



BODIES *of*
LIGHT

Hemi Bawa

BODIES *of* LIGHT

Hemi Bawa

THE
GLASS
MAKERS
CLUB



If one were to think of making art as a durational performance, it would find resonance in Hemi Bawa's working process. When creating glass sculpture, she is the narrator and protagonist; the studio is her stage – the fiery heart of the furnace, her one powerful prop – or call it the metaphorical magician's box from which marvels emerge. Working with the multifaceted nature of the glass medium over several decades, she has fine-tuned this personalised and meditative performance, and generated a sensitive balance between control and chance, to which audiences are introduced through finished pieces.

'Bodies of Light' is a compilation of recent work that focuses on Bawa's commitment to material exploration, particularly articulating the integral possibilities of light and space within her work. Allowing a glimpse into her eclectic journey as an artist, the exhibition attempts to build a dialogue between different aspects of her artistic repertoire, linking her continued engagement with glass as a medium, with her painting and mixed media practices.

Working with glass locates her practice within a rich historical legacy that has its origins in ancient human cultures, and establishes a significant association with the niche world of contemporary global glass art. Her experience is reflected in the maturity of her processes and artistic production, yet, there appears a constant newness; an enduring relationship with change and experimentation that continually extends her artistic sensibilities.



GLASS CASTING SCULPTURAL FORMS



The innate qualities of ruggedness and strength, its ability to trap light, and immense creative possibilities of form and texture make Cast Glass Hemi Bawa's preferred medium. What began for her as a tiny seed of interest, became a full-fledged passion that continues to inspire her. Her sculptures exploit the physicality of the material; each piece exploring different aspects of the range that lies between transparency and opacity, and investigating expressive qualities of the interaction of light with surface and volume.

Glass can appear hard and soft, strong and fragile at the same time; it has the capacity to reflect, refract, distort and absorb light. The complex process that takes the raw material from hard granules to molten liquid, and then back to solid again under high temperatures, gives a unique alchemical stamp to each sculptural piece. The organic shifts in state of matter, and the transformation of particles within the kiln away from physical manipulation is a rewarding experience and one that demands patience. In Bawa's philosophical view, the processes teach one about life itself. Her 'Head' series are luminescent presences, cast

in partially translucent mode. The works engender subtle responses, as the shift in light and shadow brings focus to different aspects of the facial features and expression. These sculptures are anonymous, as are other figurative pieces the artist has created over the years in combinations of glass and fiber. They are universal beings that emphasise her minimal approach, with understated natural textures that allow for the glass to speak from the quietness of the structure.

The quality of silence, and a leaning towards spiritual and contemplative spaces recurs in works like 'Holy Book' and 'Blue Spaces' in which the manipulation of the materiality of glass is distinct and different. Deliberating on the surreal context of time and the manner in which it has become warped during the pandemic, some of her recent sculptures showcase time-pieces with symbolically scrambled numbers.

Technically, creating glass sculpture is challenging, not only because of the resource heavy infrastructural requirements but also that the process disallows reversal of any step, and fluctuations in temperature can shatter the work. Through continuous experimentation, trial and error and technical resourcefulness Bawa has established a successful practice. She has explored the flexible nature of the glass by twisting, fusing and slumping, substituting crushed glass for the purer glass nuggets, and integrating it with other materials like metal and fiber-glass.





On The Move
Cast Glass
8.4 x 4 inches
2020





The Tower – Blue Spaces
Cast Glass & Pigment
8 x 10 x 2 each block of cast glass
2019





Holy Book
Fused Sheet Glass on Wood
12 x 7 x 7 inches
2020



The Offerring
Fused Glass
15 inches length x 10 inches width
2020





Mask I
Crushed Fused Glass
9 x 5 x 1.5 inches
2020



Mask II
Crushed Fused Glass
9 x 5 x 1.5 inches
2020



Woman I
Cast Glass
5.6 x 6.5 x 16 inches
2020 (*Front View*)



Woman I
Cast Glass
5.6 x 6.5 x 16 inches
2020 (*Side View*)



Man I
Cast Glass
5.6 x 6.5 x 16 inches
2020 (*Front View*)



Man I
Cast Glass
5.6 x 6.5 x 16 inches
2020 (*Side View*)

BODIES OF LIGHT THE TORSO

The Torso series represents essences of human presence; the minimalist forms are like sheaths, symbolic of the fragility and transience of existence but also celebrating the body as a fluid form. In an ongoing series, Hemi Bawa presents her spontaneous reflections on the circumstances of the pandemic, invoking the sense of restriction and immobility, of boundaries and shackles, in expressively constructed installations.

The bodies appear weighed down by the tangled lengths of barbed-wire, a reference to the curtailed freedoms and isolated living forced by the worldwide lockdowns. The fractured and fragmented appearance makes the bodies an interface for fractals of light; interpreted in one way, they become representative of internal and external contradictions, particularly relevant at a time when human beings are suffering these complex challenges. Brought to the forefront by an experience like this, the installation serves to remind one of the constant negotiations of different forms of socio-religious, cultural, intellectual and physical restrictions that individuals and communities are subject to.

The Torso series began as a secondary structure to Bawa's glass jewellery pieces but have taken centre stage now. Cast in anatomically scaled molds, the forms come alive as the glass pieces fuse together under high temperatures. Some of the torsos are in clear glass, with inclusions of compatible metallic substances like copper and mica. In other works, Bawa plays with the organic quality of myriad textures, pigments and compounds, each resultant object a moment frozen in time.



