

Untitled IV

an online exhibition

PRIYASRI ART GALLERY

Mumbai • Baroda

Digbijayee Khatua
Fawad Tamkanat
Gurunathan G
Parvathi Nayar
Prachee Batra
Viraag Desai

July 21 - August 21, 2020

VIEW ON:

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Artists

Digbijayee Khatua

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Parvathi Nayar

Prachee Batra

Viraag Desai



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.

Moksha Kumar, artist and art historian from MSU Baroda, is a facilitator for Untitled IV exhibition, She has been actively managing the narrative of the artists involved with the one being faced as a collective. She has not only written extensively but has also exhibited her own work internationally, in the hopes of expanding the local narrative to a global one. The artists in the exhibition are those whose work we have admired for some time now and have now been fortunate enough to present, at such a difficult point in time.

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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‘Working with common themes such as time, isolation, and transition, I am interested in the fragility of relationships and people’s awkwardness in trying to coexist and relate to one another. To that end I create miniature-like detailing to serve as evolving still life’s from which I paint detailed narrative paintings. For my most recent series of paintings I built a diorama of a fictional rural landscape and gradually developed it into farmland and ultimately, a town. Beginning with a square of Styrofoam, I carved mountains, valleys, rivers and ponds, and propagated a verdant landscape with wire and foam trees.

My practice is vastly influenced and marked by my shift from Odisha to Delhi and personal encounter with the ever- changing landscape, evident in my recording of minute details – both real and imagined. Fusing stylistic elements drawn from miniature paintings and the traditional Patta paintings. The idea portrayed the value of image reading and sense of diversity between Machine and urban picture. The Machine is the main part for the people in the city. It carried the aesthetic, beauty and ugliness of science. In the painting it gives the scene of man made clouds and deserves the costume of urban.’ Melding the present and the past structures with ease and yet using both narratives to create a future reimagined.

Melding the present and the past structures with ease and yet using both narratives to create a future reimagined, Digbijayee Khatua’s technical skill is impressive. He has exhibited nationally and was even awarded the Gold Medal from the Prafulla Art Foundation Mumbai, as a recognition of his creative excellence. From displaying at the Dr. Bhau Daji Lad Museum to the India Art Fair in Delhi, Digbijayee continues to evolve and inspire through his intensive practice and work.

