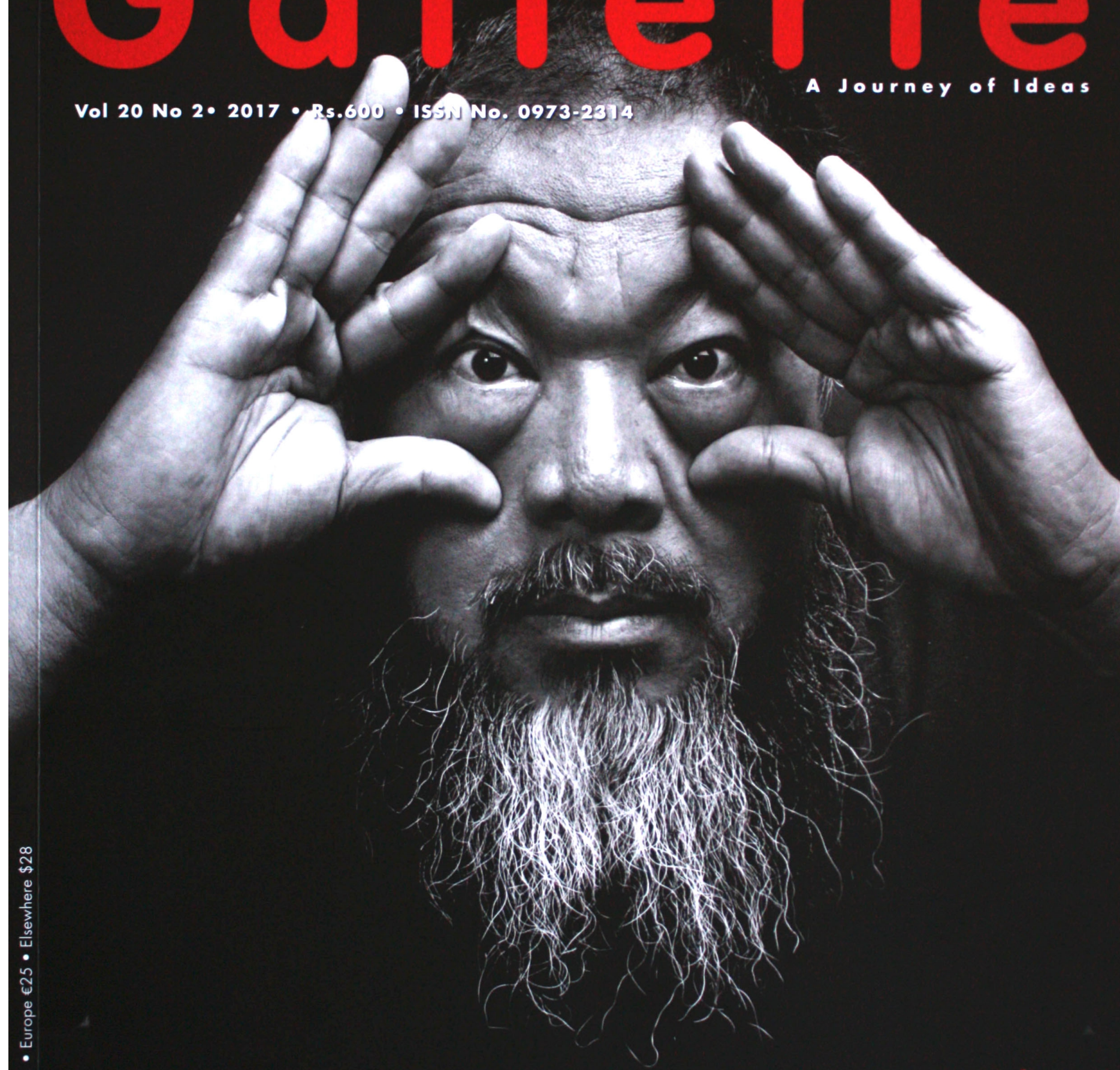


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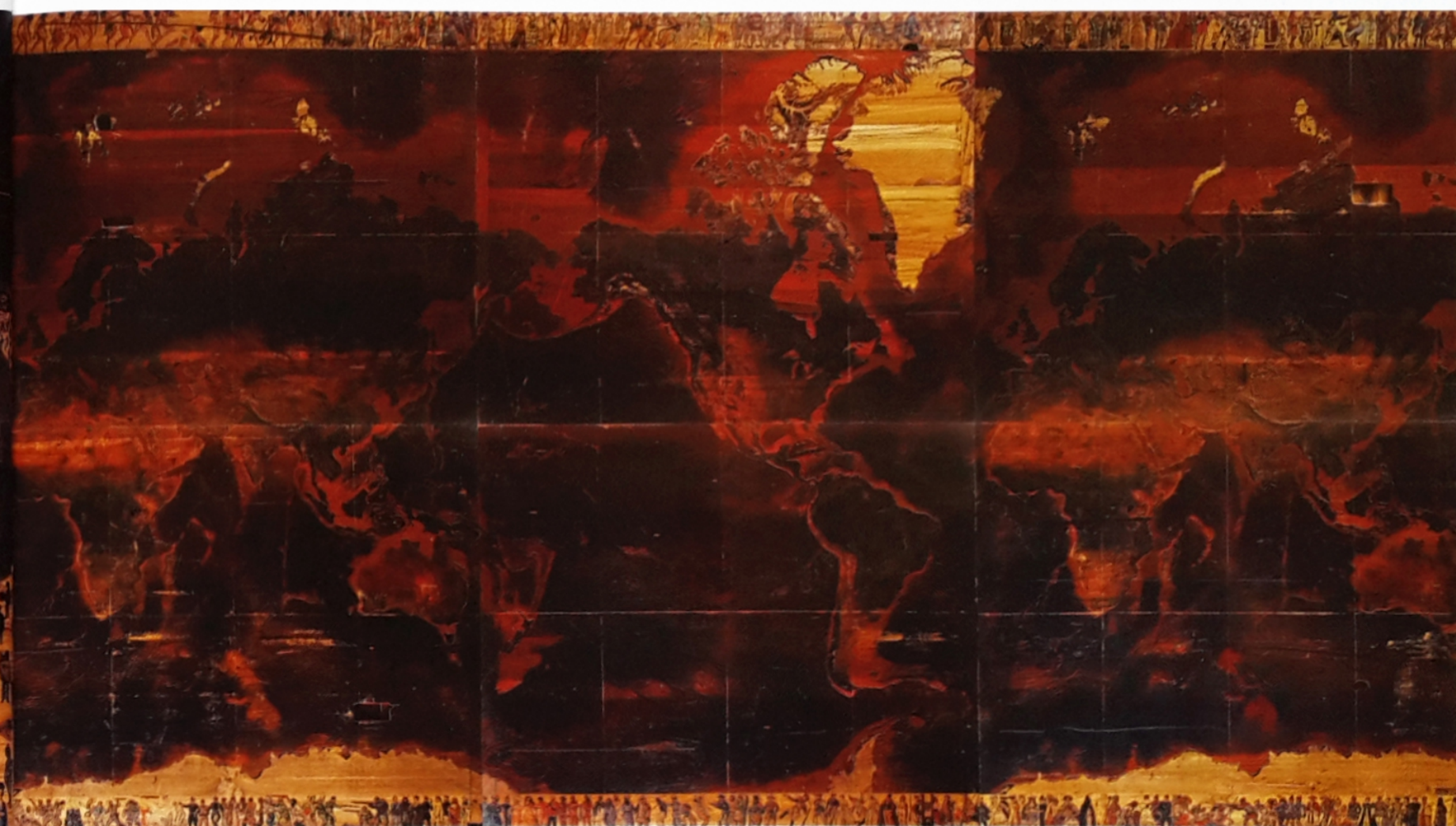


RESIST

U.S. \$28 • U.K. £21 • Europe €25 • Elsewhere \$28



History Always Repeats, 2017. Mixed media on wood, 9 x 5 ft. 6 panels. Photo courtesy: © The artist



United We Stand, Divided We Rule, 2016. Mixed media on wood, 9 x 5 ft. 6 panels

It is inarguably true that the human race has been associated with a long history of violence in the form of religious, communal, racial or cross-border conflicts. This has resulted in Resistance, Migration, Invasion, Expulsion, Displacement, and in some cases, Unity and Settlement. My personal resistance to disharmony and conflict is in taking printed matter off its natural habitat [a magazine, newspaper or found book] and transferring it onto the a wooden substratum of my medium; thus, its metaphorical reference is to the context of the displaced. However, the essence stands there even though the ink loses its natural habitat of paper. The maps morph the historical encounter of cultures, collision and confusion that occur during movement onto the material it is layered on.



Left: Leaders of the Russian Soviet Union, 17th Congress of the Communist Party in Moscow, 1934
 Left to right, seated: G. Ordzhonikidze, Stalin, V. Molotov, and S. Kirov
 Left to right standing: A. Yezhov, K. Voroshilov, L. Kaganovich, and unidentified
 Left middle: Stalin and Lenin
 Left below: British troops firing at German snipers in Arnhem



Above right: Soviet leaders Ordzhonikidze, Javolsky, Voroshiloff, Stalin, Molotov and Kalinin at Lenin's tomb in Moscow
 Below middle: Chiang Kai Shek and wife with Mountbatten
 Below: Troops Patrolling
