





# 15 Curators

Faiza Hasan

Krupa Desai

Charu Maithani

Parni Ray

Arko Datto

Lina Vincent

Pallavi Paul

Jigna Padhiar

Pranamita

Borgohain

Aryakrishnan

Ramakrishnan

Anannya Mehtta

Sachin

Sumaiya Raza Khan

Vaishnavi

Ramnathan

Geetika Arora



# Institutions Covered, Student's Biennale 2014

## North

- \* Govt. Institute of Fine Arts, Indore
- \* School of Culture and Creative Expressions, Ambedkar University, Delhi
- \* Institute of Music and Fine Arts, University of Kashmir, Srinagar
- \* Faculty of Visual Arts, Banaras Hindu University
- \* Department of Fine Arts, Aligarh Muslim University
- \* Institute of Music & Fine Arts, Jammu
- \* Faculty of Fine Arts, Jamia Milia Islamia, New Delhi
- \* College of Arts and Crafts, Patna
- \* Rajasthan School of Art, Jaipur
- \* Government College of Art, Chandigarh
- \* Government College of Fine Arts, Jabalpur
- \* College of Art, Delhi

## East

- \* Imphal Art College, Manipur
- \* Department of Fine Arts, Tripura University
- \* Department of Visual Arts, Assam University
- \* Kala Bhavan, Visva-Bharati University, Santiniketan
- \* Govt. College of Arts and Crafts, Kolkata
- \* Faculty of Fine Arts, Rabindra Bharati University, Kolkata
- \* Government College of Art and Crafts, Assam
- \* Government College of Art and Crafts, Khallikote (Ganjam), Odisha
- \* B.K.College of Art & Crafts, Bhubaneswar

# Institutions Covered, Student's Biennale 2014

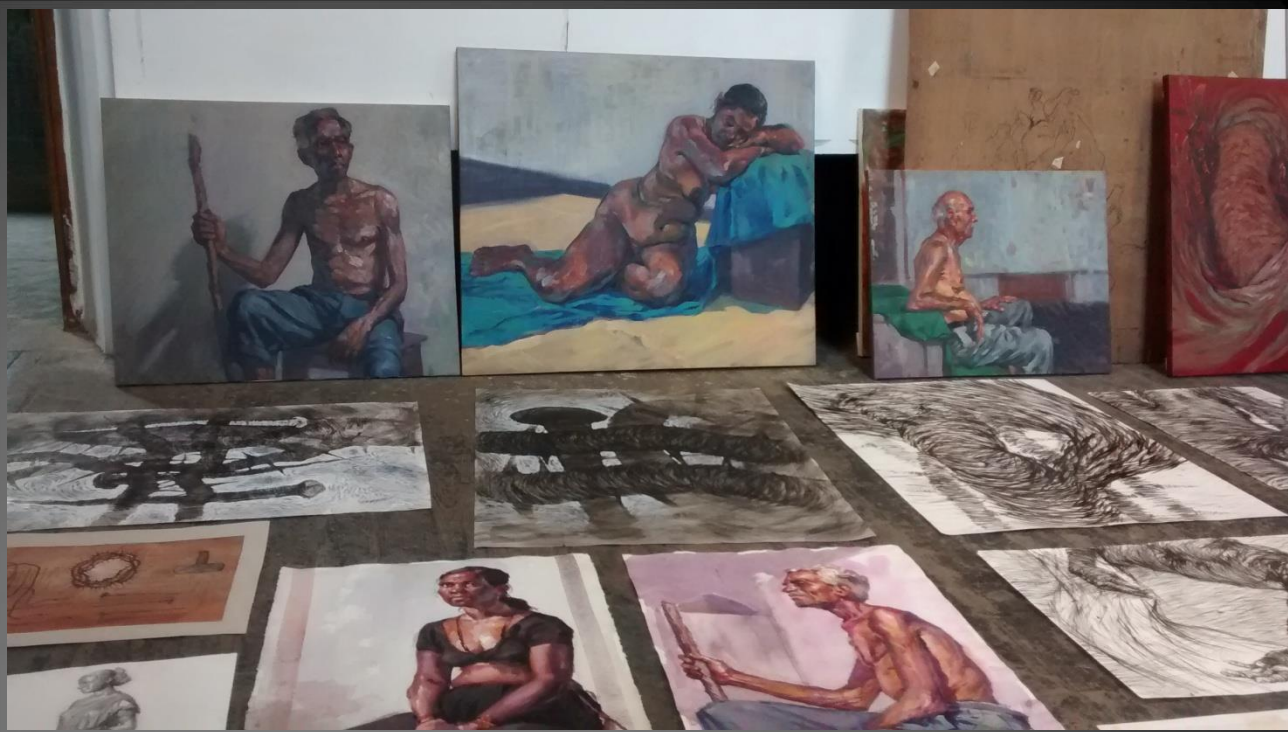
## South

- \* College of Fine Arts, Karnataka Chitrakala Parishath, Bengaluru
- \* Department of Visual Arts, Bangalore University, Bengaluru
- \* Government College of Fine Arts, Thrissur
- \* RLV ( Radha Lakshmi Vilasam) College of Music and Fine Arts. Tripunithura
- \* College of Fine Arts, JNA&FAU, Hyderabad
- \* Department of Fine Arts, Andhra University, Visakhapatnam
- \* Department of Fine Arts, Sarojini Naidu School of Arts and Communication, University of Hyderabad.
- \* Chamarajendra Academy of Visual Arts, Mysore
- \* College of Fine Arts, Thiruvananthapuram
- \* Raja Ravi Varma College of Fine Arts, Mavelikara
- \* Department of Fine Arts, Sree Sankaracharya University of Sanskrit, Kalady
- \* Government College of Fine Arts, Kumbakonam

