

Untitled IX

an online exhibition

PRIYASRI ART GALLERY
Mumbai • Baroda

Dhruv Patel
Gopika Krishnan L
Naphisabiang Khongwir
Nitheen Ramalingam
Pahul Singh
Pankaj Sarma
Pratigya Singh Patel
Shubham Kumar

March 24th - April 24th, 2021

VIEW ON:
www.priyasriartgallery.com

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

Facebook: Priyasri Art Gallery
Instagram: @priyasriartgallery
Twitter: @artgallery42
Snapchat: gallerypriyasri
Tumblr: priyasriartgallery
Linkedin: Priyasri Art Gallery

Artists

Dhruv Patel.....

Gopika Krishnan L

Naphisabiang Khongwir.....

Nitheen Ramalingam

Pahul Singh.....

Pankaj Sarma

Pratigya Singh Patel

Shubham Kumar.....



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 lockdown has seemed endless in our waking present, and so has this period of waiting. Waiting to hear back is in and of itself a task, as our attentions are focused thoroughly on the virtual space.

The strange netherworld of dealing with the space that is both shared and personal is perhaps what the exhibits 'Untitled IX' hope to explore in its entirety. Not only bringing the world in but stopping to imagine the silence in the wait as well. We wish to encourage more of the community to come together and open their practice to a larger audience in order to deeply connect at such a difficult point in time,

To encourage the discourse of observation, perseverance and resonance; the exhibit will showcase a variety of artists who deal with the broader meaning of 'spaces' and could thus interpret it as a bench by the bus stop if you will. The digital space offers us the opportunity to create digitally as well, thus including works from artists that responded to the concept as well as their own philosophy, via a digital work. We know that our realities are being changed even as we speak or type, and thus altering our approaches to keep up. Understanding the tactility of a canvas is quite different as opposed to the virtual alternative that is being offered. Thus, this is where our query would be posed, to you, dear viewer: how would any artist deal with the digital space when they have always dealt with the canvas? Would we all deem the white cube non-existent or continue to encourage visits to a gallery/museum space? What happens to the art community now?

For further information, please contact:

Tel.: 022-24947673/+91-9769904802 | Email: priyasriartgallery@gmail.com | www.priyasriartgallery.com

My passion and love for animals reflects in my work of sculpture by giving them realistic hue. I observe the activities and emotions of animals very closely and try to bring out the similar liveliness in my sculpture. Exploring different mediums and using them to bring emotions in my sculptures is favourite part of my work.

My personal connection with the animals inclines me in studying their activities, patterns and issues faced by them, in turn executing it in my work.

Trespassers who...??

Brass, Acrylic sheet, soil and Bonsai plant

22"x15.5"x38"