Nowhere to go, Lockdown series
Recycled Crushed Glass Torso
& Wire Detail of Installation
2020



Torso Blue
Fused Glass
20 x 10 x 2 inches
2020 (*Side View*)



Torso Blue
Fused Glass
20 x 10 x 2 inches
2020 (*Front View*)



Torso Crushed Glass (small) Recycled
19 x 11 x 2 inches
2020 (*Front View*)



Torso Crushed Glass (small) Recycled
19 x 11 x 2 inches
2020 (*Side View*)



Torso Clear Glass
19.7x10.5x2
2020 (*Front View*)



Torso Clear Glass
19.7 x 10.5 x 2
2020 (*Side View*)





Site Specific Installation on Kota Stone

Floor Area: 12 x 8 feet

Nowhere to go, Lockdown series

Crushed Glass, Fused Glass Torso Installation with Wire

2020



Torso Crushed Glass
(*Large*) Recycled
19 x 12 x 2 inches
2020 (*Front View*)



Torso Crushed Glass
(*Large*) Recycled
19 x 12 x 2 inches
2020 (*Side View*)



Torso with Texture
Glass Fused with Mica
20 x 11 x 2 inches
2020 (*Side View*)



Torso with Texture
Glass Fused with Mica
20 x 11 x 2 inches
2020 (*Front View*)



Torso Crushed Glass Fused Wide
19 x 12 x 2 inches
2020 (*Side View*)



Torso Crushed Glass Fused Wide
19 x 12 x 2 inches
2020 (*Front View*)





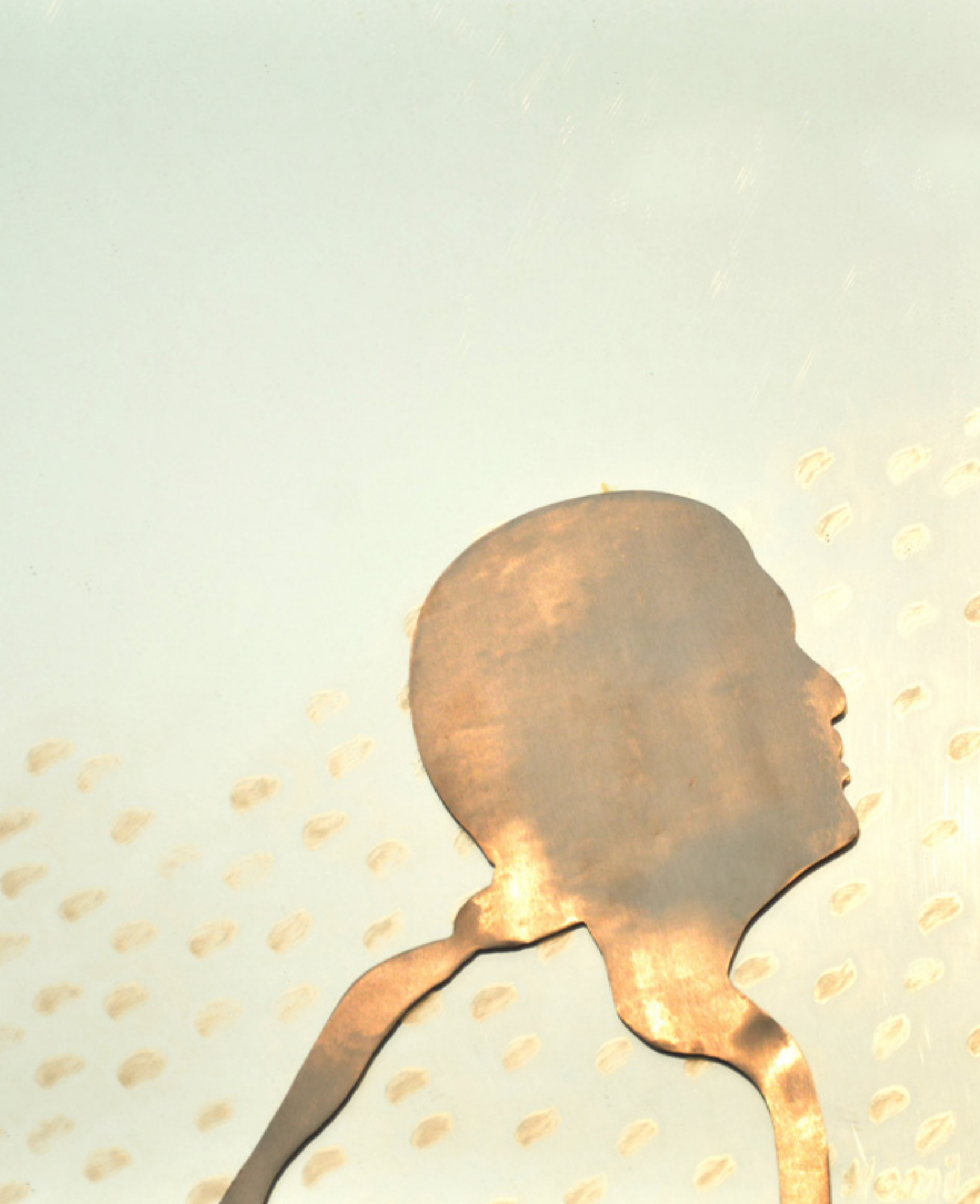
Nowhere to go, Lockdown series
Recycled Crushed Glass Torso Installation
2020 (Side View)



Torso Crushed Glass (*Medium*)
Recycled Green
20 x 11 x 2 inches
2020 (*Front View*)



Torso Crushed Glass (*Medium*)
Recycled Green
20 x 11 x 2 inches
2020 (*Side View*)



GLASS MONTAGE BENEATH THE SURFACE

Hemi Bawa works with multiple techniques in glass – kiln casting is a process of working with molten glass, while layered, cut or printed slab glass does not require heat. Retaining her engagement with the body and surface of glass she has employed a combination of geometric abstraction with organic figuration and spatial arrangements to present visual and material harmonies on slab glass. She constantly envisions space in a multidimensional way, often creating illusionistic experiences and imagery that is dynamic.

Combining a deep interest in the angular and geometric patterning of Mughal architectural ‘jaali’ (fretwork) windows – known for their fractal dispersal of light – and playing with contrasts and distortions caused by mirrored underlay, her works like ‘Blue Apparition’ (I & II) and ‘Man in Trance’ (I & II) compel the viewers eye to navigate the picture plane in a radical way, encountering different paths of light and taking in the layers of linear articulation and design. Rather than sharply defined depictions, she includes traces, like softly echoing memories, evocative but indistinct. This poetic experience is significant in the ongoing series of works based on (her own) photographs of flower women in the Goan region. Using techniques of screen-printing, pigment transfer and juxtaposition allows her to generate a dynamic energy between colour and form, bending light in an extraordinary way through the material and skins of pigment.

Every part fits together seamlessly with her contemporary visual sensibilities and intuitive process that allows one element to feed into another. Some of the works have painterly surfaces, dwelling on emotional and sensorial response rather than narrative. She touches upon ephemeral experiences, paring down reality to its subtlest core, and using the material qualities as devices for semi-abstraction..



