

# HUE- BORNE

ANU MALHOTRA'S  
DEBUT SHOW







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CURATED BY  
KISHORE SINGH

PRESENTED BY  
ART ALIVE GALLERY



THE DRIVE TO CREATE TAKES ME INTO A TRANCE, A DREAM-LIKE STATE AND THENCE STARTS THE DANCE OF COLOURS ON THE CANVAS – SETTING ITS OWN RULES, MOVING TO ITS OWN MOTION, IT’S OWN PARTICULAR, CREATIVE PATTERN.

## ARTIST’S NOTE

*I’ve dreamt in my life dreams  
that have stayed with me ever after,  
and changed my ideas;  
they’ve gone through and through me,  
like wine through water,  
And altered the colour of my mind.*

**Emily Bronte**

A deep stirring within a primal cell gestates in my consciousness, deep in its recesses, and some night or dawn, a restless urge makes me reach out for a canvas, seek out colours... The drive to create takes me into a trance, a dream-like state, and thence starts a dance of colours on canvas – setting its own rules, moving to its own motion, it’s own particular creative pattern.

The world, for me, is a kaleidoscope – a treasure-house of images tumbling into each other, colours spilling, merging, fading, gushing into infinite forms, revealing the infinite possibilities of life. Art for me is not a pursuit but a life-practice.

I am a visual person naturally drawn to the aesthetic, surrounding myself with beauty and colour. While people banter about big and small things, my eye wanders towards a luminous leaf, sunlit in the garden; or blushing bougainvillea, shot in blinding pink; or cascading amaltas blooms, a haze of exuberant yellow.

In reveries, I dream about images from my travels – the stunning vistas of the Canadian mountains and lakes, the impossible azure blues of its skies; the giddy vastness of Ladakh, the peculiar purple-mauve of its mountains; the amazing Amalfi coast and the magical turquoise of its blue lagoons in

Capri; the jewelled undersea life in Maldives...

Colour attracts me instantaneously – the flourescent *odhnis* of desert belles; the multicoloured village homes of Goa, colourful Naga jewellery, an array of temple flowers in Karnataka... Somehow, somewhere, these visual images and colours call for an alternate expression.

But painting, for me, is not a conscious, deliberate act. Mostly, I work during inspired moments and see myself as a co-creator, where the spirit of a moment and the colours together comprise a creative production.

I rely primarily on my intuitive creative instincts, never following the well-trodden path, always drawn to the unconventional, the unexplored, and the yet- to be-revealed. As a filmmaker, I am grounded enough in the concrete, the real and the collaborative processes of working. But art has forever been my hidden, uniquely private concern. When painting, I allow the blending of the metaphoric and the concrete, the symbolic and the real, the personal with the cosmic. Most of my work comes close to the abstract and follows the pattern of dreams and energy that flows and pushes – against boundaries, against limits.


What I create often surprises me, too, as if the work had been wrenched out of me, a flow of imagination demanding expression through my hands. That is why I am unable to replicate my own work. Each work is unique, its own channel and its own master.

Though I am not guided by any strict rules while painting, one abiding technique is the way I allow colours to fall on the canvas. I pour paint on the empty surface and what emerges is a spontaneous, albeit layered, composition. I tilt the canvas to construct that composition, yet the angle, or pattern, of these tilts cannot be predicted, or replicated. My impetus is invariably instinctive, yet there is an underlying balance and skill that I rely on while the colours flow into each other to form patterns and shapes. Those who have seen my work often discover shapes and forms that arise out of their own impression of the work. The same work can evoke different projections that express the viewer's own understanding and desires: they see rivers and volcanoes, mountains and tree spirits, fire and avalanches, tigers and sea-horses, angels and seraphs, sunsets and twilight.

The process of creation is as important as its result. This has been my motto in all my creative pursuits. As a filmmaker, I believe that the journey is the

destination. I cannot seem to invent unless I am deeply involved in the process and thereby fully enjoy that experience. My art comes to me from rapture, from a sense of wholesomeness, from the sense of magic that is life in flow. Perhaps that is why those familiar with my work remember the visual experience as exuberant and joyous. Somewhere, somehow, the spirit of the energy that drives me to paint also touches those who see it and speaks to their own life-affirming potential.

We live in a time when perfection alone is valued, when a sophisticated finish becomes the desired ideal. To me, it is the raw energy of art that makes a work closest to life, where the technologies of perfection seem robotic. That is why I never try to add a deliberate finish to my work. The cycles of the day, the odd touch of a dry leaf, the breeze that wafts into my studio kissing my canvas – those traces I cherish and keep. To erase those would be to divorce my art from life. Since my paintings are sourced from the primal, the cracks and bubbles of paint, their cut and flow, and edges, are left to remain. I prefer not to frame my paintings, for to bind them would be to limit their energy, constrict their connections with life. They flow, to find their own tributaries, their ultimate oceans.



IF A PAINTING WAS A HORMONE, HERS WOULD BE PURE TESTOSTERONE. THE HEART BEATS FASTER, THERE IS A RUSH OF BLOOD TO THE HEAD, OF ADRENALIN TO THE HEART.

## THE UNIVERSE RECREATED

KISHORE SINGH



An artist's – any artist's – relationship with colour is a fascinating one. Are they friends or adversaries? Is there comfort in the manner in which an artist will select a colour: "Today, I feel like working with cyan"? Or a hint of combativeness: "Today, I will conquer blue"? Writers often talk of artists "celebrating" colours – but do they? To my mind, an artist's relationship with colour can also be adventurous, dangerous, antagonistic, peculiar, maverick, risqué; it can cause offence, unease, discomfort; it can leave them angry, irritable, vulnerable. Artists feel the need to control the truancy of colour, they need to discipline it. No colour is allowed its own voice but has to find an echo in that of the artist's. In an inherently subservient relationship, it is the artist who must dominate colour. The act of painting, then, is about reining in, about subjugation, about conquest. No wonder artists complain about tiredness after a day of work. Control can be exhausting.

But it is not entirely joyless, this task of placing colour on canvas. Many artists lay out flat colour blocks, which can be a simple act of pleasure. Little highlights become exclamation points. An image takes shape, a suggested outline assumes a form, a story unfolds. A painting is like a jigsaw puzzle. You may imagine a shape but it assumes one that is entirely another. An artist's mood during the day

can change its contours. If a painting is an act of creation, it is equally an act of destruction. More things go wrong than right. A shape, a form, a colour, a misrepresentation might rankle. Does it require correction or a new beginning?

