The Mumbai Art Room Project

Art Education for Kids

November 21-22, 2012

Participants: Abhishek, Pinky, Simran, Tejas, Ajay, Altamas, Leena, Manu, Michael, Nitya, Sameera, Yunus, Ankita, Asma, Irfan, Nilesh, Ajay, Maya, Sarvesh

Participants from NGOs: CHIP Mumbai, Bal Jeevan Trust, and Apun Ka Club Workshop venues: Mumbai Art Room and Gallery Maskara

Organizer: Arti Vakil

Speakers: Susan Hapgood, Shital Mehta,

Nida Ghouse, Rivka Sadarangani

Technical producer: Sam Schwarz

About The Mumbai Art Room Project

A small contemporary art exhibition space based in Colaba, Mumbai Art Room collaborates with other NGOs dedicated to working with children and teenagers who do not have adequate access to art education. Mumbai Art Room presents contemporary art, design, and visual culture from India and foreign countries. The goal of The Mumbai Art Room Project is to expand understanding and appreciation of art and promote visual literacy. Participants are encouraged to recognize art's relevance to their lives, its importance in the world, its capacity to communicate, to amplify, to provide new visions, and to reflect experiences, emotions, and ideas.

In these workshops, children's and teens' active involvement is expected. The project encourages visual literacy, a concept first introduced in the 1960s stating that pictures can be "read." Visual literacy is crucial in a world where pictures predominate. In the 21st century, the ability to make meaning from images and to acquire acute visual skills are facilitated by looking at art. Art educators recognize the importance of helping students develop visual literacies in order to survive and communicate in a highly complex global society.

Arti Vakil organizes The Mumbai Art Room Project, working with three different NGOs: CHIP Mumbai, Bal Jeevan Trust, and Apun Ka Club, which sent groups of kids totaling 19 participants to the Mumbai Art Room on November 19 and 20th, for three-hour sessions each days. Discussions were led by Susan Hapgood and Shital Mehta, and by the curator, Nida Ghouse. Topics focussed on the exhibition on view, *Melik Ohanian: In the Desert of Images*. Modeled after one of the works in the exhibition, the participants took photographs in the immediate vicinity, analyzed and narrowed their selections from the many photos, and wrote texts to accompany the images, applying their new knowledge about the impact of combined imagery and text. Images of local scenes were paired with written statements, building up narratives that emphasize how dependent photographic reproductions become on their textual referents, and how one image can carry multiple meanings, depending on the text, the viewer, and many other factors. Additional discussion focused on contemporary artists, contemporary art, photographs as art, and reuse of obsolete technology and machinery, and the meaning of the term, "conceptual art."

On the morning of the second day, participants visited the nearby Maskara Gallery and were given a guided tour by Rivka Sadarangani of the exhibition on view of contemporary Belgian artists' work. At the end of the second day, the newly made photo/text project which follows was projected on the wall of the Mumbai Art Room.

MUMBAI ART ROOM

मुंबई आर्ट रूम





This is a means of transport which such our poor, anybody can have.



सहिक्ति सहिंदीहै जतक के अच्छी, सहिंकित पर हम जाते है। तो अशीया बहु लाते है।



पहले हमो साईकल नालाना सिक्त पड़ता हे फिर स्पेह साईकाल नलाना पड़ता है



अगर ये मेरी साहकल होती,



ण शिवाजी सहाराज के स्वास पतले को छने के लिए पासवर की जरूरत होती कि पासवर के बिना जो आदेशी उसे छुए गा जह पत्थर का पुतला बन जास्ता



