Anish Kapoor: Embedded Impressions of Indian Culture

by

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Abstract

Title: Anish Kapoor: Embedded Impressions of Indian Culture

This MRP analyses key elements in several of Anish Kapoor's iconic artworks. While many of these works appear formalist at first glance, the artist's multicultural background plays an important and often under-recognized role. Born in Mumbai, Kapoor spent his formative childhood years in India before moving to London and starting his professional artistic career. Often eschewing his Indian roots in favour of being considered an artist, first and foremost, the subtler meanings embodied in Kapoor's work remains a challenge to those unfamiliar with Indian culture, religion and philosophy. This major research paper seeks to bring forth the Indian aspects found in Kapoor's sculptures and installations. Three sections – 'Colour', 'Auto-generation' and 'Architecture' – identify the presence of Indian thought and spirituality in Kapoor's use of intense colour, self-created objects, and evocative voids. I argue that Hindu concepts such as *Sunyata* ("emptiness") and *Samkhya* ("dualities") are fundamental to the artist's works. Ultimately, Kapoor's work not only features traces of Indian themes, philosophies, and culture, but depends on these aspects for its most compelling affects.

Keywords: Anish Kapoor, Indian culture, Sunyata, colour in art, Samkhya, voids in sculpture, auto-generation in art, contemporary art, installation art

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Introduction

Anish Kapoor is a prolific contemporary sculptor with combined Indian, British and Jewish roots. He grew up in Bombay, and left India at the age of eighteen.[1] Kapoor studied visual arts at Hornsey College and thereafter at the Chelsea College of Art in London, England.[2] After finishing his studies, he made a trip to India in 1979, when he was twenty-five, for a month. Kapoor describes this voyage as "an astonishing kind of revitalisation and affirmation that all things I thought might be true were true."[3] This journey back to his birth country was fruitful for the creation of many subsequent works, such as the pigment series *1000 Names* (1983). While starting his professional career in the U.K, it was amidst Indian culture, though, that he found an enhanced meaning to his work and where he recognized the elements that he had been working with all along.

Kapoor is an artist of mixed heritage; however, the influence of his Indian roots in his work remains a challenge. In interviews, he often claims to be an Indian and yet eschews talking about it. He positions himself as a stranger in India as well as in the global scene. In an interview with curator Marcello Dantas, Kapoor remarks that "I was born in India, my mother is Jewish, and we were brought up as much Jewish as anything else. We felt we were foreigners. I'm used to being a foreigner."[4] In 1998, journalist Marianne Macdonald mentioned that Kapoor "famously hates being called an Indian artist."[5] On a similar note, when

asked by curator Andrea Rose whether Kapoor thought of himself as being Indian, he replied: "No, not particularly. I just thought of myself as an artist!"[6] Instead, Kapoor wishes to be recognised as an artist whose creativity should be paramount rather than his ethnicity. Amongst these contradictions, I will discuss the hidden Indian influences that surface in Kapoor's sculptures and installations in this major research paper.

One reason, perhaps, for Kapoor's downplay of specific cultural roots is the racism he faced at the start of his career in England. Kapoor eventually learned how to take the prejudice in stride, and even used the intolerance as a source of empowerment: "[B]eing a minority is not a bad way to be. Truly, not a bad way at all. There's great dignity in difference, and I think there's a great dignity in being able to thoroughly recognise one's own difference."[7] Another reason for the partial disavowal is the stereotyping common in the art world. In 1990 Kapoor declined to participate in "The Other Story: Afro-Asian Artists in Post-war Britain," an exhibition at the Hayward Gallery, London.[8] The show classified each artist according to their ethnic background. For Kapoor, however, "being an artist [was] more than being an Indian artist."[9] He did not want his creative practice to be overshadowed or pigeonholed by arbitrary identifications. Rather than being typecast as an Indian artist, he clarified that his work needed to be acknowledged for its own sake. To Kapoor, these positions served as a means to

avoid the limitations of being considered only an Indian artist and would help him establish an international reputation.

In my view, Kapoor's trip to India was extremely important and in the following paper I will argue that his body of work is inclined by Indian culture. The ideas and concepts that he has worked with from the beginning were, I will contend, a product of his childhood years in Bombay. Even though he began his professional practice in the British context of London, Indian concepts about colour, philosophy and mythology were nevertheless embedded in his sensibility. The fact that he was not able to recognize this explains why he continues to express unease and ambiguity in his work. "To be an artist," Kapoor confided, "I also felt I had to find something that was truly mine. I couldn't carry on working without really knowing what that was for me."[10] So he went back to India in 1979 and discovered that "it was miraculous":

> [It was] an astonishing kind of revitalisation and affirmation that all the things I thought might be true were true. All those themes that I had been working with about opposition, about fundamental polarities which seemed elemental, were equally true and elemental in Indian culture. It was a huge relief. So much being an artist is about understanding, and having a sense of belonging.[11]

Because of such opposing statements by the artist – some where he recognizes an Indian influence and others in which he distances himself – India remains an under-recognized and under-theorized aspect of his work.

This MRP will explore the Indian connections to many of Kapoor's most notable and iconic series of works. By using Indian philosophical concepts such as *Sunyata* ("emptiness") and *Samkhya* ("dualism"), I will show how Indian culture has made a significant contribution to Kapoor's work and is essential to understanding its meaning. By examining sculptural installations from the earlier stages of Kapoor's work, along with more recent ones, I will trace the influence of India as an embedded discourse that continues to arise in his works. By "embedded" I mean that Kapoor's references to India operate more on a implicit, sensory, experiential level, rather than through overt, literary or linguistic means.[12]

In the discussion below, Kapoor's art will be categorized into three broad groups – "Colour," "Auto-Generation," and "Architecture" – and I will analyse the presence of Indian cultural elements in each group. In the first section, Colour, I discuss Kapoor's creation of monochromatic, abstract forms made with varied materials such as powdered pigment and kaleidoscopic mirrors that suggest organic forms. Colour is immensely important in his sculptures, so much so that when questioned about it Kapoor replies that he is a painter who is a sculptor.[13] This section will make reference to the symbolism as well as the meaning of colour, and how Kapoor relates to colour through Indian mythology. The second section, Auto-Generation, explores how Kapoor's sculptures involve change and multiple perspectives. This section looks at three kinetic works – *Svayambh*

(2007), *My Red Homeland* (2003) and *Past, Present, Future* (2006) – in order to

draw out a framework of form and formlessness. Finally, the third section,

Architecture, locates Kapoor's artworks in their given space as a way to engage

with the diverse cultural elements embedded in the works. I have divided this

section into three subsections that explore scale, form, and space/voids in order to

better understand how architecture is utilized. Overall, my intention with this

MRP is to demonstrate that Kapoor's work not only includes vestiges of Indian

themes, philosophies, and culture, but depends on these aspects for their most

compelling affects.

Colour

Colour, one of the most magical and key ingredients in Kapoor's works, is infused

with a range of meanings, some involving cultural memory, some assuming

metaphysical importance, and some inspiring revelations. Kapoor manipulates

basic formal shapes whose colours suggest a transcendental quality, and have the

ability to momentarily transport viewers into an imaginative world. The majority

of Kapoor's works are of a single colour. As he reflects, "The wonderful thing

about colour ... is that it is completely non-verbal[.] [I]t has a direct route ... to the

symbolic, [to] the proto-, the before words, the before thought, the thing in your

gut, the visceral."[14] Not only do colours bear a strong physical potency, they gently usher the viewer's mind into the realm of the unknown.

