



MATERIAL GAINS

Feb 16 - Mar 09, 2019

What do visuals do to us?

The immediate sensory perception of an image is the explicit visual. Color, shape, and form strike the eye at first. Implicit meanings lead the viewer to spend a while longer and unravel what more the image has to say. At times, the surface tempts to touch.

Are all surfaces to be touched?

To wonder at what point an object or a visual convinces the viewer that it needs to be more than just seen to be fully perceived is where the curation of this show finds its premise. In a way, it might seem like a battle of judgements – of the eyes versus the fingers. From what is perceived by the eyes traversing a visual surface, can the fingers be convinced and not want to seek confirmation?

Paper has been much more than just a surface to be written or drawn upon. The material has historic significance. But in the ambit of the arts, one wonders, to what extent the humble paper can be pushed. Whether the creases created by repeated folding speak of the way in which the shape was manipulated, if an object trapped between its fibers speaks of another kind of power that paper can exert, the material has endless potential.

The show brings together works of eight artists who have in the course of creating work, not just treated paper as a surface, but coerced it into assuming new form, and becoming the artwork itself, leaving the viewer to decide whether the visible form takes precedence over the surface over which it exists.

ANUPAM CHAKRABORTY

MARIPELLY PRAVEEN GOUD

PUNEET KAUSHIK

SACHIN GEORGE SEBASTIAN

SAMPURNA NASKAR

SARASIJA SUBRAMANIAN

SUDIPTA DAS

SURBHI RATHI

ANUPAM CHAKRABORTY

Anupam is an alumnus of Kalabhavana, Santiniketan, Faculty of Fine Arts, M S University of Baroda and Glasgow School of Art, UK. He has received many prestigious awards including Charles Wallace India Trust, UK, Senior Research Fellowship, Junior Research Fellowship and National Scholarship from Government of India. He has conducted several hands-on-training workshops at many academic Institutes and organizations. His artworks are in collection of Chicago School of Art, USA, Tamarind Art Gallery, New York, National Gallery of Modern Art, New Delhi among many others in India and abroad.

The body of work displayed in this show is an ode to the monsoon. Anupam uses the textures and weights (and also weightlessness) of paper to convey the breezy calm that monsoon brings with it. Overflowing ponds and collected rainwater bring back to Anupam, memories of his childhood where the most fascinating pastime was to try catching fish with makeshift apparatus fashioned out of pots and ladles. Anupam's "books" are sculptural in the way that they stick out of the plane, but at the same time are delicate and almost fragile in appearance – a metaphorical representation of the bounteous memories formed by the monsoons but only available again, as memories.

Anupam has over 20 years of work and teaching experience and is the Founder and Creative Director of Nirupama Academy of Handmade Paper.

