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SYED ALI ARIF  
NIGEL GRIMMER  
AYKA LAVYA

VOL. 8 · ISSUE 1 · 018

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IG @HIRANOART

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**SYED ALI ARIF**

KATHAKALI SHADOWS







*Kathakali Shadows is a series done in 2008 during my first-ever trip to Alleppey, Kerala. I was fortunate enough to witness an exclusive & personal Kathakali dance performance, whereby I was exposed to their tedious & intricate art of face-painting.*















*I was rapt by their absolute hard-work and the face painting session almost lasted for over an hour! The mesmerizing act itself was of 2 hours duration. And to pay respect to this wonderful facial art I decided to paint a series, aptly titled, KATHAKALI SHADOWS.*



# SYED ALI ARIF

THE LIFE OF ARTIST SYED ALI ARIF IS DIFFICULT TO PUT INTO A NUTSHELL. FROM STUDYING SCIENCE, TO BEING A SALESMAN FOR A GARMENT OUTLET, HE HAS DONE IT ALL—LITERALLY.

IT IS THIS JUGGLING FROM JOB TO JOB THAT PUZZLES hardcore art lovers. Does eminence in the world of art come only with formal training? The answer to this question is quite simply, 'no'. Though it may help, Arif's journey started when he was very young, sitting outside movie theatres, memorizing every detail in all the posters he could see. Like a contemporary August Rush of painting, the colors beckoned him, teased him, invited him, and cajoled him. He began painting with whatever little he knew but soon with practice and with an escalating confidence, a definite style began to emerge strongly through his work. He came to realize that nothing inspired him more than the subject of male nudes and so his art hinged around the male form, which over time became more and more expressive and refined. Arif's style does not emphasize definite eyes and mouth in the face. It is the body that speaks—the positioning of the limbs, angle of the neck and tilting of the head in a certain way, gave Arif's work an iconic style.

Years later, a chance meeting with a student of fine arts got him interested in selling his work. Interestingly enough, one of his first oil works to be sold, was a painting titled 'Fatima', his personal favorite, since the woman in the painting was none other than his mother. The rest, as they say, is history, as his journey continues.

Arif has touched subjects like Indian mythology, Buddhism, Islam, sexuality, Christianity, Hinduism, rural India, performing arts, individuality and self-identity. It has been a slow but rewarding journey and Arif's work is increasingly gaining popularity on national and international soils.

INDERJIT NAGI  
ART APPRECIATOR  
INDIA











*Why the word 'Shadows'? Well, since the series is more about the 'backstage' feel—the make-up application, the relaxed body language and the casual postures—and not so much about the actual dance-form.*

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# SYED ALI ARIF

KATHAKALI SHADOWS

*facebook.com/artbyarif*

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NIGEL  
GRIMMER

NIGELACRA  
ART DRAG  
ANALOGUE DISRUPTIONS



In my current series Analogue Disruptions the photographic surface is further disrupted. Gay models recruited from Instagram hold various wooden props that have the appearance of the digital scribbles or censoring that often appears within Instagram images.

