

Untitled III

an online exhibition

Abhishek Salve
Ali Akbar
Arvind Sundararajan
Astha Patel
Gadai Dhibar
Hardik Chavda
Raja Landa

PRIYASRI ART GALLERY
Mumbai • Baroda

July 21 - August 21, 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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From the earliest times, man has tried to outgrow nature or analyse and fight the nature's process. He has tried to improvise the way of living as with me advancing. He has tried to control and manipulate the innate processes of nature. In this process of fighting nature man has somehow through technology gained expertise over it and has started to exploit the natural resources and as a result we are now at the verge of facing a deficit of the natural resources for the surplus human population which is man folding day by day.

I'm working on establishing a balance between nature and man for the harmonious living of the man, emerges from my childhood memories that I have of my village and me growing up amidst nature, I have positive memories of it and I feel wronged when that very same nature which made me feel joyous as a child is now being manipulated and moulded by the man for the sake of 'development'. The cause I establish here is that nature should not be moulded or manipulated as per the convenience of the man, and especially if the convenience is leading to artificiality and superficiality. Man should be very me callous when it comes to the usage of resources and in that me callousness, he just cannot afford the exploitation of the nature. Urbanization and Modernization is a good thing, but if both are taking place at the cost of nature and the people whose livelihood is based on the resources that come directly from nature, then it's a matter of concern.

If at all the exploitation takes place or if we say it is taking place already, we should prepare ourselves for the lack of natural resources declining and coming to extinction. Here I may as well pose a question, are we prepared for that sort of change? Logically speaking, if there is a cause, there ought to be an effect- there's no two ways about it. In this case, the effect would hamper the coming generations as they would not have the natural resources at all. I see art as a medium which can bring a conclusion to the posed query. The conclusion is simple telling all of us that there is a pressing need for the balance between both i.e. man's quest for development (urbanization and modernization) and meaning along with his approach towards natural resources.

Artificial Air
Saw, Ceiling fan
Kinetic Installation
4.5 x 4.5
2019



<https://youtu.be/3JwdAEb2g2k>



Time

Cement, Wood, Stepper Motor

Kinetic Installation

5.5 x 2 x 66

2019

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<https://youtu.be/3JOE3Yq7xC0>

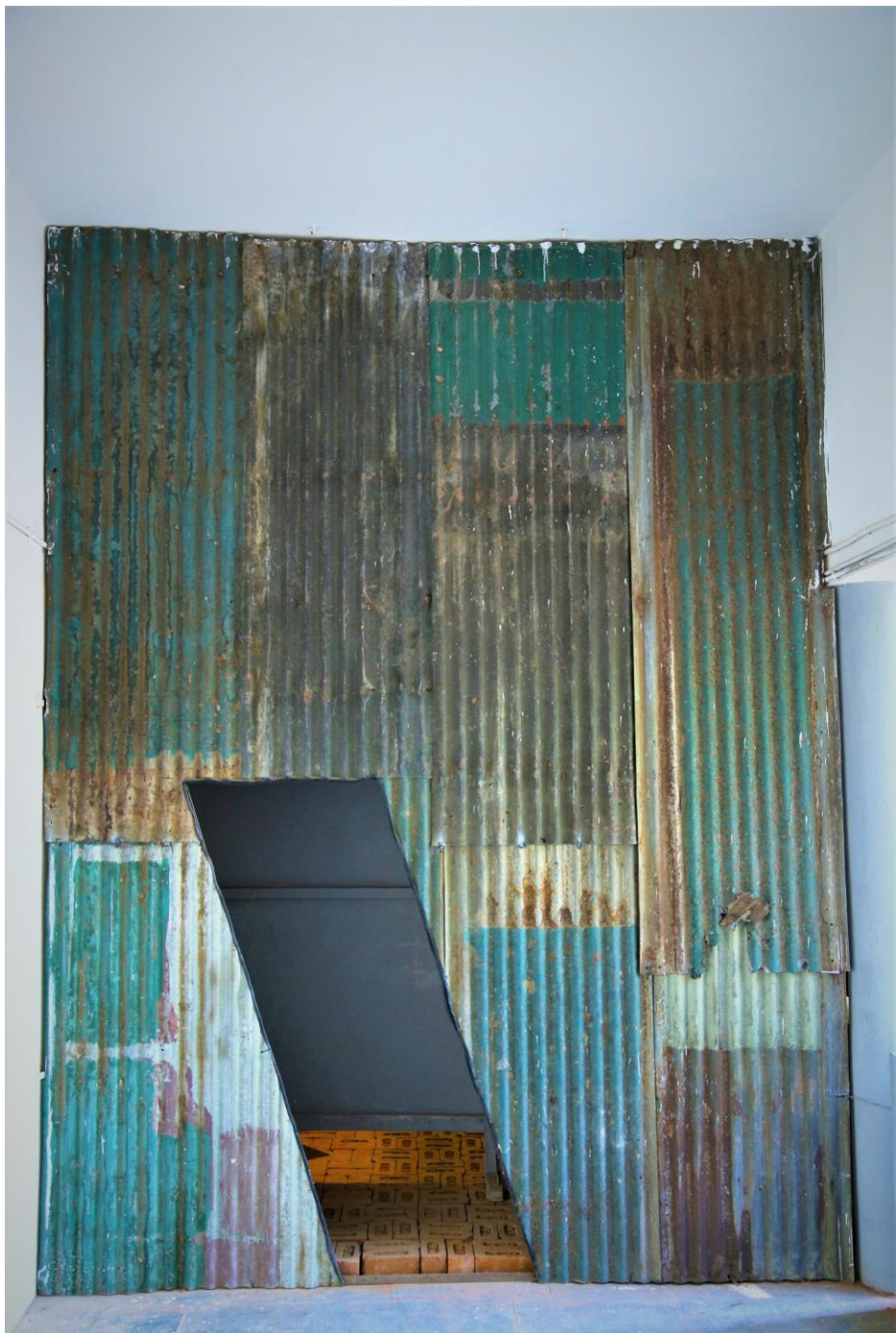
Landscape
Mix Media - Video Installation
4 x 6
2019

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<https://youtu.be/QNHA4Ty01kY>

