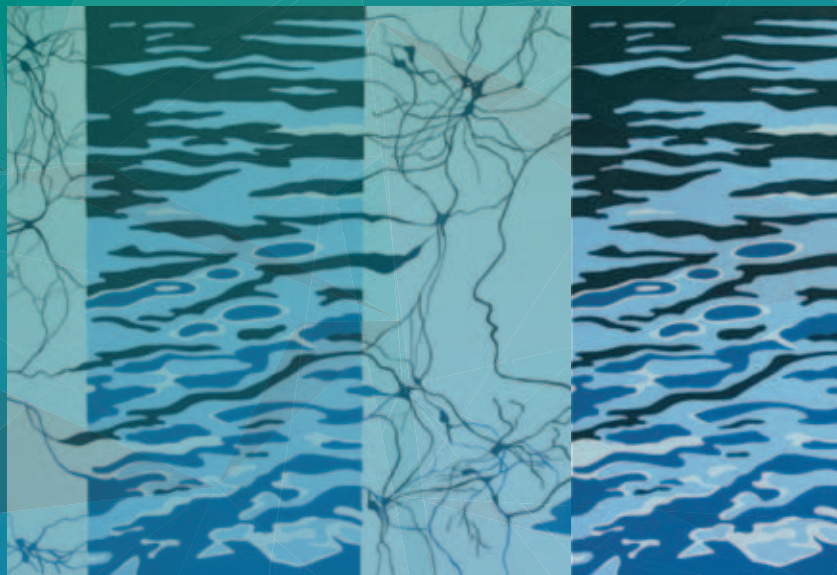
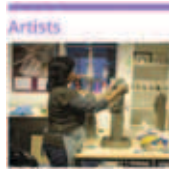




The Web of Water - Artist Catalogue





Artcore is a visual arts charity with a group of professional artists working within communities locally, nationally and internationally. We endeavour to operate as a cultural hub, fuelling active engagement for a diverse range of communities in Derby, East Midlands and beyond.

Artcore's long-term objective is to use arts and crafts as a vehicle to strengthen community cohesion, educate, raise awareness and provide a platform for development. Through our work we are committed to bringing change into the lives of people of all ages, abilities, cultural and ethnic backgrounds through creative activities. Our focus is the provision of a contemporary, innovative and quality service through the four core areas: *'art in education and learning'*, *'art in modern culture'*, *'art in health and well-being'*, and *'art in the community'*.

We support participants as they develop their skills in a range of visual art mediums and techniques. As well as developing transferable skills such as time keeping, organisation, planning and communication. Artcore also provides a platform to implement the learning through volunteering and work experience opportunities in our different projects.

Engaging in creative and meaningful activities with Artcore, people have an opportunity to share learning, strengthen relationships with peers, boost confidence, encourage use of imagination and creativity, enhance knowledge and broaden career prospects. Arts activities also act as an alternative learning tool, breaking down any learning, academic or social barriers, providing learning and education strands that are accessible to all.

Artcore, 3 Charnwood Street, Derby, DE1 2GT | Tel: 01332 384561 | Web: www.artcoreuk.com | Email: info@artcoreuk.com
Registered Charity Number: 1148022 | Company Limited by Guarantee in England and Wales Number: 8021875



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The Web of Water is an international art project presenting different attitudes and takes on Water, its use and misuse, and critical importance on Earth. Participants (artists, youth, community) have been exploring ways in which we relate to water and how water relates to us. Engagement levels are via artistic practice, exhibitions, community participation, historical exploration and environmental discussions.

The project encourages artists to explore issues related to water through their artworks. It sensitises participants through arts/ crafts activities to tap into their imaginations and through research, discover the cultural traditions of the East Midlands, and make a cross-cultural comparison of such heritage traditions and their impact on local communities.

There are three Project Sections – Art, Education and Heritage. They offer different entry points: exhibitions, workshops, installations, research, environmental discussions, talks, site visits, film viewings and poster competitions.

Art: Art Exhibitions and Installations.

Professional artists (English and Indian) offer their perspectives on Water and create artworks in a contemporary and narrative artform, the Graphic Novel, Video Art, Sculpture and Installations.

Education: Schools and Young People.

Creative engagement activities with school-children, youth groups and young people not in education, employment or training.

Heritage: Community Participatory Workshops.

An informed community understands the larger issues of water availability in today's world, when it becomes sensitised to the heritage of water structures in our own regions and strengthens them through proactive participation.

The Web of Water Project: A Rich Web of Experience for Artcore!

Artcore's year-long project -- The Web of Water -- has turned out to be a fantastic experience in working with artists and curators, professional heritage experts and scholars, schools and students, adult and elderly community participants through a series of activities -- art exhibitions and installations, heritage walks and talks, workshops with school-children and young adults, performances and interviews.

The Web of Water project was built around an understanding of the architectural heritage of wells in the British landscape and more specifically the socio-cultural tradition of Well-Dressing that is celebrated throughout Derbyshire in the summer months. The project included participation of artists from the East Midlands, as well as from India, exploring narratives of water through the medium of the Graphic Novel.

The art workshops and activities for children, young adults and community participants included painting on paper/canvas, mural-making, cloth painting, pottery and ceramics, and a new form -- Graphic Novels, that combined linguistic skills of story-telling and narrative painting. Trained artists from Artcore taught, guided and explained the techniques of these craft/art-making, encouraging and stimulating participants to think about issues related to water and thus created their individual craft/art-works.

The Web of Water tries to explore what water is and why water is critical to us, the ways in which we relate to water and how water relates to us, through the various activities that Artcore had designed. The project aimed to create awareness amongst all of us regarding the importance of water by exploring the myriad aspects of our life that water touches -- truly, this is the Web of Water. The Web of Water has also helped create an amazing new Web Network for Artcore -- we have been able to connect with amazing groups of professionals and individuals. A very big 'thank-you' to Derek Palmer, Jane James, Colin Hyde (East Midlands Oral History Archive), the Derby & Sandiacre Canal Trust, Bhavesh Jani (NAAC), The Sharpe's Pottery Museum, Claymills Pumping Station, Carsington Water, the Etwall Well-dressers, the Derby College, and the several schools in Derby and Nottingham.

And 'thank-you' to those who have showed faith in Artcore and continue to strengthen us with their support -- Artists -- Indian and English, the Curators for their continuous support during the project, Deda, The Atrium, ICCA, An Indian Summer Team, local organisations like JET, Hamaari, Sahara Group, Indian Community Centre, Local Councillors of Derby, Funders like Nottingham and Derby City Council, Arts Council and Heritage Lottery fund.



Ruchita Shaikh
Executive Director



Zahir Shaikh
Artistic Director

Weaving many Webs!

The first time I visited Derby was in the summer of 2010 and one weekend we went out strawberry-picking. On the way we stopped at a village which was celebrating some kind of a local traditional competition that involved the residents creating scarecrow-type figures. These were wonderful, eccentric, humorous, strange, creative, truly fantastic. Impressed, I went back and started researching rural traditions of Derbyshire.

And found Well-dressing.

One idea led to another and slowly an art project took birth that grew around the idea and function of Wells and their architecture and importance as cultural heritage. Then the idea developed further to include Water, which was the main reason why wells came into existence in the first place. When I discussed it with some of the young artists in India,



I found that this theme had the potential to excite the imagination and artistic skills of painters and printmakers. Of course, wells are still part of the visual landscape in rural India (though disappearing very fast) and there is also a rich body of folklore associated with them. I was not very sure whether the East Midlands artists would be as excited but Artcore convinced me that we should offer it as a challenge.

So the Web of Water spread and grew. It began with artists, their artworks, and exhibitions of these artworks. Then the well-dressers emerged – senior citizens who still kept the traditions alive in their villages, and taught it to the school-children who had no idea what this was all about. They went back to their schools and with the help of Artcore, created paper wells in their schools and ‘dressed’ them. And they all learnt about water. From the ancient technologies of accessing fresh water to the most modern methods of gathering, purifying, and recycling of water as at Carsington.

It’s been a delightful web to weave.



Sandhya Bordewekar Gajjar
Curator

Saira Lloyd is an Artist, Curator, Scientist and Cultural Entrepreneur based in Nottingham. She is the Director of Synapse Arts. Her work is borne from a personal philosophy that embraces equality and cultural diversity and a belief that working with like minded individuals and organisations can bring about real change. It seeks to disrupt entrenched cultural ideologies that prevent a tolerant and equitable society.

On her involvement in the Web of Water, Saira comments:
"The Web of Water has been a wonderful project to curate due to the diverse range of voices that it brought together both from India and the United Kingdom.

The idea was initially suggested to me by Ruchita and Zahir at Artcore and I was both intrigued and apprehensive on how this would translate itself into an exhibition, due to its emphasis in employing the genre of the Graphic Novel to create artwork. The Graphic Novel is still a relatively unfamiliar art form and I envisaged that this may present challenges to artists in presenting their ideas. However, working with Sandhya Bordawekar Gajjar was a real inspiration for us all and initiated some interesting ideas which allowed the UK artists to create work in response to the theme through their own practice. This led to the formation of some incredible work that created a real tension and dialogue between artists from different parts of the world, using the universal language of art. The exhibition highlights the differences and similarities in the process of thinking and producing art through universal themes of folklore, storytelling, environmental concerns, science and technology. It has been a real pleasure to work with so many talented and committed artists who have all risen to the challenge of producing a thought provoking and stimulating project".



Saira Lloyd
Curator

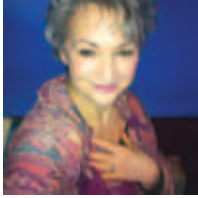
Tracey Kershaw is a multi-disciplinary artist, arts educator and facilitator living and working in Nottingham. She studied Fine Art at Nottingham University and since graduating in 2011 has been developing her practice, which focuses on aspects of the maternal.