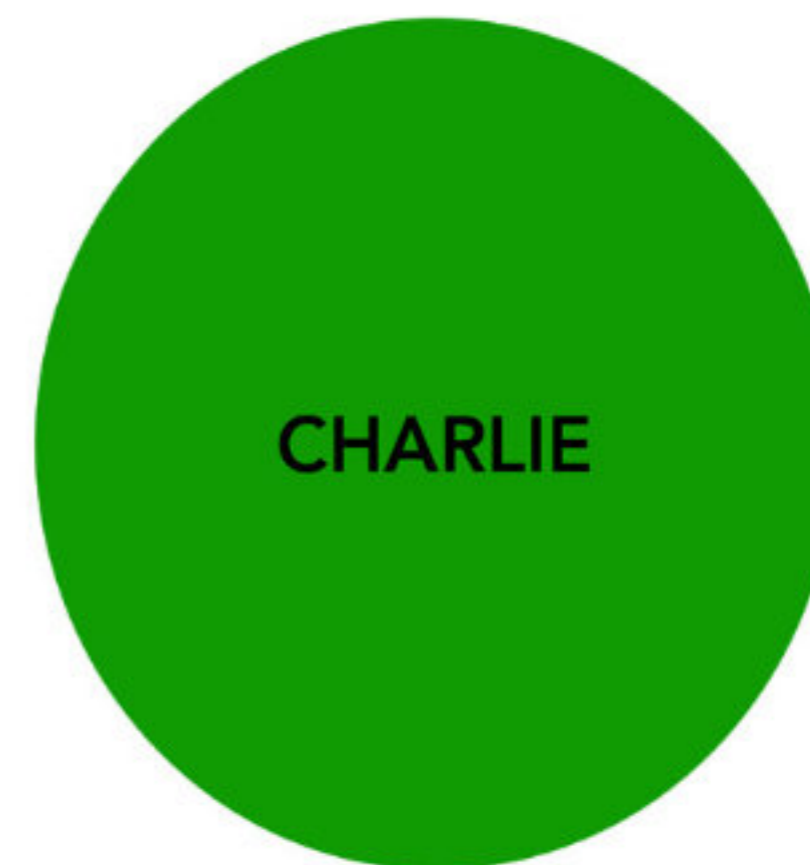
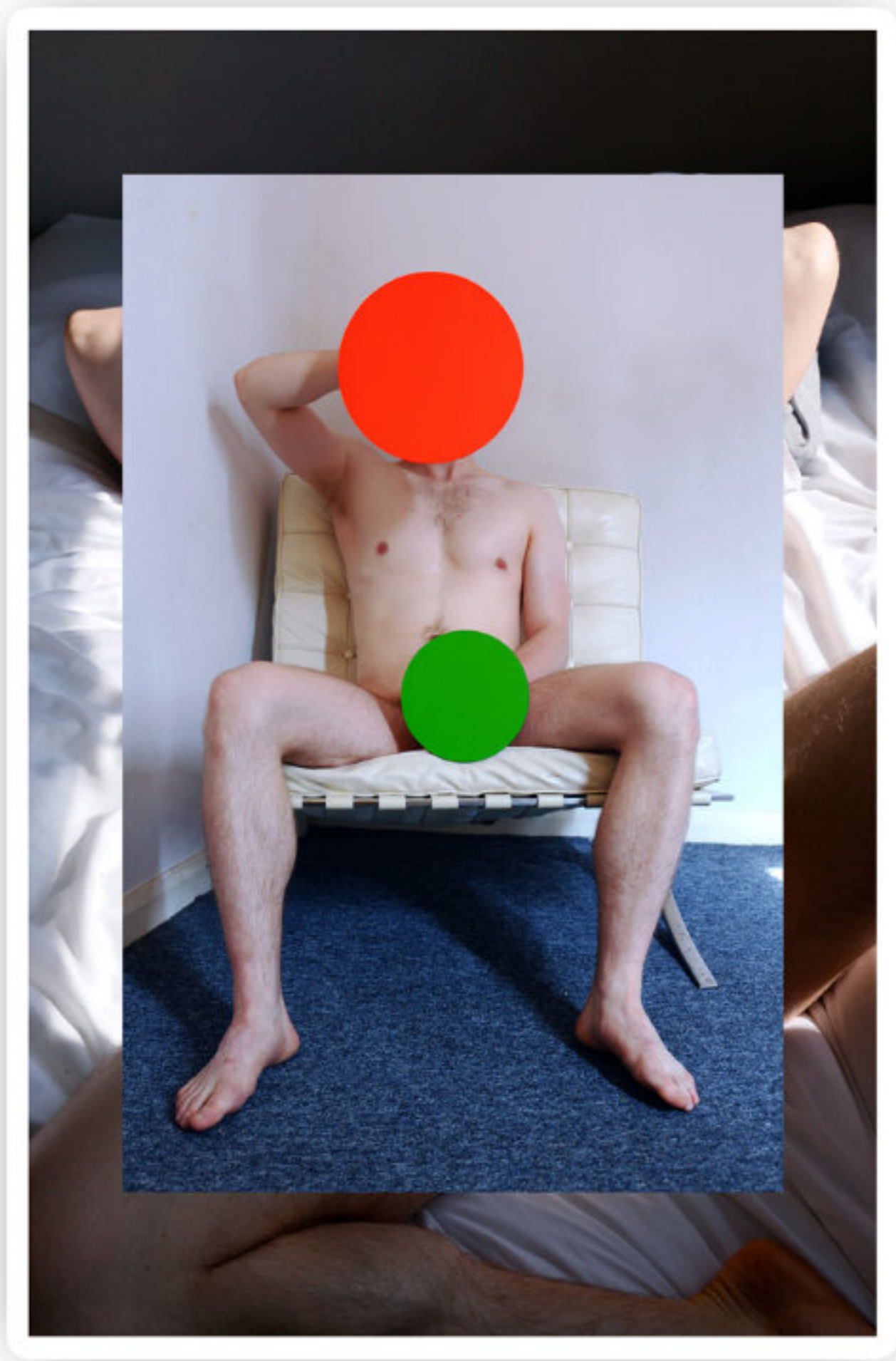
# ANALOGUE DISRUPTIONS



