Jagdip Jagpal

In conversation with HELLO! the Director of India Art Fair shares how she uses her diverse interests and networks to contribute to an international conversation on Indian and South Asian art

What's your favourite part of being the Director of the India Art Fair? What is it that you look forward to the most, every year?

"We work all year round to make each edition of India Art Fair better than the last. My favourite part is to see everything come together during the week of the fair: from the construction of the temporary exhibition structures and the installation of artworks on freshly painted booth walls to the grand opening and preview of the fair itself. If I could, I would also attend all the talks, performances, masterclasses and workshops that take place during public hours – each one is more exciting than the other. The cultural calendar too is jam-packed with events and exhibitions in museums, galleries and alternative art spaces across the city."

What are some of the steps or endeavours that you undertake to keep the Fair relevant?

"Art fairs are an important driver for the wider art market. We believe there will always be a need for art fairs as they come in different forms and formats, but it's important that they meet the needs of those looking to view, buy and invest in contemporary art and can be flexible to changing conditions. India Art Fair is committed to providing 70 per cent floorspace to Indian galleries and institutions, alongside having exhibitors from across the world who present the best selection of international art to our local collectors and viewers."

Please tell us about the Young Collector's Masterclass Sessions and how they draw in younger art collectors...

"We hear galleries making significant sales at all price points to both established and a new, younger generation of collectors, who will be important in shaping the art market of the future. With their interests in mind, we introduced a new Young Collectors Programme at the fair – ideal for anyone who is looking to deepen their knowledge in art. Open for sign-up, the programme spotlights latest trends via masterclasses, workshops and walkthroughs led by established collectors, gallerists and artists while also allowing like-minded individuals to engage at curated social gatherings and get-togethers."

Please underscore some of the changes/developments that you want to see in the art market in India...

"Without question, we have to broaden our audiences, whether it is patrons, collectors or the public in general. Along with hosting large numbers of visitors at the fair, we also have highly-engaged fans and followers on our digital platforms – be it on our website and e-newsletters or on our social media channels."

You are on the Development Board at London's Royal College of Art and you also serve as a Governor at the London School of Economics. How do you balance your work and personal life between all this and your Fair Director duties?

"Having diverse interests and networks has been advantageous. I am extremely passionate about art and culture and consider myself very lucky to be working in an area that drives me. I am a deeply curious person and believe that having a busy life is a benefit, not a burden."

Also, does being a global citizen place you at a vantage point when it comes to championing South Asian art on a bigger platform?

"I grew up and spent most of my working career in the UK, where there was very little South Asian art to be seen. I had been in and out of India on a number of projects, which opened my eyes to how dynamic the scene was. When I was offered the role of Fair Director in 2017, I just knew it was an opportunity I could not turn down. Today, I am grateful to be able to put my professional experience and networks to incredible use and contribute to an international conversation on Indian and South Asian art."

Could you please name another art fair director (from anywhere across the globe), whose work or practices you admire?

"One of the key objectives of the India Art Fair is to provide long term-strategic support for the local and regional art scene. I see great similarities in ZONA MACO, FIAC and 1-54 which take place annually in Mexico City, Paris and London respectively. They spotlight the best talent and drivers of the regional art market."

Which are some of the art events, around the globe, that you make it a point to attend?

"We take research travel very seriously. The team and I make sure to be up-to-date on the new and emerging artists as well as the must-see exhibitions and conferences taking place in India and internationally. This year, we look forward to attending Serendipity Arts Festival, Kochi-Muziris Biennale as well as the first-ever Bihar Museum Biennale. We also plan to visit the all-new Asia Triennale in New York along with making trips to India-facing shows in London, Berlin and Paris."

A motto/mantra that keeps you going...

"As for my team, we live by the words of the great late Charanjit Singh (pioneer of acid house music), who said, 'Whatever I do next, I'll have to include a disco beat. I don't know if people will like it or not, but I'll have to try.'"

INTERVIEW: SREEMITA BHATTACHARYA

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THE NEW ART ECOSYSTEM

MW47200301

WITH AMIN JAFFER, ROSHINI VADEHRA, BHARTI KHER, SUBODH GUPTA AND JITISH KALLAT

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PHOTO: RAJU RAMAN

ART SPECIAL

THE NEW ART ECOSYSTEM

The Indian art ecosystem has evolved considerably over the last two decades, and HELLO! talks to some of the most powerful shapers of this course. Subodh Gupta, Bharti Kher and Jitish Kallat represent this shift in contemporary art creation, while Amin Jaffer's many levels of engagement with Indian art has helped bring to the world's notice, India's creative genius across genres and eras. And finally, business-grad and legacy bearing art gallerist Roshini Vadehra represents the forces of globalization operating in the business of Indian art

10 INES SALINAS Welcoming HELLO! into their 16th century home in Seville, Spain, Ines Salinas talks about her father's passion for painting

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32 SANAM BAKSHI The young artist is all set to showcase her works at the prestigious New York Art Exposition and the World Art Dubai in April

34 THE 10 MOST EXPENSIVE WORKS OF 2019 From Jeff Koons *Rabbit* from 1986 to the rather maudlin *Study For A Head* by Francis Bacon from 1952 – HELLO! brings you a colourful spread of notable art that struck gold under the hammer this past year

36 FRANCESCA CARTIER BRICKELL HELLO! interviews the author of a book on the glorious history of this unique atelier, which survived World Wars, recessions, and operated on the highest of values like "create, don't imitate" and be kind to all visitors and people in the trade. A fascinating interview with a descendent of this great family

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46 UMANG HUTHEESING The Ahmedabad-based cultural custodian whose family boasts artworks of great antiquity, chats about this and how he hopes his collection of art will become a national legacy

50 THE INDIA ART FAIR 2020 Art promoter and founder of *MASH* magazine and her own eponymous art foundation, Shalini Passi reviews highlights of this year's India Art Fair in Delhi

52 HELLO! HALL OF FAME It's time to gear up for the country's most diverse and glamorous awards platform. This year's HHOF is all set to honour achievers across society, cinema, politics, ecological innovation, fashion, the arts, music and more!

72 ANOUSHKA SHANKAR On a whistle-stop in Mumbai, as part of her touring schedule, the sitar virtuoso shares stories behind her latest album, *Love Letters* – a contemplation of heartbreak and simultaneously a celebration of female talent and friendship

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84 PETER NAGY AND APARAJITA JAIN HELLO! meets the founders of Nature Morte art gallery, a space which prides itself on discovering new talent and listens in on how they view the role of contemporary art in today's lifestyles

88 AKSHAY CHUDASAMA The legal eagle talks of how his travels as a person working in the business of law makes it easy for him to visit Art Basels in all the major parts of the world, and how he has gone from collecting known names to rank new artists

92 TRIPTI JINDAL ARYA From early encounters with MF Husain at her maternal family mansion, to now driving art CSR initiatives for her husband Puneet Arya, she has evolved in her understanding of good art, which reflects in her budding collection

95 SHYAMAL BODANI Half a decade collecting art, the aroma chemicals manufacturer shares with HELLO! what triggered his fascination with it – and the artists on his radar from around the world

98 SHRADDHA BHANSALI Growing up around a father for whom art gallery visits were a Sunday activity, and who has created a museum of Jain art, she imbibed an innate appreciation for art, effortlessly. Here, she talks of diverse works in her own and the family collection

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VICKY UNDERSTANDS TRUE POWER

True power is when someone actually uses it for others. Unfortunately, it is often misused in our society and never fully utilised for the benefit of others. However, there's hope in the new world order to redefine the essence of "power" and create a sort of balance in society. Vicky Kaushal is an actor who understands the true meaning of power and he uses it to make his films more relatable. Across the continents, Prince Harry and Meghan have yielded their power to state that one may be born into privilege, but they can still choose their own paths. And it's with such acts that our celebrities empower their fans and followers.

Vandana Chawla, Pune

JOLIE: A BEAUTIFUL SOUL

I truly enjoyed reading Angelina Jolie's interview in HELLO!'s February 2020 issue. A gifted actress, a beauty icon, a devoted mother and a fierce humanitarian, Jolie is perhaps the only celebrity who has kept herself firmly grounded in reality as the world changed all around her. She's well-recognised for her humanitarian efforts and has emerged as an inspiration for many because of her endeavours in the fields of education and women's rights. The world definitely needs more people like her.

Gaurav Pant, New Delhi

A TRULY INSIGHTFUL ISSUE ON POWER

The February issue of HELLO! was full of interesting interviews and features. I enjoyed reading the Cover Story on actor Vicky Kaushal – he's one of the most hard-working actors of our times. Dr Mosaraf Ali's healing techniques also impacted me greatly. He's indeed one of the greatest human beings

alive because he uses his power of healing to soothe so many souls. Angelina Jolie's interview was also heart-warming and insightful.

Amit Pateria, Gwalior

MORE POWER TO OUR YOUNGSTERS

HELLO! has come up with the Power Issue at the correct time and it helps sustain our faith in our youth. Vicky Kaushal's statement that "Power Is a responsibility" speaks volumes about his level of maturity. It's delightful to learn that all domains of our society are being represented by new and promising faces. So, *The New Power Grads* feature made for a great read. *The Wunder Brigade* casts the spotlight on celebrity stylists, PRs and lifestyle photographers who have hand-crafted numerous celebrity identities. Dr Mosaraf Ali's interview reminded me of the great sages from the bygone eras – such as Sushruta, Dhanvantri, Chyavana and Charak. I thank HELLO! for introducing us to this brilliant doctor.

Kabir Babu, New Delhi

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KABIR BABU,
NEW DELHI

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Watch out for our April 2020 Anniversary issue

HELLO! toasts 13 spectacular years in India with this Anniversary Special!

PHOTO: MANOJ KESHARWANI

"The glass ceiling of art being 'unaffordable' was broken long ago, and, today, the market offers something for everyone. Art has also become an important part of interiors, and hence has moved out from the hallowed galleries to interior stores. This makes it more accessible"

Ruchika Mehta
Editor

Our cover personalities

Over the last few years, I have noticed the surge of interest in 'art' not only among the super-elite, but more so among a new breed of professionals and youngsters, who are happy to spend money on things that matter, and buying art is definitely one of them. The recently concluded India Art Fair in New Delhi was a classic example of how the 'New India' has opened its doors to the art world. We saw keen participation not only by Indian artists and gallerists, but the overwhelming interest shown by international gallerists in Indian art. The glass ceiling of art being 'unaffordable' was broken long ago, and, today, the market offers something for everyone. Art has also become an important ingredient of interiors, and hence has moved out from the hallowed galleries to interior stores. This certainly makes it more accessible, and hence more desirable.

Art is also an indispensable part of lifestyle, and at HELLO! it is an integral part of our content. Hence, we are back with our annual issue dedicated to 'ART' with a multi-dimensional approach. From established artists to those making their way up, from gallerists to art collectors of various ages, from art critics to art watchers, this issue has something for everyone. Our cover story reflects on the *The New Art Ecosystem*, through the prism of five leading personalities in the visual arts – artists Subodh Gupta and Bharti Kher, Jitish Kallat, the young and dynamic gallerist Roshini Vadehra and Indian art history's best representative globally, Christie's former Asian Art Director, Amin Jaffer. While Subodh and Bharti are both globally coveted and awarded artists, working on three dimensional sculptures and installations, with fascinating journeys to share, Jitish's trajectory often is grounded in profound lines of inquiry that touch upon history, the natural elements, and more recently, revisiting humanity's efforts to reach extra-terrestrials. As a curator and author, Amin Jaffer has for years brought to life India's art heritage both at auctions and at painstakingly curated exhibitions – from miniature paintings to antique sculptures to the world famous Al Thani jewellery collection. In this tête-à-tête with HELLO! he updates us on his recent dream exposition of the Maharaja of Indore's rich legacy in Paris, and how he has many more ambitious books and exhibitions lined up in the near future. Roshini Vadehra represents a generation of second-generation gallerists and art collectors who are part of the globalisation process. A major nod in this direction came when she set up the Grosvenor Gallery (London) and Vadehra Gallery partnership initiative in 2006, titled Grosvenor-Vadehra. Her story makes us optimistic about the unlimited potential for Indian art and business tie-ups that will only enhance and feed the art ecosystem.

Don't miss our special review on the India Art Fair, as well as a feature on the most expensive art pieces auctioned in the past one year. We have a special section on young and enthusiastic art collectors, who are quick to learn that this is the right space to invest, but beyond that, often confess that the practice of viewing and buying art is itself highly educative and addictive. We have also interviewed a host of socially prominent women artists, who are making a mark in their craft, spanning mediums like sculpture to digitally interfaced creations.

We do hope you enjoy this bright and beautiful issue, taking you into an expansive palette of colours and stories, as much as you do the festival of colours – Holi. Here's also wishing you all a very Happy Holi!

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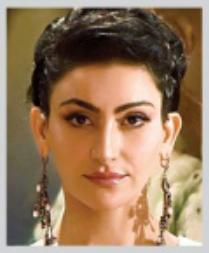


Assembling a review of this year's India Art Fair, Shalini is Founder of the Shalini Passi Art Foundation and *MASH* (an acronym for My Art Shalini), a magazine which combines perspectives on art, design, architecture, crafts and fashion. "*MASH* seeks to explore an emerging Indian aesthetic that crosses the boundaries," she shares.

RAJU RAMAN

A product of NIFT, Bangalore, Delhi-based photographer, Raju shares, "I believe, for any artist, art is life. More than artworks, their lives inspire me more." He refers to the artists he has captured for our cover this month – Jitish Kallat, Subodh Gupta and Bharti Kher, as well as other power-personalities who have helped create a more wholesome ecosystem for Indian art – Amin Jaffer, and gallerist Roshini Vadehra.

ANTONIO MARTINELLI

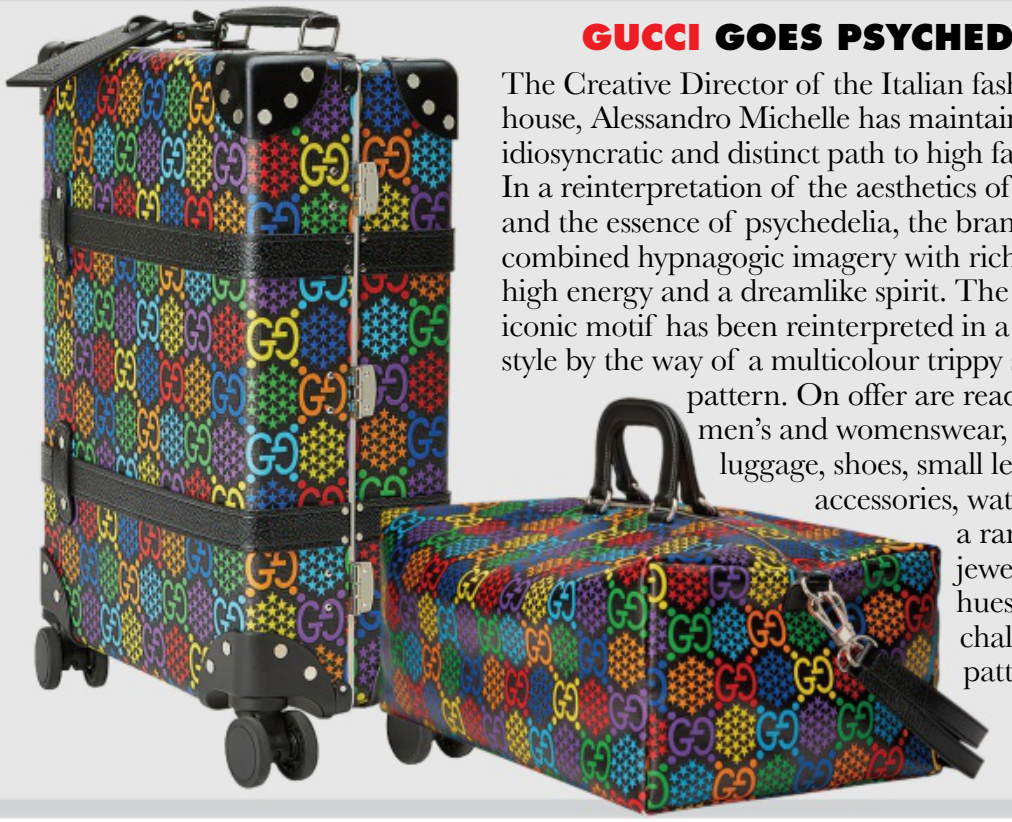
The Venice-born, Paris-based French/Italian photographer, has worked on 15 publications – eight of which focus on the history and architecture of India. An architect by training, Antonio Martinelli graduated from IUAV (Istituto Universitario di Architettura Venezia). For HELLO! he captures Amin Jaffer at the latter's beautifully appointed home in Paris.

SALAMAT HUSAIN

Having received his BFA degree from the State University New York in Animation & Design, followed by a diploma from the Hallmark Institute of Photography, Salamat Husain captures the Kasturbhai Lalbhai Museum and portraits of Umang Hutheesing in Ahmedabad. "I was ecstatic photographing both and it was a delight to see Umang Hutheesing fostering a national legacy."

JEAN PAUL GAULTIER'S LAST RUNWAY SHOW

During the Spring 2020 Couture Season in January, Jean Paul Gaultier bid adieu to the runway. Days before sending top models down the runway in true Gaultier savoir faire, the French designer announced the 50th anniversary showcase to be his last via Instagram. The collection was a variegated amalgamation of the designer's golden career. While only 50 looks were new, the remaining were all upscaled versions of his previous collections. The final collection included sailor tops, corsets, jackets, tuxedos, chiffon dresses with exotic accents, shredded jeans worn by the likes of Coco Rocha, Winnie Harlow, Gigi and Bella Hadid, Jourdan Dunn and Karlie Kloss.

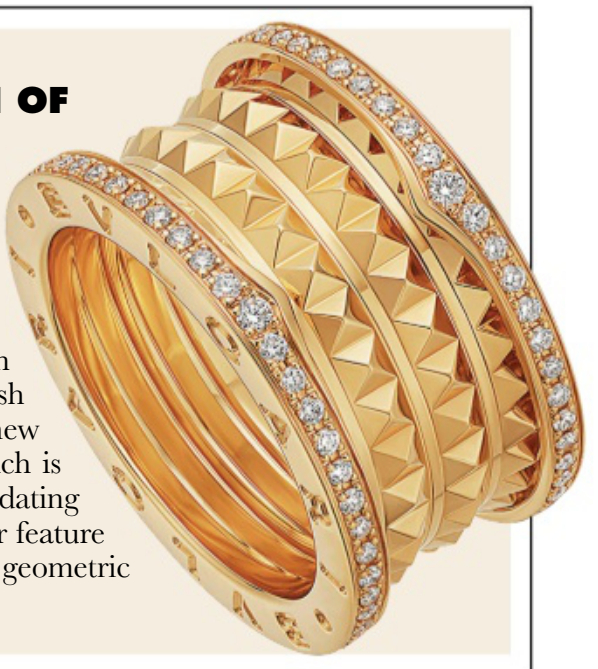


GUCCI GOES PSYCHEDELIC

The Creative Director of the Italian fashion house, Alessandro Michelle has maintained an idiosyncratic and distinct path to high fashion. In a reinterpretation of the aesthetics of the 70s and the essence of psychedelia, the brand has combined hypnagogic imagery with rich colours, high energy and a dreamlike spirit. The GG logo's iconic motif has been reinterpreted in a streetwear style by the way of a multicolour trippy star pattern. On offer are ready-to-wear men's and womenswear, handbags, luggage, shoes, small leather goods, accessories, watches and a range of fine jewellery in hazy hues and visually challenging patterns.

BVLGARI CELEBRATES THE LAUNCH OF THE NEWEST B.ZERO1 ROCK

Bvlgari recently celebrated the launch of their new unisex contemporary collection to mark their third decade in the industry. The brand has also announced a fresh set of ambassadors and a campaign, titled 'Mai Troppo', which is an ode to life and happiness. Actress and singer Zendaya, Canadian actress Kris Wu, model Lily Aldridge and English actress Naomi Scott have been introduced as the new ambassadors. With the new B.zero1 rock series, which is inspired by the traditional tubogas choker with studs dating back to the 80s, the rings and bracelets will no longer feature thin lines or coils of gold. The series instead will have geometric pyramids for a bolder appeal.



ONITSUKA TIGER X VALENTINO

A limited-edition sneaker collaboration between Onitsuka Tiger and Valentino, for the Autumn and Winter 2020 Paris Menswear collection, has conceived an exclusive style of the MEXICO 66™ SD sneakers. The sneakers have been reinterpreted in four shades – the vibrant colours are iconic to the brand, with the Valentino logo on the side. The 'V', strategically placed over the Onitsuka Tiger stripes, have been individually hand printed.

LOUIS VUITTON BUYS THE WORLD'S SECOND LARGEST DIAMOND

The tennis ball-sized, 1,758 carat rough diamond was recently purchased by the French Fashion house in collaboration with Lucara Diamond Corporation, which recovered the diamond from the Karowe mine in Botswana, last April. The rock, which has been nicknamed "Sewelô" – it means "rare find" in the southern-African Setswana language – signals Louis Vuitton's interest in the market of high-end jewellery. According to Lucara, a Canada-based company that owns the mine, Sewelô will be cut into gems and further used for a collection of fine jewellery. The stone not only stands out for its impressive size but also for its beguiling characteristics of shape, colour, formation and composition; enveloped by a very thin layer of black carbon.

Falles Festival in Valencia, Spain

South By Southwest in Austin, Texas

FALLES FESTIVAL
WHERE: Valencia, Spain
WHEN: 15 to 19 March
Celebrated as an ode to Saint Joseph, this traditional annual event in Valencia happens to be one of the intrinsic parts of the Spanish culture and heritage. In fact, in 2016, the festival was recognised and added to UNESCO "intangible cultural heritage of humanity" list. Life-size puppets and dolls – called "ninots" – are created and paraded on the streets amidst much fanfare, as part of this four-day festival. Significantly, artists, sculptors, painters and craftsmen spend months to create the innovative ninots. Locals dressed in fashionable costumes also participate in a cultural march along the streets of Valencia during this festival.

ART AND CULTURE
BRIJ HOLI MAHOTSAV
WHERE: Bharatpur, Rajasthan
WHEN: 4 to 6 March
The festival of colours is celebrated with much fanfare and for three days in March in the Brij region of Rajasthan. The event is marked by several music and dance performances – or Rasleela – by locals in an ode to Lord Krishna. Folk songs in celebration of Radha and Krishna are sung amidst the religious fervour. Handicraft fairs and several competitions are organised around this event around Bharatpur district.

MUSIC
SOUTH BY SOUTHWEST (SXSW)
WHERE: Austin, Texas
WHEN: 13 to 22 March
One of the most-awaited events in the annual calendars of music and film enthusiasts, the SXSW has been known to launch many careers – be it of aspiring musicians and singers or directors and actors. Several conferences and interactive media engagements are also organised on the sidelines of the fest, which began in 1987 and has only grown more and more popular with each passing year. Noted names from the music and film fraternity, from across the globe, attend this festival.

SPORTS
INTERNATIONAL YOGA FESTIVAL
WHERE: Parmarth Niketan Ashram, Rishikesh
WHEN: 1 to 7 March
This literally has to be the healthiest day in the calendar as thousands gather from across the country and abroad – sometimes from over 80 different nations – to participate in the festival held in the heart of Uttarakhand. Renowned names from the wellness industry as well as spiritual leaders participate in this event. Besides yoga classes, several debates, discussions and workshops are also held as part of the event.

THE BOAT RACE 2020
WHERE: River Thames, London
WHEN: 29 March
The annual rowing race is held between the boat teams from the universities of Oxford and Cambridge – the "Dark Blues" and the "Light Blues", respectively – in London. Significantly, the first such race was held as early as 1829 between the Putney and Mortlake districts of London. Cambridge University won last year, and their team leads in the championship with 84 victories against Oxford's 80.

ARCTIC WINTER GAMES 2020
WHERE: Whitehorse, Canada
WHEN: 15 to 21 March
The multi-sport event happens to be the largest one organised in the Arctic region. Thirteen nations participate in this week-long event that celebrates sports such as archery, biathlon, curling, ice hockey, gymnastics, basketball, cross-country skiing, snowboarding, volleyball, wrestling, figure skating and table tennis, amongst many others. Besides the sports events, cultural programmes are held along the side-lines.

International Yoga Festival at Rishikesh

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SHARING HER FATHER'S PASSION FOR PAINTING

INES SALINAS

SHOWS OFF ANOTHER MASTERPIECE: THEIR 16TH-CENTURY HOME IN SEVILLE

'With brushes, the smell of paint and classical music, my father instilled in me a love for art'

Artist Inés Salinas has never had to look far for inspiration. Her father Manuel Salinas, one of Spain's foremost abstract painters, was rarely without a brush in his hand as little Inés was growing up, and the family home is itself a work of art – a masterpiece of Renaissance style with roots in Andalusia's Islamic past and glimpses of the glory of ancient Rome.

Here, in the centre of the city of Seville, in the district of Santa Cruz, Inés celebrated many of her life's milestones surrounded by family, friends and art. In December 2018 the sprawling house, with its exquisite tiled walls, Moorish fountain and many stained-glass windows, made the picture-perfect venue for her wedding to Fernando Yñiguez.

The house was originally built in 1565 by Baltasar Jaén, a rich merchant who profited from Seville being the first port of call for ships laden with gold and silver from the Americas, entering Spain via the Guadalquivir river. Since then the house has served as a theatre, school, Masonic lodge – there are rumours of buried treasure – and a billet for Napoleon's invading troops. It has seen many changes over the centuries, and after the Salinas family acquired it in 1930, it underwent a comprehensive restoration.

"It was bought by Manuel Salinas Malagamba and he began to bring it back to its former splendour by restoring ▶

Artist Inés and her painter father Manuel Salinas relax in the magnificent Renaissance courtyard of the family home in Seville alongside one of Inés's artworks. Intricate Mudéjar plasterwork arches surround the courtyard (far left)

'I have such happy childhood memories of the times we have spent here'

features that had been lost over the years," says Inés who, before becoming a full-time painter, studied nutrition and nursing with a view to following her mother into medicine.

Known for her colourful, joyful abstract paintings, she says her work "must speak for itself". And it's been speaking rather a lot lately, beguiling art lovers at a recent exhibition in Seville, with more shows planned in Madrid, Barcelona and Portugal.

Inés, tell us more about the history of your house, its architectural details and works of art...

"Casa de Salinas was built on the site of several small houses that Baltasar Jaén bought on high ground in 1565. His family lived here for two centuries. Highlights include the 16th-century tiles in the central courtyard and a second-century mosaic of the Roman god Bacchus, from the Roman city of Italica [near present-day Seville] in ▶

Inés poses against a beautiful carved wooden door with typical Moorish geometric decoration. One of the living rooms (above left) features elaborate tiling, a 16th-century painted wooden ceiling and an artwork by Manuel. Inés (left) takes a seat in front of a wall painted ochre – a colour known locally as *sangre del toro* or bull's blood, after the city's bullfighting tradition

the mosaic courtyard.

"Also notable is the Madonna, the Virgen de los Remedios, dating from the 17th century and originally from the convent of the same name. The great navigators [Ferdinand] Magellan and [Juan Sebastián] Elcano prayed to her before setting out to circumnavigate the globe.

"Also worth mentioning are the leaded, stained-glass windows in the upper gallery, the mudéjar coffered ceiling over the main staircase, and the painting by Francisco Pacheco, from 1621, which was notable even at the time."

What is your favourite part of the property?

"The central courtyard and the courtyard with the Roman mosaic. I have such happy childhood memories of the times we've spent in them, from family reunions to my First Communion and my 'coming ▶

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Inés enjoys a moment of reflection. "The silence of a painter is important when it comes to his or her work," she says. The main sitting room on the upper floor (above) is dominated by Francisco Pacheco's painting *The Resurrection of the Lord* and also features a Renaissance frieze below the wooden ceiling. A bedroom (far left) and the sitting room (left) have traditional floors in terracotta and wood

'I loved watching my father paint. He'd put on a little white coat then give me some brushes'

out' ball. But the most important celebration was my wedding. Fernando is from Seville, like me, though we met in Madrid."

With Manuel Salinas as your father, you no doubt learnt to paint when quite young…

"From a very young age I loved watching my father paint. He would put on a little white coat then give me some brushes and I'd try my first brushstrokes on the canvas. I could spend hours like that. With brushes, the smell of paint and classical music, my father instilled in me a love for art."

What's the most important lesson he has taught you?

"In both art and life I have been taught that the most important thing is to feel passion for what I do, to be humble and to learn every day."

You initially seemed destined to be a nurse. How did that come about?

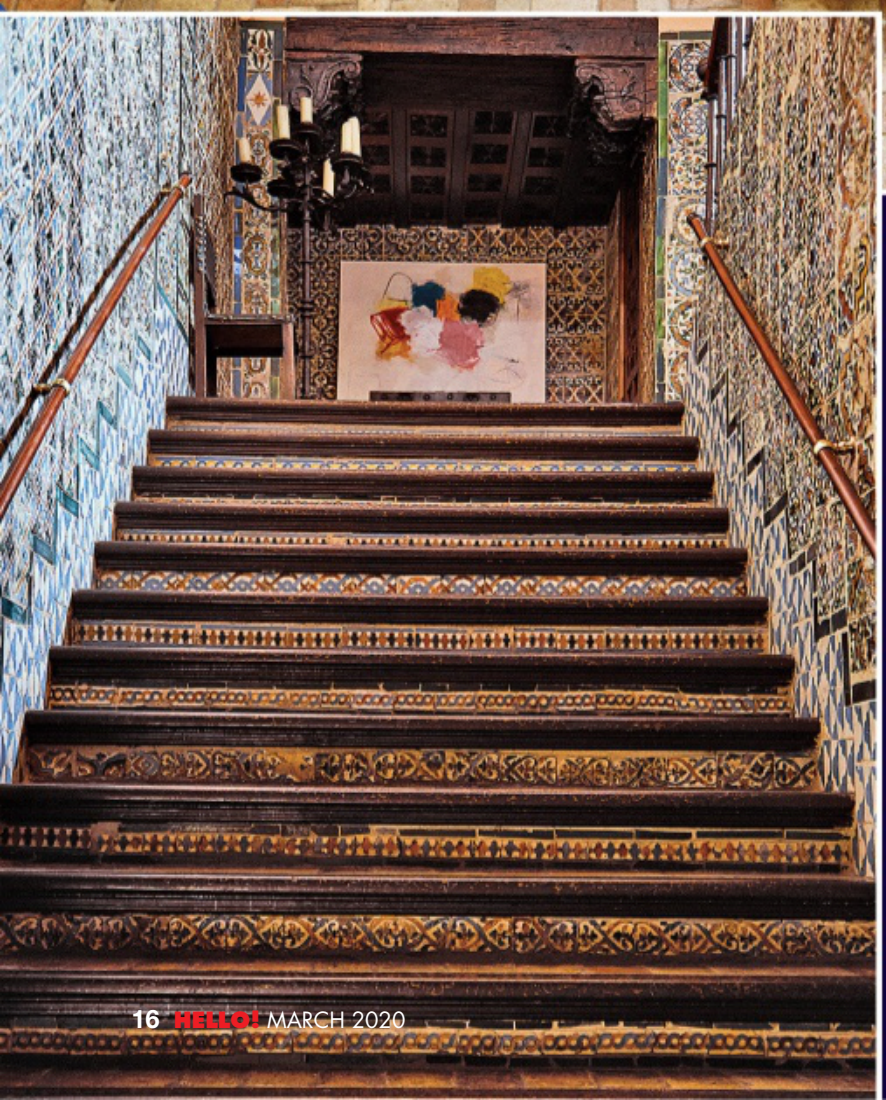
"I studied nutrition and nursing in Madrid because medicine was another of my great passions. My parents advised me to study and get qualified in something before making any decision about what path to follow. That way I'd be free to choose what I wanted to do."

And you decided to be a painter…

"Even when I was doing something else, I never stopped painting. Becoming a painter was a natural process – it happened by itself. And now painting is all I do."

How would you describe your style? ▶

The Renaissance courtyard (above) with its cooling central fountain features a gallery enclosed with leaded stained-glass windows (below). Inés and Manuel find creative inspiration beside the house's large colourful windows (right), the work of Ricardo Escribano in 1899 and installed by the previous owners. Beautiful 16th-century tilework leads up the monumental staircase (left)



'Now, painting is all I do'

"Artists are not generally in the habit of analysing their own work. The silence of a painter is important when it comes to his or her work. The work must speak for itself."

Has anyone else in the family inherited your dad's artistic talent?

"My sister has an incredible voice and is a magnificent photographer."

How would you describe yourself?

"I don't know what to say – I like peace and tranquillity."

INTERVIEW: CRISTINA OLIVAR
PRODUCTION: INES DOMECQ
PHOTOS: CHESCO LOPEZ (X ARTIST MANAGEMENT)
PRODUCTION ASSISTANT: CLAUDIA PINTADO
PHOTOGRAPHER'S ASSISTANT: ROCIO RUDILLA
HAIR & MAKE-UP: MANUEL CECILIO FOR GUERLAIN

CLOTHES & ACCESSORIES: ETRO. FAHOMA. JAN TAMINAU. LOEWE. MANGO. STUART WEITZMAN. VERBENA MADRID. ZARA

The curtained entrance to the courtyard is through an L-shaped hallway (right), typical of Arab-inspired Andalusian houses. One of the family's prized possessions is the 17th-century statue of the Madonna, known as the *Virgen de los Remedios* (above right)

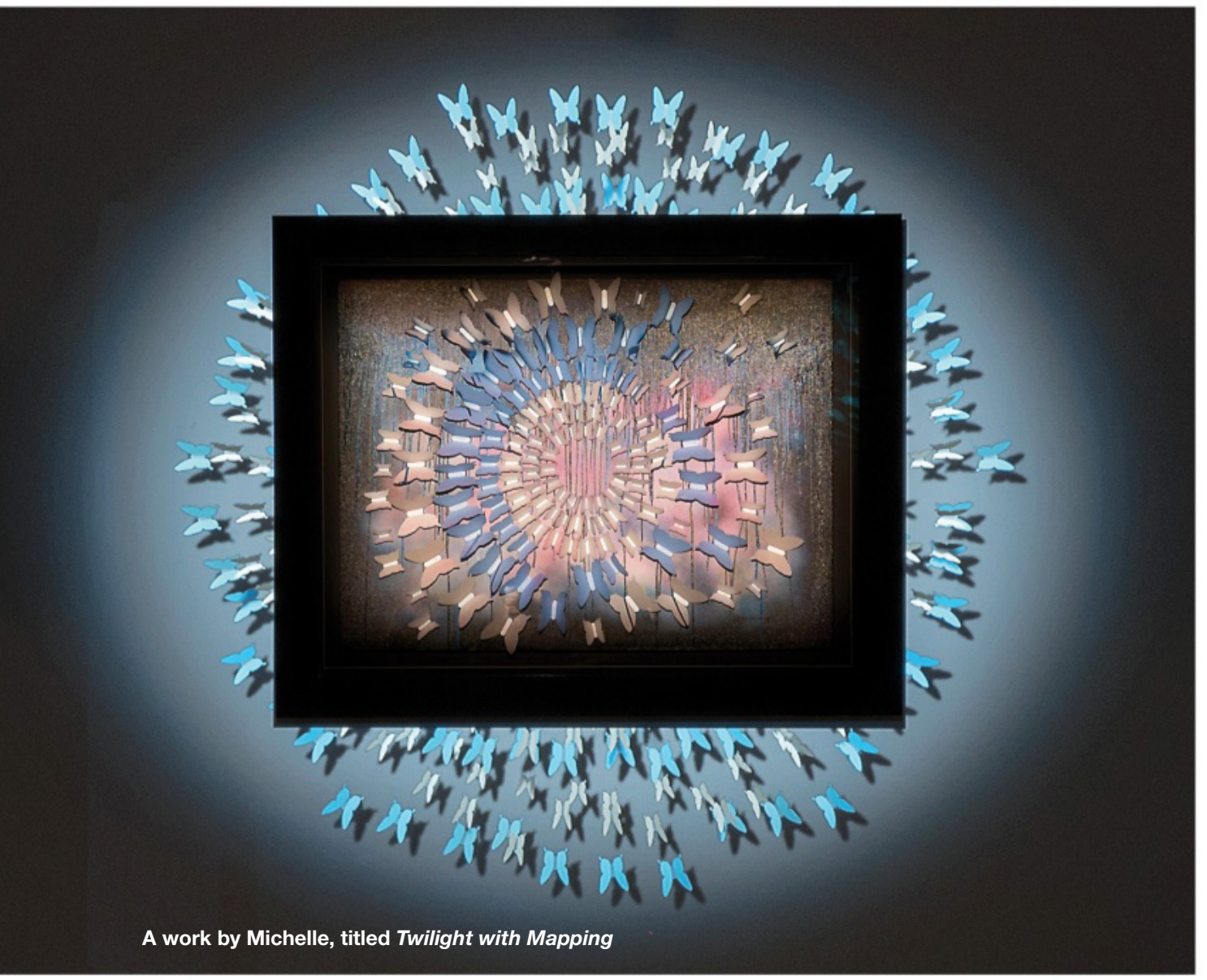
'In both art and life, I have been taught that the most important thing is to feel passion for what I do, to be humble and to learn every day'

Inés leans against one of the 16 elegant Carrara marble columns in the Renaissance courtyard, the scene of many happy family events, including her wedding in 2018

"AS A MOTHER IT DISTURBS ME THE WAY THE WORLD IS GOING"

MICHELLE POONAWALLA

TALKS ABOUT HER MOST RECENT WORK, *INTROSPECTION*, WHICH SHOWCASED AT THE KOCHI BIENNALE, AT ART DUBAI AND AT THE START ART FAIR IN LONDON. AN IMMERSIVE INSTALLATION RAISING QUESTIONS ABOUT THE RAMPANT VIOLENCE AROUND US TODAY, THE WORK ALSO MARKS A NEW JOURNEY FUSING ART AND TECHNOLOGY



A work by Michelle, titled *Twilight with Mapping*

How did your years as an art student in London prove to be the best foundation for your journey as an artist since?

