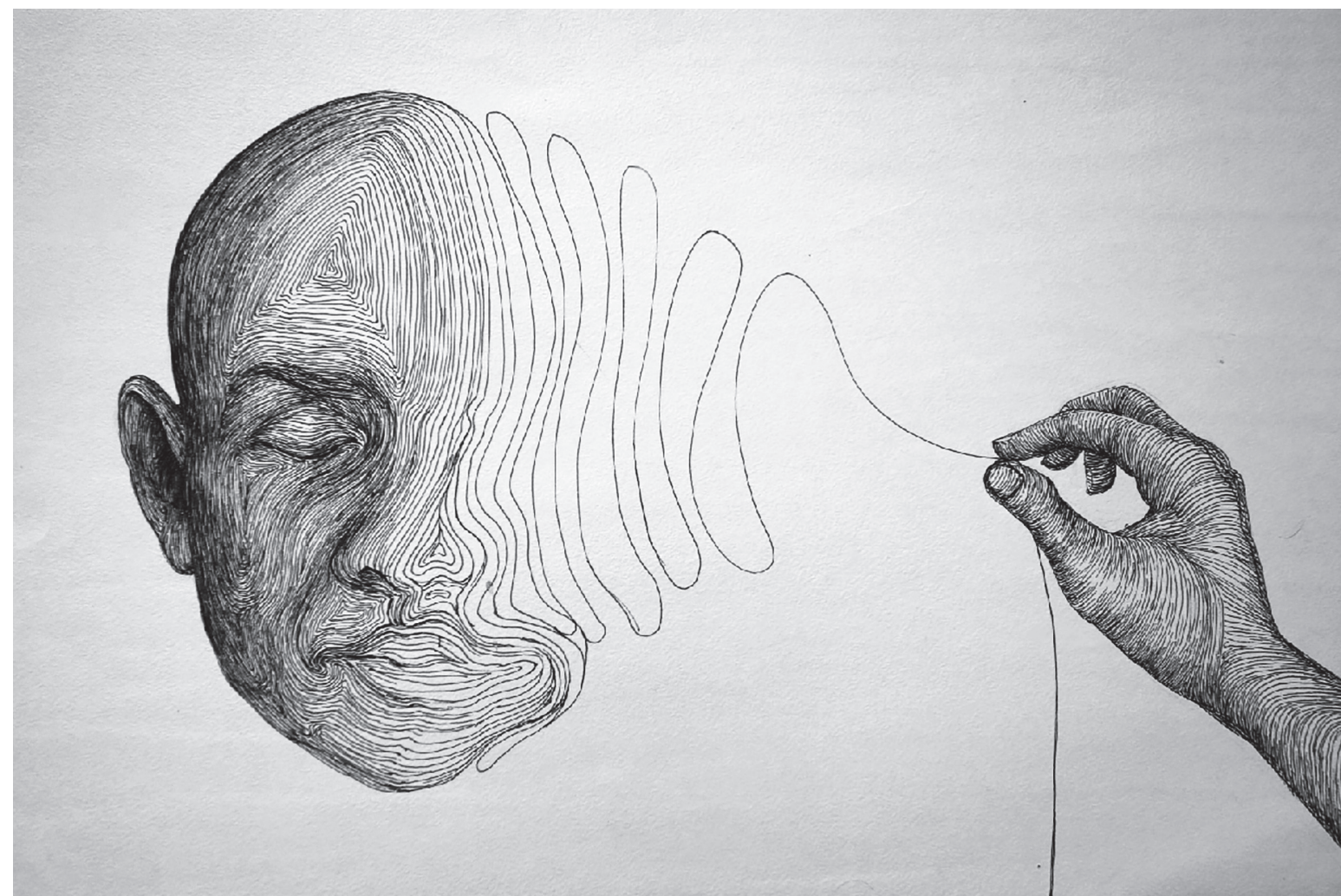
BANGLADESH

Mohammed Rabin was born in 1992 in Dhaka, Bangladesh. Mohammed completed his Bachelors in Fine Arts at Narayanganj Fine Art Institute, Bangladesh in 2016 and Masters in Fine Art at Rabindra Bharati University, Kolkata, India in 2019. Mohammed's works have been exhibited widely in India and Bangladesh, including the "24th National Art Exhibition" Bangladesh Shilpkala Academy, 2021; "Rasamatee-2nd International Art Festival", West Bengal, India, 2021; "Evanescence 1"; "Art in Isolation" Living and working in the exhibition space, Dhaka, Bangladesh, 2020 and a Solo exhibition by Mohammed Rabin, Academy of Fine Arts, New South Gallery, Kolkata 2019.

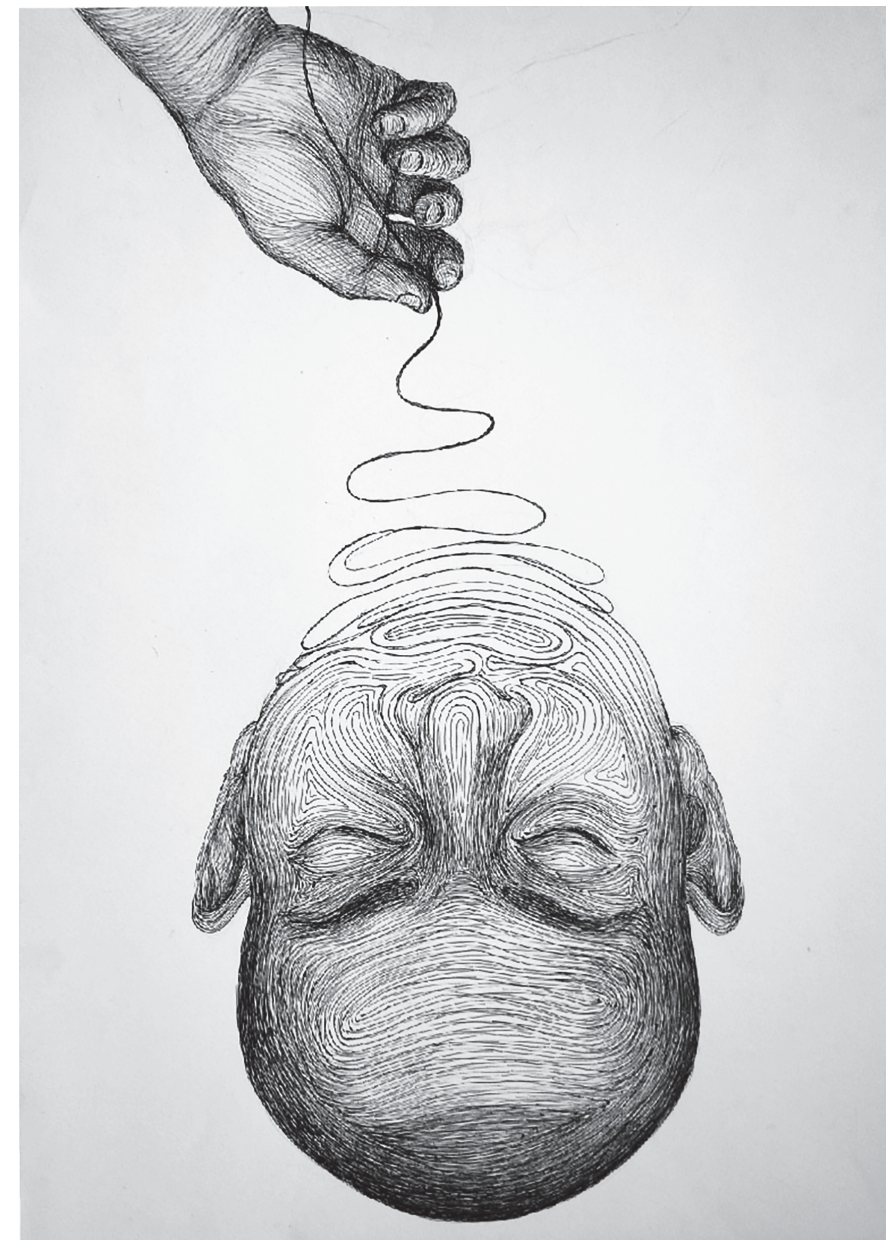
In his works submitted for the TAF Award 2021, Mohammed has portrayed his invisible feelings on paper with pen, woodprints and colour. Here, he describes himself going through a moment of self-realization, which has inspired him to view life and the world in a different dimension. He addresses issues and feeling like being thread-tangled, sometimes with a brainless head and sometimes with a headless body. Being raised in a craft-family fostered his fascination for thread- a medium he uses to express the flexibility between his thoughts and the thread.