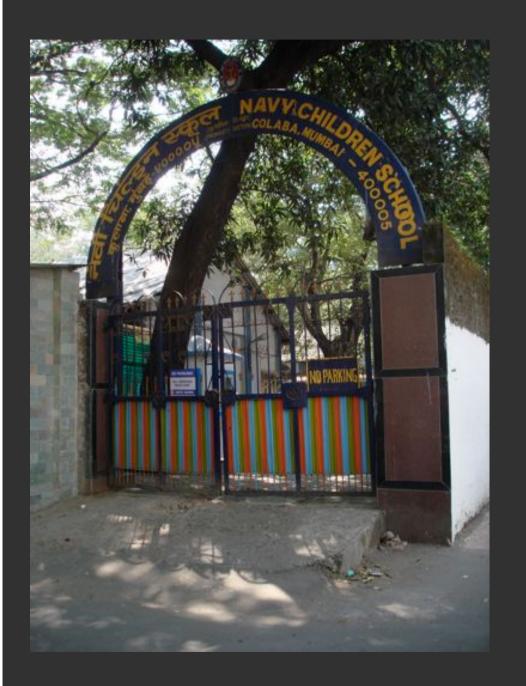
के असम हि



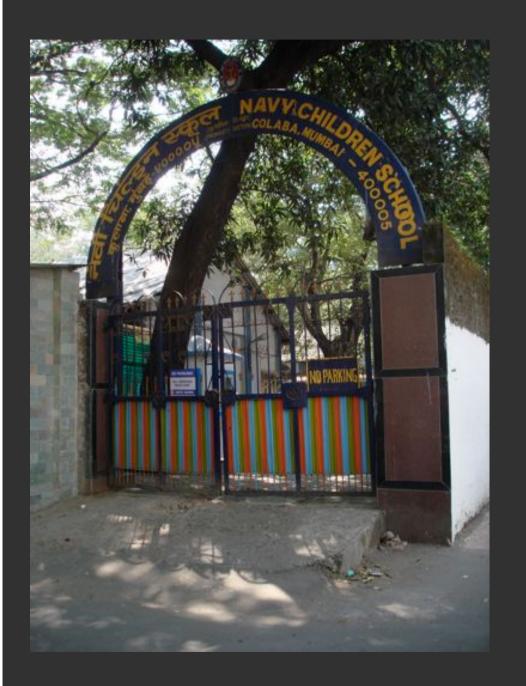
Shivaji Maharaj was a great man



से काने करना हैं क्योंकी यह एक मॅमिकल रेंचू है। इस वर्ट्यू के नीचे खूफीया काजाना दला हुआ है। यह किसीको पता नहीं है। और यह जीनन के जाहन अदर भी दला हुआ है।

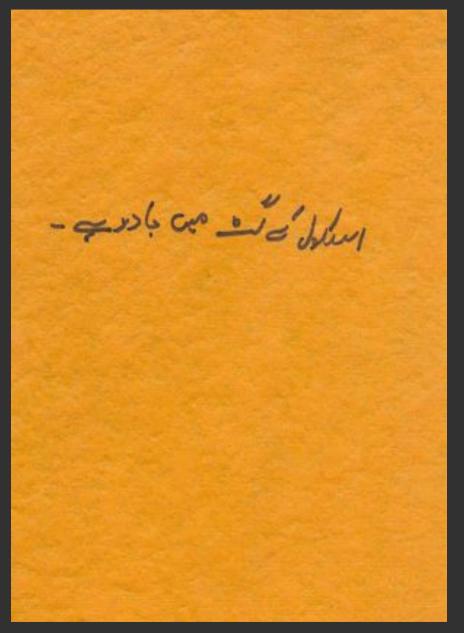


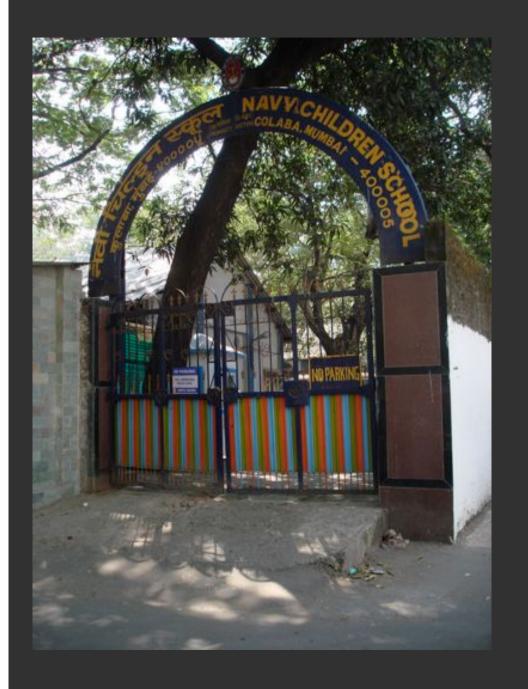
इगडर सरकार में कहाँ है कि, मेट के सेंटर में रानाम सनाम दुपारा है और यह अनामा 900 साल पुराना है।



का भेट शाम की सीचे का वन जासा ह







This is a gote. This gote is closed for many days because there is a monster. behind the gote.



टाईगार यत में जल बर्चों की देवता है। तो वह उन्हें अपनी पिर पर स्थारी करता



मक जंगल कीर रेतना या। कुछ दिनी तक वह रात की अ सुमता में जांच करने



Tiger is the national animal of India

At night the picture of the tiger turns into a real tiger and it can turn into any other animal



लोगों को ये टायगर का पिट्यूर लगता है। लेकिन रात में ये टायगर की आत्मा पीछे वाली बिल्डींग को उराती है।ये बात कोई बताता है तो लोग उसे पागल बोलते हैं।



मिन कितीं हाड शिक्स । किताया। आतामी दिसार शाड रिक्स । किताया। किताय मिनावांद । कितायम रावनि साम



थे २१भी पेड रात कों जादू ई दान जाते हैं. और यमकने लगते हैं. मकाने नी मुझे हवा में उठते नजर आते हैं.



मधी के हमे वेह वर साँप जीव वाज जैसे असानन जीज देख हर लगना है पर कीर भी हम वेह हो बहुत जमार नारतेहै