

Untitled I

an online exhibition

Avni Bansal
Dinar Sultana
Dipti Batlawala
Isha Itwala
Kumar Misal
Rumit Donga
Sanjib Mondal
Savitha Ravi

PRIYASRI ART GALLERY
Mumbai • Baroda

May 15 - June 15, 2020

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Artists

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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 in Baroda has been providing studio space and housing for young artists since 2003, and has recently launched a separate printmaking practice.

The Coronavirus pandemic has only strengthened our belief that we are all interdependent and highlighted the importance of co-existence.

We are reminded of *'The Plague'* by Albert Camus written in 1947. Here are some excerpts -

"But what does it mean, the plague? It's life, that's all. In fact, it comes to this: nobody is capable of really thinking about anyone, even in the worst calamity. For really to think about someone means thinking about that person every minute of the day, without letting one's thoughts be diverted by anything- by meals, by a fly that settles on one's cheek, by household duties, or by a sudden itch somewhere. But there are always flies and itches. That's why life is difficult to live. I have no idea what's awaiting me, or what will happen when this all ends. For the moment I know this: there are sick people and they need curing."

'Untitled I' & 'Untitled II' are online exhibitions with a collective of artists who have been connected with Priyasri Art Gallery & AQ@Priyasri, the artist studio, Baroda for a very long time.

"Winter Always Turns to Spring"

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Avni's works speak about the creation and interpretation of forms, how a structure evolves its existence through artistic vision and the subsequent interpretation by viewers based on one's own subjective world-view and knowledge. The very initiation for Avni's visuals is her immediate surroundings but she manages to break the semblances well enough to raise a question about the identity of the object, thus capturing the sense of known within the unknown. Avni's works may seem purely abstract but they do have a structure known to the human mind. Arrangement and treatment play vital roles in her work; the words or titles she writes along the works are significant semiotic pointers for interpretation of the artistic forms. As a native of India, one may see a lot of influence of Indian tribal arts in her imagery, which is not a conscious deliberate attempt, but arises from her deep interest in understanding the large plethora of traditional arts of India.

GARLAND

A garland for those..
Who are sacrificing their
health, reaching out to those.. who
need help.. without being
inconsiderate.

A garland for those..
Who obeyed the deceiving rulers, while
restoring their faith in them.
A garland for all those..
Well-wishers.. who reach out to
enlighten and retrieve hope among the
disoriented.

A garland for those..
Who are constantly striving to make
their ends meet..

A garland for..
your own self, for trusting in whatever
is happening, without losing hope.

Garland
Linocut on Cloth
Size Variable
May 2020



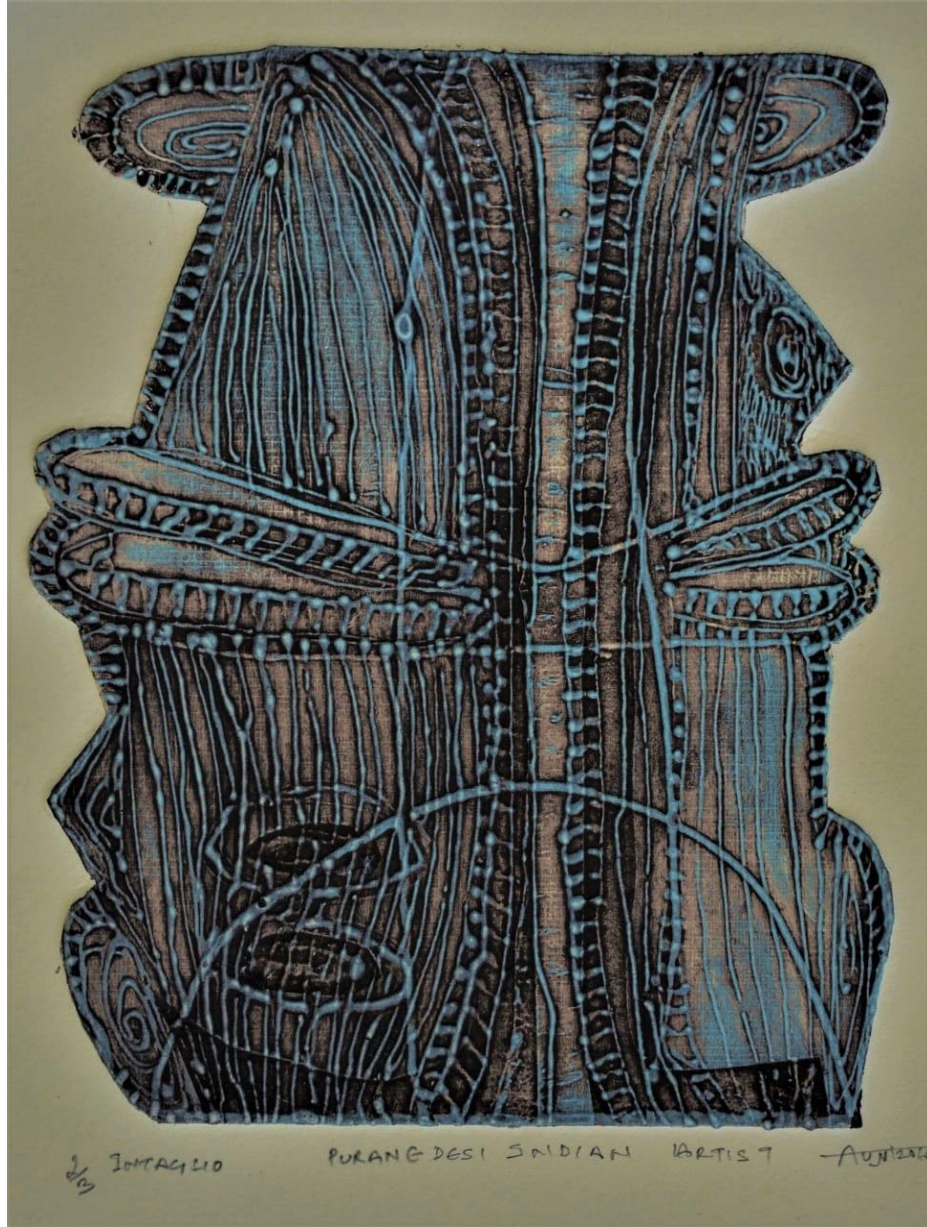
A Time – COVID-19

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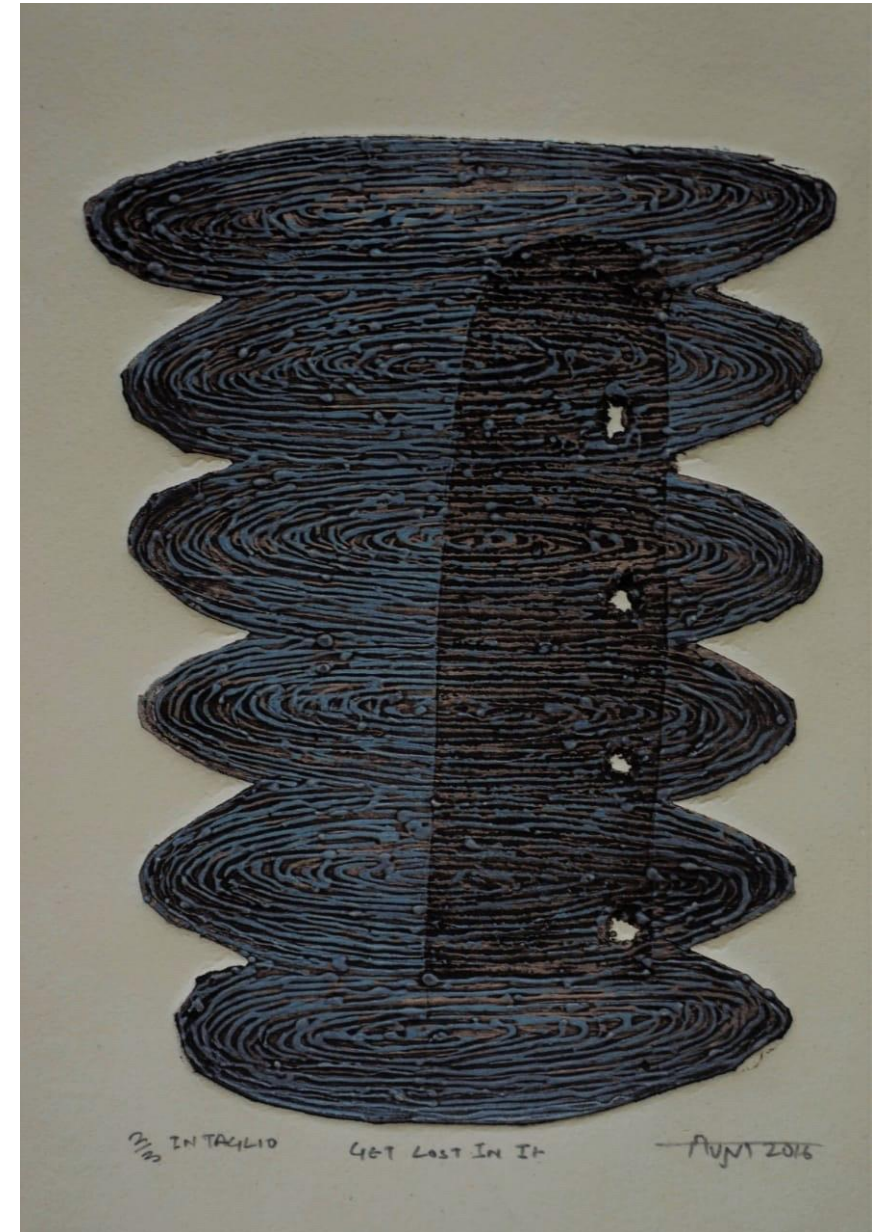
Diya/ in the center/ Jyoti
Collagraph
7 x 10 inch, Ed 1
2016

Purane Desi Indian Artist
Collagraph
7 x 10 inch, Ed 2
2016



Get Lost In It
Collagraph
7 x 10 inch, Ed 2
2016

Globe/Vagina/Indian/Mirror
Collagraph
7 x 10 inch, Ed 2
2016



Ghar-House/Window/Something

Collagraph

7 x 10 inch, Ed 3

2016

Kesh-Hair/Focus/Pumpkin/
Pom-Pom

Collagraph

7 x 10 inch, Ed AP

2016

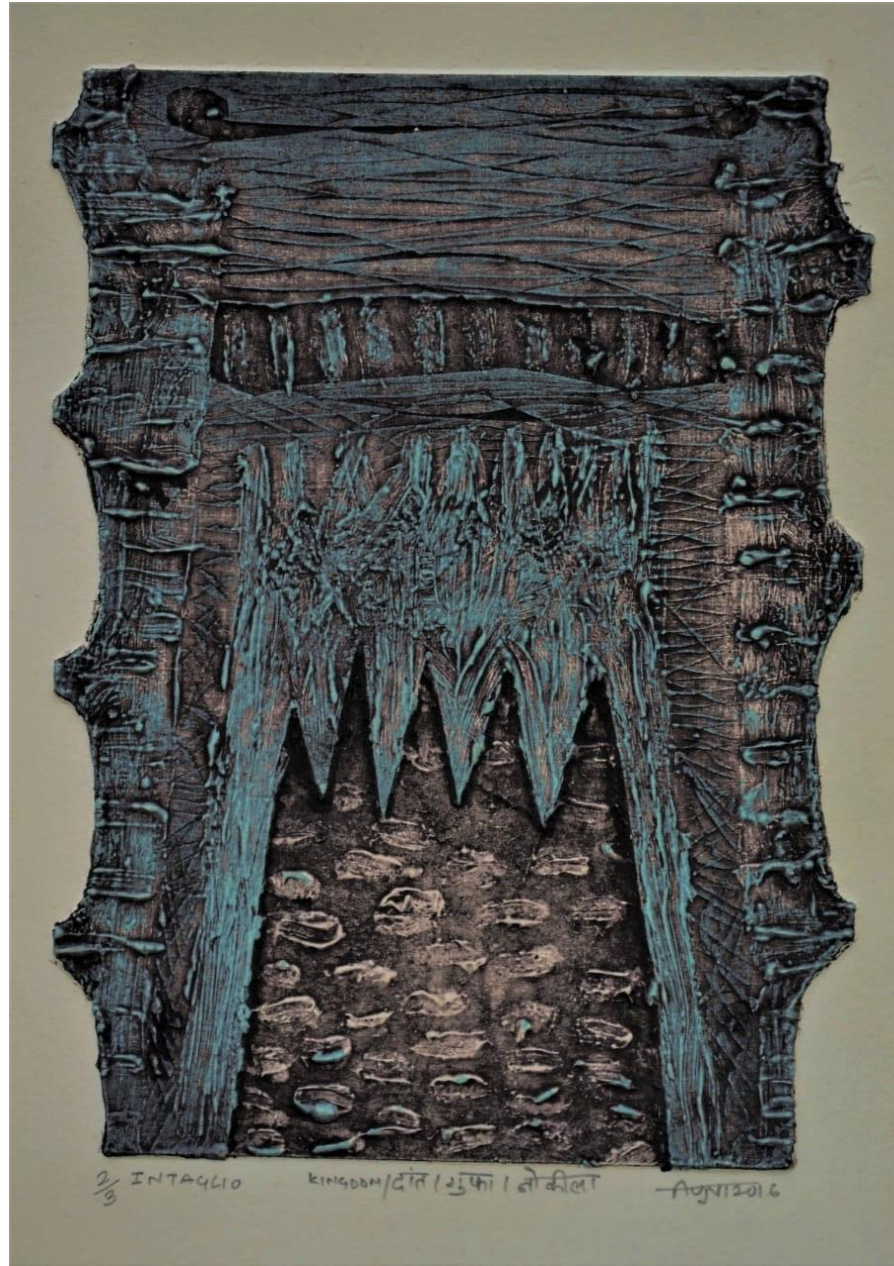
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Kingdom/Dant-Teeth/Gufa-Cave/Pointed
Collagraph
7 x 10 inch, Ed 2
2016

