

Untitled VI

an online exhibition

Bheeshma Sharma
Birender Yadav
Diptej Vernekar
Muskaan Singh
Nakul Patel
Prajeesh AD
Roshan Anvekar
Sanayvi Naik

PRIYASRI ART GALLERY
Mumbai • Baroda

October 21 - November 21, 2020

VIEW ON:
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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 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 IV' 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:

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REQUIEM FOR THE FUTURE

When Imphal was bombed by the Japanese in 1942, the artist's grandfather was one of the 1,10,947 residents who were made to evacuate and abandon their homes within a few hours. Deeply affected by the stories of their struggle, and the continued violence caused by man-made catastrophes — from annihilating wars to global warming — Bheeshma embarks on a personal venture to explore the root cause of such self-inflicted calamities through his oeuvre.

While growing up, one of his toys was a remnant of the Japanese bomb shells which possibly played a role in the destruction of his ancestral home, and also perhaps explains the artist's fixation with metal. That which is used in the foundation of his home to make it stronger, also makes the bomb that destroys it within seconds.

He welds small pieces of scraps together, bit by bit, wherein the metal is recycled, refurbished, and resurrected in the form of his work. One of his works depicts the view from the window in his room in Imphal — once tranquil, now wrapped in barbed wire, afflicted with the consequences of man's enterprise.

In essence, his 'Contaminated House' has everything — a roof, multiple rooms, an electricity pole suggesting its connectivity to a larger network, negating its isolation from the rest of civilization — and yet, it is bereft of any sign of life.

The Contaminated zone
Wax, clay, iron, steel, wires & pigment
136 x 120 x 98 inch
2019



The Contaminated zone

Wax, clay, iron, steel, wires & pigment

136 x 120 x 98 inch

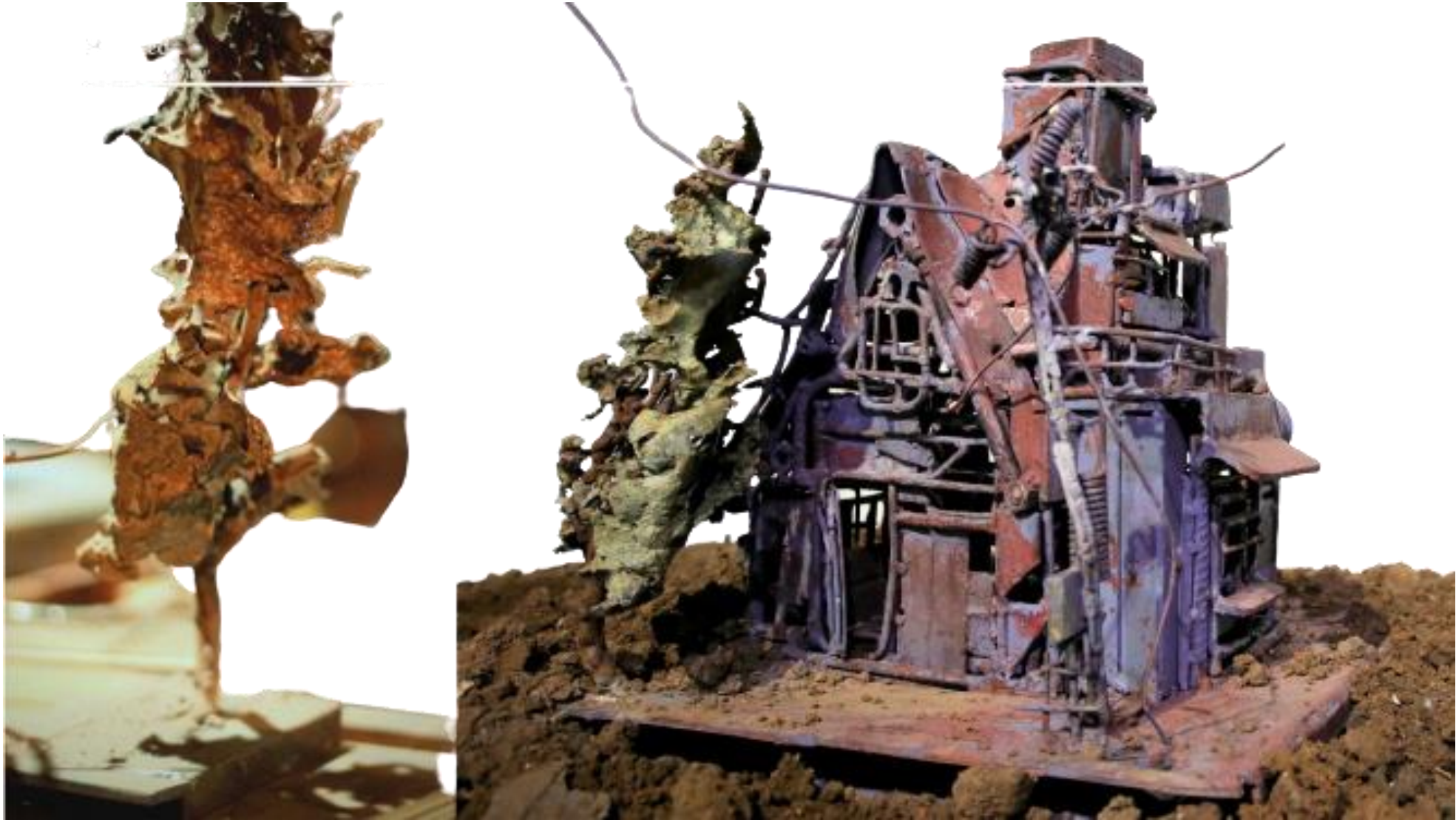
2019

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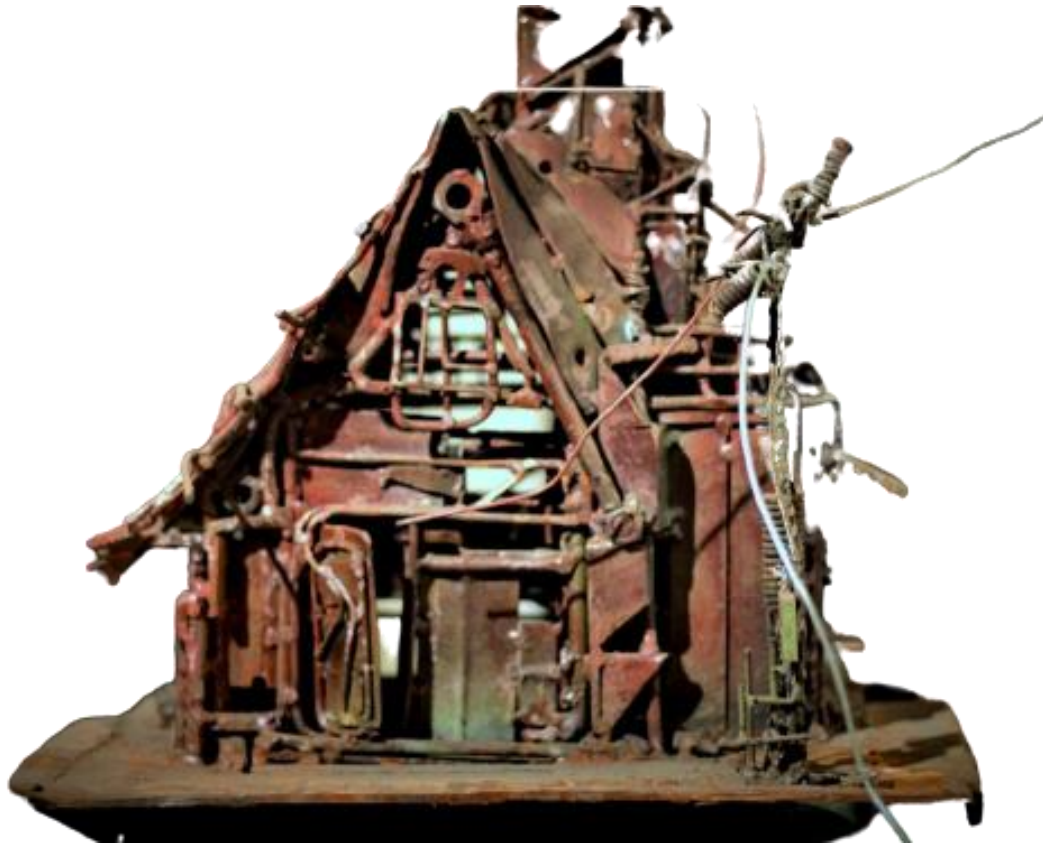
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The Contaminated House
Welded steel, brass & wires
36 x 39 x 27 inch
2019



