

In Time All Will Be Titled

Abhishek Salve
Kumar Misal
Roshan Anvekar

PRIYASRI ART GALLERY
Mumbai • Baroda

January 14-20, 2021
12:00 PM - 8:00 PM Until 17 January 2021
11:00 PM - 7:00 PM Until 20 January 2021

Venue:
Kathiwada City House (KCH)
69, Pochkhanawala Road,
Worli, Mumbai - 400030
<https://goo.gl/maps/XPXGsDMXDFy4kye77>

Facebook: Priyasri Art Gallery
Instagram: @priyasriartgallery
Website: www.priyasriartgallery.in

email id: priyasriartgallery@gmail.com/artgallery42@gmail.com



Founded in 2004, Priyasri Art Gallery has been extremely responsive to the evolving language of art and nurturing a gamut of artistic practices and expression. The gallery is dedicated to its role of exhibiting modern, contemporary and experimental artworks; besides focusing on showcasing young artists, we also represent more established artists like Akbar Padamsee and masters like Jogen Chaudhury. Priyasri Art Gallery also provide artists with a studio facility in the art hub of India – Baroda called AQ@Priyasri, the Artist studio, which has been providing studio space and housing for young artists since 2003 and has recently launched a separate printmaking practice.

Artists

Abhishek Salve

Kumar Misal.....

Roshan Anvekar.....

'**In Time, All Will Be Tilted**' is a special exhibition for MGW which demonstrates the works of three artists from the 'UNTITLED' series, a virtual exhibition, initiated by Priyasri Art Gallery, Mumbai & AQ@Priyasri - The Artist Studio, Baroda on the onset of the lockdown.

This special feature 'In Time, All Will Be Tilted' is an attempt to restart the process of exhibiting the works in the outer reality- the white cube space from the virtual space.

“Uncertainty is an uncomfortable position. But certainty is an absurd one.”

Thus, these three artists have come together, especially for MGW, to embrace this new normal- Uncertainty which has been evolved by this uniquely severe global pandemic. These artists have a common connection to land, labour and ecology all, pertaining to the concept of Anthropocene and disparities in social systems.

Kumar Misal responds to materiality by drawing upon self-made natural fibre papers, whereas Abhishek satirically mocks the ravaging urbanisation by using concrete icons. On the other hand, Roshan Anvekar's painted gunny cloth reflects upon the melancholy of regional crafts and the bewilderment of the working-class, especially during the pandemic-lockdown.

For further information, please contact:

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From the earliest times, man has tried to outgrow nature or analyze and fight nature's process. He has tried to improvise the way of living as with me advancing. He has tried to control and manipulate the innate processes of nature. In this process of fighting nature, man has somehow through technology gained expertise over it and has started to exploit the natural resources and as a result, we are now on the verge of facing a deficit of natural resources for the surplus human population which is man folding day by day.

I am working on establishing a balance between nature and man for the harmonious living of man, emerges from the childhood memories that I have of my village and me growing up amidst nature, I have positive memories of it and I feel wronged when that very same nature which made me feel joyous as a child is now being manipulated and moulded by the man for the sake of 'development'. The cause I establish here is that nature should not be molded or manipulated as per the convenience of the man, and especially if the convenience is leading to artificiality and superficiality. A man should be very callous when it comes to the usage of resources and in that my callousness, he just cannot afford the exploitation of nature. Urbanization and Modernization is a good thing, but if both are taking place at the cost of nature and the people whose livelihood is based on the resources that come directly from nature, then it's a matter of concern.

If at all the exploitation takes place or if we say it is taking place already, we should prepare ourselves for the lack of natural resources declining and coming to extinction. Here I may as well pose a question, are we prepared for that sort of change? Logically speaking, if there is a cause, there ought to be an effect- there are no two ways about it. In this case, the effect would hamper the coming generations as they would not have the natural resources at all. I see art as a medium that can bring a conclusion to the posed query. The conclusion is simply telling all of us that there is a pressing need for the balance between both i.e. man's quest for development (urbanization and modernization) and meaning along with his approach towards natural resources.

