



UK International Research Project with Stoke-on-Trent UK and Mumbai India

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INTRODUCTION

Over two weeks in October 2011 rednile and AirSpace artists were based at the Chatterjee & Lal in Colaba Mumbai, this area is a hub of commercial art spaces and during the visit we conducted 10 interviews with directors and founders of Art Galleries, visited the only museum in Mumbai the Dr, Bhau Daji Lad City Museum, the 5* Taj Hotel art collection and attended a video exchange at the New Clark House space. Alongside this we delivered an experimental Factory Night in partnership with Chatterjee & Lal at a unique non art venue; the iconic Slip Disc Discotheque (now Voodoo bar) in Mumbai.

AIMS

The arts in the UK are heavily funded by public money; the purpose of this visit was to investigate how the arts in Mumbai operate and sustain themselves and to compare any findings to the current UK model. We aimed for this process to share any knowledge and understanding of working in the UK with the partner organisations. We anticipated that the outcome of this research would enable rednile Projects and AirSpace Gallery to adopt new models of practice back in the UK, to develop new funding streams and sustain future projects in an international context.

In addition to this research we intended on initiating a Factory Night Event in Mumbai in partnership with a number of Indian artists and organisations to test out how this highly successful UK project translates to a new art scene and in an international context.

Factory Nights is an experimental research project that brings together artists and anyone creative in an unusual or inspiring venue for one night only, from this we curate a series of new commissions and collaborations in the public realm that develop from the event. The Factory Night in Mumbai will bring together artists, curators and other creative's to try to initiate ideas and future exchanges and projects with the UK.

ABOUT

Chatterjee & Lal is a commercial Gallery based in Mumbai with a commitment to promoting artist practices that are challenging and engaging. AirSpace gallery is a Contemporary Art Gallery in the UK and rednile Projects (UK) are an artist led initiative that develop innovative collaborative projects in the public realm. This project is made possible with support from The British Council, Arts Council England and Staffordshire University.

www.rednile.org www.airspacegallery.org www.chatterjeeandlal.com

KEY FINDINGS FROM MUMBAI RESEARCH

Programming and Economy

Exposure to the Arts and Family Connections: From the 10 Galleries and Studios we visited, all the directors/founders have been involved in the arts or had been exposed to the arts prior to setting up their spaces, this was often a job or the family were already collectors or working in the arts.

Individual passion and self Funded: The directors and individuals have a clear passion for promoting the arts and helping the local economy of Indian Art and the majority have self funded their galleries and contributed a significant amount.

Supportive and strong network: The spaces are supportive of each other and help promote the market, this is having a positive effective on the local economy and encouraging local collectors to buy works.

Creating a sustainable Economy: The galleries are all aware of the current international focus on Indian art and are trying to grow the local arts economy as they realise this is not necessarily sustainable . A number of the galleries have the capacity to sustain due to personal contributions or through inheritance of space, brand or finances. This boom in Indian art has in some cases enabled the galleries to start up or to open galleries in other countries.

International Quality, Clear Vision and Education: The galleries show artworks that are of a very high quality and have a strong critical and internationally recognised programme. Education is incredibly important and high on the agenda, with a number of spaces wanting to improve the education of businesses and collectors to appreciate quality and value of art and to educate Indian artists to an international standard.

Public Responsibility and Social Responsibility: With the lack of the public funding and museums in Mumbai, a small number of the galleries are now seeing it as their responsibility to showcase works that would normally be seen in a museum context, this is such the case in the DBL and the Chatterjee & Lal. They feel a sense of social responsibility and work together to fulfil this need for the collectors and transient audience.

Connection to India and Indian Art market is essential: There is less chance for outsiders to have an impact on the Indian Market, such as curators or even foreign artists, as the market and financial support is all currently from exporting Indian Art and most galleries curate their programmes in house. Visiting artists and curators must have a connection to the Indian market in order to succeed in connecting with the right people and finding access to information and support.

Sustainability

Survive through a number of sources: Most galleries we visited sustained themselves through the sales of the work, mainly relying on the home market and the global market through art fairs. A number of spaces survive through the donations of work by more established artists. Some galleries did state that arts fairs are more about promoting a brand and the gallery's profile, then actually selling work. It was seen that if the home market suffered, most of the galleries would close. Some directors also take on other roles to bring in income from other areas, with the most common responses being consultation and international project/museum work.

Difficult to sustain with little space and high rent: Space is of high value and is very hard to come by in Mumbai because of the high demand for space and because of the cost attached to it. This therefore has an effect on the time period when a gallery wants to first open its doors. It also means that it is harder for the galleries to group themselves in one area, with many of them stating that with high rents they often work 'show to show' to survive. Many think it is very likely that they will be pushed out of the area within 5 years, this is due to the regeneration of the area and rents

growing to match that. Due to their strong network it is likely that if one gallery moves the others will follow to the area especially if it is a more established gallery and the rent is cheaper

Artists

Represent Indian artists and develop long term relationships: The majority of the galleries we met represented Indian artists and are passionate in supporting Indian artists' careers, this has created a strong sense of the gallery brands in Mumbai and has attracted international clients into Colaba including the Tate. They often work with artists that have a relationship with the gallery for a long time and have experience and education outside of India.

Good Indian Artists are in high demand: Artists are in demand in India, the galleries are often competing to represent an artist, and this sometimes results in arguments between the galleries. However it does mean that the artist gets a better deal from the gallery. Most galleries are only competing to get the signature of Indian based artists.

Lack of Studios available and funds to set these up: Studios are a problem for artists in Mumbai as we were told that there was only one studio complex this being project 118. There is definitely a gap in the market for artists studios spaces.

KEY FINDINGS FROM FACTORY NIGHTS

Mort Chatterjee statement:

There have been few interventions in the fabric of Mumbai's cultural scene quite so different in nature to the Factory Night at Voodoo. From the gallery's perspective we were thrilled to be able to invite our mailing list to an evening which genuinely disrupted prevailing assumptions about a given space. Due to the strict encoding of social hierarchies, few of those who have visited our gallery would ever have stepped foot in Voodoo despite the two spaces being tied by geography and history. Furthermore, the manner in which the organisers led guests through the evening provoked a level of dialogue that might not have been reached had there not been some direction given. Though the Mumbai art scene is notoriously resistant to turning up for unfamiliar events, we feel that through repeated efforts in a similar vein to the first Mumbai Factory Night, the idea could very much embed itself into the imagination of the city.

