

<b>Newspaper Name</b>	<b>Pioneer</b>
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<b>Description</b>	<b>Domestic violence through cross-cultural art</b>

**D**addy tastes like tangy soup — if you have the gall to kill him and gavage out his lungs. The daddy broth by Estonian artist Marlon Maetamm is part of a set of four graphic art compositions in water colour with accompanying texts.

"Mammy feels like crispy croquets" If strangled with a pillow to sleep and her legs and ears are cooked with carrots; milk, butter and bread-crumbs, says the artist. The dish can be served piping hot.

Maetamm's works — he calls it *The Little Family Cookbook* series — are a comment on domestic violence which is the theme of an art exhibition titled *Home, Sweet Home* at the Arts.I gallery at Connaught Place in the capital.

The offbeat exhibition which features graphic art, digital art, live installation and conventional canvas art, tries to probe different forms of abuse and domestic discord — both subtle and apparent — found almost in every home across the globe. Curated by New York-based Italian artist and curator Ombretta Agno Andrucci and supported by the Institute of Italian Culture, the 20-day exhibition opened Oct 5.

It showcases a body of cross cultural works by contemporary artists from Europe, the US and India. "In most of Maetamm's works, fear and humour are woven together to become the recurrent motifs. Things that look normal and innocent become dysfunctional and deadly in the artist's hands," says Mukesh Panika, director of the Religare Arts initiative, and the driving force behind the exhibition.

Italian artist Betty Bee draws inspiration from

## Domestic violence through cross-cultural art



Cecilia Lundqvist works touch upon domestic violence without being too overt.

memories of an unhappy childhood — the cruelty and neglect of her father combined with sexual abuse by her brother. It forced Betty to leave home for the streets of Naples as a teenager, where she ended up living with transvestites.

Her video, *Lionel (Luigi) Classe*, is the graphic sequence of an old man undressing in the wash-room. "It speaks of Betty's abuse at the hands of the men in the family, especially her father," Panika said.

Italian artist Giulia Cairra's work is rooted in the 1970s feminist movement when female artists used and abused their bodies in public performances. She is the subject of her photographs and videos. In a four-part photograph in lambda print series *Iskra Familia*, the house is known as the universe of the drama of violence where the victim Cairra screams and eventually breaks down. The *Peacock Wallpaper* by Shelly Bahl is a period installation showing violence in the Indian milieu — which is often camouflaged from the world outside. Bahl converts a small space in the gallery into a period bedroom of a princely family in the early 1900s to tell the story of a "hysterical Indian bride" and her husband Vikram, who refuses to acknowledge her insanity and confines her to the four walls of the room.

A series of works by French American artist Ultra Violet — pupil, studio assistant and muse of Salvador Dali in the 1950s, shows how a gun and phallus merges to become one. "Both phallus and weapons shoot," says Violet of her feminist art. Cecilia Lundqvist works touch upon domestic violence without being too overt.

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