The Contaminated House
Welded steel, brass & wires
36 x 39 x 27 inch
2019



REACTOR MELTDOWN

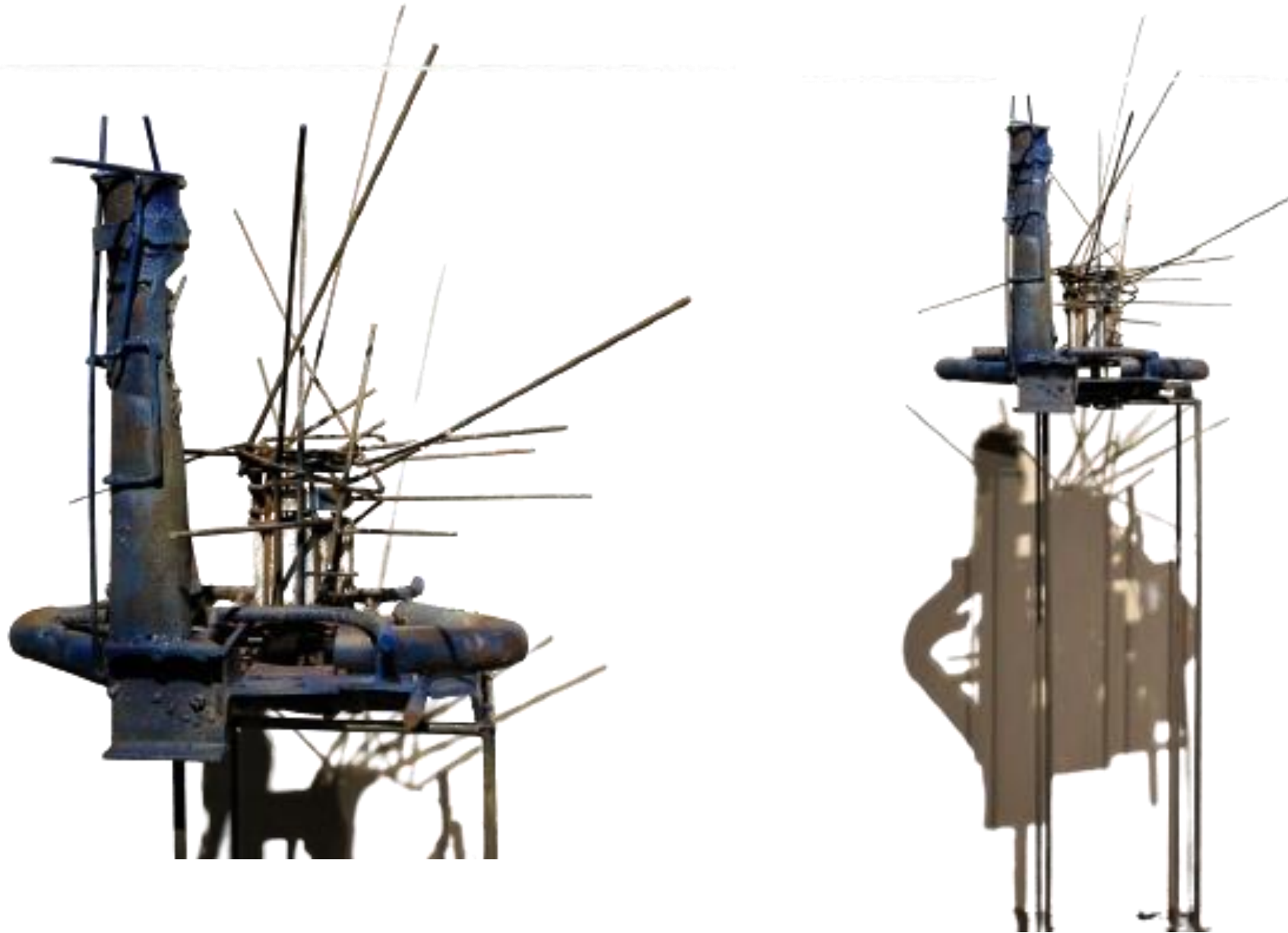
Welded Iron and Steel, Aluminium

62 x 36 x 38 inch

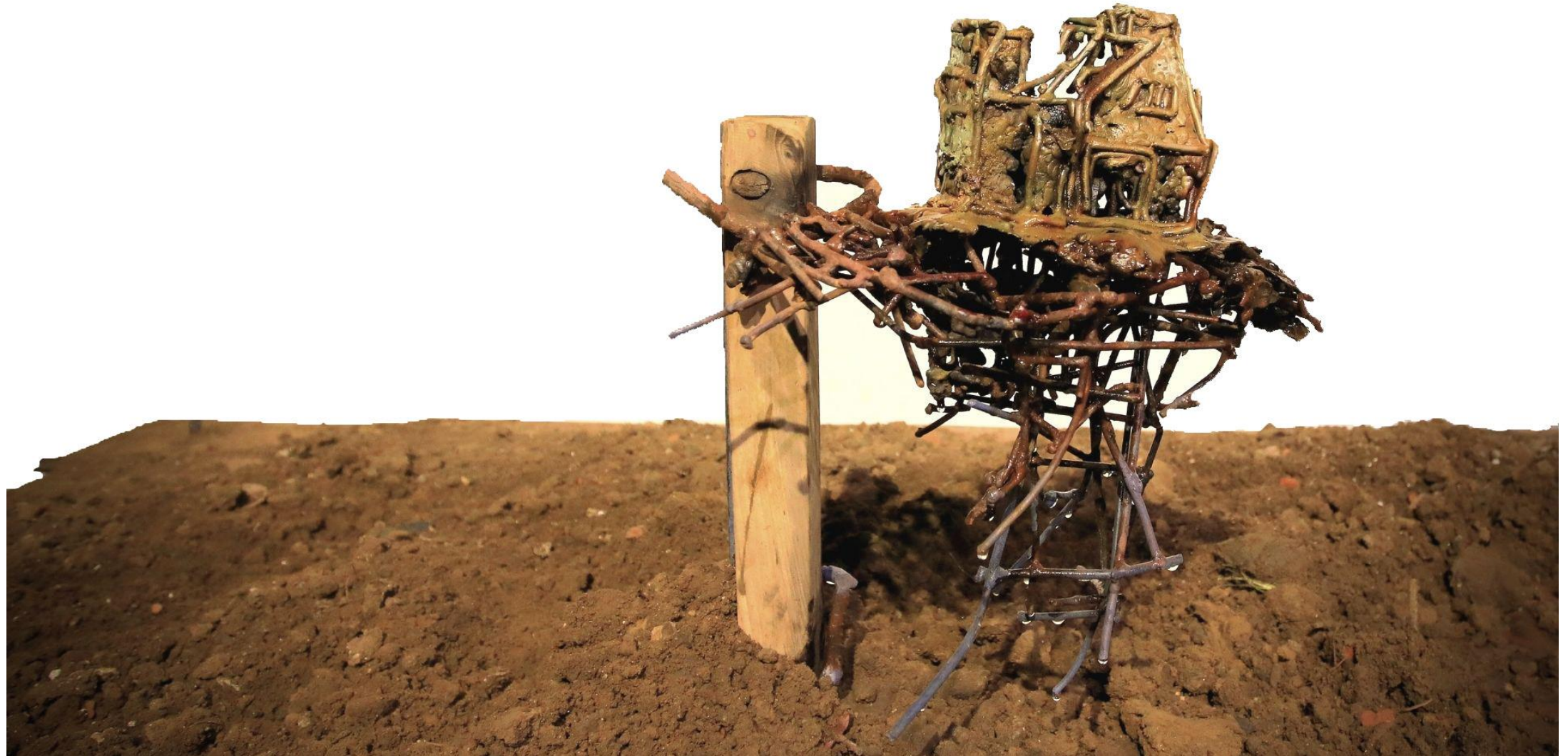
2019

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The aftermath of an earthquake
Dhokra casted brass, welded steel & wood
27 x 16 x 9 inch
2019



Disconnected
Welded steel & Galvanized iron
47 x 24 x 11.8 inch
2018

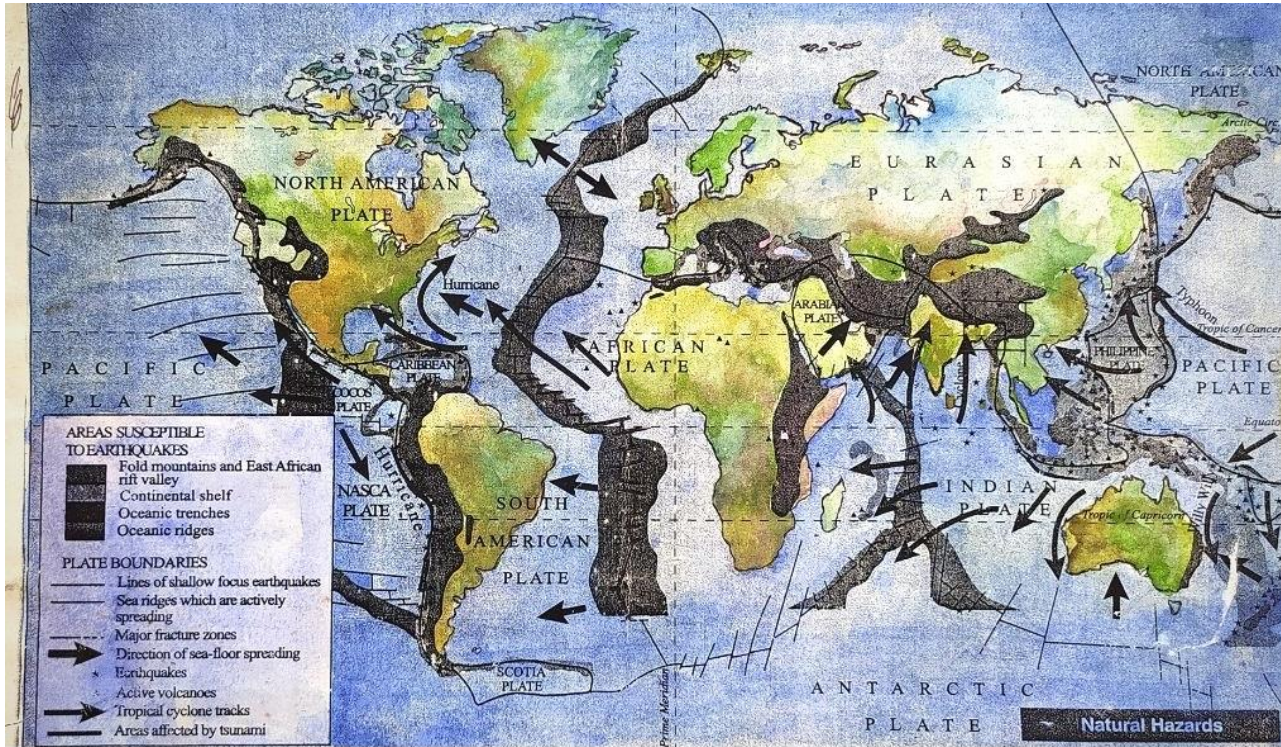


FAULTS IN OUR CRUST (Detail)