## West

- \* Sir J.J. School of Art, Mumbai
- \* Bhartiya Kala Mahavidyalaya, Pune University
- \* Goa College of Art, Panaji
- \* Faculty of Fine Arts, Maharaja Sayajirao University of Baroda





Curators visiting various schools in Delhi, Mumbai, Hyderabad and Guwahati, among other places



## Advisors for curators

Vidya Shivadas

Belinder Dhanoa

Jeebesh Bagchi

Shukla Sawant

Sarada Natarajan

Sudhir Patwardhan

Aveek Sen

Prateek and

Priyanka Raja

R Siva Kumar

Sanchayan Ghosh

B V Suresh

Suresh Jayaram





Students from Institute of Music and Fine Arts, Srinagar at the exhibition site with their professor Showkat Kathjoo. The group of 10 worked collaboratively to make work that dealt with the aftermath of the Srinagar floods in 2014



Installation shots of the Srinagar project . Student's Biennale was start of special exchange with the Srinagar students given the floods and destruction of their campus



“In Kashmir, we are used to drowning, to disappearing. But this destruction brought in its wake its own special despair. It emerged when the dilapidated remains of the college’s work spaces became visible in the aftermath of the deluge, when everyone got a sense of the sheer scale of the destruction of the students’ works. Nothing remained untouched by the water demons...

In the swamps, which had once been streets, there were remains. These residues of things, of thingness itself, enjoyed the first rays of sunshine after the deluge. Things abandoned by the wayside took on new lives, free of ownership, but still clinging to the memory of having once been belongings...

It was as if the occupation of the valley by the water demons had momentarily freed the things, the signs of life on the streets, from the harsh memory of other occupations. It was as if the objects, relics now, had begun to absorb the strength that “unoccupied life” hides within itself. Strengthened, emboldened, they began a dialogue with history, with fiction, with memories, myths, and legends. There is nothing strange about that.”

Showkat Kathjoo, *The memory of a deluge and the surface of Water*

*e-flux journal, The Social Commons: Citizens in the Shade, Aliens in the Sun, July 18th 2015—Day 54*



Following from Kochi Srinagar students also visited Delhi and Kolkata for workshops. They participated in KIPAF, Kolkata and attended workshop at Santiniketan led by Sanchayan Ghosh





They also participated in workshops held at Shiv Nadar University and undertook a residency at NIV Art Centre. Delhi





Works by Baruna Behera from Government College of Art and Craft, Khallikote. and collective project by students from Department of Fine Arts, Andhra University, Vizag



## **B.K College of Art and Crafts, Bhubaneswar**

### **Anannya Mehta: Curator Note**

Established in 1983-84, the College of Art and Crafts is dedicated to the memory of Late Bibhuti Kanungo, an eminent painter, graphic designer, and art educationist of Odisha. The college building is three-storied, covering an area of 4.200 acres. It is affiliated to the Utkal University of Culture at Bhubaneswar and offers a four year Bachelors of Visual Arts course and the subjects of specialisation remain similar to Kalikhote.

My project was motivated by analysing the points of interruption, rupture and doubt in the process of art practice and expression. In this project, I dwelt on (the often uncomfortable) points of interruptions and breaks in the process of art creation, as identified by the students themselves. The influence of what was considered as 'failed' or 'abandoned' projects provided a lens of analysing art work beyond the 'showcased' material representation of the final work. In other cases, I actively sought to identify with students the physical manifestations of moments of doubt in their material representation of art. I saw the interruptions as part of a longer journey that formed the identity development of the young practitioners and hence breaking the divide between 'skills' and influences or failed and successful art works and practice. The process of constantly re-shaping and re-imagining ideas based on 'failed experiments' was my lens of analysis. The idea of doubt, not as a negative paralytic state but as a dynamic force that informs the evolution of practice.



View of the exhibition space at Muhammed Ali Warehouse with a structure in the middle made by students from Government College of Art, Chandigarh





## **Government College of Art, Chandigarh**

### **Sumaiya Khan: Curator Note**

The beginnings of the Government College of Art, Chandigarh can be traced to the Mayo College of Industrial Arts established in Lahore in 1875. Post independence, it was set up in Simla as the School of Arts with the artist S.L. Parasher as its first principal. In the 1960s, when the planned city opened itself to habitation, the college found its place in the heart of the cultural complex. It now offers specialisations across four disciplines in its Bachelors and Masters courses - Painting, Sculpture, Graphics (printmaking) and the Applied Arts.

The college building itself is one of the heritage buildings designed by Le Corbusier in his high modernist style. The front and rear facades that run along the length of the college comprise of Corbusier's signature 'Cube' windows, that alternate between glass and openings, light and air. The architectural element has been a recurring motif in the students' works across disciplines and over the years, as many come from outside Chandigarh and the architectural ethos becomes integral to their experience of the city.