Transform-06
Surface print
46x103 cm
2021



Disclose myself-02
Pen on paper
90x74 cm
2020



Disclose myself-02
Pen on paper
90x74 cm
2020



AFRAH SHAFIQ

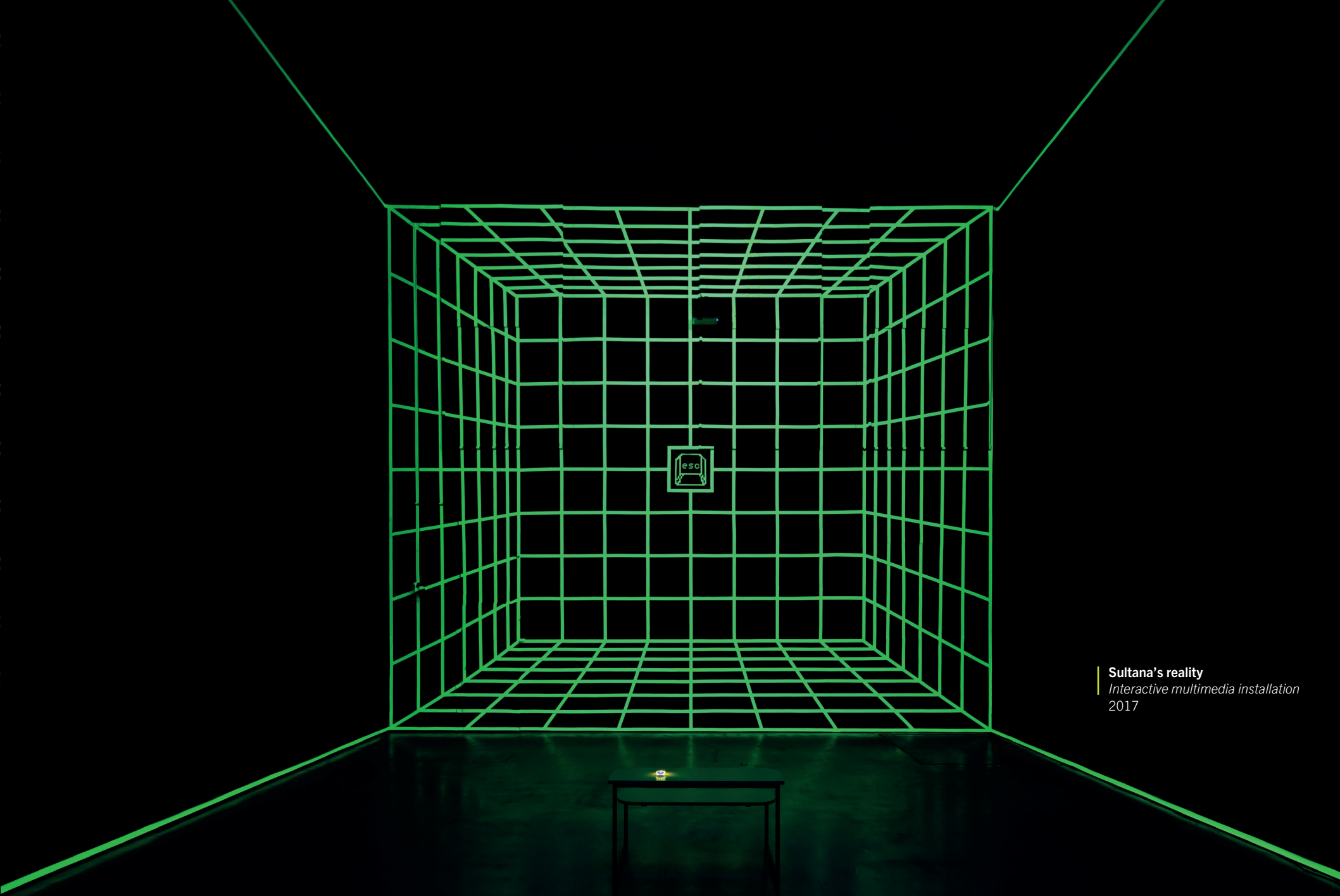
INDIA

Afrah Shafiq was born in 1989 in Bangalore. She lives and works in Goa, India. Shafiq studied at the Symbiosis Institute for Media and Communication and graduated in 2011 with a Master's Degree in Media & Communication in Audio Visual Production. Her exhibitions include the Lahore Biennial (2020), Kochi Muziris Biennale (2018), Vadehra Art Gallery (2020), and the Guild Art Gallery (2018) in India. Afrah has been a research fellow at the Garage Museum of Contemporary Art; Moscow in 2020-21 and Institut d'études avancées de Nantes, France in 2019 and Testsite, at Fluent Collaborative in Austin, Texas in 2019.

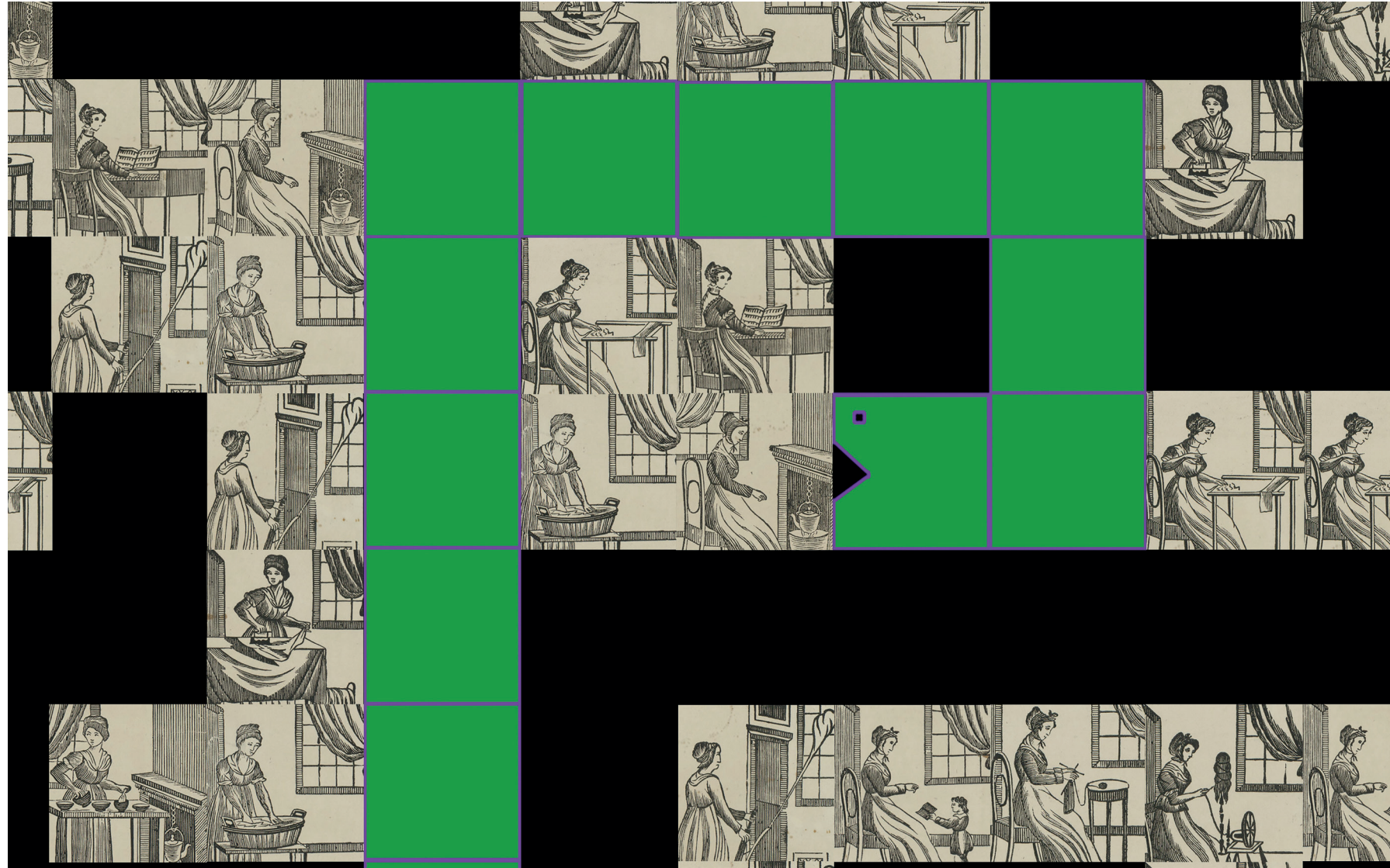
Shafiq uses new media to intertwine archival findings, history, memory, folklore and fantasy to create her work. St.itc is a multimedia patchwork of a four channel interactive video and code that explores the relationship between women's domestic labour, computing and cybernetics.