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Mumbai • Baroda



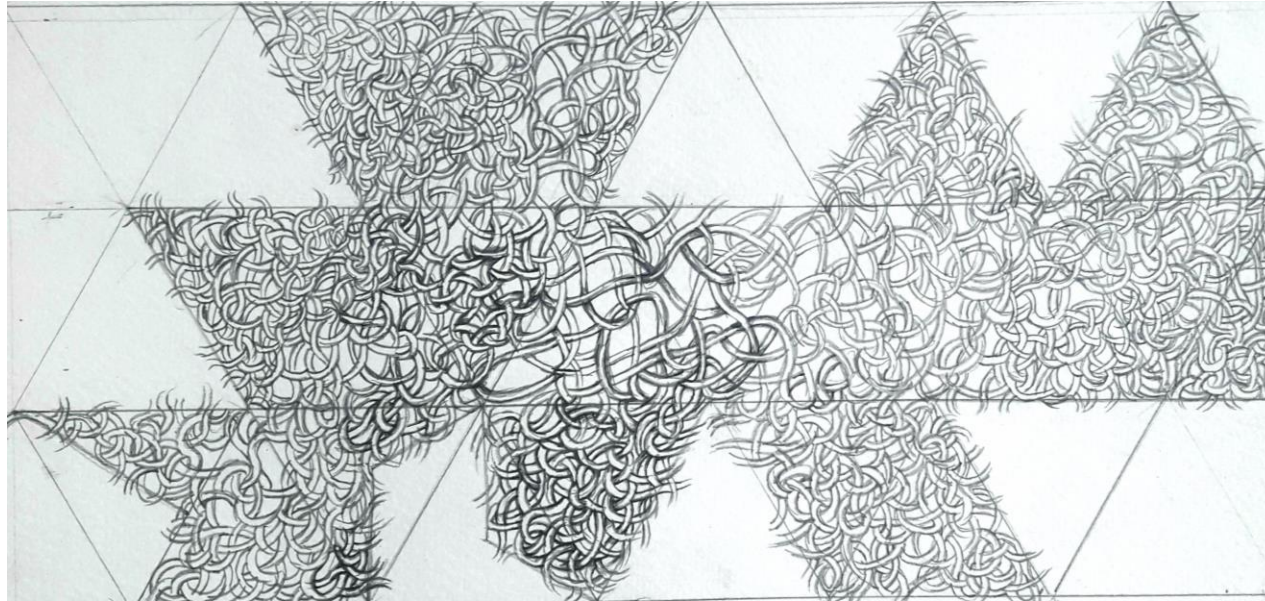
Passing through many stages of explorations, my work is now attuned to the present scenario of Bangladesh. After returning here, I could no longer stay blind to the upheavals, the political conditions around me, with people turning into monsters in an environment no longer impinged by the discipline of morality. Farmers are no longer able to sustain themselves; coal politics divide the land at large. In this frenzied tale of greed and avarice, a lacuna in the erstwhile sonorous culture continues to grow. I now link my art to local traditions of craft, the role of labour in making art, signalling the fading tradition of the region. I use motifs from craft—Kantha and terracotta—while the rawness of coal signals both the political and the void. The materiality that I channelled earlier once again reprises itself into this body of work, but is now renewed by a live political undercurrent.

I do not paint; I quite simply make. The fleeting ephemeralties of nature have long since fascinated me. I often asked myself, how can I translate this materiality of nature onto my work, when it refuses to be tamed or controlled as per one's will? To this extent, I have adopted an almost archival, quasi-scientific method of categorising and documenting various hues, textures, surfaces found in nature, all in pursuit of understanding its materiality. Steaming through a ruthless wave of time, I try to make art a little more sensitive. As I transform everyday materials and those associated with rituals, the emphasis is on hand-worked processes. Oftentimes engaging in a play of absurdity, I have also used cotton-pulp, human-hair, snake-skin and a slew of other discarded ephemerals. I then began creating my own paper from scratch, using pastes of flower-based pulp and extracting colour from elements such as flower, bark, seed, leaf, sometimes stone and clay. However, creating is nothing but a violent process of making. Something that an artist must come to terms with at some point in their journey. For me, it was through Loss.

Buckminster Fuller's Dymaxion world map redesigned by the pattern of hand weaving (Craft), which symbolises the organic living technic as developed by skills.

A Time – COVID-19

Untitled
Graphite on paper
12 x 9 inch
May 2020



Untitled
Stone pigment on paper
12 x 9 inch
May 2020



Set of colour patches obtained from 26 vegetable sources
6 x 6 inch each
2016



The dryness

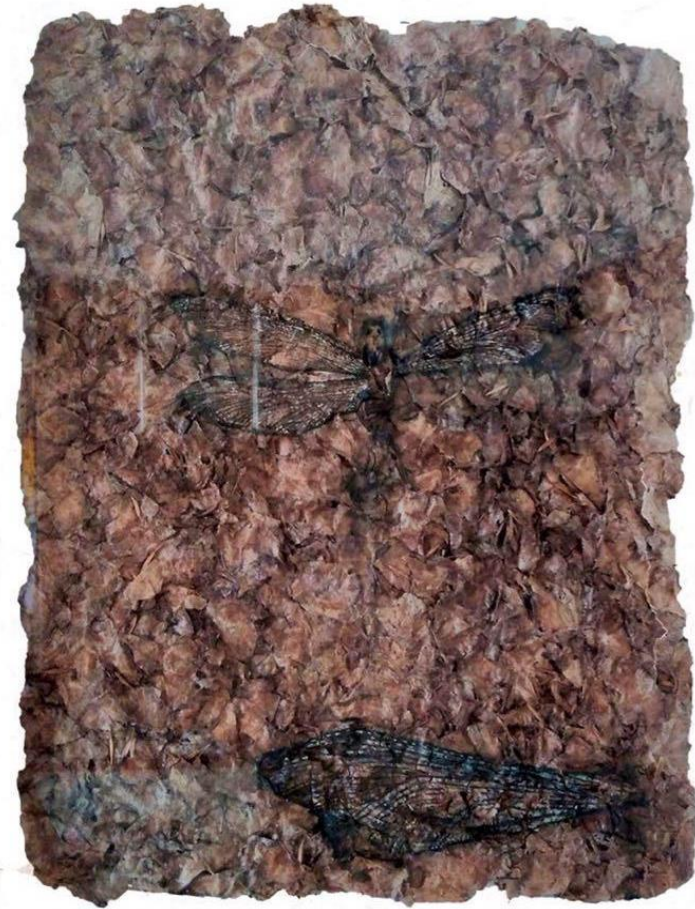
Water colour on flower pulp

14 x 10 inch each

2017

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Untitled

Natural pigment, clay, cotton, human hair on paper

24 x 30 inch

2016

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Transformation
Cotton & clay on paper
84 x 60 inch
2016

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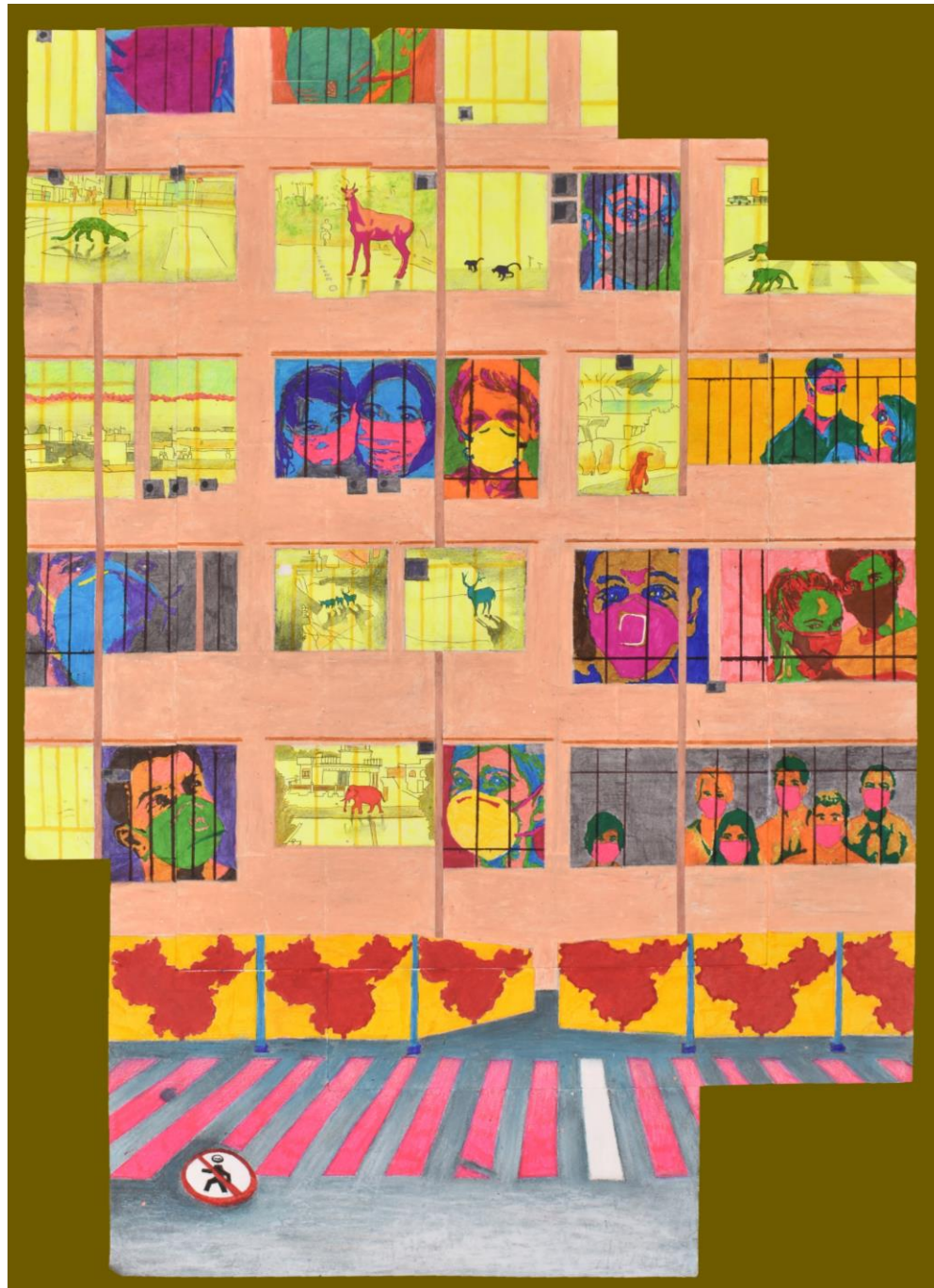


The organic figures which I have composed in the lithography series represents the wired Ontogeny (growing organically) character of nature. Pointing that character I have composed my element(-as living figure), precisely concentrating its placement in the square or rectangular format, showing that nature has the character that it can grow from anywhere. In this series, I dealt with placing the form as my element and making it more intrincating.

Looking at the current worldwide scenario of recent times, involving the months of February, March, April, May 2020, it is unsure how long the situation will persist. The living and working behaviour of an individual has been promptly changing.

As this transformation is occurring worldwide, which is similar and constant, it has affected all natural beings including humans, animals, birds and nature. In this short time period, some visuals are constantly repeating. Those which are visible day and night. These visuals are very strong, fresh and inexperienced. Obsessed with these visuals and acts, which are voluntary and involuntary, and by witnessing this as a new popular culture I have painted these visuals with pop colours.

POP Covid-19
Mixed media
22.5 x 16.5 inch
May 2020



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A Time – COVID-19

Erecting Emergence

Lithography

20 x 16 inch, Ed 2

2017



Articulated Emergence

Lithography

20 x 16 inch, Ed 3

2017



Illuminating Emergence

Lithography

20 x 16 inch, Ed 2

2017



Rooted Emergence

Lithography

13 x 16 inch, Ed 4

2017



Crawling Emergence

Lithography

10 x 18 inch, Ed 1

2017

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Hidden Emergence

Lithography

16 x 18 inch, Ed 2

2017

PRIYASRI ART GALLERY

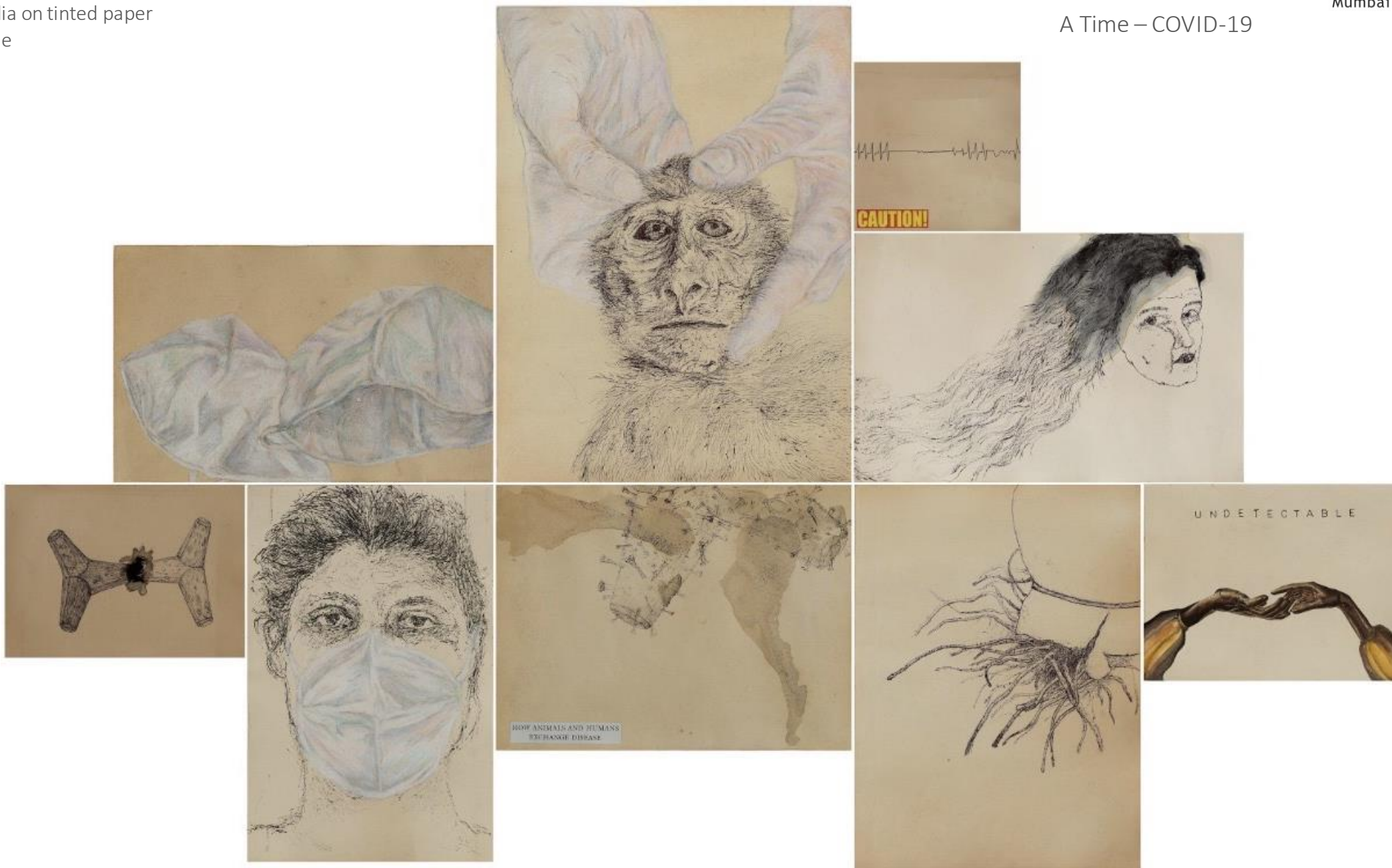
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At the heart of my practice lies the ailing body that has grown from my personal experience with regular hospitalization and medication that continues to this day. Illness, although not defining, definitely shapes the life and identity of the patient and his/her caregivers. Thus, I look at the body as a tool of communication between the self, memory, other bodies (living and non-living) and space. I see it as a process of decay and a vessel that holds memories of despair, terror, hopelessness and conversely the transient nature of life and its preciousness which helps in coming to terms with scars of abuse, taboo, violence, and illness. I see my practice as an extension of an autobiographical journal entry and thus seek to archive my experiences and mundane observations through my work.

