

Yume de aimashou  
Let's meet in a Dream

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*“Wagimoko wo yumemiru haru no yo to narinu”*

“Spring night - I saw my beloved in my dream” -Haiku by Soseki Natsume

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夢みる春の夜と

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## A Route of Evanescence

This exhibition aims to take a step away from the associations of art ascribed to an 'eternal present' and to take a look at arts that have imbibed a trajectory of timelessness. A space oblivious of the rigors of the 'ticking crocodile'

<<J.W. Barrie

The exhibition reflects an anticipation of sublime wonderment-one that the mind cannot foresee, much like Emily Dickinson's nonchalant recollection of a fleeting form from nature, of a hummingbird flapping it's wings, to reveal for precious moments – a fleeting fragment of soul-pictured here as the lightening quick hummingbird on a route of evanescence.

In a quaint yet mesmerizing reflection of the poem the exhibition imbues the surrounding space with a sense of transition, a magical reconvening of memory as the present's own inestimable fragment, presented in feeling and happenstance.

The exhibition presents masters of modern sculpture, Rajendar Tiku and Norio Takaoka, master watercolourist Neeraj Bakshy and emerging young artist Nidhi Khurana.

# Yume De Aimashou

(Let's meet in a Dream)

The exhibition visualizes a recollection of 'soul' in its incipience, as an all encompassing fragment of memory, coeval with tradition and luminogenic to modernity. The included works project an essence of pure memory, a realm of reflection, a concomitant thread of locations, times and sensibilities, emphasizing the role of memory as preeminent in shaping a meaningful present.

The compositions imbibe an alternate synchronicity from the hyper reciprocity of the e-sential world- a oneness harmonized in memory and the inherent interconnectedness of human – nature. These artworks are unconscious of the monumental preoccupations of material culture. They may not bear objective narratives on the socio political climate or be osmotic to 'visual culture', they probably would not objectively bear any ascribed notions of contextuality in the 'eternal present', as they outline a trajectory of timelessness, 'preserving memory from cultural amnesia' <<AJ Casey<<Laurie Ruth Johnson

The works are mostly in small format, subsumed within their larger projected selves, akin to memory fragments that are re-presented in reflection. They are characterized by a phenomenal response to medium particular to each artist, which lends them a material soul, a profound atmosphericism.

The exhibition features works of sculpture by Rajendar Tiku and Norio Takaoka, watercolour paintings by Neeraj Bakshy and mixed media compositions by Nidhi Khurana.

The title is taken from a Japanese tv variety show, broadcasted in 1965, a time from when memories seemed real and wonderfully placant.

## **The Red Wheelbarrow**

so much depends  
upon  
a red wheel  
barrow  
glazed with rain  
water  
beside the white  
chickens

- William Carlos Williams

### Seashell Sound Recordist (abridged)

Pick up any Jack-knife Clam,  
Triton, a Sharks Eye or Pearwhelk.  
Place any Conch to your ear  
and you will hear my work  
.. passed through raging squalls, over calm seas  
to wade up beaches, from inlet to inlet.  
I have recorded them all, and placed each one.  
It's up to you to hear the set.  
All I require is your ear for a moment,  
and then I am beyond complete.  
... from the sound of a recent sea,  
Lean in close, hear these tiny sirens.  
Hear me out. Please, come join me.  
There is no such thing as true silence

– *Mat Riches*



Shrine | 2007 | 22 x 8 x 13 cm or 8.5 x 3 x 5 inches  
kashmir limestone and gold gilded iron

Rajendar Tiku's sculptures connote in spiritual phraseology, an imbibing quiescence. Each one an integral of a seamless sum of forms, as if created by the silence they contain, perhaps like the sea's creation of seashells. His sculptures exist in unification as if purposed to explicate a non corporeal continuity through the essence of form, akin to the concept of 'Atman' where all corporeal forms are said to contain an immutable essence and are created to purpose it's realization. Tiku's works can be said to be manifestations of such an actuality.

