

Untitled VIII

an online exhibition

Abhishek Dodiya
Anikesa Dhing
Chandraprakash Kumare
Harish Ojha
Priyanka Das
P Suresh Kumar
Rinku Chowdhury
Sanjeev Mirajkar
Souvik Majumder

PRIYASRI ART GALLERY

Mumbai • Baroda

November 30 - December 30, 2020

VIEW ON:

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Tumblr: [priyasriartgallery](https://www.tumblr.com/priyasriartgallery)
Linkedin: Priyasri Art Gallery

Artists

Abhishek Dodiya

Anikesa Dhing.....

Chandrapraksh Kumare.....

Harish Ojha.....

Priyanka Das.....

P. Suresh Kumar.....

Rinku Chowdhury.....

Sanjeev Mirajkar.....

Souvik Majumdar.....



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?

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In my works the process of dismantling, reconstruction and creating my own surface from my surrounding life plays a big role. I use materials which most used on construction sites like metal sheet, scrape materials, cement, plaster of Paris. My interest part is how every object is connected with humans and human psychology. I would like to invite viewers to experience open-endedness character of my surface and revisit these events and symbols as they are compounded by the complexities of the subject space. For example I am coming from a city called Bhavnagar, known for ship scrape yards. It influences my practice. One could experience the space, forms, texture and smell from it.

In time of COVID 19, I didn't find any material at home during the lock down time ; so I started collecting the leaves of corn from here and there. Keeping in mind the view of increasing numbers of COVID cases and the status of cities, I **came up with idea** of this corn leaves artwork. Over the time the colour of the green leaves will fade and it will turn yellow which was similar to statistic map of the increasing cases of corona virus being converted from green zone to yellow zone.

Lockdown
Corn Leaves on Paper
12" x 15"



Details "Lockdown"



Our obsession with possessions as humans is a fascinating detail of our lives lived. The act of possessing and hoarding materialistic objects under the 'veil' of belongings and personal items, these objects are elevated from their original purpose to a more sentimental level wherein they become more than just mass produced commodities, they become something unique. The act of hoarding these belongings in order to preserve and protect certain moments and memories is something we all have been doing since ages.

As an artist I am trying to understand the tendency to hoard and attach ourselves with more and more things everyday. The act of filling up our wonder cabinets becomes an act of adding value to ourselves. These mass produced items become both personal and cultural memories and that's where my questions lie. Why do we hoard ? Is it just an archival impulse or a fetish to be surrounded by things ? Is this act of holding onto trivial things an inherent tendency or is it birthed by society ? When does the importance of the object shift from its purpose to its sentimental value?

Terms like icons and tokens are attached to these entities which in turn make these entities timeless. These entities don't just exist but live through timelines. Somehow these objects become relics and remains of our memories and stories, is that the reason we possess these, because somewhere they become a part of who we are ?

Bedroom,
Acrylic on Tarpaulin
15" x 15"





Stills from an animation "QUARANTINE HOARDING"



