

from Lost
Roots

to
Urban
Meadows

M a d h v i S u b r a h m a n i a n

N a n d i t a M u k a n d

From Lost Roots to Urban Meadows

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John Westnedge (*Floor Plan*, p. 18)
Madhvi Subrahmanian (*Reclaiming the Road*, pp. 28-29)

Exhibition Photography

Visual Peak

From Lost Roots To Urban Meadows

Madhvi Subrahmanian Nandita Mukand

22 Mar – 5 May 2019

In celebration of International Women’s Day 2019, The Private Museum (TPM) Singapore is pleased to present *From Lost Roots to Urban Meadows* by Singapore-based artists, Madhvi Subrahmanian and Nandita Mukand. As part of TPM’s *Woman Artist* series, this joint exhibition follows the most recent developments of the artists’ practices, featuring installation and sculptural works informed by their ongoing explorations into nature and how it responds to our everyday life in the city.

Since the founding of The Private Museum in 2010, we have worked alongside many artists and private art collectors to jointly promote art appreciation and support the growing enthusiasm for art, culture and heritage in Singapore.

We are glad to be able to continue in our vision to providing an alternative platform for female artists all over the world—to push boundaries in their various artistic expressions and in creating a space for contemplation and dialogue within our community.

We would like to extend our appreciation and gratitude to both the artists, Madhvi Subrahmanian and Nandita Mukand, our Guest-of-Honour Rosa Daniel, National Arts Council and all our supporting partners for their commitment in making this exhibition a success.

Daniel Teo
Founder
The Private Museum

The Private Museum’s (TPM) Women Artists platform is a tribute to women artists from all over the world. Among them are Singapore-based artists, Madhvi Subrahmanian and Nandita Mukand whose works are showcased in *From Lost Roots to Urban Meadows*.

Both Madhvi and Nandita have found their artistic process transformed by the present urban realities they live in, through the inquisitive lens of both artists. This exhibition, a result of their joint efforts and TPM, will go on to inspire young women artists in using art to question and better understand the world they live in.

As a private museum, TPM has led through investing time and resources towards supporting women artists to exhibit their works in the museum over the past nine years. This has inspired thousands of people who have visited the museum to better appreciate and collect art.

TPM is also dedicated to promoting art appreciation by engaging local, regional and international audiences. TPM’s work contributes to the overall robustness of Singapore’s visual arts ecosystem, and we hope to see more of such efforts that nurture an environment which supports the growth of arts audiences across all ages and walks of life.

My heartiest congratulations to both Madhvi and Nandita for their latest achievements. I would also like to congratulate the team at TPM who are committed in making this exhibition possible.

Rosa Daniel
Chief Executive Officer
National Arts Council

Between and Beyond Screen and Window: Mapping a Shapeshifting City

by Andrea Fam

How does a city grow?

A city bears witness to development on a daily basis. As I put these words to paper, I can hear the whirl of a chainsaw put to task on manicuring the trees located within and along Singapore’s public housing estates. In the pauses in branch pruning, the wind carries the sound of drilling from a distant construction site. This medley of noises is a sonic indicator of the city’s attempts at advancement. But how does a city *grow*?¹

An urban sprawl comes to mind when envisaging a growing city. And as it slowly but surely spreads, it overruns a natural landscape that once existed. But where, from an aerial view, we imagine the universal grey that comes with the assembly of roads and buildings, what is not detected is nature’s cohabitation with its colonisers and attempts at reclaiming its lost terrain.

The concept of a growing city is reflected on and explored in the works by Nandita Mukand and Madhvi Subrahmanian in their duo show, “From Lost Roots to Urban Meadows”, that ponders humans’ complex relationship with nature. The intertwine between built surrounds and natural environment are central concerns in the practices of the two artists: both share a view of nature’s unwavering resilience in the face of mans’ unruly and oft unchecked expansionist tendencies, whilst also recognising the beauty of nature's reflection in the man-made.

A sense of growth is detectable when you first encounter the works in the show. They extend across the exhibition space and dot its walls with determined purpose, some suspend and hover above the ground in anticipation and latency. More than just a sense of growth, this exhibition creates an impression that it is growing, and indeed the matter which the works are created of and the manner in which they are displayed creates an illusion that the works are coalescing and morphing.

A viewfinder, a lens and a light source

The visitor is invited into a space that emanates a sense of earthiness; clay, natural fibres and other organic materials lend the exhibition its raw quality. Whilst seemingly instructive in

their presence and positions, with sets of ceramic sculptures weaving towards, through, around and away from cypress seed pods and rhizoidal growths, what lays effectively camouflaged within these composites is an allegorical approach to navigating the exhibition. The titling of the works: ‘Urban Veil I’, ‘Empty Vessels I’, ‘Entropic Orders I’, ‘City Weave’, ‘Floor Plan’, ‘Forest of Shadows’, etc., are indicative of the way in which each artist ‘sees’ and ‘moves through’ the world around them and ‘sees’ and ‘moves through’ the world they have deployed in the exhibition space: they employ framing devices that limit vision, simultaneously enclose and exclude a line of sight, create demarcations, or else fade in and out of reach.

A sense of invitation is experienced as you enter the doors of the museum. Lying in a state of repose is Mukand’s ‘Empty Vessels I’, an installation of hundreds of cypress seeds distributed across several bulbous groupings resembling hives of bees that suspend from the ceiling or lay languidly on the ground. The seeds that were sourced from Spain, where the artist spent time on a residency, bears significance: “the cypress tree grows very tall, and allows people to imagine it connects earth to the sky. [They say] in Spain the Cypress trees are grown in graveyards as a way to link the dead to heaven” recalled the artist in her studio where we discussed the work. In explaining the work’s title, she reflected: “what’s fascinating to me was how small, tiny and insignificant [they were], and maybe nothing would come off them, but at the same time each seed is a vessel that has the potential to become a very tall tree that bears more seeds, and more seeds might make a forest”.

Trees that grow in presence punctuate the wall beyond ‘Empty Vessels I’. ‘Forest of Shadows’ by Subrahmanian is a work that seems to gain in size before your eyes. Comprised of stoneware, light and shadows, the work tessellates in two directions: horizontally and vertically. Softly outlined trees appear to rise upwards whilst solid dashes seem to mark the length of the wall. Only when sidled up against it do you recognise the work of light passing through the stoneware, casting a stencil of these trees against the surface of the wall, like sentinels

keeping watch. Subrahmanian further illustrates: “You will see the shadows of the trees, but you don’t see the objects, or the objects become the shadows, and the shadows become the objects. I like that inversion that happens, and also that something is not tangible – you can’t quite hold on to a shadow, it escapes you. You can’t claim it.”