Thick Steel plate bent and welded

18 x 27 inch

2017

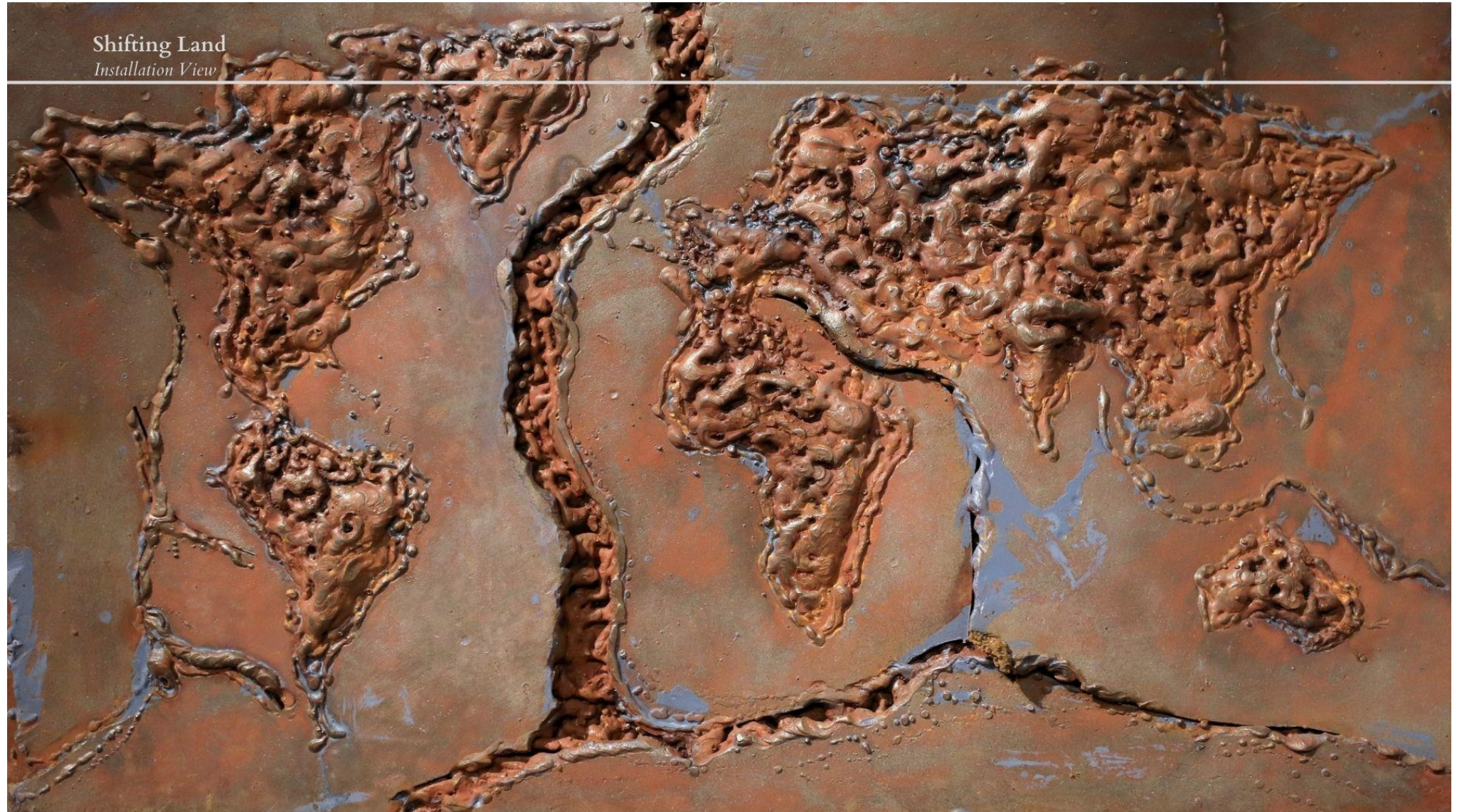


FAULTS IN OUR CRUST

Thick Steel plate bent and welded
18 x 27 inch
2017

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CONTINENTAL SHIFTS

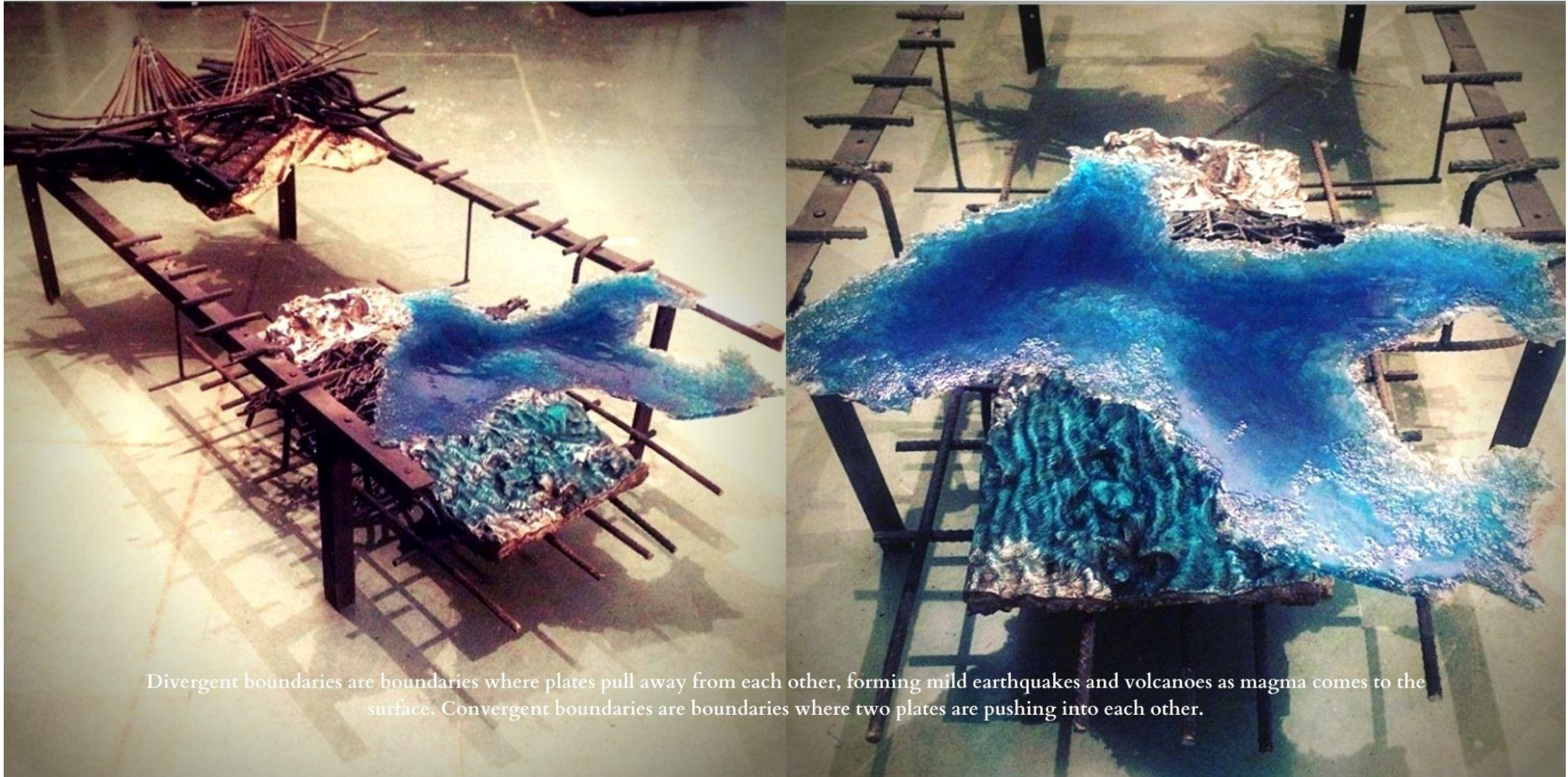
Aluminium, Sand, Transparent Resin, Pigment and Steel

136 x 71 x 42 inch

2017

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Divergent boundaries are boundaries where plates pull away from each other, forming mild earthquakes and volcanoes as magma comes to the surface. Convergent boundaries are boundaries where two plates are pushing into each other.

DYNAMICS OF THE DETERIORATING LANDSCAPE

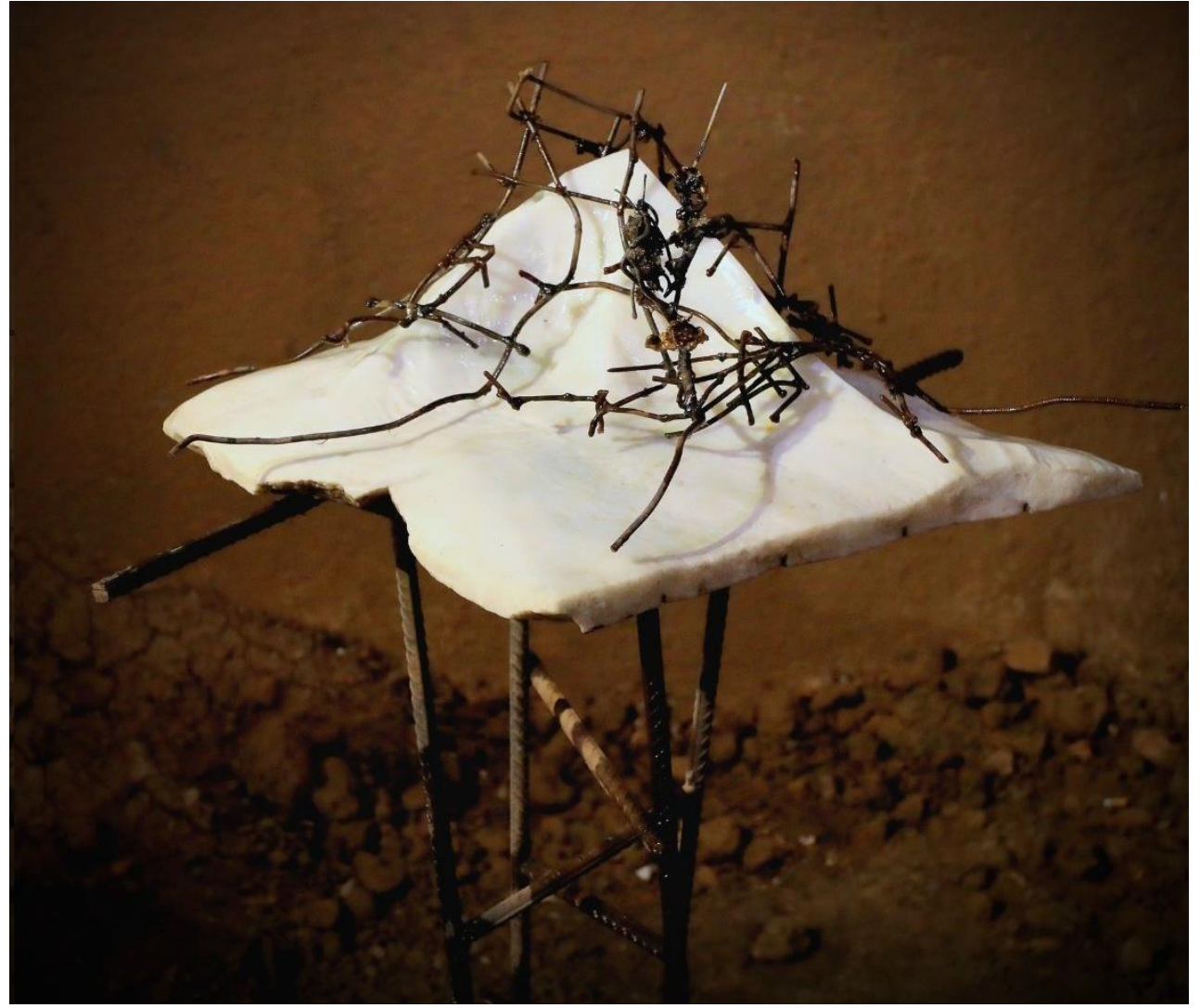
Carved Marble, Welded Steel and Brass

62 x 36 x 27 inch

2019

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THE CLUSTER OF ANCIENT CONTINENTS

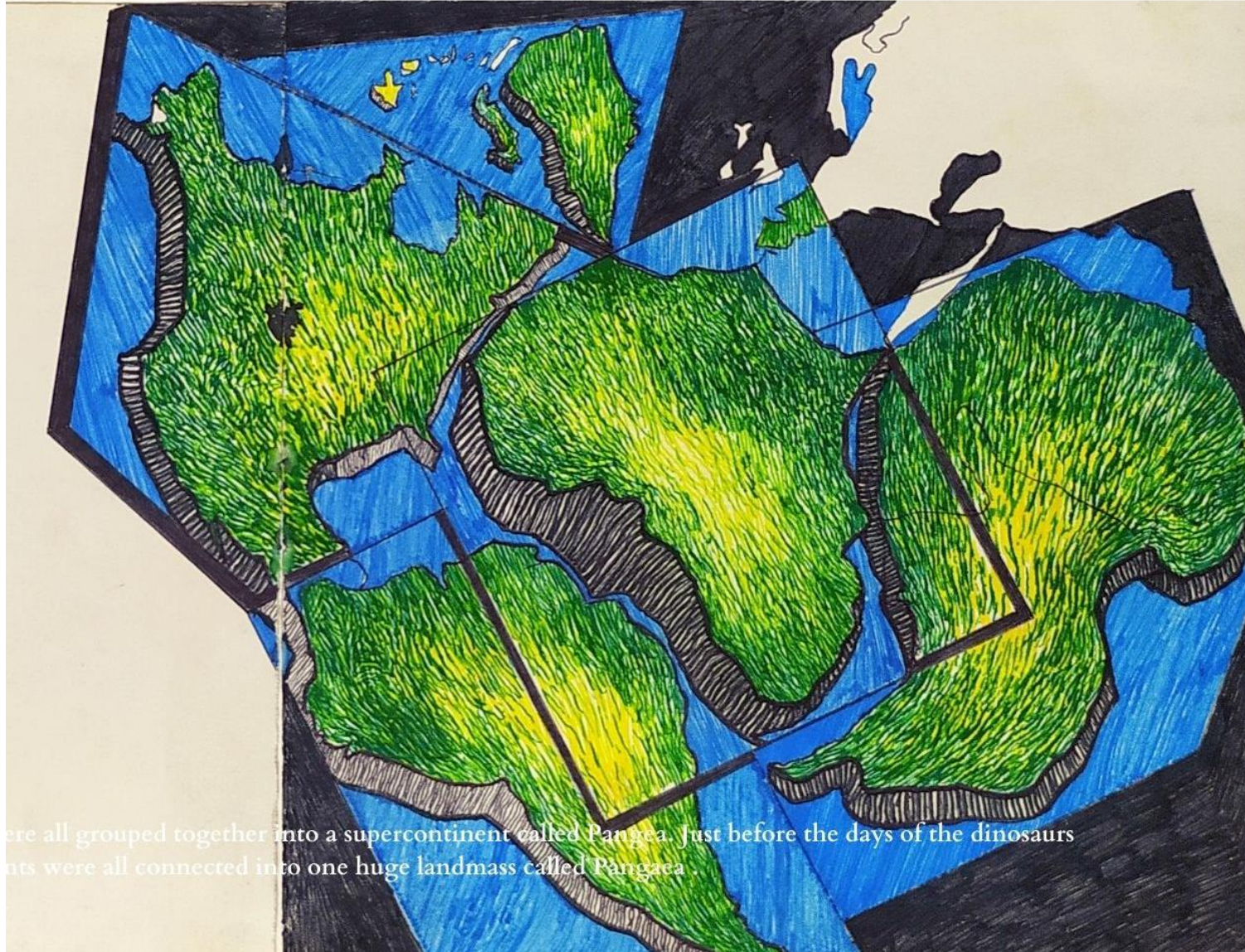
Sketch pen on paper

9 x 18 inch

2017

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ere all grouped together into a supercontinent called Pangaea. Just before the days of the dinosaurs
nts were all connected into one huge landmass called Pangaea .

