

Proposal for
PERSONAL STRUCTURES, 2017. Venice

by
Sachin George Sebastian

Living and working in New Delhi I have for much of my life now been captivated by the capital's charisma, as its unrelenting energy serves to sustain as much as it can smother one's sense of self. From where citizens as individuals amass as an audience in cities as amphitheatres, as New Delhi, like Mumbai, Chennai and Kolkata, have become the social and industrial epicentres, for a maturing continent shaped by modern and museum styled buildings that draw attention to its sophisticated future at the expense of its more passive past. Creating cities and citizens that cheek-by-jowl are register as the anatomy of the country; in which people and their professions act as the blood and bones of an urban landscape carrying the weight and worth of millions of lives congregating in cities as concentrated centres of activity. Prospectus and equally precarious the city then sanctions the most inventive and ingenious ways of living, by which all of humanity seek to survive and succeed side-by-side.

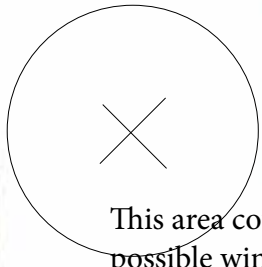
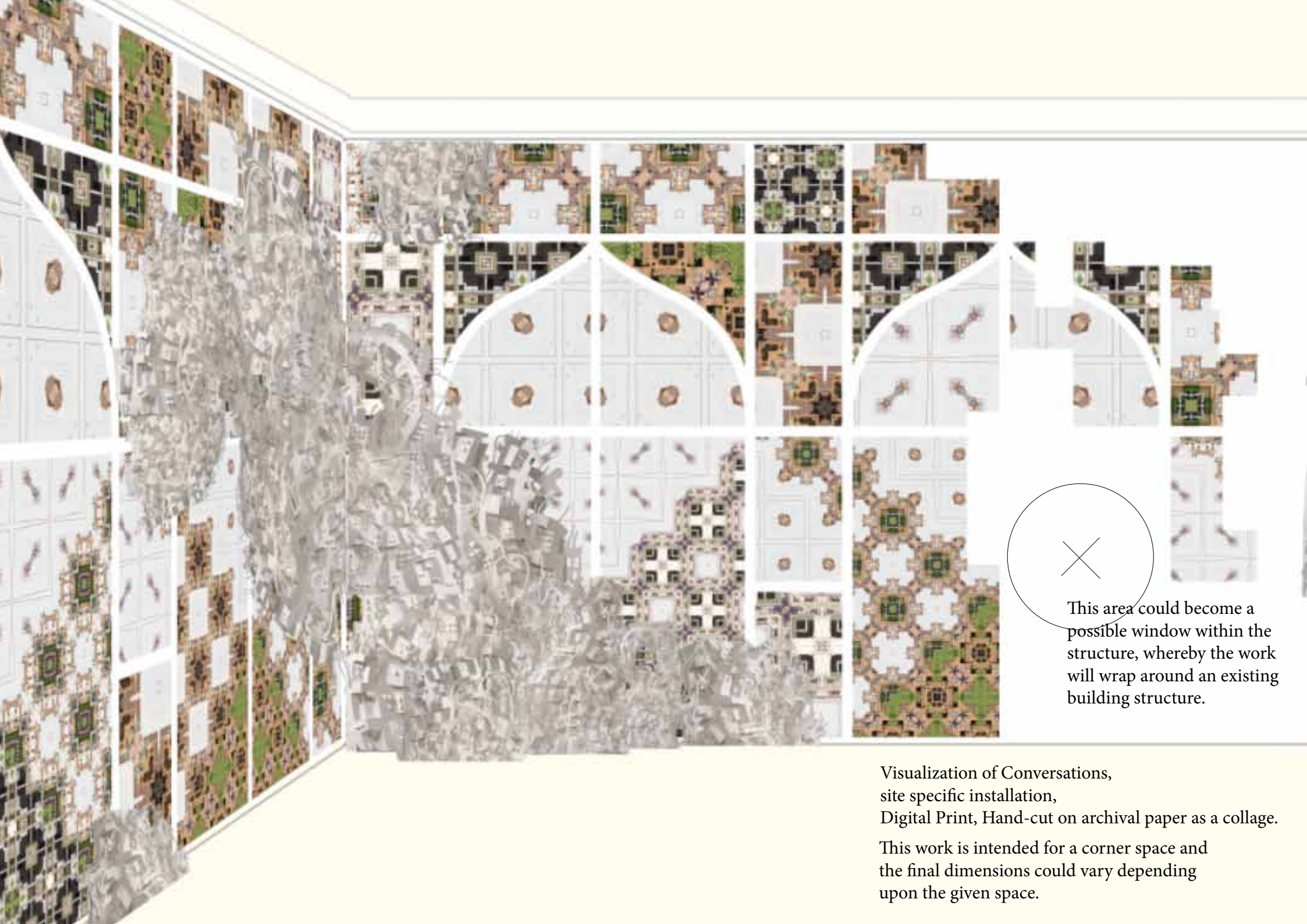
As a living participant the city impresses and as much it panics me, as it is dissolved of its inherent history in order to modernise; which as spectacle comes at the expense of the lives of its inhabitants. And as though resting on quicksand the city shifts and shakes its citizens of their roots, as overnight whole swaths of landscape are reengineered for new industries. Which as an artist and individual becomes spellbinding, to witness such rapid reconstruction at the hands of entrepreneurs who have come to determine the dynasty of countless lives serving the city as though its surrogate children. Energised whilst enslaved by New Delhi's transformation my work attempts to explore the brutal beauty of one becoming subservient to the city. As a landscape subject to change that once tamed and tailored to the citizen is likely to transform again.

