The Hashtag # Collective

Press Portfolio

ABOUT US

Biju Kuriakose, Parvathi Nayar, Abin Chaudhuri and Saira Biju have come together as The Hashtag#Collective, a platform for exploring multi-disciplinary artworks, provisional propositions as well as site-specific installations with public footfall. The four collaborators, based out of Chennai and Kolkata, have strong individual creative practices and between them, have permanent and temporary artworks installed at different venues ranging from Chennai's Marina Beach to Fort Kochi to Kolkata.

The Hashtag#Collective's installations in public spaces include "Reflecting (on) the Inhabited Crossroads"(Fort Kochi), "Transitional Boundaries" (Chennai) and "Genderfluid" (Fort Kochi); solos include "Of Disappearance and Desire" (Fort Kochi); group shows include Chitram (Delhi and Hyderabad) and Biome (Kolkata); commissioned works include the installation "Between Two Koreas" as well as "Accidental Eden 1 & 2" for Limits of Change produced by InKo Centre; ""Reef, "Ocean Forest" and "Hope is the Thing with Feathers" (Dakshinachitra Museum); web-based work includes Voices, an online series of conversations between artists and curators moderated by the Collective. The Collective's aim is to maximize the synergies of collaboration to create greater public engagement with art and the issues of our times, through creative works and site-specific interventions.



Monthly series curates conversation between artists, arts writers

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The Hashtag#Collective is an initiative started by artist Parvathi Nayar, architect Biju Kuriakose, artist Saira Biju and architect Abin Chaudhuri. This platform helps in exploring multi-disciplinary interventions, provisional propositions and site-specific installations at different sites.



Biju Kuriakose and Parvathi Nayar

Chennai: The four collaborators, based out of Chennai and Kolkata, have strong creative practices and between them have had permanent and temporary artworks installed at different venues ranging from Chennai's Marina Beach to Fort Kochi in Kerala. The Hashtag#Collective is collaborating with Serendip Art to launch Voices — a year-long series of curated online talks between contemporary Indian artists and arts writers.

"Based out of Bengaluru, Serendip Art is founded by art collector Ravi Cavale. He is a huge supporter of the arts and inspiring to all of us. He takes a personal interest in the oeuvre of the artist and the growth of the art scene. While talking about how the pandemic has affected all the fields including artists, both Ravi and I felt that it was important for the voice of the artist to be heard clearly and strongly. Equally, arts writers have an enormous role to play in establishing the larger contexts and milieus where the artistic voice can be engaged with. We brainstormed about what we could do

KOCHI DIGEST

Global Ruby training centre to be opened tomorrow

The Global Ruby Training Centre established by the Alumni Society of AOTS Kerala at their Nippon Kerala Centre, Kinfra Hi Tech Park, Kalamasserry, will be inaugurated by Yukihiro Matsumoto, creator of Ruby Language on Friday at 4.30 pm. Poulose Jacob, pro-vice chancellor of Cochin University of Science and Technology will be the chief guest. Ruby is a freeware programming language, developed by Yukihiro Matsumoto of Matsue city, in Japan. Though Ruby is very popular in Japan and gaining popularity all over the world, its usage is limited in Kerala State and through this Global Ruby Training Centre, the Alumni Society of AOTS intends to propagate Ruby Programming Language. Also, it plans to enhance the skill of Kerala youth to enable them to find job or business opportunities with Japan.

MVD inspector to receive medal

Motor Vehicle Inspector B Shefiq will receive the Chief Minister's transport medal for meritorious service. Eight other MVD officials, including Shefiq, will receive the medal from the Chief minister during the Republic Day parade to be held at Thiruvananthapuram on Thursday.

