

Navjot Altaf

Biography: <http://www.guildindia.com/Novjot/CV.htm>
<http://talwargallery.com/navjot-bio/>

1. **Country:** India
2. **Dates:** Born in 1949 Meerut, India
3. **Lives and Works:** The Artist Lives and Works in Bastar (Chattisgarh), India and Mumbai, India
4. **Education:** 1967-72 Diploma in Fine Arts and certificate in Applied Arts, Sir J.J. School of Arts, Bombay.
1981/82 Graphics, Garhi Studios New Delhi.
5. **Medium:** Video, photo and sculptural installations.

Solo Exhibitions

2010

Touch IV 22 monitors video installation, Talwar Gallery, New Delhi and The Guild, Mumbai, India.
A place in New York, Photomontage, The Guild, Mumbai and New York.

2009

Lacuna in Testimony - Patricia and Phillip Frost Art Museum, Florida.

2008

Touch Remembering Altaf 4 projection video installation and interactive sculptures,
Sakshi Gallery Mumbai, India.

Bombay Shots- Photomontage, The Guild, Mumbai, India.

2007-2008

India Art Oggi, Spazio Oberdan, Milan, Italy

2006

Jagar Multimedia Installation, and 'Water Weaving', video installation, Sakshi Gallery Mumbai,
India.

Junctions 1 – 2 – 3 Photo installation with sound, The Guild, Mumbai, India.

2005

Water Weaving, video Installation, Talwar Gallery, New York, U.S.A.

Groundworks, Carnegie Mellon Galleries, Pittsburgh, PA, US

2004

Mumbai Meri Jaan and 'Lacuna in Testimony', Video Installation, Sakshi Gallery, Mumbai, India.

2003

'In Response To, sculpture installation with photographs by Ravi Agarwal, Talwar Gallery,
New York, U.S.A.

'Displaced Self', Interactive project with artists from Israel and Ireland, Sakshi Gallery Mumbai, India.

2002-2003

Three Halves –Collaborative project with two artists from Liverpool, Hope University, Liverpool, Sakshi Gallery, Mumbai and Bolton Museum and Galleries, Lancashire, U.K.

2001-2002

Between Memory and History, an installation with Audio, Video, and Text. Sakshi Gallery, Mumbai, India.

2001

Navjot, Pithvi Gallery, Mumbai, India

1999

Images Redrawn, Shridharani Art Gallery, New Delhi, India

1998-99

Modes of Parallel Practice: Ways of World Making, Sculpture Installation with Video Films. Interactive project with four artists from Bastar – Central India, Sakshi Art Gallery, Mumbai and Fukuoka Asian Art Museum, Japan.

1997

Images Redrawn, Sculpture Installation with text. Gallery 7 and Jehangir Art Gallery Mumbai and Shridharani Art Gallery New Delhi, India.

1994

Links Destroyed and Rediscovered, an installation with paintings, serigraphs, films and audio. Gallery 7 and Jehangir Art Gallery, Mumbai, India.

1990

Paintings Gallery 7 and Jehangir Art Gallery Mumbai, India.

Navjot, Jehangir Art Gallery, Mumbai, India

1985

Navjot Altaf: Works on Paper, Zeitgenossische Indische Kunst, Werl, Germany

1984

Paintings & Water colour, Gallery 7 Mumbai, India.

1983

Drawings & Lithographs Jehangir Art Gallery and Prithvi Foyer Gallery Mumbai, India

Videography**2009**

'Touch 4' single / multiple channel projection

2008

'Barakhamba 2008' - 3 channel projection - 1hour 20 minutes, colour, sound, loop Projection: 20 Barakhamba Road, Delhi, India

'Synonymous' single channel projection - 4 minutes, color, sound, loop

Exhibition: The Guild Art Gallery, Mumbai.

'Minus into Minus equals?' three versions, single channel projection – 1.26 minutes, 1.8 minutes and 6 minutes. color, sound, loop Exhibitions: Saffron Art Gallery, Mumbai.