THE RED PLANET
Welded Steel
39 x 42 x 41 inch
2019

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My body of works are a reflection of my personal experiences and childhood memories embedded within me which triggers my thought process about the question of identity within the modern social context, the question of representation and politics of class difference, the issue and plights of the working class society and the nature of violence prevalent in our society.

Often times again, I am compelled to reflect on my immediate identity of being a son of a labourer- a coal miner from Dhanbad. I was raised and brought up in Dhanbad, one of the main centres for manufacturing coal in India used for cooking, a particular sort of coal important for steel production. It is also said to be one of the most polluted areas in the world. The struggles and plights faced by these illiterate labourers became a daily and lived experience. My works reflects the appalling conditions faced by these workers.

Although being academically trained as a painter, I have worked with different mediums and materials which helped me to explore the physically of toil, the painstaking task of a labourer. I am interested in research and process in the work. My intensions are to work and connect with my social and political context . In this process I wish to explore different media and materials to explore my visual language and identity. I work from every day experiences and conversations for inspiration. I pick proverbs, colloquial words (local word), slangs or terms easily conversable and understandable by common people as a starting point for my work. I research on how there has been a transition in shift in perception of these in the contemporary context. I collect views of common people about the picked ideas in the form of writing, audio and video documentation. After gathering a lot of information, I think of ways of presentation in my studio. I produce painting, sculptures, installation, photography, found object, manmade objects and innovative methods. I stay open minded in terms of selecting materials for execution.

Two World
Clay
9 x 4 x 3 inch
2019

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"An axe on one's own foot"

Iron and wood

54 x 22 inch

2015

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The Matter of material - X

Gun powder (extracted from match sticks) and found globe

12 inch diameter

2019

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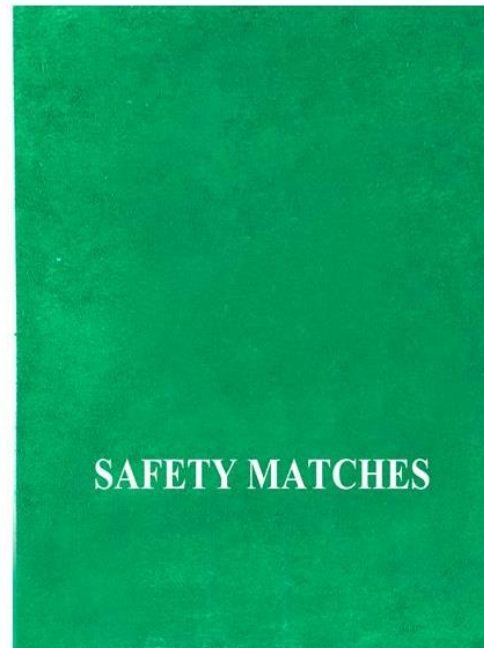
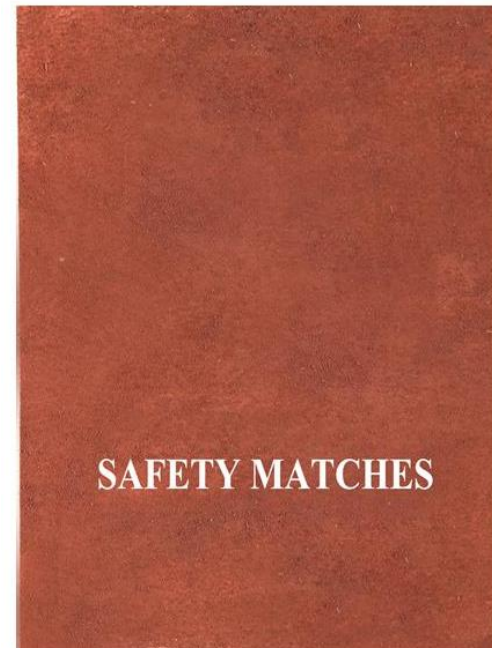
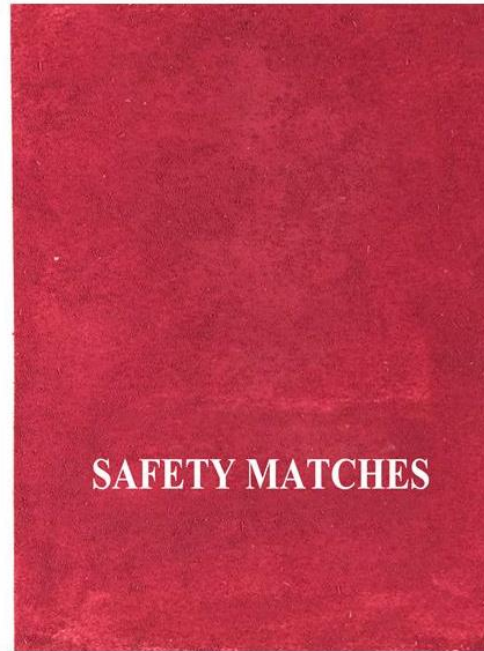
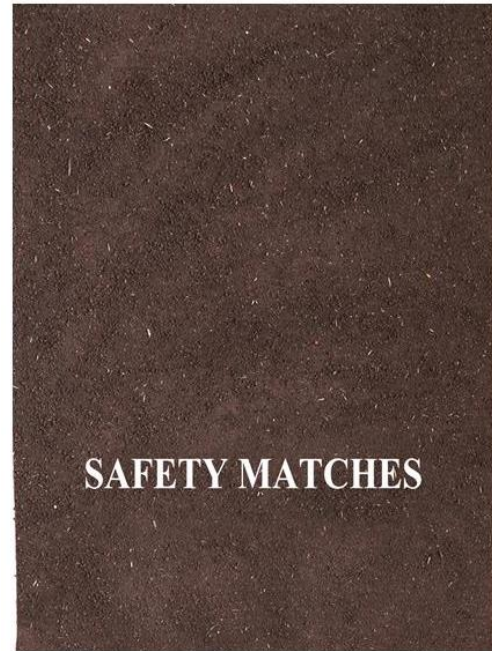


Foot on heat
Khadau (footwear)
size variable
2016



Safety Matches

Gun powder (extracted from match sticks) on paper
16 x 11 inch (set of 4)
2017

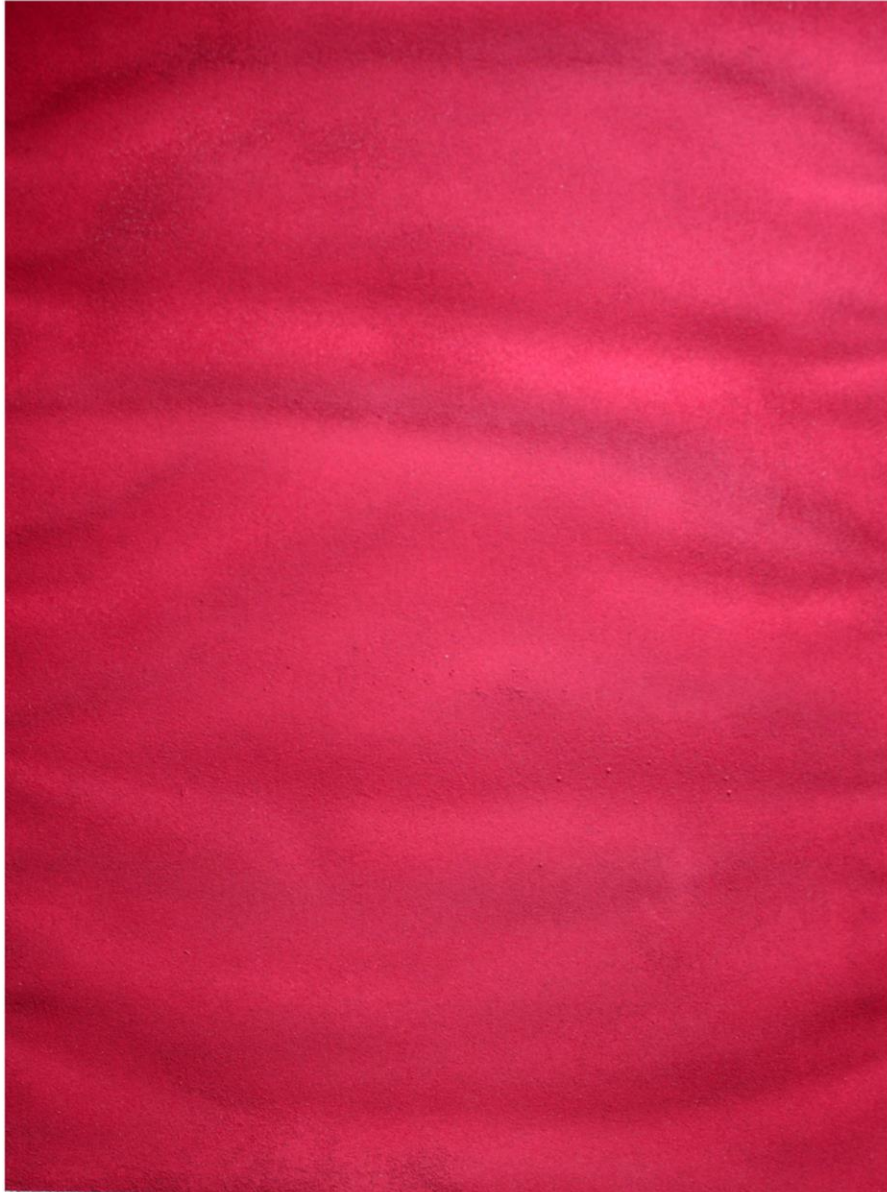


Red / Black

Gun powder (extracted from match sticks) on paper

20 x 30 inch (each)

2020



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Gratis (free)