Key Findings

The second international Factory Night took place in Mumbai on Thursday 3rd November 2011 based at the Voodoo Club in Colaba. The venue was chosen for its ideal location within Colaba to help entice the local art scene and for its rich and controversial history. The space fitted our remit of finding hidden gems or something that highlights current debate or interest. As a space that is not normally occupied by a group of artists Voodoo worked in enticing interest and creating a backdrop for ideas and debate.

The feedback from attendees was that experimental open projects are much needed in Mumbai; without funding other organisations always have to think about an outcome and an option to sell, rather than being open to idea development. Projects are also needed to activate spaces, highlighting what is needed and forging artist communities.

The Factory Night was advertised in the Mumbai Time out (please see page image below) and was sent out to a small select group of creatives of the Mumbai art scene through the Chatterjee & Lal's mailing list and to all of the curators and artists that we met through our research meetings. The Factory Night was fully booked and although people did drop out on the day others were on the reserve list to step in their place. The night included independent and gallery

curators, writers, architects, artists, and photographers and from the feedback they all seemed to understand the concept and enjoyed exploring the venue. One point that was raised from an attendee was that they did not realise they could have brought a camera to document and explore the space. This is implicit when artists attend Factory Nights in the UK and was overlooked so perhaps clearer instructions prior to the Factory Night would be preferable for future international Factory Nights.

Mumbai is highly overcrowded and spaces come at a premium, the use of exploring existing spaces and working with businesses is something that artists and curators are keen to develop in Mumbai and is something that the Factory Night has highlighted. One of the issues that was raised around this is the fact that there is no concept of giving something to support the arts, or offering something in exchange for use of space. It seems from our limited experience that every space we visited wanted cash from us for using the venue and could not grasp that the event could help them as a business or help the local community. Perhaps any future events could strive to negotiate to attain this, or budgets would have to be put aside to cover costs of venues. On the other hand it could be explored as a more economical option than renting an entire space over a period of time.

The support for the Factory Night was invaluable from Chatterjee & Lal; they were enthusiastic for this innovative project and happy to put their name and reputation to our project which demonstrates the international reputation that has evolved. They have expressed how this kind of work is needed in Mumbai and that they would be willing to support any future Factory Nights and AirSpace Gallery projects.

We also managed to line up a number of other potential venues that could be approached for future Factory Nights including a department store, Library space, and University Quad. If we were to consider this again we would need a few months run in to approach venues as many operate in a very formal way and would expect letters and meetings prior to approval. This could be started in the UK and helped with the support of Chatterjee & Lal in Mumbai.

GALLERY INTERVIEW NOTES

Mortimer and Tara, Chatterjee & Lal,

Chatterjee & Lal, 01/18 Kamal Mansion Floor 1, Arthur Bunder Road Colaba, Mumbai 400 005, India,
www.chatterjeeandlal.com, mort@chatterjeeandlal.com



Background and Gallery Information

Founders and husband and wife directors Mort and Tara worked in an Auction House before starting a gallery. The gallery has a strong connection to the UK as Mort studied and lived in the UK until 10 years ago.

Chatterjee & Lal started in 2003, they were situated in a number of other spaces before settling on the downtown Colaba space they now occupy. The Gallery show contemporary Indian and international artists. They have a focus on emerging artists, working in new media and performance work.

Chatterjee & Lal operate differently from other galleries by widening the art work shown looking at classical works of Indian art and artwork from the 1940's. The Gallery wants to show current and past works looking back over 2000 to 3000 years and not be restricted by the work shown. Because of this they have developed relationship with museums and collections, which enables access to artworks that they would not ordinarily get.

They want to be able to follow the links and references between art works and artists, to show the contrast between new works and older works. Viewers can find the gallery confusing due to the vast time period it covers and they find it hard to manage perception of what they do. During the war, the Indian art world consisted of painting, photography and video, all of the galleries had this work in their exhibitions and it was a set formula, the gallery want to step away from this set formula.

Tara and Mort direct and manage the Gallery; they receive help from other business including the bag shop next door and have two other people working for the gallery. The gallery is able to sustain itself through freelance curation work with the corporate organizations such as Taj Hotel collection, the prices are rising in the Colaba area and the gallery may have to move in the future.

Mumbai Art Market Information

Trying to widen the art market by working with artworks from a huge time spa.

The galleries sell work from exhibitions and this in turn is invested in the next exhibition. They feel that this is not a long term solution.

The majority of galleries in Mumbai don't count footfall, this is not a priority as they operate like a business unlike the UK art market where visitor numbers help with funding applications.

The galleries work towards their own strategies and not to a broader strategy. They aim to predict the market before it happens.

They are interested in selling older works, but the law prevents this. We think this is due to ownership and if the artists owns it or not if they are no longer around to contest this

They are active with Art Fairs however the exhibition programme suffered due to time and cost restrictions.

Shireen is seen as the guiding light in Mumbai. Shireen started her gallery by working with artists that have just graduated.

Arshiya Lokhandwala , Lakeeren Art Gallery,

Independent Curator / Art Historian / Gallerist, 6/18, Grants Bldg., 2nd Floor, Arthur Bunder Rd., Colaba, Mumbai 400005, lakeeren@gmail.com, www.lakeerengallery.com



Background and Gallery Information

Founder Arshiya Lokhandwala started in Advertising and previously owned a gallery that started in 1995 when she was 27. The gallery was based in a suburb owned by her parents, this space was operated as a public gallery and Arshiya actively sought to bring in the general public and other creative people through a 'Pavement art' project spilling onto the street and through the 'Junk yard' project giving spaces to artists to experiment.

Arshiya is initially self-taught and curated her first exhibition in this space 'Looking Glass' during this time she curated 75 exhibitions. She closed the gallery in 2003 and went to the UK to undertake an MA in Curating at Goldsmiths, she then went on to do a PhD at Cornell University USA.

This current space in Colaba was started in 2009 and was launched with a sleep over at the gallery as she wanted the space to be welcoming and open to the art scene and the public. She wanted to share her space.

The new space in Colaba has very high rent and the gallery may not be able to sustain this space.

Arshiya feels it is important to have a gallery space for the public and to help with education and development of the art world in India and the community. Wants to contribute something meaningful.

Strong curatorial programme and only exhibits intelligent art (Conceptual Art and Critical theory)

10 exhibitions per year including 'All That Solid Making In Air' 2010 showing ten artists and showcasing Indian artists.

Indian galleries want to be able to promote their programmes to an international market and are open to International collaborations.