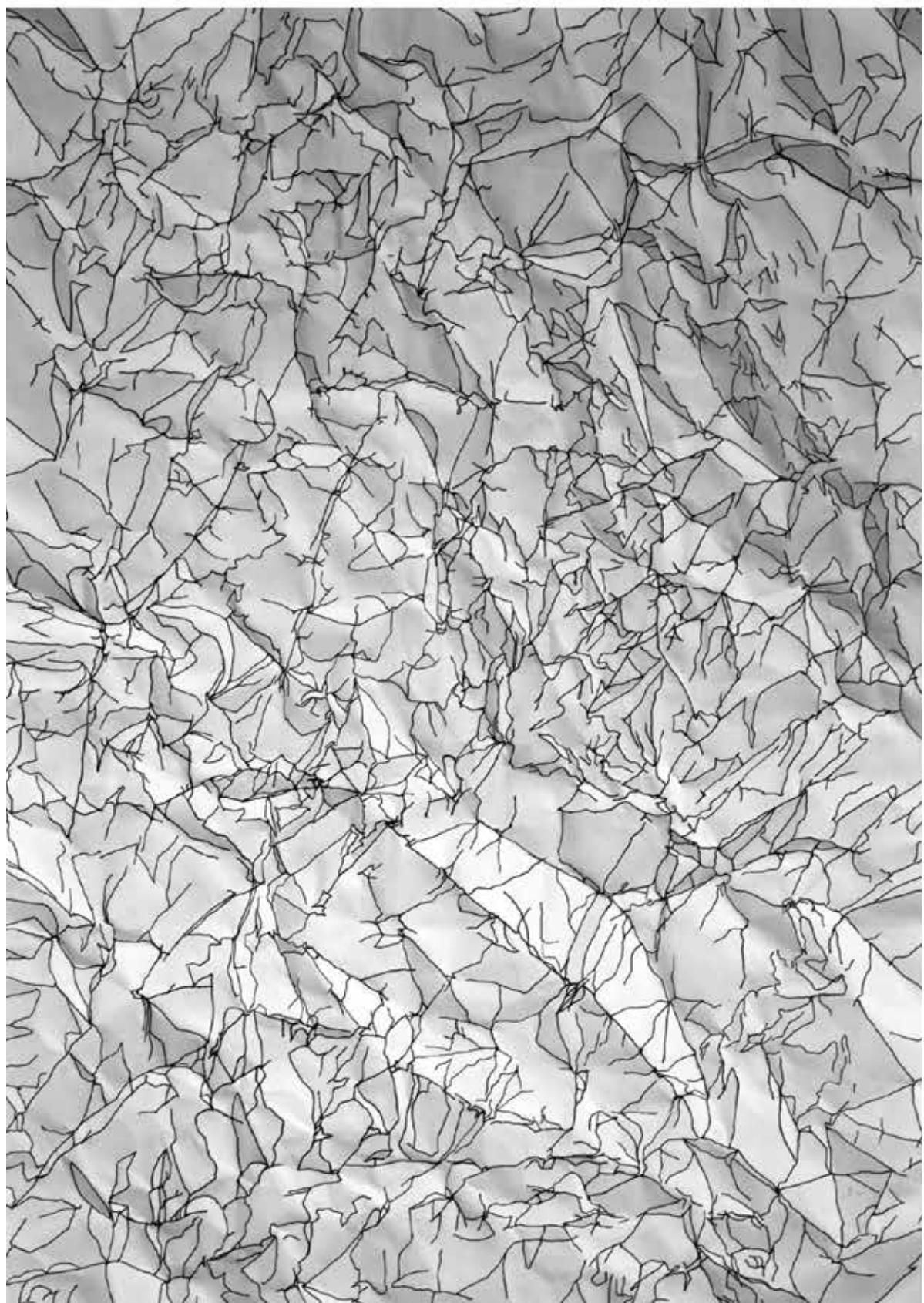


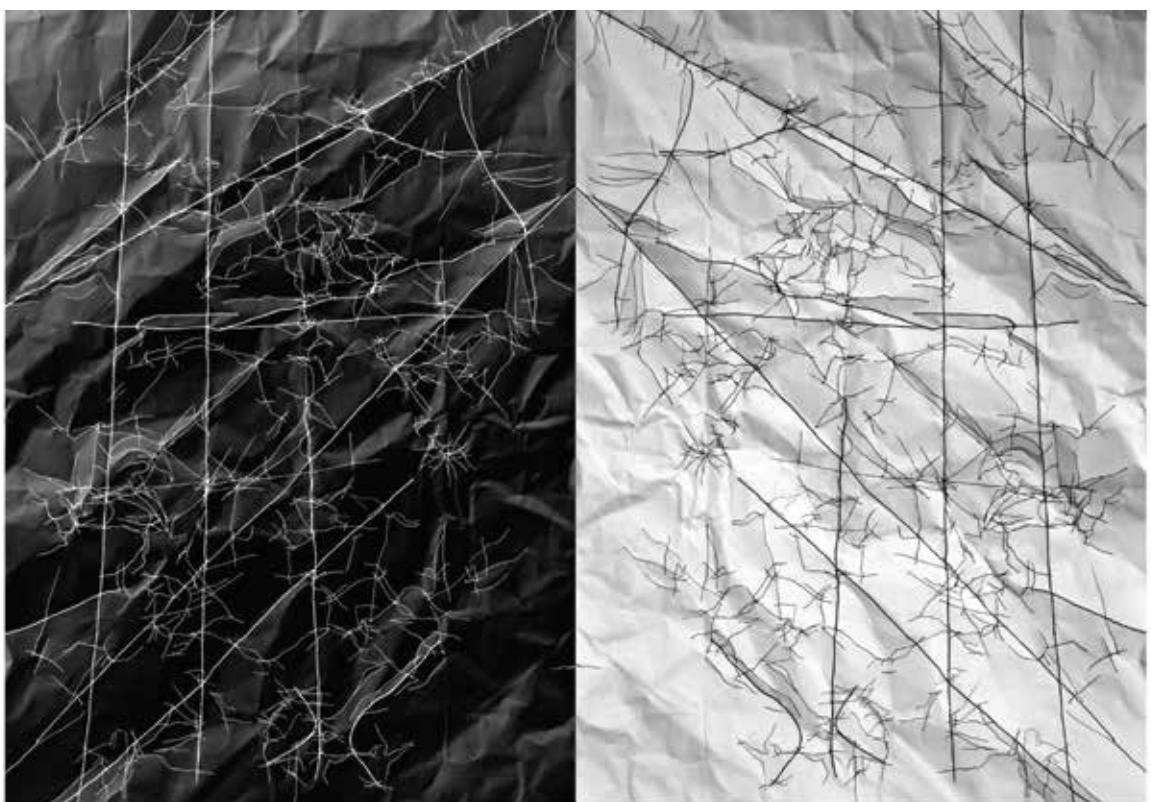
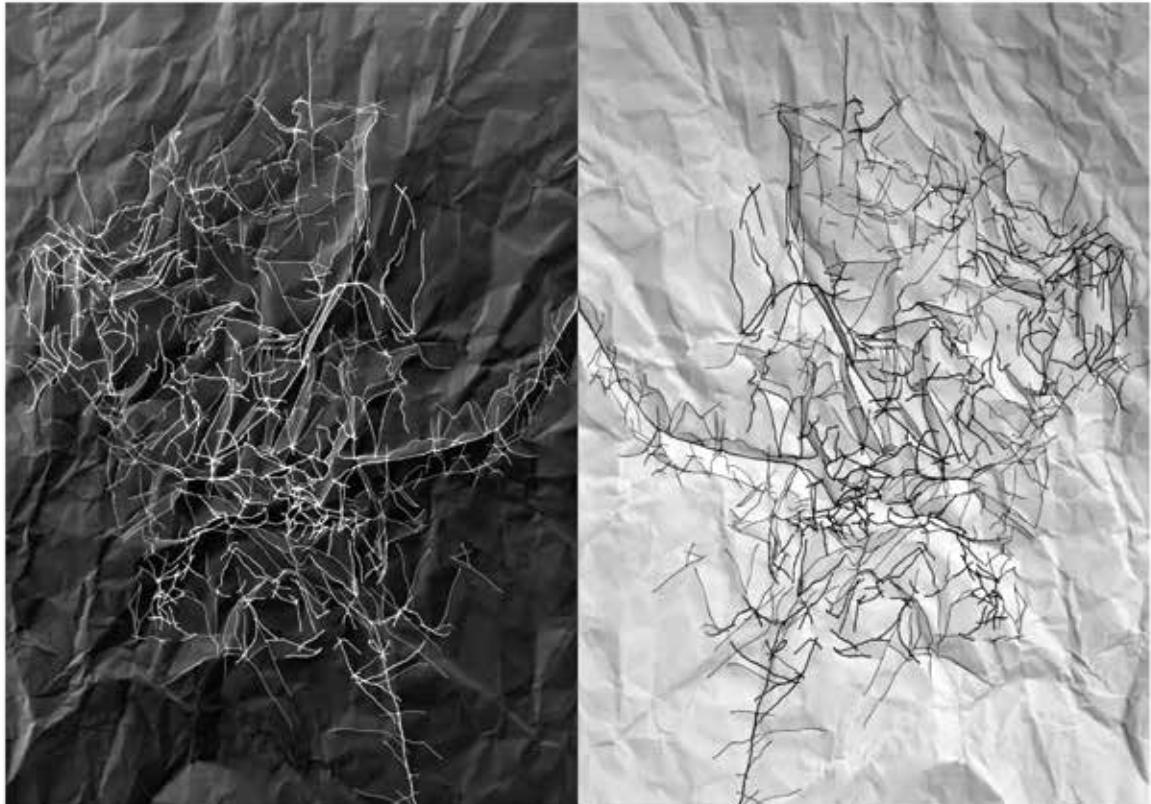