“There is no definition to an object without shadow – it gives shape, lends character and sets a mood. Through its transformative ability it can give a static object movement—exaggerating and distorting it as it lengthens and shortens with light. The spacious pattern of shadows, be it on the forest floor or the deep recesses of an architectural space, displays the unparalleled and the ethereal beauty of filtered light.”²

The attempt to wield light continues in an alcove off the main exhibition space in the works, ‘Reclaiming the Road’, and ‘Connect/Disconnect’. ‘Reclaiming the Road’ can be metaphorically described as a duet between a road and the trees that line it. This scene of tall trees casting their long shadows across a road, was photographically recorded in the neighbourhood where the artist lives but at the same time could be any road and any bank of trees anywhere in the world. The work is often read as the pulse of a heart, with its cardiac rate and frequency charted on a graph. It would be closer to describe it as a seismograph as the image captures the road’s expansion over time and temperature. ‘Reclaiming the Road’ is an observation of the daily ebb and flow of the tide of these trees’ shadows.

In ‘Connect/Disconnect’, window-like structures double up as grids on a map and lines mimic pipeways that crisscross cities and divide land whilst connecting humans to each other. “Windows are important for me because they are an avenue in and out of architectural spaces to the world outside – an access point” comments Subrahmanian. “These clustered windows are an avenue for sight and perspective and allow us to consider how perspectives shift: are we looking at a forest or is it a mirage?”, speculates the artist. As the light source

trails the linework of ‘Connect/Disconnect’, an image of an electrical circuit starts to take shape. Subrahmanian again: “I see the linkages as connections within the city. They are pipes and sewerages and electrical wiring all rooting the city.”

We remain in the vein of mapping with ‘Floor Plan’ which Subrahmanian describes as a “cross between an architectural floor plan, an abandoned city and archeological ruins.” Positioned as though floating off the ground, the work responds to the cracks and crevices of the museum floor, imagining a city that expanded by circumventing rivers and ravines. Meant to be viewed from top down, ‘Floor Plan’ considers the practice of cartography and the kind of information that can be discerned from the data laid out by the study of maps. I am reminded again of an urban sprawl where meandering lines that traverse a landscape are likely man-made.

“I am interested in architecture and the spaces between. [...] like Agnes Martin, Joseph Albers and Mondrian, I see the city through grids and geometric shapes” explained Subrahmanian as I studied her series ‘City Weave’ for the first time at her studio. Embedded within each ceramic convex disc is a framework of lines that configure and reconfigure to form different impressions of city networks, depending on how the discs are oriented. Oriented one way, they appear to resemble tall buildings with numerous windows on each floor. Oriented another, the same composition now takes on the appearance of a train going by a window, or conversely a city being seen through the window of a moving train. Aside from grids and geometric shapes, Subrahmanian also sees the city in the weaves of cloth: “I come from India where patterns are commonly found on cloth” she reflected. Here the impression of the city through a framed window immediately becomes populated with people. The same imagery can be seen in her latest development ‘Urban Fabric’. Though similar in form in that it also comprises ceramic discs, ‘Urban Fabric’ combines the appearance of a woven city. Distinct in this series is how the discs line up to make the city skyline, or viewed another way, the edge of a fraying tapestry.

Cloth is also activated as a viewing technique by Mukand in her series, *Empty Cocoon* and *Urban Veil*. In 'Empty Cocoon I, II and III' Mukand has fashioned her wire and mesh fabric to take on the form of cocoon casings. “A lot of [my] works are about processes of creation [...] how things are created, grow and die. I see that in very difficult and harsh climates and conditions plants always grow very gracefully, and they adapt as they grow. And as they do so, they take on very graceful form[s]. Neuroplasticity tells us that the human brain can also adapt and change and develop new skills”, stated the artist as she described the mirroring of plants and humans in their abilities to adapt in the face of change.

By way of interpreting ‘Urban Veil I’, Mukand opened by describing her sense that “there is always a barrier between us and nature”. ‘Urban Veil I’ is a group of 16 wall-bound sculptures made predominantly of cloth, paper, plaster, acrylic paint, resin and wire. Taken individually, each ‘Veil’ bears its own gestural, almost performative imprint. Some curve and curl, others dangle, yet others fold over on themselves in a fashion not dissimilar to autumnal leaves. As a collective, ‘Urban Veil’ bears the impactful presence of a legion on guard, creating a striking counterpoint to Subrahmanian’s ‘Forest of Shadows’ in the adjacent room. Shadow play similarly occurs in this work; "The shadows emphasise the screen like quality of the work. It is a way of emphasising the *Urban Veil*. The *Urban Veil* to me is our growing inability to directly experience and take in the natural world. Living in the city we often view nature only through a variety of screens – computer screens, phone screens, car windows, camera lenses. This in turn obstructs our ability to absorb the clarity, the wisdom, the strength that is available from the natural world" shared Mukand.

The idea of a barrier between human and nature is further explored in Mukand’s photographic series. Produced in collaboration with performance artist, Mar Serinya, whilst Mukand was in Spain on an artist residency, the series looks at human’s interaction with and distance from nature. Four photographs, ‘Together Forever’, ‘The Unborn’, ‘Fragility I’

and ‘Fragility II’, capture Serinya in a range of poses that feature the artist in embrace with plants native to Spain on their early stage of decline. The postures assumed by Serinya delicately balance an affection for these plants with an employment of them as a shield. The series thinks about skin and bark as protective surfaces between human and plant, but also about plant and nature as a protective layer for humans.

Humans and nature vs human nature

One of the last pieces to be included in the exhibition was, ‘Entropic Orders I’ by Mukand. It is a sculptural piece that in part drapes down a wall whilst also accumulating on the ground below. The medium of the work is paper whose multifaceted form has been molded by the shape of the artist’s finger. Born in white and comprising hundreds of thimble-shaped units, ‘Entropic Orders I’ resembles bleached corals or petals made of egg shells. “Entropic” refers to chaos, decay, degradation. As per physics ‘entropy’ never stops. I am interested in the chaos in nature and also within that chaos there is order and grace and therefore contradiction. Repetition and the time involved [in making the work] made me think about how time is experienced in nature and in the city. In nature it is cyclical, repeating, but we humans often experience time as linear (progress, goals, etc.), but I think if we take a long enough view, human projects are often cyclical even as they lay the ground for [a] next generation of projects. As per some doctrines even our lives are cyclical with the idea of rebirth” interpreted Mukand of the work.

In reflecting on this show and its works, on humans and nature, and on humans’ struggle to make sense of the world from the point of consciousness and perception, I find myself pondering over a number of existential questions: Can humans ever fully embrace nature? Is nature ‘embraceable’? How can humans translate the experience of the effects of nature?

‘From Lost Roots to Urban Meadows’ is an exhibition that contemplates human’s existence from the point of their encounter with and presentation and representation of their natural and built environments.

Endnotes

1. The words ‘grow’ and ‘develop’ are often used interchangeably: both consider the concept of scale and suggest an increase in size. But where ‘develop’ contains notions of advancement, be it in progress, knowledge or skill to improve something, ‘grow’ need not lend itself to being a descriptor of improvement and in this instance has been borrowed to express an observation.

