

Untitled V

an online exhibition on 'book as art'

Facilitated by
Ishita Debnath Biswas

Durgadas Garai
Madhav Nair
Parikshit Pisal
Pritish Bali
Rahi De Roy
Tilottama Bhowmick
Veda Thozhur Koller

PRIYASRI ART GALLERY

Mumbai • Baroda

October 21 - November 21, 2020

VIEW ON:
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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.

Untitled V

Book making series

Recording narratives and expressions has shaped civilisations since their onset. Books have been playing a vital role in archiving and sharing of narratives especially since the invention of paper and the printing press. There has been a long history of transformation of books in terms of form, mediums and meaning. Books have also been a medium of intersection of artistic and literary practices which has broadened the realm of contemporary art. In this exhibition we are bringing together a few artist's works that engage with the medium/form of the book through various conceptual models.

PS: This is an exhibition of limited editions books.

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Untitled V

Note from the facilitator

By understanding images specifically in series of multiples, I am drawn towards books as a medium of expression. It is fascinating how the book-form contains a wide horizon of possibilities in terms of versatility cutting across disciplines and forms. I experience this versatility through my practice of children's book design. A book can be printed, digital(video/audio) or even an act of recital.

In this exhibition *Untitled V*, through my conversations with Priyasri Patodia I have attempted to bring together artists who have explored book-making through various conventional and non-conventional methods. There are drawings, prints, photographs, journal pages and videos that have been shaped together into what we can call, *books*.

- Ishita Debnath Biswas

Artists

Durgadas Garai.....

Madhav Nair.....

Parikshit Pisal.....

Pritish Bali

Rahi De Roy.....

Tillottama Bhowmick

Veda Thozhur Kolleri.....

Durgadas Garai

My practice carries the effect to those who have always suffered from the unwanted disasters. The main reason to portray all those emotions is to bring up them to one's perception. These disasters not only destroy the surroundings but also its effects on the upcoming generations. The fear within these people stays for a longer period. Such struggle in their life is portrayed through this series of work. Every step has its importance to reach the end path of life where they want to live freely and safely. With this thought I have put together a series of prints.

