

Untitled X

an online exhibition

PRIYASRI ART GALLERY

Mumbai • Baroda

Akshata Mokashi
Avinash Bhashnurkar
Bazik Thlana
Darshan Madhukar Mahajan
Mukta Vaidya
Rahul Kamalasan

March 24th - April 24th, 2021

VIEW ON:
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Artists

Akshata Mokashi

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Rahul Kamalasan

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.

'Empiricism' - "Experience is, for me, the highest authority. The touchstone of validity is my own experience. No other person's ideas, and none of my own ideas, are as authoritative as my experience. It is to experience that I must return again and again, to discover a closer approximation to truth as it is in the process of becoming in me." - Carl Rogers, On Becoming a Person.

Having an inclination towards finding the roots of an act performed and how do elements of belongings seep into ones practices. I intent to gather responses coming from a personal-intimate space, having a empirical view of the now and the present, stretching it out - expanding into larger concepts and areas of concern creating a body of work.

-Meher Vahid

I paint with yarn. A painting is translated as my fingers interlace the warp and the weft as it forms a weave.

Tapestry weaving is a practice of meditative engagement for me. I explore this medium full of textures and tactile qualities to evoke in oneself a tranquil state of mind that attempts to communicate within the self, to nurture and to act as therapy. Inspired by the totality of the world, of landscapes and elements in nature, I depict through my tapestries, the feelings linked with material objects and experiences in life, by associating them with forms in nature. I find the impressionist style of painting and blending of textures in line with the flow I strive to communicate through my weaving.

Influenced by medieval tapestries of Europe and Indian rugs and carpets, the idea of using colourful yarns at first, then dyeing them to the shades of my painted landscapes and weaving them into a painting was fascinating. Slowly I started experiencing this process of 'making' in a deeper sense. Working with the texture and tactile qualities of weaving a structure, went from exploring the knowledge beyond, to reach a state of peace that communicates within the self, nurtures, and acts as a therapy.

TURBULENCE

Reflecting on the forces of nature, the artwork seeks to interact through a myriad of textures capturing the turbulent flow of water as synonymous to the mind in a fast paced lifestyle. It attempts to instil a sense of halation, or movement that is defined by the spreading of light beyond a spherical boundary.

COSMOS

The cosmos is inspired by the spherical nature of the universe as a whole. It tries to incorporate elemental matters where objects surrounding us appear to be minute gestures and evacuate to a greater space and dimension where we introspect the existential properties of 'being' and absoluteness.

Turbulence

Dyed wool tapestry on cotton

warp

35.5" x 40"

2016



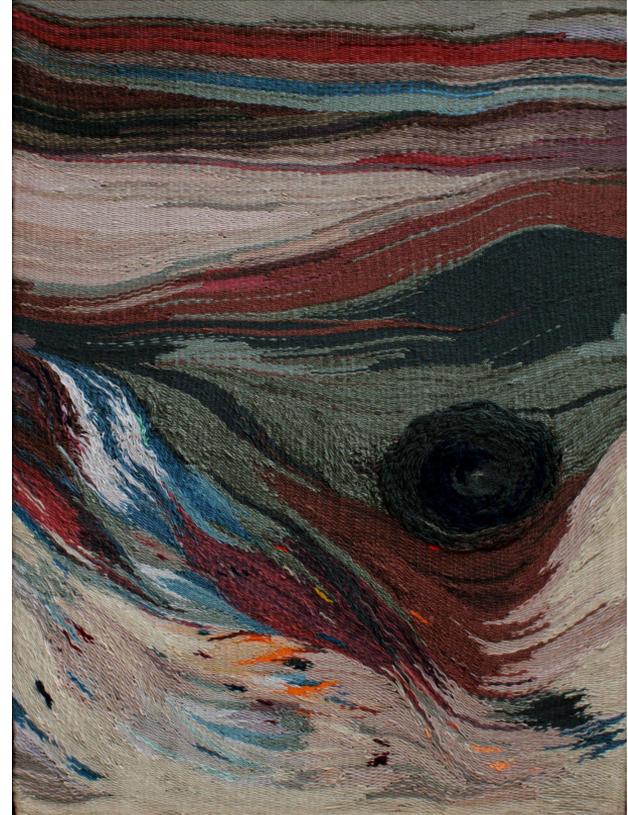
Cosmos

Dyed wool tapestry on cotton

warp

36.5" x 28"

2017



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SOUVENIR

Souvenir draws onto the objects that trace the presence of a human, which transcend after it leaves the space, and leaves behind a memory. The forms used are thoughts and objects associated with the childhood spent with my grandfather that now remains as a souvenir. Just as nature engulfs us within, traces are always left behind.