Teenovators 2016 concludes

Manipal University announced the winners of the sixth edition of Teenovators. St. Josephs Boys High School, Bengaluru won the first prize for their project infra- sound fire extinguisher while Abhaya School, Hyderabad won the second prize for their project V-watch. Kendriya Vidyalaya, Naval Base, Cochin emerged third prize winners for their project mercury extractor. Two consolation prizes were given away to Samatha International School, Ahmednagar for their project Carbondioxide Eliminator and Gurukul Global School, Chandigarh for their project Musical Colors. The first day of the event saw ten student teams presenting their projects to MP Shashi Tharoor. The day included an interactive session with Tharoor. The second day saw the students showcasing their projects to an eminent panel of judges. Ten projects made it to the final round of which three were awarded the final price. Speaking about Teenovators 2016, Narayana Sabhahit, Registrar, Manipal University said, "We are delighted that there are so many excellent and inspiring entries

A Mirror To Your Different Selves

The installation, 'Reflecting (on) The Inhabited Crossroads', by The Hashtag#Collective, makes you look into yourself and wonder which is the real you

• Shevlin Sebastian

Roy Edwards, 58, from Perth, Australia, steps into the mirrored installation called, 'Reflecting (on) The Inhabited Crossroads', at the OED Gallery at Mattancherry. As he walks through a small maze, he sees himself from different angles, thanks to the 60 double-sided mirror panels that have been put up.

At the centre is a chair. Roy sits down and observes himself once again. Later, he tells artist Parvathi Nayar, "It made me realise the kind of faces that we put on, in front of society. I am smiling but, suddenly I see, from a reflection in the corner, that my smile is slipping."

Another elderly woman says, "It is very disturbing to see these multiple selves. After a while, you don't know what is real and what is not."

One eight-year-old boy tells Parvathi, "Aunty, it is a nice playground."

Parvathi smiles as she recollects the memories. "The mirrors follow the design of the naalukettu house," she says. "It is built around a quadrangle. When you navigate the maze, you can get confused. You don't know which mirror turns and which does not. By the time you come to the chair, at the centre, it is a place of stability, which resembles the middle of the house."

It took over a week to put up the panels. "They were made elsewhere in Mattancherry, and brought here," says Parvathy. "There were a team of workers who put up the metal framework. We were also helped by architecture students, as well as photographers. Then we had the lighting designer, Ranjith Kartha, do the lights in the inner square. In the night, when you walk through, you are moving from darkness to the light." There are other subtle messages, too. "Because of urbanisation, we are all trying to come to terms with what to keep and what to give up," she says.

"There is also the larger tussle, between modernity and the past, the new and the old. To each of us, it is a matter of confusion: what do we retain, and what do we give up."

This project, on display till March 28, is placed in a collateral space of the Kozhi Muziris Biennale. And it has been set up by The Hashtag#Collective. Apart from Parvathi, the other members are the Chennai-based architect Biju Kuriakose, and Abin Chaudhuri, an industrial designer from Kolkata. "We have our own careers, but we come together to do something creative," says Biju. In fact, this is the group's first major project.

"One of the collective's ideas is to bring art to the people," says Biju. "Usually, when you see interactive and experiential art, it is art-centric and esoteric. But what we have put up is art which you can actually experience, remember, and take away."

Meanwhile, what enriched Parvathi was her interaction with the people who set up the installation, and the many stories that she heard. "Ravi, who helped with the fabrication, told me about his life in Mumbai where he worked in a pharmaceutical company," says Parvathi. "Then one day he lost his job and had to return."

Then there was the fisherman Johnson, who had set up the ropes to anchor the installation. "He told me about how his mother kept crying because he drank so much," says Parvathi. "He also went to so many places to work, but had to come back because of a lack of opportunities. There are so many rich and colourful stories in Mattancherry."