The Loft
installation of a loft and stool
11 x 4 x 4 ft





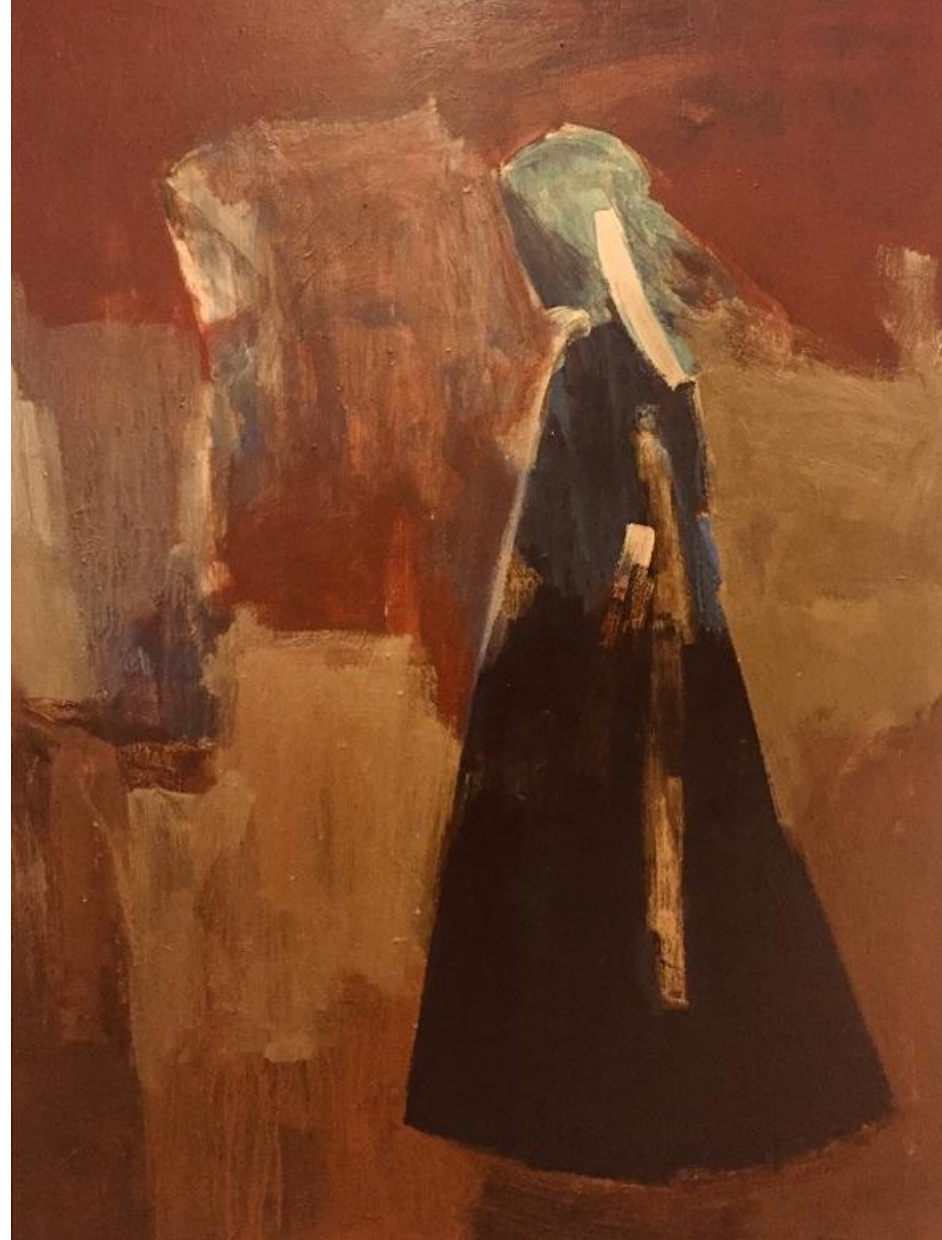
We find inspiration in unpredictable ways or from anything that we acknowledge. I see my inspiration in the human figures. Mother, who is always working and her presence is all over the world. She does great things throughout all her stages. She plays the roll of mother, sister, wife, grandmother which no other person can do for the society. She is the struggler, warrior and tolerant with infinite source of energy . As we see from the past history, the society and culture didn't accept women with their existence and freedom. Society has always told that, woman must be limited to certain criteria & boundaries. In fact they don't want female birth in their family. Women are always considered inferior and treated so; people and society believe in only male domination. Women have proved that they are no less than anyone with their strong determination and hardship. Today, they have achieved everything . Those perceptions, perspectives and shades of their lives inspire me to paint.

In my earlier work I was using fluorescent colors to express women's nature. As the fluorescent colors are very dominant in nature, it helps me to capture expressions of her mood. Recently, I'm using gold color to describe woman personality and existence. As a gold considered as precious and valuable, appreciated for its aesthetics; I am using it symbolically to highlight the importance of women. Education makes women capable of themselves and know their strength. They are now learning from all possible sources. We can say It's a journey from darkness to the light .These phases I have painted in my " EDUCATION " series. I prefer to use acrylic colors mostly in my art practices on canvas . Sometimes, I use mixed media on an experimental basis to get the visuals which can have the approach to depict my concepts more effectively. Many expressions in my work are in abstract forms and derived from figurative patterns.