Untitled I
Mixed media on tinted paper
Size variable
May 2020

A Time – COVID-19



Objects of Isolation

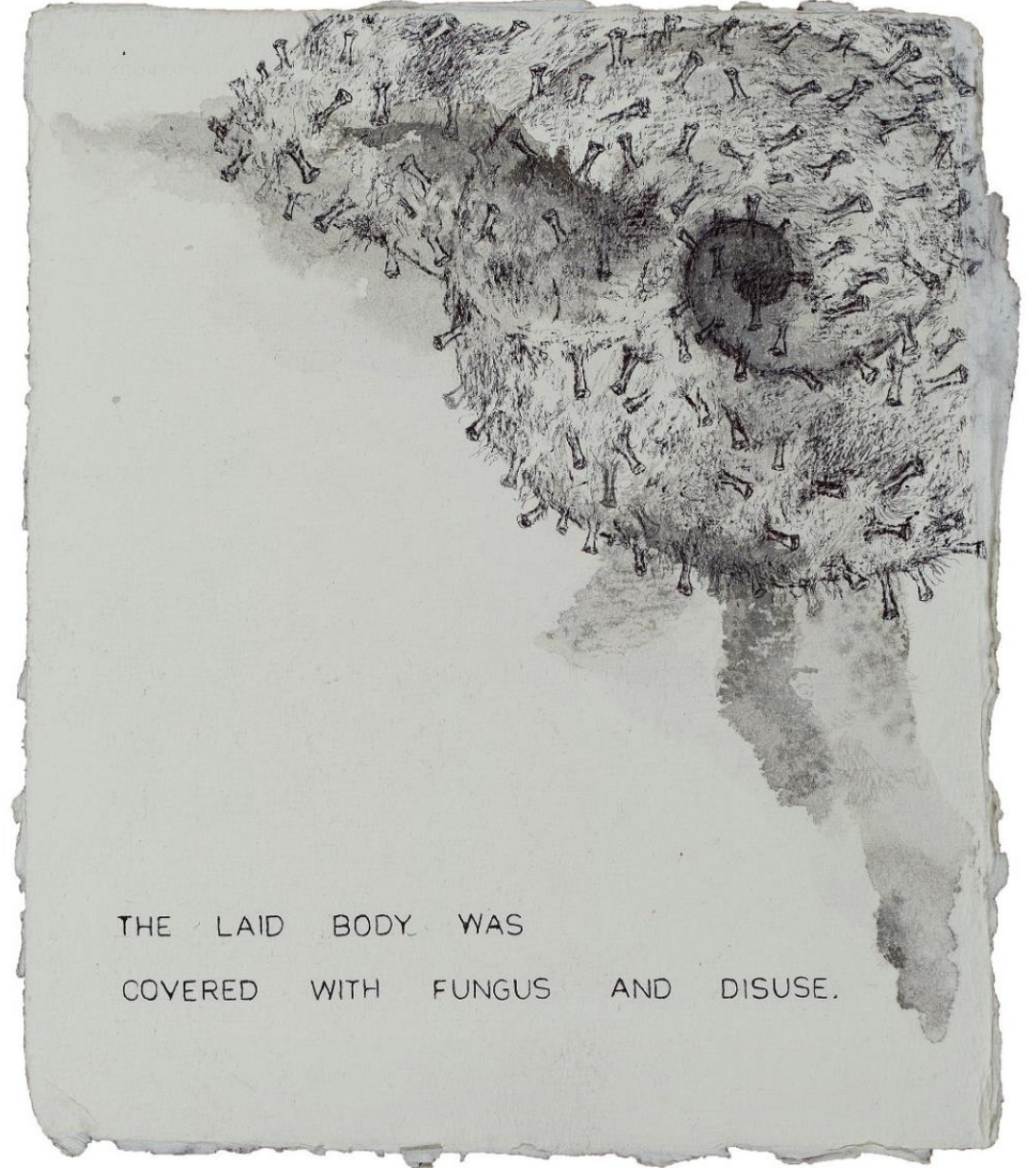
Ink, graphite and water colour on paper

21 x 26 cm each

2020

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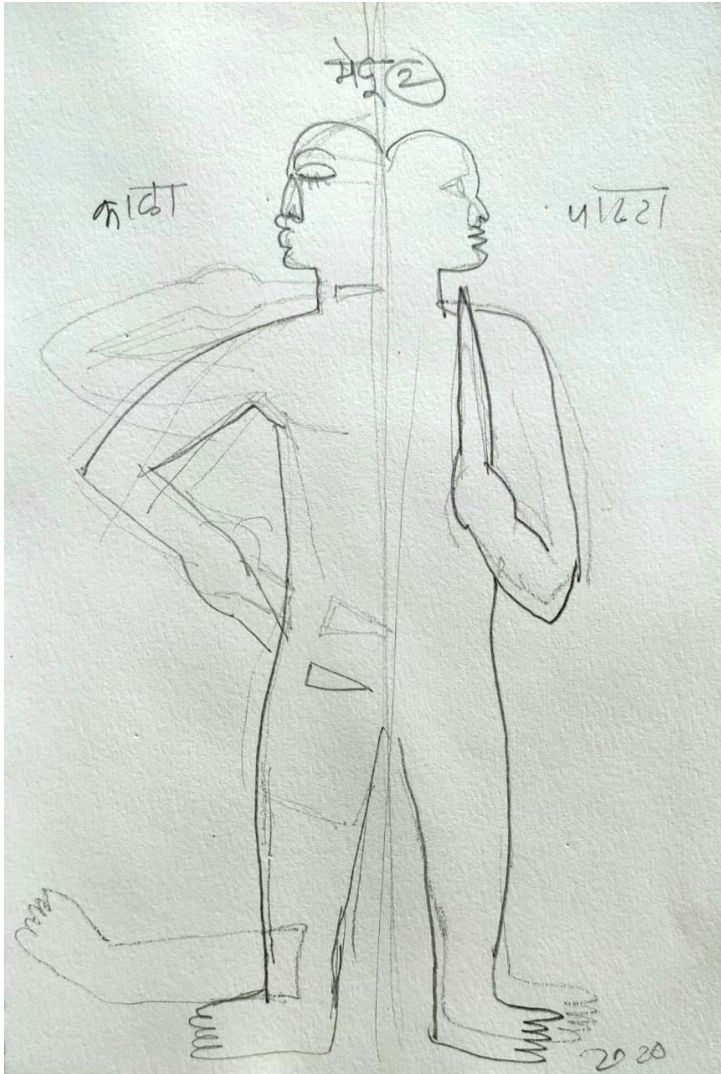
We are born and then slowly start taking baby steps. After a while, we start walking and leave our footprints behind, gaining a variety of experiences that shape our lives. Some of them are pleasant, while others shake us. My work reflects my own experiences. Through my artwork, I explore the aesthetics 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.

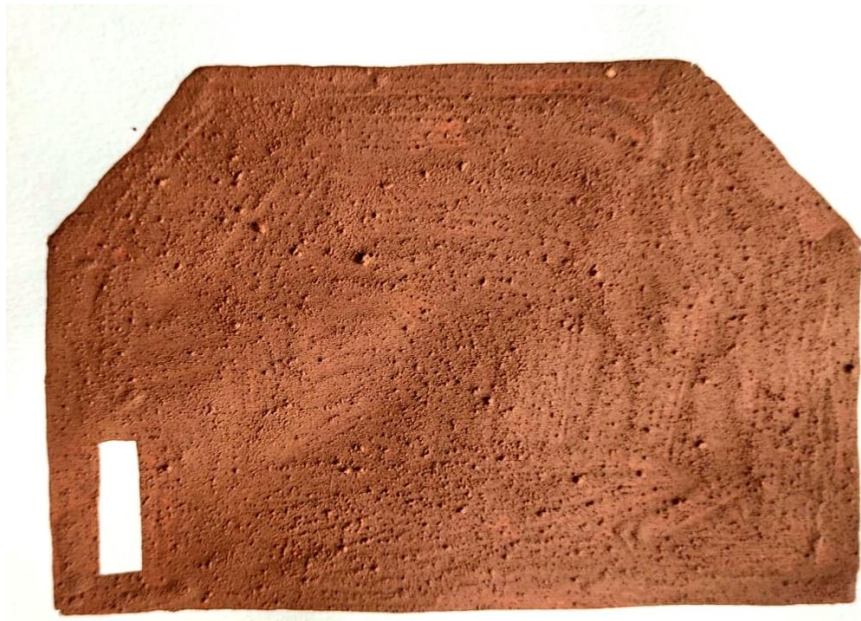
Drawing
Pencil and ball pen on paper
8 x 6 inch
May 2020

A Time – COVID-19



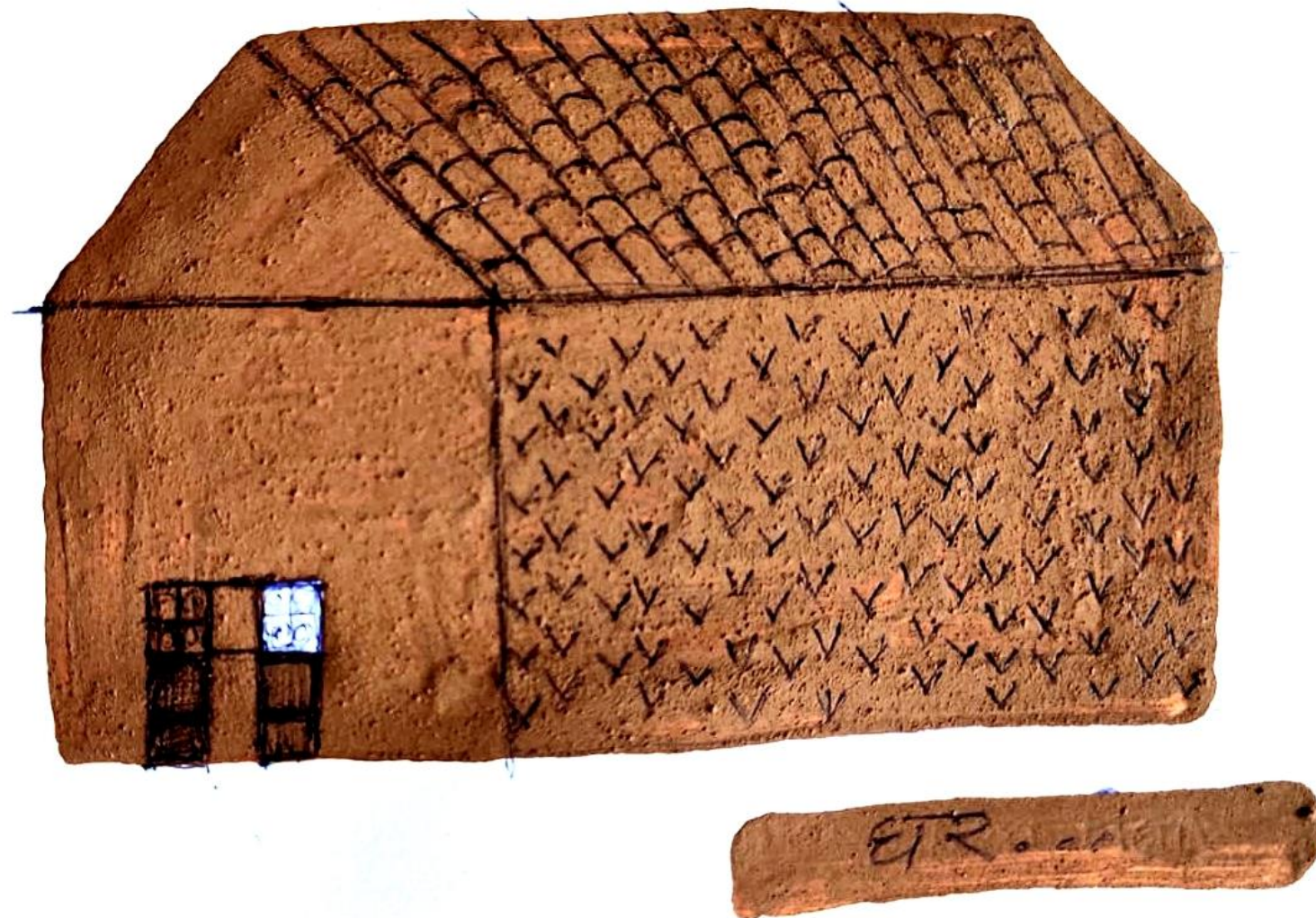
Farmer's house
Red soil on paper
8 x 6 inch
May 2020

A Time – COVID-19



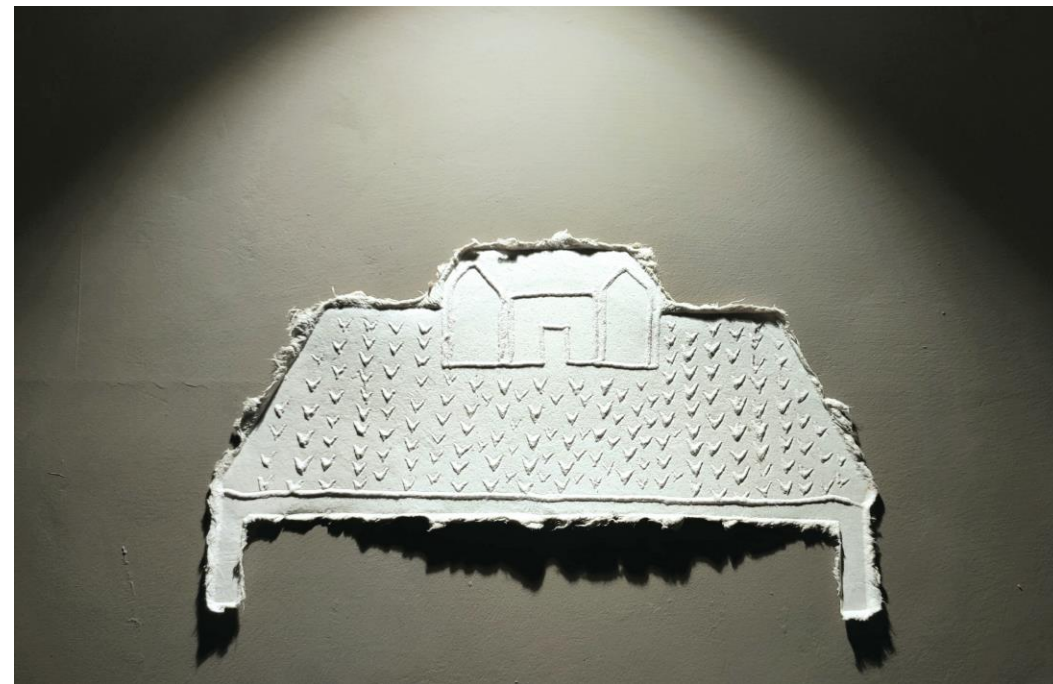
It was noticed that the color of the land in the field changed a little at a distance. The same soil was used for drawing and gum of matter was used as a binder in the soil.