As part of my initial proposal for Venice I have decided upon two possible options as artworks. The first entitled Conversations explores the rich history of the Mughal Empire (of the sixteenth, seventeenth, eighteenth and nineteenth century), as a historical skin for our modern understanding of the city as a cluster of streets, alleyways, thoroughfares and squares interweaved between New Delhi's building blocks; in order we can comprehend the city now in relation to the original plans and up standing monuments of the Mughals; in order we see a city upon a city. Therefore there is a dynamic within the work that is a play between the background or past, and of the foreground as current to this moment, in terms of architectural forms serving as the symbols for the past and present, one upon the other. Visually what I want to attempt is to digitally recreate the 'jali' pattern symbolic of the Mughal period that can act as the backdrop for a foreground comprising of paper constructs that mirror the impeaching growth of the city upon its existing history.

Whilst the second option entitled Birth (of a million hopes), explores how the city as symbol stands a beckon of economic and egalitarian hope for millions of its inhabitants; and of how such expectation gives way to the chaos and invisible corruption of the modern city. Hope breads eternal and inspite of such circumstances millions more flock to the cities from outside in pursuit of wealth. Visually this work can be associated with birth, whereby the city is reproduced as a series of images of skylines and stacked balconies that are criss-crossed by the tangled wires of private properties and small businesses; which as a backdrop serves as a stage for a sea of miniature figures cut from dyed newspaper. Swelling from the base up these figures amass as the collected trash of a city under seize.