2. Subrahmanian, Madhvi. “In Praise of Shadow”. *Art Hoop Magazine*, July 2018.

Andrea Fam is an Assistant Curator at the Singapore Art Museum where she oversees the Cambodia, Laos, and Vietnam portfolios. She holds a B.A. (Hons) degree in Criticism, Communication and Curation in Art and Design from Central Saint Martins, London, UK. She is one of six curators in the upcoming Singapore Biennale 2019, ‘Every Step in the Right Direction’, and co-curated the Singapore Biennale 2016, ‘An Atlas of Mirrors’. She has also curated and co-curated several exhibitions at SAM, namely, the President’s Young Talents 2018, ‘Imaginarium: Over the Ocean, Under the Sea’, and ‘Odyssey: Navigating Nameless Seas’. Her research interests include investigations into the implications and impact of borders in and on contemporary art production, the role of humour in society.

Do the intangible shape shifting shadows cast by both the built environment and the natural world whisper of temporality and transience in life and nature? As cities keep expanding, constantly renegotiating their power struggle with nature, urban progress is expressed through dialogue and subjugation. My practice explores this fluidity and interconnectedness of nature and urban culture.

Over the years my work has been defined and transformed by my migratory life – the opportunities and challenges of constant relocations have inspired my practice. I live and work in Singapore with one foot in the city of my birth Mumbai. Frequent travel between the mega polis of Mumbai and the garden city of Singapore refreshes my perspective of the places and spaces of my natural and urban environments.

My work seeks to explore these shifting perspectives through installations that often are immersive and experiential; its interactive and participatory nature evoking both collective and personal memories. Working in a rhythm of multiples my process affords me quiet and contemplative time in the studio. The mark of my hand leaves behind a trace on the organic medium, imbuing it with texture. Allowing for the subconscious to filter through, my practice makes way for the unexpected and offers the opportunity to explore metaphorically my personal story of growth.

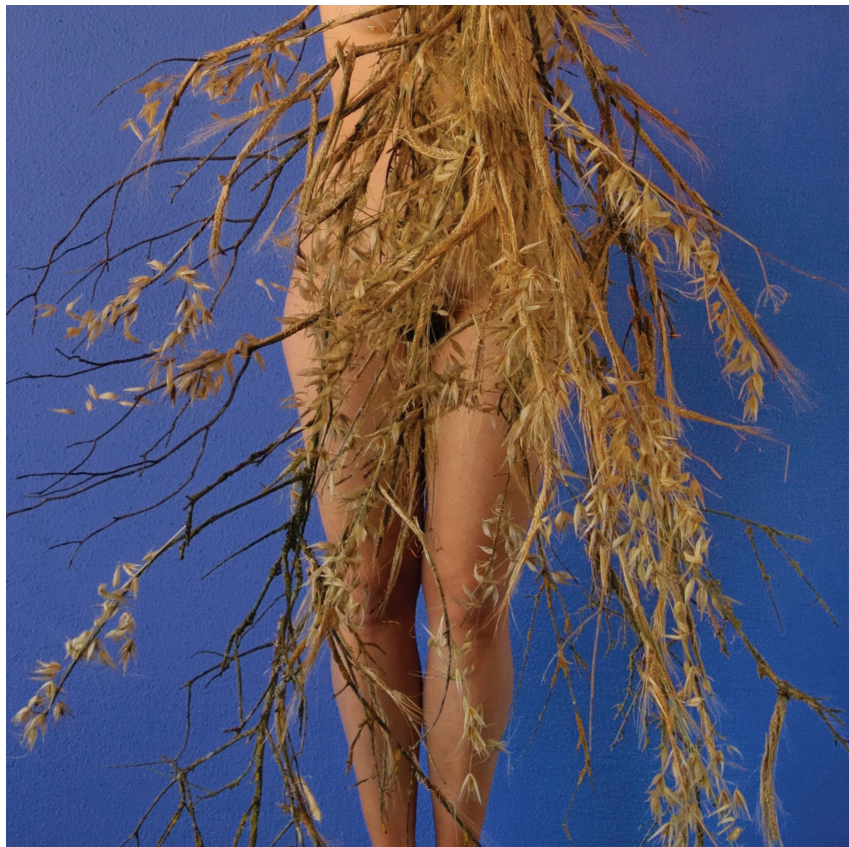
Madhvi Subrahmanian, 2019

When I walk alone in the mountains and forests I often have access to another dimension. I can step out of my everyday life and see it from the outside with a lot more perspective. It is often a very spiritual experience. Yet, for the most part, I live here in the city. When I am here I realize that I lose that understanding, that sense of connection and perspective. My practice is concerned with how urbanization with its attendant lifestyle choices continuously changes us as individuals, and by extension, transforms the collective psyche of our world.

In my artmaking I revisit the thoughts (and states of no-thought) that inspire me in the natural world, processing my urban experience through my observations of Nature. I fashion urban materials into organic forms reminiscent of natural growth and decay. In other installations I work with natural materials like dead plants, dried flowers and seeds. Whether synthetic or organic I choose materials for the inherent meaning they invoke. Processes by which creation comes about fascinate me. Projects and objects come into physical being from an unknown non-physical realm and grow organically. My work also concerns the sensuousness of materiality, its ability to evoke a visceral response that can enable the viewer to move from the realm of thought to the realm of feeling. Building up of the sculptures and installations often involve repetitive processes that are meditative. Ideas of growth and decay, layers of accretion and erosion as markers of time, resilience in the face of adversity, the grace imbibed in adapting organically to circumstances, the beauty of chaos-these are some of the thoughts that form the backdrop of my artistic practice.

Nandita Mukand, 2019





(left to right)

Nandita Mukand

The Unborn, Fragility II & Fragility I

2016

34 x 23 cm

Digital photographic print on Hahnemuhle fine art baryta

(top)