A Time – COVID-19



Dream city Mumbai
Paper making & embossing
10 x 14 inch, Ed 1
2020

My house
Paper making & embossing
6 x 10 inch, Ed 1
2020



Enlightenment

Paper making & embossing

7 x 10 inch, Ed 1

2020



Human Light

Paper making & embossing

10 x 10 inch, Ed 1

2020



The Farmer
Paper making & embossing
12 x 10 inch, Ed 1
2020



Afternoon nap
Paper making & embossing
10 x 6 inch, Ed 1
2020



My village and city

Paper making & woodcut print

32 x 62 inch, Ed 1

2020

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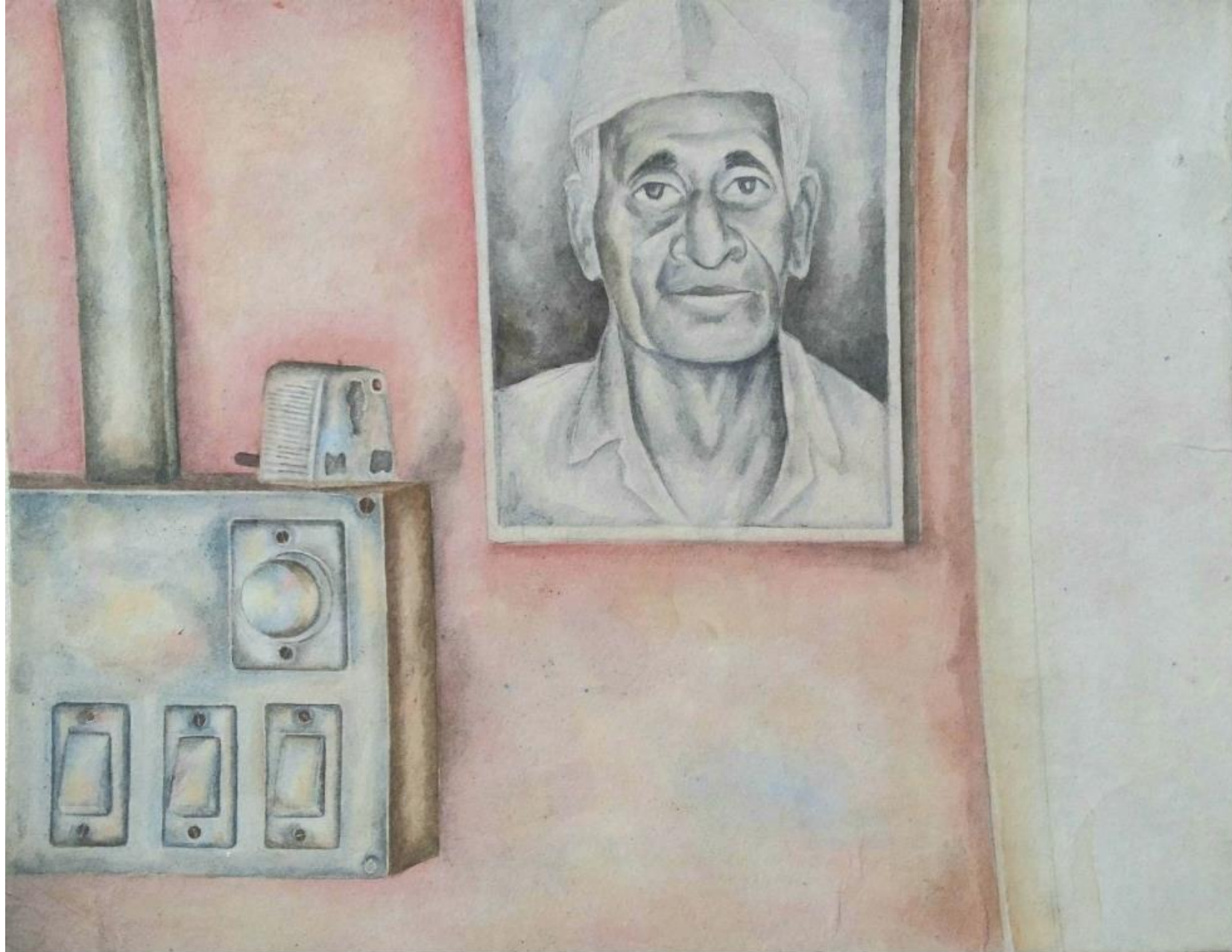


I do observe my social surroundings, and try to respond towards it. I try to capture the essence of their physic and inner expression, through their gestures and postures. In sculpture, a figure's gestures and postures play an important role to talk about a certain idea from the surrounding observations and contemporary situations. Composition plays a major role to understand the situation which had taken place. In painting, figures include their background to give more suggestions about where they come from. I also attempt to play with transparency for revealing and concealing.

Quarantine view
Watercolour
10 x 13 inch each
May 2020

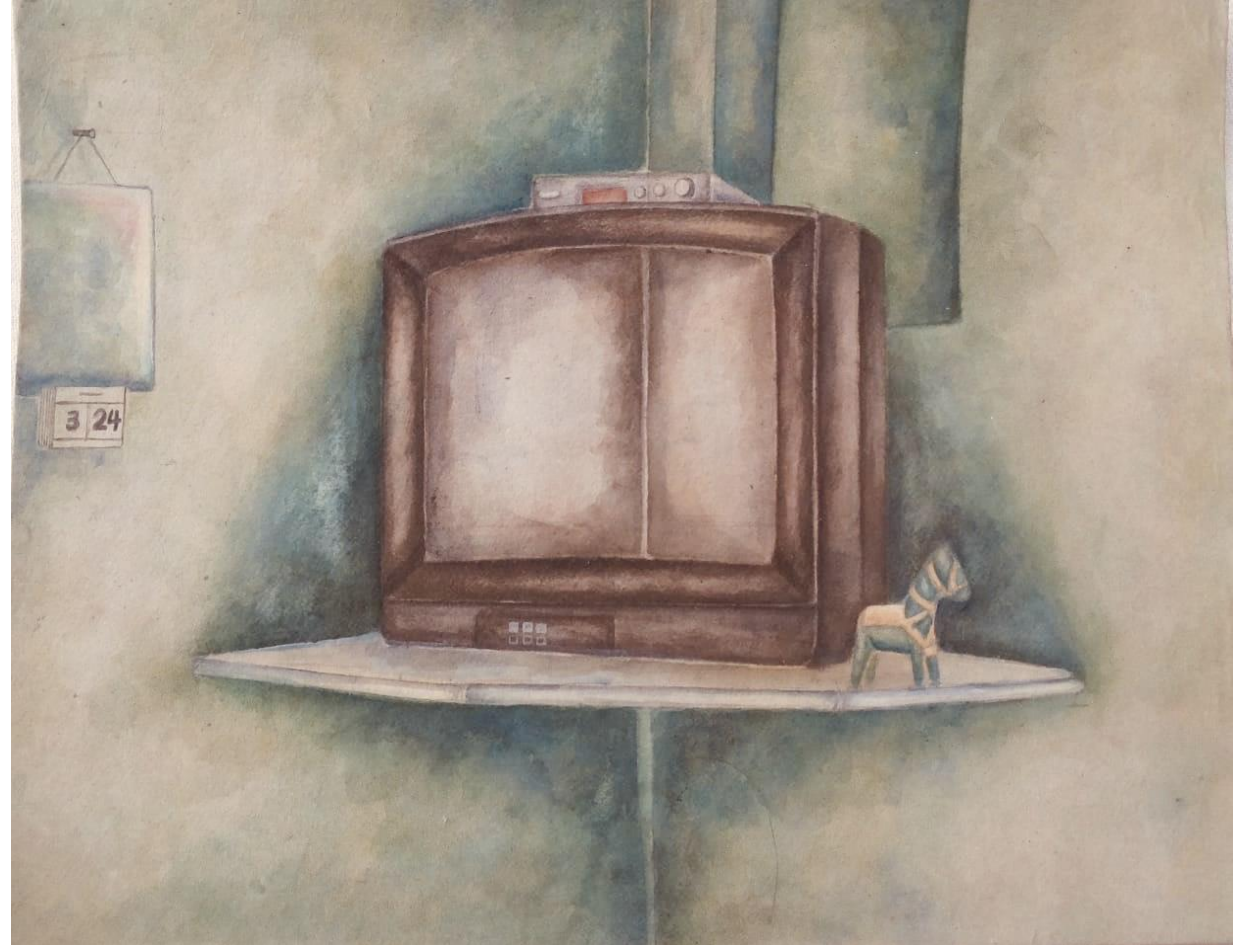
A Time – COVID-19

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Quarantine view
Watercolour
10 x 13 inch each
May 2020

A Time – COVID-19



Pandemic
Terracotta
Size variable
May 2020

A Time – COVID-19

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Sleeping Man
Terracotta
5 x 6 inch
2020

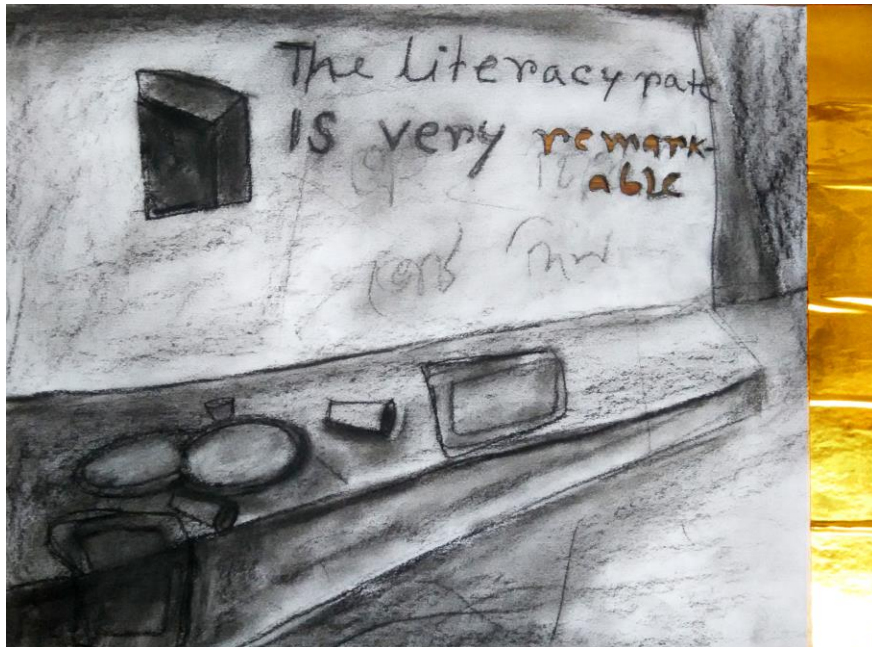
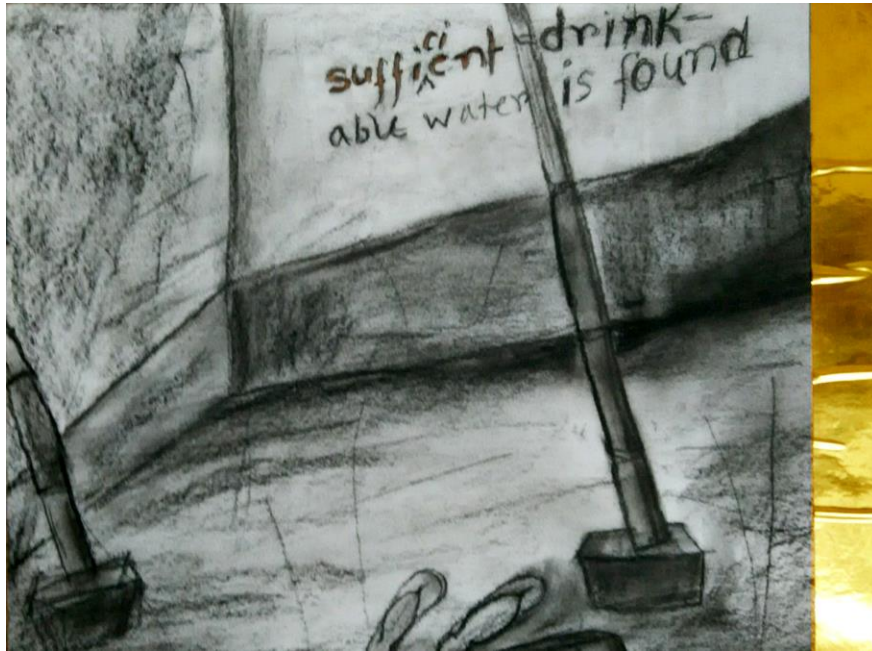


Three Man
Terracotta
6 x 7 inch
2020



This series engages with the changing patterns of social aspirations among the Bengali middle class, taking place under shifting socio-economic conditions, specifically characterized in context with our small towns in Bengal. The central jet-black linocut image of the child is derived from Nandalal Bose's illustrations for Rabindranath Tagore's celebrated work 'Sahajpath'. This image of 'Khoka' (as a little boy is addressed in Bengali) is synonymous with children's literature in Bengali and the government sanctioned curriculum has made it a mandatory read for every child in public schools. My association with this image is connected to the circulation of the image through sites of educational training where children are seen to be the future citizens as well as responsible and complete individuals. Yet, the varying degrees of expectations from a child and the gap between the capability and expectation is often impracticable. The enormous social pressure for success on a child comes from the socio-economic institutions that control access to resources and inheritance of properties. It creates performance anxiety among everyone in a competitive society, emphasizing on self-centric growth. I have used the 'Khoka' image as a 'quote' which repeats itself within these angst-driven aspirational spaces that I have closely observed within my immediate societies.