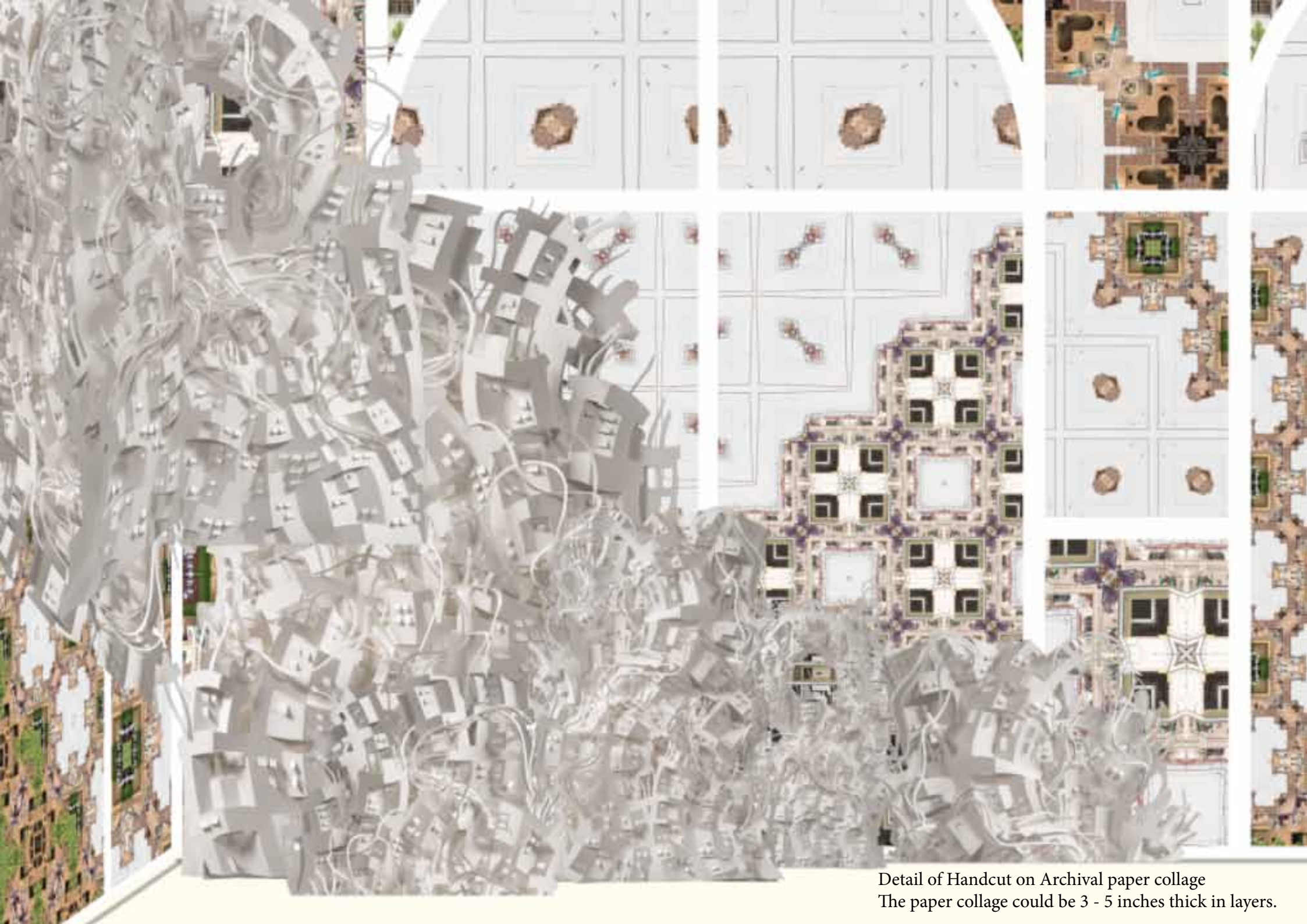
Sachin George Sebastian
August 2016

Option 1



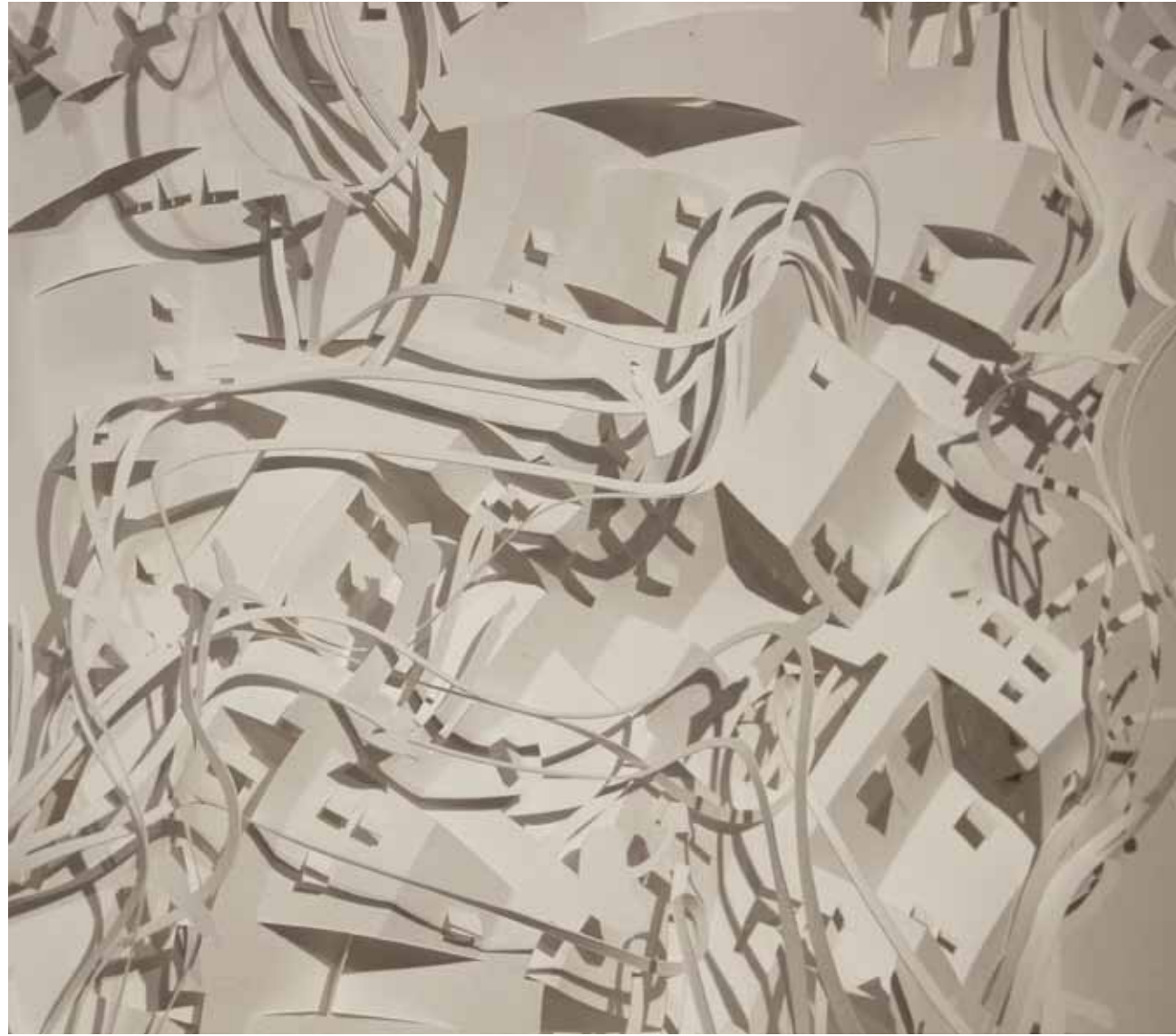
This area could become a possible window within the structure, whereby the work will wrap around an existing building structure.

Visualization of Conversations,
site specific installation,
Digital Print, Hand-cut on archival paper as a collage.