Blue Apparition I
Gold paint, Mirror and Wood
13 inches x 13 inches
2020



Blue Apparition II
Gold paint, Mirror and Wood
13 inches x 13 inches
2020



Flower Women I
Black Screen painting, Mirror and Wood
13 x 13 inches
2020



Flower Women II
Black Screen painting, Mirror and Wood
13 x 13 inches
2020



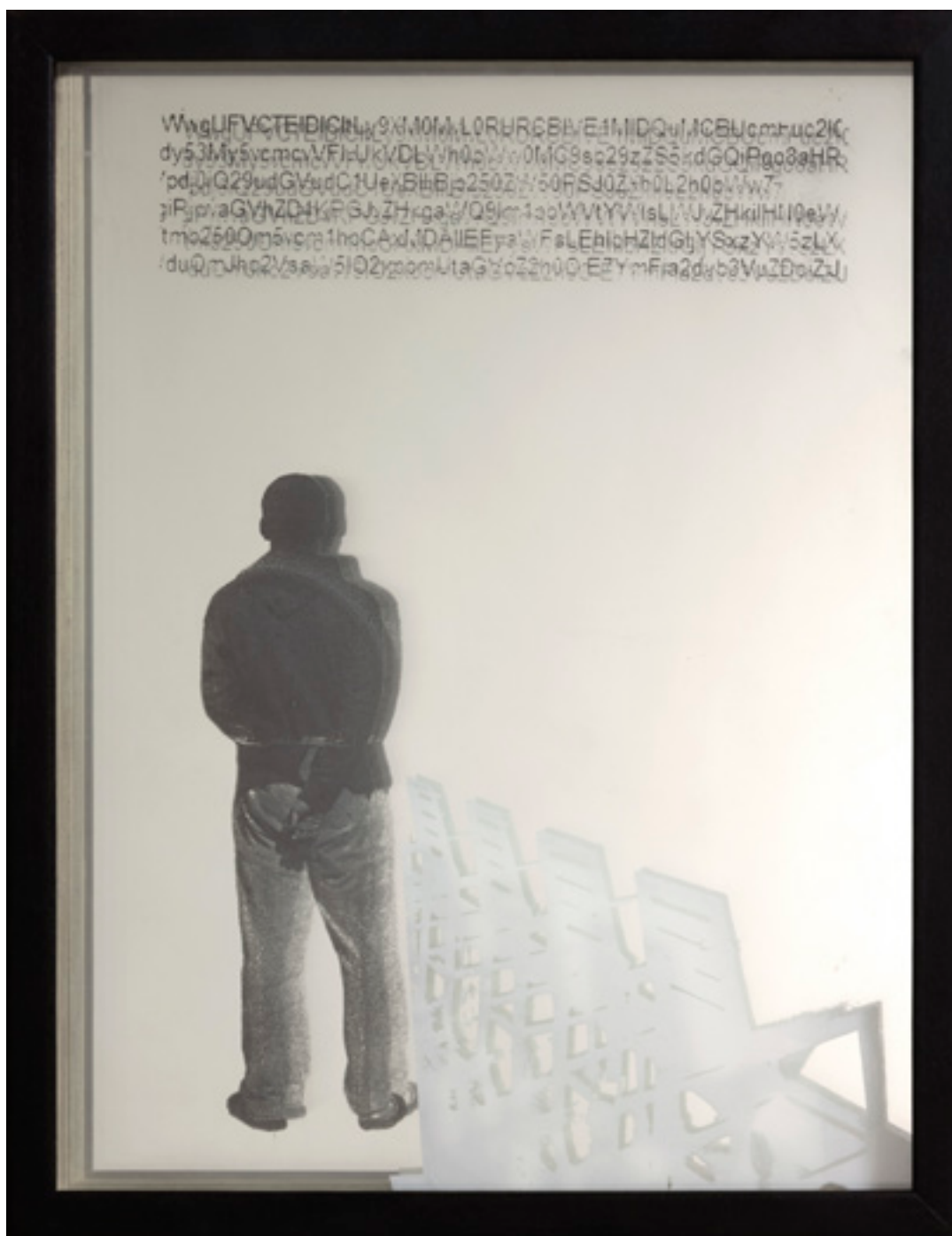
Flower Women III
Pigments fired on Mirror and Wood
19 x 15 inches
2020



Flower Women IV
Pigments fired on Mirror and Wood
19 x 15 inches
2020



Man in Trance I
Pigment fired on Mirror and Wood
19 x 15 inches
2020



Man in Trance II
 Pigment fired on Mirror and Wood
 19 x 15 inches
 2020



Flower Women III
Pigments fired on Mirror and Wood
19 x 15 inches
2020



Flower Women IV
Pigments fired on Mirror and Wood
19 x 15 inches
2020



Four Boys are actually one I
Pigment fired on Mirror and Wood
13 x 13 inches
2020



Four Boys are actually one II
 Pigment fired on Mirror and Wood
 13 x 13 inches
 2020



Four Boys are actually one I
Pigment fired on Mirror and Wood
13 x 13 inches
2020 - Detail



Four Boys are actually one II
 Pigment fired on Mirror and Wood
 13 x 13 inches
 2020 - Detail

Untitled
Mix Media
36 x 24 inches
2020





Race of life I
Glass, Copper and Acrylic
Copper painting
17.5 x 17.5 inches
2020



Race of life II
Glass, Copper and Acrylic
Copper painting
17.5 x 17.5 inches
2020



Race of life III
Glass, Copper and Acrylic
Copper painting
17.5 x 17.5 inches
2020



Race of life IV
Glass, Copper and Acrylic
Copper painting
17.5 x 17.5 inches
2020