The element of mystic iconography native to Tiku's sculptures might often seem unexpected, even alien, as one encounters a certain primitivism, a 'heterogeneous sameness'. If one were to reference this presence in musical notes, one would perhaps find a likeness in the musical notes of the 'enigmatic scale' (better referenced here as Verdi's Ave Maria), such notes that are magnificent interventions within the cosmic eventuality they ultimately imbibe and help procreate, having a beginning and an end that is as seamless and untellable as the ocean waves. In a brief repose to assimilate the essence, the viewer may find that they duly perceive an interconnectedness that supersedes the poetic incongruity that seemed initially apparent, the apparent incongruities now seemingly the cracks that let the light in!

Tiku best explains the way to look at his sculptures, as viewing them in reverse of their procreation, like finding the roots of the soul, untying the sutures in the mind, walking on backwards on the snow laden path to home, and placing back the remains of a lost river( here referenced as the works, 'Iris Inside', 'My House in the Snow', and 'Fragments of White River'), turning backwards from essence to the form to the underlying thought and circumstance thereof, to the feeling and the emotional impetus that could have triggered it's conceptualization, and in doing so to come to understand more deeply the cultural, socio political, religious or purely human and emotional implications that led to it's procreation. Looking at the sculptural form then as a 'materialization of thought' one would be able to fully appreciate it's transformation from within the human afflictions that willed it into existence, into a purely liberated form free of such a bondage. Tiku's artistic journey has been the will to such a freedom of form, one that is majestic and resuscitates the spiritual journey of the soul!

"As a practicing sculptor for more than 35 years now when I look in retrospect at my efforts in general and my work in particular, I feel reaffirmed that I have been trying to arrive at forms that transcend their own material and dimensional limitations to attain an objective autonomy wherein the seemingly intangible aspects of silent and sacred embedded in our tradition materialize into shapes and symbols that seem to usher intellectual and philosophical human endeavour into the realm of the universal."

*Rajender Tiku*

*(... papers on Tradition,continuity and contemporaniety)*

The potential of shapes to enhance our aspirational space and as such confirm our very existence comes across more explicitly at some times, especially in sculptural forms that auger our primeval, emotional and mystical characteristics. Possibly such are the forms that eternally stand for their own truth and at the same time sustain an unquestionable bonding with the onlooker.

*Rajendar Tiku*

*(...papers on Museum for Memories)*



The blue bridge | 2002 | 51 x 38 x 25 cm or 20 x 15 x 10 inches  
gold gilded wood



Ring the bells that still can ring  
Forget your perfect offering  
There is a crack, a crack in everything  
That's how the light gets in

- Leonard Cohen



Black Bag, White Bag | 2008 | 38 x 15 x 29 cms. or 15 x 16 x 11.5 inches  
white marble, black granite and gold gilded wood

"I like stones. I usually use stone material for my works. Stone is impossible to melt like bronze and iron. It keeps original design and form since it was born. It is older than our human being. It is gift for us from the Earth (God). A new life (conception and idea) makes flower bloom, and goes across generations with seed and it reaches new land. I think about where life comes from and goes to and what kind of purpose and mission it has. I have made a sculpture with stone which I respect that is gift from The Earth."

Norio Takaoka



Small fruit G | 2017 | H 10.5 x W 15 x D 12.5 cm | 1.5 kg  
African granite

When Hans Hoffman asked Pollock, "Do you work from nature"? Pollock responded, "I am nature"

For Norio Takaoka all epiphanies of the universe are writ within stone. His life's work is a continued revelation, a culmination of the prophecies of stone- which like an oracle suggests the ways to pure form. Perhaps like Pollock, Norio does not work by transcribing nature to models of reference and rather depends upon how it really makes him feel! Norio believes that the intrinsic 'teleos' of stone is realizable through the purer essences of humane psycho spiritual reflection. Stone he says has a strong opinion! It is the counterpoise of energies existing within.

Norio heeds caution in beginning a dialogue with stone, he is meditative about the right way to make an indent into it's surface such that the split within is harmonious and the intersperse of energies euphonious. Norio says one can realize a reflection of true form only when human intervention can offset an organic synergism with stone. He often prays before making his first indent into the stone's surface such that it splits in concurrence of spiritual will and secedes to a harmonic new form. "I think there is a God inside!" says he.

Referring to stone Norio believes that one may realize the inherent harmony between the organic and the telluric, guided by purity of thought and intent. Norio's artistic vision is filled with positivity and aspires for universalism as against the dismemberment of the human race. He explores ancient monuments and explores the eroded roots of ancient cultures in search of concomitant threads. Civilization he believes has prospered only in an equilibrium with nature and must respect nature's spirit. Norio believes that human feelings are akin to the essences of nature's elements.