DES









CRAIG



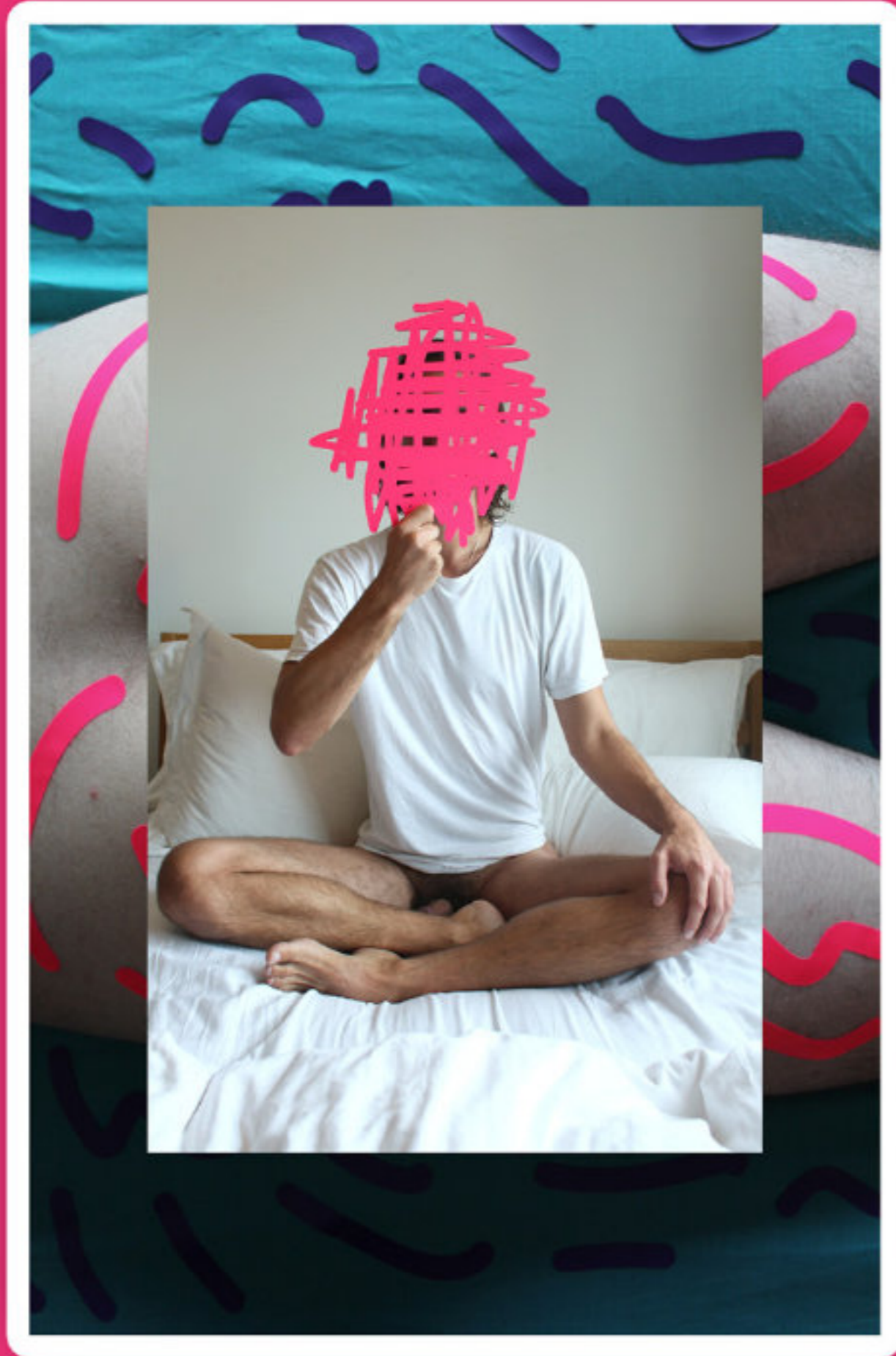


**DARREN**



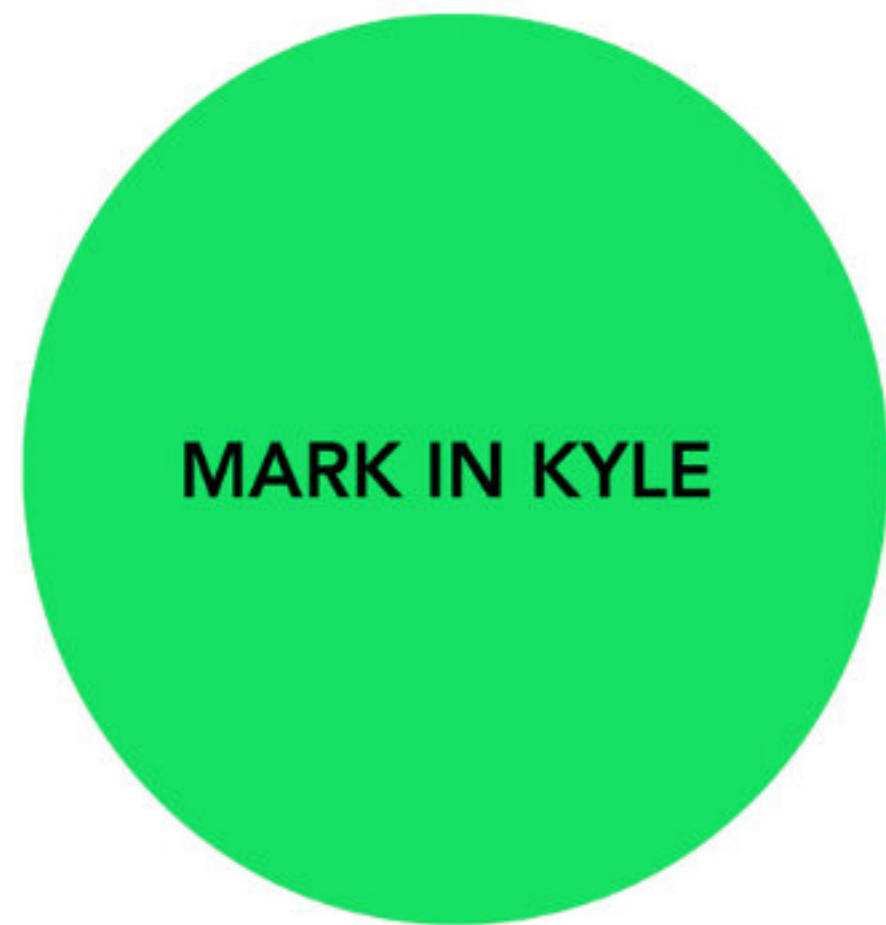
**IN KYLE**





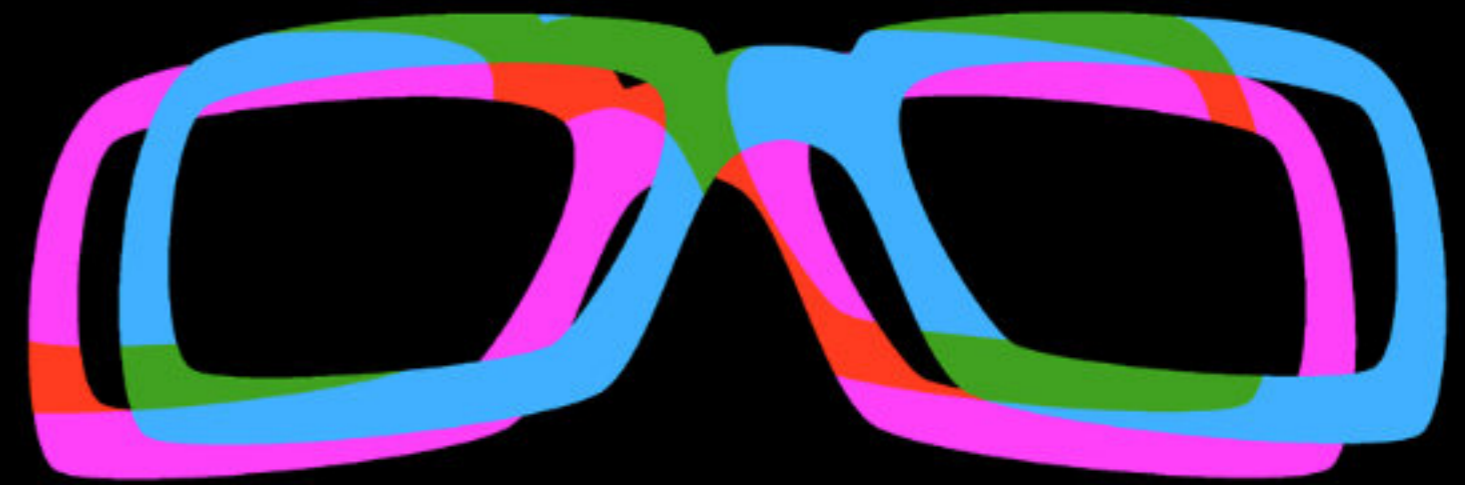
ANDERS **IN** LEON







WITHIN NIGELACRA THE ARTIST RECRUITS MODELS  
FROM VARIOUS GAY HOOK-UP APPS. THE MODELS  
WEAR A MASK OF GRIMMER'S FACE FOR A PORTRAIT.  
THE PHOTOGRAPHS ARE PLACED BACK WITHIN  
SOCIAL MEDIA TO RECRUIT FURTHER MODELS; THE  
ARTIST BECOMES A MEME WITHIN THE PROCESS.



# NIGELACRA



RICHARD AS NIGEL







**BLAKE AS NIGEL**



PETE AS NIGEL







**WOODY AS NIGEL**



WOODY AS NIGEL








SCOTT AS NIGEL





FOR ART DRAG I EXPERIMENT WITH THE INTRODUCTION OF  
A SECONDARY PICTURE PLANE WITHIN THE  
PHOTOGRAPHIC FRAME; A SERIES OF VINTAGE PRINTS  
FROM THE 1960S ARE USED TO CREATE 'WINDOWS' WITHIN  
THE FRAME CAUSING SLIPPAGE BETWEEN THE ILLUSIONARY  
FOREGROUND AND BACKGROUND OF THE PHOTOGRAPH  
HIGHLIGHTING THE FLATNESS, AND THUS THE  
ARTIFICIALITY, OF THE PHOTOGRAPHIC OBJECT.