PAINTED SPACES

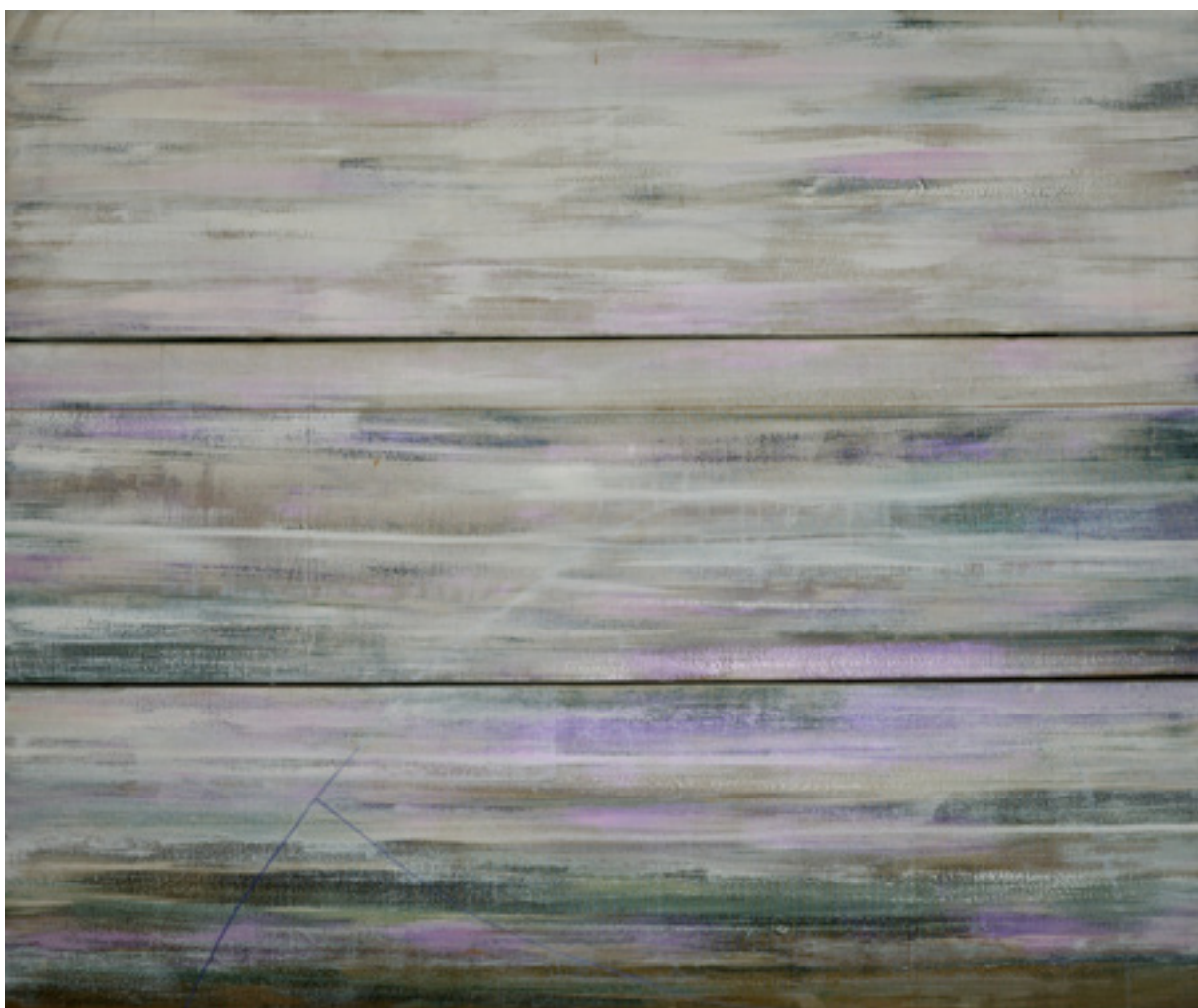
Painting is deeply embedded in Hemi Bawa's expressive processes. Every landscape; every aspect of nature; encounters with people and places; are all internalised, contemplated over, and become part of her language. Her fascination for the interaction of color, light and shadow, and abstract tensions of space and line produce dynamic and layered imagery closely connected with her work in glass. Painting for her is like breathing, or akin to her inner sanctuary; it allows her to focus on silent spaces, externalising the chaos of the world and touching upon a spiritually charged connection with the macrocosm.

Bawa chooses to distance herself from overthinking or over-intellectualising any of her work. The figuration that is present in her painted or sculpted spaces arises from the broad idea of 'beings' existing at the intersection of experiences in reality and those that grow from the mind. They are not meant to represent a particular person, story or event – they are embodied abstractions of multiple experiences, emotions and feelings.

The paintings are open to interpretation, communicating the very essence of space infused with light, exploring transitory records of human connections with nature and its constituent elements. Her work in different materials has an underlying thread of total absorption (on her part) in the process of making, that leads to a new way of perceiving things, and a continually transforming and growing vocabulary of visual articulation. In that, her work reveals and conceals different qualities and fine nuances of her personality and way of life, to be understood if one looks deeply enough.



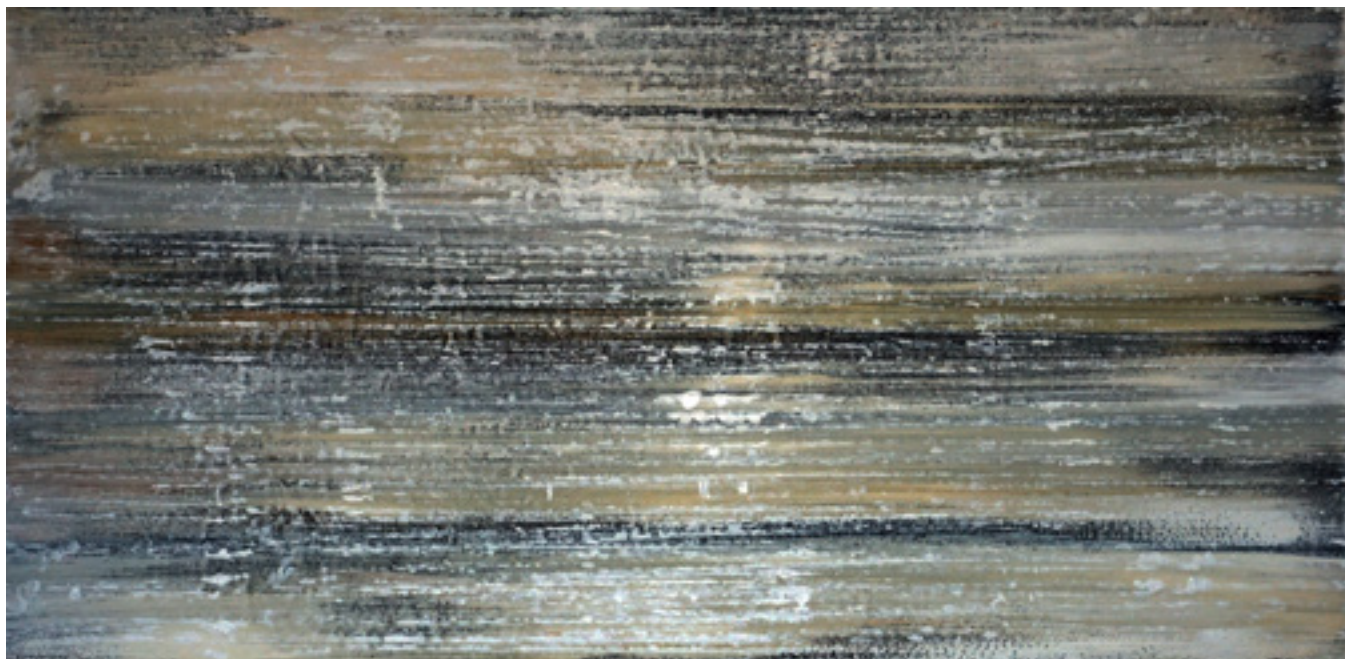
Kasauli I
Oil & Acrylic on Canvas
24 x 24 inches
2019