The Globe
Cement, Steel Rebars
9x9x11 inches
2019

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Balance

Cement, Steel rebars, plants

14x14x18 inches

2019

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Work in progress

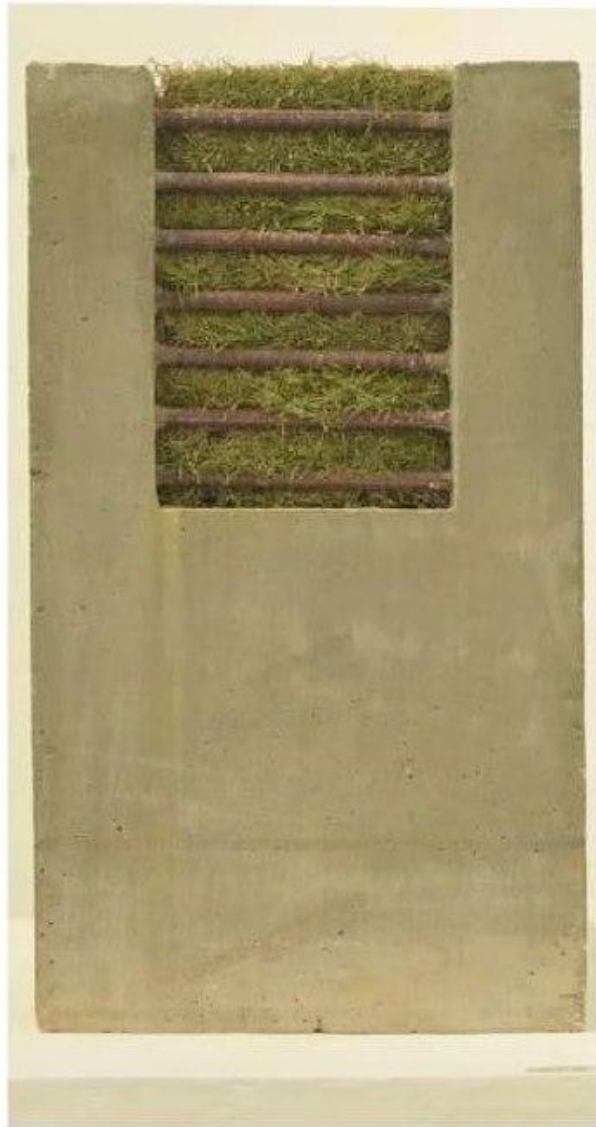
Cement, Steel rebars, natural gas and wood