Nowhere is this more evident than when the artist works in the abstract genre. Far from allowing the artist freedom, the abstract canvas is a battleground in which the artist is confronted with precious few choices. How do you make sense of the confusion, the chaos? In figurative art, the artist has the safety harness of being able to arrest the viewer with a form, something that is familiar. But abstraction provides no such straws to clutch on to. There are no silver linings, no recourse to the recognisable. This is the whole deal. The painting must either arrest immediate attention or leave it altogether.

Because you do not ignore Anu Malhotra, you can hardly ignore her canvases. But if you know her, you also know they are a reflection of her chimerical personality. You spot impetuosity, spontaneity, generosity. There is her universe of the experiential, the lived, the demanded. They are many things, and they like to dominate space and conversations. Beneath them, you can sparkle or be insipid. Even the act of viewing requires

THESE ARE WORKS OF MIGHTY SEDUCTION. THEY STIMULATE THE SENSES, INFLAME THEM. THEY REQUIRE A MIGHTY HEART TO LIVE WITH. THEY ARE SYMBOLS OF A GRAND PASSION.

confidence. If a painting was a hormone, hers would be pure testosterone. The heart beats faster, there is a rush of blood to the head, of adrenalin to the heart. She packs a sucker punch, leaving you gasping. Is it painful or exhilarating? Either way, it calls for complete surrender.

This, her debut exhibition, is not her first brush with painting. A closet artist, Anu has been painting for several years. Those early examples of mostly nude forms became gifts to friends and family but saw the emergence of her distinct oeuvre. Anu is an exhibitionist in the nicest sense of that term, someone who is unhesitant about her bold grasp on different mediums. The ability to shock is part of her personality. Not for her the genteel world of still-lifes and landscapes – though these are part of her oeuvre and, indeed, of this exhibition, but with an inherent potency that is raw and sexual, almost primitive. She leaves no room for a safe escape. You are either victim or voyeur.

An artist's progression is usually mapped through catalytic points. Hers was the glamour world of television programming and the more arduous one of documentary making, both of which she excelled in. These were tasks that she treated flirtatiously, serious enough to lay the foundations for discipline when it came to schedules and flexibility when it came to creativity. They held her attention but left her looking for escape in parts,

mercurial moments in the hectic programming that she wanted to fill with something entirely different. It is in those moments away from the arc lights that she began to paint – furtively, feverishly: at that point the act of completion being more important than the command she held over brush and paint. She was experimenting – with colour, with form, with subject. Those lessons settled into her subconscious. When she began her career as an artist, it was with a rejection of all that had gone before.

And yet, and yet. There it is, that same impatience, that same impulse, that burst of energy, that same need to compel and subjugate, to control, to be absolute and absolutely in command. What has changed is the soliloquy, not that she is any less selfish, working late and alone into the night, but leaving in the act of completeness the freedom of multiple interpretations of her craft and context. What has changed is the act of painting where that journey has become more important than the act of completing the canvas. What has changed is her ability to be obsessive about a painting till she is finally, completely, happy with it – and then the ability to walk away from it. The journey is done, another journey now begins.

To contextualise Anu's work, you have to know at least a little bit about how she paints, allowing colours to run free even as she exercises a degree of control. Colours collide, create streams and

passages, new palettes are born; she wields neither brush, nor knife, bringing their flow to a halt through a tilt of the canvas, a jerk here, an impediment there. It is a physical process made more challenging given her propensity to work on a larger-than-life scale. Layer by layer, like pouring magma, she builds up an almost corporeal structure for the painting, thickening the pigments to allow them texture and a physicality that is almost sculptural. The depth builds resonance. And it brings to the fore primal questions about the content – surely, but surely, this must be a landscape. Distorted, seen like a kaleidoscope, an evocation of remembered images – but certainly, perhaps, maybe a landscape?

Her colours are like rivers charting a Himalayan course as they seethe, collide, surge, now a powerful current, all foam and bubbles the next. The undercurrents and tugs riven through the physical terrain of the canvas, churning up new hues as they merge and submerge. It is an act of giving and taking, ordained by chance but informed by choice. Somewhere amidst this anarchy is a hand of discipline that she wields to control the bedlam, calming the seething flow and form, overseeing its transition into a passage guided by her. It is as much a battle as it is a partnership. The triumph is the result we see before us, the winner being the painting which acknowledges neither victor nor vanquished because it exists in a space entirely its own. It

exists, therefore it is; it is, therefore it exists.

Anu's work is not pure abstraction. She likes to leave behind hints of what might have motivated her when she worked on a particular canvas – and remember, this is harder to do than you imagine when you consider her technique of painting without apparent interference. Not that she is entirely averse to occasionally squeezing out paint along a charted trajectory to lend a suggestion of form. Is that a sunrise or a golden orb melting into its own colour? Is that a forest you spot? A universe underwater? In that truest sense, hers is an impressionistic palette. There are hints to what she might have created, clues that tease and beguile.

Because we like to slot and compartmentalise, we wonder: Is this pop? Is that expressionistic? But perhaps it might be better to accept that these incandescent murmurings are open to more interpretations than we have names for. They are robust and hearty with no room for the delicate and ephemeral. Perhaps there is a bit of chicanery, a sleight-of-hand in the elusive suggestions and hints. But Anu is nothing if not truthful. These are works of mighty seduction. They stimulate the senses, inflame them. They require a mighty heart to live with. They are symbols of a grand passion.

*Anu Singh*

IT IS TEMPTING TO IMAGINE THAT THE FLOW DREAMS SERIES IS WHERE ANU STARTED, OR ENDED, HER CURRENT EXPERIMENTATION. CERTAINLY, THIS IS WHAT SHE HOPED TO ACHIEVE, A RECKLESS, CREATIVE-DRIVEN POINT IN HER JOURNEY WHERE SHE CHOSE TO BE OVERWHELMED BY BOTH HER COLOURS AND HER SUBJECT – OF NOTHINGNESS.

## FLOW DREAMS

How do you empty your mind of everything? Especially when it is ruled by colours? Is so much freedom even viable? For when an artist does not control the medium, it leads to bedlam.

In risking this, Anu was risking everything that had led up to this point. The wild, wanton abandonment of these canvases hangs over a precipice. It was here, at that penultimate point, that she achieved her triumph. The colours flow like music; notes and tones create a medley. There is no obstruction to their drift, no impediment that stems their tide, none that obstructs their stream. Yet, as if by an unseen power, they respond to her artist's touch. They may be self-willed but they respond to her will. There is something trance-like about these imaginings, an other-worldliness that transcends the ordinary and everyday. To look upon them is to enter another realm. To surrender.