2007/08

'Touch' - 3 channel projection - 8.40 minutes, color, sound, loop Exhibitions: 'Tiger By The Tail – Women Artists of India Transforming Culture', Brandies University, Massachusetts and New Brunswick Rutgers University, Douglass Library, Newark, U.S.A. ,Sakshi Gallery Mumbai.

2007

'Catch' - three channel projection- 50 seconds, color, sound, loop Exhibition: Mechanism of Motion, Anant Gallery Noida – Delhi.

2005

'Water Weaving' - single channel projection - 18 minutes, color, sound, loop Exhibition : Talwar Gallery New York. Sakshi Gallery, Mumbai.2005

INDIA NOW:Contemporary Indian Art between Continuity and Transition'- Milan, Italy - 2007

'Water Water' – three channel video installation –16 minutes , colour,sound ,loop. Exhibition :
'GROUNDWORKS' Carnegie Mellon University, Pittsburgh, U.S.A.

2004

'Mumbai Meri Jaan' – four channel video installation – 13 minutes and 37 sec. color, sound, loop.
Exhibitions:' along the axis', Apeejay media gallery, Delhi.

Another Passage to India', Geneva, Sakshi gallery and other venues in Mumbai.

'Briefcase' – single channel video installation -5 minutes colour, sound, loop. Project: 'Aar Paar'.

Exhibitions: Different venues in Pakistan and India.

2003

'Lacuna in Testimony' version 2 – single channel video installation - 4 minutes, colour, sound, loop.

Exhibitions: 'subTERRAIN:artists dig the contemporary, House of World Cultures, Berlin , ' 8th
Havana Biennale' Cuba, 'diVERGE', (40 years of Gallery Chemould) National Gallery of Modern Art,
Mumbai, India

'Lacuna in Testimony' Version 1 – three channel video installation – 9 minutes, colour, sound, loop.

Exhibitions : LimiNAL zoNES , Apeejay media gallery, Delhi, Sakshi gallery Mumbai, 'Zones of
Contact '15th Sydney Biennale , Australia,2005 Public places private spaces ', Newark Museum,
New Jersey, 2007, Minneapolis Institute of Arts, Minneapolis ,2008,Patricia and Phillip Frost Art
Museum Florida,2009.

'Relational Sensibilities' – double monitor video installation – 9 minutes and 18 minutes, color,
loop. Exhibition: 'Displaced Self', Sakshi gallery Mumbai. 5 2000/01 'Images of Images and Images
from Images' – three channel video installation - 5 minutes, color, sound, loop.

Project : 'Between Memory and History' - installation with audio, video and text.

Exhibitions: 'Century City', Tate Modern London, Sakshi gallery Mumbai, 'A-ORTA-
Project' - Contemporary Indian Art, BBK Kunst forum, Dusseldorf, Germany and 'Life
in the time of Cholera', Apeejay media gallery, Delhi. .

2001

'a dog a dog' – an animation short - single monitor - 5 minutes, color, sound, loop.

'An Aesthetic Experience'. Workshop in New Media, Baroda. Exhibitions: Baroda and Sakshi
gallery Mumbai, India.

1998

'Journey' – an animation short – single / multiple channel projection – 7 minutes , colour, sound, loop .

'Bricks' single channel projection – 5 minutes , colour,sound ,loop .

Project: 'Modes of Parallel Practice; Ways of Art Making' - sculpture installation with video.

Exhibitions: Sakshi gallery Mumbai, India, Fukuoka Asian Art Triennial Fukuoka, Japan and

'Edge of the Century', New Delhi, India

1994

'Links destroyed and Re-discovered' documentation, 11 minutes.

Group Exhibitions

2011

Navjot Altaf in Yamuna.Elbe

A public art project at the Yamuna in Delhi and the Elbe in Hamburg

Curated by Ravi Aggarwal (Delhi) and Till Krause (Hamburg)

2010

Who has seen Gandhi? By Tangerine Art Space, The Glass House Raj Bhawan and Gallery Kynkyny Art, Bangalore.

Changing Skin, Curated by Marta Jakimowicz, for the Fine Art Company, Kumaraswami Gallery, CS Museum Mumbai, India.