25x13x11 inches

2018

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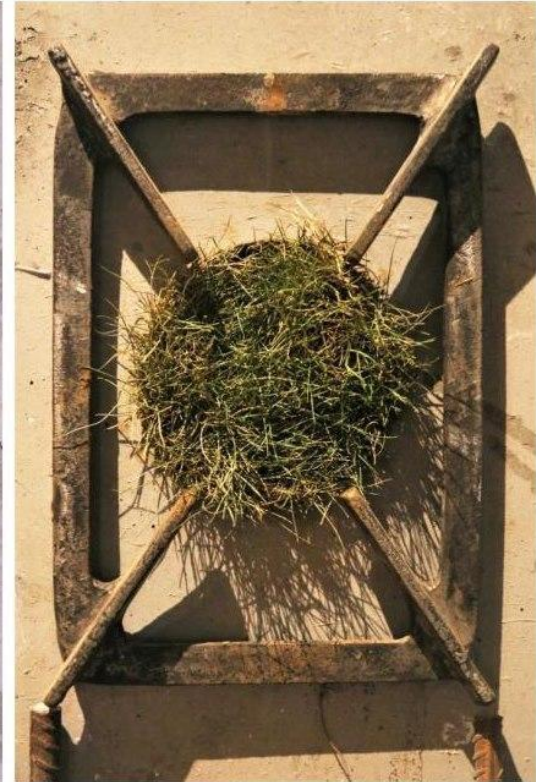
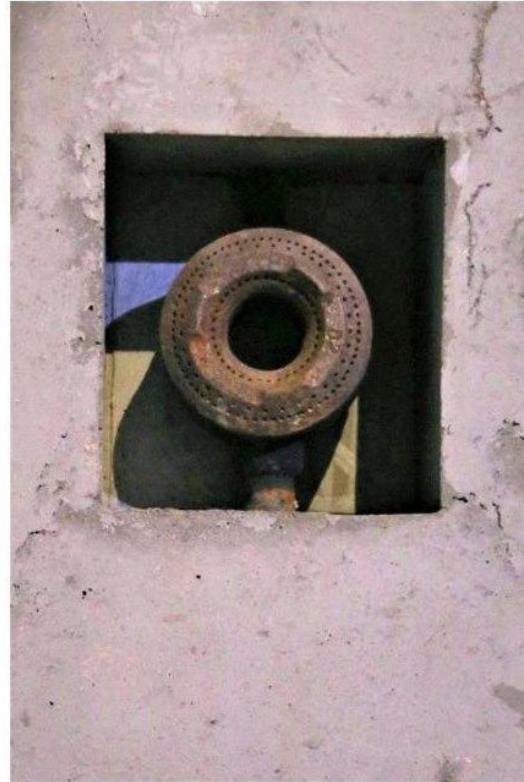


Constant change

Cement, steel rebars, plants and gas

9x6x25 inches

2019



Crystal clear
Cement, rebars
2x2x8 inches
2020

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Untitled

Cement,
2x2x4 inches
2020

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Untitled
Cement
Dimension variable
2020

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Untitled

Cement

Dimension variable

2020

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Fragile

Ceramic

Dimension variable

2020

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Nature
cement
Dimension variable
2020



Artificial air
saw , ceiling fan, kinetic installation
4.5x4.5 feet
2019



We are born and then slowly start taking baby steps. After a while, we start walking and leave our footprints behind, gaining a variety of experiences that shape our lives. Some of them are pleasant, while others shake us. My work reflects my own experiences. Through my artwork, I explore the aesthetics of natural habitats. I belong to a family of farmers, and most of my childhood and adolescence has been spent amidst nature. Therefore, I have a personal connection and love for the phenomena of the earth. The essence of nature, its forms, colours, textures and other elements inspire me. Using printmaking (woodcut & etching) as a medium, I interpret and depict my experience. The surface of the paper is as essential as the form and its concept. Initially, I used machine-made papers as the surface, until I learned and practiced the techniques of papermaking. I have started creating my surface, suitable for my print artwork, using natural fibres acquired from agricultural waste. For example; like the waste from banana plantation. This particular artwork captures the contrast between the urban and the rural scenario. Where, in the village, the lazy and careless father seems to be deep in sleep while the mother toils away day and night. She carries the responsibilities of the house and tries to support her children's dreams; And in the city, the son struggles to make his dreams come true. He lives in a congested house where four people share the same kitchen, toilet and bathroom. He is meditative despite all this, for the sake of his dreams. This woodcut print on paper made from natural fibre, captures these two visuals in one frame.