At the exhibition four students present this collective work, that weaves together varied practices and experiences in a single installation. The students speak of their fractured sense of home and alienation through the map of the city made with shattered mirror. Its scale reflects the blend of monumental concrete and vast patches of wilderness that make up their environment, a disciplining of the landscape within the famous grid. It evokes the experience of passing through a metal detector that conjures associations of surveillance, vigilance and the separatist movement that gripped Punjab in the 1980s and 1990s which had a lasting impact on the city, the country and equally the institution.



S N School, Hyderabad's student Naresh Suna's work *Honour of being Hindu* made on site in ash



## **Sarojini Naidu School of Arts and Communication, Hyderabad**

### **Faiza Hasan : Curator Note**

Sarojini Naidu School of Arts and Communication or S.N. School was established in Hyderabad in 1988-89 at *Golden Threshold*, the home of the late poetess Sarojini Naidu. Today, the school is located on the lush green campus of University of Hyderabad and consists of four departments— Communication, Dance, Fine Arts and Theatre. The architecture of the school has created many irregular cavities of spaces that are used by students for displays, practices and performances.

The proximity and inter-connectivity of these departments has facilitated collaborative projects between the students in the last few years, particularly in the Fine Arts and Theatre. A small but consistent number of fine arts students have been taking electives in the Department of Theatre Arts. And many more contribute to the final play productions of the theatre arts students—creating sets, video projections, mechanics that contribute to illusions on the stage and sometimes by even acting!

The students come from all across the country and this diversity defines the school. Peer learning and cultural exchange are a significant part of the learning and art making process. This diversity is also visible in the fact that there is no dominant theme, medium or style here, and students frequently produce works in mediums other than which they specialize in.

Rahul Kanthariya, MFA Sculpture final year student, has taken up electives in theatre design and begun a new body of work that combines sculpture, puppetry, performance and lighting. “I don’t differentiate between performance and fine arts anymore. They’re all art,” he says.



Left – Painting by Akhil Chandran from Sree Sankracharya University of Sanskrit, Kalady, sculpture by Gangotree Dasgupta from Assam University, Silchar titled *The Phallic Gaze* and paintings by Asmar Atham student of Government College of Art & Craft, Kolkata



**Department of Fine Arts, Sree Sankaracharya  
University of Sanskrit, Kalady  
Sachin Shobhana**

The Department of Painting was established in SSUS, Kalady in the year 1995. Kalady is a small town located in the district of Ernakulam, merely 45 kilometers away from Kochi. The university is named after the sage Adi Sankara who was born in Kalady. The department offers Bachelor's degree (B.F.A) with specialisations in Painting, Mural Painting and Sculpture, which was included recently as a subject for specialisation. The courses follow a semester system where the students go through an integrated foundation course for the first two semesters before specialising in any of the three core subjects.

The students are trained in various disciplines such as Painting, Mural, Kerala Traditional Mural Technique, Creative Graphics, Darusilpa (Wood Carving), Sculpture and History of Art. Apart from the core and interdisciplinary subjects, the department also offers an add-on course of Visual Communication. The department aims at evolving a new aesthetic perspective linking traditional, modern and contemporary art practice. There is a wide range of works by the students with regard to mediums and methods. The influence of mural painting and its traditional techniques is noticeable in the works by students of painting as well. A mixture of the traditional and the contemporary give an interesting dimension to their works.



BHU student Shreekant's papier mache *Goat with a Bell* flanked by drawings by students from CAVA, Mysore



## **Chamarajendra Government College of Visual Arts (CAVA), Mysore**

### **Vaishnavi Ramanathan: Curator Note**

The origins of Chamarajendra Government College of Visual Arts (CAVA) lie in the Chamarajendra Technical Institute (CTI). It was founded by the Maharaja of Mysore in the early 20<sup>th</sup> century to facilitate training in art, craft and engineering.

In 1982, CAVA was established as a separate institution offering degrees in six areas of visual art. The connection between CAVA and its past in skill-based training is evident in the most tangible way in the location of the institution. CAVA shares its colonial building with a government-run handicrafts emporium.

Titled '*Studio Stories*' the selected works reflect fragments of the institutional architectural history and its artistic legacy of drawing. As a building that the institution in its present form has 'inherited', the exhibition reflects on ways in which the usage of space by the students might reflect an attitude to art production. In these high ceiling, large rooms that function as studios, students have carved out individual areas from which they meditate on their practice. These cocoons are both confining spaces that prevent the students' access to a larger world and at the same time provide protective, nourishing spaces that give them the leisure to evolve a language. Featuring the works of undergraduate students, who spend three years of their life in the same studio, the exhibition engages with the productivity and agony of isolation, the threads that bind students to this space and to each other and the unravelling of these threads to catalyse a transformation.