From Darkness to the Light
Acrylic on Canvas
4' x 5.5' ft



Tolerant
Acrylic on canvas
3' x 4' ft



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Source of Society
Mix media on Canvas
2' x 2' ft



SOURCE OF SOCIETY 2
Acrylic on Canvas
A4 size



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My current works are based on my experiences of growing up in a rural agrarian family.

Drawn to Indian painting traditions with its decorative flourishes, some time I work with semi figurative vocabulary and most of time complete abstract. My work style is very close to abstract expressionism. I focused the time where I live and work. Over time, the agricultural cycle that I had witnessed as a child began to assert its hold over me and I turned towards abstraction to explore this preoccupation.

Paper, a material that also has organic origins, is the medium through which I express the magic of life being created from earth. I use paper with high cotton content since it is flexible, I tear the thin upper layer of the surface, rolls and plant it in a predesigned arrangement to the support. Since the paper rolls are of different heights the result is an uneven tactile surface which refers to agricultural processes that involve working the soil, sowing seeds into it and coaxing it to blossom. The resonance between my imagery and the process, traditions of the agriculture goes further. The dots and swirls in work mimic the imagery of indigenous painting traditions like Gond art while their repetitive process of creation emerges from the time consuming and continuous nature of agriculture. Agriculture is thus transformed into an aesthetic experience in my works. Through this, I pays an ode to a primeval activity without which humankind cannot exist.

Ojha ka Enara
Mixed media on board
15 X 105 inches



Covered Culture 2
Acid Free Paper on Ply board with Waterproof
Ink
12.5" x 62.5" x 2.5 "



If I had seen
Archival Paper on Board
22 x 22 x 2 inches

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Home Land
Mix Media on Board
17" x 17"

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Home Land
Mix Media on Board
17" x 17"



Mute Field
Archival Paper on Board
25" x 50" x 3"



Mute Field
Archival Paper on Board
16 X 16 X 1 inches

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Home Land
Mix Media on Board
17" x 17"



Akhada
Mixed Media on Board
16 x 16 inches



This work of mine is idea of representing the anatomy of a female body, while drawing from my own recollections from the extensive time I had spent in a hospital. The work is placed in a dark room with quite less amount of light illuminating the whole room. This work is the product of my experiments with a new kind of material which is resin. The use of different ratios for each of the pieces combined with the tactile quality of the work makes it stand apart in the body of my work. The light illuminating from the backside makes the work translucent & the focus of light plays a big part in this work. The images drawn are different parts of the body which are made of dots with an ink pen. A sound sensor placed within the work gets activated with the proximity of a person and it stops when the said person gets closer to have a detailed look at the work. As the work is a representation of the discomfort I had felt during my stay at a hospital, I want to convey the same to my audience as well. The material I had used for constructing the work, leaves a stickiness if an audience touches it. Moreover, there is a pungent smell of antiseptics and medicines, usually found in hospital rooms, incorporated in my work, as well as sounds of an operation theatre actually recorded in a hospital play near the art piece. All of this combines to transport the senses of the viewer to a hospital room, as he/she can feel the discomfort and disturbance within self.

Discard I
Water Colour on Paper
LED Light, pencil Drawing & Resin
16" x 11" inch each



Discard I | medium: water colour on paper, LED light, pencil drawing & resin | size: 16" X 11" each

Discard I
Water Colour on Paper
LED Light, pencil Drawing & Resin
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Discard I | medium: water colour on paper, LED light, pencil drawing & resin | size: 16" X 11" each |