# ART DRAG





NIGEL AS THE BALINESE GIRL





NIGEL AS GENERAL IDEAS'S NAZI MILK







NIGEL AS MISS WONG

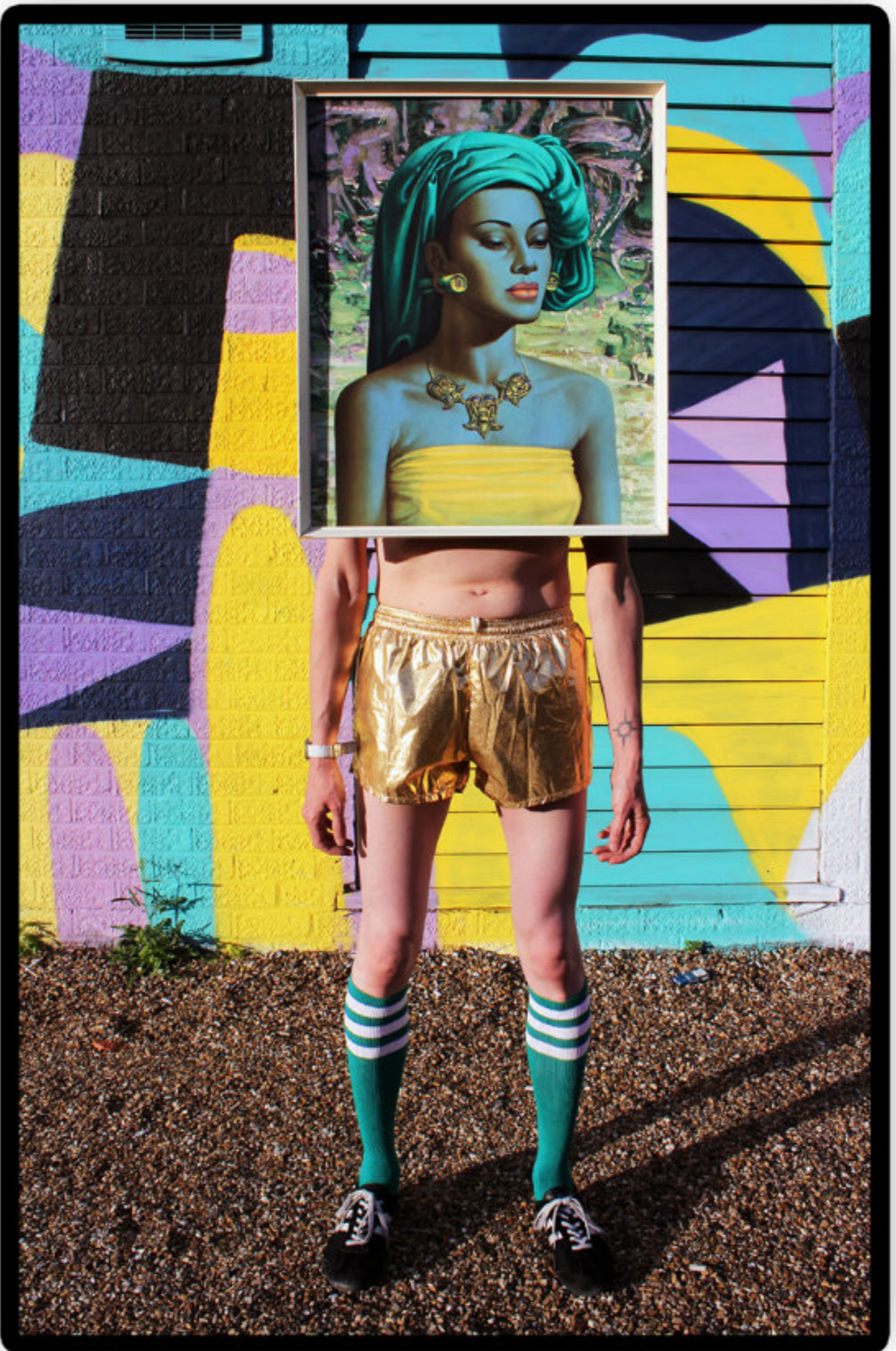


NIGEL AS NICOLA





BALINESE GIRL



NIGEL AS THE





**NIGEL  
GRIMMER**

**NIGEL GRIMMER**

**LIVES AND WORKS LONDON, UK**

**STUDIED FINE ART, CENTRAL SAINT**

**MARTINS**

**TEACHES FINE ART, UNIVERSITY OF**

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**IG: NIGEL\_GRIMMER\_ARTIST**


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**LAZYKMA  
LAWMA**

**RE-MANUFACTURING MASCULINITY**





I WAS WALKING ALONG THE TRACKS  
AIMLESSLY, THINKING ABOUT WHAT IT  
WOULD HAVE BEEN LIKE IN THE DAYS  
WHEN STEAM TRAINS WOULD HAVE  
HURTLED ALONG THEM WHEN I TRIPPED  
ON A RUSTED NAIL JUTTING OUT OF A  
CRACKED TIMBER TIE.













