



Email: info@deviartfoundation.org
Website: www.deviartfoundation.org

The Devi Art Foundation presents two international exhibitions from the 21st of August through 1st of November, 09- the group exhibition, 'The One Year Drawing Project: May 2005 - October 2007' and a solo exhibition of Bangladeshi artist- Mahbabur Rahman in addition to a showing of the work 'Souvenir Maker' by Indian artist, L.N.Tallur.

'The One Year Drawing Project' is an experimental drawing exchange that takes the form of an artists' book, involving four of Sri Lanka's most critically acclaimed artists- Muhanned Cader, Thamotharampillai Shanaathanan, Chandraguptha Thenuwara and Jagath Weerasinghe. It comprises 210 drawings created by the artists in response to each other's works, over a 29 month period. It was commissioned and curated by Sharmini Pereira for the independent publishing organization, Raking Leaves.

Mahbabur Rahman, 40, is a painter and performance artist, a key figure in the Bangladeshi art scene. He belongs to the generation of artists that began to practice in the 1990s and was instrumental in ushering in an experimental contemporary scene. The exhibition covers a decade of practice and has works from 1998 on display. Vidya Shivadas has curated this solo exhibition out of the Lekha and Anupam Poddar Collection.

In addition to these exhibitions, also on view will be Indian artist, L.N. Tallur's work, 'The Souvenir Maker', a monumental work that brings into focus the notion of boundaries, or as its extended title goes, 'Souvenir Maker: Designed in America, Conceptualized in India, Made in China, Sponsored by Korea. Yes, We Are Conditioned to Think Under Flags', made in 2005.

Location:

The Devi Art Foundation
Sirpur House, Plot no. 39, Sector 44
behind Epicentre (Apparel House)
Gurgaon 122003

Exhibition dates:

21 August to 1 November 2009

Visiting Hours:

11 am to 7 pm
Tuesday to Sunday
(Closed on Mondays)

Contact:

email info@deviartfoundation.org
website www.deviartfoundation.org

Telephone: 0124 488 8111

Artists' Biographies

Sri- Lanka- The One Year Drawing Project

Muhanned Cader (b.1966, Sri Lanka) studied painting at the Art Institute of Chicago in the early 90's. Since then he has held several exhibitions: *Nightscares* (1999) and *Drawing Sculpture in Red and Black* (2007) at Barefoot Gallery, Colombo; *79 Days in Lahore* (2002), National College of the Arts, Lahore, Pakistan. In 2005 he published an artist book entitled *The Birth of Uncool* (Colombo: Vibhavi Academy of Fine Arts) in an edition of 400 copies. In 2006 he participated in the first Singapore Biennale of Contemporary Art with a site-specific wall drawing titled *Loudspeaker* (2006) and in 2008 he participated in *Drawn from Life: Drawing Process* and *Drawn from Life: Drawing Space* at Green Cardamom, London. He lives and works between Sri Lanka and Pakistan.

Chandraguptha Thenuwara (b.1960, Sri Lanka) studied painting at the Moscow State Institute, USSR between 1985-1992. In 1993 he founded the Vibhavi Academy of Fine Arts (VAFA), an artist-run art school and exhibition space. His first solo exhibition was held at the Samudra Gallery, Colombo (1978) and was followed by several exhibitions of his paintings in the USSR and Sri Lanka until 1995. In 1997 the artist launched his ongoing series of camouflage works entitled *Barrelism* at the Heritage Gallery, Colombo. Conceived and executed across several mediums, Barrelism projects have been included as part of the following exhibitions and projects: *Cities on the Move*, (1997-2000); *In-Dependence* at Lionel Wendt Art Gallery, Colombo (1998); *The First Asian Art Triennale*, Fukuoka, Japan (1999); *Crafty Thoughts*, Liverpool University Art Gallery (2002); *Moving Collection*, Japan (2002) and *Common Goods*, Melbourne Museum (2006). Major solo exhibitions include: *Camouflage and Other Works*, VAFA Gallery, Colombo (2004); *Barrelism: Camouflage*, Maroondah Gallery, Victoria, Australia (2006); *Wall of Death and Other Works*, Lionel Wendt Gallery, Colombo (2007) and *Neo-Barrelism*, Lionel Wendt Gallery, Colombo (2007). Selected recent group exhibitions include: *Soft Power: Asian Attitude*,



Email: info@deviartfoundation.org
Website: www.deviartfoundation.org

Shanghai Zendai Museum of Modern Art, China (2007) and *Asian Attitude*, The National Museum of Poznan, Poland (2007). The artist lives and works in Colombo.

