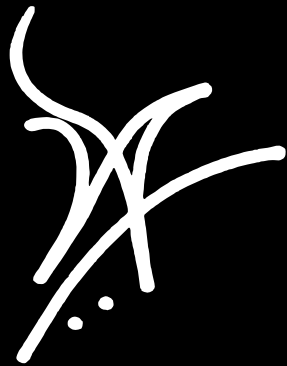




# HUE- BORNE II

ANU MALHOTRA



[www.anumalhotra.com](http://www.anumalhotra.com)

In support of Video Volunteers  
an NGO based in Goa  
[www.videovolunteers.org](http://www.videovolunteers.org)







# HUE- BORNE II

ANU MALHOTRA

CURATED BY  
KISHORE SINGH

PRESENTED BY  
BRUNO ART GROUP



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.

## 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 fluorescent *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.

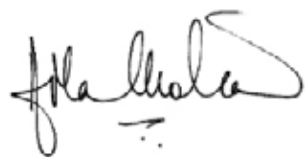
Though I am not guided by any strict rules while painting, one abiding technique is the way I allow colours to fall on the canvas. I pour paint on the empty surface and what emerges is a spontaneous, albeit layered, composition. I tilt the canvas to construct that composition, yet the angle, or pattern, 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.

– Anu Malhotra



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 relationship with colour is a fascinating one. Are they friends or adversaries? 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.

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.

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. Beneath them, you can sparkle or be insipid. Even the act of viewing requires 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.

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-lives 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. 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. 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.

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

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.

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*

FLOW DREAMS ARE PAINTING WITH THE SOLIDITY OF SCULPTURE; COLOURS THAT ARE NOT COATINGS BUT CONTINENTS OF MEANING ON THEIR OWN, FORMING SHAPES AND CREATING CONTEXTS THAT CAN BE INTERPRETED IN DIFFERENT WAYS AS THE IMAGINATION OF THE VIEWER UNLOCKS THE BOLD SENSUOUSNESS OF THE PALETTES AND, THEN AGAIN, SHIFT WHEN VIEWED AT ANOTHER TIME.

## FLOW DREAMS

The wild, wanton abandonment of 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. There is something trance-like about these imaginings, an other-worldliness that transcends the ordinary and every day. To look upon them is to enter another realm. To surrender.