This work is intended for a corner space and
the final dimensions could vary depending
upon the given space.



Detail of Handcut on Archival paper collage
The paper collage could be 3 - 5 inches thick in layers.

Reference for Handcut on Archival paper



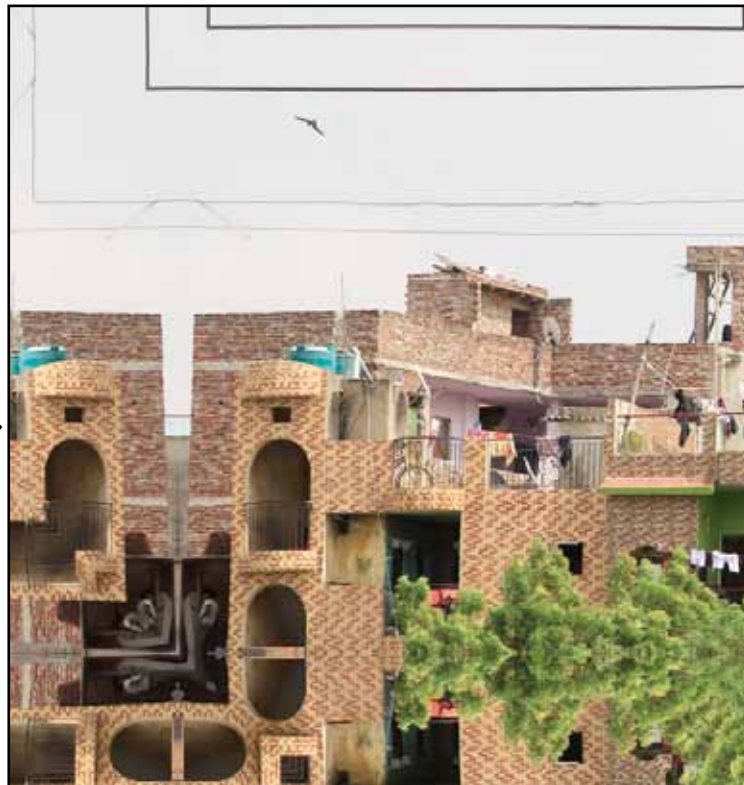
above images : from the work Sites of Metamorphosis, 2016