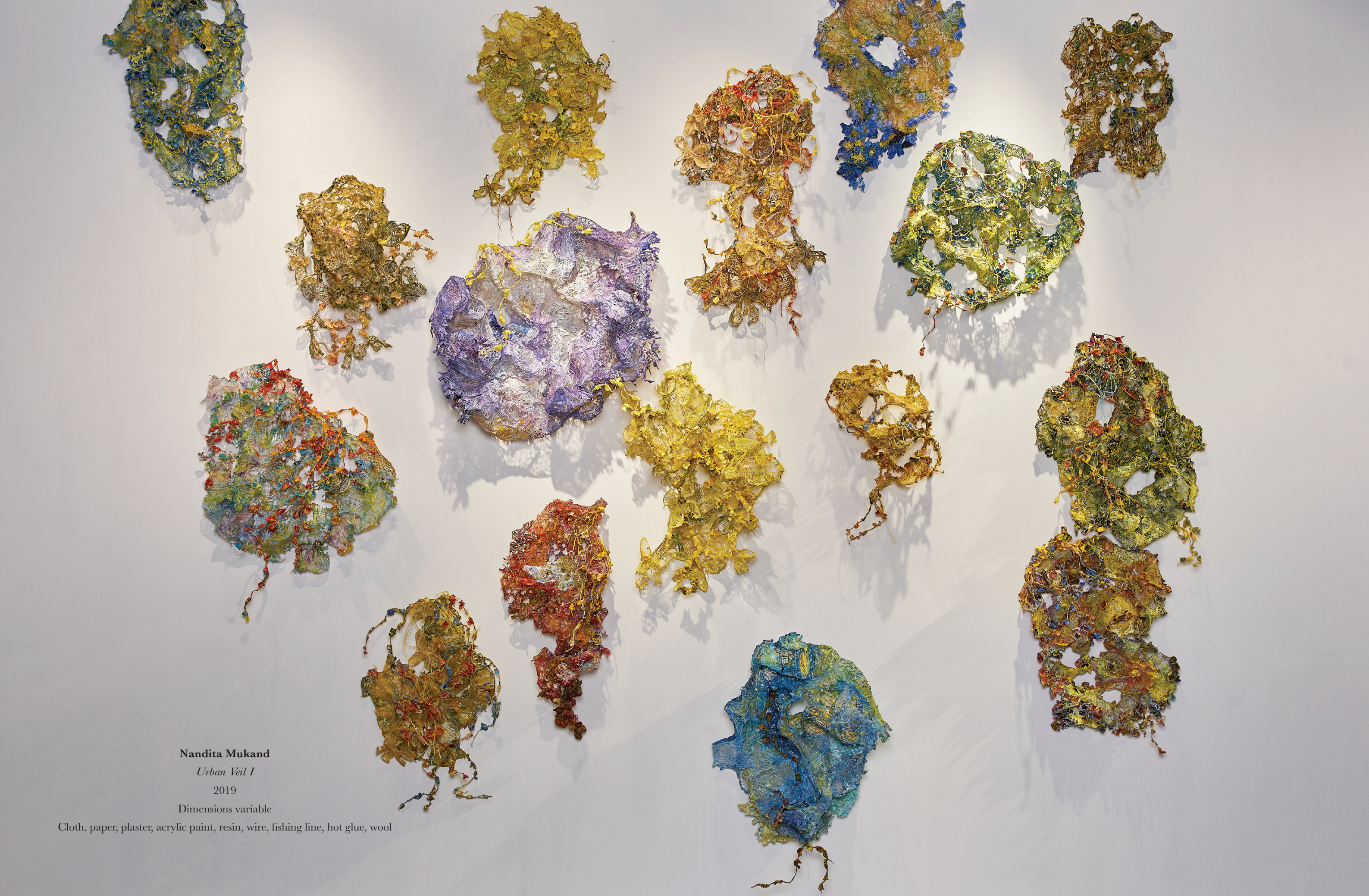
Nandita Mukand

Together Forever

2016

29 x 29 cm

Digital photographic print on Hahnemuhle fine art baryta



Nandita Mukand

Urban Veil I

2019

Dimensions variable

Cloth, paper, plaster, acrylic paint, resin, wire, fishing line, hot glue, wool



Urbanisation is in constant negotiation with nature in form of dialogue,
subjugation and power struggle.

Madhvi Subrahmanian

Madhvi Subrahmanian

Floor Plan

2019

Dimensions variable

Unglazed stoneware, kintsugi

City life yields choices that change us, weaving an *Urban Veil* that thickens;
we no longer see ourselves as part of the natural world.

Nandita Mukand

Nandita Mukand
Empty Vessels I
2019
Dimensions variable
Cypress seeds, wire, pinecones



From Lost Roots To Urban Meadows

Madhvi Subrahmanian Nandita Mukand

22 Mar – 5 May 2019

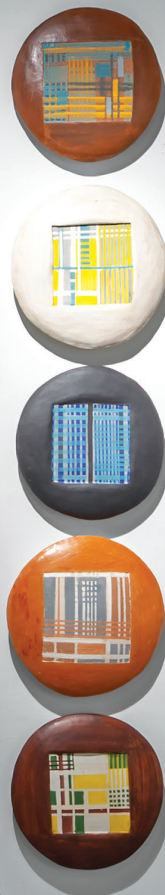
In celebration of International Women's Day 2019, The Private Museum (TPM) is pleased to present *From Lost Roots to Urban Meadows* by Singapore-based artists, Madhvi Subrahmanian and Nandita Mukand. As part of TPM's Women Artists series, this joint exhibition follows the most recent developments of the artists' practices, featuring installation and sculptural works informed by their ongoing explorations into nature and how it responds to our everyday life in the city.

Subrahmanian reflects on the fluid interconnectedness of nature and urban cultures. Bringing together conceptual and sensory experiences, her works are often participatory and/or immersive in nature. Her contemplative process attempts to trace the imprints of the intangible through her investigations into city structures, space layouts, archaeological sites and the displacement of objects by shape-shifting shadows.

