

UNIDENTIFIED II

Chandrashekar Koteswar show, mainly comprising of sculptures and artist made objects, traverses between certain crucial conceptual questions regarding restoration, conservation, collection, replicas, display, etc. in the domain of museum. Koteswar's artistic concerns are not separate from the art historical and through his sculptures and objects he draws our attention to the crisis in/of the institution of the museum.



Come under the tree

Bronze, copper, terracotta, wood and rubber

12.5x8x10.5 inches

2015

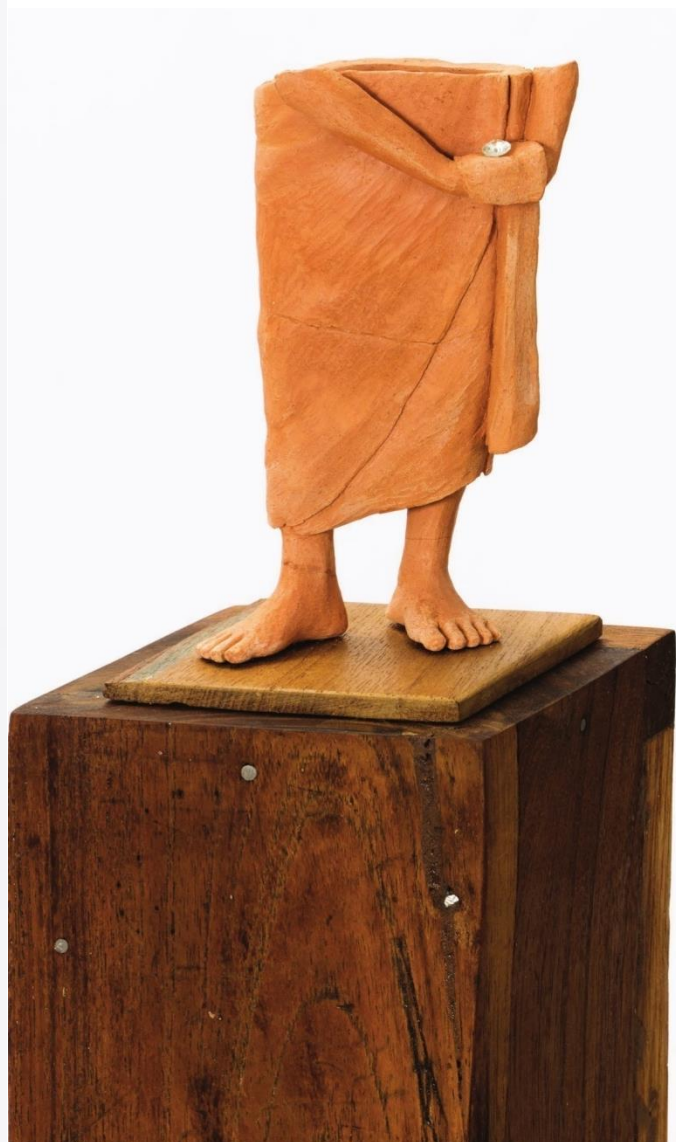


Under - estimate

Copper, terracotta, wood, aluminum and glass

5x11.5x7.5 inches

2013



Precious
Terracotta, glass crystal and wood
37.5x6.5x6.6 inches
2015



Level up
Terracotta and wood
39.5x9.5x5.5 inches
2015



Namaskara
Terracotta
4.5x8.5x2.5 inchea
2015