Kasauli II
Oil & Acrylic on Canvas
60 x 72 inches
2019



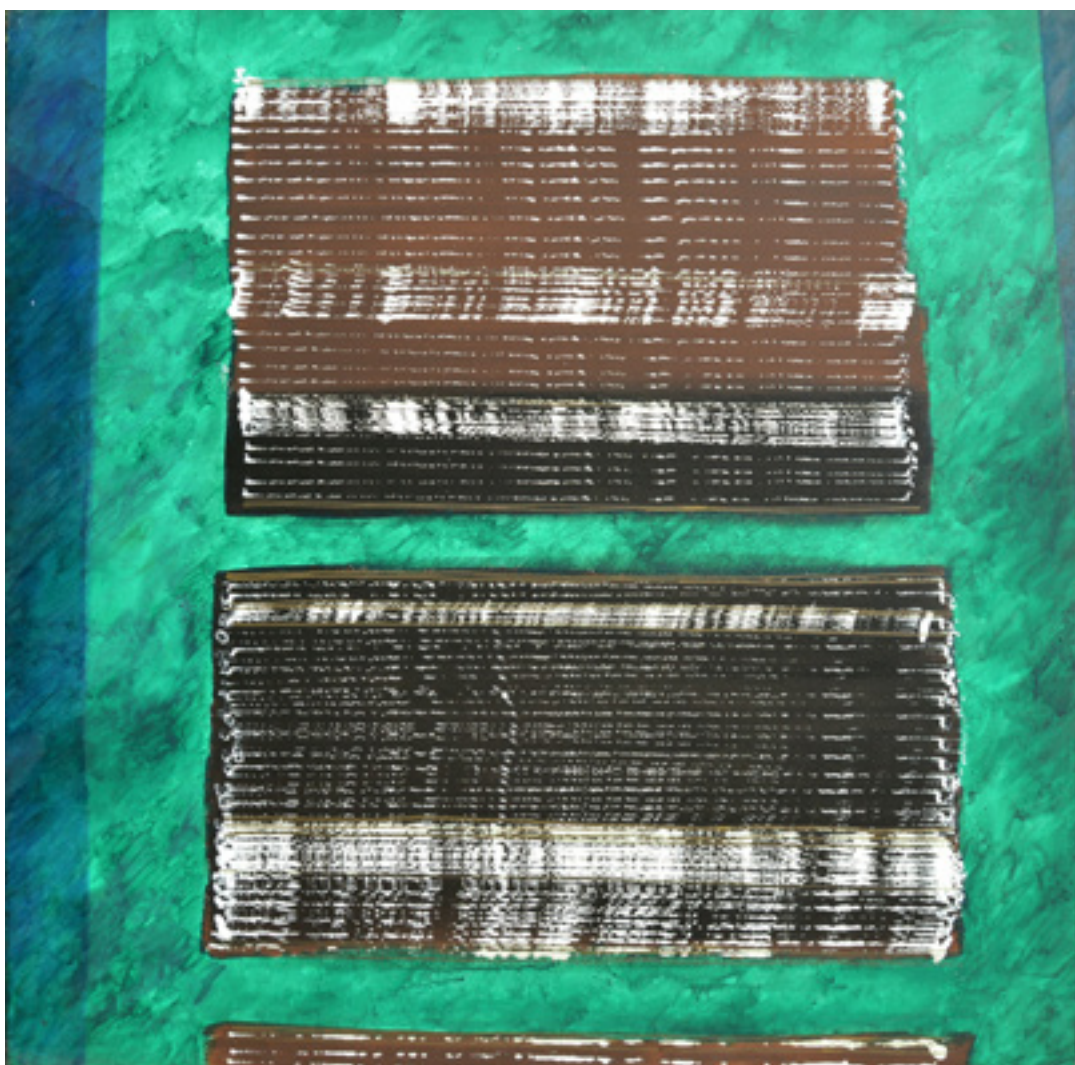
Kasauli III
Oil & Acrylic on Canvas
24 x 24 inches
2019