Material properties of the objects carry connotations that I associate with a landscape of the elements and forms that delve into nature. It attempts to imbibe this genesis and the perishable nature of nature and life cycle.

PRATIBIMBA: REFLECTION

The tapestry woven in six layers explores the proximity, vastness and depth that one might experience with a force of nature, or simply while looking at a landscape. It draws onto an imaginative representation of the elements in nature such as the moon, shelled by a form that comes from a natural object which is actually smaller in size. It is shown floating in the ocean, engulfed by the sky formed above, allured with a yellow flower.

Souvenir

Mixed media tapestry on cotton warp

25.5"x 35.5"

2017



Pratibimba

Mixed media tapestry on
cotton warp

50.5"x 39"

2016



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Working in clay and becoming a master in one medium of expression which allows the artist to work with certain freedom without worrying much about the resultant outcome of the product. This way of working exploits the artist's creativity.

My work simply gives us a glimpse of that smile and childlikeness in adult art. I want my viewer to feel innocence, freedom of exploring materiality through my sculpture so that they get engaged again in those little things which they had enjoyed when they were doing child activities.

Because those memories when were called that suddenly refresh our mind and we feel Innocence, freedom of thought and actions, that was the time where we didnt have a fear about future and we were just living in the present without worrying about anything, It was the most beautiful part of everyone's life.

Glimpse of happiness

We have a chance to make the surface colorful with our colorful thoughts and Imagination, And no one will judge us, No matter what we are drawing, good or bad so, at that moment we have a mind without fear. I want my work to interact with that fearless mind which can Imagine anything.

Glimpse of happiness

Stoneware, colours

15" x 21.5" x 15"

2019

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Glimpse of happiness

Terracotta

15" x 21.5" x 15"

2019

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An excerpt from an email thread between Raqs Media Collective and myself. An invitation and the conversations that followed became the basis of the artwork that looks at the history of Mizoram's insurgency instigated by the Aizawl bombing on 5th March, 1966.

Dear Thlana,

Hope all good and your exhibition(s) are going well. We are just back from C-13 Pamposh where we spent time with your piece.

This is to invite you to a work titled: 1966: Raqs invites Lalthlanchhuaha Thlana Bazik

The work is for the exhibition 'India Re-Worlded: Seventy Years of Investigating a Nation', curated by Arshiya Lokhandwala, of Lakeeren Gallery, to be held in Mumbai in August, 2017.

As you are more than aware, 1966 as a year is a key moment in the history of the Republic of India. News of the Aizawl air raid in that year was silenced in the rest of India, but refuses to be erased. We invite you to create a work at variance with the republic's own narrative.

We look forward to meeting you and beginning the work.

Warmest wishes

Raqs Media Collective

New Delhi

Hi All,

Since our last meeting I've been mulling over the best way to represent the year 1966 so that it not only creates an awareness of the event but also represents the present sentiment of the Mizo people towards India and their own identity as Indians.

Every year on the anniversary of the bombing, there is always a discussion around the complacency of Mizos in bringing the issue to light. I want to do something to address this issue and show that silence is not tantamount to acceptance or compliance, and propose that it stems from dissenting voices being historically silenced and pushed aside in the act of nation building

So to this end I was thinking of taking a painting and violently destroying it. Then I would attempt to whitewash and cover up the damage, inadvertently leaving scars and dents as a way to reenact the chain of events.

The layering also serves as a metaphor for the ways the rest of India views Mizoram and invites them to see beyond the outward layering and the whitewashed cover, but really step closer to discover the truth beneath-not only about the events of 1966, but that of the State itself.

I also wanted to know if it would be feasible to project a footage of the process on to the painting itself and have that serve as another layer to make the installation more interactive and go with the general theme of discovery and sharing the experience with the audience.

These are some of the ideas I've been toying around with and hope that we can discuss them and build on them.

Regards,

Thlana.