Household Heart I

Water colour and hand cut paper on paper

10 x 12 x 2

2019



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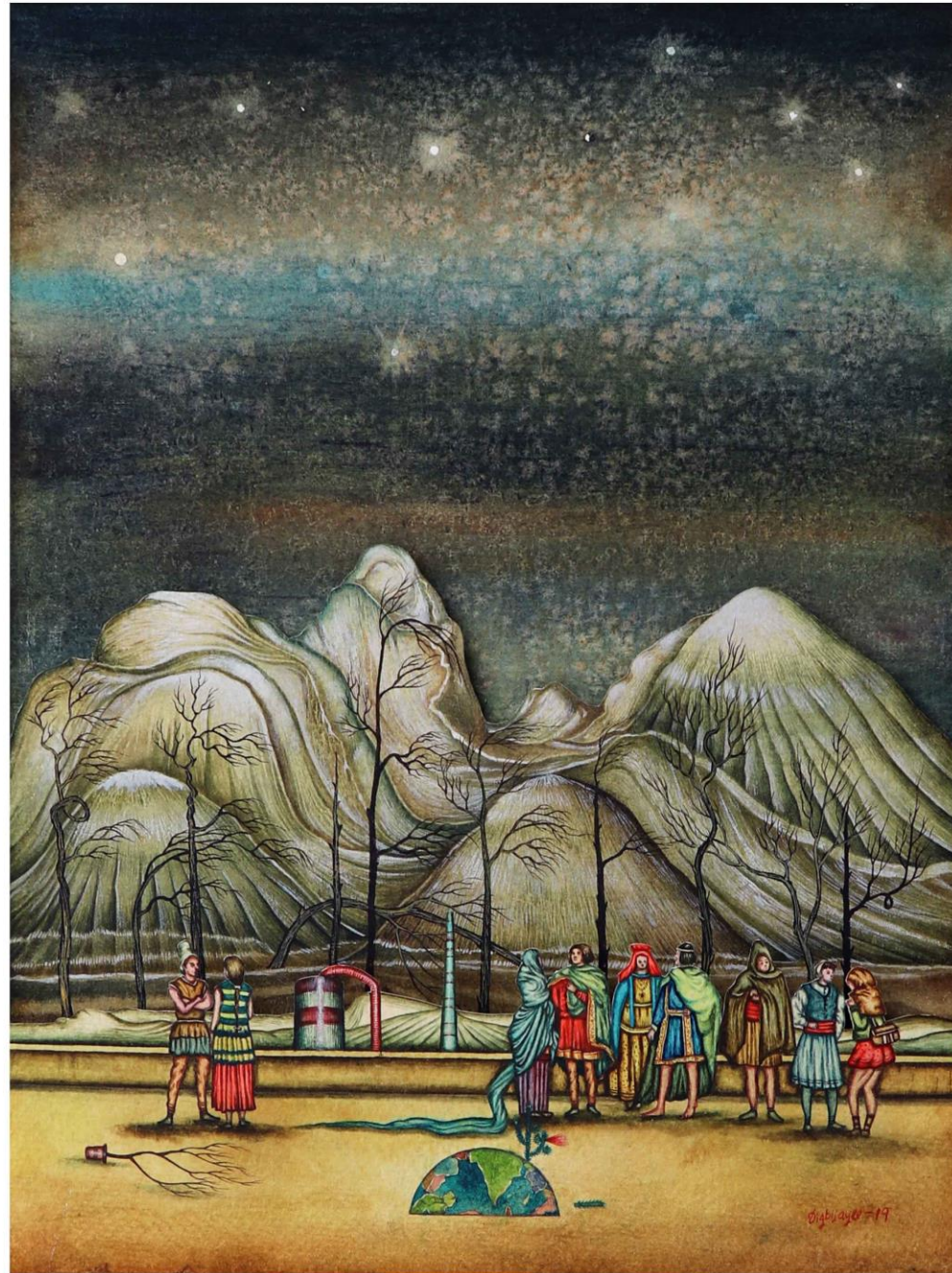
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Forest earth I

Water colour and hand cut paper on paper

10 x 12 x 2

2019



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City Unclaimed II

Water colour and hand cut paper on paper

10 x 12 x 2

2019



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Locating past and present I
Water colour and hand cut paper on paper
10 x 12 x 2
2019



‘I am very fascinated by the chaotic streetscapes of Hyderabad, the hand rickshaw -pullers - sharing space with jostling auto rickshaws, people sandwiched between old crumbling buildings and domes of ageing edifices, crackling under the sound and pressure of increasing traffic. Also it is the unique set of its inhabitants who motivate me to make them come alive on canvas: fakirs, sweepers, young and old pedestrians, sharing space with animals, carts on the road, and so on.

You will find people on the road in my works as I paint where I live, I have been walking my streets in Hyderabad, observing people and creating many stories. These are the people I see — the rickshawallah, the garbage girl...I had several meetings with them as well. Thus, I have tried to capture their mood. We all get busy with our individual lives and miss out on what is around us — the architectural details, the socio-economic scenario. That is my view of what art is — it is neither a profession nor a hobby; it’s a way of life. The newly fast-growing culture of malls also inspires me. When I see their tall wide window displays, the contrast of and the opulence juxtaposed with the reflection of the street life outside, that is a canvas worth bringing to life in paint.’

Merging the bustle of life outside and the creative outpouring inside, Fawad Tamkanat is a brilliant artist who utilizes a variety of techniques to achieve his visions. Currently working from Telangana, his canvases bring to life the vibrant stories of the city that go unnoticed, whilst weaving a complex, abstract narrative of their own. He has not only exhibited as an artist, but also curated ‘Save the Tiger’, a fabulous melange of creativity that brought attention to the plight of the big cat in India. He also recently curated ‘Art as Investment’ located at the State Gallery of Hyderabad, with the initiative of helping the families who were deeply affected by the Pulwama terror attack.