FLOW  
DREAMS

Flow Dreams I 96"x 60" Acrylic on Canvas 2013





FLOW  
DREAMS

Flow Dreams II 44"x 58" Acrylic on Canvas 2012





FLOW  
DREAMS

Flow Dreams III 30"x 36" Acrylic on Canvas 2010





FLOW  
DREAMS

Flow Dreams IV 90"x 60" Acrylic on Canvas 2012





FLOW  
DREAMS



*Detail*





FLOW  
DREAMS

Flow Dreams VI 72"x 48" Acrylic on Canvas 2013





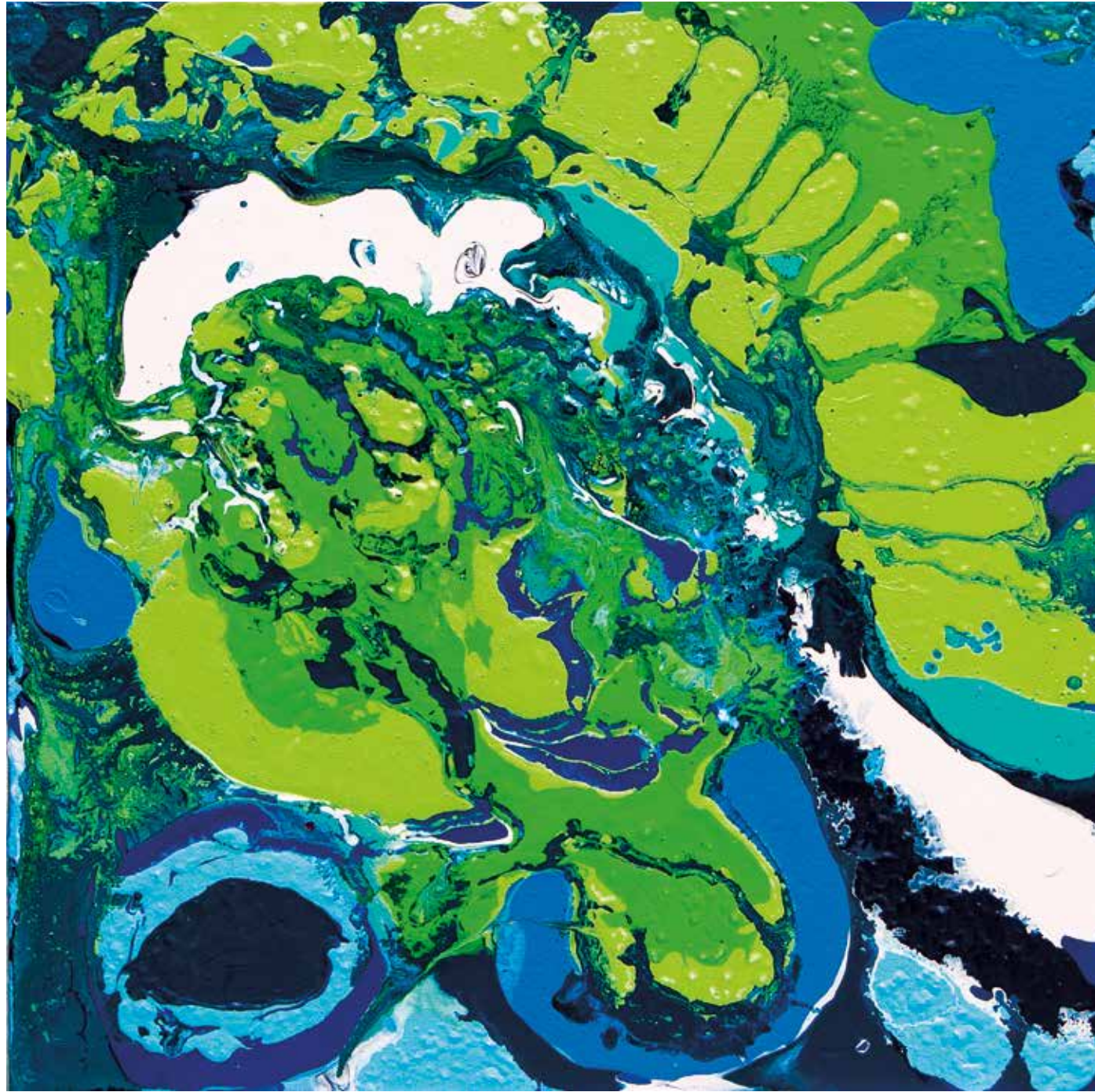
FLOW  
DREAMS

Flow Dreams VII 48"x 72" Acrylic on Canvas 2012





FLOW  
DREAMS





FLOW  
DREAMS

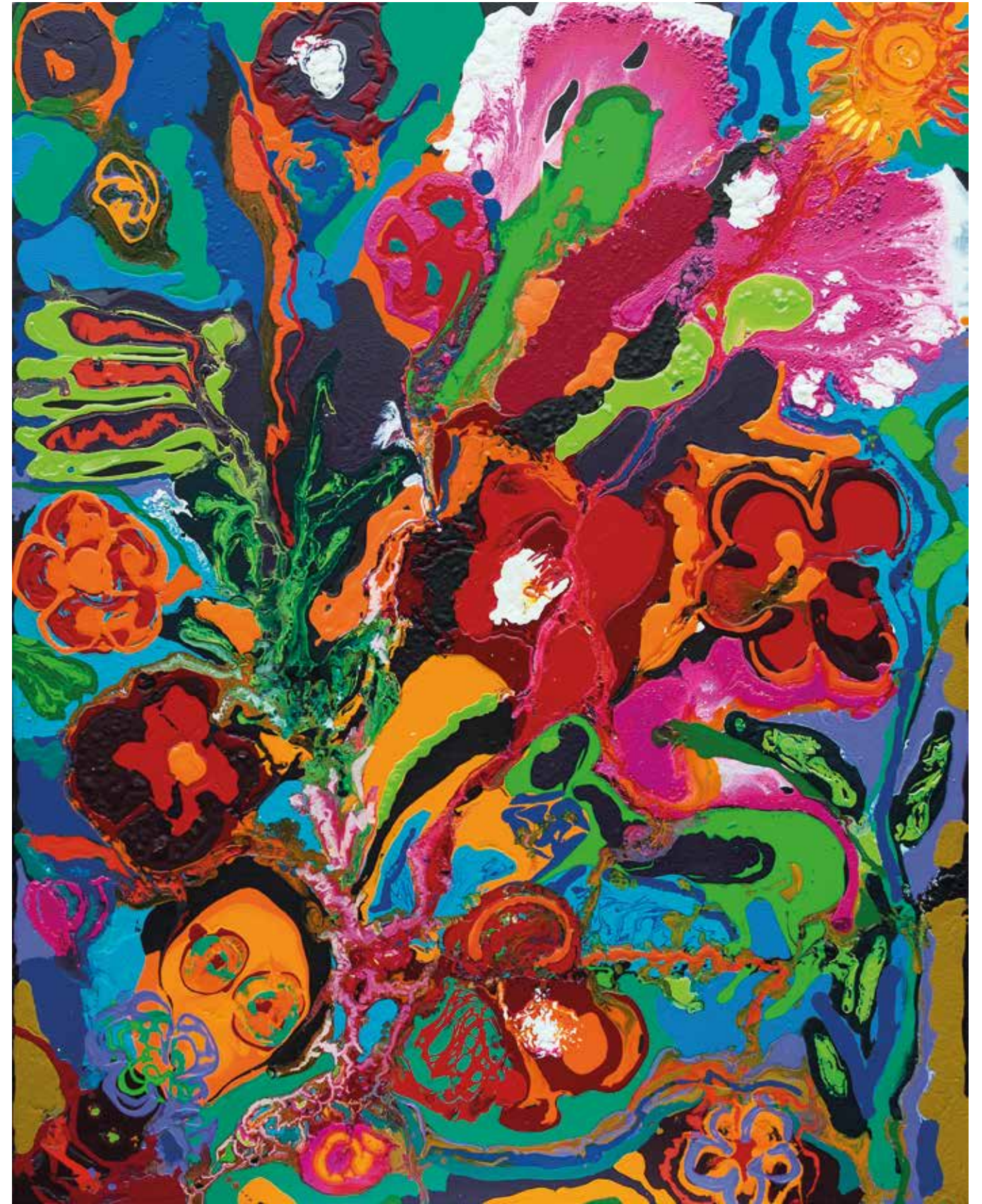


FLOW  
DREAMS

Flow Dreams X 60"x 70" Acrylic on Canvas 2014





FLOW  
DREAMS*Detail*



FLOW  
DREAMS



FLOW DREAMS XII    84"x 60"    Acrylic on Canvas    2014



ANU’S FIGURATIVE WORKS IN THIS SERIES TEASE AND GAMBOL. THEY ARE FLIRTATIOUS AND REFRESHING, PERMITTING A GLIMPSE OF A REMEMBERED FACE, A RECALLED PERSON. NOT AT FIRST, THOUGH. CURSORILY, THEY ARE ABSTRACTS; GAZE UPON THEM, AND FACES EMERGE, BODIES TAKE SHAPE, AND YOU ARE AWAKENED INTO WONDERING WHETHER THE DISCORDANT LINES HIDE MORE THAN THEY REVEAL.

## CHIMERA

What is it Anu is attempting? Is it her memory that results in a pastiche of remembered, loved faces, or yours of recalled nightmares? Why are they hidden? Is there promise there, or menace?

Artists are drawn to the hidden trigger of our collective imaginations where shadows and spirits lurk. This collective consciousness can be joyous or painful. Here, Anu offers no twigs or straws to clutch on to, personally trespassing into areas that have forever fascinated her – the world of the occult, the fantasy of a realm other than ours, of knowledge that is the purview of a select few. She shares this with a naïve honesty, her belief ruling the hidden world of wraiths and seraphs, messages that may be physical or ethereal, bringing together the real and the imagined, the known and unknown, in a delightful concert. Should one be seduced by these images? That decision she leaves to you to choose – or abandon.



CHIMERA



Chimera I 60"x 48" Acrylic on Canvas 2011



CHIMERA



*Detail*





CHIMERA





CHIMERA



Chimera IV 33"x 30" Acrylic on Canvas 2010



CHIMERA

Chimera V 24" x 24" Acrylic on Canvas 2012





CHIMERA



Chimera VI 12"x 12" Acrylic on Canvas 2012