"Growing up in London was an influence of course. It is one of the major art capitals of the world with some of the best museums and art shows and also auction houses. I studied Art History and also was a frequent visitor with my father to Sotheby's, Christies + Bonhams. So my art exposure has been, art and artifacts of a varied spectrum. This has, of course, made my aesthetics international, which can be seen in my works."

What to you is the origin of the butterfly motif so central to your work, in whichever medium you choose?

"The butterfly seems to have stuck to me. My first show was with the Gateway School for their Spring/Summer exhibition, where I worked with a group of technically challenged children. So I thought Rainbow Butterflies would be apt. After that everyone would say, 'you know the painting with butterflies flying out, we like that!' My very first solo show in Delhi, with Swapan Seth, was called '*What If You Fly?*' which was butterfly installations, digital works plus sculpture. Swapan encouraged me to look into digital art, and it was from there that my journey began."

You had a powerful project displayed at the Kochi-Muziris Biennale's collateral programme, called *Introspection*. Touchingly, it showed your sensitivity to the barrage of images of violence and displacement on endlessly repeated news cycles. Do you find it disturbing that the children of today are going to be fed this kind of psychological diet for most of their lives? Is the mother in you deeply disturbed?

"*Introspection* was shown at the Kochi-Muziris Biennale and at Alserkal Avenue. It was born as a sense of discomfort and unease with the way images of violence are consumed today. I wanted a relevant, powerful and universal subject. Inspiration came from all around, from world news, from relevant subjects and even everyday life. I have grown up in the UK and India and travelled extensively. The one thing that upsets me is the terror, violence, bloodshed in the world we live in today. I wanted people to stop and introspect: is this the way we want to move ahead? Is this what we want our children to live in a world of?

"Yes, as a mother it disturbs me the way the world is going, where is 'safe'? What is 'safe' today? These are questions we all face all over the world. We have not only terror attacks, but violence and bloodshed in every major city. I wanted people to pause, introspect, think, where is all this going in future."

How did you tap into working with mapped projections and applied motion sensor technology?

"*What If You Fly*', my Delhi exhibition as I mentioned, was where I began my technological journey. I used video mapping with paintings to create motion and interaction. With this, my butterflies could fly out of the canvas and could also be motion-sensored. So if someone goes near the canvas for example, they will fly away. With Kochi Biennale, I wanted to do something very relevant and impactful. A 360 degree immersive installation using sound, technology and motion sensors allowed me as an artist to create an installation that left the audience with a lasting impression. I believe what one feels, one remembers."

What was it like, working with a purely technical team?

"Yes, to put up a digital experience plus a large-scale installation, I did work with a team of like-minded professionals. It was, of course, important that one's team could help create what was on my mind. Together, we translated my vision."

Displacement today has a lot to do with climate change. Do you feel, when you showcase butterflies that they are symbolic of the restless shifting of populations of all species across the globe?

"Butterflies seem to be a universal message

'The butterfly seems to have stuck to me. My first show was with the Gateway School, where I worked with a group of technically challenged children. I thought Rainbow Butterflies would be apt. After that everyone would say, 'you know the painting with butterflies flying out, we like that!"

carrier in my works. Starting from the innocent painting at Gateway and then evolving to more in-depth meanings. In *What If You Fly* – they showed freedom, with their playful movements and motion. With *Introspection*, it reminded one of not only the fragility of life but also gave a feeling of hope and peace to the spectator observing my installation."

What sort of responses did you get from viewers at the Kochi Biennale?

"The installation was so well received by people from all over the world and all ages, that I decided to showcase it overseas. Alserkal Avenue invited me as a guest artist during Dubai Art Week (2019). I am sharing here some audience responses I got: 'Art can make you look outwards as much as it makes you look within. Michelle Poonawalla's *Introspection* is an experience in itself. Art and technology that comes together and creates experiences to make one think,' was how Sreejith Jeevan, Designer and Founder of Rouka, Fort Kochi, responded. I also had Elizabeth Winkler, art historian and contributing writer for *Die Brucke*, an Art Quarterly; Austria, say, "I really loved this installation! It is so touching for me coming from Europe where we are confronted a lot with the sad refugee crisis. This a thoughtful interpretation of the issue!"

What are you currently working on, and preoccupied by?

"I am now working on my next projects and installations. Environmental issues are important to me. Pollution and climate change is a very major concern in every major city today. I would very much be seeking to do a large-scale installation with this subject. Water scarcity is another major concern, which I am working on an installation for. To me art is a powerful tool plus a voice. What one 'feels,' one remembers and what better way to have a voice heard than through art?"

Your seminal installation also showed at the prestigious START Art Fair last September at London's Saatchi Gallery. You also participated in a panel discussion on digital art with prominent dignitaries in London.

"Yes, in September 2019, I presented my seminal work, *Introspection*, at the START Art Fair at London's Saatchi Gallery, after the Kochi-Muziris Biennale and Alkersal Avenue. This was accompanied by a parallel exhibition of a series of my newly realised works. The panel discussion at START, titled *Art & Digital Technology: Practitioners at the Frontier*, explored how artists, curators, galleries and institutions are ▶

Michelle seen in her studio, with one of her works

Freedom, a motion-sensored video mapped work featuring a painting in acrylics, which was showcased at London's START Art Fair last Fall. Seen below, Michelle's sculpture for the Elephant Parade, titled *Monsoon Magic*

adopting digital technology into their practices. Other panelists included Rory Blain, Director, Sedition (an online art platform); Wilhelmina Madeley, Project and Exhibitions Manager, AcuteArt, and Dr Rory Hyde, Curator of Contemporary Architecture and Urbanism, V&A Museum. *Introspection* left many viewers moved and affected at the START Art Fair, whilst inspiring them to take action in their own lives."

Who are some artists whose lives and expressions have been an influence and an inspiration to you?

"I always believe that art is everywhere and in everything, I love to visit museums, and I love to learn more. I think everything around me has inspired me in some way or another."

It must have been interesting interacting with Rory Blain, Director of Sedition, a digital platform that promotes limited edition art and a huge name in the world of art across the globe. Did you discover Sedition or did they discover you? How do you feel about artists being represented on a mobile screen in micro digital videos which can be bought?

"I had met Rory some years ago, and because I was venturing into digital art, he invited me to be on his platform. Sedition is an online platform for artists to display and sell their art in digital format for connected screens and devices. It offers everyone an easy, enjoyable and social way to experience art-collecting at affordable prices. The company was founded by Harry Blain, Founder of Blain Fine Art, Haunch of Venison gallery and Blain/Southern. The mission of Sedition is to change the art world by introducing a marketplace for collecting and trading art in the digital age. Art on Sedition is presented as digital limited editions that exist in the digital realm. Any purchased artwork can be experienced seamlessly across devices including TVs, smartphones, tablets and computers. Works are either streamed online or offline using Sedition's free apps for iPad, iPhone, Android, Samsung Smart TV and Apple TV. One sees works by leading contemporary artists including Wim Wendors, Tracey Emin, Aaron Koblin, Yoko Ono and many others. Members can share, gift and invite friends to join the Sedition community of artists, collectors as well as curators."

What has it been like, getting talking to a powerful figure like Rory Hyde, the curator of the Victoria and Albert Museum? Do you see collaborations happening with this iconic institution in the near future?

"Rory Hyde is a designer, curator and writer based in London. His work is focused on new forms of design practice for the public good, and redefining the role of the designer today. Since 2013 Hyde has been at the V&A, the world's leading museum of art and design, where he curated the exhibition *All of This Belongs to You* (2015) and is co-curator of *The Future Starts Here* (2018), a major exhibition on the future of design. He is part of the team behind Rapid Response Collecting, an innovative curatorial project which has been featured widely in the media. I am indeed honoured to have spoken with such an esteemed panel."

Your creation for Elephant

Introspection **by Michelle Poonawalla, sees a marriage of art and technology. The artist stands as a virtual part of her installation. "I was standing at a motion-sensor point, which when triggered, sends out a barrage of butterflies, creating an overwhelming response. This trigger mechanism made viewers all want to take selfies here!" she laughs**

Parade shows sky motifs on your elephant.. what was the thought there?

"The Elephant Parade, conceived to raise awareness of the endangered Asian elephant, is the world's largest public art event and has been exhibited in 24 countries worldwide. Top creatives across India have transformed 101 white elephant sculptures into powerful pieces of art. The full collection of elephants was showcased on the streets of Mumbai on 25th February 2018, at the iconic 'Gateway of India' with the fabulous herd going on display at Worli Sea Face, Bandra and central malls in Mumbai during March, following preview events in Jaipur, Kolkata and Delhi in 2017. My Elephant was called *Monsoon Magic*. For us in India, the monsoon is a life-giving season, impacting our farmers and crops. The black lines signified the Ruler Technique artworks that I do, scrapping paint to reveal an image.

'I had seen the elephant statues around London many years before, on every major street... Never did I ever imagine one day I would have an elephant of mine called *Monsoon Magic*, showcased in London!'

"Monsoon Magic went to Delhi, where His Highness Prince Charles and Duchess Camilia Parker-Bowles attended a function to kick start the event. It was one of the largest Public Art events in India curated by Farah Siddiqui Khan and Aqdas Tatli. After being shown in multiple public locations, it was taken to London, and shown at Grosvenor Square. It was auctioned and sold to a family in England. It was indeed ironic that I had seen the elephant statues around London many years before, on every major street, they were loved by everyone and brought a sense of happiness and fun in the city. Art could be appreciated by everyone in a very public way. Never did I imagine I would have an elephant of mine showcased in London!"

What directions do you see your art taking in 2020? What are you most looking forward to in your artistic journey this year?

"I have been working on my next ideas. I hope to materialise my environmental installations along with other works. I'm also looking at more collaborations and to work with like-minded individuals in India and globally, to tie-up with a gallery in India and internationally."

INTERVIEW: SANGEETA WADHWANI
PHOTOS COURTESY: MICHELLE POONAWALLA

SONAL AMBANI

Seen above, the sculptor's intallation titled *Little Blue Screen.* Right, Sonal Ambani is a vision in a House of Eda dress, as she poses beside her sculpture, titled *XOXO*

IN CONVERSATION WITH HELLO!, THE AHMEDABAD-BASED SCULPTOR TALKS ABOUT HER ONGOING SOLO SHOW AND HOW IN THIS ERA OF DISTRACTIONS, IT'S CRUCIAL TO TRY AND "BE IN THE MOMENT"

Please tell us a little about your installation, *Transcendental Time* – what is it all about?

"*Transcendental Time* is all about being in the moment – it's about being fully present, in mind and body, in order to be able to immerse yourself in the world around you. We are living in an era full of distractions, and the aim of this solo sculpture showcase is to challenge viewers to be more 'present'. As soon as you enter the exhibition space, you are greeted by this massive globe – encompassing the logos of various tech giants – titled *Little Blue Screen*. It urges the viewers to look up at the world around them rather than being fully consumed by these little devices in our hands. So, it's about appreciating the way in which technology connects us but also understanding that it can distance us from one another. Each sculpture invites the viewer to reflect upon these fundamental questions about their own lives – How do you determine inherent value? Can love and pain exist without one another? How have you learnt from your ancestors?"

'My inspiration comes from the natural beauty of the world around us and the way human life intersects with the serenity of nature'

'Transcendence for me is when I am truly in the moment, deep in the sculpting process, without any distractions'

Where is it that you draw your inspiration from?

"My inspiration comes from the natural beauty of the world around us and the way human life intersects with the serenity of nature. As I grew up, I witnessed this imbalance between urbanisation and nature and it had a profound impact on my life. I specifically remember this moment where I was stuck in standstill traffic, with horns blaring and people all around me in rushing about. To my right, I saw this temple elephant meandering along the road, totally detached from all the commotion around. It was so happy in its own world that it took me aback. I am enamoured by these creatures."

How has your technique and sculpting style evolved over time?

"For me, sculpting is a highly iterative process. It's about finding a new meaning throughout the sculpting process. Sometimes I start with a small mock-up, a distilled version of the final piece I want to create. I play around with it, see how it interacts with light and space, and what emotions it brings to the viewer. The development of my work is a constant and cyclical process, something that is so essential to my sculptures. I love to test new forms, materials and colours, but the emphasis is always on the story. What is the meaning behind the piece and are my initial concepts reflected in the final form of the sculpture? I think these are some of the critical questions that I ask myself at every stage of the piece."

Where, would you say, you find your moment of transcendence?

"Transcendence for me is when I am truly in the moment, deep in the sculpting process, without any distractions. Transcendence is when I am focused on idea generation, fully engaging my mind and body and being true to myself. That is why so much of this show is focused around being present, I want the viewer to experience that moment."

***Ethereal Value* was one of the standout pieces from the show. Can you tell us more about it and the meaning behind the work?**

"*Ethereal Value* is a piece that's very close to my heart, it is a piece that explores the dichotomy between inherent value and perceived ▶

'My pieces have found homes all around the world and that is what gives me the ultimate happiness – when my sculpture finds the right home'

Sonal looks chic in a Ralph Lauren outfit and Tabari boots as she presents one of the standout pieces from her show, ***Ethereal Value*** **(*Shadow Picture* seen below)**

value. It's about asking yourself the difference between intrinsic value (how you internally value something) and monetary value (the value that society deems acceptable). If I place a gold bar and a pair of glasses in front of you, you have to ask yourself, what gives you more value in the present? While a gold bar has a much higher societally implied value, a pair of glasses gives you a much higher utilitarian value. This piece is all about reflecting on the unique imbalance in placing value that we have in society. It's about being able to determine value yourself, rather than purely accepting the value that society tells you. The weighing scale hanging in the middle of the bull represents this balance, a creature encompassed in currency symbols, but the balance must come from within."

How does light factor into the experience of *Transcendental Time*?

"Light has always played a significant role in the final design of my pieces. Especially with stainless steel, the way that light can reflect off the outer shell and shine or create mesmerising silhouettes is what I love about working with this material. For the show in Kolkata, we opened the entire show in darkness, with the shadows of the sculptures illuminating the entire exhibition. It was about adding another dimension to the work, something that can change in every new location it is installed in. The dark shadows combined with the reflective properties of stainless steel create this beautiful aura."

Can you tell us about a recent work that you have done?

"Working with the Elephant Parade was a fantastic experience and the concept of combining art and conservation is truly wonderful. I sculpted an elephant called *The March of Times* which went on to be displayed in Mayfair, London, and garnered great appreciation. That piece ultimately found its home in England and I was so overjoyed that it helped contribute towards such a great cause. My pieces have found homes all around the world and that is what gives me the ultimate happiness – when my sculpture finds the right home."

PHOTOS: AMAR AMBANI AND KCC

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NANDITA JAIN

WIDELY APPRECIATED FOR HER BEAUTIFULLY APPOINTED RESIDENCE AND FARMHOUSES AND IDENTIFIED AS A MEMBER OF THE FAMILY BEHIND INOX MULTIPLEXES, HELLO! MEETS A VIVACIOUS SPIRIT NOW EXPRESSING HERSELF THROUGH A NEW ART FORM

THE POP COLLECTION
The talented Nandita Jain, founder of the Merraki Sculpture studio, sits amidst a host of her creations – from candy coloured bulldogs and baby elephants to renditions of giant flowers, a faucet, a giant ice cream bar and a running faucet

Upon meeting Nandita Jain, wife of Vivek Jain (of the INOX Group of Companies), in the capital, one feels a sense of anticipation. One has sensed a lady who knows her mind, a lady rich in cultural exposure and a lady whose enthusiasm for life and experiment is infectious.

In fact, it is her latest avatar as an artist, that has triggered this interaction with HELLO! The lively Nandita affirms, "I am an artist. I believe that I am one, and I am confident in this."

Her proclamation sets the tone for a healthy exchange. She reveals that her chosen medium is sculpture. "Sculptures have always intrigued me; the methodology and process that goes into creating each piece."

When one visits Nandita's elegantly appointed and understated mansion at Delhi's Golf Links and her farmhouses in Delhi and Baroda, one can see that when Nandita sets her mind to something, she will execute it to perfection. When struck by the need to cultivate skills in a new form, the perfectionist signed up for some adult art courses in London and Baroda. "So I did general courses at Sotheby's and at the Victoria & Albert Museum, focusing on art appreciation and sculpting techniques," she shares. "Doing these art courses, I got a feel of how to play and mould with fibres, which is my medium."

She put her heart and soul into making a collection of works, explaining that the smaller ones take anywhere from five to six days, and the larger ones take around 15 to 18 days to be fully ready. After focusing intensely on building a series of sculptures, she then took her own sweet time thinking up a suitable name for her brand, finally locating the perfect nomenclature: "Merraki is the name of my artistic brand. It's Greek and means putting a little of yourself in everything that you create."

Her first sounding board, of course, were the bright young minds around her. "The reaction I got from my over-critical kids was phenomenal," she shares, with total transparency. It's heartwarming, in fact, that she places such value on the views offered by her children; it is as if she knows that with today's wide exposure, a new generation's views can be highly indicative of what the world right now seeks. "Normally, I am used to my kids sighing an 'Oh God, mom!" in response to anything I do. But it really took me by surprise when one of my kids said, 'Wow! Mom, I want to put this on my bar!' or, 'Mom these are stunning!' I stared hard at them, in total disbelief, convinced they were being sarcastic, but they only said, 'Mom, we are really serious!'"

STORIES IN FIBRE
Some of Nandita Jain's latest works (above and below) show an openness to diverse inspiration

With multiplexes enjoying healthier footfalls than the more academic museums, it has been a wise move to exhibit her works in the family-owned INOX theatres. While family and friends can be expected to have a positive response towards one's efforts, having the movie-loving denizens of the city view and respond to one's works was the ultimate test. To her joy, she has had messages coming in like, "Ma'am I love coming to your theater; I am always looking out for which sculptures I will get to view, even though I cannot afford them. I am in awe of your artistic talent." This type of feedback keeps Nandita truly energized.

In a sense, this love of creating beauty goes back to her roots. She hails from a very creative and aesthetically-driven family, in Kolkata. "The city is steeped in art and culture. I have a mother who has excelled as a painter; she is a great cook and cultivates gorgeous bonsai. My father had a collection of ivory, exquisite shawls and Pichwai paintings. He was a lover of all things beautiful." Nandita's mother also designed and collected a lot of silver and ivory decorative artefacts over the years. When one observes the impeccable attention to décor and detail in the many Jain mansions, one gets a clear idea that this stems from early childhood. "When I got married and shifted to Delhi, initially, there was not much awareness of art and culture," she confesses. "But my collection of art and artefacts has always been about that which makes me feel happy. The same has percolated down to even my sculptures," she quips. To top it all, she had a most doting father-in-law who was extremely close to the late great MF Husain. So on the walls are some iconic Husains, which her father-in-law had purchased over the years. They are priceless in today's art scenario. An interesting tidbit is how Nandita rotates all the priceless artefacts across her various homes: "These, will in turn, continue to be handed down generations ahead," she muses, pragmatically.

Nandita has many a hearty anecdote to share about creativity and family ties. One of them goes, "The NGO Khushi did a special series of events where they asked regular art lovers to partner with an artist and create an original work. They asked my husband and I to choose an artist and draw a painting around our chosen theme and ideation. After some soulful pondering, we chose GR Irrana, and our theme was '*A Tree That Gives Shelter*'. It was a fantastic experience to do it together."

She has also had her sculptures feature at exhibitions around India, staged at venues like Bikaner House in Delhi to other venues in Kolkata. On a parting note, she shares, "I have made 11 new sculptures in the last six months!"

One leaves her elegant mansion feeling the same joy at limitless possibility, a natural byproduct of engaging with the creative process. The hidden message of Nandita Jain's journey is, if dreamed well, any dream can come true, at any age and stage of life.

INTERVIEW: NEEVA JAIN
PHOTOS: ABHISHEK KHANDELWAL
STYLING: AMBER TIKARI

ALL ABOUT THE HAND
Captured in an arresting frame, formed by her sculptures of the human hand, Nandita plays with magnifying the idea of touch, with hands joined in prayer and other positions

Seen from left, Sanam's *Grandma & Grandpa* diptych (oil on canvas). The frames are an artist's-salvage – they are refurbished antique palazzo doors. Extreme right, Sanam's stained glass installation, titled *Enlightened Mother - Benares Series*

SANAM BAKSHI

AS SHE GEARS UP TO SHOWCASE HER WORK AT THE NEW YORK ART EXPOSITION AND THE WORLD ART DUBAI IN APRIL, HELLO! CATCHES UP WITH THE WHARTON ALUMNUS, WHO ADVOCATES VEGAN ART AND STANDS FOR ELEGANTLY EXPRESSIVE CREATIONS

***Varanasi*, the *Feline series* – Please share with us how you choose the themes for your collections...**

"I choose themes based on a variety of things. *Varanasi* is based on spirituality and spiritual places that inspire me, and causes that I care about. I once went to Varanasi and was struck by the beauty of the bald widows and their personal freedom in the midst of their being destitute and societally condemned in India. At the time, the Ganges was being restored so I did a timeline on the resurrection, emancipation and glorification of the so called "mother" that we've worshipped yet destroyed, well-meaning as we may be.

"The *Feline series* is about power, innocence, grace and beauty as well as the ability to admire animals and their beautiful bodies and skins without having the need to own their beauty and to rip it off their bodies for our own consumption. I feel privileged to inhabit a planet that animals reside on and the more maturity that sets in, the less compromising I become about being vocal about the need to stop the violence, to love all animals, and to go vegan and remain that way. Hence, the vegan art.

"That being said, my art has attempted to capture beauty and not be too graphic. I'm not promising it'll always be that way, but I've believed thus far that my creations should stand tall and timeless. And my themes tend to speak for themselves and not lose relevance in the years to come when the future will be vegan. That's why I chose not to indulge in pop art during the early stages of my career. Once I've demonstrated some level of skill, I feel more inclined toward being more playfully expressive and rebellious through my work."

You describe yourself as a self-taught artist, who has been painting since the age of five. Please tell us more about your journey as an artist...

"I started painting as far back as I can remember. When adults asked what I wanted to be when I grew up, I always said 'an artist'. I was quite reclusive at a young age and lived alone on the top floor of my parents' home and either studied or painted or modelled clay. I was very fortunate to have found an art teacher at that young age who was very talented and encouraged my work. Ironically enough, he was called Chitrapal Sir. *Chitra* in Hindi means drawing or depiction.

An artwork from her *Lip Series*, which she will be showcasing at the New York Art Expo

"I lost sight of my more innocent aspirations as I grew worldlier and preceded to study real estate development at the Wharton School of Business (Upenn) before dabbling in various arts, including acting. Eventually, I made it back full circle. I'm very blessed to have liberal and supportive parents. My father has always encouraged me to be my own person, travel solo and learn whatever I chose to, and my mother always said I should be an artist because it's what came to me naturally."

Vegan art has been around for quite a while now. But, what is it that inspired you to take it up?

"I first turned vegan for health when I studied the leading doctors and studies published in the field. I'm big on fitness and had been vegetarian over 10 years resulting from my love for animals so the shift came very naturally to me. I later realised the degree of senseless torture and suffering that us humans are inflicting upon the most vulnerable and voiceless. In fact, India is one of the largest exporters of beef. We misuse our dairy cows to no end –we steal their calves so that we can have their milk, and then eventually slaughter them to be shipped off as meat. I believe art should reflect the time of the age and this is the most pressing issue that mankind and the planet are facing today. I also feel inspired to be vocal about it. Earlier, I was ignorant about how much harm eggs and dairy did to these sweet animals, who are essentially just like children. When I grew aware, art and my social media became my avenue to simply share what I so recently had learnt."

What inspired your love for installations on stained glass?

"Attention to detail, obsessing over my colour palette and the need for creativity to express via symbolism drive my love for stained glass as a chosen medium. Working on glass is a labour of love – it's tedious and

'I look up to Gustav Klimt for the beauty of his figures. Pablo Picasso for his colour palette and mastery in depicting forms. Paul Gauguin for his child-like hand. Basquiat for his rebellion, Banksy for his anonymity and Henri Matisse for his respect for simplicity'

cumbersome, but I find it pleasurable. One can't cut and draw pieces as they please because glass is brittle, and the individual pieces can't be too narrow or too wide; or spiralling. Glass sets the rules and, as an artist, it's my job to obey those and work with and around them. One has to find original ways, almost be scientific or mathematical in their mindset to achieve an end. I suppose the challenge drives and motivates me. For the most part, all stained-glass design is very typical and traditional, and few have done anything different with it. I've recently created a series on lips and I'm going to be exhibiting it at the New York Art Exposition in April. Light filtering through the glass and the colours that reflect and capture ethereal beauty in the man-made material – I can't resist that."

Your all-time muse...

"My zen master in Pune – Dolano. She goes by the name of 'Dolano, the radical zen master'. She isn't a muse as much as she is a manifestation of grace in my life, my having been a spiritual seeker at a very young age. Her appearance in my life at a relatively young age enabled the radical freedom of mind she said is possible (I was 22 when I first went to 'The Last Satsang' to see Dolano)."

Artists you look up to and why...

"Gustav Klimt for the beauty of his figures. Pablo Picasso for his colour palette and mastery in depicting forms. Paul Gauguin for his child-like hand. Basquiat for his rebellion and Banksy for his anonymity. Henri Matisse for his respect for simplicity; his use of pattern and Rothko for his courage with minimalism. And Egon Schiele for his gnarly style (of depicting the human body; especially the female form)."

Your dream project...

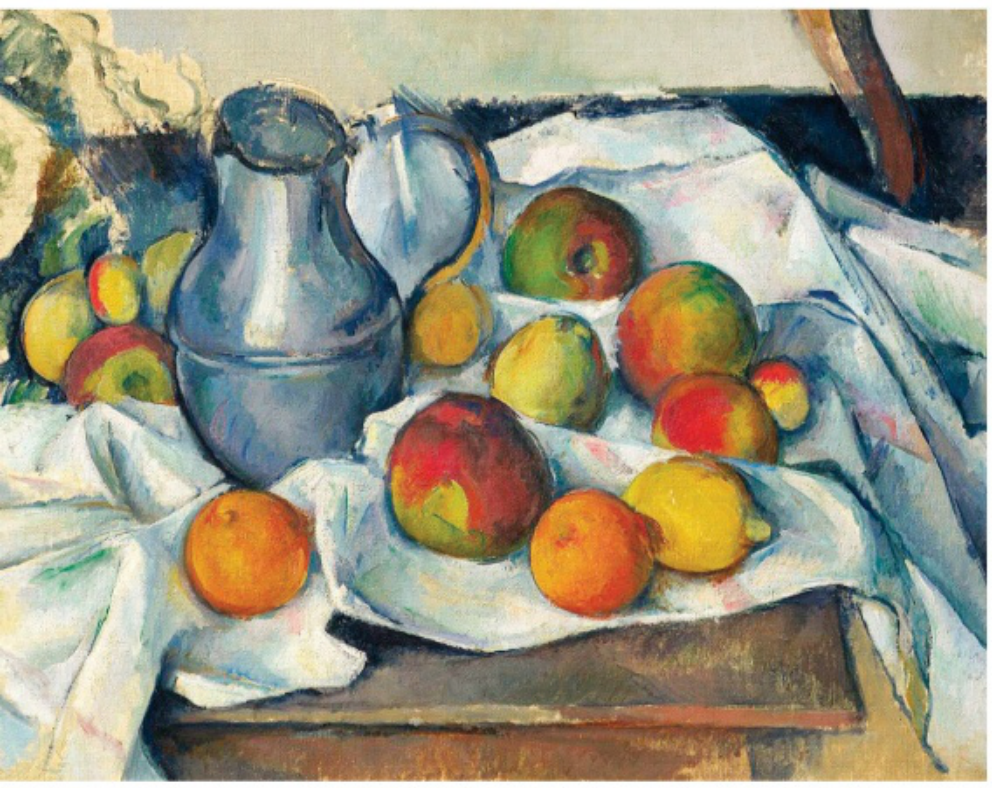
"Creating a city that's sustainable and enables nature to reflect its inherent beauty. I aspire to create unique buildings and building facades as well as to work with experts on their functional aspects and the buildings' interiors. I would love to merge my artistic sensibility with architecture as Gaudi did in Barcelona, and Aurobindo did with Auroville. In fact, I had designed patterns for two skyscraper-facades within our luxury residential real estate project, Central Park II in Gurgaon in 2017. They were very well received by the residents. So, I'm currently designing art for the remaining building towers as well. It was a humble introduction to building-facade design that consequently has begun opening my eyes to what's possible in the realm of architecture at large."

INTERVIEW: SREEMITA BHATTACHARYA

Sanam Bakshi and "the Warhol of Japan", contemporary artist Takashi Murakami pose against one of her creations

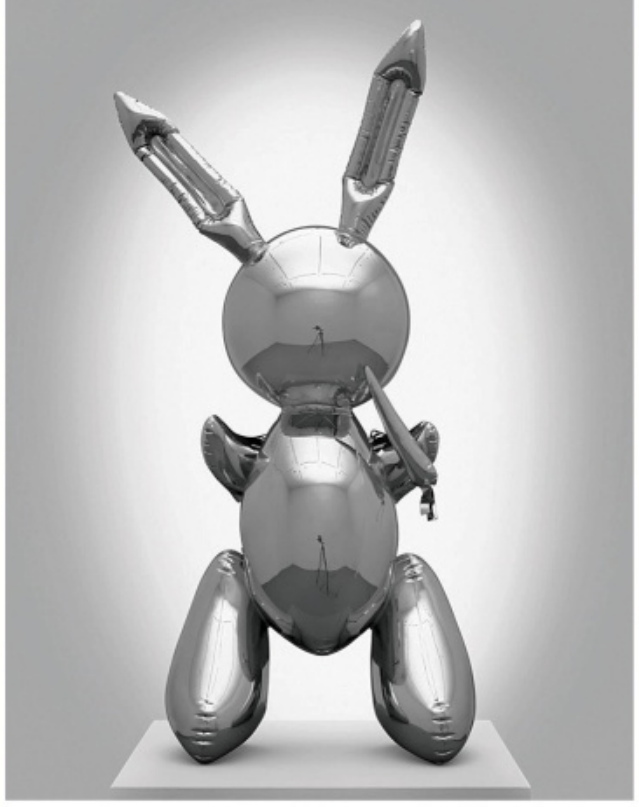
THE 10 MOST EXPENSIVE WORKS OF 2019

FROM MONET TO KOONS, RAUSCHENBERG TO PICASSO AND WARHOL, THE LIST FEATURES IT ALL!



BOUILLOIRE ET FRUITS, 1888-90
BY: PAUL CEZANNE
SOLD FOR: US$ 59,295,000
ESTIMATED PRICE: US$ 40,000,000

Cézanne's Bouilloire et fruits – which previously caused some stir for the notoriety of it being a part of the Memorial Day 1978 heist – grabbed headlines again at Christie's New York last year, in May. The artwork made it to the list of Top 10 Most Expensive Art sales in 2019 even though it's not the current taste after having travelled across the globe between Europe, Africa and North America. The artist is believed to have taken a longer time to complete this work because he wanted to perfect the illusion of the fruits almost rolling off the table.

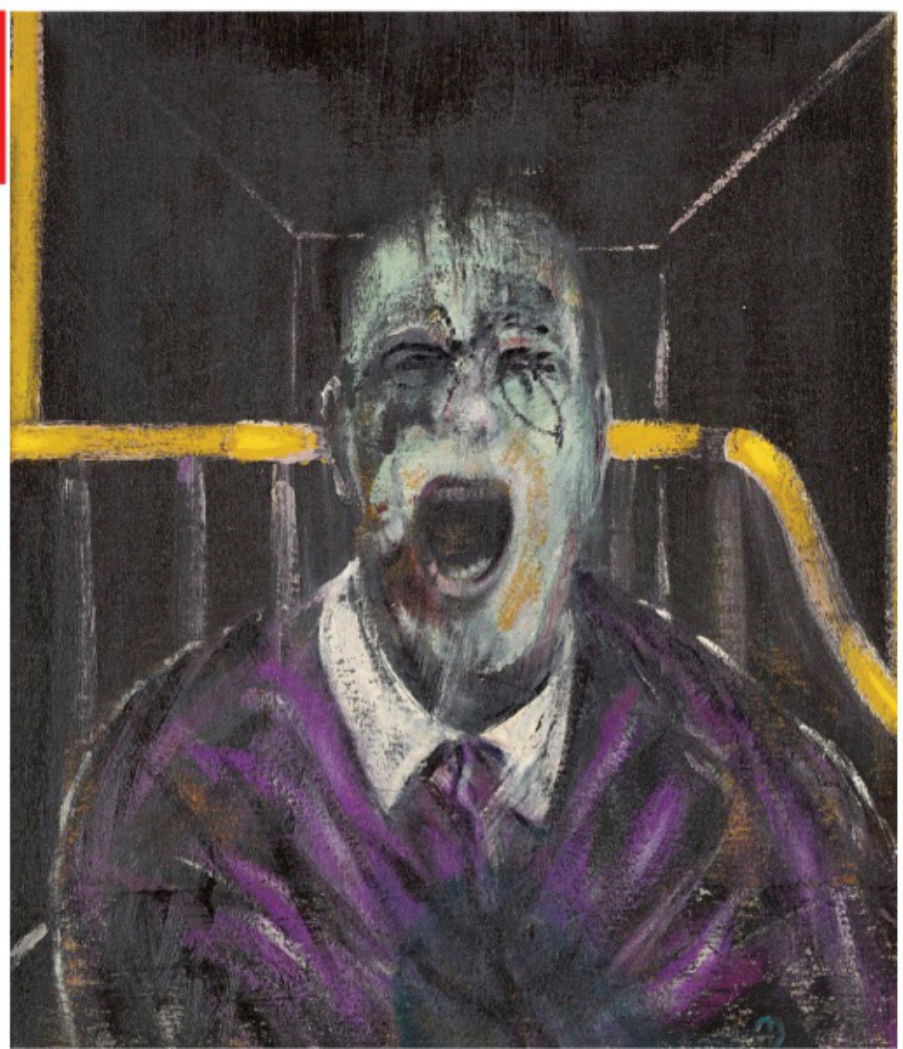


RABBIT, 1986 | BY: JEFF KOONS
SOLD FOR: US$ 91,075,000
ESTIMATED PRICE: US$ 50,000,000-70,000,000

"Vacuous, disposable, deathless, exuberant, celebratory, perfect" are just a few of the terms used by critics to describe one of the most exemplary artworks of the 20th century – a 3ft high, stainless steel sculpture by Koons, which melds a minimalist glaze with a cartoonish sense of play. The sale of this artwork, featured across several magazine covers, made Jeff Koons the most expensive living artist in the world. Rabbit embodies the signature flash and playfulness that the Neo-pop artist is known for. The winning bid was made by Robert E Mnuchin at Christie's New York in May last year.

