

unknown
+ Galliano
BAD
TRIP₂
INDIA



Kochi-
Muziris
Biennale
2016

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TRIP₂
INDIA**

Bad Trip India

SHWETAL A. PATEL

Bad Trip India, the latest in a new series of paintings by Daniele Galliano originates from reimagining amateur - found - paintings created by non-professional and unknown artists - augmenting their original representations into a newly altered states.

The title of the series, a nod to the counter culture movement of the 1960's, is a seemingly satirical insinuation of a psychedelic journey into an imagined, hallucinatory world, a universe of brash colours and innocent fascination, bellying the tumultuous and unpredictable times we live in today.

Over a period of several months leading up to the opening of the biennale, Galliano collected these found paintings and reimagined them by introducing various real and fictional characters: migrants, artists, friends, party goers and social outcasts, thus taking power over the pictorial landscape and re-inventing it for the present.

The paintings were no longer of prosaic landscapes and backgrounds, as they become striking hallucinations of real life characters. Described as 'dreamlike' and 'surreal' the new works moved beyond simple definition and invited the viewer to conjecture as to their new distorted meanings.

Galliano was initially invited to participate after a fortuitous meeting in Turin with artist Sudarshan Shetty, the curator of Kochi-Muziris Biennale 2016. They discussed the project at length and Shetty subsequently asked Galliano to extend the series into a new project, titled Bad Trip India. The project manifested as a set of new artworks to be realised on-site over the course of the 108 day biennale

exhibition. Intended partly as a travelogue of myriad encounters and situations during Galliano's trip to India, the artist set up a temporary studio in the main venue of Aspinwall House in Fort Kochi.

When I first encountered Galliano's project, I was immediately reminded of the counter-culture movement of the mid 1960's, and in particular, Ken Kesey and his "Merry Band of Pranksters". Kesey had purchased a 1939 International Harvester school bus in 1964 to carry his Pranksters across America, filming their LSD fuelled adventures as they went on their merry way. The - by now - legendary trip was chaotic and dysfunctional and the footage of their journey was never released until the 2011 documentary film Magic Trip - although the bus featured conspicuously in Tom Wolfe's novel The Electric Kool-Aid Acid Test first published in 1968.

Kesey had flown to New York in November 1963 with his wife to see the New York World's Fair site under construction. A fledgling plan grew into a grand scheme to bring along a group of friends and turn their adventures into a road movie, taking inspiration from Jack Kerouac's counter-culture novel On the Road.

The bus was painted by the various Pranksters in a variety of eye bending psychedelic colours and patterns, a visual hallmark of the hazy hippy revolution that took hold of the United States in the mid to late 1960's. The original bus's last journey was to the Woodstock Festival in 1969, widely considered by modern historians as the last hooray before the impending social and economic crisis brought on by the horrors of the Vietnam war and the failed Nixon administration. The term 'Bad Trip' seeped into the popular lexicon of the time to

describe a drug-induced temporary psychosis or psychedelic crisis and a condition describing a disturbing experience typically associated with various hallucinogens and psychedelics, such as LSD, mescaline, psilocybin, and DMT.

Bad trips usually manifest as a range of feelings of anxiety and alienation to profoundly disturbing states of unrelieved terror and entrapment. Psychologists believe that having a bad trip does not necessarily mean these unpleasant experiences are entirely threatening or negative, instead they can be refocused and used to benefit the user when properly resolved.

Bad trips are said to enhance if the user lacks proper preparation and environment for the trip, and are reflective of unresolved psychological tensions triggered during the course of the experience. Bad trips, it has therefore been suggested, can be managed by preventing the individual from harming oneself or others by whatever means necessary up to and including physical restraint, providing the patient with a safe and comfortable space, and supervising the individual until all effects of the drug have worn off.

Bad trip, although synonymous with altered states of consciousness, lucid dreaming, spiritual crisis and out-of-body experiences, are also today used in popular language across the English speaking world.

Spiritual crisis are commonly considered to be a form of identity crisis where by an individual experiences drastic changes to their meaning system (i.e., their unique drivers, ambitions, morals, approaches, beliefs and identities) generally because of a spontaneous spiritual or self induced experience.