2009

'Changing Skin', curated by Marta Jakimowicz, Kumaraswami Museum Gallery Mumbai, India.

'Small Format' - Sans Tache Art Gallery, Mumbai.

2008

'Mechanisms of Motion, curated by Marta Jakimowicz, Anant Art Centre, New – Delhi.

'Bapu', curated by Gayatri Sinha , Saffron Art Gallery Mumbai, India .

'Synonymous' Video and Photography ,The Guild Art Gallery Mumbai.

'Shifting Terrains Altered Realities,The Arts House of The Old Parliament ,Singapore.

'Shakti – women in the vanguard of indian art,Rabindra Bhavan, New Delhi.

'Sabrang Benefit auction, Mumbai.

'Small Format' - Sans Tache Art Gallery, Mumbai.

'INDIA:Public places private spaces - Contemporary Photography and Video Art', curated by Gayatri Sinha and Paul Stern Berger, Minneapolis Institute of Arts, Minneapolis, U.S.A.

'Tiger By The Tail – Women Artists of India Transforming Culture',
curated by Wendy Tarlow Kaplan, Elinor W.Gadon and Roobina Karode.

New Brunswick Rutgers University, Douglass Library, Newark, U.S.A.

48°C Public. Art. Ecology, curated by Pooja Sood, Max Mullar Bhavan, New Delhi and GTZ.

'Excerpts from My Diary Pages', curated by Sasha Altaf, Talwar Gallery, New York.

2007

The Human Figure, Threshold art Gallery, New Delhi.

INDIA NOW: Contemporary Indian Art between Continuity and Transition, curated by Daniela Palazzoli, Spazio Oberdan, Milan, Italy.

'Tiger By The Tail – Women Artists of India Transforming Culture', curated by Wendy Tarlow Kaplan, Elinor W.Gadon and Roobina Karode, Brandies University, Massachustetts, U.S.A.

'Ltd.Edn. Sculptures by Indian Contemporaries', Gallerie Romain Rolland Alli0ance Francaise, New Delhi.

'INDIA:Public places private spaces - Contemporary Photography and Video Art', curated by Gayatri Sinha and Paul Sternberger, The Newark Museum, New Jersey, U.S.A.

2006

'Zones of Contact' 15th Biennale of Sydney-International festival of Contemporary Art, curated by Charles Merewether, Australia.

'Bombay Maximum City', Lille, France.

'Avatars of the Object: Sculptural Projections' curated by Nancy Adajania, Jehangir Nicholson Gallery NCPA and The Guild Art Gallery Mumbai, India.

2005

'Groundworks: Environmental Collaboration in Contemporary Art', curated by Grant Kester, Carnegie Mellon University, (RMG) Pittsburgh, U.S.A.

'Identity Alienation Amity', Twentyfive artists Four photographers for Kashmir curated by Bina Sarkar Ellias, Tao Art Gallery, Mumbai.

2004

'ZOOM:Art in Contemporary India', curated by Luis Sepra and Nancy Adajania, Edificia Sede da Caixa Garal de Depositos, Lisbon.

'Another Passage To India', curated by Pooja Sood, Theatre Saint-Gervais, Geneve, Musee d'Ethnographie, Geneve and ProHelvetia, Arts Council of Switzerland.

'Along the X-axis' digital art from India and Pakistan, curated by Pooja Sood, Apeejay Media Gallery, New Delhi.

2003

'subTerrain:artworks in the cityfold', curated by Geeta Kapur, Haus der Kulteren der Welt, Berlin.

'LimiNAL zoNes', curated by Pooja Sood, Apeejay Media Gallery, New Delhi.

'Crossing Generations: diverge (Forty Years of Chemould)' curated by Geeta Kapur and Chaitnya Sambrani NGMA, Bombay.

'Eigth Habana Biennale', Cuba, .

'Men Against Violence and Abuse', Artists' Centre Mumbai.

2002

'Life in the time of cholera' - 4 installations incorporating Video and Internet, curated by Pooja Sood, Apeejay Media Gallery, New Delhi.

