

# **THE UNCERTAIN TALES**

Opening Reception on: 16th January 2019

6:00 pm - 9:30 pm

Walk Through – 18th January 2019

Date: 16th January to 4th February 2019

Time: 11:30 am to 6:30 pm (Monday to Saturday)

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TALES**  
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Venue

Priyasri Art Gallery, 42 Madhuli 4th Floor, Shiv Sagar Estate,

Next to Poonam Chamber

Dr Annie Besant Road, Worli, Mumbai 400018

Telephone: 022 24947673 +91 9323582303

priyashriartgallery@gmail.com

Exhibition Organised By  
Premjish Achari

.Birender Yadav  
.Dinar Sultana  
.Mustafa Khanbhai  
.Navin Chahande  
.Prajeesh A. D.  
.Sanjib Mondal



# BIRENDRE KUMAR YADAV

**Birender Yadav is an artist based in Delhi whose work meticulously dissects the issues pertaining to caste, labour and violence. Through his sculptures, photographs, drawings, paintings, installations, etc. Yadav refers to his experiences, while also using art as a medium to question the formations of identity, critiquing the dominant representation of the marginalised and foregrounding the conditions of itinerant labourers of central Indian region. Yadav's self-reflexive creative endeavours offers a complex of double narrative which involves his own journey as the son of a coal miner and an empathetic approach towards what he terms as the unnoticed masses, who are the toiling lower castes of this country. In his work The 'Debris of Fate' he has assembled the broken debris from construction sites and re-inscribed them with images of working tools as a beautiful mosaic. The work's beauty is deceptive as a closer observation reveals the paraphernalia of oppression and subjugation.**



Artist - Birender Kumar Yadav  
Title - Debris of Fate Series  
Medium - Ink on Debris  
Size - 12 X 17 inches each (set of 5)  
Year - 2017

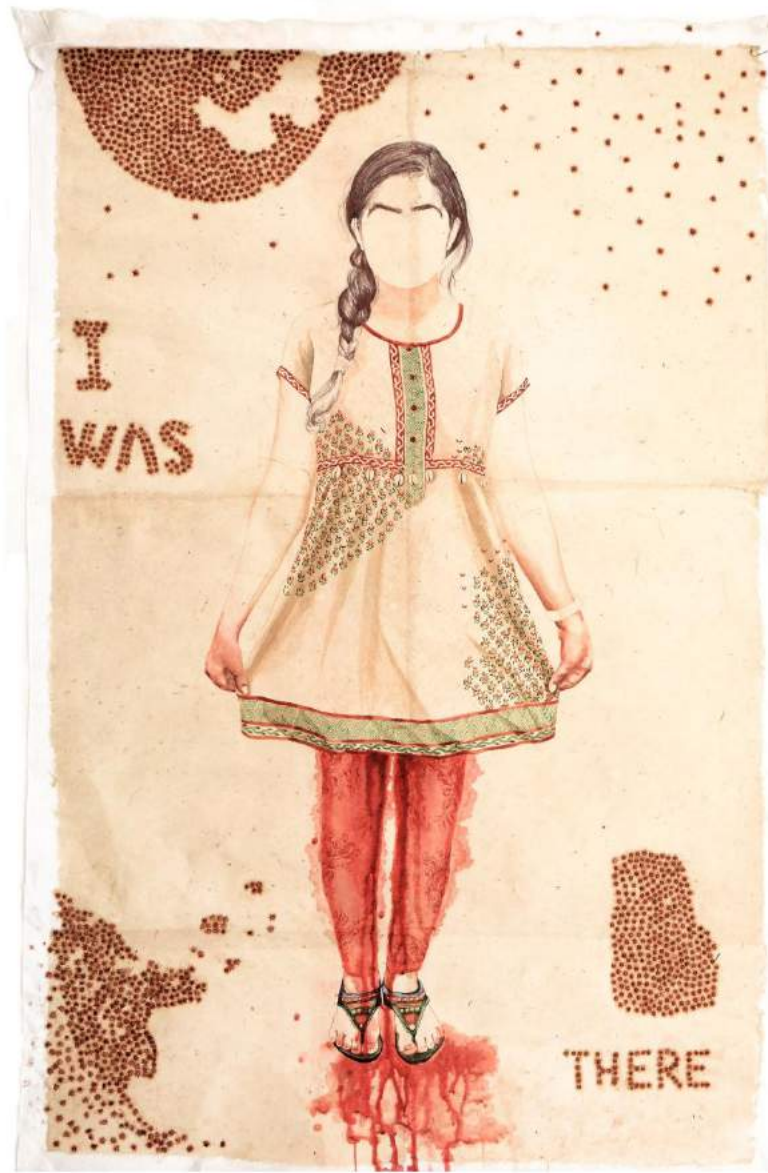


Artist - Birender Kumar Yadav  
Title - Lakeer ka Fhakeer  
Medium - Digital print, LED light & sound  
Size - 8 X 10 inches (set of 10)  
Year - 2015