'1966'

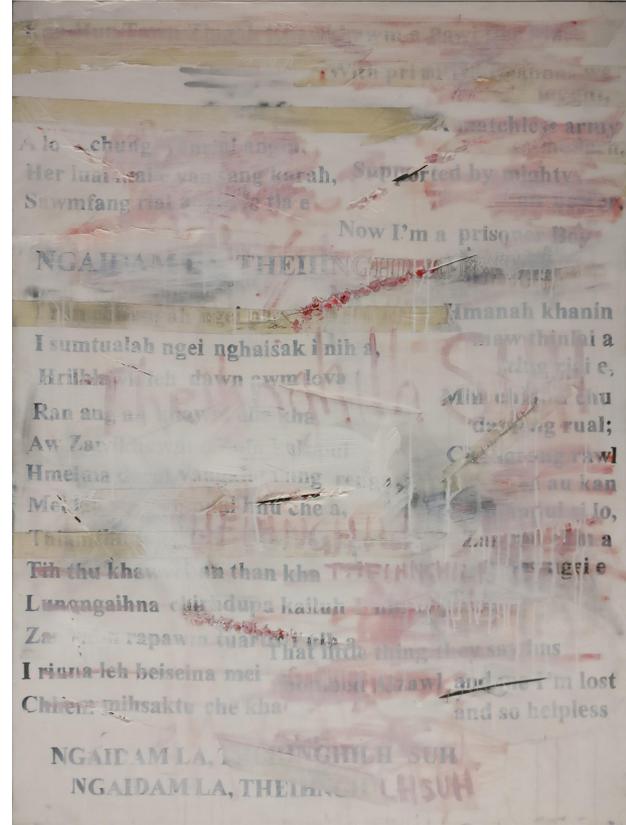
Acrylic on canvas (tape, burn marks, incisions and guitar strings)

5ft x 3ft triptych

2017

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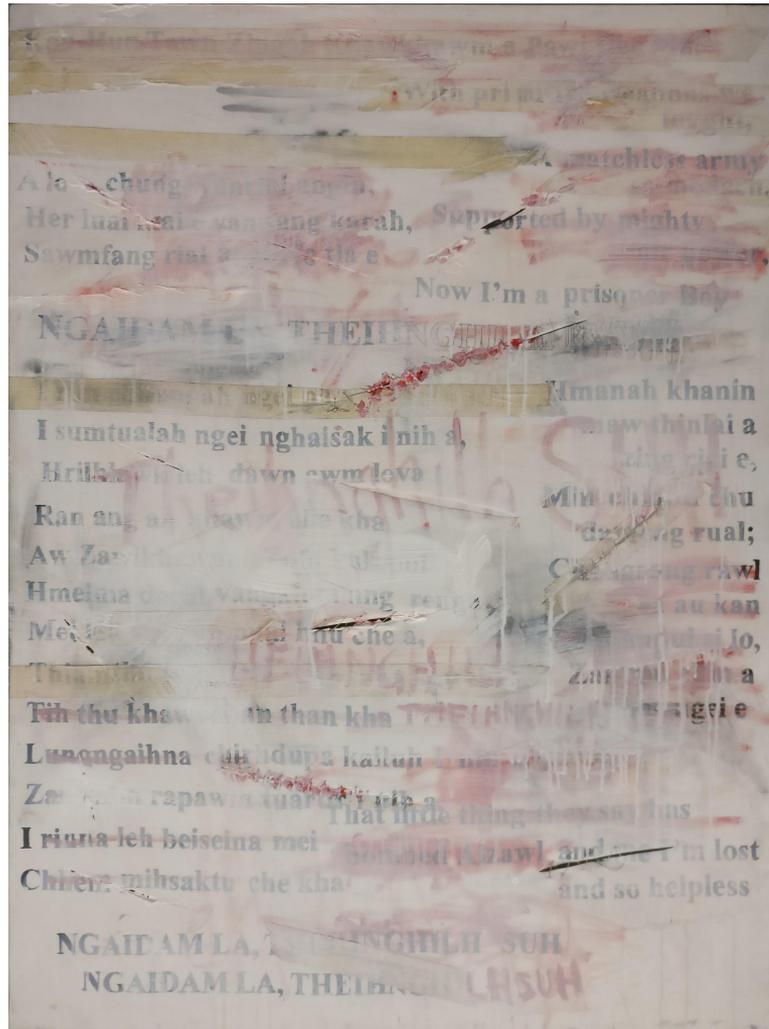
'1966'