Street
50 x 52
Acrylic on canvas
2016



Time
48 x 36
Acrylic on canvas
2016



Untitled
50 x 80
Acrylic on canvas
2016



Blue tree
44 x 28
Acrylic on canvas
2016



‘When I was younger, access to information was very limited and we could not necessarily get that from anywhere. So, it was important for me to gain a sound education in the arts and that is what made me traverse my own passions easily. I went to the College of Arts Chennai for my education and was able to access their library for information about artists I had never known about before. This influenced me greatly and made me realize that the style of abstraction was not seen as much in my immediate art circle. So I looked to Pollock, Picasso and some of the greats to find my own visual language and expression.

We may understand the issues that are going on around us right now, but the observation of the crux of the issue is what is not there. This observation is what I like to use to respond and therefore create. Whichever detail is pertinent to the work, I choose and analyse to use within the work to understand and observe its depth. Facing the current situation, it is difficult to continuously produce work but I wanted to stay in a positive space and help mitigate the negativity better. So I started to produce this new series as well.’

Combining a variety of pigments and materials into his canvases, Gurunathan Govindan wonderfully navigates the boundaries of abstraction and geometry. His shapes evoke emotion and poetry, gently merging and moving in and out of perspective. He has displayed at a various art fairs, received the regional scholarship from The Lalit Kala Akademi and was also awarded the prestigious Tamil Nadu State Award for his exceptional work.

Untitled
Pigment on canvas
8 x 10
2020



Untitled
Pigment on canvas
8 x 10
2020



Untitled
Pigment on canvas
8 x 10
2020



Untitled
Pigment on canvas
8 x 10
2020



Untitled
Pigment on canvas
8 x 10
2020



‘We are particularly involved with the digital in this time. From the studio set up in my home, with my pencils and paint, and with the camera and computer, I find myself seamlessly slipping between media these days whether it’s my works of photopoetry (that combine my poetry with images) or paintings or creative writing.

I like experimenting with different media, for each different engagement comes with a particularity in how an idea can be expressed – and the work that emerges. Internal collaborations – such as those in the Deep Symmetry series – feel in some way to be both a metaphor and literal expression of these strange times.

I decided to play with these notions, governed by impulses born as much out of playfulness as out of curiosity. The Deep Symmetry series talks about the interconnectedness between the objects of our world, whether as purely visual associations, or internal affiliations, or both. The Deep Symmetry series speak very much to me about our current transient times, in its pairing of the hand-drawn with the digital. These are deliberately paired to counterpoint each other and affect the way each element of the work is received.’

Parvathi Nayar currently works from Chennai, Tamil Nadu and is an artist who works across a versatile array of mediums and subjects. Her interests range greatly but translate beautifully through her elegantly ‘worded’ works. She has exhibited extensively both in India (Bikaner House, India Art Fair, Gallery OED) and across the globe, written prolifically and delivered TED talks as well. Brilliantly weaving science, art, technology and more through her intrinsic work, she navigates known as well as unknown terrain effortlessly.