FLOW  
DREAMS



FLOW  
DREAMS

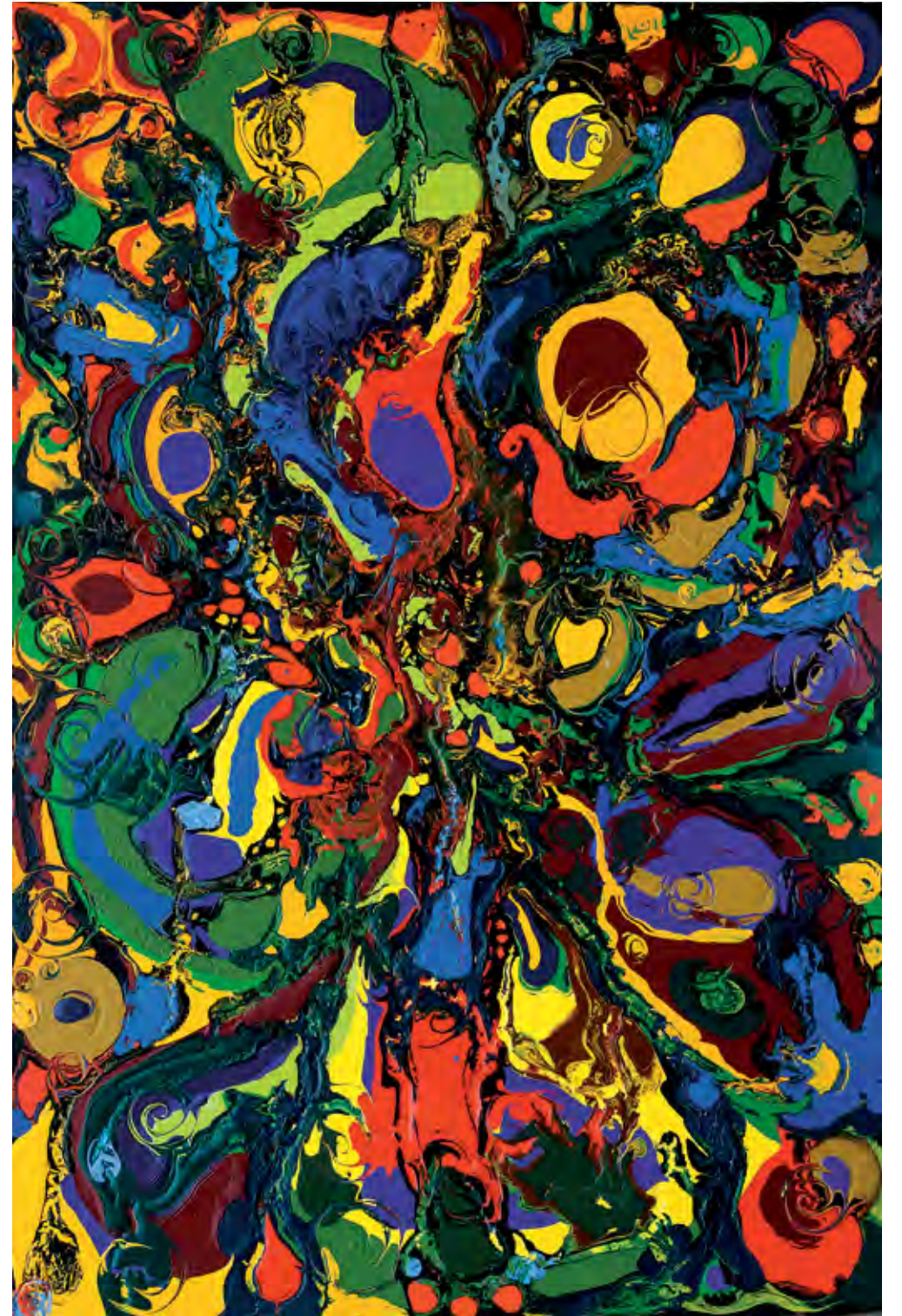
Flow Dreams XVIII 36"x 48" Acrylic on Canvas 2015