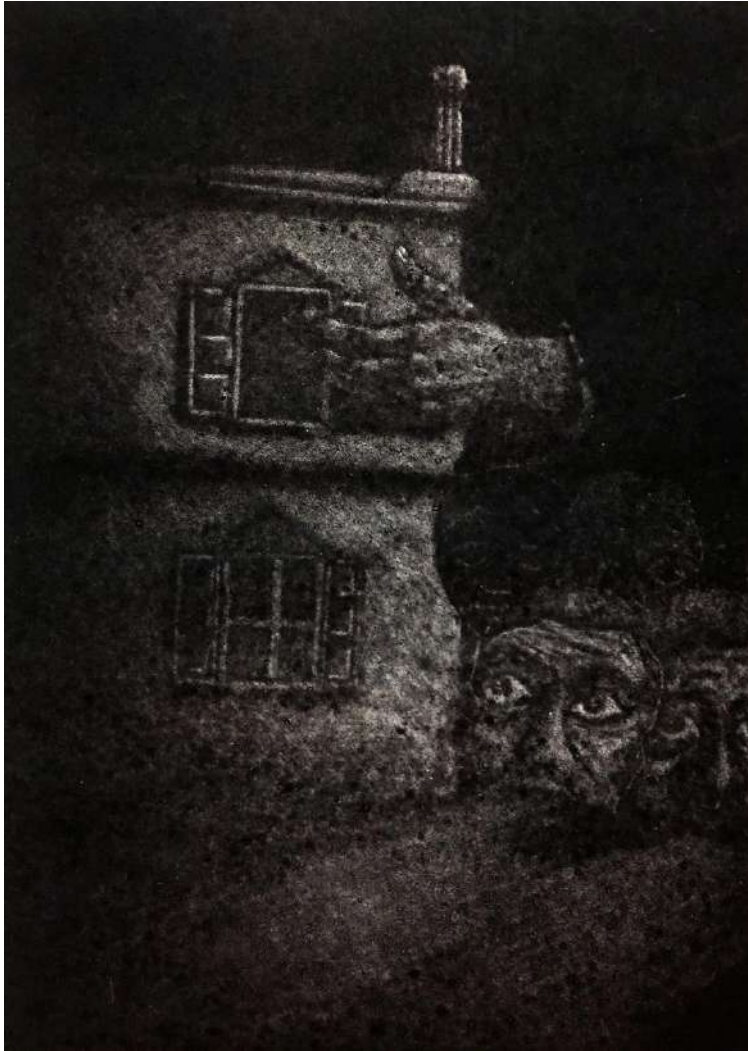


Threads all around

Aquatint

19.5 x 10.5 cm

2019



Hazards
Aquatint
19.5 x 13.5 cm
2019



Slavery
Aquatint
19.5 x 10.5cm
2019

Madhav Nair

Journal VI is a collection of drawings and experiments done between 2018 and 2019.

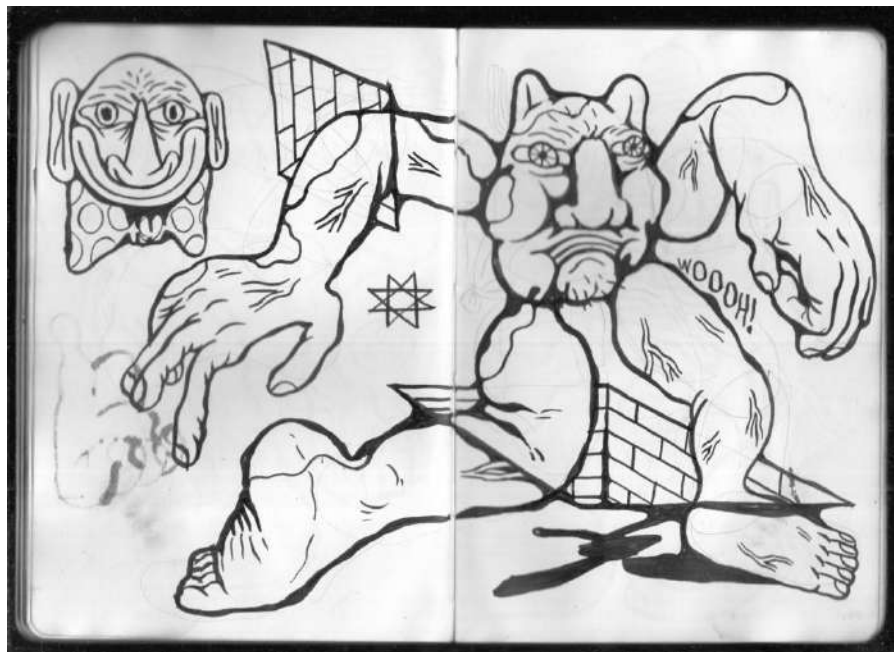


Journal VI (selected)