The foreground showcases the beauty of a series of precious unplanned sub-structures interwoven with cables, electric wires, windows, balconies and rooftops; that are symbolic of the aging infrastructure of old Delhi.

Reference for Digital print background



above images : from the series
Constructed Conversations, 2015



The background is composed of a digital print of several images from around New Delhi, multiplied into patterns resembling the intricate 'jali' patterns of Mughal buildings, which upon closer inspection reveal the intricate streets and new structures of the city's present architectural growth. For which the final composition could appear as print on paper/ canvas pasted onto the wall.

Option 2



The Birth (of a million hope)

Site specific installation,

Digital print collage, dyed Newspaper cut-outs.

This work is meant for a long vertical wall, at least a height of 11 - 15 feet high, preferably one along a staircase if possible, so as to get the maximum height, with the stairs acting as an in-between space.

_Detail of the News paper cutouts,

_ Looking over the newspaper more closely one realises that it is shredded into the shape of a human being, multiplied and piled high. By which the newspaper's inclusion is not as a media reference, but more as a symbol of the amassed narratives born of a city and positively germinated across the world. As an artist I feel that global interests can be replaced with one's personal parables, each counting toward personal diaries of a region/nation.





_Detail of the print Collage.

_The collage will consists of many photographs from the streets from across the city capturing its textures and chaos.



_Detail of the print Collage.

_The final work would comprise of numerous photographs cut and pasted on to a wall, in which a painted black area would mix with the shadows of the photographs.

Reference for News paper cutouts in the shape of people



*right :In the Ocean of Chaos, 2014
below : Replacement (detail), 2012*



SACHIN GEORGE SEBASTIAN

Born in Kanhangad, Kerala, on 27 May 1985

Lives and works in New Delhi

EDUCATIONAL QUALIFICATIONS

- Graduate in Communication Design,
National Institute of Design (NID), 2006

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SELECTED PARTICIPATIONS

2016

-Sites Of Metamorphosis, Solo Show at Vadhera Art Gallery,
New Delhi
-Art Project : Constructed Conversations at India Art Fair, New Delhi

2015

-Kochi-Muziris Biennale, 'Dead Reckoning:Whorled Explorations',
Curated by Jitish Kallat.
-Fractured, Group show, Devi Art Foundation, Gurgaon
-Material Ruptures, Group show curated by Meenakshi Thirukude,
Exhibit 320, NewDelhi
-"The distance between two thoughts", Open Studio at Rote Fabrik, Zurich

2014

-Beirut Art Fair, 'Small Art is Beautiful', Curated by Fabrice Bousteau.
-'Incidents of Phenomena' -traveling exhibition by Fondazione Pastificio
Cerere & Basu Foundation for the Arts - India, Italy, Myanmar - curated
by Veeranganakumari Solanki, Ilaria Gianni and Sein Myo Myint
respectively.
-Deceptive Perception - Solo show at Exhibit 320, New Delhi.
-Thekkan Kattu- Southern Wind, Curated by Johny ML at Birla Academy,
Kolkata

2013

-Art Dubai 2013, Madinat Jumeirah, Dubai- Solo booth with Exhibit 320

-Material Point, Curated by Kathleen Wyma at Gallery OED, Cochin.