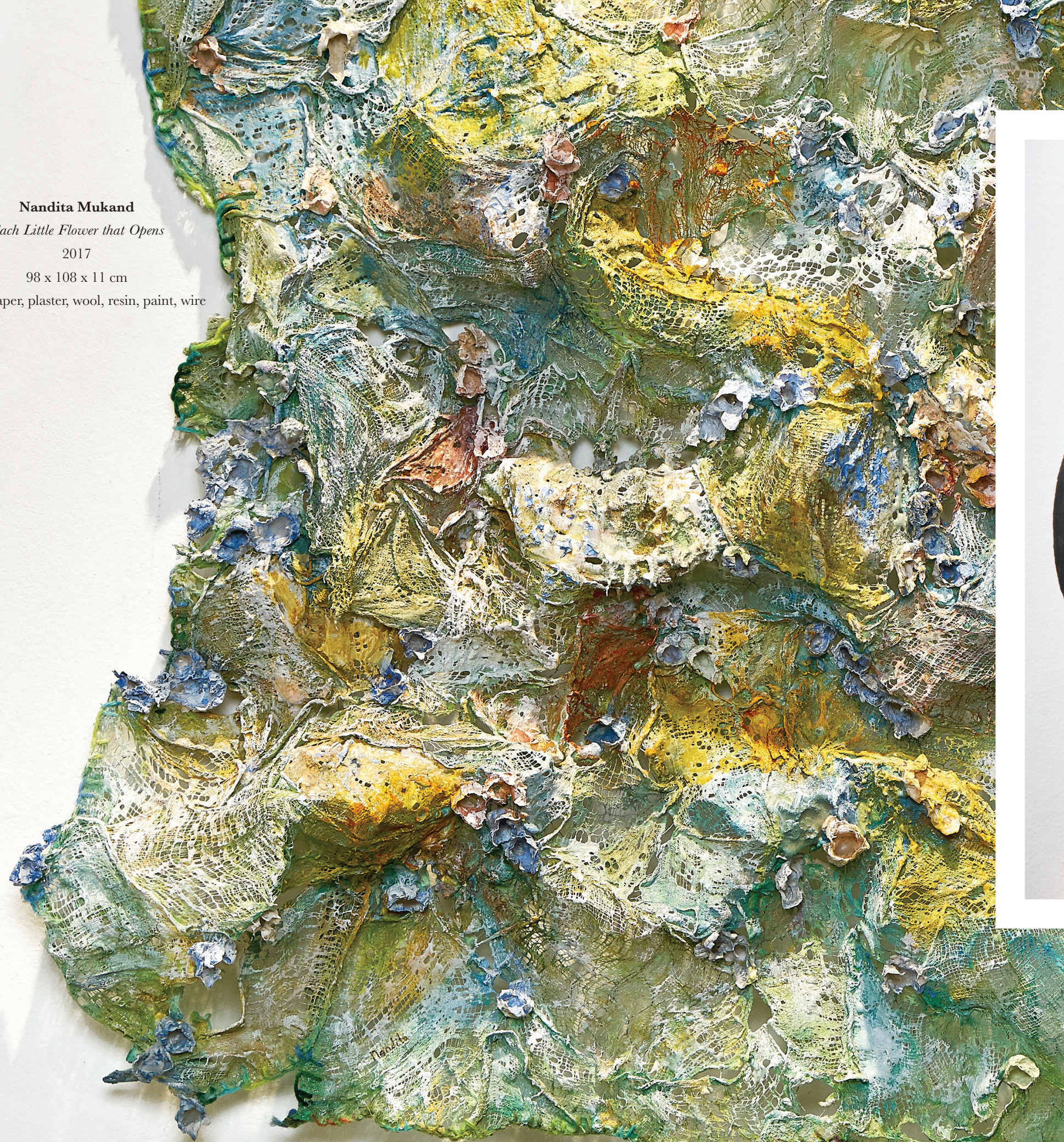
Drawing upon her interests in metaphysics and its abstract concepts such as being, knowing, identity, time, space, and neuroplasticity, Mukand's practice observes the deep intricacies of nature, mingled and merged with the workings of the urban mind. Through the amalgamation of synthetic and organic materials, her works ruminate upon city mindsets and illuminate urban veils that separate us from nature.

Through the inquisitive lens of both the artists, *From Lost Roots to Urban Meadows* seeks to challenge our perceptions of nature and life – inviting the viewer to delve deeper and engage in new conversations about our urban existence—*with or without—nature*.

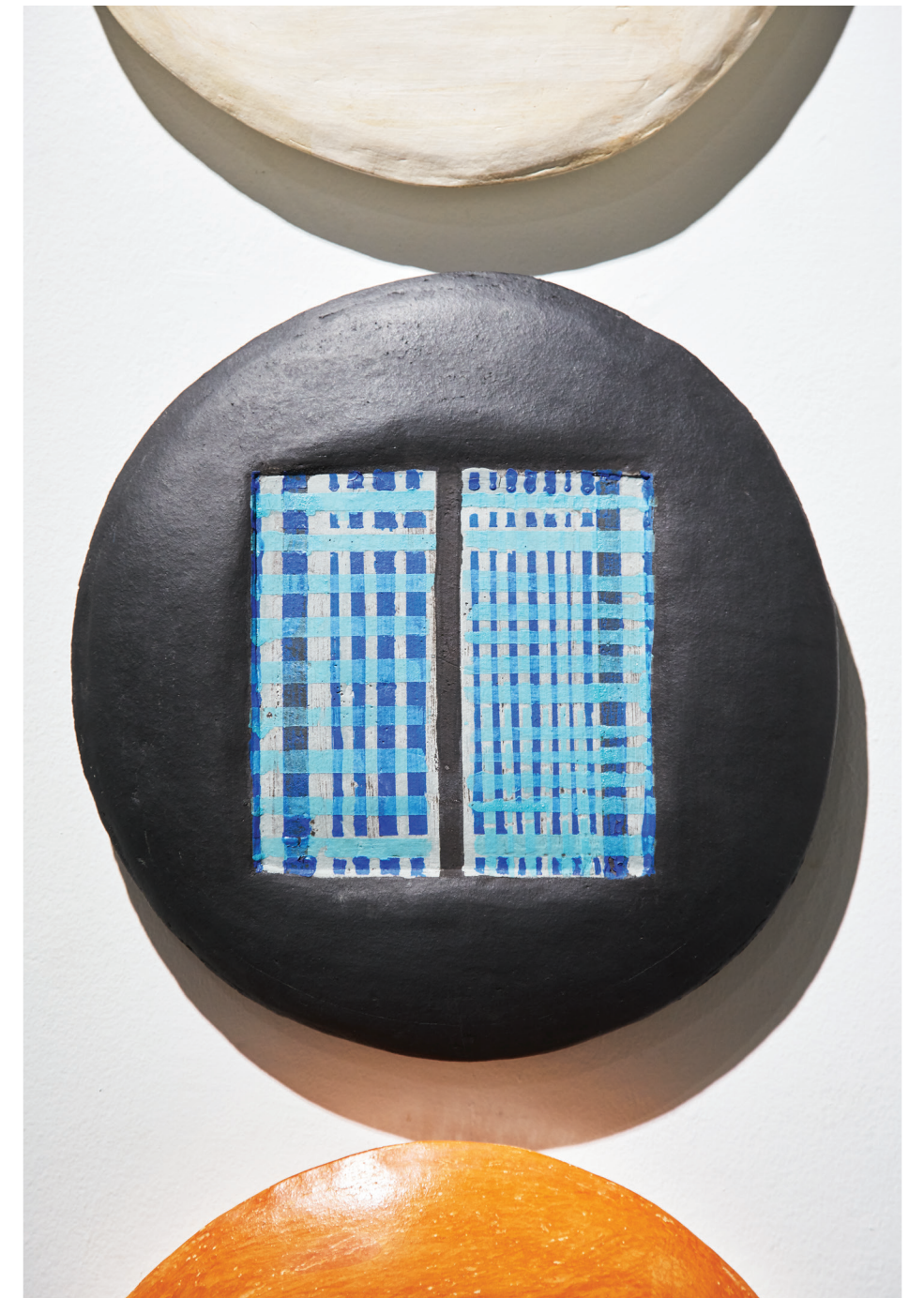
Supported by



Urban
subjug



Nandita Mukand
Each Little Flower that Opens
 2017
 98 x 108 x 11 cm
 Cloth, paper, plaster, wool, resin, paint, wire



Madhvi Subrahmanian
City Weave
 2019
 36 x 37 x 3 cm x 5
 Unglazed earthenware and stoneware with terracigillatas and slips