Mind your step 1
Steel sheets
10 x 13
2019



Window
Cement, wooden window
3 x 4
2019



Mind your step 2
Bricks, plants, cement
Dimension variable
2019



The Globe
Cement, Steel rebars
9 x 9 x 11
2019

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Balance

Cement, steel rebars, plants

14 x 14 x 18

2019

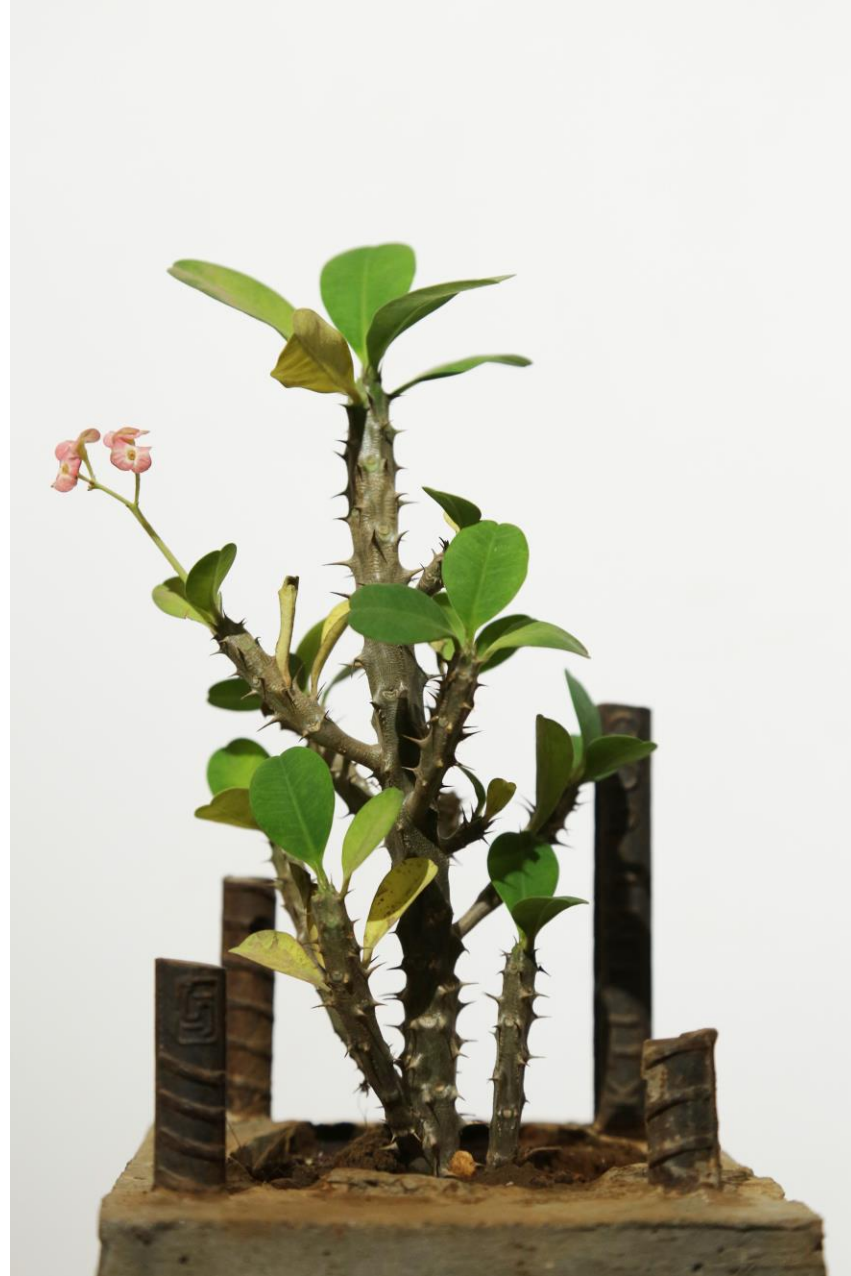


The cube

Cement, steel rebars, plants

5 x 5 x 7

2018



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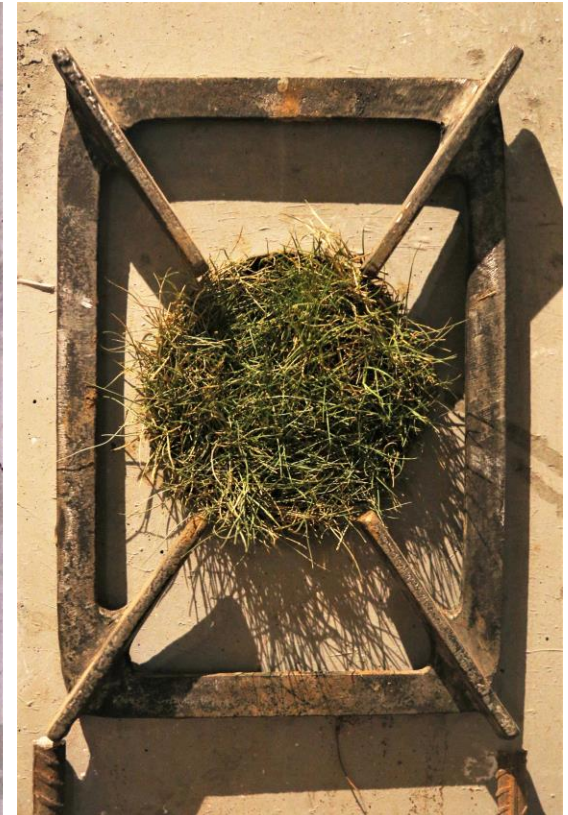
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Constant change

Cement, steel rebars, plants, gas burner

9 x 6 x 25

2019



What could be the reason behind the voices that tell us to go back? To go back to a closed, controlled and dark phase. Demanding voiceless mouths bite down on one another. It leads to the creation of many identities in many different penumbras. But even the penumbra is ultimately overshadowed. This influences the fluctuations of daily life; every active and inactive response. Its touch is extremely personal and the sentiment smithereens in one hand. Are these voices coming from a single source? Or are there many of them? And how is it still burning?

In trying to address the functions of social characteristics; the many different layers of cultural hegemony and geopolitical relations come to surface. How does it depend on the religious landscape? What does it do? How does it endure? What are the limits? How does it work in daily life? How does it separate, over layered spaces to “our” spaces?

The materials I chose support the play of my perception. They are chosen in a context of restriction, suppression and concealed as mesh, butter paper, glass, etc. The juxtaposing of the images with these materials in this context gives rise to certain contradictions. I’m using found images from various sources like magazines and newspapers. Cutting out certain images gives a sensation of incompleteness or absence and at the same time, overlapping with another set of images sometimes creates anecdotes beyond my intention as well. My current body of works includes book works, the use of sound and video, various photographs and objects.

Untitled
Photograph collage, Ed 2/7
2019



Untitled
Photograph collage, Ed 2/7
2019



Untitled
Photograph collage, Ed 2/7
2019



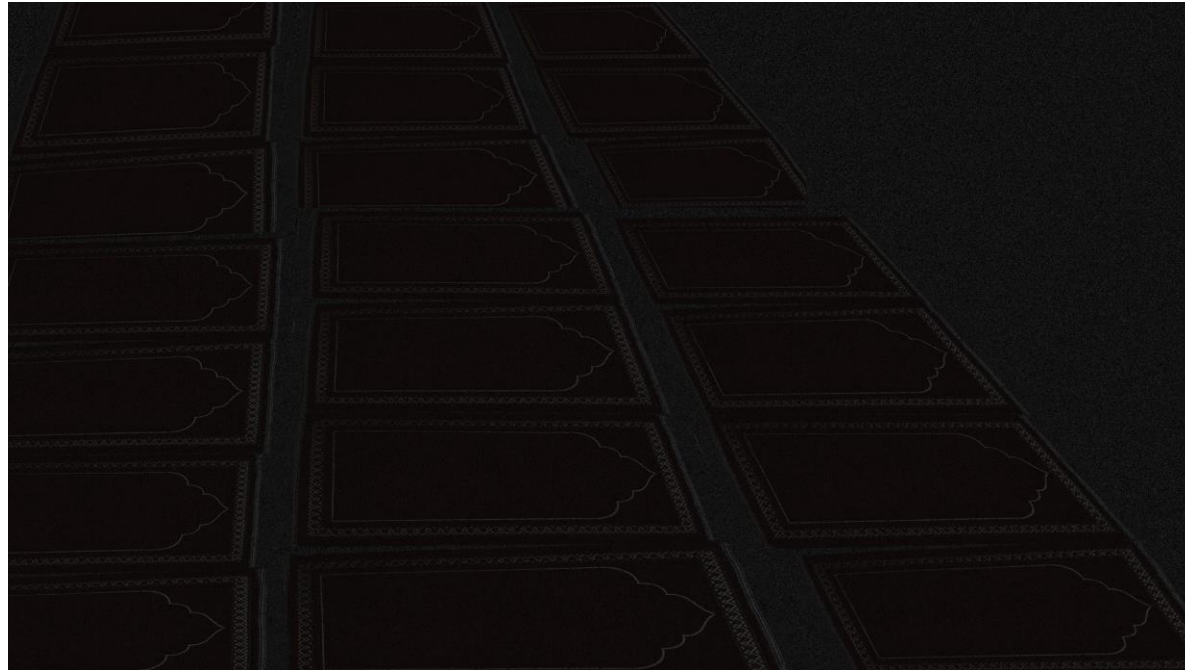
Untitled
Photograph collage, Ed 2/7
2019



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Untitled
Photograph collage, Ed 2/7
2019



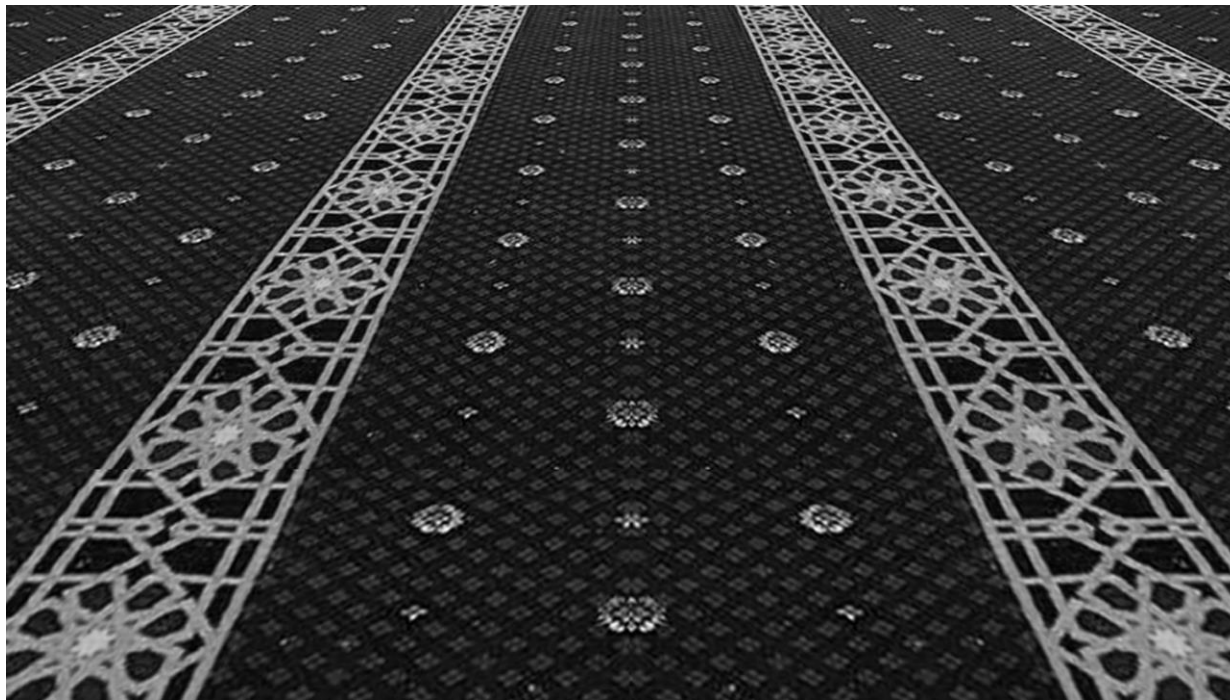
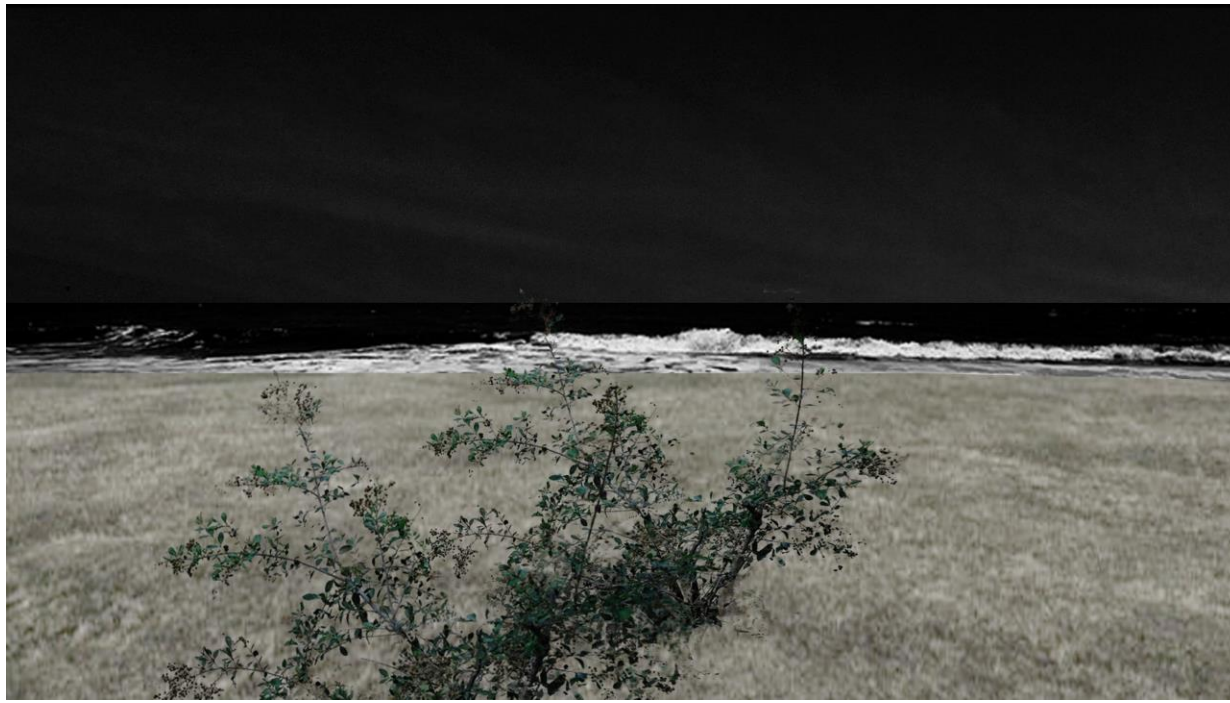
Untitled
Photograph collage, Ed 2/7
2019