Chimera VII 12"x 12" Acrylic on Canvas 2012



THIS WAS A NATURAL DESTINATION FOR ANU AT ONE POINT, THIS COLLECTOR OF BEAUTIFUL IMAGES, OF LAUGHTER AND GAIETY AND CELEBRATIONS, OF HER UNIVERSE WHERE PAIN NEEDS TO BE HIDDEN, WHERE FLOWERS STAND IN FOR THAT WHICH IS HAPPY AND BEAUTIFUL, OF TENDERNESS AND JOY. SHE FOUGHT THE NEED TO CREATE THESE WORKS BUT THEY BROKE THROUGH HER RESISTANCE, TAKING FORM, SHAPING HER AND THEMSELVES, BLOOMING INTO JEWELS ON HER CANVAS, PERFUMING THE AIR WITH THEIR BOUQUET.

## LEI MIRAGE

Anu's artistic energies directed her towards abstraction where genres such as still-life had no play, but she succumbed to their germination – a seeding from within her latent self that she had no control over. With a mere nod towards the distorted line, they held their own with a captivating presence.

And, yet, one cannot help wonder whether they represent a mis-en-scene of a scene within a scene, a story within a story, or a trompe l'oeil where the eye is deceived into believing what isn't. What do they represent, these blossoms with their heady fragrance? Is this a jubilant interlude in her journey, or are they messengers of something altogether more foreboding, the artist's license to distract and withdraw, their kernels holding a message more resolute and potent than their fragile appearance? Even if it be so, these giddy, ecstatic arrangements captivate us, drawing attention the way a vase of flowers attracts attention. At this moment, right now, they are all that matters. Enjoy.



LEI  
MIRAGE

LEI MIRAGE I 36"x 36" Acrylic on Canvas 2013





LEI  
MIRAGE

LEI MIRAGE II 40"x 40" Acrylic on Canvas 2013





LEI  
MIRAGE



LEI MIRAGE III 40"x 40" Acrylic on Canvas 2013



LEI MIRAGE IV 36"x 36" Acrylic on Canvas 2013



LEI  
MIRAGE

LEI MIRAGE V 24"x 24" Acrylic on Canvas 2013





LEI  
MIRAGE

LEI MIRAGE VI 48" x 48" Acrylic on Canvas 2013





SHARP LINES SHEATHE THE CANVAS, CREATING RIDGES AND REFLECTIONS THAT WOULD BE IMPOSSIBLE TO IMAGINE IN THE REAL WORLD. COLOURS FLOW AND SEEP, THEY DANCE AND BREAK AND UNITE. LIKE A KALEIDOSCOPE, THEY MERGE AND EMERGE, FOREVER FASCINATING IN THEIR COMBINATIONS THAT CHANGE EVEN AS YOU VIEW THEM – DID THE COLOURS MOVE WHEN YOU HAD YOUR BACK TO THEM? DID THEY CONVERT? CHANGE? AMEND?