Norio's work is a refinement in contemporary expression hailing from long standing practices and aesthetic values harmonizing nature that are deeply rooted in traditional Japanese culture, concepts like 'Wabi-Sabi' that originally referred to the loneliness of living in nature, remote from society, imbibing the simplicity, modesty, asymmetry and intimacy inherent in nature, and the concept of 'Ma' or the aesthetic of negative space- the realization of form or non-form in the viewer's imagination.

Norio's works seem to have been created from within the elements of nature, like running water over stone across time's great expanse. His works imbibe the materialization of transience in an absolution of form- seemingly portraying a human element inherent in nature, perhaps love!

Norio's works are an abstract and often playful continuity, interpreting nature's pure essences akin to human feelings, like the ripples of a river or the impressions of wind on a mountain cliff. Stone to him is an unchangeable form, the earth's primordial element and the cradle of life.

Norio's approach to creation is a will to harmonization, an innate sense of balancing form with essence. His works sometimes present a sense of déjà vu, one whose form is uncharted yet the presence unmistakable



Coconut tower | 2018 | H 67 x W 15 x D 16 cm  
Granite, Sandstone, Marble



Small fruit C | 2017 | H 11 x W 34 x D 15 cm | 4.5kg  
African granite

We will be living for the love we have..  
Living not for reality  
— *The Cranberries*



Gazing Each Other | 2013 | 36 x 38 cm  
Watercolour on paper

Neeraj Bakshy's art purges reality of its empirical blueprint, revealing the human will as ephemeral and in a state of constant metamorphosis. He reflects upon the alienation of the self relational with nature and interpersonal connectedness, often self referencing human episodes that might seem ethereally pristine or comically effulgent. His works bear a human spiriticism though they may not ascribe directly to the notion of spirituality.

Bakshy's compositions are 'magical realist'. He imagines 'psycho-visual junctures' that continuously transit through many layers of perception and reinforce their own validity, generating their own space and even announcing their presence, which eventually becomes their reality.

The 'fleeting self' in his art is meta-symbolical in nature, depicting the hybridization and diversification in post modernist realities. Bakshy himself an 'émigré' from Kashmir relates with the incertitude of displacement.

Bakshy's compositions are a true revelation of his medium-watercolour, they re-present the real in reflection, most often in its passing, enlivening it as a 'Metatheatre of the absurd'-a hauntingly prophetic, comically bizarre or poetically macabre disjunction of the psychological self from its essence, one ingrained in nature. Bakshy's works are a requiem for the soul consumed in the pathos and endearment of living.

The Animals have a special role in this theatre, as they seem to connect directly with the observer as the ardent human self, 'breaking the fourth wall'.

His works depict metamorphosis and the relinquishing of a conflicting realism. In light of their sublime poeticism one can sense the soul's transience in his works and its embracing of 'a route of evanescence'.

Bakshy's art is analogous to the descriptions of memory in Jena Romantic texts, as fragments that contradict their own representation and re-presentation, yet in their fragmented form are a bridge between the temporal and the metaphysical.