Untitled
Photograph collage, Ed 2/7
2019



Untitled
Photograph collage, Ed 2/7
2019

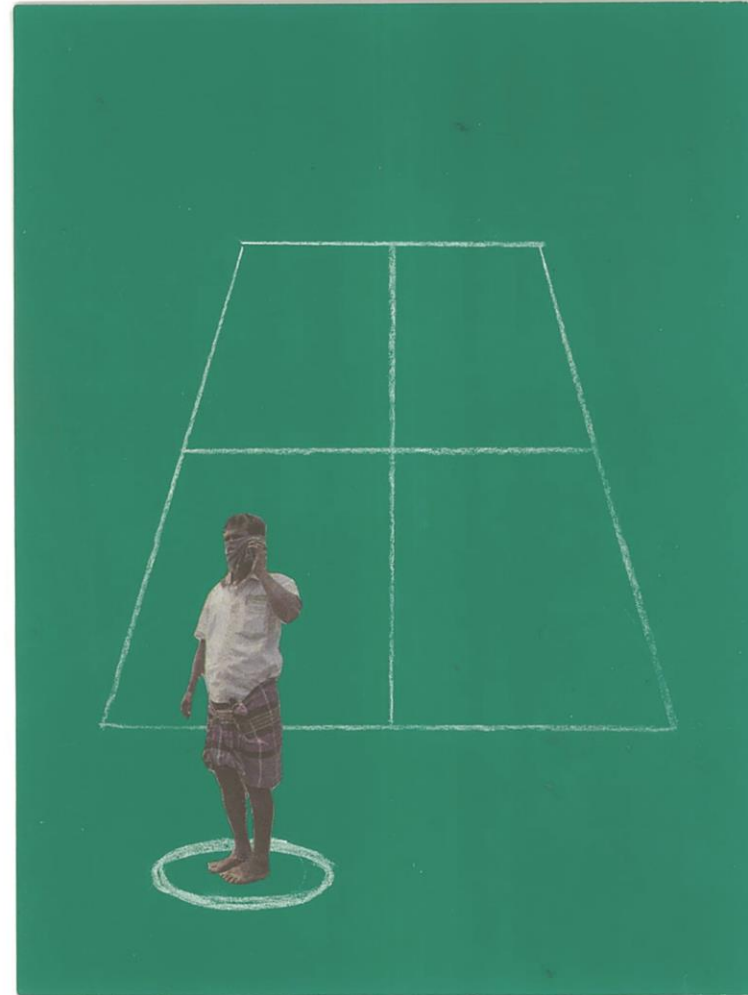
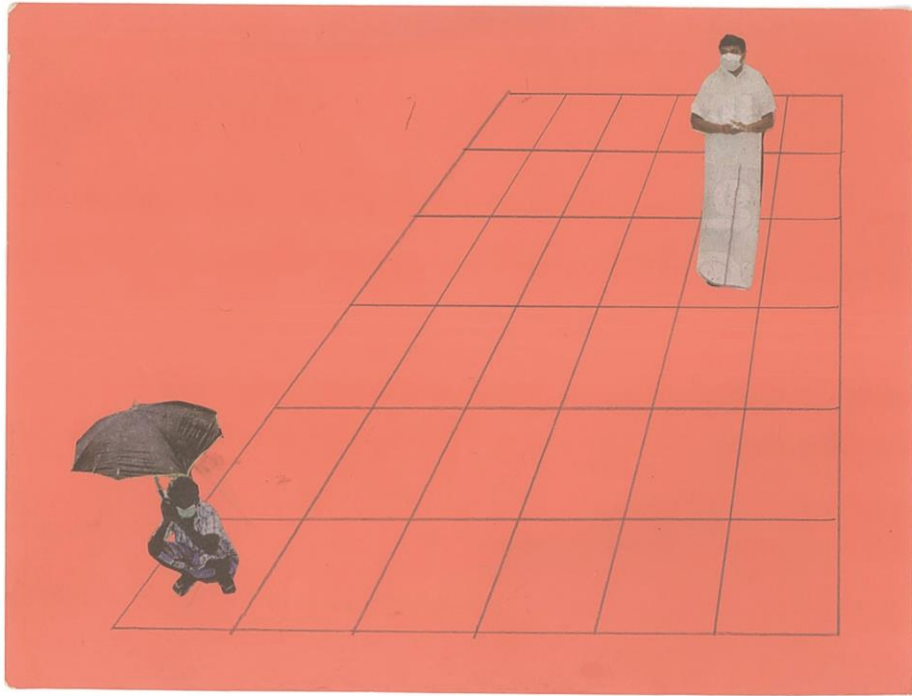


Social Abstraction series explores the new order of economy, culture and politics being formed in the midst of COVID 19. For many of us this is the first time we are experiencing this extensive surveillance and control of the state. We are being positioned in the new grid. The new grid puts us in this panopticon terrain and everything is going to be changed.

Grid drawings deal with the relationship between the grid and the personal forms that hover up on them. These personal forms arise out of working with and against the grid field. The forms have references ranging from cast shadows to architectural details. Grid acts as the starting point for the forms to arise out of the field. The forms tend to work with and against the grid. The process metaphorize the human condition where we tend to have our own personalities in midst of fixed notions of the society. Sometimes these forms act an inflection of the grid field but at the same time it stands against the two-dimensionality of the grid by suggesting depth. The drawings also act a fuel to my practice as I discover new geometrical possibilities in the grid. The basic inspiration came from the 19 th century tantric paintings of Rajasthan. I was investigating the Tantra (System) involved in those paintings and I was surprised how much systems can look like chaos. This thought about systems is very similar to our lives. I think of these forms as the spirits response to the field (grid). They are the fears, dreams, inventions, sense of humor, wonder.