For instance, entering the exhibition room of the Royal Academy of Arts, London, one can see the power of colour play out in Kapoor's *Yellow* (1998) (Fig. 1). Viewers encounter a fibreglass and paint sculpture occupying an entire wall. Manoeuvring around the seemingly flat artwork, they will notice that the centre is caved in, creating a shallow recess. This concavity may go unnoticed but when viewers approach and look inside they feel drawn into its depth. Interacting with *Yellow* gives viewers different perspectives and experiences: from a distance it appears as a big yellow square painted on the wall; up close it is clearly three-dimensional. Arguably, Kapoor can be seen to be both an artist creating a work as well as the stage director of an aesthetic experience. Seemingly, he wants the audience to travel in the space around the work, like an installation, and to go through a process of inquiry and wonder, like a performance. For the artist, "colour has this ability to transform things, to make them into other things. It has a metaphoric value which is vast."[15] Colour is, therefore, used by Kapoor not just as a means to decorate objects, it is a strategy to elevate them from the realm of discourse into the non-verbal and visceral so that they have a stronger impact.

Colour is also important for many Indian religions. Followers of Hinduism, for example, often beautify the attire of depicted gods and goddesses with bright, luminescent colours. Generally, hues relate to natural materials from

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the environment like grains, seeds, spices, flora and fauna. According to curator

Thomas McEvilley, in Hinduism colours denote specific things, concepts and

affects: red signifies a body, depicting blood, birth, death and life; yellow radiates

the flames of passion and furthers the experience of red; white signifies purity;

and blue suggests the spiritual and transcendental element.[16] Regarding the

specificities of yellow, it is a colour that adorns the garments of deities such as

Saraswati, goddess of knowledge, or Lakshmi, goddess of abundance. Yellow can

also represent springtime, happiness, peace, meditation, competence, or

intellectual and spiritual development.[17] In India, there is whole spectrum for just

shades of yellow, in particular the extremes of soft, powdery yellow on the one

hand, and the more intense saffron yellow on the other.

What does yellow mean to Kapoor, then? Do any of these notions pertain

to his work *Yellow*? I would argue that they do, however implicitly. For instance,

contrast Kapoor's work to that of conceptual artist Wolfgang Laib. A

contemporary of Kapoor, Laib uses yellow in his artwork too, but with different

intentions and results. He collects pollen from plants and creates simply-shaped

installations of squares and pyramidal cones, often experienced instantaneously as

a gestalt. In his installation at the Museum of Modern Art, New York, *Pollen from

Hazelnut* (2013), the brightness of the yellow functions as a natural and powerful

source of energy, such as the sun, but Laib refuses to define the work's meaning.[18]

Like Kapoor, he takes inspiration from travelling in South India.[19] In the practices

of Laib and Kapoor, Indian elements co-exist boldly and subtly. However, Laib is a German artist working with Indian elements in an abstract manner, whereas Kapoor is an Indian artist working with similar formal notions suffused with issues of self, identity, and cultural memory. For Kapoor, the experience of his colour is not immediately grasped, for it unfolds in time and contains an element of surprise. With that extra dimension, Kapoor's works encompass a broader range of cultural associations and symbolism that unfold only through spatial and temporal exploration.

As Kapoor uses very specific shades of yellow in his work, he also uses specific reds. McEvilley notes that red can symbolise auspiciousness across the subcontinent of India and be considered a shade of celebration and joy. At the same time it signifies sensuality, purity and power.[20] It is also the colour for the brides, gods and goddess. The deities are worshiped with luxurious red on their foreheads and feet. Red is utilised for ritualistic occasions like marriage, childbirth, festivals, and ceremonies. In ancient times when warriors left for war, a red dot (*tilak*) was made on their forehead as a blessing to be victorious. From the mid-1980s to the present, red has been an essential colour in Kapoor's sculptures. The artist has constantly turned to the idea of the spiritual, the mysterious and the unknown, which are also powerful sentiments found in Indian philosophies. Works such as *1000 Names* (1983-85)*, Svayambh* (2007)*, Past, Present*, *Future* (2006) and others exemplify what the artist states is "an aspect of

the Indian psyche which is about the other place," something that has "been a focus of Indian thought and Indian art from the beginning."[21] While there is a certain facticity to colour – a "colour's a colour" as the artist admits – there is also a "sensibility to it which is Indian" that he is attuned to and seeks to convey.[22]

Kapoor employs the colour red on the exterior of some works, implying that red has sensory implications – like blood and heat. He sometimes combines it with another primary colour, using it to display the inner membranes of the human anatomy. Curator Nicholas Baume indicates that, for the artist, the pigment forms a skin, a more organic presence than just a surface – for it seems to change and breathe, and is seamless as much as it is elastic.[23] The affect of skin comes through prominently in *My Red Homeland* (2003), an installation featuring a huge circular disk with a revolving blade, holding an accumulation of red wax. The blade moves leaving lumps of wax at the edges. The bright red colour is intense and triggers a physical response in the viewer. It also conjures associations with the body and viscerality or perhaps erupting volcanoes, as well as feelings of displacement, violence, and trauma.

For Kapoor, colour functions as a condition of being in his works. It is part of a strategy that "manipulates the viewer into a specific relation with both space and time":

> Time, on two levels, one materiality and cinematically as a matter of the passage through the work, and the other as a literal elongation of the

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moment. This has to do with form and colour and the propensity of colour to induce a reverie.[24]

These qualities of cinema, elongation, and reverie lend a mysterious aura to Kapoor's artworks and lead the viewer to become absorbed in them. The elements entice visitors to experience a solitary moment of engagement and thus prompt aesthetic contemplation.

The perception of colour is altered by Kapoor's use of darkness within his works that feature a void, such as *At the Hub of Things* (1987). These are often concave structures, hollowed out at the centre. They are heavily pigmented with one colour on the inside and a different colour on the outside. The viewer finds their eyes shifting from inside to outside, which, in my experience, results in a sensation of being pulled into the interior void. Darkness represents the action of memory, specifically Kapoor's memory of the Elephanta caves in Mumbai. These caves impacted him strongly, and he often admits to trying to replicate their particular quality of darkness, one that combines the mystical, the unknown, and the fearsome. According to the artist, a cave "is not an empty dark space, but a space full of darkness."[25] Kapoor points out a colonial effect of the depiction of the caves found in modern literature, stating "that E.M. Forster uses caves as a metaphor for that dark, mysterious interior of India."[26] Referencing Elephanta, Kapoor says the mysteriousness of the caves lingers in his mind. He further elaborates that his focus centers upon the levels of India that one cannot know or

reach, that is, the notion of a journey inwards and backwards, both psychologically and philosophically.[27]

Kapoor uses Prussian blue as a way to further this understanding of darkness and depth. The artist argues that blue, from a phenomenological point of view, disables the eyes from focusing on the object; similarly, colours like Prussian blue have the capacity to expose more darkness within it than black itself.[28] Of the many colours that Kapoor uses, red and Prussian blue appear most widely in his artworks. For him, red has the colour black within it, and this black has a dark side that is unknown and can be anything. The artist defines darkness by contrasting it to light: "Light is cultured and educated, while darkness is uncultured and uneducated and deeply within in our unspoken story. From Dante to Freud to the Devil, we live, if you like, in an internal darkness [that] is both frightening and intimate."[29] Kapoor aims for that sensation of darkness to penetrate the consciousness of the audience, so that they are able to experience the mystical and the magical through the various layers of his art. Curator Nicholas Baume describes this by saying that "Kapoor's objects are active; they always suggest a process of becoming, both experientially and imaginatively."[30] The notion of "becoming" could be said to apply not only to Kapoor's artworks, but also to the artist's personal challenge to negotiate being between cultures.