MARIPELLY PRAVEEN GOUD

The crumpling and subsequent straightening of paper invokes a cathartic release in Praveen's works titled, Discovered Lines Turned as Maps, Shapes, Forms, and Boundaries. The act of scrunching immediately explodes the two dimensionality of the paper plane, creating a sculptural form that resembles rocky terrain, and the creases – which are highlighted in pen – become boundaries; enclosing spaces. The “maps” displayed in the show are neither political nor geographical, but speak of the way in which lands are broken and portioned with intentions of division, and proprietorship. These maps of unspecified territory, Praveen states, are metaphors for life. Much like the human charts unknown territory, not knowing what the next moment has to offer, Praveen’s crumpled papers reveal new lands.

Maripelly Praveen Gaud graduated from the Faculty of Fine Arts, MSU of Baroda and is an INLAKS Foundation Fine Arts Awardee (2012). He has exhibited extensively across the country. Praveen lives and works in Vadodara.





PUNEET KAUSHIK

"I want to constantly create because I have a deep desire to give expression to the things I do not have words for. Textures, material, and surfaces inspire me. It always seems to me that a silent surface has turmoil beneath it, and if the eruptions are evident at surface level there must be a quieter self, waiting to be discovered. There can never be a complete balance. The imbalance lies in fact, in the steadiness of surviving. There is always something more than what meets the eye. Nothing exists as it appears: there are layers above and below the surface in reference to its context and understanding.

The desire to create is latent within me, invisible but storming under the surface. I create so that the naked eye can see what the inner eye knows. My work elaborates ethnicity or historical themes that can collapse into metonymic utterances that cancel the distinctions between places and boundaries, aesthetics and politics, between life and art.

My heart lies in the folk and tribal narratives of India. This respect and fascination has led to many years of explorations and collaboration with indigenous craftsmen / artists. I strongly feel that the national identity of India is rooted in its indigenous people and their expressions."

Puneet Kaushik lives and works in New Delhi.