2020



Life and Death
Brass and iron
37"x 21"x20"
2018



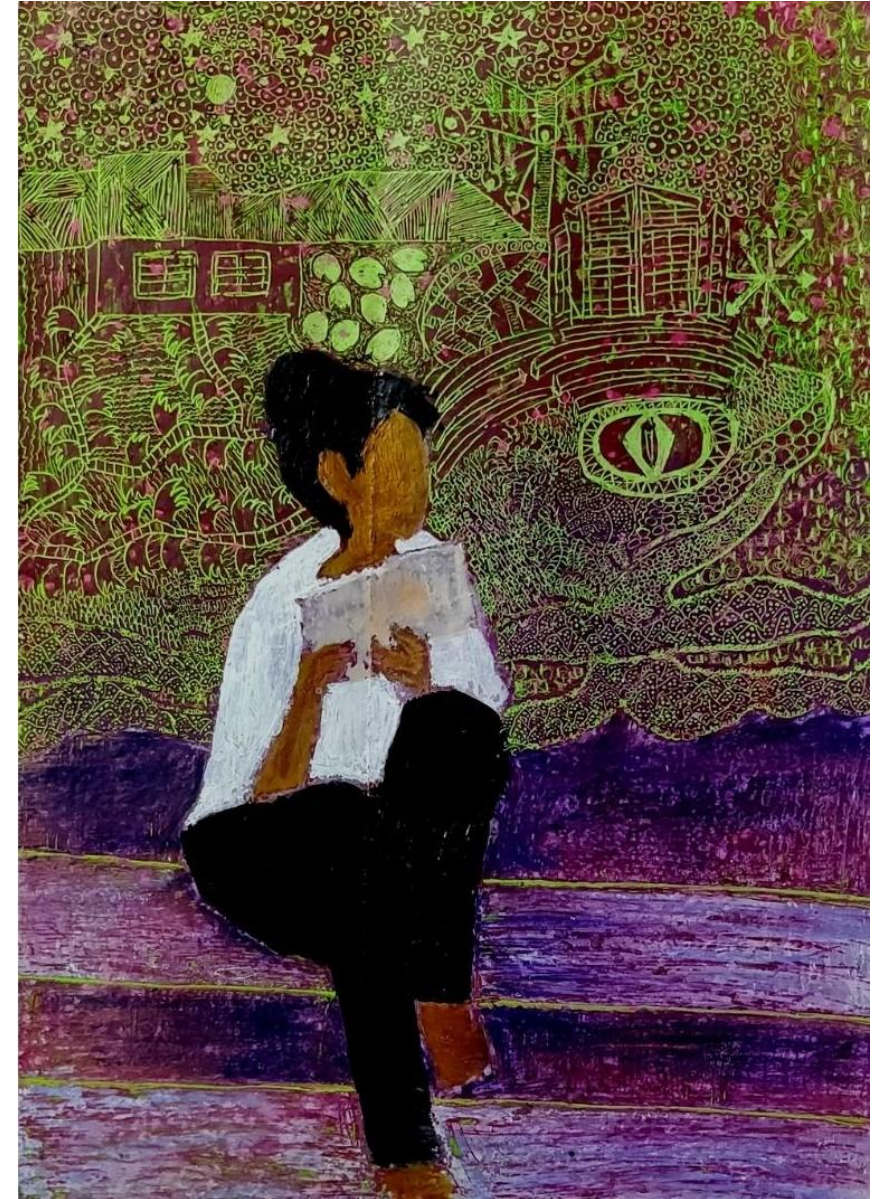
Suffering
Acrylic on paper
12" x 9"
2020



“A child, an alien, lost in wonder...there are so many wonders that you can never dream of, just around you”

This world is full of constant searches and interpretations that won't end. What we see and what we meet can be like one of the messages from a bottle found in the ocean. My work deals with that kind of search from not just my surroundings but also myself. So there is no limit to the medium, style, or concept that I use. It keeps changing like moving out from one box to another. Although each work I create is simultaneously an extension of the past. These exciting and surprising elements are transferred to my palette or as my work.

Untitled | crayon acrylic on paper | 9.1 x12.4 inches | 2020
Untitled | crayon on paper | 9.7x7 inches | 2020



Untitled | crayon and acrylic on paper | 9x11.5 inches | 2020
Untitled | crayon and acrylic on paper | 11.5x 9 inches | 2020



Untitled | crayon and acrylic on paper | 7.6x9.1 inches | 2020

Untitled | crayon and acrylic on paper | 9.1 x12.1 inches | 2020



In the light of all misfortunes, preserving and keeping alive an ideal or a belief in a conflicting world, whose ideal form only exists in memory, serves as a reminder of a lost innocence, which we still fight to preserve. Stories, myths are the bridges and limbos of these two. Unlike the publicly consumed English Classic children's stories, which are predominant influences, stories told to me in my native home have every bit of gore to get the message across with a predominant beauty and mysticism about them. A re-examining of popular children's rhymes and stories through subversion, I attempt to address issues of violence. Bodies, like glass containers are fragile, prone to breaking and cracking. They are soft yet hard, resilient yet faulty. They change, grow old and dry up, die and decay. They are expressive vehicles of emotion, tools of destruction and wonders of the mind. They sometimes take the form of plants, of barks of trees and blooms. Sometimes they are like animals and the water, like the wind and fire, light and darkness. They are hollow once and contain everything another time.