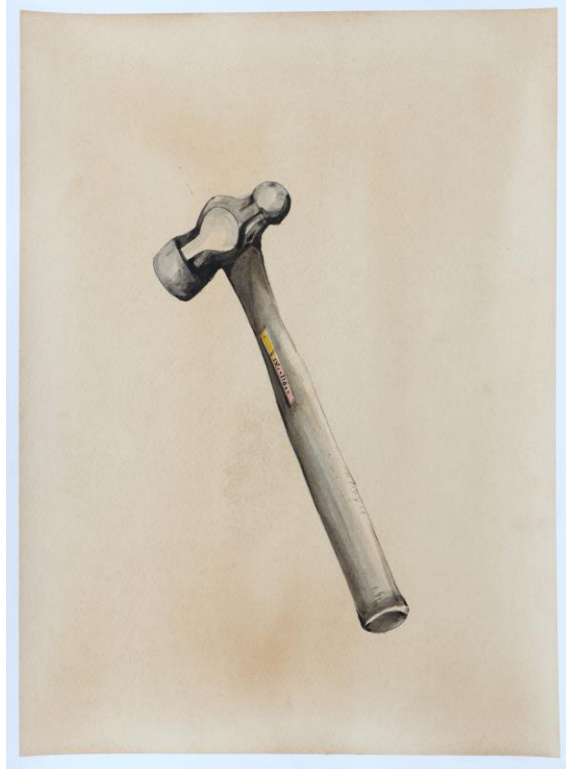
Mix media (water colour, pigment, mud iron & sand paper)

Size variable

2019

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Gratis (free)

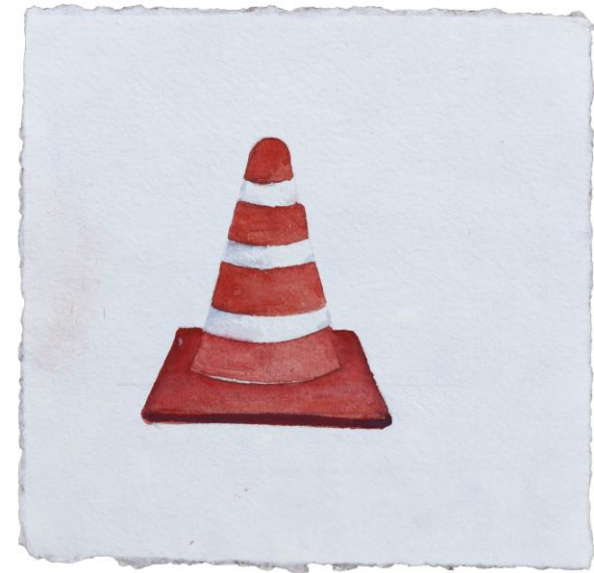
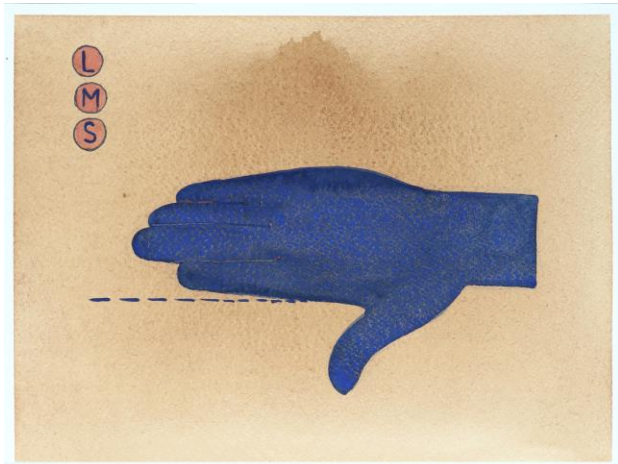
Mix media (water colour, pigment, mud iron & sand paper)

Size variable

2019

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Gratis (free)

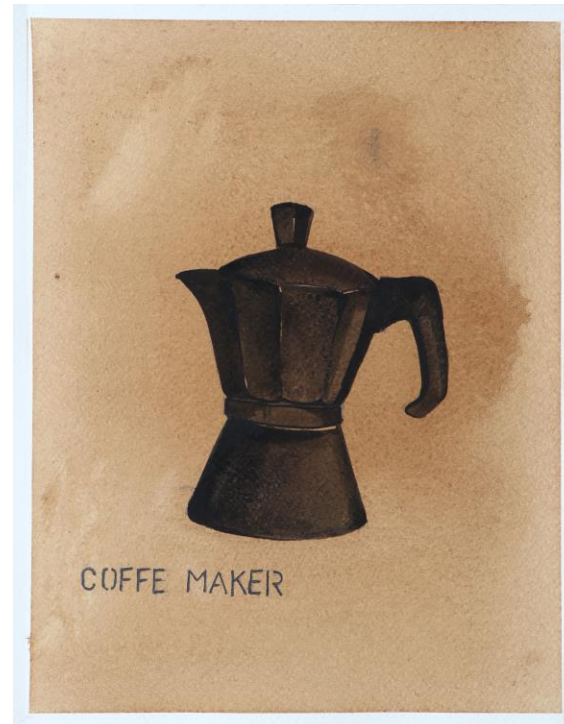
Mix media (water colour, pigment, mud iron & sand paper)

Size variable

2019

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Gratis (free)

Mix media (water colour, pigment, mud iron & sand paper)

Size variable

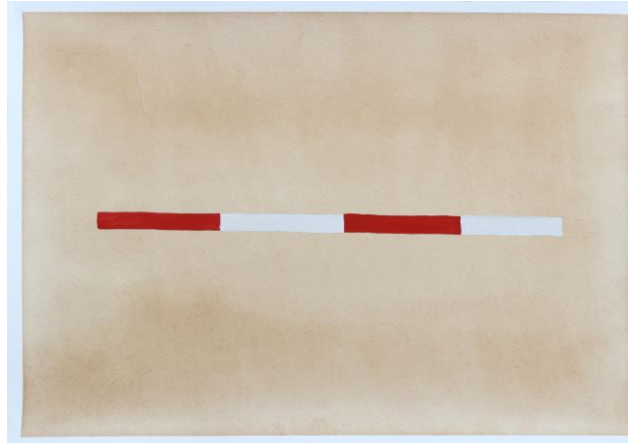
2019

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Gratis (free)
Mix media (water colour, pigment, mud iron & sand paper)
Size variable
2019



Gratis (free)
Mix media (water colour, pigment, mud iron & sand paper)
Size variable
2019



Diptej's interest largely lies in exploring how spaces, objects and surroundings— which by nature, are constantly in flux— become a part of one's identity. How these allow our concerns, questions to build, memories to form. Day-to-day, temporal transformations, occurrences in spaces and surroundings form the basis of my practice— the ideas of flux, ephemeral, impermanence. Moreover, the absurdities of the human condition, personal myths and one's relationships with these moments in time, objects and spaces— all of which allow for creation of visual metaphors and storytelling. His work brings together fragments of all these, disconnected verses, and stitches them together in an attempt to create visual poems. It plays around with fleeting moments in time and spaces, and the relationship between them, to trigger memories or a feeling of familiarity that a viewer can explore rather than creating a fixed idea.

Caught in a situation
Charcoal on acid free paper
16 x 22 inch
2016 (diptych)



Untitled
Charcoal on acid free paper
28 x 19 inch
2018



Untitled
Charcoal on acid free paper
14 x 20 inch
2018

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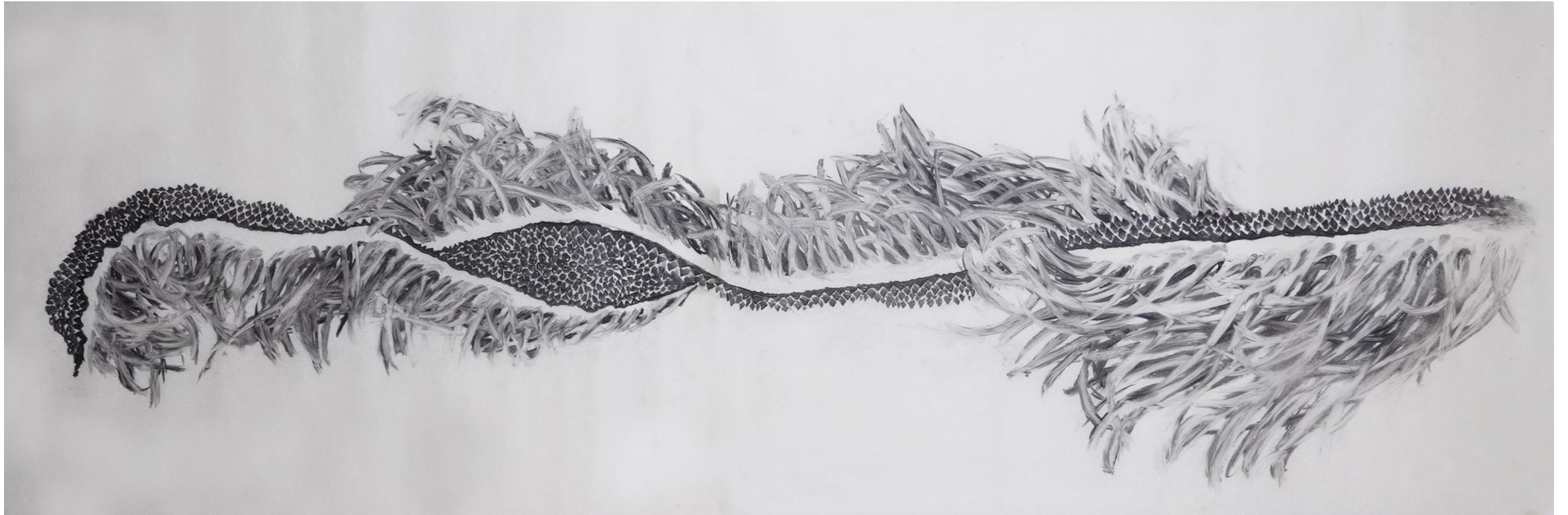


Untitled
Charcoal on acid free paper
15 x 22 inch
2018



Untitled
Charcoal on acid free paper
6 x 25 inch
2018

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My practice has shifted from painting to experimenting with different medium like stop motion animation, installation and mixed media. Language, which comes from the word, is always my position of enquiry, and in some way I am trying to explain what I experience. I believe that text itself is a form of drawing and drawing is the transformation of words/text into image. This manner of working creates new dimensions, inferences and dialogues, which may have many layers in social, political and personal contexts.

At different stages of my art practice, I refer to psychoanalytic theory. Our minds always play a role which is influenced by society. It is difficult to go against the social framework with its rules and regulations, and this creates several constraints. I try to represent the effects of these pressures through multiple narratives which are juxtaposed.

I am deeply interested and influenced by literature. Use humor and the vernacular idiom to discuss complex political situations is something that I attempt to do within the visual sphere to use references specific to my village and culture, in order to express the confrontations social, cultural and politics that one encounters in contemporary urban life.