SACHIN GEORGE SEBASTIAN

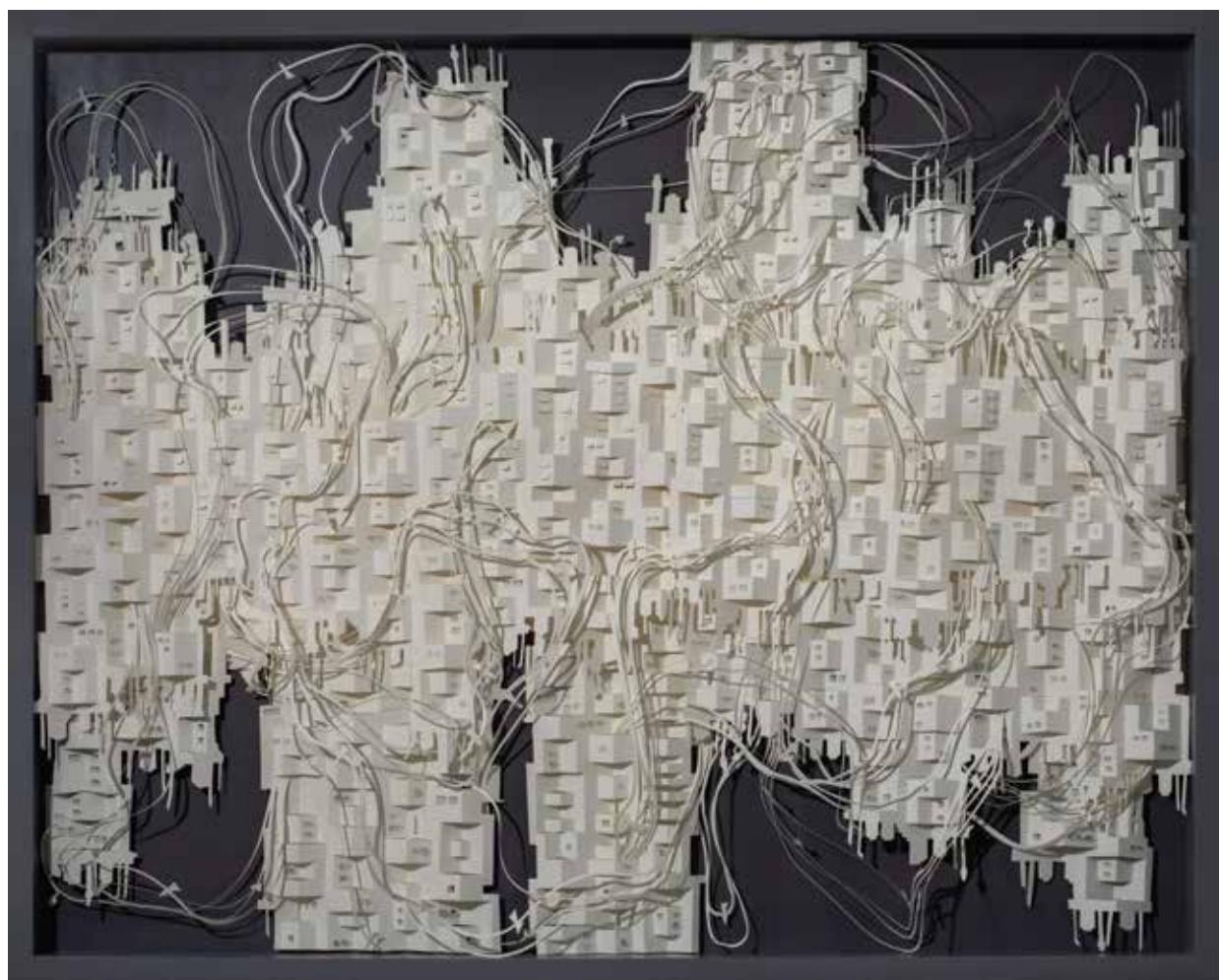
Starting out as a graphic design student from National Institute of Design, Sachin George Sebastian discovered the world of paper engineering through pop-up books at a book store.

Sebastian represents the process of collective history making and unmaking, with some stories getting representation while other events blur into obscurity and finally oblivion. He uses the idea of newspapers getting stacked up over the year in one corner of the house to depict the growth of newspaper stacks into a metropolis representing its stories and collective history in its archives. Events that have repercussions in our life are represented by the narrow lanes that the newspaper stack metropolis leaves in his paper city, and the shadows that they draw.

Sebastian grew up in the town of Kasaragod, Kerala and shares a tentative relationship with the idea of the big city. He sees big cities as tempting from a distance but with the capacity of swallowing up an individual, manifesting in the carnivorous flowers used in his works as the metaphor for units of a city.

Sebastian's works often analyze the city with its inorganic elements through metaphors from nature, for instance flowers are a recurring theme in his works. Sebastian's works represent the conflict that comes across with things that he loves like the organic beauty of nature and the things that he resents visually - the concrete cityscape and the industrial excesses and wastes of cityscapes come together in one place

Sachin's works are presented in association with Vadehra Art Gallery, New Delhi.