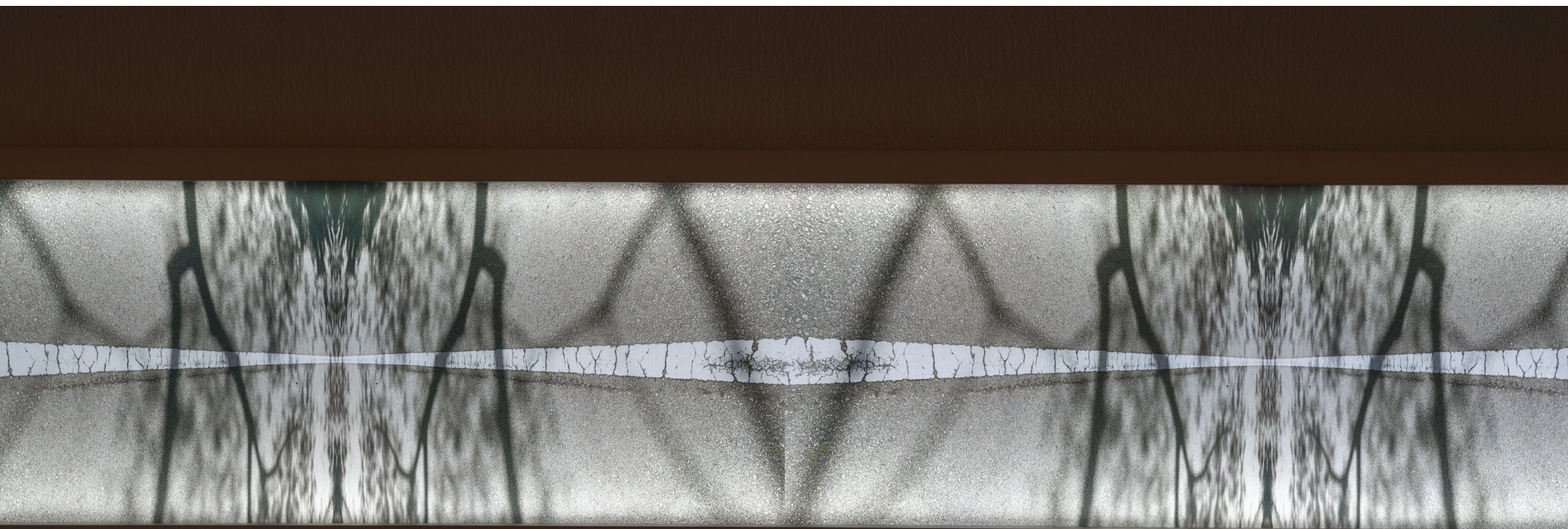
Madhvi Subrahmanian

Urban Fabric

2019

45 x 95 x 3 cm

Unglazed earthenware with terrasingillatas and slips



Madhvi Subrahmanian

Reclaiming the Road

2018

54.4 x 21.3 cm (left),

159.8 x 21.3 cm (right)

Digital photographic print on archival backlit film

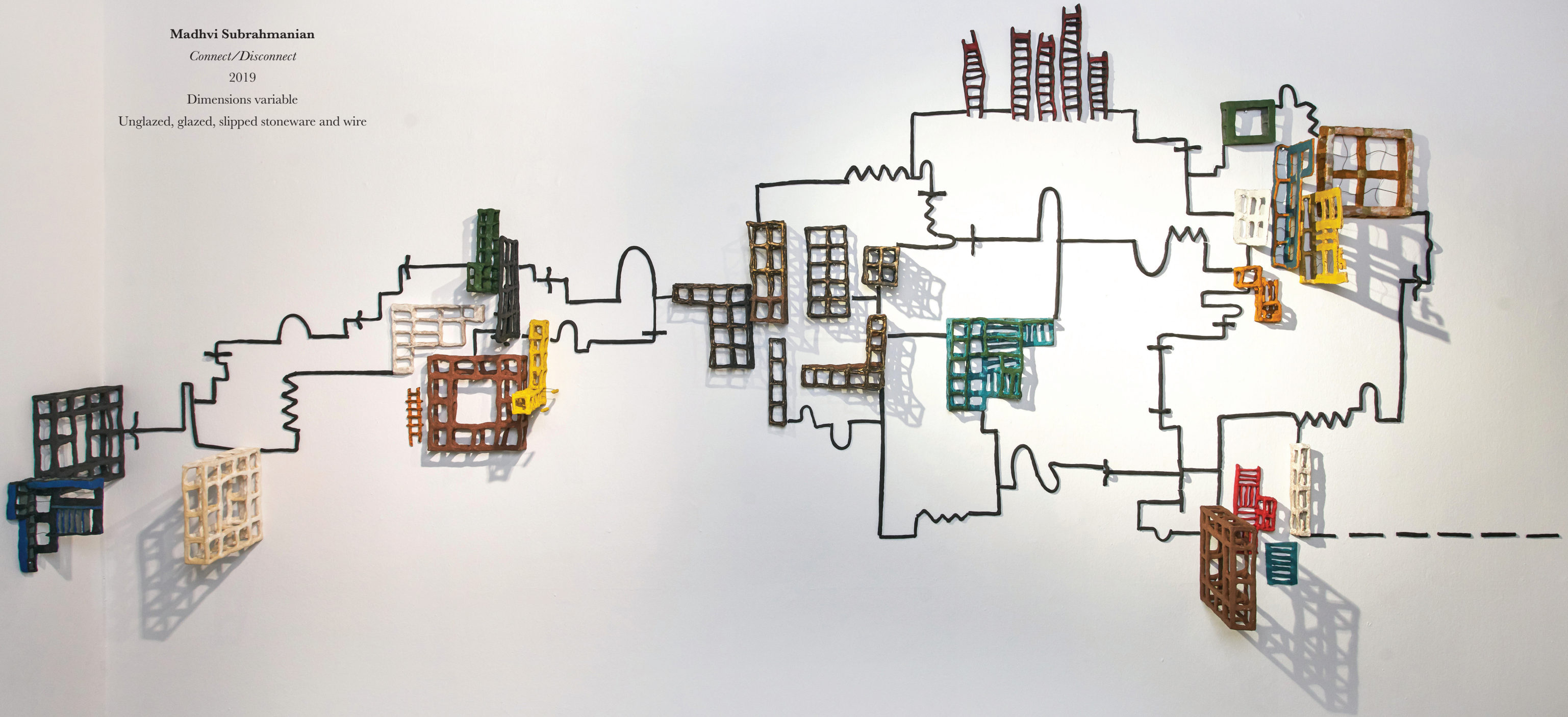
Madhvi Subrahmanian

Connect/Disconnect

2019

Dimensions variable

Unglazed, glazed, slipped stoneware and wire





Nandita Mukand

Empty Cocoon I

2018

47 x 33 x 13 cm

Cloth, paper, plaster, acrylic, resin, wire

Nandita Mukand

Empty Cocoon III

2018

33 x 25 x 13 cm

Cloth, paper, plaster, acrylic, resin, wire

Nandita Mukand

Empty Cocoon II

2018

33 x 23 x 13 cm

Cloth, paper, plaster, acrylic, resin, wire



Madhvi Subrahmanian

Forest of Shadows

2018

Dimensions variable

Unglazed stoneware, light and shadows



Nandita Mukand

Entropic Orders I

2019

Dimensions variable

Paper, wire, resin, adhesives



MADHVI SUBRAHMANIAN

Based in Singapore, Madhvi Subrahmanian is an artist, curator and writer. Her initial training in ceramics was with Ray Meeker and Deborah Smith at the Golden Bridge Pottery in Pondicherry India and she has attained her Masters in Fine Arts from Meadows School of the Arts, Dallas, TX.