Akin to the augmentation of reality in his altered paintings, Galliano's reworking of existing visual materials seemingly draw parallels to the social catastrophes that abound.

Bad trips may also be considered an essential part of the healing process and one to be respected for spiritual and imagined rebirth.

Long live the Bad trips!

The Cornea of a Crowd

BOSE KRISHNAMACHARI

When I first looked at the works of Daniele Galliano, I was struck by his obsession with his works though I was bowled over by his perfection with which he executed his ideas and images captured in his mind's eye; their approximation and affinity to abstraction - it somehow had a faint link with my own series of works titled Stretched Bodies. The bodies in Daniele's works are not stretched but deliberately distorted. They are seen as bodies in a crowd jostling for space at times exuding and exchanging energy. They are bodies in heat caught in a tropical tempest for someone like me who lives and works in India.

Daniele's world appeared to me largely an ecosystem of crowds - nations, faiths, political ideologies, art movements, fan bases. I am no stranger to crowds myself what with two of the biggest gatherings ever in the world have happened in India: first, the Kumbha Mela of 2013 and the crowd that attended the funeral of C.N. Annadurai (1969), a prominent political and social leader who belonged to the state of Tamil Nadu in south India, which borders the state of Kerala that I come from. Crowd is an everyday phenomenon in India: step into any of the railway platforms of Chhatrapati Shivaji Terminus (formerly Victoria terminus) in Mumbai, where I am naturalized and you would know what I mean (it has been made iconic by a scene in the Indian film 27 Down, 1974, and more recently by the multiple Oscar-winning film Slumdog Millionaire, 2008. Crowd is a celebration in India: take any national religious festival - Holi, Diwali, Dussehra, Durga Puja, Ganesh Utsav - and you can get an immediate sense of crowd, up close and personal.

Therefore, drawing crowds for an artist in India should come naturally. Yet crowd scenarios are difficult to come by in Indian contemporary art. So I was pleasantly surprised by the chosen theme of the bulk of Daniele's work though none of them come from India. I also noticed that in all his depiction people together he has a secret craving to be alone. His crowds are not about the physical space or the absence of it thereof. On the contrary they are about the space that they occupy in the mindscape. The abstract painted space between his frames are at once uncomfortable, crowded, tense and yet are cheerful, grimy and crowded. To me his crowd, some of which have a playfulness attached to them, is a handy tool to hide the ample imperfections of mankind.

Each of his work, particularly the Constellation series (2014), ooze with ecstatic art-nouveau lyricism; his strokes are quirky, quick and betray a sense of urgency. Yet they are austere, restrained, and precise; the sparkle is the less flashy, more eternal glow of shimmering hardwood; its construction is invisibly flawless, like the kind of house they don't know how to build anymore. Talking about houses his collection of houses seem to be the springboard from which he has developed the technique of merging realism into and submerging it within abstraction. Untitled (2007) could well be a crowd of dwellings stacked up a hillside like a slum growing skywards.

Daniele Galliano may have started off his career as a 'realist'. But his real process is clearly was about memory, the way it infuses subjectivity, and he focuses on the material memory of his subjects, in which the word may pertain to all or any of the meaning it entails depending on the context and the way he chooses to depict them.

So I was glad when he was among the first 25 artists to be selected for the third edition of the Kochi-Muziris Biennale (2016) by curator Sudarshan Shetty. Seeing him getting mobbed by crowds everyday while working under a cashew tree outside his exhibition space in Aspinwall House also brought smiles to my face.

Apart from the Bad Trip series (something that he has attempted before too) in which he drew over non-professional and discarded paintings done by obscure artists that we hunted out and collected for him various places but mostly from antique shops in and around Kochi. It is amazing how he managed inset crowds in those paintings, mostly landscapes, without ever disturbing the tenor or tone of the composition. The seemingly realistic works become more and more abstract as you move away from them, in a way symbolizing the abstraction created by distance and the realism of proximity. In fact, they also smacked bravely of a subdued sense of humour.