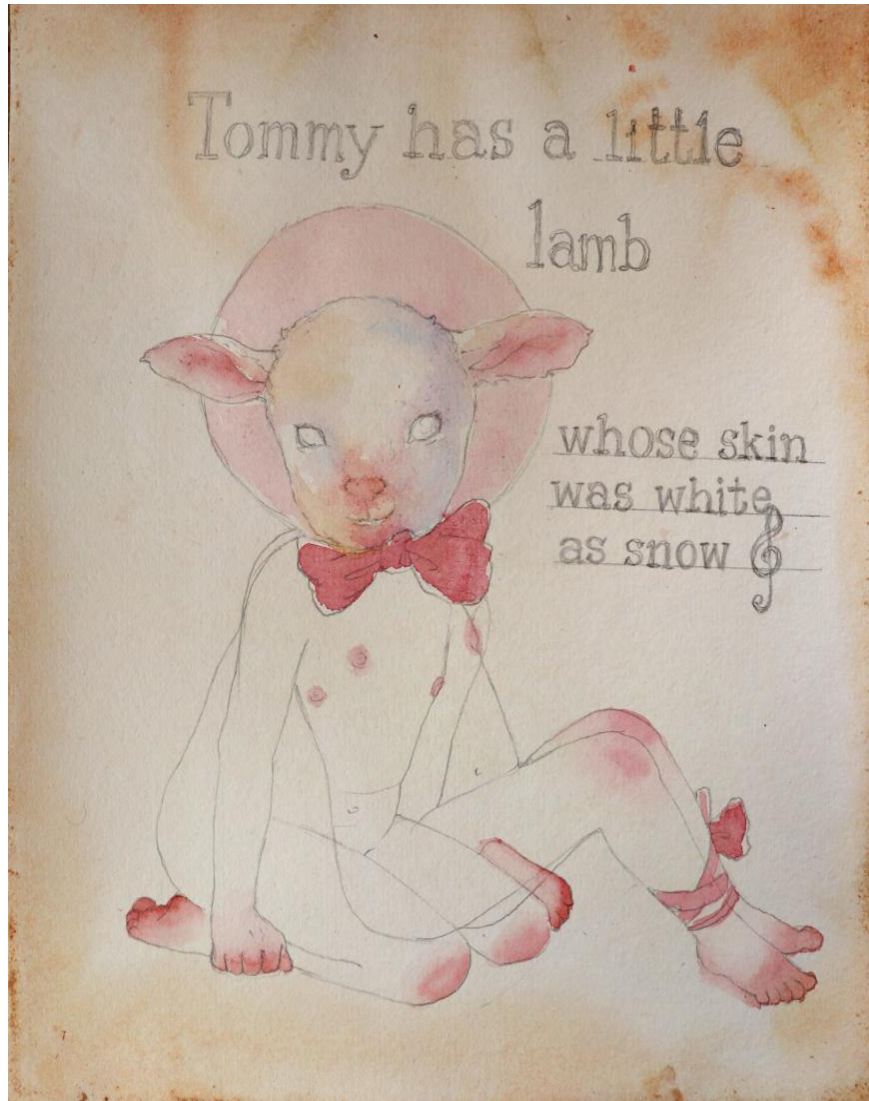
These set of works show the transition of how the use of the Red Riding Hood cloak has transformed from this to the Scottish Tartan plaid, as I continue to explore the ideas of its use as a pictorial trope, a device to extent the constructed image of a people and as a metaphor for the haunting remnants of a colonizer. When its function goes beyond its fashion forefront and becomes what is a traditional garment, it goes to show how far the material and cultural consequences of colonialism can go. Hence I want to explore the possibilities of communicating the difficulties of identity through these works. Some of the works also explore themes of passage and mortality, and a handling of this aspect of life. Some works are comments on the social norms and social situation of my community of people, the Khasis.