Madhvi has been awarded the Charles Wallace Grant and other grants including the India Foundation of the Arts. She has been invited to several artists in residence programs in Japan, China, Korea, India, Thailand and US. Her sculptures and installations can be seen in several private and public collections such as the Mumbai Domestic Airport, India, Shigaraki Ceramic Sculptural Park, Japan, and Fule museum in Fuping, China. She shows with Gallery Chemould in Mumbai and has participated in many biennales, solo and group exhibitions around the world. Her works have been shown at museums such as Indian Heritage Centre, Singapore, Yingee Ceramic Museum in Taiwan, Ayala Museum in Manila and Henan Museum in China.

Madhvi is part of the curatorial team for the first international contemporary ceramic triennial recently held in Jaipur. Her works have been published in international magazines, like *Ceramic Art and Perception*, *Nueve Keramik* and in books like *Smoke firing* by Jane Perryman and *Contemporary Ceramics* by Emmanuel Cooper. Madhvi’s work was also recently on the cover of India’s premier contemporary art magazine-Art India. Madhvi is the elected member of the International Academy of Ceramics (UN organization) based in Geneva. Recently her installation Ode to the Unknown based on colonial rubber plantations and labour politics was commissioned and acquired by a Singapore museum, Indian Heritage Center, Singapore.

Education

- 2002 Charles Wallace Scholarship work/study with Kate Malone, London, UK
- 1994 Assistant to William Daley, Haystack School of Crafts, Maine, USA
- 1993 Summer school with Val Cushing and Marilyn Lysohir, Alfred University, NY, USA. Masters in Fine Arts, Meadows School of the Arts, Dallas, TX, USA
- 1990 Assistant to Warren Mackenzie, Peters Valley, Layton, NJ. USA
- 1985 Golden Bridge Pottery with Ray Meeker and Deborah Smith, Pondicherry, India

Selected Solo Exhibitions

- 2017 *Mapping memory*, Gallery Chemould, Mumbai
- Ode to the Unknown*, Special commissioned project for India Heritage Centre, Singapore
- 2012 *Absorbing Japan*, Japan Creative Center, Singapore
- 2011 <Connections>, Indigo Blue Art Gallery, Singapore (catalogue)
- 2010 *Organic/Abstract*, Lacoste Gallery, Concord, MA, USA
- Organic/Abstract*, Chemould Prescott Road Mumbai, India (catalogue)

Selected Group Exhibitions

- 2018 *Breaking Ground*, Indian Ceramic Triennale, Jawahar Kala Kendra, Jaipur
- Architectural Digest fair*, represented by Chemould Prescott Road, Mumbai, India
- International Academy of Ceramics show*, Yingee Ceramic Museum, Taipei, Taiwan
- Modus Operandi*, Chemould Prescott Road, Mumbai, India
- Printing, Drawings Ceramics*, Art Motif Gallery, New Delhi
- Special Projects Booth*, Chemould Prescott Road, India Art Fair, New Delhi, India
- 2017 *From the Ocean to the Silver City*, Australian High Commission, Singapore
- Here Be Dragons and Other Coded landscapes*, Curated by Meera Menezes, Sakshi gallery, Mumbai, India
- 2016 *Cont(r)act Earth*, Ceramic Biennale, Henan Museum, China
- Tree of Life*, Ayala Museum, Manila, Philippines
- Across the Table, Across the Land*, NCECA, Kansas City
- Ceramic View: international exhibition*, National Gallery Bangkok, Thailand
- 2015 *Chawan International Exhibition*, Belgium
- Unfolding Perspective*, The Deck, Singapore
- 6 x 6*, A collaborative show between 3 Indian and 3 Australian artists, Public Library, Australia Triennale, Canberra, Australia (catalogue)
- An Artist Inspired Space*, for Playeum at Affordable Art Fair Singapore
- SingaPlural: Celebrating Design*, Singapore

- Indo-Korean Center*, Chennai, India
- A collaborative installation -Raindrops with Playeum*, Gillman Barracks, Singapore
- 2014 *India Art Fair*, New Delhi, India
- Singapore-Taiwan Shoe Box Sculpture*, Singapore (catalogue)
- Chawan International Exhibition*, Singapore 2014 (catalogue)
- Bridges*, Stainless gallery, New Dehli, India (catalogue)
- 3rd Jakarta Contemporary Ceramic Beinnale*, Jakarta, Indonesia (catalogue)
- 8th Naori Eco- Art Festival*, South Korea
- 2013 *India Ceramic Museum*, FuLe International Ceramic Museum, Fuping, China
- The Black Frame Project*, Indigo Blue Art Gallery, Singapore (catalogue)
- The Bucket Show Forum Art Gallery*, Chennai, India (catalogue)
- Traditions Evolving*, NCECA 2013 Houston TX, USA (catalogue)
- 4th ASNA triennale*, Karachi, Pakistan

Curatorial

- 2018 Curatorial team for the first India Ceramic Triennale, Breaking Ground at Jawahar Kala Kendra, Jaipur, India
- 2016 Curator of residency at Art Ichol: Exploration, Experimentation and Examination 7 artists from 7 countries, Ichol/Maihar, Madhya Pradesh, India
- 2013 Curator of Traditions Evolving: Golden Bridge Pottery and Indian Contemporary Ceramics exhibition as part of Concurrent show in NCECA Houston, TX

Selected Residencies

- 2016 Ceramic View: International residency at Chulalongkorn University, Bangkok, Thailand
- Art Ichol, Maihar, Madhya Pradesh India
- 2014 Naori Eco- Art Festival, invited artist in residence, Naeri, South Korea
- 2013 Artist-in-Residence at FLICAM- Fule International Ceramic Museum, Fuping, Shaanxi, China
- 2012 Artist-in-Residence at Shigaraki Ceramic Cultural Park, Japan
- 2010 Artist- in-Residence Watershed Center of Ceramic Arts, Maine, USA
- 2009 Artist-in-Residence Golden Bridge Pottery, Pondicherry, India

Large Scale / Public Art Installations

- 2017 Ode to the Unknown, Indian Heritage Center, Singapore
- Public Art Installation of Bellyhives at Dhoby Ghaut Green, Singapore
- Public Art Installation for NParks Night Festival Dhoby Ghaut Green, Singapore