Cocoon (in Process)
Water colour on paper
30 x 20 inch
2020



Untitled
Mix media
32 x 36 inch
2019

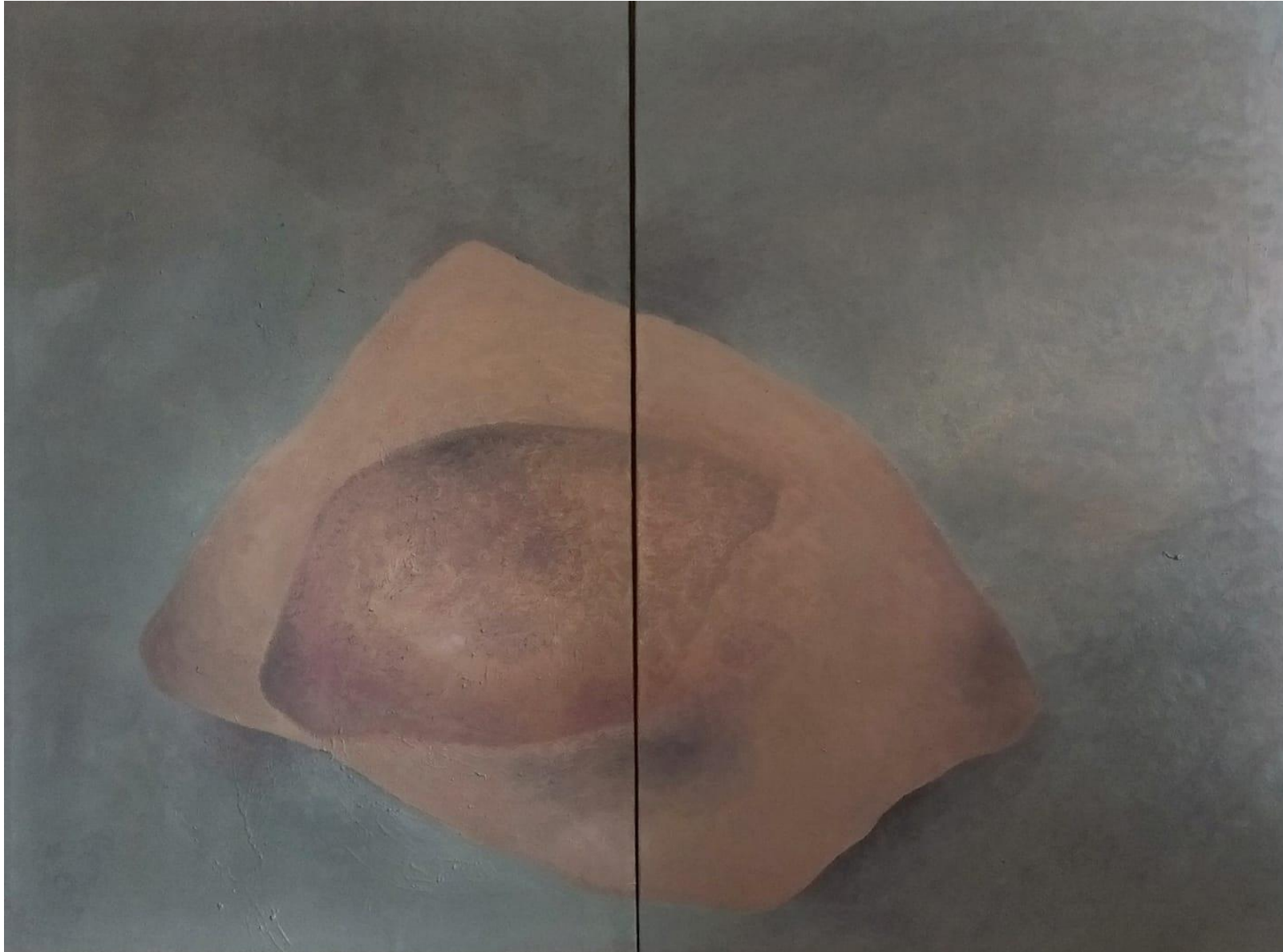
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Untitled
Water colour on paper
16 x 18 inch
2018



Cocoon (in Process)
Oil on canvas
48 x 35 inch
2020



Untitled
Water colour on paper
16 x 18 inch
2018



Untitled
Water colour on paper
14 x 18 inch
2019



Nakul Patel

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Neo Relic
Cement
44 x 38 x 36 inch
2020

The Circle
Cement
26.5 x 26.5 x 26.5 inch
2020



Totem
Paper
6 x 5 x 4.5 inch
2019

Finding
Paper
24 x 23 x 17.5 inch
2019

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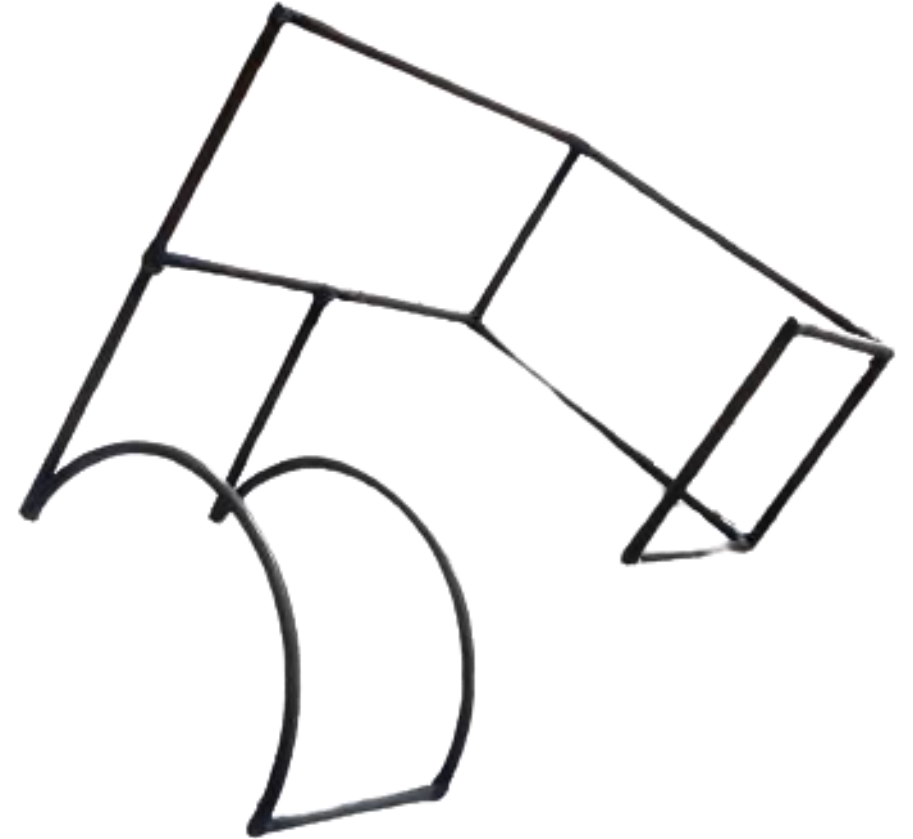
Visual Gabble
Plaster
14 x 8 x 8 inch
2018

Parallel Planes
Paper
22 x 14 x 14 inch
2017



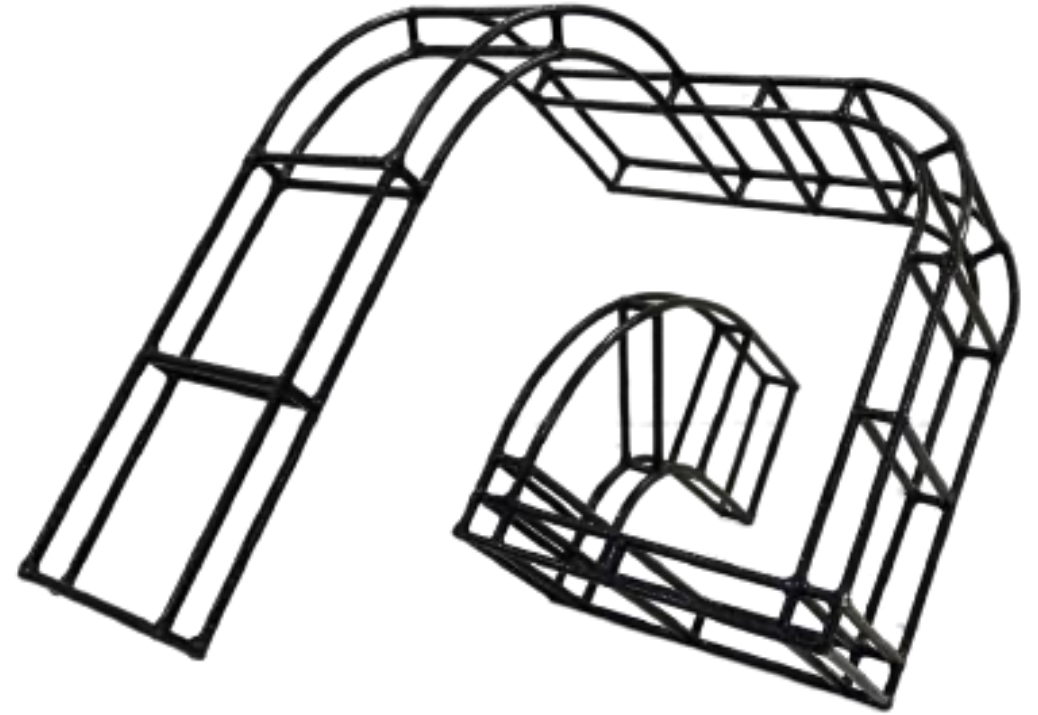
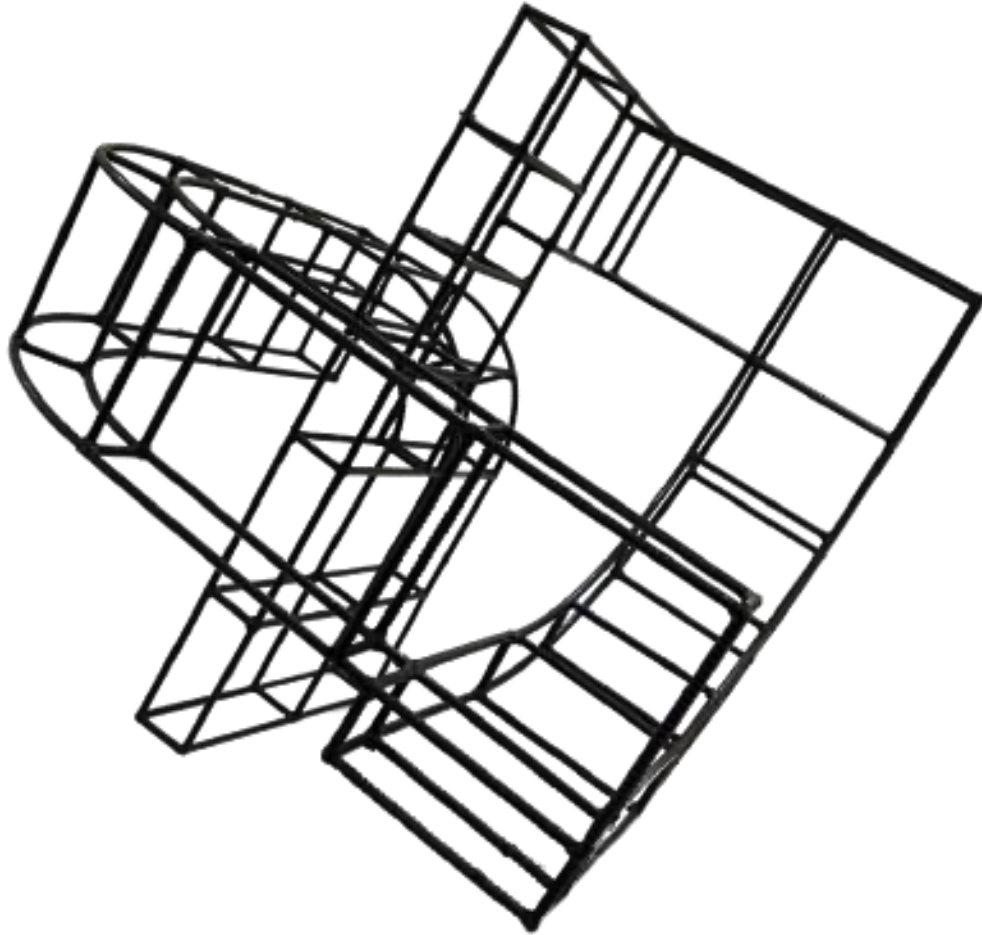
Margin
Galvanized pipe
59 x 47 x 46 inch
2020