Kapoor explores another Indian concept through pigments: the coexistence of opposites, such as external/internal, and materiality/non-materiality. According

to art historian Partha Mitter, this principle bears a resonance with the Samkhya, the ancient philosophy of dualism whereby the universe is composed of *prakriti* ("material essence") and *purusha* ("consciousness").[31] This philosophy is relevant to Kapoor's pigment works such as *1000 Names*. Curator Mary Jane Jacob also suggests that Kapoor's work references Indian philosophy when she discusses his allusion to "[c]omplementary cosmic forces creating and sustaining the universe through their essential and intimate interaction."[32] She observes that there is a primal duality in the representation of the aniconic form of Shiva: the yoni and lingam, that is, the female and the male where the two co-exist as one.[33] Most of Kapoor's artworks are built on this notion of opposites complementing each other.

     At the Hub of Things (1987) (Fig. 2), a semi-conical and abstract sculpture made from fibreglass and Prussian blue pigment, is suggestive of the Hindu goddess Kali. In Indian cultures, blue conveys sacredness – *Nila* in Sanskrit means "blue" and the sacred Nile River draws its name from this word[34]. Blue also represents the Hindu god Vishnu, known as Narayana, who reclines in blue waters that are considered the primordial fluid of life.[35] Religious folklore suggests that cinnabar (*sindur*), a red precious stone, adorns Kali, and her manifestations are associated with blood sacrifices and bodily fluids. In *At the Hub of Things,* an abstract semi-circular object, Kapoor depicts Kali in dark and deep blue. The outside is blue, and the inside is black, depicting the unknown, more powerful than the outside. The darkness and void, to Kapoor, bear

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associations to the dark interior world.[36] Blue is a colour that for Kapoor blends

the ideals of feminine and masculine deities, the Goddess and the God. As such,

blue is significant in Kapoor's palette because it is associated with ideas of the

creator. In India, land is worshipped as "mother earth," signifying fertility and

promoting the production of agriculture. An ancient sixth century text, the *Devi*

Mahatmya, narrates the stories of the Goddess in her various forms and calls her

"Devi" or "Ma,"[37] meaning divine or mother respectively. She is considered

powerful and is known to maintain harmony on the earth by destroying all

demons. Hence, for Kapoor, blue acts a metaphor signifying the religious as well

as spiritual.[38] He references traditional religious aspects of Hindu gods and

goddesses, yet also orients the viewer to a spiritually that is experienced

personally and inwardly.

 While each colour seems to have specific resonances, Kapoor considers

colour to be something that has for him "evolved" over time and can comprise

complex interrelationships. He explains that, one colour can be a component of

another, and even a single colour can change on account of a sculpture's shape:

"In [my] thinking about colours, yellow is the passionate part of red, and blue is

the godly part of red. [...] A flat red isn't the same as a round red."[39] Such a multi-

coloured sensibility conjures a form of synaesthesia that blurs colours, shapes,

objects, and the environment that appears most prominently in Kapoor's Mirror

series. Sculptures such as *C-Curve* (2007), *S-Curve* (2006), and *Sky Mirror* (2009)

are large, heavily polished stainless steel sculptures whose colours vary from steel

grey to red, blue, green and gold. The shiny, reflecting surfaces intentionally

create a theatrical encounter between the viewer and the work. Unlike his

powdered pigment works, which propel the viewer into deep, imaginative space,

the mirrored works bring viewers into what the artist calls "present space" and "a

new sublime."[40] The reflections cause a distortion of the viewer's body and

intermixes it with the surrounding in a kaleidoscopic illusion. This is contrast with

the Kantian sublime, which looms over and awes the spectator, Kapoor's sublime

entangles viewers into shifting fractal reflections of the real and the un-real, the

existing and non-existing.[41]

Baume discusses the transformative property of the mirrored sculpture. He

states that the mirrors represent notions of uncertainty. The concave and convex

mirrors employed by Kapoor in his work forces the viewer to experience elements

of the oppositions of life and death, creation and destruction. Art historian

Andrew Teverson also writes that the reflective surfaces in Kapoor's work are

similar to the pigmented works as they are designed "to make something else

possible": they use reflective qualities to draw in the world around them and to

blur the boundaries between seen and unseen."[42]

Colour in Kapoor's art is complex and varied. Whether the works involve

a single intense pigment, complementary or oppositional colours, or synaesthetic

and kaleidoscopic mirrored reflections, colour provides vibrancy and energy to his

artwork, engages the spectator in wonder and inquiry, and transforms the exhibition space. Colour is an important means by which Kapoor's works are afforded mysterious, strange and unknown meanings.[43] What the artist aims to achieve with colour is not merely a symbol or an illusion, but multiple layers of meanings and associations that the viewer can immerse themselves within.[44]

Auto-Generation

Besides colour, another key aspect of Kapoor's work is auto-generation. In an interview, the artist confided, "I have a fantasy about the auto-generated, self-made, somehow revealed object." He further emphasised that in this process of working, "I want to deny the hand. I want to get beyond gesture."[45] This section will investigate the intentions and dissimilarities between "auto-generated" and "self-generated" in Kapoor's thinking. Even though the artist uses both terms, it is essential to understand that "auto-generated" involves the employment of a mechanical device that mobilizes the artwork. "Auto-generated" works are those that are kinetic, in continual flux, and designed to construct, deconstruct and reconstruct themselves, seemingly with a will of their own. They rotate, push through doorways and walls, and form shapes with materials. These installations involve objects that are mutable and lose some part of themselves in the process.

Undergirding these works is the notion of transformation. Through the creation of mechanical devices, Kapoor's artworks change themselves into new forms. These auto-generated works are enthralling, for they appear to go through the act of creation and destruction, and evoke a sense of being in a state of uncertainty.

Auto-generating works include *Svayambh* (2007), *Past, Present, Future* (2006)*,* and *My Red Homeland* (2003). *Svayambh* (Fig. 3), for instance, is comprised of a huge log that moves noiselessly and almost undetectably through several galleries. Composed of wax, Vaseline and a deep red pigment, the log is placed on a plinth affixed to a track system that allows the object to travel back and forth between the rooms. Careful monitoring and control is required for the log to remain on the plinth. The length of the track system and the dimensions of the rooms vary in each exhibition context. The form weighs approximately forty tons and moves at fifty meters per hour.[46] It typically takes one-and-a-half hours to clamber from one gallery to the other. Each country exhibiting *Svayambh* interprets the installation differently: in Germany it was associated with the Holocaust, in Britain it recalled the Industrial Revolution and the advent of the steam engine.[47]

As *Svayambh* moves through the various rooms the wax is moulded and shaped by the archways of the entrances and exits. The log's motion leaves uneven stains and blobs of red pigment on the white walls and rims of the doorways. The scattering of wax foregrounds an unusual, serendipitous kind of

beauty. Each of these auto-generated artworks pushes or churns itself into an unpredictable incarnation. Simultaneously, they create new virtual spaces as these wax objects keep shedding material, transforming both themselves and their space. For Kapoor, "To make new art you have to make new space … [to be] very active, to be in various state of becoming. The work makes a material move towards the non-object, which is certainly perceptual but also psycho-social."[48] By "non-object," Kapoor means consumed in the artwork's physicality and he wishes to involve the audience in holistic art experiences. These experiences are achieved not only with artworks such as *Svayambh* but with the spaces where the artworks reside and metamorphise.