FLOW  
DREAMS

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





FLOW  
DREAMS



FLOW  
DREAMS

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



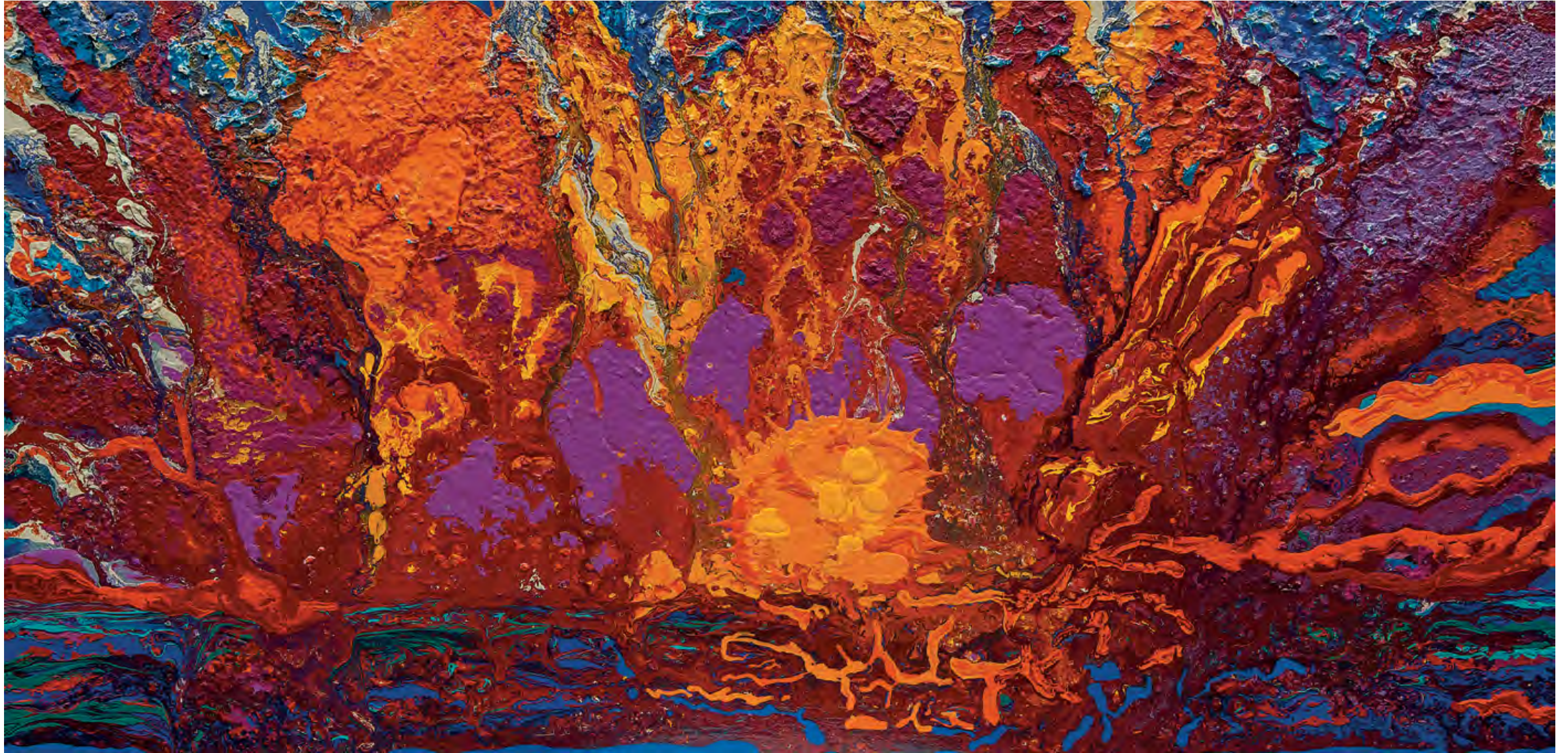


FLOW  
DREAMS

Flow Dreams XVII 36"x 36" Acrylic on Canvas 2015





FLOW  
DREAMS



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.

## 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. Even so, the ***Lei Mirage*** ecstatic canvases captivate us. Enjoy!



LEI  
MIRAGE



Lei Mirage III    40" x 40"    Acrylic on Canvas    2013



LEI  
MIRAGE

Lei Mirage VII 36"x 36" Acrylic on Canvas 2015





LEI  
MIRAGE



Lei Mirage IX 24"x 24" Acrylic on Canvas 2015



Lei Mirage VIII 24"x 24" Acrylic on Canvas 2015



LEI  
MIRAGE

Lei Mirage X 48"x 48" Acrylic on Canvas 2015





LEI  
MIRAGE

Lei Mirage VI 48"x 48" Acrylic on Canvas 2013





LEI  
MIRAGE

Lei Mirage XII 36"x 36" Acrylic on Canvas 2015





SHARP LINES SHEATHE THE PRIMAL FLUX CANVASES, 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.

## 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. Here she is playful and dramatic, her intention is to open up the imagination to stretch it to a point where all that matters is colour and balance, harmony and rhythm.