## PRIMAL FLUX

Here is the artist's imagination in flow, not reined in by anything that might divert from her task of creating a playground where she offers no suggestion of anything other than her realm of free expression. The canvases have no intended object; they are as uninhibited as they are diversionary, meant simply to be without purpose or definition.

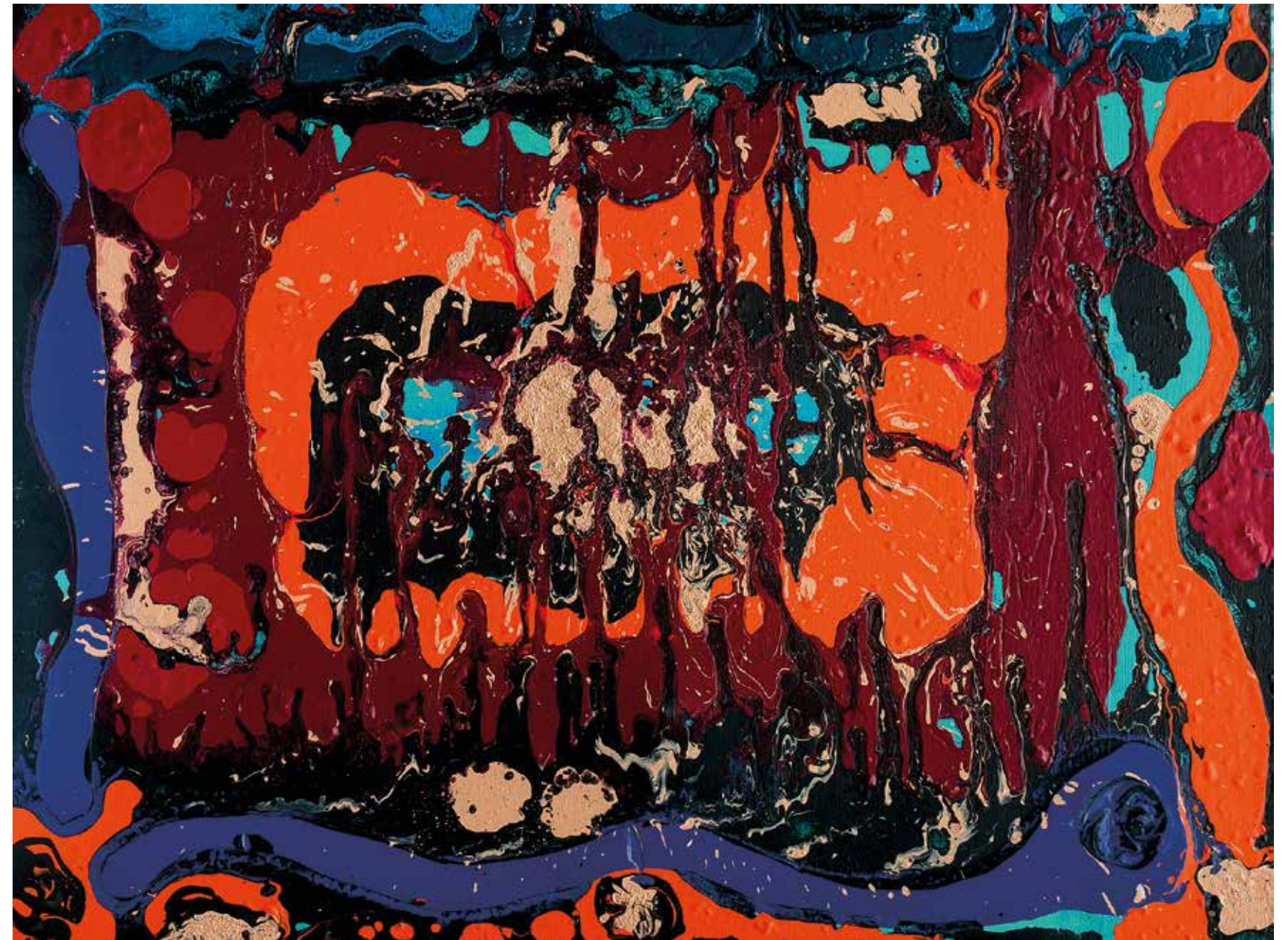
Here she is playful and impossible, her intention appearing to be to open up the imagination to an impossibility, to stretch it to a point where all that matters is colour and balance, harmony and rhythm. Within the shards of colour, fragments take shape, but they are of no known form – it is this ability to create without boundaries that are the benchmark of these paintings. They amuse. They inform. They challenge. They exist.