STUDY FOR A HEAD, 1952
BY: FRANCIS BACON
SOLD FOR: US$ 50,380,000
ESTIMATED PRICE:
US$ 20,000,000 - 30,000,000

A series of six portraits, five of which are currently held by Tate Britain and the Yale Center of British Art, Study for a Head is a famous distortion of Diego Velázquez's seminal 1650 portrait of Pope Innocent X. "Screaming Popes" is a series of jarring, visceral portraits of popes. Contrary to the traditional, full-body angle seen in Velázquez's portraits of popes, the artwork features the pope from a much closer perspective. Bacon's reinventions of the portraits were meant to be more valid for the mid-20th century.



BUFFALO II, 1964
BY: ROBERT RAUSCHENBERG
SOLD FOR: US$ 88,805,000
ESTIMATED PRICE: US$ 50,000,000 - 70,000,000

The 8 ft tall canvas, which features a portrait of some trying times in the United States, went up for auction at Christie's New York early last year. Rauschenberg brought together contrasting images and motifs in a historic assemblage manner with American iconography, including a bald eagle, the Coca-Cola label, an army helicopter, an astronaut and famous urban landscapes. The elite caliber of the painting is why it became one of the Top 10 most expensive paintings sold last year.

MEULES, 1890, | BY: CLAUDE MONET

SOLD FOR: US$ 110,747,000,
ESTIMATED PRICE: US$ 55,000,000

At a Sotheby's auction held in New York, a painting from Claude Monet's most notable series of 15 paintings, *Haystacks* (called *Meules* in French), created history by becoming the most expensive artwork sold in 2019. The Impressionist piece was inspired by the fields adjacent to the maestro's home in Giverny. The layers of detailed brushstrokes and the distinct way in which the diagonal lines meet at the center is what makes the painting a dynamic composition. "We seldom see works of such extraordinary calibre and immense symbolism come on the market and because of that rarity, we saw fierce competition amongst collectors for this exceptional painting." said Julian Dawes, Sotheby's Senior VicePresident, Head of Evening Sales, Co-Deputy Head of Department of Impressionist and Modern Art in New York.

HURTING THE WORD RADIO #2,1964 BY: ED RUSCHA

SOLD FOR: US$ 52,485,000
ESTIMATED PRICE: US$ 30,000,000 - 40,000,000

Fifty years after the artist's first solo show at the Ferus Gallery, Ed Ruscha broke his own auction record last year with the sale of the Hurting the Word Radio #2 at Christie's New York. Amazon founder and CEO, Jeff Bezos reportedly bought the piece, which was strategically positioned to break records due to the heavy marketing via the display of the piece at the Frieze Week in London. "We wanted to prove that we could sell a painting over US$ 50 million this season." said Alex Rotter, Christie's Chairman of post-war and contemporary art.

UNTITLED, 1960 BY: MARK ROTHKO

SOLD FOR: US$ 50,095,250
ESTIMATED PRICE: US$ 35,000,000 - 50,000,000

The abstract painting by Rothko not only made it to the Top 10 of the most expensive artworks sold last year, but the sale also helped the San Francisco Museum of Modern Art (SFMOMA) after they took the decision of deaccessioning the piece to help broadly diversify the SFMOMA collection. The piece, which was personally selected by the artist for SFMOMA, emanates an otherworldly aura of radiant hue. Said to have been executed at the apex of the artist's career, the piece embodies the full maturation of Rothko's extraordinary artistic practice.

FEMME AU CHIEN, 1962 BY: PABLO PICASSO

SOLD FOR: US$ 54,936,000
ESTIMATED PRICE: US$ 25,000,000 - US$ 30,000,000

The 8 ft tall canvas, which features a portrait of some trying times in the United States, went up for auction at Christie's New York early last year. Rauschenberg brought together contrasting images and motifs in a historic assemblage manner with American iconography, including a bald eagle, the Coca-Cola label, an army helicopter, an astronaut and famous urban landscapes. The elite caliber of the painting is why it became one of the Top 10 of the most expensive paintings sold last year.

DOUBLE ELVIS (FERUS TYPE), 1963 BY: ANDY WARHOL

SOLD FOR: US$ 53,000,000
ESTIMATED PRICE: US$ 50,000,000 - 70,000,000

The outcome of a marriage between the king of rock'n'roll and the prince of pop art was sold at an auction at Christie's New York in May, 2019. One of the most iconic pieces of the 20th century, the piece is an idealisation of American manhood with Elvis Presley dressed as a gunslinger – an image taken for the publicity of his film, *Flaming Star*. "The King of Rock'n'Roll and the career criminal – icons of icons. These two paintings are very memorable and early examples of Warhol's profound understanding of fame. Both works, pure black silkscreen on silver and white backgrounds, are the best of Andy Warhol in one auction. We are thrilled to present them together in Christie's New York sale of Post-War and Contemporary art." said Alex Rotter, Co-Chairman, Post War and Contemporary Art, before the auction.

HENRY GELDZAHLER AND CHRISTOPHER SCOTT, 1969 BY: DAVID HOCKNEY

SOLD FOR: US$ 49,557,100
ESTIMATED PRICE: US$ 40,000,000

Sized at a whopping 7 by 10 feet, Henry Geldzahler and Christopher Scott (1969) was a part of the "Double Portraits" series by Hockney, which included seven pieces executed between 1968 and 1975. Hockney might have given way to Koons to become the top living artist at auction, but the sale of the artwork at Christie's London in March last year made it to the Top 10 of the most expensive artworks sold last year. In this artwork, Hockney featured his friend, Henry Geldzahler – a prominent curator – and Hockney's then-partner, artist Christopher Scott, sitting inside Geldzahler's apartment in New York.

TEXT: KARMA DHINGRA

IN CONVERSATION WITH FRANCESCA CARTIER BRICKELL

THEIRS IS A FAMILY STORY ROOTED IN A PHILOSOPHY OF KINDNESS, CREATIVITY AND ONE THAT PRE-EMPTED THE GLOBALISATION ERA. HELLO! TALKS TO A DESCENDENT OF THE FAMILY, WHO TRACES THE ATELIER'S JOURNEY THROUGH FOUR GENERATIONS, AND REVEALS HOW IT WON OVER BOTH ARISTOCRATS AND COURTESANS, SURVIVED WORLD WAR II, THE FRANCO-PRUSSIAN WAR, THE RECESSION OF THE 30S AND BECAME A LEGENDARY JEWELLERY HOUSE...

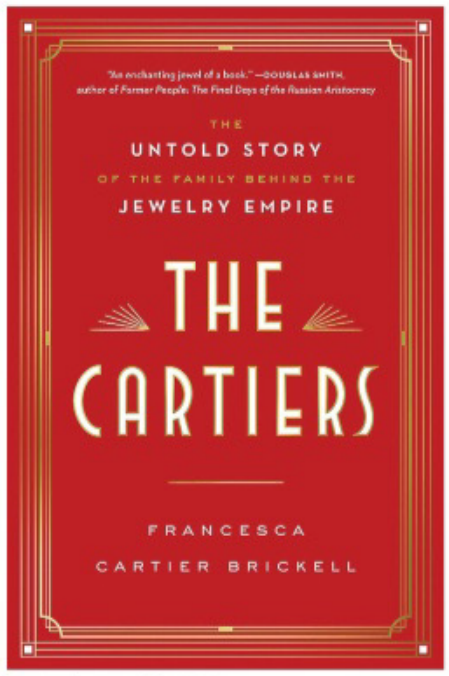
PHOTO: JONATHAN JAMES WILSON ARCHIVAL PHOTOS COURTESY FRANCESCA CARTIER BRICKELL

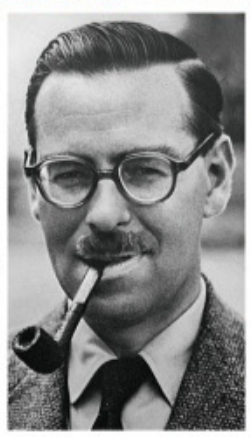
Francesca Cartier Brickell. Seen left, Jean-Jacques Cartier (the author's grandfather) in the 1950s

Although Louis-Francois, the founder of Cartier, did not have the resources to fill his store with ropes of pearls, and could not afford a showroom in the prestigious Palais Royal area, he chose one way in which his firm could distinguish itself. "Be very kind," he would advise his son, Alfred. Do you feel that this was the reason why Cartier grew to be such a popular enterprise in the trade?

"In the very early days of Cartier, the firm did not make much of its own jewellery: it tended to buy in pieces from other workshops and sell them on. In those days (mid to late 19th century), Cartier's product offering was not unique so, in order to attract clients, it had to differentiate itself in other ways. One of these ways was superior client service. Always treating everyone who walked through the door with utmost respect. But that same idea of 'being kind' applied also to their suppliers. My grandfather said his grandfather Alfred made a point of paying the gem dealers fairly and immediately (compared to some other jewellers who paid their suppliers at the end of the month or quarter). Knowing that a transaction with Monsieur Cartier was risk-free, they then tended to offer him their best gems or jewels first. So that 'being kind' philosophy stood the firm in good stead in terms of both buyers and sellers.

Later, when the founder's three grandsons – Louis, Pierre and my great-grandfather Jacques – came on the scene and Cartier spread beyond Paris, they started to make far more important and unique jewels in the Cartier style but this 'be very kind' philosophy stayed fundamental to the way they did business. In fact, when Pierre Cartier saw that his salesman were ignoring a lady who had taken refuge from a storm in the 13 Rue de la Paix store because they had taken one look at her drenched appearance and assumed she wasn't going to buy anything, he was furious and marched over to welcome her himself. This was one example where that 'be very kind' worked out very well indeed: that lady was a wealthy American by the name of Elma Rumsey and as she and Pierre talked together, they fell in love. Within several months they were engaged and their marriage would prove a very long and happy one. And, as luck would have it, Elma's connections would prove very helpful when it came to launching the firm in America."





The three Cartier brothers with their father (from left to right) Pierre, Louis, Alfred, and Jacques in 1922. Seen left, the author selects photos for this book

Jacques Cartier and his wife, Nelly visiting an Indian palace in the 1930s (below)

Louis Cartier innovated by hiring not just jewellery craftspeople, but experts in lace, architects and interior designers!

"Louis believed in seeking out talent from the most unlikely places: for example, Charles Jacqueau,

Crown jewels designed and mounted by Cartier for Maharaja Dhiraj of Patiala

Drawing for an emerald, diamond and pearl *durant de corsage* and a shoulder jewel

Cartier tiara

CREDIT: WARTSKI

A turban ornament designed for Maharaja Jagatjit Singh of Kapurthala in the 20s

who my grandfather believed was the greatest of the Cartier designers and perhaps the one most responsible for the development of the Cartier style, was discovered up a ladder. Louis had been walking along an avenue in Paris when he looked up and saw a beautiful balcony being installed. He called up to ask the workmen who had designed the balcony and Charles Jacqueau came down the ladder to introduce himself. Louis immediately asked him into Cartier for a job interview but Jacqueau scoffed: he didn't design small jewels, he exclaimed, he worked on large iron structures. Louis insisted – he knew he had found a man with a superior aesthetic sense, and it didn't matter what he had done in the past, he could see his potential. Needless to say, Jacqueau eventually went for the interview, passed with flying colours and would go on to become Cartier's head designer for several decades (he would also later train my grandfather Jean-Jacques Cartier in design). His creations are far too numerous to mention: his artistic eye influenced everything from necklaces and turban ornaments to cigarette cases and clocks but some of the ways in which he differentiated himself from his peers was coming up with innovative (for the time) ideas like Cartier's earliest panther motifs; daring colour combinations like blue sapphires and green emeralds side by side; and geometric art deco designs when the fashion was for more flowing Belle Epoque-era jewels (and well before art deco even had a name!)."

The three Cartier brothers were of the view 'Never copy, only create: inspiration should be taken from anything except from existing jewellery'. How did they feel about others imitating their creations?

"Well, there was an interesting rivalry in the first couple of decades of the 20th century in New York with an American jeweller called Dreicer & Co, which had a shop just down the road from Cartier (at 560 Fifth Avenue). The Cartiers felt that Dreicer was copying their designs from Cartier Paris and making them up into Dreicer jewels in New York before Cartier was able to ship them over the Atlantic. They also modelled their New York showroom on 13 Rue de la Paix. In the 1920s, due to the early deaths of the father and son team, this rival went under and Pierre Cartier was able to buy up the stock to keep it off the market. But generally the brothers did not talk much about the competition in their letters: their focus was resolutely on building 'the leading jewellery firm in the world' and in order to do that, they needed to remain focused on creating the highest-quality jewels on the market. That said, they were friends socially with many of the other leading jewellers of the time, like the Van Cleefs and the Faberges. Those names, and many more like them, appear in my great-grandfather's address book."

At the Jaipur Literature Festival, you shared how Louis Cartier discovered platinum under a railway carriage, and found it thin, light and flexible. He started experimenting with it and was able to create pieces that looked much lighter. A lot of our Indian royals of the 1920s, had their jewels reset in platinum.

"Yes, the use of platinum as a mount in jewellery was a key innovation introduced by Louis. Many Indian clients asked Cartier to reset their heirlooms in platinum in the 1920s and 30s. This was even though gold is traditionally a sacred metal in India, as Preeta Agarwal pointed out to me recently, so this decision to reset in platinum can't have been taken lightly. It shows how the Maharajas were keen to honour their own heritage (by using their own historic gems) but also keep up with new trends in the West. What I also find interesting is that, around the time the Maharajas were resetting their heirlooms in platinum, Cartier was beginning to create more gold jewellery for its Western clients. In part this was a reaction to the times; over time platinum had become more expensive than gold and in the 1930s the Great Depression had hurt the funds of many clients. But also this trend towards gold in Europe and America was partly driven by the Western fascination with the 'exotic East': society ladies in Paris held Indian-themed parties where they dressed in Indian dress and wore jewels inspired by India (and gold was more 'traditionally' Indian than platinum)." ▶

Louis Cartier didn't follow the rules, right from school days! Today the trendy term is 'disruption' or 'breakaway' ideas. So Cartier was way ahead of its time! Which creative gambles did *not* work?

"That's a great question as you don't tend to hear about the ideas that don't work! Interestingly, the first mystery clock almost didn't happen – my grandfather said that it took a year to make the first one. Louis kept sending it back to the workshop again and again until it was just as he had envisaged it should be. A year is a long time in business. I'm sure there were other less fruitful examples, but the point about Louis was that he wanted to continually innovate so, even if some creations didn't work or didn't sell so well, he wouldn't have dwelled on it, he would have already been on to the next thing. Watches, for example, weren't enormously popular at the start: pocket watches remained more popular than wristwatches right into the 1930s but that didn't stop Louis from making different models, always trying something new. I would say that, for him, the excitement was in the innovation rather than in the popularity of the piece. For example, when his designers were creating the same style of diamond and rock crystal jewels in the 1930s that he had started several years earlier, he told them that he wanted something 'new' and 'tastier.'"

Were all three brothers equally important to the Cartier story?

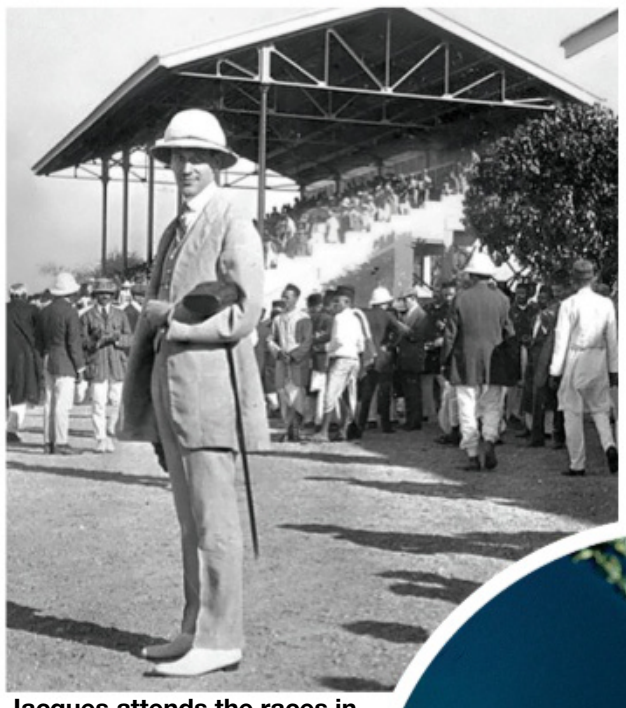
"I think yes, but in very different and complementary ways. The eldest brother, Louis, is the best known. He was brilliant creatively: he was known for creating the first wristwatch for men and for coming up with ideas like using platinum with diamonds before it was even considered a precious metal. He was also most responsible for implementing the 'Cartier Style' (with the help of his head designer Charles Jacqueau, as I mentioned). Pierre was the businessman brother, responsible for brilliant deals like selling the cursed Hope diamond to Evalyn Walsh MacLean (in a transaction that would help make Cartier's name in America) and perhaps most well-known for exchanging a pearl necklace for a Fifth Avenue townhouse that became (and remains) the firm's New York headquarters. He pushed the firm to be global long before the era of globalisation.

Jacques, my great-grandfather, was a mix of his brothers. He was creative and good at business – his clients stayed very loyal – and of the three, he was also the gemstone expert. It was Jacques who would travel to India regularly to meet the Maharaja clients, but also to buy the highest quality rubies, sapphires and emeralds to take back to the West."

Why did the Cartiers buy the 'cursed' Hope Diamond?

"Well in the early 20th century the Cartier brothers (particularly Louis) didn't really believe in advertising. Over time this would change but back at the time, they worried – so my grandfather explained to me – that it might demean the Maison to have to advertise in papers or magazines. So instead they focused on word of mouth. And the best way to get people talking was to sell some seriously large, important or even notorious gems. The Hope Diamond fitted the bill on all counts: a 45-carat blue supposedly cursed diamond. If you were to believe the stories, many of the Hope's previous owners had suffered terrible fates: one was torn apart by wild dogs in Constantinople, another

HH Bhupinder Singh of Patiala wears one of history's most talked about bib necklaces, known as The Patiala Necklace, by Cartier



Jacques attends the races in Paris. Building connections was central to Cartier's business model

shot onstage and, in the case of Marie Antoinette and Louis XVI (who had enjoyed the diamond as part of the French crown jewels,) famously beheaded during the French Revolution. Pierre Cartier didn't believe the curse. But he did know that other people would be intrigued by it. When he managed to sell the diamond to social heiress Evalyn Walsh McLean just two years after opening Cartier in New York, the family name in America went from relative obscurity to being the talk of the town. From a business perspective, the sale didn't actually end up making Cartier a financial profit (especially after legal fees – the sale process was far from straight-forward) but the small loss was more than offset by the way it cemented Cartier's position in the new world. Evalyn Walsh McLean meanwhile, who didn't believe the curse either, suffered a fair amount of bad luck over her lifetime. Her husband Ned ran off with another woman and later died in a mental institution; their family paper, *The Washington Post*, went bankrupt, her son was killed in a car accident, and her daughter died of a drug overdose. Some might say vagaries of life – but enough to bolster the Hope's notoriety."

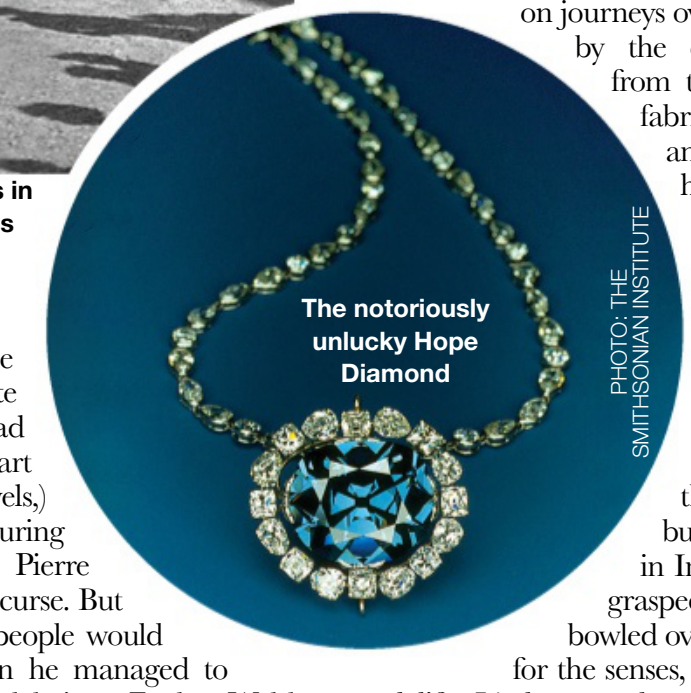
How did your great-grandfather, the youngest of the three brothers, describe his work in India?

"Though they took him away from home and

In the 20s, Jacques sourced the finest of emeralds, rubies and sapphires in India

family for months at a time, Jacques loved his visits to India – he was fascinated by its history and culture even tried to learn Hindi with the help of a language book and the ship's crew on journeys over there! He was awed by the country – everything from the architecture to the fabrics, to the colours had an enormous effect on him. For example, he talked about the Indian sunlight, how it was so different to the English light and how all the colours were that much more vivid and all-consuming.

For me, it was one thing to read his words but it was only when I was in India myself that I truly grasped why he had been so bowled over by it all. Such a feast for the senses, an explosion of colour and life. It's been such a treat for me to travel around India in his footsteps using his diaries. For example, I recalled reading in Jacques' diaries his recollection of arriving by boat into Bombay for the first time. He talked about how the coastal metropolis appeared on the horizon from afar as a "veiled lady", only vaguely visible through the haze (caused by the cotton refining plants) but that once



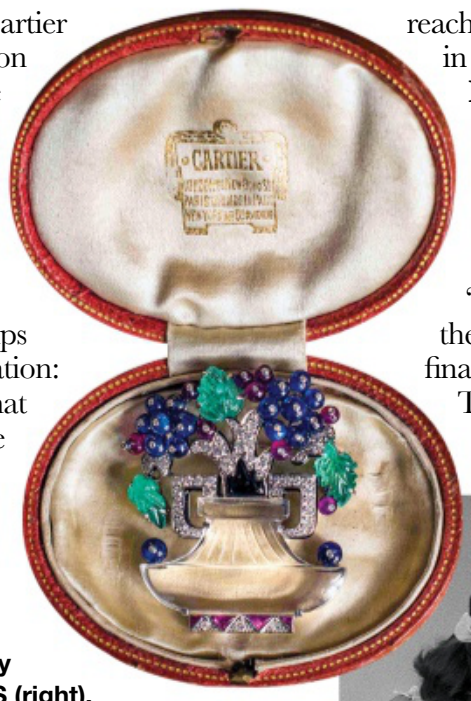
The notoriously unlucky Hope Diamond

PHOTO: THE SMITHSONIAN INSTITUTE

inside, the sky was of the brightest blue and it was bustling with life and people."

How often did Jacques visit India? How important was India for Cartier?

"Jacques' first visit was in 1911 but he visited regularly through the 1920s and 30s. Each trip would last several months, which is not surprising when you consider that this was before planes and the boat journey there from Marseilles was three weeks, then of course another three weeks back, so he had to stay long enough to make it worthwhile. Over time, India became increasingly important for the Cartiers. Partly this was because of the clients who came to entrust Cartier with more and more commissions (jewels like the Patiala diamond necklace or Kapurthala emerald turban ornament have become legendary) but it was also because of the gems Jacques was able to find there and bring back to the West. India, being the gem-capital of the world, had some of the best gemstones available anywhere on the planet and as a result of Jacques' trips, Cartier would gain a reputation as having some of the highest quality rubies, sapphires and emeralds on the market. There was another reason India was important too, and this one was a by-product of Jacques' trips rather than an early motivation: it was the inspiration that Cartier would derive from India. The Indian colours inspired jewels, while Indian carvings and motifs fed into designs on everything from tiaras to cigarette cases."



Tutti Frutti jewels inspired by India, which became very trendy in Europe and the US (right). Evalyn Walsh McLean wearing the notoriously cursed Hope Diamond that she bought from Cartier in 1912 (below)

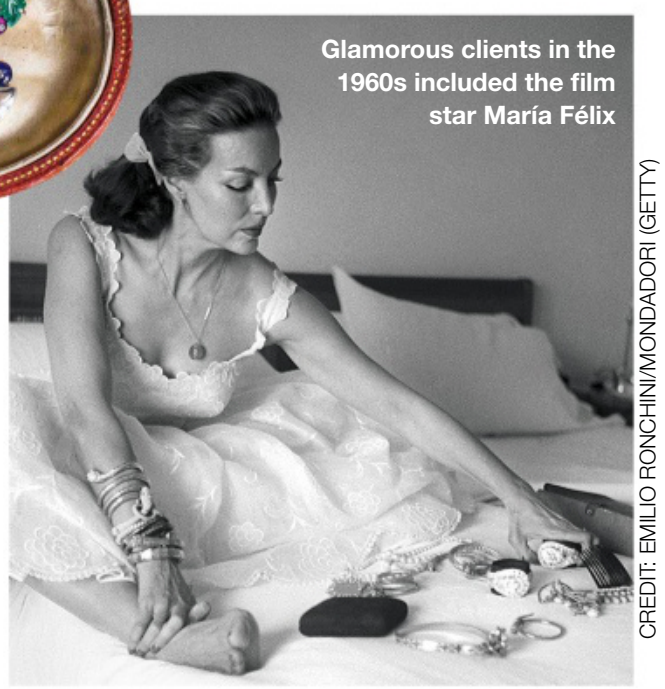
CREDIT: TOPICAL PRESS AGENCY (GETTY)

Are there any jewellery trends that owe their existence to the rich availability of precious stones in India?

"Yes, the most obvious example is Cartier's Hindu jewels (later known as the Tutti Frutti jewels). Jacques was very much an artist and India had a vivid impression on him. He wrote: "Out there everything is flooded with the wonderful Indian sunlight... one does not see as in the English light, he is only conscious that here is a blaze of red, and there of green or yellow." He compared it to an impressionist painting. "Nothing is clearly defined, and there is but one vivid impression of undreamed gorgeousness and wealth." This helped inspire Cartier's colourful Tutti Frutti jewels, where carved emeralds, sapphires and rubies sit boldly side by side. This style, popular with trendsetters of the day (from Daisy Fellowes to the Duchess of Windsor) remains highly sought after today, with jewels reaching into the hundreds of thousands (and in some cases millions) of dollars."

How did the Cartier brothers maintain the quality, standards and come across as one Cartier when in reality they were three companies – Cartier SA, Cartier Inc. and Cartier Ltd?

"The three Cartier brothers each ran their own branch but they each had a financial share in the others' businesses also. This meant their interests were aligned financially. More important than that, though, was the fact that the brothers had been brought up together with the same values, the same shared ambition and the same drive to create jewels of the highest quality for the best clients in the world. To this end, they were prepared to share everything from business ideas, to designs, to clients to gems in order to fulfil their aim. For example, when Jacques came to India he didn't keep all the gems he bought there for his London clients: he showed them to his brothers and asked which ones they wanted for their clients in Paris and New York also. A dealer who knew the family once referred to the brothers as being "three bodies, one mind." And this was why the brothers' father Alfred Cartier had been so insistent that three sons meant three stores: no more (even though they debated opening another branch in India and one in Russia). So while they opened seasonal stores in Palm Beach or St Moritz, with the three brothers, there were only three principal Maisons: Paris, New York and London."



Glamorous clients in the 1960s included the film star María Félix

CREDIT: EMILIO RONCHINI/MONDADORI (GETTY)

Barbara Hutton, a lifelong client of Cartier, wearing her 1933 Cartier jade necklace that sold at auction for US$27 million in 2014

CREDIT: © HORST P. HORST/CONDÉ NAST/GETTY IMAGES

Can you share three facts about the success of Cartier, little known to the world before this book?

"**The role of the family values.** As the firm grew, those family values spread among the increasingly international employee base also. Mottos like 'Never Copy, Only Create,' and 'The Best is Good Enough' or phrases that appear in the family's letters like, "I don't have any secrets from you" and 'Always be kind' not only came to define how Cartier did business but were also fundamental to its success.

The importance of the Cartier women: Though the Cartier women were largely neglected from reported history, strategic marriages helped keep the firm afloat in the difficult early days, and later helped it to expand. As an example, when Louis Cartier married into the Worth fashion dynasty in 1898, Cartier was a small local Parisian jeweller, but the link with the world-famous Worths opened doors to an international client base. When the American banker JP Morgan heard that the granddaughter of his late friend Charles Frederick Worth was to marry Louis, he called for the groom-to-be, promised him his future custom, and bought $50,000 of jewels on the spot. Now that was an enormous leg-up for the then little-known Cartiers trying desperately to break into the international big league."

The unsung heroes: My grandfather felt strongly that Cartier's success was down to more than just the family: there was a whole host of unsung heroes helping make Cartier successful. People like the co-creator of the Crash Watch, Rupert Emmerson, who had been a great friend or the introverted artistic lead Cartier London designer Frederick Mew who created the Queen's famous Williamson brooch (the diamond flower brooch has appeared on the Queen on many important occasions from the wedding of Prince Charles and Princess Diana, to a recent meeting with the Obamas at Buckingham palace). Then there was the suave French salesman Etienne Bellenger, a hit with the ladies, who only barely survived a vicious ring robbery in the 1930s before quietly helping General De Gaulle from the Cartier boardroom during World War II. Hopefully the book has helped bring their stories into the light!"

INTERVIEW: SANGEETA WADHWANI AND ANKITA RATHOD

YUVRAJ SINGH TO STAR IN A WEB SERIES

Former Team India cricketer Yuvraj Singh is all set to star in a web series, which is being backed by the Assam-based Dream House Productionz. Significantly, the series will also star the cricketer's wife, Hazel Keech, and his brother, Zorawar Singh. As per reports, Zorawar will play the lead role in the series, but many other noted names from the Hindi film industry have been approached for key roles in the project

ANANYA BIRLA SIGNED UP BY TOP TALENT MANAGEMENT COMPANY

Ananya Birla is over the moon because the singer-songwriter has been officially signed by Maverick, a world-renowned talent management company. The brand represents some of the biggest artistes in the international music industry, such as Madonna, Aerosmith, Britney Spears, Miley Cyrus and more. Making this announcement on her social media blog, Ananya wrote, "I am now officially signed to my dream management MAVERICK!!! A big thank you to @gregthompson12 for being the best and believing in me! Can't wait for all the music that's about to come your way! Proud member of the #MaverickFamily."

HASAN MINHAJ TO PERFORM AT THE WHITE HOUSE CORRESPONDENTS' DINNER IN APRIL

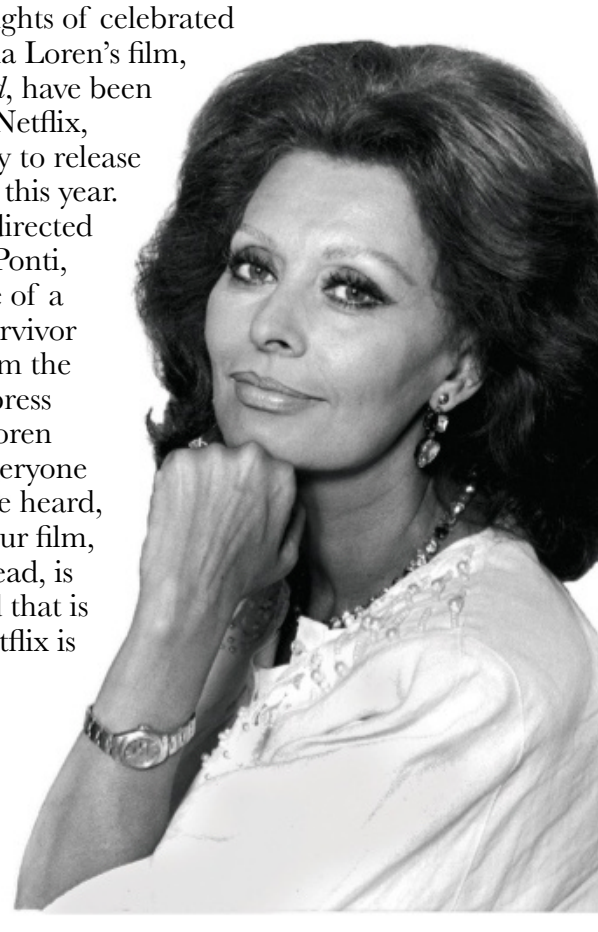
Indian-American comedian Hasan Minhaj is all set to perform at the prestigious White House Correspondents' Dinner to be held on April 25. The move holds significance because Minhaj has been openly critical of the Donald Trump as well as Narendra Modi government, in the recent past. Incidentally, two new awards have been added to the event, this year, which includes The Katharine Graham Award for Courage and Accountability and the Award for Excellence in Presidential News Coverage by Visual Journalists

DISNEY WORKING ON *ALADDIN* SEQUEL

After garnering a good response for their live-action remake of Disney's 1992 hit, *Aladdin*, Disney has officially began developing a sequel to the Will Smith, Mena Massoud and Naomi Scott starrer. Guy Ritchie will reprise his role as the film's director. The 2019 movie made over US$ 1 billion at the international box office

NETFLIX ACQUIRES SOPHIA LOREN'S FILM ON HOLOCAUST SURVIVOR

The global rights of celebrated actress Sophia Loren's film, *The Life Ahead*, have been acquired by Netflix, which is likely to release the film later this year. The movie, directed by Edoardo Ponti, traces the life of a Holocaust survivor and a kid from the streets. In a press statement, Loren has said, "Everyone deserves to be heard, this is what our film, The Life Ahead, is all about and that is also what Netflix is all about."



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HELLOINDIA @HELLOMAGINDIA HELLOMAGINDIA HELLOINDIA

Installation view of a Prabhakar Pachpute piece from his ongoing solo exhibition – titled *Beneath The Palpable* – at Experimenter, Ballygunge Place. Seen right, Priyanka and Prateek Raja, founders of Experimenter Gallery, Kolkata, which has garnered a lot of praise over the last decade, for supporting the cause of contemporary art in the country

FRAME TO FAME

PRATEEK AND PRIYANKA RAJA

IN THEIR OWN WORDS, THE DUO IS THE PROTECTIVE BUFFER BETWEEN THE PRESSURES OF THE INDUSTRY AND THE PRACTICE OF AN ARTIST. IN CONVERSATION WITH HELLO!, THE KOLKATA-BASED GALLERIST COUPLE RUMINATES ON THE RISE OF CORPORATE ATTENTION TO ART AND WHY THERE'S A NEED FOR A PUBLIC CONTEMPORARY MUSEUM IN INDIA

Please tell us about the kind of art that your gallery, Experimenter promotes...

Prateek: "Experimenter was conceived almost 11 years ago as a space for free-flowing creative thought that challenged and provoked the viewers to think beyond the apparent, to question what they were made to believe and to reflect on the contemporary moment in which we live. It's made possible with the work of some of the most inspirational and path-breaking visual arts practitioners from all over the world. Experimenter's programme attempts to uphold and, at times, highlight those aspects of society that have not found enough space to reflect upon. We have a global programme with artists from all around the world –

'Contemporary art collectors are interested in the artist's mind and look beyond the surficial to appreciate their work. A lot of these people are younger collectors, who are collecting art as a first generation'
– Prateek Raja

it's a true reflection of who we are as people, too."

Would you say the success of a gallery is synonymous with its sales?

Priyanka: "I would not say so. That would not be our only yardstick for success. In our opinion, the true success of a gallery, in the long term, is the legacy it leaves behind and the role of the gallery in the careers of the artists it represents. Sales and commercial success are a by-product of this success. Legendary galleries and gallerists are not known for how great their commercial success was, but how their work played a crucial role in introducing artists and supporting their practices over long arcs of time.