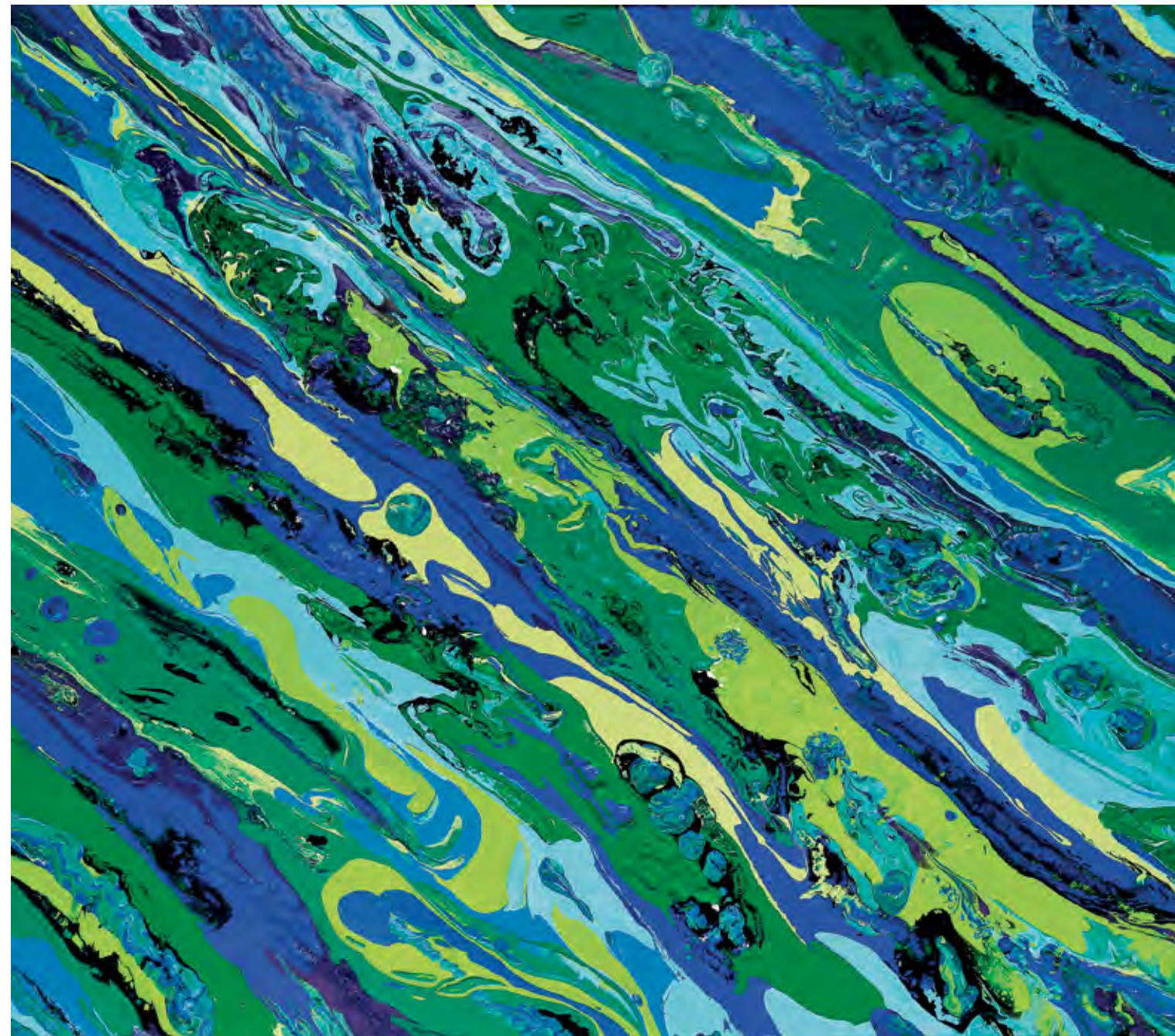
PRIMAL  
FLUX

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





PRIMAL  
FLUX





PRIMAL  
FLUX

Primal Flux X 24" x 24" Acrylic on Canvas 2014





PRIMAL  
FLUX





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

"An intermittent painter in the early years, she's given herself over to the power of painting for the last few years. Using an unconventional palette, the self-taught artist has created an interesting technique of layering colours to create landscapes and still-lives that burst with colours. 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. Her restless spirit finds a reflection in her paintings...and yet is difficult to pin down - a chimera moment, perhaps a cameo that provides a seductive glimpse before closing the doors on her world where the weak and anaemic has no place".

—By Kishore Singh

### ART

2015

India Art Fair

Hongkong Art Fair

Solo Show, Bruno Art Gallery, Singapore

Seoul Art Fair

Indonesia Art Fair

Cequin Charity Art Exhibition, New Delhi

2014

Solo Show, Hue Borne, India Habitat Centre, New Delhi

Solo Show, Hue Borne, Art Alive Gallery, New Delhi

Taj Black Tie Charity Art Exhibition, New Delhi

Charity art exhibition for the Mahatma Gandhi Statue to be installed in Parliament Square in London, UK Embassy, New Delhi

### PHOTOTGRAPHY

2012

NDTV Charity Show

2011

SOUL SURVIVORS, National Museum, New Delhi

Trapezoid Gallery, New Delhi



“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.”