Corner & curve
Mild steel
12 x 9 x 7 inch
2018



The Ploy
Mild steel
36 x 33 x 30 inch
2020

Approximate
Mild steel
23 x 33 x 17 inch
2019

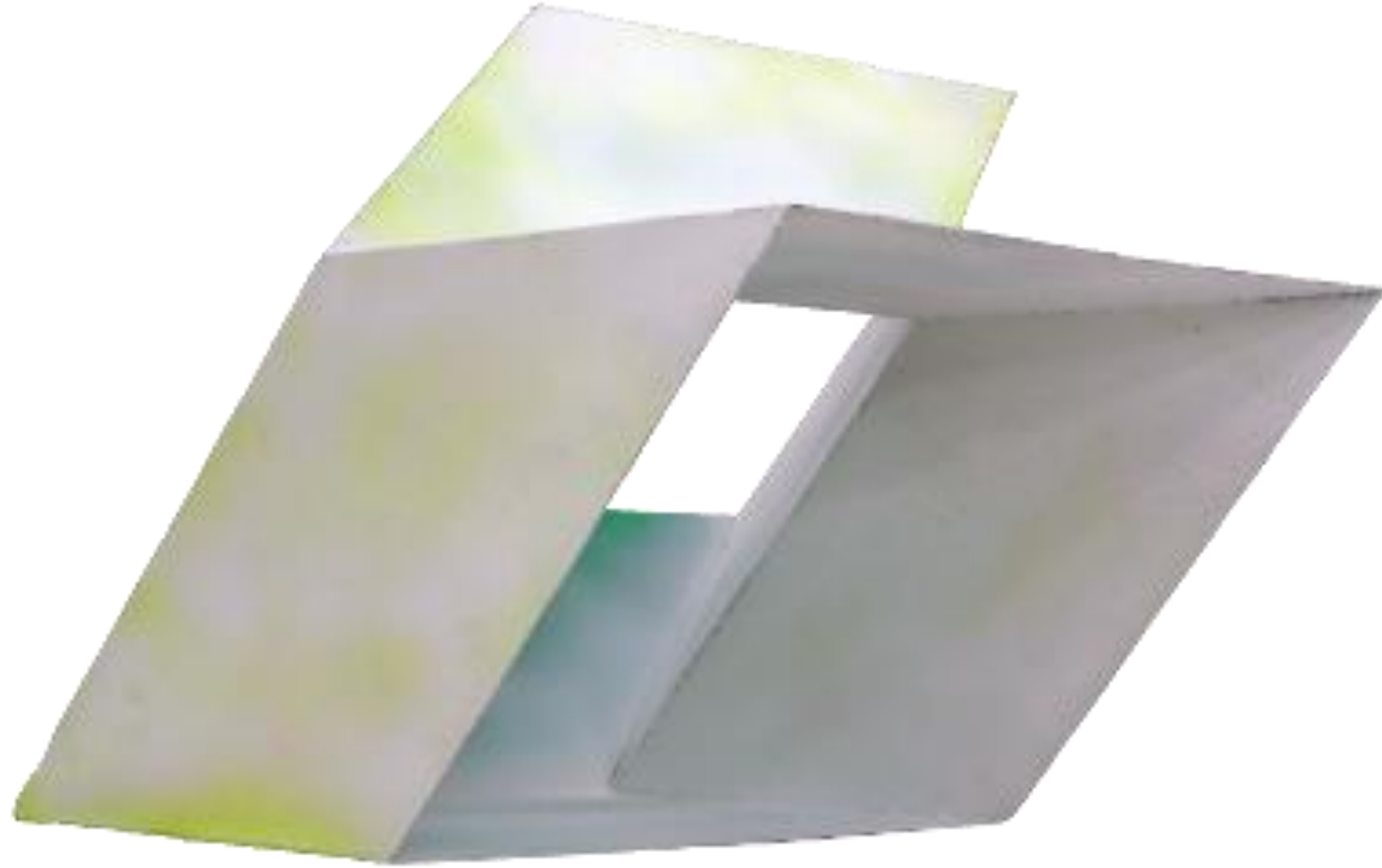


The 3rd
Mils steel
14.5 x 12 x 7 inch
2019



Rhombus
Mils steel
21 x 18 x 16 inch
2018

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Tolerance
Paper
7 x 7 x 7 inch
2018

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The compass
Wood & metal
9 x 6 inch
2019

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Head

Teak wood

12 x 9 x 8 inch

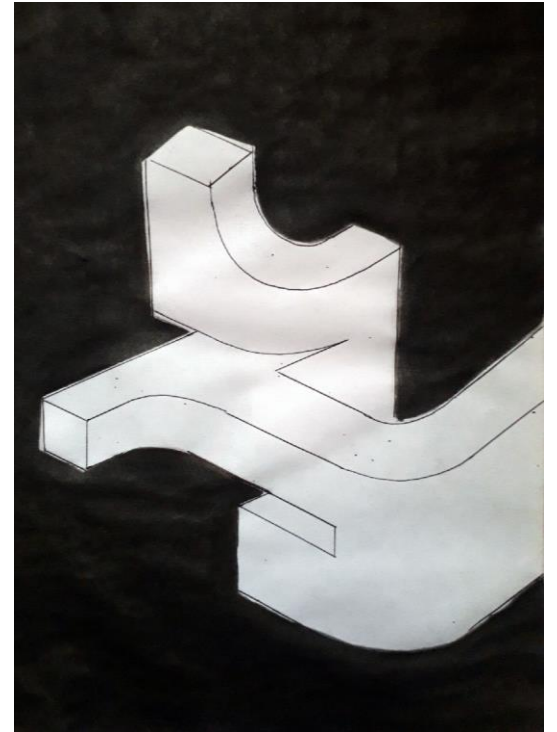
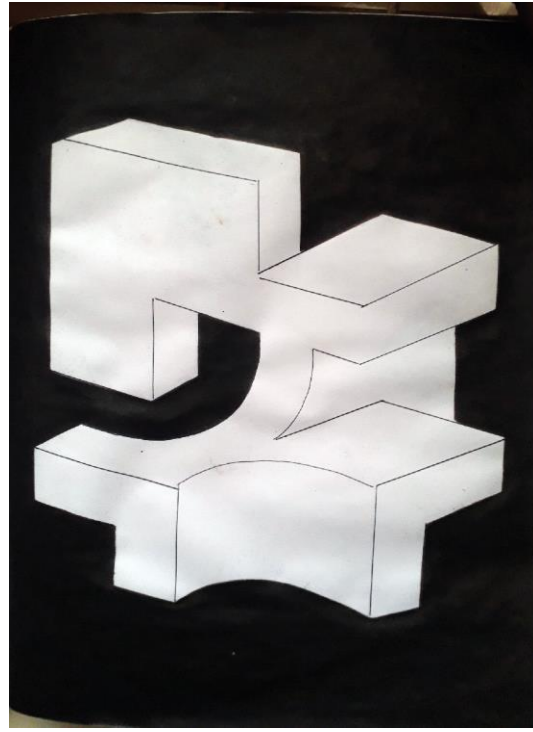
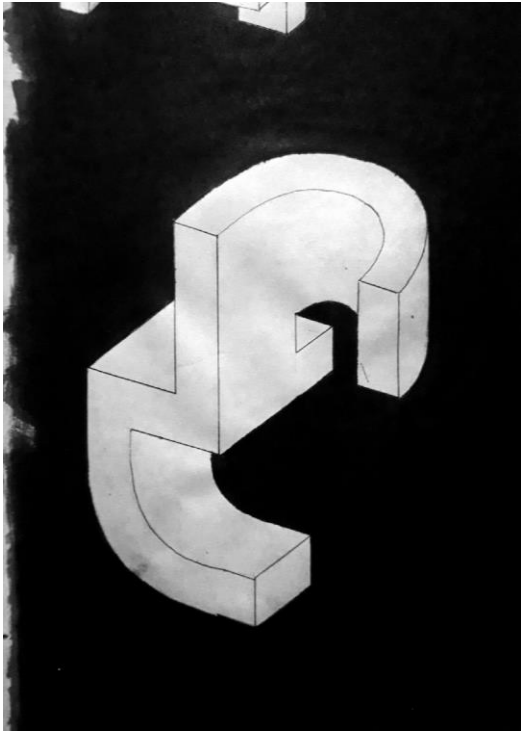
2017