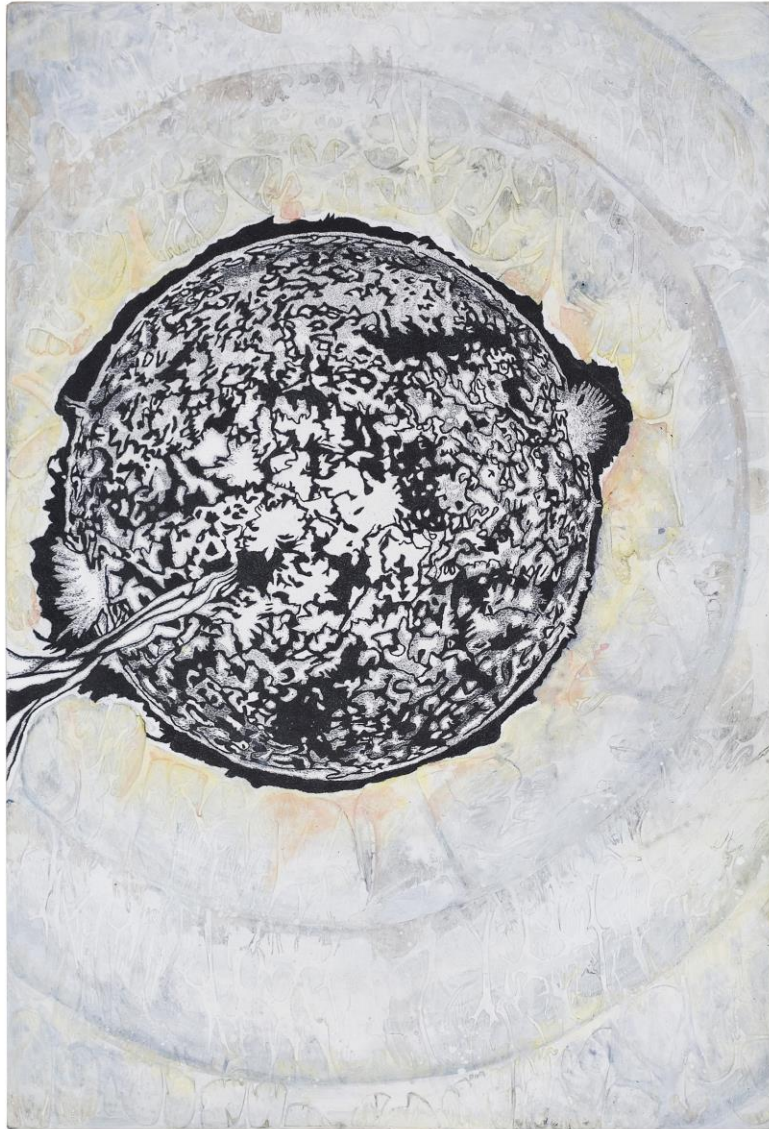
Deep Symmetry series

Dptych, each panel 11 1/2 x 22 1/2 inches

Panel 1: Handdrawn graphite and mixed media on wooden panels

Panel 2: Archival print on Hahnemule paper

2014



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Deep Symmetry series

Dptych, each panel 11 1/2 x 22 1/2 inches

Panel 1: Handdrawn graphite and mixed media on wooden panels

Panel 2: Archival print on Hahnemule paper

2014



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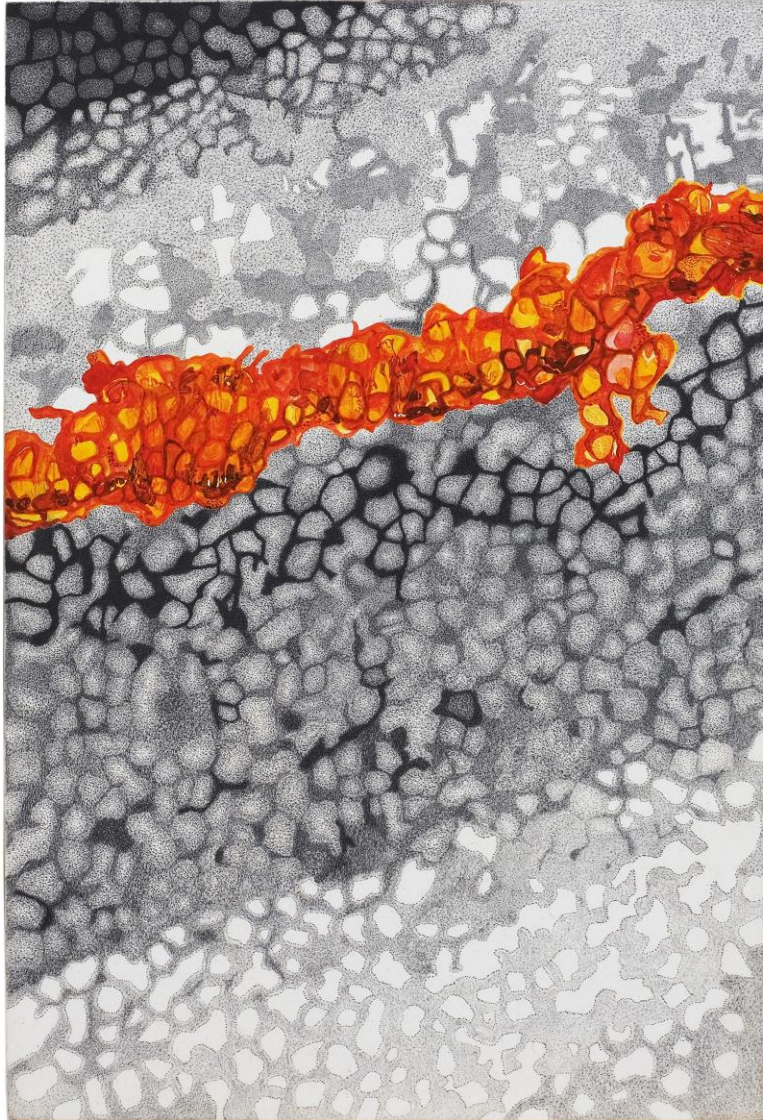
Deep Symmetry series