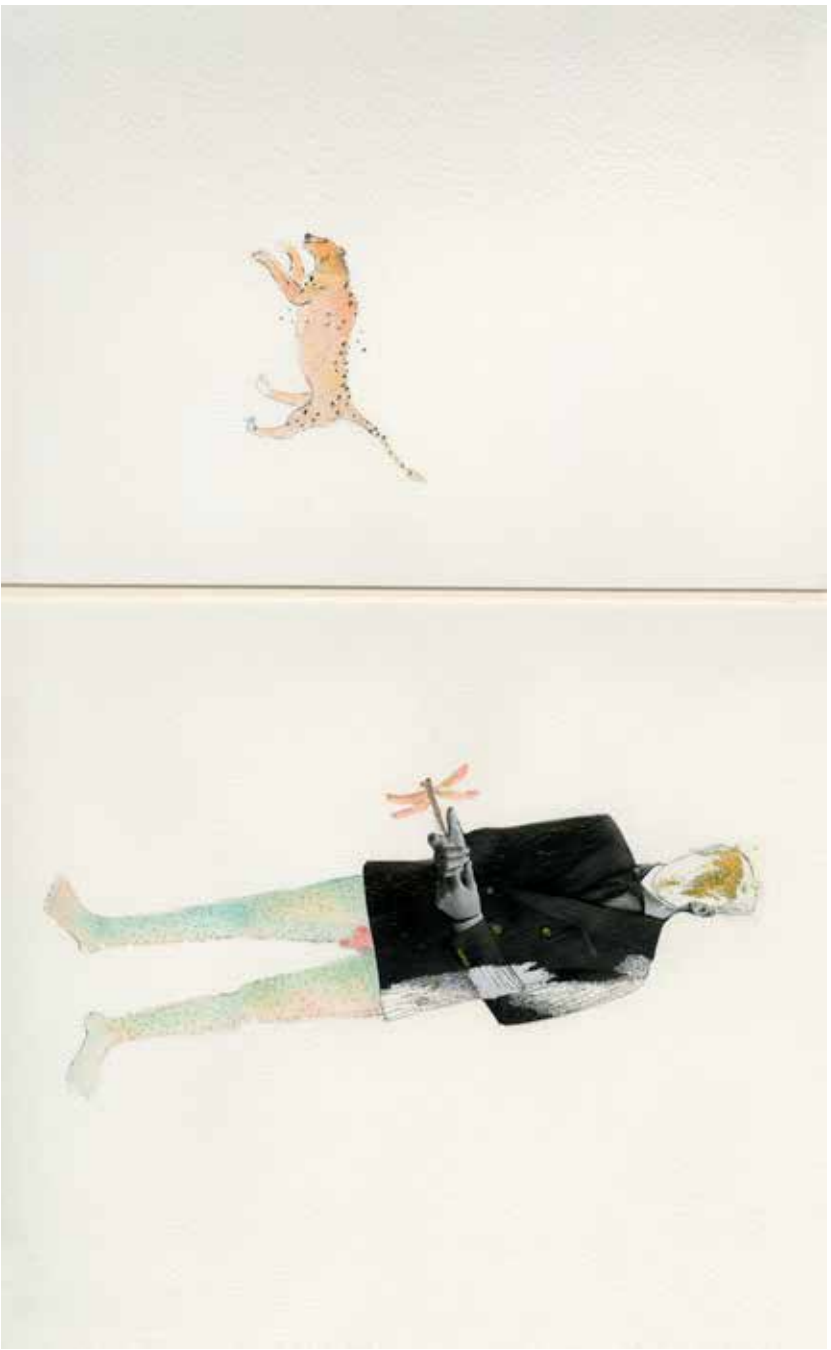
His works are inspired by classical literature of Roald Dahl and Gabriel Marquez and Kashmiri mythology and folklore. They possess an inherent sense of humor often self referencing the artist in the pathos of displacement in a comically tragic interpretation-which is a way of life, a trait of gallows humor, in his hometown of Anantnag in Kashmir. This aspect in his more recent works however has come to be projected in a sense of detachment as a fleeting expression.

'All that we see or seem  
Is but a dream within a dream'  
— Edgar Allan Poe



The Idling Juggler | 29.7 x 43 cm | 2015  
Watercolour on paper





Man with the dragonfly gun | 29.7 x 43 cm | 2015  
Watercolour and mixed media on paper

"A map says to you, "

Read me carefully, follow me closely, doubt me not.

"It says,"

I am the earth in the palm of your hand. Without me, you  
are alone and lost.

"And indeed you are."

- Beryl Markham, 1983

Deconstructing THE Map

J B Harley

University of Wisconsin in Milwaukee / Wisconsin, United States

"I started drawing maps to convey my anxiety about getting lost in the world. My research into the idea of mapping, the making of the first maps leads me to discover the power contained in these pictorial graphs of places; Its use to mark territory".

"I make art installations using materials like textile, paper, natural dyes, stitching and silver warakh, to question the veracity of the historical and contemporary maps of places. Since I am unable to follow it, the map of a place becomes a point of reference. I allow it to guide me, without actually following any directions. By removing all the text from these images I transform the maps into landscapes, open to exploration for the viewer to establish their own connections".