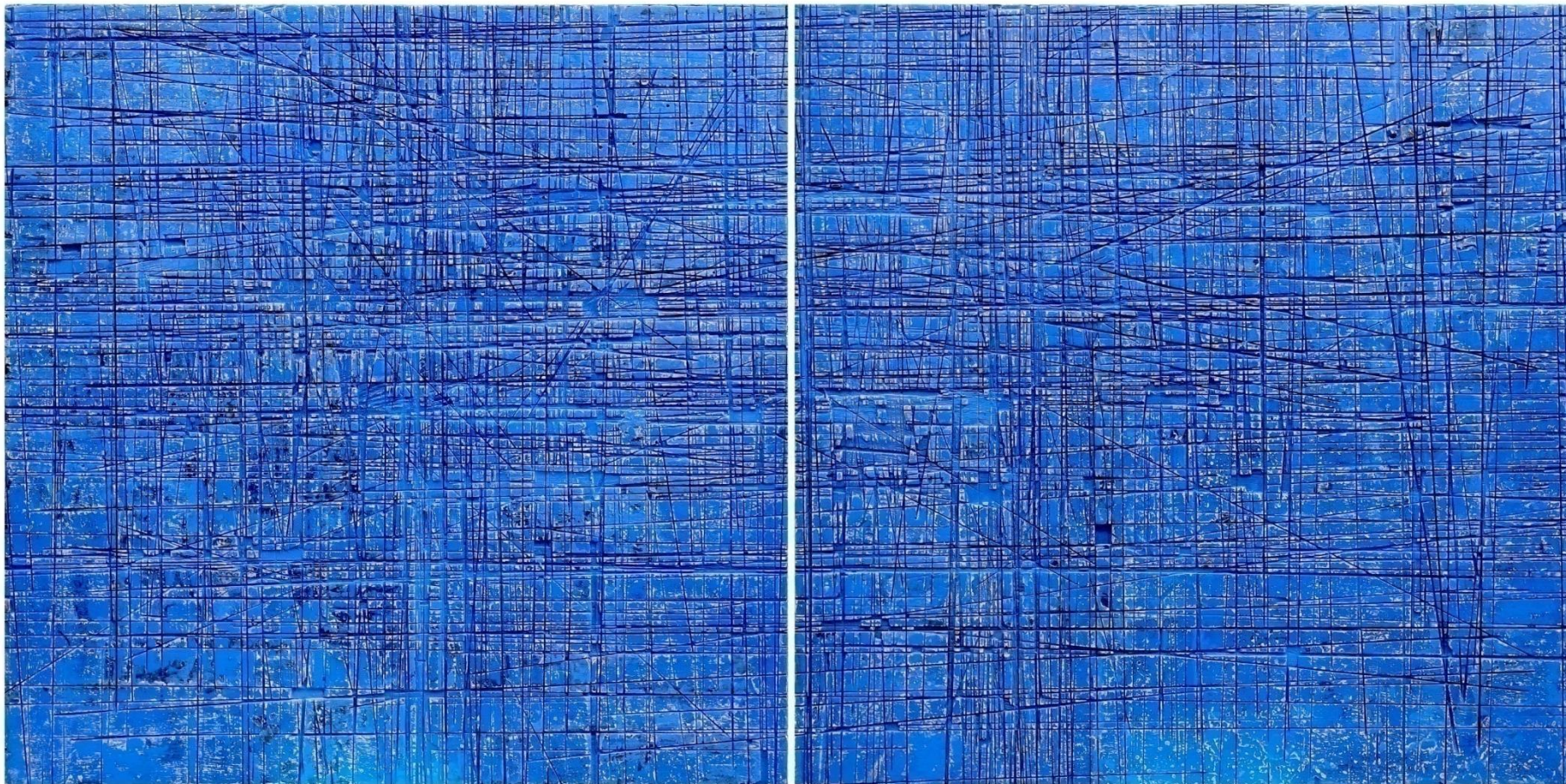
As an artist I always engage myself to my surrounding environment. I believe in Indigenous culture because it is the major inspiration for me and it is connected with nature.

Nature is the source of energy for every existence in life. The synchronization between nature and me takes place only when I hold my tools, brushes, pencils. While attempting to create a piece of art, I feel more inclined towards nature. I explore forms and colours in nature, which enriches my mind through keen observations. As I have overwhelmed by the source of it which stimulates my urge to give a certain form to it. It is such vast area where you learn every dimension of life and existence.

Colors are the major inspiration to me. Because we get attract by the color at our first sight, then later we tend to feel the texture, surface and volume. This is how our senses react to anything.

I always start my painting with no prejudice, I let the process to lead the act of painting, which is not very conscious effort. I have been overwhelmed by the spirit which I gain in the process of making a work of art. I love to retain the spirit, but I hardly succeeded then I realized it is only momentary. I have been longing for the moment which is momentary.