The Gallery represents artists including two from her first space. The work is selected by Arshiya and is a personal choice of what she believes in. She picks the work and wants to believe in the artists. Generally these are artists that are well known they may study in India and then study abroad. Some of the artists that she represents have had a relationship with her for long time, some ten years before she represented them. She has artists that work in all mediums, mark making, sculpture and painting etc. Arshiya represents artists that have a global appeal.

Mumbai Art Market Information

The galleries in Mumbai compete to show Indian artists- not enough good skilled artists in India. Solution could be to pair skilled UK/Indian artists with less skilled Indian/UK artists.

Would like the Indian market to buy Indian art and support the art scene but this needs education and is currently not an established market. Suggests that domestic economy should help sustain the arts and not rely on the international economy to buy work by Indian artists. The economy has become more visible to the world since 2004.

Is difficult to sell critical and conceptual work and get the buyers interested in the work.

The gallery is described as ahead of its time here showing challenging and critical works

The lack of space and expense of spaces in Mumbai means that the galleries all operate on a 1st floor level so that they are not competing for space downstairs. Colaba has an upstairs culture of galleries and they are located within the same area.

Need for more experimental projects in India and projects in the public Realm

Finds it hard to sustain the gallery through sales. But says that the artists survive due to the galleries and the gallery survives because of the artists and the sales. Both support each other.

At present doesn't do international art fairs is focused on growing the Indian scene and market

Public funding and Sponsorship in India are not available in Mumbai for the arts. The Galleries rely on branding and profile.

The Galleries do often work together for example they all meet on a regular basis to decide on opening times and to open on the first Sunday of the month. Feel a sense of duty to the tourist and visitor market to remain open to the public 5 days a week and not just for collectors and appointment visits.

Future and Possible Collaborations

Needs a team of young and dynamic people to help with run her projects and has a number of ideas that she does not have the capacity to deliver.

Invited us to talk at the gallery as part of the lecture programme. The series included educating how to appreciate the value and quality of art.

Interested in being involved in an international programme and is keen to work with other organisations and museums.

Ada- could be a title of a project means a place of gathering

Anupa Mehta, The Loft,

info@theloft.in, <http://www.theloft.in/about.shtm>, THE LOFT at Lower Parel, C/o New Mahalaxmi Silk Mills, Mathuradas Mills Compound, Tulsi Pipe Road, Lower Parel, Mumbai 400013



Background and Gallery Information

Gallery Director Anupa Mehta: background in art started by writing and editing art magazines.

Journalist in 1998, she edited Art India and ran the art foundation.

Along side the gallery she has a consultancy firm and has curated projects for the Amniba arts festival and worked freelance for the British Council.

The gallery space at Loft was formerly a space used by the cotton textiles trade and now houses a number of creative business units including the new space 'blue frog' that is a live music venue.

The space has been used as a live in studio but now houses an office space on the mezzanine and the gallery below. 2008 when she took over the loft space it had to be stripped back to create the space they have now. The residencies have included artists and curators.

Funds residency programme in Andaba has live in accommodation international programme you have to apply in selection process similar to UK.

The residency programme was started 5 years ago and is linked to the local crafts and has a strong focus on collaboration and skill sharing, they have hosted 45 artists so far and those artists have always been funded by their own country. The artists sometimes as little as 2 weeks in residence to engage.

Shaheen Merali has show opening in November using waste products and recyclable materials.

Suggests sharing space with a business for example using it after 6pm when the businesses are closed for the night.

Twilight programme- could we adopt this to share rents or to get spaces for free for artists?

Business consultation sessions are needed both in UK and India- there is a need to educate people what is good art and why they would want to collect it.

Mumbai Art Market Information

NGO's trust the work that Anupa does and she helps them source work not just from the gallery to buy and sell on.

Triangle arts trust in Deli supports arts their as does British Council etc as they are based there but does not reach down to Mumbai. Triangle have a network of artists that they use.

On return to the UK rednile attended the Bhavan conference in London in November, this discussed the Triangle network and some of the projects they support including the Khoj gallery, education and residency programme based in Deli and funded projects in Mumbai including CAMP.

Patronage and sponsorship are constantly drying up we don't have endorsements and have use the self reliant commercial space to supporting the non commercial space. The non commercial element has been reoccurring theme in the gallery and seems to have a greater appreciation from the art world and bring integrity to what they do.

Senior artist gifted work to sell to support gallery however they do still get a cut of this.

Anupa might do an art fair in Hong Kong but is a large investment with possibly little return as this often just acts as exposure for the artists rather than selling work. A loyal group of patrons in India is how the gallery is sustained at the moment.

The gallery relies on branding and Anupa's past profile to attract buyers

Support yourself and each other is a way modern galleries could use to survive and suggests we need to do more including sharing websites for space. Gift economy is something that needs to be developed including skill sharing and equipment.

Future Activities

Has strong links to the British Ceramics Biennial in Stoke-on-Trent with directory Barney Hare-Duke and has potential artists coming over to the residency next year linked to the programme-

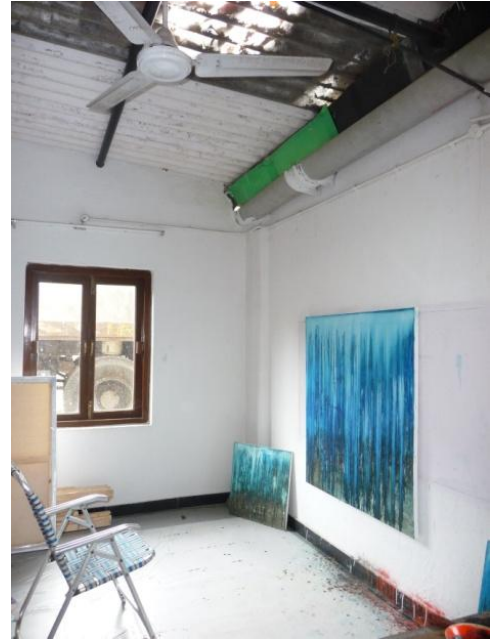
Future objectives could be to meet with Barney to discuss if we can link up especially as this project is in Stoke, visit Kohj gallery in Deli and CAMP in Mumbai. Research further into Triangle art project.

Suggested researching Shisha model and Arts Revery in UK based in Manchester

Saloni Doshi, Space 118,

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salonidoshi@gmail.com, <http://www.space118.com/home.html>



Background and Studio Information

Saloni Doshi set up Space 118 in April 2010. The build has 4 studios and these are the only studio spaces in Mumbai, it is a self funded project set up with her own passion for collecting Art and supporting/nurturing artists.