Acrylic on canvas (tape, burn marks, incisions and guitar strings)

5ft x 3ft triptych

2017

Detail - a selection of lines from various songs and poems written by Mizos about the experience of the 'troubled years'



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The human eyes are the windows to his soul.
a window for looking in, looking out and illumination.
the windows to my soul are framed by small and narrow panes:
polite passers-by in Delhi have sometimes asked me if I could clearly see through them.
i stare at the mirror and fake a smile:
my eyes tell a different tale.
i wonder if anyone would notice, I'm hoping someone would.
i hope they'd take a peek and see what's inside.

i make my way outside, I'm called a chink- a reference to my eyes, I suppose.
i take it in stride, I'm still faking that smile but I'm tearing up again.
damn these eyes!
did anyone see?
they never do.

Nobody peers through the window when they judge it by the panes.
they gaze,

they stare
they presuppose

yet again my entity has been summed up by my -eye-dentity.

a chink-a flaw in the armour of unified India?
a chink in the chain of uniformity?

i'm taking it back.
a chink-it's narrow and slanted

i'll do to let the light in
if only they'd look in.

Eye - denity

Zine

2 edition

2017-18



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Untitled

Watercolour on paper

15"x 12"

2017-18

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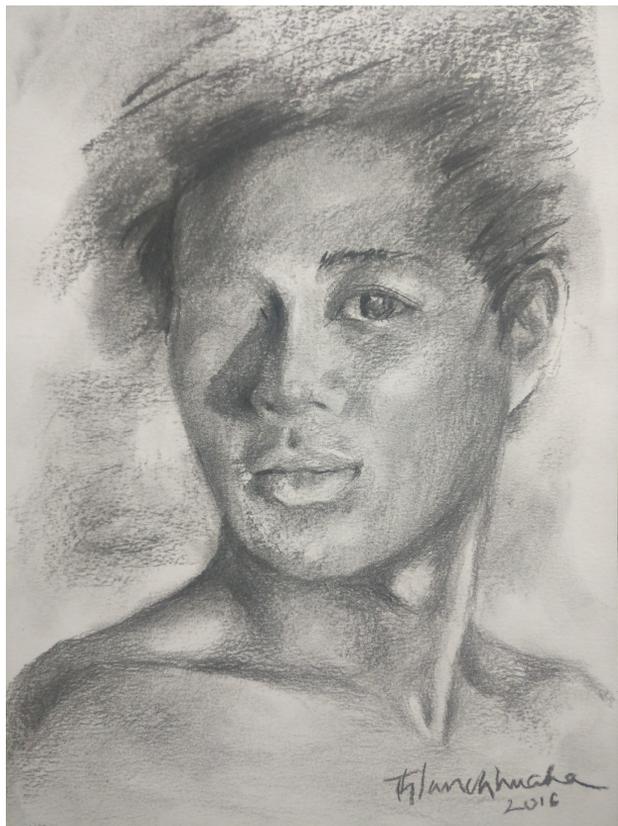
Untitled
Watercolour on paper
13,8"x 10.6"
2017-18



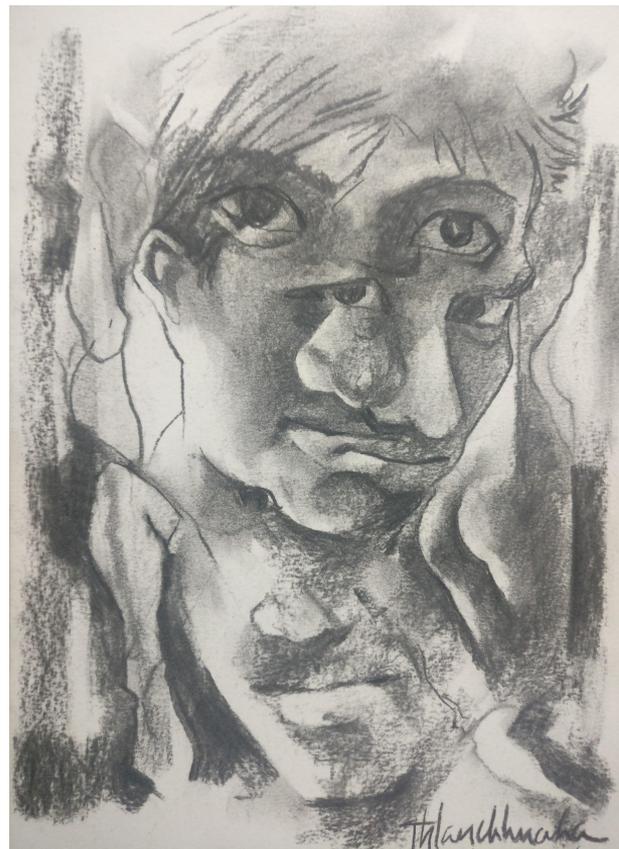
Untitled
Charcoal on paper
11"x 8.3"
2017-18