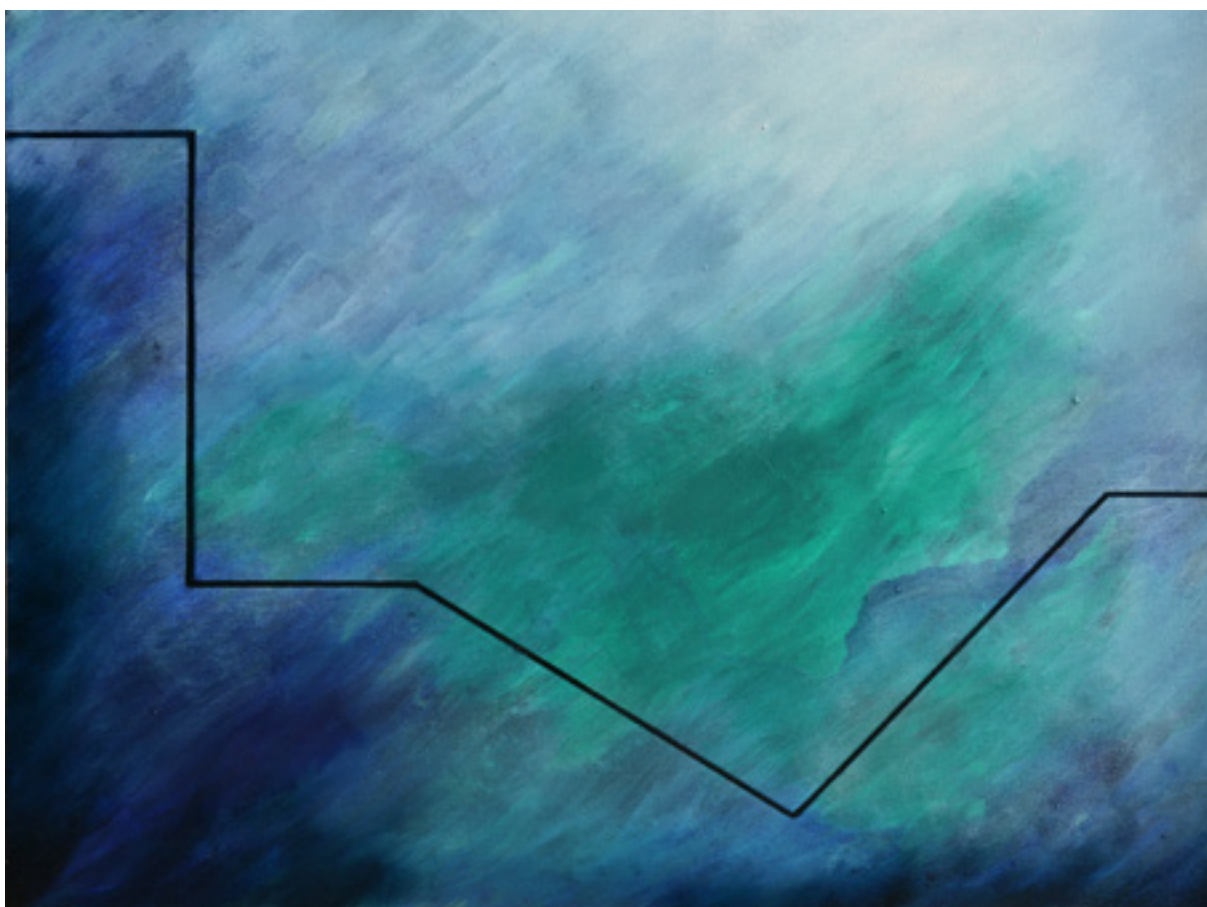
Kasauli IV
Oil & Acrylic on Canvas
24 x 36 inches
2019



Kasauli V
Oil & Acrylic on Canvas
60 x 36 inches
2019



Kasauli VI
Oil & Acrylic on Canvas
60 x 48 inches
2019



Kasauli VII
Oil & Acrylic on Canvas
36 x 48 inches
2019



Kasauli VIII
Oil & Acrylic on Canvas
24 x 24 inches
2019



Kasauli IX
Oil & Acrylic on Canvas
24 x 24 inches
2019



Time in Lockdown II
Cast Glass with Embedded Copper
Circular 7 inches Diameter
2020

NOTE ON GLASS

Around 3500 B.C. is the date to which glass as a medium of artistic expression is traceable. While Mesopotamia is the accepted region of development, some historians believe that glass objects originated in Egypt. The earliest known glass examples were beads, accidentally created by working with forged metals, and were used as currency between the African continent and Europe; they were also present in the Indus Valley Civilisation. Later, glass began to be used for decorative and utilitarian vessels and architectural décor.

The **three foundational techniques** for working with glass are blowing, casting, and lamp working. The most traditional technique is glassblowing. It involves heating glass in a furnace, gathering molten glass on the end of a blowpipe and blowing a bubble of glass. Casting glass involves pouring molten glass into a mold, and allowing it to melt in a furnace. Glass can also be placed into the mold in solid pieces that melt in the furnace, conforming to the shape of the mold (such as slumped glass). *Pâte de verre*, a casting method that literally means “glass paste,” employs fine glass granules applied to a mold.

Artwork made from ‘hot glass’ includes blown glass, solid sculpted glass, and cast glass. Basically, hot glass working involves molten glass with a temperature around 2000° degrees. This hot viscous glass can be used in glass blowing, sculpting, and casting into molds. Work such as glass sculpture, hand blown bowls, vases, goblets, and ornaments are commonly made with hot glass from a furnace.

Cold working or ‘cold worked’ glass involves any techniques or processes done to the glass that is not hot. This type of glass working is often done in conjunction with hot and warm glass.

Grinding, polishing, etching, or engraving can be examples of cold-working techniques.

ENDNOTE

In the diverse space of contemporary art, and the wide range of personal expressions and visual languages adopted by today's practitioners, Hemi Bawa holds a distinct place. As an artist, she combines her technical expertise with creative freedom, driving her every work with intuitive spirit. She has more than five decades of practice behind her, and yet remains enthused every day and every minute about the possibilities of the materials she works with. Even as this is being written, she is eagerly waiting for her next experimental piece to exit from the kiln...

"Bodies of Light" touches upon her mental and physical oneness with her work; conceptually it brings about the philosophical narratives that her life encounters infuse into her practice. Nothing emerges from a vacuum – layers of experience, conscious and unconscious cognition, sensory and emotional perceptions, learning and finally technical skill, all contribute to the rich and multidimensional space of her art. It is as she says,

"I never set any limits to myself, I must do what my heart says."

Lina Vincent
2020



Time in Lockdown I
Cast Glass with Embedded Copper
Rectangular 6.5 x 5.5 inches
2020

HEMI BAWA

Hemi Bawa was born in 1948. Her initiation into the formal world of art was through her training at the Triveni Kala Sangam in New Delhi from 1969 onward. Today she is widely recognised for her commitment to developing the niche field of contemporary glass art in India. A painter, sculptor, and multidisciplinary practitioner, she believes in an organic relationship with every medium she works with, deriving the utmost in terms of its formal and material attributes as well as metaphorical significance. From her first solo exhibition at Sridharini Gallery in 1980, to her current experimental showcase 'Bodies of Light' (Arspeaks India, 2020), Hemi Bawa's journey as an artist has been as much connected to intuitive explorations as the mastering of skills. One of the core values of her artistic repertoire is her ability to experiment continually and respond to her environment through her art.

Hemi Bawa's artisanal cast-glass sculptures, works employing other glass techniques, largescale installations in stone, fiberglass, and metal, and mixed media experiments all demonstrate a sense of innate strength and visual harmony that extend from her personalised aesthetics. With a career of more than five decades behind her, she has received the prestigious Padma Shri, the fourth highest civilian honour awarded by the Government of India, for her service to the arts (2009). Her works have been invited and collected by prominent international museums such as the Corning Museum of Glass, New York (2005) and the Sculpture Garden at Tuscany, Italy (2001). She was commissioned by Coca Cola to make a sculpture for the Atlanta Olympic Games (1996). Her work can be found in major public and private collections, and the Harry Winston Brand facilitated and published a book on Hemi Bawa in 2010.