Auto-generated installations elicit spectator participation, or what the artist calls "psycho-social," which are similar to his colour works, with a slight difference. In *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Claire Bishop describes how participatory art must consider the social reality of the viewer.[49] The traditional viewer comes with a pre-conditioned mindset, with expectations about aesthetics and the role of perceiving works of art, but installations engage visitors to develop new, personal experiences. *Svayambh* and other auto-generation artworks actively involve the audience through the look, feeling and the enigma of their seeming self-creation. Bishop also outlines a category of installation art foregrounding "heightened perception," which through a direct engagement with the artwork one experiences an intense physical

awareness of the body and its sensory organs. She illustrates this category of installation with several artists working with machines. This type of installation incites changes in the consciousness of viewers, and leads to the formation of doubt and the questioning of perception.[50] Similarly Kapoor's auto-generated works perplex viewers, because their dimensions and forms change during the run of their exhibition, and avoid singular perspectives and understandings. When the audience leaves the exhibition space, besides questioning their individual perceptions, they also begin to contemplate the basis of all perceptual experience. As art historian and curator Norman Rosenthal points out, Kapoor is a total artist: he is a sculptor, painter and producer of theatrical experiences. In the "theatre" of Kapoor's work, viewers are challenged to discern between reality and artifice, presence and fiction.

With an installation like *Svayambh*, the questioning begins simply. The immediate inquiry may be about whether the pigmented log is actually moving or whether the mind is playing tricks upon the viewer. Such a state of illusion is a deliberate strategy by Kapoor; it is a means to tease the imaginations of viewers and encourage their freedom of thought. *Svayambh* operates within that narrow difference between perception and deception. His auto-generated works carry deeper significances for the self, which he considers to open a special kind of potentiality:

My trick, the staging, is situated beyond the threshold that you have prepared and that you will know how, to recognise, and that which you will find beyond the threshold is there for you and for you alone.[51]

In addition, Kapoor references nineteenth-century artist Paul Gauguin as an inspiration for thinking about the broader issues related to change and transformation in works like *Svayambh*: "When you interrogate the idea of the auto-generated in relation to my work, I can't help talking about the religious dimension, the myths of origin. As Gauguin put it, Where Do We Come From? What Are We? Where Are We Going?"[52] Auto-generation thus concerns a larger spiritual import. The myths particular to Indian culture, such as deities manifesting themselves, creates a sensibility in forms that create themselves are more venerated and sacred than those that are humanly made.

The title, *Svayambh,* is a Sanskrit word meaning something that is created on its own. "*Svayam*" means oneself, in person or the self; however, Kapoor alters it slightly to perhaps indicate that self is the viewer whilst the artwork operates through a mechanical device. The thoughtful use of this terminology is what he keeps repeating, "The form, I insist made itself."[53] Baume describes *Swayambhu* as "self-existent," an Indian concept of self-manifestation, and associates it with the god Shiva, which he illustrates with the example of stones in the holy river Narmada. Such stones are polished by fast flowing currents into an elliptical shape resembling a lingam. These lingams are venerated in India as the aniconic

representation of Shiva. What is significant and miraculous is that the shapes are manifested naturally through the force of water.[54]

Professor Neil A. Dodgson uncovers some key aspects of the perceptual illusion of *Svayambh*. He questions if the combination of wax, Vaseline and oil paint can continue to retain the same shape for the full ten-week duration of the exhibition. Does it require technicians to constantly fix it after the public has left? He then interrogates the plinth holding the heavy wax in a steady manner – is the wax mixture malleable or stiff? Is the scraping of the wax deposits a deliberate occurrence or a fabrication? How can the walls bear similar effects throughout the show? When posed to Kapoor, he responds by saying that "the wax is not literally carved by the doorways although it appears to be; hence the characterisation as fiction elaborates the creative process as a complex interaction between subjective and non-subjective elements" and confides that such fiction is not easy to produce.[55] Kapoor's response, rather than clarifying, can be puzzling to viewers. They begin to not only wonder about the artwork but also their own memory of what they experienced. Having understood that they witnessed an illusion, they may applaud the intelligence behind the visual artifice created by the artist. They may also revel in the artist's method of meaning-making, which is one where "[m]eaning is gradually constructed, just as the object is constructed."[56] This leaves viewers searching for hidden elements and layers in the artwork, as well as questioning which aspects are real and which are illusory.

In other words, Kapoor's work demands that the viewer not only sees the work but actively contemplates what is taking place before their eyes. *My Red Homeland* continues the series of auto-generated works.[57] It is a circular track of twelve metres, bearing a gargantuan block of red wax and Vaseline weighing around twenty to twenty-five tons. The track features a hydraulic motor and a long arm with a square steel block at the end that rotates slowly. The arm takes an hour to complete one round. At first, this construction seems like a huge circular clock with no dials and one thin black needle. The dark red wax surface is smoothened by the moving needle, leaving an uneven residue accumulating at the edges. Art historian Partha Mitter points out that the colour red dominates Kapoor's art, and has significance in Indic culture. Mitter argues that *My Red Homeland* elicits two emotions – belonging and alienation.[58] In an interview, Kapoor claims that India is a "red land." He explains this metaphor by saying that the red land becomes an inner homeland leading him on a spiritual quest to find solace in an uncertain world.[59] *My Red Homeland*, then, articulates a sense of self through an auto-generated apparatus. With each new rotation, a new self is born and the unwanted discarded.

Belonging and alienation may seem opposed, but they reflect the position and formation of a hybrid individual like Kapoor who exists between various philosophies and homelands. Rather than seeking a harmonization of contradiction, Kapoor admits that "[a]fter years and years of looking for a kind of

wholeness in my practice, I find myself [...] dealing with tragedy and anxiety –

with things that are fragmented."[60] This reflection by Kapoor is crucial, for in

many ways he replicates his own self through his artworks. Installations such as

My Red Homeland evoke belonging and alienation that mirror the biography of

this transcultural artist. Homi Bhabha outlines several factors that contribute to

Kapoor's use of oppositions:

> I think we constitute a particular genre of the producers of meanings and
> symbols and arguments. We have a trajectory that has been produced by
> the often unacknowledged cosmopolitanism of colonial cultures. I think
> there is something about the mixture of cultural traditions and ethnic
> boundaries, so that what actually happens in the interstices, in the in-
> between, is neither a simple interaction, consensual or disensual, of two
> given traditions, but the opening up of a space of "thirdness," that reveals
> the "doubleness" of the self or one's cultural provenance. I would like to
> ally that space to the occurrence of the not-there or the void. It's not a
> space of inversions or reversals of previously given polarities or values or
> hierarchies. I think it is space where we are much more aware about how
> boundaries or identities are complex negotiations.[61]

Bhabha, a migrant himself, understands the positioning of being in an alien land

and the dissimilar cultural factors that must be encountered and adapted to. In a

similar manner, theorist and critic Gayatri Spivak elaborates on the work of *My*

Red Homeland, whereby she notes that Kapoor connects two concepts in this

work, that of globalisation and homeland. Globalisation in today's time is the

open space encouraging the exchange and transfer of ideas. The artist's existence

amidst a global museum environment is noteworthy, for he wants to be

recognized as more than just an English artist with Indian origins.[62] Kapoor has

struggled in his personal journey as an artist. First, he sought to cast off his Indian identity and any sense of being typified by his specific background in order to position himself as a global artist. This reinvention by Kapoor interestingly aligns with the notion of the auto-generative object. As he states, "I have always been interested in the mythology of the self-made object. As if without an author, as if there by its own volition. In Indian thought that's a pretty strong idea."[63] The notion of reinvention, then, is a preoccupation that simultaneously relates to the artist's identity, cultural background, history, and aesthetic philosophy.