Untitled
Charcoal on paper
11"x 8.3"
2017-18



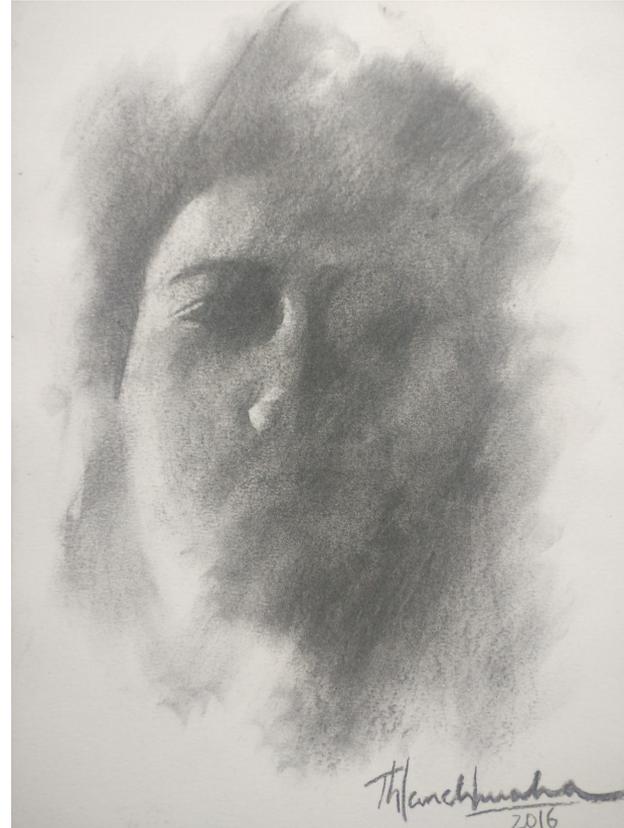
Untitled
Charcoal on paper
11"x 8.3"
2017-18