He did not stop short of inserting this writer and the curator into one of 'borrowed' scenarios. In Kochi he was never short of volunteers for his live painting as he was in constant search for models as he worked constantly till the end of the biennale that stretched on 108 days. Galliano's works for KMB, a travelogue ironically titled Bad Trip, brought the found artworks back to life with his unique and trademark introduction of a clutch of hallucinogenic characters scattered around these paintings.

The real is very important to Daniele Galliano. Because it is through the obfuscation of the details in the real that he turns a mundane scene into something poetic.

He lends it a certain mood, one that could range from the melancholic to the euphoric (like in the depiction of rave dancer floor). Daniele's paintings are screens onto which the viewer can project their own feelings and ideas like all of us do while in a crowd - shed all our inhibitions and splatter all that we are burdened with onto the men and women standing next to us, with him rub shoulders, shake a leg or conjoin aimlessly with for that solitary forlorn feeling - alone together. I am mightily happy that Daniele Galliano was part of exhibition that was intensely titled: Forming in the Pupil of An Eye. A kaleidoscope of forms, figures and colour so corneal in a crowd that this world is.

Bose Krishnamachari
President
Kochi Biennale Foundation

Biennale Director
Kochi-Muziris Biennale

www.kochimuzirisbiennale.org

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A Fragment from Submergent Topologies

A mobile lecture performance by
ABHISHEK HAZRA

Submergent Topologies is a mobile lecture performance that uses the form of the guided tour. It is a tour that offers alternative readings of works within Forming in the pupil of an eye. Hazra's responses to works will shift from walk to walk, tracing new affinities between artworks and the spaces they inhabit. Submergent Topologies reorders and subverts the position of the works it discusses in the Biennale, within the language of Hazra's own artistic practice, and creates slippage between fiction and fact. Hazra asks the audience to suspend their scepticism and disbelief in order to hear alternative meaning throughout the Biennale.

*Courtesy of the artist and
Gallerieske - New Delhi, Bengaluru*

*This project is supported by:
Gallerieske - New Delhi, Bengaluru
Walk 01 | Stop 02 | Daniele Galliano*



Submergent Topologies 2016
Multi-part Mobile
Lecture Performance
2 Episodes | 12 days
20 | 30 minutes in duration

[The performer, P(st) rapidly enters Galliano's room and does a quick round of the paintings that have been put up. He walks in close to some of the paintings and scrutinises them briefly, as he does so he periodically looks into his mobile phone and keeps saying the following words]

P(st): Footnotes to DN
Tippani One: Regret, Tippani One: Regret, Tippani One: Regret
Tippani Two: Actuality, Tippani Four: Deliverance, Tippani Five: Minority
Tippani Three: Regression, Tippani Five: Minority, Tippani Three: Regression



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P(st): Galliano's babies are a sad bunch. My heart goes out to them. They are so full of remorse and regret. You see, Galliano's babies are but blobs of paint, blobs of paint who regret coming out of the paint tube, they regret coming out of the paint tube into the open and landing face flat on the surface of a canvas.

P(st): *[P(st) brings his face really close to one of the paintings and utters very slowly]* Outside on a canvas, they feel literally flattened. However, inside their paint tubes, these babies were pure potentiality. They surfed the tide of a perpetual present about to crest into actuality.

P(st): *[Suddenly raises his voice]* Since their materiality as paint hadn't yet been pressed into service, all sorts of fantasies and nightmares about imaging and painting were projected onto these paint blobs. *[Says this was flourish, like an announcer declaring the end of a race]* These paint blobs were championed as the substrate for different ways of looking, seeing and becoming.

P(st): Somehow, by the chance occurrence of being picked up by a hearty gaggle of fairground brush wielders, these paint blobs have now landed up in Galliano's studio. And Galliano has promised them deliverance from the regret that is killing them.

P(st): *[retreats to a far corner of the room and faces the wall while continuing to speak]* Galliano has promised them a trip back to the tube. With utmost care Galliano is moulding replica paint tubes into which, in the not so distant future, he will gently shove back these blobs of paint that populate his studio. In regressing back to the paint tube, these paint blobs would have then accomplished their mission to shed their regret for good.