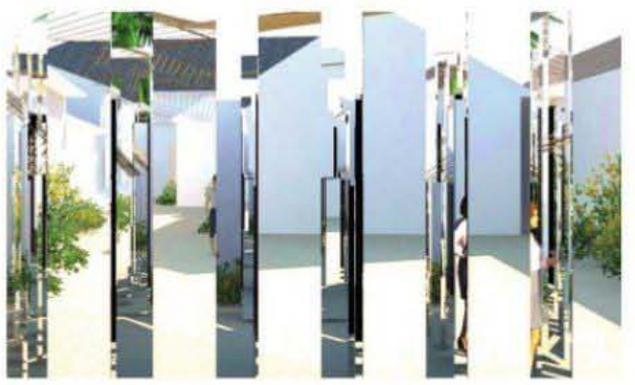


The mirrors follow the design of the naalukettu house. It is built around a quadrangle. When you navigate the maze, you can get confused. You don't know which mirror turns and which does not. By the time you come to the chair, at the centre, it is a place of stability, which resembles the middle of the house
– Parvathi Nayar, artist

Artist Parvathi Nayar at the installation in Mattanchery

PIC: ALBIN MATHEW







ിൽ ഒരുക്കിയ റിഫ്ലക്ടിങ് ദി ഇൻഹബിറ്റഡ് ക്രോസ്റോഡ്സ് ഇൻസ്റ്റലേഷനിൽ പാർവതി നായർ.

ചിത്രം: മനോരമ

കാലത്തിന്റെ ഇടനാഴി

റിഫ്ലക്ടിങ് ദി ഇൻഹബിറ്റഡ് ക്രോസ്റോഡ്സ് എന്ന കലാവിന്യാസത്തിന് പിന്നിൽ പാർവതി നായർ, ബിജു കുര്യാക്കോസ്, അബിൻ ചൗധരി എന്നിവർ

കൊച്ചി • പഴയകാലത്തിന്റെയും പുതിയ കാലത്തിന്റെയും മുഖങ്ങൾ പരസ്പരം കണ്ടു മുട്ടിയാൽ എങ്ങനെയുണ്ടാകും? പഴയ സംസ്കാരവും തനിമയും ആധുനിക കാലത്തെ ജീവിതവും ഒരു ഇടനാഴിയിൽ കണ്ടുമുട്ടുകയാണു റിഫ്ലക്ടിങ് ദി ഇൻഹബിറ്റഡ് ക്രോസ്റോഡ്സ് എന്ന ഇൻസ്റ്റലേഷനിൽ. ചെന്നൈ കേന്ദ്രമായ ദ് ഹാഷ്ടാഗ് കലക്ടീവ് എന്ന കലാസംഘത്തിന്റെ നേതൃത്വത്തിലുള്ള പ്രദർശനം ഫോർട്ട് കൊച്ചിയിലെ ഗാലറി ഒഇഡിയിലാണ് ഒരുക്കിയിരിക്കുന്നത്.

മലയാളി കലാകാരി പാർവതി നായർ, ആർക്കിടെക്റ്റും ചെന്നൈ മലയാളിയുമായ ബിജു കുര്യാക്കോസ്, കൊൽക്കത്ത സ്വദേശിയും ഇൻഡസ്ട്രിയൽ ഡിസൈനറുമായ അബിൻ ചൗധരി എന്നിവരാണ് ഈ കലാരൂപത്തിനു പിന്നിൽ. കണ്ണാടിപാളികൾ കൊണ്ടു നിർമിച്ച ഒരു നാലുകെട്ടാണ് ഈ ഇൻസ്റ്റലേഷനെന്നു ചുരുക്കിവിളിക്കാം. രണ്ട് ഇടനാഴികളുണ്ട് ഇതിൽ. ഇവ കടന്നെത്തുന്നത് ഒരു നാലുകെട്ടിനുള്ളിലേക്ക്. ഇടനാഴികൾക്കുള്ളിലേക്കു കടക്കാനുള്ള വാതിൽ നമുക്കു കണ്ടെത്താം, കണ്ണാടിപ്പാളികളെ ഒന്നു മാറ്റിയാൽ മതി. ഇത്തരം പല പാളികൾ ഒരുമിച്ചു ചേർത്താണ് ഇൻസ്റ്റലേഷൻ തയാറാക്കിയിരിക്കുന്നത്.