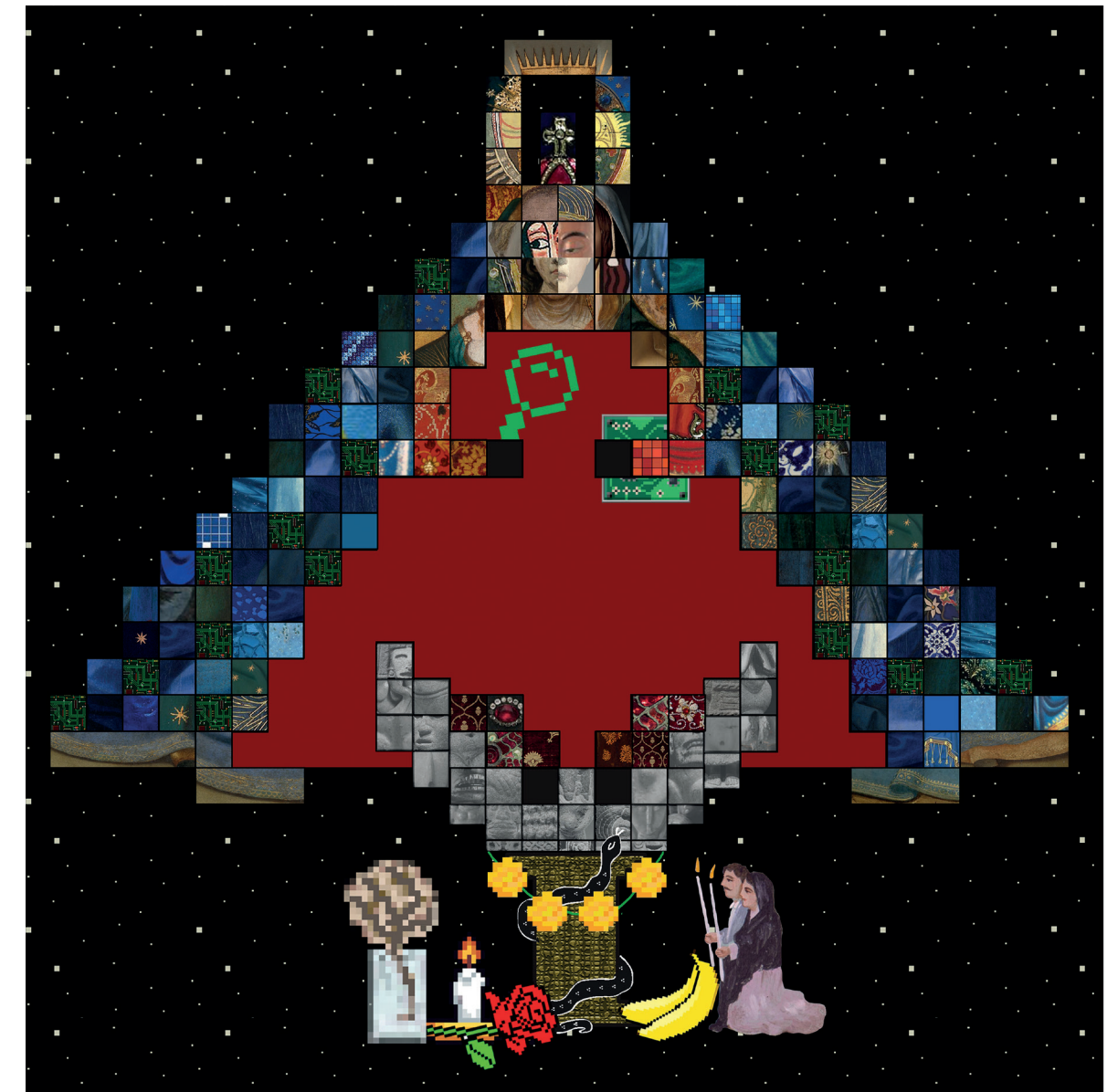
Sultana's reality
Installation view
Text, animation, sound, html
2017



Sultana's reality
Interactive multimedia installation
2017



St.itch
 MULTIMEDIA PATCHWORK 26 scannable QR codes | 4 channel video
 in a 13 minute loop | single channel sound
 2019



Our Lady of I can be anything you want me to Interactive browser
 Sound, animation, text, custom code
 Installation size variable
 2020



ANIRUDH SHAKTAWAT

INDIA

Anirudh Shaktawat was born in 1999 in Rajasthan, India. Anirudh recently completed his Bachelor's in Fine Art with Distinction in 2021 from the School of the Art of Chicago, Chicago US specialising in Sculpture. Anirudh has participated in various group and solo exhibitions: "Future Fossils: SUM", curated by Lan Tuazon, Chicago, 2021; "A poem left Untitled", SITE Gallery, Chicago 2021 and "Chaumasa: Four Months of Monsoon", SITE Gallery, Chicago, 2020. Anirudh was awarded the Fund your Practice Grant from the School of the Art Institute of Chicago in 2021.

Situated in the Aravalli ranges of South Rajasthan, India, Anirudh's place-centric practice responds to the daily experiences of changing water levels, excessive humidity and the disintegrating hills of the Anthropocene. By reflecting on architecture, devotional practices and water management systems, his works produce real and imagined waterscapes of a world where rains are both sacred matter and a resource for storage. The works submitted for the TAF Award form part of an experimental exhibition titled "Chaumasa: four months of monsoon". Remnants of concrete, bricks and lime were broken down and individually sanded to form a heap. While the heap collectively resembles construction gravel, once paired with an image of the quarry, it begins to represent a new type of hill: one made up of the remnants of local human activity. The second installation, "This Monsoon the dam holds shallow water" draws from a design of a dam and open courtyard. Water, although physically absent, becomes the metaphorical content circulating in an imaged space.



Anirudh studio



This monsoon, the dam holds shallow water
*Lime mortar, corrugated steel, painted wood,
lime wash, Indian muslin*
Variable dimensions
2019



Fountain of Aether (Part of Chaumasa) link Water, concrete, aluminium
trough, painted iron, pumping system, fan
198x76x76 cm
2020



Heap/Hill (Part of Chaumasa)
Rubble (brick, concrete, lime)
167.6x381 cm
2020



PALLAVI SINGH

INDIA

Pallavi Singh was born in 1988 Ballia, India. She lives and works in New Delhi, India. Pallavi completed her Master's in Fine Arts at the College of Art, New Delhi in 2011. Singh's works were part of the Pepper House residency project "Haircut Museum - Under Construction" by the Kochi Muziris Biennale, 2018-19; "Mandali: India and the world", Ann Arbor, Michigan, 2020; 24th Gabrovo Biennial of Humour and Satire at Museum of Humour and Satire, Bulgaria, 2019; "Threshold of Time- No 8 Unseen", Art Heritage, New Delhi, 2019 and the Group exhibition "I came, I saw, I bought", 1 Shanti Road, Bangalore, 2018.

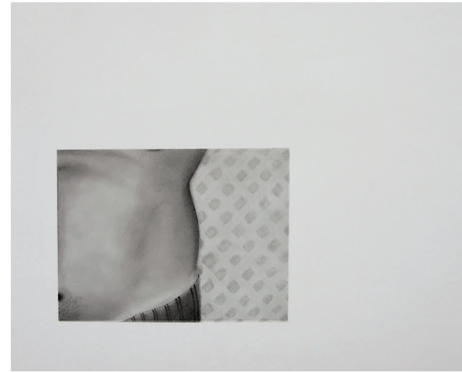
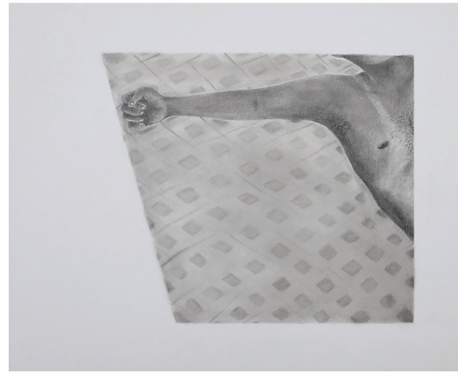
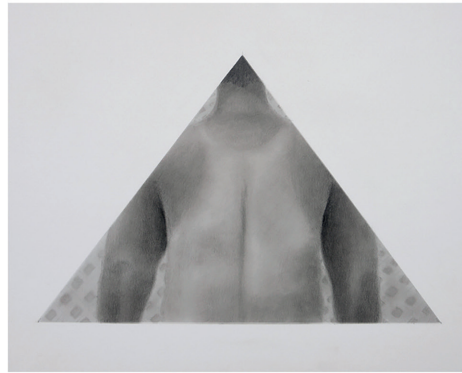
Her practice has a focus on paintings as a medium and are largely research-based, exploring the possibility of society functioning as a form of a social laboratory. Pallavi uses observation, conversation, and personal experiences to research this metaphor and brings it into her work to explore Indian society's fixation on traditional gendered presentation. The series submitted for TAF Award merges everyday observations and insightful introspection into rigid social definitions. Pallavi takes visual cues from Indian Miniature paintings and historical references from ancient Indian literature. The man wearing high heel shoes or different bodies in everyday spaces and engaged in personal grooming, are not just renditions to break the gender norms but are also a graceful attempt to review the history of using norms around the body along with their contemporary consumerist connotations.



Detail

Colony life
Acrylic on paper
74x106.6 cm
2020





Sun-Kissed
Pencil on paper
6 x (35.5x43 cm)
2021

Reclamation from the past
Acrylic on paper
74x53 cm
2020





DEVIKA N SUNDAR

INDIA

Devika Sundar was born in 1992. She lives and works in Bangalore, India. Devika graduated in Liberal Arts from Sarah Lawrence College, New York in 2013 and then studied Arts and Design at the Srishti Institute of Art, Design and Technology, Bangalore in 2018. Devika is currently the artist collaborator and curator for “Bodies at Sea: Archives Exhibit” with The National Centre of Biological Sciences (NCBS), Bangalore. She was the recipient of the Inlaks Fine Art Award 2020, Inlaks Shivdasani Foundation, New Delhi. Devika has exhibited widely- Delhi Contemporary Art Week 2021, with Blueprint 12 Gallery, Bikaner House; “Spiralling the Absurd” with Anant Art Gallery, Bikaner House in 2021; “Pushing Print” curated by Dr Bess Frimodig and Indian Printmaker House, Art Buzz Studios, New Delhi in 2020 and “The Bandli Project” The Consulate of France, Bangalore in 2019.

Exploring a conflicting tension and curiosity with clinical visualisation of the body, her recent work traces the boundaries of medical imaging, examining the underlying, hidden obscurities and ambiguities of our interior environments. In her series ‘Bodies at Sea’ she explores the unusual visual synergy between the internal environments of the human body and marine forms and aquatic bodies, drawing on a long time she spent in and out of hospital over a period of nine years.