P(st): However, there is a catch. The truth is that although all of the paint blobs are tinged with regret, some of them are only partially filled with regret. These minority paint blobs still enjoy their home on the canvas, they enjoy the caressing gaze of an interested viewer. So, for these partial candidates, Galliano has devised the sawdust therapy.

P(st): *[looks straight at a painting very affectionately and speaks while seemingly addressing the painting directly. Stretches out each word, as if trying to pacify a distraught child]* Galliano grates sawdust on them, which covers them, which obscures them in darkness, but only temporarily. This way, these paint blobs get to enjoy the paint-tube like darkness simulated by that carpet of sawdust.

[Turns away from the painting and starts walking towards the exit] However, as soon as Galliano senses that his minority babies are longing for light - he brushes off the sawdust, and brings his minority paint blobs back into their complete painthood.

[Pauses at the threshold of the door that separates Galliano's room from the adjacent room] Their complete painthood. Their complete painthood.

[P(st) repeats 'complete painthood' very faintly as he finally walks out of Galliano's room].



Alla Prima: A Good Trip through Bad Paintings

JOHN XAVIERS

When I saw the room with Daniele Galliano's works at the Kochi Muziris Biennale for the first time, I was quite intrigued that such unrefined scenery paintings were on display in a Biennale. But I was quite quick to guess that these were found objects; badly painted sceneries, landscapes, and cityscapes as the found objects on which Galliano himself paints contemporary *flaneur* figures. Here, the act of painting is pitched as a performative gesture. But one that involves two levels of artistic courage: first of all, the courage to come across as a contemporary artist who works with unknown, unskillful art as an art material itself, and the false first impression that the unaccomplished nature of these found objects might impose on the artistic personality. Secondly, the artistic courage of the impulse to tamper with the painterly character of another painting, or the impulse to disturb and fluctuate the painterly composition of a finished painting, albeit a badly finished painting, and the courage to utilize such unperfected paintings as the basis for one's own painting.

The oil painting method that Daniele Galliano uses to create the portraits of imagined *flaneurs* on real bad scenery paintings, is *alla prima*, or the wet-on-wet painting method, that was used occasionally by some Early Dutch painters such as van Eyck, and some Baroque artists such as Velasquez, and Rococo painters such as Gainsborough, before being popularized by French Impressionists after the invention of portable tubes for carrying pigments for on-the-spot landscape painting by artists such as Monet. In Galliano's use of *alla prima* method, he also utilizes the blending of layers as a very quick way of creating tonal ranges, and not surprisingly, this is also the method that hyperrealist painters have been using, and some other series by Daniele Galliano have been deemed as having photographic quality in paintings¹.

But in his privileging of *alla prima* as a convenient painting method, he forgoes some Italian inventions in painting, such as *sfumato*, based on wet-on-dry glazes or *cangiante*, *unione*, *chiaroscuro*, or the use of *verdaccio* underpainting for portraits, which are extremely time-consuming and labour-intensive painting methods. So it can be assumed that rapidity of painting is a central strategy in the performativity of Daniele Galliano's artistic practice. Such speed in painting is also characteristic of the speed with which the *flaneur* figures or the imagined tourist figures move within these unknown bad sceneries. It's about creating a fleeting oil paint trip through the bad oil paint universe of these found scenery genre paintings.

Reframing found objects is one of the important strategies of contemporary art making.² It can also be called appropriation and sometimes, quotation or punctuation. While re-elaborating found objects into contemporary art most often takes the form of readymade objects or other three-dimensional handcrafted objects, it is not uncommon that two-dimensional pictures are retouched with additional layers of paint on them, as a strategy of art-making in contemporary times. Most importantly, it can be seen in the work by Chapman Brothers, the British artists who acquire historically canonical paintings or etchings and add their interpretations onto them with additional layers of paint. The heritage value of these historical, canonical art objects, such as oil paintings, are desecrated or tampered with by the Chapman brothers in their attempt to find new meanings in them. At the same time, they are also lowering the historical, canonical art status of these works to the level of the quotidian, of the everyday, although still retaining the value of highly priced contemporary art objects.

