

Priyasri Patodia

Presents

The Third Hand

From the Laboratory of AQ@priyasri-The Artist
Studio, Baroda.

Aaiushi Beniwal | | Debajyoti Das | Sampurna Naskar | Prajith E | Maitreyi Desai |
Shailja Sharma | Dipti Batlawala | Jagannath Mohapatra

Date: 17th September to 15th October 2018

Time: 11:30 am to 6:30 pm (Monday to Saturday)

Opening Reception on: 28th September 2018

6:30 pm - 9:30 pm

Curated by Bhasha Mewar

The artists of this show were encouraged to collaborate with a third entity. It is an attempt at exploring various disciplines, fields of study and artistic collaborations. This inclusion of the third hand takes on many forms, the addition of a collaborative partner, nuances of historical, socio-economical influences that become part of the work of art or an exchange of ideas, skills, techniques between artists. Most of the participants are graduates from the MS University, Baroda except Sampurna who is from Shanti Niketan and Jagganath.

Here are some of the ways in which these artists have collaborated.

Deepti's interest in Zoology and life cycles took her to the Department of Zoology at the MSU Zoology department. She mirrors scientific observation of life forms to create her own visual world. Her collaboration revolves around her interest in zoology, which in turn she feels leads to initiation of dialogue about birth and death and different ways of looking at life cycles.

Aaiushi acts here as a compulsive archivist, her works are layered with texts of novels, dialogues from movies juxtaposed on images from memories and photographs of past. It is a simultaneous narrative that takes us back to the past, like the graph of our memories right in front of us.

Mohapatra's foreground is a world of children and their memories. With his interest in the experience of childhood, he collaborated with 6 children from an IB school of a Metro to create oil paintings that reflect their imagination.

Debajyoti's work includes documentation in photographs of people all over the country and collaboration with professionals from other fields on whom he relies for these narratives and photographs. Through these conversations and interactions Debajyoti creates his works.

Sampurna collaborated with workers of a crematorium in Baroda with an intention of understanding the impermanency of life and the mechanical exercise of cremation. Her uses materials like charcoal and ash to create works that reflect this collaboration.

Maiteyi partnered with Talhaa Wahid an artist – sculptor to include photography in her work. The 'shell life' is a series of works using the imagery of the shell. They depict texture and detail and in a way talk about struggles with comfort and anxiety.

Prajith's interest in sculpture and installation took him to studios of sculpture artists. In his works he makes landscapes that are dynamic, moving like a city or a scene from a science fiction film.

Shailja collaborated with local architect borrowing the blue prints as the base for this series. Shailja's interest in minimal forms and lines comes from her early interest in architecture, specifically the precision of linearity seen in modern architecture.

Venue - Priyasri Art Gallery, 42 Madhuli 4th Floor, Shiv Sagar Estate,

Next to Poonam Chamber

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The Third Hand

The show attempts to speculate, re-orient, fracture some of the emotive, cerebral and material facets of art-making within this particular context towards linearity in the 'art/non art' dichotomy through collaboration. Collaboration is a way of understanding the third hand, a presence easily ignored in the more or less isolatory rhetoric of art as entity. The third hand takes on many forms, the literal addition of a collaborative partner, nuances of historical, socio-economical influences that become part of the work of art or an exchange of ideas, skills, techniques between artists. The artists of this show reach out of their own space and directly address histories that make them who they are, unsettling understandings of and expectations about the way their art functions and means in culture and within their own personal narrative.

About Artists:

Aaiushi Beniwal

Aaiushi's work is as personal as it is profoundly universal. It is not a surprise then that conversations with her brought forth my own associations and reminiscences, which is what her works might for the viewer as well. It is also natural that her works are inspired by the larger cultural narrative of movies and books; these are after all an extension of the collective mind. Like a trip through time reflecting to when our parents, figures of authority were larger than life, seen through the lens of wonder, then to moments when ideals disintegrate and dynamics change. It's almost like I've been meeting an archivist who traveling time, documenting moments of vulnerability, nostalgia, and the crack through of raw emotions, rediscovering them again, cathartic, in texts, dialogues, movie shots, photographs. She studies the nature of time, *"I have been looking at two ideas of time—one is that of time existing as an entity or being and the other is of time having a fluid existence; that even though things occur one after another, once these happenings are in our past and written to memory, they do not follow a chronology – instead exist all simultaneously"* and it is this simultaneous narrative that she takes us back to, like the graph of our memories right in front of us.