PRIMAL  
FLUX*Detail*



PRIMAL  
FLUX

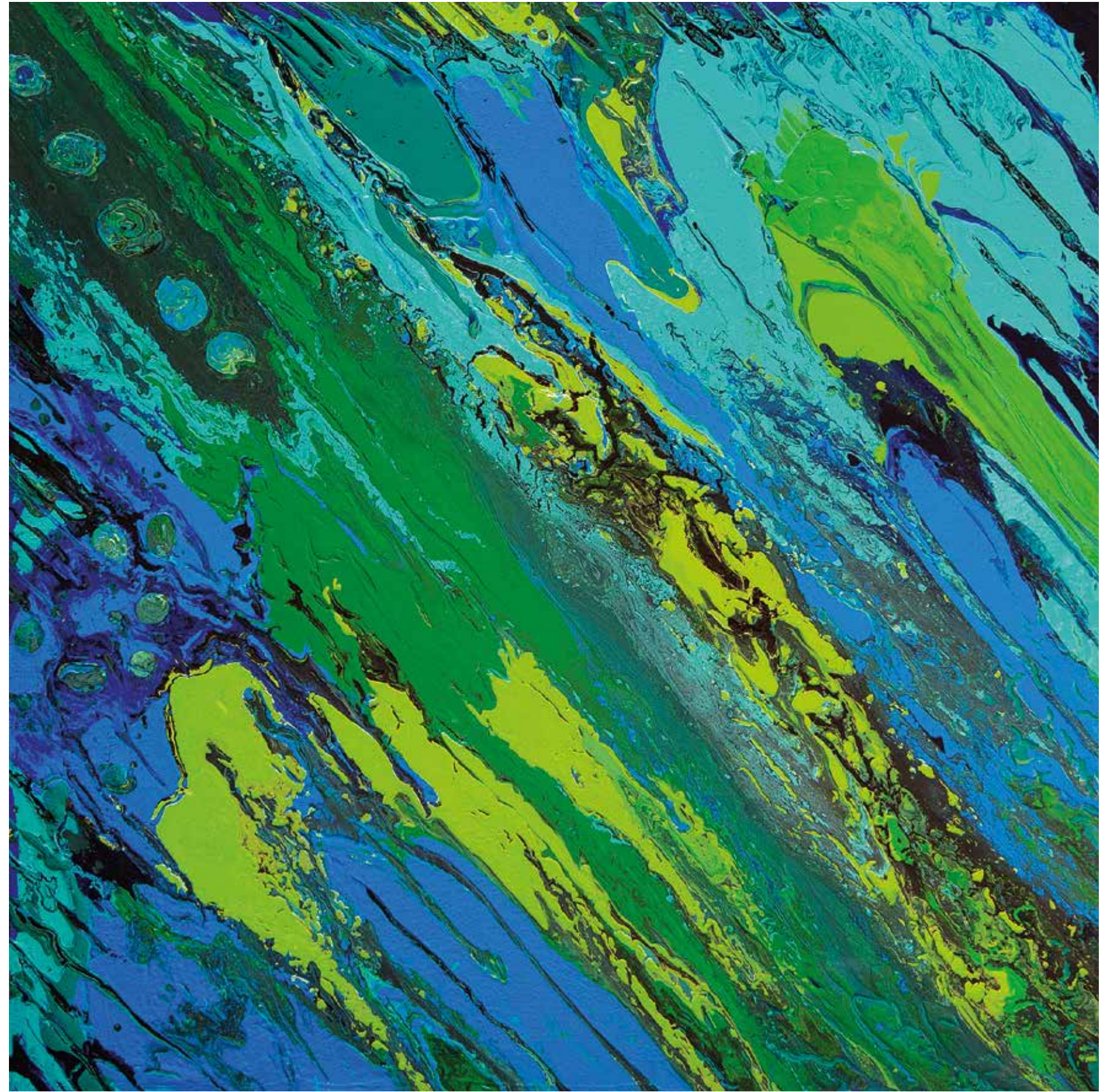


PRIMAL FLUX II 40"x 30" Acrylic on Canvas 2010



PRIMAL  
FLUX

PRIMAL FLUX III 48"x 48" Acrylic on Canvas 2014





PRIMAL  
FLUX

PRIMAL FLUX IV 36"x 36" Acrylic on Canvas 2014





PRIMAL  
FLUX



*Detail*





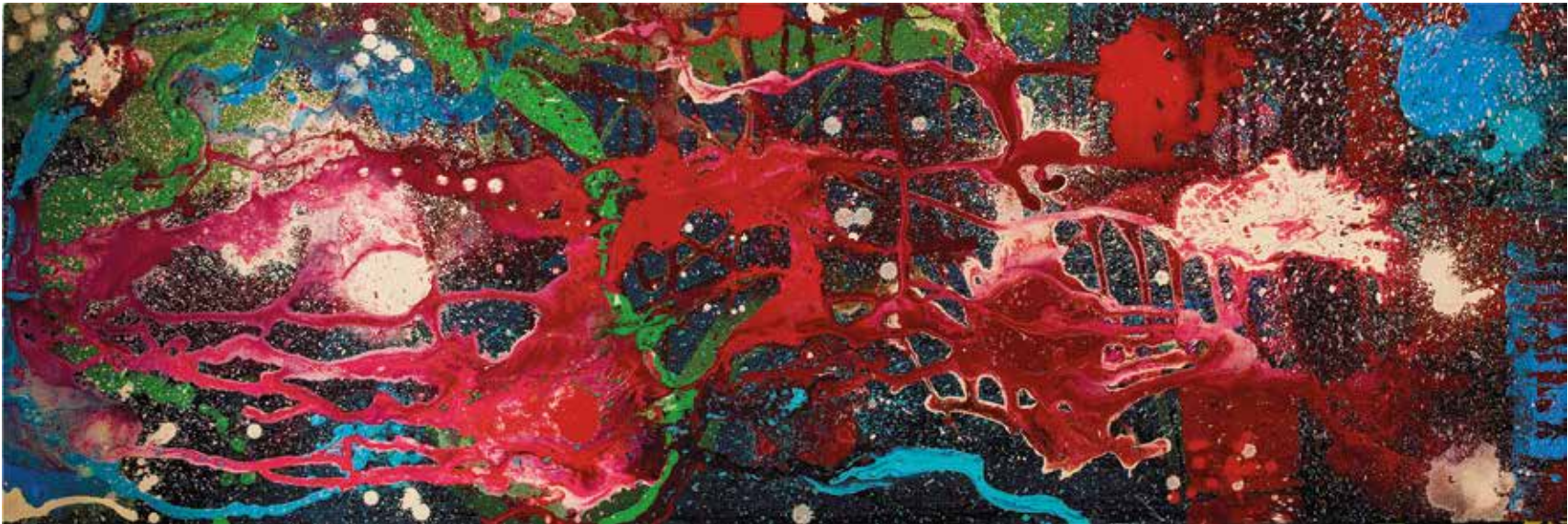
PRIMAL  
FLUX

Primal Flux VI 60"x 48" Acrylic on Canvas 2013





PRIMAL  
FLUX



PRIMAL FLUX VII 70"x 44" Acrylic on Canvas Diptych 2009



A BOLD EXPERIMENTALIST, SHE USES STRONG TONES WITH RARE CONFIDENCE TO CREATE WORKS THAT ARE REplete WITH VIGOUR AND VITALITY. ADRENALIN COURSES THROUGH HER CANVASES, AS THOUGH CAPTURING THE ESSENCE OF HER LIFE'S EXPERIENCES.



## ARTIST PROFILE

For a decade now, Anu Malhotra has been painting – often secretly, or for the admiration of a few special friends, before venturing into this: her first, full-fledged exhibition that cuts across her many interests of abstract, lyrical, landscape and figurative paintings. Her debut exhibition has been in the making for three years since she started on the series, and consists of impasto and flowing paints in a vibrant chemistry of colours.

The solo, Hue-Borne: Anu Malhotra's Debut Show is being presented by Art Alive Gallery, New Delhi.