She has exhibited widely both nationally and internationally and has completed artist residencies in Nottingham and Leicester. Tracey is currently carrying out research for her most recent project, *'Tell me about your mother...'*

On her involvement in the Web of Water, Tracey comments:
"When working on this event I was struck by both the differences and similarities between the artists' approaches to the theme. Everyone took their own distinct view of the topic – but each piece fitted together to create an harmonious whole. As an artist working mostly in multimedia and video, I was impressed by how the contributors found fresh new ways to engage with drawing, painting and 2D representation. It has been fascinating and gratifying to hear how many visitors to the exhibition have commented not only on the quality of the work, but also how the works have contributed to their awareness of water-related issues in other cultures".



Tracy Kershaw
Curator



Bio

Alison Knox lives and works in Nottingham creating her inimitable form of “divinely inspired” artworks. Leaving school at 16 to study a Foundation Course at Warrington School of Art and Design from 1976 to 78 Alison then graduated from Trent Polytechnic with a 1stClass BA (Hons) Fashion & Textiles in 1981. A successful career in Fashion Buying segued into self employment in 1997. Alison is happily married and keeps bees.

Statement

Inspired by a moment on Burton Bradstock beach in West Dorset, *The Edge* captures a point of sublimation where sea, sand and sky meet in one perfection. As an artist, I am often called to find that sweet spot and simply stand, be, allowing the elements to work on me and through me. There is always a sense of magnificent insignificance. Words, delivered on the waves, the seas breath, riding the tides to other shores where the essence of random sentences would make it to dry land and rest upon the shoreline to inspire some other artist to create.



The Edge



The Dumbles

Bio

My interest is in mark making and how small innocuous marks can accumulate to evoke larger concepts such as water currents and the rhythms of time. I employ techniques such as typing, word processing, pin pricking and sewing, but hand-drawn marks with their irregularities have particular intrigue. I am a graduate of the University of Nottingham Fine Art (Hons), and a member of Socket, an East Midlands arts collective.

Statement

My home overlooks the approach to Lambley Dumbles where I have walked for more than 30 years. Dumbles is a local name given to small ravines created at the end of the last Ice Age when melting ice washed away deposits between clay bedrocks to create a literal web of water around the village of Lambley, Nottinghamshire. These ravines still carry water draining from farmland and indeed have channelled torrents of water to flood the village on occasions of severe rainfall. The drawing aims to reflect how the climate change of 10,000 years ago helped create the landscape we see today.



Bio

Carol graduated from Loughborough University in 2009 with a degree in Fine Art. Her painting practice is concerned with her personal response to elements of the landscape. Each painting reflects a specific time and place, a moment when she became particularly drawn to some aspect of her surroundings. She uses colour, composition and a range of marks to create an image that reflects both the visual and emotional elements of her experience.

Statement

The work explores the emotional connection that humans have with water. The benefits of green space on mental health and wellbeing are well documented, but recent research (www.bluemind.me) has focused specifically on the health benefits of being in close proximity to water. *Blue Mind* is a term that has emerged from this field of study, together with Blue Space referencing the inclusion of water within planning proposals. This piece presents these ideas by bringing together the visual tranquility of water, the neural network of brain function and the suggestion of an aerial plan.



Blue Mind



Salt Tears

Bio

Dianne Illsley is a practising artist, mainly in drawing, painting and sculpture, who enjoys collaborating with writers. A recurring theme is the abstract figure and its associated cognitions and emotions, particularly in relation to the prehistoric female idol. Dianne graduated in Fine Art from Nottingham University in 2012, and went on to win the Djanogly Summer Exhibition. She divides her time between Nottingham and Melbourne, Australia.

Statement

This image is part of an ongoing series of paintings concerning my passion for rediscovered prehistoric female idols. A narrative has been emerging from my studies of sailing into the afterlife and other such ancient commonalities with the contemporary world. My imaginings have moved me from the waters of millennia that have carried the pyres, to a more fundamental water – that of the salt tears of women across time and culture.

In using media recalling those available to prehistoric artisans, I am also reflecting on the notion of the unchanging human spirit, and tears as the eternal present.



Bio

Hannah Shaw was born in Nottingham, 1989 and now lives and works in Sheffield, having studied BA Fine Art at Sheffield Hallam University (2012). Her practice is focused on creating connections between often disparate ideas through extensive research, using new discoveries and ideas within the sciences to view the world through new eyes.

Statement

Derived from an interest in creating work that explores how much information is necessary to communicate to a viewer, my practice is both informed by and executed through, extensive scientific and sociological research. My work is often made using strict mathematical systems, in addition to principles derived from numerous other disciplines. It is from this process, of critical analysis and application, that my work is often produced. Common references and influences that can be seen throughout my practice include; quasi-crystals; the work of Jean Michel-Basquiat; Russian Constructivism and the layering of ideas described by artists such as Ryan Gander.



Untitled (Precipitation)



The Smug and Silver Trent

Bio

After 6 years of part-time study I graduated from the University of Nottingham in 2008 with a BA Fine Art (Hons), 1st class. I am a member of the East Midlands-based artists' collective Socket, and since graduating have taken part in various group exhibitions and residencies. I am interested in Natural history themes which I explore using small-scale assemblages and digital collage.

Statement

I live near Attenborough Nature Reserve, a patchwork of lakes and islands which has evolved from worked-out gravel pits into an important nature conservation site. My initial interest was in the process of recolonisation of the reserve's open water, but my focus has widened to encompass the nearby River Trent, which deposited the valuable gravel and sand reserves in the first place. I have been exploring the Trent upstream and down, and discovering its place in the hierarchy of waterways that criss-cross our island.



Bio

Janet is an artist with a background in knitwear design, who graduated in Fine Art from the University of Nottingham in 2010. She uses photographs, films and installations to suggest a sense of place and to highlight environmental concerns. In 2013 she had her first residency and solo exhibition, 'Place Setting' at The Collection, Lincoln. She is currently artist in residence at the University of Nottingham.

Statement

All Washed Up - To highlight the worldwide problem of rubbish collecting in the sea I have photographed a nearby area of flooded gravel pits. Here, amongst ancient willow trees I found rubbish washed up as on a beach. It is an island of rubbish, where remnants of heavy industry collide with the detritus of the present. And where there is water, there is wildlife, which mistakes this litter for food. It appears like the 'trash vortex' in the Pacific. A garbage patch said to cover an area twice the size of Texas. 'No water, no life. No blue, no green'.
Sylvia Earle, oceanologist.



All Washed Up



Bio

Lucy Stevens is an artist whose environmental soundscapes and visual art investigate the relationship between humanity and nature. Working with field recordings, digital illustration, photography and drawing, to reveal the fascinating behaviour of wildlife and the diversity of species. The work ranges from creating visual compositions in response to bird vocalisation, to observing bird behaviour to produce graphical montages and responding to environmental issues that have an impact on ecosystems.

Statement

Oil Spill was created with a particular focus on the misuse of water, and the effects of oil spills on wildlife. The composition explores the explosion caused by the Deepwater Horizon Disaster in the Gulf of Mexico; which spilt 210 million gallons of oil, during prime mating and nesting season for bird and marine species. The oil coated birds feathers, making it impossible to fly, destroying their natural waterproofing and insulation. The effect of an oil spill can have long-term effects on entire species, polluting the air, water and altering the Gulf coast ecosystem and even entering the food chain landscape we see today.



Oil Spill



Bio

I am a painter, art-school lecturer, and iPad artist. I'm interested in digital explorations, from pixel to painting and back again, and my project *Considering Silesia* examines issues of conflicting (Anglo-German) heritage, identity and migration observed in the context of our evolving relationship with the internet and new media - our digital "ways of seeing".

Statement

This is a composite of iPad sketches drawn while looking at a computer screen in Germany of Google StreetView images of, and chatting on Facebook to Michał in Silesia in Poland, then collaged on the iPad in England - lots of fun :)



Considering Silesia



Forest Days

Bio

I graduated with a degree in Fine Art from Nottingham University in 2008, having studied part-time as a mature student. I like to work with collected fragments: paper, textiles, photographs and natural materials, to produce work with a narrative element, which fluctuates between the fictional and non-fictional. I have exhibited with two artists' collectives: ArtSpace Loughborough and Socket. My work as a professional librarian in a historic library has informed my practice as an artist.

Statement

The work shows a web of water sources in nineteenth century Nottingham, at a time when many still relied on wells and pumps for their water supply. A physical web is created with threads, linking the water sources together and referencing the lace and hosiery factories of the time. Incorporated as a mock narrative element are pages from a contemporary 'pastoral' novel, telling a tale of Robin Hood and Merrie England – but written in the same era as the mass industrialisation shown by the maps. Thus the idealised past of Sherwood Forest is overlaid by the expanding reality of Victorian industrialisation.



Bio

Sara Gaynor is a fine art photographer, and has exhibited both regionally and internationally. Her work is a reaction to everything around her; natural, primal, subconscious, past and present. Beauty is found in the unlikely; places, things and people. Capturing this essence is fundamental, and her work often embraces an underlying narrative. The elements, people, art, film and mood play a large part, while her inspirations are drawn from classical paintings, lesser-known photographers and literature.

Statement

These photographs come from a deep desire to show my connection with water, nature and my emotional space within this. Water as magnetizer: a magical temptress with an ability to shield a darker force, juxtaposed with an ethereal and nurturing nature - a power that has the ability to heal and nurture emotions. Underpinning these emotions is also a desire to preserve water and nature, spaces close to water and our connection with the natural environment. Photographs were taken during strong storms, working alongside the wild elements and capturing its traces within the work. In many ways this proved to be an exciting and exhilarating challenge.