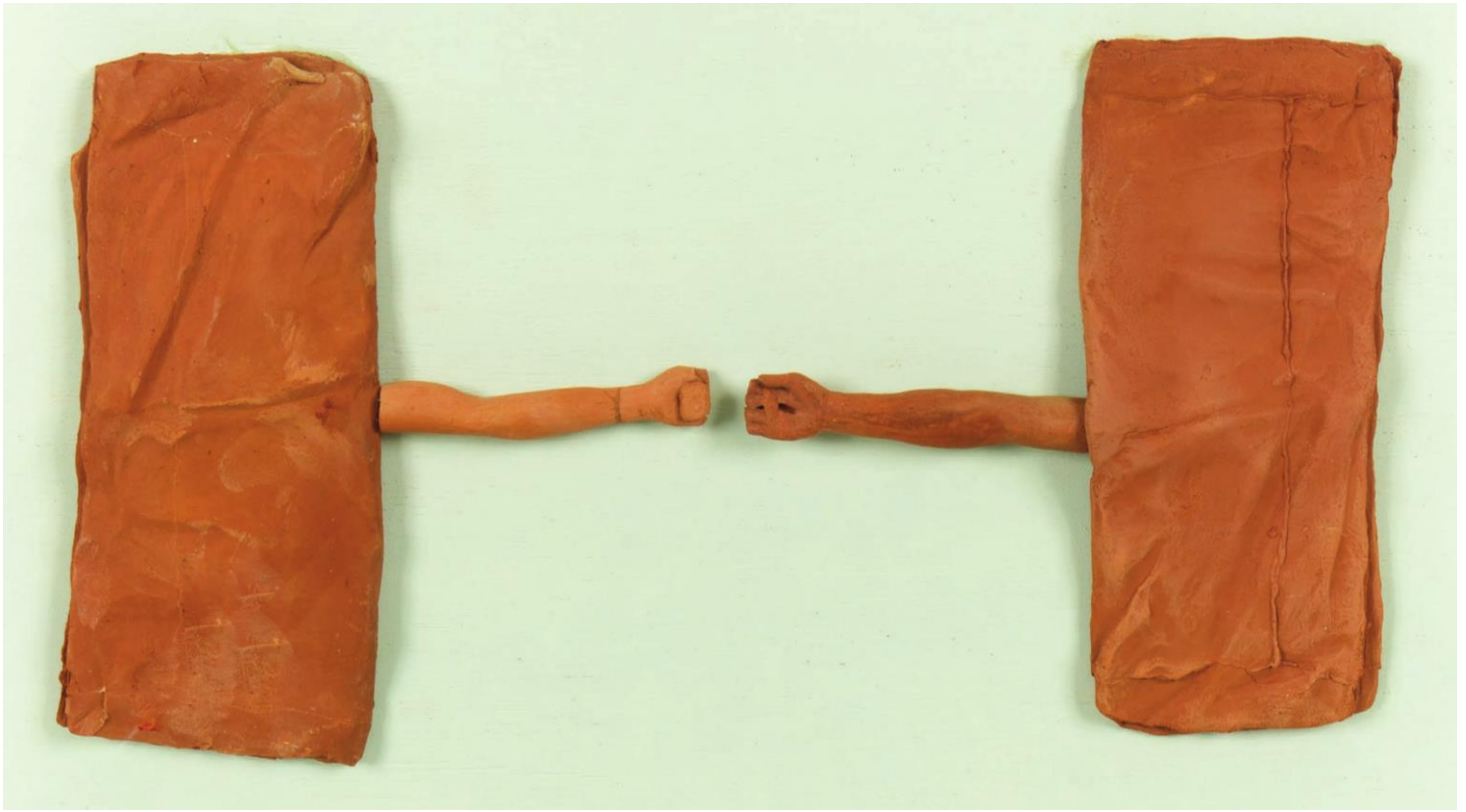


Hole & hill
Terracotta
7x5x5.5 inches
2013



Untitled
Terracotta
7.5x8x5.5 inches
2015





Give Me & Take
Teracotta
Size variable
2015



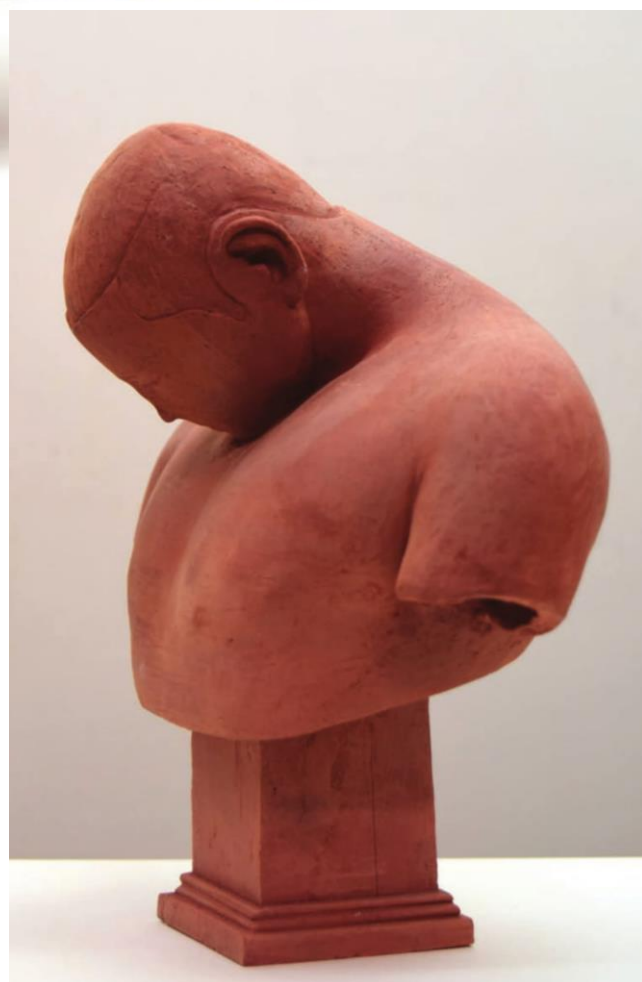
Fig 1 & Fig 2
Wood, Alluminium & Acrylic
24x10x3.5 inches
2015



Pahad on Museum Steps
Terracotta & Wood
6.5x7.5x7.5 inches
2016



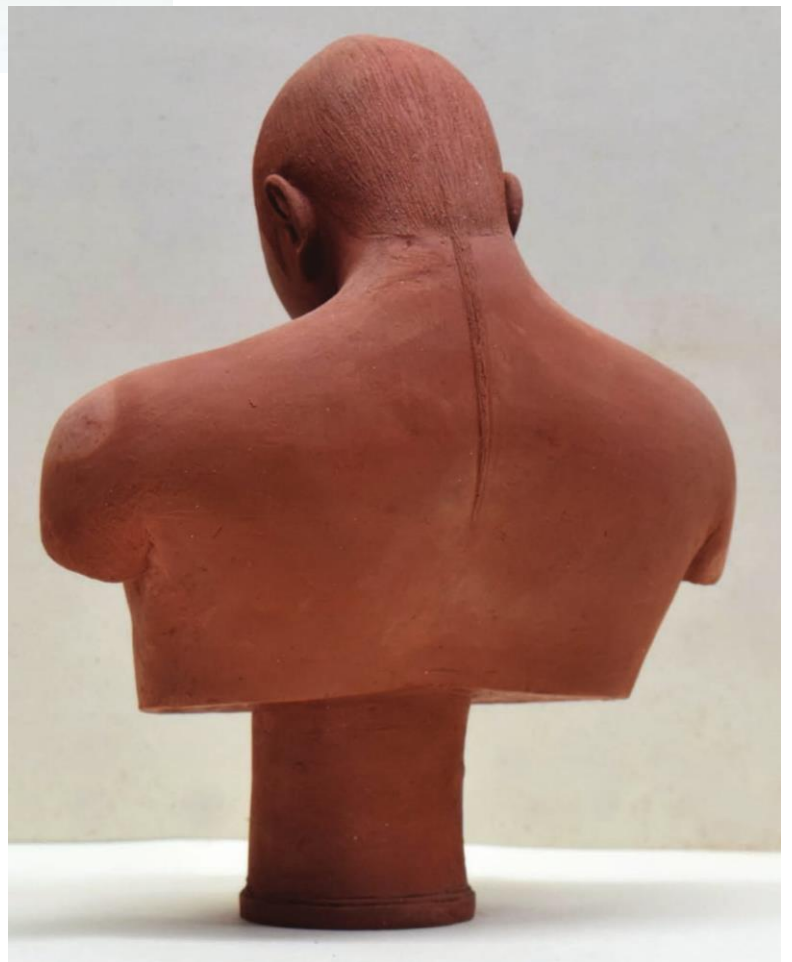
Coming soon
Terracotta
9x6x1.5 inches
2018