'Ways of Reisisting 92 - 02 - curated by Vivan Sundaram and oraganised by SAHMAT, Rabindra Bhavan Gallery, New Delhi.

2001

'Century City' - Bombay/Mumbai: City Politics and Visual Culture in the 90's, curated by Geeta Kapoor and Ashish Rajadhyaksha, Tate Modern London, U.K.

'A-ORTA-Projekt' - Contemporary Indian Art, curated by H.S.Schero, BBK Kunst forum, Dusseldorf and stiftung Wilhelm Limerick, Duisburg, Germany.

'Similarities and Dissimilarities' - curated by Anhita Contractor and Jyotee, Tao Gallery, Mumbai.

'An Aesthetic Experience' : New Media Art, Sakshi Art Gallery, Mumbai.

'The Commitee of Soilidarity with Gujarat against Communalism', Sanskriti Art Gallery, Kolkata.

Benifit Auction-'Memorabilia' for Mumbai by Kala Godha Association, Mumbai.

'Cry Charity Auction of comtemporay Indian Art', Dubai.

'Akanksha Benefit Auction', Mumbai.

2000

'Early Works', The Fine Art Company, Mumbai.
'Two for Two Thousand', Art Today, New Delhi.
'Masks', Dhoomimal Art Gallery, New Delhi.
'Triptych' - Fine Arts Academy, Mumbai.
'Small Format', Sans Tache Art Gallery, Mumbai.
'Juxtapose', Son-Et-Lumiere Art Gallery, Mumbai.
'Multiples' - 'Fire Series' - Prithvi Foyer Gallery and The Guild Art Gallery Mumbai, India.

2000-02

Nalpar, site-oriented sculptural structures – Kondagaon, Bandhapara and Sambalpur. Cooperative project (IFAD Grant)

1999

'Communication:Channels for Hope' 'Fukuoka Asian Art Triennale', Fukuoka, curated by Kuroda Raiji, Japan.
'Creative Process', The Guild Art Gallery, Mumbai.
'Edge of the Century'- an exhibition of Contemporary Indian Art, curated by Amit Mukhopadhyaya, Max Mullar Bhavan, New Delhi.
'The Art of Charity'- an exhibition of Contemporary Indian Art to Commemorate the 150th Anniversary of Sir J.J School of Art, Mumbai.
'Paintings and Sculptures', Gallerie Alternatives, Gurgaon, Delhi.
MSSI, 'Multiple Images', Y.B.Chavan Art Gallery, Mumbai.
'Legatee - The J.J School of Art', The Fine Art Company, Mumbai.
'Icons of the Millennium', Lakeeren Art Gallery, Mumbai.

1998

'Zeitgenossiche Kunst Aus Indien' - The R.P.G. Collection of Indian Contemporary Art, Germany.
'50 Years of Mumbai Artist's', National Gallery of Modern Art, Mumbai.
'J.J Alumni:7 Artists',curated by Dilip Ranade, Images Art Gallery, Bangalore.
'The Presence of the Past': response of eight Indian artists to 'The Enduring Image', an exhibition of objects from the British Museum. Curated by Girish Shahane. National Gallery of Modern Art and Jehangir Nicholson Gallery, NCPA, Mumbai.
'SPIN', Sakshi Gallery Inaugural show, Mumbai.

'The Probing Eye', Photographic impressions by painters and sculptors, Surrendra Paul Art Gallery, organized by Art Indus, New Delhi.

1997

'Women Artists of India: A Celebration of Independence', curated by Mary-Ann Lutzker, Mills College Art Gallery, Oakland, California, U.S.A.

'Cross Currents', Women Artists from India, Britain and Norway, curated by Jennifer Lloyd and Rekha Rodwittiya, Oslo and four other cities in Norway.

'Directions' - Emerging Trends of Contemporary Indian Art, The Air Gallery, London.

'Artists From India and Pakistan', Martini Gallery, Hong Kong.

'The Self and the World', an exhibition of Indian Women Artists, curated by Gayatri Sinha, National Gallery of Modern Art and Gallery Espace, New Delhi.