Daniele Galliano's work is moving in the opposite direction of Chapman Brothers. While Chapman Brothers are devaluing the work of great masters of oil painting, Daniele Galliano is increasing the value of the amateurish oil paintings by unknown artists with his touch of the contemporary artist who works with oil paint. What is the desire behind amplifying the value of historically unknown works and bringing them to circulation in contemporary art? Two conceptual devices come to mind. One is the matter of Equal Aesthetic Rights by Boris Groys. The second is the 'minor key' argument made by the artists-curators and art theorists of Raqs Media Collective which contends that, in the composing of a symphony, the minor keys on a piano are as important as the major keys. Or possibly, it is the minor keys that accentuate major keys by virtue of displaying variability in tonal renditions. In this regard, a minor key is not considered as inferior to a major key. Likewise, in Daniele Galliano's practice, the kitsch or the amateurish painting that he appropriates can be considered as the minor key of painting, on which he lays the layers of high art oil painting as a major key. Here, the major key is not just rendered through the relatively higher virtuosity of oil painting, but rather, it is rendered as a conceptual device of inscribing imagined high art onto real kitsch. In that sense, it is also the inverse of the Pop Art proposition of inserting imagined kitsch onto real high art.

The conceptual art journey of Daniele Galliano is channeled through the vehicle of oil paint, where the nameless invisible art is highlighted in the most acclaimed biennale circuit of contemporary art, in which there are two levels of activation of art economy; one is the monetary economy of the kitsch oil painting segment and the second is the symbolic economy of biennale high art circuit, which is

added with a layer of kitsch art. Here, the artist also runs the risk of being perceived as a bad painter, before the process of the artist is revealed to the viewer.

Visual anthropologist Christopher Pinney who studied the visual culture of India through its cultural material interaction with Europe, noted that oil painting has made it possible to really bring to visual life the landscapes and the human figures that were only imagined in Sanskrit poetry. Not only did it visually unify India through mediums like oil painting and chromolithographs, but these new forms of visual culture also intensified national feelings and the independence movement. So a nationally unified visual culture in India was first imagined when Hindu mythological subjects were inserted into European landscapes.

Oil painting, which was introduced in India by the traveling British landscape artists, also transformed the courtly painting or miniature painting traditions in India that led to a hybridized form of oil painting in India called 'Company Painting', named after the British East India Company. One of the developments in Company Painting was the creation of wonderful European landscape backgrounds for Indian mythological subjects. The most famous examples are the oil paintings of many unknown Company painters who painted Lord Krishna's *rasaleela* or cosmic play, whose representation is through Lord Krishna's flirtations with *gopikas* or the girls from a cow-herding community at a lush garden called *Vrindavan*. The subject of the divine love of Lord Krishna and the girls has been a very important subject of traditional Indian paintings such as the Pahari miniature or paintings from the mountain kingdoms as well as

ragamala paintings in which Hindustani Classical musical ragas or emotions were embedded in the painterly format. But with the advent of oil painting in India, the traditional painting subject of divine love in the garden took on a new life in which the landscapes are the European Alps and the subject is the Salon academic realist Lord Krishna and his female companions.

Later, this conflation of European landscape with Indian mythological subjects continued through the medium of collage, in which separate European landscape paintings were pasted with local painting of mythological subjects. With the advent of oil painting in India, Hindu mythological subjects, as per Sanskrit poetry, got a new background of the European backdrop, like on a proscenium stage with a painted backdrop, which was also a European artistic device that was introduced to India through British theater in Indian cities. It is this reimagination of Indian mythologies that snowballed into the formation of the great Indian oil painter of mythologies Raja Ravi Varma, who used European art principles and oil painting methods to paint Indian mythological subjects. Historian of Modern Asian Art, John Clark has appraised Raja Ravi Varma as one of the aristocratic Asian artists along with Hyakutake Kaneyuki. Company Painting and the unknown Indian painters who used the oil painting method for painting European Alps landscapes while painting Indian mythological subjects were inventing a new possibility of bringing Sanskrit poetry to a new pictorial life through the highly expressive medium of oil painting.