പഴയ കാലത്തിൽ നിന്നു പുതിയ ലോകത്തിലേക്കുള്ള മാറ്റമാണ് ഇതിലൂടെ കാട്ടുന്നതെന്നു പാർവതി നായർ പറയുന്നു. പഴയ കേരളത്തിന്റെ കാഴ്ചയായിരുന്നു നാലുകെട്ട്. അതിന്റെ ഒരു വകഭേദമാണ് ഇൻസ്റ്റലേഷനിലുമുള്ളത്. ഇതിനു മുകളിൽ ചീനവലയിൽ ഉപയോഗിക്കുന്ന വടംകൊണ്ടു ബന്ധിപ്പിച്ചിട്ടുമുണ്ട്. ഒന്നു പഴയകാലത്തേക്കുള്ള പിടിവള്ളിയാണെങ്കിൽ മറ്റൊരു കയർ പുതിയ ലോകത്തിലേക്കുള്ള കാഴ്ചകളാണു പങ്കുവയ്ക്കുന്നത്. കണ്ണാടി മറ്റൊരു പ്രതീകമാണെന്നു പാർവതി പറയുന്നു. എന്താണു സത്യമെന്നും എന്താണു മിഥ്യയെന്നും തിരിച്ചറിയാൻ സാധിക്കാത്തവരെ ഇതിലൂടെ കാട്ടുന്നതായി പാർവതി പറയുന്നു. ഇൻസ്റ്റലേഷൻ കാണുന്ന ഓരോരുത്തരും ഇതിന്റെ ഭാഗമായി മാറുന്നുവെന്നും പാർവതിയുടെ വാക്കുകൾ.



അബിൻ ചൗധരി



ബിജു കുര്യാക്കോസ്

ചെന്നൈ കേന്ദ്രമായ ദ് ഹാഷ്ടാഗ് കലക്ടീവ് കഴിഞ്ഞ വർഷമാണു രൂപീകരിച്ചത്. കഴിഞ്ഞ തവണ ബിനാലെയിൽ പാർവതി നായരുടെ ചിത്രങ്ങൾ പ്രദർശിപ്പിച്ചിരുന്നു. കണ്ണാടിക്കാഴ്ചകളിൽ വെളിച്ച സംവിധാനമൊരുക്കിയതു രഞ്ജിത്ത് കർത്ത എന്ന ബെംഗളൂരു മലയാളിയാണ്. ജോൺസൺ എന്ന മൽസ്യത്തൊഴിലാളിയാണു ചീനവല കയറുകൾ നൽകിയത്. ഓരോ സ്ഥലത്തെയും സംസ്കാരവും തനിമയും നിറഞ്ഞു നിൽക്കുന്ന തരത്തിലാകും ദ് ഹാഷ്ടാഗിന്റെ രൂപങ്ങളെന്നും പാർവതിയുടെ വാക്കുകൾ. ബിനാലെയുടെ വേദിയാണെങ്കിലും ഗാലറി ഒഇഡിയിൽ പ്രത്യേക പ്രദർശനമായാണു റിഫ്ലക്ടിങ് ദി ഇൻഹബിറ്റഡ് ക്രോസ്റോഡ്സ് അവതരിപ്പിച്ചിരിക്കുന്നത്. മാർച്ച് 28നു സമാപിക്കും.

കാലത്തിന്റെ ഇടനാഴി

റിഫ്ലക്ടിങ് ദി ഇൻഹബിറ്റഡ് ക്രോസ്റോഡ്സ് എന്ന കലാവിന്യാസത്തിനു പിന്നിൽ പാർവതി നായർ, ബിജു കുര്യാക്കോസ്, അബിൻ ചൗധരി എന്നിവർ