Saloni was in Journalism and was a reporter before setting up the space. Was inspired by a similar project set up by the Armine Family in an old chemical factory, the spaces were designed by an architect to bring in lots of light. Her parents own the space where the studios are located, it is situated on the outskirts of Mumbai but is easily accessible to down town

1% (UK based organisation taking place an exchange UK/India project in November 2011) They are getting the space for free but have to donate a piece of artwork for her to sell. They have ACE funding to undertake this residency- we must contact them to find out about their experience especially as they are so local to us- based in Derby find out what did they learn?

Mumbai Art Market Information

Saloni hosts studio open days for buyers and actively seeks galleries to support her artists that are not represented. Takes commissions on the sale of works created during using the studio for free

Saloni is a significant buyer in the Mumbai art market and has a large and growing collection of works.

First month rent is paid for with artwork but if they stay on they must then pay rent on the space. As space is so scarce it has always full and has a waiting list.

Artists go through an application process to get a studio and at the moment they are all full until April

Future Activities:

Wants to expanding the space in future and possibly put a Mezzanine in current studios to help fulfill the demand. To contact 1% find out about their experience and any feedback.

Abhay Maskara, Gallery Maskara ,

abhay@gallerymaskara.com, www.gallerymaskara.com, Warehouse on 3rd Pasta, 7/7, 3rd Pasta Lane, Colaba, Mumbai 400-005, India



Background and Gallery Information

Abhay Maskara is the Gallery owner and curator, he opened the space in 2008, Abhay began as a collector and before opening the gallery he was living in the US for a number of years.

The space is a rare large warehouse in Colaba that remained empty for a number of years before opening.

Abhay describes the exhibition programme of the new and present and looks at art that is relevant. It is the artwork that matters. He exhibits art that challenges and offers a new response and the programme is cross discipline and nationality.

The starting point is the work of art and his passion to show this piece. The space is not for hire and is curated by Abhay, although he has co-curated shows in his space with invited curators.

Abhay's passion is obvious and he is uncompromising with what he shows not reacting to trends, he states that each show must count for something and that he has to believe in it.

About the Market and the Gallery Market

He suggested that you cannot predict the art market, what the critic/collector wants or how people will respond to it, he does not follow art trends for example just showing Indian art as that is what is selling but aims to lead the market.

The gallery has an audience of active collectors and transient people.

The programming is also uncompromising and they produce the show when the art is ready, nothing else. This may take two months or 2 years.

The model of the gallery depends on the gallerist. Has no judgements on other galleries they just develop their own programme.

Mumbai has no public, private or corporate funding. The shows that are seen in the galleries should also be seen in museums and other public space, but are not due to the lack of support. The galleries try to fulfil this role of providing a cultural hub and feel a responsibility to do so.

Even though it's a business, it is also supporting the culture in the city. If all the galleries follow the market, the shows will be the same. How will the new art be seen. Public funding could solve this.

The gallery is self funded and Abhay believes this is not a sustainable way either and that public funding is very much needed in India to allow for experimental and critical works. Those individual benefactors cannot do everything and may not continue. Would not recommend this model used in his gallery it is a financial strain and they operate and survive with finances from show to show.

Art needs support beyond the market; it needs to be easier, more accessible. He wants people to take art home.

The galleries are trying to create a market rather than cater to what is already there.

Uses word of mouth to advertise exhibitions, invite local shops, neighbours to make the space inclusive but this is not a priority as audience figures are not important it is the critical quality of works that he values.

Maskara Gallery does art fairs but often doesn't sell at them, as they do not cater to 'flavour of the month.' He thinks we need to think about the role of art fairs and how they can support artists from outside a signature style or brand. Often only breaks even or loses money at art fairs. Need to develop a home market to survive, the collectors need to be looked after, as you can't rely on the global economy.

Select artists responsibly, the gallery sees lots of applications and artists approaching to show their work. Abhay believes it is his duty to look through them all and provide a response.

They represent 12-14 and 90% of the shows are of representative artists. This is because he wants to support the artist. He represents artists from all over the world including; Canada, Brazil, etc.

Abhay would rather close the gallery than compromise on quality and content for more sellable works.

Art can be ephemeral but can the gallery and the system?

Market of selling work is not predictable more like a business mode, the Indian galleries do not care about footfall like what the UK funding streams require. Marketing and business skills are necessary. The value is different between public space, business and commercial gallery. You have to meet different outputs; you have to learn how to meet these outputs.

Future Activities

Recommends asking for other things if funding is not available – training in business sales, suggested training yourself in marketing and that you need someone with this knowledge in the gallery.

Research side, funding as a sustainable model documents on ACE website about public funding structures- could help Indian Market.

Get business minded people onto your board of Directors.

He would like to have a document that shows the research and the importance of public funding. He would also like to see a document that shows the flip side of our research, so he can share it with people.

Usha Mirchandani, Mirchandani + Steinruecke,

2 Sunny House, 16/18 Mereweather Road, Colaba, Mumbai, 400 001, India, Ranjana@galeriems.com,
www.galeriems.com, info@galeriems.com



Background and Gallery Information

Partnership with Mother and daughter, Usha Mirchandani and Ranjana Steinruecke,

Usha was an art dealer and the gallery started from their home in 1990, Usha lived and worked in New York, thinks the standard of art was higher there than that of India at the time.

They had a large apartment to host work at home and sold from there. Usha rented spaces to host exhibitions and worked for Dutchbank sourcing artists.

Ranjana moved to Berlin and opened a gallery that showcased high profile artists from India, she gave Indian artists visibility and continues to support them; some of the works exhibited ended up in museums. Ranjana moved back to India in 2004.

Mirchandani + Steinruecke was set up in 2004, and was the first gallery to open in Colaba. The space that they own was originally made up of 3 apartments; Usha could see the potential with the space and opened up the space. The space is directly behind the Taj 5* palace hotel. The gallery exhibits 8 – 9 shows a year and an art fair.

The space specialises in showcasing challenging art and representing works that are not seen in India. The exhibition when we visited included artist Jonathan Jones from Australia working with light – Usha describes that this not something you normally see in India.

Has exhibited high profile artists including work of Jonathan Jones and Kiki Smith.

The Gallery has continued their strong links with Berlin and they have exhibited their artists there.

They have employees at the gallery on a part time basis.

About the Market and the Gallery Market

The gallery started with 5 artists and now they represent 17 artists all born from 60's onwards. All artists are Indian. They operate on a commission only basis through the sale of works. They have supported artists through career and at times even gave funds for materials to help sustain their career.