Work by student from Santiniketan Suman Chandra titled *Post Master* , Ink, carbon, paper print and pencil , 84” x 54”



# **Kala Bhavan, Visva-Bharati University, Santiniketan**

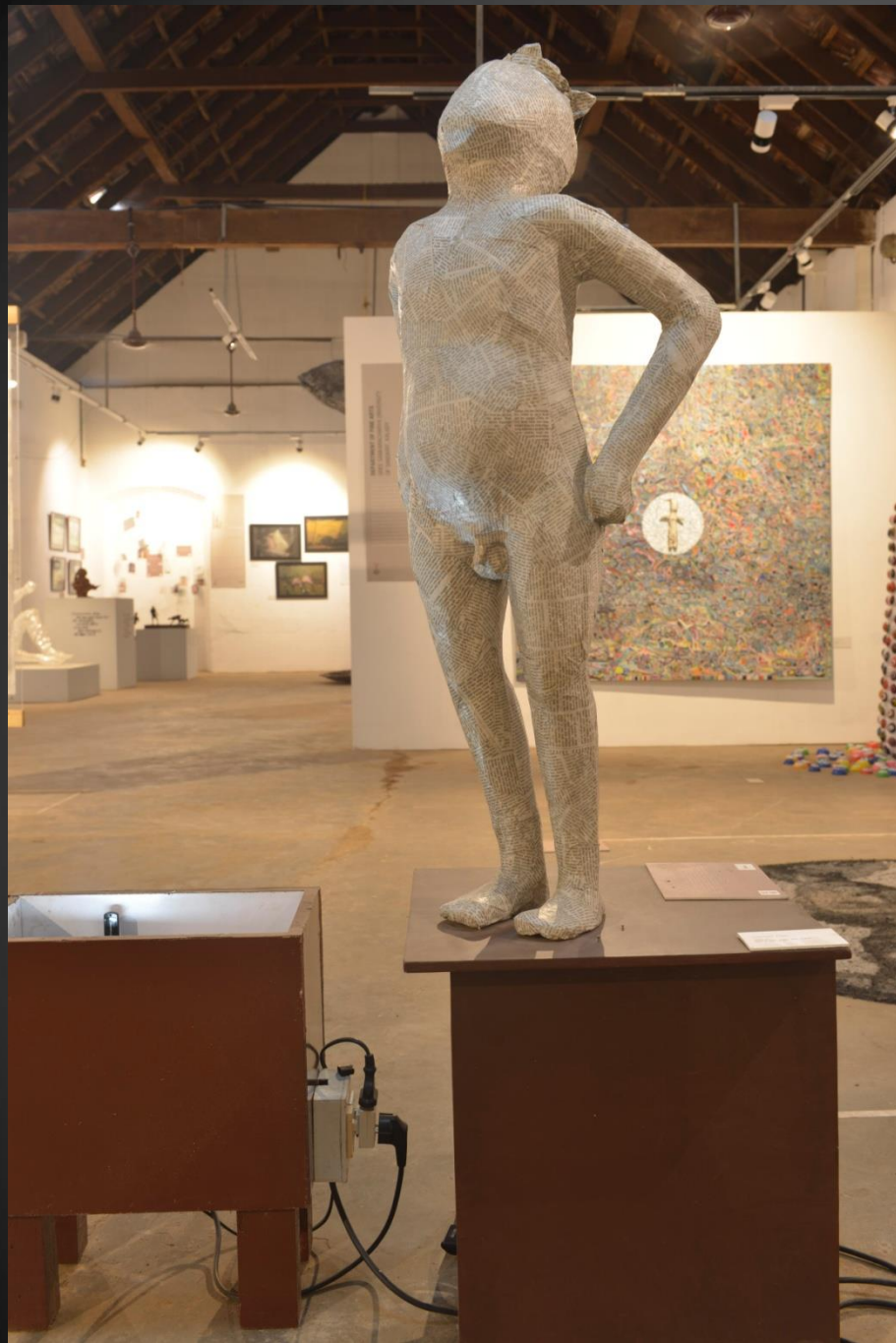
## **Parni Ray: Curator Note**

Established in 1919 Kala Bhavan has been pivotal to the formulation of the vocabulary of modern Indian painting. As the fine arts faculty of Visva-Bharati University, conceived and created by Rabindranath Tagore with the honorarium he received as part of the Nobel Prize, Kala Bhavan played a critical role in the realisation of a cultural modernism. It was imagined and enabled by Tagore in terms of the university located at Santiniketan, then a small village, roughly 180 kilometres to the north of Kolkata. Kala Bhavan presently has five major streams of study; Painting, Sculpture, Graphic Art, Design, Art History.

The process which underpinned this undertaking began with the institution as an idea. A place, where people congregate, dialogue and questions emerge. A site of spirit and aspiration and also of failure and disappointment, of confusion and panic, of in-betweenness and nowhere. In the week I spent intermittently at Kala Bhavan I ran into such a place again and again, always in various stages of becoming.