**I MANAGED TO PULL OUT THE  
NAIL WITH MY HAND AND  
NOTICED HOW DIFFERENT IT  
WAS TO THE SHINY  
HYPODERMIC NEEDLE THAT  
LAY DISCARDED SOME  
DISTANCE FROM IT.**















**THE AMERICAN PSYCHOLOGICAL ASSOCIATION HAS LINKED THE DECLINE IN MANUFACTURING JOBS TO A CRISIS IN MASCULINITY THAT HAS CORRESPONDED TO AN EPIDEMIC OF MENTAL HEALTH PROBLEMS AND OPIOID ADDICTION AMONG UNEMPLOYED MEN.**
















**AS A FOREIGN WHITE-COLLAR  
WORKER IN AMERICA WHO HAS  
NEVER WORKED WITH HIS  
HANDS, THE TEXTURE, SHAPE,  
AND WEIGHT OF THE RUSTED  
NAILS, BOLTS, AND ANCHORS  
THAT I PICK UP FEEL FOREIGN  
AGAINST MY UN-CALLOUSED  
BROWN SKIN.**













I TRY TO IMAGINE WHAT IT MUST BE TO BASE MY MASCULINITY ON A MANUFACTURING JOB AND TO LOSE IT TO THE SEDENTARY SERVICE INDUSTRY.





AYKA LAVYA WAS BORN IN INDIA AND CURRENTLY LIVES IN THE UNITED STATES.  
HE USES SELF-PORTRAITURE AS A WAY OF UNDERSTANDING THE WORLD AROUND HIM.

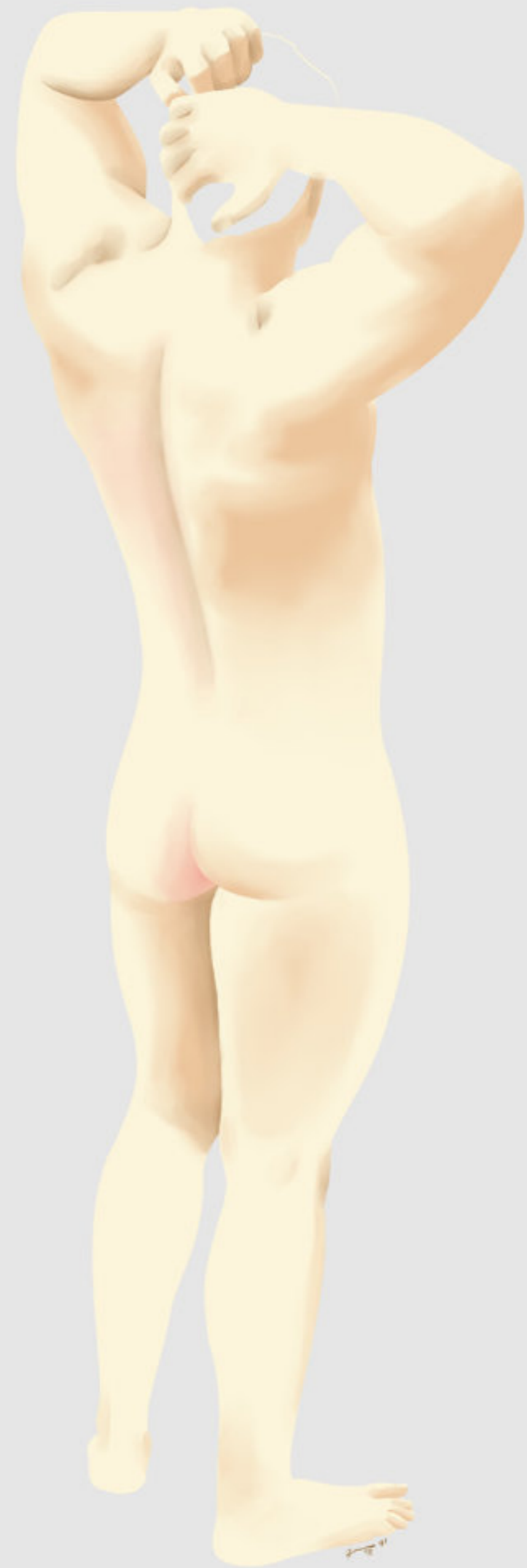
**AYKA  
LAVYA**

**RE-MANUFACTURING MASCULINITY**

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