Untitled
Charcoal and
golden foil
10.5 x 13.5 inch
each
May 2020



A Time – COVID-19

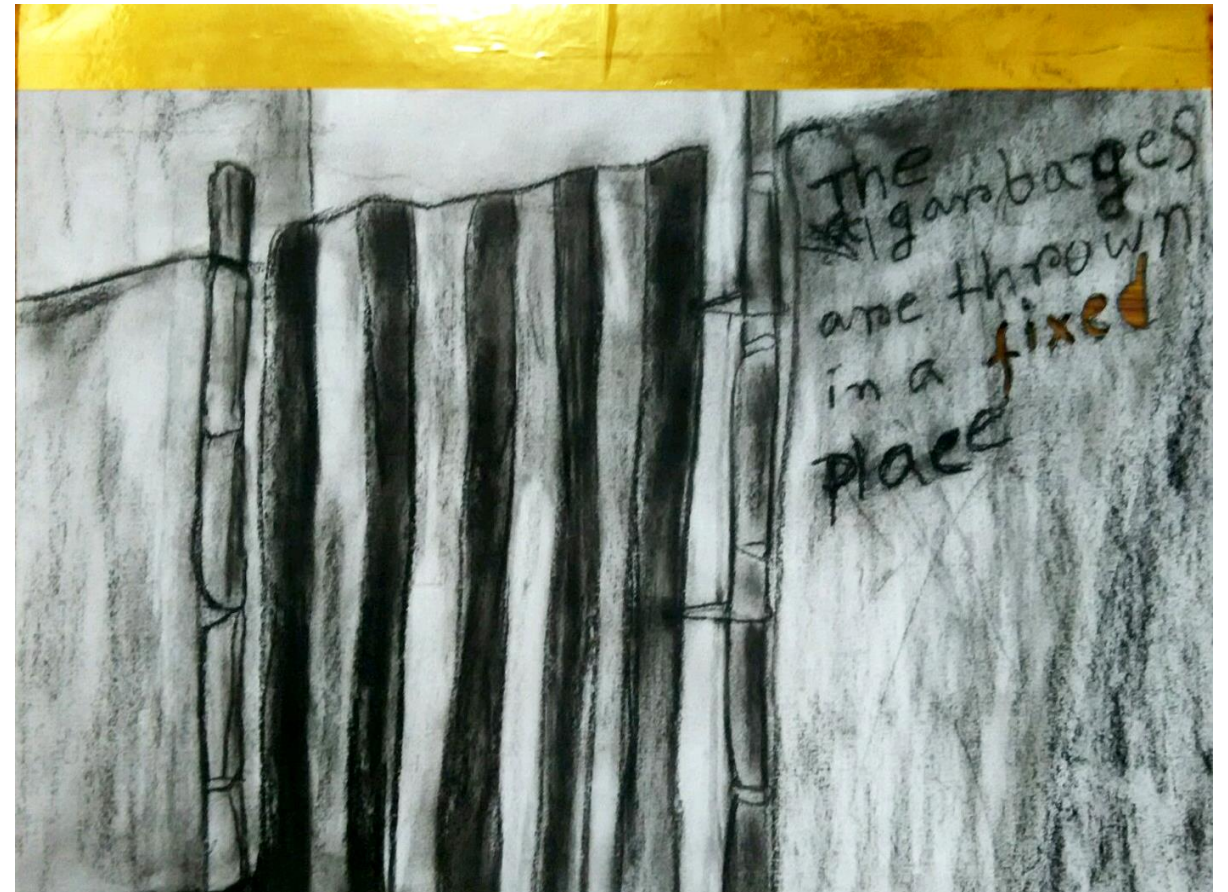
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These body of works are based on a site specific research project thematically drawn on Birbhum Landscape & its surroundings since the last three years. The chosen place is named Kharia (Village) which means land of white clay, and the images are mostly executed in the terrain of the white clay mine and an intimated industry (Kharia Company) raised through this. I reiterate the words from young folks who wrote about their village expressing "here literacy rate is very low", and instead of quoting this, I wrote "here literacy rate is remarkable"; but the word 'remarkable' got engraved and cut out from the page to make sense of a contradictory statement. In some way, this process reflects the denial of assertiveness of the sentence.

Untitled
Charcoal and golden foil
10.5 x 13.5 inch each
May 2020

A Time – COVID-19

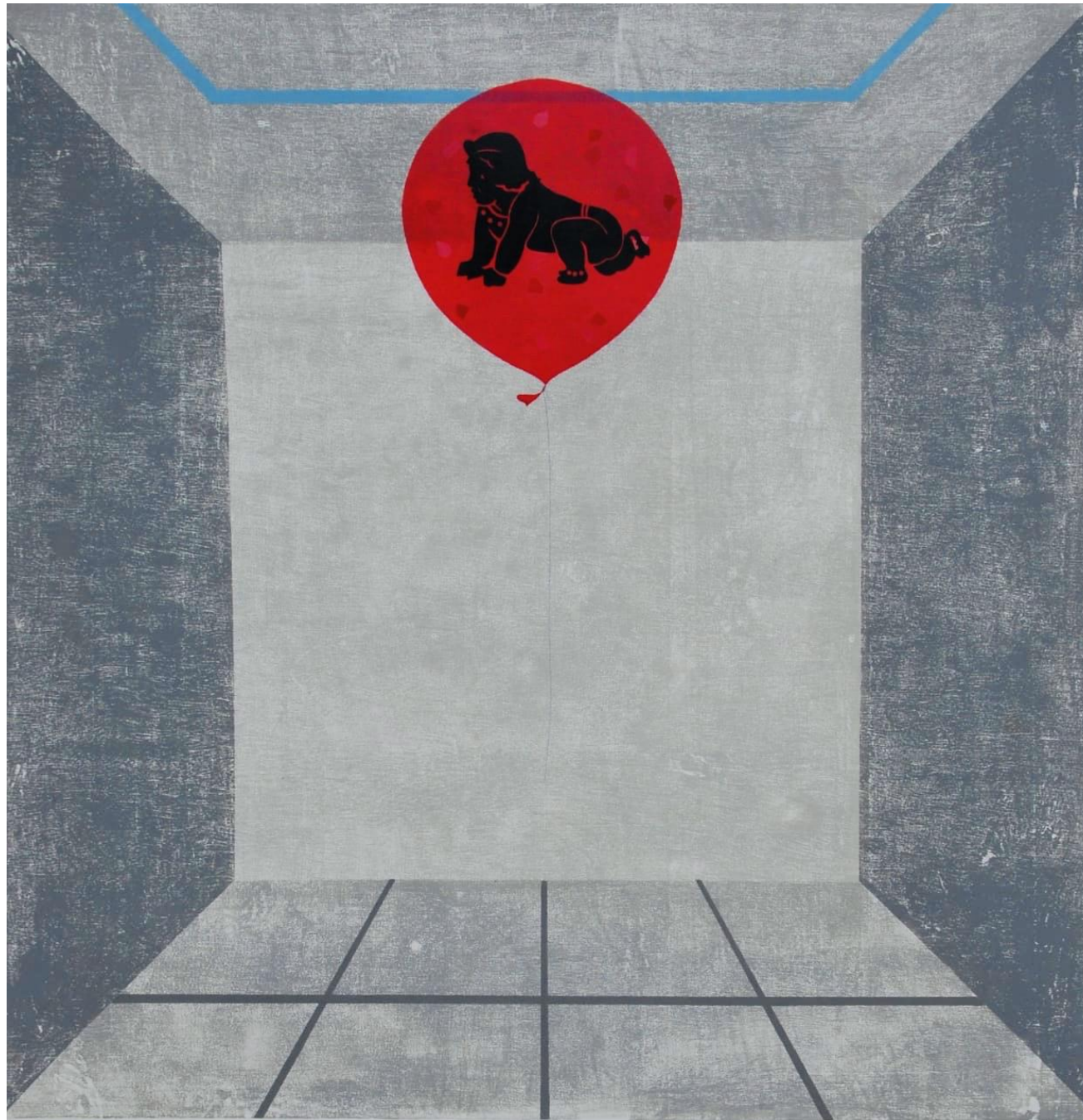


Untitled 3

Background from plywood, woodcut,
stencil and acrylic

48 x 48 inch

2009-2010



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Untitled 8

Background from plywood, woodcut,
stencil and acrylic
48 x 48 inch
2009-2010



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Untitled 2

Background from plywood, woodcut,
stencil and acrylic
48 x 48 inch
2009-2010



Untitled 7

Background from plywood, woodcut,
stencil and acrylic
48 x 48 inch
2009-2010



Untitled 10

Background from plywood, woodcut,
stencil and acrylic
48 x 48 inch
2009-2010



PRIYASRI ART GALLERY

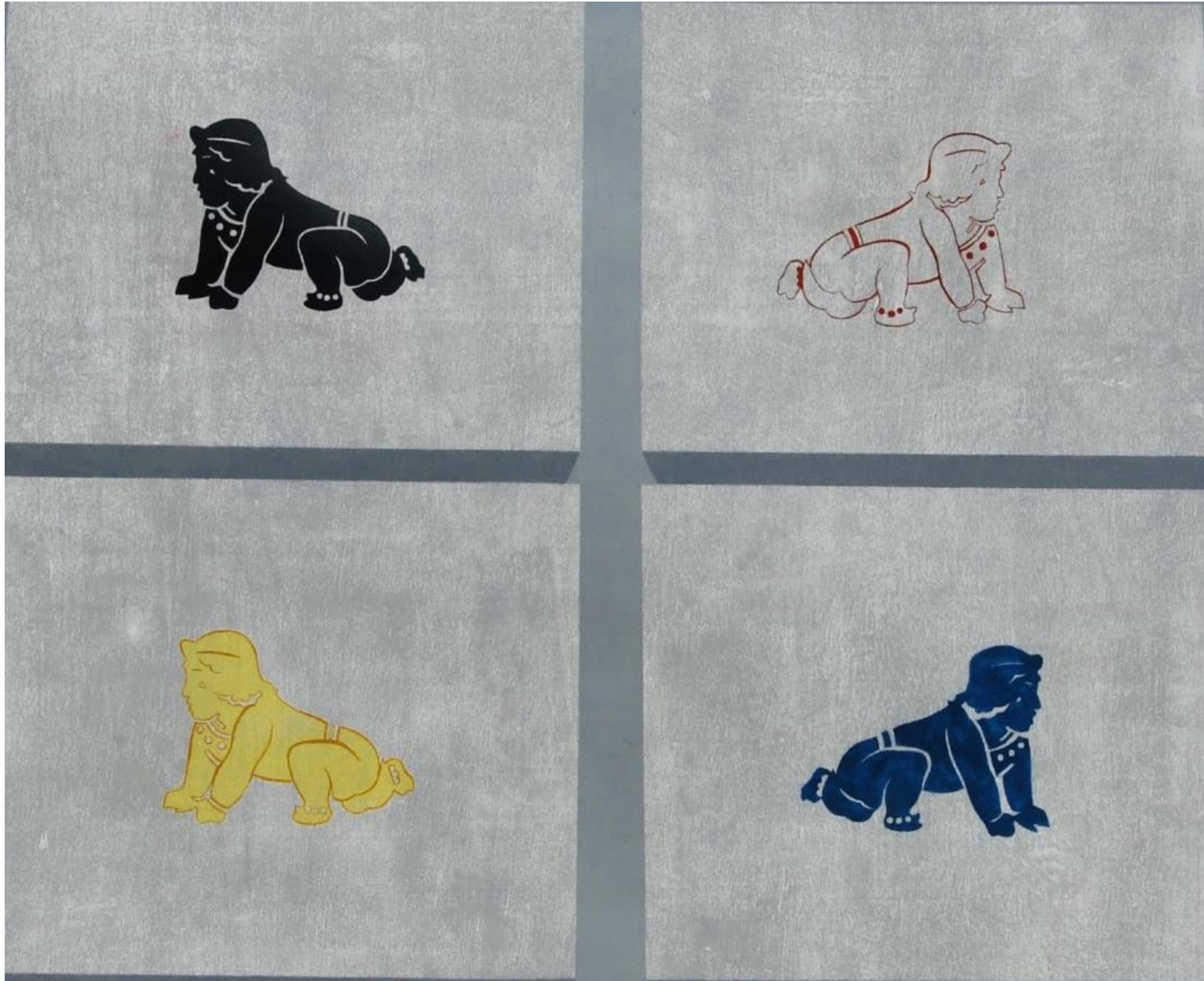
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Untitled 5

Background from plywood, woodcut,
stencil and acrylic
48 x 48 inch
2009-2010

PRIYASRI ART GALLERY

Mumbai • Baroda

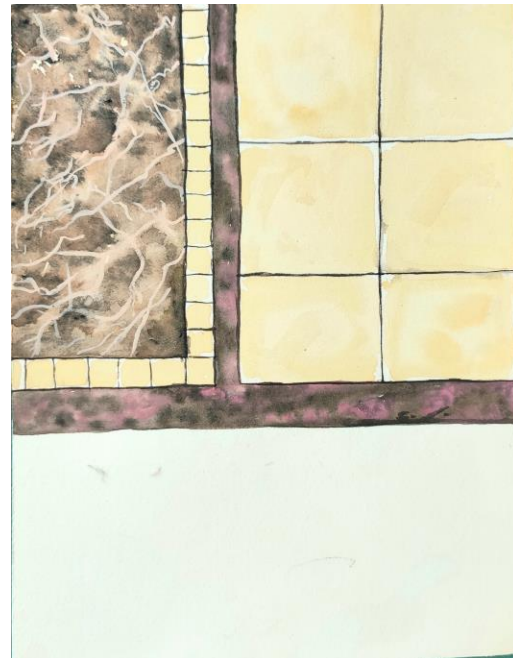
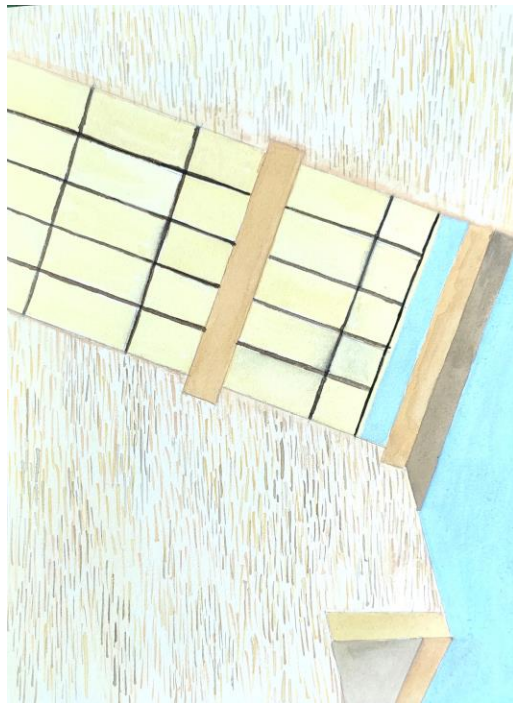


"Space is everything for time ceases to quicken memory " (Yi-Fu Tuan).

