

Archival Dialogues- Revisited

Curated by
PronoyChakraborty
+91 9903547763

Artists: Priyanka D'Souza, Avni Bansal, Dinar Sultana, Shreya Shukla, Sarasija Subramanian, Mithra Kamalam

Presented by

Priyasri Patodia

Exhibition dates- 31st January-12th, February, 2018. Timing 11.30 A.M to 7.00 P.M

Venue: Priyasri Art Gallery,
42 Madhuli 4th Floor, Shiv Sagar Estate,
Next To Poonam Chamber, Worli, Mumbai 400018
Telephone: 022 24947673, +91 9323582303 priyasriartgallery@gmail.com

Mumbai Gallery Weekend

Walk-through by Curator, Pronoy Chakraborty on 4th February, 2018 11:45AM – 12:15PM (in collaboration with Mumbai Gallery Week)

The curated walkthrough intends to elucidate to the viewers the critical concerns of Archivization and Museumization, through the selection of six young artists from MSU Baroda. The artists have responded to the manifold ruptures in political, social, economical, personal and pathological spaces in contemporary times, while maintaining a strong tie with tradition.

Archival Dialogues- Revisited

The response to an art-work and its critical analysis is largely dependent on the immediate space that frames it. The aesthetics of white-cube space, however contested, still holds true for contemplation on art, in a space away from the mundane. The 'white-cube' has itself become an institutional identification of art, somewhat analogous to the Foucauldian idea of power in relation to archives. The re-contextualization and re-curation of ***Archival Dialogues*** would be in this dialectical mode, moving away from the Derridean notion of *arkheion* or physical domicile of the archive, the critical under-current of the preview at KhotachiWadi.

The exhibition seeks to bring together a group of young artists from MSU Baroda whose practice responds to the manifold ruptures in political, social, ecological and personal spaces, looking through the lens of critical discourses on Archivization and Museumization. The selection of artists is based on the notion of an archival performative approach adopted by them to different ends. For each of these artists, the relationship between 'fine-art' and

craftsmanship becomes extremely important in understanding their diverse methods to a quasi-scientific museum display.

Since the moment of final execution of an art-work in the artist's studio, it starts traveling to different spaces of display; each time offering a new set of readings, framed by the changing spatial and temporal contexts. As the curator traces the journey of these archival works of art from the academic college space to the colonial bungalow at Khotachi Wadi and now in a white-cube gallery, he re-contextualizes and re-curates *Archival Dialogues* in tune with the aesthetics of white-cube space, deemed significant for clinical critical analysis of art. The exhibition seeks to bring together a group of young artists from MSU Baroda whose practices respond to the manifold ruptures in political, social, ecological and personal spaces, looking through the lens of critical discourses on Archivization and Museumization. The selection of artists is based on the notion of an archival performative approach adopted by them to different ends. For each of these artists, the relationship between 'fine-art' and craftsmanship becomes extremely important in understanding their diverse methods to a quasi-scientific museum display. Each art-work is suffused with a new lease of life against the white serene walls of the gallery, shifting from the ornate interiors of James Ferreira's colonial Portuguese bungalow.

PronoyChakraborty

Looking at the dynamics of space as it functions with the artworks, the re-curation of the show, *Archival Dialogues*, previously shown at Ferreira House, Khotachiwadi, facilitates an additional dialogue like the title of the exhibition promises. This reiteration of the show curated by PronoyChakraborty, seeks to explore the concept of *museumisation* and *archivisation* in the now, white-cube space at Priyasri Art Gallery through the work of six young artists from M.S. University, Baroda, who in their respective practices present unique perspectives on approaching the same.