#### ABOUT ANU MALHOTRA

Anu Malhotra is one of India's top filmmakers, having won over 15 National and 2 International award, since she set up AIM Television in 1994.

Over the past decades, Anu has transformed the lives and minds of people across India and the world, through her insightful documentaries, trend setting television programming and revolutionary awareness campaigns that are a tribute to India and her infinite diversity.

Having already redefined the landscape of documentary cinema with her path-breaking films, *The Apatani of Arunachal Pradesh*, *The Konyak of Nagaland* and *The Maharaja of Jodhpur*, *Shamans of the Himalayas*, Anu turned her experiences into several captivating commercials and promotionals, for the Department of Tourism, including the first series of the *Incredible India* films - a slogan, that was coined by her!.

In 2011, Anu showcased her first solo multimedia exhibition, titled 'Soul Survivors' at the National Museum, New Delhi, for a month in May. This unique exhibition consisted of about 80 large size photographs, 3 docu films, installations and artefacts, which Anu had done while filming her documentaries on the Apa Tani and the Konyak in 2000-2001 and during her journey in Tibet in 2002.

It has been chosen by ICCR to be exhibited internationally.

Besides her excellence as a film maker and photographer, Anu is also a competent writer and writes all her own scripts as well as travel articles for newspapers and magazines. She was a columnist with Hindustan Times and wrote a column, *'Travels with my Camera'* in 2003.

Over the last decade, Anu Malhotra has nurtured another passion: Painting! Anu had her debut exhibition, *Hue Borne* in 2014. Anu surprised the art world with her innovative technique of painting and her celebration of colours. Her distinctive style won her immediate fame and international attention.





# BRUNO ART GROUP



**WORD FROM MOTTI ABRAMOVITZ, CEO  
AND OWNER OF BRUNO ART GROUP**

In the ever-changing world of contemporary art the works of Indian artist Anu Malhotra have an invigorating charm. The colors, space and composition in her paintings carry a tremendous amount of energy and dynamics. Her use of strong tones stimulates all senses.

It gives me pleasure to invite you personally to view her solo exhibition at the Bruno Gallery in Singapore and immerse in the kaleidoscope of colors.

This is Anu Malhotra’s first solo exhibition overseas and I am very proud that the first stop on her international journey as visual artist is Singapore in my Gallery.

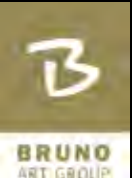
**ABOUT BRUNO ART GROUP**

The Bruno Art Group, with galleries and offices in Israel, Singapore, Turks & Caicos Islands and USA, is the leading art house for presenting quality Israeli and international art worldwide. Born out of the passion of its founder, Motti Abramovitz, whose family expertise in the field spans three generations and over 100 years, the company exhibits remarkable artwork by renowned masters of art as well as by emerging artists.

Represented Israeli artists include acclaimed masters like YaacovAgam, David Gerstein, Marcel Janco, Menashe Kadishman, Reuven Rubin, Calman Shemi and more. Younger contemporary artists include Ilana Gal, Eyal Radwinowitz, Anu Malhotra and Roy Yariv, whose careers are actively developed by the Bruno Art Group. Furthermore, the company uses its platform to merge between cultures and introduce artists across the world.

The Bruno Art Group maintains a dynamic international program, taking its artists to the world’s leading international art fairs, including Art Stage Singapore, Affordable Art Fair in Hong Kong, Korea and Singapore, KIAF, Bazaar Art Jakarta, Manilart, India Art Fair and beyond.

The Bruno Art Group offers art collectors, art lovers, developers, designers, and cities exciting opportunities for acquiring unique and exclusive art. “We Art Your Life” is our company’s motto and in so we strive to nurture life and happiness through art.



**ISRAEL**

**Bruno Gallery**

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**SINGAPORE**

**Bruno Gallery**

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**GRAND TURK**

**Bruno Gallery**

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