സ്വന്തം ലേഖകൻ

കൊച്ചി • പഴയകാലത്തിന്റെയും പുതിയ കാലത്തിന്റെയും മുഖങ്ങൾ പരസ്പരം കണ്ടു മുട്ടിയാൽ എങ്ങനെയുണ്ടാകും? പഴയ സംസ്കാരവും തനിമയും ആധുനിക കാലത്തെ ജീവിതവും ഒരു ഇടനാഴിയിൽ കണ്ടുമുട്ടുകയാണു റിഫ്ലക്ടിങ് ദി ഇൻഹബിറ്റഡ് ക്രോസ്റോഡ്സ് എന്ന ഇൻസ്റ്റലേഷനിൽ. ചെന്നൈ കേന്ദ്രമായ ദ് ഹാഷ്ടാഗ് കലക്ടീവ് എന്ന കലാസംഘത്തിന്റെ നേതൃത്വത്തിലുള്ള പ്രദർശനം ഫോർട്ട് കൊച്ചിയിലെ ഗാലറി ഒഇഡിയിലാണ് ഒരുക്കിയിരിക്കുന്നത്.



ബിജു കുര്യാക്കോസ്



അബിൻ ചൗധരി

മലയാളി കലാകാരി പാർവതി നായർ, ആർക്കിടെക്റ്റും ചെന്നൈ മലയാളിയുമായ ബിജു കുര്യാക്കോസ്, കൊൽക്കത്ത സ്വദേശിയും ഇൻഡസ്ട്രിയൽ ഡിസൈനറുമായ അബിൻ ചൗധരി എന്നിവരാണ് ഈ കലാരൂപത്തിനു പിന്നിൽ. കണ്ണാടിപാളികൾ കൊണ്ടു നിർമിച്ച ഒരു നാലുകെട്ടാണ് ഈ ഇൻസ്റ്റലേഷനെന്നു ചുരുക്കിവിളിക്കാം. രണ്ട് ഇടനാഴികളുണ്ട് ഇതിൽ. ഇവ കടന്നെത്തുന്നത് ഒരു നാലുകെട്ടിനുള്ളിലേക്ക്. ഇടനാഴികൾക്കുള്ളിലേക്കു കടക്കാനുള്ള വാതിൽ നമുക്കു കണ്ടെത്താം, കണ്ണാടിപ്പാളികളെ ഒന്നു മാറ്റിയാൽ മതി. ഇത്തരം പല പാളികൾ ഒരുമിച്ചു ചേർത്താണ് ഇൻസ്റ്റലേഷൻ തയാറാക്കിയിരിക്കുന്നത്.

പഴയ കാലത്തിൽ നിന്നു പുതിയ ലോകത്തിലേക്കുള്ള മാറ്റമാണ് ഇതിലൂടെ കാട്ടുന്നതെന്നു പാർവതി നായർ പറയുന്നു. പഴയ കേരളത്തിന്റെ കാഴ്ചയായിരുന്നു നാലുകെട്ട്. അതിന്റെ ഒരു വകഭേദമാണ് ഇൻസ്റ്റലേഷനിലുമുള്ളത്.

ഇതിനു മുകളിൽ ചീനവലയിൽ ഉപയോഗിക്കുന്ന വടംകൊണ്ടു ബന്ധിപ്പിച്ചിട്ടുമുണ്ട്. ഒന്നു പഴയകാലത്തേക്കുള്ള പിടിവള്ളിയാണെങ്കിൽ മറ്റൊരു കയർ പുതിയ ലോകത്തിലേക്കുള്ള കാഴ്ചകളാണു പങ്കുവയ്ക്കുന്നത്. കണ്ണാടി മറ്റൊരു പ്രതീകമാണെന്നു പാർവതി പറയുന്നു. എന്താണു സത്യമെന്നും എന്താണു മിഥ്യയെന്നും തിരിച്ചറിയാൻ സാധിക്കാത്തവരെ ഇതിലൂടെ കാട്ടുന്നതായി പാർവതി പറയുന്നു. ഇൻസ്റ്റലേഷൻ കാണുന്ന ഓരോരുത്തരും ഇതിന്റെ ഭാഗമായി മാറുന്നുവെന്നും പാർവതിയുടെ വാക്കുകൾ.

