

New Media in Late 20th-Century Art by **Michael Rush** (Thames & Hudson)
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Popular Indian painter Ranbir Kaleka (b. 1953, India) also turned to video as an extension of his working on canvas. His meticulously crafted works include *Man Threading a Needle* (1998–99) and *Crossings: Two Stories* (2005), both of which show video footage superimposed on paintings, creating a seemingly living tableau on a canvas and screen. In *Man Threading a Needle*, the painting of a man sits on an easel and slowly pulsates as the man moves his fingers. The multiple screens of *Crossings: Two Stories*, an installation addressing culturally charged issues including turban-wearing among men in the Sikh tradition, contains an indelible image of a man seated before a horse; the horse, clearly a painting, interacts with the man through the magic of superimposed filmed footage.

Ranbir Kaleka

BELOW
470–73 *Crossings: Two Stories* (2005)

The astonishing economic and cultural boom in China, which can, at times, cloud the enduring repression of government systems, is manifest in the roster of video

