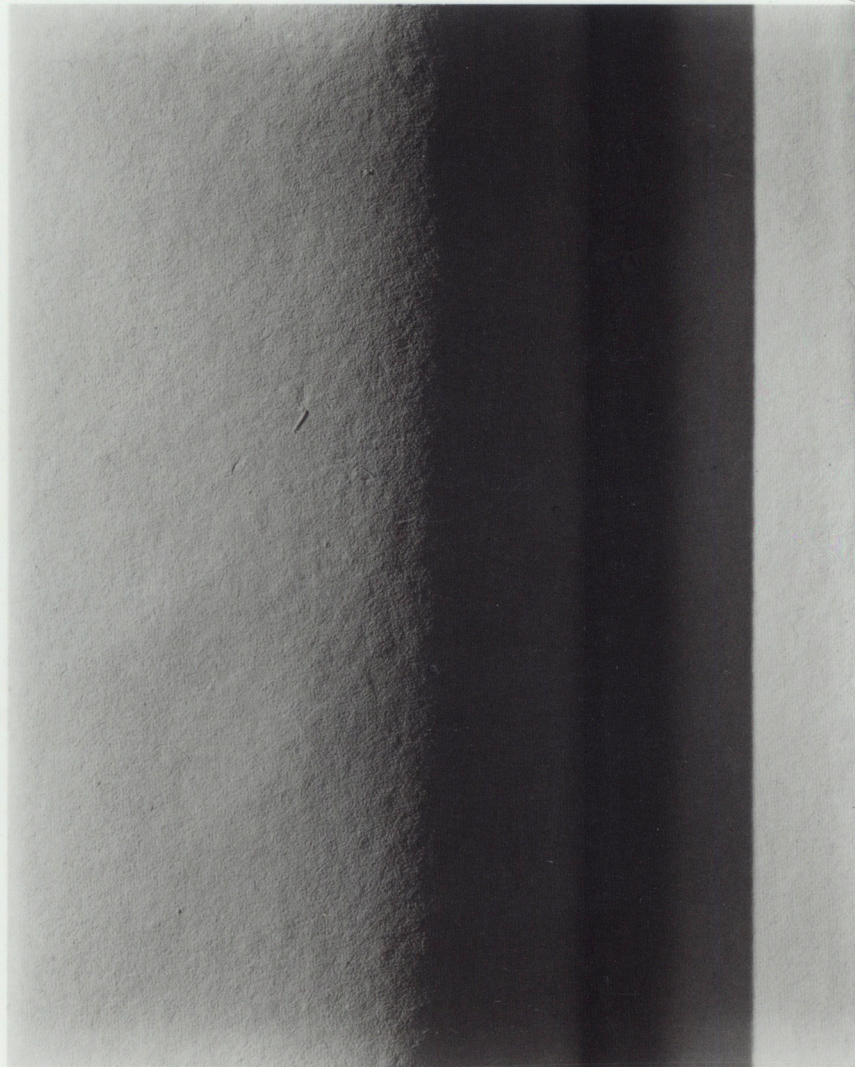


BLIND SPOT

43



\$22



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Mark Morrisroe

Josh Brand

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Babette Mangolte

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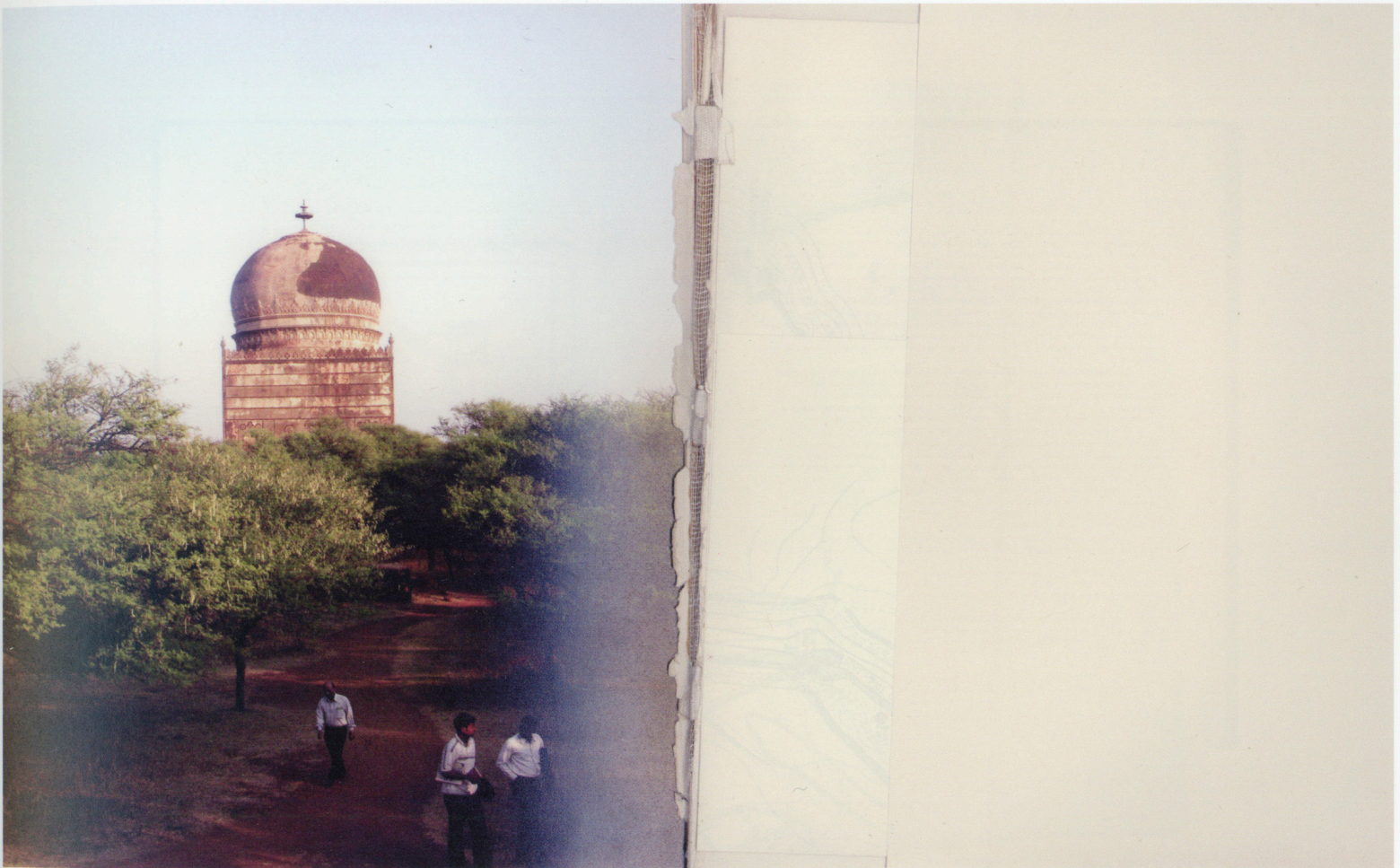
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Trichur : Vadakkunnātha temple

(Pls. XXXV, XXXVI and XXXIX; figs. 10, 17, 45)

The Vadakkunnātha, in the heart of Trichur city, District Trichur, is a triple-shrine temple-complex, comprising three west-facing sanctums of Vadakkunnātha *alias* Ti Kailāsanātha, Saṅkaranārāyaṇa, and Rāma. To the west of the Saṅkaranārāyaṇa, stands a small Gaṇapati shrine; an inscription from this shrine refers the locality as Tiruchchappērur. The name Trichur must have been derived from Tiruchchappērur or as, another inscription from the temple-complex spells it, Tiruchchappērur. Whatever that may be, all the shrines here, the Vadakkunnātha is by far the most important and also the oldest. Undeniably its antiquity goes back to the eleventh century as can be affirmed from the date of the inscription on the *vṛtta-kumuda*. Written in characters of the eleventh century, it refers to the gift of stone by one Sattan Śuvaran of Mullaippallī.¹ It is likely that the name mentioned in the epigraph may denote the granite slabs used in constructing the *adishthāna*.