Some of the exhibitions Aaiushi Beniwal has participated in include final display 2015 held in M.S.U. Faculty of Fine Arts; The First Act, group show of undergraduate batch of 2015 held in M..S.U. Faculty of Fine Arts and The Dumas Art project, group show held in Surat 2016.

She has been felicitated with the Kalpana Reddy Award for photography in 2015. She participated in the Shergil Sudaram Recidency at 1 Shanti Road June 2016 and also in several workshops like the installation workshop with Debesh Goswami, the miniature workshop with Ajay Sharma, an artisan from Jaipur, the Alternative Photography workshop with Kate Copeland, and an international art camp held in Guwahati, Assam, to name a few.

Jagannath Mohapatra

Jagannath's foreground is a world of children and their memories. His residence is located in an area where communities and children of various backgrounds come together. Mohapatra likes his works to reflect his own life and the people around him. He is surrounded by children quite often and they also become subjects of his work. His sensitivity towards the experience of childhood as seen in his work makes the viewer question the idea of what 'progress' really means and how much of childhood is lost in search for it. The works presented here are done during workshop conducted for school children by the artist at the Priyashri studio in Vadodara, where the children become not just the subjects but collaborators in his work as a back and forth interaction takes place revolving around the subject of memory and childhood and oil paintings are created.

The artist, born in 1969 at Bhadrak, Orissa, completed his B.F.A. in 1999 from Kala Bhavana, Santiniketan, Visva Bharati University, and M.F.A in 2001 from M.S University, Baroda. He has done his B.A. (History) from Utkal University. Some his exhibits include group show participations at leading art galleries like Birla Academy, Kolkata; Priyasri Art Gallery, Mumbai; Sarjan Art Gallery, Baroda; Gallery Kaleidoscope, Baroda; ABS Bayer Gallery, Baroda; Chitrakoot Art Gallery, Kolkata; Jehangir Art Gallery, Mumbai; Son Et Lumiere gallery, Mumbai, and Nazar Art Gallery, Baroda.

Debajyoti Das

Debajyoti's collaboration is focused on a participatory act that attempts to question status quo and look at lived experience of those outside of the 'urban' world. The artist collaborates with the people in his portraits via conversations about self-representation. His documentation is in photographs of people all over the country and this experience of collaborating with professionals from other fields on whom he relies for these narratives and photographs adds to the conversation of assimilation and alienation. And although virtual media has been an important element for most of the artist's works, by immersing the portraits of these workers in a background more evident to the urban space, he highlights a paradoxical 'reality' that emerges as neither real, nor virtual. A paradox that is all too present in the experience of all migrant workers.

He completed his graduation his Master's degree in painting at MSU, Baroda in 2017. He has participated in many shows, Re-Creating Husain's Kolkata Workshop under CIMA 2015, Annual Exhibition Birla Academy of Art and Culture 2016, Annual Exhibition Emami Chisel Art 2016, Svikriti- An exhibition of Awardees of the Annual Exhibition 2016 of Birla Academy, Pune Biennale, 2017 to name a few.

Sampurna Naskar

Sampurna is interested in the ephemeral nature of life and the poetics of death. His use of charcoal, ashes from funeral fires and bone particles become part of the metaphor expressing cyclical nature of corporeality. There is a sense of foreboding in this work, a sense of death, but also of regeneration. Human memory and its remains become the raw material for the artist's process and also central subjects of that metaphor. The artist marks his presence by using gestures of violence and destruction in lines that cut across paper or burning of newspapers mirroring the rituals of cremation as observed across cultures. This, for him is the artistic contextualization of abstract ideas of death, time, memory that have been a constant presence for him, either in an imaginary space or in real experience of loss and violence. For this show, he collaborated with workers of a crematorium in Baroda, to understand the aspects of the end of a cycle through the point of view of the people who are closely associated with it and to live their experience for a short while.

He has done B.F.A from Indian College of Arts and Draftsmanship (Rabindra Bharati University), 2015 and M.F.A from Visva bharati university (kala bhavan).

Prajith E

Prajith's life as a young adult in his village has been a rooting factor of his work, deeply mysterious folktales and the dark purity of the village night sky away from city pollution find space in his work. Black is an important colour for him; his journey with abstraction and the search for self begins with the classroom blackboard, black for him is absence, a void that holds the beginning of the journey of all form, a search of meaning in the unknown. Forms change and mutate as he moves from rural locale to the city life, they take on the character of what is seen around, the edges sharpen and the machine makes an entrance. Here in this series he creates a dystopian world laden with hidden meanings, a puzzle of metaphors. The form of the human body, in its corporeal, banal or erotic state, merges with the industrial, the mechanical. His landscape is dynamic, moving as it would in the city or like in an absurd science fiction film. He

is also collaborating with sculptors and other artists to explore materials, dimensions and movement of this landscape. Prajith is a sponge absorbing his surroundings and making art that recreates fantastical, spectre like storyboards out of the stuff of life.