Thamotharampillai Shanaathanan (b.1969, Jaffna, Sri Lanka) obtained degrees in painting at the University of Delhi. His first solo exhibition was held at the artist-run Heritage Art Gallery, Colombo (1998). Subsequent solo exhibitions have been held at the Paradise Road Galleries, Colombo (2001 and 2005). He has participated in several group exhibitions in Sri Lanka and India. In 2003 he participated in the second Theertha International Artist's Workshop, Lunuganga, Sri Lanka and the international group exhibition *New Sri Lankan Art* held at the Usher Gallery, UK. In 2004 he worked as an artist/curator on the exhibition *Agam/Puram*, held at the newly-built Jaffna Public Library, Sri Lanka. Since 2001 he has worked as a senior lecturer in Fine Art at the University of Jaffna. He currently lives and works between New Delhi and Jaffna.

Jagath Weerasinghe (b.1954, Sri Lanka) studied painting at the American University, Washington, D.C. and the Institute of Aesthetic Studies, University of Kelaniya (1981-1991). His first solo exhibition, *Anxiety* was held at the National Art Gallery, Colombo (1992) and has been followed by further exhibitions at the Lionel Wendt Gallery, Colombo (1995), The Heritage Gallery (1997) and Paradise Road Galleries, Colombo (1994 and 2003). Selected group exhibitions include: *The 4th Asian Art Show*, Fukuoka Asian Art Museum, Japan (1994); *The Asia-Pacific Triennial of Contemporary Art*, Brisbane, Australia (1999); *Crafty Thoughts*, Liverpool University Art Gallery, UK (2002) and *Ten Artists from Sri Lanka*, Milles Garden, Stockholm, Sweden (2005). In 2002 he co-founded the artist-run gallery and collective, Theertha. In 2004 he curated and participated in *The Urban and the Individual*, Phenomenal Space Gallery, Colombo and *Aham/Puram*, Jaffna Library. In 2006, he participated in the first Singapore Biennale for which he created a site-specific work that included over 400 hundred hand-drawn books titled *The Reading Room: Snake and Microphones and 1000 Shivas*. He lives and works in Colombo.



Email: info@deviartfoundation.org
Website: www.deviartfoundation.org

Mahbabur Rahman

Mahbabur Rahman (b. 1969, Dhaka) completed his Masters in Painting from the Institute of Fine Arts, University of Dhaka in 1993. His exhibitions include *Waiting for Haven* at Bangladesh Shilpakala Academy, Dhaka, 1994, *Self Slaughter*, Gallery 21, Dhaka, 2001, *Conversations with Myself*, Kedai Kebun Gallery, Yogyakarta, Indonesia, 2001, *Spell of Weeping*, La Gallery, Alliance Francaise, Dhaka, 2003 and *The Story of a Deceased Man*, Gallery Kaya, Dhaka, 2007. He has been part of 5th Asian Art Biennale, Bangladesh, 1993 and subsequent ones held in 1993, 1995, 1999 and 2008.

Residencies attended include Artists' Work Programme Irish Museum of Modern Art, Dublin, 2000, Gallery 68 elf, Cologne 2000, Cemeti Art Foundation, Yogyakarta, Indonesia, supported by Unesco Aschberg International Fund for the Promotion of Culture, 2001, National Workshop for Arts and Crafts, Copenhagen, Denmark, 2004, Gasworks Residency, 2005, Sutra International Residency, Kathmandu, Nepal, 2006 and HAT artists-in-residency at Bristol University and Plymouth College of Art and Design, Bristol, 2006 and finally Chang Moon Art Centre, South Korea.

