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Finance Minister Pranab Mukherjee arriving in Parliament to present the federal Budget, 2012-13, in New Delhi on March 16.

Indian Budget seeks to drive growth recovery, stimulate investment

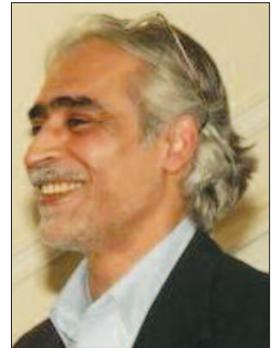
■ Fourth BRICS Summit held in New Delhi

■ U.S. Secretary of Commerce John Bryson visits India

■ Ambassador Nirupama Rao meets Mayor Vincent Gray

A journey in search of self...

New Delhi-born Indian-American artist Anil Revri is well known for his expression of profound themes of philosophy of culture through images, employing geometric designs and abstractions. His exhibitions have traveled far and wide — to India, Europe and the United States. He enchanted art lovers in the Washington, DC area with Faith and Liberation through Abstraction — his interfaith project comprising drawings, paintings and sculpture — at the American University Museum (Katzen Arts Center) from January through April, 2012.



Artist Anil Revri at the Embassy on January 28, 2012.

Excerpts from an interview with the noted artist:

Q: Your exhibition *Faith and Liberation Through Abstraction* has attracted considerable attention in the DC area. How did it come about and what was your vision while conceptualizing your artwork and the exhibit itself?

Anil Revri: Jack Rasmussen, Director and Curator of the American University Museum at the Katzen Arts Center, offered me a show in 2009.

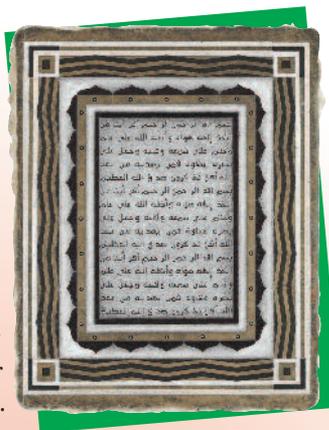
At that time, I had just started the *Ram Darwaza* series of paintings. Our initial plan was to show ten paintings from this series along with eighteen smaller works on paper. However, it wasn't until a year later, when I received Donald Kuspit's essay *Faith and Liberation Through Abstraction* written for the occasion, that I began to rethink the exhibition in terms of a multi-disciplinary, site-specific project.

As 2011 also marked the tenth anniversary of the tragic events of September 11, 2001, the title and timing of the show provided a great opportunity to design a conceptual exhibition that addressed the urgent need for religious tolerance in pluralistic societies within the framework of geometric abstraction.

Q: Could you provide some more

thoughts on the underlying themes of the exhibition?

Anil Revri: The lessons of secularism that I learned during my childhood in New Delhi ten years after India's Partition are deeply ingrained in my psyche and find their way into my work.



Left: Cultural Crossings 6, Suite 1 1998–2001: Mixed media on Arches paper (30.48 X 22.86 cm): Collection of the Corcoran Gallery of Art; **Above:** Pages from a Manuscript 4, 2011: Mixed media on handmade paper (30.48 X 22.86 cm);

Faith and Liberation Through Abstraction is designed to stimulate interfaith dialogue at the grassroots level. It comprises

thirty-seven drawings, paintings, and sculpture created in the last fifteen years. These contemporary compositions have been created using the word Ram in Devanagari script as well as scriptures in their native languages from Buddhism, Christianity, Hinduism, Islam, Judaism, and Sikhism.

Artistically, this exhibition also marks an important personal milestone. It is the first time I have created a site-specific conceptual sculpture using LED technology. Each horizon-

tal band of text highlights scriptures related to peace from the aforementioned religions that scroll across the entire surface of the unit ad infinitum.

Q: Describe in your words the response of the larger American audience to your exhibition. How would you compare the reaction of the Indian-origin audience, if

at all any different?

Anil Revri: The overwhelming response in favor of the exhibition by Indians, Americans, critics and the audience in general has been humbling. Furthermore, it is reassuring to learn that the vast majority of people prefer non-violent and peaceful resolutions to conflict.

Q: You are an Indian-American artist. How has your affiliation to both cultures influenced your work?

Anil Revri: The work is a visual record of my journey in search of the self. The different phases and stylistic shifts may be considered as stops along the way.

Q: How would you rate the level of contemporary art in India and the resonance it enjoys internationally?

Anil Revri: Indian artists have been creating great works for a long time. While it is certainly not the only reason, it would be incorrect to discount the fact that the eyes of the world, for now, are turned to India owing to its economic success.