Prajith has completed his Masters in Visual Arts from M.S.U Baroda. He has been part of multiple exhibitions like the noted Students Biennale organized by Kochi Muziris Biennale in 2014, Kerala Lalitkala Akademi state exhibition in the years 2014 and 2015, receiving a special mention award in 2014 and a state award the very next year. He has also been the recipient of the Kerala Lalitkala Akademi scholarship in 2015. Other shows include Emerging Palettes at Shrishti Art Gallery Hyderabad 2017 group exhibition at Embark ARK gallery, Vadodara 2018, White Noise at Priyashri art gallery Mumbai 2018.

Maitreyi Desai

Maitreyi's work refers to the exploration of the idea of comfort through the use of her own body as metaphor. The 'shell life' as she calls it uses the connotations of the shell as a visual to her struggles with comfort and anxiety. *"Trying new things and pushing yourself can be anxiety inducing, but it has kept me from slouching in my chair. When it comes to creative work, I have a motto: as soon as you get too comfortable, it's time to try something new."* She collaborates with Talhaa Wahid an artist who will juxtapose his photographs of body movements as an exploration of space and its connection to comfort as well.

She has completed her Masters of Visual Art in Print Making from the Faculty of Fine Arts, M.S. University and a Bachelor of Visual Art in Painting from Faculty of Fine Arts, M.S. University. Her experience in the field includes GHULMIL (Art and Design show) Indore 2017, Multidisciplinary artists camp (Art Festival) Lalit Kala regional center Lucknow, 2017, Studio Mumbai 2016, Mini Print Goa, 2015. And she has received M.F. Husain Award at the Kalavart Art Camp, Ujjain on 2012.

Shailja Sharma

A line marks a divide in space, it cuts a division to create its fore and back ground, negative as opposed to positive space. Like the edge of a cliff that defines geographical landscape, the lines defines the parameters of the artist's arena; the page. Shailja's interest in minimal forms and lines comes from her early interest in architecture, specifically the precision of linearity seen in modern architecture. By working with a local architect and borrowing the blueprint as the base for this particular series, Shailja shapes architectural space to subjective experience. The indifferent architectural plan is marked by the emotional experience of the artist's response as she looks out onto the cityscape from her studio. It's the merging of two languages that share semantics; from the history of a home and its future to the artist's navigation of that space. As she puts it, *"In a manner, my vision overlaps with that of architects; making spatial nothingness perceivable and tangible in nature. The inbetweeness intermittently carries the connotation of a transitory phenomenon, a combination, a link that binds the multitude, negatively quintessential, recurrently overlooked yet extant exclusively"*

Shailja recently completed her Post Graduation from M.S.University, majoring in Graphic arts. She has been part of exhibitions like the Romania Mini Print show 2014, The First Act (a group show organised by the undergraduate batch of 2015 at M.S.U) Artscape at Chandigarh 2016 and a show at the RBI in Mumbai the same year.

Dipti Batlawala

Dipti mirrors scientific observation of life forms to create her own visual world. Her collaboration revolves around her interest in zoology, which in turn she feels leads to initiation of dialogue about birth, bloom, death and wither through different lens and ways of looking at life cycles. Her approach has always been multidisciplinary and diverse in terms of research and the media she chooses for her art. She works with print, plate, sculpture and drawings. She attempts to make connections between the ideas of abstract forms and the term “origin” as defined by biology and rephrase it in the context of her surreal process. Origin, metamorphosis and eventual decline form the crux of her art practice.

Dipti Batlawala is a practicing artist, presently working in Baroda at Priyashri Art Studio. She is a recent post –graduate, and has been awarded the Gold Medal in Graphics (print-making) from M.S. University in 2017. She has exhibited in several group shows like *Post-Age* show, Artist's Art Centre, Mumbai, Jaipur and South Korea 2017; Society of India competition at Jehangir Gallery Mumbai, 2017; Lalit Kala State level competition, Ahmedabad 2017; Smeesha Annual show Baroda 2017; Art Society of India Competition Mumbai, 2016; Scholarship from Lalit Kala Ahmedabad in Graphics in 2015 to name a few.