

# BAMAAR

Harper's

JULY-AUGUST 2011, ₹100

INDIA

STAY IN  
STYLE:  
FROM THE  
20s TO 60+

**ICONIC  
WOMEN  
IN FASHION**

SONAM KAPOOR  
SHOBHAA DÉ  
JANE FONDA

LARA  
DUTTA  
BHUPATHI  
LOVING  
HER 30s

**THE  
ULTIMATE  
MONSOON  
GUIDE**

MIDI DRESSES  
BOLD GOLD  
SHORT SUITS

Fabulous  
at Every Age





**PRAMOD  
KUMAR KG**

**WRITER**

Iconic art curator and esteemed writer Kumar pays an insightful and clever tribute to the legendary Indian artist MF Husain in 'Legend, R.I.P; Maqbool Fida Husain, 1915-2011' (pg 152). *Lesson learnt from my mother:* "Colours must never match!" *What's next:* "Planning a museum on Mahatma Gandhi, for the young."



**DILSHAD  
UKAJI**

**MAKEUP ARTIST**

All of 28, and one promising talent to have emerged out of the makeup industry. Having trained under the best, Cory Walia, Ukaji brings a unique and fresh twist to four of fashion's most stylish set in 'Fabulous at Every Age' (pg 216). *Lesson learnt from my mother:* To be myself. *What's next:* A holiday.



**ANABEL  
CALLUM**

**MAKEUP ARTIST**

This London-based makeup artist paints a dark and mysterious picture in 'On Her Majesty's Secret Service' (pg 176). *Lesson learnt from my mother:* "My mum loved her job. She didn't retire until she was 72, and taught me to find a job I love." *What's next:* A trip to Canada and a marathon.

**ANISH  
TRIVEDI**

**WRITER**

Mumbai native, author, and luxury man Trivedi is no stranger to *Bazaar's* contributors' list. In this issue, he deciphers the mystery behind older women in 'Cougar Town' (pg 140). *Lesson learnt from my mother:* "She told me, 'Learn how to cook. You'll marry a woman who can't.' She should know. My father certainly did." *What's next:* My second novel, and how to find the time to write it.



**SHONSHON**

**NAIL ARTIST**

Shonshon artfully demonstrates the power of a perfect pedicure and helps us put our best foot forward with her fabulous trends in 'Happy Feet' (pg 116). *Lesson learnt from my mother:* "To be hard-working and sincere in whatever work I do." *What's next:* A trip to L.A. and further studies and training.



**ANKIT  
GUPTA**

**WRITER**

Producer, writer, and critic, Ankit has been reporting on the good life at *Headlines Today*. Ankit reports from France in 'Constellation Cannes' (pg 59). *Lesson learnt from my mother:* "Revenge is like mango chutney, sweet at first but leaves your tongue stinging." *What's next:* A tropical holiday.

**BHUVANA  
SHRIDHAR**

**WRITER**

Holistic guide, tarot card reader, writer, and contributor for various magazines and leading newspapers, Bhuvana tells us what the cards hold for us in the 'July Horoscope' (pg 24). *Lesson learnt from my mother:* "The value of dignity and believing in myself." *What's next:* The book launch of my third book titled *Just Crystals*.



CLOCKWISE FROM TOP LEFT: COURTESY KOMAL GULATI; DILSHAD UKAJI; ANABEL CALLUM; ANKIT GUPTA; SHON SHON; ANISH TRIVEDI; BHUVANA SHRIDHAR.





**CURATOR PRAMOD KUMAR KG  
REMINISCES UPON THE REAL  
REASONS THAT MADE MF HUSAIN  
INDIA'S ICON**

**I**n our hyperbolic reaction to the death in exile of an iconic artist, our usual somnambulist prioritisation of the arts was on clear display, proving once again that in the popular imagination of the nation, art and culture don't really matter. Over the airwaves and across multimedia, in death much more than in life, the moniker of an iconic status has been posthumously posited on the late MF Husain. Unfortunately, all of this was too little too late. The artist would surely have taken his paintbrush to this airbrushing away of recent events and told us exactly what he thought of our branding him a cultural icon for India.

So then what makes an artist and a man an icon for a nation? Going by Husain's example, clearly nothing was good enough for his country. Not the prolific potency of his canvases that showed up as a face to contemporary culture, or the astronomical prices that earned his collectors millions. Following his death, a stream of reports ostensibly in praise but constantly trivialising his work and legacy are still making the rounds. The questions still restrict themselves to the clichés surrounding his self-imposed exile, his infatuation with movie stars, cars, and just about everything, but the subtle nuances of his work. While a cultural icon is usually recognised as representing an object or concept with great significance to a wide cultural group, in our case, the hurry to

claim him in death seems as shoddy as the alacrity with which we abandoned him when the far right came calling at his doorstep.

Ebrahim Alkazi, the noted Indian collector of arguably some of Husain's finest works, insists that if we are to look back at Husain as an icon, then the yardstick to use is purely the thought-provoking extent of his oeuvre, almost all of which parallels the birth of a free nation and its art movement. An assessment of controversies, his obsession with stars of the silver screen, or the consistent breaking of records at frenzied auctions are not the leading leitmotif of his life. These were all minor acts to his major contribution in bringing modern Indian art to the world and laying out a new nation's artistic vision, perhaps divergent to polite society's confirmations, but in consonance with its rich legacy.

In a landmark judgment, the Delhi High Court in 2008 threw out a slew of obscenity and religious offense charges against Husain, concluding that an artist at the age of 90 should be at home (India) painting. It however took another three years before Delhi Art Gallery finally exhibited his works at the Delhi Art Summit in 2011. That it took this long to break the unofficial embargo against the public display of his works with the government, and civil society looking the other way rubbishes our current attempts at reclaiming him as a national icon. The sad truth that he died in exile is a collective shame all of us have to live with.

In one of the most succinct reviews of his peripatetic life and work, noted art critic Sadanand Menon explains Husain's dilemma about earning the wrath of critics, the media, and fellow artists who chose to see his work as "manipulated and as cynical, attention-grabbing exercises... ignoring the detail that, increasingly, art and artists were being constructed in the minds of the public by their degree of iconisation in the media—something Husain had always suspected". ■