— *Nidhi Khurana*

Nidhi Khurana's works are set in the traditional medium of textiles, her works often concern deeply with the loss of urban landscape caused by rural exodus, she maps versions of such landscapes detached from the present, like an alchemist tracing allegorical representations set in a different time, thereby also retracing the essential human journeys. Her maps seem to project the sovereign nature of journeys altering their dominions of constriction, one can feel that her maps have a will of their own, mirroring the life energies of the populace within, striving to reinvent their boundaries, bifurcating towards newer realities. Her maps give the idea of 'placeness' a renewed coherence, as a spiritual space that exists within all spaces, even as 'aeroplanes make strangers of us all' <<Blue Oyster Cult

*"This is a note to myself, a recollection of the innumerable airplane journeys I have made at the window seat. The abstract landscapes of the clouds, the sky, the sun... that enable us to create patterns in our mind"*  
- Nidhi Khurana



Cloud Carpet (pattern I)  
Size: 25 x 23 cms | Medium: Mixed media | Year of execution: 2017

This series titled "Terra Incognita" or "unknown land" explores the limitations of mapping. The term was used on old maps to show unexplored territories.

"But the terra incognita spaces on maps say that knowledge also is an island surrounded by the oceans of the unknown. They signify that the cartographers knew they did not know, and awareness of ignorance is not just ignorance; it's awareness of knowledge's limits."

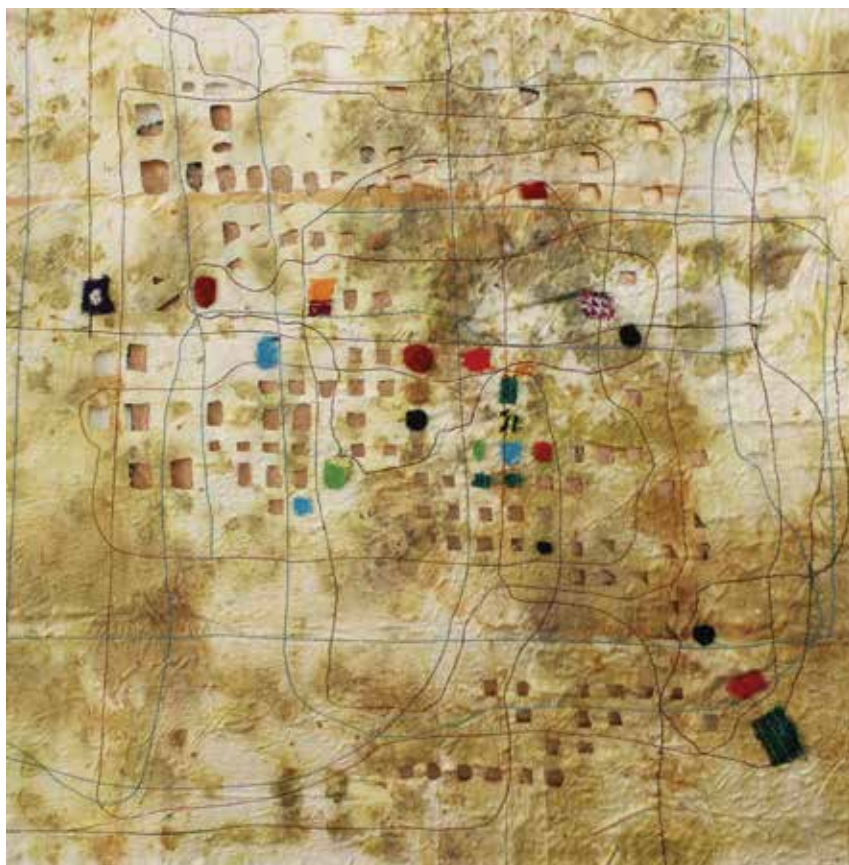
Rebecca Solnit, *A Field Guide to Getting Lost*



Terra incognita | Size: 25 x 23 cms | Year of execution:2017  
Medium: Mixed media

"To make a prairie it takes a clover and one bee  
One clover, and a bee. And revery.  
The revery alone will do, If bees are few."

*Emily Dickinson (1830-1886)*



A clover and one bee... | Size: 41 x 38.5 cms | Year of execution: 2017  
Medium: Mixed media



## **Rajendar Tiku**

Born 1953

Wadwan, Jammu and Kashmir, India

### **Awards**

2015 - He was awarded The Gottleib Foundation Grant for advanced work in sculpture.