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Panel 2: Archival print on Hahnemule paper

2014



‘My current works reflect on the process of growing up in today’s world and stories based on the incidents that impact the psychological growth of a child. The space and atmosphere created reflects the psychological space of the beings in the work. I also deal with the topics of isolation and intimacy and I address those issues through a personalized subjective language that relies on figurative composition often bordering the awkward. I use oil colours, watercolours and charcoals as a medium for the artworks. The figures in my work insulate in their mind space isolated with their thoughts and are often in the process of self-contemplation. Today, by relooking into these older works, I am contemplating a similar narrative, which has brought out the same feeling in me staying quarantined this pandemic. The silence in the works reminds of the silence in the world today.’

Prachee Batra expertly deals with the interior as the exterior and exterior as interior. Using a combination of spaces and symbolism, her creative drive channels her passions into narratives that evoke a certain beauty in silence. She has been a part of several exhibitions, workshops and residencies like the Young Graduate residency at What about Art, Mumbai, Painting Workshop with T.V. Santosh, Pepper House, Kochi Biennale ,That’s what she said, Edwin Zoller W Gallery, Pennsylvania, USA, Students Biennale, Degree show, M.S.U Faculty Gallery and more.

But I'd rather
Blood on paper
20 x 18
2017

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*“but I’d rather
dwell with a lizard
than with you.”*

The child indoor - 3

Oil on canvas

24 x 48

2019



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Untitled
Watercolour on paper
9 x 6
2019





'My current art practice deals with the perceptual nature of information... information that passes by the 'outfield' of our view, but nevertheless has a powerful effect on our thinking. In my long walks through cities and towns in various countries, it struck me that the paper posters on public walls always caught my attention even over large advertising billboards. They quietly captured my attention, not just through strength of numbers, but through their melding into the architecture of the neighborhood. Be it the temporary newsprint of training courses and services or the ubiquitous film posters that seemed to morph before one's eyes.

The current series looks at two natural calamitous events this year, the Mumbai Covid outbreak and supercyclone Amphan in Kolkata. Before lockdown I was working with found printed materials off public walls. Through a long process of layering, sanding and excavating these papers, they gradually abstracted into cultural artefacts and relics. Lockdown forced the shutting down of all cultural events. Wall posters became irrelevant, relics of the immediate past. In the 'Eidetic image' and 'Descendant' series I examine dual ways of seeing, by combining posters fragments with delicate illustrations of cyclonic devastation on our environment. My intention is to draw a contrast between the two worlds divided by these events.'

The act of taking from the past and physically actualizing it into the present is a prominent theme that reverberates through Viraag Desai's works. He has been the recipient of not one, but two merit scholarships from the prestigious Art Institute of Chicago and has exhibited his work at various shows. His creative prowess is quite something to behold, as his works traverse the depths of the subconscious while connecting to our present seamlessly.

Descendant I

8.5 x 11.5

Found paper, watercolour, graphite on paper.