SAMPURNA NASKAR

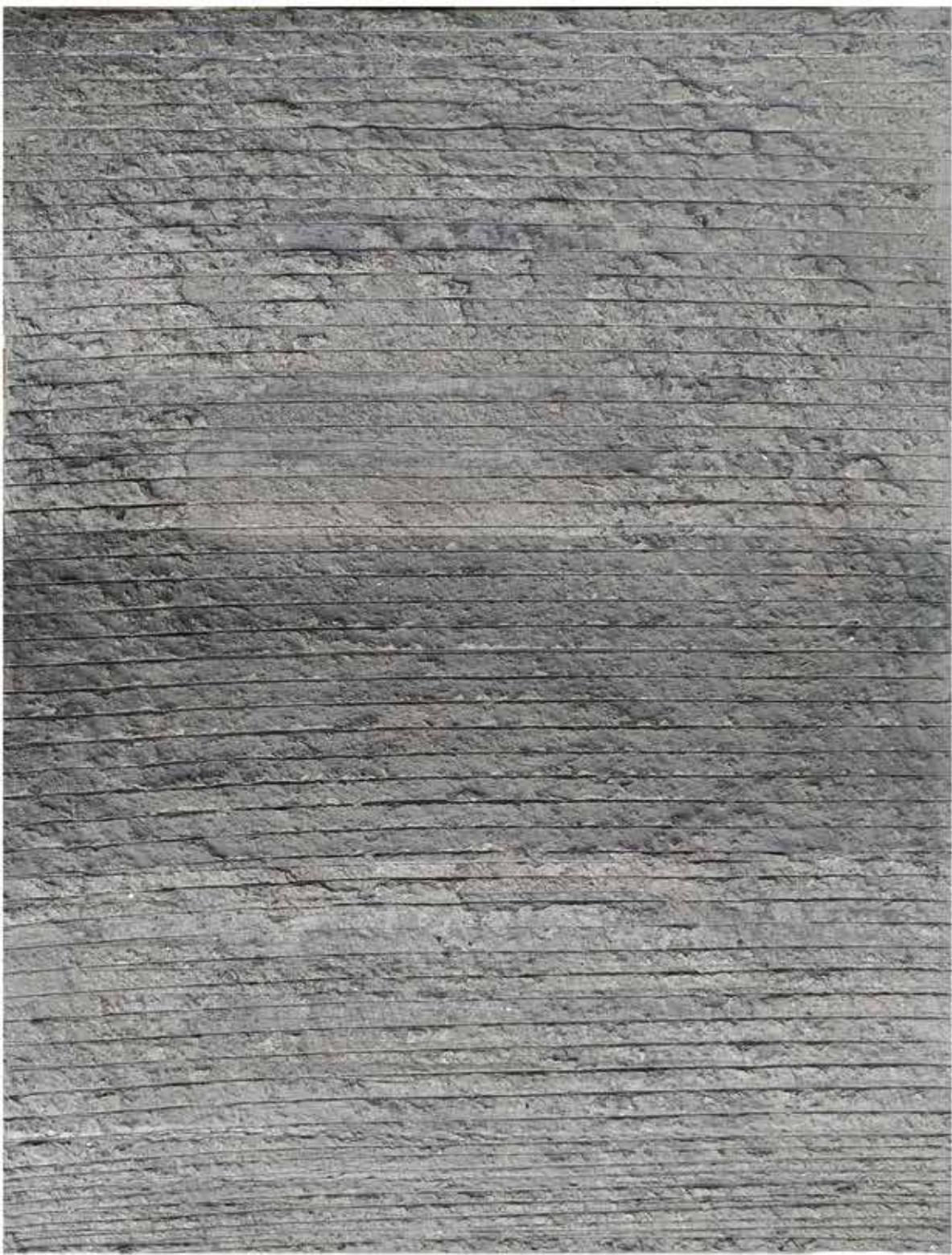
Sampurna's works are poetic juxtapositions of the material being with its inherent fear of death and the unknown. Working with burnt objects and ashes, Sampurna tries to embody a space of juncture and ambivalence between presence and absence. References to death and existentialism are inherent in Sampurna's works where both the artist, while creating, and the viewer, while consuming, are confronted by the poetics and politics of the materials used.

"My exploration of absence in my practice started from the cerebral conceptualizations of death emerging from the experiences of seeing dead bodies and the burning of their physical presence into ashes. This resulted in the mystic suggestions of empty landscapes or in the abstract play of colours in my works. They create an abstract imaginary space that is unknowable but has been omnipresent in my consciousness. Such spaces are intervened through representations signifying the historical presence of the body. These representations are present in the materials that I have used as well as the forms that dwell in the fantastic space.

In my perception, the knowledge of inevitable mortality and the existence of memories together create an in-between space. In this space the presence and absence of the material body co-exist. Thus, in the act of emulating the zones of immateriality, I have tried to work with materials that bear the traces of our sensory and worldly existence and our hankering for life. The charcoals used in my early works are picked up from funeral pyres and speak of the burnt bodies that were once alive. Similarly, the burnt bits and ashes of the objects also remind us of the ambiguous state of residual existence as an indication of the historical existence of physicality. The performance of burning also exists as a marker in my works. Its ritualistic presence in the social and religious life as a signifier of demise extends to the idea of historicity in my works."

Sampurna Naskar graduated with a Master's degree in painting from the Indian Viswa Bharati University (Kalabhavana) has exhibited at the Annual Exhibition of the Birla Academy of Art and Culture in 2015, and most recently was a part of the group show titled "The Third Hand" at Priyasri Art Gallery, October 2018. He currently lives and works in Baroda.