They have exhibited at art fairs in Delhi, Berlin and Dubai, but state that they have to sell a lot at the fair to even cover costs. They take both established and emerging artists to the fairs to make the fair financially feasible.

They choose artists that would represent the gallery selecting a combination of artists.

They share some of their artists with galleries based in Berlin to get the European link.

They make most of their sales in India.

Suggests that you need to have capital to set up a gallery in India but it is a difficult market to sustain and survive.

In the last 4 years galleries in India have been more professional and are starting to work together.

The gallery rarely produces catalogues for each show, the ones produced are of exceptional quality and they now produce e-catalogues and often sell out work even before the show opens. They do not have a problem selling work as the work is so good and is very reasonably priced.

Has a viewing room upstairs to showcase artwork of represented artists to visiting collectors, this has been added so they can do this while another show is on in the gallery.

They do not sell much new media work as not much has been produced of quality. Exhibits a range of work, but they don't show or sell a lot of new medium work, because it has not been produced.

The galleries have put on events for collectors in the past.

The audiences are the same at each opening and they do not attract many new people. The galleries are working together to try and involve businesses to attract new visitors. They are giving away vouchers for local cafes and restaurants, to try and attract new people. Both the galleries and business benefit and the consumer will go to more than one space and have invested in the business.

Future Activities

Wants an art map for Mumbai, open to all and galleries.

Local businesses to continue working together to widen audiences and attract businesses and investment.

Shireen Gandhi, Chemould Prescott Road,

<http://www.gallerychemould.com>, art@gallerychemould.com | gallerychemould@gmail.com

Chemould Prescott Road, Queens Mansion | 3rd Floor G. Talwatkar Marg Fort | Mumbai 400 001



Background and Gallery Information

Shireen Gandhi is the second generation of her family to own a gallery. Shireen studied in London and also worked at the Whitechapel Gallery.

This is the second space for the Chemold gallery; the first was originally at the epicentre of Mumbai on the first floor and was smaller than this space. The space was rented to artists but Shireen now curates the programme to control the quality.

The gallery started in 1988, she looked for two years for the current space and prior to the gallery it was an old office space. It is on the third floor. The important features were the high ceilings and open spaces to bring in more light. The gallery exhibits at 5/6 art fairs per year; they also sell work at online fairs and curate 8 exhibitions in the gallery space.

Gallery exists on its own financial status.

The gallery also supports the artists so they can put shows on in museum spaces.

Shireen has curated the gallery for 22 years, she has developed a number of her artists so that are now self sustaining. They represent artists from all over the world working with emerging artists and high profile artists.

Does not always have complete exclusivity with an artist, they sometimes share responsibility with other galleries in other countries.

They represent 24 artists and work closely with 12 of them. She represents artists that are mainly from India. The selection process includes visiting exhibitions and studios before representing them.

They have no written contracts with artists and it is not a fixed term. The process is based on trust and they represent the artist because they believe in their work.

The gallery space has diversified to sustain and had alternative uses including hosting a meal for influential business representatives.

Participates in the monthly meeting with the other galleries in Mumbai and wants to be part of a scene that makes plans and supports each other.

Finds it difficult to get a transient audience into the space; this could be due to the fact the gallery is on a third floor, and is further away from the other galleries in city

The gallery space is adaptable to suit each exhibition, for example spaces can be made into dark spaces. The gallery space is also of high quality and has the latest technology to produce exhibition with new media.

About the Market and the Gallery Market

The gallery supports artists to create a piece of work including for the BDL Museum. The BDL programme is unique and showcases contemporary art alongside social history.

The gallery makes money from the sales of artworks to put in the exhibition programme. So the partnership is mutual the gallery support the artist and the artist then helps the gallery survive.

Planning on having a show room for represented artists work for when a buyer wants to view work.

The gallery agree to take artworks to fairs on the basis that if they don't sell then the gallery will own the work and any later sales will benefit the gallery.

The Chatterjee & Lal in Colaba is in the hub of the art scene and Shireen works closely with Mort and Tara.

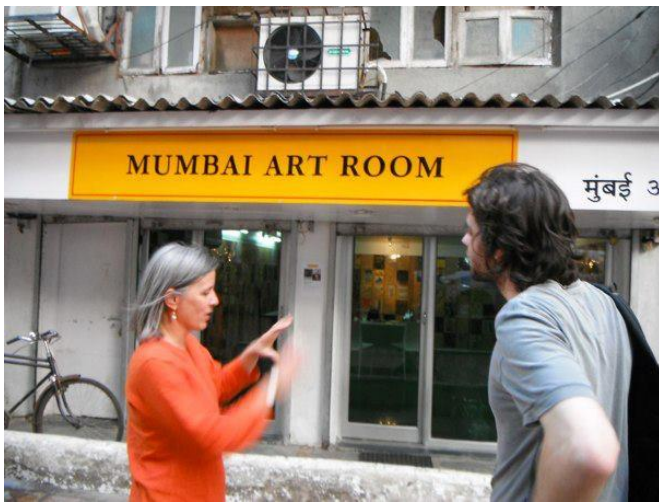
The gallery seeks out collectors and the collectors also seek out the gallery. The gallery host events not connected to the arts to attract financial support, this works out as they now see the space and artworks but are not put off by the gallery label.

The gallery makes its money from art fairs but more importantly she sells the brand and the profile.

Galleries in Mumbai also sell work on secondary sales, meaning that a gallery has recommended an artist that is represented by another gallery; they then take a cut from the sale.

Susan Hapgood, Mumbai Art Room,

hapgood.susan@gmail.com <http://www.mumbaiartroom.org/>, Mumbai Art Room, Pipewala Building, back gate,(opposite Navy Children School), Fourth Pasta Lane, Colaba, Mumbai 400 005



Background and Gallery Information

Susan Hapgood the director is from the USA, she has worked in small and large art institutions in New York and her background is working mainly for not profit organisations.

She intended on visiting India for 6 months and has now been in Mumbai for 2 years.

Wanted to collaborate with other curators in city but has not found a curator that she has common ground with.

She has invested her own money into the gallery and aims to set up a trust to fund and sustain the space. The space will be the first not for profit model in the city and this has made the process difficult as there are no models to adopt and having to adjust to the rules in India. It took 6 months to set up this space; it is situated on the ground floor close to a school, meaning most of her audience are children.

Aims for the gallery to rely on public funding, trustees, and in kind support. Trying to set up gallery as a trust so she can accept donations rather than trying to sell work.