Auto-generated artworks such as *Past, Present, Future* by Kapoor also emphasize temporal factors. The installation is comprised of a deep vermillion, half-dome.[64] A metallic plank acts as a knife that contours the dome and seemingly squashes it to the wall. The visible part gives the impression of a full dome whose other half hides behind the wall. The plank rotates one-hundred-and-eighty degrees every hour to shape the dome and leaves vermillion splatters on the wall. The name of this work could not be more apt as the viewer, presumably, will consider what the object may have looked like in the past, compare it to what exists currently, and then imagine what it will look like in the future. Perhaps the artist wishes to use time as a metaphor to indicate the three crucial stages of time in an individual's life. Again Baume's interpretations are useful here. He states that "Kapoor's fascination with 'the mythology of the self-made object' leaves no doubt that he regards it as a fiction – albeit an essential one – in the creation of his

own work."[65] Because the auto-generative aspect of the work is artificial,

Kapoor's title influences the viewer's understanding and interpretation of the

work. In an interview with curator Lynda Forsha he explains his rationale:

> If art is about anything, then it's about transformation. It is about changing
> one state of matter into another. And that happens not by willing it to
> change, but by some strange process of manipulation which I wouldn't
> know how to talk about.[66]

Kapoor is not trying to trick the viewer, per se, but intends to initiate an inquiry

into their own past, present and future as they contemplate those of the artwork

itself.

Kapoor is interested in the inner space or the spirit. He confides that "I'm

thinking of the kind interior space that there might be in an image of meditating

Buddha, where all the attention is focused inward."[67] Interestingly, Kapoor's inner

journey is not restrictive; over and over he gently ushers his viewers into the

realm of the unknown and the mysterious where they can explore as much as their

curiosity can manage.

Architecture

When Kapoor began experimenting with architectural forms, he made what he

called a "strange discovery": "as the works [became] more hollow, they also

[became] much more physical."[68] These works, which operate on a methodology

he terms "emptying out," raise issues of "being and non-being"[69] or what is

conventionally discussed as the concept of the void. This section analyses

Kapoor's explorations into architecture, which are not merely artworks occupying

three-dimensional space but ones that seemingly transcend the physical medium.

Apart from subjecting the viewer to compelling visual experiences, the viewer is

likely to confront a myriad of emotions, such as the fear and apprehension

associated with the unknown. Kapoor's use of "architecture" differs from what is

traditionally understood as the design and construction of buildings. Kapoor calls

his artworks architecture because of the interrelationship between scale, form and

space/void, three sets of terms I will address below.

Scale

One aspect of the architectural is scale. For Kapoor, scale is primarily

equivalent to the magnitude of the artwork. Besides the concept of size, there is a

careful deployment of proportion, especially when considering artworks

experienced in the white cube. To Kapoor, this aspect is important because

"[s]cale is another thing that can entice the viewer to the object."[70] When Kapoor

began his education at Hornsey, England, the studio was a huge undivided space

and one had to fight for one's domain. In order to defend his own space, Kapoor

began making large works.[71] Even with such a practical use, size is a complex

phenomenon since it relates to the spectator and bears significance to how a work

is interpreted:

> Scale is a crucial part of content. A small pile of coal does not have the same meaning as a big pile. An essential issue in my work is that the scale always relates to the body. In the pigment works from 1979-83, a sense of place was generated between the objects. This place has been necessary to change the scale.[72]

Even in Kapoor's pigment works, scale plays an important role. For

instance, Kapoor's *1000 Names* (1979) (Fig. 4) references architecture because of

its geometric elements. These bright red, yellow and blue forms exhibited on the

floor depict Mount Meru with representations of several layered mountain

structures, ziggurats, and stupas in various bright colours. These forms are

symbolic of Meru's depiction in Indian and Buddhist iconography. Curator

McEvilley points that in the Hindu cosmography Mount Meru (or Sumeru) is the

axis mundi holding the world together. The title *1000 Names* derives from the

ancient text *Linga Purana*, which explains the Hindu doctrine of *namrupa* ("name

and form"). Despite the profusion of names and forms, they all point to one single

substrate; in other words, Shiva is everything and everywhere. Kapoor's work

thus infers a pantheistic philosophy. Furthermore, the mountain-like forms

suggests the *lingam* or the phallus of Lord Shiva and the cosmic vagina of Kali, as

inferred by McEvilley.[73] For Kapoor, the phallus is important because it is both a

reference to, and a reckoning with, Euro-American aesthetics as discussed with

Meer: "Western sculpture is a phallic art. My work seems to be the opposite. All

the works I have here in the studio, they're upright, and in that sense, phallic, but they're empty so it's an inversion of that phallicness."[74] Through the sense of scale, Kapoor both references Indian culture and poses a subtle challenge to Western art history.

Partha Mitter compares Kapoor's work to the scale of American painter Barnett Newman's paintings. Mitter argues, "scale is not a matter of size but of content, [therefore] Kapoor's scale is dependent also on the careful deployment of relative proportions."[75] For Mitter, the aspect of scale deals with space and references the exhibition room where the works are displayed. The proportions of the objects to be displayed needs a careful consideration of the exhibition place. An amalgamation of the artwork, the space and the colour are in a direct relation with one another thus constituting to the central idea of scale. Scale is vital for traditional architectural work whereas with Kapoor, it is crucial. It helps in structuring the work, the display, and eventually the type of meaning-making engaged by the viewer.

Form

Kapoor's second architectural element, form, is design-oriented. The characteristic of form he is concerned with, however, exhibits an unusual property. He states that "I'm interested in the idea that form in a sense turns itself inside out, that the inside and the outside are equivalent to each other, that we

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don't just enclose. The form is continually in a warp, and continually turning itself

inside out."[76] Kapoor begins by drawing on his studio walls or in books. Because

the artist can easily view the walls over and over, these drawings function as a

chain, leading him from one medium to the other, from two dimensions to three,

resulting in an object. Subsequently, the idea of colour seeps in. The form that

materializes could be, for example, an inverted cone, which further leads him to

make a pyramid. He claims to enjoy this entire process as it infiltrates his

consciousness.[77] Arguably, an inverted cone is both similar and opposite to a

pyramid, and this type of contrast often arises in Kapoor's experiments.

Moreover, these forms are suggestive, for they compel viewers to consider

different possible origins – from geometry, nature, or some combination of both.

For example, the spiral witnessed in some flowers inspires a basic architectural

form. To Kapoor, the biological is proto-architectural. Despite the ambiguity of

forms in his sculptures, the brilliant colour of a work like *1000 Names* contributes

to the final experience of a unitary form and a physical object, where the

combination of colour and form yield a singular multi-part entity.[78]

 When I am Pregnant (1992) (Fig. 5) is a subtle sculpture exemplifying

Kapoor's interest in forms that "turn themselves inside out."[79] The work is a white

convex form upon a white wall, along with a concave form, both completely

merged into the wall. Kapoor states that he wished to create a form that could be

both simultaneously present and not present.[80] The two opposing forms, when

brought together on the same wall, also represent a dual sense of oneness, or, as the artist phrased it, a "counterpoint in non-form."[81] This conceptual notion of counterpoint renders *When I am Pregnant* a perfect illustration of how two juxtaposed forms can simultaneously demonstrate difference and complementarity.