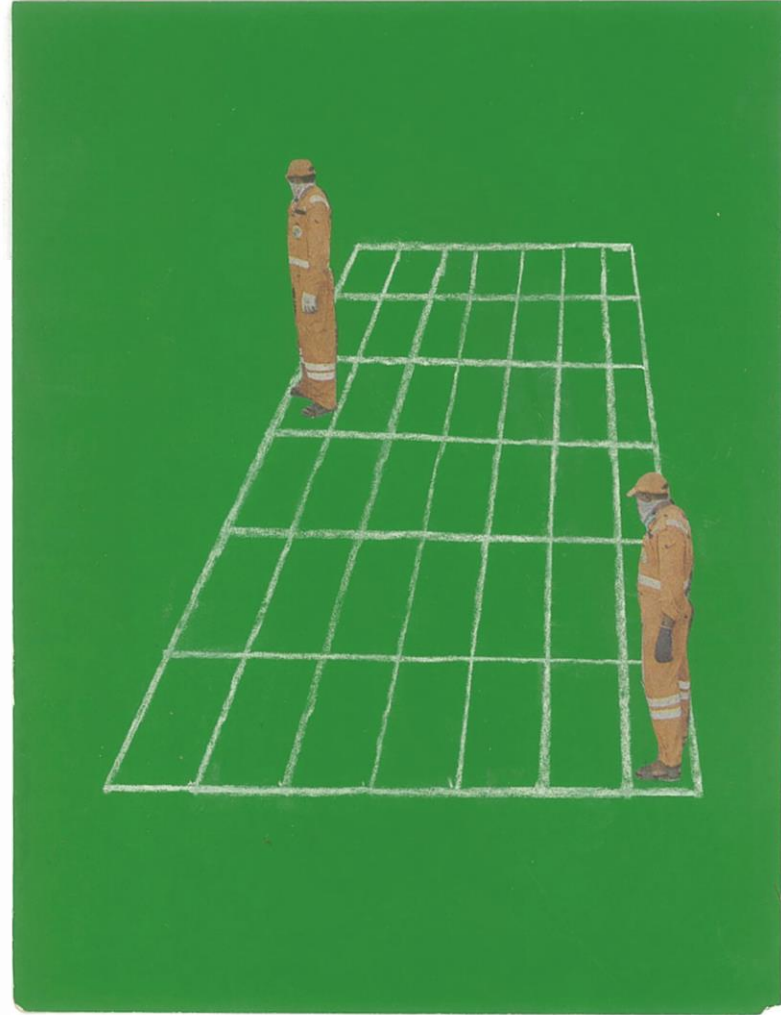
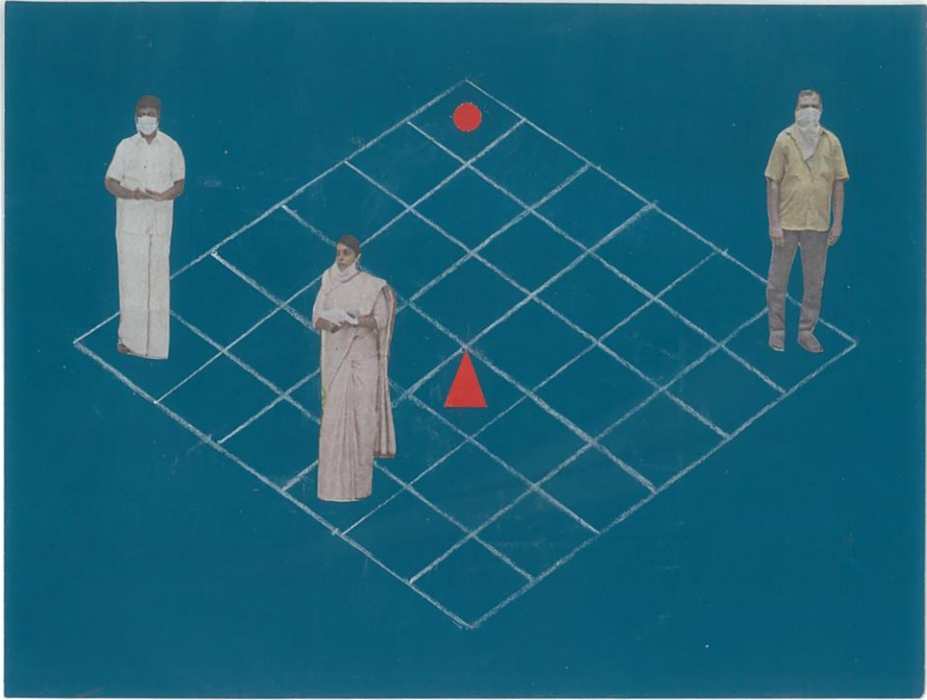
Social Abstraction
Collage and drawing on paper
6 x 3.5
2020

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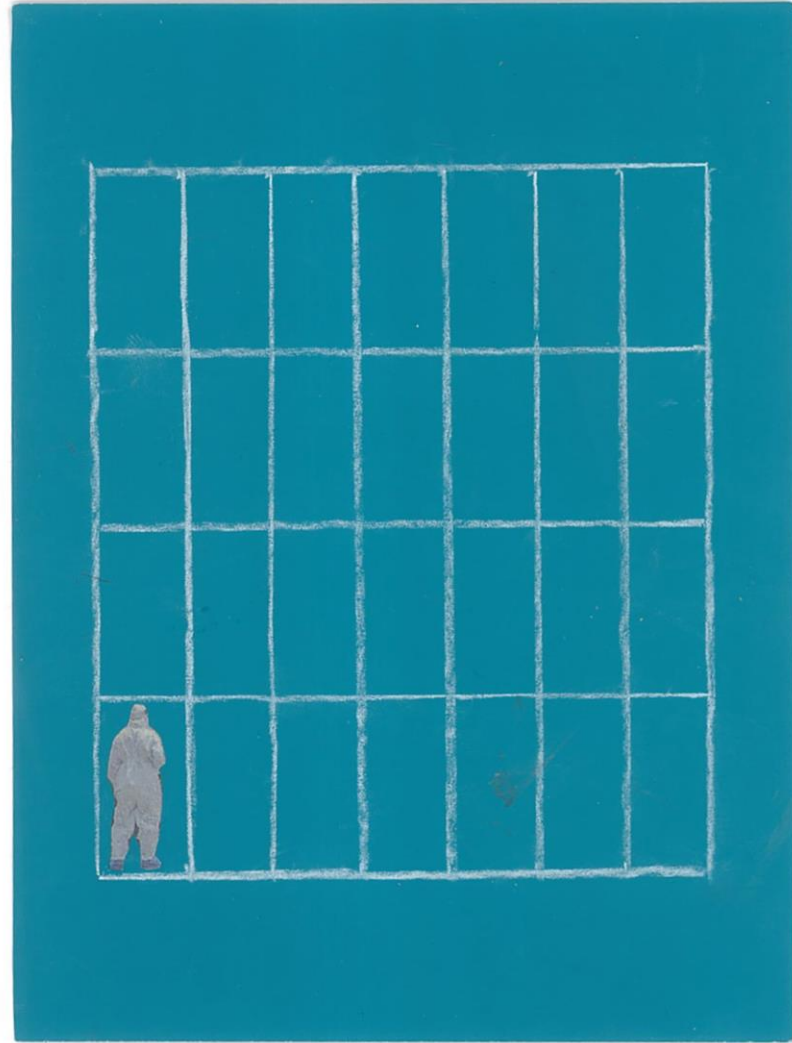
Social Abstraction
Collage and drawing on paper
6 x 3.5
2020

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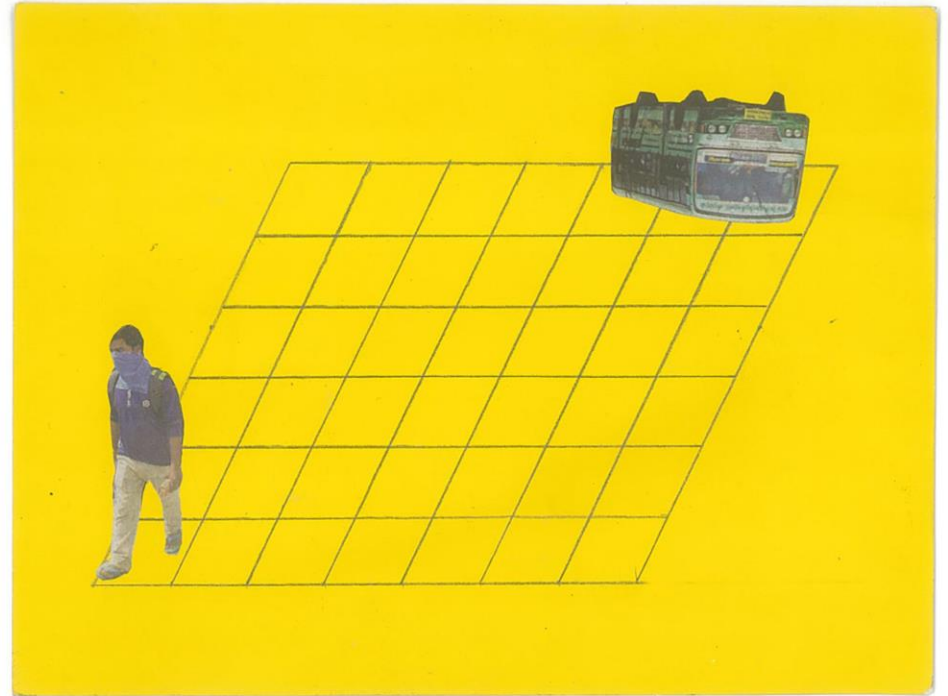
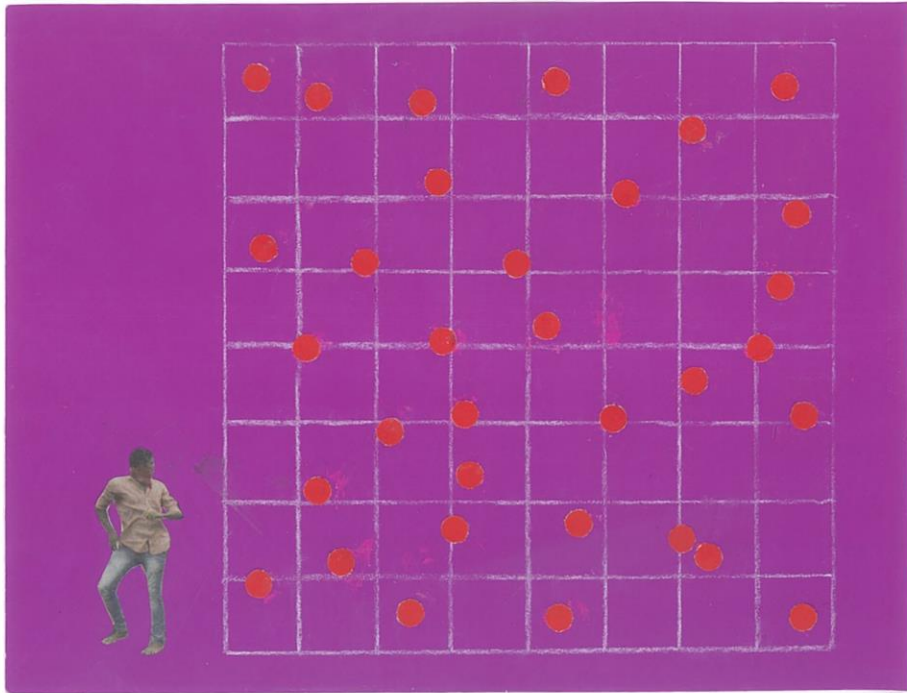
Social Abstraction
Collage and drawing on paper
6 x 3.5
2020