The temple is a circular *skatala-nimāna* with two main entrances—the western one to the Vadakkunnātha and the eastern door for his consort. Apart from the two doors, there is another functional door on the south. There are then three doors in all, and natural light enters through the fourth one above the *prapāda* is a *ghana-dēdra*. The western entrance alone has a *dharmapāda* meeting at a common landing, which is screened by a carved granite *phalaka*.

The temple has a *kapota-bandha* type of *adishthāna*, constituted of the mouldings *upāna*, *jagati*, *vṛtta-kumuda*, *kapṣa* with *kamṣa*, *valabhi*, *kapṣa* and *prati*. A new decorative element—*pāda* alternating with floral designs—makes its appearance here. Below the *adishthāna*, rests the *padma-pāduka*. Now, the granite *prapāda* occupies the upper part of the *adishthāna* starting from *kapṣa* down to the *kapṣa*. Its *ambu-mārga* is a fluted shaft leading to the *simha-mukha*. However, instead of *gṛ-mukha* it terminates into some sort of a *bhūṭa* if we are allowed to coin the term. The *prapāda* rests, as it were, on the head of a seated figure. It has a lovely face, full of pleasing expressions. Stylistically, the sculpture is dated to the period of the Imperial Chōlas.

Atop the *vedi*, also of granite, has been built the laterite wall bearing multiple later accretions like successive layers of lime-plaster, paintings and various other decorations, devoid of any aesthetic quality. Yet it must be accepted that the wall, with its recesses and projections starting from above the *adishthāna*, represents the construction. Bases of *śaṅkha-nimānas*, which are partly octagonal and partly flat, start from above the *adishthāna*, while the sham niches in the *hārāntara* start from the top of the *vedi*. These niches are in the shape of *śālā-pañjara*, which has its own *uttara*, *valabhi*, and so on. Most of the *pañjara* are of the bevelled type with a tenon-like protuberance at the centre. Niches enclose *jālakas* displaying human figures, carved out of stone. In the members of the entablature, only the *valabhi* with a dentil course and *kapṣa* with a

¹Annual Report on Indian Epigraphy, 1970-71, no. 73.

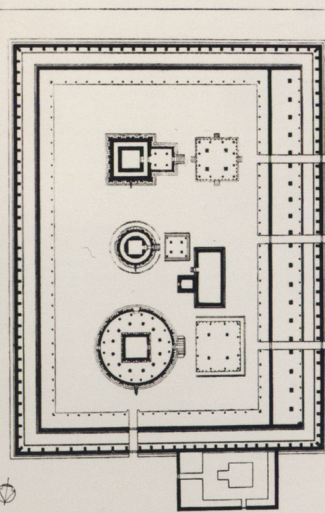


FIG. 45

MONUMENTS OF KERALA

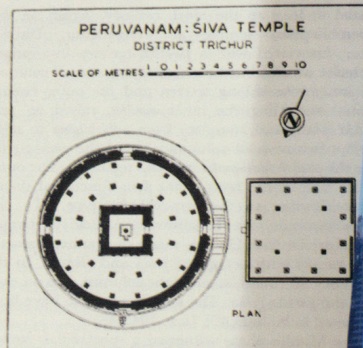
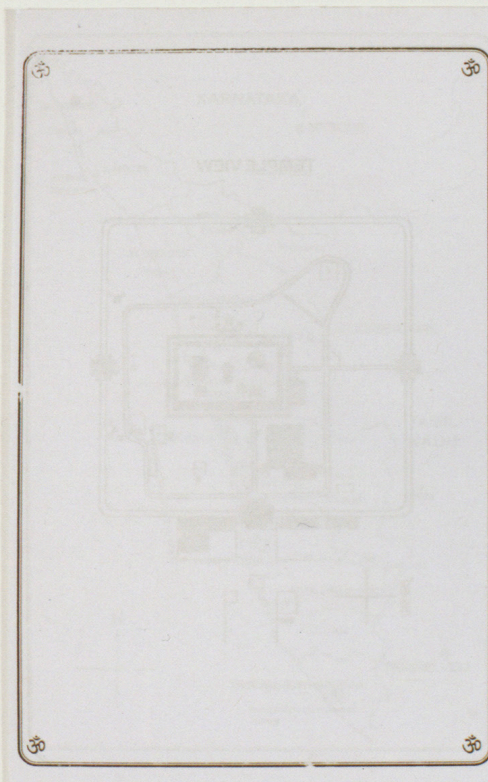