- 2016 Art Ichol, Sculpture Garden, Ichol, Madhya Pradesh, India
- 2015 St Regis Hotel, Maldives, Wall installations in 18 villas
- Cocoon and Tree houses at Villa Shanti, Ubud, Bali
- 2014 Ahead, installation part of Drive Public art project at Gillman Barracks, Singapore
- Threesome, a sculptural bench Dhoby Ghaut, Singapore
- 2013 India Ceramic Museum, Fule International Ceramic Museum, Fuping, China
- 2012 Shigaraki Ceramic Cultural Park, Shigaraki, Japan
- JSW Foundation, Karnataka, India
- 2011 Mumbai Airport Authority, Domestic Terminal, , India
- 2003 Public art-contemporary ceramics in collaboration-temporary interactive installation consisted of 4 large rotational columns set on the pavement outside the National Gallery of Modern Art, Mumbai, India

NANDITA MUKAND

Nandita Mukand is a Singapore based artist whose practice encompasses sculpture,installation and painting and whose work has been exhibitted and collected in Singapore and internationally. Drawing upon her interest in metaphysics, neuropla sticity, quantum physics and contemporary buddhist texts her work often mingles observations of growth and decay in the wilderness with the workings of the urban mind.

Nandita’s work was included in the *OpenART Biennale 2017*, Sweden and Imaginarium: To the Ends of the Earth, Singapore Art Museum. Other notable exhibitions include solo shows: *Mind(less) Wilderness* (2019), *Forest Weft, City Warp* (2017-2018), *The Materiality of Time* (2015) and group shows: *Exploring BigCI*, Hawkesbury Regional Gallery, Australia (2015), *Untapped*, Chan Hampe Gallery, Singapore (2016), *Fundacio L’Olivar Summer Exhibition*, Spain (2016).

She has been awarded artist residencies by the Fundacio L’Olivar in Spain, the Hawkesbury Regional Gallery, Australia and the Bilpin International Ground for Creative Initiatives, Australia, all of which have enabled her to deepen her research into the natural world. Having quit a successful corporate career with Proctor and Gamble to devote herself full-time to art making, Nandita graduated with a Bachelor of Fine Arts (First Class) from Goldsmiths, College of London via LASALLE College of the Arts, Singapore. She received the LASALLE Award for Excellence for outstanding student of the year (2014). Nandita is also an alumna of the Indian Institute of Management, Calcutta and has a degree in Electronics Engineering.

Education

Goldsmiths, University of London by LASALLE College of the Arts, Singapore (2011-2014)
BA (Hons) Fine Arts (First Class Honours)
Indian Institute of Management Calcutta, Kolkata, India (1998-2000)
Post Graduate Diploma in Management
Institute of Engineering and Technology, Lucknow, India (1994-1998)
B.Tech (Electronics)

Selected Solo Exhibitions

- 2017-2018 *Forest Weft, City Warp*, One East Asia Gallery, Singapore
Curated by Amelia Abdullahsani
- 2015 *The Material of Time*, Flaneur Gallery, Singapore
Curated by Kumari Nahappan

Selected Group Exhibitions

- 2017 *From the Ocean to the Silver City*, Australian High Commission, Singapore. Curated by Merryn Trevethan
- 2017 *OpenART 2017*, Orebro Biennale, Sweden. Curated by Kerstin Wagner, Lars Johnson and Giovanna Elvira Aquirre
- 2017 *To the Ends of the Earth*, Singapore Art Museum, Singapore. Curated by John Tung and Andrea Fam
- 2017 *Multi*, One East Asia, Singapore
- 2016 *Eclecti-City*, Art Loft Asia, Rendezvous Hotel, Singapore
- 2016 *Fundacio L’Olivar*, Catalonia, Spain. Curated by Pilar Parcerisas
- 2016 *Untapped*, Chan Hampe Gallery, Curated via Visual Arts Development Association, Singapore
- 2016 *Repurposing Nostalgia*, Singapore
- 2015 *The Essential Rhythm 2*, Instinc, Singapore (2 person show)
- 2015 *They Are of the Earth*, Affordable Art Fair, Singapore (solo presentation)
- 2015 *The Essential Rhythm 1-A Drawing into Space*, Affordable Art Fair, Singapore
- 2015 *Group exhibition at the National Library*, Singapore via Art Bounty Gallery
- 2015 *Exploring BigCi*, Hawkesbury Regional Gallery, Windsor, NSW, Australia. Curated by Diana Robson
- 2015 *Art Discovered*, Art Fellas, Singapore

- 2014 *The Ground*, Bilpin International Ground for Creative Initiatives, Australia
- 2014 *Affordable Art Fair Singapore F1 Pit Building*, Singapore
- 2014 *LASALLE Graduation Show*, ICA Gallery, LASALLE College of the Arts, Singapore
- 2013 *LASALLE Graduation Show*, ICA Gallery,LASALLE College of the Arts, Singapore
- 2012 *Beyond Limits- Praxis Space*, LASALLE College of the Arts, Singapore
- 2012 *From Raw to Craft*, Ngee Ann Kongsi Library, LASALLE College of the Arts, Singapore

Awards, Scholarships and Residencies

- 2016 National Arts Council Capability Development Grant, Singapore
- 2016 Fundacio L’Olivar Residency, Catalonia, Spain
- 2015 Hawkesbury Regional Gallery Residency, NSW, Australia
- 2015 Instinc, Singapore – Collaboration with Artist in Residence from Austria
- 2014 Bilpin International Ground for Creative Initiatives (BigCI) Residency, NSW, Australia
- 2014 LASALLE Award for Academic Excellence (BA), for most outstanding BA student in the Fine Arts
- 2014 LASALLE College of the Arts Merit Scholarship
- 2013 LASALLE College of the Arts Merit Scholarship

Published Research

- The Time of Cities and the Time of Nature: Regarding art dealing with the disconnection between urban life and natural world
 - Contemporary Art and the Perceived Self-Sufficiency of Urban Life
 - The Transcendental Sublime in Contemporary Art
 - The Evolution Of Contemporary Painting in the Face of Claims of “The Death of Painting”

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Claire Teo	John Westnedge
Dr Dana Magnus	Jean Tsai
Bill Liu	Nur Aini
Ng Siong Tee	Indian Ceramic Triennale
Tan Kai Seng	Gallery Chemould Prescott Road
Tan Siew Ching	Fundacio L'Olivar Spain
Tan Suan Wee	
Teo Tzen Tat	
Aaron Teo	
Clara Chong	
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Fuelled by passionate patronage for the arts, the museum aims to establish an alternative platform to bridge the gap between the private and the public. It supports the exchange of ideas across cultures, educational initiatives, artistic and curatorial collaborations with collectors and practitioners of the arts.

With a vision to promote art appreciation, the independent arts space engages local, regional and international audiences from all walks of life. The Private Museum is a registered Charity and Institution of a Public Character (IPC) since 2010 and 2015 respectively.

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