Kapoor's early works were made of simple geometric shapes, such as curves, cubes and spheres, that correlate to Indian cosmology. As curator Poddar describes it, the cosmological can be mapped onto the human body because the whole can fit into a part: "the body [is] a cosmological entity having within it a picture of the universe."[82] Some of Kapoor's untitled installations bear this interplay of forms. The installations of these elementary forms can be compared to a galaxy comprising of many planets, stars and moons. Works such as *As If to Celebrate I Discovered a Mountain Blooming with Red Flowers* (1981), *To Reflect an Intimate Part of Red* (1981), *Part of the Red* (1981), *Red in the Centre* (1982), *White Sand, Red Millet*, *Many Flowers* (1982), *Full* (1983), and *Black Earth* (1983) are some examples of the artist's use of colours and forms.[83] Displays of clustered forms are archetypes of landscape or a universal cosmology. In this way, Kapoor builds an interplay between various forms by grouping them into one overall object/artwork.

Space and Void

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Kapoor considers space to be an essential element of architecture, and has created works dealing with the void since 1985. One way to discuss the void is as a realm of "becoming," as does curator Mary Jane Jacob who defines the artist's sculptures as "manifestations, signs of a state of being, metaphors for a state of becoming or a transitional space, an in-between space, which Kapoor refers as a space of becoming."[84] The concept of an in-between space is informed by Eastern schools of spirituality, such as Buddhism, Hinduism and Taoism. While Kapoor's stated preference for working with non-form to create sculptures may sound contradictory or cryptic, non-form is grounded in the Mahayana Buddhist philosophy of *Sunyata*, which translates as "emptiness." Meer, for instance, comments that Kapoor's process is one that uses "the physicalness of the stone [to talk] about non-physicalness."[85] In an interview, Kapoor expounds that "Space itself is only notionally defined, that there is something beyond it. It is a proposition about space treated as a poetic idea."[86] For Kapoor, space is a means to another end, for there is a desire to see what lies beyond the materiality of the sculpture itself.

Kapoor's works depend upon each viewer establishing a physical relationship as well as a personal encounter. Kapoor believes that the bodies of visitors complete the placement of the works, which could be situated on the floor, affixed to the walls, or protrude into the viewer's personal space. He elaborates that when these works are experienced they bring forth a new

complexity to the problem of space, which is about darkness, the uncanny, something half-known or half remembered. This enhances the material forms with psycho-physical significance.[87] For example, *My Body Your Body* (1993) (Fig. 6) is a rectangular blue fibreglass sculpture with a deep concavity in its centre. The centre hole is dark, seemingly black. The colour smooths across the outer plane and folds into the inner surfaces. The first impression on viewing this work is that there is an intense sense of movement, like a tornado. The fathomless hollow grabs the viewer's attention and pushes it into the central void as if submerged into a vacuum. In the natural world, such forces not only have the power to damage but can bring about a change. The void in Kapoor's work serves as a metaphor between internal and external forces.

As much as the void in *My Body Your Body* is evoked by the physical dimensions of the sculpture, Kapoor elaborates that the "[v]oid is really a state within. It has a lot to do with fear, in Oedipal terms, but more so, with darkness. There is nothing so black as the black within."[88] The void, then, is more than just an experiential phenomenon, it is something that exists in the human spirit. It connects to strong emotions of fear, death and love. Yet the void also commonly characterises emptiness. Understanding it through Eastern philosophy will unfold some aspects that Kapoor utilises. *Sunya* literally means "zero" in Sanskrit, and *Sunyata* means "emptiness," a concept derived from the Buddhist practitioners of the Mahayana school.[89] Buddhist scholar Eric Cheetham explains that emptiness

means empty of something, not complete non-existence.[90] As Kapoor mentions, emptiness "is not an empty dark space, but a space full of darkness."[91] He further comments that "all my life I have reflected and worked on" the void:

> [It is based on] the concept that there is more space than can be seen, that there are void spaces, or, as it were, that there is a vaster horizon. The odd thing about removing content, in making space, is that we, as human beings, find it hard to deal with the absence of content. It's the horror vacui.[92]

By utilizing the void, Kapoor leads viewers into an investigation into self-awareness. He suggests that the conditioning of the human mind is such that the hollow space always needs to be filled. The difficulty in accepting the hollow spaces as devoid of something is a terrifying experience. Eventually, this brings viewers to consider fundamental questions about the human condition. Kapoor not only engages his audience with art but combines it with deeper philosophical inquiry.

Cultural philosopher Homi Bhabha and psychoanalyst Donald Winnicott provide useful commentary upon various concepts of emptiness. Bhabha refers to emptiness as the third space, the in-between space, the not-there and not that.[93] For Winnicott emptiness is a realm in the central core of some people; for those who are able to operate from this space, they can conjure up intuition and other useful traits:

> [Emptiness] is neither inner nor outer, which [is] linked to play, creativity and spirituality, suggesting that this transitional space of bare attention:

this capacity to know things as they are, qualified by mere existence, links the artist, the meditator and the psychotherapist."[94]

Kapoor exemplifies Winnicott's observation that artists' heightened connection to their senses help them to tune into the deeper realm of their being. Bhabha, also comments on the affect of 'becoming' so crucial to Kapoor's aesthetic engagement:

> [T]he purpose of Kapoor's work is not to represent mediation of light and darkness, or negative or positive space, in a dialectical relationship on which emptiness will travel through the darkening mirror to assume the plenitude of the presence. Kapoor stays with the transitionality, allowing time and space to develop its own affects – anxiety, unease, restlessness – so that viewing becomes part of the process of making the work itself.[95]

Bhabha also links the in-between space with the cultural context. He argues that migrants like himself and Kapoor are messing with the boundaries that define space, time and culture. Cultural hybridity generates an entire system of meanings, symbols and arguments that stem from pre-existing colonial cultures. This space opens an avenue of "thirdness" or "doubleness" of the self or one's cultural provenance for artists, writers and critics. These groups of individuals wish to be identified not through their ethnic culture but by being themselves. Kapoor adds to Bhabha's theorization of in-betweeness, but makes a significant alteration about its affect:

> While I affirm in-betweeness I also wish to say that there is nothing in-between about this at all. The void works are for me a poetic and spiritual concept. In-betweeness is a statement of cultural certainty and not one of cultural ambiguity. If we are to speak of void as in-between then it not in-between two predefined cultural realities, but, in-between in the sense that

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it is potential, that it is becoming, that it is emerging, that it is probable, possible.[96]

In-betweeness, then, for Kapoor has great potential. This is one of the most important components in Kapoor's work and makes them unique artistically. The void creates a space for the viewer to influence their own visual experience and propel themselves into a deeper engagement with hidden connotations.

Conclusion

Kapoor's revelatory trip to India in 1979 touched a new level of intuition and a deeper inherent meaningfulness in his creations and understanding of art. While formally powerful, his artworks are intended to move beyond the object and to reflect on subtle and transcendent ideas. In India, philosophy and religion are particularly interwoven and play an important role in the social lives of its inhabitants including artists. The complexities of Kapoor's sculptures and installations can be summed up through three interrelated levels, what I term the "explicit," the "implicit" and the "potential." The explicit identifies Kapoor's emphasis on the nature of his materials, such as the intense colours and the facticity of forms. The implicit comes forth through the experiential agency of the viewer who oftentimes is presented with a stage-like installation that requires exploration, research and inquiry, and may generate unexpected surprises. Lastly,

the potential references the spaces and voids found in the Kapoor's artworks that lead viewers into inward, psychological, or spiritual realms. With these three levels, Kapoor engages viewers through modes of understanding that relate not only to aesthetics and art but also to aspects of life that are mysterious and mystical.