Each exhibition runs for 5 to 6 weeks and is open to any medium including performance and installation.

The gallery is a platform providing an alternative to Indian art and through the programme support education in particular with the local children near the gallery.

Susan has only one employee a gallery attendant, and aims to find someone to hand over the gallery space to once this is set up as a not for profit space.

About the Market and the Gallery Market

Not many opportunities for independent curators.

The collectors don't understand the non profit model, as they believe this suggests that they cannot buy work.

The space could be a great outlet for the artists in the city as they can show their artworks there if they are not represented.

There isn't much of an understanding of western art and she feels she is providing an alternative.

There isn't an easy way to connect with the local market into India art with the exception of the UK, which seems to have established strong links. Susan has said it is more difficult for American artists and other artists from the West

The art scene is small and fledgling in Mumbai and everyone helps each other. The non profit, the artists and galleries all help to support each other.

Future Activities

Next time we should try and meet with CAMP, Art Oxygen, Project X (architects)

Look up Open Circle, non profit. They stopped the organisation because of the administration.

Aims to be more inventive with her programme.

Sree Goswami, Project 88,

<http://www.project88.in/>, BMP Building, Ground Floor, N.A. Sawant Marg, Near Colaba Fire Station
Colaba, Mumbai - 400 005, project88.mumbai@gmail.com,



Background and Gallery Information

Director Sree Goswami is a 2nd generation gallerist and the Project 88 gallery space is situated in a family owned building.

The gallery has done partnerships with foreign galleries and projects that are funded by Gerta Institute and British Council.

They are aiming to create a cultural scene with boutiques, cafes and galleries.

About the Market and the Gallery Market

Art Fairs that the gallery exhibits at: Frieze, Fiac, Hong Kong, Indian Art Fair.

Participation gives you a bigger profile but net profit is the same as selling work at the gallery.

There are only 10 or 15 big collectors in India.

The gallery mostly sell to people that they know.

Future Activities

Making art accessible for young people so they know it is for them.

Temporary art work in other spaces, i.e boutiques and cafes.

Would be good for us to meet with artists next time, not just gallerists.

Interested in contemporary ceramics- could link to the Potteries heritage in Stoke-on-Trent

Geetha Mehra, Sakshi Gallery

Sakshi Gallery – Geetha Mehra , enquiry@sakshigallery.com, www.sakshigallery.com



Background and Gallery Information

Director Geetha Mehra started in 1984, in south India, she moved to Mumbai in 1992 and started a branch gallery here. The space in the south was later closed.

They have recently opened another space in Taiwan to reach new markets. The programme over there is more international, showing high profile artists including Julian Opie and Anish Kapoor. The programme in Mumbai is less so. Geetha always wanted to show contemporary artwork and studied a history of Fine Art.

The gallery is a self sustaining business and creates a market for the artists, the gallery work to develop the artists they represent.

They sometimes do the consultation work or an independent project for example they have worked with the BDL Museum to produce exhibition of Indian art.

The gallery is made up of a number of spaces, these spaces have got bigger and each space is different.

The space is on the ground floor and has a glass front, but they have not evaluated yet if this has attracted more visitors. There is a theatre close by but the audience attracted there is completely different.

The exhibitions are made up of represented artists; they also invite curators and artists depending on the context of the exhibition. They bring in new artists if they need to feed into the context of the show adding thematic or dynamics of the show.

They curate 12-14 shows each year in house and outside.

About the Market and the Gallery Market

Mumbai has a lot of patrons as in Taiwan. They sell to collectors and institutions.

Already has some collectors and is marketing the gallery to get new collectors. The gallery market their work through a marketing team, by inviting collectors to the gallery and through art fairs.

Every country has known collectors; you just need to get hold of the list of the collectors in order to sell the work.

They try to get a feel of the economy before committing to the art fair. They visit between 2-6 art fairs each year

including Basel, Dubai, Singapore, Mimi. Mainly focusing on Asian Countries.

They represent 20 -25 artists which are managed by team. They employ 25 people to manage the artists, which is a large team compared to the other galleries. They represent a range of artists including Julian Opie in Asia, they have Indian artist some of which they have exclusive rights.

The artists they represent have monthly stripper and they get a monthly fee whether they sell or not. They also offer fees for the catalogue depending on how long the artist has been with the gallery. They also help with residences and projects if they have the time.

Invites collectors to gallery all the time and they host events for them, such as wine tasting.

PRESS AND PUBLICITY:

Postcard given out at our meetings

Invitation to Factory Nights Mumbai

Factory Nights is an international experimental research project that brings together artists and anyone creative in an unusual or inspiring venue for one night only, from this we curate a series of new commissions and collaborations in the public realm that develop from the event.

Factory Nights Mumbai will bring together artists, curators, writers, musicians, performers and any other interested creative's to try to initiate ideas and future exchanges and projects with the UK.

Factory Nights Mumbai is a collaborative project with Chatterjee and Lal Gallery, Airspace Gallery and Rednile Projects.

Chatterjee and Lal Gallery is a commercial Gallery based in Mumbai with a commitment to promoting artist practices that are challenging and engaging. AirSpace gallery is a Contemporary Art Gallery in the UK and rednile Projects (UK) are an artist led initiative that develop innovative collaborative projects in the public realm. With support from The British Council, Arts Council England and Staffordshire University.

www.rednile.org www.airspacegallery.org www.chatterjeeandlal.com

Factory Night @ Wallaw derelict 1930's cinema



Factory Night PDF call for artists sent out to Indian contacts

Invitation to first experimental Factory Night in India
Factory Night @ The iconic Slip Disc swinging discotheque



Factory Nights is an international experimental research project that brings together artists and anyone creative in an unusual or inspiring venue for one night only: from this we curate a series of new commissions and collaborations in the public realm that develop from the event.

Factory Nights is not a discussion event, seminar or workshop

Factory Nights Mumbai will bring together artists, curators, writers, musicians, performers and any other interested creative's to try to initiate ideas and future exchanges and projects with the UK

Factory Night @ The Slip Disc swinging discotheque, Colaba Mumbai (now Voodoo)
Wednesday 2nd November, 7:00-8:30pm



The first Factory Night in India is hosted at the iconic Slip Disc pub, which is now Voodoo in Colaba, Mumbai. Slip Disc described in the 60's and 70's as a swinging discotheque is best known for its impromptu performance in 1972 by Led Zeppelin's Jimmy Page and Robert Plant. The memorable event has created many urban legends including how the group developed tracks in collaboration with the local Bombay Symphony Orchestra. Voodoo, formerly Slip Disc, now has a less appealing reputation in the area but remains cutting edge as one of the only gay-friendly nightclubs in Mumbai.