Previously, in 2011, Anu Malhotra showcased a multimedia photo exhibition titled Soul Survivors at Stainless Art Gallery. Inaugurated by the Governor of Arunachal Pradesh, it was later relocated to the National Museum, New Delhi. This unique exhibition showcased about 80 large-size photographs taken by her during the filming of her documentary films on the North-Eastern tribes and the Tibetan plateau. This highly commended exhibition also included three documentary films, installations and collectible artifacts designed by her, and other memorabilia in which she co-opted leading designers. It has been chosen by ICCR to be exhibited internationally.

### ABOUT ANU MALHOTRA

Anu Malhotra is one of India's leading filmmakers, having won over 16 national and international awards. But filmmaking is not just a profession for her, but a passion to create meaningful and uplifting television content. Over the past decades, she has transformed the lives and minds of people across India and the world through her insightful documentaries, trendsetting television programming and impactful awareness campaigns.

In 1994, Anu set up AIM Television as a boutique production house and went on to create over 600 hours of quality infotainment programming for premiere Indian and international channels (Zee TV, Sony, DD, Discovery, Travel Channel France 5, Al Jazeera et al.)

A pioneer of the travel show genre on Indian television, Anu Malhotra was the mastermind behind presenter-based reality format travel shows with her multiple award-winning programmes, Namaste India and Indian Holiday, alongwith pioneering lifestyle programming (Khubsoorat, Jhatpat Khana, Take 5, Peoples Club, Breakfast with Zee et al) which became household names. AIM Television's global appeal was garnered with high-quality shows such as Tribal Wisdom, Yatra - Indian Travels and Holistic Healing that were telecast internationally (Discovery, Travel Channel UK, France 5, et.al.)



“AS A FILMMAKER, I AM GROUNDED ENOUGH IN THE CONCRETE, THE REAL AND THE COLLABORATIVE PROCESSES OF WORKING. BUT ART HAS FOREVER BEEN MY HIDDEN, UNIQUELY PRIVATE CONCERN. WHEN PAINTING, I ALLOW THE BLENDING OF THE METAPHORIC AND THE CONCRETE, THE SYMBOLIC AND THE REAL, THE PERSONAL WITH THE COSMIC.”

With her incisive vision, she turned her experiences into captivating commercials and promotionals for the Department of Tourism to market India’s tourism potential abroad. The first series of the Incredible India films were created by her, including the popular title, which is now the signature for the Department of Tourism’s marketing programme worldwide. Simultaneously, she penned Travels With My Camera, a column for HT City in 2003, besides writing travel articles for various magazines.

Anu Malhotra has consulted for BBC World Service Trust as the creative head for its India Project with the specific mission of raising awareness about HIV/AIDS in India. For this campaign, she designed and directed a hugely successful and impactful ‘Behaviour Change Communication Project,’ Haath Se Haath Milaa, a 52-episodes television series involving 50 Bollywood stars. This campaign won the UNAIDS Global Award (2007).

However, Anu’s passion has always been documentary genre. Her docu-films are especially pertinent to contemporary audiences as she had the foresight to capture on camera worlds that have practically disappeared from our maps or have transformed beyond recognition. In fact, her films on the ‘Apatani of Arunachal Pradesh’ and the ‘Konyak of Nagaland’ are seminal pieces of history, depicting fascinating worlds. (Discovery International, France 5, Al Jazeera, et.al.)

A jack of all traits, Anu seamlessly blends into different worlds with ease and aplomb. And her versatility as a filmmaker was impressively showcased with the multiple award winning mega docu-feature, ‘The Maharaja of Jodhpur’. For this film Anu had unique access to the erstwhile royal family of Jodhpur and documented never seen before royal ceremonies and living traditions.

Over the past decade, she has redefined the landscape of documentary cinema with her path breaking and seminal films. Her most recent work Shamans of the Himalayas, premiered in October 2010 at the Indian Habitat Centre, as the opening film of a retrospective on her documentaries. This 4x1 hour docu-series was telecast on the Discovery Channel in July 2013.

Anu’s work always gets rave reviews from audiences and press alike with their “innovative formats” and “impeccable content and production values”. She has achieved this by adopting a fully hands-on approach to all her projects, by directing on location, visualizing cinematography, scripting, research and directing the post-production personally! Anu’s motto is “the journey is the destination”, and as such, Anu Malhotra’s films with their journey-like-process have become, without a doubt, cinematic destinations in themselves and a tribute to India’s infinite diversity.





# BODY OF WORK

## MULTI MEDIA EXHIBITION

- 1.    **Soul Survivors (2011)**  
One Month At The National Museum, New Delhi  
Three Documentary Films, 80 Photos, Artefacts & Installations.

## DOCUMENTARIES

Direction, Post Production, Research & Script

- 1.    **Shamans Of The Himalayas (2008-2010)**  
4 X 50 Min Documentary Series, 1 X 108 Min Documentary Film.
- 2.    **The Maharaja Of Jodhpur - The Legacy Lives On (2002–2004)**  
2 X 50 Min Documentary Film, 1 X 75 Min Docu Film
- 3.    **Tribal Wisdom (2000-2002)**  
7 Episodes X 55 Min
- 4.    **The Konyak Of Nagaland (2001)**  
1 X 55 Min Documentary Film
- 5.    **The Apatani Of Arunachal Pradesh (2001)**  
1 X 55 Min Documentary Film
- 6.    **Rajasthan - A Colourful Legacy (2000)**  
1 X 46 Min Documentary Film
- 7.    **The Road To Nirvana (2002)**  
1 X 56 Min Documentary Film

## COMMUNICATION PROJECT

Concept, Format & Treatment Design, Creative & Series Director

- 1.    **Haath Se Haath Milaa -Tv Series (2005 – 2006)**  
52 Episodes X 30 Min
- 2.    **Haath Se Haath Milaa – Music Video (2005 – 2007)**  
1 X 5 Min, 1 X 3 Min, 1 X 1 Min

## TELEVISION COMMERCIALS

Concept, Direction, Post Production

- 1.    **Incredible India (2001)**  
5 X 1 Min, 5 X 30 Secs, 5 X 20 Secs
- 2.    **Ayurvedic Kerala (2000)**  
1 X 30 Min, 1 X 20 Min And 1X 10 Min