In tweaking the classic 'Mary had a little Lamb', we have Mary as the Little lamb herself. Tommy here is a word of mouth term in my place that generations before gave to English soldiers who would 'frighten' and rape women in the night if they dare to go out to throw out the trash. Here Tommy is a generalized term for the predator. I also changed the sentence from past to present tense, implying the rhyme is up to date with the current events. In changing the last sentence in the second work, from 'It was against the rules' to 'Was it against the rules?', I want to emphasise the issues of consent and criminal offences and whether 'followed her to school one day' wasn't already enough to draw the line.

The work, 'The Better To...' is from Red Riding Hood's conversation with the wolf who is in disguise as her grandmother. The tree like structure resembles a gaping mouth and is made up of a tangle of bodies. The gash of red stain is like a pulsing wound, bright like the vitality of youth. The process of life and death is like an endless rite of passage, what is being celebrated and for what purpose is blurred, unclear.

The work, 'Child With Child' is as the title describes, presents to you a child bearing a child. After reading Marina Warner's 'Six Myths of Our Time', I have pondered more on my depiction of children, what they can imply and through this, I find a way to explore my more unsettling thoughts as well; of inevitable mortality, the uncertainty of life and that nature, society and life has no biasness for small, innocent children. One will find a mother as young as twelve or thirteen with a child on her back, much like the way children play with dolls, pretending so effortlessly to be home makers and perhaps we can support this by a female's natural instincts to care for her young. And so another Red Riding Hood falls victim to the wolf, which here are social norms and dysfunctional families that result in dysfunctional lives. The figure of a sexless child carrying a baby, the whole of it devoid of colour except the ankles that are painted in reddish blue.

Tommy has a little lamb 1 | watercolour on paper | 13.2x11inches | 2020
Tommy has a little Lamb 2 | watercolour on paper | 13.2x11 inches | 2020



Tommy has a little lamb 3 | watercolour on paper | 3.2x11inches | 2020

The Better to | watercolour on paper | 19.7 x 25.6 inches | 2020



Children will put anything in their mouths
cold porcelain with charcoal
2.6x3.5x3inches
2020



child with child
cold porcelain clay and watercolour
5x3x2.5 inches
2020



At present, my practice attempts to understand my internalization of the oppressor's world view. It aims to locate and question through drawings, the dehumanization resulting from the same. Large drawings of different protagonists confront each other. Each drawing depicts the intention and the action of the people in two contradictory positions of the same societal power structure.

This practice comes with the background of a pre-occupation in figurative painting, which is included here. The works here represent an important phase when I was striving to present certain witnessed situations and thoughts in the medium of painting & drawing. The struggle here was not only thematic but was completely immersed in dealing with the question of painting itself. Expressing an overall sense of alienation, these works later started dealing with the sense of the movement.

confused about intimacy 1
Acrylic, charcoal and synthetic dye on cloth
84"x48"