The Factory Night includes exclusive access to the space, footage of the original set list played on the night and an introduction to the local historical context of the space, discussing regeneration and gentrification of Colaba since the 60's to the present day and onto the future.

Artists can bring along something they have been working on, an idea for a project or can start something brand new inspired by the night. Free Refreshments and Factory Nights sketch books provided to all guests.

Factory Nights Mumbai is a collaborative project with Chatterjee & Lal, Airspace Gallery and Rednile Projects.

To attend please RSVP info@rednile.org for confirmation and directions

Places are limited to 20 on a first come first served basis

Further Information: Chatterjee & Lal is a commercial Gallery based in Mumbai with a commitment to promoting artist practices that are challenging and engaging. AirSpace gallery is a Contemporary Art Gallery in the UK and rednile Projects (UK) are an artist led initiative that develop innovative collaborative projects in the public realm. Rednile and AirSpace Gallery are carrying out an international research project in Mumbai in partnership with the Chatterjee & Lal to find out how the arts in India (specifically Mumbai) sustain and operate in a different climate to the UK.

Factory Nights Mumbai is funded and supported by: The British Council. Arts Council England and Staffordshire University.

For more information on Factory Nights,
please visit: <http://www.rednile.org/factory-nights/>
Join the Factory Nights Facebook group

Featured in Time out Magazine page 86 under lecturers, 28th October 2011

hybrid presentation, which offers a cautionary tale amidst an installation that is itself a visual feast." Until Sat Nov 5.
Pipewala Building, near Navy Children School, Fourth Pasta Lane, Colaba (97699-50136).
Churchgate (WR), CST (CR Main & Harbour). Regal Cinema. Tue-Sat 11-7pm.

Museum Gallery

Solo Show Nikki Bhaskar displays paintings. Until Sun Oct 30.
K Dubash Marg, behind Jehangir Art Gallery, Kala Ghoda, Colaba (2284-4484). **Churchgate (WR), CST (CR Main & Harbour).** Museum. Daily 11am-7pm.

Project 88

New Works Sandeep Mukherjee's large hypnotic abstracts, which feature lines and spirals, appear to be references to astronomical, topographical or microscopic phenomena. Several of his works feature swirling forms that resemble a black hole, the eye of a cyclone or a whirlpool in a water body. Other new works have strips of colour that look like representations of DNA when it is examined under a microscope. Until Fri Oct 28.

Twilight In her first solo show in India, Pakistani artist Huma Mulji shows paintings and sculptures that hint at "urban ennui and dystopia". From Sat Nov 8. See Preview.
BMP Building, NA Sawant Marg, near Colaba Fire Station, Colaba (2281-0066). **Churchgate (WR), CST (CR Main & Harbour).** Colaba Fire Station. Tue-Sat 11am-7pm, Mon 2-7pm.

Sakshi Gallery

The Anatomy of Celebration or The Party Plot Vasudha Thozur shows digital painting in this solo show featuring works that capture the aftermath of grand celebrations. Until Sat Oct 29.

Places of Rebirth Navin Rawanchaikul, an artist of Hindu-Punjabi descent whose family migrated to Thailand in the 1930s, presents billboard-style paintings, sculpture and installations that help to examine his diasporic identity. From Wed Nov 5.
Tanna House, 11A Nathal Parekh Marg, opposite YMCA, Colaba (6610-3424). **Churchgate (WR), CST (Main & Harbour).** Regal Cinema. Daily 10.30am-7pm.

The Viewing Room

Skin Deep: The Art of Fibreglass Curated by Johnny ML, this fibreglass sculpture show features works by Arunkumar HG, Chintan Upadhyay, GR Iranna, Karl Antao, Manjunath Kamath, Sumedh Rajendran and others. Ongoing.
Elysium Mansion, Fourth Floor, opposite Cusrow Baug, Walton Road, Colaba Causeway, Colaba (2283-0026). **Churchgate (WR), CST (CR Main & Harbour).** Cusrow Baug. Mon-Sat 11am-7pm.

Critics' choice

The two best shows this fortnight



They said it was love...

Lakeeren
 Intricate paintings by Pakistani artists Imran Qureshi and Atif Khan tie together love and violence.
Until Sat Dec 31

Twilight

Project 88

Urbanisation continues to be the muse of Pakistani artist Huma Mulji in her debut India solo show. **From Sat Nov 8**

Malabar Hill-Prabhadevi

Amrita Javeri

Make Me a Black Hole and I Will Believe You London artist Mohammed Qasim Ashfaq's first solo show in India features drawings, maquettes and a site-specific installation that bring together his interest in science and spirituality. Until Sat Nov 5.

Flat No 2, 58A Krishna Niwas, near Lakme Salon, Walkeshwar Road (2369-3639). **Charni Road (WR).** Walkeshwar. Wed-Sat noon-6pm.

Bhau Daji Lad Museum

Evoking The Pause Delhi artist Sheba Chhachhi displays her multimedia installations across the museum. Ongoing.
Veermata Jijabai Bhonsle Udyan (Byculla Zoo), Ambedkar Road, Byculla (E) (6556-0394). **Byculla (CR Main).** Jijamata Udyan. Thur-Tue 10.45am-5.45pm. Tickets available until 5pm. Children above five years ₹5, adults ₹10. Foreigners above five years ₹50, adults ₹100.

Gallery Art & Soul

The Third Dimension Dipti Bondre displays paintings. Ongoing.
1 Madhuri, Annie Besant Road, Shivsagar Estate, Worli (3253-6266). **Mahalaxmi (WR).** Poonam Chambers. Mon-Sat 11am-7pm.

Nehru Centre

AC Gallery

Group Show Ron Phipps and Shilpa Dalal's paintings. Until Mon Oct 31.
Silver Calligraphy Achyut Palav and Kathrine Piper show calligraphy paintings. Tue Nov 1-Mon Nov 7.
Bal Disha To celebrate Children's Day, the gallery's shows works by four kids, Poorvika Mehra, Advait Nadavdekar, Rajlaxmi Bodhankar and Poorva Bhosale. From Tue Nov 8.
Circular Gallery
Study Camp Works produced during

the last edition of Nehru Centre's annual student art camp go on display. Until Mon Oct 31.

Group Show Paintings by Pankaj Bawdekar and Prashant Dhavde. Tue Nov 1-Mon Nov 7.