Source of Emotion



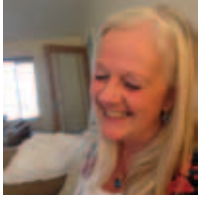
Half Full Half Empty II

Bio

Sarah Lightman completed her BA and MFA at the Slade School of Art, and is researching a PhD at the University of Glasgow on 'The Drawn Wound in Autobiographical Comics'. Sarah exhibits internationally and her debut graphic novel is *The Book of Sarah* (Myriad Editions 2015). Sarah co-curates 'Graphic Details: Confessional Comics by Jewish Women' and is editor of a book on the exhibition (McFarland 2014). Sarah chairs the Women in Comics Conferences, and co-directs Laydeez do Comics.

Statement

Half Full Half Empty II (2013) - This is my second series of drawings about the same glass of water drawn everyday, entitled *Half Full Half Empty*. In my first series, *Half Full Half Empty I* (2009), I traced my fluctuating feelings about a now ex-boyfriend and how I felt about my life. In this second set of drawings I address my experiences of my first full term pregnancy. I was filled with many different thoughts as my baby grew inside me. In this artwork I trace my ambivalence, fears and excitement, when I often felt uncomfortable publicly acknowledging some of these thoughts at the time.

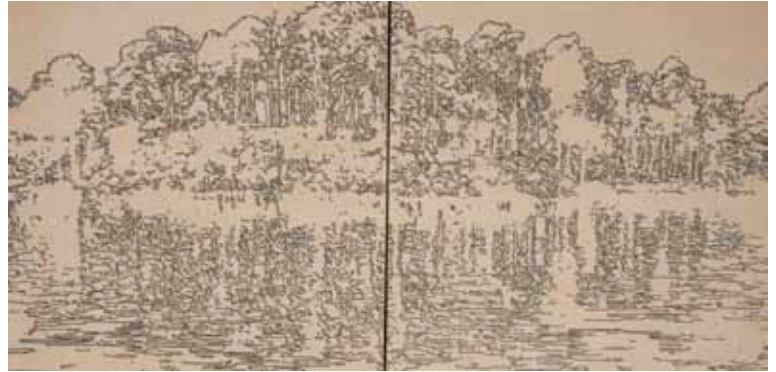


Bio

Finishing my MA in Fine Art in 2010 my work was exploring 3 dimensional painting. I have, since graduating, exhibited widely and worked within educational and community arts settings, finding this a rewarding avenue in which to use my accumulative skills and hopefully pass this investigative appetite to young people. As the financial crisis continues however, and funding provision for Arts projects rapidly diminish, my resolve is simply to welcome this expanse of time to wholeheartedly explore my practice more deeply and research my ideas for a new work.

Statement

My work explores the transience of experiential moments of collusions with water. I cannot explain them, but through painting, I hope to begin to understand them. For this exhibition it explores my untamed desire to plunge into and be enveloped by water whenever it is nearby; sea, pond, lake, river or stream - it all draws me. I want to swim in it all. I constantly question what's beneath it - what mysteries it holds - But I am not afraid of it - I respect it: I wonder how islands sit within it and wonder sometimes how it would be if they could simply cast off and drift away even when I know they are deep and fixed within its depths.



Continuum



Stolen Aquifers

Bio

Toby is an Illustrator, designer, composer of music & media artist for publishing, the gaming industry & new media. His latest work, an Illustrated art poster of Nottinghamshire actress Samantha Morton, is featured in LEFT LION magazine #52 (April/May 2013).

<http://www.leftlion.co.uk/articles.cfm/title/leftlion-magazine-52/id/5804>

He has been an active freelance Illustrator and artist since 1992. You can view Toby's work at www.tobyanderton.com

Statement

Rivers are the arteries of the earth. Fresh water the very life blood of all life. When searching for life, we first search for water. *Stolen Aquifers* depicts the result of globalisation by private water companies who place profit above meeting people's need for fresh water.



Bio

Wayne is a Leicester based artist creating digital cinematic photographs and hand drawn murals, he has exhibited all over the country over the past 5 years with his photographic work and has produced work for record labels in Germany and Argentina. He also runs workshops and teaches at DeMonfort University in Leicester.

Statement

In J.G. Ballard's novel "The Drowned World" the polar ice caps have melted and world has become a giant Triassic swamp, the Earth's inhabitants have now migrated to the arctic circle while a few explore the sunken cities of Europe. This has been the source and inspiration for me to create one page of a fictional graphic novel using my digital photographic manipulation technique.





Thirsty Man

Bio

Alok Bal studied Painting at the Faculty of Fine Arts, Baroda (BFA: 1998; PG Diploma in Painting: 2001). He has had two Solo shows, 'Football Fever' (2006) and 'Black Landscape' (2007). His works have been in several prestigious, often curated, group shows in New Delhi, Kolkata, Bangalore, Mumbai, Ahmedabad and Baroda. He has shown in Hong Kong in 2009 and at Artcore, UK in 2011 ('Games People Play' exhibition). He has been invited as a participant in several Artists' Camps Residencies all over India as well as in Spain, Cambodia, Uzbekistan, Thailand, and Egypt. He has also two Performance Art projects to his credit (2010, 2012).

Statement

This is a story that I have developed from an extremely well-known fable about the thirsty but smart crow that I had heard over and over again in my childhood. In that story the crow manages to get drinking water for itself. The crow in my story is more large-hearted and offers other thirsty animals a drink of water too thus following the principle of 'live and let live'. This is so unlike Man who does not seem to understand this principle, is completely selfish and so destroys the harmony of the earth.



Bio

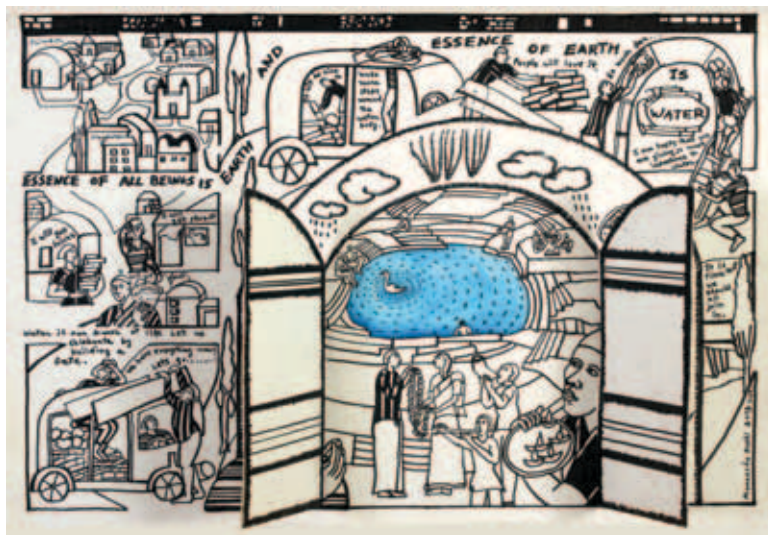
Kamal Pandya studied Painting at the Faculty of Fine Arts, Baroda (BFA: 2007; MFA: 2009). He received the Nasreen Mohammedi Scholarship for 2004-05, the Nasreen Mohammedi Annual Display Award, 2007, and Best Emerging Artist Award by Sarjan Art Gallery, Baroda, 2008. In 2011, his paintings were a part of the show, "Contemporary Arts from India" held at Dignam Gallery, Toronto, Canada. This is his first show in England.

Statement

As a child, I was very inspired by the very spiritual Shree Rang Avdhoot Maharaj. Most of his life was spent living on the banks of the Narmada river at Nareshwar, quite close to Baroda. The Narmada (1312 kms long) is the water lifeline of Gujarat and Madhya Pradesh through which it flows. It is perhaps the only river in the world that can be circumambulated (about 2600 kms) and this difficult pilgrimage is known as the Narmada Parikrama. Shree Rang Avdhoot Maharaj undertook it and was known as a Parikramawasi. The Narmada is not just a river to Parikramawasis. She is a living deity with whom they interact and communicate at a spiritual level. It is believed that wishes of a Parikramawasi on the banks of Narmada are fulfilled and all their hopes come true.



Narmada Parikramawasi



Thirsty Man

Bio

Maneasha Doshi studied Painting at the Faculty of Fine Arts, Baroda (Diploma: 1990; PG Diploma in Painting: 1994). She attended a Workshop in Painting at Ecole des Beaux-Arts, Fontainebleau, France, 1989. She has had Solo Shows in Ahmedabad, Mumbai, New Delhi and Baroda. Her works have been selected for participation in several group shows in New Delhi, Kolkata, Chennai, Mumbai, Ahmedabad and Baroda. She has shown in the 'Games People Play' exhibition at Artcore, UK in 2011.

Statement

Our cities and towns always had many natural ponds. In one such town in my story, these ponds started drying up as no one cared for them. During one very hot summer, water became so scarce that the people began to remember the time they enjoyed water bodies all around in their environs. "We need to give our ponds a new lease of life," someone proclaimed. "It is our water and life". Gradually a large number of people came forward to support that idea. They contributed stones, bricks, wood, glass and labour. It was like a festival. A pond was dug up, steps were made. Water filled up in it like in a dream, from nowhere and everywhere! What a wonderful sight it was! The whole city was reflected in it. There was no other place like this in the city.