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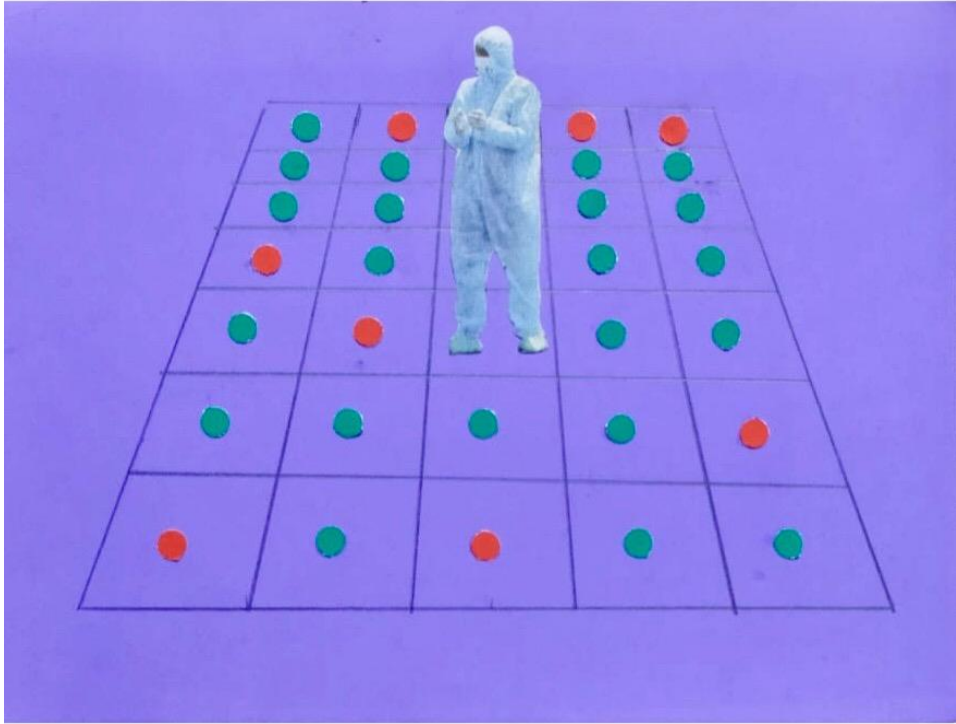
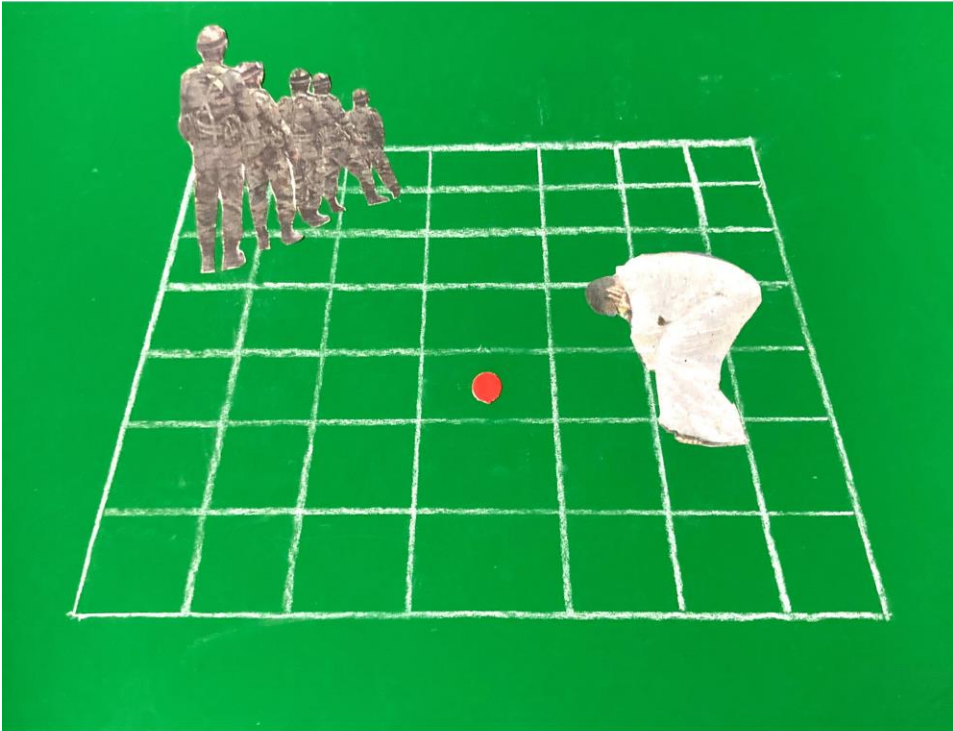


Social Abstraction
Collage and drawing on paper
6 x 3.5
2020

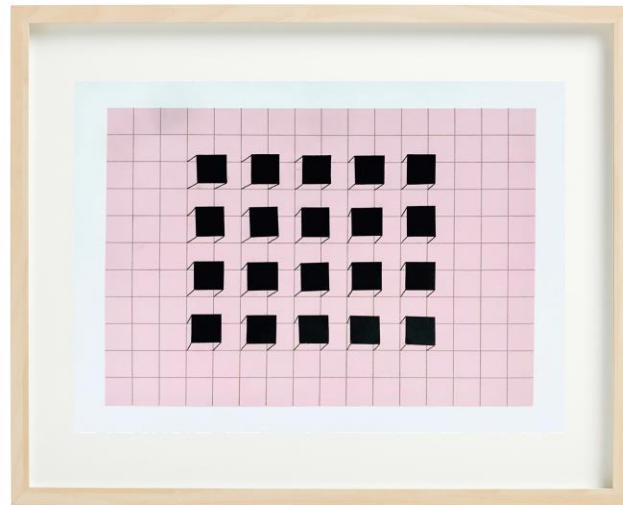
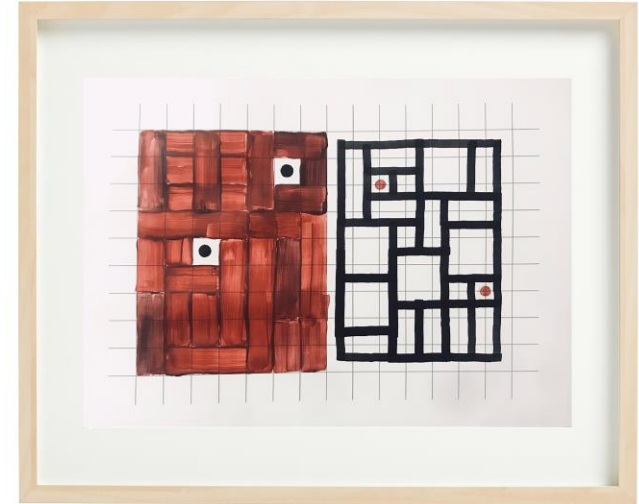
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Social Abstraction
Collage and drawing on paper
6 x 3.5
2020



*Brain vs heart, Push and pop, Graves,
Port (top and right to left)*
Acrylic and ink on Screenprinted paper
11.6 x 16.5
2019



The Trantic cave, The Panoptican Love, Quilt Prison, Septum
(top and right to left)

Acrylic and ink on Screenprinted paper
11.6 x 16.5
2019



Nature transformed through industry, agriculture and gardening is a dominant theme in my work. Large landscapes and humbling experiences have highlighted the topics of anthropocene and capitalocene to me. But I also find inspiration from altered objects and ironies to which we are now accustomed to like gardening, artificial landscapes and new farming trends. I also draw inspiration from my encounters with global ecological issues and untimed calamities. Witnessing events like forest fires, floods and extreme temperatures make me contemplate our existence and purpose; and in every way has left me feeling amazingly small. Chaos is the same as it used to be; humans only adapted better. But, for how long ?