Exactly the opposite is happening in Daniele Galliano's artworks when he inserts familiar contemporary people into unknown

landscapes painted by unknown artists. It is about bringing a new life to an unknown landscape with new people inserted in it, just like the Hindu mythologies were given a new life by inserting them into European landscapes in Company paintings.

What is this desire to insert images into a pre-existing image? There are two things happening here; one is the pre-modern art technique and possibility of wet over dry layer painting in oil. The second is the invention of photo-montage by Berlin Dada artists. As in the earlier example of wet over dry oil painting technique, the new layer could easily blend into the already existing picture, seamlessly joining the narrative, or it could create a contradictory insertion that mobilizes dialectical meanings. Meanwhile, the photo-montage medium, in which other photographic elements were seamlessly blended to a photograph through air-brushing techniques, is pregnant with both harmony and dialectics at the same time.

This possibility of harmonious and dialectical blending of the photo-montage medium is what has been made realized through Adobe Photoshop layering environment, which has allowed almost everyone to play with cutting and pasting images in order to generate new meanings, at any time. Many times, this possibility of inserting oneself onto a spectacular background has been the accomplishment of human desire to inhabit and access those landscapes that one cannot have the means to travel to.

Indian curator and media theorist Nancy Adajania's research into the use of Adobe Photoshop in the photo studios in Dharavi in Bombay, where slum dwellers have their portraits taken juxtaposed against the Alps or the Eiffel Tower, is symptomatic of this desire and aspirations

of travel that is actualized through digital photo montage.
In photomontage, the trip that one could never carry out has already been realized through the layered blending of disparate images.

Something similar is happening in Daniele Galliano's work, where contemporary human figures are inserted onto unknown scenery paintings. How could these contemporary figures have landed up in those strange sceneries? Imagined tourism or imagined sight-seeing is an implied trope for the creation of these paintings. The newly inserted painted figures are on a guided tour of an oil painterly universe, organized by the skillful oil painter hands of Daniele Galliano.

While Adobe Photoshop is a tool to realize the fantasy tours in the real desires of real contemporary people, Daniele Galliano's paintings have actualized the tours of the fantasized contemporary people and their imagined desires, generated only in oil paint.