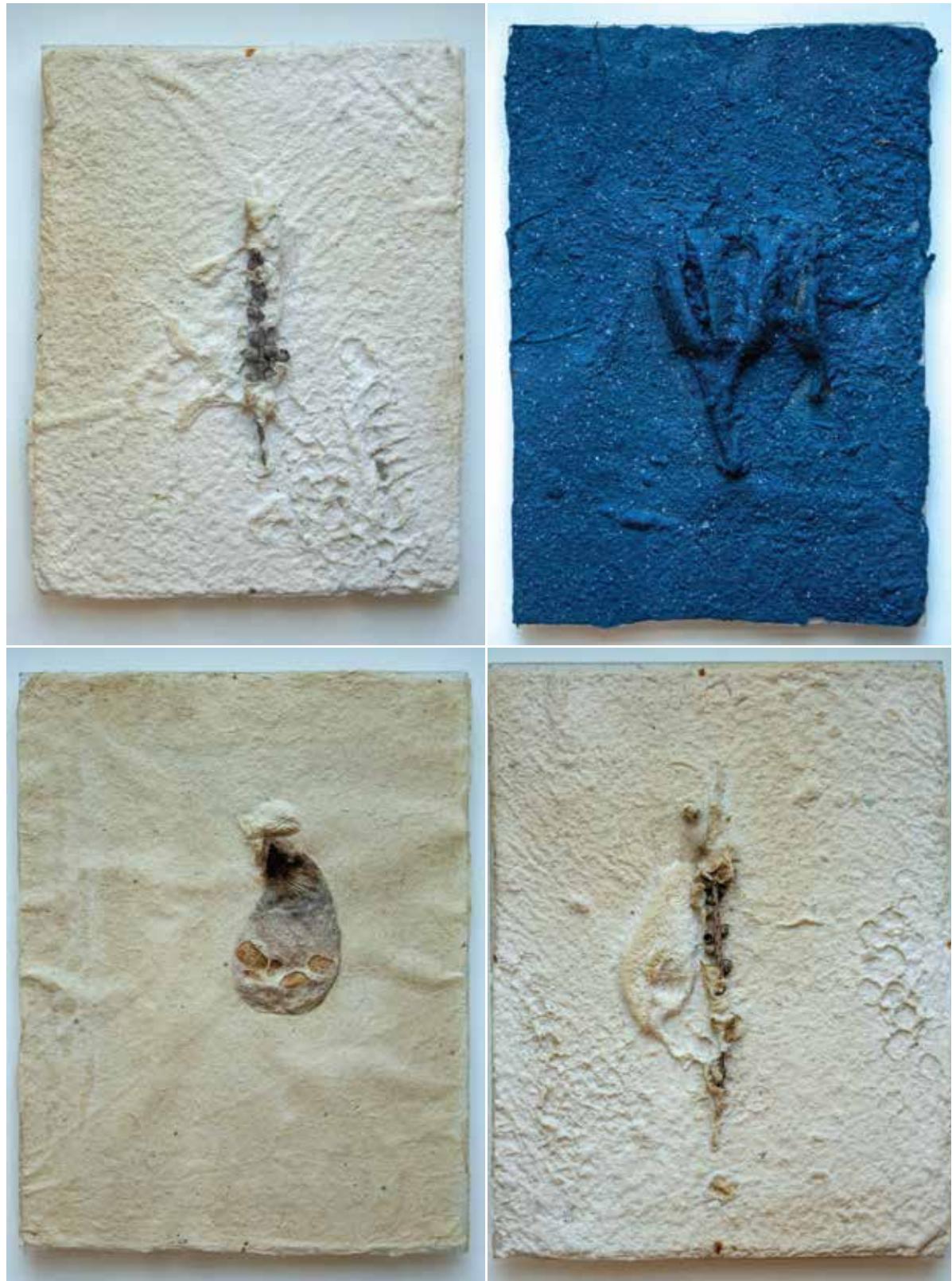


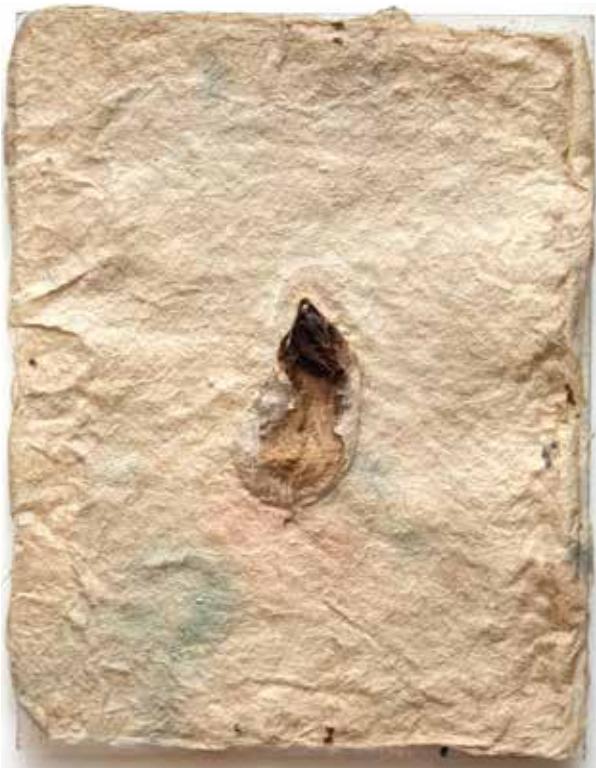


SARASIJA SUBRAMANIAN

Sarasija's practice over the past few years has stemmed from analogies derived from the organic world in relation to its cultural and political implications. In the process of research, interaction, and documentation, her archive of spaces and objects continues to grow and incorporate histories and presents, leading to questions and critiques of museumization and the taming of the other. In the past three years, She has narrowed her theoretical and visual research down to the natural world and its corresponding human interaction; how our actions play out in the present, and their historical impact as humans have attempted to understand analyze and control what we deem as entities 'other' than us. Addressing this violence by being aware of the control she herself imposes, while also guardedly permitting science and myth to point to certain openings, most often Sarasija's interventions are minimal, allowing the object to hold its own ground, creating an archive of not only the forms but of their new- found contexts and narratives.

