

INTERSTICES

20th Dec - 20th Jan 2012

Hallegua Hall, Kochi

ORGANISED BY

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INTRODUCTION

The exhibition “Interstices” explores the conceptual phenomenon of interstices, spaces in-between spaces, across a range of paintings, woodcut prints on paper, photo-art, videos and installation. Removed from our everyday gaze, interstices are spaces for discourses on the gray areas in life and culture and are places of retreat amidst the madness of this world. Interstices provide an escape from the regular furor of life and at the same time offer a space hidden from authorities and hegemonic institutions in which to work surreptitiously to challenge the “rules” and “normal” behaviors. Interstices are significant reminders of the fact that often there are entities that do not fit any particular criteria or model, but rather exist as the “other” or the “marginal.” Interstices have no spatio-temporal continuity; they are rather discontinuous moments and spaces that exist as gaps in otherwise continuous and predictable systems of social realities and cultural productions. As crevices, they show what lies beneath and in-between societies, surfaces, forms, and compositions. The exhibition “Interstices” is an effort to present as well as discuss works of art that flourish in-between genres, mediums, practices and cultures. Moreover, the interstitial character of Mattancherry and Fort Cochin has inspired the concept of this exhibition. Because of their multiple existences as historical port towns, heritage zones, tourist destinations and cultural centers, Mattancherry and Fort Cochin are quite interstitial in character.

Featured in this exhibition is a wide range of works created by nine artists from four different continents whose works contextually, subjectively and thematically explores the concept of interstices. Their works are interstitial as they are exploring new techniques and novel mediums, while simultaneously defining new artistic methodologies by presenting mundane subjects from radically different perspectives. Additionally, the works visually interrogate critical subjects such as displacement, disenchantment, dissolution, distortion, dereliction, disassociation and laws of disarmament. Both independently and as a corpus, the works in this exhibition question artistic disposition and enunciate the artists’ phenomenological quest to understand their artistic boundaries, personal spaces and the places that they live. Being in a state of interstitality and creating interstitial art are critical choices and positions that artists make to speak their mind.

This exhibition displays works of four Indian artists from different parts of the country and five international artists. The Chilean artist Antonia Cruz’s photo art, besides employing innovative digital photographic techniques, also captures viewers’ immediate attention by depicting facial distortions and spatial disassociation. Like Cruz, Ghanaian artist Ato Annan is interested in exploring spatial dynamics, in his case through the poetics and performance of West African public spaces. His large-scale collage, created by appropriating social messages (e.g. posters) taken from the townscape of Accra, explores urban socio-cultural and religious discourses. British artist Barbara Ash’s “Prelapsarian Idyll” series examines a female’s physical and mental identification and dis-identification with feminine stereotypes constructed by societies in different milieus. The Ghanaian artist Bernard Akoi-Jackson’s performative-installation reflects a commoner’s dissolution with the complex and ineffective condition of governmental systems. Kochi-based artist KP Pradeep Kumar’s works can be read as a social commentary that talks about life, consumerist culture and its influence on artistic productivity, presented from a very personal angle. The three works of Pratap Morey are sublime examinations of the complex spatial-geographies of metropolitan cities. Samuel M. Anderson’s experimental documentary video explores the derelict back roads of Eastern Sierra Leone, interstitial spaces haunted by spirit tricksters, government neglect and memories of a devastating war. Soghra Khurasai’s large woodcut plays with the theme of blood, the critical component in human body, while her photo art depicts subversion. Sukesan Kanka’s detailed drawings and paintings address contemporary urban issues through the liminal state of being of immigrants and other socially displaced individuals.

Neelima Jeychandran
Curator



Antonia Cruz

Santiago, Chile

“My works are based on quotidian images that I capture through the lens of my camera. I rearrange those images to give them new forms and alternative compositions.”

In her career as an artist, Antonia Cruz has focused her attention on photography and its relationship with reality through theoretical and material investigations in the digital production processes of the photographic image. Cruz's works are fragments drawn from various sources such as photographic archives, slides of landscapes, paintings from Chilean art history and images of cadavers from schools of anatomy. Cruz works on discrete images with software, alters their transparency and molds them to create a new image. Cruz is interested in exploring the interactions between history and creativity as she considers her photographic practice historical, yet fictional, visual narrative. For Cruz, the creative process of her works is a detailed analysis of anatomy through photography. Cruz takes a forensic point of view as she closely examines her subject matter, often dismembering and severing the original form of the work to separate each of its components for close observation. She later compiles the disintegrated segments with surgical precision to create a new body of art that, according to Cruz, has emanated out of dead fragments of real life images. Cruz's unique technique is influenced by her interest in anatomical sciences and her education in the same subject.

The two works from the “Disassociated” series are digitally altered photographs of dead bodies donated for research to the Department of Anatomical Studies, University of Chile. Cruz has reconfigured the original images with animal skins to generate new images. Her works from the “Uncertain Spaces” series are about the absurdity of spatial belongingness. The works in this series depict cultural, social and visual misplacements and re-emplacements.


Cruz received her Bachelor of Arts in Visual Arts from Finis Terrae University, Santiago, Chile in 2009. She later enrolled in a diploma course in Analog and Digital Photographic Studies from the same institution. She has also taken a year course in Anatomical Studies and Techniques of Conservation from the Faculty of Medicine at the University of Chile. Cruz has showcased her works in Chile and other Latin American countries, as well as in Spain and Germany.



Disassociated. 2012
Digital Photomontage 90 x 70 cm



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