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Art in an apocalypse

Like everyone else, I've felt like I was in the middle of an apocalypse, hearing about natural disasters, man-made disasters, blasts, politics fuelled by religion and God knows what else.

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HT Sameer Kulavoor
Hindustan Times, Mumbai



The artist collects different kinds of scissors because he thinks "they're very interesting as a functional object and a piece of design." (Sameer Kulavoor)

Ever since Covid-19 restrictions were imposed in March, I have missed seeing and doing things I enjoy in the city. People-watching, cab rides, the normalcy of social interactions at restaurants, cafés, shops, the fast pace of the metropolis – they're ingredients essential to my art practice. It has been an uninspiring time. Like everyone else, I've felt like I was in the middle of an apocalypse, hearing about natural disasters, man-made disasters, blasts, politics fuelled by religion and God knows what else.

I have felt mostly dysfunctional through the last few months. And I have turned my eye to objects and things at home that I've collected or bought while travelling. I guess it's my way of looking back on better times. I collect different kinds of scissors; they're very interesting as a functional object and a piece of design. Two parts must work together in order to be of any use

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One thing led to another and I ended up drawing different versions of dysfunctional scissors: scissors that aren't really scissors. The drawings make one feel uncomfortable and helpless the way I've felt dysfunctional through the pandemic.

(As told to Rachel Lopez)

Sameer Kulavoor is a visual artist whose work lies at the intersection of art, graphic design and contemporary illustration. He works range across paintings, murals, zines and public art.

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