Throughout this MRP, I have sought to elaborate the major components of Kapoor's art and practice, and how they have been influenced by Indian culture. In the section of "Colour," I demonstrated the significance of the pigments utilised by the artist and the subtle Indian significances they embody. The second section on "Auto-generation" discussed the techniques of fiction used in Kapoor's artwork that draw upon ancient myths of self-creation and challenge the audience to consider the potential for deception. The third section, "Architecture," probes into the finer elements of voids in Kapoor's installations and sculptures, and the compelling generation of a state of in-betweenness. In each of these sections, the key element of being embedded is crucial to both conveying aspects of Indian culture in a subtle way and setting up compelling encounters for viewers.

Kapoor's artworks are combinations of materials and experiences, whose meaning and importance lie in the hidden sheaths of notions that are influenced by memory and exposure to various world cultures. Having examined a few iconic works by Kapoor, my observations show that they carry Indian influences that cannot be completely disregarded. Memory is a part of human psyche that is

difficult to measure yet cannot be denied. Similarly, memory exists in an understated manner in Kapoor's works. Though the artist only spent seventeen years in India, one can see that those were formative years for much of his practice to date.

Notes

[1] Marianne MacDonald, "Anish Kapoor: The Colour Issue," *The Observer Life Magazine*, April 12, 1998, 2.

[2] Douglas Maxwell, "Anish Kapoor Interviewed," *Art Monthly,* May 1990, 6, 8.

[3] John Tusa, "Anish Kapoor," BBC Radio, July 6, 2003. http://anishkapoor.com/180/in-conversation-with-john-tusa-2. Accessed August 14, 2016.

[4] Marcello Dantas, "Anish Kapoor: In Conversation with Marcello Dantas," 2006. http://anishkapoor.com/179/in-conversation-with-marcello-dantas. Accessed August 14, 2015.

[5] MacDonald, 1.

[6] Greg Hilty and Andrea Rose, "*Anish Kapoor:* British Council and Lisson Gallery, London 2010." http://anishkapoor.com/191/in-conversation-with-greg-hilty-and-andrea-rose. Accessed August 26, 2015.

[7] MacDonald, 2.

[8] Rasheed Araeen, *The Other Story: Afro-Asian Artists in Post-war Britain.* Asia Art Archive, 1989. http://www.aaa.org.hk/Collection/CollectionOnline/SpecialCollectionFoldero/2224. Accessed August 11, 2016.

[9] Maxwell, 11.

[10] Maxwell, 8.

[11] MacDonald, 3.

[12] Some of Kapoor's titles do reference Indian themes, as will be discussed below.

[13] Maxwell, 9.

[14]Sandhini Poddar, "Suspending Disbelief: Anish Kapoor's Mental Sculpture," in *Anish Kapoor Memory* (Berlin: Deutsche Guggenheim, 2009), 33.

[15]Marjorie Allthorpe-Guyton, "Mostly Hidden," *Anish Kapoor British Pavilion.XLIV Venice Biennale* (London: The British Council, 1990), 46-47.

[16] Thomas McEvilley, "The Darkness Inside a Stone," *Anish Kapoor British Pavilion.XLIV Venice Biennale*. (London: The British Council, 1990), 23.

[17] Rashmi Verma "*Social Significance of Colour,"* International Journal of Research-Granthaalayah. December, 2014. http://www.academia.edu/16422001/SOCIAL_SIGNIFICANCE_OF_COLOR. Accessed May 24, 2016.

[18] Art21, "Wolfgang Laib," http://www.art21.org/videos/segment-wolfgang-laib-in-legacy. Accessed July 31, 2016.

[19] Klaus Ottmann, *Wolfgang Laib A Retrospective* (London: Hatje Cantz, 2000), 165-166. Laib also credits his travels to Turkey as an influence.

[20] Verma.

[21] Ameena Meer, "Anish Kapoor." *BOMB Magazine,* 30, Winter 1990. http://bombmagazine.org/article/1273/. Accessed August 26, 2015.

[22] Meer.

[23] Nicholas Baume, "Floating in the Most Peculiar Way," in *Anish Kapoor Past Present Future* (Boston, MA: Institute of Contemporary Art, 2008), 19.

[24] Heidi Reitmaier, "In Conversation with Anish Kapoor," *Tate Magazine*, July 2007. http://www.anishkapoor.com. Accessed August 26, 2015.

[25] Nicholas Baume, "Mythologies in the Making: Anish Kapoor in Conversation," in *Anish Kapoor Past Present Future* (Boston, MA: Institute of Contemporary Art, 2008), 28-55.

[26] Forster was an author during colonial India and had written various books on India, the culture and the English presence. Hilty and Rose. interview.

[27] Hilty and Rose. Another cave-like sculpture is Kapoor's *Cloud Gate* (2004) at the Millennium Park in Chicago.

[28] Dantas.

[29] Dantas.

[30] Baume, "Floating," 16.

[31] Partha Mitter, "History, Memory and Anish Kapoor," in *Anish Kapoor Past Present Future* (Boston, MA: Institute of Contemporary Art, 2008). 118.

[32] Mary Jane Jacob, "Being with Cloud Gate," in *Anish Kapoor Past Present Future* (Boston, MA: Institute of Contemporary Art, 2008), 131.

[33] Jacob, 131.

[34] Ellen Russell Emerson, "Chapter XVII Miscellaneous Legends." In *Indian Myths or Legends, Traditions, and Symbols of the Aborigines of America: Compared with Those of Other Countries, including Hindostan, Egypt, Persia, Assyria, and China* (Minneapolis: Ross & Haines, 1965), 456.

[35] Krishna, another form of Vishnu, is also represented in this colour.

[36] Baume, "Mythologies," 50.

[37] Richard T Burton, "The Great Goddess, Devi." In *Hindu Art* (London: British Museum, 1992), 152.

[38] Tate, "Anish Kapoor: *A Wing at the Heart of Things*, 1990." August 2004. http://www.tate.org.uk/art/artworks/kapoor-a-wing-at-the-heart-of-things-t05856. Accessed July 30, 2016.

[39] Meer.

[40] Baume, "Mythologies," 50.

[41] *C-Curve* weighs approximately 750 pounds and was made in 2007. When the audience is engaged with these reflective non-objects they create some moments of formlessness, the audience is tempted to move around the sculpture and enjoy the playful interaction.

[42] Andrew Teverson, "'The Uncanny Structure of Cultural Difference' in the Sculpture of Anish Kapoor," *Gothic Studies*, 5: 2, 2003, 85-86.

[43] Kapoor explicates these mysterious elements to Baume by arguing that "truly mysterious implies that there is something else going on- it's a matter of meaning." Baume, "Mythologies," 39.

[44] Baume, "Floating," 22.

[45] Homi K Bhabha and Anish Kapoor. "A Conversation." In *Anish Kapoor* (Tel Aviv: Tel Aviv Museum of Art, 1993), http://anishkapoor.com/976/homi-bhaba-and-anish-kapoor-a-conversation. Accessed October 26, 2015.

[46] Adrian Searle, "Anish Kapoor: A Very Fine Mess," *The Guardian*, September 21, 2009. https://www.theguardian.com/artanddesign/2009/sep/21/anish-kapoor-royal-academy. Accessed August 27, 2016.

[47] Norman Rosenthal, "Svayambh Anish Kapoor," in Bhabha, Homi K., Jean De. Loisy, and Norman Rosenthal. *Anish Kapoor* (London: Royal Academy of Arts, 2009), 45. *Svayambh* was exhibited at the Royal Academy of Arts, London in 2009, the Haus der Kunst, Germany in 2007, and at the Musée des Beaux Artes de Nantes, France in 2007.

