

Neeta Madahar

01 June - 9 July 2005 at inIVA

Madahar's new film *Falling* reflects on the dream-like temporality of nature and memory. Sycamore seeds tumble slowly toward the viewer in a dramatic moment that echoes naturally occurring phenomena while at the same time revealing itself to be highly orchestrated. Madahar's first film *Falling* has been commissioned by Fabrica, Photoworks and inIVA.

The Institute of International Visual Arts (inIVA) is a contemporary arts organisation promoting artists from diverse cultural backgrounds through exhibitions, publications, research and educational ventures. inIVA has a special interest in new technologies, international collaborations and commissioning site-specific artworks.

Wednesday-Saturday, 12-6pm
Admission free

For a free information please contact:
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inIVA FABRICA photoworks

Selected Biography

Education

2004

National Graduate Seminar,
The Photography Institute,
Columbia University, New
York, U.S.

2003

M.F.A. Studio Art, School of
the Museum of Fine Arts
(S.M.F.A.) and Tufts University,
Boston, Massachusetts, U.S.

1999

B.A. Fine Art, Winchester
School of Art and University
of Southampton, Winchester,
England.

1998

European Socrates Exchange
Program - three-month study
visit, Barcelona, Spain.

1996

Foundation Diploma in Art
and Design, City of Bath
College, Bath, England.

Selected Solo Shows

Oct 2005

Forthcoming show at Fabrica,
Brighton, England.

2005

Neeta Madahar, Institute of
International Visual Arts,
London, England.

Sustenance, Julie Saul
Gallery, New York, U.S.

2004

Sustenance, curated by
Martin Parr, Rencontres
d'Arles Photography Festival,
Arles, France.

Sustenance, Fidelity
Investments, Boston,
Massachusetts, U.S.

Sustenance, Purdy Hicks
Gallery, London, England.

Sustenance, Howard Yezerski
Gallery, Boston,
Massachusetts, U.S.

2003

New Work, Carpenter Center
for the Visual Arts, Harvard
University, Cambridge,
Massachusetts, U.S.

Recent Digital Prints, Project
Space, New England School
of Art & Design, Boston,
Massachusetts, U.S.

Selected Group Shows

2004

*Sanctuary: Photography and
the Garden*, Fernynwoods
Contemporary Art, Brigstock,
Kettering, England.

*National Graduate Seminar
Fellows Exhibition*, The LeRoy
Neiman Gallery, Columbia
University School of the Arts,
New York, U.S.

Mostyn 2004, Oriel Mostyn
Gallery, Llandudno, Wales.

*Masala: Diversity and
Democracy in South Asian
Art*, William Benton
Museum of Art, University
of Connecticut, Storrs,
Connecticut, U.S.

For the Birds, Artspace, New
Haven, Connecticut, U.S.

2003

Christmas Exhibition,
Purdy Hicks Gallery,
London, England.

*Construction -
Coincidence?!*: Young

Photographers from the US,
Momentum Gallery, Berlin,
Germany.

Junied Member's Exhibition,
Photographic Resource
Center (P.R.C.) at Boston
University, Boston,
Massachusetts, U.S.

*25hrs - International Video Art
Show*, Barcelona, Spain.

"The Whitney Biennial 2003",
Tisch Gallery, Tufts University,
Boston, Massachusetts, U.S.

2002

Recent Work from the SMFA,
Museum of Fine Arts, Boston,
Massachusetts, U.S.

Prequel, Tisch Gallery, Tufts
University, Boston,
Massachusetts, U.S.

Almost Home, Fuller Museum
of Art, Brockton,
Massachusetts, U.S.

Junied Member's Exhibition,
P.R.C. at Boston University,
Boston, Massachusetts, U.S.

Consideraciones Al Respecto
7, Metrònom, Barcelona,
Spain.

Tanto por Ciento, Domestico
'02, Madrid, Spain.

2001

*Evolveart: Exposición de Arte
Digital*, Evolvebank,
Barcelona and Madrid, Spain.

Toy, Gallery fx, Boston,
Massachusetts, U.S.

2000

*International Selection of
Video Art*, Centro Cultural de
España, Lima, Peru.

1999

It's Only Paper, Stroud House
Gallery, Stroud, England.

Fresh, Old Music Hall Gallery,
London, England.



Above: Neeta Madahar, *Sustenance 87*, Photograph, 2003

CS: In *Falling*, there's this element of chance in terms of whether the helicopter seeds will reach a place that will be accommodating for them, which is quite interesting to think of in terms of people immigrating and seeking asylum. People go to a new place and there's a desire or hope that it will be accommodating, but then sometimes, as we know, it's not always the case.

NM: Something I didn't realise initially when making the work, but on reflection I realised, is that I've again used the motif of the seed as a marker of time, the vehicle in a life cycle. It's a struggle to live, and as you say, sometimes things can take hold, but sometimes they don't, and it's down to chance much of the time. With a statistically large mass of seeds some will germinate and some won't.

CS: In the *Sustenance* series, I find striking the pictures that show squirrels, because the bird-feeders are for birds, and the squirrel was an uninvited guest: you often see squirrels eating more out of the bird-feeders than birds do.

NM: You know, I had absolutely voracious squirrels plundering the seeds. I wanted to include them, along with the birds, because I felt, if we're talking about sustenance here, they're part of the dynamics of what was going on. Some images are quite aggressive, some are playful; in some images, you feel a sense of abundance, whilst in others you feel a starkness and brutality. So I felt that it was important to have the squirrels there.

CS: Many viewers have commented on the surreal, uncanny colour in the *Sustenance* series. Colour seems to be very important in your work and you once mentioned to me a book called *Chromophobia* (2000) by David Batchelor.

NM: That was a really important book for me at the time. I was reading it just as I was beginning the series in spring 2002, and I found it to be relevant in terms of talking about how colour is aligned with things that are irrational, emotional or feminine, and that white or the absence of colour is rational, masculine and ordered. I wanted colour in *Sustenance* to be a means of visual seduction: it was the hook to make people feel as if they were tumbling into this scene. The colour

very definitely makes things hover between being real and unreal. There's one image, *Sustenance 110*, where a bright yellow bird sits on a blue plastic bowl. The colours in nature and of plastic, artificial objects: there's a screaming intensity and similarity to the two.

CS: As you said, it's seductive and at the same time it can be unsettling. There's something idyllic and yet not quite right about them.

NM: I love dioramas. I was reading about dioramas before I began *Sustenance*, so I was really delighted when the things that I was wrestling with and thinking about came through in the work. I like the idea that dioramas are created to be educational and informative of our world, but they're so unrealistic because time is compressed, or geographical expanses that could be hundreds of miles apart are compressed into a six-foot square say; so again there's a manipulation of time and distance.

CS: Can you comment on the process of making your first film, the difference between working on *Falling* as opposed to working on the *Sustenance* series?

NM: I enjoy the fact that I can see these connections between all the different things that I'm doing. *Falling* couldn't have happened if I hadn't made *Sustenance* first. Making work for me is very much like a helix: you come back round to the same things that interest you. However, I always feel that you're more enriched and informed by the experiences or the work that's been made before.



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