ചെന്നൈ കേന്ദ്രമായ ദ് ഹാഷ്ടാഗ് കലക്ടീവ് കഴിഞ്ഞ വർഷമാണു രൂപീകരിച്ചത്. കഴിഞ്ഞ തവണ ബിനാലെയിൽ പാർവതി നായരുടെ ചിത്രങ്ങൾ പ്രദർശിപ്പിച്ചിരുന്നു. കണ്ണാടിക്കാഴ്ചകളിൽ വെളിച്ച സംവിധാനമൊരുക്കിയതു രഞ്ജിത്ത് കർത്ത എന്ന ബെംഗളൂരു മലയാളിയാണ്. ജോൺസൺ എന്ന മൽസ്യത്തൊഴിലാളിയാണു ചീനവല കയറുകൾ നൽകിയത്. ഓരോ സ്ഥലത്തെയും സംസ്കാരവും തനിമയും നിറഞ്ഞു നിൽക്കുന്ന തരത്തിലാകും ദ് ഹാഷ്ടാഗിന്റെ രൂപങ്ങളെന്നും പാർവതിയുടെ വാക്കുകൾ. ബിനാലെയുടെ വേദിയാണെങ്കിലും ഗാലറി ഒഇഡിയിൽ പ്രത്യേക പ്രദർശനമായാണു റിഫ്ലക്ടിങ് ദി ഇൻഹബിറ്റഡ് ക്രോസ്റോഡ്സ് അവതരിപ്പിച്ചിരിക്കുന്നത്. മാർച്ച് 28നു സമാപിക്കും.



മട്ടാഞ്ചേരി ഒഇഡി ഗാലറിയിൽ ഒരുക്കിയ റിഫ്ലക്ടിങ് ദി ഇൻഹബിറ്റഡ് ക്രോസ്റോഡ്സ് ഇൻസ്റ്റലേഷനിൽ പാർവതി നായർ.

ചിത്രം: മനോരമ

With the waves as witness

Adventure sports, live bands and lukewarm cocktails at The Spoken Word



Under the moonlight Creative minds gather at the event on ECR

:: PRIYADARSHINI PAITANDY

Lights, blankets, music and the sea. The setting doesn't quite seem like Chennai. But, it is. It's a surreal scene at ATV Polaris Off Road Sports Track on ECR, the venue for the second edition of The Spoken Word.

Circular lanterns sway in the sea breeze. People lounge on white mattresses sipping martinis while others swim in the sea.

Founders Nimisha Sara Philip and Varshita Ravindranathan say they created the event to bring together "different genres of creativity" to support social causes.

In the scorching afternoon, water scooters whiz across the waves, while other adventure enthusiasts get ready to surf and scuba dive.

By evening, the stage is where the action is for the most part, with dancers performing salsa, followed by bands such as The Diva Collective, Blues Conscience, Soul Street, Sangita Santosham and Band performing a selection of covers and original compositions.

The highlight is the setting, lit up by a dramatic art installation by The Hashtag Collective, comprising artists Parvathi Nayar, Abin Chaudhuri, Biju Kuriakose and Saira Biju. Titled *Transitional Boundaries*, it features fishing nets propped like tents, strung with fairy lights. Besides being a dramatic selfie spot, the installation makes a point about boundaries: the boundaries fishermen challenge every day when they take their boats and nets into the ocean.

Not so cool

As the evening progresses, there is some respite from the humidity. The cocktail counter set up by Kipling Cafe unfailingly serves a slew of beach-appropriate martinis, featuring everything from coconut water to raw mangoes, but the drinks are mediocre. And, by 10 pm, the counter is out of ice, hence, the drinks are lukewarm for the rest of the night.

With three of the four counters running out of food relatively early, most of the pressure is on Chaska, a food truck that struggles to keep up with the barrage, despite a wait time of an hour for each order.

It's heartening to see more events use the city's lovely coastline, but this one, which began at 2 pm and was slated to continue till 2 am, clearly needed better planning.