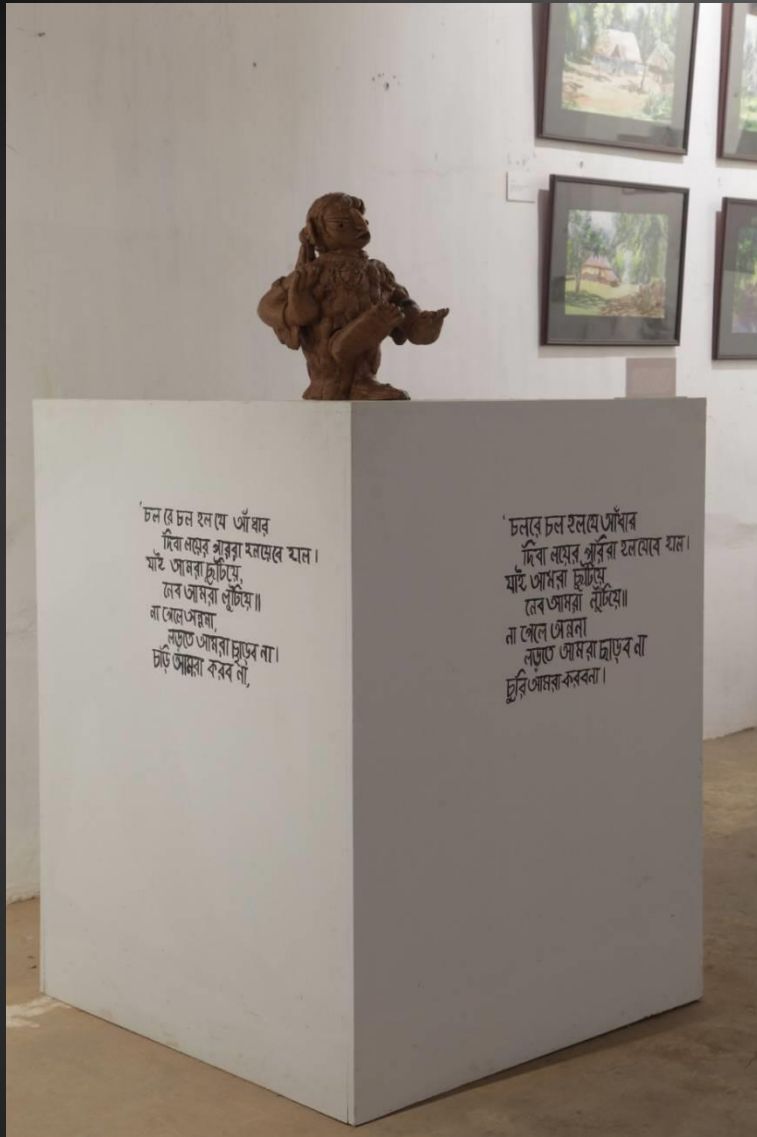
In this fluidity the institution mimicked the constant mutability of the individual artist's practices it honed, making and breaking over and over through the passage of time and inspiring, in turn, such collapses and resurrections.

Time itself is a curious element at an art institution. In some, like in Kala Bhavan where there are no Sundays, it is realigned to follow a rhythm which is resolutely its own.



Kala Bhavan student Jagwinder Singh's sculptural installation *Look Up*, newspaper, wood and video, 52" x 24" x 9"





Works by Sanatan Mandal titled *Owl Queen* from Patna College of Arts and Crafts and Shailesh B R titled *The Philosophy Machine*, from MS University, Baroda

## **College of Arts and Crafts, Patna**

### **Charu Maithani: Curatorial Note**

College of Arts and Crafts, Patna University, was established in 1939 in one room by Radha Mohan. Later it offered a diploma course and in 1977 got assimilated with the Patna University. Currently, it offers Bachelors in Fine Arts (BFA) in painting, sculpture and applied arts. The college is located in close proximity to the Patna Museum. With iconic classical works like the Didarganj Yakshi and various Buddhas of Gandhara and Mathura style, the Patna museum has provided inspiration to many batches of students.

Many teachers in Patna College have been alumni of Santiniketan. Benode Behari Mukherjee was a teacher in the college for two years in mid-fifties. The students of painting have classes of Rajasthani and Mughal miniatures and Madhubani art among the regular classes and exercises of still-life, architecture and composition. It is the only college that has kept alive the tradition of Patna Kalam, a distinct form of Company Paintings started in 1760, by imparting its nuances to the students. The final year students of sculpture are working with stone and fibreglass and are mostly making abstract human figures with themes relating to familial life.

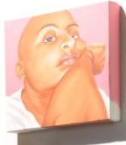
The experience at Patna College of Arts and Crafts was enriched with the conversations with alumni and teachers of the college. The stories of the college groups, publications, sojourn in the surrounding areas to practice sketches and painting continue to have a lasting impact on the students of the college. With an unsporting system and failing infrastructure, most students attribute their learning to their seniors. After graduation many of them get help from their seniors to get commissioned works and assistantships in Delhi.

The exhibition creates curatorial interventions through semi fictional textual accounts. These texts have emerged out of conversations, incidents and encounters of the past and present. The texts are mnemonic hauntings that activate the phantom of the institution.





GOA COLLEGE OF ART  
PONDICHERRY  
1984-1985



GOVERNMENT COLLEGE  
OF FINE ARTS  
JABALPUR

SUMAIYA KHAN

Sumaiya Khan is a student of the Government College of Fine Arts, Jabalpur. She is a talented artist who has created several works of art. Her work is characterized by its vibrant colors and bold lines. She has a strong sense of composition and a keen eye for detail. Her work is a blend of traditional Indian art and modern techniques. She has participated in several art exhibitions and has received several awards for her work. She is currently studying for her degree in Fine Arts. She is a member of the Government College of Fine Arts, Jabalpur. She is a student of the Government College of Fine Arts, Jabalpur. She is a talented artist who has created several works of art. Her work is characterized by its vibrant colors and bold lines. She has a strong sense of composition and a keen eye for detail. Her work is a blend of traditional Indian art and modern techniques. She has participated in several art exhibitions and has received several awards for her work. She is currently studying for her degree in Fine Arts. She is a member of the Government College of Fine Arts, Jabalpur.