## PROMOTIONALS FOR DEPARTMENT OF TOURISM

Creative Director

- 1.    **Discover Andaman & Nicobar- Your Vitamin Sea (2005)**
- 2.    **The Jewel In The Ages Of Time (2004)**
- 3.    **The Jewel In The Lotus (2004)**
- 4.    **The Doorway To The Deccan (2002)**
- 5.    **Tourism -A Moving Force (2001)**
- 6.    **An Experience That Is India (2001)**
- 7.    **A Tryst With The Magical (2000)**
- 8.    **Promotional Spots (2000)**
- 9.    **The Himalayan Adventure (1999)**
- 10.   **The Splendid Southern Sojourn (1998)**
- 11.   **Through The Mountain Mist (1998)**
- 12.   **An Adventure Called India (1997)**
- 13.   **The Last Shangri-La (1997)**
- 14.   **City Of Temples (1997)**
- 15.   **Majestical Mystical Kashmir (1997)**

## TELEVISION SHOWS

### TRAVEL SHOWS

– Concept, Format & Treatment Design, Creative & Series Director  
\* Director, Anchor, Post Production & Script

- 1.    **Namaste India (1994 – 1996)\* 50 Episodes**
- 2.    **Indian Holiday (1997 – 1998)\* 40 Episodes**
- 3.    **Yatra- Indian Travels (2002 - 2008) 13 Episodes**
- 4.    **Travel India – The Top 5 (2008) 13 Episodes**

### ENVIRONMENT SHOWS

Concept, Format & Treatment Design, Creative & Series Director, Sets, Anchor

- 1.    **India Magic (1999) 13 Episodes**
- 2.    **Holistic Healing (2000 - 2001) 13 Episodes**

### LIFESTYLE SHOWS

Concept, Format & Treatment, Creative & Series Director, Set Design

- 1.    **The Rohit Bal Show (1995) 1 Episode**
- 2.    **Dum Dum Deega Deega (1996) 9 Episodes**
- 3.    **Lakme Fashion Catalogue (1996) 7 Episodes**
- 4.    **People’s Club (1995 – 1996) 33 Episodes**
- 5.    **Khubsoorat (1999 – 2001) 112 Episodes**
- 6.    **Breakfast With Zee (2000 – 2001) 154 Episodes**
- 7.    **Jhatpat Khana (1997 – 2001) 184 Episodes**
- 8.    **Take 5 45 Episodes**
- 9.    **Whirlpool Mera Magic Mera Home (2001) 22 Episodes**
- 10.   **Sangini (2001) 114 Episodes**
- 11.   **Airtel Freedom Concert 2 Episodes**
- 12.   **Malkit Singh - Bally Sagoo Concert 2 Episodes**

## PHOTOGRAPHY + WRITING

- 1.    **Ndtv Photo Exhibition: Participating Photographer (2010)**  
Delhi, Mumbai, Bangalore
- 2.    **Developing Delhi: Participating Photographer (2011) Delhi**
- 3.    **Travels With My Camera: Weekly Column For Ht City (2003)**
- 4.    **Travel & Lifestyle Articles: For Various Premier Magazines Along With Photographs (2000 Onwards)**

## AWARDS

National And International

- **Best Tv Programme Hiv/Aids, World Award, Aibd & Unaid (2007)**
- **Best Documentary & Music, Indian Telly Awards (2006)**
- **Best Music, Lyrics & Singers - Non-Fiction, Indian Telly Awards (2006)**
- **Best Documentary & Cinematography, Idpa (2005)**
- **Best Tourism Promotional, Ministry Of Tourism (2003)**
- **Best Tourism Promotional, Ministry Of Tourism (2002)**
- **Best National Tourism Film, Ministry Of Tourism (2001)**
- **Udyog Rattan Award (2001)**
- **Best National Tourism Film, Ministry Of Tourism (2001)**
- **Premio Televisino Internationazionle Award, Italy (1999)**
- **Travel And Tourism Promoter’s Award (1998)**
- **Best National Tourism Film, Ministry Of Tourism (1997)**
- **Best National Tourism Film, Ministry Of Tourism (1996)**
- **Onida Pinnacle Award For Best Director (1995)**
- **Onida Pinnacle Award For Best Coverage Of A Live Event (1995)**
- **Lion’s Club, Bombay Award For Best Travelogue (1995)**



ANU’S VERSATILITY AND VITALITY REFLECTS STRONGLY IN HER BODY OF WORKS WHERE SHE HAS BOLDLY PLAYED WITH COLOURS AND CREATED HER OWN VISUAL INTERPRETATION OF NATURE.

# ART ALIVE GALLERY



Founded in 2001 by Sunaina Anand, Art Alive Gallery is dedicated to the promotion of contemporary Indian art. Since its inception, the gallery has effectively carved its own position in the art world through innovatively curated shows, critically-edged catalogues and other interdisciplinary events. The gallery has hosted many solo shows, represented Indian contemporary art at international fairs and events, organised retrospectives of prominent senior Indian artists and has been successfully providing a platform for innovative and experimental art to young Indian artists.

The gallery has been actively publishing books on Indian Art, most prominent amongst which has been *Faces of Indian Art*, *Raza: A Life in Art* and *The World on a Canvas – A Visual Voyage: Paresh Maity*. The gallery has made its international presence with shows at Victoria and Albert Museum, Royal College of Arts, London and Jebiwool Art Museum, Seoul among others. Art Alive aspires to build visually and aesthetically active visual experience and contribute to the growth of Indian Art. To mark its 10th year, Art Alive Gallery has launched its new space in Gurgaon in 2011.

## SUNAINA ANAND

Sunaina Anand is a dynamic gallery owner and art consultant. Working in the art industry for over a decade now, she began her career in 1988 as a graphic designer and worked for leading advertising agencies and international design companies. She had a keen interest in fine arts that led her to establish Art Alive Gallery in the year 2001. In a short period of time since its inception, the gallery has held several influential shows of young and senior Indian artists that have received critical acclaim and public appreciation, both in India and abroad. Her gallery was bestowed with the best show award in the year 2005 for a show titled ‘Ways of Seeing’ by the IHC. She has spearheaded the publishing venture of the gallery with various books on Indian art. Some of these are: *Faces of Indian Art*, books on senior Indian artists S. H. Raza, Thota Vaikuntam, Paresh Maity, Jayasri Burman and K.S.Radhakrishnan among others. Sunaina Anand is a curator and consultant to many corporate houses and hospitality chains. Her clientele includes leading art collectors in the US, UK, Europe and Japan. She is respected for her dedication to the fine arts and persistent efforts in sensitising wider Indian and foreign audience towards the finer aspects of Indian Art. In 2008 she was featured among India’s 50 Most Influential Women listed by Verve magazine.

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