"Having said that, sales and commercial success are an important aspect of a gallery – it allows the artist to carry on their practice as ambitiously as possible and follow a trajectory of their own choosing. We think one of the important aspects of a gallerist's role is to be a protective buffer between the pressures of the market and the practice of the artist."

Please name a few promising/ emerging artists in India…

Priyanka: "There are so many! We feel the contemporary photography space has so much potential and there is such amazing work happening there. Artists such as Sohrab Hura and Soumya Sankar Bose are being shown and recognised the world over. Then, there are young painters and sculptors such as Biraaj Dodiya ▶

An installation from Praneet Soi's *Hold Still* exhibition

'Legendary galleries and gallerists are not known for how great their commercial success was, but how their work played a crucial role in introducing artists and supporting their practices over long arcs of time'
– *Priyanka Raja*

Priyanka and Prateek Raja believe there's an urgent need to upgrade the education system in Indian art schools

and Sahil Naik who are challenging their mediums and their viewers. Artists such as Prabhakar Pachpute, who works with deeply social and political underpinnings, are making viewers question their own position in a contemporary moment. Then, there is Rathin Barman whose entire practice over the last decade has been to explore the urbanity – the built environment – and using architecture as an anthropological lens."

A decade since both of you founded Experimenter, what are the some of the major developments in the Indian contemporary art scene that you have witnessed – in terms of knowledge-sharing, infrastructure or support from the ministry of culture? Also, what are the changes that you would like to see?

Prateek: "A lot has changed over the last decade and it's been quite incredible on a macro scale. More people are interested in the arts. The emergence of public art events such as the Kochi Biennial are taking art to where it makes an impact. Additionally, significant corporate attention to art in public spaces, especially in office buildings, and other spaces make people live and work with art around them. The government, too, has helped support and foster many large spaces under its legislation to be opened up, to be used for the arts. There are great examples of public gardens being used to display outdoor sculpture, old government buildings that have been painstakingly restored to house exhibitions and cultural programs all year round. One extremely important achievement was the India Pavilion at the Venice Biennale 2019 – the largest and the most important global exhibition of the world. It was a true coming together of public partnership, private enterprise, unprecedented philanthropy and incredible vision.

"These are all positive changes and the contemporary scene in India is growing manifold. Having said that, the more done the better. We need a public contemporary museum in the country. There is an urgent need to upgrade the education system in art schools, and of course, more spaces need to be opened up for art and cultural programming, across contemporary and historical art."

How would you describe modern contemporary art collectors? Would you agree that more youngsters are showing interest in alternative art, now?

Prateek: "Contemporary art collectors are interested in the artist's mind and look beyond the surficial to appreciate their work. Indian collectors are no longer restricted by geography and are fascinated by global art. And, a

CAMP: A Photogenetic Line at Experimenter, Hindustan Road

The installation view of a Sahil Naik creation from his recent exhibition, ***Monuments, Mausoleums, Memorials, Modernism***, at Experimenter, Hindustan Road

lot of these people are younger collectors who are collecting art as a first generation. This segment is really exciting for us as we have the opportunity to become part of their journey in collecting, which is special."

What does the future of contemporary art in India look like?

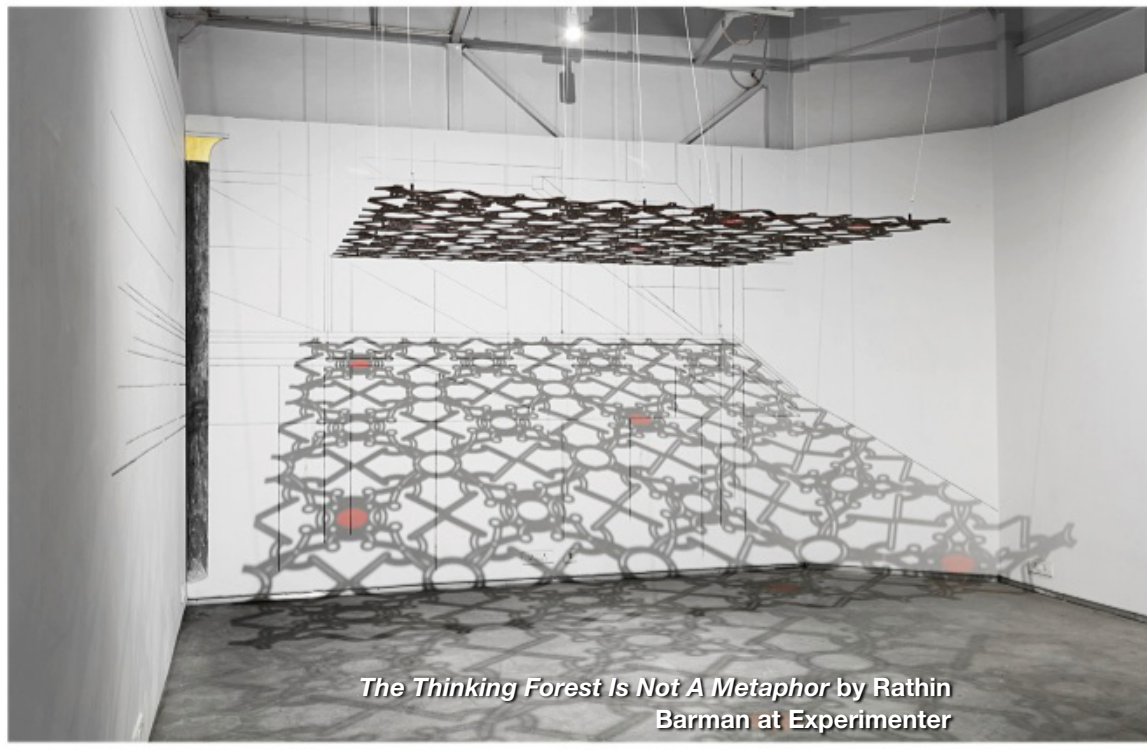
Prateek: "The future looks very promising and is poised for exponential growth, not only in the showcasing and collecting of contemporary art, but it entering the public discourse and common culture. With a growing economy and burgeoning educated middle class that is well travelled and increasingly global in their outlook yet, rooted to south Asia, contemporary art from this region is better placed than ever."

Upcoming projects…

Prateek: "Several ambitious projects are simultaneously rolling for us. As we mentioned earlier, we go beyond what a traditional gallery does as part of its programming and often think of ourselves as multidimensional in what we do. Hence, we have many related interests through our programming. We will continue to focus on the 10 exhibitions that we do across our two spaces in Kolkata, which remains the bedrock of our work. In addition, we do seven global art fairs annually. Moreover, our artists have large survey exhibitions with some of the most important museums all over the world, which coordinate and work closely with the museum teams to help realise.

Priyanka: "In addition to our exhibitions programme, we have our Learning Program Foundation, which has a year-round focus on art education with some of the foremost thinkers, writers and artists. It makes the gallery an active space of learning rather than a passive space for viewing.

"Experimenter Outpost is an iterative exhibitions programme outside the white cube of the gallery and temporarily inhabits unused, old characterful buildings with our programme, with an objective of disrupting ways of seeing and engaging with contemporary art.



The Thinking Forest Is Not A Metaphor **by Rathin Barman at Experimenter**

Sweet Life **by Sohrab Hura at Experimenter**

Then there is Experimenter Radio that incorporates music, the aural world of the artists, artist talks etc. in furthering our interest in music.

"With Experimenter Books, our publication wing, we have two exciting projects underway. Additionally, there are conversations on realising large impactful public projects that would make a difference to our role in building an engaging public arts program."

INTERVIEW:
SREEMITA BHATTACHARYA
PHOTO COURTESY: EXPERIMENTER GALLERY, KOLKATA

ONCE UPON A RICH LEGACY...

UMANG HUTHEESING

A FAMILY LINEAGE DATING BACK A THOUSAND YEARS, ARTWORKS SPANNING EVERY PERIOD OF INDIAN HISTORY, THE CULTURAL CUSTODIAN TELLS HELLO! ABOUT GROWING UP AROUND ART AND THE IMPORTANCE OF PRESERVING HIS RICH LEGACY AS A NATIONAL TREASURE FOR POSTERITY

With its quaint havelis, rich histories in textile and wondrous spiritual architecture, the aristocratic lifestyle in pre-Independence Gujarat is Umang Hutheesing's favourite subject. Ensconced in a 500-year-old haveli in Ahmedabad, the land of the Mahatma (Gandhi played an important role in the artistic, cultural and political landscape of India), the cultural impresario welcomes us into his historically-rich world. When Umang talks, our imagination walks us through a blend of Indian and European architecture juxtaposed with traditional wood and stone carvings, profuse with impressive brocades, rich tapestries and BC dated sculptures and metalwork.

The Hutheesings still retain the graces and aura of old wealth, built over generations. With business networks extending across the world, the family accumulated one of the subcontinent's most comprehensive fortunes, which included rare art, artefacts and collections of bespoke and beautiful objets d'art. Strategic alliances with other powerful families helped – including a nuptial into the Nehru dynasty that has given modern India many of its leaders. "The haveli has hosted many monarchs, including the Queen of Bhutan and the King of Nepal, political leaders such as Mahatma Gandhi, Jawaharlal Nehru and the current Prime Minister of India, Narendra Modi as well as corporate tsars and social celebrities from across the world. Regular visitors who come to see the collection by appointment include curators for museums such as New York's Metropolitan Museum of Art and scholars from the Smithsonian Institute in Washington DC," shares Umang.

Displaying his vast private collection of art from across periods is Umang's passion, and the anecdotes are indeed enlightening. He heads the Hutheesing Design Company (HDC) which was established in 1881 (which according to Hutheesing was the first-ever design firm in India to have partnered with the American designer, Louis C. Tiffany). From miniature paintings, 19th century carpets, Mughal-era furniture, Indus Valley terracotta pieces to Buddhist sculptures and modern masters paintings and sketches – he has four warehouses that has artworks stored in serial numbers. Need we say anymore! ▶

Cultural czar, Umang Hutheesing poses for HELLO! in his 500-year-old haveli in Ahmedabad, bracing an exquisite gold embroidered shawl from his heritage textile collection. Also, seen in the frame are rare bronze sculptures and wooden carved antique furniture pieces all passed down through generations (right). Collected by his great-grandparents, a bronze Buddhist sculpture showing Siddhartha under a bejewelled Kalpavriksh tree takes centre stage in Hutheesing's trove of antiquities (left)

GROWING UP AROUND ART

"Art, design and culture was part of our environment, growing up. My family has been a patron of the arts for over 1,000 years – from pre-Mughal times to Modern India. We were very close to Mahatma Gandhi, who was part of rebuilding Modern India and they were collectively part of creating 'India'. They had not walked on to the scene with bags of money and said here we are – so in that sense there's a large legacy as patrons of art. The family loved, believed and supported art-led movements. These paintings were bought by my grandfathers and I grew up with them."

ENCOUNTERS IN THE HAMPTONS

"My godfather, Anand Sarabhai (who passed away a few years ago) had a house in East Hampton (near New York) with his partner, this Greek lady called Lynda Benglis, who was a very famous sculptor. Anand and Lynda were a star couple in east Hampton, they lived in their wonderful estate and it was through my visits to their home that was my first introduction to the contemporary art world. I was about 21 and she was at that time creating a sculpture for the Seoul Olympics, back in the late 80s. And the world was very different then – there were no mobile phones, no internet, you couldn't Google things – information was only first hand and there was a certain innocence to all of that."

PRESERVING A NATIONAL TREASURE

"Artists were a part of our family. At that time, there was no concept of commissioning. One starts acquiring or commissioning, when one starts looking at creations as commodities. When one lives with them with love and is a patron of culture, one nurtures them in a different way. I do not call myself a collector, we are patrons. I preserve these artworks and antiques, since they are a part of our national

'One starts acquiring or commissioning when one starts looking at creations as commodities. When one lives with them with love and is a patron of culture, one nurtures them in a different way'

Known to have a collection of the rarest Pichwai's, Hutheesing (seated on a wood carved swing) recreates the setting of the Bengal Renaissance period dressed in a khadi *achkan* and paisley shawl. Seen in the frame are never-seen-before vases by Nandalal Bose

heritage. It is our responsibility to save it all for India's future generations."

THE GRAMMAR OF INDIAN ART

"The grammar of Indian design, art and aesthetic has three important periods – first, the indigenous period with Kalidas and Krishna; then came the Islamic period when the costumes started changing and the art starts changing, architecture started changing and for 800 years Islamic influences ruled India. Then came the Europeans, so whether it was Indo-Dutch, Indo-British, Indo-French or Indo-Portuguese, and then the new age of design entered the Indian vocabulary. And I have things from each period. I have a collection of havelis, costumes, art as well as coins from each period. I have stone pieces, Italian marble, wood pieces, carpets... literally, everything!"

THE NEW-AGE OF DESIGN

"Now we are in the post-Independence era which is more than 70 years old. It is now that Indians are born in an Independent India. My parents were not born in an independent India, but an enslaved nation. The new generation of India, which is growing up is at par with the rest of the world, will create a new genre of art which is Indian in origin and original in thought. The contemporary art period which had Cubism was not of Indian thought, it was copying of alien thought, inspiration or whatever you may call it. It was still alien, under European domination. Therefore, what was happening in Europe was considered avant-garde and what was important – but it's no longer the case!"

THE BENGAL RENAISSANCE PERIOD

"Bengal started the renaissance of Indian art and Nandalal Bose was the Art Head of Shantiniketan. After several years of enslaved minds – whether it was Islamic-ruled Bengal or then British ruled, Bose deeply influenced the Indian mind. He brought in this re-embracing of Indian imagery – from Shiva drinking poison to Buddha carrying a lamp (which is a very strange depiction of Christ – since it was Christ who carried the lamp). In a way, he invited artists to 'rethink' the ethos of Indian art. Very few artists did line drawings, it requires a tremendous skill and aesthetic. He brought out a revolution in the Indian thought processes, understanding the beauty of Indian art and presenting it in a contemporary way."

THOUGHT OVER TECHNIQUE

"I love Raza. Raza was one of the first artists from that period who lived in Paris and yet, he did not produce European art. He produced highly sensitive and spiritually anchored Indian art in Paris. And that draws me, the Bindu draws me. His work has vibrancy and great power. I think Anish Kapoor's works are beautiful. There is an original thought in his works, even his metal dishes – they have such simplicity but precision, and like Raza his creations also have an Indian thought origin – including the blue navel he created for the Berkshire ballet performance, since the Indian culture has a deep philosophy behind the umbilical cord. For me emotion and thought is more important than technique."

ARTIST IN FOCUS

"I like Dhruva Mistry's work very much. He is a Gujarati from MSU, Baroda's School of Art, and was the youngest artist after the legendary child protégé JWM Turner (1851) to be elected as Royal Academician by the Royal Academy of Arts, and he was the first subcontinental artist. Forget whether India recognises him, his accomplishments on a global platform are terrific. From a simple background and to have gone and conquered the world at that level – he has created history. His works are also dynamically beautiful. His metal sculptures in steel remind me of Matisse's drawings in a way, but they are very much his style – very innovative and different."

INTERVIEW: ANKITA RATHOD
PHOTOS: SALAMAT HUSAIN

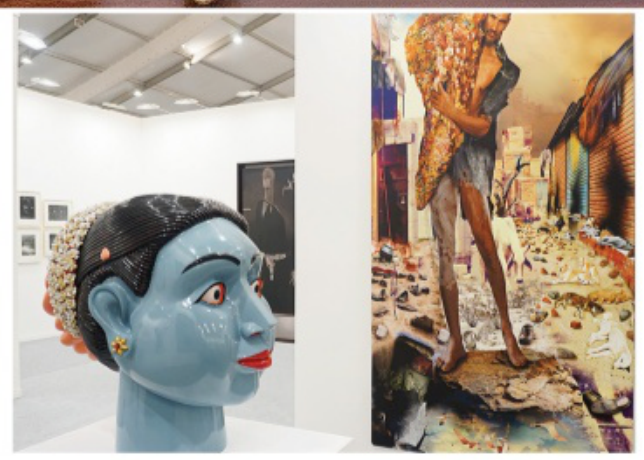
THE INDIA ART FAIR, 2020

PHILANTHROPIST, ART PATRON AND COLLECTOR, DELHI-BASED SHALINI PASSI PRESENTS HIGHLIGHTS OF THIS YEAR'S EDITION

This year's edition of the India Art Fair, 2020, saw participation by a number of national and international galleries. The Fair was also a promising site of the growing prominence of the Indian art scene, with international galleries exhibiting and bringing in prominent artists. A site of immense creativity and multicultural exchange, the India Art Fair has been a yearly showcase that gives us an idea of all the upcoming trends and rising stars from the art world.

EXTRAORDINARY PARTICIPANTS

The Fair saw participation by a number of established modern and contemporary art galleries, who brought the finest works from their collection to enthrall the Delhi art scene. Mumbai-based galleries that participated included Gallery Isa and Chatterjee & Lal, who displayed a wide array of artists in their booths. Prominent Delhi galleries that participated also brought an impressive line-up of artists to the fair. Vadehra Art Gallery, Nature Morte and DAG (Delhi Art Gallery) especially stood out for their eclectic and spectacular selection of artworks that were displayed, to the delight of many seasoned as well as first time collectors.

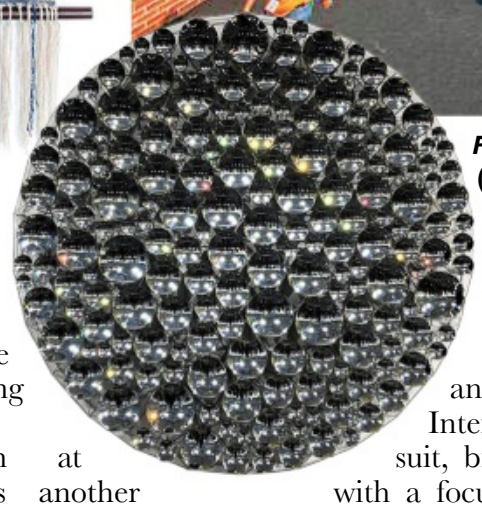


Ravinder Reddy and Ranbir Kaleka, Vadehra Art (above). Shalini Passi poses for HELLO! with Marcel Dzama, David Zwirner art in the background (top). Kumaresan Selvaraj, *Exhibit 320* (below)

ARTISTS TO WATCH OUT FOR

These are up and coming, promising artists who blew away all expectations and definitions of artists and the scene in India. Ritesh Meshram's fascinating sculpture assemblage, exhibited by Chemould Prescott Road, Mumbai, captured the multifaceted nature of life in dazzling gold.

Sahil Naik, exhibited by Experimenter Gallery, is another fascinating young artist working with the elements of architecture and meaning making who showcased his sculptural



***Façade* by Sameer Kulavoor (above). Monica Correa, Jhaveri Contemporary (above left). Olafur Eliasson, Neugerriemschneider, (left). Girjesh Kumar Singh, Rukhshaan Art (right)**

installation. Khageshwar Rout's sculpture, exhibited by Project 88, saw the artist's interest in botanical forms and it's rendering in the physical form as imitating architectural elements.

Girjesh Kumar Singh at Rukhshaan Art's booth is another promising talent who works with found rubble and elements and turns them into captivating sculptural portraits. Kumaresan Selvaraj's sculpture in wood, cement and paint evoked a gentle overflow and spillage, and was represented by Exhibit 320. Matthew Krishnau's painting work at Jhaveri Contemporary's booth saw the artist's rendering of memory and re-imaging, creating scenic works rooted in real life and memory.

A YEAR FOR WOMEN ARTISTS

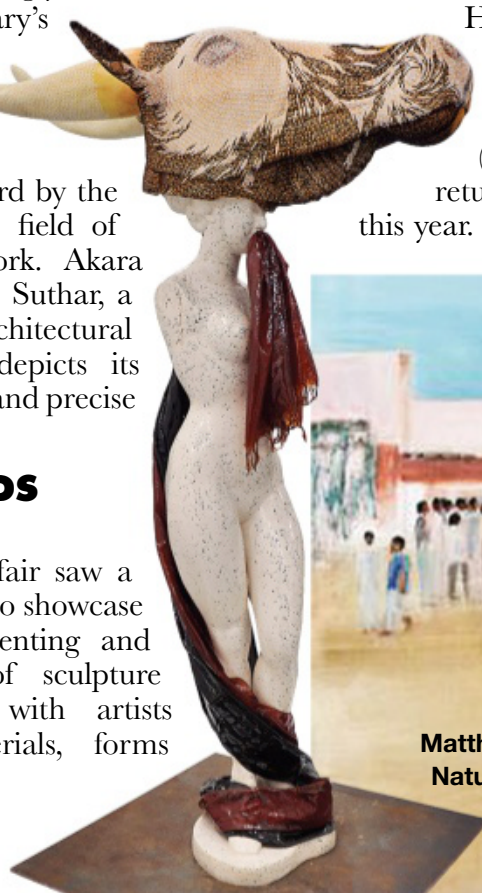
This year also saw the showcasing of a number of prominent and upcoming women artists, whose works were being highlighted by their specific galleries. One of the leading contemporary artists working with fabric and weaving practices, Monica Correa's breathtakingly delicate work at Jhaveri Contemporary's booth highlighted the combination of hidden histories of labour and artistic merit that has been carried forward by the traditionally women-centric field of fabric and embroidery work. Akara Art showcased Bhagyashree Suthar, a young artist who renders architectural visions onto paper and depicts its intricacies through a skilled and precise graphic representation.

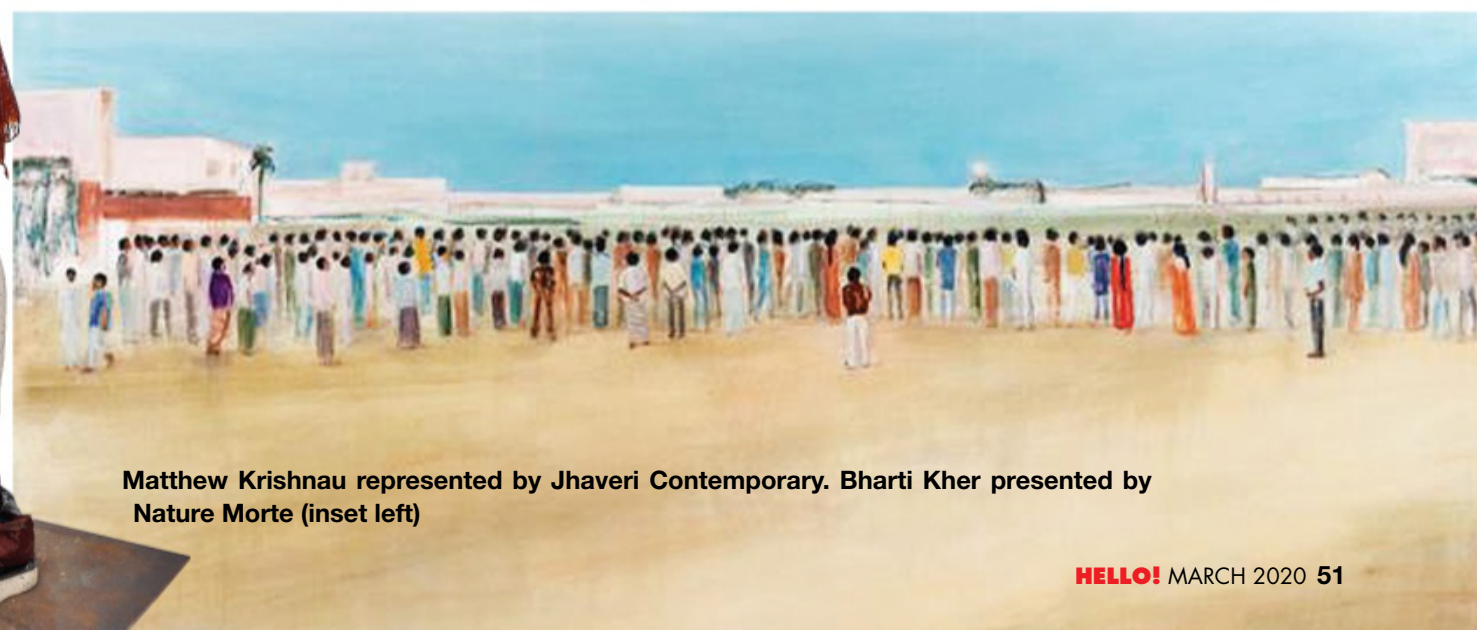
NEW, FRESH TRENDS IN ART

This year's edition of the fair saw a spirited interest by galleries to showcase sculptures. Artists experimenting and redefining the meaning of sculpture were given precedence, with artists experimenting with materials, forms and even the scale of such works. International galleries followed suit, bringing a wide array of artists with a focus on sculpture. The fusing of architectural and built elements into existing conventions of artistic practice has long been a site of fascination for a number of artists, one which saw its fruition in the ways artists have been innovating to fuse these different aspects together. Sculpture, architecture, design and the built form work together to create new meanings and reinterpret the very meaning of what sculptural art is.

INTERNATIONAL PRESENCE

The Fair also saw a significant participation by international galleries, with a few exhibiting for the first time in India and a number of returning galleries. PSM (Berlin), Marc Straus (USA), Gallery Tableau (Seoul), and Saskia Fernando Gallery (Colombo) were a part of the fair for the first time. David Zwirner (London / New York / Hong Kong), neugerriemschneider (Berlin), Aicon Art (New York), Aicon Contemporary (New York), Grosvenor Gallery (London) and 1x1 Gallery (Dubai) returned for another stint at the fair this year. International presence at the Fair really embellished the potential of the Indian art scene, with galleries becoming a part of and observing the Indian art scene closely, while exhibiting works that also sought to cater to the Indian art market. The fair saw big names in the international art circuit being displayed. Neugerriemschneider's booth notably showed prominent Chinese contemporary artist Ai Weiwei's works *Untitled (Rust #15) (1991)* and *Martin (2019)*. Weiwei is a hugely appreciated artist in international circuits and his presence signals the promising future that international trends and the already vibrant Indian art scene holds.





Matthew Krishnau represented by Jhaveri Contemporary. Bharti Kher presented by Nature Morte (inset left)

HELLO! HALL OF FAME

CURTAIN RAISER 2020

Welcome to a world of crystalised dreams, champagne-laden celebrations and dazzling celebrities. The HELLO! HALL OF FAME has become a most-anticipated occasion on the social calendar, bringing together and honouring as it does, stellar personalities from the worlds of business, entertainment, the arts, sports, society, politics, royalty, fashion, entrepreneurship and the Indian diaspora. Since its inception ten years ago, this unique event has raised the bar on style, spontaneous and magical moments with India's who's who, and of course, substance. The HELLO! HALL OF FAME has immortalised both the high profile and the hidden achievers in our young nation. It is and remains the most striking and original gathering of minds and spirits under one chandeliered roof and through one stupendously elegant evening.

We believe that as a magazine dedicated to portraying people in all their many dimensions – be it their aspirations, successes, trials, values, family life and social commitments – HELLO! alone among all others, can truly present a kaleidoscope of personalities that have shone throughout the year, and deserve your attention and applause.

Our nominees each year are voted in by the HELLO! team, after much deliberation and discussion. The final roster of winning personalities will be chosen by an eminent jury. Our winners in the past, across varied categories, have included Sriji Arvind Singh of Mewar, Udaipur, musical maestro Ustad Zakir Hussain, cinematic titans Amitabh Bachchan and Rishi Kapoor, artists like Paresh Maity and Jitish Kallat, master of lyricism Gulzar, songstress Asha Bhonsle, corporate titans Mukesh Ambani, Adi Godrej, Kumaramangalam Birla, as well as a younger generation of achievers, from Deepika Padukone to Ranveer Singh, Rana Kapoor to the polo-champion and global society favourite, Maharaja Padmanabh Singh of Jaipur.

Much magic happens at the HELLO! HALL OF FAME. It is one of those rare occasions where our royals mingle with musical maestros, film lyricists meet their muses, and corporate divas like Nita Ambani and global icon Aishwarya Rai Bachchan have cut birthday cakes together! So yes, while there is a sense of propriety and purpose right through the night, there are also surprises. We have witnessed a Russell Peters jamming with Varun Dhawan in a totally unrehearsed stage act. Ranveer Singh has led senior artistes like Amitabh Bachchan and Anil Kapoor to dance to *Malhari* from his epic film, *Bajirao Mastani*. And we've seen an emotional ISRO team humbly accepting an award for sending a mission to Mars.

The HELLO! HALL OF FAME winners will be announced at an elegant sit-down dinner at the end of this month. Look out for our awards special this May. We and our HELLO! family look forward to this signature event to thank the wonderful personalities who make our world a far more inspiring place.

THE NEW ART ECOSYSTEM

Every now and then, a paradigm shift occurs in the arts. From days when artists like MF Husain painted posters and slept on Falkland Road, (Mumbai's red light district), earning a pittance sketching portraits of people thronging Mumbai's stock market area, to our time, when art galleries, art promoters and collectors are active agents in the globalised 'business' of art, this universe now teems with possibilities. India's art infrastructure now boasts major indigenous auction houses and our own India Art Fair, which allows for a cross-pollination of ideas and a business symbiosis between local and international gallerists. Representatives from museums are widening their net, with inclusivity and diversity being the buzzwords. Variety is the need of the millisecond, and experiments hinged on breakaway ideas, the new lingua franca. To capture the unapologetically ambitious mood of Indian art today, HELLO! brings you up-close with three stellar artists – Jitish Kallat, Subodh Gupta and Bharti Kher, and also candid conversations with globe-trotting curator and author Amin Jaffer, and second-generation gallerist Roshini Vadehra.

Jitish Kallat is the Prince of Breakout ideas. He may have gone through the most basic art curriculum at the JJ School of Art, Mumbai, but today his works span a vast oeuvre; painting, photography, drawing, video and sculptural installations, revealing an energetic young mind unafraid to continue deep lines of inquiry into the human condition. Today he can proudly claim to have participated in all major shows about Indian art, like: *India: Art Now* at Arken Museum, Ishoij, Denmark, (2012-13), *Indian Highway IV*, MAXXI, (2012), Rome, Italy and in Musée d'art contemporain de Lyon, 2011, Lyon, France, *The Empire Strikes Back: Indian Art Today*, Saatchi Gallery, London (2010), *Chalo!* It was he who even drew America's attention to the bizarre resonance of the date 9/11 – that 108 years ago that same fateful day – the First World Parliament of Religions was held in Chicago, when Swami Vivekananda called for an end to all 'bigotry and fanaticism'. Jitish continues to cross-refer to global moments in science, history and art, and showcase his work worldover.

Subodh Gupta's powerful sculptural assemblies featuring humble, everyday objects such as cooking vessels, lunch boxes, tin cans and cookware, which point to his humble origins in a small village in Bihar, where he used to walk barefoot to school everyday. Legend has it that his artistic journey began with designing posters (albeit for the theatre) and he then went on (like Jitish), to play with sculpture, installation, painting, photography, performance and video. A product of the School of Art, Patna, today his works enjoy global patronage and are prized by collectors worldover, including François Pinault (the French billionaire who owns Gucci!). His wife, Bharti Kher, emerged as a bright spark of talent in the UK and has since exhibited at the Metropolitan Museum of New York and 200 other venues worldover. The both of them have brought Indian thought to the global art space and continue to do so. In their unique coupling, they lead fiercely independent artistic lives.

Amin Jaffer, author of such seminal coffee table books such as *Made for Maharajas*, (which brought to light the brilliant creations that were royal commissions from India), to *Treasures of the Mughals and the Maharajas: The Al Thani Collection*, has a history as curator of the Victoria and Albert Museum and International Director of Asian Art at Christie's. He is credited with conceiving books vis-à-vis painstaking and detailed exhibitions related to Indian art and antiquities, and has also set up a space to showcase the treasures of the royal family of Qatar. In his luxuriously candid interview, Amin dwells on his journey in building cultural bridges to the riches of Indian creativity over the centuries.

And finally, Roshini Vadehra stands tall as a second-generation gallerist groomed by her father, Vadehra Art Gallery's Arun Vadehra. With a graduate degree in business, she forged a partnership with the Grosvenor Gallery in London to set up Grosvenor-Vadehra in 2006. She has thus taken exhibitions of Indian art to London and brought in works by major international artists to Delhi. In her own way, she represents what happens when a sharp business mind operates in the art world – a perfect fusion of worldly and other-worldly success.

Over to our power people…

TEXT: SANGEETA WADHWANI

SUBODH GUPTA AND BHARTI KHER

THE 'COMMON' CANVAS

HELLO! MEETS THE ARTISTIC POWER COUPLE AND DISCOVERS THE ORDINARY IN THEIR EXTRAORDINARY LIVES. IT IS A REVELATION OF ALL THAT IS HUMAN, THAT TRANSCENDS THE EXTRAVAGANCE OF THEIR CELEBRITY

Bharti Kher and Subodh Gupta pose at the latter's art studio in Gurgaon

'India has many couples who are artists and they have fascinating and strong partnerships while having two wildly divergent and strong personalities. We aren't so different'
– *Bharti Kher*

My first meal ever with Bharti Kher and Subodh Gupta (and many such meals were to follow, over the years), was in a small flat in what was then the scrubland of Gurgaon. Out of nothing and amidst racing crowds of tumbleweed, their toasty flat in a soaring monolith could literally be found by the near ambrosial waft of delicious nosh. Over time, the couple moved to grander residences, but the feeling of warmth, of sharing and generosity never changed. Never has there been a moment of hubris or arrogance for such successful artists and the success, anyone will confirm, is extraordinary. Consider this; for the England-born Bharti, from a small first show at the Squires Gallery in the faraway Newcastle-on-Tyne in the UK to stellar shows at Nature Morte, the Metropolitan Museum in New York, the Serpentine Gallery in London, The British Museum, the Centre Pompidou in Paris, Hauser & Wirth, The Saatchi Gallery plus shows in Busan, Beijing, South Africa, Spain and many more. The listing of her shows names over two hundred events over the years, so prodigious is her energy and talent. In February itself, she opened a new show in New York at the Galerie Perrotin and in Dublin at the storied Irish Museum of Modern Art followed by a punishing schedule of talks and speeches culminating in a much anticipated, fully-booked one at Harvard Business School.

Subodh's journey too has also been a compelling one; he comes from a small village in Bihar, where he walked barefoot to school – lunch was usually a pit stop in a field en route to nibble on green chickpeas. After school, he joined a theatre group and became an actor while designing posters for the productions. That interest in art led him to become a part-time newspaper designer and illustrator while studying at Patna's College of Art. Perhaps feeling constrained at the thought of a permanent job, he upped sticks and came to Delhi where he was offered a government scholarship and the rest, to quote a cliché – albeit a good one – was history. The museums and collections in which his works have been featured is too long to list here – the Victoria and Albert Museum, the Kiran Nadar Museum of Modern Art, residencies all over the world, including one as Visiting Professor at the prestigious l'École des Beaux-Arts in Paris to name a few as well as significant pieces in the private collections of serious collectors like François Pinault, the French billionaire who owns Gucci, Yves Saint Laurent, Boucheron and Balenciaga to name a few. Pinault also has a large number of works by Picasso, Mondrian, Donald Judd and Bruce Nauman so the company of all, including Subodh, is altogether august. Both artists have been honoured with the Chevalier dans l'Ordre des Arts et des Lettres, the prestigious French accolade given for achievement in the arts and literature.

Is Subodh dazzled by all this attention? I've never, if anything seen him but sanguine. "I have always felt I'm an artist, even from the very beginning, when I started to draw and paint but didn't know what art really meant. I didn't know what was good and what was bad art. I have been experiencing this fantastic energy ever since, and I have always been a very self-confident person about what I'm doing. I like it when the challenge becomes bigger every time for me as an artist," he said to an art magazine once. He spends most of the day in the studio stating ▶

England-born Bharti Kher is captured with one of her sculptural works in the backdrop

'Subodh is spontaneous and never for a moment does he procrastinate. I tend to overthink so he tells me to act! I often tell him to stop and think. We both work very hard and because we enjoy what we do, it's never felt like 'work"

that an artist is a "very normal person and that magic which is needed for his work can be found everywhere within the normal life of his friends, his studio, his surroundings and in common life".