Works of Students Satish Chandar and Sunil Mishra from Government College of Fine Arts, Jabalpur





Exhibition space with two sided drawings of Priyesh & Priyank Gothwal, Rajasthan College of Fine Arts, Jaipur

# **Rajasthan School of Arts, Jaipur & Faculty of Fine Arts, M S University Vadodara Geetika Arora: Curator Note**

The Student's Biennale has opened multiple channels between histories of the college and now, between interrogation and conformity. The journey of both the institutions began with a similar vision of the kings of the respective princely states, who loved and patronized art. These colleges were set up or appropriated in accordance with the newly formed post independence Nehruvian government. They adopted European teaching methods and examination systems. Strange part is we study post-colonialism in a typical colonial setting! A walk through the histories of these two colleges was revealing of how power can manifest itself to alter certain discourses towards a conformist direction to then guide the behavior of populations. This leads to more efficient forms of social control, as knowledge enables individuals to govern themselves.

The works presented here are nuances of the interaction between opposing flows within self, of inspection and agreement. They visually bring about the idea of displacements through multiple spaces and frames in one non unified space. Institutional critique can take many forms, such as interventions, critical writings or (art) political activism. However in contemporary practice the institutional framework becomes somewhat expanded to include the artist's role (the subject performing the critique) as institutionalized and investigate into other institutional spaces and practices (museums, galleries, so called alternate art spaces) as well. Though this leads to absorbing all voices into becoming institutional the practice does give some push towards introspection and restructuring of the institutes.

The works from Baroda discuss files of experience of an intellectual art space hinting a whole new discussion on intellectualism in contemporary art and the recent emphasis on developing artist's ability to express in words and justify visuals with text thus limiting the role of the visual itself in the aesthetic experience. On the other hand, drawings by students from Jaipur bring out the impossibility of flexibility in structural settings. These satirically textured visuals are thus gateways to understanding pedagogical frameworks of spaces where they come from.





Mixed media sculpture by Maqfi Fatma Aziz from Aligarh Muslim University

# Department of Fine Arts, Aligarh Muslim University

## Krupa Desai: Curator's Note

The Department of Fine Arts was set up under the Faculty of Arts at Aligarh Muslim University in 1988. At present, the Department offers BFA, MFA and research courses in Painting.

Over the course of my brief visits, I had an opportunity to interact with the students within the Department and outside. As the students guided me through the departments, campus, canteen and hostel areas, their narratives revolved around their experiences of negotiating between their individual impulses and the static formality of our social processes – of which education is but, a part. From the issue of nudity in art curriculums to the political issues on campus to their conversations around religion, modernity and society; as they tried to articulate their innovative responses to the challenges faced in student life, their conversations measured a sense of what I understood as *dissent* - in scattered, non unified ways - against a system-in-homeostasis. This sense of dissent, active and alive, euphemistically ruptures any kind of formal definition.

Borrowing from their stories of frustration, annoyance and impulsive rejection to questioning, challenging and innovatively negotiating, I have tried to present works weaving a narrative of dissent, as seen by an outsider like me. This dissent, in all its naïve existence, is seen as a source of impregnable energy and a creative outlet for students as they struggle to find ways of negotiation with the education system more immediately, and the society, in general.





The Student's Biennale at the second venue, KVA Brothers: Works from the students of College of Fine Arts, Thiruvananthapuram and Government Fine Art's College Thrissur

## **Government College of Fine Arts, Thrissur**

### **Pallavi Paul: Curator Note**

Government College of Fine Arts, Thrissur offers a BFA programme in the departments of sculpture, painting and applied arts. While in the early part of the 20<sup>th</sup> century the institution offered vocational courses like embroidery and carpentry, it has transitioned into being a fine arts institution over the past few decades.

Initial interactions with students' works threw up fascinating connections between local materials, political memory, traditional/ community identities and methodologies of observation. In the absence of a larger art audience outside the college (or circuits through which the students' works can travel), it was intriguing to see how a range of works were made, constructing the artist as the sole viewer of his/her work.

In the selected works one sees these concerns teased, or even tested, and a conversation forming as a result. Geethu and Prajith's paintings, both dealing with the notions of imaging the self, locate themselves at very different vantage points. While Geethu makes intimate self portraits from 'selfies' taken on her phone, Prajith explores imaginary scenarios where he places himself alongside ritualistic and almost exaggerated markers of religion and worship. Sharath's sculptural installation, on the other hand, explores the dismembered body, where only a fragment of the self or a shadow is left behind as a trace and the viewer is then asked to form his/her own image from these remains.



# Goa College of Art

## Lina Vincent Sunish: Curator Note

The Goa College of Art was founded in the year 1972 by the Kala Academy, and was brought under the administration of the Department of Education, Government of Goa in 1983. The campus is located at a picturesque spot atop a hill overlooking the Mandovi River. Interestingly, the institute has only two departments – Painting and Applied Art. Under Painting, students can take specialisations in Printmaking, Murals, Portraiture or Sculpture, and are encouraged to experiment with different mediums. The students come from regions around Goa and Maharashtra, and move to places like Hyderabad and Baroda for their post graduate degrees.