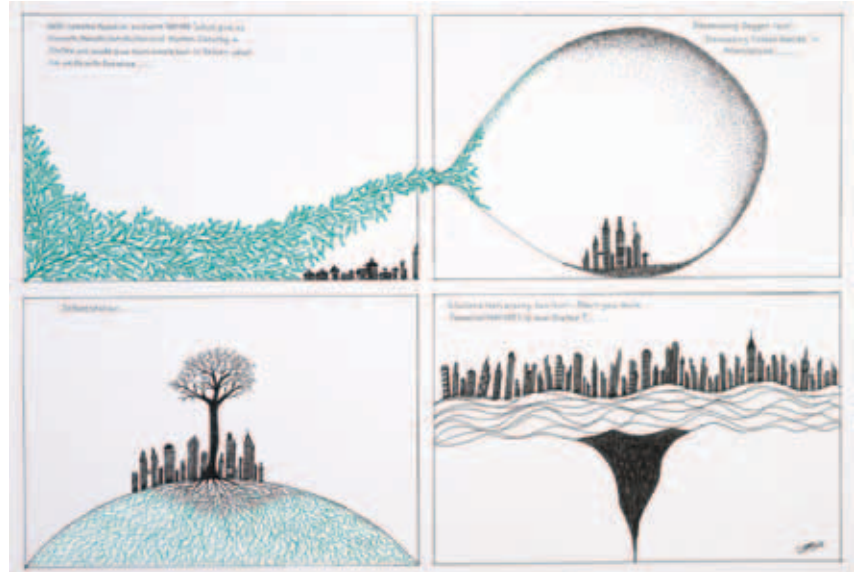


Bio

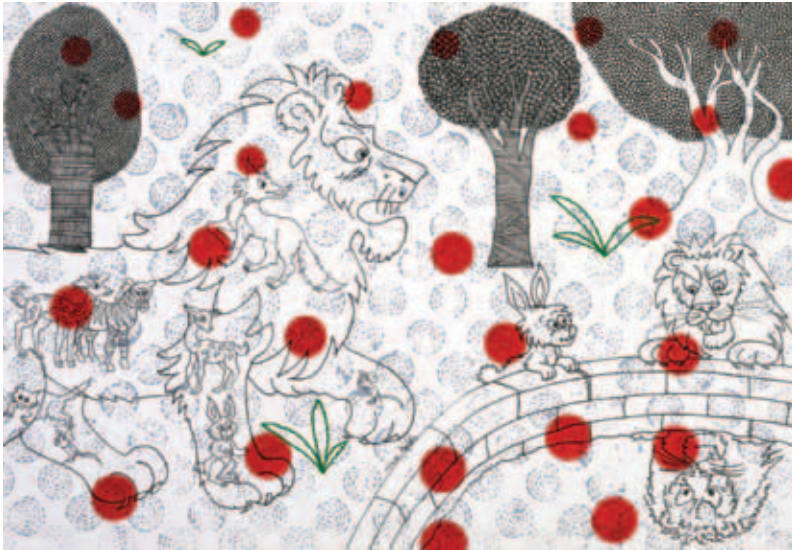
Atul Mahajan studied Sculpture at KPG Chitrashilpa Mahavidyalaya, Khemgaon, Maharashtra (2004) and Faculty of Fine Arts, Baroda (2006). He received the Bodhi Art Award (2006), the H K Kejriwal Young Artists Merit Award (2007), the Inlaks Indian Art Award (2007), and the Bendre-Husain Scholarship (2008). His works have been selected for participation in several group shows in New Delhi, Mumbai, Ahmedabad, Nagpur, Bangalore, Kolkata, Jalgaon, Akola and Baroda. He has shown in the 'Games People Play' exhibition at Artcore, UK in 2011. He has attended a Workshop with Prof. Harvey Hood, Wales, at Baroda in 2004 while a student at the Faculty of Fine Arts.

Statement

I use art to generate awareness of environmental problems and how people think about and react to the environment around them. I think this is possible because I believe that art and creativity have a fundamental role to play and act as an impulse in planning of action for a socially responsible transformation of society.



Shelter



The Clever Rabbit

Bio

Nikita Parikh studied Painting at the Faculty of Fine Arts, Baroda (BFA and MFA). She has received the Gujarat State Lalit Kala Akademi Prize, the AIFACS Award, New Delhi, for Best Exhibit (2002), the Navdeep Prathisthan Award, and Junior Artists Fellowship, Government of India. Her works have been in selected for participation in several group shows in New Delhi, Mumbai, Ahmedabad, Bangalore, and Baroda. Her work was chosen for the 9th International Drawing and Print Biennale at Taipei Museum, Taiwan, and at the 'Mind, Matter, Mystique' show at the Tamarind Art Gallery, New York.

Statement

My works are often influenced by the Indian miniature painting tradition. My love for textiles has also started showing up in my work when I started using the block print as a backdrop of my painting. It has gradually converted into my own language of painting. The flat bold colour of the repeated stencil patterns overlap with very fine and minute line drawing creating an atmosphere by itself. Here I have depicted the famous Panchatantra story of *The Clever Rabbit* wherein the small, timid rabbit fools the mighty and cruel lion and saves the other forest animals.



Bio

Kanika Shah studied Painting at the Faculty of Fine Arts, Baroda (BVA: 2008; MVA: 2010). She has received the 52nd Gujarat State Lalit Kala Akademi Prize for Graphics (2012), Award at Artscapes (All-India Women Artists Contemporary Art Exhibition), Chandigarh (2012), Honourable Mention Award at 9th Bharat Bhavan International Biennale of Print Art, Bhopal, India (2011), Dr. Iwasaki First Prize in the 6th Kyoto International Woodprint Association Exhibition, Japan (2011) and at Printmaking Art at Wharepuke, New Zealand (2012). Her works have been in selected for participation in several group shows in New Delhi, Mumbai, Pune, Ahmedabad, Kolkata, Chandigarh, and Baroda. Her work was also part of Artcore's 'Games People Play' project in 2011-12, and one of her prints was selected for exhibition in the Guanlan International Print Biennale, China (2011).

Statement

The work has a subject from miniature paintings of lord Krishna episode raas lila formed in a contemporary style of mine. The well over here is represent as bank of Yamuna where Krishna uses to play his flute for gopis and radha. "In today's world it is difficult to find purity and devotion in love. People should get inspired by Krishna in this regard."



Me and Red



Havan Kareng, Havan Kareng, Havan Kareng...

Bio

Arunanshu Chowdhury studied Painting at the Faculty of Fine Arts, Baroda (BVA: 1993; MVA: 1995). He was awarded The Elizabeth Greenshields Foundation Grant, Canada (1995) and later was also honoured with the Ravi Jain Foundation Award, New Delhi. He has had 11 Solo Shows so far in Mumbai, New Delhi, Bangalore, and Baroda, as well as in Dubai and Switzerland. He has been invited to several Art Residency Programmes as well as Art Camps held in different parts of India as well as in Lichtenstein, Venice, Kassel, Cambodia, Vietnam, Thailand, and Turkey. His works are in the collection of the National Gallery of Modern Art, New Delhi, and several private collections in Indian and abroad.

Statement

This work is a social comment on the current water politics of India. There is scarcity of water in many parts of the country and in spite of many reservoirs, dams, tanks, etc. over the many rivers throughout India there is no proper and equitable water distribution. Often the states disagree on water distribution policies forgetting that the rivers belong to all the people of India. In fact in urban areas water is not available in some parts of the same city while it could be in excess in other parts. Water is a sacred commodity for many in our country, and it is not strange to find locks put on taps or to see performances of religious rituals to please the Rain God for a bountiful monsoon.



Bio

Shruti Nelson studied Zoology before enrolling to study Painting at the Faculty of Fine Arts, Baroda (Diploma: 1994; PG Diploma: 1996). She attended a 3-month Residency Programme at the Ecole Regionale de Beaux-Arts at Caen, France (1996). She has had seven Solo Shows so far, in Mumbai, Chennai and Baroda. Her artworks have been an important part of several important Group Shows held all over the country as well as in New York (2007, 2005), Singapore and London (both in 1998).

Statement

I create a world of fantasy and cheer with animals, birds and flora in a state of metamorphosis and transition. My primary preoccupation is to capture movement and create a surreal atmosphere and mood. This story unfolds a magical abode where imaginary elements lead to the establishment of life. A beautiful connection to the natural element -- Water, which leads the creatures to gather strength and the forms exuberate magic for the Wellness of being together.



The Veil of Water



Eki Akash, Eki Batash, Eki Jol Brahmaputra Aar Padar Dhare

Bio

Sudipta Das studied Painting at Kala Bhavana, Santiniketan, West Bengal (BFA: 2009; MFA: 2011). She was awarded the Saavad Residency at Santiniketan for six months (2011), and later at the Kanoria Centre for the Arts Residency in Ahmedabad. She has had a Solo Show at Gandhara Art Gallery in 2013. Her works have been selected for participation in prestigious and curated Group Shows in Mumbai, Kolkata, Kochi, New Delhi, Santiniketan, and Guwahati. She has also participated in several Artists' Camps in Bangalore, Jodhpur, Puri.

Statement

My work is often related with history and memory of the Partition of India and East Pakistan (now Bangladesh). In this work too my story concerns the 'partition' of the two rivers, Brahmaputra and Padma. I remember a popular Bhupen Hazarika song from my childhood that I sometimes sing even now:

"Ganga amar maa, Padma amar maa

Eki Akash, Eki Batash, Eki nodir dhare". In my story, the father is Brahmaputra and mother is Padma, both flowing in the same direction. But their children are fighting with each other over boundaries. The parents try to stop the children but to no avail. Their violence finally leads to the creation of another river – a river of blood.