Untitled 1
Papermaking and embossing
5x11 inches
2020



Reflection
Papermaking and embossing
10x16 inches
2020

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Art traveller
Paper making and embossing
6x14 inches
2020

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My house
Paper making and
embossing
6 x 10 inches
2020

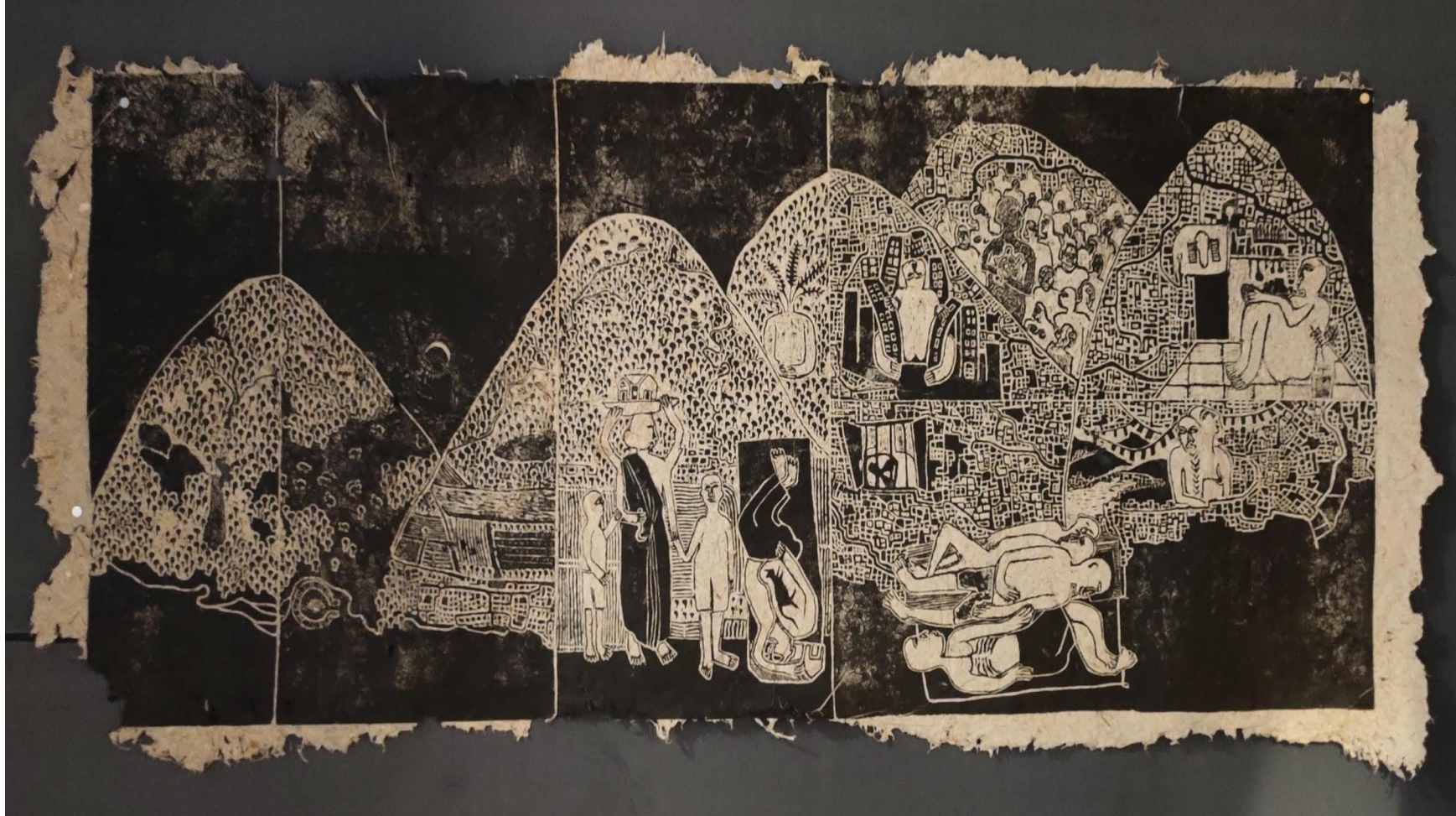


Transition
Woodcut on natural fiber
84x 54 cm
2019

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My self
Papermaking and woodcut
33x62 inches
2020



Freedom
Paper making and embossing
10x 18 inches
2020

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Slave
Papermaking and embossing
10 x 10 inches
2020