I make visuals which are set at deserted locations with forceful, beautiful; even monumental botches for landscapes. As beautiful and alluring as they look, there is an utter absence of affinity. Everything seems to be displaced, but are aesthetically arranged as to please our eyes. The basis of its foundation is natural, yet it is entirely dependent to human touch. It is all well orchestrated. I prefer to make use of two dimensional surfaces to make art, like paper and canvas. I also try to explore various print-making and photo- processing techniques. I usually like to use dark and sombre hues to create a gloomy impending mood of an almost apocalyptic nature.

Garden by the sea
Gouache on paper
17 x 25
2020



Greens off a tray
Gouache on paper
10 x 8
2020

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Greens off a pot
Gouache on paper
10 x 8
2020

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Gravity and light
Gouache on paper
10 x 8
2020

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Trying to reach
Gouache on paper
8 x 10
2020

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Hailing Garden
Gouache on paper
8 x 10
2020



New summer growth

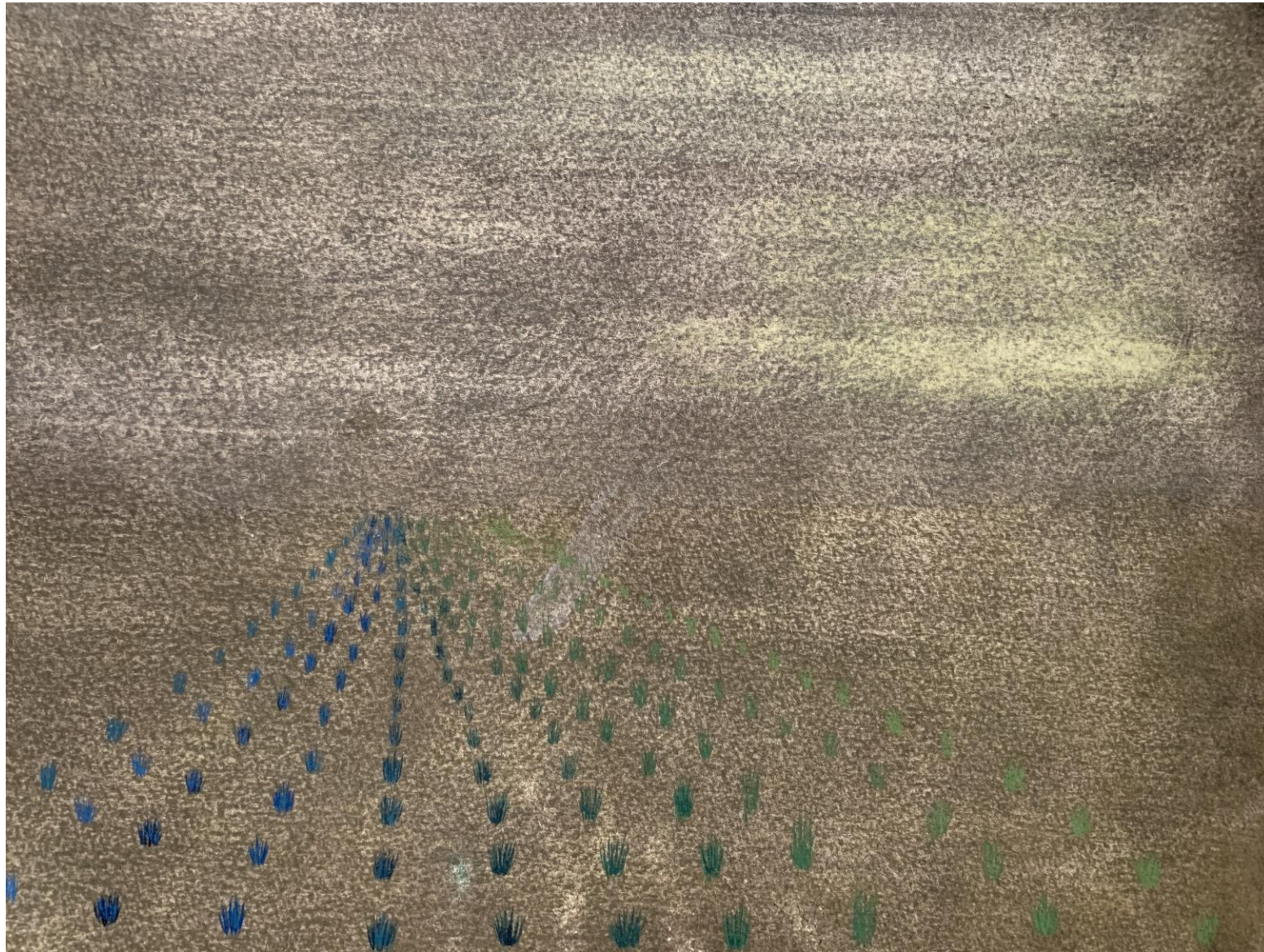
Gouache on paper

9 x 11

2020

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Grafted evergreens and candies

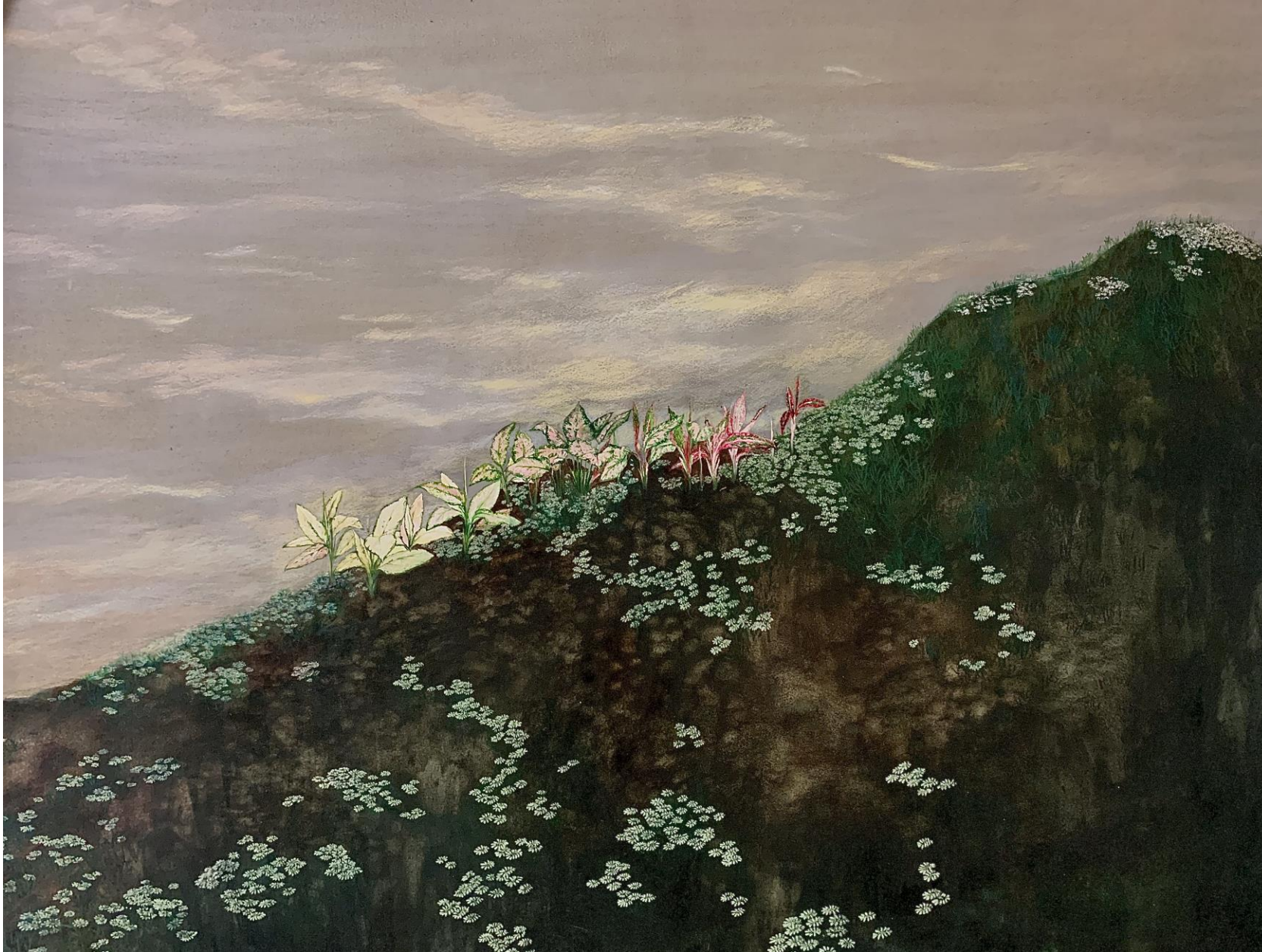
Gouache on paper

41.5 x 36

2020

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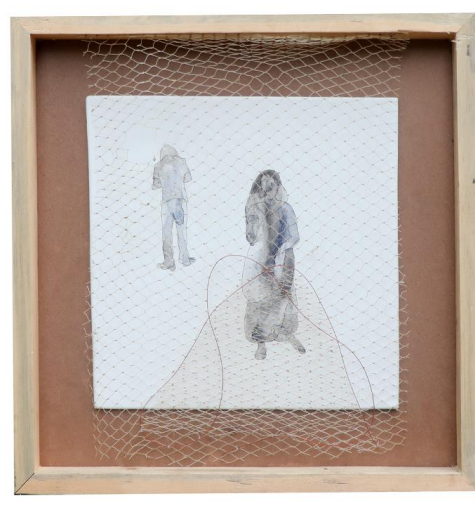


Net is a prominent and significant symbol in my life as I have grown up in a fisherman's family. Fisherman's net has always been there around their lives confining themselves in a way and this net has come up as a metaphor in my works. We have been using net for different reasons and various ways. Knitting a fishing net isn't any less an artistic enterprise than the aesthetic art which we produce. Meanwhile, the fisherman face a lot of sociocultural problems and stigma in their everyday life. This nexus of problems surrounding them restricts them a lot and the net truly becomes a net of never ending struggle. This web of worries and net of need has become an indispensable part of my work and paper making process and moreover it has given my artistic trajectory a unique shape. The angst of my life has given my artistic identity a particular shade and the life long struggle which I have witnessed with my own eyes and have been recreated in my works. Thread play a vital role in net making as if working as a connecting tool and thus it finds a special place in my art as well since it symbolizes a bond. The shade of this fishing net seems to be present everywhere and thus is an intrinsic part of my work.

