Arunkumar H.G. is a Sculptor and Installation Artist who established SARA (Sustainable Alternatives for Rural Accord) Centre. SARA Centre facilitates the exchange of knowledge between the farmers, artists, intellectuals, environmentalists, teachers, and students to share and to raise public awareness about sustainable living practices that specifically address the ecological concerns of the Western Ghat regions.

The installation conceptualized keeping the site in mind, The Mumbai Art Room. The Mumbai Art Room, a 325-square-foot gallery space situated at the heart of Mumbai’s metropolitan city, was an interesting venue to talk about biodiversity, seeds and food with the people remotely connected to it.
The vast water crisis, floods in India and elsewhere, massive forest fires in Australia, Amazon forests, and super storms across the globe are among the disasters one could relate directly to the global climate crisis that has developed due to the greedy mismanagement of our natural resources.

We built the modern world with non-renewable resources of our earth in a short time of history. Had it been that the development model of the contemporary world was ecologically balanced or more sustainable, we could have avoided the extreme climate disasters in recent times. The vast water crisis, floods in India and elsewhere, massive forest fires in Australia, Amazon forests, and super storms across the globe are among the disasters one could relate directly to the global climate crisis that has developed due to the greedy mismanagement of our natural resources.
With the background of global climate scenario, these two artworks Timeline of Backwash I and Timeline of Backwash II, mostly focus on the local ecological importance, which is the Western Ghats of India.

The Western Ghats is one of the eight hottest biodiversity hotspots on earth and has great importance for water security for the entire region in many ways. It influences the monsoon patterns, and the many rivers that flow from the Ghats to plains. Over the last few decades, this remarkable site has been witnessing rampant, and disturbing unscientific developmental activities, like hydropower projects, mining, commissioning unnecessary highway projects, monoculture for the industrial needs etc. As a result, the Ghats are shrinking, with devastating effects on local ecology and life.

Salvaged wood from the industrial scrapyards employed in the shaping of these works, along with the graphics from the 350-year-old pictorial volumes ‘Hortus Malabaricus’ or Garden of Malabar, provides a context to the lost forest heritage. The wood, in its original used condition as an evidential material, prepares a ground to play out the story of the timeline of our recent history, featuring graphics painted with industrial floor paint. The wooden structures reduced in geometrical shapes render the modernist outlook, while the bold graphics in grey are the reminiscences of our developmental aspiration of the present.
Con-struction II.

This new body of works called Con-struction comes after eight years since my earlier body of works ‘TRACT’ 2010 (Gallery Nature Morte). Tract (https://arunkumarhg.com/2010/10/08/tract/)

“Con-struction is a narrative around Human-centric activities on this planet. Construction is wordplay, employed to bring my works into the context of use and abuse the earth resources. It is about our encroachment of everything else.”
Seeds of Reckoning

*Seeds of Reckoning* is an installation project that took place at Mumbai Art Room in the summer of 2012.
The installation conceptualized keeping the site in mind, The Mumbai art Room. The Mumbai Art Room, a 325-square-foot gallery space situated at the heart of Mumbai’s metropolitan city, was an interesting venue to talk about Biodiversity, seeds and food with the people remotely connected to it.

Soon after exhibiting a body of my works called TRACT at Nature Morte in 2010, I decided to move my art practice closer to the subject that I had been dealing through my artworks. My earlier body of works called FEED and TRACT both were an attempt to understand the nexus between our consumption pattern and its toll on the environment and ecology via industrial farming practice and abuse of natural resources. In this premise, I became closer to the family farm to understand the correlation between farming practice and ecology. Dried leaves of hundreds of tree species and collections various seed types employed in this installation that are part of my collection over some time, were installed to engage the audience for introspection and their connection to the world of extensive Biodiversity.

The right wall, titled Pro-seed, was covered with seeds, precisely the way seeds are preserved traditionally, pasting the ash lased seeds on the wall, while the left wall, called Re-leaf, was covered in leaves. The Pro-seed has a wordplay of Agri-culture and Dana in Hindi means grain and gift, give, pass on into many other Indian languages.
Droppings and the Dam(n)

The evolution of civilization has a huge cost to the planet and other beings. Simple acts like drinking water in most cases may create permanent junk, which can get into our ecosystem like a water body, through the tract of organisms part by part over many years.