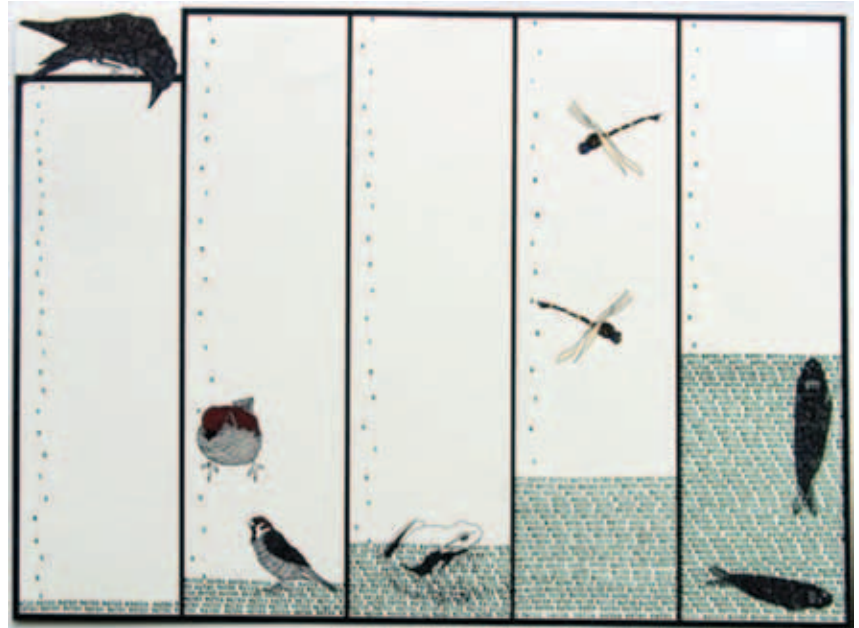


Bio

Vishwa Shroff studied Painting at the Faculty of Fine Arts, Baroda (BFA: 2002) and at Birmingham Institute of Art & Design (UCE), Birmingham (MA: 2003). She was awarded the Birmingham Institute of Art & Design Bursary (2001) and the UNESCO-Aschberg Bursary for Artists (2011). She has had Solo Shows at ACME Project Space, London (2012), and at Raaga Numerique Gallery, Baroda (2011). Her works have been exhibited in more than 25 Group Shows in Baroda, Jaipur, Ahmedabad, Surat, New Delhi, Mumbai, Kolkata in India, and in London, Birmingham, Nottingham, Grays, Bristol in the UK, at Akron University, and in New York, USA and at Talin in Estonia.

Statement

In this work, I look at the Well as a hole in the Earth – the watering hole. I have also put a twist in the well-known tale of the crow and the pebbles in a jar but here the crow pisses the alphabets of ‘w-a-t-e-r’ into the well to miraculously fill it with water!



The Watering Hole



Modern Times

Bio

Nikhileswar Baruah studied Painting at Faculty of Fine Arts, Baroda (BFA: 1990; MFA: 1992). He received the Harmony Emerging Artist of the Year Art Award (2000) and the UNESCO-Aschberg Bursaries to work at the European Ceramics Work Centre, The Netherlands (1997). He has had seven Solo Shows, in Guwahati, Mumbai and New York. His works have been selected for participation in several group shows in New Delhi, Mumbai, Bangalore, Kolkata, and Baroda in India, and in Yokohama, Japan and San Francisco, USA. He has shown in the 'Des Pardes: The Challenge of the Global' exhibition at Artcore, UK in 2010.

Statement

My work is a response to how I personally look at the idea of 'progress' – how greed and personal pleasure/comfort are the main driving forces and purpose of our lives and how we are destroying Nature (and thus, our future) in the process.



Bio

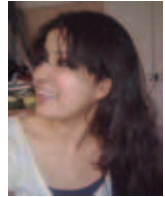
Heeral Trivedi studied Painting at the Faculty of Fine Arts, Baroda (BFA: 1997; MFA: 1997). She received the Gujarat Lalit Kala Akademi Award for Painting (1996). She has had 5 Solo Shows in Mumbai, New Delhi, and New York. She has also participated in Group Shows in New York, San Francisco, Tokyo, Bali, Chelsea (UK), Singapore, London, and Hong Kong. She has participated in numerous Artists' Camps in different parts of India. She is Member, Global Advisory Committee for the Imagining Ourselves (IO) Project established in 2006 at the International Museum of Women, San Francisco, USA (www.imow.org).

Statement

Bhagirathi is based on a folk tale from Karnataka, a southern state in India. It tells the story of a young woman by the name of Bhagirathi who sacrifices her own life so that the village can get water. The village's source of water is its lake which has run dry creating water scarcity among the villages nearby. There was a belief that if a married woman would offer prayers in the middle of the dry lake, its natural springs will get rejuvenated and fill the lake with water. But this process would endanger the life of the praying woman causing her to drown. Many parents refuse to sacrifice their daughters and daughters-in-law but Bhagirathi takes the decision to save her village and sacrifices her life to provide water and end the suffering of her people.



Bhagirathi



...and then Myth met Machine

Bio

Piyali Ghosh studied Painting at the Faculty of Fine Arts, Baroda (MFA: 2006). She has had 2 Solo Shows in Mumbai (2007), and New Delhi (2009). Her artworks have been selected for several prestigious and curated Group Shows in Mumbai, Bangalore, Baroda, Kolkata, Kochi, and New Delhi in India. She has also participated in Group Shows in London and Hong Kong. Her work was part of the UK Cultural Olympiad Project (2012). She was invited to a Residency Programme at the Orlean House Gallery, London (2010).

Statement

In my work, the traditional well is juxtaposed with the modern pump that lifts water. The work is also a comment on well-water that is as sweet and life-giving as mother's milk, supporting man, fish and plants.

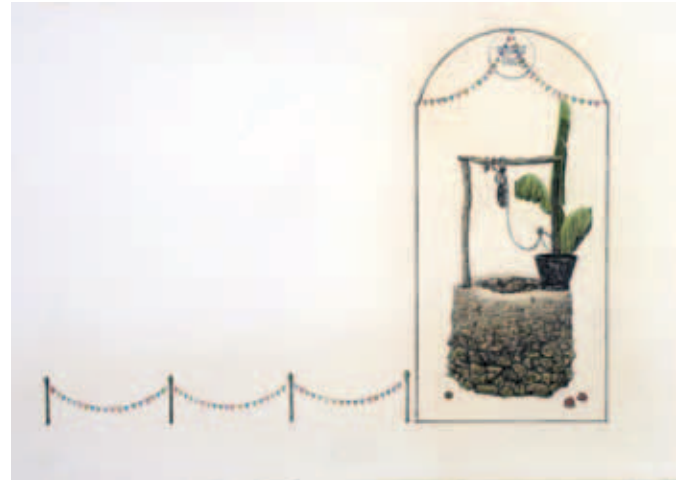


Bio

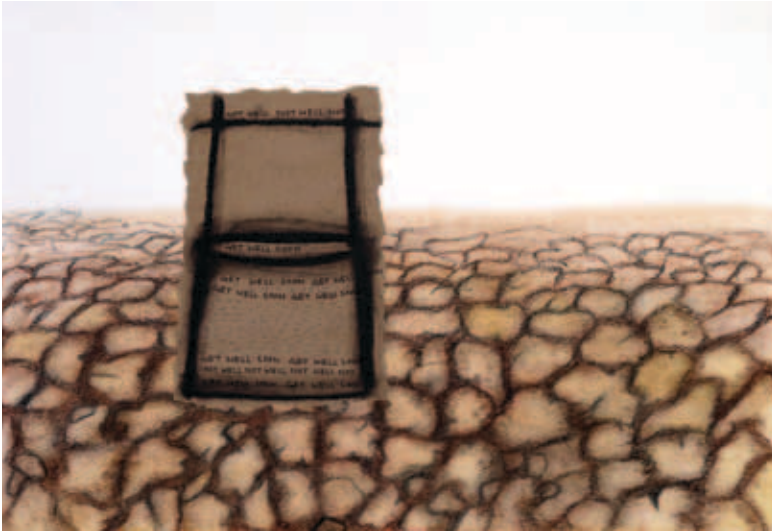
Muktinath Mondal studied Painting at Indira Kala Sangeet Viswavidyalaya, Chattisgarh (BFA, 2005) and at the University of Hyderabad, (MFA, 2007). His works have been selected for participation in several prestigious and curated group shows in New Delhi, Mumbai, Bangalore, Nagpur, Bhopal, Hyderabad, Kolkata, Ahmedabad, Chennai and Baroda in India, and in Shanghai (Shanghai Art Fair, 2012), and Seoul, Korea. He has also shown in the 'Games People Play' exhibition at Artcore, UK in 2011-12.

Statement

My work draws from a Bengali fable quite popular in rural Bengal. It is called *Bagher Biye* and tells the tale of the marriage of a tiger. (The Royal Bengal Tigers are found in the marshy Sunderbans and often wander into human habitats. They are extremely feared.) The fable talks of how the village folk lure a tiger bothering them into the village with the promise of marrying him off and lead him to jump in the village well! In rural India, life starts revolving around the well from dawn to dusk. That is because the well is often the only source of drinking water. It is an integral part of the village life. To signify this tremendous importance of water/well, I have portrayed the well like a temple. These characteristics are very much part of my work and I use them to glorify the mundane objects which are often considered insignificant. In a way, I want to build a connection between the 'mythic' folkloric imagination (fear of the tiger) with the present 'real' issue of scarcity of water.