# DINAR SULTANA

**Dinar Sultana is a talented young artist from Bangladesh who has successfully completed her Masters in painting from MS University Baroda. Sultana’s detailed material processes in the making of her works, the poignant visual style and the active foregrounding of the self are some significant features of her works. Even at this short span of her artistic career Sultana has been part of several significant exhibitions in Bangladesh, India and elsewhere. Sultana’s meditations on nature and the eternal recurrence of birth and life are highly intense. In her painting “I Was There” Sultana juxtaposes exquisitely detailed patterns with the visceral flow of blood. The work is a strong commentary on the ostracisation and discrimination faced by women based on certain beliefs related to bodily fluids and menstruation. The image recasts the female body in its all vulnerability and fragility, yet cautiously departs from any sort of idealisation.**



Artist - Dinar Sultana  
Title - I Was There  
Medium - Watercolor on paper and paper on cloth  
Size - 6 X 4 feet  
Year - 2018



**Artist - Dinar Sultana**

**Title - The Blue Clouds**

**Medium - Raw Indigo Watercolor on paper pulp on handpaper and cloth**

**Size - 5.8 X 3.8 feet, 69.5 X 45 inches**

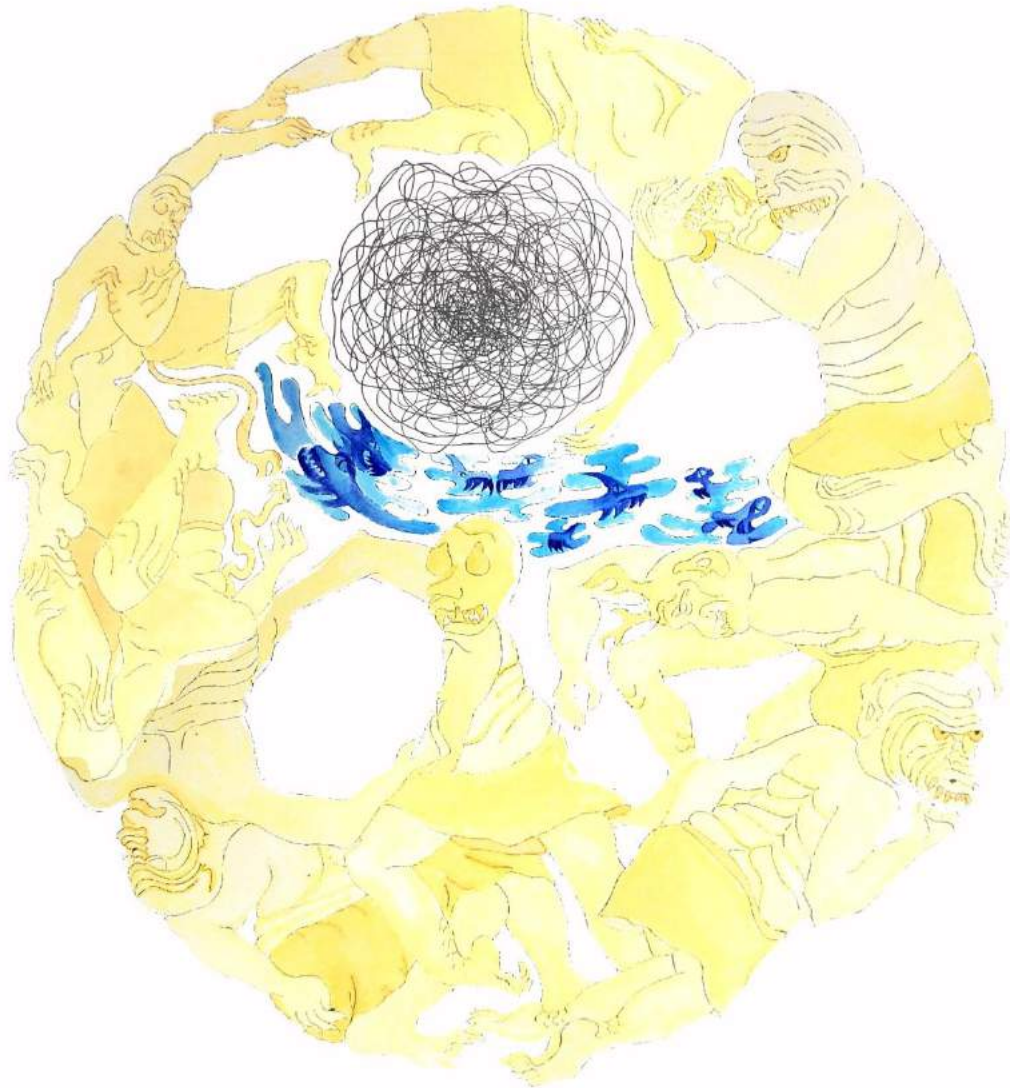
**Year - 2018**



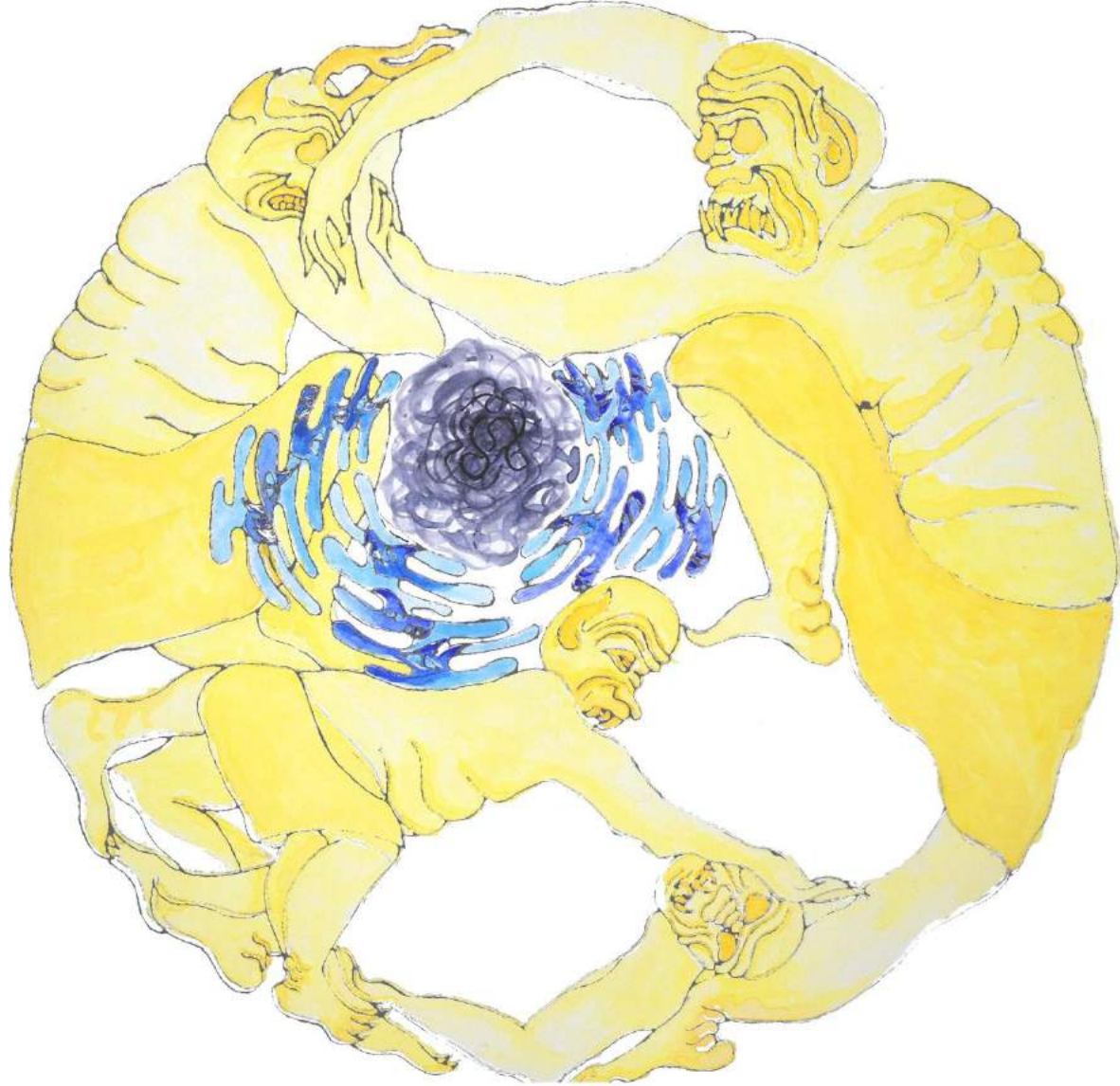


# MUSTAFA KHANBHAI

**Mustafa Khanbhai is a Delhi based artist whose works draw attention to the importance of history and memory. He works with digital, sculptural, print media and interactive forms. While his earlier works drew inspiration from Islamic history, myths and visual culture, the focus of his recent works have shifted to the ecological crisis looming above us. His works engages with the lives of the animals and birds who have now adapted to the growing metropolises across India. In his digital collage 'Jinnistan', Khanbhai mobilises the figure of Jinn or Djinn to comment on the contemporary refugee crisis. In the Islamic lore Jinns are believed to have supernatural powers and are capable of possessing human beings. They are either