2020

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Eidetic image III

9.5 x 12.5

Found paper, tempera, ink on paper

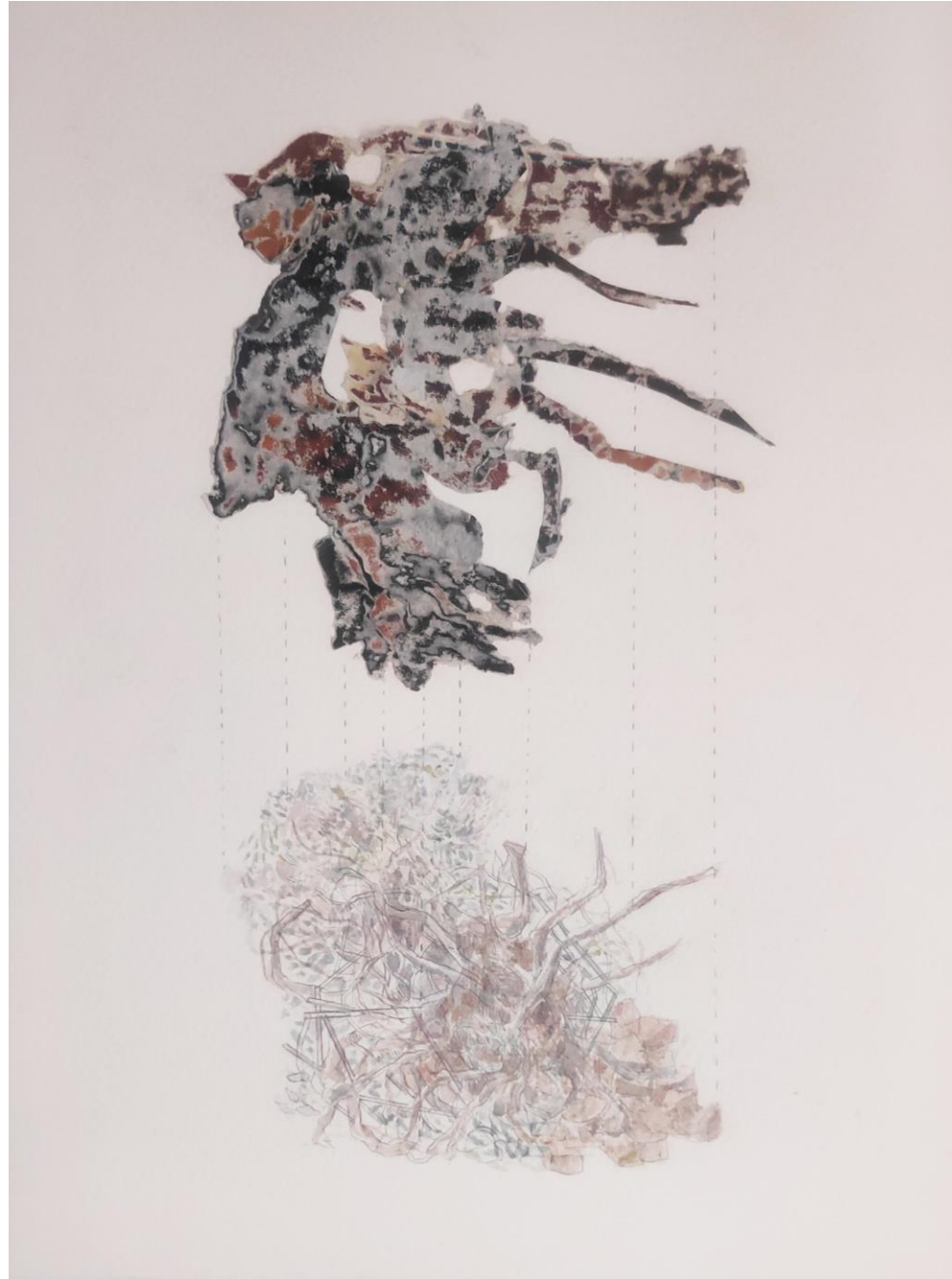
2020



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Eidetic image I
9.5 x 12.5
Found paper, watercolour on paper
2020