Untitled
Charcoal on paper
11"x 8.3"
2017-18



Untitled
Charcoal on paper
11"x 8.3"
2017-18



Untitled
Gouache on paper
11"x 8.3"
2017-18

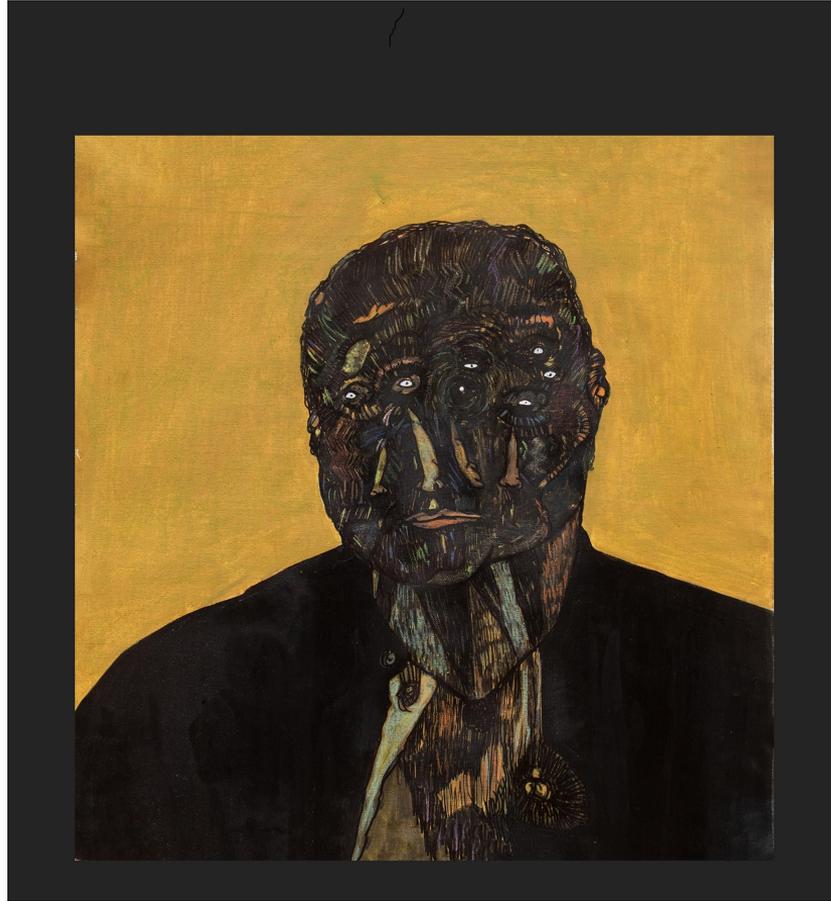


Untitled
Gouache on paper
11"x 8.3"
2017-18



Art for me is like an autobiographical rendition, a personal diary. My works are majorly based on narratives from the mythology, my reinterpretations of the same into contemporary. My works thus have many layers of metaphors. In doing so, I depict myself, my own experiences with the set iconographies imbining power to self. I have some characters like the flying creatures, snakes which recur in my works and take the narrations forward. After completing BFA from Sir J J School of art, Mumbai, I did Post Graduate Diploma in Indian aesthetics and comparative mythology, understanding Indian art, Myths, folk tales and Indian style of art appreciation got improved. The symbolism and metaphoric representation of the ideas or thought in mythologies and folk tales is just fascinating which is directly or indirectly seen in works. The narrative pattern of the mythical tales in miniature paintings and sculpture are the greatest inspiration. I like to keep it humble and enjoy the stories. The motifs from Indian art can be prominently observed. Human behavior and social attitude fascinate me, which comes out as multiple characters, many faces and hundreds of eyes in my works. Lots of Eyes in many works, portraits, depicts various expressions of the subject. Eyes become predominantly the center of my study as I feel they are the critical aspect of understanding expressions. I am exploring and looking forward to getting more knowledge on this subject and developing myself by going deep into this since painting is self-discovery.