'Post Independence, Indian Contemporary Art', Vadehra Art Gallery, New Delhi.

'50 Years of India – 1947-1997', Silver Jubilee Exhibition, Cymroza Art Gallery, Mumbai.

'50 Years of India's Independence', Art Trust, Mumbai, Jehangir Art Gallery, Mumbai.

'The Looking Glass Self', Lakeeren Art Gallery. Mumbai.

'Art For Ashraya', Chitrakal Parishath, Bangalore.*

1996

'Inside Out' – Women Artists of India, Middlesbrough Art Gallery, U.K.

'British Identity in Art' Weston, U.K.

'Urban Signals Shifting Images', Birla Academy of Art, Mumbai.

'Harmony', Nehru Centre, Mumbai.

'A Broader Spectrum', Watercolor Exhibition, Chemould Art Gallery, Mumbai.

'Cinemascope: Artist's Tribute to 100 Years of Cinema', Lakeeren Art Gallery, Mumbai.

A benefit event for the 'Elephanta' Project / Auction of Indian Contemporary Art by INTACH, Mumbai.

1995

'Contemporary Miniatures', Arts Trust, Mumbai.

'Ten Women Artist's', LTG Art Gallery, New Delhi.

'Bombay – An Artist's Impression', Jehangir Art Gallery, Mumbai.

'Portraits', Sakshi Gallery, Mumbai and Bangalore.

'Postcards for Gandhi', a SAHMAT Exhibition, Pundole Art Gallery, Mumbai, Gallerie 88, Kolkata, Alliance Francaise, Chennai, Sakshi Gallery Bangalore, Vadhera Art Gallery, New Delhi and Contemporary Art Gallery Ahmedabad.

'SPARROW', Exhibition of art works, Artists' Centre, Mumbai.

'Tree in my Life', village Gallery and Academy of Fine Arts and Literature, New Delhi.

'Women for Wise' a charity auction for art by Women Artists of India, by Christie's, NGMA, Mumbai.

'Charity Auction of Contemporary Indian paintings', Bronthams of London in aid of the Spastics Society of Tamilnadu.

1994

'Small Format', LTG Art Gallery, New Delhi.

'Graphics' curated by CIMA, Cima Art Gallery, Kolkata.

'Still Life' Sakshi Gallery, Mumbai.

'Images of Women' – 'Faces', Prithvi Foyer Gallery, Mumbai, India

1993

'Circling the Square' Sculpture / furniture, Mumbai and New Delhi.

'Helpage India', art auction by Sotheby's of London, Mumbai.

'The First International Print Biennale', Maastricht, Netherlands.

'Parallel Perceptions', Sakshi Gallery Mumbai and Pune.

'Water Colours and Acrylic paintings', Nehru Centre, Mumbai, Sakshi Gallery, Chennai and Mumbai, India.

1992

'State of the Arts' exhibition of computer aided graphics, Mumbai, Chennai, Bangalore, and New Delhi.

'A Nest For Sparrow' Artists Centre, Mumbai.

'Graphics' curated by CIMA, Maltwood Museum, Victoria, Canada and CIMA gallery Kolkata .

'Journeys Within Landscapes', Sakshi Art Gallery, Mumbai.

'Pioneers to the New Generation' Arts Acre, Kolkata.

'Silver Jubilee West Zone', Birla Academy of Art and culture, Kolkata.

'Collection of Works for Hussain Ki Sarai', Faridabad.

'Man and Woman' Jehangir Art Gallery, Mumbai.

'Graphics / Water colour', Pavement Plaza, Mumbai, India

1991

'VII International Triennale' New Delhi.

'Helpage India', art auction by Sotheby's of London, Mumbai.

'Artists Against Communalism: Words and mages, Sahmat Delhi and 15 other cities.

1990/91

'Works on Paper' Anjana, Navjot and Shakuntala, New Delhi, Chennai and Mumbai.

'Changing Images', Jehangir Art Gallery, Mumbai.

1990

'Third Painting Biennale' Bharat Bhavan, Bhopal.