Group Show The Sir JM Dakre School of Art Education shows works by its students. From Tue Nov 8.
Annie Besant Road, Worli (2496-4676). **Mahalaxmi (WR).** Poonam Chambers. Mon-Sat 11am-7pm.

Tao Art Gallery

Parallel Abstracts by Payal Khandwala. From Sat Nov 5.
The View, Annie Besant Road, Worli (2491-8585). **Mahalaxmi (WR).** Poonam Chambers. Mon-Sat 10.30am-6.30pm.

Tulika Arts

Solo Show Shyamal Mukherjee shows paintings. Until Thur Nov 10.
Raghuvanshi Mills Compound, Ground Floor, Senapati Bapat Marg, Lower Parel (2491-3051). **Lower Parel (WR).** Kamala Mills. Mon-Sat 11am-7pm.

Bandra-Andheri

Gallerie Leela

Solo Show Kavita Parekh shows paintings. Fri Oct 28-Thur Nov 3.
The Leela, Sahar, Andheri (E) (6691-1422). **Andheri (WR, CR Harbour).** Sahar. Daily noon-9pm.

Gallery at Svenska

Beyond Walls Sangeeta Babani's paintings are inspired by family values. Until Mon Oct 31.
For the Love of Nature Nandita Desai displays paintings. From Tue Nov 1.
Svenska Design Hotel, F 73/74, Oberoi Complex, off Link Road, Andheri (W) (4431-0000). **Andheri (WR, CR Harbour).** Laxmi Industrial Estate. Daily 9am-midnight.

Nandan - The Art Paradise

Group Show Niren Sengupta, Manoj Mitra, Pran Gopal Ghosh and Milanendu Mondal display paintings and sculptures. Until Mon Oct 31.
Rajendra Park, 2/8 Ground Floor, Station Road, Goregaon (W) (2873-2083). **Goregaon (WR).** Goregaon Station. Mon-Sat 11am-6pm.

Suchitra Arts

Myths and Mythology PK Sadanand shows paintings. From Tue Nov 1.
Hill View, Second Floor, Hill Road, near Mehboob Studios, Bandra (W) (2642-6479). **Bandra (WR, CR Harbour).** Mehboob Studios. Mon-Sat 11am-7pm.

Photography

Pundole Art Gallery

Ida Kar - Portraits of FN Souza A series of seven portraits by renowned Armenian photographer Ida Kar captures a young FN Souza in his studio. The exhibition coincides with a retrospective of Kar's photographs at the National Portrait Gallery in London. Until Fri Oct 28.
369 Dadabhai Naoroji Road, next to American Dry Fruits, Flora Fountain (2284-1837). **Churchgate (WR), CST (CR Main & Harbour).** Fountain. Mon-Sat 11am-6pm.

Lectures etc

Wed Nov 2

Factory Night UK's Rednile Projects and AirSpace Gallery are collaborating with Chatterjee & Lal to understand how the arts in India, specifically Mumbai, operate outside the model of public funding found in the UK. The research project culminates in a one-night event for visual artists, photographers, writers, poets, musicians, filmmakers and other creative individuals at an undisclosed venue. The event, based on programmes organised by Rednile Projects in the UK, promises not to be a discussion event, seminar or workshop but an "experimental project that will bring together artists and anyone creative in an unusual or inspiring venue". The project has been supported by The British Council and Arts Council England. For details, call 2202-3787.

Thur Nov 10

Art Night Thursday Every second Thursday of the month, 10 galleries in Colaba remain open until 9.30pm. For late-night revelry head to Chatterjee & Lal, Chemould Precott Road, Galerie Mirchandani + Steinruecke, Gallery Beyond, Gallery Maskara, The Guild, Lakeeren, Project 88, Sakshi Gallery and Voite. See Exhibitions for details. Call venue to confirm participation.

RECOMMENDATIONS/FUTURE IDEAS

Project title: Ada (in Hindi means place of gathering)

Summary of project idea:

We will setup a ground floor experimental project space for a period of 2 months in Mumbai, this will be situated in the heart of the gallery community in Colaba. Ada will be an open residency space/ project space occupied by 2 artists from airspace gallery and 2 artists from rednile projects and will invite artists from Mumbai to join us in developing new work and ideas. (approach each gallery to recommend an artist to take part and university to allow some recent graduates) Ada will be programmed to include over the project period networking, ideas development, workshops, talks, skill sharing, and education for artists, curators, businesses and the community. The programme will have a strong international curatorial element with artists gaining support from the strong curator community in Mumbai and learning skills from the UK artists.

The project will go out to spaces, other art galleries, businesses and the community to deliver this programme. Ada will be one of the first art led public realm projects to share skills, ideas and to exchange knowledge, the outcome of the project will be to showcase new work and any outcomes as a public realm project in a number of spaces linking in with the other galleries opening event in October 2012. Ada will also produce a publication and map linking up all of the art project and gallery spaces in Mumbai.

The second part of the project will continue in Stoke in the UK situated at Airspace gallery, artists and curators that we work with over the period will be invited to the UK to participate in a project space with a similar setup in the UK so that they can continue sharing skills and learn from experiences outside of Mumbai.

Aims to fulfill need in Mumbai and need of rednile/airspace:

The Ada project was developed out of the research conducted during our first visit to Mumbai in October/November 2011 and aims to continue strong relationships between the UK and Mumbai and to share valuable knowledge between the two countries.

Aims of the project:

- Activate a ground floor space making visual art more visible and the gallery community visible to the local businesses and communities in Mumbai
- Building the international skills of artists in Mumbai attracting quality artist to work in the area and giving artists less visible to curators an opportunity to showcase their portfolio and develop skills as an artist
- Build a programme of education to introduce contemporary art to businesses and the community through events and activities using our experience of working with businesses in the UK for over 7 years
- Bring more experimental practices and ways of working to Mumbai to raise the profile of art activity and to attract investment and artists to the area.
- Developing a public realm project that activates spaces within Mumbai solving the problem of high costs to show work and the visibility of being hidden on the 2nd floor.
- Share the critical edge with artist from UK and hone our skills as international artists
- Share our skills of working with many roles within the UK to sustain as artists and build a thriving art community where there was none before.

- Reveal artists practices and engagement to engage the minds of others to want to participate in exploring and enjoying art
- Continue relationships with India aim of learning more ways to sustain without government funding
- Inject a much needed investment in local art scene to Mumbai
- Activate a new art space 'Mumbai art room' to become adopted as a space to share for local artists