-Art projects The Fall and R.I.P at India Art Fair'13 , New Delhi

2012

-Metropolis and City Planners Solo show at Exhibit 320, Lado sarai, New Delhi
-Metropolis and City Planners Solo show/Installation preview at India
International Centre (IIC), New Delhi
-Group show with Apparao Galleries, Aman, New Delhi
-Roti Kapda aur Makaan, curated by Anubhav Nath, Ojas Art Gallery, New Delhi
-Art Chennai, with OED Gallery (Cochin),
-Construction of Loss, Exhibit320, New Delhi
-India Art Fair 2012, New Delhi

2011

-Words: A User's Manual, curated by Himali Singh Soin, Exhibit320, New Delhi
-Paper Tongues, curated by Ranjita Chaney, Exhibit320, New Delhi
-Bookaroo, children's literature festival, Srinagar

2010

ART MAKERS "Circa 2010", part-1, curated by Ranjita Chaney, Exhibit 320, New
Delhi
Bookaroo, children's literature festival, New Delhi
Ghummakkad Narain, The Travelling Children's Literature Festival, Dehra Dun

AWARDS

FICA Emerging Artist Award 2014 - Foundation for Indian Contemporary Art
Young Artist Award 2013 - Kempinski Arts Program

RESIDENCIES

Pro Helvetia-Artist In Residence(AiR) at Rote Fabrik, Zurich, Switzerland 2015
Kempinski Arts Program, Budapest, Berlin. 2014
International Artist Residency: The Idea of the Book, Khoj, Delhi 2009

Sachin George Sebastian
Biography

Born in Kanhangad, Kerala in May 1985, Sachin George lives and works in New Delhi, having graduated in Communication Design from National Institute of Design, 2006.

Selected solo and group shows include Sites Of Metamorphosis (solo show) Vadhera Art Gallery, New Delhi, 2016; Art Project - Constructed Conversations at India Art Fair, New Delhi, 2016. Dead Reckoning: Whorled Explorations, Kochi-Muziris Biennale (curated by Jitish Kallat) 2015; Fractured (group show), Devi Art Foundation, Gurgaon, 2015; Material Ruptures (group show curated by Meenakshi Thirukude), Exhibit 320, New Delhi, 2015; “The distance between two thoughts”, Open Studio at Rote Fabrik, Zurich, 2015. ‘Small Art is Beautiful’ (curated by Fabrice Bousteau) Beirut Art Fair, 2014; ‘Incidents of Phenomena’, traveling exhibition organised by Fondazione Pastificio Cerere & Basu Foundation for the Arts – touring India, Italy, Myanmar - curated by Veeranganakumari Solanki, Ilaria Gianni and Sein Myo Myint respectively, 2014; Deceptive Perception (solo show) at Exhibit 320, New Delhi, 2014; Thekkan Kattu- Southern Wind (curated by Johny ML), at Birla Academy, Kolkata, 2014.

Madinat Jumeirah, solo booth with Exhibit 320, Art Dubai, 2013; Material Point (curated by Kathleen Wyma), Gallery OED, Cochin, 2013; The Fall and R.I.P, Art Projects, India Art Fair, New Delhi, 2013; Metropolis and City Planners (solo show) at Lado Sarai, Exhibit 320, New Delhi, 2012; Metropolis and City Planners (solo show/Installation preview) at India International Centre, 2013; Group show with Apparao Galleries, Aman, New Delhi, 2012; Roti Kapda aur Makaan (curated by Anubhav Nath), Ojas Art Gallery, New Delhi, 2012; Art Chennai, with OED Gallery, Cochin, 2012; Construction of Loss, Exhibit 320, New Delhi, 2012; India Art Fair, New Delhi, 2012. Words: A User’s Manual (curated by Himali Singh Soin), Exhibit 320, New Delhi, 2011; Paper Tongues (curated by Ranjita Chaney), Exhibit 320, New Delhi, 2011; Bookaroo, Children’s Literature Festival, Srinagar, 2011. ART MAKERS “Circa 2010” Part-1 (curated by Ranjita Chaney), Exhibit 320, New Delhi, 2010; Bookaroo, Children’s Literature Festival, Srinagar, 2010. Ghummakkad Narain, Travelling Children’s Literature Festival, Dehra Dun, 2010.

George’s awards have included FICA Emerging Artist Award 2014; Foundation for Indian Contemporary Art Young Artist Award 2013; Kempinski Arts Program, Budapest, Berlin, 2014; and his residences; Pro Helvetia- Artist In Residence (AiR) at Rote Fabrik, Zurich, Switzerland 2015; Kempinski Arts Program, Budapest, Berlin, 2014; International Artist Residency: The Idea of the Book, Khoj, Delhi, 2009.

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Thank You !