Bagher Biye



Get Well Soon

Bio

Riya Chatterjee studied Painting at Kala Bhavana, Santiniketan, (BFA, 2004) and did a 2-year course in Chinese Painting from South-west Normal University, Chongqing, China (Diploma, 2007, full scholarship from Government of China). Her works have been in selected for participation in several important group shows in New Delhi, Mumbai, Bangalore, Bhopal, Kolkata, and Baroda in India, and in Siauliai in Lithuania, Nord Art in Germany, Dubai, UAE, and Chongqing in China. She has also shown in the 'Des Pardes: Challenge of the Glocal' exhibition at Artcore, UK in 2010-11.

Statement

This work is inspired by a contemporary film by eminent Indian filmmaker, Shyam Benegal titled, "Well Done, Abba!", a National Award-winning 2009 film, which revolves around the story of a man trying to build a well in his drought-affected village and the strange and amusing incidents that happen to him along the way. As the film unfolds, the director highlights the serious issue of water scarcity and bureaucratic corruption in a very satirical way. In my work I have avoided the narrative part and tried to deal with the core issue that is water scarcity, and depicted the significance of well as an reservoir of water in our rural society through the use of satirical and ambiguous text.



Bio

Prantik Chattopadhyay studied painting at the Faculty of Fine Arts, Baroda (BFA, 2004; MFA, 2006). He received the Nasreen Mohammadi Award (2002) and has had three Solo Shows in Mumbai. His works have been selected to be a part of several Group Shows in Kolkata, Mumbai, Baroda, Kochi, New Delhi and Ahmedabad, as well as in Taiwan and China. He has been invited to Residency Programmes in Chennai, Bangalore, Kanakamajalu village (Karnataka), Partapur (Rajasthan), and Pune. He also conducts Workshops in Origami, traditional Stick Puppet-making, Wall-painting for school students and adults. He has attended workshops in Dokra-casting techniques, glass-work, toy-making, book-making, and traditional Rajasthani miniature painting. His work was also part of the 'Games People Play' art project of Artcore, UK, 2011-12.

Statement

My story is based on one of the Buddhist Jataka stories. Through my story I have adopted the moral phrase of *Check The Water Before You Taste It*, to make a comment or a pun on the consumerist culture where soft drink brands promise to satisfy our thirst in all means possible, while hiding its dark side inside that sweet, bubbly, chilled water.



Check The Water Before You Taste It



King and the Well

Bio

Brighu Sharma studied Painting at Faculty of Fine Arts, Baroda (BVA, 2005; MVA, 2008). He received the Nasreen Mohammadi Scholarship (2007). His work has not only been a part of several important Group Shows in India but also in numerous Art Fairs at Busan (Korea), Sosabeol Art Expo (N. Korea), Israel, Paris, Coventry (UK). He has also been invited to Artists' Workshops at Santiniketan, Jaipur and Baroda. He currently teaches at the Fine Arts School at the Veer Narmad South Gujarat University, Surat.

Statement

This is a folk story from Assam. Once there lived a barber famous for his exquisite hairstyles. The king also desired to get a haircut from him. But while cutting the king's hair, he saw a horn growing on the back of the king's head. The king knew it of course and angrily told the barber not to reveal the secret to anybody. But barbers can rarely keep secrets! He began to think of who he could possibly share this with. As he was thinking, he passed by a well. An idea came to him; he turned around to see if anybody was around and saw only his own shadow. So looking into the well, he told it the king's secret and felt greatly relieved. What he did not notice was a wooden log floating in the well. It had heard the king's secret. A few months later, a carpenter came to the same well to fetch water. He saw the wooden log floating in the well and pulled it up in his bucket. He crafted a musical instrument out of it. When he began playing it, everybody burst out with laughter because the music he played gave only one sound, 'Raja ke sar par sing hai' (the king has a horn on his head)!



Bio

Shatrughan Thakur studied Painting at Faculty of Fine Arts, Baroda (BFA, 2002; MFA, 2004). He won the 2-year Fellowship at the Kanoria Centre for the Arts, Ahmedabad (2004), and Garhi Scholarship, Lalit Kala Akademi, New Delhi (2006). His artworks have been selected for more than 50 prestigious and curated Group Shows in India. He has shown in 'Des Pardes: Challenge of the Glocal' exhibition at Artcore, UK, in 2010-11 and 'Games People Play' in 2011-12. He has specialized in painting with organic and vegetable dyes on cloth, especially on Khadi (popularized by Gandhi) and has held more than 10 Workshops on the applications and uses of Natural, Organic and Vegetable Dyes for students of art schools as well as school students.

Statement

Water plays an important role in many Indian legends and myths. There are mythological water beings, legendary tales of heroes who create magic with water and even wondrous stories of isles and continents lost under water. My work is inspired by Raja Ravi Verma's classic paintings, 'Ganga Avataran', 'Shantanu Satyavati', and 'Shantanu stopping Ganga'. In Hindu mythology Ganga is the pure water goddess. Her equally pure son, Bhisma, is the father figure in the Hindu epic, The Mahabharata. But in spite of his many strong qualities and ethical correctness, he still cannot stem the apparent rot in Indraprastha, the capital of the warring Kaurava and Pandava princes. I find strong parallels in these stories and the current events in the Indian political scenario.



Bhisma



Dweepa

Bio

Mahesh Baliga studied Painting at CAVA, Mysore (BFA with Gold Medal) and at the Faculty of Fine Arts, Baroda (Post Diploma, with distinction). He received the K K Hebbar Memorial Award (2005) and Arnavaz Scholarship (2006-07). He has been a part of Artists' Camps and Workshops in New Delhi, Kochi, Kodaikanal, Chennai and Vagad, Rajasthan. His artworks have been selected for several exhibitions and curated Group Shows in Mumbai, Bangalore, Baroda, Kolkata, Kochi, and New Delhi in India, and in Israel and Dubai as well. He also participated in the 'Games People Play' exhibition of Artcore in the UK in 2011-12.

Statement

Dweepa is inspired by the novel of the same name by Kannada writer Norbert D'Souza, and which was later on made into an award-winning 2002 film too by Girsh Kasaravalli. It deals with the raging issue of building dams and the displacement of natives. Located in the backwaters of a dam, Sita Parvata is an island slowly submerging due to the rains. The government succeeds in evacuating the residents by giving them compensation for the properties they own. Though the compensation can give most of them food and shelter, it cannot compensate for the belonging they felt for their land.



Bio

Surashree Rabadia studied Painting at the Sheth C N College of Fine Arts, Ahmedabad (diploma, 1989) and Fresco Painting at the Faculty of Fine Arts, Baroda (post-diploma, 1992). Her work has been a part of several Group Shows in Nagpur, Mumbai, Baroda, Kolkata, Chennai, New Delhi, and Bangalore. She has worked on commissioned mural projects in Nimrana (Rajasthan), Jaipur, Ahmedabad, and numerous residencies. She was invited to attend Workshops and Artists' Camps at Bhutan, Mumbai, and Baroda.

Statement

Wells specifically signify a deep sense of space within the womb of the earth, where the genesis and sustenance of life in all its various forms exist. In my work I have tried to convey this through the voices emerging from and of the well.



Voices of the Well



Karuppiyum, Karumbhanum

Bio

Sajeev Visweswaran studied painting at the College of Art, New Delhi (BFA, 2006) and printmaking at the Faculty of Fine Arts, Baroda (MVA, 2008) with the Kerala Lalit Kala Akademi Students' Scholarship. He attended 'Residence Price' at the 13th Biennale Internationale de Gravure de Sarcelles, France (2008). His first Solo Show was held in Baroda (2012) and a three-man show at New Delhi (2011). He has been a part of Artists' Camps and Workshops in Thekkady (Kerala), Surat and Baroda. His artworks have been selected for several exhibitions and curated Group Shows in Mumbai, Bangalore, Baroda, Ernakulam, Kochi, and New Delhi in India, and in Seoul and Busan, Korea, and Ville de Sarcelles, France.

Statement

My work features a Home Well as it observes two kittens, tracing their daily routine around the house that they have adopted as their home. In some 'panels' the cats were not visible, so the viewer has to search for or imagine the whereabouts of these cats. It is the "presence" of certain absence and the WELL is the witness.



Bio

Manjunath H. studied painting at the Ravindrakala Niketan, Tumkur (Diploma, 2001) and at Bangalore University (Advanced Diploma, 2006). He won the VVK Oak Award from the Tilak Smarak Trust, Pune (2002) and has had two Solo Shows at Bangalore and Baroda. His works have been selected for many Group Shows in New Delhi, Bangalore, Pune, Baroda, Mysore, Hyderabad, Pondicherry, Chennai, Mangalore, and Tumkur in India, and in Kuala Lumpur, Washington, and Dhaka.

Statement

In this work I am narrating the present condition of the Well which remembers the past and questions the future. I have used the images of the Kalyani Well (Hoysala period, 13th century, built with dressed stones having 4-sided or 3-sided steps along the well's wall) in Hulikere, Karnataka. In the past, people offered the Ganga Pooja at the Kalyani Well, while these days the same Pooja is offered near the ugly bore-wells. We are now facing a scarcity of drinking water and fighting for it. In this way I am expressing the contrast between the realities of the past and the present.



'Kal, Aaj ...?' (Past, Present)



Komola Konwori

Bio

Mantu Das studied painting at Kala Bhavana, Santiniketan (BFA and MFA). He has had two Solo Shows at Santiniketan and Bangalore. His works received awards at the 3rd and 5th National Junior Artists' Exhibition (2006, 2008). His works have been selected for Group Exhibitions in India, and at Art Fairs in Germany and UK. He has been invited for Residency Projects, Artists' Camps and Workshops as well.