Seen together, Bharti and Subodh make a most unusual pair – she's crisp, direct and to the point. She doesn't suffer fools easily and has, possibly because of her upbringing in England, the snap and brio of 'getting on with it.' There's no time for self-pity or aggrandizement in her lexicon, instead there's a briskness and boisterousness that's every bit jolly hockey sticks. Subodh is a bit of a dreamer – his conversation veers off in several Proustian tributaries punctuated by great guffaws of laughter. Like many couples in art – Man Ray and Lee Miller, Alfred Stieglitz and Georgia O'Keeffe, Lee Krasner and Jackson Pollock – Gupta and Kher have transcended time and created art that is wildly different from each other while becoming a tour de force as a couple. And how difficult has it been for two successful artists to live as husband and wife? "It's been both pretty easy and difficult," says Bharti. "India has many couples who are artists and they have fascinating and strong partnerships while having two wildly divergent and strong personalities. We aren't so different. Madhavi Parekh and Arpita Singh have been great inspirations for me – they married great artists – Manu Parekh and Paramjit Singh respectively, have done extraordinary work, had children and raised families." Subodh and Bharti, meanwhile, both are known for their very hard work ethic and while they did collaborate once, their projects and subject matter are different and the manner in which they create is different making them very autonomous. "Subodh is spontaneous and never for a moment does he procrastinate. I tend to overthink so he tells me to act! I often tell him to stop and think. We both work very hard and because we enjoy what we do, it's never felt like 'work' – I think over the years, you sort of ease into working hard, and after that, it's never difficult," says Bharti.

And what do they most talk about? "Art! We always talk art leaving our children and family bereft with boredom," laughs Bharti. If indeed the couple do have flights of fantasy (as artists do) and, therefore, seek vacation from those flights, they travel, go to museums and meet their friends. Their home in a swish neighbourhood in Gurgaon is sprawled with friends, their amazing children and hordes of family. They love cooking and entertain with verve and great sophistication. Bottles are uncorked, wine is poured, conversation sparkles and because they have such an eclectic group of free thinkers about them – writers, industrialists, artists, ambassadors, photographers, academics, film makers, fashion designers – one gets an evening of great energy. The next morning, they usually hit the gym – "It keeps the brain fresh and allows us to eat and drink anything," Bharti notes wryly.

Says Malavika Singh, the publisher of *Seminar* magazine and a close friend of the couple, "I have often teased Bharti and Subodh about being contemporary *ardhanarishvara*. Two entities in one. Raised in different cultures, they are rooted in the same ethos. Both are acutely intelligent and sensitive. Both have a fine tuned aesthetic and sensibility. Lively and energetic, both engage and share unreservedly with honesty, transparency and integrity. It is always wonderful to be with them, travel and explore with them. At their core is a profound commitment to what they believe makes them tick. And above all else, they make friendship truly special."

Says Vrinda Gopinath, the writer who along with her partner, Ranjit Chib are also great friends, "Funny, but we kind of began our friendship when one raucous night in their old flat in Gurgaon, Subodh had cooked a fabulous Bihari mutton and post-desert, while dancing barefoot to some groovy funk, Bharti flung my silk embroidered *juttis* from Lahore from the balcony of her 23rd floor into the dark bushes of Sector Whatever. Why? Even she couldn't fathom, but she certainly looked thrilled doing it. That's the fun we all share together and it's been quite a ride over so many years now. I love it when they give a little insight into a painting or sculpture of theirs when we visit their home or dinner at Subodh's stunning studio, apart from marvelling at the exquisiteness of what Bharti has done with the *Bindi Spermatozoa*, and Subodh's iconic art with steel vessels. It's always been about *The Table* – and bizarrely, though Ranjit and I are not exactly art devotees, we've ended up at several of their exhibitions from Malaga to London and Paris. It's the post exhibition dinners that have been exquisite, from Grilled Octopus to White Almond Andalucian Gazpacho, plump Irish Oysters in London, and fatty goose fois gras in France, and of course, the Dhanbad Bihari mutton curry. It's all very glamorous and oh-so-warm. And we became friends when they were really famous – and that says a lot about them."

When I ask Bharti and Subodh for their specific milestones they say for Subodh it was the invitations to Venice and the Palais de Tokyo, while for Bharti, it's her searing rendition of a dying elephant covered in *bindis* titled, *The Skin Speaks A Language Not Its Own*. The *bindis*, Bharti says, as opposed to a two-dimensional surface, were able to "lift" the object and to show that the skin is perhaps a palimpsest of many layers of history, geography and space – this idea she was communicating through the elephant. Subodh, meanwhile, has taken everyday objects like utensils trawled through the memories of his childhood and with mundane day-to-day items transformed them into stunning, innovative and inventive works.

Now, as the couple get their things together before a long stint of travel abroad, there's one

Subodh admits that as an artist, even while sleeping he is thinking about his artworks

little thing; they have friends for dinner. Subodh is in the kitchen cooking up a storm – there's a stellar pan Asian crab, a tart prawn stir fry, creamy mince curries. Guests will eat sit-down on a long table while the staff and family will bring the okra curry, fragrant basmati rice, a robust Bihari meat curry, aubergine in chilly and bread as light as a cloud.

Subodh Gupta once said in an interview, "Art is my job. What is an artist's job? My job is to think about art. And I do that all the time, thinking. Even while sleeping, I'm thinking about my artwork." Clearly, the cooking will remain a hobby while the art with Subodh as a great helmsman, will thrive.

INTERVIEW: NIKHIL KHANNA
PHOTOS: RAJU RAMAN
HAIR AND MAKE-UP FOR BHARTI KHER: ANU KAUSHIK'S TEAM
CREATIVE DIRECTION: AMBER TIKARI

JITISH KALLAT

TRANSCRIBING FROM AN EMERGENT ENERGY

THE MUMBAI-BASED ARTIST'S NEWEST WORKS – *ELLIPSIS AND COVERING LETTER* – WON OVER VISITING ARTERRATI FROM THE MUSEUM OF MODERN ART IN NEW YORK, AND SAW THE INTELLIGENTSIA OF MUMBAI FLOCKING TO FAMOUS STUDIOS, WHICH RESONATES WITH A HISTORY OF IMAGE-MAKING FOR CINEMA. WELL AWARE OF THIS HISTORY, THE ARTIST TOOK VIEWERS THROUGH HIS UNIQUE THOUGHT AND PHYSICAL PROCESS, WHICH TOUCHED UPON DIMENSIONS FAR BEYOND EVERYDAY STORYTELLING

Jitish is captured during his show at Famous Studios, in front of his largest painted work ever, at 60 feet, titled *Ellipsis*

Jitish Kallat's expansive artwork, *Ellipsis*, has a near-scientific allure, with its longitudinal and latitudinal lyricism. Like a map of the Universe might lead you into its labyrinthian water bodies, intergalactic spaces, planetary topographies, mystical flora and fauna… *Ellipsis* whispers of imagined faultlines and illusory boundaries, a sense of infinity and yet tangibility. We are lucky that Jitish Kallat himself is here to expound on this work, at Mumbai's iconic Famous Studios, where many a cine artist has performed and made iconic images. The studio is as dark and velvety as a womb, again rendering his creations as seemingly embryonic phenomena; revelatory assemblages of cells, molecular units, ideas…which will live independently in space and time. This is particularly true for *Covering Letter (Terranum Nuncius)*, a work which commemorates and re-invokes select sounds and images that were composed for expedition into interstellar space as a planetary message to extra-terrestrial life. Voices play out incessantly around this unique circular installation, offering greetings in 55 languages. And as you go closer to the circular display, you see photographs that warm your heart with their humane quotient – photos which are supposed to be audio files downloaded and reinterpreted from the sounds sent into space on Voyager 1 and 2!

HELLO! got talking to the intrepid and imaginative artist as he gets ready to take his works to the Frist Museum of Art in Nashville, and has plans to showcase them in more museums in the US and Europe.

'While working on *Ellipsis*, I have followed the impulses as they emerged from the canvas, letting a mark or a stain direct the course of the next gesture – images that evoke the bodily, the botanical, the sub-oceanic and the inter-glactic...'

When you chatted with viewers at Famous Studios, in front of *Ellipsis*, you said it takes years for a river to change course on earth, whereas in the topography of this 60 foot work, it took mere minutes... what really was the idea behind this large work – in a time of climate change and much disruption to our planetary forces – was that part of the dialogue you were trying to reflect in your largest work so far?

"A painting can function like a laboratory, wherein through a painterly process one might ask questions that one can't address through linear verbal thought. While working on *Ellipsis* I have followed the impulses as they emerged from the canvas, letting a mark or a stain direct the course of the next gesture… images that evoke the bodily, the botanical, the sub-oceanic and the intergalactic, intermingle and exchange energies.

"The benches placed in front of the work assume the shape of the hands of the *Doomsday Clock*, a conceptual clock that is updated annually since 1947. It uses the analogy of the countdown to midnight – symbolising the apocalypse – to denounce the threats hanging over humanity including climate change and nuclear threat. This symbolic seating, highlighting the 'two minute to midnight' setting of the clock as of 2018 and 2019 (the time when I was working on *Ellipsis*) serves as an invitation to think tangentially about this painting, and by extension, our world."

You also mentioned that *Ellipsis* happened in a very organic style, that you didn't see the connect between the panels till it all came together... but one could see a strong visual continuity between the panels! They fit together like pieces of a puzzle...

"When I returned back to painting after a gap of close to five years in 2017, I began making marks and gestures on various canvases at the same time. Some of these canvases remained incomplete for a while until slowly some of the fragments began to gather momentum and these clusters of speculative abstractions eventually became *Ellipsis*. As I began to think about *Ellipsis* as a single painting, over the course of several months these images slowly began to coalesce and connect, so I know what you mean about the visual continuity."

In the past, you have allowed natural 'conversations' to 'paint' a surface.. say between wind and fire... what processes did you follow for *Ellipsis*? They say a work of art starts to 'dictate' where it wants to go...? ▶

"I think the elemental drawings, the 'Wind Studies' and the 'Rain Studies' had an important role to play in my thinking of what image-making means to me. Within these drawings the wind and rain effectively organise the picture plane. While I can't say that *Ellipsis* organised itself, I've become far more attuned to the process of transcribing from an emergent energy within a painting that you observe and follow closely to create an image. *Ellipsis* is like an oversized image-diary of sorts, a gathering of notations."

We read, 'A meticulously hand-drawn graph undergrids the entire painting.' What is the graph representing? A civilisational template over all else that could be natural?

"The graph that undergrids the painting is drawn with a water colour pencil and hence it remains unstable during the process of making the grid. Any touch can smear and displace it. Slowly a nebulous abstraction begins to emerge generating a subtle flux from the very structure that is supposed to create order. This allows me a starting point from where to make a mark thereafter allowing a web-work of free associations to take over. Abstract gestures crystallise and materialise forms that evoke celestial orbits, botanical and geological configurations that reveal the signatures of growth, evolution and entropy."

The latter sentence resonates with the Indian idea of the Holy Trinity of Gods and functions – Brahma (creation), Vishnu (evolution) and Shiva (death, entropy). Or simply the three principles of nature… Your views?

"It is interesting you make this analogy. As you know these questions have indeed been asked by various wisdom traditions around the world… and any observer of the world will see these vital properties of existence continuously unfold within and all around us."

The work *Covering Letter* (*Terranum Nuncius*) commemorates and re-invokes select sounds and images that were composed for expedition into interstellar space as a planetary message to extra-terrestrial life. How deeply engaged are you with the idea that there are other worlds out there… and worlds that may outlive our own tenuous planet?

'I am interested in how such a question shifts our sense of the present moment. The project isn't really about extra-terrestrial life, it is about us here on earth… the evocation of the alien is just like a pointer'

"Occasionally adjusting the focal length and distance at which we view the world, in time or in space, alters the manner in which we interpret the now and immediate. As an artist and observer of reality this element runs through much of my work. While *Covering Letter* from 2012 re-cited a historic letter from Gandhi to Hitler, the recent piece *Covering Letter* (*Terranum Nuncius*) foregrounds a message that goes from us as a planet to an unknown other, an interstellar alien. This is a message from our recent past but is most likely going to outlast us as a species and possibly even outlast our planet and solar system. I'm interested in how such a question shifts our sense of the present moment. So the project isn't really about the extra-terrestrial life, it is about us here on earth… the evocation of the alien is just like a pointer. As we often say, while we point to the moon, let's direct our gaze at the moon and not the finger (laughs)."

How challenging was it to access the Golden Records?

"The contents of the two phonographic Golden Records was assembled for NASA by a committee chaired by Carl Sagan and these were hoisted onto the legendary Voyager 1 and 2 space probes launched in 1977. These are in the public domain, but the images in my work are not exactly those that were uploaded. In 1977 the images were encrypted as sound files as there wasn't that kind of computing capacity to upload as many images. I am thankful to US-based software engineer Ron Barry who kindly allowed me to work with the images that were converted from the audio clips back to images as if they were accessed by an extra-terrestrial who would have to follow a similar procedure to view all the images."

Has there been any evidence of extra-terrestrials intercepting the Voyager 1 and 2?

"The Voyagers are still in regular contact with Earth and will continue to communicate with us until about 2027. Clearly so far no intelligent life has intercepted their journey…"

Do you sometimes wake up with an idea and then slowly begin to follow it through, to see where it is going? How has inspiration come knocking…mostly through intellectual pursuits?

"There isn't a single way in which artistic ideas arrive and begin to materialise. Over the years one has noticed that one's recurrent interests and inquires, over a period of time, cross-pollinates with one's readings or experiences and after a period of gestation it becomes a third entity that we call an artwork."

Tell us where you will be traveling with *Covering Letter* (*Terranum Nuncius)* this year, and what you are most excited about for these exhibit spaces/cities…

"*Covering Letter (Terranum Nuncius)* travels next to the Frist Museum of Art in Nashville where it will be part of my solo exhibition titled *Reply to Sender* opening on 12th of March 2020.

COVERING LETTER (TERRANUM NUNCIUS) 2020
These images range from scientific and cosmological diagrams, representations of our genetic make-up and anatomy, as well as other life forms, architecture etc. often annotated with measurements. "This is an epic presentation of 'our' world to an unknown other," shares the artist. Viewers also get to hear an audio track playing out greetings in 55 languages, which was also part of the data on the space probes, Voyager 1 and 2

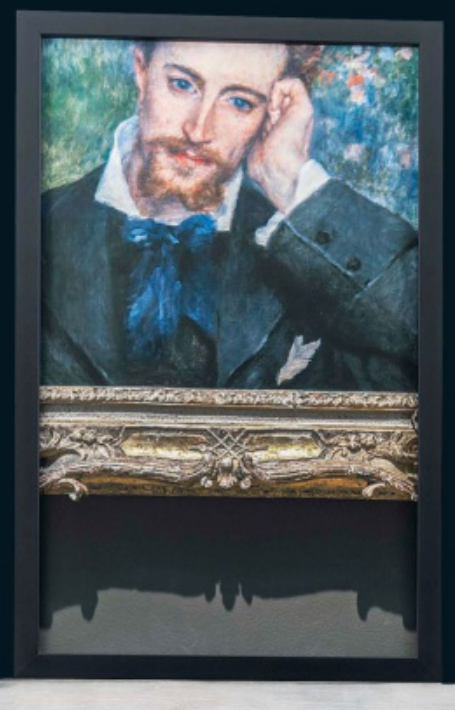
Frist Museum of Art was an erstwhile post-office building and *Reply to Sender* is a coming together of two projects – *Covering Letter* (2012) along with *Covering Letter (Terranum Nuncius)*, two works wherein the epistolary mode or the act of correspondence is at the heart of the work. A tour of this project is under discussion with some museums in the US and Europe. *Covering Letter (Terranum Nuncius)* will be part of my solo showcase in Dubai early next year, details of which will be released in April."

INTERVIEW: SANGEETA WADHWANI

ROSHINI VADEHRA

THE FLAGBEARER OF AN ARTISTIC LEGACY

HELLO! MEETS THE SECOND GENERATION ART COLLECTOR AND GALLERIST AND DISCOVERS HOW ART HAS SHAPED THE BUSINESS OF HER LIFE



'There are times when we look at art to escape into another reality, but it is equally important for us to address important issues through contemporary art. I am able to enjoy both aspects equally'

Atul Dodiya's paintings, *Rising* and (seen left) *Vastraharan* (extreme left), on display at the Vadehra Art Gallery in Delhi

She tip-toed into her father's art business and has now graduated to being a full-fledged celebrity businesswoman, who understands the inner workings of the Indian art world. Groomed by her father, Vadehra Art Gallery's Arun Vadehra, and armed with a degree in business from Boston, Roshini had an inherited mantle but also the skills to upgrade her potential and create a name in a business where women are leading in more ways than one. Amongst her other achievements is a partnership that she forged with the Grosvenor Gallery, London, to set up Grosvenor Vadehra in 2006. The initiative has led to some successful exhibitions of Indian art in London and widened the scope for Indian audiences when she brought the works of Pablo Picasso, Francis Bacon and Lucian Freud to Delhi. The young art businesswoman shares her journey with HELLO! and makes a perspicacious point on the current Indian art scene.

What is it like to be a second generation art-entrepreneur?

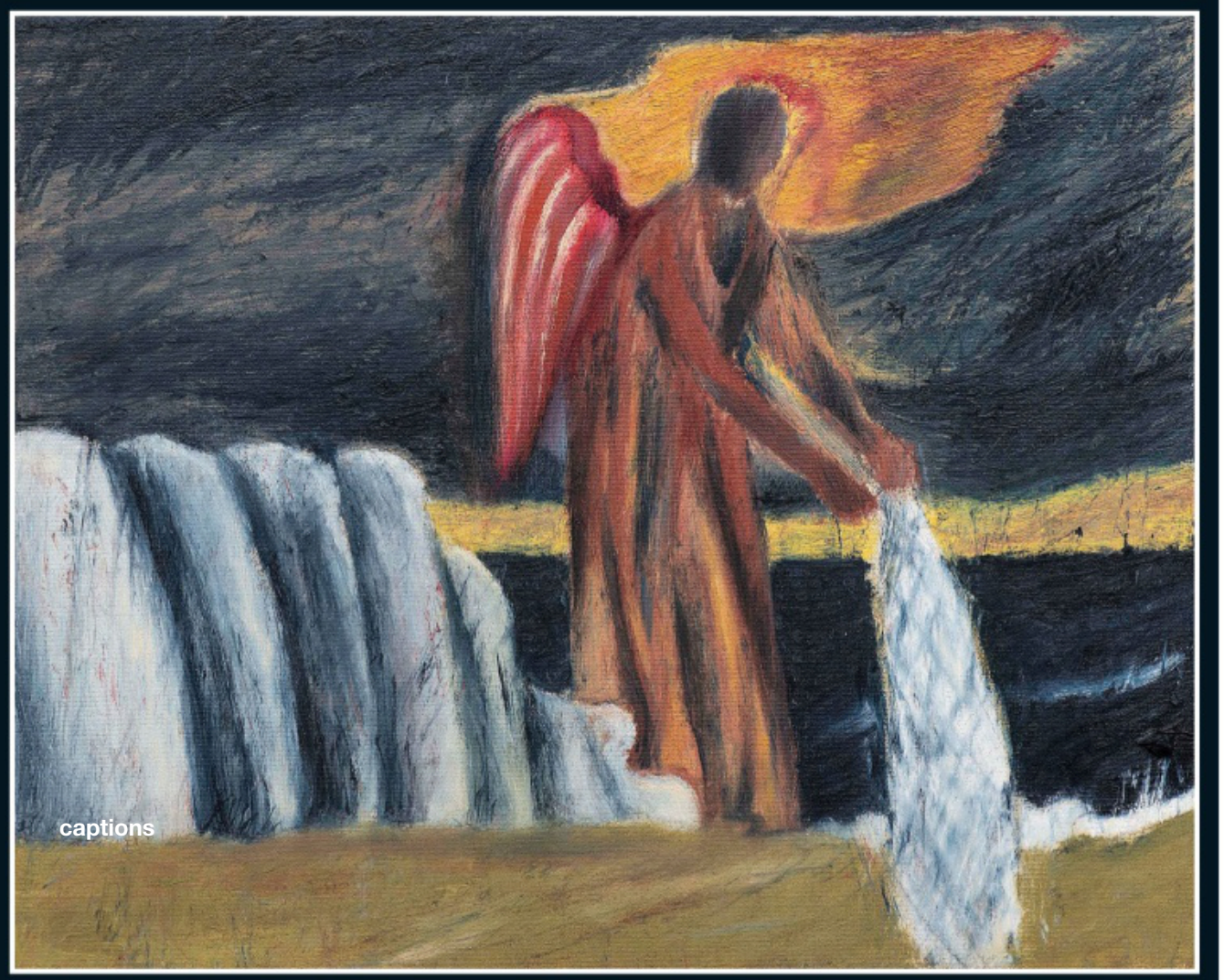
"I have always felt incredibly blessed to have my father (Arun Vadehra) as both an inspiration and a support system throughout my career. While it seemed like a bit of a challenge to carve my own niche in the gallery, the best thing about my father was the complete freedom that he gave me from Day 1 to take my own decisions, make my own mistakes and to learn from them."

What were some of the early lessons that you learnt, growing up in a family of art lovers?

"We were always taught to love and appreciate India's rich history ▶

Gallerist Roshini Vadehra forged a partnership with the Grosvenor Gallery, London, to set up Grosvenor Vadehra in 2006

River and (seen below) *Angel* were a part of Atul Dodiya's *Stammer in the Shade* exhibition held last month at the Vadehra Art Gallery



of art and culture, but also to learn from the west in not undervaluing the amazing art that is produced in our country. When we went on holidays, we visited museums rather than shopping malls and got our lessons in history through art and architecture."

Do you recall the environment at home and the discussions around art at that time?

"It was a wonderful time being surrounded by great names like MF Husain and Ram Kumar on a regular basis. We didn't even realise it, but history was being created with events such as the first exhibition of a living artist (Husain) at NGMA, or the first international auction of Indian art by Christie's. Even though sales were a struggle, I always remember the mood to be positive and full of excitement."

Which was your first art acquisition and at what age?

"It was a watercolour by Anju Dodiya, titled *Hug*, in 2005 – it was also one of the first exhibitions I remember working on, after joining the gallery in July 2004. I was 22 years old!"

'Contemporary artists are aware of their responsibility towards social and political issues in the country'

How, would you say, you have evolved as an art connoisseur from where you started out?

"I am yet to become an art connoisseur! The best part of my job is that I am constantly learning. From conversations to exhibitions, the learning curve is unending, and I enjoy every bit of it. I find that I learn the most by seeing as much as possible – I pride myself on attending as many exhibitions as possible, doing regular studio visits and discussions with artists and having meaningful conversations with artists, curators and collectors."

Your favourite memories of time spent with artists…

"I have some beautiful memories of growing up with Husain being around us – from discussing art to Bollywood movies, I learnt to appreciate art and cinema with equal enthusiasm. Over the years, I have enjoyed similar discussions with Atul Dodiya – about art, literature and cinema."

How do you view the current art market in India? Do you feel art has been a successful weapon in conveying some strong social messages in the current times?

"Contemporary artists are aware of their responsibility towards social and political issues in the country. Many artists like Arpita Singh and Shilpa Gupta create wonderful works that deliver a strong message about issues in a poetic manner. Arpita Singh's paintings and Shilpa Gupta's mixed media installations are appreciated both in India and abroad for the issues they address in their artworks."

In a world that is increasingly getting polarised, does art inject colour into your life or does it sometimes jolt you into thinking and responding?

"There are times when we look at art to escape into another reality, but it is equally important for us to address important issues through contemporary art. I am able to enjoy both aspects equally. At times, an artwork can reflect a personal struggle, but very often, it depicts social and political issues, and sometimes one also sees humour in it – all of it is beautiful in its own way. The important thing is to be able to appreciate the artist's knowledge and ability to create something poignant and beautiful."

How different is it to be a business-woman dealing in art compared to doing conventional modes of business?

"There are power women across the art industry in India. From Kiran Nadar to other women gallerists as well as female artists and curators doing fantastic work, it is an industry where being a woman seems to not only work, but is an asset!

As a collector, did you build a home around art or did the art find its way

'I have some beautiful memories of growing up with Husain being around us – from discussing art to Bollywood movies, I learnt to appreciate art and cinema with equal enthusiasm'

into your home and find befitting spaces to be showcased?
"It's been a combination of both. I was fortunate enough to have a bit of a collection already when I started building a home. So, for certain artists like Shilpa Gupta, Atul Dodiya, and Jitish Kallat, the walls and spaces were planned accordingly. However, as I continue to collect, I find spaces to fit the art, and it's never the other way around. As I always buy first, and then figure out where the artwork will be placed!"

Are there artworks that have moved you deeply or had a life-long impact on you?
"Arpita Singh's *Islands*, which she made in response to the Nirbhaya case moved me deeply. Also, Shilpa Gupta's sound installation exhibited at Kochi and Venice was beautiful and haunting."

What does the celebration of Indian artists abroad mean in broader terms? When they showcase internationally, is it a sign that we are a force to reckon with on the global scene?
"There comes a time when an artist or an artwork needs to be seen beyond borders and boundaries. That time has certainly come for Indian artists – when their works are exhibited internationally, whether in biennales, museums or art fairs, the audience is able to connect with them on different levels, and not see them as only Indian art. A work by Atul Dodiya is displayed at the Tate Modern as part of the permanent collection, across from a Mondrian. Shilpa Gupta's work at the Venice Biennale was part of the international pavilion. Recently, Benode Behari Mukherjee's works were shown at the David Zwirner gallery in London, juxtaposed beautifully alongside a solo exhibition of a Japanese American artist, Ruth Asawa. Moments like these are a success for the Indian art world as art becomes not about the country where it comes from, but simply about the quality and resonance of the work in the right context."

What is the next big step that we need to take in order to take Indian art to the next level, globally?
"There is a dearth of infrastructure and institutional support for Indian art. With some support from the government, and the right private initiatives, Indian art could grow leaps and bounds. With initiatives such as the India pavilion in Venice, and more museums such as the Kiran Nadar Museum of Art, the art world would get great encouragement and it would not only do well for the artists to have opportunities to produce ambitious works, but also for the market to go to higher levels."

INTERVIEW: SANGHITA SINGH
PHOTOS: RAJU RAMAN
CREATIVE DIRECTION: AMBER TIKARI

Gallerist Roshini Vadehra poses against one of her favourite artworks at home, by artist Atul Dodiya, titled *Cama Lane Flour Mill 2008*

AMIN JAFFER

INDIA'S GLOBAL ART MOGUL

HELLO! MEETS THE GLOBE-TROTTING CURATOR, COLLECTOR AND AUTHOR AND DISCOVERS THAT HIS PASSION FOR ART IS NOT JUST A PROFESSIONAL CAREER BUT STEMS FROM A DEEP PERSONAL DESIRE TO BE ONE WITH IT

Amin Jaffer is a force to reckon with in the global art world. And with good reason. Author of *Made for Maharajas* and *Treasures of the Mughals and the Maharajas: The Al Thani Collection* and other iconic books, Jaffer is invested heavily in exploring the multitudinous avenues of art – from serving as the curator of the Victoria and Albert Museum and International Director of Asian Art at Christie's in London to setting up a space to showcase the jewels and treasures of the Qatar royal family, he's recently worked on an exhibition which was a tribute to the former Maharaja of Indore. HELLO! travels along to discover how the son of a businessman turned into a full-time art maestro and a prominent Indian voice in the international art circuit.

What are the current projects that you are involved with?

"I am working on a range of projects, and wishing that I had found some time to relax, following a particularly busy end to 2019! I was the guest curator for a recent major exhibition in Paris focused on Yashwant Rao Holkar II of Indore, one of the most influential collectors and patrons of Modernist design. *Moderne Maharajah, un mécène des années 1930* took place at the Musée des Arts Décoratifs, Paris, and it paid tribute to the extraordinary life of the Indian prince – who became a central figure of the international cultural milieu – of the 1920s and 1930s.

"In 1930, the Maharaja commissioned his friend Eckart Muthesius to design Manik Bagh Palace in his home city of Indore. Embracing the architectural techniques of the European Modernist movement, the ruler decorated the palace with works by Constantin Brâncu□i, Louis Sognot and ▶

Amin Jaffer poses for HELLO! beside a Japanese screen showing the Dutch at Deshima. Below the artwork is a pair of Chinese blanc-de-chine Guanyin figures and a Khmer male figure. Also in the frame is a pair of Chinese Qing Dynasty chairs and a French lacquered Regence commode

'AI Art is already making its presence felt. But, according to me, the value and quality of a work of art resides in the emotion that inspires it. Feelings, convictions and ideas cannot be generated by machines and algorithms - they are the preserve of human beings'

The impact of Europe on Indian art has been a constant subject of Amin's academic research. Seen above are miniatures featuring European figures, shown by Gallery Alexis Renard at Frieze Masters. Extreme left: *A prince and a princess on a terrace*, signed by the artist Gumana. Pigments and gold on paper. Jaipur, Rajasthan, circa 1820. Centre: *Portrait of a Dutch gentleman*, probably Abraham de Visscher. Pigments and gold on paper. North India, probably Jaipur, in the late 18th century. Extreme right: *Two Europeans*. Attributable to Chokha. Pigments and gold on paper. India, Rajasthan, Devgarh, circa 1810-1820

Charlotte Alix, Jean Puiforcat, Eileen Gray and Le Corbusier. This exhibition brought together more than 500 objects from the palace, as well as never-before-seen archival material, evoking the artistic exchanges that existed between Europe and India thanks to the singular and legendary taste of the Maharaja of Indore. I'd always dreamt of such an exhibition taking place in a major European institution; and this really was a dream come true. Having presented the idea of the show to the Museum, and secured some of the top loans and sponsorship, it was expertly executed by the curators, Louise Curtis and Raphaèle Billé, working closely with Director Olivier Gabet.

"In early October, only two weeks after the opening of the exhibition in Paris, I was a guest curator for Collections at Frieze, the most important art fair in London. This project was a collaboration with Sir Norman Rosenthal, reflecting our respective interests and areas of expertise. A group of eight galleries presented small-scale museum-style exhibitions, adopting subjects and approaches that stand at the core of art collecting. The project followed the theme of East-West cultural encounters, which has long been an interest of mine. This was most evident in the offering of Grosvenor Gallery who presented works by Indian modernist SH Raza, specifically his rarely-seen black and white monochromatic works from 1977-1996 – a seminal early period in the artist's practice, executed in Paris. The mid-1970s was a pivotal time for Raza, during which he moved away from traditional European techniques and perspectives and began producing abstract works based upon geometric forms in early Hindu and Jain art. Alexis Renard hosted a fascinating display of Indian miniature paintings representing Westerners."

You have worn many hats within the framework of art – from being a curator to working at Christie's; you have also authored many books. Which of these roles have you really enjoyed and which one of these really defines you?

"I found every role fulfilling in its time, as each responded to a different aspect of my personality while providing new experiences and learning opportunities. Above all: it seems it isn't how I interact with art, but the art itself which drives me."

As an Indian who has globally promoted Indian art, what is the perspective that you have on the Indian art market? While there is much more talk of art within India, say compared to a decade ago, is Indian art really something to celebrate at the international level?

"India has a rich and complex visual culture that spans thousands of years. Its aesthetic traditions are worthy of recognition worldwide, as is its contemporary art which is increasingly represented on an international platform, whether at the Venice Biennale or in the exhibition programme of leading museums around the world."

Coming from a family of businessmen, you stepped into the virgin world of art – what made you take the road less travelled?

"I would have been deeply unfulfilled if I simply worked in a family business. The truth is that I had no choice but to follow my dreams, even though as an art history student it seemed almost impossible that I would one day succeed in securing a curatorial post, let alone publishing a book. I was lucky to have an encouraging mother, who always told me to be conscious that we only live once!"

What has art given you so far personally, apart from of course enjoying the professional success that you have?

"It has given me a life full of meaning, knowing that each and every day I see and handle works of art that represent high points of human civilisation and artistic endeavour."

How would you define your role today, especially in the context of someone who can bridge the gap between the East and the West?

"My academic interests and publications are based on the subject of encounter and exchange between East and West. My curatorial projects and my research and writing today continue to address the question of confluence among world civilisations. On a personal level, I am lucky to have worked and formed relationships across the globe, from America and Europe to the Middle East, South Asia and Africa."

As a collector, what is it that you go for – visual beauty, the thought behind the painting or just the mind of the artist?

"I have no rules when it comes to acquiring a work of art beyond a simple fact: I must love it! Normally things I like combine certain qualities, among them, original technique with a message that means something to me. There are certain media I am more partial to, such as terracotta and paper."

In your glorious career, with a significant time spent at some of the most prestigious art institutions, what are some of the milestones that you are most grateful for?

"I value every opportunity and experience, but would say that the high points have been opening exhibitions for these present an

'I'd have been deeply unfulfilled if I simply worked in a family business. The truth is that I had no choice but to follow my dreams, even though as an art history student it seemed almost impossible that I would one day succeed in securing a curatorial post, let alone publishing a book'

opportunity to share objects, ideas and stories with a wider public."

Apart from platforms like the India Art fair and the Kochi Biennale, do you think we should be making a bigger noise to make Indian art more visible to a wider audience?

"The role of the private sector in promoting Indian art cannot be underestimated. I speak of individual collectors, philanthropists, curators and art dealers. But in order for Indian art to make a bigger noise, it is essential that the government develops an active art strategy not just within the country, but on the international stage."

What are some of your favourite works from those in your personal collection?

"Everything I buy has a deep meaning for me, but I would say that particular favourites are works by artists whom I know personally, some of whom are dear friends. A self-portrait by Ali Kazim, a sweat panel by Prem Sahib, a graphite work by Ayesha Sultana, a print by Farida Batool, an installation by Anita Dube, a painting by Rana Begum, Rashid Rana's *Offshore Accounts* and *My Love Plays in Heavenly Ways* by Faiza Butt are all works of great meaning to me."

How has the vocabulary of art changed over the years – for someone who's closely associated with art and artists, did you envisage the medium change so drastically?

"Art has always had an experimental dimension. Artists that we consider to be old Masters, such as Leonardo da Vinci and Michelangelo, were both trying to develop new paint and varnishing techniques that were considered revolutionary at the time. It's only natural that new media and technological innovations such as 3D printing should be present in the work of contemporary artists. While I enjoy experiencing new techniques, what I most respond to is draughtsmanship in pencil, pastel, ink or oil paint."

What are the new experiments in art that you have really enjoyed being a part of?

"Group and public art experiences, complex video installations and performance art are increasingly of interest to me. I particularly enjoy art that plays with sound, scent and landscape."

And now Washington DC will have a museum dedicated to words and language – would you say it's a completely new dimension to art?

"Egyptian hieroglyphs are a form of language derived from pictorial representations of the world. East Asian and Middle Eastern calligraphy were honoured as high forms of art. I give these few examples to show that there is nothing new about the idea that words and language are art forms in themselves."

Do you think we could be stepping into an age of artificial intelligence in art, considering we are rapidly fast-forwarding to a highly mechanical era?

"AI Art is already making its presence felt. But, according to me, the value and quality of a work of art resides in the emotion that inspires it, whether love, fear, frustration or anger. Feelings, convictions and ideas cannot be generated by machines and algorithms – they are the preserve of human beings."

What according to you is the future of Indian art and what can the Indian art fraternity do to make it a robust market?

"India has talented artists, visionary curators and enterprising gallerists who work alongside advocates within the country and around the world. But, in order to make a robust market we are missing one thing: more committed collectors. A handful of people – among whom Lekha Poddar and Kiran Nadar should be mentioned – have supported the market for contemporary art in India. We need to see more buyers at all levels in order to make the market a robust one."

Finally, is there any kind of retirement from the kind of work that you do? What would you do with all the time if you were to take a break from the art world?

"Absolutely not…! I have a long list of book and exhibition projects for future years, featuring subjects that have interested me, but on which I have not yet been able to devote serious time."

Amin holding a Sweat Panel by Prem Sahib. In the background, one of a pair of 18th century Japanese screens is mounted on the wall. Seen on the table is a terracotta figure of Hercules and Antaeus, French 19th century, a terracotta head of Medusa, French, c. 1900, and a Roman Imperial Head in marble. The wheat sheaf lamp belonged to Coco Chanel

INTERVIEW: SANGHITA SINGH
PHOTOS: ANTONIO MARTINELLI
CO-ORDINATION: AMBER TIKARI

Anoushka Shankar has broken with tradition on many accounts, while being deeply respectful of it. This makes her trajectory as a sitar player, composer, fusionist, particularly unique. She is captured here in a relaxed moment

"WHAT IS THIS INSTRUMENT, STRIPPED OF ITS IDENTITY?"

