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T i m e S p a c e & P e o p l e

JOURNALISM
The Write Stuff

SPECIAL
Wall Finishes



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ART

Kaiwan Mehta

Cycling to the Moon



Shared Memories



Memories



Untitled

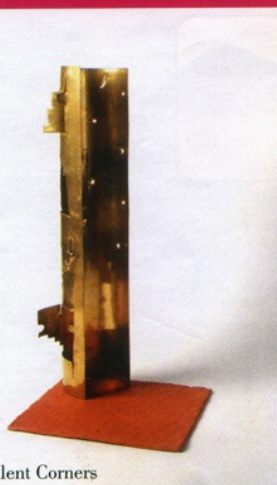
Mudita studied at Shantiniketan and MSU, Baroda and stays in Indore. This is no formal introduction, but the context for her work in many ways. Coming from an architectural background, I was fascinated by her approach to form, space, architecture and the city.

The Bombay Art Gallery has an enigmatic location, especially with

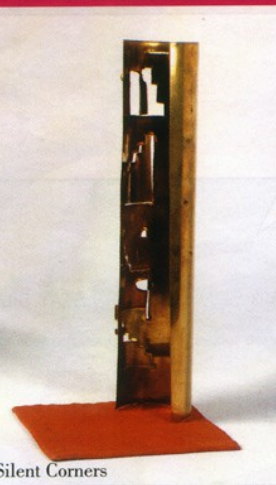
the Bombay monsoon around. The starkness of the objects gets highlighted in the minimalist space of this gallery, the white walls and the lush green varieties outside. As one approaches Mudita's work, the miniature figures that seem to be flying around or scaling these works eliminate the starkness. The moment is a spark and the fun of exploration that her objects offer, begins

Mudita explores through art the experiences of memory, space, and urbanity.

"The open skies with different shapes and sizes of clouds, cycling under the stars and gazing at the clearly visible moon with fields all around, it all gave a sense of freedom and openness. And when I left those surroundings and entered a city with buildings popping out from all nooks and corners in order to make space for all, it kind of took away the breathing space from the surroundings. The skylines had shrunk and one needed to peep out and actually search for the moon and the sky... The essence of the changing feel of space around is captured by the use of images that have affected me through time."



Silent Corners



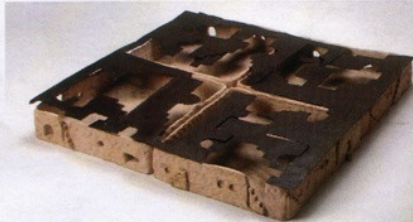
Silent Corners



Choking Walls



Strangled Skyes



Nowhere to Walk



Hollow Walls

never to end. There is an exploration of the mind and its associations, while there is also a literal exploration of the physical forms that she works with.

The forms are weaves of footsteps or grids, clouds or cycles, characteristic of the way every piece conjures up a series of stories and memories. Associations to space and life at Shantiniketan are some of her very apparent memory clips. The clear skies filled with stars

and the moon, or cycling around the campus, form an integral part of her vocabulary. Mudita says, "Each space has its own aura and its own mood. One associates the objects found in a particular space with that place. There are memories related to that space and object which creates a recollection of the past times. Sometimes these images stay with you to give you the essence of that memory."

She explains her transition from strong architectural forms and motifs in her previous works to the current display, which she feels explores openness to a greater extent. However, to me, the current forms are as architectural as they can get. An industrial city like Indore contrasts for her strikingly her experience of places like the campuses at Shantiniketan or MSU. Within this contrast, she sensitively excavates



Cycling to the Moon

interesting insertion of grids, cut out trees or ceramic characters that seem to be breathing life into these space-objects.

Mudita enjoys the productive use of technology to enhance her works. Shimmering surfaces often with a synthetic sheen contrast with the earthen surfaces, echoing the situation of modern man. Largely using clay, she also uses metal coils, pinching the two together; some works are smoke fired; Raku glazes are also used in order to work with the desired textures.

Often, architects are manipulated, by the tools, they once developed for themselves. The tool can often become a handicap. It is interesting to see how an artist has so interestingly represented urban or architectural space. These objects are maps. They map the streets one has walked,



Trapped

various issues of planned lives and planned cities, soaring buildings and fantasies of modern lives.

Wired boxes, overlapping doors, stacked trays and tall blocks, all indicate the detailed engagement of the artist with

the architectural place. On the other hand, free geometric forms of metal sheets suspended in air or organic forms like stone boulders discuss the imagination of organic spaces or natural environments. However, what makes them objects of art is the

the heights one has scaled, and the emptiness of a space and the freedom of thought in a form.

The author is an architect and researcher based in Mumbai.

All photographs courtesy the artist.



Mellowed Memories