'Gadhya Parva' Chemould Art Gallery, Mumbai.

'Tribute to Van Gogh, Vadhera Art Gallery, New Delhi.

'Art Mosaic' Cymroza Art Gallery, Mumbai.

'Xal Praxis' Exhibition of Graphics, Cymroza Art Gallery, Mumbai.

1989/90

'Self Portrait', Village Art Gallery and Chemould Art Gallery, New Delhi and Mumbai.

1989

'Timeless Art', art auction by Sotheby's of London on the occasion of 150 years of The Times of India, Victoria terminus Railway Station, Mumbai.

'Artists Alert', a Sahmat, exhibition, Rabindra Bhavan, New Delhi.

'The Bombay Art Society Centenary Invitees Exhibition', Jehangir Art Gallery, Mumbai.

1988

'Festival of Indian Contemporary Art-1', Smith's of Convent Garden, London WC2. Gallery Mumbai.

'STRI', Festival of India, U.S.S.R.

'Art For Cry', Bombay, Kolkata, New Delhi and Bangalore.

'Indisidie Aspekte', Exhibition of Graphics, Frankfurt.

'First International Graphic Biennale' Bharat Bhavan, Bhopal.

'Water Colours', Triveni Art Gallery, New Delhi, India.

1987

'Prints with a Point 1987' – An International Exhibition of Dry points and Polemical Prints, Bristol, England. 'Indian Drawing Today', Jehangir Art Gallery, Bombay. Publication.

'MALE FORMY GRAFIKI', Lodz '87.POLSKA.

'Help' Exhibition of Paintings, Drawings and Graphics

'A Galaxy of Graphics', Chemould Art Gallery, Mumbai.

'Exhibition / Auction of Contemporary Indian Painting' by Christies for Helpage India, Mumbai.

1986

'Intergrafik 87' – An International exhibition of Graphics at Berlin, East Germany.

1985

'First International Biennale of Prints', SAO PAULO BRAZIL.

'Graphic Art in India Since 1850' New Delhi.

'Works on Paper', Altaf, Lalita Lajmi and Navjot, Contemporary Art Gallery, Ahmedabad.

'MALE FORMY GRAFIKI', Lodz '85. POLSKA.

'Navjot and Altaf', Works on Paper, Zeitgenossische Indische Kunst, Werl, Germany

1984

'The 10th Independants Exhibition of prints' Kanagawa, japan.

'Women in Contemporary Art', Gallery 7, Bombay, .

1983

'Andhra Lalit Kala Akademi Exhibition', Hyderabad. 1983'

'Seven Women Artists', Art Heritage, New Delhi.

'Drawing 83'An All India Exhibition of Drawings, Lalit Kala Academy, Chandigarh.

'Eighth International Prints Biennale', Bradford, England.

'The 9th Independents Exhibition of Prints', Kanagawa, Japan.

1981

'Prithvi Foyer Gallery' Bombay.

'Women's Conference' Bombay.

1980

'National Exhibition', Ravindra Bhavan New Delhi.

1979

'Works on Paper', Jehangir Art Gallery, Mumbai, India

1976/77

'Nalini Malani Navjot Krishan Khanna', Zeitgenossische Indische Kunst, Werl, Germany.

1976

'Works on Paper', Jehangir Art Gallery, Mumbai, India

1975

'All Women's Exhibition', Jehangir Art Gallery, Mumbai.

1973

'Oil Paintings' with Shobha Ghare and Salim, Jehangir Art Gallery, Mumbai

Awards

1983 All India Fine Arts and Crafts Society (AIFACS) Award, New Delhi

1980 Maharashtra State Art Exhibition, Mumbai

1971 Bombay Art Society's Annual Art Exhibition(Student Section), Mumbai

See More

Review: <http://artpulsemagazine.com/navjot-alfat-lacuna-in-testimony>

Review: <http://query.nytimes.com/gst/fullpage.html?res=9F02E5DF1630F935A25751C1A9639C8B63>

Review: http://www.nytimes.com/2008/01/04/arts/design/04gall.html?pagewanted=2&_r=1&sq=