welcomed or warded off depending on the person. Referring to the iconographic depiction of Jinns, Khanbhai comments on the contemporary plight of the refugees who are characterised as aliens and are non-acceptable in many countries.**



Name - Mastafa Khanbhai  
Title - Cell Body 1(single edition)  
Medium - Digital collage printed on archival paper  
Size - 3 X 2 feet, 36 X 24 inches



Name - Mastafa Khanbhai

Title - Cell Body 2(single edition)

Medium - Digital collage printed on archival paper

Size - 3 X 2 feet, 36 X 24 inches



**Artist - Mustafa Khanbhai**

**Title - Mitochondria 1 (single edition)**

**Medium - Digital collage printed on archival paper**

**Size - 3 X 2 feet, 36 X 24 inches**



**Artist - Mustafa Khanbhai**  
**Title - Mitochondria 2 (single edition)**  
**Medium - Digital collage printed on archival paper**  
**Size - 3 X 2 feet, 36 X 24 inches**



**Artist - Mustafa Khanbhai**

**Title - Mitochondria 3 (single edition)**

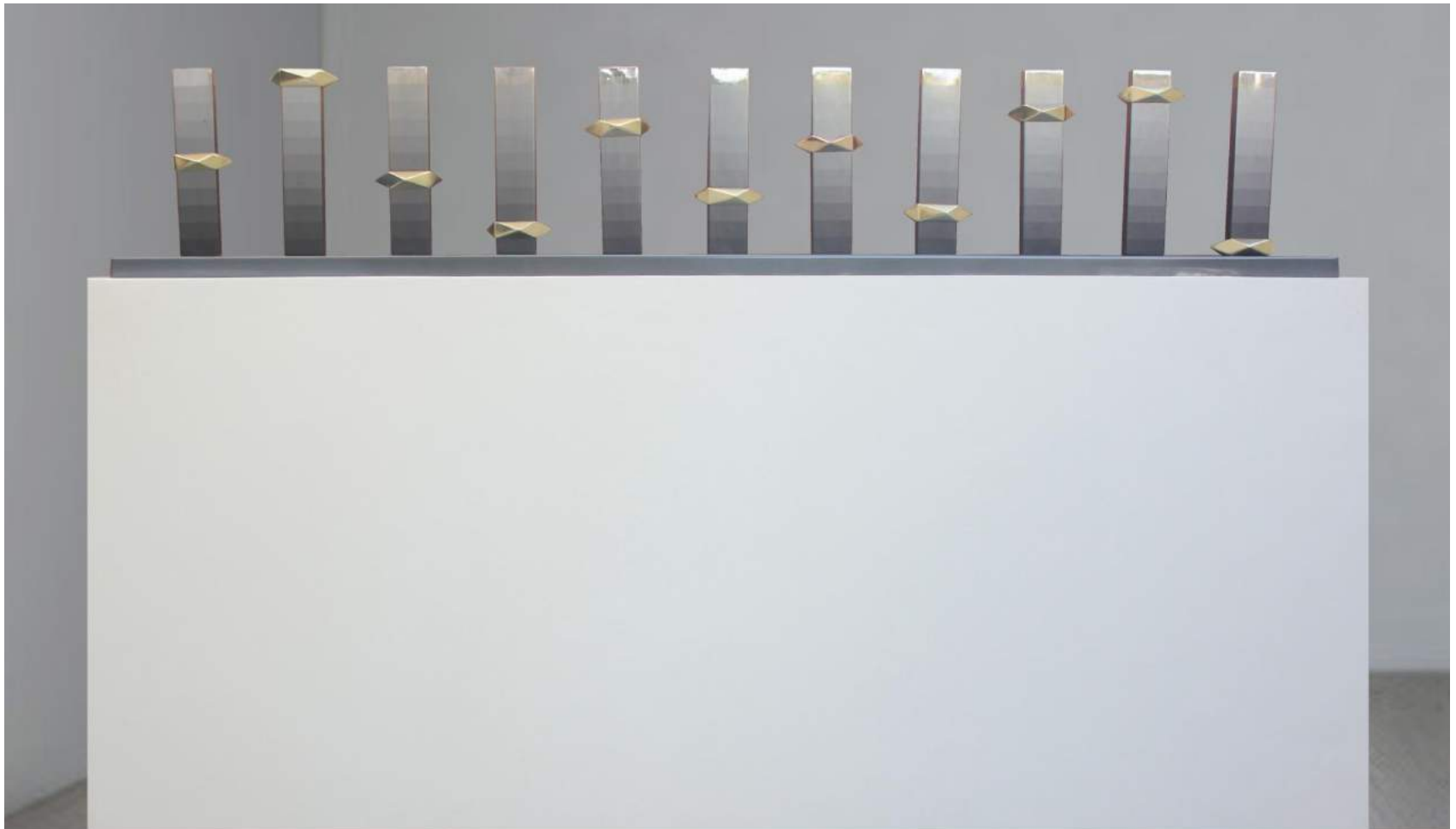
**Medium - Digital collage printed on archival paper**