Portrait of clerk
Acrylic on canvas
30"x 30"
2018



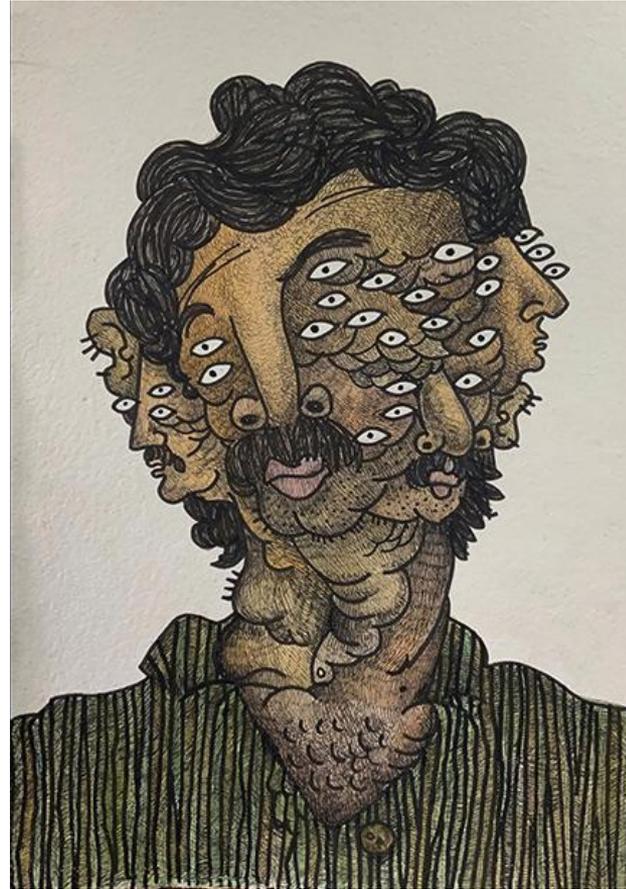
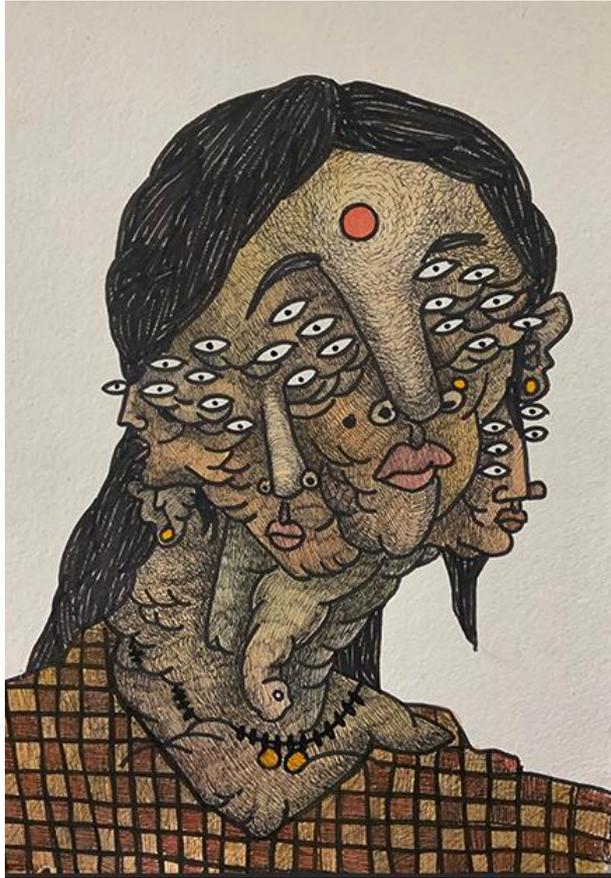
Freddie
Digital collage
8"x 11"
2020



Family portrait
Digital
8"x 11"
2020



Her & him
Watercolor on paper
20" x 14"
2020



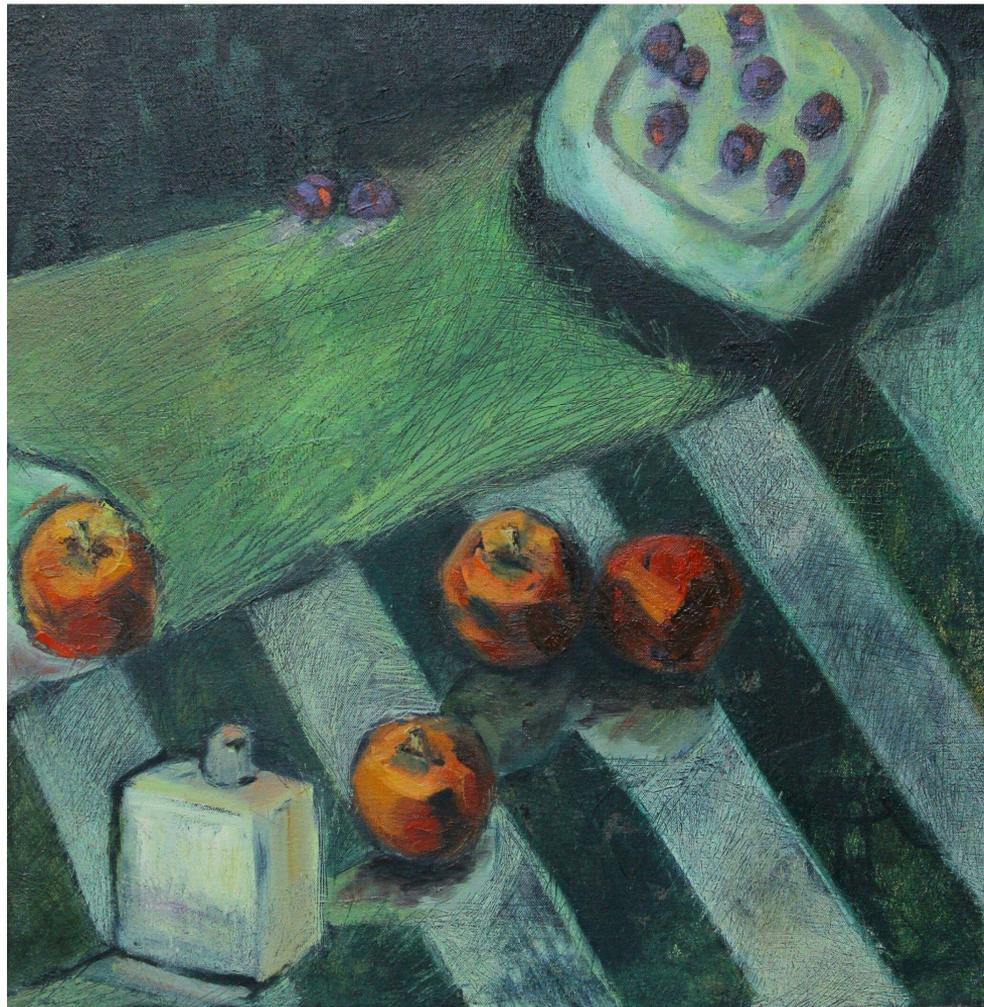
My paintings speak of order, energy, and at times of magic. These are phenomena that I sense in nature and the patterns and rhythms of daily life. I choose to paint simple household objects for multiple personal associations with women's lives and their work. When I remove a few of these objects from the general clutter and honor them with their own space, time, and objectives, I celebrate the innate value and beauty of the objects as well as their use in daily life. The quiet simplification of the objects is observed and their stable, careful arrangements also make connections for me between the order of daily life and in order of nature.