Review: <http://www.nytimes.com/2007/10/07/nyregion/nyregionspecial2/07artsnj.html>

Review: <http://www.timeoutmumbai.net/art/features/sister-city>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/TimeOut08.pdf>

Interview: <http://vaslart.org/xhtml/artpublic/arttxt/asim-akhter/aasim-akhtar-talks-to-navjot-alfaf.pdf>

Interview: <https://d7ba7d7b41snf.cloudfront.net/artist-1/175/11448-lwlr2/source.pdf>

Overview By the Artist: http://www.yamuna-elbe.de/index.php?title=Navjot_Alfaf_en

(Article on 'Empty Containers' by Navjot Alfaf)

Overview of the Artist: http://www.theartstrust.com/Magazine_article.aspx?articleid=252

Review: <http://indiatoday.intoday.in/story/after-tate-modern-in-london-painter-sculptor-navjot-alfaf-showcases-her-work-in-mumbai/1/234176.html>

Review: http://issuu.com/frostart/docs/navjot_alfaf

Overview of A Place In New York: <http://artexpoindia.blogspot.in/2010/01/place-in-new-york-by-navjot-alfaf.html>

Review: <http://www.hindu.com/mag/2004/10/31/stories/2004103100610800.htm>

Report on forum by IFA:

<http://www.hindu.com/thehindu/mp/2002/03/25/stories/2002032501310100.htm>

Review: <http://www.hindu.com/mag/2003/02/16/stories/2003021600030200.htm>

Overview: <http://groundworks.collinsandgoto.com/statements/navjot.pdf>

Report: <http://www.thehindu.com/todays-paper/tp-features/tp-metroplus/through-the-eyes-of-art/article2929859.ece>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/hindumag96.pdf>

Preview: <http://www.nyartbeat.com/event/2009/BFF0>

Preview: <http://www.nyartbeat.com/event/2011/6E0B>

Review: <http://artexpoindia.blogspot.in/2013/02/addressing-issues-of.html>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/aug11art&deal.pdf>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/artfair2010.pdf>

Interview: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/TimeOut10.pdf>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/Verve2008.pdf>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/08rsa.pdf>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/summer08royalontario.pdf>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/Hindustan06.pdf>

Review: <http://talwargallery.com/wp-content/themes/emptiness/navjot-press/sunobserver96.pdf>

Blog: http://naishehar.blogspot.in/2007/06/with-navjot-alfaf-and-public-art_12.html

Article: <http://indiatoday.intoday.in/story/painter-couple-alfaf-and-navjot-exhibits-fire-and-exploration-celebration-of-contrasts/1/233292.html>

Blog: <http://solveigsuess.blogspot.in/2011/03/navtoj-alfaf.html>

Blog: <http://weadartists.org/artist/altafn>

Text: <https://d29inqsp40j7uj.cloudfront.net/artist-1/175/11449-t0nhx/source.pdf>

Videos

In Conversation: <http://www.youtube.com/watch?v=A96vrR54Klc>

Documentation of Touch IV: <http://www.youtube.com/watch?v=sqVcuNnblgE>

Yamuna.Elbe Session III Reclaiming the river, 21:30 min: <http://vimeo.com/25178333>

Bombay Maximum City, 6:01 min: <http://www.youtube.com/watch?v=snATUzk76W8>

Text

<http://reitary.org/idea/idea2/idea/statart/navjot.htm>

"Perhaps because we have been conditioned by working in the traditional mediums for so long, there are certain hesitations in using a new tool. But eventually, I found the range of possibilities that the computer offered amazing and gratifying." - Navjot Altaf

<http://www.nytimes.com/2007/01/29/arts/design/29femi.html?pagewanted=print>

New York Times – Feminism Art Finally Takes Centre Stage

Yet in presenting work by two Indian artists, Rummana Hussain (1952-1999) and Navjot Altaf (born in 1949), Ms. Kapur made it clear that they have at least as much to teach to the so-called West as the other way around.