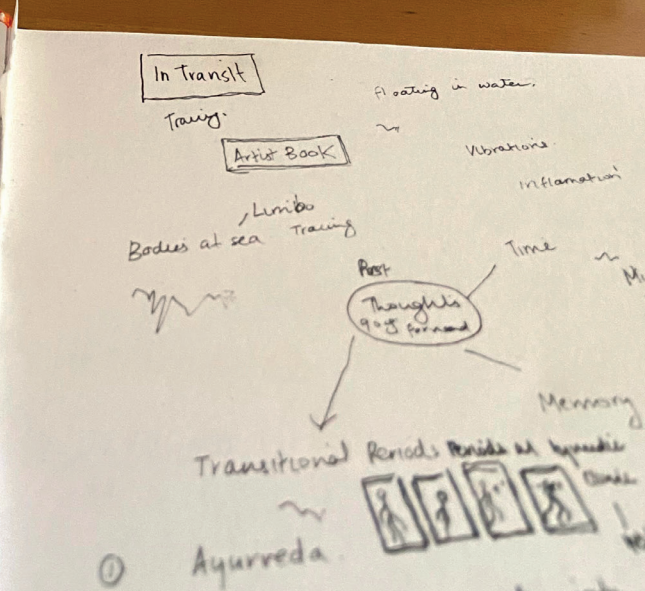
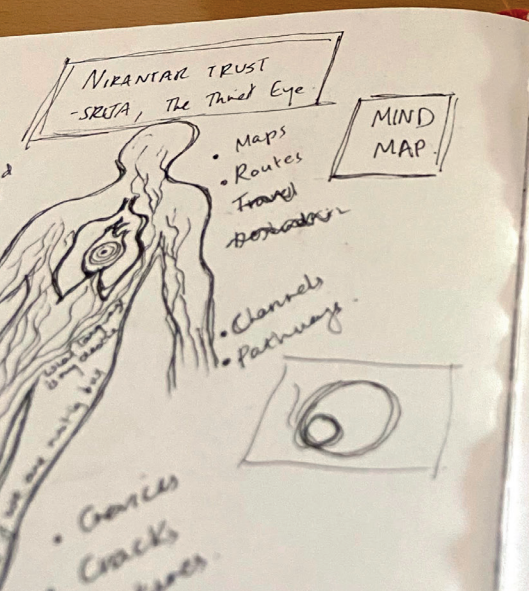
Devika Sundar. Special mention to the top 80 candidates who applied to the TAF Emerging Artist Award – South Asia 2021

Navigating artistic practice over the last two years of the pandemic has been confusing and challenging for young art graduates or young emerging artists in their formative years. Physical restrictions on meeting in person, connecting with other artists and mentors in the field and attending and participating in exhibition openings or events, have all aggravated the looming feeling of ambiguity and isolation from the extended art community. However, through the great potential and reach of virtual digital platforms and initiatives, not only have we been able to discover collective spaces to share and exchange work and practice, but also gain access to a range of opportunities, grants, residencies, awards and resources that can support, enable and sustain our practice. In April last year, The Arts Family London announced the first edition of the “TAF Emerging Artist Award - South Asia 2021”, open to artists under 35 across South Asia - India, Pakistan, Bangladesh, Bhutan, Nepal, Maldives, Afghanistan and Sri Lanka. The Award was promoted with the intention of supporting emerging artists from these regions and helping build their careers. The application to TAF was simple, straightforward and accessible and didn’t demand the extensive

proposals and forms required by other grants and awards. As such, many of us had no hesitation in sending our artworks and application in. The potential to have our works critiqued by an international jury and to connect with artists and experts, both within and outside of our own country, allowed our practice to be seen and reach a diverse panel of viewers. Over the year, the TAF page and community has been a consistently warm and welcoming space to follow, with insightful, valuable advice, opinions and thoughts shared by its panel of jurors. TAF dialogues have ranged from guidance about reaching out to galleries, the importance of maintaining a consistent and dedicated practice, developing a visual language that is personal and individualistic, pushing the boundaries of our work, being patient through stagnant periods, following the practices our peers and contemporaries are exploring and supporting, encouraging and learning from one another. These dialogues and discussions have extended into learning from the jurors about their respective backgrounds and practices, including the significance of art advisors and the opportunities and roles involved in working in museums and public institutions. I think what has been exciting for so many of us is being able to discover and meet so many other young artists in the community through TAF - both within and outside of India - and to explore the multiplicity of themes, identities, ideas and media that each of us brings into our practices. Each candidate’s practice is unique, distinctive and personal, including new digital media, painting and drawing, sculpture,

animation, architectural graphic illustration, textile art and embroidery, miniature clothing and fashion, printmaking, installation and site specific performative interventions. It is an honour to be together with so many talented, diverse artists across South Asia and to be included in the first edition of the TAF Award. We enthusiastically look forward to learning and growing further together and to the potential of the community that can develop from here.

Devika Sundar



Mammary Nets
Watercolour, photo ink and pen
30x21 cm
2020



Uterine Swims
Watercolour, photo ink and pen
30x21 cm
2020



Forms in Fragmentation_Bodies at Sea 1.4
Watercolour, cand pen
83.8x58.4 cm
2020





SASHIKANTH THAVUDOZ

INDIA

Sashikanth Thavudoz was born in 1986 in Hyderabad, India. He lives and works in Vadodara, India. Sashikant completed his Bachelor's in Visual Arts specializing in Painting from M.S University in Baroda in 2008 and then his Master's in Visual Arts from M.S University in Baroda in 2010. Sashikanth's artworks have been exhibited extensively: India Art Fair, Mortimer Chaterjee, 2019; "Initiating atmosphere's", Jaipur Sculpture park, 2018-19 and Lecart Art Gallery, Rouyn Noranda, Canada, 2018. Sashikant has also been a resident at Alserkal Art Residency, Alserkal Avenue, Dubai 2019 and Space Studios Cadodara Residency, Vadodara, 2019.

Sashikanth's interest in drawing is generated from the practical necessities of form and space. His experiments with monochromatic drawings deal with size, scale and the representational devices pertaining to the formation of space. Spatial delineation of linear forms helps him in the creation of two and three-dimensional forms. The second facet of his practice is the exploration of materials and its possibilities.

Northern Lights

Site specific installation

Neon lights, wood, aluminium

Dimensions variable

TATA Steel and Mineral Canada (TSMC) Iron Ore mine,
Shefferville, Québec, Canada.

2016





Sandarbh
Site specific installation
Aluminium foil, marble bolder
Dimensions variable
Premium Marble Quarry, Talvada,
Rajasthan
2012



Sandarbh
Site specific installation
Copper, Wood, Steel
Dimensions variable
Rouyn Noranda, Québec, Canada
2018



SNIGDHA TIWARI

INDIA

Snigdha Tiwari was born in 1994 in New Delhi, India. She lives and works in New Delhi, India. Tiwari received her Master's in Visual Arts in painting from M.S University Baroda in 2019 and her Bachelor's Degree from the College of Art, New Delhi in 2017. Tiwari's works have been exhibited at galleries including "Contemporaries Residencies", Space 118, Mumbai 2021; "Amongst many ruins", Reliable Copy and Gallery Ark, 2020; "The Cadence of Free Fall", Gallery Onkaf, New Delhi, 2019 and Art Asia, South Korea 2018.

The different aspects and details in her practice come from the various spaces she has inhabited. These are spaces of the mind as well as physical surroundings. Human behaviour and the comedic ironies that surface in attempts to survive and coexist in different spaces are also topics explored in Tiwari's practice. Tiwari appreciates the tangible and direct interaction between the work and the body. This craving of the senses for touch has paved the way for Paper Mache and Fibrous materials in her practice. The hours of repetition of weaving are a documentation of motion and the breathing of the body.



Compound
Woven jute, cotton fiber
304.8x152.4 cm
2018 - 2019



Plastic surgery
Fabric, metal wire
dimensions variable
2019



**A Special mention to the top 100 candidates
who applied to the TAF Emerging Artist Award - South Asia 2021**

A.Naveen Kumar, Aashti Miller, Afrah Shafiq, Amar Limboo, Amrit B. Karki,
Anand Pratap, Anirudh Shaktawat, Ankit Banerjee, Ankit Patel, Ara Aman, Arindam Manna,
Avni Bansal, Bharat K. Jain, Bhumika Bhatia, Birender Yadav, Bushra Wakas Khan, Charuka Arora,
Chhering Negi, D. Priyanka, Deepanshu Joshi, Devika Sundar, Divya Cowsji, Divya Singh,
Efat Razowana Reya, Emaan Pirzada, Hina Hasnain, Hitesh Vaidya, Ishita R. S., Jayeeta Chatterjee,
Kamala Khadka, Kinnari Saraiya, Koyal Rajeja, Kushal Kapoor, Madeeha Attari, Madhu D.,
Malinda Jaisinghe, Manjot Kaur, Misha Abbas, Mohammed Adel, Mohammed Rabin, Monica Thesiya,
Mousumi Rajak, Mucharla Madhukar, Nain Tara, Naira Mushtak, Nayan Barman, Neelesh Yogi,
Neeraj Patel, Nidhi Khurana, Nilanjan Das, Nisaa S. Raja, Nitesh Panchal, Nitheen Ramalingam,
Numair Kadri, Osheen Suri, Pallavi Singh, Pinky Mohto, Prantik Basu, Prashant Patil, Purvi Mistry,
Rabeeha Adnan, Rishi Kochhar, Rohan Anvekar, Sachin Pandey, Sajid Shaikh, Sandeep TK, Sanina Gillani,
Sanket Virmgami, Shanzay Subzwari, Shanze Zohreh, Shashikanth Thavudoz, Sheetal Acharya,
Shivangi Ladha, Shreya Roy Chowdhury, Shwarga Bhattacharjee, Siddhesh Jadhav, Siddharth Behl,
Snigdha Tiwari , Srinivas Harivanam, Subhash Maskara, Sudhir Ambasana, Sudipta Das,
Sunil Rana, Susanta Mistry, Tabeena Kashmiri, Tapan Moharana, Tasneem Lohani, Vinita Mungi,
Vipeksha Gupta, Yash Desai, Yogesh Ramkrishna, Zoya Alina Currimbhoy.