Untitled
Acrylic on Wood
94" X 48"



Untitled

Acrylic on Wood

94" x 48"

Untitled
Paper on Wood With Polyurethane
36" X 18"



Untitled

Paper on Wood with Polyurethane

36" x 18"

Untitled
Paper on Wood With Polyurethane
48" X 36"

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Untitled

Paper on Wood with Polyurethane

48" x 36"

Untitled
Paper on Wood
36" x 18"

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Untitled

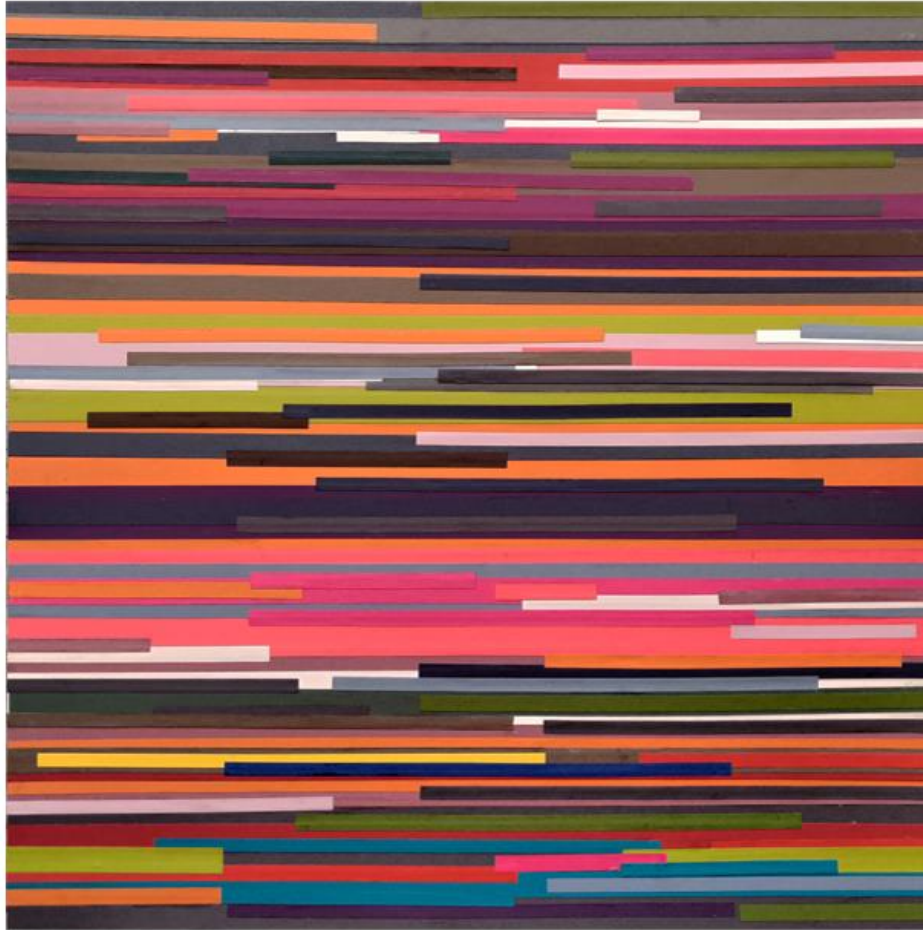
Paper on Wood

Diptych

36" x 18"

Untitled
Mixed Media on Wood
36" x18"

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Untitled

Mixed media on Wood

Diptych

36" x 18"

Untitled
Mixed Media on Wood
36" x18"

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Untitled

Mixed media on Wood

Diptych

36" x 18"

My work deals with the repeating emotions and thoughts on the daily lives of women, who are suppressed and taught to obey the male in their respective houses. My work doesn't represent these issues directly but shows scenes which are very common in our houses and we ourselves have become the culprits that we don't even realise the unfairness happening to the other gender. I work mostly on canvas and paper with different mediums. The presence of male and female body alone in separate works and questions about depiction of own emotions forms the crux of my work so far. The question why I am drifted to paint female bodies in almost all my works is may be due to dominance of man in the family and other sphere and suppression of women emotion,

this thought makes the environment in my works. With the help of other elements which are rather imaginary or are related to the current subject of the work, it is my mental setup that gets channelled in the making of such environment. I am mostly working on paper and canvas, I am interested in the patterns made by the placement or overlaying of shapes together and the way the individual pieces fit together to form a picture.

my recent works are done during the quarantine period, it serves as a comment on the irony on the life of women in country who have been practising this kind of life, life of staying indoors through the years.