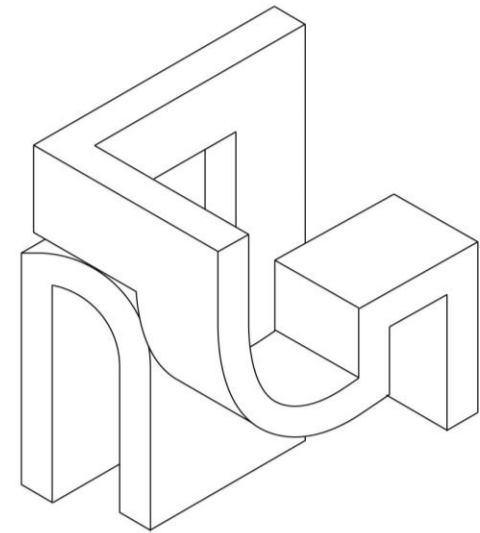
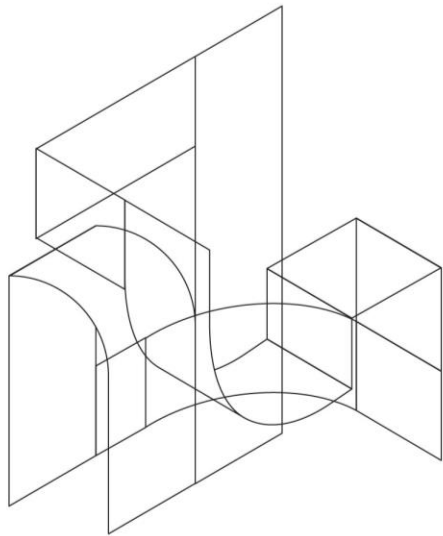
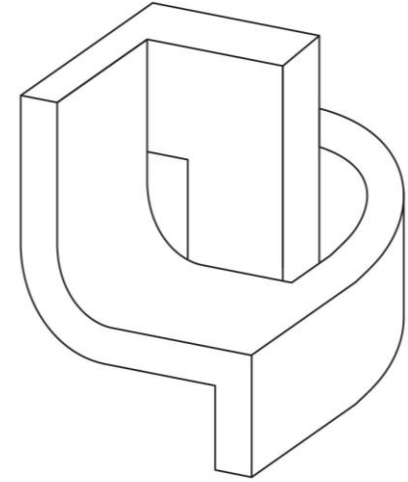
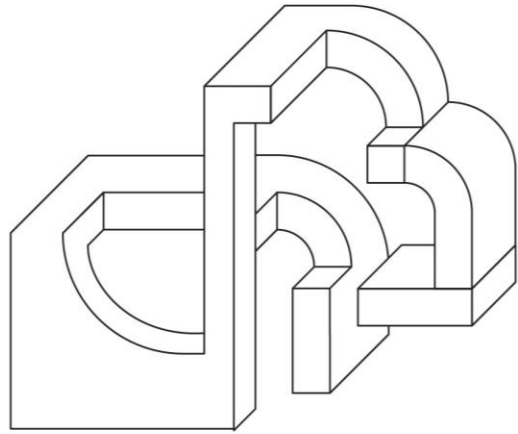
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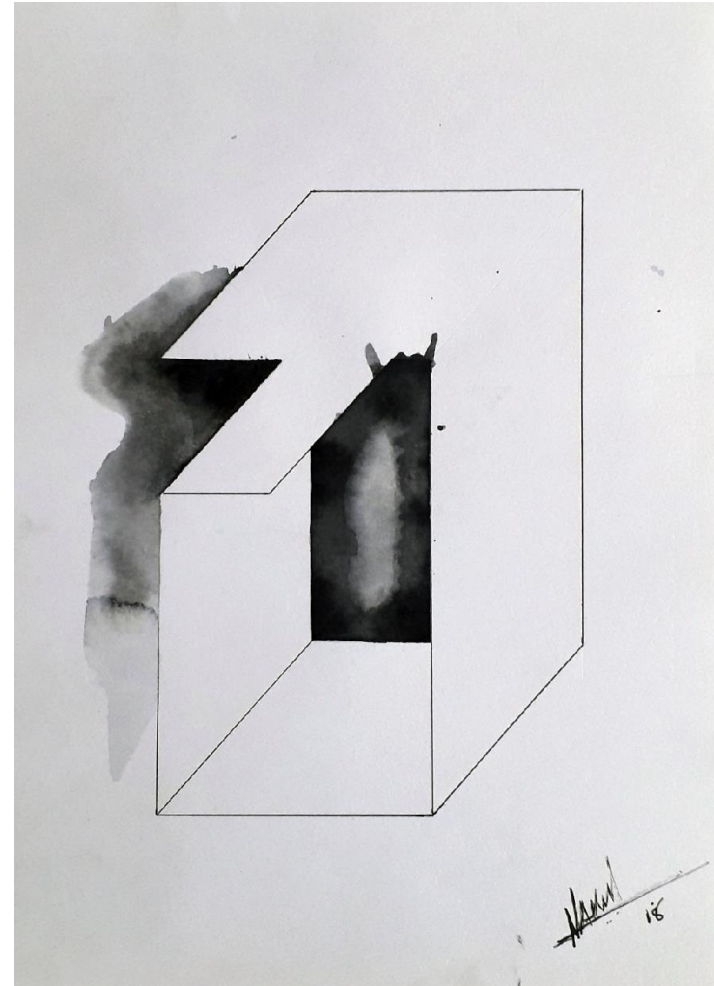
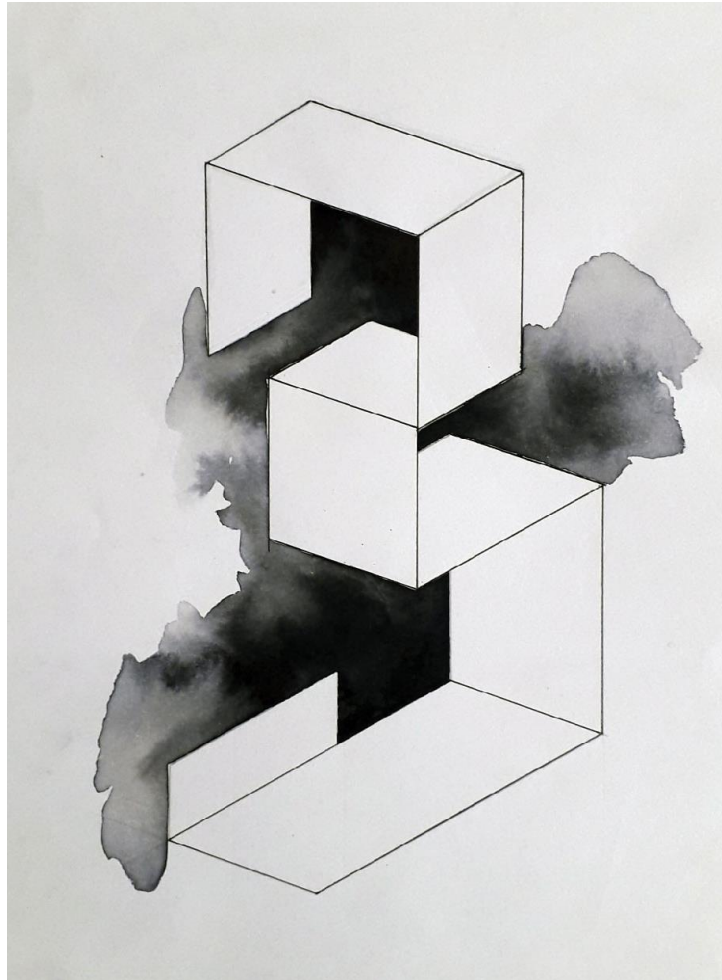


Study
Ink on paper
A4
2019





Study
Ink on paper
A4
2018



My practice revolves around the basic tangled, contradictory incompatibilities in the nature of human mind. I work with layman's work tools with which I try to reconstruct the defined character set to the tool. This practice is connected to my state of mind and its self-contradicting reflections and thoughts. The final works are generated mainly out of my states of mind. The efficiency of the 'tool' gets transformed into a nature of 'uselessness', the fixing nature of the tool is completely taken away to the level of curious contradiction.

Core -

This work articulates contradictions of thoughts. The unusual form of the tool reflects the ideas stuck inside mind. The confusing and fluctuating tracts of thoughts are sculpted into the hollow handle of the hammer with nails in it.

Merge -

Two working tools are blended into one non-functional object in this work. A plier and an outside caliper with similar forms and different uses are merged into a strange form which displays the contradiction of ideas.

Blank Quotes -

Usually a quote contains words or sentences which are meaningful and important. Here, it is totally blank! This work places two small hammer heads up and down to create a blank quote to express the blank state of mind.

Contradiction 2-

This work articulates the contradiction of thoughts and ideas. A curvy wooden handle and two iron hammerheads on each end: this unusual hammer form shows the contradiction in mind.

Merge
Iron
20 x 14 inch
2019



Core
Wood & Iron
15 x 3 x 6 inch
2019



Blank quotes
Iron
20 x 14 inch
2019



Contradiction 2
Wood & Iron
12 x 10 inch
2019

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Circumference
Iron
12 x 12 inch
2019



Currently, I'm working on Society, where I cover their way of life, habits, presence, expressions and so on. where I observed 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 or somewhere poverty, sometimes rich culture, somewhere melody, all aspects are like the branches of a tree to me. it is full of mischievous unpredictability.

Life in village
Jute on cloth
35 x 25 x 16 feet
2020

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Life in village
Jute on cloth
35 x 25 x 16 feet
2020

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Life in village
Jute on cloth
35 x 25 x 16 feet
2020

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Family
Mix medium – Attached clothes
5 x 7 feet
2019



Life in village
Mud on jute
8 x 12 feet
2020



Children in dump

Attached plastic, plastic bottles, chappals, charcoal, paper, mud

4 x 5 feet

2020

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Poverty
Mud on jute
4 x 7 feet
2019

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Labours
Mud on tin
5.7 x 3.5 feet
2020



My work is a response to the political and environmental turmoil in my state (Goa); an engagement with greed, ignorance, treachery and the notion of one's motherland and identity. The Comunidad's of Goa, which belongs to the rural community, is slowly being acquired illegally by private organisations. In the name of development; not only land, but people are continuously browbeaten. I focus on how politics and greed are pivotal to this negligence of ones motherland, and one's betrayal of nature as well.

The earth of my native village, Baroda, plays a very important role as material in my works. In light of the illegal purchase of the Goa Comunidad lands, the inclusion of my native soil stands for the plight of my homeland when juxtaposed with other materials which are noticeably of an industrial and rigid nature. Other than the formal construct itself, the medium becomes a catalyst for executing allegories.

Certain elements reoccur throughout my body of work which may suggest beauty but is subversive, such as the flower, tongue and the chair. At the first glance, tongues can be mistaken for flower petals and apparently pleasant flowers reveal sharp teeth on a closer scrutiny, with deformed seeds laid inside them. This metaphorically describes the politics in Goa. I look at the chair as an indicator of position, supremacy, importance and influence. I attempt to look deep into the loss of identity of an individual within a political system, for that I employ the visual of a fingerprint, synonymous to the Indian voting system.

The relationship between society and politics is such that it seeps into every aspect – land, people, and culture. My intention is to subvert the familiar to disrupt the viewer into acknowledging certain ruptures that emerge with this affiliation.

Untitled
Ceramic
36 x 36 x 5 feet
2020

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Untitled

Barbed wire & iron rods

48 x 42 x 24 feet

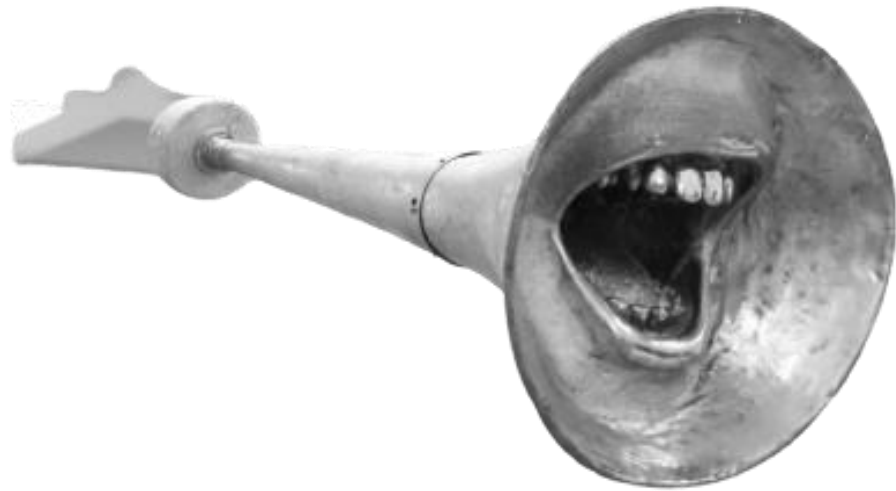
2020

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Annoying
Aluminium
1.5 x 1.5 x 2 feet
2019



Seeds of germination
Aluminium & soil
2.5 x 2.5 x 1 feet
2020

PRIYASRI ART GALLERY
Mumbai • Baroda



Monarchy
Brass, terracotta, glass & wood
1 x 1 x 2 inch
2019



Monarchy
Brass, terracotta, glass & wood
1 x 1 x 2 inch
2019



Untitled

Copper plate, wood, bronze

15 x 10 x 9 inch

2019

PRIYASRI ART GALLERY

Mumbai • Baroda



Lapdog
Brass
8 x 3 x 5 feet
2019

PRIYASRI ART GALLERY
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