JURY MEMBERS

1. JURY MEMBER 1

2. JURY MEMBER 2

3. JURY MEMBER 3

4. JURY MEMBER 4

5. JURY MEMBER 5

6. JURY MEMBER 6

7. JURY MEMBER 7

8. JURY MEMBER 8

9. JURY MEMBER 9

10. JURY MEMBER 10

11. JURY MEMBER 11

12. JURY MEMBER 12



Neha Jaiswal

Founder, The Arts Family London

Neha is an entrepreneur and an art collector based in London. She has more than a decade of experience in London real-estate and the Arts.

Her passion for the Arts led her to Sotheby's Institute of Art, London where she worked for nearly three years before completing her MA in Art Business at the Institute. She curated her first art exhibition titled "Living Traditions" in April 2013 in London with the aim of promoting traditional arts from India. Neha has served on the advisory board of Fine Art Bourse, an online auction house, developing its business. Neha currently sits on the South Asian Acquisitions Committee (SAAC) at TATE. Neha lives with her two children and husband in a leafy part of London.

We started TAF as an internet-based cross-cultural community of arts professionals including artists, gallerists, writers, collectors and anyone with an interest in the visual arts. Since then, the project has grown and is attracting a great deal of attention, especially in India where we launched the first edition of the TAF Emerging Artist Award in April 2021. Our vision is to develop an interactive community which is global in nature and supportive of artists, especially those from South Asia who apply for our TAF Emerging Artist Award. Through the Award programme our aim is to give much needed visibility and attention to talented young artists from South Asia.

We put an open call out in April 2021 and received applications from the South Asian artists from the countries of India, Pakistan, Bangladesh, Nepal and Sri Lanka. These applications came in not only from the metropolitan cities of India such as Mumbai, Kolkata and New Delhi but from across the length and breadth of the country, from Jammu and Kashmir to Chennai and Assam to Rajasthan. We were delighted to see applications from Pakistan- Lahore and Karachi; Nepal- Kathmandu; Sri-Lanka- Colombo; Bangladesh- Dhaka and many other regions. The South Asian diaspora outside this region also connected with us and we received applications from South Asians based in Canada, the US, Australia and 15 other countries around the globe. We see this as a fantastic achievement for TAF, especially since the application window was only around four months before the application deadline on 31st July and we managed to connect with so many artists from various regions.

The response to our first open call for the art award was tremendous. It wasn't just the number of applications that poured in (over 700 applications) but also the excellent quality of the artwork that stood out and impressed the Jury members. During the preliminary round, myself and Amit sieved through these applications with the initial aim of shortlisting them to about eighty. TAF acknowledges this set of 100 artists in this Catalogue. This list was then studied and revisited several times. It took us months of hard work to carefully select applicants out of this group of high-calibre artists, but with the help of our other Jury members, and working with the TAF guidelines, we were able to shortlist the final 15. The Jury would then go on to interview each of the 15 shortlisted artist, study their practise in depth and then select the top 3. This process in itself has taken us over four months of constant communication between the artists and the Jury.

We selected those candidates who we felt could benefit the most from the exposure they would receive from TAF in the global context and help them further their practice. The top 3 artists are awarded £1,500 for the 1st prize (Bushra Waqas Khan), £1,000 for the 2nd Prize (Madhu Das) and £500 for the 3rd Prize (Shivangi Ladha). We are very proud of our artists and wish them best luck!

With so many artists under our umbrella, we are happy to keep them involved with our TAF community via our new series of live streamed TAF TALKS from London. Our TAF TALKS are monthly interviews with London-based art market professionals which are designed to give insider tips and knowledge about the complex workings of the global art industry. Some very interesting speakers devote their time to speak with our emerging artists and answer any questions they may have to help develop their practise.

We have been in touch with many institutions, galleries, advisors and curators and started conversations with a view to collaborating with them to help nurture this emerging talent over the course of this year and beyond and we very much look forward to new collaborations in 2022! Please do get in touch with us at info@theartsfamily.com if you can help us in any way. Many thanks!



Lekha Poddar

Founder, Devi Art Foundation

Lekha Poddar is a philanthropist, businesswoman and art collector. Among other initiatives, she is recognised for her instrumental role in setting up 'Textile arts of India'. With friends, she restored and set up the Neemrana Fort Palace hotel, near Alwar, Rajasthan.

Lekha was also on the jury of the first edition of Forbes India Art Fair in 2014.

Harnessing her passion for South Asian Art, Poddar also founded the Devi Art Foundation with her son. Established in 2008, the Devi Art Foundation has held fourteen major exhibitions to date and is now involved in arts education on a smaller scale. The Poddar collection is the most significant, comprehensive and avante garde art collection in India, including Tribal Art. Art from neighbouring countries in the sub-continent, including Pakistan, Sri Lanka, Bangladesh, Afghanistan and Tibet have a growing presence in the collection.

What advice do you have for collectors who want to build up future collections?

To do a little bit of homework. Look at as much Art as possible and slowly train your eye.

What is your thought process when acquiring artwork for your collection?

To collect certain Artists that I really like, in depth. Keep looking out for young new talent too, and buy them early on in their career.

How should artists from the South Asian diaspora develop their practice to get recognised in the global art centres of London, New York and Paris?

I think that they have to be true to their Art. If they are good, they will certainly be recognised.

At the Devi Art Foundation, you were involved in cutting edge Curatorial practises which included vernacular projects, artistic interventions and even an onsite residential mentorship Program through SARAI. Do you think Curatorial practises in South Asia have evolved? What are your suggestions to young curators to achieve their dream projects?

The mission of Devi Art Foundation (a not for profit organisation) was to provide a space to explore themes and mediums without limitations to contemporary artists from the South Asian subcontinent engaged in experimental work. As such, we never used a Curator per se for our Exhibitions. We had Artists, Art Critics, Academicians, Publishers, Students and members of the Faculty of Jawahar Lal University to curate our Exhibitions. Today's curators should broaden their horizons. I think Art (painting, sculpture, photography, video, installation etc.) should not be viewed through a narrow prism. I think curators should bring in music, dance, performance, literature, poetry and other art practises, into their curatorial story. After all Arts are interdependent !!

In the Webinar on South Asia Philanthropy and Arts, you mention that government support and Corporate sponsorships are the way forward for further enhancement of the SA Art market. For a Corporation looking to support this sector, how can they start? Where should they look to begin with?

(IndOx webinar: South Asian Philanthropy and the Arts - YouTube)

I think in today's context, government support is going to be difficult to come by. Corporate sponsorship can be promoted under CSR.



Amit Kumar Jain

Founder, The Middle-Class Collector

An independent arts and culture manager with experience and expertise in museum and collection management, auctions and appraisals, gallery strategies and acquisitions. With knowledge of Modern and Contemporary Art from the Indian sub-continent, Amit provides a holistic and ethical approach to collecting, maintenance and deaccessioning of art collections.

Amit's previous experiences include his role as the Head of Exhibitions at the Museum of Art & Photography (Bengaluru), Associate Vice-President at Saffronart, Director-Special Initiatives at The Savara Foundation for the Arts and Head of Programs at the Devi Art Foundation, Delhi. He has curated numerous exhibitions including the 3rd edition of the Colombo Art Biennale (2014) and has served as an advisor to Nepal Arts Council in the past. He lives and works in New Delhi, India.

What advice would you give to artists at the start of their career after leaving art school? Tips on how to find a gallery to represent their artworks

Dear Artists, I will start by saying that college life and a career are two different things. For many, the post-college struggles leave a bad taste in their artistic careers. You are left to fend for yourself: finding galleries and financial support are just some of the concerns. But then, when you chose this career, you would have known that artistic freedom is never easy. As I mentioned somewhere else before, be a learner throughout your life and never think you've arrived. There will be exhibitions and you will make sales but these may be followed by a slow period as well. Attend as many exhibitions, workshops and lectures as possible, and absorb this knowledge to mature as an artist. This maturity will always show in your work and will attract patrons as well. Give your best to your graduation exhibition- it is where you may be 'spotted'. Artists nowadays have the privilege of online communities and I've seen artists supporting each other by sharing each other's works, giving a 'shout-out' to good projects for example. Engage in healthy competition, promote each other and have a sense of community. It usually goes a long way.

Why should artists apply to Art Awards?

Art awards have many merits. First and foremost, your work is seen by a jury that has industry experience and in a way your work is being critically looked at. Secondly, the award itself helps an artist's career either financially or through opportunities such as residencies, mentorship programs and exposure. And of course there is the recognition that comes with an award, which make people notice you. Lastly, it adds to you C.V. early on in your career, so yes, please apply

How should artists select galleries?

Galleries have very specific programming and it is always good to study the gallery's program, their artists and see if you fit into that aesthetic. Visit the galleries and see their exhibitions, attend their events and get a feel for their pulse. If you think you are right fit, approach them professionally. Remember, galleries are always being approached by artists but how you approach them will matter.