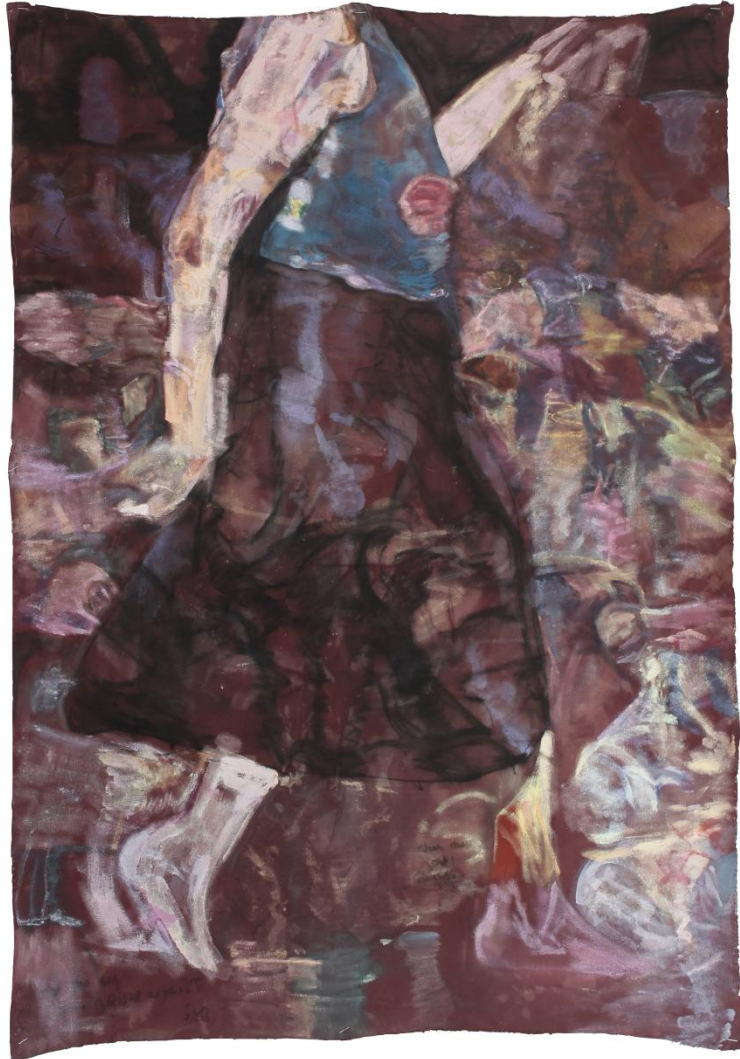
Two very young Marwari boys inside a moving train | Acrylic, charcoal and synthetic dye on cloth | 48"x36"
Do I talk to you | engraving | 6"x8"



untitled
Acrylic, charcoal and synthetic dye in cloth
48" x36"



The moment | Acrylic, charcoal and synthetic dye on cloth | 48" x 60"
A normal game | Acrylic, charcoal and synthetic dye on cloth | 24"x48"



In what language does one write memoirs when there is no mother tongue?

This is a statement reflecting on the loss of one's native tongue as a consequence of cultural displacement. Language plays a salient role in my practice. It began as an inquisition into my heritage only to soon turn into a medium that taught me about history, systems, and meanings.

The inclusion of the characters in my native Gurmukhi act as a reminder of the geopolitical specificity of my cultural heritage and identity. In the light of the relative decline of the literary form of Punjabi after the partition, this text acts as an assertion of anti-partition defiance. The loss of identity or belonging occurs due to displacement that is manifested through the loss of a language. The idea of associating with one's linguistic identity is not subverted entirely rather; my inquiry resides in how one's identity can be reclaimed through language.

Oor haa | pen and tea wash on Nepalese rice paper, Digital collage | 210mmx297mm | 2020
Ngan'haa | pen and tea wash on Nepalese rice paper, Digital collage | 210mmx297mm | 2020



mam'maa | pen and tea wash on Nepalese rice paper, Digital collage | 210mmx297mm | 2020
Gag'gaa | pen and tea wash on Nepalese rice paper, Digital collage | 210mmx297mm | 2020



Vav'vaa | pen and tea wash on Nepalese rice paper, Digital collage | 210mmx297mm | 2020
Phaph'phaa | pen and tea wash on Nepalese rice paper, Digital collage | 210mmx297mm | 2020



Nan'naa | pen and tea wash on Nepalese rice paper, Digital collage | 210mmx297mm
Lal' laa | pen and tea wash on Nepalese rice paper, Digital collage | 210mmx297mm



“The river has no bank, no edge.

Which bank should I leave and where should I go...

Who do I ask?

The big river’s waters rock my boat...”