The repeated figures of women sitting indoors is a metaphor of life of a women who end up doing the same thing daily in their whole lives. The environment of the house plays a pivotal role in all my works.

Waiting To Go Out
Pen and Acrylic on Paper
4' x 5'



Repetition
Gouache and Pencil on Paper
8.27" x 11.69"



My inspiration took birth from the architectural monuments of historic, pre historic and mythological era. Their astounding work awakened the artist hidden within me. My art is an ideal combination of the ancient influences and modern day environment. It will give you a glimpse of the perception, observation and expression of my inner & outer world that you can resonate with.

My Thought Process as an Artist:

Initially my Art work was a conscious move to capture the inner hollow, empty & silent space that I experienced through Meditation & express it in the form of Art, an attempt to express the inexpressible. Now I am more sensitive to both my inner world of thoughts & emotions & the outer material world of people, objects and events which clearly reflects in my art work.

Each one of us is connected to the other & it is this inner connection that helps you to relate to my art despite varying perceptions & observations, thereby opening a new dimension of personality & a new world to you that many of us were completely ignorant of.

My Perception of Void:

Void for me is a multidimensional phenomenon that gives one an experience beyond Time and Space. It can be interpreted as my visual sensibility, a meditative space that stimulates me to relax, a No Time Zone, space in an empty earthen pot, a space devoid of any thought or emotion, space in between incoming & outgoing breath, the feeling when I get down from a crowded local train, space created by a financial gap evident in the society by seeing the unsold apartments in any building.

Untitled
Oil On Canvas
46" x 46"



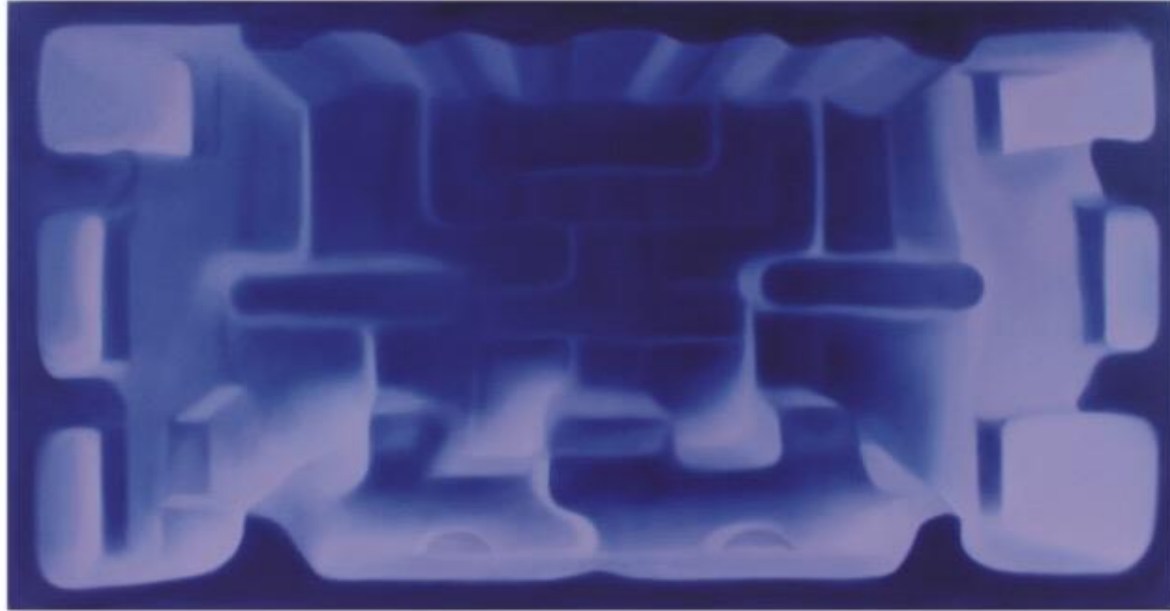
Untitled
Oil On Canvas
60" x 60"