ANOUSHKA SHANKAR

STANDING AT THE CUSP OF THE PERSONAL AND THE UNIVERSAL, HER LATEST ALBUM, *LOVE LETTERS*, IS A MEDITATION ON HEARTBREAK. A PROUD BEARER OF HER FATHER PANDIT RAVI SHANKAR'S LEGACY ON CLASSICAL SITAR, ANOUSHKA SCALES NEW TERRITORY ON THIS ALBUM, WHERE SHE CONFESSES, MUCH HEALING HAPPENED WITH AN ENSEMBLE OF TALENTED GIRLFRIEND-SINGERS AND SONGWRITERS. SHE ALSO PREPARES TO TOUR THE WORLD IN CONCERTS DEDICATED TO HER LATE FATHER'S CENTENNIAL YEAR

You seem to be one of those lucky kids who had a mentor right at home, and possibly far less angst when choosing your path… would you agree?

"Well I had guidance, but I would not say I had total clarity. There are external assumptions that I was just born with some bow and arrow level of precise insights into what I was going to do with the rest of my life, and that was not the case! I obviously had this incredible opportunity and education, and also a career that started to develop because I started performing with my father, so young. But it happened before I even knew it was a career I wanted… I was still a teenager, deciding and unsure and nervous and all of those things."

What kind of discipline did your father instill in you, were you doing *riyaaz* at the crack of dawn or rehearsing when other kids were out playing and having fun?

"Well not so bad, yes, but we did rehearse every day for at least a couple of hours. So like on school days it was like two hours a day, weekends three or four hours a day, but we would practice daily. He didn't wake me up at 4.00 am or try to enforce practice the way it was done 100 years ago; no crack of dawn stuff. But there was definitely the element of not getting to do the things my friends were doing, because I was home, practicing."

So the first album you worked on was *Chants of India*, where one reads that sooner rather than later, you were actually conducting the musicians – many of whom were your father's contemporaries! Was that not tough on their egos?

"Yes, some of the musicians had been around, they were twice my age. It was a little intimidating, but it was also a natural extension of my role, because by then, I was the one training with my father most intensively, and I was notating his compositions. Also, he and I were developing that relationship, where I was getting really quick at understanding his ideas and capturing them – I have always been blessed with a really good memory. So, often I would be the only one in the room that just remembered everything he was doing. So I had extensive notes, would show them to the musicians, and gradually, was guiding the room. I think if I was told, 'you will be conducting this record' I would have been terrified, but it sort of happened in a natural flow. Plus, I like being bossy… so that worked (laughs)!"

So, post that album you were signed by Angel/Emi records at the ripe age of 16, by which time Panditji was possibly around 77 years old. How instrumental was he in guiding on your creative path at that juncture?

"I would say my first three records were very heavily guided by my dad, he composed and produced them, and I was very much playing classical sitar, raagas in the way I had learnt from him. So when I look back, I don't really find my own musical identity in them. I would say from my fourth record onwards, that's when I really started to find my own individual voice within my own ambit of knowledge and training, of which classical music is a core. So the album *Anoushka* (1988) and *Anouraag* (2000) were both still under the influence of my father."

Then in 1999 you graduated from high school with honours, and then decided against a formal education in University, from that point on. Did that decision take a lot of courage?

"Probably less courage than the alternative. As much as I wanted a 'normal life,' as much as I could have one, I already had a career that was growing and blossoming, I was on tour since the age of 14, so by the time I left school, this path was just already there – for me to start touring – independent of my father. When I left school, is when I started touring solo. Whereas to put all of that on hold and go to college or University would maybe have been a braver choice, a bigger risk, as it would take me away from where I was already doing well. I think that was where I was sure, that I did love what I was doing and I did love this music."

'It's about what is this instrument, when stripped of its identity, what does the sitar sound like, if it's not raagas, if it's not classical. That is what I pushed forward from in *Love Letters*'

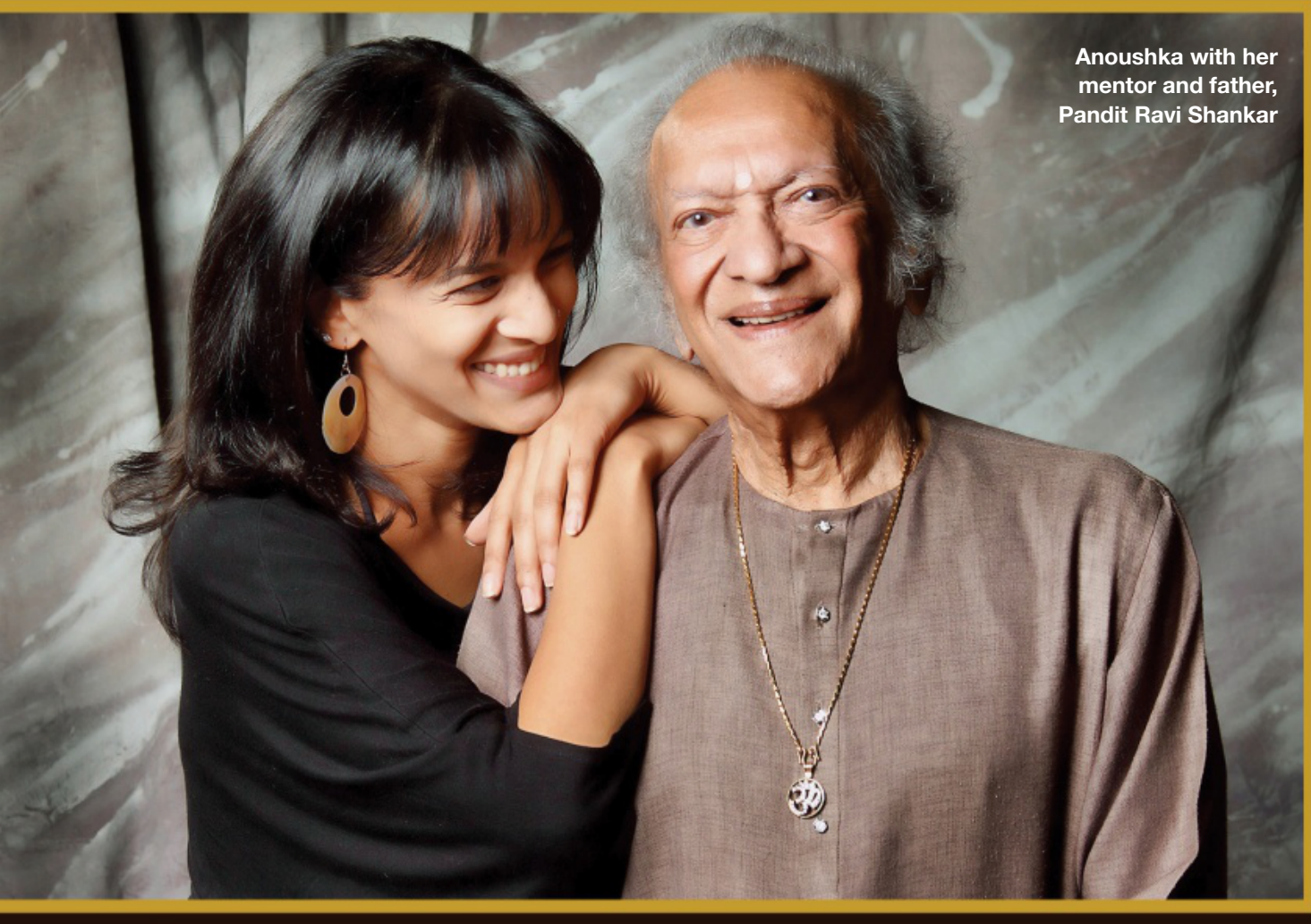
In 2003, both you and your half-sister Norah were nominated for Grammy Awards. At that point in time you had never jammed with her, or had any musical exchanges… what about such a musical bond with other members of the family, growing up?

"Personally, Norah and I did have a connect, of course, but not professionally. We sat and played together a lot for fun, but we never did anything professional with that. As for a musical bond with other members of the family, growing up, no I didn't have that so much, really."

But we hear that now that you are preparing your father's centennial concerts, you will have your Norah as one of the artists performing…

"Yes, she will be featuring in a couple of those shows, in LA and London in particular. Those will be our first times performing together, which is really lovely."

So when you choose to play with musicians from ▶



Anoushka with her mentor and father, Pandit Ravi Shankar

'There was an impossible irony in 2015, when I was on a sofa breast-feeding my second child and seeing news footage of children dying because they were on boats, and they couldn't be looked after. And what I felt that time was, how can I see my child safe and nurtured and another child going through this?'

different cultural backgrounds, you have this meticulous grounding in raagas and Indian systems of musical thought, and somehow when you jam together, the fusion comes across so seamlessly.

"I guess it's just because I am not just coming from the classical raaga mind-frame, I studied classical piano for several years, and I have grown up listening to all forms of music, so I am not coming purely from the East and collaborating with people from the West; it's not that binary. So I try and have as much of an understanding of the styles I am working with, as I can."

You have recently undergone a time of great emotional vulnerability – your break-up led to the album *Love Letters*. How did conversations with girlfriends, become your support structure emotionally and how did it all lead to musical conversations?

"You mean how did it translate? It's hard to explain… I have a lot of friends who are not musicians, so obviously with them it didn't lead to song-writing. But with my musician friends, I would share ideas, lyrics, it was just part of the process. So Ariana Morgenstern who features on those works, (along with Shilpa Rao), I will never forget how deliberately she came over, like she heard that I had gone through a break up, and she said, 'hi, can I come and cook for you' and she would bring her cello. It was in a really gentle sense like, 'let me come and feed you, but let me bring my instrument as well in case you wanna play some music together.' It was this understanding that music can heal us, which my other musician friends also had."

Tell us about your new single with Shilpa Rao…

"I met her through a common friend, we were playing at a festival back-to-back, and she has a very unusual vocal tone especially in the Indian singing scene… so I was really struck by her. She happened to be in London for some work this summer and I was working on a collection of songs strongly featuring women, so it felt like a nice opportunity to work together."

You made this powerful statement during your *Land of Gold* album showcase in Mumbai, an observation that the world is increasingly getting polarised, where building walls were getting commoner than building bridges, how it hurt you as a mother to witness the tragedies… and how to you, music is a seamless 'land' which everyone can inhabit, where diversity is celebrated… and which can counter these forces…

"It's ongoing, it's a great question, but when you say it reminds me of where things are, I said that a few years ago – it was the most polarized I had ever seen it, most countries have moved more and more towards these structures, where people are divided over their ideologies. I don't think music is the only way to cross those powerful bridges, but I think it is one way. It has the power to bypass a lot of those mental structures which keep us in opposition to each other, by connecting us at a more emotional level, which does transcend those boundaries. So when we talk about something at a political level, people can get quite stringent and argumentative, but when you speak in a humanitarian way, you show a child suffering because of a situation, that will seldom fail to make people feel."

At that point you mentioned that being a mother also made you want to lead that conversation… that it all was deeply disturbing as children were involved…

"Yes. There was an impossible irony in 2015, when I was on a sofa breast-feeding my second child and seeing news footage of children dying because they were on boats, and they couldn't be looked after. And what I felt that time was, how can I see my child safe and nurtured and another child going through this? It's just absolutely horrific, that kind of injustice."

Did you think of aligning concerts with fundraising for those homeless communities?

"We did bucket collections for example with *Land of Gold*, and in a lot of cities we toured around festivals and around the world, we started collecting funds for Help Refugees, in the UK. I think there is a fine line between activism and music, sometimes it's important to make music influenced by humanitarian issues. I am also very aware that people are buying tickets to come and have a nice evening out, so it's different if you have publicised a benefit show, and it's different when you just have people captive – so I try to leave the choice to the audience to go home and look up a cause and see if they want to get more involved."

This album is a shift in your musical style… it has strong and stark lyrics, with strong vocals. One wonders if you have to convince record companies about this new turn?

"I do feel truly fortunate for the freedom. I think the people who work with me know that what I do is relatively unique and works between a lot of worlds, so I have had patient and supportive record labels who just leave me (laughs), but then once I kind of know what I am doing, they jump in and try to help to get the message out of it. But they are not involved at other levels. So that is really brilliant. So yes, this is a different sound, but it's also an extension of everything that has come before it, a sort of exploratory process and journey since the mid-2000s."

Was *Land of Gold* an important milestone on that journey?

"On *Land of Gold*, I have also been more curious about stripping my instrument of its old identity, and it's not just about using Indian classical music with just another platform, and mixing them together. It's about what is this instrument, when stripped of its identity, what is just the sitar sound like, if it's not raaga, if it's not classical. That is what I pushed forward from in *Love Letters*, at so many points it has nothing to do with a raaga. Doing this would have seemed quite sacrilegious to me 15 years ago!"

Niladri Kumar, has actually created a whole new niche with his electronic sitar… what is your take on this as a

'A lot of times a *jugalbandi* becomes about a lot of men onstage, just a lot of testosterone getting really competitive and trying to play louder and faster than anyone else, and it kind of diminishes the spiritual quality of the music'

musical experiment?
"I personally have never been attracted to the electronic sitar, even though I like a lot of what he does with it. I deeply love the acoustic sitar and I am just more interested in developing that, whereas the electric sitar sounds more like a guitar to me, though in the last few years it has gotten more distinct. I think it's good that people are innovating and pushing forward. My instruments were the very first ones to have internal microphones, which electric instruments have. In guitars that have existed for years – like you have electric guitars but also acoustic guitars that can be miked from the inside, which is just a technological advancement but changes everything. Earlier the mic checks used to go on and on. So with my current sitar maker, we ensure we can put internal mics. That to me is more attractive."

The Beatles were the first perhaps to use an electronic sitar? Did George Harrison ever collaborate with your father?
"No, my father was his guru, and that heavily influenced the music they made. So that was acoustic sitar, but you can achieve many effects."

Now you are often referred to as the 'six Grammy award winning musician' – does that put a lot of pressure on you, that the next step has to be even bigger, even better?
"I don't mean to sound ungrateful but those awards or those nominations can't be what I think about when I make music or when I take the next step. If I make music from the outside-in, then it doesn't come from that truthful space, it has to come from the inside-out, and if that has a resonance with people, or gets recognition, because it is good work, then that's great."

We have this idea of the *jugalbandi* in Indian classical music, but I see a lot of that translating into world music, instruments coming together, conversations with music... have you ever had this conversation with your fellow musicians, that this is an idea that can be fun to explore..
"Well, yes and no because it's not unique to our music, the idea of people playing together and responding to each other is not unique. My father Pandit Ravi Shankar and Ustad Ali Akbar Khansaab pioneered this concept that didn't really exist before then, and now it's taken as a benchmark. Our music has always been soloistic. But yes, the *jugalbandi* can be very exciting, there is this chemistry onstage between the musicians. I am personally not so attracted to it, when it becomes a big competition, a lot of times it becomes about a lot of men onstage, just a lot of testosterone getting really competitive and trying to play louder and faster than anyone else, and it kind of loses that spiritual quality of the music with people just sweating and trying to outdo each other onstage. Which has its place for a few minutes, its fun, but its not a whole deal. With me you will occasionally see a *jugalbandi* between musicians who have a lot of love and respect for each other, when they are trying to grow something onstage together, and it's complementary. They are enhancing each other and not being egoistic – that is magical, and that is something I find beautiful."

Your plans for 2020... centennial shows?
"The centennial concerts will really take me through 2020, having released *Love Letters*, that is my focus this year, as is a new album – I don't know what that is yet, I don't know when it will come out, but that is part of my annual plan. It's going to be for this new record label I have signed up with."

The woman in Anoushka rebels against the divisive structures that are polarising people, and sees music as one of the bridges to counter that

INTERVIEW: SANGEETA WADHWANI
PHOTOS COURTESY: ANOUSHKA SHANKAR

ART DUBAI CURTAIN RAISER

AHEAD OF THE 14TH CHAPTER OF ART DUBAI 2020, THE FAIR'S INTERNATIONAL DIRECTOR, CHLOE VAITSOU TALKS TO HELLO! ABOUT THEIR SHIFT IN FOCUS TO THE ART SCENE FROM THE GLOBAL SOUTH

The biggest art fair in the Middle East, Art Dubai, is all set to train the spotlights on artistic talents from non-Western topographies in its upcoming edition. From 25 to 28 March, the 14th edition of the fair – to be held at the Madinat Jumeirah – will also magnify the works of women artists from across the globe. In conversation with HELLO!, International Director Chloe Vaitsou says that 90 galleries from 38 countries will be participating at the Art Dubai 2020 and admits that she expects a huge Indian contingency in attendance.

What should people know about the history of Art Dubai and its evolution over the years?

"Art Dubai is one of the world's leading international art fairs. It reflects the future-facing, ambitiously international and culturally vibrant qualities of the city it takes place in. A visit to Art Dubai will definitely lead to a shift in the perception of where the art world is heading in the 21st century, and how art empowers these transformations.

"Through its history, the fair has cemented its role as a catalyst in the activation of art and culture from the MENASA (Middle East, North Africa and South Asia) region. As the fair has expanded, it has furthered its commitment to offering new global perspectives and broadening conversations about art from diverse geographies.

Chloe Vaitsou. Seen beside her, *Solaroca* by Opavivara, which was commissioned for Art Dubai 2019. Seen below, a visitor experiencing an artwork by Hamra Abbas, represented by Canvas Gallery

Featuring four gallery sections (Contemporary, Modern, Bawwaba and Residents) and extended fair programming – through commissions, performances, talks and special events – we continue to celebrate artistic excellence, bringing people from all around the world together."

How can first-time visitors orient themselves once they arrive at the venue?

"My advice to first-time visitors would be to check our website and get familiarised with the fair's extensive programming. We will soon be launching an online catalogue of the works on offer across the gallery booths, which we urge people to go through, in advance. Once at the venue, the visitors can pick up a fair map to navigate through the exhibition spaces. The fair guide also offers information about the gallery sections, partner activations and the several events taking place at Art Dubai, through the week."

Who/what are you most excited about presenting at the Art Dubai 2020?

"I am excited about the many international voices this year, bringing leading global curatorial talents to introduce the new perspectives and ideas. This includes Mumbai-based Nancy Adajania with a distinct curatorial vision at this year's Bawwaba section. A new Africa focus to the Residents section will see six artists from the continent spend time in Dubai and produce works to be unveiled at the fair. This year's Art Dubai Commissions will showcase multi-disciplinary site-specific projects with an environmental and ecological focus across the fair's sites.

"Music, performances, talks and youth-focused projects will be

some of the different features that will lure out the global face of Dubai in full force. During the week, the city truly comes to life with galleries and museums putting on their best shows, and various arts and culture events spread around town."

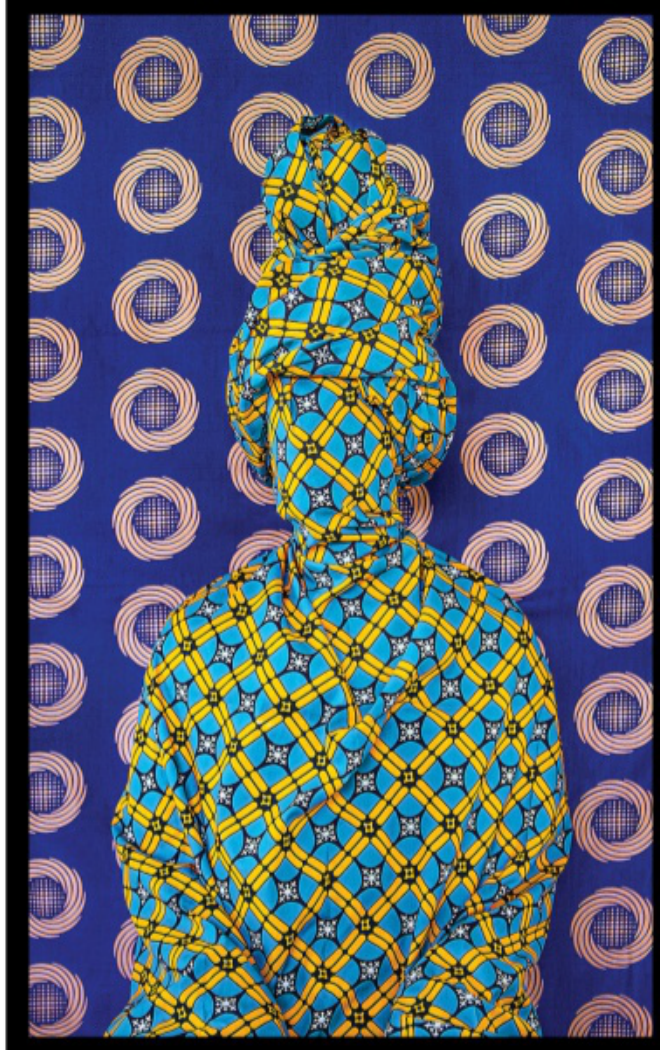
What's new at the Art Dubai 2020 this year?

"The Contemporary section of Art Dubai welcomes 21 first-time exhibitors this year, including galleries from Nigeria, Sudan and Vietnam, and will feature the largest selection of galleries from around the Middle East, North Africa and South Asia to date.

"The fair's Residents section, which each year has a specific geographic focus, is curated this year by Johannesburg-based Kabelo Malatsie with a focus on the African continent. Invited artists will take part in a UAE-based residency ahead of the fair, creating a dialogue between artistic practices and geographic social experiences."

How many Indian visitors are you expecting this year?

"We've always seen the fair as a window to India, not only because of its geographical and cultural proximity, but also in our commitment to showcasing artistic excellence from the region, through strong representation of Indian artists, galleries, curators and discourse. Last year, we were honoured to have been the first press announcement platform for India's ▶



Ranbir Kaleka, *Not Anonymous – Waking to the Obscure Fear of a New Dawn* (top). Global Art Forum campaign *LANDSCAPE* (above). Alia Ali's *Flamingo Suns* by Galerie-Peter-Sillem (left). Tanya Goel's *Mechanism* (below)

Gamal El Sagini, *Doll*, *1976* (above left). Anjolie Ela Menon, *Landscape with Head* (above). MF Husain, *Untitled*, *1950s* (below left)

pavilion in Venice, and to be able to share the exciting news with the world. We look forward to developing extended synergies with the region in the long-term and for this edition we expect a huge Indian contingency in attendance because of the growing presence of Indian galleries and artists showcasing their works at Art Dubai."

Which Indian artists and galleries are showcasing at Art Dubai?

"Among the galleries in the Contemporary section are Experimenter from Kolkata and Latitude 28, based out of New Delhi. Our Bawwaba section is curated by Mumbai-based cultural theorist Nancy Adajania. Among the solo presentations in this section are two established galleries from New Delhi: Nature Morte, exhibiting the work of artist Tanya Goel and Vadehra Art Gallery presenting Ranbir Kaleka. The Delhi-based Blueprint 12 gallery will be participating in the Bawwaba section for the first time.

"The fair's Modern section, showcasing solo presentations of works by leading modernist artists, will feature a number of Indian galleries and artists: Aicon Art will present the work of seminal female modernist Anjolie Ela Menon; DAG will exhibit the work of Rabin Mondal; and Eye for Art will show works by MF Husain.

"One of the artists participating in the Art Dubai 2020 Commissions is Prabhakar Pachpute, who will create a site-specific drawing and sculpture, exploring ideas like industry, land and labour. The large-scale installation will create a panorama of a procession through the creation of wood cut-outs, drawings and its extension on the wall. Prabhakar also had a recent presentation at the Jameel Arts Centre, which was much celebrated and I recommend everyone to visit the institution when visiting Dubai. The Ishara Art Foundation opened its doors in 2019 and is focused on art from the South Asian countries, currently featuring a must-see show by Amar Kanwar on display in March."

HIGHLIGHTS FROM ART DUBAI 2020

Works by Leading Modernists
The fair's Modern section, curated by Sam Bardaouil and Till Fellrath, will be its largest to date. It will showcase works by leading modernist artists from diverse cities in Egypt, India, Jordan, Lebanon, Morocco, Nigeria, Palestine, Sudan, Syria and Turkey.

Ecology Focused Commissions
The Art Dubai 2020 commissions will have a strong focus on ecology. Curated by Nataša Petrešin-Bachelez and organised in collaboration with Jameel Arts Centre, the commissions will comprise several site-specific installations and durational works.

Planting a Garden
Notably, Asunción Molinos Gordo will be planting a garden using the seeds found in human waste collected at the Dubai Airport. It speaks to the resilience of these seeds, surviving the toxicity of the human stomach, their ability thrives beyond their indigenous geographies and the impact of migration patterns on the natural world brought on by human activity.

INTERVIEW: ANKITA RATHOD
PHOTOS COURTESY: ART DUBAI

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KASTURBHAI LALBHAI MUSEUM X SALAMAT HUSAIN

LEGENDARY ARTIST MF HUSAIN'S GRANDSON, SALAMAT HUSAIN TRAVELS TO AHMEDABAD FOR A PHOTOGRAPHIC EXPEDITION, EXCLUSIVELY FOR HELLO! TO CAPTURE THE QUAINT KASTURBHAI LALBHAI MUSEUM THAT HOUSES ICONIC ART PIECES FROM THE FAMILY'S PRIVATE COLLECTION

Sanjay and Jayshree Lalbhai

As we make way into the gated complex of Kasturbhai Lalbhai Museum, flanked by well-landscaped lush green lawns and a two-tier fountain, the pathway leads to a 115-year-old colonial mansion. It was once home to the Lalbhai family – and there's a certain sense of serenity one experiences here. The brainchild of Sanjay Lalbhai, Chairman and Managing Director of Arvind Ltd, and his wife Jayshree, the museum began as a project to restore an ancestral home that was over a century old.

"The home was built by Laljibhai Sheth (Sanjay's great-grandfather) in 1905," says Jayshree, under whose expert eye the project has been implemented. "Subsequently, his three sons – Chimanbhai, Kasturbhai and Narottambhai – lived here with their families, and then moved out. In 1997-98, we moved out too. We didn't want this house to deteriorate. So, we thought of restoring it first and then putting it to some use," she further adds.

"My husband (Sanjay) and I started collecting in the 80s just to decorate our home. Our interest in art was restricted to what appealed to us visually. It was helping my father-in-law take care of our family collection that broadened my horizon in art and we started selectively buying certain artists

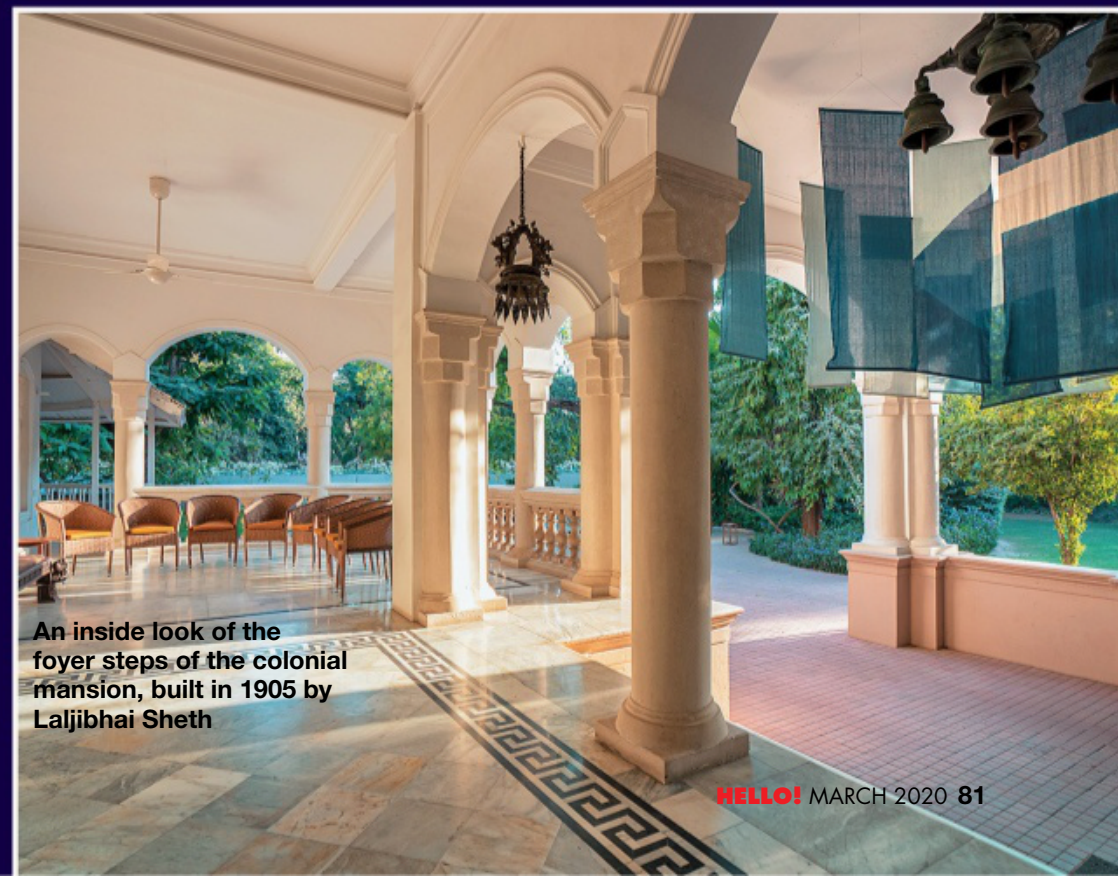
'Sanjay's grandfather, Kasturbhai Lalbhai, and father, Shrenik Lalbhai, were involved in the restoration of several temples and instrumental in inviting world-famous architects to build some of the most iconic buildings in Ahmedabad'
- Jayshree Lalbhai

The 115-year-old colonial mansion in Ahmedabad owned by the family has been restored into a private museum. The Kasturbhai Lalbhai Musuem hosts not more than 20 visitors every day

who we liked," shares Jayshree, who credits Sanjay for his vision of recreating the home into a museum.

It took architect Rahul Mehrotra about two-and-a-half years to restore the house. "Simultaneously, we were cataloguing and archiving our collection. So, the entire process took about three-and-a-half years," says the grand daughter-in-law of the institution par excellence, Kasturbhai Lalbhai. Speaking of the family legacy, Jayshree likes to add, "Sanjay's grandfather, Kasturbhai Lalbhai, and father, Shrenik Lalbhai, were involved in the restoration of several temples ▶

Photographer Salamat Husain



An inside look of the foyer steps of the colonial mansion, built in 1905 by Laljibhai Sheth

'None of the sculptures are encased in glass – a conscious decision. That's why we don't take on more than 20 people in a group'
- Jayshree Lalbhai

The Introduction Room maps the journey of the renovation process of the building. Displayed here are two beautiful portraits of Kasturbhai and his wife, Tarlaben

An installation by Umang Hutheesing

and instrumental in inviting world-famous architects like Louis Kahn and Le Corbusier to build some of the most iconic buildings in Ahmedabad."

Kasturbhai was also instrumental in bringing the collection of Abanindranath and Gaganendranath Tagore to Ahmedabad. The family now has two museums in Ahmedabad, the Lalbhai Dalpatbhai Museum and the Kasturbhai Lalbhai Museum that house some of the finest national and international art for the public to see and appreciate.

Showcasing over a thousand years of Indian art, the selection on display reflects the eclectic nature of the collection. It seeks to balance historical merit with personal favourites, while retaining the essence of the family home. "It made me want to sit back and admire every detail this place had to offer, from its oldest version of the Khamsa of Nizami to the rare works of the Ramayana painted by Nandalal Bose," shares Salamat Husain who captures the space with his discerning lens.

Some of the oldest works in painting, textile and sculpture rub shoulders with Tibetan thangkas, Company School portraits and works from the Deccan, Mughal and Rajput schools of art. "Well-preserved postcards written by students from the Bengal school can be seen on the first floor alongside paintings by the modern masters. As you glide through the gleaming corridors, with their marble flooring and intricate detailing, a narrative unfurls of artists' reactions to and interpretations of the changing socio-political contexts of their times. The modern soon gives way to the contemporary with works by Amrita Sher-Gil, Bharti Kher, and Anjolie Ela Menon," shares Husain, who likes to use the minimalist approach in his photography, shooting in natural light to capture the authenticity in his subjects. He holds a Bachelor's degree in Animation and Graphic Design from University of Buffalo, New York, and a diploma in photography from Hallmark Institute of Photography, Massachusetts. "My idea while curating the photos was to show its simplicity, uncomplicated in form or design to a place with a colonial structure, drawing you in. I wanted to bring out it's minimalistic approach, to do justice to the timeless artworks showcased in the frame," says the Husain scion.

Interestingly, none of the sculptures are encased in glass, a conscious decision. This, according to Jayshree, demands an experience different from other museums. "That's why we don't take on more than 20 people in a group. There are only guided tours and you have to book in advance," she shares.

The adjacent building, the Claude Batley House, built in the 1930s has been created to

The Mughal Miniatures Room showcases paintings from the 16th and 17th Mughal kingdoms of the Deccan plateau. Seen far left, the *Khamsa of Nizami* – a manuscript of Nizam Ganjavi's poems

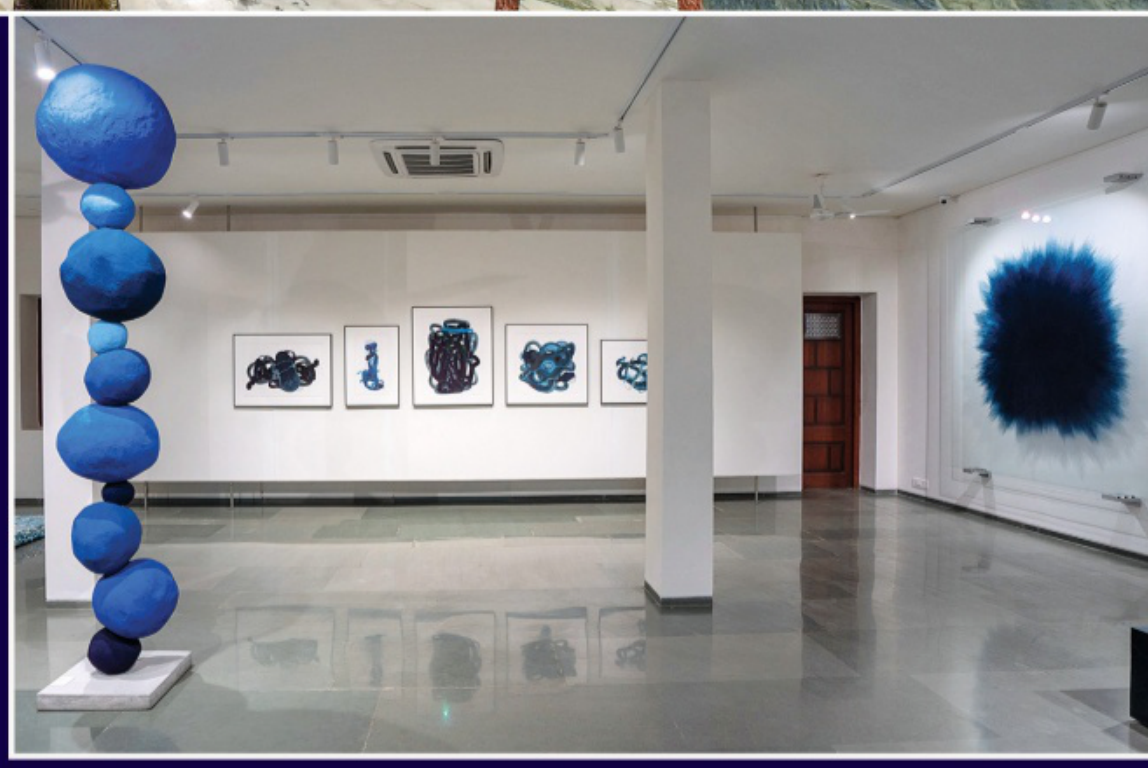
The Drawing Room showcases a rare Pichwai and a Raja Ravi Varma painting placed around carved wooden couches from Laljibhai Sheth's times

house temporary exhibitions, retrospectives of artists and display of works by young artists. Leaving the beauty of the older building untouched and unmarred, a glass gallery, unique and distinctive has been added to create extra display space.