The process of painting affords me a way of incorporating these in my visual language and of making connections between them and the patterns, rhythms, and order of my own life. Simple household objects such as measuring cups, bottles, a single teacup, and a bowl of fruits, might seem to embody these themes. The simplicity and the clarity of their forms, their comfortable 'holdable' size, and their familiar, homey association make them rich with expressive possibilities. Many of these objects have a very personal meaning, memory, or experience associated with them.

I intend that all my paintings express a sense of intense emotion and order, whether it be purely sensual calm or a balance of still simplicity and intense activity. I try to simplify the core from the objects to their most basic form, for which I also referred to my childhood sketchbooks. The simple color harmonies and balances, stable compositions, express some sort of sureness and reliability of the order and pattern of nature, such as dawn and dusk.

At the same time, I try to encourage a sense of energy and life in the painting. I pay careful attention to the placement of objects concerning one and another and the space surrounding them. I try to create the emotion, importance, and beauty of simple things. Much of the 'personality of the painting derives from my manner of mixing and stroking the paint. I am in the process of developing my style of painting over time. My particular way of handling the paint in response to what I am feeling and seeing is very personal and intuitive. In the way that in nature, one small plot of the ground is the whole ecosystem in microcosm, so these paintings and the process of creating them are like a microcosm of layers of patterns and order that I sense within my nature and life. When I paint, I feel that I participate in this order, energy, and magic of life from its simple expression to the most sacred.

Untitled
Oil on canvas
24"x 24"
2018



Untitled 2
Oil on canvas
48"x 30"
2020



Luncheon 1
Oil on canvas
30"x 48"
2020



Luncheon 2
Oil on canvas
42"x 30"
2018



Brunch
Oil on canvas
36"x 48"
2018



Bleu Brunch
Oil on canvas
60"x 36"
2019



I look within my family and my day to day living as the source for my work. All events that happen within this boundary is a source of question as to why this is bothering me and so explaining this is futile. Rather depict it in a painting or an animation. So it's not an explanation or looking for answers to work, rather living my life out and hoping that it resolves out itself.

My disabled brother watches television.

He gets up in the morning, switches on the tv and turns it off at night.

Like sisyphus, he rolls his boulder up the mountain only to start again the next day.

And like Sisyphus, he does it without complaint, without fail. Everyday.

The sisyphus malfunctioning code

Film animation

Duration: 1min, 31sec.

2021

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'make sure you set
The temperature
right
You don't want it too
Hot'
Finger press the right
Button
Turned the knob
Bling!
Wham!
Tapping the metal
'one of these days
I'll cook my leather
Shoes

Make some yum
Meal
For us both'

Make sure you set
The temperature
Right'
'You got something
Else
To reheat
I like the warm
Glow
Of this
Metal yeast.'

Micro reheat
Film animation
Duration: 15 sec
2021

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