An ambitious 12-hour action-packed itinerary requires well-thought out logistics. More food, a more efficient bar.

And, definitely more than one filthy restroom for a crowd of 500 people.



For this exhibition, I read on the inception of cinema, researched Indian cinema and listed artists who'd created works related to cinema themes.

ANNAPURNA MADIPADIGA, curator



I grew up watching James Bond movies in Telugu. The impact has been so strong that the images always come back.

A RAJESWARA RAO, artist

SILVER SCREEN MAGIC THROUGH ART

Discover the connection between Indian cinema and art at this exhibition featuring works that pay tribute to film industry's legends

BRYAN ANTHONY THOMAS

THE genius filmmaker Satyajit Ray had mentioned: 'Cinema's characteristic forte is its ability to capture and communicate the intimacies of the human mind'. Indian cinema is an industry that boasts a diverse range of riveting and visually striking films. In an attempt to focus on cinema by means of art, and to highlight the contributions of Indian film stars to the country's cinematic history, Annapurna Madipadiga has curated an exhibition titled Chitram—inaugurated by filmmaker Muzzafar Ali on April 21 at the Art Magnum Gallery, and will continue till June 3.

Annapurna points out that many artists begin their careers as poster artists, noting the connection between the practices in cinema and art. The curator explains, "There is a close yet distinct connection between cinema and art practices, much like with MF Husain. Many of my colleagues hail from villages where they began their journey creating posters, and ultimately went

showcased about 45 works each from different regions. Giving an insight into conceptualising this exhibition, Annapurna shares, "I read extensively on the inception of cinema and researched Indian cinema from there, then began listing artists who had created works related to cinema themes." For instance, works by the talented artist from Vizianagaram, Andhra Pradesh, A Rajeswara Rao—*Bhag Basanti Bhag* and *Never Die Ever Again*—reflect on how his style and practice are closely tied to cinema. Annapurna says, "Rao's paintings possess an essence that makes one feel like they are witnessing a scene from a film." Other works—*Mera Naam Joker* by Mehul Rathod, *Mr India* by Pulkit Prajapati, etc.,—on display here bring the magic of the silver screen alive.

Parvathi Nayar's *Rain Song* series—it took her six months to complete—"is entirely done with pencil on gesso-coated wooden panels". Nayar adds, "Water has been a thread in my art—just as the rain song that has been a staple of Indian movies, especially Hindi films. Raj Kapoor and Nargis, in

acter James Bond influenced his works. "I grew up watching Bond movies in Telugu. The impact has been so strong that the images always come back." Delving deep into his medium, Rao shares, "Acrylic on acrylic sheet is reverse painting just like the traditional Tanjore paintings."

A segment in this exhibition is dedicated to the first women of Indian cinema, while there's another space that celebrates comedians, heroes, and heroines of Indian cinema. Annapurna concludes, "The Hashtag#Collective from Chennai showcased the first women comedian, choreographer, and stuntwoman of Indian cinema, who paved the way for others to follow. For instance, Bhanumathi Ramakrishna was a director, writer, singer, music director, and actor. Nargis was just as popular as Raj Kapoor then and even now, with Mother India. Nadia [she is called Fearless Nadia] was the first stuntwoman who did fabulous stunts on screen that even the men wouldn't dare to do." Overall, this exhibition is nothing short of a walk down Indian cinema's memory lane.

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JFW Pulse

JFW Pulse December 12, 2018 | By JFW Guest

Gender Fluid by Hashtag# Collective is the new rage!

Must see!

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GenderFluid : identity * material * space is an architectural installation with a performative fashion component, created by The Hashtag#Collective as a response to the changing paradigms of gender in our society.

THE NEW INDIAN EXPRESS
INDULGE

GenderFluid & FluidForms: Parvathi Nayar writes about the power of collaborative projects

Parvathi Nayar Published: | 14th December 2018 12:30 PM



GenderFLuid

It's so nice to be allowed to enter and move around in an artwork," remarked a couple of visitors at our newly completed installation in **Kochi**, titled *GenderFluid: identity * material * space*. "It feels like a **collaboration** with the artist," they said.