How do galleries select artists?

Galleries are also always looking out for emerging talent. As in the previous question, they keep an eye out and start by attending graduate shows. If they like your work, they will follow your career, some even reach out on social media platforms and approach you directly for studio visits. They may not be ready to sign up an artist immediately but will give opportunities in group shows, summer shows and online platforms. Take all these seriously, because apart from their own preferences, the gallery will take feedback from its audience quite seriously.

What role do art advisers play today?

Art advisors play an important role, but it is very important to distinguish art advisors from each other. It is a term that people can start using very quickly and sometimes only to make a quick buck. A good art advisor always has the interest of his client (artist or collector) in mind and will work hard do their due diligence on the artist, their style and price points. These kinds of advisors are educated in the field of art and are responsible for making institutional collections. A good art advisor will also take a few emerging artists under their wing and campaign for them with different galleries and clients, ensuring that they take responsible and informed steps to build their careers.

Do new technologies/ social media break down barriers to entry in this largely elitist world?

New technologies, especially social media platforms, have really helped break down barriers. From my own experience, I have been able to comment on and discuss art with people from all over the world, and exchanged ideas with notable figures in the art world - many I would never have had a chance to meet. I also use this platform to meet young artists and request studio visits with them. In the same way, emerging artists have contacted me to discuss and share their work. It's been a great privilege for me to meet them online.

Online viewing rooms, virtual gallery visits and 3-D displays have allowed the art community to visit exhibitions, museums and galleries around the world. Though nothing can beat a physical visit, technological advancements have definitely opened doors to many more visitors.

How has the global pandemic impacted the South Asian Art Market?

Covid has had a mixed effect on the South Asian market. Auction results have grown considerably, cementing the position the modernists hold in current times. I believe artists with gallery representations will have scraped through these times too, as their agents regularly pushed their work online. Covid definitely impacted the younger artists. Graduation exhibitions were deferred and many artists who were looking for patrons coming to those exhibitions were impacted. Artists struggled with finances and unfortunately were selling their works at any price to sustain themselves. Lack of funding opportunities in this sector led to artists communities taking the lead and encouraging artist pledge initiatives which opened up a larger market. Initiatives by Carpe Arte, Art Chain India and Young Art Support sold works of emerging artists without any commissions. A big thank you to them.

What are some of the best places to see the best emerging art from South Asia?

I am going to restrict the geographical scope to South Asia itself. If you are looking to catch the best emerging art from the region, please visit all the graduation shows. My favourites are the Faculty of Fine Arts, Vadodara and Beaconhouse National University, Lahore; make it a point to see the contemporary art galleries in New Delhi and Mumbai; attend the India Art Fair and Dhaka Art Summit; and do not miss the Kochi-Muziris Biennale, Colomboscope, Kathmandu International Arts Festival, Serendipity Arts Festival and the Lahore Biennale. Other not for profit initiatives that you should definitely follow are Khoj, Britto, VASL and Teertha.

Should artists be associated with the auction houses at an early stage?

I don't think so. Though auctions records and prices become a benchmark for recognition, I also believe that artists need to develop and mature before hitting the auctions. However, it is something that is not completely under their control, since their business affairs are left to their galleries.

What are you looking for in an artist's application when you judge the award?

Looking at an artist's application and or any other application for a job, I always look for a 'spark' that differentiates the ordinary from the extraordinary. This is usually easier when there are zoom meetings or a face to face interview.

For the purpose of this award, I was looking for how much an artist has pushed their boundaries - in their research and understanding of their subject and also how they approached their final outcome.

Is there any art/ artist that have caught your eyes recently? What do you like about them?

In the interests as a jury member, I'd best not to answer this question!



Julia Hutt
Curator of Asian art at V&A Museum, London

Julia Hutt is curator of Japanese art in the V&A's Asian department, specialising in lacquer-ware and ivory carvings. She also teaches widely on various courses, most notably at Sotheby's Institute of Art, London. She has published extensively on various aspects of Japanese art, particularly Japanese lacquer inro and netsuke.

Her numerous publications include Understanding Far Eastern Art (with Helen Alexander, 1987), A History of the Japanese Fan (1992), catalogue and introductory essay for the lacquer volumes of Nasser D. Khalili's Meiji no Takara; Treasures of Imperial Japan (1995); Japanese Inro (1997); Japanese Netsuke (2003).

Hutt is also a trustee at Chiddingstone Castle, Kent.

You have had a long journey in the international art world. Please take us through some of the highlights and the lessons that you learnt.

I was fortunate to have grown up in an environment where art was greatly appreciated. My father was a professor of art history at London University, specializing in European mediaeval sculpture. At the same time he also had a great affinity for modern art, both of which interests he passed on to his children. Being Polish, he was not only steeped in his own culture, but was also open to worldwide artistic movements of many different periods. When I was growing up, there was hardly a wall or surface in our home that was not covered with artefacts of many different forms, media, and age from around the world!

By contrast, my growing interest was in Asian art, in particular that of Japan and China. Although I had wanted to study Japanese language and Japanese history of art at university, no such course existed in the UK at that time. Instead I opted for Chinese language with Chinese (and some Japanese) history of art, ultimately with a view to specializing in Japanese material culture. On graduating, I registered for a PhD, but instead was extremely fortunate to be appointed as curator of Japanese art in the newly-formed East Asian Department in the Victoria and Albert Museum (V&A), London. Over the years, this became the Asian Department, encompassing East, South,

and South-East Asia, as well as art of the Middle East, so that my knowledge of Asian art expanded considerably. During my first two years at the V&A, I was also given time off to learn basic Japanese, a necessary tool. It was during my long working life at the V&A that I became fully acquainted with the work of a museum curator. At the same time, I also developed, among others, a specialism in Japanese lacquerware, ivory carvings and Japanese prints, on which I have published and lectured extensively. Over the years, I also taught on various courses at SOAS (London University), and on the MA in East Asian Art at Sotheby's Institute of Art, London. Since retiring three years ago, I have continued to be involved in numerous freelance projects.

It is the dream of every artist to have their work acquired by a museum. Could you tell us how museums select artists?

Every museum is different and there are no standard rules for the acquisition of an artist's work by a museum. Indeed, some may not even be allowed to make additional acquisitions to their core collections, whether old or new. However, if it is within their scope, it is important for museums to collect the best of contemporary art. To this end, it is crucial for museum curators to become fully acquainted with all aspects of historical and contemporary art within their field of expertise. This involves not only familiarizing themselves with past masters, but also contemporary practitioners, as well as new and emerging artists, both within the context of their own culture and in the wider international art world. Ideally a curator should also have the opportunity to visit artists in their studio, not only to observe and understand their methods of manufacture, but also to discuss the meaning of a particular work, which may not always be immediately apparent. These factors should help inform the curator as to a work's originality and individuality, as well as its overall importance and place in the field.

Importantly, in recent years, most museums have had to contend with a drastically reduced acquisitions' budget, all the more so since the outbreak of the Covid-19 pandemic. In some cases, it is possible for the artist and museum to negotiate a purchase price considerably below the true market value. This, on the one hand, enables a museum to acquire an important work for which they would not otherwise have had sufficient funds while, on the other hand, it also affords an artist the kudos of a prestigious museum buying one of their art objects. Without being too pushy, it is also highly beneficial for an artist to remain in close contact with a museum curator or other member of staff if they are happy to do so.

What advice do you have for young curators?

Working in a museum environment can be extremely satisfying and rewarding. Whether in the field of historical or contemporary art, aspiring curators need to develop a specialism, either before they are appointed or after they are in

post. It goes without saying that the candidate needs to fulfil the specified academic skills, such as a relevant degree and the necessary language skills. However, since it is extremely hard to break into the museum world in whatever capacity, having the knowledge and experience of how a museum works is extremely advantageous. This can be acquired by volunteering at a museum or even by networking with museum staff. Since museum vacancies in the UK are few and far between, the number of applicants is always exceptionally high, possibly in excess of 600 applications for a lowly job, often with over-qualified candidates with PhDs. However, someone has to be the successful candidate and it is always worth putting one's full efforts into the application. Everyone has to start somewhere and, once in post, there is usually scope to progress within an institution. For the above reasons, it is advisable for the applicant to have, or be working towards, a relevant PhD even if this was not in the job-specification. Apart from the curatorial path, it is also worth considering another possible museum career as a conservator or a technician making, for example, blocks and mounts for displays. For a creative person, this can be enormously satisfying.

It is not only extremely beneficial for an aspiring curator to be a frequent visitor to museums and galleries in general, but also to develop a hands-on familiarity with the objects themselves. As mentioned above, this can be developed by undertaking volunteer work at a museum or gallery where, if very lucky, this may involve handling objects and acquiring snippets of a curator's knowledge. In addition, another excellent way of being able to handle high-quality objects, is at the sale preview of an auction house. Whether planning to bid for an object or not, everyone is entitled to handle an object.

Why should artists apply for art awards?

For an artist who has worked long, hard and with passion on an art object, possibly after years of training, it is natural to want to present their latest work with pride and share it with the wider art world. This can be achieved, for example, by word of mouth through museum curators, or exhibition catalogues distributed at dealers' galleries; in the case of a popular and established artist, this may even be in the form of a much-coveted one-man show. Another popular method of disseminating a new artist or work is by entering an art award, such as this TAF Emerging Artist Awards- South Asia 2021. It is, in particular, an excellent way for new or emerging artists to promote themselves and their work. Such awards, which are few and far between, can generate much interest among artists, academics, collectors, dealers and museum curators, as well as the interested general public. It goes without saying that the successful candidate will not only gain enormous personal satisfaction, but also public acknowledgement and approbation. In addition, the prize or accolade that normally accompanies such an award is also a considerable incentive in itself. Perhaps even more importantly, winning such an award is also a prestigious honour that can be added to the artist's all-important CV.