Ms. Altaf (known as Navjot), though based in Mumbai, produces art collaboratively with tribal women who live difficult lives in rural India.

Collaborative or collective work of the kind Navjot does has grown in popularity in the United States and Europe in the past few years. And several of the symposium's panelists — Ms. Lippard, the Guerrilla Girls, Carrie Lambert-Beatty, Catherine de Zegher — referred to it as a potential way for feminist art to avoid being devoured and devitalized by an omnivorous art market.

<http://www.nytimes.com/2012/01/21/arts/21iht-scdelhi21.html?pagewanted=all>

An edgy art haven in India gains momentum

Community and public art is also one of Khoj's hallmarks. During a 2005 residency, the Mumbai-based artist Navjot Altaf created a popular project called "Delhi Loves Me?" where she put bumper stickers with poetry on them on autorickshaws across Delhi. She then screened a film of interviews with autorickshaw drivers participating in the project on a wall outside of Khoj where locals could watch. Khoj cultivates "non-art spaces, and viewers other than gallery owners and collectors," Ms. Altaf said.

<http://www.timeoutmumbai.net/art/features/search-and-create>

the urban public art pilgrim Navjot Altaf

<http://blog.inonit.in/2010/12/15/explore-navjot-altafs-22-monitor-video-installation-touch-iv/>

"The video installation 'Touch IV', whose central protagonists are sex workers and members of the third gender community, is a culmination of Navjot's three-decade-long preoccupation with representing the voice of the subaltern in art. I would contend that at the core of Navjot's practice lies her unceasing awareness of being a linguistic subjectivity, an image-maker who nonetheless forms her social and political associations through language... Navjot has a deep commitment to language in all its various manifestations, its ability to unmask power asymmetry and the occlusion of truth...But her commitment to language is held in counterpoint by her apprehension of being stalled by word-induced aporia, of being interpellated or otherwise reduced by language, of being trapped by language." (Excerpt from an essay by Nancy Adajania)

<http://www.hindu.com/mag/2003/02/16/stories/2003021600030200.htm>

Some metropolitan Indian artists use craftspersons to fabricate their works, but evade the concomitant issues of 'cooperation' and 'collaboration'. Navjot, in sharp contrast, thinks it her duty to articulate the sociology of collaborative art-making and its public reception. Her concerns stem from a lifelong preoccupation with art as political intervention. In considering Navjot's public art projects over the past 30 years, we find both the minefields and the oases produced by the crossing of art history and art practice.

<http://www.nuktaartmag.com/Nukta/GeneralContent/View/144>

Born in 1949, shortly after Partition and Independence, Navjot Altaf is one of the leading artists in India whose career has spanned four decades. Working in a number of mediums, including sculpture, video and installations, Altaf's projects have often facilitated audiences in social interactions. For example, *Between Memory and History*, included in *Century City: Art and Culture in the Modern Metropolis* at the Tate Modern, Britain, viewers were invited to engage with messages written out on paper ribbons tied to a wire mesh structure. The messages dealt with eyewitness accounts from the communal riots in Mumbai in 1992. Since then Altaf has continued to produce a large and varied body of work that dissects and challenges the perceptions of communities in contemporary India.

Her sculptural piece, *Blue Lady*, at the ROM has been considered to be one of the most important works in their collection of Contemporary South Asian Art. Speaking of early influences on her work, Altaf spoke of Marxist and Feminist theories having informed her art practice. The *Blue Lady* was inspired by her experiences in an Adivasi community in Bastar, where she has a studio. The work illustrates ways in which religion uses superstition to preserve social hierarchies. In this case, a woman was declared a witch in Bastar and was humiliated and abused in public. Altaf's *Blue Lady* sits on a stool facing sideways, with a fist and an open palm held out on either side. Her

thumbs are inverted to signify the markings of a woman who has been demonized. According to Altaf, the clenched fist symbolizes the holding of knowledge, while the open palm shows her willingness to share. Altaf does not portray the *Blue Lady* as a victim, rather a metaphor for the tensions and assumptions between urban and rural, modern and traditional, and caste and class divisions that exist in contemporary society.