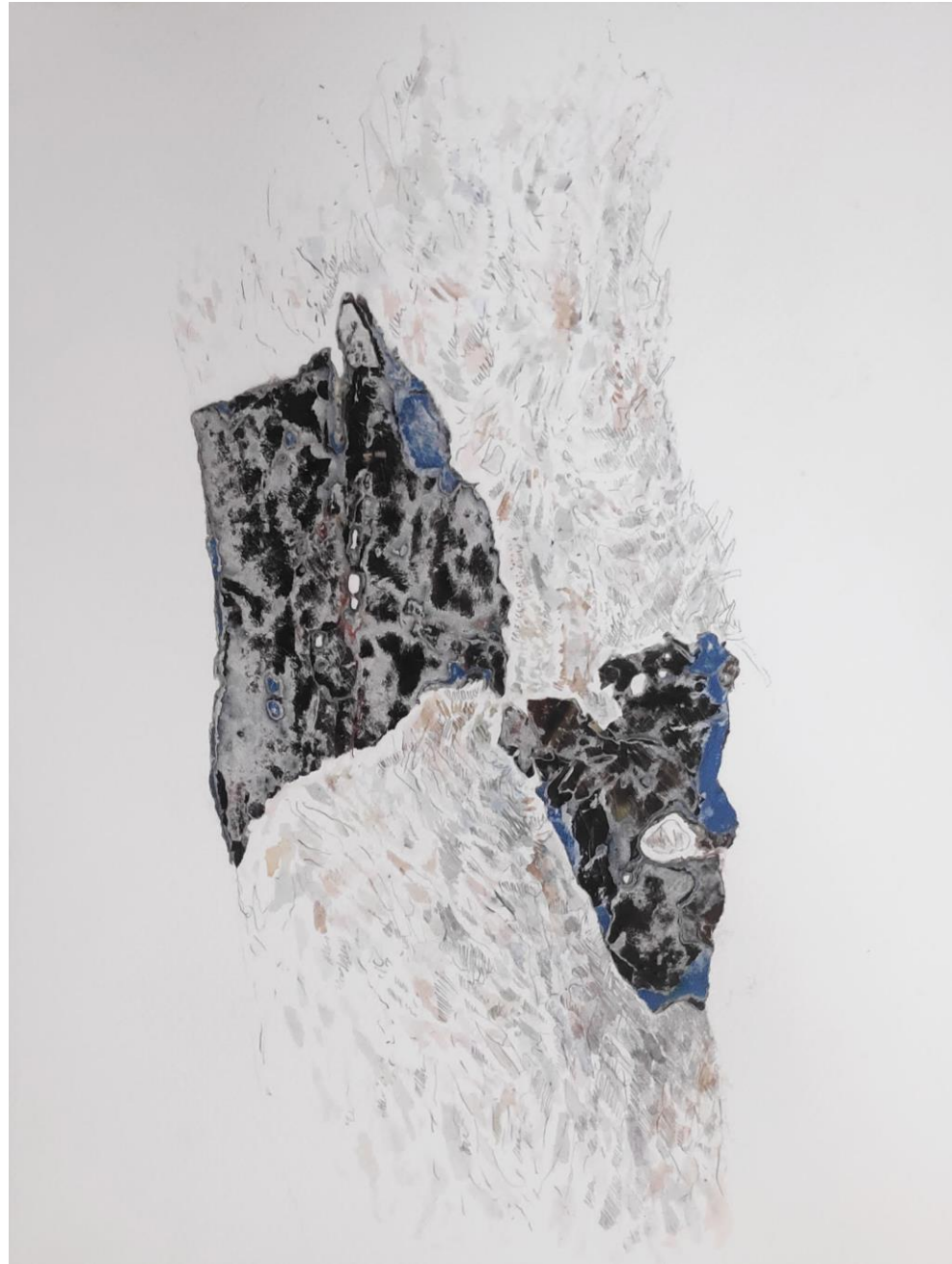


Eidetic image II

9.5 x 12.5

Found paper, watercolour on paper

2020



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