The art works being experimented within the college are simple and the system trains the students in essential skills and techniques of art practice. A majority of the current work explores figuration and social narrative, as well as the interaction of human beings with their surroundings. The three chosen students present distinct ideas of self-discovery within their work. They are, in naïve ways, evaluating themselves (and others) as individuals and as part of a specific environment and cultural system. There are references to elements deeply embedded in the visual landscape of Goa, and raw efforts to cross boundaries of the accepted and academically established visual and conceptual frameworks.

## **Govt. Institute of Fine Arts, Indore**

### **Jigna Padhiar: Curator Note**

The Indore Govt Institute of Fine Arts was set up in 1927 by D.D. Deolalikar, one of the most prominent artists from Indore. N S Bendre, M F Hussain and D J Joshi are among its prominent alumni and these are names that teachers and students often refer to while speaking about the institute. The college offers BFA and MFA in painting. The understanding of art being practiced in the institution echoes in the socio-cultural-economic aspects of the city.

What does being an artist really mean to the students being in a certain location? How are the students extending their practice?

Currently shifted to a smaller building due to repairs in the original building, students feel nostalgic about the old building in the hope to return soon. The nostalgia for the old structure exemplifies the way the institution constantly looks back.

Focusing practice to mostly painting, consciously or unconsciously, the students and teachers recount traces of the artistic legacy of the college. Being colourists, landscapists and abstractionists, the students create alternative narratives within the medium of painting. They seem to work in a territory of their own – characteristic of boundless imagination, absurd situations and uncanny narratives translated in painting. There is a certain comfort zone within which they function and they don't feel any pressure to engage with more visual arts scenes in other parts of India or globally. The students shared these thoughts in group discussions that I had with them at the institution. Most of the students want to continue 'painting' after college rather than become practicing visual artists.





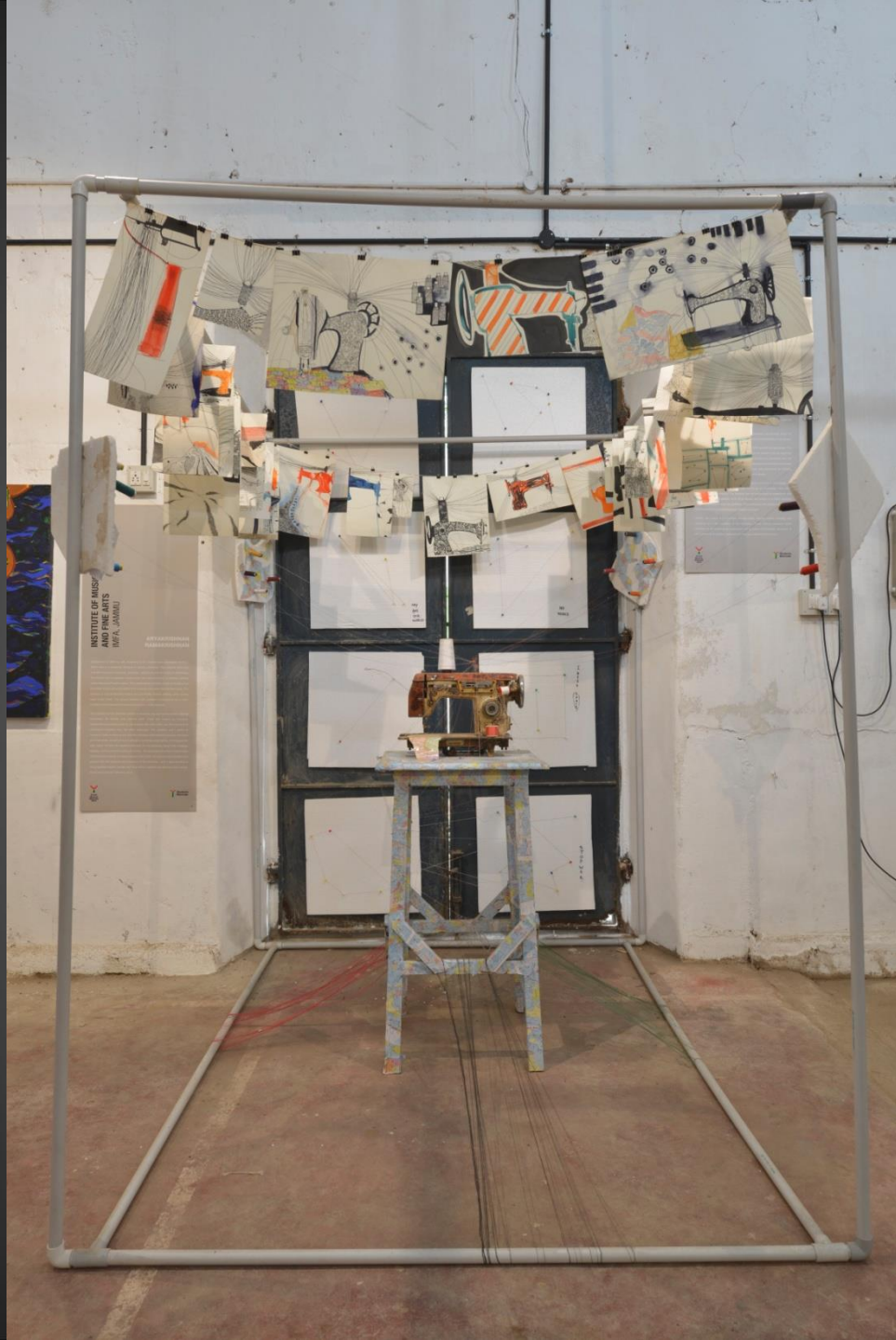
## **College of Art, Delhi**

### **Pranamita Borgohain: Curator Note**

Established in 1942, College of Art is under the Faculty of Music & Fine Arts, University of Delhi. It offers Bachelor and Master degree in Applied Arts, Painting, Sculpture, Printmaking and Visual Communication courses.

