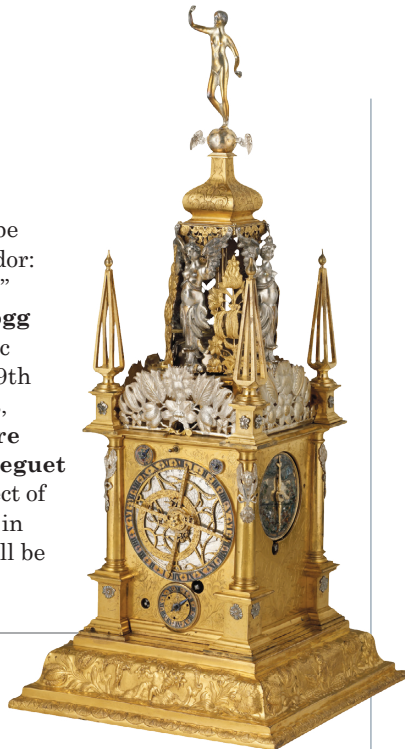


NEW YORK

## High Time

Nothing less than a history of time itself will be presented this month in “Precision and Splendor: Clocks and Watches at the **Frick Collection**.” Twenty-five tickers from the **Winthrop Kellogg Edey** bequest include mechanical and artistic marvels from the Renaissance to the early 19th century, by such makers as **Pierre de Fobis**, **George Smith**, **Henry Arlaud**, **Jean-Pierre Huaud**, **Julien Le Roy**, **Thomas Mudge**, **Breguet et Fils**, and Augsburg’s **David Weber**, architect of the astronomical table clock at right. Luckily, in this instance time is not fleeting: The show will be on view January 23 through June 23. —SPH

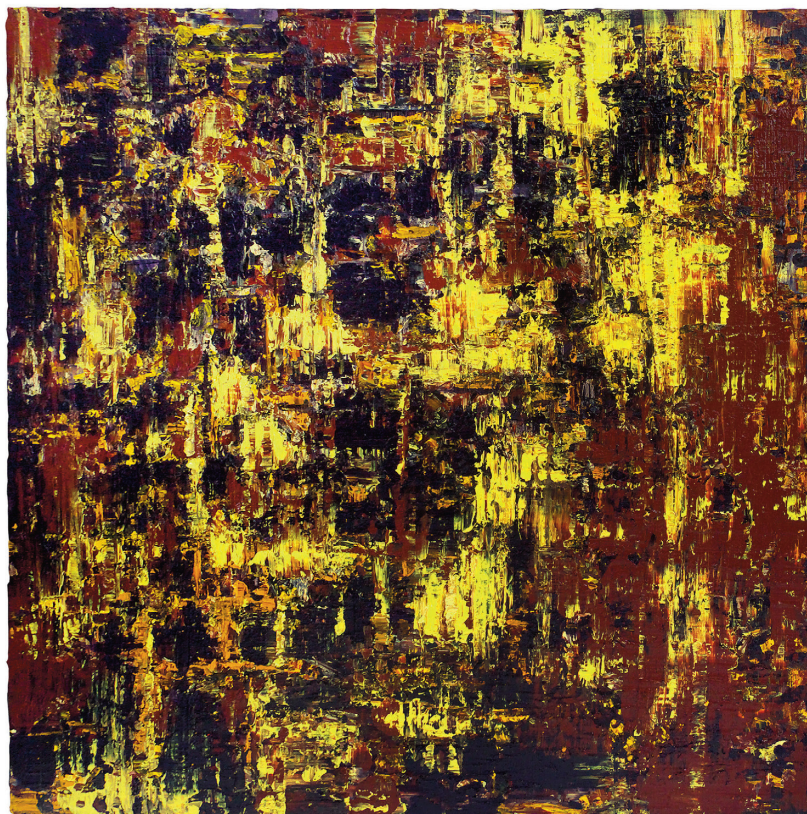


NEW DELHI

## DELHI SPREAD

In its fifth year, the **India Art Fair** continues to expand, uniting 106 modern and contemporary exhibitors from 24 countries February 1 through 3. Participating galleries include **Aicon**, of New York and London; **Pi Artworks**, of Istanbul; **Galerie Krinzinger**, of Vienna; **Galleria Continua**, of San Gimignano, Italy; and batting for the home team, Kolkata’s **Experimenter**; Mumbai’s **Project 88**; and **Vadehra, Nature Morte**, and **Gallery Espace**, all of New Delhi.

Aicon Gallery will show **Sharmistha Ray’s** *The Valley of Eternal Blessings*, 2012.



## A NEW LOOK AT INDIAN MODERNISM

The recent history of Indian art gets a reboot this winter with an exhibition of 20th-century works opening February 2 at the **Peabody Essex Museum** in Salem, Massachusetts, sourced largely from the visionary collection of the late **Chester and Davida Herwitz**. Curator **Susan S. Bean** spoke to Sehba Mohammad about the exhibition and accompanying book, *Midnight to the Boom: Painting in India After Independence*, out this month from **Thames & Hudson**.

### The exhibition and the book lay out three critical eras of Indian modernism. What are they?

The Herwitz Collection is strong enough to say something interesting about Indian art across three generations. In the early period, when artists like

**M.F. Husain**, **S.H. Raza**, and **Tyeb Mehta** were coming to the fore, you have the lofty goals of independence. The idealism of that time was pretty compelling for young artists. By



Susan S. Bean

the late '60s, there was a realization that those goals were not going to be fulfilled anytime soon. Many artists, like **Ganesh Pyne** and **Arpita Singh**, became interested in the texture of life around them—in their locales, their own personal experiences. And starting in the 1990s, for the group I call new mediators, my sense is that artists like **Atul Dodiya** and **Nalini Malani** pursued a new agenda and wanted their art to go beyond the frame and have a more direct impact.

### How did the Herwitzes go about building their collection?

They bought 11 paintings from Husain’s Bienal de São Paulo show in 1971 and branched out from there. Husain introduced them to other artists. They spent a month or two in India every winter. Chester liked to concentrate on particular artists. He felt a certain responsibility for building a sound collection.

### And how did they take it to the next level?

They were very proactive about exhibitions; the first they got off the ground was at the **Worcester Art Museum** in the early 1970s. And the first international auctions of contemporary Indian art were from the Herwitz collection, because stimulating the market is a way of getting the art seen, too.

### What do you hope the exhibition will accomplish?

I want people to feel more familiar with the movement and some of its leading lights. International modernism is still largely a fiction; the lens is still a Western one. You would think that by now these doors would be open, but they’ve only been opened a crack.

CLOCKWISE FROM TOP LEFT: THE FRICK COLLECTION, NEW YORK; PEABODY ESSEX MUSEUM, SALEM, MASSACHUSETTS; AICON GALLERY, NEW YORK