What are you looking for in an artist's application to judge the award?

An art award is a competitive platform on which to showcase the work of a particular artist. The work should reflect a deep understanding of and respect for the artistic heritage from which its creator derives or in which he or she has lived for a considerable period of time. Similarly it should show an appreciation and awareness of the medium or media used in its manufacture, while also demonstrating a full understanding of its different techniques, so that the most appropriate have been chosen for the desired effect. In addition the work should be original in concept and design. The work, moreover, should be memorable and stand out from the crowd. In the case of an object that is not yet fully developed in style or workmanship, it should nevertheless demonstrate innate potential. The work should also speak to an international audience whether or not it is conversant with South Asian art.



Malini Roy
Head of Visual Arts at British Library, London

Malini Roy is the Head of Visual Arts at the British Library (London), where she works on a range of material types, from Indian miniatures to contemporary photography and sculpture. She received her PhD in art history from the School of Oriental and African Studies at the University of London. Her doctoral thesis focused on the idiosyncrasies in the late Mughal painting tradition and concentrated on the artist Mihr Chand (fl. c. 1759-86).

*In 2012, she curated the Library's exhibition *Mughal India: Art, Culture and Empire* and co-authored the accompanying publication with J.P. Losty. In 2008, she curated and authored *50 x India: The 50 Most Beautiful Miniatures* from the Rijksmuseum.*

Can you please elaborate on your journey in the international art world and making it big in the art world with some stellar shows like the Miniature exhibition.

Prior to joining the British Library in 2008, I briefly worked for the Alkazi Collection of Photography (London) where I not only worked on 19th century photography, but also on researching and cataloguing modern and contemporary South Asian paintings collections held in the London office. My first major opportunity to curate an exhibition occurred while completing my doctorate. In 2007, I was invited by the Rijksmuseum (Amsterdam) to guest curate and author *50 x India: The 50 Most Beautiful Miniatures* from the Rijksmuseum to coincide with the India Festival held in autumn 2008. The exhibition was held in the Van Gogh Museum. As a specialist in Indian paintings, I am often invited as a guest contributor to exhibition catalogues for public institutions and have authored articles for the Los Angeles County Museum of Art (LACMA), Asia Society (New York), Rome Foundation Museum, and the Wallace Collection (London). As the Head of Visual Arts at the British Library, I am responsible for a wide range of material types, from South Asian paintings, British and European prints and drawings documenting the topography of South Asia, and 19th century British and South Asian photography. In addition to my work at the British Library, I regularly lecture on South Asian paintings for SOAS (Diploma of Art) and the Victoria & Albert Museum (Arts of India courses) and annual tutor a course on *India Art: A History* (Oxford University: Department of Continuing Education).

How do you go on to organise a big exhibition like Mughal India: Art, Culture and Empire?

Mughal India: Art, Culture and Empire was hosted at the British Library from November 2012-April 2013. This exhibition showcased the British Library's extensive collection of illustrated manuscripts and paintings that were produced between the 16-19th centuries and featured approximately 200 items. All exhibition proposals at the British Library are reviewed internally; it can take several months or even years for an exhibition concept to be approved. For Mughal India, the period from receiving approval to opening to the public lasted a mere 18 months. As the Lead Curator, to ensure that we were ready in time, I worked in close collaboration with the in house exhibitions team, publishing and curatorial colleagues to finalise the exhibition concept and design. The exhibition required extensive research as many of the paintings and manuscripts were exhibited for the very first time and we had a vast amount of material to review before the final selection was made. For the accompanying publication, I was greatly indebted to my predecessor and mentor J.P. Losty who co-authored the accompanying publication. We completed writing the draft publication in a matter of months.

It is a dream of every artist to be acquired by a museum. Could you tell us how the museums select artists?

At the British Library, the South Asian visual collections focus primarily on documenting historic portraiture and the changes in regional architecture and landscape. We carefully select works of art that fill a particular gap in the collection and infrequently collection modern or contemporary works of art that relate to South Asia or neighbouring regions. During the pandemic, we finalised the acquisition of a portfolio of photographs by Hans Georg Berger, a German photographer, who systematically surveyed and photographed the manuscript culture of Laos in relation to Buddhist traditions between 1994-2012. Berger's work complements the British Library and the Endangered Archives Programme on preserving cultural heritage.

What are some of the roles available for someone interested in working at a public institution?

Public institutions offer a wide range of opportunities; aside from working in a curatorial role, there are opportunities for those who are trained in preservation and conservation of works of art, books and objects, exhibitions and object handling professionals, and of course the Learning and Community outreach teams who work with local schools and communities.

The South Asian diaspora - how do artists from South Asia develop their practice in the large global art centres of London, New York and Paris?

[I'm not sure I can answer or rephrase this].



Shanti Panchal **Master British Indian Artist**

Shanti Panchal is a leading London based Master Indian artist renowned for his watercolour paintings. He is the winner of various prestigious awards including The John Moores Painting Prize, Liverpool 2018/1989, Ruth Borchard self-portrait Prize 2015, Eastern Eye ACTA for Arts in 2016, The Sunday Times Watercolour Competition in 2012/2001 and the BP Portrait Award, National Portrait Gallery, London 1991. His work is widely collected by private and public institutions such as The British Museum, Walker Art Gallery, Liverpool; Birmingham Museum; The Imperial War Museum, London; The Arts Council of England; The Ruth Borchard Self-Portrait Collection, London and many more. He has been the artist-in-residence at the British Museum; The Harris Museum in Preston and Winson and Newton Art Factory, London. Shanti was born in Mesar, Gujarat and studied arts at the Sir JJ School of Arts, Mumbai. In 1978 he came to England on a scholarship from British Council to study at the Byam Shaw School of Art, London. His works can regularly be seen at major galleries in London and abroad.

Shanti Panchal is a jury member for the Jackson painting prize this year.

How do galleries select artists?

A gallery will only offer you a show if they are sympathetic and appreciate your practice. Also try to approach galleries who clearly show works that are similar to your style and medium.

What advice would you give to artists at the start of their career after leaving art school? Tips on how to find a gallery to represent artworks?

Artists at the start of their career should produce a body of work to arrange a possible exhibition. It's easy to find galleries by searching on Google. You should write to a number of art galleries you think might show your work when they see your practice.

Why should artists apply to art awards?

Artists should always apply for art awards to boost their career and get some kind of recognition

which will further help to exhibit your work.

How should artists select galleries?

Artists at the start of their career should produce a body of work to arrange a possible exhibition. It's easy to find galleries by searching on Google. You should write to a number of art galleries you think might show your work when they see your practice.

Which are some of the top international awards that artists should apply to?

There are several international art awards and art competitions that can be found through social media as well as searching on Google. These include: The John Moores Painting Prize, London Group at Whitechapel Art Gallery, Portrait of the year by Sky (Television) Art, Sunday Times Water Colour Competition, BP Portrait Award at the National Portrait Gallery, etc.

What do you have to say to artists who do not have studio space to work in at the moment or in general?

You can paint anywhere. It's not essential to have studio space to create a body of work. If you are able to have a studio space that's great but I have painted my canvases in my room and as long as the work ethic is there I believe you can make any space manageable.

As a TAF juror, what are you looking for in applicants to the award?

A serious practice of art is of utmost importance. From examining a body of work you can tell how serious the artist is about their practice and you can also tell how consistent the artist is in his or her practice. Consistency and commitment are the most important attributes of an artist in my opinion.

What would you say to artists who are leaving their home towns in countries of South Asia to work in a country in the west?

When I came to London I didn't want to have the stamp or label of being South Asian. That being said I also took my time to adapt to the culture and I always made sure to maintain my own personal visual language without being swayed by influences around me. The key is to have a balance between assimilating into the new environment but also staying true to your roots.

How has the pandemic impacted artists?

Covid has impacted almost all walks of life at different levels. For artists one silver lining is that lockdown has allowed them to focus without any external distractions. Artists might not have been able to exhibit but now as the world begins to reopen, there will be plentiful opportunities for artists to exhibit their works.

BOARD MEMBER, TAF

Farah Siddiqui

Curator, Advisor and Private Art Dealer

Farah Siddiqui is a curator, advisor and a private art dealer with over a decade of experience in Modern and Contemporary Arts from South Asia. She founded the FSCA Art Advisory in 2004 that offers consultancy service for private collectors, foundations and museums worldwide.

Farah has consulted with global art and design foundations such as the Be Open Foundation, Switzerland and the Piramal Foundation, India. She has been instrumental in organising special India visits for curators, directors and patrons of the San Francisco Museum of Modern Art and Vancouver Art Gallery Museum. Recently, under the patronage of Elephant Family's joint Royal President's TRH's The Prince of Wales and The Duchess of Cornwall, Prince Charles and Lady Camilla Parker Bowles, Farah curated the first edition of Elephant Parade travelling across India in 2017- 2018. This is the largest public art project of its kind in India. Farah now sits on the Board of Elephant Family Foundation India. A regular contributor to art columns in Asian newspapers and publications, Farah is a leading voice in the South Asian Art market. She lives in Mumbai, India.