For me, a place is something that remains for a longer time frame and the architecture of that specific space has so many significant stories to delineate for, passed about its creation, the story of how we are identified with it, the way we relate to it and how our observations change with different places. Development of a place influences our life on an everyday basis to which we adjust and change to our very own personal comforts.

My work is about the creation of space. Through my works, I intend to represent a specific ordeal or memory associated with that place, space and at a specific time. Architectural structures and spaces have intrigued me for quite a while. The reiteration of a solitary small structure, multiple times with different circumstances, the urgency of redundancy to create an expansive space and structure is something that captivates me. Those repetitive patterns are my tools to create a specific space. I am curious about how the construction of an enormous space/structure may have begun and how it changes as time passes, this drives and influences me to create spaces where I have been or which have been a part of my life for quite a while; and furthermore, help me have an imaginary space which I wish it to be a part of my real life. My works are always devoid of direct human presence, the reason behind this is that space/place is there as a lasting permanent structure and the human presence or the event that occurred due to the present is the thing that one recalls while alluding to a specific space/place. I always had an interest in old houses and architecture, the patterns that are utilized as a part for constructing them. These houses have numerous stories appended to itself. By painting /drawing these patterns of old houses it adds to their list of stories. It is also a way through which I try to archive a specific memory.

Glimpses of outside
Gouache on paper
9 x 7.5 inch each
May 2020



A Time – COVID-19

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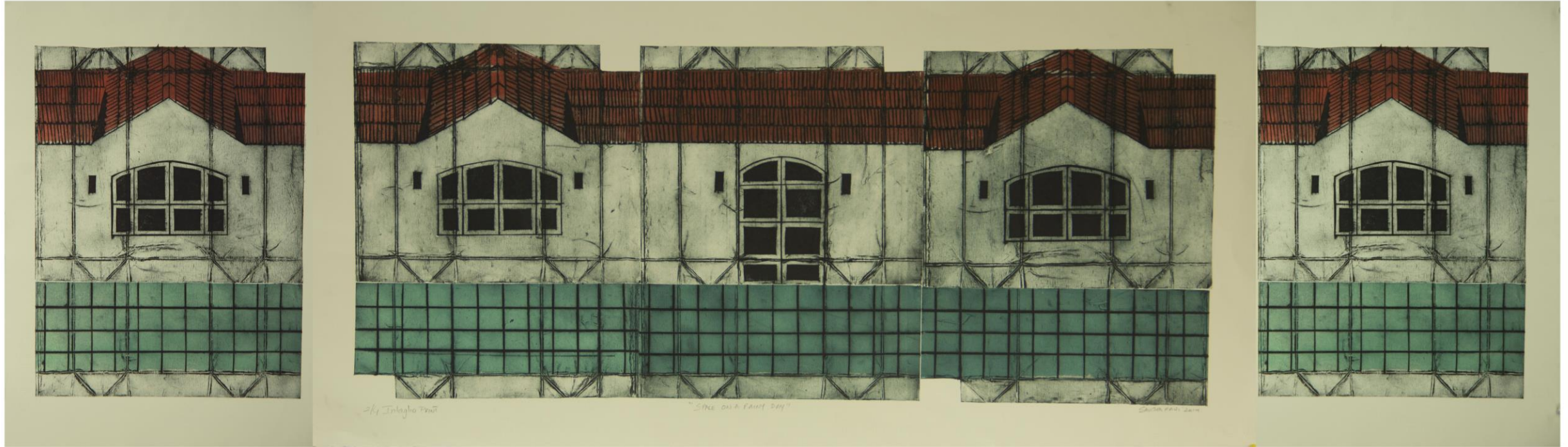
Space on a rainy day

Intaglio

3 panels in all: 2 panels: 15 x 11 inch, 1 panel: 34 x 15 inch, Ed 3/4
2019

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Acquaintance

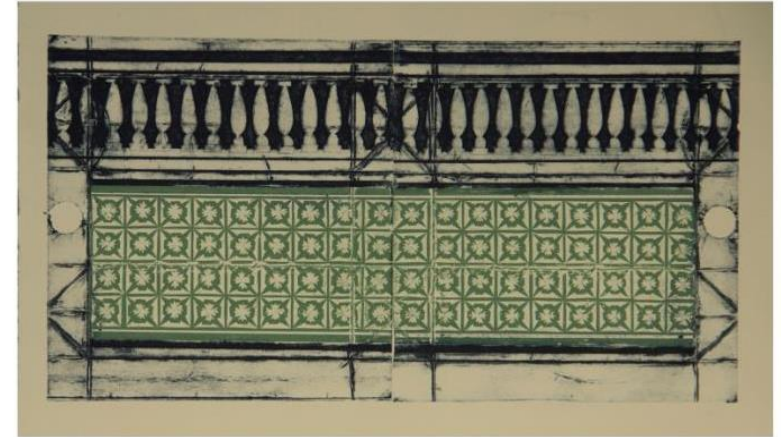
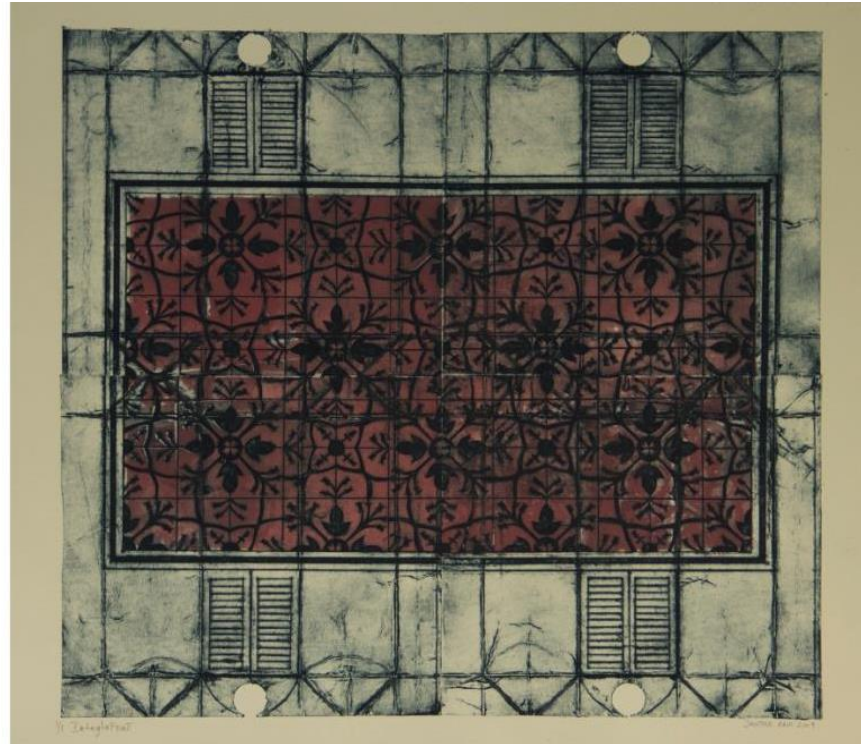
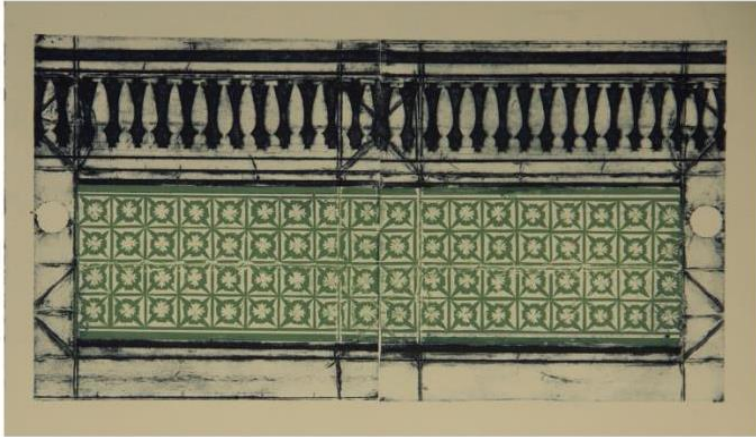
Intaglio

3 panels in all: 2 panels: 21 x 11.5 inch, 1 panel: 22.5 x 21.5 inch, Ed 1/4

2019

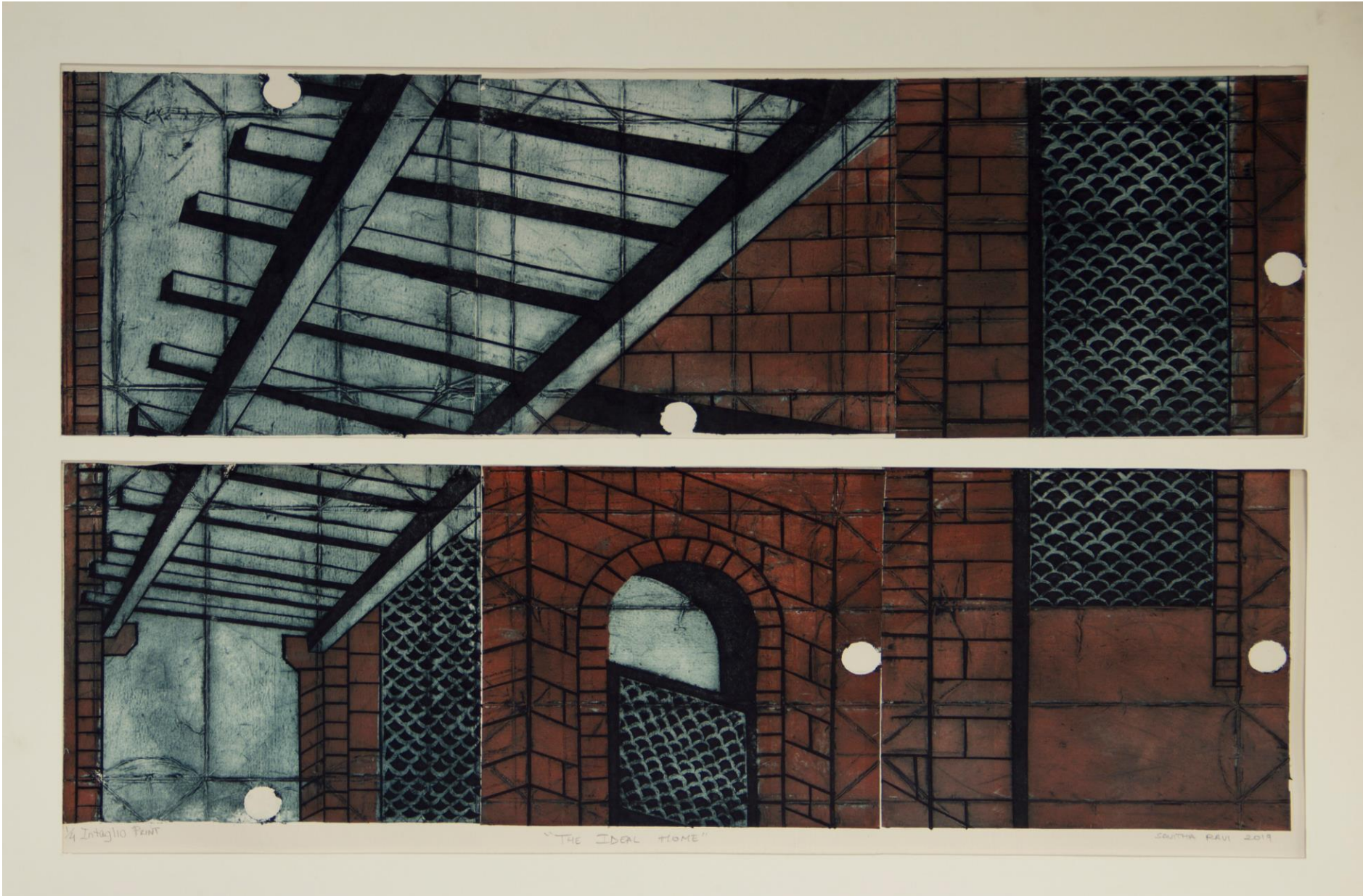
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Ideal Home II
Intaglio
31 x 22 inch, Ed 2/4
2019

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1/4 Intaglio Print

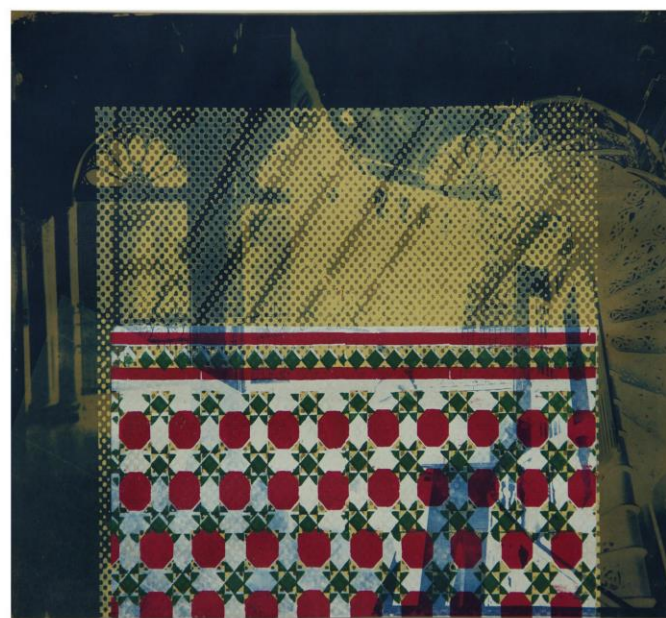
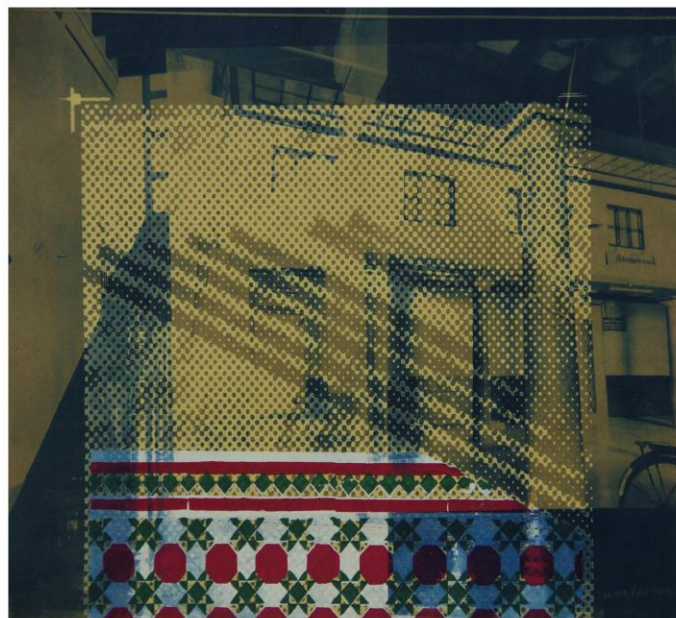
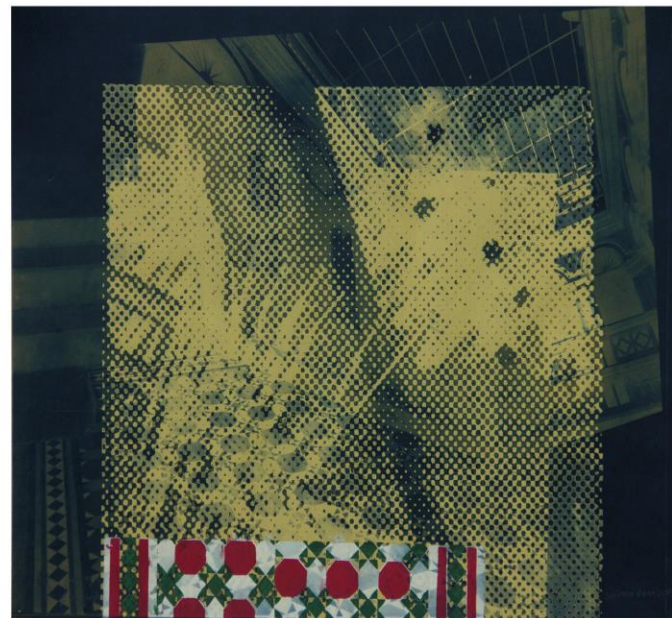
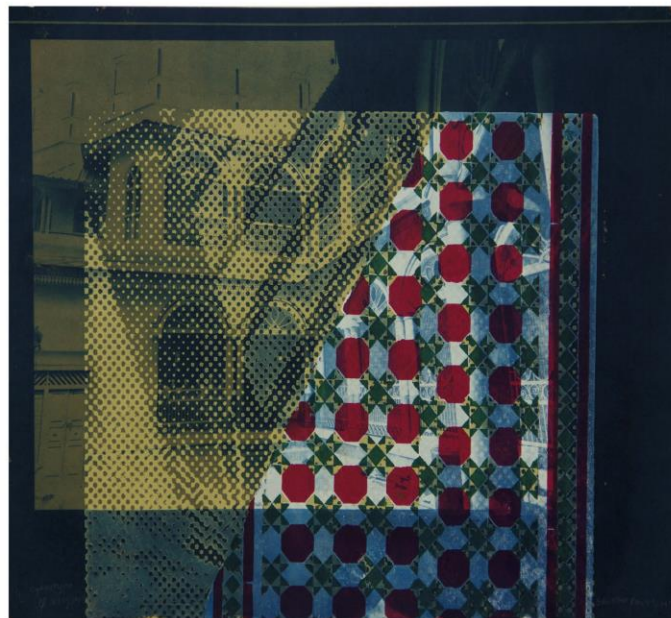
"THE IDEAL HOME"