unknown + Galliano

BAD TRIP

1 Sara Boggio, The Painting of Daniele Galliano, Bad trip, Kochi Muziris Biennale, 2016

2 David Joselit, After Art (POINT: Essays on Architecture) Paperback - October 28, 2012



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 90x100



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 62x45



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 40x50



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 70x50



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 35x45



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 18x24



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 50x40



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 40x50



Unknown+Galliano, *Bad Trip*, 2013, mixed technique and oil on canvas, cm 35x45



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 46x91



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 51x60,5



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 38x69



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 39,5x46



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 65,5x99



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 30,5x46



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 30,5x46



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 31x36



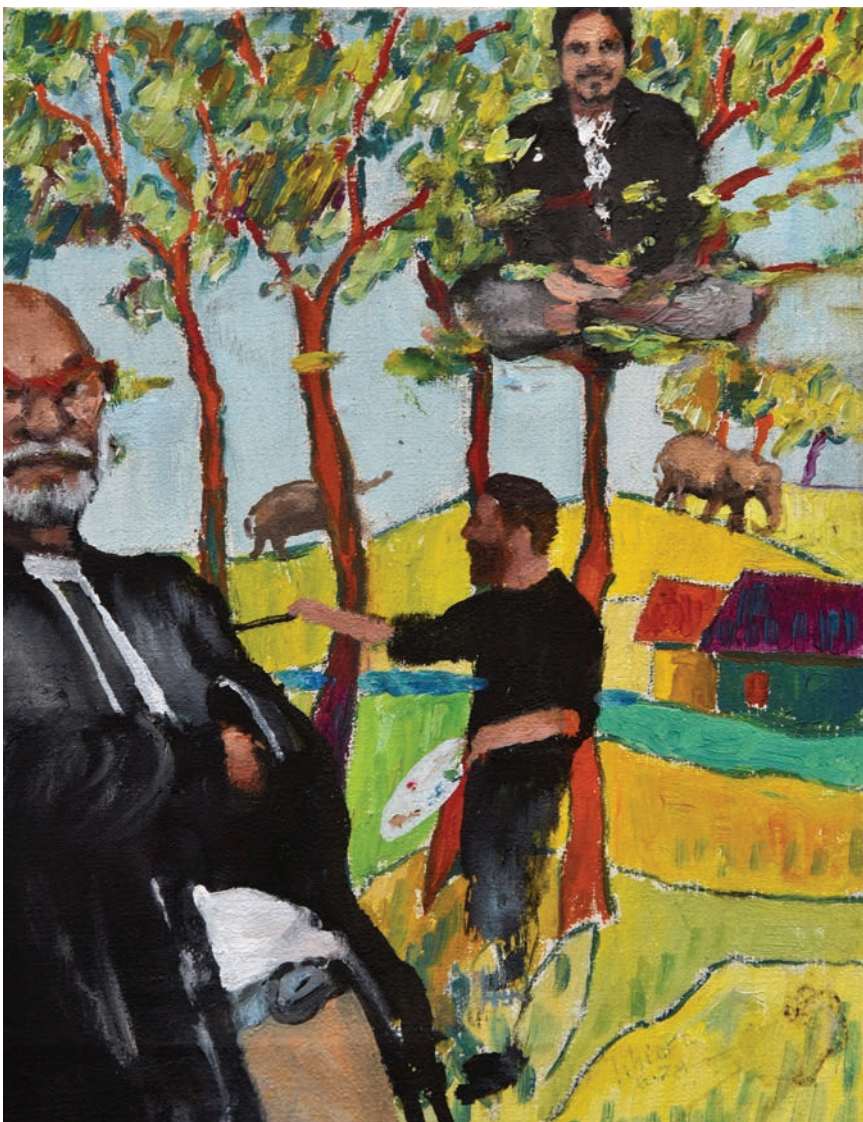
Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 41x61



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 59,5x84,5



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 51x46



Unknown+Galliano, *Bad Trip*, 2016, mixed technique and oil on canvas, cm 24x18

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Biography

DANIELE GALLIANO

Daniele Galliano was born 1961 in Pinerolo. He lives and works in Torino, Italy.

Self-taught, he began to exhibit in Turin, where he lives and works, in the early 1990's, quickly earning a position of prominence in the new Italian painting scene that took its first steps at the end of the 1980's. His "photographic realism," his images of places and people, soon became noticed beyond our borders, and allowed him to participate in important personal and collective shows in Europe and the United States. Galliano is also one of the few protagonists of young Italian art to also be known by a larger audience than his current fans.

His work has been exhibited internationally, including 53 Biennial of Venice, Galleria d'Arte Moderna, Roma, Italy; Palazzo Reale, Milano, Italy; Galleria d'Arte Moderna, Torino, Italy; 9th Havana Biennial, Wifredo Lam Art Center for Contemporary Arts, Cuba; Galleria Civica di Arte Contemporanea di Trento, Italy; Urban Planning Exhibition Center, Shanghai, China; Capital Museum, Beijing, China; Kunsthalle, Goppingen, Germany; Museo d'Arte, Nuoro, Italy; Galería Distrito Cu4tro, Madrid, Spain; Le Magasin, Grenoble, France; Livingstone Gallery, Den Haag, NL, and Artiscope, Bruxelles, Belgium. Prior to "Martians" at Esso Gallery, his work has not been shown in the US since his solo show at Annina Nosei Gallery, NY in 1997. His work is in the public collections of Museo d'Arte Moderna e Contemporanea, Trento, Italy; Galleria d'Arte Moderna, Torino, Italy; and the collection of Unicredit Private Banking, Milano.

Over the past years, he also collaborated with many musicians, directors, and writers.

SHWETAL A. PATEL

Shwetal A. Patel is a founding team member of the Kochi-Muziris Biennale and a PhD researcher at the Winchester School of Art.