Applying herself to constant renewal conceptually and stylistically, Hemi Bawa uses her expressive language to articulate internalized experiences of



time and place, people and encounters. She imbues her work with an experiential silence that rises above the chaos of mundane life. Employing a combination of geometric abstraction with organic figuration and spatial arrangements, she fluently presents interactions of colour, texture, light and form that draw emotional responses rather than narrative interpretations. With an interest in the overlap of the physical and conceptual realms, Hemi builds bridges between the two, defining her personal aesthetics through an interplay of material and meaning. Her work sensitively embraces layers of experience, conscious and unconscious cognition, sensory and emotional perceptions, learning and technical skill, all contributing to the rich and multidimensional space of her art practice.

RECOGNITION

- 2020 Awarded for Contribution to Art by Phenomenal She , an initiative of Indian National Bar Association.
- 2009 Awarded the Padmasri by the Former President of India Shrimati Pratibha Patil .
- 2002 Awarded The Habitat Arts Commendation for the Best Artists Show 2002 by Former Prime Minister Manmohan Singh at the India Habitat Centre.
- 2000 Selected and Participated in www.Sculpture2000.org in New London , Connecticut as a representative of India for entry "The Girl Child"
- 1996 Awarded Bronze Medal for Selected and represented India to be commissioned by Coca Cola to make a sculpture for the Olympic Games – The Eight feet high Coke sculpture is in the Coke Museum at Atlanta
- 1968 Awarded the first National Prize at the Chitra Kala Parishad Karnataka.

EXHIBITION HISTORY

- 2020 Virtual Solo Show " Bodies of Light " at Viewing Room www.artspeaksindia.com
- 2020 The Partition Museum, Amritsar
- 2018 "One Soul Many Lives " Group Show by Artspeaks India at Bikaner House.
- 2017 Installation at Serendipity Art Festival , Goa
- 2012 Installation at Delhi Airport T 3 Lounge , Delhi
Solo Show at DLF Emporio presented by Artspeaks India, VIP Event of India Art Fair .
Exhibited at Tehelka Art Show with Sothebys at Goa
Work acquired by Isha Foundation , Coimbatore
- 2010 Harry Winston facilitated and released a book on Hemi Bawa authored by Dr Alka Pande at DLF Emporio.

- 2009 Solo show at DLF Emporio and Gallery Alternatives
- 2009 Release of Film "Playing with Fire" on Hemi Bawa produced and directed by Sanjoy Roy of Teamwork Films.
Solo show at Polka Art Gallery, Delhi
- 2007 Solo show of sculptures and paintings, Apparao Gallery, Chennai
Installation at Hotel Vasant Continental Vasant Vihar and Hotel Siddharth Rajendra Place New Delhi.
- 2006 Solo show 'Inspired by Steel' at the Alliance François De Delhi.
- 2006 Participated in Khushi Auction.
- 2005 Glass work in the Serina Hotel in Kabul Afghanistan
Glass Jewellery Exhibition at The Park Hotel, New Delhi
Glass and paintings solo show in Tokyo at the Genkan Gallery
Participation in Florence Biennale, Florence, Italy
Acquisitions by Corning Museum of Glass, New York USA
- 2004 Mixed Media Show at the Hyatt, Delhi.
- 2003 Solo show at Palette Art Gallery Delhi
Acquisition by National Gallery of Modern Art (NGMA) New Delhi
- 2002 Installed a 18 Feet long Sculpture at "The Park Hotel" Chennai.
- 2001 Represented India and exhibited in The Sculpture Garden of Tuscany, Italy.
- 1999 Frozen Fire' Solo Show in cast glass sculptures held in London with Standard Chartered Bank
- 1998 Solo Show in Cast Glass Sculptures in Art Today, Delhi.
- 1997 Glass installation, 'Fourth dimension' at the Qutub Colonnade – Delhi.
- 1996 Solo exhibition of cast glass sculptures at Jehangir ArtGallery, Mumbai and Sridharani Gallery in N Delhi. Her work was acquired by National Gallery of Modern Art.
- 1994 Solo exhibition contemporary garden sculptures "Form and Spirit" Shakuntala Farms, Delhi.
- 1993 Solo exhibition of Paintings and Sculptures at The Mandarin in Hong Kong.
- 1993 Solo Show of Sculptures in Ceramic and Glass, Display Art Gallery, N Delhi.
- 1992 Solo exhibition of paintings at the Jehangir Art Gallery, Mumbai
- 1991-93 Annual Sahitya Kala Show.
- 1990 First solo exhibition of paintings at Sridharani Gallery at Triveni Kala Sangam.
- 1987-90 Annual shows of All India Fine Arts and Crafts Society.

ARTSPEAKS INDIA

Artspeaks India was founded and conceptualized as an arts and culture initiative. At the heart of its philosophy is a desire to liberate a language and vocabulary intrinsic to the arts themselves, to provide a scaffolding for form and matter to enunciate their own aesthetic and interpretive frames. In short, to facilitate, highlight, sensitise, and bear witness to the singular and myriad ways in which the arts might speak: to us, to each other and most significantly, for themselves. Artspeaks India's first show organised at Epicentre Delhi, and titled Art for Art's Sake was an attempt to flesh out this idea and explore the possibility of unburdening art from preconceived categories and lenses of perception. The team at Artspeaks India never hesitates to ask a pertinent question regarding the role of the viewer, and the need to consider more seriously the implicit and fresh art critical resources a viewer might bring to the appreciation of art. Inspired by this vision, and refusing to limit its understanding of the field of art to canonical definitions only, Artspeaks India has over the years been at the helm of a wide range of artistic endeavours. These include design , public arts, literature, promotion of heritage, local and indigenous art forms, multimedia initiatives encompassing cinema , theatre and other performing arts and pedagogical ventures like workshops and talks.