Ink & pen on paper

8.5 x 8.5 in

2018-19

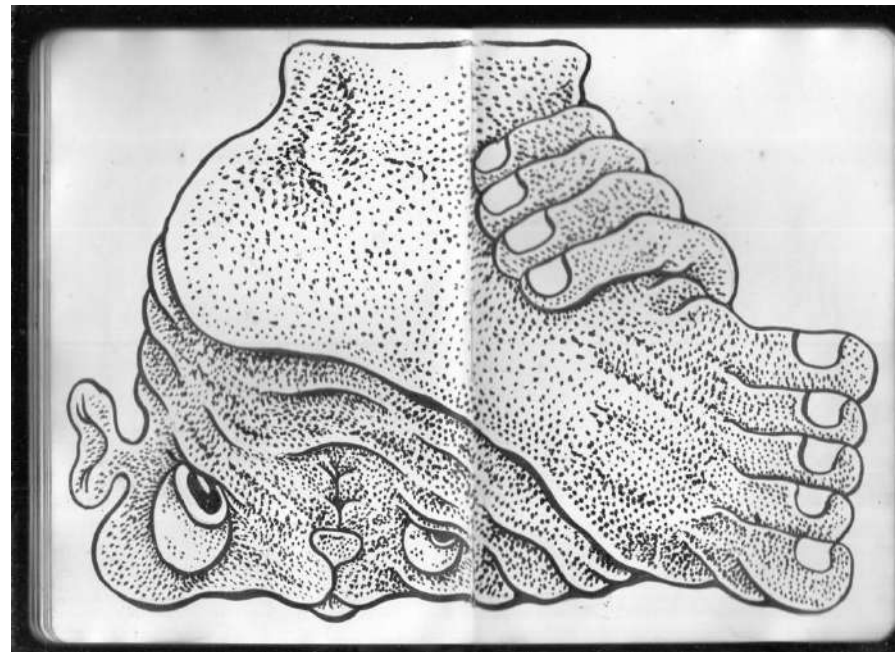


Journal VI (selected)

Ink & pen on paper

8.5 x 8.5 in

2018-19



Journal VI (selected)