Breathing Portrait
Terracotta
7.5x7x4.5 inches
2016



Breathing Portrait- II
Terracotta
8.5x7x4 inches
2017





4 Square
Terracotta
Size variable
2016



Beated mou
Terracotta, Rubber, Dental Plaster, Wood
8.5x14x10 inches
2018





Eda Mattu Bala
Terracotta, Dental Plaster, Granite
7x13x13 inches
2018





Fake voice from landline
Terracotta, Dental, Plaster & Wood
7.5x15x9 inches
2018





Blue
Plastic and Fiber Glass
9.5x5x5 inches
2015



You can't win
Terracotta (with glass frame)
19x25x2
2017

Concept Note

By Premjish

Chandrashekar Koteswar's upcoming solo show, mainly comprising of sculptures and artist made objects, traverses between certain crucial conceptual questions regarding restoration, conservation, collection, replicas, display, etc. in the domain of museum. Trained as a sculptor and museologist, Koteswar's artistic concerns are not separate from the art historical and through his sculptures and objects he draws our attention to the crisis in/of the institution of the museum. Besides these, the materiality of his sculptures, which are made mostly in terracotta, invokes the notion of fragility to reveal and question the political, economic, material and ontological nature of an artifact. Conceptually these enquiries are based on a self-reflexive critical stand towards the methodologies deployed in the disciplines of museology and art history. Therefore, in his latest solo show, museum becomes the nucleus around which these critical deliberations revolve.

The distorted or mutilated figuration in Koteswar's sculptures is an attempt to engage intensively with concepts such as fragments and replicas. Fragmentation of body is an artistic strategy to question the grand narratives of history and also to point towards how our disfigured bodies become carriers of this violence. They are the "new wounded" as Philosopher and Psychoanalyst Catharine Malabou would call these physically wounded and emotionally traumatized subjects, who are incapacitated by their bodies but are resilient as psychic subjects. It is this weakness and fragility of body, this paralysis of the physicality, and the malleability of body is what Koteswar refers to in his sculptures. These sculptures invoke the idea of plasticity, which Malabou highlights as the constant shaping and reshaping of a form or at many times giving shape to it.

These sculptures are deliberately made in small size to point our attention to the lives of replicas in museums and art historical questions of copy and the original. Through these "replicas" Koteswar draws our attention to the larger cultural context of the production of replicas in museums and the ambivalent position it occupies inside the museum and outside in the society. These works points to this mutual existence of objects as copies and originals and points to certain philosophical questions such as posed by Historian Hillel Schwartz, "can man live

form the original alone?” Schwartz argues that the human originality lies in the unceasing invention of new copying techniques. Koteswar humorously imagines a historical misplacing of the original and the replica at somewhere in the past putting us in a dilemma about what we value as original artifacts or artworks.

Koteswar refers to the fragility to articulate a critique of disciplinarian and academic structures, also his works are reflective of the deeply personal engagement with body, history, and corporeality which is manifested in his selection of terracotta as a medium that is vulnerable, but yet appears in majority of the archaeological excavations. At the center of the creation of these terracotta sculptures is a relevant enquiry about the object domain of art history and museology. Koteswar draws our attention to the exclusionary nature of the disciplines of art history and museology which favors certain styles, schools, and forms (sculpture and painting) by excluding the other lesser known objects. Through these Koteswar asks a relevant question about the nature of museum collection and what objects enter this collection from the trashcan of history. These painstakingly crafted sculptures and objects are a result of his intense research, and a consistent effort to experiment and push the medium to explore its technical and aesthetic potential.