Statement

This work is inspired by a popular Assamese folk tale that I had heard often in my childhood. It tells the story of a king and queen (Komola Konwori) who loved each other deeply. One year their kingdom was struck by a horrible drought, the crops failed and the rivers and wells ran dry. The king was visited in his dream by Lord Indra, the God of Rain, who told him that king must dig a deep well at the centre of the dry lake near the palace. Then the queen must climb into the well and sit at its bottom and wait for the rains to come. The king was frightened for he knew that his beloved queen will surely drown, but he had to choose between his dying, suffering people and the love for his queen. What do you think he chose?



Bio

Shweta Bhattad studied Sculpture at Faculty of Fine Arts, Baroda (MVA, 2011) and at CISFA, Nagpur (BFA, 2009). She received the Award for Best Sculpture at 22nd All-India National Art Contest, Nagpur (2008), Katpitia Memorial Gold Medal in Sculpture, Baroda (2011), Merit Scholarship Award, Baroda (2011) among several other awards. She was selected for Khoj International Artist Residency, New Delhi (2012), the Art Intensive Scholarship at Khoj, New Delhi (2012), and a 6-week Residency, supported by Khoj at Bamboo Curtain Studio in Taipei, Taiwan (2013). She has had many Solo Performance Art events to her credit that explore issues of social problems in India such as food security, safety of women and violence against women, ecological degradation, and aspirational aims of rural youth.

Statement

During my stay in Taiwan, I could see the women living their lives with freedom and dignity. On the contrary, I used to feel unsafe and afraid when walking alone on empty and dark roads in my own hometown. In Taiwan, I knew that I was safe, just as I had always dreamed, but never experienced. It was very difficult for me to accept the freedom I received in Taiwan. With time, my fears, my preconceptions, my precipitations and uncertainties started melting away from me. I felt lighter, as if my “conditioned attire” as a woman was melting. I started feeling, experiencing the freedom. *Bharat Mata in Taiwan* is part of a series of performances I did in Taiwan, on my experience of freedom, safety, dignity I felt and lived as a women staying there.



Bharat Mata in Taiwan

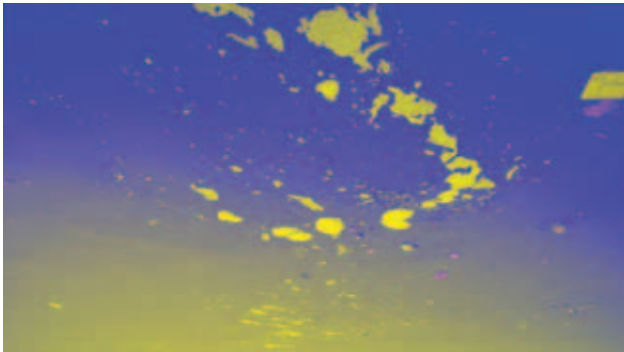


Bio

Shyam D. Patel took his Masters in Art Design and Communication from CEPT University, Ahmedabad (2011). He interned at The Guild Art Gallery, Mumbai (Feb-May 2011) and was Production Manager for the Kochi-Muziris Biennale, Kochi, India (2012).

Statement

Water is an element that made life possible on earth. And rivers, like veins, infuse life into our landscape. This carrier, the river and its fertile peripheries, have helped in the evolution of mankind, civilisations, and culture. I live in a city where the lives and livelihoods of communities have thrived on the banks of the Sabarmati river, where its changing facets and nature have never failed to astonish me. Adaptable, tolerant and tactile, the survival of the Sabarmati is now meshed in the politics of the city. As I went about looking for that river I had grown up with, I realised that the river in my city was killed. And no one cried, because its screams were silenced under the hard concrete-laden promenades created on its banks. The once fertile bank is now a cold and sterile track. I could not find the flowing river of my mind, in the stagnant depository of urban waste. My work *Illusion* and *Pravah*, is my search for the river of my mind- a juxtaposition of the illusion and reality. A reflection of how far we have come from our beginnings - far enough to not see where we began and fast enough to not see where we are headed. "We live in illusion and the appearance of things. There is a reality. We are that reality." - Kalu Rinpoche



Illusion and Pravah

**Bio**

Ajay Kanwal (b. 1973) studied Fine Arts at Institute of Music and Fine Arts, Jammu (2000) and Ceramic Sculpture at the Faculty of Fine Arts, Baroda (2004). He won the AIFACS Award, New Delhi (2001), and the Lalit Kala Akademi Grant, New Delhi (2000). He has had one Solo Show at Baroda (2009). His artworks have been selected for several exhibitions and curated Group Shows in Mumbai, Pondicherry, Ahmedabad, Baroda, Hyderabad, Kochi, Chennai, Jammu, Amritsar, Chandigarh, Jaipur, Guwahati and New Delhi. He has attended Artists' Camps and Sculpture Workshops in Baroda, Bhopal, Lucknow, Patna, New Delhi, Jammu and Pondicherry. He has also executed a number of sculptural and mural commissions for public institutions. He currently teaches ceramics and sculpture at the Faculty of Fine Arts, Baroda.

Statement

Sculpture is a means as well as an objective for my expression. Using perception itself as a basic factor in creativity, I have endeavored to explore its relationship with the object it manifests into. It may be installation, abstraction or even an illusion. I may like to go working further in this direction so as to generate in my viewer a state of lesser observation or its enhanced negligence, so that the mundane even is accepted as a work of art. I strongly feel that it is possible through experimental handling of available materials.



Weight-less



Web of Water (Lady with Roots)

Bio

Niharika studied Painting and Mural at Faculty of Fine Arts, Baroda (BFA: 2001; MFA: 2004). She has had one Solo Show in Baroda (2011). Her works have been in selected for participation in several group shows in New Delhi, Mumbai, Kolkata and Baroda in India, and in Toronto, Canada (2012). She has been awarded Residency at Artcore, UK (2013).

Statement

My work is a comment on the varied responsibilities of a woman in rural India. She fetches drinking water in pots from wells or rivers from fairly long distances, balancing them on her head and hips. This woman is like a tree too, sending down deep roots that hold the family and home together, nourishing and nurturing them at all times.



Bio

Samir studied Painting at Faculty of Fine Arts, Baroda (Diploma, 2001. His works have been in selected for participation in several group shows in New Delhi, Mumbai, and Baroda. He was awarded Residency at Artcore, UK (2013).

Statement

My work examines the movement of the 're-cycle' story, creating a landscape in which waste water is absorbed into the environment, condensing and rising to form clouds that rain back the water of life onto the earth.



Untitled

Water Culture: Reflections on Water and its Representation

"Thousands have lived without love, not one without water."
- W.H. Auden, from 'First Things First' (1957)

A glass of clear water rests on a small ordinary glass bathroom-shelf about three metres high on a wall. This is in an art gallery. Below, and to the left of the glass and shelf, a printed text has a series of anonymous questions and answers in which it is asserted that the glass of water has been changed into a 'full-grown oak tree'. *An Oak Tree* (1973) by Michael Craig-Martin is one of the most contentious artworks of the late twentieth century. I am prompted to consider this by the exhibition 'The Web of Water'.

It seems significant that the artist, in this subtle evocation of a complex theological issue, transubstantiation, employed water rather than any other element. In many respects a glass of water appears so simple, so devoid of interest that it demands little attention. On numerous other shelves and surfaces across the world glasses of water, freshly drawn from nearby taps, and indistinguishable in their appearance from that in the collection of the Tate, stand unconsidered before they are drunk.

One of the functions of art, in its many forms, is that it offers opportunities to spend time considering things that are taken for granted and that provoke thoughtful and sensitive responses in viewers. Susan Hiller in a series of artworks begun in 1969 *Homage to Joseph Beuys* presents in felt-lined cabinets antique bottles of holy water she has collected around the world. She has written: "When I collect water from a holy well or sacred spring, I'm in the process of trying to turn banal tourism into a quest or pilgrimage. The waters supposedly produce powerful

effects for believers, but what I treasure is the special mental space created by searching for them and thinking about them. These little bottles of waters are more than just souvenirs; they are containers of an idea about the potentials hidden in ordinary things and experiences." The exhibition 'The Web of Water' is a thoroughly engaging collection of contemporary artworks that, by adopting means that are essentially graphic, pictorial and accessible, meets a need to heighten our awareness of the place of water in culture and civilization. That the artists who have made pieces specifically for this show are based either in the UK or in India has given it a range and richness of content that is far-reaching.

In places where the finding, fetching and carrying of water involves great effort it is valued more greatly than where it is at hand and runs freely. Reverence accorded to water where people understood it to be inhabited by divine beings (water gods appear in ancient mythology) or where it is acknowledged as a gift of God seems a far cry from the regard in which it is held as a public or privately-owned utility.

Kamal Pandya's work in the exhibition *Narmada Parikramawasi* depicts a river that is also a deity. Ganga, the Hindu river goddess, and Indra, the god of rain and thunderstorms, are invoked in other exhibits. Theodor Schwenk observed that 'the more man learned to know the physical nature of water and to use it technically, the more his knowledge of the soul and spirit of this element faded.' The spiritual nature of water is difficult to perceive in an age when it is viewed as a commodity and a source of energy.

The works in 'The Web of Water' challenge any simplistic perception of the significance of water and excite interest in the complexity of its uses and meanings in our lives and the lives of others.

Rachel Carson, the American ecologist and conservationist who challenged the practices of many agricultural scientists and governments, called for a change in the way humankind viewed the world. She wrote: "In an age when man has forgotten his origins and is blind even to his most essential needs for survival, water along with other resources has become the victim of his indifference." Fifty years on, with growing awareness of climate change and increases in population there is wider recognition of how precious water is as a resource.