**Size - 3 X 2 feet, 36 X 24 inches**



# NAVIN CHAHANDE

**Naveen Chahande's works are one of the most formidable representations of the daily experiences of the Dalits and the lower classes of India. Chahande has attracted significant attention and critical acclaim after his recent exhibitions which features the use of archival images to re-present historic events related to Ambedkarite politics. Through his painstaking research, collection of oral histories, images, visual culture associated with Navayana-Buddhist tradition and Dalit poetry, Chahande positions caste as an important factor of the art historical discourse. Chahande mobilises these images and symbols from his daily life in search of a radical political identity. In his sculpture "Flexibilism", which is a neologism coined by him, he critiques the mismatch between ideological rhetorics and practices.**



**Artist - Navin Chahande**  
**Title - Flexibelism**  
**Stainless Steel and Brass**  
**Size - 13 X 72 X 5 inches**  
**Year - 2018**





**Artist - Navin Chahande**  
**Title - Circle of Equality**  
**Medium - Oil on canvas and neon sculpture light.**  
**Size - 5 X 10 feet**  
**Year - 2015**



## PRAJEESH A.D

**Prajeesh A.D. hails from Kerala and he has concluded his studies from Hyderabad. Prajeesh delves on the absurd in his body of work and questions our normative understandings of objects. Prajeesh creates objects and in an innovative way transform them to non-functional objects. These dream like objects transcend their use value and functional purposes and critically interrogates our perceptions of reality. Prajeesh deliberately selects these objects in order to challenge the systems of ordering, measuring, surveying, etc. and introduces an alternative world where these objects have a different life. In his new series of works for the show Prajeesh extends his engagement with objects by transforming them to question how values and functions are formed.**



Artist - Prajeesh A D  
Title - Core  
Medium - Wood & Iron  
Size - 15 X 3 X 6 inches  
Year - 2018



Artist - Prajeesh A D  
Title - Merge  
Medium - Iron  
Size - 20 X 14 inches  
Year - 2018



Artist - Prajeesh A D  
Title - Blank Quotes  
Medium - Iron  
Size - 20 X 14 inches  
Year - 2018



# SANJIB MONDAL

Sanjib Mondal is a West Bengal based artist who has completed his masters in print-making from Santiniketan. Mondal has been part of different shows in Kolkata and Baroda. His images are borrowed from the everyday objects around us and he highlights their relation with our daily life. Through the multiple depiction of these objects Mondal examines our association with these and the symbolic value we ascribe to them. Mondal's set of paintings in this exhibition feature patterns and images of deities from the popular culture on a seemingly empty pictorial surface. They are cornered to a side to emphasise the expanded barrenness of the surface. The empty surface is a metaphor for the desolate agricultural lands and the condition of the farmers he encountered in the various trips undertaken by him. He transforms the aridness onto the pictorial surface by the use of rough pitch-board as the background. Through this series of works Mondal posits a strong artistic take on the environment crisis and the miserable conditions of Indian farmers.