SANYAL PAUL 2019

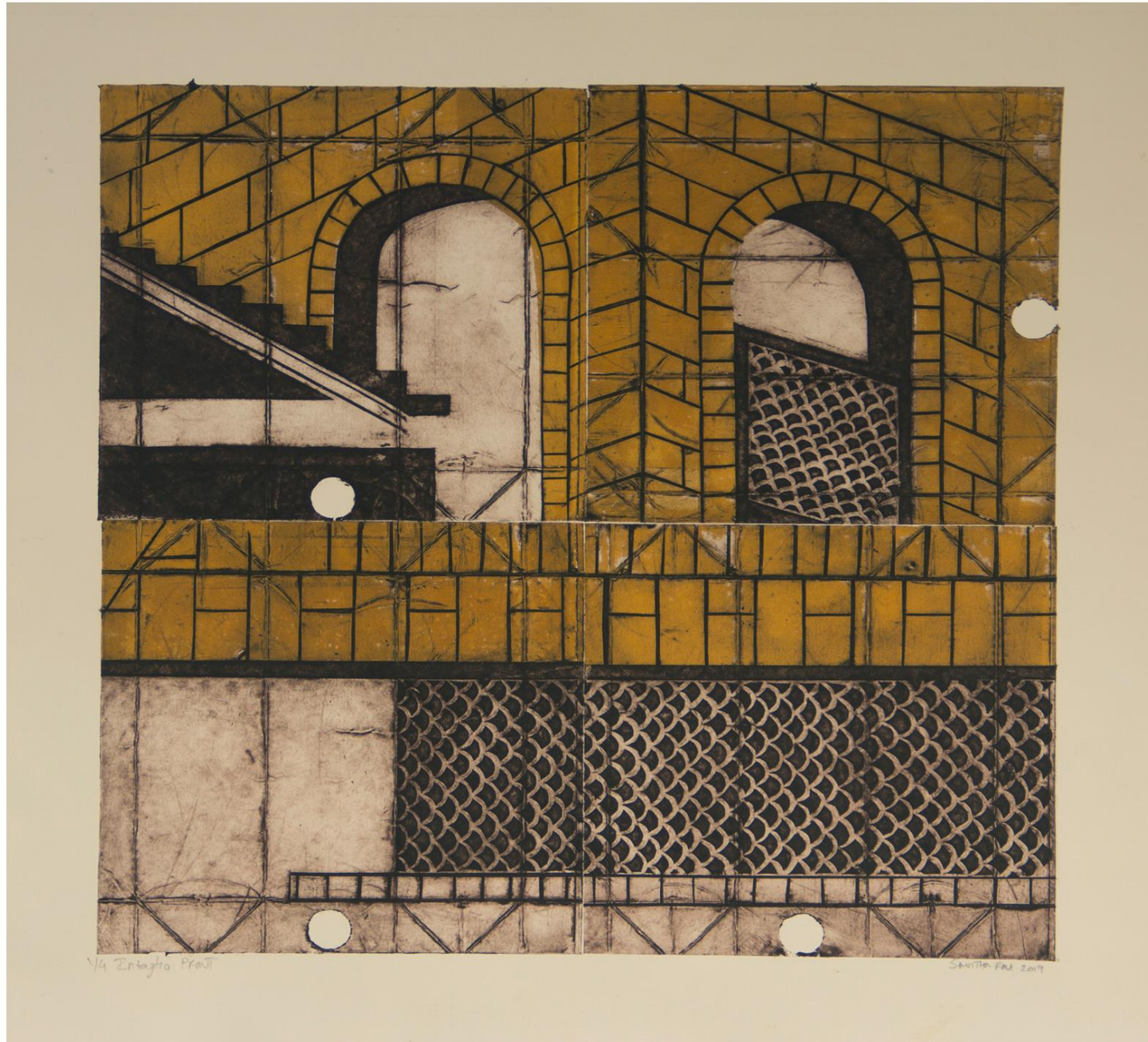
Ideal Home I
Intaglio
31 x 31 inch, Ed 2/4
2019



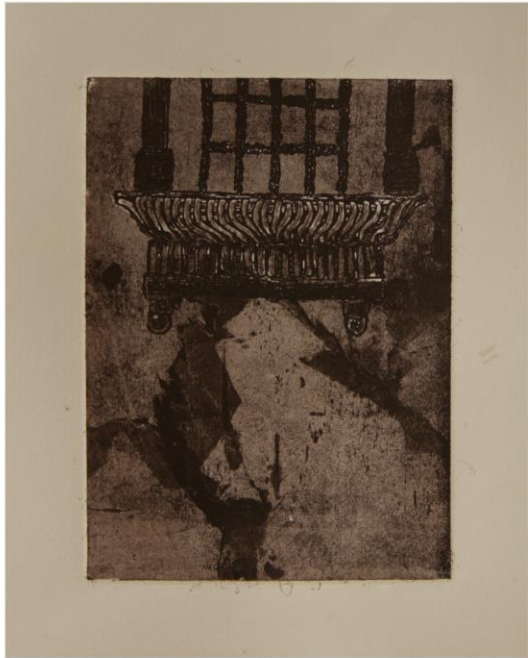
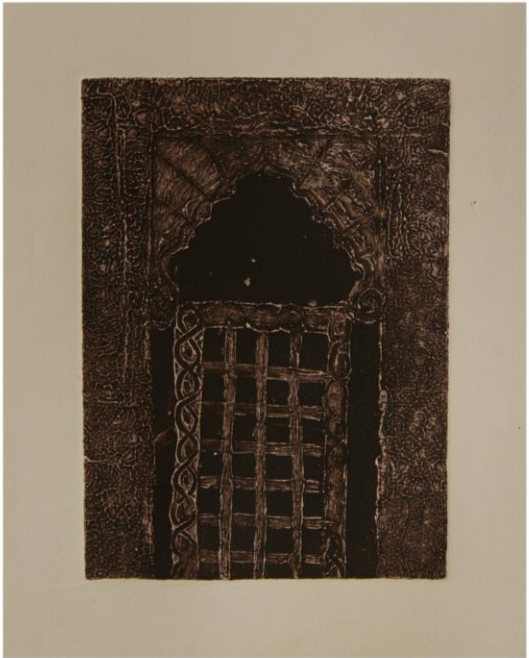
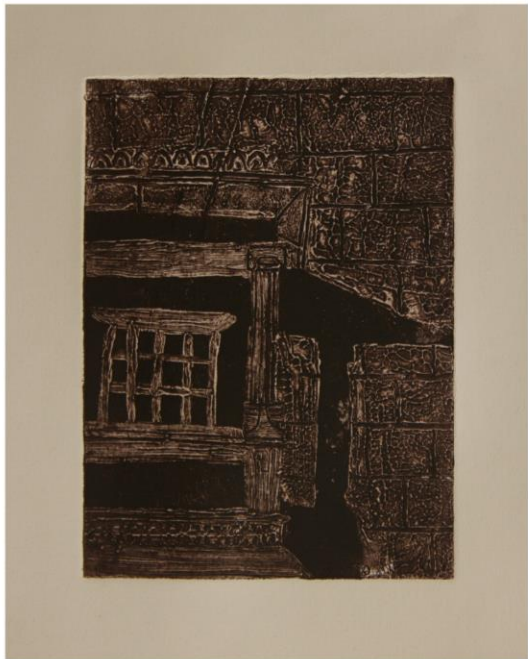
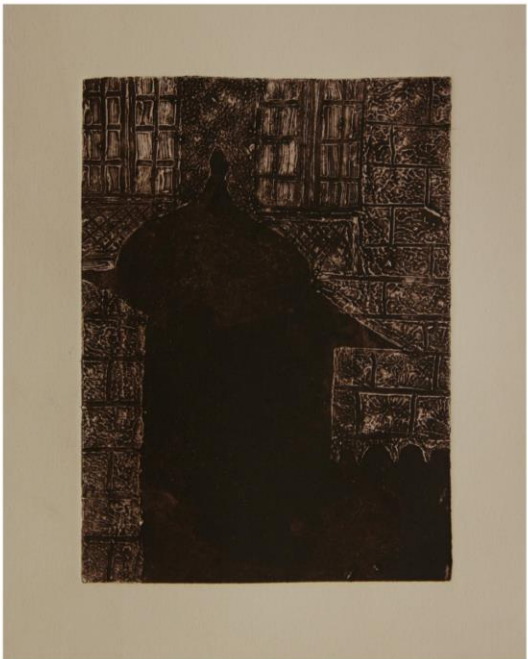
Untitled
Cyanotype on serigraphy print
18 x 15 inch each, Ed 1/2
2019