[48] Homi K. Bhabha, "Elusive Objects: Anish Kapoor's Fissionary Art." In *Anish Kapoor by Homi Bhabha* (London: Royal Academy of Arts. 2009), 32.

[49] Claire Bishop, *Artificial Hells and Participatory Art and the Politics of Spectatorship* (London: Verso Books, 2012).

[50] Claire Bishop, *Installation Art* (London: Tate, 2005), 48.

[51] Pier Luigi Tazzi, "Breath of Air, Breath of Stone," in Lynda Forsha and Pier Luigi.Tazzi, *Anish Kapoor* (San Diego: Museum of Contemporary Art, 1992), 19.

[52] Baume, "Mythologies," 38.

[53] Poddar, 34.

[54] Baume, "Mythologies," 25.

[55] Neil A Dodgson, "Sculpture: Engineering Art." *Nature*, 468, December 9, 2010, 762-763. http://www.cl.cam.ac.uk/~nad10/pubs/Kapoor--Nov--10.pdf 2010. Accessed August 26, 2015.

[56] Dodgson, 4.

[57] *My Red Homeland* was first exhibited at Contemporary Art Museum (CAC), Malaga, Spain in 2003.

[58] Mitter, 118-119.

[59] Raúl Martínez Fernández, "Anish Kapoor – My Red Homeland." Artfacts.net, 2006. https://www.artfacts.net/index.php/pageType/newsInfo/newsID/2771/lang/1. Accessed August 14, 2016.

[60] Charlotte Higgins, "A life in art: Anish Kapoor," *The Guardian*, November 8, 2008. https://www.theguardian.com/artanddesign/2008/nov/08/anish-kapoor- interview. Accessed 31 July, 2016.

[61] Bhabha and Kapoor, "A Conversation."

[62] Gayatri Chakravorty Spivak, "Sign and Trace." In *An Aesthetic Education in the Era of Globalisation* (Cambridge, MA: Harvard University Press, 2012), 67-68.

[63] Baume, "Mythologies," 34. India has various pilgrimage shrines where the lingams suddenly or mysteriously manifest by themselves, without any human efforts. They are self-existing, and then installed by saints or holy men to become temples of worship. Ancient Hindu texts delineate three distinct categories of Shiva shrines: the Jyotir Lingas, the Bhuta Lingas, and the Svayambhu Lingas. The Jyotir Lingas (*jyoti* means light) are twelve Lingas, each a different manifestation of Shiva. These Lingas hold tremendous importance in the ancient Vedas and are places of pilgrimage. The Bhuta Lingas reside in the south of India and relate to the five elements (*panch bhuta*) – the fire, earth, water, fire, air and space of which this universe and humans are made of. Svayambhu Lingas are self-manifested or self-existent.

[64] This work showcased at the Institute of Contemporary Art, Boston in 2006.

[65] Baume, "Mythologies," 25.

[66] Lynda, Forsha "Introduction", in Lynda Forsha and Pier Luigi.Tazzi, *Anish Kapoor* (San Diego: Museum of Contemporary Art, 1992), 12.

[67] Forsha, 12.

[68] Meer.

[69] Meer.

[70] Baume, Mythologies, 34.

[71] Maxwell, 8.

[72] Guyton, 50.

[73] McEvilley, 38.

[74] Meer.

[75] Mitter, 116.

[76] Tusa.

[77] Baume, "Mythologies," 50.

[78] Baume, "Mythologies," 43. An inspiration for the *1000 Names* was the north Indian motif of triangularly-structured temples. The conical shape and the protrusions in his pigment works are influences of the ancient Nagara style and the stupas.
[79] Tusa.

[80] Baume, "Mythologies," 47. Kapoor mentions that he was influenced by his visit to the Ayers Rock in Australia.

[81] Tusa.

[82] Poddar, 33.

[83] Poddar, 41.

[84] Jacob, 124.

[85] Meer.

[86] Baume, "Mythologies," 43.

[87] Baume, "Mythologies," 50.

[88] Allthorpe-Guyton, 45.

[89] Mahayana Buddhism branched into two schools: Madhyamika and Yogacara. Madhyamika was founded by Nagarjuna and its most important teaching was that of *dharma-sunyata*, that is, the emptiness of emptiness. All things are *sunya*, "empty," of inherent existence, or *svabhava*. Nagarjuna disputed that nothing existed independently of external conditions. He did not regard this teaching as being nihilistic, though. Alternatively he established the Middle Way between externalism and nihilism. He preached that nothing has *svabhava*, hence nothing has ultimate existence, as the world we live in exists as the resultant of our circumstances and actions.

[89] This path of philosophy and its practices were for searchers who wished to achieve *Nirvana*, or enlightenment.

[90] Eric Cheetham, "The original Indian Mahayana meanings of sunyata, so called 'emptiness'." *Middle Way*, February 2008. https://www.highbeam.com/doc/1G1-177912771.html. Accessed August 11, 2015.

[91] Baume, "Mythologies," 50.

[92] Silvia Pichini, "Anish Kapoor Decension," Galleria Continua, May 2, 2015. http://www.galleriacontinua.com/exhibitions/exhibition/302. Accessed August 14, 2016.

[93] Bhabha and Kapoor, "A Conversation."

[94] Gay Watson, "Artistic Emptiness." In *A Philosophy of Emptiness* (London: Reaktion Books), 163.

[95] Homi K. Bhabha, "Making Emptiness." In Homi K. Bhabha and Pier Luigi Tazzi. *Anish Kapoor* (London: Hayward Gallery, 1998), 172.

[96] Bhabha and Kapoor, "A Conversation."

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Figure 1

Anish Kapoor, *Yellow* (1999), fibreglass and pigment, 600x600x300cm.

Photo: courtesy of the artist

Figure 2

Anish Kapoor, *At the Hub of Things* (1987), fibreglass and pigment, 150 x 163 x 141 cm.

Photo: courtesy of the artist.

Figure 3

Anish Kapoor, *Svayambh* (2009), dimensions variable, wax and oil based pigment.

Photo: courtesy of the artist.

Figure 4

Anish Kapoor, *1000 Names* (2009), wood gesso pigment, dimensions variable.

Photo: courtesy of the artist.

Figure 5

Anish Kapoor, *When I Am Pregnant* (1992), fibreglass and paint, dimensions variable.
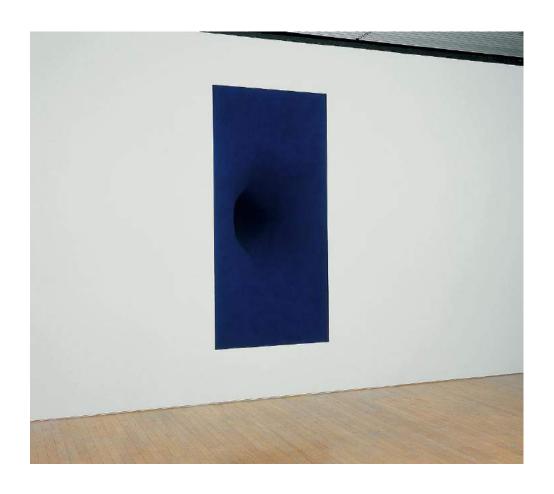
Photo: courtesy of the artist.

Figure 6

Anish Kapoor, *My Body Your Body* (1993), fibreglass and pigment, 248×103×205cm.

Photo: courtesy of the artist