(excerpt from a folk song of riverine Miyah community(Assam) called, Nodir Kul Nai)

multidisciplinary project (2020-)

In this project, I am working with the landscape and notion of time, memory, and space. My main interest is how Anthropocene shapes/ reshapes a landscape or geography and how it addresses the issues such as displacement and identity of its local riverine community in the context of Assam.

Like other years, this year also I faced a massive flood in Assam along with the global Covid pandemic situation. This situation forced me to rethink again how the exploitation of nature or colonization over the river or water can shape a landscape. My main focus is on the land, river, and ecology; and how it addresses issues like migration and the identity of it’s riverine Miyah community along with the landscape. After the ’90s, how the construction of the dam changed the landscape of downstream and it’s surroundings, and how it affects the local community who lost their land and now fighting for their own identity is also one of my prior concerns.

Untitled | Gauche on paper | 29.7 x 21 cm | 2020
Untitled | Gauche on paper | 29.7 x 21 cm | 2020



Untitled | Gauche on paper | 29.7 x21 cm | 2020
Untitled | Gauche on paper | 29.7 x21 cm | 2020
Untitled | Gauche on paper | 29.7 x 21 cm | 2020



Untitled
Digital work
21x14.8 cm
2020

PRIYASRI ART GALLERY
Mumbai • Baroda



I started with the motive of questioning gaze and spectators, and parallel to that I was looking for different connotations for the word body (not just the anatomy, but how it is used in sentences and conversations). What makes a body? What makes it a space? And in order to understand it, I made the decision of treating the mediums I work in as body. I wanted to document my interaction with my surroundings and the people within them, more so their reactions. Being subjected to different kinds of gaze, I wanted to understand the role of a spectator, while questioning the act itself, I wanted to know how spectatorship is subjected towards people.

Could I convey my discomfort? Or the long standing knowing? Maybe the pretence of not knowing or over looking? I want to know and understand seeing and looking. I paint trees because I see myself in them and it brings out the urge to know what it will feel like to be so still, to shed and to grow; a change marked by us (outsiders) through seasons. I want to know what it is like being the black bird or the corpse flower, and the myths, poems, stories surrounding them.

Who watches the vessel
Oil on canvas
2.5x2 feet
2018



Touch
Oil on canvas
2.5x2 feet
2018

PRIYASRI ART GALLERY
Mumbai • Baroda



Fact
Watercolour, poster colour, pencil on paper
28x22 inches
2020



A question
Water colour, poster colour, pencil on paper
4.6x3.7 feet
2020



Conclusion. Gist
Watercolour, ballpoint pen ink, acrylic on paper
16.5x11.8 inches
2020



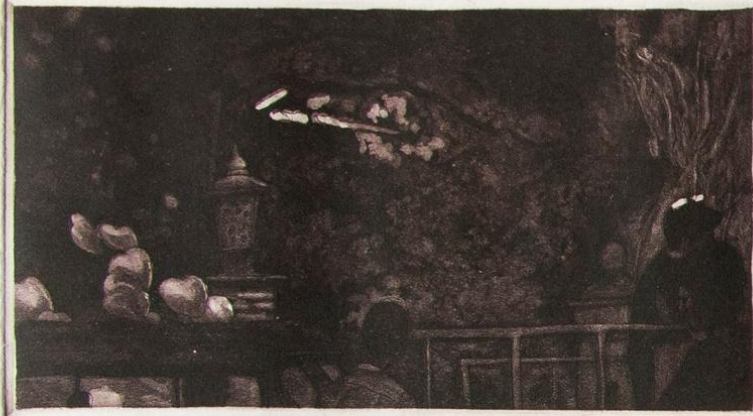
The images I have worked with are linked to my day to day engagement with public places. They talk of personal and intimate experiences which I acknowledged during the shift from my family and moving to cities from my town Gaya, Bihar. Certain related regional events push me to comprehend the nature of norms and existing societal structures which are pre-determined and falsely imposed. I try to investigate how the personal can navigate the communal, 're'-presentation and the idea of owning the represented. The focus lies on the physicality of each space and fragment; a landmark for a specific event or incident.