Trap
Water colour, net, grass pulp, thread
Size variable
2019



Shadow of net
Water colour, net, thread on canvas
1.5 x 1.5
2019



Shadow of net
Water colour, net, thread on canvas
1.5 x 1.5
2019

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Ceramic is the oldest medium of art for centuries. Every piece has its own identity and this natural medium has its spiritual and ritualistic value.

I chose the ceramic medium for explore the idea of creative process & unique techniques. I enjoyed the process of making. I want to focus only on the texture, and think about how to handle it and try to push the boundaries of the medium.

The imitation of form comes from memories and past experiences. When I started working with clay it began with the memorial form which already existed in mind. Like tree skin, corals and some abstract pre-existing form of nature. Sometimes forms also come by surrounding experience and memory like the process of decay which show the reality of existence and non-existence.

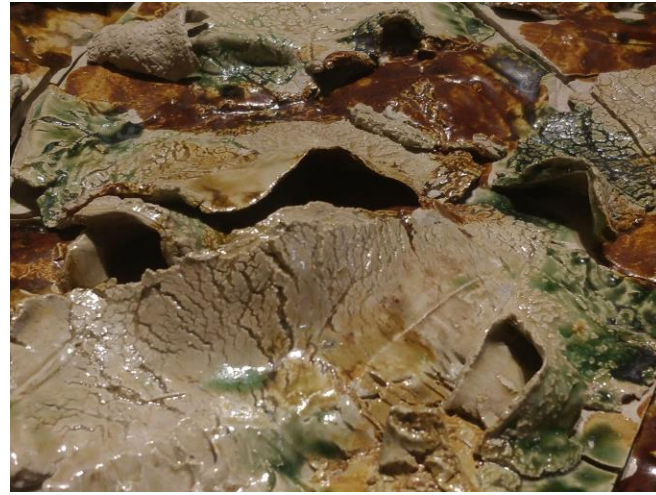
In my work, I have tried to re-live that memory and try to give life by the form of clay. I am talking about my personal experience when you start giving the form to your imagination or memory, at one point your idea or your memorial form and the form made have a fine-tuning when the form speaks for itself, and that is when you need not control over that form because that form tells its own story which relates to your mind and that form shall exist beyond your experience. Now it's not completely related to your memory but of course, it comes from your memory. That form may exist beyond the memory and that opens the new path for the creative experience.

It makes me feel as if this material suggests me about my practice and possibilities with the experiments. The creation of new city depends on demolition and re-construction of the city. This gives birth to my works like Cityscapes. I am doing this work in series.

Buried City
Fired stoneware
6 x 5
2020

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Burning City
Stoneware
4 x 6
2020



My day to day life and the conflict between the known and unknown thoughts about reality and imagination is the inspiration for my art practice. Whatever I see and experiences in my everyday life becomes my subject of works. My works talks about the journey which had lead me to the present situation. The stereotypical lifestyle and its existence marks its presence through my imageries. The layers which I create, are like the way incidents in our life become layered over time and leave its impression, I overlap images and juxtapose them to execute the thought process behind. It is like an enquiry for me about the thoughts and its existence. Selecting elements from the nature itself is a critical process and unconsciously they are placed in my work which gives a playful dimension. The constant mental exercise enhances my imagination and creation. In this way, what affects me the best become images and come together in my works, because that is the subject that I understand the best. My work is personal; at the same time, it is not isolated. While I feel that relations can be drawn from it and experiences can be shared. And my exploration and experience is a never ending process.

Separated
Lithography
15 x 29
2015

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Sakshi
Multi block wood cut-out
26 x 46.5
2017

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Kiss
Woodcut-out
15 x 19
2016