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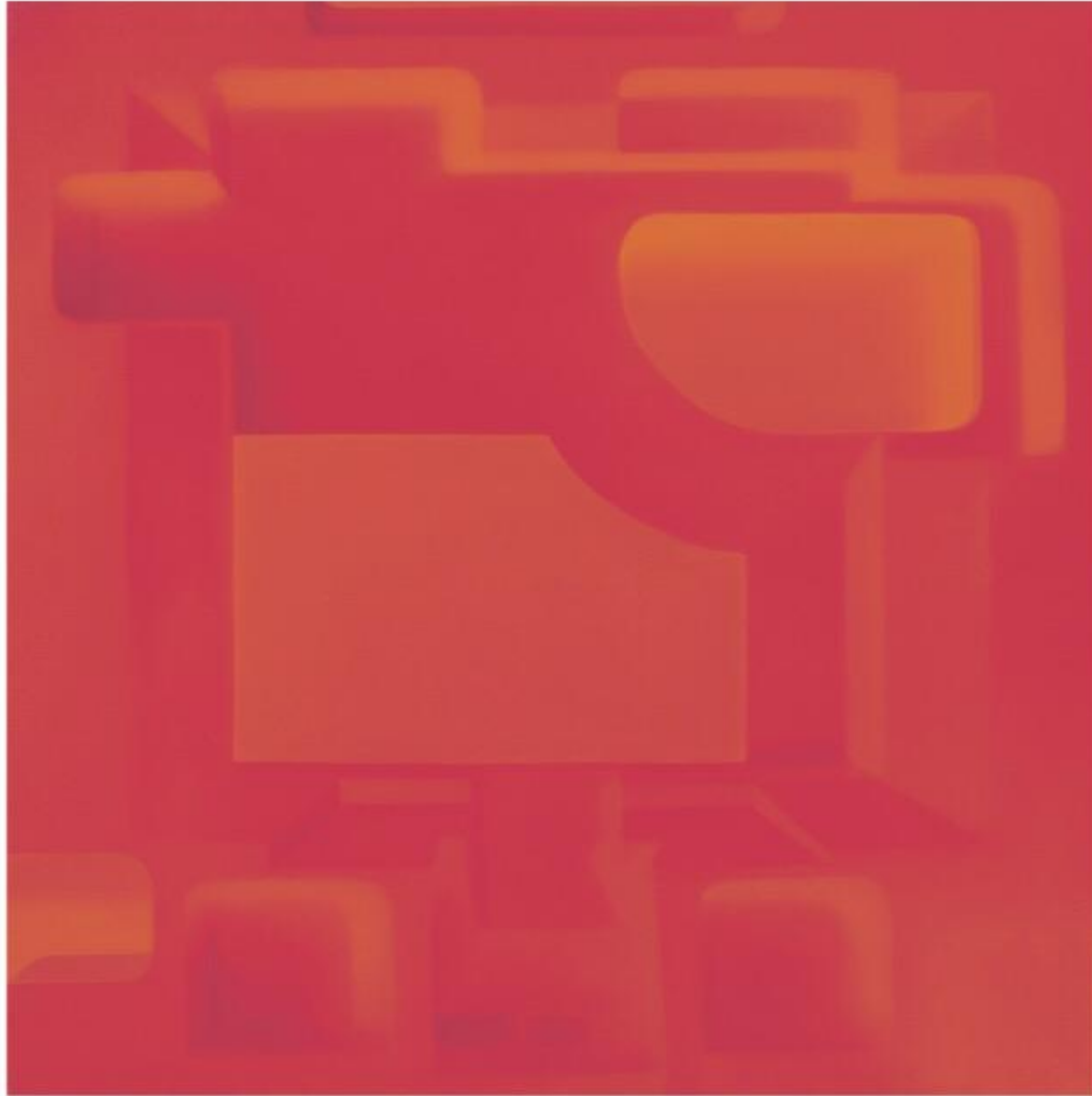


Untitled
Oil On Canvas
24" x 46"

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Untitled
Oil On Canvas
46" x 46"



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My works are based on my home, family, body, closest friends, time, space (both physical and physiological) and how I perceive everything. I like to transform the perception reality through different manipulation. I am trying to find a language which is suitable for me and I am still on a very basic stage of my practice.