FIG. 6

temple at Triprayar, District Trichur, with three
tional doors, may also be attributed to the
as its *adhiṣṭhāna* bears an inscription of the
century.

Into the apsidal temples was also incorporated
conception of miniature Drāviḍa *vimāna* as the
griha of the temple. The apsidal Vāmana temple
Kizhavellur (fig. 7), District Kottayam, is a
teristic example of this phase. Built of laterite
houses an apsidal *garbha-griha* with a *gaja-pi*
roof ('elephant's back') above it. A row of





Aleksey Ivanovich Saveliev

Astapovo Train Station. On the right is the house in which Lev Nikolayevich (Tolstoy) died, 1910; The lowering of the coffin into the grave with kneeling mourners, 1910; At the prepared grave, 1910.

From *Funeral of Leo Tolstoy, Astapovo, Russia*.

Each: 5-1/4 x 3-1/2 inches.
Gelatin Silver Prints.

The Metropolitan Museum of Art, Gifts of Pierre Apraxine, 2010: (2010.423.1); (2010.423.2); (2010.423.5). © The Metropolitan Museum of Art.

Shannon Ebner

Notebook Pages, 2009. Ten C-Prints. 10.29 x 13 inches each.

Courtesy of the artist and Wallspace, New York.

Pradeep Dalal

Bidar (Tomb of Ali Barid II), 2007. 30 x 20 inches. Digital C-Print.

Measure/Vadakkunathan (Book 1 John, Thrissur), 2009. [Sarkar, H. 1978. An Architectural Survey of Temples of Kerala. Calcutta: Director General, Archaeological Survey of India, New Delhi]. 17-3/4 x 11-3/4 inches. Mixed media (printed book, inkjet print).

Measure/Vadakkunathan (Book 2 GP, Mumbai), 2009. [1992. Monuments of Kerala. Calcutta: Director General, Archaeological Survey of India, New Delhi]. 11 x 8-1/2 inches. Mixed media (printed book, inkjet print).

Measure/Vadakkunathan (Book 3 PD, Trichur), 2009. [Iyer, K. N. Parameswara, Viswanathan, T. M. Sree Vadakkumnathan. Trichur: Vadakkumnathan Kshetra Kshema Samithi]. 10 x 8-1/4 inches. Mixed media (printed brochure, inkjet print).

Courtesy of the artist.

William Gedney

People standing on Myrtle Avenue Elevated Train platform, Myrtle Avenue stores in background, ca. 1969; From *Brooklyn and India*, 1969-1971, unpublished handmade book; From *Miscellaneous Writings*, 1950's-1986.

All images: William Gedney Photographs and Writings. Duke University Rare Book, Manuscript, and Special Collections Library. <http://library.duke.edu/digitalcollections/gedney/>.

Eudora Welty

Untitled, Front Stoops, 1935-1936. Modern Gelatin Silver Print from the original negative.

© Eudora Welty, LLC; Eudora Welty Collection—Mississippi Department of Archives and History.

Mark Morrisroe

Dismal Boston Skyline, 1986. 20 x 16 inches. C-Print, negative sandwich, retouched with ink and inscribed with marker.