**Artist - Sanjib Mondal**  
**Title - Untitled**  
**Medium - Collage on Pitchboard**  
**Size - 24 X 30 inches (each)**  
**Year - 2018**



# Premjish Achari

**Premjish is a Curator, Writer and Translator based in Delhi. His translations have appeared in Indian Literature published by Sahitya Akademi. He has initiated an independent curatorial platform called Future Collaborations aiming at theoretically and politically informed curation. His exhibition "Things are vanishing before us" was part of the Curators Ensemble for Krishnakriti Festival January 2017. He has recently curated the show "A Preview to Desolation" at Italian Cultural Center in 2017. He has received the Inlaks: Take on Art Travel Grant for Young Critics in 2016. He was the Fellow for Curatorial Intensive South Asia (CISA) 2017 at Khoj International Artist's Association. In 2018 he received the Art Scribes Award by Prameya Art Foundation for developing new curatorial paradigms. Premjish was the co-curator of the first edition of the public art exhibition Bhubaneswar Art Trail titled "Navigation is Offline".**

**He is currently the Director-Outreach at Art1st Foundation and also a Visiting Faculty at Shiv Nadar University where he teaches art history and theory. He is pursuing his Ph.D. titled "Temple Arts of Medieval Kerala: Constructing a Regional Identity" from School of Arts and Aesthetics, JNU, India.**





# Nikhil Purohit

**Nikhil P is an artist, art educator and art writer based in Mumbai. His work is directed towards formal exchanges between arts pedagogy, arts administration through research, systematic documentative practices and art mediation. He currently lectures at Amity School of Fine Arts and is associated with the Mohile Parikh Center since 2012 and serves as a consulting editor to Art Journal.**

## **The Uncertain Tales**

**The arrival of a new year is marked with the wishes for better, peaceful and prosperous times. At least that is what we wish for and that is what others wish for us. Nevertheless, the hope for a better future is now shrouded with deep uncertainties and insecurities. The visions for a better future are stalled by the rise of religious bigotry, unequal distribution of wealth, rampant invasions and ecological crisis. The stories of our times are characterized by an uncertainty. We take a pause to narrate the chronicles of our the contemporary and every interlude in imagining a future is mired in this doubt. The work of art of our times reflects the precariousness of contemporary human existence. This exhibition features a selection of works from young artists practicing in different parts of India who are redefining the contemporary art. Their works are not mere reflections of the socio-political milieu they inhabit; rather they offer a critical perspective through their practice and question existing conventions. Also, they possess a vulnerability which arises from a sensitivity displayed towards the precarious existence and uphold the values of uncertainty.**

**But what is the relevance of taking a pause while we embark on this great progression? To be engulfed in uncertainty allows retreating into the deepest caverns of our self and introspecting our own inner demons and fears. This conceptual retreat allows us to explore the many possibilities of love, friendship, existence, resistance, and commitment in this turbulent epoch.**

**To be uncertain is an act of courage, where the subject is distant from the shared dreams of progress, development and technological advancements. Like the Slovenian Lacanian-Hegelian Slavoj Zizek informs us, “we have to gather the strength to fully assume the hopelessness.” The speculations can wait and let us remind ourselves that there are even more daunting structural and systemic fissures which we need to tackle before moving ahead. According to Zizek, “The true courage is not to imagine an alternative, but to accept the consequences of the fact that there is no clearly discernible alternative: the dream of an alternative is a sign of theoretical cowardice, it functions as a fetish which prevents us to think to the end the deadlock of our predicament.” The works in this exhibition posit a sharper critique by throwing effective punches on these realities rather than being hypothetical. They survey the various challenges faced by the world today and accept discrimination as a fact of our contemporary reality. As much as exhausted, isolated and disorientated we are the time demands an introspection and chart out a path for liberation. Uncertain tales allows us to recollect the events unfolding before our eyes and etch them into our memories. It cautions us about the impending catastrophe.**

**Premjish Achari  
Writer and Facilitator**