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Me
Papermaking and embossing
5 x 10 inches
2020

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Me and Mumbai
Papermaking and embossing
10 x 10 inches
2020



My self
Papermaking and woodcut
21 x 42 inches
2020

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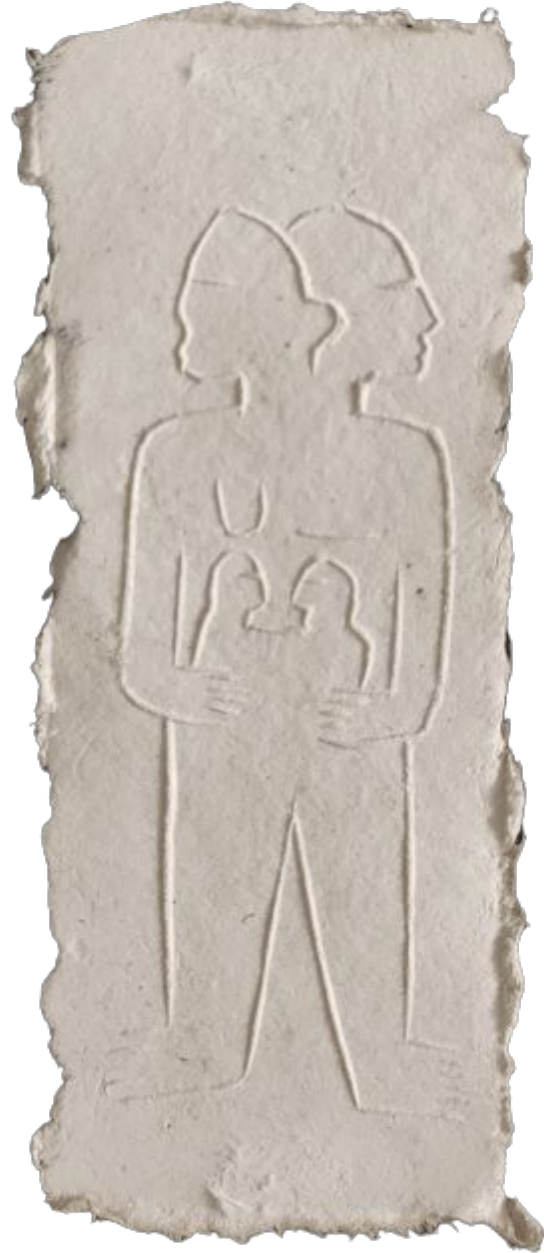
Freedom
Papermaking and embossing
9 x 17.5 inches
2020

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My family
Papermaking and embossing
2 x 5 inches
2020

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Currently, I'm working on Society, where I cover their way of life, habits, presence, expressions and so on. I have observed the moments of happiness and sorrow, social issues and so as their solutions; from the rural area and their routine life. While observing, I came across different types of materials which ended us adding meaning and a subject to my concept. I'm dealing with all things because we all are member of the society, so we can relate our self more and I can express myself more. My works, have unique essence of their feelings, expressions- emotions, their body language, feelings. I have given a cartoonish touch to deliver a dramatic feeling to make it more thoughtful and communicative. In my work, I have use material like mud clay, fabric- cloths, jute, steel, natural gum and other pure materials from the surroundings to give a sense of natural atmosphere which is making my subject more expressive. I see, feel society as Art. Each part of society, its essence reflects as Art to me. It reflects me sometimes as humour and somewhere poverty, sometimes rich culture, somewhere melody, all aspects are like the branches of a tree to me. It is full of mischievous unpredictability.

Poverty
Mud on jute
4 x 7 feet
2019

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Family
Mix medium attach clothes
5 x 7 feet
2019



Life of village
Mud on jute
8 x 12 feet
2020



Labours
Mud on tin
5.7 x 3.5 feet
2020

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Life in village
Jute on cloth
35x25x16 feet
2020

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