2013 - For his contribution to the field of Sculpture, he was conferred upon Padma Shri.

2008 - The Pollock Krasner Grant.

2004 - The 8th Triennale-India Award.

2003 - The National Award and many more

Rajendar Tiku is one of the rare artists to have his work at The prestigious Museum of Drawings and small sculptures, Velaluka-Croatia, alongside greats such as Giacometti and Henry Moore. His works are in the collection of The National Gallery of Modern Art, The Alkazi Collection, The Kiran Nadar Museum, The Lalit Kala Akademi, City council of Sion-Switzerland, the city of Maloat-Tarshiha-Israel, University of Jammu, ITM, University Gwalior, The Harmony Foundation Mumbai, The Kannu Nayak Foundation Mumbai. and private collections across the world.

He has extensively lectured and did slide presentations in India and abroad.

Rajendra Tiku has had solo and group exhibitions of his creations at various places around the world. Some of his notable exhibitions are:

- Metaphors in Matter (2008) held at Gallery Espace, New Delhi
- Bronze (2006) organized by Lalit Kala Akademi, held at Gallery Espace, New Delhi
- Sculpted Images (2003) India Habitat Centre, New Delhi
- Solo Exhibitions (1990, 1992, 1995, 1998 and 2003) held at Art Heritage, New Delhi
- Solo Exhibition (1998) organized by ABC Foundation, Varanasi
- National Exhibition of Art (India) organized by the All India Fine Arts and Crafts Society
- International Exhibition of Graphic Prints
- Bharat biennale of Contemporary Indian Art
- 7th Triennale India
- 8th Triennale India

## **Norio Takaoka**

Born 1950  
Tokyo, Japan



- 1976 KANAZAWA University of art and Polytechnics, Kanazawa-city Ishikawa-Prefecture, Japan
- 1989 Trip to Europe.
- 1990 Trip to Mexico and U.S.A
- 1992 Dispatch to Italy as overseas research artist (The Agency for Cultural Affairs)
- 1994 Awarded NAKAHARA TEIJIROU Memorial Superior Prize.

### **Personal Exhibitions**

- 1992 Gallery EXPOSITVM (Mexico-city Mexico)
- 1992 Gallery YANAGISAWA +The Museum of Modern Art of Saitama,(Urawa Saitama)
- 1996 Gallery SEIHOU (Ginza Tokyo Japan)
- 1997 Gallery Schubert (Milan Italy)
- 2003 Gallery SAKURAMORI(Omiya Saitama)
- 2005 Gallery Olimu (Ginza Tokyo Japan)
- 2006 Gallery Schubert (Milan Italy) Gallery Hitsuji (Niigata Japan)
- 2007 Gallery GENKAN(Tokyo American Club Japan)
- 2009 Gallery Hitsuji (Niigata Japan) Sakyuukan(Niigata Japan)
- 2010 SHODA SHOYU Company (Tatebayashi Japan)
- 2011 Café Reveres (Ginza Tokyo Japan)
- 2011 Spazio arte Pisanello (Verona Italy)
- 2013 Dar Al-Anda Art Gallery(Amman Jordan)
- 2013-2015 B-Gallery (Ikebukuro Tokyo Japan)
- 2014 Gallery Hitsuji (Niigata Japan)
- 2016 NAZAR ART GALLERY (Vadodara India)

### **Selected Public Art Collection**

- Morino (Abruzzo Italy ) The Museum of Sulmona (Italy) Asociacion Mexico Japonesa, A.C.(Mexico city Mexico)
- Aswan (Egypt) Hue (Vietnam) Vadodara (India)
- Asahikawa Sculpture City Museum, NIIGATA City Museum, The Museum of Modern Art SAITAMA and many more



## **Neeraj Bakshy**

Born 1970

B.F.A. in Painting from Kashmir University, India

Neeraj Bakshy, A well known painter in Delhi and elsewhere, Neeraj Bakshy has mastered Creative watercolour. His work has been extensively shown in Delhi, London, and many important Art Centers in India and abroad

On an Inlaks Grant he worked and traveled through Masai Mara to create his well known series Cult of the Cat, depicting a harmonious dynamics between Man, Animal and Nature.