Pat as Kiki, fall 81 Paris, 1985. 8 x 10 inches. Gelatin Silver Print from a T-665 Polaroid negative, inscribed with ink.

Paul Henderson, 1983. 8 x 10 inches. Gelatin Silver Print from a T-665 Polaroid negative, inscribed with ink.

Light and Shadow, 1986. 16 x 20 inches. C-Print, negative sandwich, retouched with ink and inscribed with marker.

Courtesy of The Estate of Mark Morrisroe (Ringier Collection) at Fotomuseum Winterthur.

Josh Brand

Untitled (Gray Page), 2010. 11 x 14 inches. Unique Gelatin Silver Print.

Untitled (Cymbal), 2009. 11 x 14 inches. Unique C-Print.

Untitled (Cross Paper and Cut Paper), 2009. 11 x 14 inches. Unique C-Print.

Bird, 2010. 4 x 6 inches. Unique Machine Print.

Kitchen (Window Picture), 2010. 4 x 6 inches. Unique Machine Print.

Courtesy of the artist and Herald St, London.

James Welling

D/L 013, 1977-86; *D/L 119*, 1977-86; *D/L 114*, 1977-86; *D/L 178*, 1977-86; *D/L 284*, 1977-86.

From *Diary of Elizabeth and James Dixon (1840-41)/Connecticut Landscapes*, 1977-86.

Each: 4-5/8 x 3-3/4 inches. Gelatin Silver Contact Prints.

Courtesy of Donald Young Gallery, Chicago and David Zwirner, New York.

Babette Mangolte

Annette Michelson's Bookshelves, 1976. 10 x 8 inches. Vintage Print.

Courtesy of BROADWAY 1602, New York.

Adrian Piper

Concrete Infinity Documentation Piece, Monday 6/1/70, 1970. Artist's handwriting and photograph on graph paper, 5 of 57. 8-1/2 x 11 inches.

Concrete Infinity Documentation Piece, Tuesday 6/7/70, 1970. Artist's handwriting and photograph on graph paper, 1 of 57. 8-1/2 x 11 inches.

Concrete Infinity Documentation Piece, Wednesday 6/10/70, 1970. Artist's handwriting and photograph on graph paper, 12 of 57. 8-1/2 x 11 inches.

Collection of the Museum of Contemporary Art, Los Angeles. Purchased with funds provided by the Drawings Committee, 2001. © Adrian Piper Research Archive Foundation Berlin.

Claire Pentecost

12 Brains, One Flower, 2000;
12 Brains, One Flower, 3 Days, 2000.

Each: 8 x 10 inches.
Palladium Prints.

Courtesy of the artist and Higher Pictures, New York.

Joy Episalla

5 women. Freud's bookcase. London., 2011. 36 x 23.75 inches. C-Print mounted to Plexi.

Portrait of FM, 2002. 138 x 89 in. Digital Print on vinyl mesh.

From *Book Portraits*.

Courtesy of the artist.

Roy Colmer

From *Beverly Hills Public Library*, 2010. 26 pages, 5 x 3.5 inches. Paperback, spiral bound. Photocopy, black-and-white.

From *Movie Houses N.Y.C.*, 2003. 54 pages, 5 x 3.5 inches. Paperback, spiral bound. Laserprint, black-and-white.

Courtesy of the artist.

Roni Horn

Still Water (The River Thames, For Example), 1999 (detail). 15 photographs and text on uncoated paper, 30-1/2 x 41-1/2 inches each.

Courtesy of the artist and Hauser & Wirth.

David Wojnarowicz

David Wojnarowicz Papers, Fales Library & Special Collections, NYU.

Alvin Langdon Coburn

Juliana's Court, from Henry James, *The Aspern Papers*, vol. XII (New York Edition), ca. 1906. 9 x 11.25 in. Gelatin Silver Print.

Courtesy of George Eastman House, International Museum of Photography and Film.