The college is located in Lutyens Zone and is located close to important art centres like Lalit Kala Akademi, National Gallery of Modern Art, Triveni Kala Sangam, Crafts Museum, National School of Drama, Kathak Kendra and Sri Ram Centre. It is also very close to Pragati Maidan, the venue for trade fairs, monuments like Purana Quila, India Gate, and important government buildings like the Rashtrapati Bhavan and Parliament House. All these are frequented by BFA students to brush up their sketching skills. In short it is in close proximity to a host of institutions that were set up in the 1950s as harbingers of national culture as well as other sites of political and archaeological importance.

It is apparent that the city and the location of the institute have been the main draw for the students of College of Art who often migrate from other cities. They find their way to College of Art to come into contact with cultural capital of Delhi, its potentials and possibilities. The works shown here speak about this journey, about one's existence and struggles of surviving in the city. There is also an exploration of different materials in their artistic practice taking inspiration and ideas from outside their campus, which they feel is a demand of the current time.



Installation by Sumanta Dutta  
Chowdhury titled *Concealed Appliqué*  
from Assam University, Silchar

## **Govt. College of Arts and Crafts, Kolkata**

### **Arko Datto , Curator Note**

Founded in 1854, Government College of Arts & Crafts in Kolkata is one of the oldest art colleges in India. The present campus sits adjacent to the Indian Museum, right in the heart of the city. The College, initially called School of Industrial Art, was established with the aim of creating draughtsmen to serve the interests of the erstwhile British Empire. The School has nurtured the likes of Nandalal Bose, Jamini Roy, Somnath Hore, Ganesh Pyne and Jogen Chowdhury.

Currently, the School offers bachelors and masters degrees in (Indian & Western) painting, sculpture printmaking and applied arts. Remnants of a colonial past still linger on, with the Indian painting department referred to as 'Indian' while the Western Painting Department is called 'painting'.

The Indian painting department was the most interesting place I visited in this institute. Motivated by the guidance of an inspirational teacher, the students are constantly striving to push their practice in innovative directions, while attempting to find socially pertinent themes to work with: Urbanisation, subversion of religious norms and beliefs and the perception of women, among others.

The western, printmaking and sculpture departments seemed more traditional in their approach. The Sculpture Department seems reticent in regards to experimentation with non-traditional materials or installations.

Compared to the other institutes I visited in the North-East, students here have ample space to work in. The campus has a very vibrant feel to it, with the canteen serving as a lively space for interactions and *adda*. While inter-departmental interaction is there, cross-discipline and/or collaborative projects are seldom attempted.





View of the exhibition at KVA Brothers





INSTITUTE OF FINE ARTS AND MUSIC, JAMMU



INSTITUTE OF FINE ARTS AND MUSIC, JAMMU

INSTITUTE OF MUSIC AND FINE ARTS

Paintings by Rachita Dutta and Mukesh Sharma from The Institute of Fine Arts and Music, Jammu

## **Institute of Fine Arts and Music, (IMFA) Jammu**

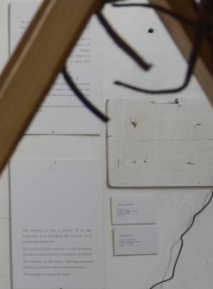
### **Aryakrishnan Ramakrishnan: Curator Note**

Established in 1965 by J&K Academy of Art, Culture and Languages (JKACL), IMFA Jammu is presently affiliated to Jammu University. The Institute offers four year BFA degrees in Painting, Sculpture, Applied Art and Art History & Aesthetics. The School has a separate campus from the main university, a heritage building called Maharaja Poonch palace. The deteriorating condition of the old building has provoked responses and protests from students and outfits like Sri Ram Sena. The campus is now temporarily located at Lutra Public School building, after moving base a few times. The school identifies this constant displacement as a major problem and constraint on the learning process of the students.

The practices of the students consist of sketches, lay-outs (composition, coloring exercises), life studies and creative work. These are viewed as insulated, independent practices which do not overlap with each other and the final work is considered separate from the other exercises.

The students and I spoke of insulation, both in terms of the way the institution differentiated between exercises and final works, as well as how it related to contemporary practice. An engagement with nature remains an important thematic for the students, along with nostalgia, dreams, memory and the culture of Jammu. We discussed the ways in which each of these could overlap in making sense of the world. This set of works provides one glimpse into the practices and concerns of the institution, and is also an effort to bring together objects, studies and 'final works' together and see how they overlap, affect and converse with each other.





Works by Mohd Arif from Faculty of Fine Arts, Jamia Millia Islamia