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Joy
Etching
12 x 20
2013

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Conversation

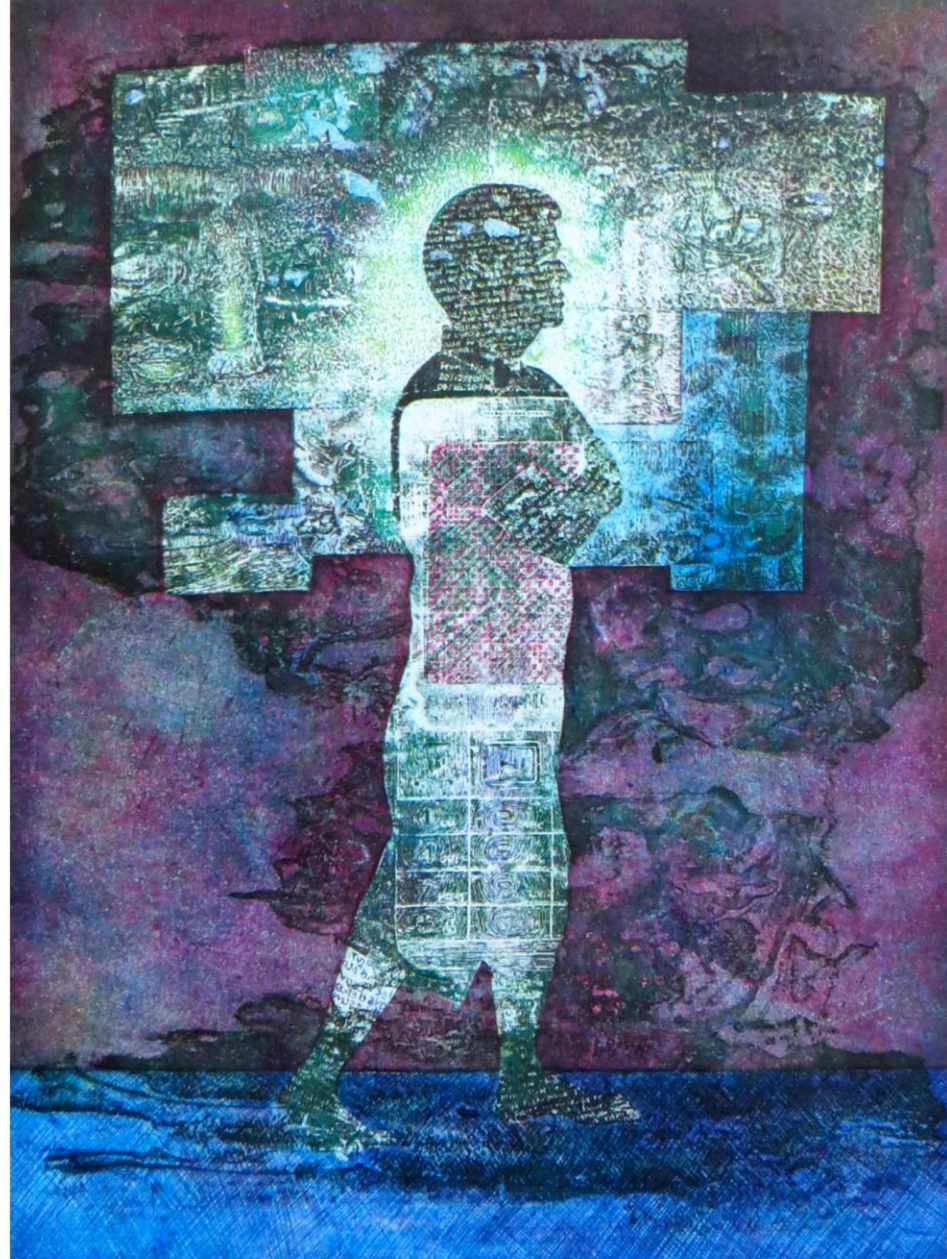
Etching

14 x 10

2013

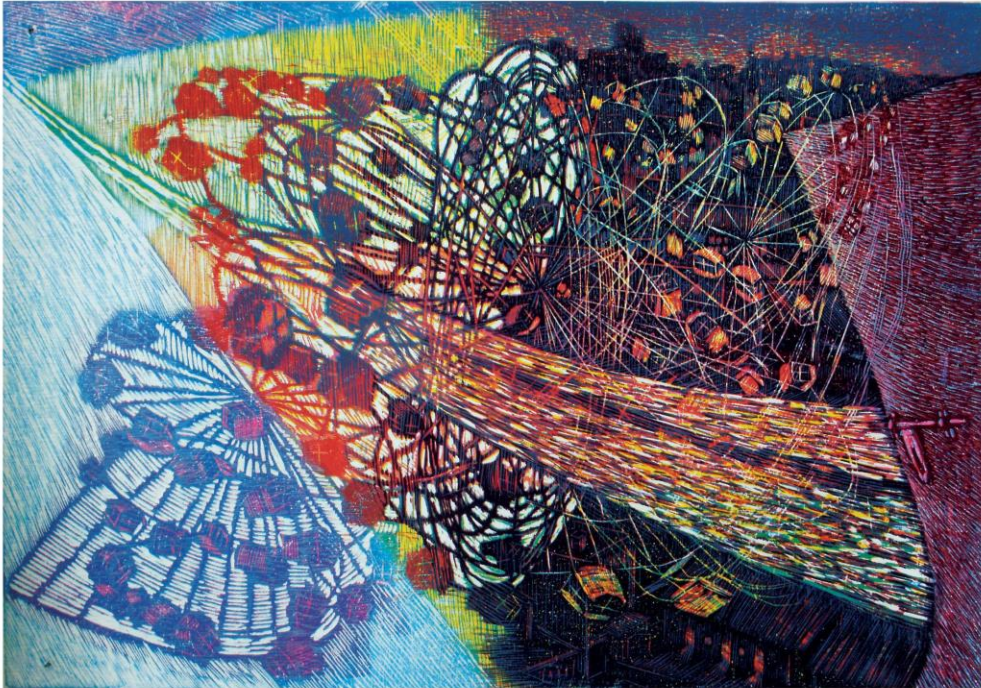
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Untitled
Lithography
25 x 20
2015

Open Space
Wood cut
10 x 14
2017

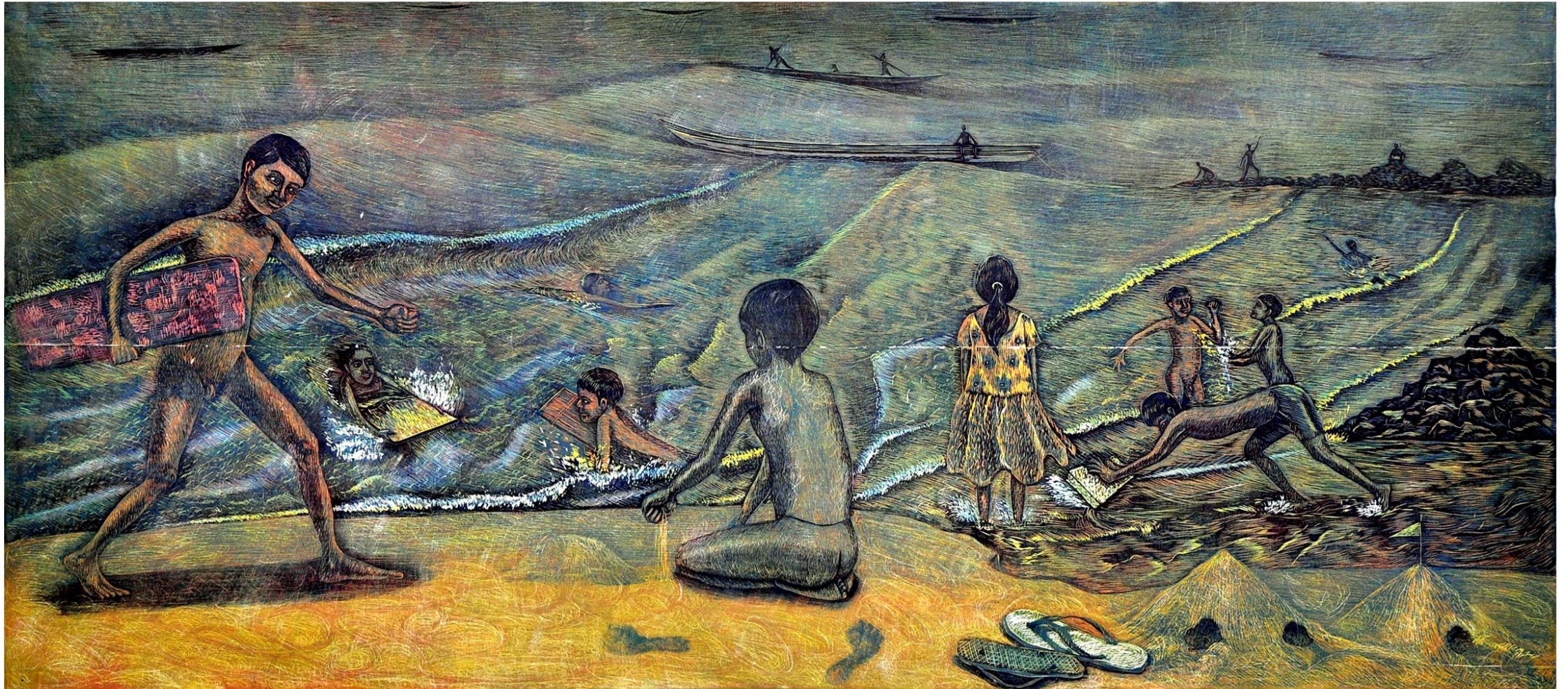


Under sea
Multi block wood cut
30 x 60, Ed
2014



Surfing
Multi block wood cut
30 x 60
2018

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Silence
Lithography
14 x 19
2014

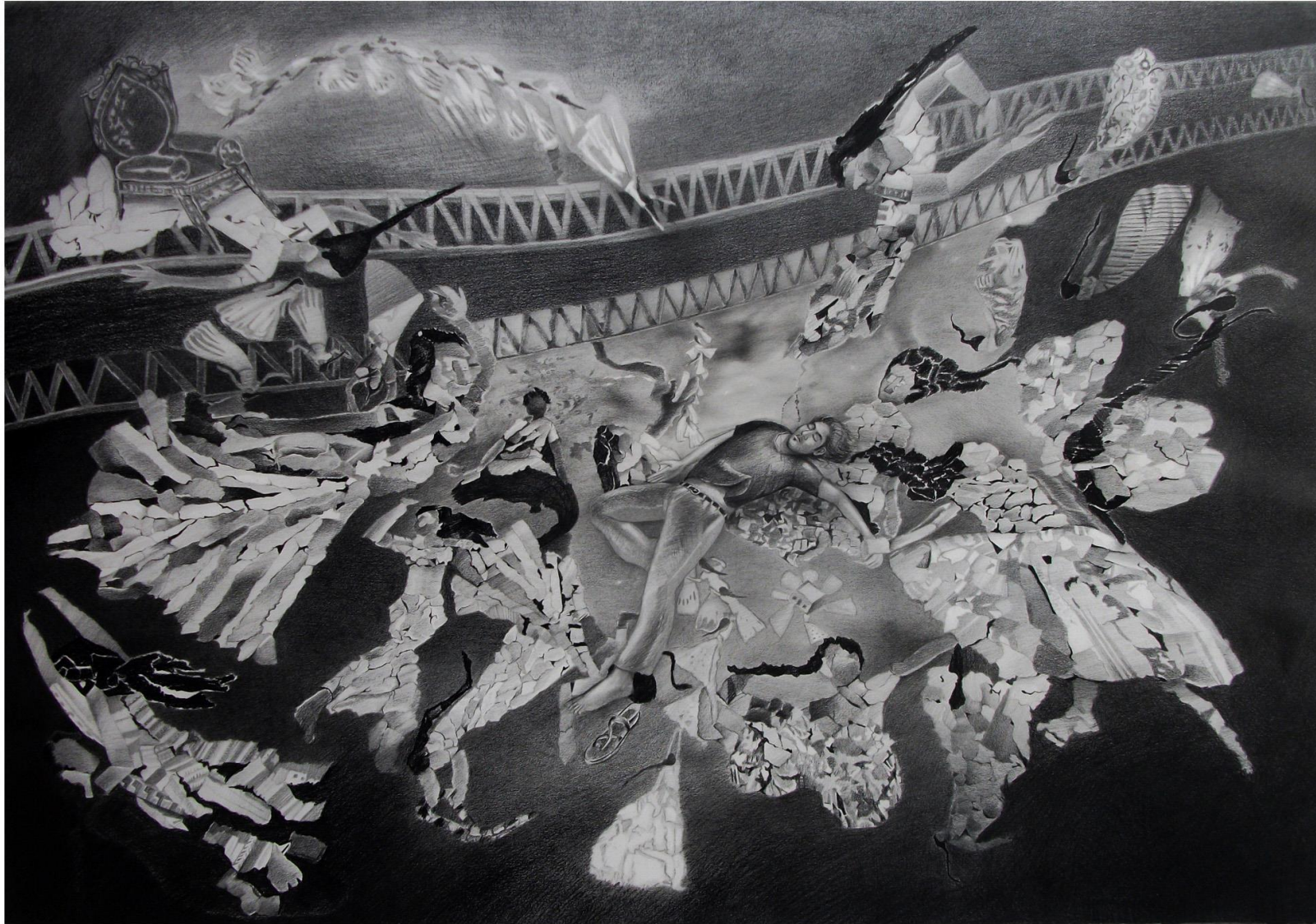


What about the second room
Wood cut
52 x 29
2015



How to Escape
Drawing
26 x 38
2016

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Memory
Lithography
19 x 14
2015



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Untitled
Etching
15 x 10
2015



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