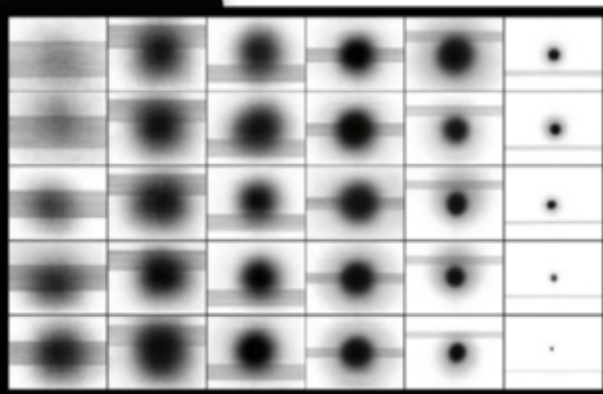
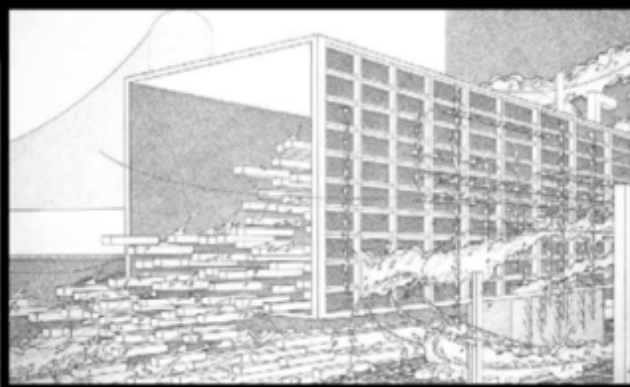
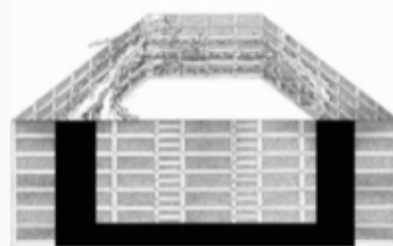


# THE SPACE TIME CONTINUUM

Pakistan-born, Brooklyn-based Seher Shah came to the attention of the art community with her architectural drawings. A multi-faceted artist, Shah's first Indian exhibition '30 | 60 | 90' at Mumbai's Jhaveri Contemporary, overturns the notion of the physical interpretation of space. **AD** spoke to Shah about her exhibition, her inspirations and everything in-between

PHOTOS COURTESY THE ARTIST AND JHAVERI CONTEMPORARY



(Clockwise from the left)

## A MATTER OF PERSPECTIVE

Drawings of *The Grid Corridor*; *Unit Object (courtyard)*; the full grid of 30 / 60 / 90. All these works are part of the exhibition titled '30 | 60 | 90'.

**AD:** Can you talk a little bit about your exhibition for Jhaveri Contemporary?

**SS:** '30 | 60 | 90' explores abstractions of physical qualities such as time, distance and mass. There is an intuitive response in these works that builds up form and space, and the simultaneous erasure of both image and landscape. There is an in-between space that I am interested in working with further.

**AD:** Could you elaborate?

**SS:** Each of the 30 drawings have been created in increments of 60 seconds and over a distance of 90 cm. It represents a drawing space, different from the illusion of perspective when we think of space. This is not architecture but a place holder, it's somewhere in-between physical and drawing space.

**AD:** How did the idea for '30 | 60 | 90' originate?

**SS:** It began as a time experiment two years ago, as a drawing exercise. Working within constraints, through repetition, distance and time I was interested in how these restrictions would impact the drawing.

**AD:** How is this exhibit different from your earlier work?

**SS:** The works in '30 | 60 | 90' are building on past variables, and then working on new directions. The exhibition is an extension of my past work, but I am trying to work further with drawing constraints, scale shifts and the framing of the idealized view into the landscape.

**AD:** What made you shift from architecture to art?

**SS:** I think I have always been interested in some form of

drawing. Drawing is a universal practice at some point in everyone's lives, not just in the creative world. The differences occur based on the information that is presented in various drawings. For me drawing allows a freedom of representation where contradictory ideas can exist simultaneously. I don't think I've been sure of any material in that way.

**AD:** Do you believe that visual mediums of artistic expression overlap? Like art and architecture or design and art?

**SS:** Yes, I do and it depends on the process at hand. I recently heard a speech by architect Balkrishna Doshi that resonated with me about having fluidity between the various disciplines. I think most folks find it limiting to have external parameters put on their work through categories. There are many interesting possibilities when one forgets about those categories.

**AD:** You've mentioned you are inspired by Brutalist architecture. Any particular reason why?

**SS:** There are contradictions inherent in this architectural aesthetic and principles that involve landscape, social engineering and repetitive reductive forms. Aside from the aesthetics of the architecture it is the ambiguous nature of the relationship between the landscape, object and the individual I am interested in.

**AD:** As someone whose work is so intrinsically connected to the idea of spaces, what is your take on space-starved cities?

**SS:** Space is a luxury, and constraints also provide for creative solutions. But pollution, unhealthy living environments and over-development are issues that are at a critical point.

—GAURI KELKAR

The ongoing exhibition, '30 | 60 | 90', at Jhaveri Contemporary, Mumbai began on 18th December, 2013 and will conclude on 1st February, 2014.