 These works are from the 'Flipped Pages Series'



"These found black and white images of World War II from old books, I would say, are the grey moments of human history. I coloured the images and transferred the ink to recycled wood surfaces and in the process they emerged as flipped representations of the images. So, when I tried to mask or hide the grey moments of history and displaced it from its natural habitat, i.e. paper to the new context of wood through transference; the 'overwritten' history is meant to strike back strongly with different interpretations." —SK



From the 'Flipped Pages Series': Chinese soldier guards a line of America P-40 fighter planes. All photos courtesy: Saju Kunhan.

"Photographic or printed images are moments of history. I destroy the moment, remove certain layers of identity from it and add more layers to it, thus rewriting history." —SK

Saju Kunhan [b. 1983] did his PG Diploma [Museology [Painting]] in 2011 at Sir JJ School of Art, Mumbai Arts, Thrissur, Kerala. His selected shows include: *Mattancherry*, curated by Riyas Komu at URU Art Riyas Komu at Serendipity Arts Festival, Goa, 2016; Gallery at Jehangir Art Gallery, Mumbai, 2016; *Liminal* Gallery, Mumbai, 2015; *The Deep Inside*, a two man Memento Mori, TARQ, Mumbai, 2015. Saju lives and



& Conservation] in 2014 at Mumbai University, M.F.A and B.F.A [Painting] in 2006 at Govt. College of Fine Stained Geographies', a solo at TARQ, Mumbai, 2017; Harbour, Kochi, 2017; *Young Subcontinent*, curated by Scape & Scope, anniversary group show of TAO Art Affinities, the inaugural exhibition at Nine Fish Art show at Kalakriti Art Gallery, Hyderabad, 2015, and works between Mumbai and Kerala.