In 2010 the UN General Assembly and Human Rights Council recognized clean drinking water and safe sanitation to be 'a human right essential to the full enjoyment of life and all other human rights.' A concise document (2013) 'Water and Sanitation for All: Securing our Future, Preserving our Planet: the United Nations Secretary-General's Advisory Board's call for a Post-2015 Global Goal on Water', begins with the startling assertion 'The world's drinking water crisis is worse than it looks.' The paper goes on to outline its objectives against a background of facts about infections and diseases (such as worms and cholera) that, in many countries, are major problems arising from pollution. The need to improve water quality set against the statement that 'There is no wastewater, only water that is wasted' highlights the importance of careful water re-use in the light of growing scarcity and the demand to manage this precious resource.

Landscapes are inscribed by water. Its courses are cut through clay and rock. Water availability is one of the most important

influences on the location of communities anywhere in the world. Place names testify to the significance of sources of drinking water in times before it became, as it now is for most readers of this, a commodity which is, literally, 'on tap', a phrase, now widely used of many things, meaning 'immediately available'. This was, of course, not always the case.

In 1928 residents of a village in the White Peak of Derbyshire, limestone country, close to the place in which this is written, had only nine taps in the streets for about thirty houses. Clear water, drawn by the bucketful for drinking and cooking, was rationed. For other purposes rain water had to be saved in tubs unless one was fortunate enough to have a well in the house or garden. The sources of the tap water were springs that were susceptible to drought. Reservoirs, weirs, water wheels, pumping engines, pipelines and filtration transformed lives, landscapes and industries. Artcore, the organization that has initiated the exhibition 'The Web of Water', has its base in Derby at the southern end of the Derwent Valley Mills World Heritage Site which, along its fifteen-mile length, harnessed water-power from the streams, the river, and soughs that drained lead mines on hillsides in the Cromford area.

Only when an unexpected event occurs is our perception of water as a benign, ever available, resource challenged. The flow from a tap suddenly gurgles to a stop, crops lack irrigation, a rivulet appears where ground is normally dry, water that has run clear is discoloured and tainted, there is a deluge, a flood-bank is breached, wildlife habitats are destroyed, buildings are inundated, lives are lost.

Leonardo da Vinci described water as 'the vehicle of nature' (*vetturale di natura*) believing water to be to the world what blood was to our bodies. His notebooks contain numerous

wonderful drawings of it in various states (e.g. A study of water falling into still water, c. 1508-9). He had a particular terror of swirling waters probably stemming from witnessing disasters when the River Arno burst its banks in 1466 and 1478 (recalled in modern times during the devastating floods of 1966 in Florence). In seeking to control water he designed canal systems and locks, machines for raising water, and for excavating watercourses. The challenges of finding visual equivalents for the range of forms in which water appears have occupied artists over centuries and have given us many memorable images. Hokusai's The Great Wave off Kanagawa, the seascapes of J M W Turner, and the water-lily ponds of Monet at Giverny immediately come to mind. David Hockney's paintings, prints and drawings of swimming pools, showers and lawn sprinklers speak of more domestic uses of water.

The curators of 'The Web of Water', Sandhya Gajjar in Baroda, Saira Lloyd and Tracey Kershaw in Derby, invited professional artists to submit new work on the theme of water in the style of 'the graphic novel'. This term has been widely interpreted by the participants with the advantage of avoiding stereotypes into which the comic-book form can fall but maintaining the idea of associating narrative with visual imagery. Where an image has no integrated text, a related caption provides insights into its content and concepts.

Stolen Aquifers by Toby Anderton depicts the result of globalisation by private water companies who place profit above satisfying people's needs for fresh water. Here, in a work including paint and collage, there is an echo of water as a world-wide life-support system. The Indian environmental activist, Vandana Shiva, is quoted: "A river is the life blood of an eco-system." Arunanshu Chowdhury's *Havan Karange*, *Havan Karange*, *Havan Karange...*, a social comment on the

water politics of India, particularly issues of inequitable water distribution and control, is a strong image in which a group of figures with arms aloft in an attitude of prayer stand before a modern tap apparently fitted with a feature whereby it might sometimes be locked. Mahesh Baliga in *Dweepa* addresses critical issues of the displacement of natives in the pursuit of building dams reminiscent, in its subject matter, of works by Lothar Baumgarten. The significance of rivers as territorial and military boundaries is evoked in Mik Godley's lively collaged visual/verbal drawings made on an iPad following Facebook conversations with a friend in Silesia about the River Oder. Folk tales feature in a number of works by the Indian artists.

There are reminders that self-sacrifice might be undertaken in the cause of rejuvenating springs to save the lives of villagers. Based on a legend from Karnataka in Southern India, *Bhagirathi*, by Heeral Trivedi, portrays a young woman, who has offered prayers in the middle of a dry lake, drowned as the water overwhelms her. This tale is echoed in a particularly delicate sequence of figure drawings and handwritten text *Komola Konwori* by Mantu Das.

Vishwa Shroff's version of Aesop's fable of the crow and the well, a tale of ingenuity, is offered in strong graphic style. Alok Bal, with similar means, develops this story to reflect the generosity of the crow in providing water for other creatures and a thirsty man. Contrasts between ancient and modern water sources are made in *Kal, Aaj...? (Past, Present...?)* by Manjunath H. where the Ganga Pooja, offered in ancient times at a well of dressed stones continues nowadays by ugly bore-holes.

Lucy Stevens' *Oil Spill* is a dark emblematic piece depicting oil-covered birds suffering the effects of pollution on the fragile eco-system and food chain following the Deepwater Horizon

disaster in the Gulf of Mexico. Similar issues are highlighted in a group of photographs by Janet Turville of flooded and bespoiled gravel pits which have a sort of toxic beauty and are offered as a metaphor for environments such as the contaminated Pacific 'trash vortex'. In contrast the health-giving benefits of tranquil water, well-considered in planned situations, are reflected in Carol Pairaudeau's *Blue Mind*. In *Forest Days* by Nicola Rae a web of water sources, including wells and pumps, located amongst 19th century Nottingham's lace and hosiery factories and other Victorian industrialisation in the city, is underlaid by a piece of pastoral text evoking the idealised past of Sherwood Forest. Considering water on a larger scale Jane Pepper has, in *The smug and silver Trent* made an elegant graphic work based on the river, its tributaries and the associated nature reserve of flooded gravel pits at Attenborough.

Of the more allusive and abstracted works Barbara Clayton's delicate drawing made by pin-pricks in paper evokes a curiously named landscape feature, the Dumbles at Lambley, small ravines created at the end of the Ice Age that are a reminder of the legacy of climate change 10,000 years ago. Steffie Richards' work is composed of numerous precisely painted small monochrome glyphs on canvas, abstracted from trees and their reflections in water, creating a field of positive and negative spatial relationships to dynamic effect.

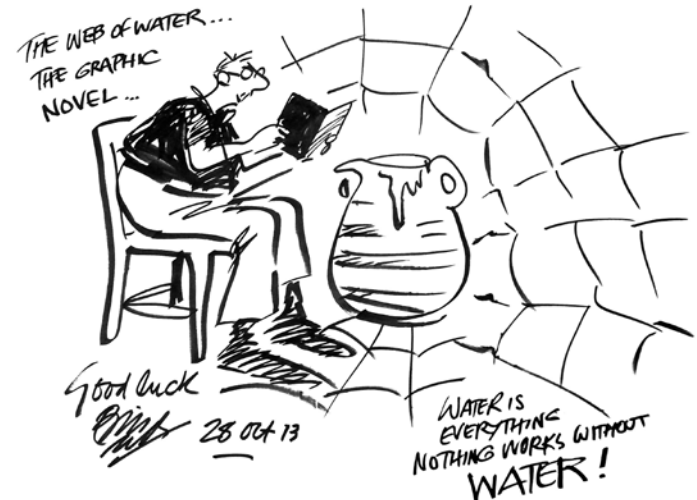
The works mentioned above indicate the range of content and approach in 'The Web of Water'. The thoughtfulness and skill evident throughout this fascinating exhibition, the cross-cultural dialogue it provokes, the relevance of the issues it raises at this time, and the way that all the individual artists involved have made personal responses to the challenge presented by the curators, have generated artworks that repay repeated attention. I look closely again.

The materials of which Di Illsley's mixed-media work is made include what the artist speaks of as 'fundamental water', salt tears, evocative of the emotions of women across time and culture. This collection of work should appeal to the feelings and intellect of viewers. Without being propagandist it has the potential to change our thoughts and actions regarding water, its use and representation.

David Ainley

Bolehill, Wirksworth, Derbyshire

May 2014



Artwork created by Bill Tidy- Cartoonist



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The Web of Water - English and Indian Artist Exhibition - Tour Schedule 2013/14

22/11/2013 - 20/12/2013	The Web of Water - Indian Artists Exhibition	Artcore, Derby
24/11/2013	Artists Workshop for UK artists	Artcore, Derby
25/01/2014 - 30/03/2014	English and Indian Artist Exhibition	The Atrium, ICCA, Nottingham.
28/03/2014	Artists Walk and Talk event	The ICCA, Nottingham
30/05/2014 - 08/06/2014	English and Indian Artist Exhibition	Carsington Water, Derbyshire
16/06/2014 - 14/07/2014	English and Indian Artist Exhibition	Curve, Leicester
29/06/2014	Artist Talk Event	Curve, Leicester
04/07/2014 - 30/07/2014	English and Indian Artist Exhibition	Sharpe's Pottery Museum, Swadlincote, Derbyshire
04/09/2014 - 10/11/2014	English and Indian Artist Exhibition	Deda, Derby