What are some of the best places to see the best of emerging art from South Asia?

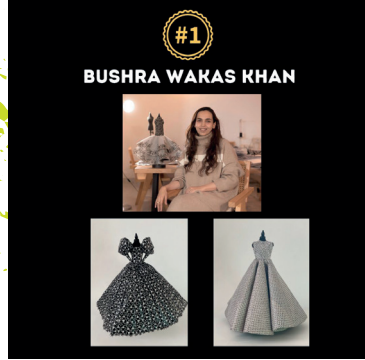
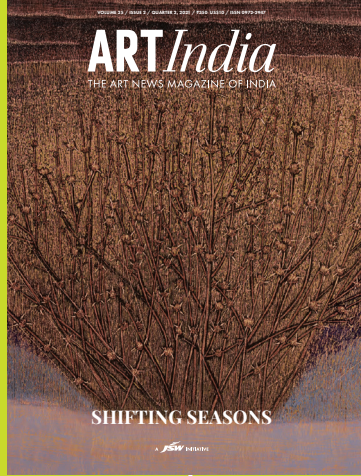
South Asian art is really gaining momentum, not just in the region but globally as well. Within India, we have an abundance of museums, galleries and organizations that are all devoted to sharing and educating people about South Asian art. Galleries are a great place to start and many people don't always realise that art schools will put on shows for their graduates. The Kochi Students Biennale is another great resource. One of the biggest however, is probably Instagram.

Do new technologies break down barriers to entry in this largely elitist world?

The internet and tools like Instagram democratising the way the world sees art and makes it so much more accessible. Anyone can look at an Instagram photo but not everyone may feel comfortable walking into a gallery space (although they should, they are open to everyone!) this is true for artists as well. There are many great artists who haven't been to art school and are self-taught, but we live in a society where we put a lot of value on formal education and often ignore those who don't have the means to get it. Technology allows people to take more control and promote themselves, often leading to very successful careers.

Why should an artist apply for art awards?

Artists should apply for art awards because it's another avenue to gain exposure. It also goes without saying that the prize money will be very beneficial to their practice. Just by applying, an artist's work is put in front of many prominent figures from the art world, who want nothing more than to help them further their careers. It is a tool for them to build relationships and make connections. They never know who will see their work and remember it. It is also a chance for artists to see what their contemporaries are doing and to learn from each other.



TAF TALKS

A new series of short 30 minute insider interviews with artworld professionals. Listen to TAF TALKS as we talk to artists, curators and gallerists live and reveal how they work and live in various cities across the globe. The artworld is all about the network. Develop your network with TAF and learn about how international artists develop their professional practice. Meet up with some of the biggest names in the international art world and hear what they have to say. Join The Arts Family!



- WE ARE PROUD TO PRESENT 15 SHORTLISTED CANDIDATES FOR THE TAF EMERGING ARTIST AWARD SOUTH ASIA 2021
- Rihrah Shaqiq - India
 - Rinirothi Shakilakhal - India
 - Rahni Milar - India
 - Bushra Waqas Khan - Pakistan
 - Deviika N. Sundar - India
 - Jaygeeta Chatterjee - India
 - Mishu Das - India
 - Misha Ribbas - Pakistan
 - Mohammed Rabin - Bangladesh
 - Najam Barman - India
 - Pallavi Singh - India
 - Sashikant Thavudoz - India
 - Shivangi Ladha - India
 - Snigdha Tiwari - India
 - Upeksha Duggal - India
- The Arts Family (TAF) is a not profit based in London. www.theartsfamily.com @theartsfamily.london
- The jury is in the process of choosing the 3 finalists

SEASONS: ADRIFT AND AT SEA
Devika Sunder

“There are tides in the body,” writes Virginia Woolf. We ebb and flow across time and space – body, to body, to body, to body.”

Astrida Neimani, *Hydrofeminism: Or, On Becoming a Body of Water*

Fluid, aqueous, cyclical bodies. Bodies that pool, seep, brim, drip, down, waver and rise. Bodies adrift, wading, imbued and un tethered.

Just as the deep sea holds and retains hidden remnants of all that it has repressed and swallowed, our bodies carry and muffle our stories, scars, baggage and memories within its submerged chambers, channels and streams.

We are not static, marked or contained entities as seen through the sterile boundaries and frames of maps and scans, reports and manuscripts.

I explore and imagine the body as a sum of amorphous, blurred, watery, fragmented forms. Forms in rhythmic states of flux and transition, continuously rippling, rupturing, restoring and reinvigorating ourselves.

“We each have a body and our inhabiting of that body is a deeply ambivalent experience. Our bodies are simultaneously *us* and not *us*; intimately familiar, yet unfamously mysterious.”

Joanna Ebenstein, *Anatomica: The Equivocal and Unsettling Art of Human Anatomy*

The last twelve years have followed transient periods and drifting states of stasis, healing, injury and recovery. Living with the invisible symptoms of fibromyalgia accompanies with it a strange experience of dissonance between a visible seemingly able, ‘normal’ self and the unpredictability of an imperceptible, changing body. I find myself often floating in and out of limbo, swimming silently between the absence of an earlier self and a vastness towards a body that remains ambiguous to its healing. Through the years of shifting through pain and illness, there have been many quiet moments of a vague, buffering and transitional ‘in between’.

“There is no form of existence that is not relational and nothing that is static. Impermanence is a condition of existence and interdependence also.”

Lata Mani, “With fragility often comes a Sensibility”

In the *Poetics of Fragility*, Lata Mani and Nicholas Grandi explore vignettes of bodily frailty with the inherent transience and fragility of the natural world around us. Mani evokes the quiet waves and textures of bodily frailty and strength, revealing both as intertwined and intrinsic to experience. *Within fragility lies strength, and in strength, exists fragility.*

The currents and tremors of the pandemic reveal and release our collective vulnerabilities and fragilities. We are tethered by the bodies we pass by, by the fingers we touch, by the air we breathe in, and by our shared experiences of fatigue, illness, loss, resilience, recuperation and healing. And just as water releases and joins its channels into the vast sea, the temporal tides of our bodies wait to flow and find their way to each other. Swelling, submerging, surfacing, in silent, shifting ebb and flow.

End-Notes

- Astrida Neimani, *Hydrofeminism: Or, On Becoming a Body of Water*** in *London Dwellers: A Multigenerational Future Concept, Bodies and Subjectivities in Feminist Thought and Practice*. Edited by **Henriette Gunkel, Chrysanthi Nigianni and Fanny Söderbäck**. New York, Palgrave Macmillan, 2022.
- Joanna Ebenstein, *Anatomica: The Equivocal and Unsettling Art of Human Anatomy***. Laurence King Publishing, 2020.
- Lata Mani, “With fragility often comes a Sensibility”** <https://www.latomani.com/blog/2017/6/12/with-fragility-often-comes-a-sensibility>

ASIAN ART
Celebrating 25 Years
THE NEWSPAPER FOR COLLECTORS, DEALERS, MUSEUMS AND GALLERIES - WINTER 2021 - £5.00/US\$10/€10

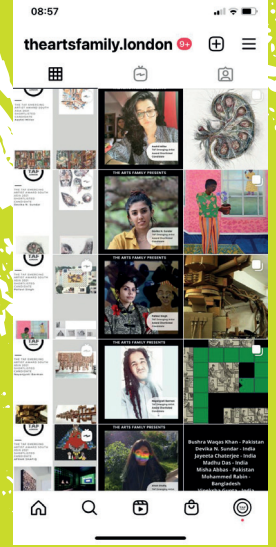
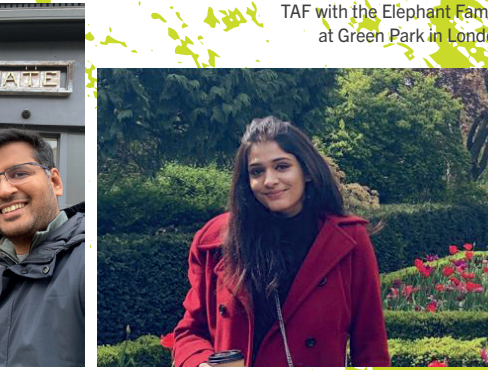
STEPWELLS MAY PROVIDE A SOLUTION TO WATER CRISIS

Stepwells in India have always been built to discharge excess rain water, but in the 20th century, around 100,000 stepwells have been lost. The Indian government is now trying to revive them as a solution to the water crisis.

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TAF TALKS with Tasneem Salam and Pato Bosich in conversation with Claire McCaslin-Brown



From Instagram account of the Arts Family





The Arts Family (TAF) London would like to gratefully acknowledge the following people for their constant support and guidance since the very inception of TAF

Amit Kumar Jain, Arts and Culture Specialist, New Delhi

Dr Anne Farrer, Lecturer Sotheby's Institute of Art, London

David Bellingham, Sotheby's Institute of Art, London

Farrah Siddiqui, Art Advisor FSCA, Mumbai

Julia Hutt, Curator Asian Art Department, Victoria and Albert Museum, London

Lekha Poddar, Founder Devi Art Foundation, New Delhi

Malini Roy, Head of Visual Arts, British Library, London

Nirmalya Kumar, Professor of Marketing, Singapore Management University

Pato Bosich, International Contemporary Artist, London

Shanti Panchal, Master British Indian Artist

Tasneem Salam, Founder Tasneem Gallery, Barcelona

Timothy Goodman, Founder YourDiamonds

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