In 2003, he set up Britto Arts Trust, Bangladesh along with Shishir Bhattacharya, Salauddin Khan, Imran Hossain, Piplu and Kabir Ahmed Masum Chishty and Tayeba Begum Lipi, to conduct workshops with students and artists, which respond to local issues, interests and influences. He has also founded the Poarapara Space for Artists in Chittagong



Email: info@deviartfoundation.org
Website: www.deviartfoundation.org

L.N. Tallur

L.N.Tallur (1971) has a Masters degree from the Leeds Metropolitan University, UK, in Contemporary Fine Art Practice and in Museology from the M.S. University, Vadodara, India.

His most recent solo exhibition was 'e= mc sq' at Arario, New York in 2008. Other solo exhibitions include 'Bon Appetite', Arario, Seoul, 2007. Some of the group exhibitions that he has participated in include: 'A Passage to India', Initial Access Gallery, Frank Cohen Collection, Wolverhampton, UK (2008), The Armory Show, New York (2007), 'Subcontingent' at Fondazione Sandretto Re Rebaudengo, Italy (2006), 'Edge of Desire: Recent Art In India', travelling exhibition, curated by Chaitanya Sambrani (2004-2007), 'Border' at the World Social Forum, Brazil (2005), Busan Biennale, curated by Tae Man Choi and Manu D Park (2004), 'Bifocal Vision: The Near and The Far in Contemporary Art', Lisbon, Portugal, curated by Nancy Adajania and Luis Serpa (2004), 'Crossing Generations: DiVerge', Chemould Art Gallery, Mumbai, curated by Geeta Kapur and Chaitanya Sambrani (2003).



Email: info@deviartfoundation.org
Website: www.deviartfoundation.org

Devi Art Foundation

The Devi Art Foundation is one of the first not-for-profit spaces dedicated to showcasing contemporary art from the Indian Subcontinent. It has been established to facilitate the viewership of creative expression and artistic practice that exists in the region. It is envisioned as a space that will enable wider audiences to interact with cutting edge and experimental art works. Simultaneously, we hope to encourage young curators by inviting them to curate exhibitions from The Lekha and Anupam Poddar Collection. We desire to imbibe a culture wherein art does not remain confined within institutions but becomes a matter of active discussion and debate.

The Lekha and Anupam Poddar Collection:

As one of the most comprehensive compilations of contemporary art in India, The Lekha and Anupam Poddar Collection is comprised of significant artworks in media as varied as painting, sculpture, interactive installation, video, and photography, reflecting the collectors' cross-disciplinary interests. Even as representations of India's folk and tribal traditions have been integrated into the core of the collection, other countries in the Subcontinent such as Pakistan, Sri Lanka, Bangladesh, Afghanistan and Tibet, have a growing and substantial voice.

Exhibitions:

The Devi Art Foundation plans to articulate its objectives through the curated exhibitions that will be mounted at The Foundation space. The Foundation is located on the premises of a corporate office with an area of 7,500 square feet. The programme will focus on a limited number of exhibitions each year, which will be on view for a substantial period to allow the general public time to engage with the exhibits.



Email: info@deviartfoundation.org
Website: www.deviartfoundation.org

This collection will serve as the basis for initiatives and experiments undertaken by curators. It is hoped that the exhibitions will pose questions, present responses and provoke thought, and maybe even action, with their selection of works, exhibition design and the texts generated around the exhibition. By presenting art from across the Subcontinent, the exhibitions of the Foundation hope to re-invoke the sense of a shared history within the region.

Educational Resources:

The Foundation is committed towards integrating contemporary art into the discourse of public life by putting in place an Education and Outreach Programme. School and college students and young scholars receive concentrated attention through this programme. It is hoped that such focused attention will make contemporary art an active presence in their lives and enthuse them about the many kinds of artistic practices that are present today.

The lectures that are planned to accompany the exhibitions aim to create a forum for the public and the art community to interact with each other and to raise questions and present feedback regarding the exhibition and its explorations. The catalogues that will be a part of every exhibition will help elaborate the concerns addressed by the exhibition and serve as a lasting document.