Lately on his Senior Fellowship of The Deptt of Culture, Govt of India he worked extensively on the elements of Myth & Mystique in Kashmir.

### **One Man Exhibitions**

- Jan 1995 - India International Centre, New Delhi
- Oct. 1997 - The Village Gallery, New Delhi
- 1998 - Gallery Village Market KENYA (Nairobi)
- Feb 1999 - Art Indus Gallery, New Delhi
- Jan 2001 - Academy of Fine Arts, New Delhi
- Nov. 2001 - India Habitat Centre, New Delhi
- Nov. 2004 - Art Alive Gallery, New Delhi
- Jan. 2007 - Nvya Art Gallery, New Delhi

### **Group Exhibitions**

Has participated in more than 30 Group Exhibitions in India as well as abroad.

### **Camps**

Travelled extensively to East Africa especially to Masai Mara and Nairobi in Kenya to study African Art. As first hand experience also travelled to Japan, Prague, Berlin, New Zealand, U.K., Bali, Malaysia, Mauritius and many other countries.

### **Fellowships**

- 1995 Creative Fund Grant, Luxembourg
- 1996-97 Recipient of INLAKS grant, London
- 1999-2000 Fellowship for outstanding Artist. Ministry of HRD, Govt. of India.
- 2013-14 Fellowship for Senior Outstanding Artist, Ministry of HRD, Govt. of India, working on a project titled "Myth and Reality"

**Recognition** : Had successful exhibitions in India as well as abroad, which were well received by both Media and art lovers. He was identified as being amongst the TOP TEN ARTISTS OF THE FUTURE by FINANCIAL EXPRESS.





## **Nidhi Khurana**

Born 1980

[www.nidhikhuran217.blogspot.com](http://www.nidhikhuran217.blogspot.com)

### **Educational Qualification**

- 2009 Qualified UGC-NET in Visual Arts
- 2009 M.A. in Arts and Aesthetics from J.N.U. New Delhi.
- 2003 Bachelors in Fine Arts (Sculpture) from the Faculty of Fine Arts, M.S.University, Baroda.
- 1999 ISC from Welham Girls' School, Dehradun.
- 1998 Visited the United Kingdom for a School Exchange Program to Millfield School, Somerset.
- 1997 ICSE from Welham Girls' School, Dehradun.

### **Participation** (camps, fairs, workshops and residencies)

- 2016 Disappearing Dialogues, an interdisciplinary Residency at Art Ichol, Maihar, M.P.
- 2016 Piramal Art Residency, Mumbai, India
- 2015-16 Mexican Government Scholarship for a Residency in Oaxaca, Mexico.
- 2013 Residency with R.A.T.(Residencias Artisticas por Intercambio) in Mexico City D.F.
- 2013 Travel Grant from Indian Council for Cultural Relations.
- 2011-12 Fellowship awarded by Bajaj Capital Art House for a solo exhibition in Delhi.
- 2010 "The Why not Place Residency" at Artsi Gallery, Religare Arts Initiative, New Delhi.
- 2008 Artist residency at The Global Arts Village, New Delhi.
- 2007 Artist Camp organized by Welham Girls School, Dehradun as part of the 50th Anniversary Celebrations.
- 2007 Artist Camp organized by RAD at Vijaywada.
- 2005 Artist Camp organized by The Doon School, Dehradun.

### **Exhibitions**

- 2017 "Memory Weave", of Pixels and Patterns, Srishti Art Gallery, Hyderabad.
- 2016 "Untitled:Unknown" a group show by Kohl Art, New Delhi.
- 2015 "Fibre Fables", An Exhibition in collaboration with artists and weavers at The Stainless, New Delhi.
- 2015 "Woven in time, space and material", at Alliance Francaise, Gurgaon Centre.
- 2014 "Thread", a group show by three artists working with textile and thread at the Gallerie Romain Rolland, Alliance Francaise, New Delhi.

Out beyond ideas of wrongdoing  
and rightdoing there is a field.  
I'll meet you there.  
When the soul lies down in that grass  
the world is too full to talk about  
– Rumi



夢で逢いませう

Art Indus, India Art Fair, Booth F8

[artindus@gmail.com](mailto:artindus@gmail.com)

[www.artindusonline.com](http://www.artindusonline.com)

2018

Japanese Calligraphy By Yuriko Lochan