Ideal Home III
Intaglio
21.5 x 21.5 inch, Ed 1/4
2019



Untitled
Silk aquatint print
9 x 6.5 inch each, Ed 1/4
2019



Untitled

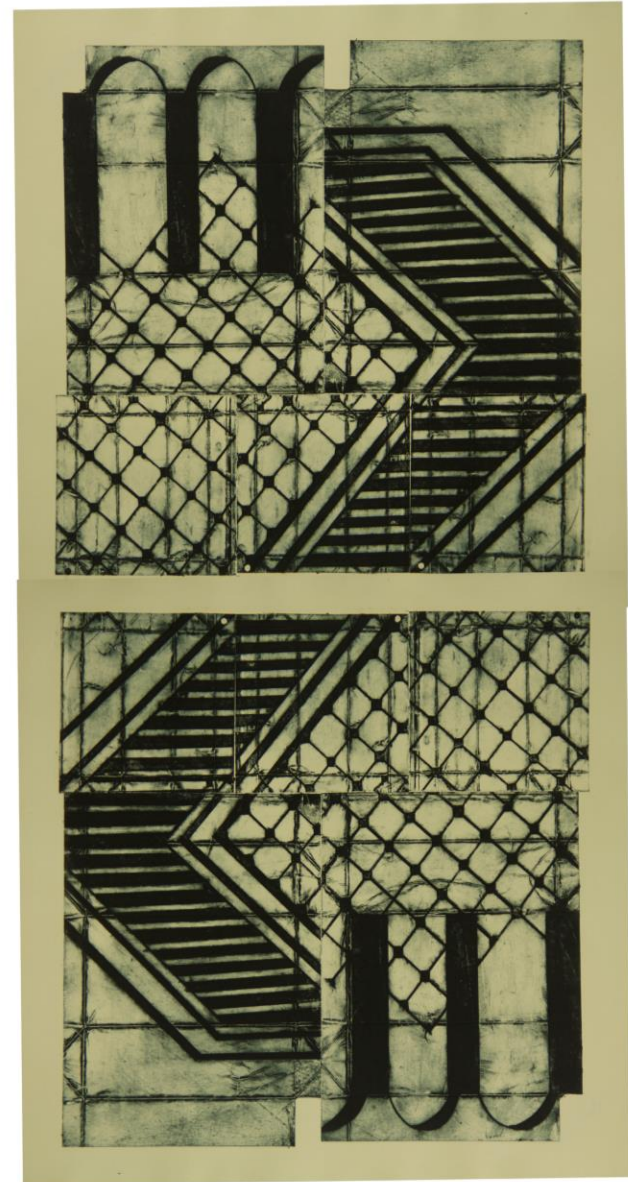
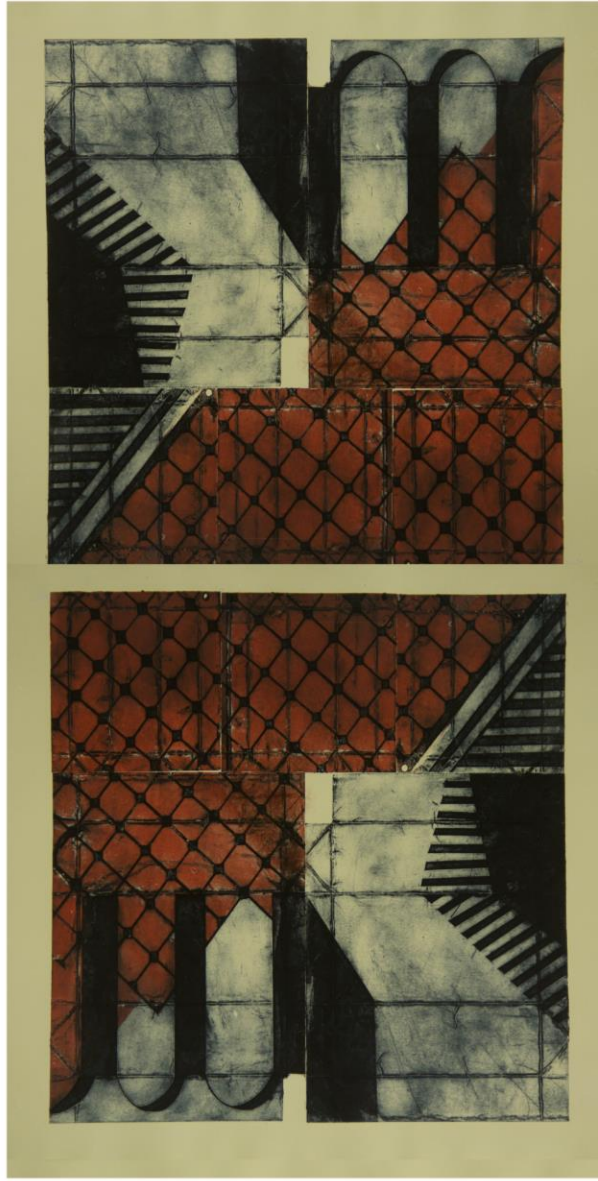
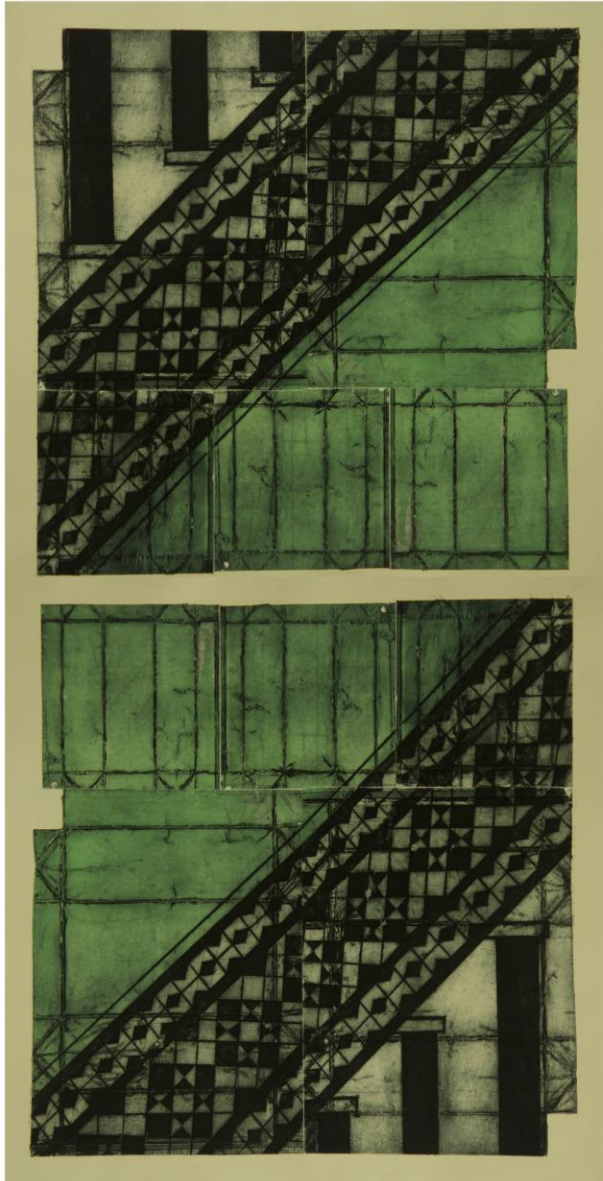
Intaglio

36 x 21 inch each, Ed 2/3

2018

PRIYASRI ART GALLERY

Mumbai • Baroda



Untitled
Intaglio
36 x 21 inch, Ed 2/3
2018



Untitled II

an online exhibition

PRIYASRI ART GALLERY

Mumbai • Baroda

Ashish Dhola
Chandrashekhar Koteswar
Mayadhar Sahu
Ritesh Rajput

May 15 - June 15, 2020

VIEW ON:
www.priyasriartgallery.com

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Artists

Ashish Dhola

Chandrashekhar Koteswar

Mayadhar Sahu

Ritesh Rajput

"I can understand this sort of fervour and find it not displeasing. At the beginning of a pestilence and when it ends, there's always a propensity for rhetoric. In the first case, habits have not yet been lost; in the second, they're returning. It is in the thick of a calamity that one gets hardened to the truth-in other words, to silence."

- "The Plague", Albert Camus.

In my works I attempt to argue that, all the means of a basic social system is nothing but a futile exercise of conditioning which comes from repetition. I pick this idea of futility that lays within the strata of society to create sarcastic and interactive works. The subjects that I deal with are beliefs, ritualistic practices, habits and educational processes.

Viewers and Artwork

Artists convey their ideas through visuals. The audience might have their own perception through their understanding for the visuals. There is always a difference in perception of the audience and the artist with regards to the visuals. Through this visual, I have tried to show how art feels differently when it is watched with a different perception.

Pray transformer

This machine that I have constructed is basically a technology which attaches to the religious aspect of our society in today's time. When a person drops a coin into it, the "mala" starts rotating on the machine. After a few seconds it stops and a receipt comes out. This shows that in today's time everything is technological, money oriented and can be outsourced.

Video stills

Viewers and Artwork

Video: Webcam, computer and processing java software

Duration: 50 sec

2020



Video stills

Pray transformer

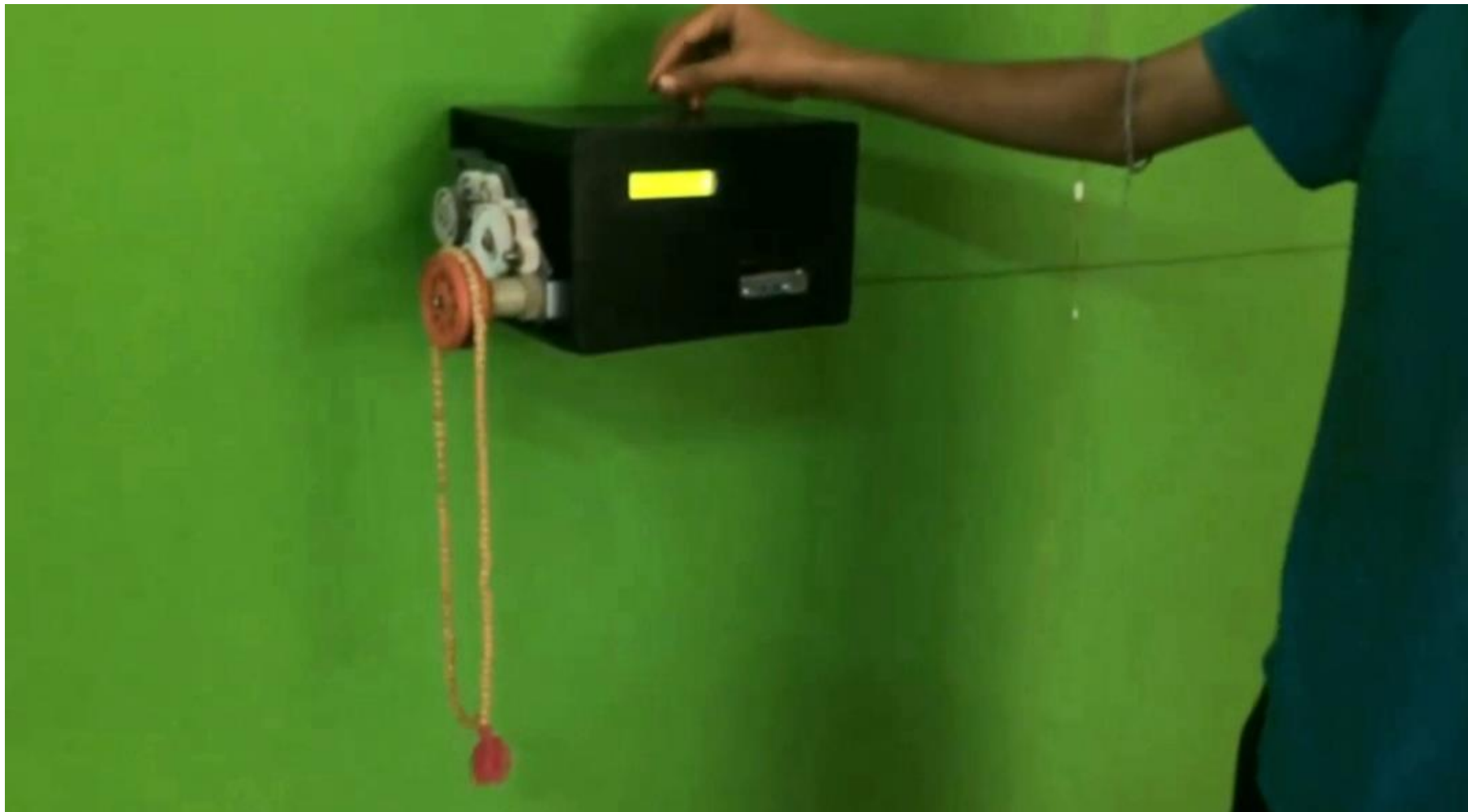
Video: Arduino, Sensors, mp3 player, receipt machine

Duration: 1 min & 15 sec

2017-2018

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Every discipline invests within itself the power to represent its objects according to its needs of survival. But a small shift in the view or a minor alteration or addition from outside the field helps question the subject/object of the discipline and also allows numerous other ways of defining the object. Having worked in many sculptural mediums I have decided to further my language in this medium of terracotta not as just a medium I am comfortable with and is rare but also due to the tremendous possibilities. My works tried to explore these disciplinary inconsistencies of display and meaning of a certain object. I used to create objects which resembled historical artifacts, to actually poke fun at the so called importance assigned to them. Also these false objects were done with humor and satire to put forward a critique of various disciplinary knowledge systems and their futility in creating a fabricated history. The present body of works though takes references from such approach has moved on to a more sophisticated and challenging search about object hood itself. I am also slowly doing away with the idea of linearity in narration and moving to the question of language as fragments and as ruins. My reference though comes from history and traditional sculptural and cultural artifacts; I create my own versions without minding about the rules and canons of the tradition. The secondary objects like platforms, support, frames etc. are as equally important or sometimes the very subject of my art work. Humor and satire has been an undeniable undercurrent. The objects I make are most of the time set to be incongruent deliberately. The idea is to question the structure of building up a form and visual, thereby questioning the very process of meaning making itself. Like how when meanings are never complete when they are fragmented, works are created in a way to never achieve that completeness in the meaning. While viewing works we can understand the various mediations and politics of representation. The scale of the work also creates a tremendous impact on the viewer. Sometimes mountains are scaled to miniscule level maquets but still maintain the monumentality of the original imagination.

Dream of Yesterday I

High relief on mud cliff wall - Digital Print on archival paper

Size variable

2020

PRIYASRI ART GALLERY

Mumbai • Baroda

A Time – COVID-19



Dream of Yesterday II

High relief on mud cliff wall - Digital Print on archival paper

Size variable

2020

A Time – COVID-19



Hole & Hill
Terracotta
7 x 5 x 5.5 inch
2013



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Untitled
Terracotta
7.5 x 8.5 x 5.5 inch
2015



Come under the Tree

Bronze, copper, terracotta, wood & rubber

12.5 x 8 x 10.5 inch

2015

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4 Square
Terracotta
Size variable
2016

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My works stand between the contrasts of reality and utopia, where vegetables themselves turned into the iconic representation of the proletariat. The works convey the reconciliation of childhood paracosm which I started researching when I have to deprive of myself from my native land for study purpose. Exploring ideas in a new space and running behind existential crisis caused by urban loneliness, I then started portraying my native elements creating a new diaspora between 'myth and reality'.

Good morning
Marble and Ink
11 x 13 inch each
2019



Good morning
Marble and Ink
11 x 13 inch each
2019

PRIYASRI ART GALLERY
Mumbai • Baroda

THE TIMES OF INDIA

Young, gifted Odia artist gets Elizabeth Greenshields Award

From waste to works of art

Young artist uses limited resources to make it big

THE TIMES OF INDIA
Mumbai, Feb. 19
A young Odia artist has won the Elizabeth Greenshields Award for his sculpture 'Waste to Art'.



HANDEKAR
Mumbai, Feb. 19
Sculptor Manoj Kumar has won the Elizabeth Greenshields Award for his sculpture 'Waste to Art'.

Handeekar started his career as a sculptor in 2008. He is a self-taught artist and has been influenced by his father and grandfather.

THE ECONOMIC TIMES

Manna Dey: The Versatile Genius

MANOJ KUMAR
Manna Dey, the versatile singer and actor, has passed away at the age of 80.

He had turned a rebel in the last years of his life, especially after the death of his wife Sulochana and lived on his own in Bangalore. His last wish to record an emotional love song in memory of

her was of his legend Manna Dey. He was a versatile singer and actor. He had turned a rebel in the last years of his life, especially after the death of his wife Sulochana and lived on his own in Bangalore. His last wish to record an emotional love song in memory of



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The Telegraph

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Miscellaneous explores my interest in material identity, its re-appropriation and re-identification. Constructed out of stone, the series involve consumer goods mostly aimed at the lower middle households, and those found in small and unorganized markets. Within this, I explore several sub-themes like the idea of choice imposed by the super-culture of mall-based economies, the replication of this culture, its fashion and the idea of affordability and cheaper re-production for the masses. I created goods such as garments and shoes to look at the very basic of our needs and played with their misleading looks as opposed to their actual weight, to underline the volume and density of this super-culture that is eating out of smaller markets and hampering their sustainability. I further play with this illusion in the form of the actual physical object and the weight of the stone they are created from. Where the audiences are invited to come, touch and lift these shoes or clothes that unlike their visual appearance are heavy to lift. This forms the irony of desire versus reality, that I constantly employ within my practice.

I did this work at home using materials and objects that I found on my terrace and store room etc. (waste material), because I can't visit the studio amidst the current situation and it is safer to be home. Sometimes I stay home and indulge in different kinds of practice with available material and objects. Actually, sculpture is all about material and I always try to balance it in my art and life. It's all about today's situation, how we adjust and balance our life during this hard time.

A Time – COVID-19

Balance of life
Found objects and brick
12 x 4 x 11 inch
May 2020



Miscellaneous

Installation

A bazaar carved out of marble and painted with colour

Size variable

2016

PRIYASRI ART GALLERY

Mumbai • Baroda







Miscellaneous

Installation

A bazaar carved out of marble and painted with colour

Size variable

2016



PRIYASRI ART GALLERY

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