How do we experience land? How do we experience common public places? How does one navigate owning as tools or mediums in general life and its practice? How do we situate rules, regulation, sayings and its manifestation? In order to discern these shifts, I look back into local politics that govern facts and realities. I try to collect and bring into conversation smaller narratives, both personal and inherited from my region and regular involvement with current public places, to understand how we may use it as a collective metaphor to draw parallels in the way we understand representation - literally or symbolically.

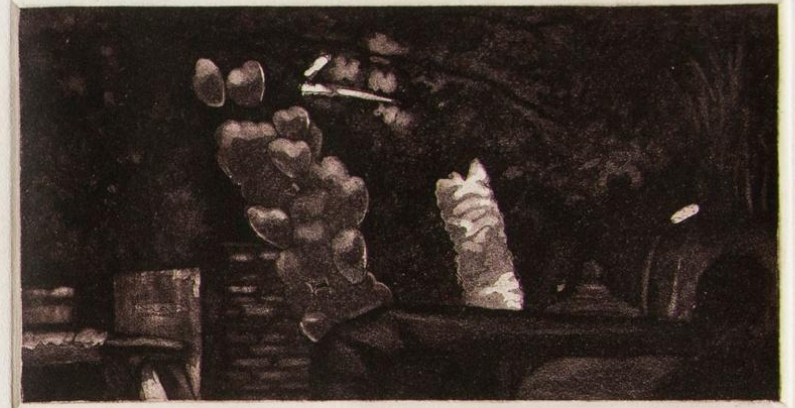
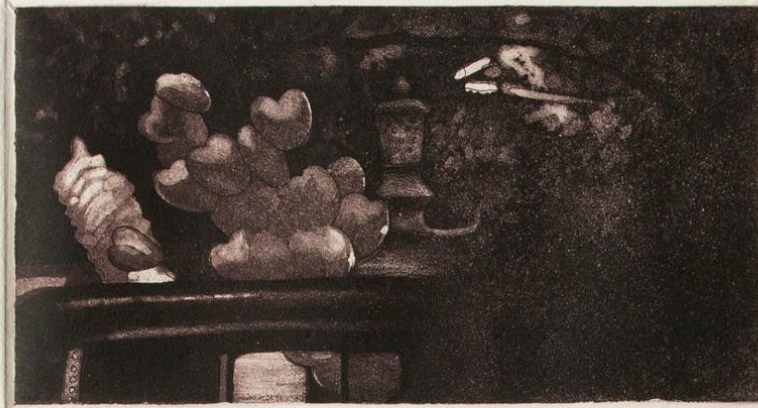
I am interested in proposing scenarios which confuse and give a literal sense of having an upper hand when witnessing happenings based on their conventional mind-set. These investigations employ various devices - primarily painting along with image transfer, prints, installations and software as tools and medium. I am drawn to depicting the presence of an entity who is gazing from said darkness and guiding others to find under the light, in ownership of everything placed before them, pretending of navigating their truth. This hold and skill on mediums also gives me an upper hand to confuse and manipulate the work to a larger degree which seems very similar to how most of norms and rules act in our general life.

Kamatibaug
Aquatint etching
19x13 inches
2017

PRIYASRI ART GALLERY
Mumbai • Baroda



3/3



2017

Fatehgunj
Aquatint etching
11x9.5 inches
2017



Confined reality –I
Watercolour on paper
19.6x13.7 inches
2018



Confined reality-II
Watercolour on paper
13.8 x 30 inches
2018



Khet-IV
Aquatint
19x3 inches
2017

PRIYASRI ART GALLERY
Mumbai • Baroda



3/4



Aquatint



2017

Khet-V
Etching
19x3 inches
2018



Khet-VI
Watercolour on paper
10.5x5 inches
2018