Currently, the Indigo show is on display and one can see stunning examples of the craftsmanship on display, with fabrics created by skilled dyers being put up as part of the exhibition, titled Alchemy. Commissioned by the Lalbhai family, artisans and artists such as Alwar Balasubramaniam, Nalini Malani, GR Iranna, Pandit Bhila Khairnar, Kavin Mehta, Manisha Parekh and more have created works. "To witness the traditional techniques and the experimental possibilities with the oldest dye (Indigo) was another golden leaf to the chapter of this gorgeous space. No images nor words can really express the magnitude of the installations done by various artists in the museum. Seeing it in person leaves a greater impact and these personal memories created at museums do not expire," shares Salamat.

The complex also has a small amphitheatre with a seating capacity of 250 that can host small performances, musical soirées, talks and discourses. Thus, "with different and changing events being planned through the year, we hope to create a dynamic and vibrant atmosphere to draw people for a cultural treat," concludes Jayshree.

TEXT: ANKITA RATHOD
PHOTOS: SALAMAT HUSAIN



The Arvind Indigo Exhibition, *Alchemy* on display (above). The Glass Gallery in the Claude Batley building was built to display works by emerging artists (below)

PETER NAGY AND APARAJITA JAIN

EXPLORING THE 'ART' OF THE MATTER

HELLO! MEETS DELHI'S LEADING GALLERISTS WHO ARE KNOWN FOR DISCOVERING RARE TALENT FROM ACROSS THE COUNTRY, AND COMES BACK WITH A FEW VITAL LESSONS ON THE CONTEMPORARY INDIAN ART SCENE

Peter Nagy, an artist who exhibited in the US and Europe first started Nature Morte as a gallery in America in the early 1980s. Aparajita Jain's journey in the art world began in Kolkata, growing up in a family of art lovers, but it took a professional turn with her launching Seven Arts in the Capital in 2009. Although, they are decades apart from where their professional milestones began, they joined forces in 2013 when Aparajita joined Nature Morte, merging some of the artists from her talent pool at Seven Arts. Aparajita, a founding member of Harvard University's South Asia Arts Council, representing Bangladesh, India and Pakistan, and Peter are an established team, known for showcasing quality names in Indian art today. Their age difference notwithstanding, the duo has a symbiotic partnership having showcased at prestigious international platforms – such as Art Basel, FIAC Paris, Art Basel Miami Beach, Paris Photo, Art Dubai, Tokyo Art Fair – and are easily amongst the country's top gallerists who ▶

'We like artists who are sure of what they are doing and stick with it, not those who seem wishy-washy and confused or easily influenced by others'
– *Peter Nagy*

Gallerists Aparajita Jain and Peter Nagy of Nature Morte pose against the backdrop of the exhibit titled *The Acrobat*, at Bikaner House in New Delhi. Seen in the background are oil-on-canvas artworks by Nidhi Agarwal

Peter Nagy at the Nature Morte Exhibit in New Delhi. Seen in the background is a series of pigment print photographs titled *File Room* by Dayanita Singh

have earned a reputation for being discerning as well as intuitive. And, when it comes to finding and promoting rare talent from the Indian art fraternity, you could totally trust their instincts.

Both of you come from different worlds, age groups and yet, art brings you together. Is there a common lens with which you view art?

Peter: "We do have similar tastes when it comes to art. We both like strong works, whether they are minimal or maximal. We also respond to the personality of the artists, which easily comes through in their art. We like artists who are sure of what they are doing and stick with it, not those who seem wishy-washy and confused or easily influenced by others."

Aparajita: "Our common lens is art. We are both dedicated to great quality art and both value the same ideals of honesty, integrity and hard work."

'Collecting art starts in the mind, visiting galleries and museums and experiencing works that stay with you. You don't need to buy and own art to collect it'
– *Peter Nagy*

Tell us about the beginning of your journey into the art world…

PN: "I remember my parents taking me to the Museum of Modern Art in New York when I was very young (six or seven?) and being impressed with Monet's *Waterlilies* painting. But, formally, my beginning was when I enrolled in Parsons School of Design in New York in September 1977."

AJ: "I started with an art and design show and soon after, I launched Seven Arts which was a gallery dedicated to emerging art."

Over the years, how has art helped you evolve as a human being?

PN: "My entire life and being revolves around art. I can't imagine myself without it."

AJ: "Art is as essential to me as breath. We feed into each other. Hence, I can't seem to split evolution and art from each other as far as my life is concerned."

Apart from the riot of colours that you see around you every day, how else do you think art enhances life?

PN: "I would say in many ways – by making you encounter different points of view, different types of expressions, by being marvelled by other peoples' ideas, and the skills with which they create things."

AJ: "Art is not only about colour it's about thought and reflection. It's about perspective, and hence, living with art gives someone like me a new vision – there is art in nature and there can be art in the way we display food. It's way beyond colour and canvas."

What is Nature Morte's core philosophy and aspiration?

PN: "Our core philosophy is a dedication to quality. This is manifested in both the calibre of ideas invested into the work of art, but also the level of craftsmanship with which it is created. As for aspiration: I've achieved most of the things I have aspired to with the gallery and now I am letting Aparajita lead the way to new ones."

AJ: "Nature Morte's vision is to showcase and nurture exceptional South Asian art and make it accessible."

Is collecting art still a luxury or is it something that can begin for anyone with an interest in the subject?

PN: "Collecting art starts in the mind, visiting galleries and museums and experiencing works that stay with you. You don't need to buy and own art to collect it."

AJ: "Yes, anyone can begin and enjoy art collecting. The common denominator is intellect. Art collecting is definitely not cheap but it's not a luxury either. It however definitely needs an intellectually bent person to enjoy and appreciate it. The luxury is in thought."

Could you share some significant milestones and memories from your

'Art is not only about colour, it's about thought and reflection. It's about perspective, and hence, living with art gives someone like me a new vision'
– *Aparajita Jain*

journey – especially anecdotes from times spent with artists or certain events that have left a lasting impression on you?
PN: "For me, the four large shows that we have mounted at Famous Studios in Mumbai (so far) have been very special. They pushed the envelope for what a gallery can do in India and these were entirely due to Aparajita's involvement in the gallery."
AJ: "My conversations with my artists like Dayanita Singh, Bharti Kher, Jitish Kallat have really given me a deeper insight on perspective and ways of seeing. It's soul-nurturing."
What do you think has been the single most significant contribution to the Indian art world?
PN: "For me, it is a consistent quality of the presentation of artworks, in every possible medium."
AJ: "My contribution will be spoken of by others. I wouldn't want to be arrogant to think I have contributed."
Where do you think are we positioned (as a country) in the global art market?
PN: "India itself (on all levels) has to be much more supportive of its own contemporary art before we can hope to have a stronger position within the global art market."
AJ: "I think we have many blue oceans to conquer. But I am confident that we can."
Apart from the Sculpture Park at the Nahargarh Fort, Jaipur, are there any more projects in the pipeline to bring mainstream art into public spaces?
PN: "I have some other dreams of non-conventional spaces in which to show art in India, but nothing is confirmed at the moment."
AJ: "Yes we have plans similar to the Sculpture Park. But I'd rather roll them first and then speak about it."
Please tell us, what is a day in the life of a gallerist like?
PN: "For me, it's mostly emails and working on the computer!"
AJ: "A day in the life of the gallerist is like handling any other business – there is a lot of administration work, lots of management and lots of coordination."
When taking a break from work, how do you like to spend your time?
PN: "I am a news junkie and there's plenty going on in the world these days to keep me entertained!"
AJ: "Apart from work, all I do is spend time with family. I love working out, listening to music, travelling and reading. Hopefully, I'll begin my boxing soon."

INTERVIEWS: SANGHITA SINGH
PHOTOS: KARAN TAKULIA
CREATIVE DIRECTION: AMBER TIKARI

Aparajita poses against a 14 feet-high sculptural interpretation of the heart of the blue sperm whale, titled *An Absence Of Assignable Cause* by Bharti Kher

IN PURSUIT OF ALL THINGS ARTISTIC

WHETHER IT IS INSTINCTIVE OR GUIDED BY RESEARCH – ART COLLECTORS ALWAYS HAVE FASCINATING STORIES TO SHARE. HELLO! GETS TALKING TO FIVE PASSIONATE COLLECTORS AND CAPTURES THEIR DIZZY LOVE AFFAIR WITH ALL THINGS ARTISTIC

AKSHAY CHUDASAMA

FROM HIS FIRST SELF-ACQUIRED ARTWORK – A BADRI NARAYAN PAINTING – TO THE LATEST BEING A PHOTOGRAPH BY AMERICAN ARTIST, MIKHAEL SUBOTZKY, AKSHAY'S ART JOURNEY HAS TAKEN A CONTEMPORARY TURN. IN CONVERSATION WITH HELLO! THE MANAGING PARTNER OF ONE OF THE COUNTRY'S LEADING LAW FIRMS DISCUSSES ALL THINGS ART

Antiquarian books and art collector, Akshay Chudasama loves showcasing contemporary art in his Malabar Hill studio apartment. Displayed on the wall is a handmade woollen carpet titled, *Step Inside* by Azerbaijani artist, Faig Ahmed

A connoisseur of antiquarian books and art from all over the world, Akshay Chudasama's journey as a collector may have begun two decades ago but seems to have taken a contemporary turn, lately. A case in point are the works displayed in his Malabar Hill studio apartment – a combination of photographs, drawings, paintings, wall installations and three-dimensional works. "I tend to display more of my contemporary work than my older works," shares Akshay as he gives us a tour of the tastefully done up space.

A handmade woollen carpet titled *Step Inside* by Azerbaijani artist Faig Ahmed dominates a wall in Chudasama's apartment, "The carpet is flat, but when you look at it from a distance it looks three-dimensional," he says encouraging me to feel the texture of the artwork. An interesting white work by Balasubramanium keeps wall installations by Seher Shah and Indian-English artist Prem Sahib company, alongside a large work by Nalini Malani ▶

A photograph by Mikhael Subotzky titled, ***Break-In*** (left) where he captures a man breaking into a home. "The photograph is presented in a way – where he deliberately smashes the glass at a certain place to make an impact," says Chudasama. An artwork by Balasubramanium (above) and a circular painting by Bharti Kher placed on the entrance wall (below)

"who deals with life and death in an extremely interesting manner," he says leading towards other prominent works by Bharti Kher, Atul Dodiya and KG Subramanium.

THE 90S BEGINNING

"I was 24 and curious. While my family (late Nana Chudasama and Munira) was always culturally inclined and encouraged us to visit museums, I'd credit my friends with a similar inclination to foster my curiosity. Also, in the mid-90s, when I first started my practice, my office was in Kala Ghoda where all the galleries are. So, it became a part of our lifestyles, scouting for works and attending art shows. And then there was no stopping, it's almost like a drug!"

FIRST SELF-ACQUIRED ARTWORK

"My first acquisition was a work by Badri Narayan from Pundoles that I bought for INR 10,000. In fact, most of my early purchases were primarily of established artists, like Laxma Goud, Sakti Burman, Jogen Chowdhury, Lalu Prasad Shaw and Paritosh Sen."

AN ECLECTIC COLLECTION

"My collection is quite eclectic, ranging from all periods – early Bengal to Moderns, and lately a lot of contemporary. It's across mediums and geography. There's no real theme or pattern, I'm more like a kid in a candy store. I'm not a conventional collector – that's not me!"

ON MY ART CALENDAR

"Art Basel Hong Kong is super fun, it's the most eclectic fair. Every year it clashes with Art Dubai (which I have visited in the past), but this year that won't be the case since Hong Kong has been cancelled – I'll be visiting Art Dubai this month. Apart from that Frieze London, the Venice Biennale and Kochi Biennale."

BEYOND MY SUBCONTINENT

"What I am increasingly doing is looking at and buying more international work. I am sort of broadening my base to look at work outside of the subcontinent. Sometimes it's linked to travel, so if I go to a new destination I like to try and research art and artists from that particular country and see if I can meet any gallerists."

MUSEUM OF CHOICE

"The Tate Modern is my favourite. I've been associated with them for a while, so I know it the best. Also, since it's in London which I visit quite often."

ART ON MY RADAR

"I'm looking forward to seeing African art at Art Dubai this year. I've been following African art for a while now via 1-54 in London, which showcases works from 54 countries of Africa."

EVERY MODERN WAS A CONTEMPORARY

"Most artists produce their best works when they are not necessarily young but are in their mid-careers. You have to remember that every modern was a contemporary at some stage. Focus on people of your generation. Grow with the artist, be part of their evolutionary process. It's very important to be able to understand their trajectory, discuss the thought process, intellectualise the art. And we have that ability with younger artists, to buy significantly, to grow with them and to understand their thought process."

ON MY WISHLIST

"Mark Rothko. Although most would consider or only know his later abstract work, he moved through phases of expressionism and surrealism. He always resisted labelling his art or himself and was deeply impacted by various intellectuals and philosophers. He once quoted, 'A painting is not a picture of an experience but is the experience.'"

INTERVIEW: ANKITA RATHOD
PHOTOS: RYAN MARTIS

‘Every modern was a contemporary at some stage. Focus on people of your generation. Grow with the artist, be a part of their evolutionary process’

Corporate lawyer, Chudasama looks debonair and suave against a painting by artist KG Subramanyan, one of his initial purchases

TRIPTI JINDAL ARYA

HER FIRST ENCOUNTER WITH THE ARTS WAS WATCHING A BAREFOOTED MF HUSAIN DURING HIS VISIT TO THE JINDAL MANSION BACK IN THE DAY, AS HE MADE A FEW HORSES COME ALIVE IN HER PERSONAL DIARY. CURRENTLY DRIVING CSR ART INITIATIVES FOR HUSBAND (PUNEET ARYA'S) ARYA GROUP IN ODISHA, THE SCION IS ALSO A BUDDING COLLECTOR

MY FIRST ART ENCOUNTER

"My first interaction with art was through none other than MF Husain, who had created a line of colours for Shalimar Paints (a company then owned by my family's OP Jindal group) which had brought him home before the fashion show organised by the group. He sat in our living room barefoot and with his set of paintbrushes, while he looked at me and asked if I had a diary. Right there sitting in front of me with a few strokes of his pen he made a horse come alive on a page. I was 12 years old and of course, I fell in love. I was hooked. That fashion show was one of the most memorable experiences of my life, because again on that stage during the finalé, Husainji once again mesmerised the audience with his brush strokes on a canvas."

KEEPING UP WITH THE ARTS

"I do enjoy visiting galleries and learning the history behind some of the artworks but I'm not yet as regular as I wish to be. In the coming years, I hope to get better acquainted. For now, my collaboration with Jagannath Panda for Barbil Art Project, a CSR initiative for my husband's company AISCO in Barbil, Odisha, keeps me motivated. It is a tiny effort of ours to bring together indigenous craftsmen with young artists to inspire and learn from each other, while creating an atmosphere filled with curiosity and fun!"

Art collector and Jindal scion, Tripti Arya runs the Barbil Art Project in collaboration with artist Jagannath Panda in Odisha. She poses for HELLO! in her South Mumbai apartment against a painting titled *Allegories of Soft Land* by Jagannath Panda in her living room

ICONIC PIECES IN MY COLLECTION

"For starters, *The Metascape* by Akbar Padamsee. We bought it from Priyasri (Patodia). My father-in-law had accompanied me, and I was very lucky as we got to spend quality time with Akbarji, who explained to us his perspective about the way he saw his work. For me it was also wonderful to see my father-in-law appreciate and enjoy art. Buying art has always been an emotional and a personal journey for both Puneet (Arya) and me. My other favourite, is *The Buddhist Thangka*, which depicts the art of enlightenment. We chanced upon it on a trip to Leh and the monks very graciously blessed us with it. *After Bath* by Hemen Majumdar was gifted to me by Puneet (my husband) after the birth of our second child."

FIRST SELF-ACQUIRED ARTWORK

"The first artwork that my husband and I bought together were these two works by Paresh Maity from Art Musings. What drew us to these works were the colours and the vibe ▶

Tripti poses against a painting titled *Cocktail Party* by Brazilian artist, Romero Britto, who also happens to be one of her favourite international artists

they translated. We had just gotten married and wanted to start investing in art. Both the works collectively cost us about three lacs."

MUSEUM OF CHOICE

"The Hermitage Museum at St Petersburg. And the *Last Supper* mural in Milan, which we viewed as a family – the whole experience was sublime."

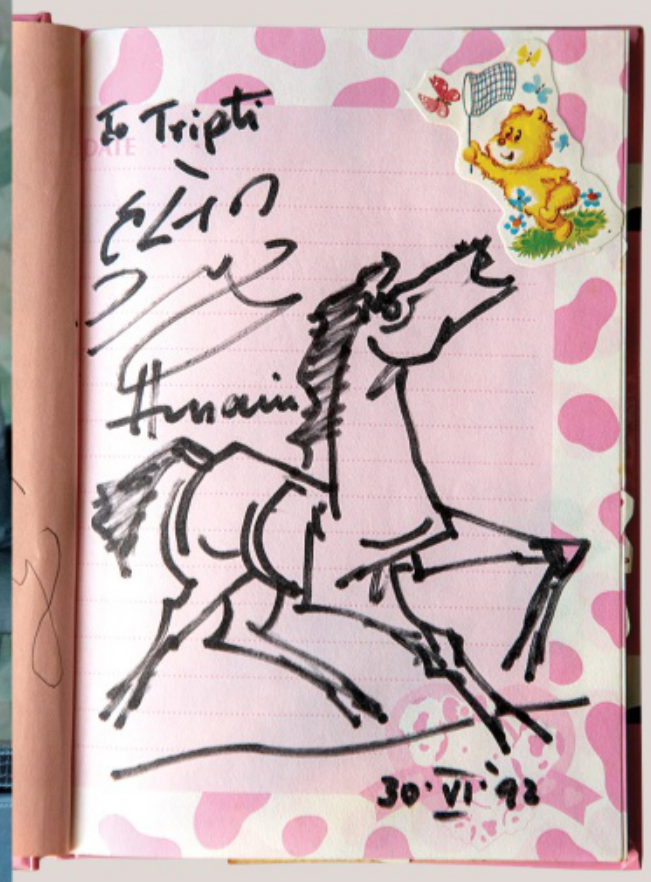
CRUSHING ON MINIATURES

"Miniatures – though I don't own any, yet the drama and stories in them always enchant me. The myths and mystic quality in them with such minuscule detailing, is something I can spend hours looking at. Another one is the Odisha Patachitra, again it's the tales in these art forms that enchant me. The fact that these traditions have been passed down through generations is extremely humbling and at the same time makes me very proud of my country and its heritage."

ARTIST IN FOCUS

"Brazilian artist, Romero Britto is one of the international names in the art world whose work allures me with its vibrancy and humour. I own one of his works called *Cocktail Party*, which is till date one of my absolute favourites!"

'Brazilian artist, Romero Britto is one of the international names whose work allures me with its vibrancy and humour. I own one of his works called *Cocktail Party*, which is one of my favourites!'



A horse sketch by MF Husain in Tripti's personal diary, from when she was 12 years old (above); a wire mesh sculpture by Randy Cooper (below, left) and a painting by Hemen Majumdar (below)

INTERVIEW: ANKITA RATHOD
PHOTOS: RYAN MARTIS
CREATIVE DIRECTION: AVANTIKKA KILACHAND
ASSISTED BY: ANUSHREE JAIN

SHYAMAL BODANI

ALL OF FIVE YEARS INTO COLLECTING, THE BUSINESSMAN SHOWCASES A VARIED RANGE OF CONTEMPORARY ARTISTS FROM AROUND THE WORLD. THE AROMA CHEMICALS MANUFACTURER SHARES WITH HELLO! HIS FIRST ENCOUNTER OF MEETING ZARINA HASHMI IN NEW YORK AND HOW THAT TRIGGERED HIS ENGAGEMENT

A MEDITATIVE INTROSPECTION

"It was only five years ago when I started visiting galleries and shows, and I got into it hard. It's like an addiction. It's a solo hobby and I like to keep it that way. I hate going for art fairs with people because then you have to explain to them what things are, and I just hate doing that. On the contrary, it's one of those situations where you are encouraged to not have conversations. It's more of a meditative introspective sort of a hobby and I enjoy it very much."

FIRST SELF-ACQUIRED ARTWORK

"My first work was Zarina Hashmi's *Atlas of my World*. A set of six wood cut prints. It's about dislocation, countries, borders, personal identity and how greatly they affected her life. Not to mention the dying language of Urdu. I think in today's political climate, it is a subject that's more relevant than ever."

FIRST CRUSH: ZARINA HASHMI

"Over a course of time, I came across Zarina Hashmi, who's my first crush. Her work informed me greatly, she influenced my perspective on art at large and the way I viewed pictures. I met Zarina in New York through her assistant (Sarah) and I was like a fan. I went and told her I loved her art, and I had XYZ of her works. I think that was the onset of her Alzheimer's because she couldn't remember any. Then I showed a picture of her work and she still didn't remember what I was talking about. I was just so taken aback by this that I spoke to Sarah and I asked her what just happened there, and then she confirmed to me that well she has Alzheimer's disease. So, that incident took me aback because for me it was my introduction to art." ▶

Businessman and art collector, Shyamal Bodani poses for HELLO! in his contemporary apartment designed by Netarwala & Aibara architects. Seen here is an oil on canvas work by American painter and musician, Clare Rojas, titled *Broken Sunrise (2013)*. Focusing attention on the abstract shapes formed by architecture and shadow that dominate interior spaces, Rojas produces colourful, precise, abstract compositions on stretched linen

Bodani owns a set of 200 pieces of *Crawling House (1994)* by Zarina Hashmi

AN ARTIST WHO INSPIRES ME

"I would say Zarina (Hashmi) again. To be doing largely black and white wood cut prints for most of your career, almost using no colour (compared to the bright colourful tradition of Indian art). Then to be using prints as your primary medium i.e. multiple copies (that's not considered as valuable or durable as canvas or unique works) and then to be a woman artist (who till the very recent past have been largely ignored) and to come out on top of the game as one of the most sought-after artists of your time – that's integrity, courage and elegance. Personally, I find that very impressive."

KEEPING UP WITH ART FAIRS

"I go for every art fair. So, for the first two years I was like an art 'slut' – I went for everything. Like from Frieze (London and New York) to TEFAF and 1-54 which focuses on African artists to Art Basel in Basel, Hong Kong and Miami. And of course, the India Art Fair, that only gets better every year and our very own Mumbai Gallery Week. My favourite art fair would of course be Art Basel in Basel. It's like the mother ship – you can't miss it. Then there is the Frieze in London which I think is the second best."

MUSEUM OF CHOICE

"The Royal Academy of Art – it's a palatable size, not too overwhelming or large. They always have the best shows on. I recently saw an Anthony Gormley exhibition last fall, and it was outstanding. And of-course, The Met Breuer."

AN AMBITIOUS WISHLIST

"Kazimir Malevich – he's an early 19th century artist. I was introduced to him via one of Zarina's silver works, inspired by him. And then I looked him up and I fell in love with him instantly. Then about two years later, the Royal Academy in London had a solo exhibition on his works, where I saw *The Black Square* which was very provocative for its time. It's literally just a black square which makes it alarmingly simple and a true testament with what you can get away with as an artist. A very important work for its times because a lot of Russians used to hang a picture of Jesus in the corner of their rooms and pray to that, back in the day. Kazimir just took to the whole ideology of god and, of course, was vilified for it – but if there was one work that was available today, I would love to have it.

"Another artist I absolutely adore, and I don't have, is this modern Venezuelan visual artist, Gego. Her full name is Gertrud Goldschmidt and she is a wonderful minimalist artist, very important in art history, who has never really got her due – very unsexy yet very charming. And if you look at her work you'd wonder what the hell is this!"

PROMISING INDIAN ARTISTS

"I'd say Tanya Goel who is Delhi-based; I've commissioned Tanya to do a work for me. She's a talented artist – her work when viewed from far is very eye catching, but what draws you in and makes you stay is her brilliant attention to detail. I think they are two very complimentary narratives. Then Manish Naik is someone who I've been following for about five - six years now. And I think even Prabhavathi Meppayil, even though she's a senior artist in her mid-50s her portfolio of work has only just begun to catch my eye."

ARTISTS ON MY RADAR

"Several! Clare Rojas, Nathalie Du Pasquier, Lygia Pape, Karl-Heinz Adler, Wolfgang Tillmans, Antony Gormley, Tom Wesselmann, Robert Mapplethorpe, Isaac Julien, and recently Salman Toor. You have to see their work, it's impossible not to be thrilled."

INTERVIEW: ANKITA RATHOD
PHOTOS: VINAY JAVKAR
STYLING: SONAM POLADIA

‘An artist I absolutely adore, and I don’t have, is this modern Venezuelan visual artist, Gego. Her full name is Gertrud Goldschmidt and she is a wonderful minimalist artist, very important in art history, who has never really got her due’

Shyamal poses in front of an Untitled work by Milan-based artist and designer, Nathalie Du Pasquier

SHRADDHA BHANSALI

A PROPRIETOR OF TWO PREMIUM RESTAURANTS IN SOUTH MUMBAI, SHE GREW UP DEVOTED TO VARIOUS STREAMS OF ARTISTIC EXPRESSION, WITH A FATHER WHO HAS DONATED AN ENTIRE MUSEUM TO PRESERVE JAIN ART

ART BY OSMOSIS

"I have always grown up with art around me and a really big reason for this is my father's passion for it. Some of the best Sundays from my childhood were trips with my father to Jehangir Art Gallery followed by a visit to the Sizzling Brownie at Cream Center, where we would discuss what we had seen. My father also made it a point that we visited museums and galleries on all our travels. I even took up art as a subject for my final IBDP diploma – this with my father's early encouragement, really gave me a great insight into my personal preferences of the arts."

TRACKING ARTISTS' CAREERS

"My father and I mainly collect and enjoy works by Modern Indian artists so I mainly follow galleries, auctions and museums

which have such works. Some of the artists I regularly track are – SH Raza, Manjit Bawa, Tayeb Mehta, Akbar Padamsee, FN Souza, Jehangir Sabavala and MF Husain.

"In recent times I really enjoy following works by Subodh Gupta and Paresh Maity. When I have a Sunday off, I will still try and make a trip to Jehangir Art Gallery, it's a great way to meet interesting creators. I have discovered some great gems of art this way – one of my favourite being a mixed media artist by the name of Ajay Kumar Samir."

DISCOVERING MAGICAL STORIES ALONG THE JOURNEY….

"I love stories – not just about the artists, but what they were going through when they created their art. With all the works I collect, I also collect their stories. Take SH Raza for example; ▶

Shraddha Bhansali lounges in her family's living room, in front of colossal works by SH Raza. To the right of frame is a 1976 *Untitled* work, "which I interpret is a reflection of his *Saurasthtra* series, and (to the left) a 1999 *Bindu* by SH Raza next to it. I display them side by side in my living room as a reminder of evolution and growth"

A work in water colours by Badri Narayan, titled *Drama On The Stage*

his style evolved with his living situation. In his early years, his works were inspired by his village in Madhya Pradesh which were represented by his expressionist landscapes. However after his move to Paris in the 1950s, his works became progressively more geometrical, inspired by French architecture. However, it is really interesting that although his style evolved, his theme has always revolved around nature and landscapes. I have a 1976 untitled work by SH Raza which I interpret is a reflection of his *Saurashtra* series and a *1999 Bindu* by SH Raza as well, and I always display them side by side in my living room because it is a beautiful reminder of evolution and growth."

TUNING INTO INTERNATIONAL ARTISTS, ART BASELS AND IDEAS

"I am a huge fan of modern figurative sculptures by Lorenzo Quinn. The first time I interacted with his work was when he exhibited in Mumbai in 2015 and I've been following his work ever since. I love the simplicity and power in his sculptures which have a very current context. A few of my favourite works from Quinn include

***Untitled, 1998*, part of Manjit Bawa's *Sufi* series, (oil on canvas), hangs in the Bhansalis' living room**

Building Bridges (which I have only seen in pictures, but I am excited to experience it soon) and *The Force of Nature*.

"Another international artist I've been following from my first tryst with art has been

***The Last Supper,* by Jamini Roy, featuring tempera and body colour on canvas**

'I studied Damien Hirst in school and his bizarre installation, *The Physical Impossibility of Death in the Mind of Someone Living* really shook me. It evoked feelings of disgust followed by enlightenment'

Damien Hirst. I studied him in school and his bizarre installation, *The Physical Impossibility of Death in the Mind of Someone Living*, really shook me. It was one of the first times an artwork had evoked feelings of disgust followed by enlightenment. The social commentary in his installations really moves me. In fact his artwork *St Elmo's Fire* inspired a series of artworks I made when in high school."

AN ICONIC WORK IN THE FAMILY

"MF Husain's *Three Horses* from the 1970s! The horses are so iconic of Husain, but what I absolutely love about this work is the impasto technique which give the 2D horses a 3D life. It's been with our family for a while now but every time I see it, there's always something new to discover and cherish."

FIRST SELF-ACQUIRED WORK

"My first purchase was a Jamini Roy painting which I bought along with my father. It is a beautiful representation of The Last Supper.

My first solo purchase was a 2x1 feet *Untitled 1996* by SH Raza – he has been one of my favourite artists growing up and to me he represents growth and evolution. Owning one of his works was a big deal for me and I was drawn to this particular work as it has his signature Bindu in an earthy tone which has a very calming and grounding feeling attached to it. I still have it and it's the first piece I put up when I moved into my own apartment."

MY FAVOURITE MUSEUMS

"Exploring the arts and cultural scene are really important to me when I travel. Some of the most memorable museums I have been to include – Uffizi Gallery in Florence, National Gallery of Modern Art in New Delhi, Gagosian Gallery in New York, The Metropolitan Museum of Art in New York, Louvre Museum in Paris, Vatican Museum in Vatican City and The Palace Museum at Forbidden City, Beijing."

FAVOURITE TRADITIONAL ART FORM

"I love the carvings in Indian temples. I am a Jain by faith and the intricacy of the carvings and artwork in our temples always astonishes me. I have been to a few temples in Udaipur, Rajasthan and Gujarat, and the level of detail and grandeur are a thing of beauty. We also own several sculptures of different Indian deities which are carved from a single piece of sandalwood."

INSPIRATIONAL ARTIST

"Frida Kahlo… she is my feminist icon and an artist who channelled her pain into purpose."

INTERVIEW: SANGEETA WADHWANI
PHOTOS: RYAN MARTIS

Shraddha stands in front of an iconic work by MF Husain dated 1970, *Three Horses*. It is an acrylic on canvas with impasto techniques, which make the work one of her favourites

SALONI DOSHI

CURRENTLY RUNNING SPACE 118, A STUDIO SPACE FOR ARTISTS IN SOUTH CENTRAL MUMBAI, SALONI TAKES US THROUGH HER ART COLLECTION THAT SPANS OVER 300 WORKS, HER LOVE FOR KALIGHAT PAINTINGS AND THE JOY OF COLLECTING YOUNG ARTISTS

EARLY INTRODUCTION

"My immediate family has never been into collecting art, yet my mother who hails from Kolkata trained me in all the classical forms of art – whether it was Bharatnatyam, Hindustani classical vocals, playing the harmonium and oil painting or portrait paintings. So, an art sensibility was always within me. My mother's brother would take me to galleries and art schools like Shantiniketan from a very young age and that built my interest even more deeply."

JAMINI ROY – THE DEAL BREAKER

"To hone my interest in art, I did a nine-month internship with Osian Fine Arts auction house, before leaving for London to pursue my MSc in Media and Communications at the LSE. Just then, when I returned I met Jamini Roy's great granddaughter who had come over for a meal and to sell some of her family heirlooms to me. At that time, I didn't have any money as I was still dependent on my parents and had no income of my own. My parents refused to buy any of it merely saying it was just a piece of paper and that I painted better! So, it was only when I started working that I actually started collecting art from my salary. My first cheque book is very interesting, as all the entries are towards art purchases in 2004."

FIRST SELF-ACQUIRED ARTWORK

"It was a Laxma Goud *Portrait of a Lady*, I bought it for Rs 15,000 from a gallery in Hyderabad which has remained with me forever. Then I happened to meet Laxma many years later on one of my trips to Hyderabad through a common friend and he gifted me another etching with the original plate. He wrote on the work, 'My Love, Saloni'. And I was deeply flattered – all this when I was only 25!"

THE JOY OF COLLECTING

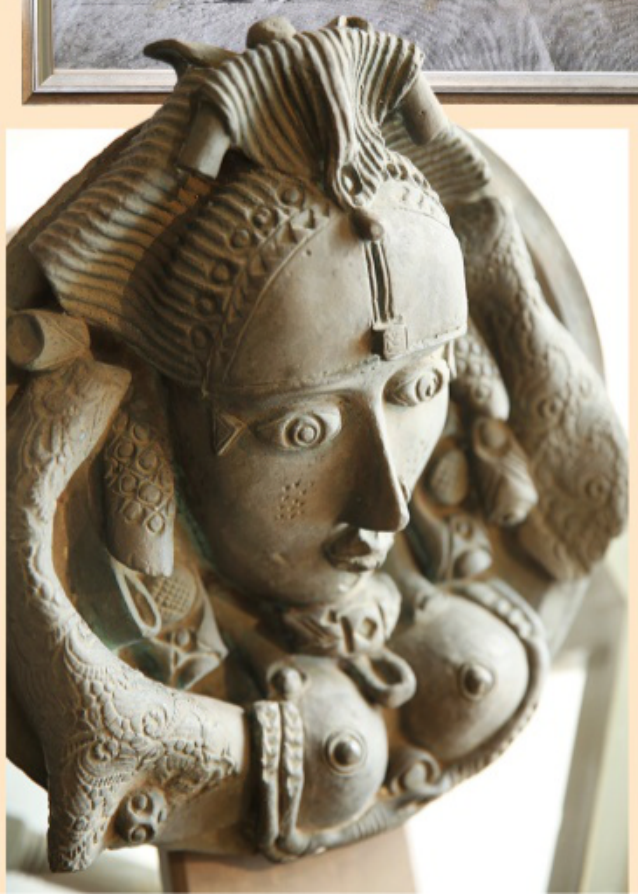
"The biggest joy of collecting is catching them (artists) young and watching them grow. ▶

Art enthusiast Saloni Doshi, who runs a studio space for artists called Space 118 in Mumbai, poses for HELLO! against an artwork by film and photography artist, N Pushpamala that was showcased at the first Kochi Biennale in 2012

'It was only when I started working that I actually started collecting art from my salary. My first cheque book is very interesting, as all the entries are towards art purchases in 2004'

A SPECIAL PLACE FOR HUSAIN
"MF Husain's journey is truly inspiring. He stood up for himself, his voice and his art! So much so that in spite of painting Hindu gods and goddesses all his life, he was exiled and died as a Qatari citizen and was buried in London. India has since, not seen an artist as prolific, versatile, innovative and as generous as Husain!"

FAVOURITE TRADITIONAL ART FORM
"Kalighat paintings, particularly by the contemporary artist, Kalam Patua, who has been heavily collected even by the Victoria and Albert Museum, and has books written on his works by Dr Jyotindra Jain. Personally, I have over 40-50 works of his from over the years."



An Atul Dodiya painting and a metal sculpture by S Nandagopal (above), an artwork by Nikhil Chopra (right) and a sculpture by Laxma Goud (bottom)

I collect contemporary art – which is the art of my times. There is no fun in buying the masters, as it is then simply a function of how much money you have at your disposal to buy the best moderns. I visit galleries, art fairs, biennales all over the world and even Documenta (all the way in Kassel, Germany) to train my eye and to satiate my quest for knowledge and curiosity of what lies beyond India."

MUSEUM HOPPING
"I don't have one favourite museum – but a bunch of them. Including the MET, NYC, Tate Modern, London and the Gropius Bau, Berlin being a few. One of my most favourite shows because of its artistic display and where they made fashion a work of art was *CAMP: Notes on Fashion* at the MET, NYC last summer. Showcasing more than 250 objects dating from the 17th century to the present – that exhibition explored the origins of camp's exuberant aesthetic which examines how the elements of irony, humour, parody, pastiche, artifice, theatricality and exaggerations are expressed in fashion."