Over the last decade, Artpeaks India has organised a plethora of exhibitions in various media and formats ranging from fiberglass sculpture to painting, both figurative and abstract, photography and film. Some exhibitions include "Heard, unheard" (2010), a group show of twelve emerging artists working in painting, ceramics, sculpture, photography and installation; "Masters of Modern Art" Group show of 40 masterpieces of modern indian artists in collaboration with Audi. Shruti Gupta Chandra's solo show "Urban Space, Counter Gaze" (2011), exploring the status of



the human body in the context of rapid urbanization; “Hemi Bawa (2012) a collateral event of the India Art Fair 2012, featuring Hemi Bawa’s sculptures in cast glass, mix media, and fiberglass with copper patina.” “Alter-natives of Mainstream Art” a group show conceptualized as a mini version of generic art fair aesthetics (2013); “Faces of reclaimed identities:” Paintings of Interpretations of photographs by Puja Kshatriya in collaboration with Austrian Cultural Forum (2014) and more recently a solo exhibition of paintings by Vijay Anand “Of Dichotomous Journeys” (2017) which demonstrated versatile and multidimensional works of wood with adhesives, resins and veneers and “One Soul Many Lives” group show of fifty artists showcasing multiple mediums curated to Laxmana Dalmia’s poetry (2018). Currently showing online is “Bodies of Light” the first virtual solo show of Hemi Bawa presented by Artspeaks India (2020).

THE GLASS MAKERS CLUB

ARTSPEAKS India has launched India's first ever Glass Maker's Club, a platform and forum that is directed towards the medium of glass and its multiple avatars. At the core of the Club's agenda will be to provide Glass the space and recognition it deserves; to bring together artists, practitioners, writers, connoisseurs and collectors exploring the medium in different ways; and to collectively address the infrastructural and other challenges that makers of glass continue to face. Though a niche field of practice, glass art in India is connected to a rich legacy of historical trade and courtly patronage, building community artisanship and crafting skills of a very high standard, particularly in blown glass techniques. Glass has made its presence felt in the space of contemporary art and design as well, with a few individuals and studios leading the way.

The inaugural panel discussion of the **Glass Maker's Club** coincided with the opening of 'Bodies of Light' – Padma Shri awardee, artist and sculptor Hemi Bawa's solo exhibition presented virtually. The discussion brought about, for the first time, a public discussion on contemporary glass art. The Artists shared their personal journeys and fascination for the medium as well as the challenges and perks that are associated with working with the material. The discussion highlighted relevant practical and conceptual concerns of the artists. Sisir Sahana, sculptor and professor, spoke about the science and alchemical interactions that go into experimenting with glass, and how as an artist, understanding the process of making and creating often overrides the particularity of a medium. Hemi Bawa described the inherent possibilities of cast glass and articulated the infrastructural needs and requirements, that cause the medium to be not chosen by many. Anjali Srinivasan, artist and educator from Massachusetts, raised important considerations of resources, raw materials and artists responsibilities towards climate change awareness and ethical work processes. Other parts of the panel opened up thoughts on collaboration, the function of local artisans, quality of materials and the art market.

In building a forum with a focus on glass art, ARTSPEAKS India seeks to initiate an international network of professionals and interested members, who can share their expertise and participate in an evolving discourse through discussions, workshops, studio visits, publications, exhibitions and other activities. The Club will work towards popularising the medium, reaching out to support practitioners and attempt to bridge the gaps that exist in material availability, technical collaboration and studio facilities. It will initiate the development of focused residencies and showcases that will not only ensure representation of South Asian artists but also build interfaces for international dialogue and foster global creative exchange. The Club aims to provide accessible information and gather data on artists, galleries, museums, educators, vendors, conservators, cultural institutions, government organisations and others that are connected by a common engagement with Glass. This will open up accessibility for collectors and aficionados of glass art, design and craft. Step by step, the Club hopes to initiate a bi-monthly talk and panel series that will integrate local, national and international peers on the basis of the exploration of Glass.

Glass is a medium that is as magical as it is unforgiving. With its initiation in early Egyptian and Mesopotamian civilisations, the medium has come far as an irreplaceable structural element in architecture, design, and household accessorising, as well as in art. Glass comes from an organic silica base, and is recyclable and durable. It is termed as amorphous solid – a state between solid and liquid. There are many fascinating structural and physical aspects of glass that offer tremendous possibilities in the creative world. The Glass Maker's Club will direct its programming towards engaging in a multi-layered way with the medium, in order to promote, educate, and develop accessibility for it and encourage its resonance in a greater way with its makers and admirers.

LINA
VINCENT



Lina Vincent is an independent art historian and curator with almost two decades experience in arts management. She is committed to socially engaged practices that reflect in multidisciplinary projects she has developed. The focus areas of her research and writing extend to projects with arts education, printmaking history and practice, documentation of living traditions and folk arts in India, and more importantly environmental consciousness in the arts. Lina has been associated with several major projects and curatorial consultancies including “Between the Lines: Identity, Place and Power” – Selections from the Waswo X. Waswo collection of Indian printmaking, with an accompanying publication (NGMA Bengaluru, Mumbai – 2011-13); ‘Vernacular, in the Contemporary’ I & II, with Jackfruit Research and Design (Devi Art Foundation 2010-12); . She also initiated and headed the Piramal Residency Artist Incubator Programme (2019-20) and is working on ‘GOA FAMILIA’ an ongoing archival documentation project for Serendipity Arts Foundation.

ASHWINI PAI BAHADUR



Ashwini Pai Bahadur is an entrepreneur, arts advocate-purveyor, marketing professional and writer. For over two decades she has been passionately involved with the arts as a patron, collector and commissioner. She has worked in multiple genres and media bringing to them her skills in marketing, relationship management and communications. She combines a unique inclusive artistic vision with her entrepreneurial expertise. Ashwini continues to strive to articulate a broad, interactive and inclusive idiom for the arts, allowing for different forms and sites of expressions: public art, architecture, indigenous arts & crafts, art house cinema, poetry and theatre.

Ashwini extends herself to reach out to a wider artistic community and actively emphasizes the participatory dimension of art, she has interacted and mentored multi-cultural teams across a wide spectrum of categories- catalyzing innovative initiatives in the Times of India and British Council among others.

Her skills in communication have been instrumental in the success of the extensive media presence at the various international visual art events organized by the Lalit Kala Akademi .

She is presently Director of Delhi based arts & cultural development initiative Artspeaks India, Consultant INTACH and Member Commonwealth Cultural Forum .

© Published by Artspeaks India

On the occasion of online inauguration of virtual show

BODIES OF LIGHT

November 2020

© Text

Lina Vincent

Artistic Director

Ashwini Pai Bahadur

Photography

Vicky Luthra | Raj Salhotra | Satyajit

Conceptualisation of Design

Vijay Verma of KARV Design
designkarv@gmail.com | +91 9911075011

© All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from the publisher.

www.artspeaksindia.com | Artspeaksindia2@gmail.com | +91 9354291990