There is a vast gap of balance between our sustainable ecology and our living practices.

*Droppings and the Dam(n)* is an installation created out a collection of various kind of plastic bottle tops. As in my art practice, I generally employ used lifestyle materials to bring a resonance to the subject. In this case, I have used the plastic bottle tops collected over a few months from the neighborhood to get an idea of the consumption pattern of a particular group of people in time. I constructed a kind of structure, which may resemble many things like human-made structures, like a landscape with hills, river, sea and so on. One can walk through inside the work and face the inside wall and see only a bottle top view. Though these are colorful and fascinating, they make one feel uneasy about our uncivilized damage to the planet.
Dropping and the Dam(n) At the 4th Sculpture Biennale, Sculpture by the Sea, Aarhus Denmark. 2015
Size: 7’x 10’x 12’

Materials: Nearly 100,000 plastic bottle tops and steel wire
Art & Environment

Art is a powerful medium to reach out and unite people. What one does with it is left to each individual. The Arts are socially responsible and play a significant role in social reformation in all sense; this is what the arts teach us when we deal with them as a student, or practitioner of the arts.

SARA Centre's Community Action Program Western Ghats Eco Walk 2017 was held from June 5 – 10, 2017. The walk covered a 157 km stretch from The Jog Falls to Shivamogga, Karnataka, India. The walk travelled through 40 villages and towns; and engaged approximately 25,000 school children from 85 schools and the local community. Here are some excerpts from the Eco Walk.
About SARA (Sustainable Alternatives for Rural Accord)

It is most urgent that we collectively address the global environmental uncertainties and disasters at all levels to prevent the danger to all beings on the earth. SARA and its associate organizations have been working on the ground to understand and implement sustainable models to bridge the needs of the situation.

SARA (Sustainable Alternatives for Rural Accord) Centre is a platform, an embodiment of ideas set in an environment, the ground of battle between the concept of development and the rich biodiversity heritage.

SARA Centre is a community-driven, artist-run initiative located in Dombekoppa Village of the Shimoga District in Karnataka, India. SARA Centre facilitates the exchange of knowledge between the farmers, artists, intellectuals, environmentalists, teachers, and students to share and to raise public awareness about sustainable living practices that specifically address the ecological concerns of the region.

Situated within the agricultural regions of the Western Ghats, the Centre not only responds to local environmental and agricultural concerns but also aims to create an active forum for knowledge exchange about broader ecological issues.

It is necessary to have more organizations set up like the SARA Centre that have easy access to local life and their knowledge system, in order to
Mahatma Gandhi’s Village Swaraj ideas are still very much relevant even after a century later, for the present societal situation of one-way developmental ideas (SWAGRAMA is one such ongoing program).

At this time of our history when we get to see the evolution of ideas and experiments, for a practitioner of visual art, new challenges and social experiments are more attractive to keep the artist’s vitality alive.

SARA Centre is an ongoing social practice project where we can push the boundary of our practice and expand the working domain. This is an open platform, a real site and a canvas for our skills. We welcome all like-minded practitioners to be part of it. to inspire and become inspired.
ALPHABET BASED EDUCATIONAL MATERIALS USED FOR THE ECO WALK 2017.

ARITSTS ACTION ON SUSTAINABILITY THROUGH PARTICIPATORY & CALL FOR ACTION APPROACHES FOR ECO WALKS ORGANISED IN 2017 & 2018 BY THE SARA CENTRE

ART WORKS COURTESY: ARUN SACHIN BONDE, MASCARENHAS, GIGI SCARIA, SUJIT S

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THE VULNERABLE GUARDIAN SERIES

Arunkumar H. G. Vulnerable Guardian Series 2018, Digital print, floor paint, and clear coat on reclaimed wood, 20 x 14 in. (Each)
To know more about SARA and Arunkumar H.G.’s work, please contact him directly on arunkumarhg@yahoo.com