Sarasija Subramanian graduated from the Department of Painting, Faculty of Fine arts, MSU of Baroda in 2017. She exhibited at Art el Centro, UNIDEE-Cittadellarte, Fondazione Pistoletto, Biella, Italy (2016) as a part of her residency through the INLAKS Foundation Fine Arts Awards, and has been artist in residence at Space 118 – Mumbai, 1Shanthi Road – Bangalore, Art+Science, Residency Interface with the Inagh Valley Trust, Co. Galway, Ireland, 2017, and has been a collaborator for the International Building Bridges Project under Emergent Art Space, October 2017 to March 2018. Sarasija lives and works in Bangalore.





SUDIPTA DAS

“... memories we can never rub away. They remain with us forever, like a touchstone.” - Haruki Murakami, Kafka on the Shore

“Memories – the bittersweet remnants of a buried past, the scab of old wound – have always been to me a treasured existence of the home I can never go back to. As a fourth generation Bangladeshi migrant in India, I re-member my past as an obscure pain of homelessness, which taints my inherited memories of migration with washes of morose shade.

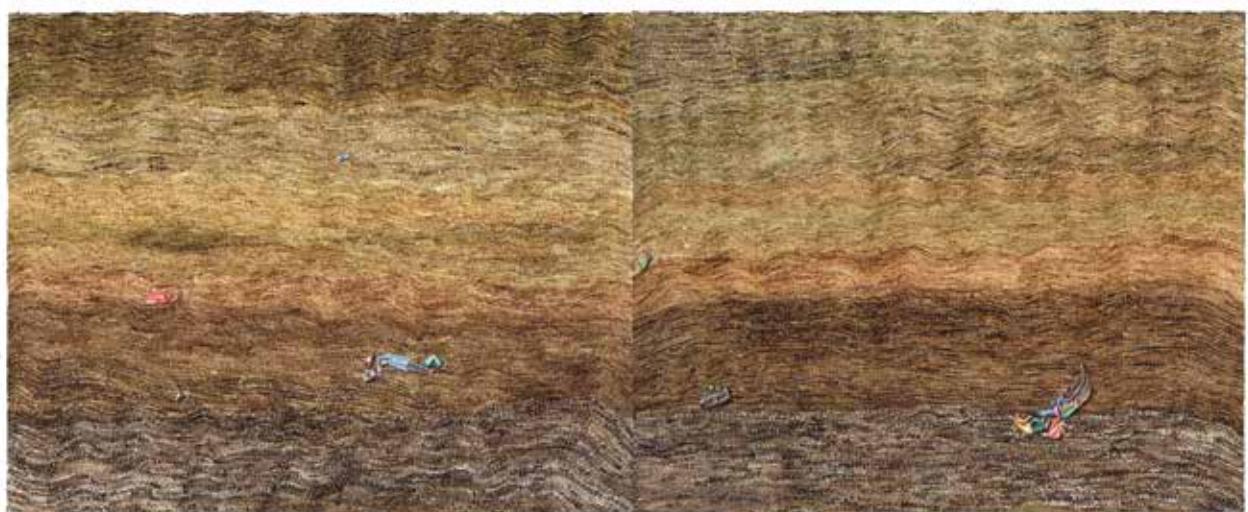
This omnipresent emotion seeps into my visual repositories and practice. The ephemerality and versatility of paper makes it my favored medium for playing out the fragmented recapitulations with the torn bits of paper becoming a visual realization of the vestiges of lost land in my memory. Thus, that the act of tearing out bits of paper and painstakingly reassembling them one by one into forms and subjects on the surfaces become a therapeutic and meditative process for me. It is a palpable act symbolizing the piecing together of my memory of dispossession and diaspora. A displacement and externalization of memory in this manner allows me a sense of perspective and agency about this borrowed historiography.”

For Sudipta, paper becomes the preferred medium for its versatility and cultural associations. Thus, her visual realization of emotions and traumas of dislocation find avenues in the medium of paper.

Currently residing in Vadodara, Sudipta completed her Bachelor degree and master degree from Kala Bhavana, Santiniketan. Her solo exhibitions include “A Soaring to Nowhere” at Gachang art studio, South Korea (2017) and “The surface of memory” at Latitude 28, New Delhi (2013). Her works were also shown in 2018 India Art Fair (Special Art Project), 2014/2015 and India Art Fair at Latitude 28, New Delhi as well as 2017 Jeonnam International Sumuk Pre Biennale, South Korea.