Memories and dreams plays an important role in my works. The idea of truth & lie always fascinates me. The sense of what is reality and imagination triggers certain questions in me. As I experience different situations my work get along with it . Its an extension of what I live and how I live . All works are kind of different pages of a diary

Where pages are my expressed in different mediums.

I feel diary itself is a very interesting concept of record keeping, but now a days physical writing changed into Digital form, the transformation, I somehow relate to this fragmentation of self and existence of simultaneous happening and this process is somehow partly get translated in my works which can be interpreted by anybody according.

Often I like to have a conversation with my own self through my works and the quest for who am I ?

This “I” which I am understanding is not only the physical but beyond it. Rather how society is implemented on me whether caste, religion or sex I try to understand and question myself about that.

Sometimes my works are confessions, sometimes just observation, sometimes translation of what I am witnessing and feeling.

Jhapsha chithi (blurred letters)
Photograph set of eight
5"7" inch and 2ft x3 ft

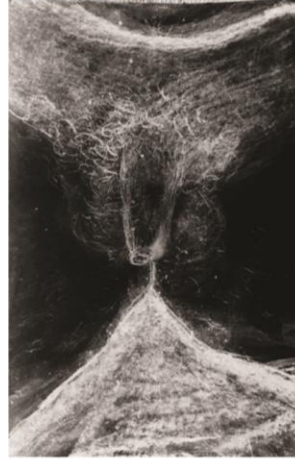


TITLE- "JHAPSHA CHITHI(BLURRED LETTERS)
SET OF EIGHT , YEAR-(2018-2019)
SIZE- 5"7" -SEVEN IMAGES & 2FEETX3 FEET ONE IMAGE
PRINT ON ARCHIVAL PAPER

"i?"

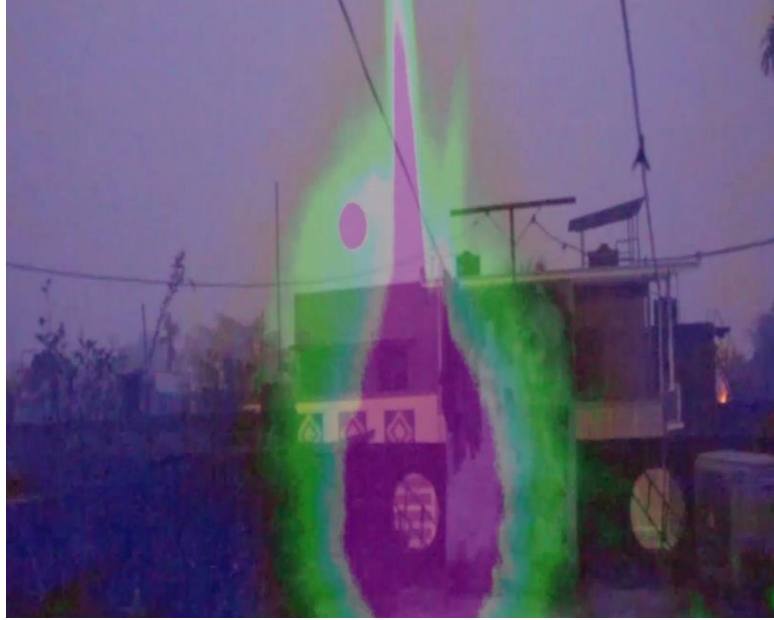
Digital Negative of drawing ,Print on Gatewaysheet , Display light box

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TITLE:I,MEDIUM:MIXED MEDIA ,LAMINATED &DISPLAYED ON LIGHTBOX ,SIZE:SET OF TEN 8X12INCH,YEAR2018

Stills From Chaad theke (From the Terrace)
Video, Performance
1920 × 1080p



Stills FromThe Terrace and the Paper
Video, Performance
1280x720p

PRIYASRI ART GALLERY
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Still From Tracing Family
Video, Performance
1280x720p