It's a nice moment at the architectural **installation** created by us, The Hashtag#Collective. For 'collaboration' is a word that we like. The visitors, like many in the past, find the collaborative-arts angle fascinating; they are curious about how the partnership works and how it all came together.

We walk and talk a little within *GenderFluid*'s grid of translucent silhouettes. Moving through, we see how male silhouettes contain female forms, and vice vesa — and experience many layers of different gender types and sorts stacked together.

thehindu.com

Of Disappearance and Desire



How have Malayalam films portrayed women? These lenticular works, created by the The Hashtag#Collective, explore the changing paradigm of the female voice in Kerala and revisits cultural histories from the female perspective by invoking immortal films like *Mathilukal* and *Chemmeen*.

Venue: *OED Gallery, Mattancherry*.

The Living Ocean throws light into the climate change in deep sea

■ NIVETHA C

Beaches are more than just a touristy place for people in Chennai. It's a part of their lives. On one hand, it is a great hang out spot when we are with friends and family; on the other hand, people get lost in the serenity of the waves. It is absolutely scorching in Chennai now because of the heat waves. Shifting the focus on how climate change and global warming can affect the water bodies to a large extent, artist Parvathi Nayar, an aquaphile, has curated a one-of-its-kind exhibition in Dakshinachitra, titled *The Living Ocean*.

"I was invited to curate a permanent hybrid exhibition at the heritage museum that revolves around an idea that is close to my heart. A lot of my artwork focuses on water. This is an opportunity for me to talk about something I care about," starts Parvathi. An exhibition showcasing different elements like infographics, paintings, installations and film screening, among others, is called a hybrid exhibition.

"Many of us don't understand the aftermath of global warming and climate change. After talking to climate experts, graphic designer VS Sindhura and I created interactive infographics on ocean stratification, acidification and threatened marine species, leading to knowledge exchange. 'Lest They Disappear' displays endangered species and how coastal areas and wetlands are the habitat for them. Destroying these places can result in the destruction of a certain biosphere for these birds. One major advantage of art is that it can be addressed without being too preachy," says the artist.



Ocean's Breath

Three installations are created by the Hashtag#Collective namely 'Hope Is A Thing With Feathers', where the birds vanish as people walk around them. This features images of birds photographed by Chennai-based photographer Rajiv Kalmadi. 'Reef' exhibits the threat on coral reefs due to rising ocean temperatures. Another installation, Ocean Forest, is about the significance of the Mangrove forest. To give an immersive experience for the visitors, there is an ocean room, where sound designer Madhu Vishwanathan has installed the chirps of birds and the tranquil sound of waves. The Data String corner tests people's awareness about the ocean.

Apart from these, there is a film screening by Parvathi. Titled *Seaspeaker*, the film is about Urar Olcott Kuppam fisherman S Palayam. "For the past five years, he visited the beach everyday, to record data about the weather and waves. He noticed the conditions are changing because of climate change," shares Parvathi, who has spent more than a decade of her life in Chennai. She also adds that *The Living Ocean* displays historical, cultural and artistic perspectives of water bodies. 'Ocean's Breath' is a hanging installation of metal diatoms that are derived from the drawings done by Parvathi, in collaboration with Regi Varghese and his team from Forms And Gears.

"Art gives a visual form and a chance for people to relate to an idea at different levels. The scientific language may be hard for some people, but the visual language can draw people in and give a larger picture," concludes the multidisciplinary artist.

The Living Ocean, a hybrid permanent exhibition will be inaugurated at the Moplah House in DakshinaChitra Museum on April 13 at 3 pm.





Still from *Seaspeaker*



Hope Is A Thing With Feathers



Mary Symonds's fish print

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>
> — PARVATHI NAYAR, ARTIST-CURATOR