Sudipta’s work is presented in association with Gallery Latitude 28, New Delhi.





SURBHI RATHI

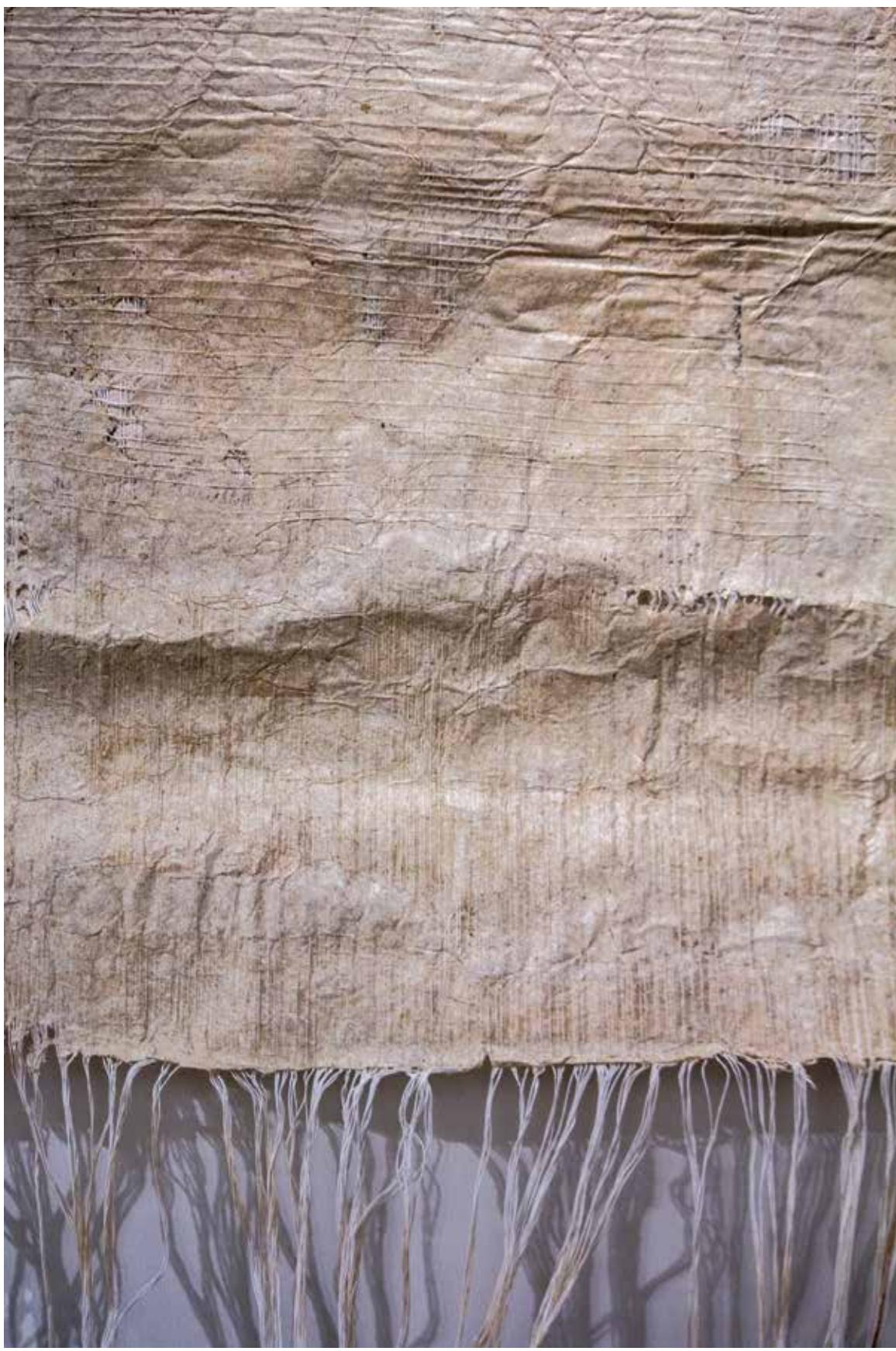
“The world within creates the world without”

Surbhi’s practice springs from her preoccupation with observing details that cannot be seen with the naked eye. She documented the innards of fruits and vegetables and subsequently got engrossed in using vegetable fiber to create paper. What began as a humble exploration during her residency programme is now the core of Surbhi’s practice.

Surbhi’s affinity with paper largely stems from the process of papermaking. The process of extracting the fiber from the chunks of mash, boiling, and filtering is a time consuming, physical and personal process. The involvement of the artist is such that the process allows her to slow down and find niches within it. “This world of paper and its mysteries fascinates me; it engages me and I get lost within it. Meanwhile, there exists a bigger macro/micro of me using waste material, which is discarded and shunned by others. From my long hauls of finding these natural fibers, I ended up interacting with a lot of fruit sellers, juice stall owners, farmers, households and consumers very much like me. To most, this is a pure agricultural waste of plants parts, to me they are a roadway to unlimited possibilities.”

Surbhi Rathi graduated from the Faculty of Fine Arts, MSU of Baroda with a Master’s Degree in painting. She is a recipient of the Kalpana Reddy Award. Surbhi lives and works in Surat.





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