A COLLECTION OF 300 WORKS
"My collection has over 300 works of contemporary art but mostly focuses on Contemporary Photography in India from the 21st century including works of Subodh Gupta, Atul and Anju Dodiya, Jitish Kallat, Nikhil Chopra, Pushpamala, Zarina Hashmi, Vivaan Sundaram, Shilpa Gupta, Sohrab Hura, Dayanita Singh, Raghu Rai, Krishna Reddy, Seher Shah, T Venkanna, Tanya Goel, Yamini Nayar, Manish Nai, Sarnath Banerjee, Sumakshi Singh and Ayesha Singh amongst many.

INTERNATIONAL ARTISTS ON MY RADAR
"I have been attending the Frieze Art Fair in London and New York for the past six years, and discovered many young international artists through these travels whose works I love. Idris Khan, Julie Mehretu and Salman Toor are some of my favourites."

ON MY WISHLIST
"Amrita Sher-Gil any day! She is a contemporary for me as she lived a great life and died a tragic death at the age of 28 – leaving behind such a fabulous legacy of works that are rare finds today."

INTERVIEW: ANKITA RATHOD
PHOTOS: VINAY JAVKAR

Saloni looks poised in her living room at the discreetly wealthy Pochkanwala Road in Mumbai against an artwork by Tanya Goel

HELLO!

Trends

THE HAUTEST NEWS FROM THE WORLD OF LUXURY

Haute in HELLO!

This unique necklace from **Kishandas & Co** is inspired by the traditional Rajasthani '*Aadia*' style with *polkis*. It is crafted with exquisite multi-coloured precious and semi-precious stones

Get the Look!

Take inspiration from Camila Mendes' Oscar look and adopt her scene stealer style

1

2

3

1) Gold-Tone Hoop Earrings, KENNETH JAY LANE
2) Gold-Plated Ring, ALIGHIERI
3) Rockstud Suede Pumps, VALENTINO
4) Pleated Crepe Midi Skirt, VALENTINO
5) Chain Top, MOSCHINO
6) Tulle Blouse, DRIES VAN NOTEN

Camila Mendes at the Vanity Fair Oscars after-party

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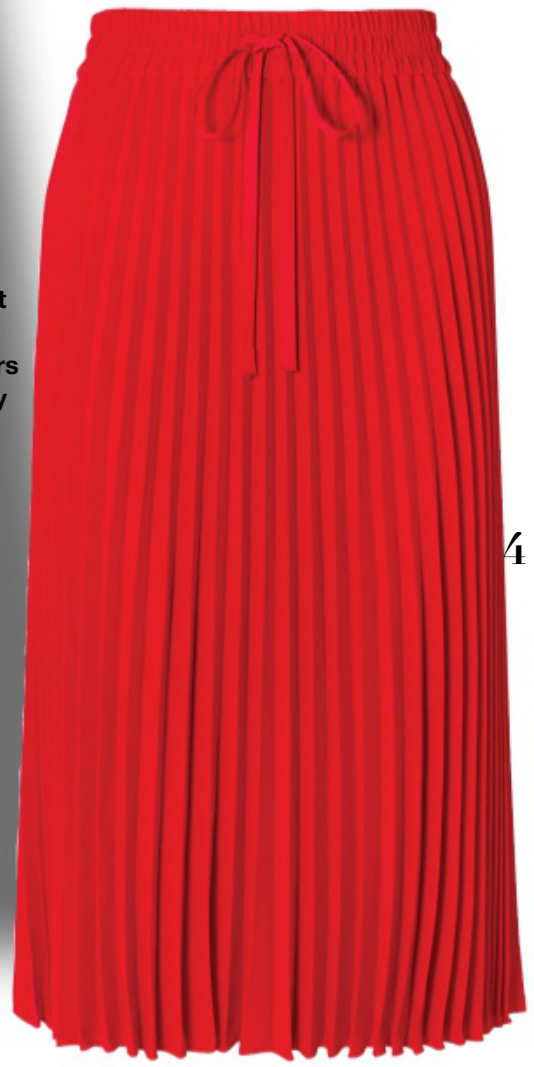

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PYER MOSS

The designer took inspiration from Sister Rosetta Tharpe, a queer Black female artist who features in the last installment of *American, Also*, a three-part series that highlights the untold stories of African American people's major contributions to American culture.

GIAMBATTISTA VALLI SPRING COUTURE 2020

The Italian couture house has chosen to saturate its latest collection with the colours of bougainvillea, lemon gardens, roses and pinks. Enhanced with frills and embellishment, the impact is extraordinary.

The Art of Spring Fashion

Welcome to the Spring 2020 runways, featuring diverse inspirations which have led to the coolest, most artsy fashion mash-ups

GIVENCHY SPRING COUTURE 2020

The haute couture collection for Spring/Summer 2020 unfolds as a "Love Letter" from Clare Waight Keller to Maison Givenchy. And what better or more romantic way to express this love than flowers? The Givenchy Artistic Director drew on the atmosphere of inspiring gardens, from the green "rooms" of Sissinghurst and the orchards of Monk's House – Virginia Woolf's cottage – to Hubert de Givenchy's own Clos Fiorentina. From these inspirations bloomed floral creations that nurture the beauty of the feminine form.

RAHUL MISHRA SPRING COUTURE 2020

Designer Rahul Mishra becomes the first Indian designer to showcase his couture collection at SS20 Paris fashion week. Speaking about the inspiration behind his collection the designer said, "On a recent trip to Soneva Fushi – Maldives, as I submerged myself quite literally, into an unfamiliar world, a series of stark realisations dawned upon me. Mesmerised by the million shades of blue, the ever-changing abstract shapes made up of a diaspora of fish, the alienesque under-water foliage and the striking corals, it was a mammoth task to register the beauty unfolding before me – an experience that was equal parts surreal and humbling."

GUO PEI COUTURE SPRING 2020

The Chinese couturier sought to describe her Shangri-La in a high-fantasy collection inspired by the Himalayas.

MARNI

This premonitary collection began with the designer imagining a tropical disease – ergo the jungle setting – that leaves its victims hallucinatory, dizzy, trepidatious, or succumbing to a "beautiful vertigo". He wanted to create looks that cause "ecstatic sensations" and "nice shivers." He wanted, essentially, to make fashion that gets under your skin. He wanted to create a "joyous protest" – "an homage to nature and our sense of humanity." succeeded.

IRIS VAN HERPEN SPRING COUTURE 2020

Known for her sculptural, kinetic and three-dimensional creations, Dutch designer Iris Van Herpen showcased her SS20 couture collection 'Sensory Seas' – inspired by our central nervous system in microscopic detailing, mirrored with the fibrous marine ecology of our oceans. Along with exploring the branching forms of dendrites and deep-sea hydrozoa organisms, the designer evokes their natural and varied states of movement.

MARC JACOBS

His new collection was like Instagram's #OOTD tag came to life. Jacobs has eclectic tastes, and he let them roam far and wide here.

COMPILED BY: RUSHDA MOULVI

15 FASHION Wishes

Fun and relaxed is the tone for this summer. The casual spirit will be ever-present in fluid, sporty looks and always with a very chic touch. Embrace the season...

1 FUN TREND

Is it a dress? Is it a handkerchief? A game of colours and shapes, this fun and cool dress (INR 7,440) proposed by the British firm Asos, is perfect for a sultry spring.

2 THE POWER OF LIGHTNING

Few accessories fill our face with more light than earrings. If they also have the shape of lightning and play with gold and strass, like these (INR 10,800) from Aristocrazy, an impact is guaranteed.

3 TIC, TAC, TIC, TAC...

Its five-link bracelet in gold and steel is the most characteristic feature of the new Black Bay model (INR 2,92,300) from Tudor.

4 NATURAL STYLE

A new version of the classic basket, this is the creation (INR 10,580) of the firm Mércules. Bilbao designer Mercedes Gallego is conquering our closets with her bags.

5 WHITE SHOES

Become a chic urban explorer and the streets won't resist you. For this, nothing better than trendy shoes, the new must-have among accessories, and more so if signed by Valentino Garavani. (INR 49,480)

6 INTO THE WOODS

8 PIN-UP GIRL

7 TO THE CONQUEST OF THE DESERT

9 THE BEAUTY OF THE SKIN

10 THE ONE THAT I WANT

6 WOOD AND STEEL

Like everything Hermès does, this ring (INR 27,400) is really a small work of art: it is handcrafted with olive wood and polished metal details.

7 LAWRENCE FROM ARABIA

Cortana transports us to the most enigmatic deserts with this pair of saruel pants (INR 25,400). Simple, elegant and very chic, we are sure that it will become your basic of the season.

8 TIES AND MOLES

There is something about pin up designs that makes them eternal. Its combination of colours, prints and shapes extol our figure, like this model (top INR 2,350) and panties INR 1,250), from Asos.

9 A BAG FOR EVERYTHING

The exquisite treatment Loewe gives to its skin products is perfectly comparable to the beauty of its designs. This Globe model (INR 1,05,800) is a good example.

10 FELINE LOOKS

Mark distances or play mysterious, as you prefer. With this cat's eye model (INR 1,500), from Mango, you will get that and much more. In addition, your look will go up a whole notch. Do the test!

11 ON THE BLUE COAST

12 VERTICAL BET

13 MAXIMA SIMPLICITY

14 BRAIDED TOP

15 CONQUER SHORT

11 DOBLES

Impeccable, so we can define this original double visor cap (INR 95,600), one of the last creations of master Karl Lagerfeld in the maison Chanel. Here are natural materials and eternal beauty to conquer the Mediterranean.

12 BICOLOUR TRIUMPH

Vertical stripes will make your figure stand out. The cut below the chest, which stands out with a shoemaker tie, gives this elegant proposal (INR 16,450) of Andrés Sardá a perfect femininity point. Ready for the bath!

13 SPORTY GIRL

The key to the triumph of the shirts lies in the simplicity of their design: cotton and a basic pattern. When things are perfect why do we want more? This is the design (INR 3,527), without complications, of American Vintage.

14 MINIMUM SPACE

Is it possible to combine practicality with crafts? Yes and here you have the proof. Bottega Veneta's iconic intrecciato stands out in this versatile design (INR 1,80,290), which ushers in casual chic as it completes your party dress.

15 ONE FOR RUNNERS

Runner, yogi ... or whatever you want. The question is to be beautiful and stylish even playing sports. This is easy if you trust the shorts (INR 3,919) presented by American Vintage: pure style for the sportier ones.

Route to Radiance

This summer, reboot your skincare regime

1) Exfoliating Polish, **ZO SKIN HEALTH**
2) Pomegranate Radiant Energy Eye Jelly, **ESTÉE LAUDER**
3) Intensive Moisturizing Cream&& booster, **SKEYNDOR**
4) Night Infusion Cream, **CAUDALIE**
5) British Rose Toner, **THE BODY SHOP**
6) Anti-Acne clay mask, **NYKAA**
7) Tuscan Sunshine Gel, **KIKO MILANO**
8) Honey Body Wash, **KAYA DERMA NATURALS**
9) Japanese Bean Facewash, **GLOBAL BEAUTY SECRETS**
10) Brightening Face Sheet Mask, **LUXADERME**
11) Dermal Quench Liquid Lift, **KATE SOMERVILLE**
12) Moisturizing BB-Gel, **CLINIQUE**

Making her Mark

Presenting the key picks paired with the season's most dramatic eye look

1) Mascara, TARTE
2) Longwear Eyeliner Pencil, FENTY BEAUTY
3) Lipstick, KARL LAGERFELD x L'ORÉAL PARIS
4) Tuscan Sunshine Blush, KIKO MILANO
5) Lipgloss, BOBBI BROWN
6) BB highlighter, ESTEE LAUDER
7) Contour Stick, KAY BEAUTY
8) Primer Water, COLORBAR
9) Pillow Talk Eyeshadow Palette, CHARLOTTE TILBURY
10) Eyeshadow Palette, NARS
11) Eye Shadow Duo, MILANI
12) Nail lacquer, KAY BEAUTY, NYKAA

Luscious Locks

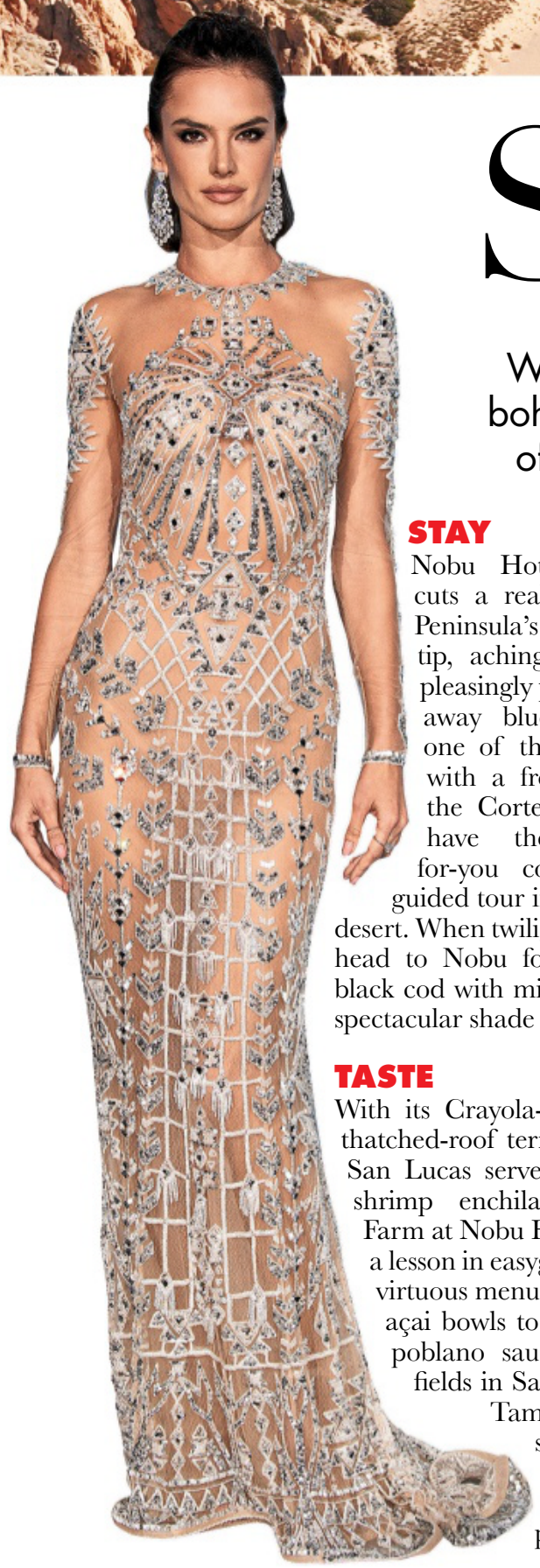
Make note of the most buzzing products for the best haircare routine this Spring/Summer 2020

1) Hair Cleanser, KAMA AYURVEDA
2) Be Curly Shampoo, AVEDA
3) Colour Protect Conditioner, PAUL MITCHELL
4) Aloe Hair Mist Oil, HERBAL ESSENCES
5) Turkish Hair Mask, GLOBAL BEAUTY SECRETS
6) Scrub Apaisant, KERASTASE
7) Ultra Smooth Shampoo, KT PROFESSIONAL
8) UV Protective Primer, BUMBLE AND BUMBLE
9) Ceramide Capsules, ELIZABETH ARDEN

Los Cabos

Star Escapes

With head-turning natural wonders and boho-tinged glitz, this breathtaking stretch of Mexico is a favourite with sunlovers



Model Alessandra Ambrosio has soaked up the sun in Los Cabos

STAY

Nobu Hotel Los Cabos (1) cuts a real dash on the Baja Peninsula's southernmost tip, achingly cool but with a pleasingly pared-back feel. Laze away blue-skied days beside one of the pools, cooling off with a frosty margarita from the Cortez Swim-Up Bar, or have the can't-do-enough-for-you concierge arrange a guided tour into the cactus-dotted desert. When twilight falls, dress up and head to Nobu for melt-in-the-mouth black cod with miso as the sky turns a spectacular shade of pink.

TASTE

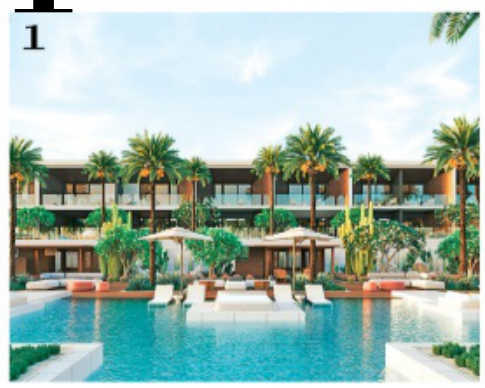
With its Crayola-bright interiors and thatched-roof terrace, Edith's in Cabo San Lucas serves outrageously good shrimp enchiladas, while Malibu Farm at Nobu Hotel Los Cabos (3) is a lesson in easygoing elegance with a virtuous menu – from berry-topped açai bowls to grilled octopus with poblano sauce. Set in acres of fields in San José del Cabo, Los Tamarindos is a glorious spot for a Mexican farm-to-fork feast – don't miss the punchy margaritas, garnished with bounty plucked straight from the herb beds.

INDULGE

Esencia Wellness at Nobu Hotel Los Cabos offers stress-melting therapies spanning full-body salt rub-downs to nourishing facials. Post-treatment, hop between the watsu pool and fragrant steam chamber in the outdoor hydrotherapy garden. For shoppers, San José del Cabo's colourful Plaza Artesanos is a treasure trove of painted pottery, artisan-woven rugs and jewellery. And Vitrofusión Arte in lively downtown Cabo San Lucas is another must.

EXPLORE

Intrepid types can take to the water for a swim or surf (2) or hire a sleek motorboat and cruise beside the staggering El Arco rock formation – where the Pacific meets the Sea of Cortez. Bustling Cabo San Lucas's sleepier sister town, San José del Cabo, offers charm by the bucketful. Stroll its cobbled streets, taking in the colour-pop colonial buildings and beautiful Parroquia San José church – well worth an afternoon's wander.



1

2

3

WHAT TO PACK

Elizabeth Arden Beautiful Color Moisturizing Lipstick in Marigold, £22; visit *elizabetharden.co.uk*

Full Circle necklace, £195, Thousand Fibres; visit *thousandfibres.com*

Zebra print silk-crepon pareo, £130, Cloe Cassandro, from *net-a-porter.com*

Rooms at Nobu Hotel Los Cabos begin at $400 (approx. £310) per night on a B&B basis; visit *nobuhotels.com*. Tui offers seven-night flight-only deals from London Gatwick to Los Cabos from £423pp; visit *tui.co.uk*

Boss by the Sea

As the young owner of India's first luxury dining yacht – AB Celestial – Aishwarya Bhende is making waves in the world of hospitality. HELLO! meets the enterprising entrepreneur

What's it like as one of the youngest restauranteurs in the country – the owner of India's first luxury dining yacht?

"It was while I was studying in Bombay International School that I discovered my love for IGCSE Business Studies and my phobia for numbers. Anyone who knew me was convinced that I would take up a career in fashion or music as I've always been very passionate about both. But, despite my fear of maths, I ended up graduating with a degree in business from Jai Hind College. It has already been a long and arduous journey setting up the AB Celestial from the age of 18. But, AB Celestial is the first of many ventures that I hope to launch – I would like to invest in various smaller businesses. It humbles me that I could do something iconic for the city I grew up in. I hope I can set an example and motivate budding entrepreneurs to never give up on their dreams, no matter what obstacles they face."

Would you say it's your wanderlust that propelled you to start such a business?

"The idea of a luxury dining yacht was born out of the need to not just boost tourism but also the economy of our country. Mumbai being India's commercial capital and the 30th most-visited location internationally, I wanted to work in the field of tourism and hospitality. Extensive travels from an early age, especially around the vibrant European waterfronts, made me realise their importance in boosting the tourism of a country. And, I saw a huge opportunity to add a crown jewel to the Mumbai shores. Most of my friends or family members would travel overseas or visit Goa or Cochin to get their fill of the waterfront, despite Mumbai having such a vast and rich shoreline. It inspired me to come up with this luxury dining yacht. Not only have we paved the path for other floatels, but our venture has attracted a lot of other businesses, such as water sports based activities, thereby creating more jobs and contributing to the economy."

What were the kind of challenges that you faced while setting up your hospitality business?

"All businesses, no matter which industry, are faced with its fair share of challenges, but AB Celestial being the first-of-its-kind venture in India, there were a number of difficulties that cropped up at each and every stage. From procuring 108 legal licenses to building a dedicated road for the project, working on the interiors (it took me eight months) to hiring professionals who could live on the vessel for our 24x7 service, it has been quite an experience. I have learnt a lot in the last three years and it has taught me to never be afraid of taking risks and exploring new ideas. I believe that success only comes to those who work towards it."

You have hosted some of India's biggest names aboard the yacht. Please share some anecdotes...

"I had never imagined that our yacht would serve as the backdrop for some landmark events – Nokia's TV commercial featuring Alia Bhatt was shot here. The first car launch on water for Lexus NX 300h happened on the yacht. Masaba Gupta unveiled her cruise collection here in the presence of the crème de la crème of the city. We have worked with business giants like Mercedes Benz AMG, Google, Amazon Prime, YouTube, Lakmé and HSBC... it has been unreal! A recent event that has given me some really fond memories would be hosting the National Basketball Association (NBA). AB Celestial was the official venue for the pre-party before the new NBA season kickstarted. We had the longest week –with sleepless nights and a lot of spilled coffees – as we set up the first floating basketball court in the world. The Indiana Pacers vs Sacramento Kings came aboard to play friendly matches before the main game day. This year I'm looking forward to collaborating with more corporates for launches and brands associations."

How do you wish to expand this business of yours in the near future?

"I would like to build the brand by exploring various new cuisines and curating a set of special menus for the thematic experiences we offer. I would also think of franchising it and/or bring similar concepts to other Indian cities."

A mantra that keeps you going...

"I firmly believe in 'anchoring your dreams into reality' because if you can dream of something, you can achieve it. But then, if your dreams don't scare you, they aren't big enough."

Aishwarya Bhende

INTERVIEW: SREEMITA BHATTACHARYA

Diary of the Month

Hiteshwari and Samarjit Mahurkar with the newly-married couple – Rigvedita Mahurkar Deo and Kunvar Raj Ratna Pratap Deo – and Uday and Smita Mahurkar

Narendra Modi, Prime Minister of India

THE REGAL RECEPTION

WHAT: Author Uday Mahurkar, who hails from the erstwhile Maratha family of Gwalior State, held a lavish reception ceremony for his newly-married daughter, Kunvrani Rigvedita Deo, with Kunvar Raj Ratna Deo of the royal family of Nagar Untari, Jharkhand, in New Delhi.

BUZZ: The reception was attended by PM Narendra Modi, Home Minister Amit Shah, the Vice President of India Venkiahah Naidu and noted names such as Jyotiraditya Scindia, Yashodhara Raje Scindia, Kirron Kher, Ahmed Patel, Arun Purie, Raj Chengappa and more.

Rajmata Ashima Singh Basti

Rajmata Gayatri Raje Pawar of Dewas

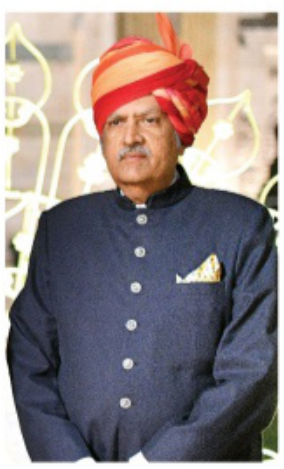
Maharani Radhika Raje Gaekwad of Baroda

Shraddhey Rawat with Mohena Kumari and her husband, Suyash Rawat

Akhilesh Sinh Ghatge and Shivani Raje of Kagal with Chanchala Raje

Kunwar Vrishankaditya Sangrampur with Rani Saab Mandakini Devi

Thakore Saheb Mandhata Sinh Jadeja Rajkot



Maharaj Kumar Daivat Singh Sirohi

Ajay and Naina Mago

Yuvraj Shambhaji Chhatrapati Kolhapur

Aryamaan Ingle with Daulat Mahadik

Durbar Sahib Satyajitsinh Jasdan, Rani Alaukika Raje and Yuvraj Raviraj Sinh of Jasdan

Yashodhara Raje Scindia with Vikram Mahurkar

Raja Rajendra Pratap Deo and Raj Rani Punam Deo

Venkaiah Naidu, Indian Vice President

Amit Shah, Home Minister of India

Yogi Adityanath, Uttar Pradesh CM

Gitanjali Khema, Sonal Ambani and Sarika Todi

Feroze Gujral

A GALA ART SOIRÉE

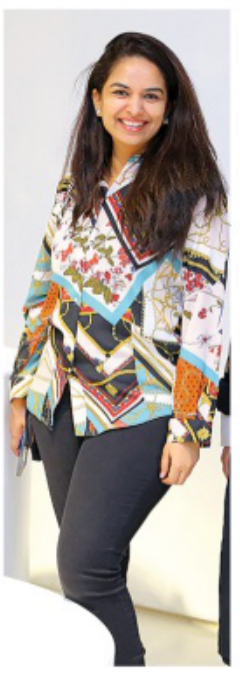
WHAT: The art fraternity came out in full force to witness Sonal Ambani's solo sculpture show in Kolkata, recently.

BUZZ: Noted art connoisseurs, such as Dinesh Vazirani, Bose Krishnamachari, Feroze Gujaral, Richa Agarwal, and Noelle Kadar, attended the event.

Anjali Ambani and Amar Ambani with Bose Krishnamachari

Mansi Agarwal

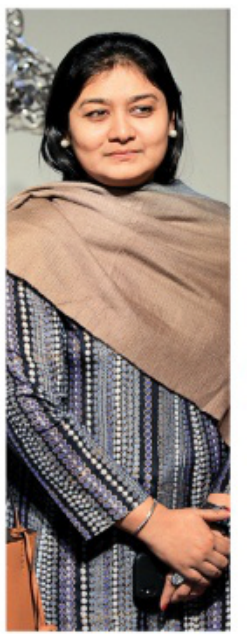
Ellie Harrison


Deepika Mundhra

Ramanjit Kaur

Manish Dalmia

Bandana Tewari


Richa Agarwal

Aric Chen

Emmanuel Lenain with Géraldine Lenain with Rahul Mishra

AN ODE TO INDIAN DESIGNS

WHAT: The Ambassador of France Emmanuel Lenain and his wife, Geraldine Lenain, recently celebrated designer Rahul Mishra for becoming the first Indian Guest Member at the Paris Haute Couture Week.

BUZZ: The event was attended by Ritu Kumar, Amitabh and Ranjeeta Kant, Anita Lal, Gaurav Gupta, Asha Kochhar and several other noted names.

Reynu Tandon with Dhruv and Divya Gurwara

Sunil Sethi with Tanira Arjun Dang

Ritu Kumar

Gaurav Gupta

Narendra Mehta

Divya Mishra with Shobhana Bhartia

Asha Kochhar with David Abraham

Kavita Bhartia

Diary of the Month

Noelle Kadar with Shalini Passi

Priya Gupta

A STATE OF THE 'ART' BASH

WHAT: Sotheby's recently celebrated the 25th anniversary of Modern & Contemporary South Asian Art and showcased rare and unseen works of prolific artists to be auctioned at New York in March.

BUZZ: Some of the biggest names from the art fraternity attended the event, such as Aveek Sarkar, Noelle Kadar, Pia Pauro and more.

Abhinav Khandelwal with Anuradha Mazumdar Ghosh

Maya Sama with Javed Abdullah

Fatima Mahdi

Pia Pauro

Vinit Khandelwal

Devina Singhania with Shivajirao Gaekwar, Deputy Director, Sotheby's India

Manjari Sihare Sutin

Akash Puri, Tarana Sawhney and Saba Ali

Sanjoy K Roy, MD of Teamwork Arts, with Kutle Khan

WHEN WRITERS HAVE A BALL!

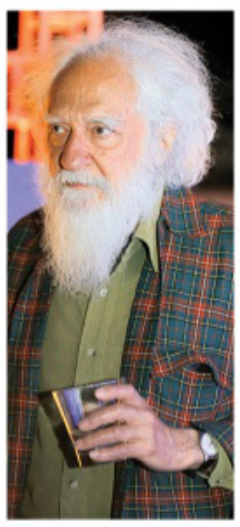
WHAT: The 13th edition of the Zee Jaipur Literature Festival, which had over 500 speakers and performers from around 30 countries in attendance, concluded with an elegant Writer's Ball at the Taj Rambagh Palace, Jaipur with a live musical performance.

BUZZ: The Ball saw Festival Directors Sanjoy K Roy and William Dalyrmple toasting the incredible participation. Spotted in their winter finery were poet Arvind Krishna Mehrotra, former Commissioner of Delhi Police Neeraj Kumar, (author of the controversial *Khaki Files*), Thakur Ram Pratap Singh Diggi and his family, (who own the Diggi Palace venue), among others.

William Dalrymple, Festival Director

Simon Armitage with his wife

Neeraj Kumar with his wife Mala



Arvind Krishna Mehrotra

Tripti Pandey with Ashok S Rathore, GM, Taj Rambagh

Thakur Ram Pratap Singh Diggi with his wife Jyotika Kumari Diggi (extreme left) with their daughter (centre)

Luck by Numbers

HELLO! reveals your fortune each month with **DR JAI MADAAN**, an ace astrologer, Vaastu consultant, life coach and palmist

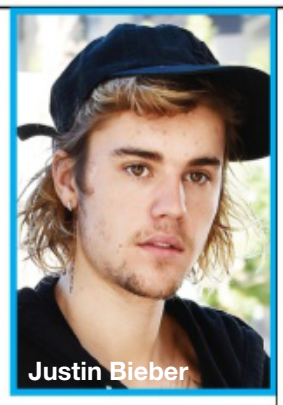
How to Calculate Your Number

1. Begin with your day of birth date

2. Reduce the date to a single digit by adding the digits if two numbers are involved.

Eg **19= 1+9= 1**

1


Justin Bieber

LOVE: There's scope for some misunderstanding between you and your loved ones, but you should make every possible move to clear the air of confusion. Singles have to wait till the middle of the month to expect any kind of romantic experience.

CAREER: A certain amount of aggression in career and business matters is favourable. Promote your ideas and work harder and longer than required. Try putting your thoughts on paper first to achieve a greater degree of clarity. Finances will be stable.

HEALTH: You need to hit the gym to achieve the physical proportion that you are dreaming of. Workouts and muscle training will be the agenda for the month. Take good care of your heart and cholesterol levels.

LUCKY NUMBER: 5 and 7

LUCKY COLOUR: Green

2

LOVE: You need to learn to 'let go'. While separations aren't easy, things will gradually settle down. Singles should not think of getting involved with someone till at least the middle of the month.

CAREER: Expect some good news at your workplace. Move slowly and carefully where romance is concerned though because you are not in a position to make long-term plans.

HEALTH: You will enjoy good health this month and may try new natural techniques to keep your mind and body aligned. Eating leafy green vegetables will help.

LUCKY NUMBER: 9

LUCKY COLOUR: Red

3

Celine Dion

LOVE: Later this month, a romantic experience brings in passion and excitement into your life. You may even start planning a long-term bond with enthusiasm.

CAREER: March brings optimism, increased energy and excitement. You are intellectually sharp and imaginative now. You believe anything is possible and the sky is the limit. This is an excellent time to take new risks in your career.

HEALTH: You will be working on your body with a totally new spirit. Take care of your stomach by eating only what's right for your body.

LUCKY NUMBER: 1

LUCKY COLOURS: Pink and green

4

LOVE: Romance is favourable and, if you are single, you may meet someone through work or a business meeting who will touch your heart. If you are in a relationship, bring out the romantic lover in you to enjoy the bliss that the stars are predicting.

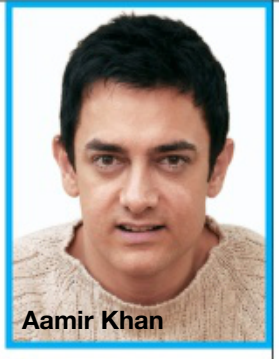
CAREER: This month demonstrates how you can sometimes make more progress by staying in the background rather than forcing the issue. You will have ample opportunities to influence others, to make them listen to your ideas or even to inspire them to do things your way. Pay heed to your expenses.

HEALTH: You need to take care of your health by avoiding what your doctors have suggested you stay away from. Following a healthy routine will help in this hectic period.

LUCKY NUMBER: 1 and 8

LUCKY COLOUR: Purple

5


Aamir Khan

LOVE: You will be expressive in your love this month. So, if you are single and already admiring someone, go ahead and express it. You will be appreciated in relationships and in the family circle.

CAREER: You are likely to receive some positive information about your career and your financial status. Meanwhile, you are considering some big changes in these areas of your life. Finances will be stable.

HEALTH: Minor health issues can bother you but you can handle them by following the right exercise regime and consulting a doctor. Take special care of your food habits.

LUCKY NUMBER: 6

LUCKY COLOUR: Yellow

6

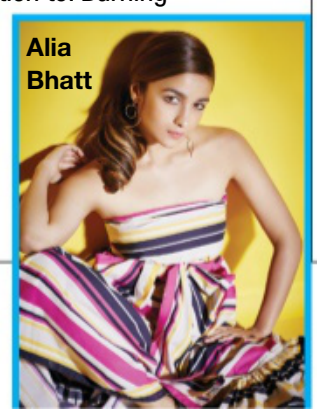
LOVE: Romance can bloom for you this month. Someone is impressed with your down-to-earth, go-getter approach. You will probably find yourself in demand!

CAREER: Put your nose to the grindstone and work on every single detail. It's also a time when your ability to plan and organise future events will be enhanced. You will gain confidence in your abilities. But, do not procrastinate or avoid hard work.

HEALTH: Do not avoid exercising as it will be beneficial for the many activities at work that you are paying attention to. Burning the midnight oil for work can lead to health issues.

LUCKY NUMBER: 2

LUCKY COLOURS: Brown and white


Alia Bhatt

7

LOVE: Take advantage of the many social events and opportunities this month. Chances of meeting new people, who can support you in your endeavours, are good. A letter or a phone call from someone you haven't heard from in a long time may surprise you. However, allow your rational mind to take a critical look at flattering admirers.

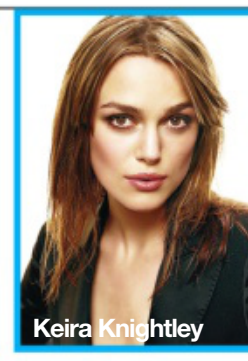
CAREER: This month will be hectic with some unexpected changes at the workplace, so don't try to plan everything down to its final detail. Adapt to whatever comes your way.

HEALTH: You may face some cough and cold related health issues. Taking good self-care of the body shall be helpful in order to avoid chronic ailments. Consume lots of fluids and drink warm water.

LUCKY NUMBER: 9

LUCKY COLOUR: Yellow

8


Keira Knightley

LOVE: March brings family affairs and issues pertaining to relationships to the fore. You may be asked to sacrifice some of your time and energy to help others. A parent or a child may need more care and attention than usual. Perform your duties and you shall be rewarded with a wonderful experience and a memory to cherish.

CAREER: Your work situation would be rather demanding as more responsibility may be transferred to you. However, the reward is right around the corner. The coming months will definitely look better if you work hard now. Finances will be good.

HEALTH: Responsibilities may stress you out, so you need to watch your health. Take out time to relax, exercise and eat healthy. The first week of the month should be used to improve your health.

LUCKY NUMBER: 3

LUCKY COLOUR: Blue

9

LOVE: This month could bring about some significant changes in your outlook. You are aware that you are developing spiritually. This is not a good time to ignore important relationship issues in your life or be superficial about significant matters. Your loved ones may feel left out if your don't devote much time to them.

CAREER: It's a month of hard work, so dedicate more time to new endeavours. You will be able to resolve problems and gain insight into things related to new concepts of business.

HEALTH: This month, health will not be your major concern as you are still enjoying the results of the hard work out that you did in the past months.

LUCKY NUMBER: 8

LUCKY COLOUR: Red