BOSE KRISHNAMACHARI

Bose Krishnamachari is an internationally acclaimed Malayali painter and Artist-Curator based in Mumbai, India. He was born in 1963 at Magattukara village near Angamaly, Kerala. He had done his early schooling at GHSS Puliyanam. He took his BFA from Sir J J School of Art, Mumbai in (1991), and then completed his MFA from Goldsmiths College, University of London in(2000). He was a recipient of the award of the Kerala Lalita Kala Akademi(1985), British Council travel award (1993), Mid America Arts Alliance Award(1996), Chales Wallace India Trust Award (1999–2000), Life Time Fellowship Award- Kerala Lalita Kala Academy and was first runner up for the Bose Pacia Prize for Modern Art, New York, 2001. His work comprises vivid abstract paintings, figurative drawings, sculpture, photography, multimedia installations and architecture.

Since 1985 he lives and works in Mumbai. Bose is the founder member and President of Kochi Biennale Foundation and Biennale Director of international exhibition of contemporary art, Kochi-Muziris Biennale.

ABHISHEK HAZRA

Abhishek Hazra is an artist based in Bangalore, India. Hazra's works traverse a diverse, yet closely interconnected mesh of interests. He uses video and performance that often integrate textual fragments drawn from real and fictional scenarios. Histories of science and an ironic fascination with theoretical approaches are just some of the interests that inform his practice.

Increasingly interested in performance while still being quite ambivalent about privileging 'liveness', his recent series of lecture performances explore questions around affect, precarity and provincial cosmopolitanism.

Abhishek has exhibited and performed widely in various institutions and contexts that include Experiment Marathon, Reykjavik Art Museum, Kunstmuseum Bern, Bose Pacia, New York, MAXXI Museum, Rome, GallerySKE, Bangalore, KHOJ, New Delhi, Kiran Nadar Museum and OCAD, Toronto. He has been a Charles Wallace scholar and an artist-in-residence in various residences including Gasworks, London, Art Omi, New York and SymbioticA, Centre of Excellence in Biological Arts, Perth.

Abhishek has also been the recipient of multiple awards including the 2011 Sanskriti Award for Visual Art.

JOHN XAVIERS

Notes

John Xaviers is a Delhi based artist-curator-academic.

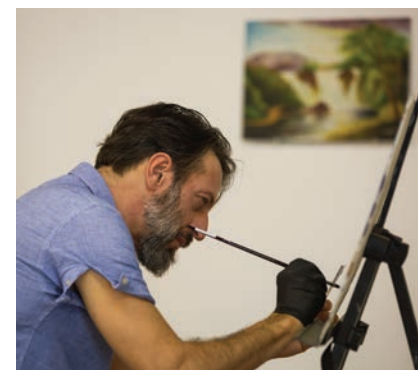
He did his PhD in Visual Studies under the guidance of Prof. Parul Dave Mukherji in 2015 at the School of Arts & Aesthetics, JNU, New Delhi. He has been teaching art theory at the Department of Art, Design and Performing Arts at Shiv Nadar University, Noida since 2015 and served as the curatorial respondent to the MFA degree show of SNU at Kiran Nadar Museum of Art, Noida in 2016.

As an independent curator, he curated *Terra Incognita* at the Italian Embassy Cultural Centre and co-curated *Avaaz Do* at SAHMAT in 2016. He served as assistant curator at Devi Art Foundation from 2009 to 2011. As a self-taught artist, he did a solo show of paintings titled *The Rise and Fall of Tigerabad Empire* at SAA, JNU in 2012 and showed his projects *India Art Power 100* and *Karmaleaks* in *Sarai Reader 09: The Exhibition* at Devi Art Foundation curated by Raqs Media Collective.









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Fotografie

Enzo Russo, Kochi-Muziris Biennale, Eleonora Castagnone

Coordinamento

Eleonora Castagnone

Graphic design

Leandro Agostini _ Christel Martinod

Un ringraziamento a

Silvia Ariemma, Sergio Bertaccini,
Enrico De Paris, Andrea Radaelli
Houshang Kouchak e Andrea Ferro (Belle Arti)



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Stampa

Litopoliglotta, 2018

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