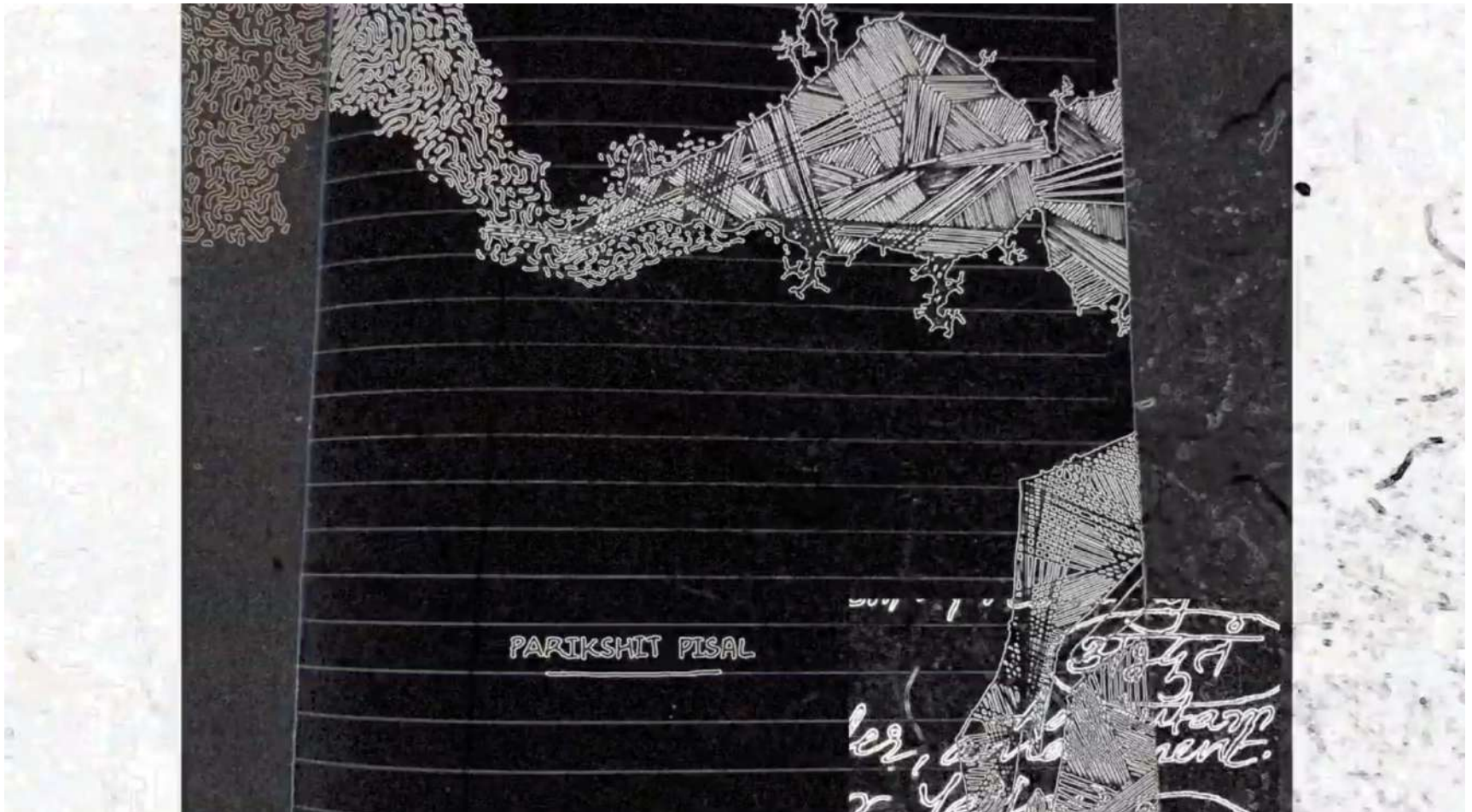
Ink & pen on paper

8.5 x 8.5 in

2018-19

Parikshit Pisal





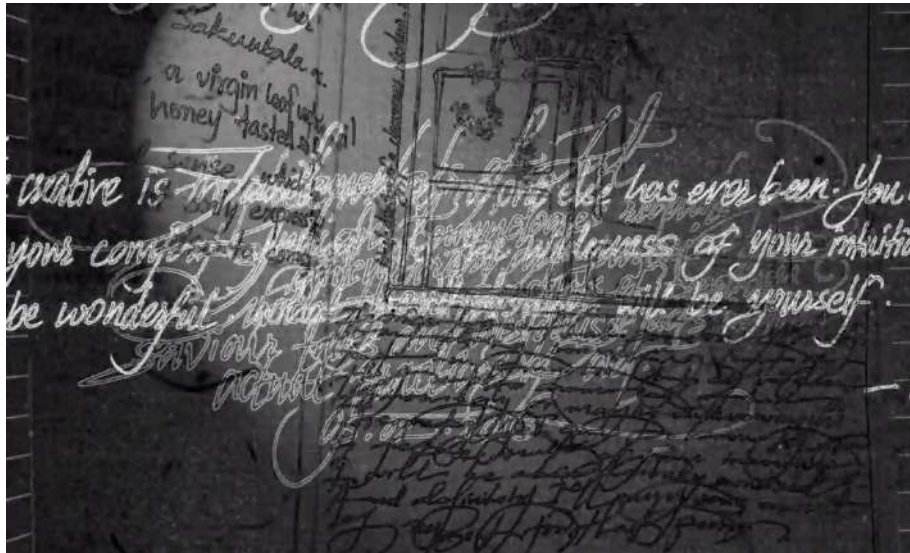
Illogical ciphers

Audio visual format

4 min

1920 x 1080p (23.976 fps)

2020



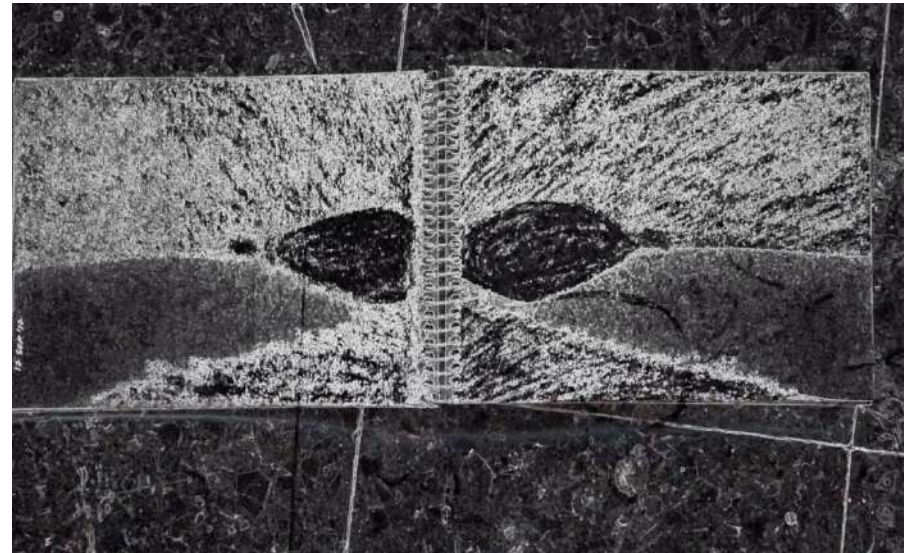
Illogical ciphers

audio visual format

4 min

1920 x 1080p (23.976 fps)

2020



Illogical ciphers

audio visual format

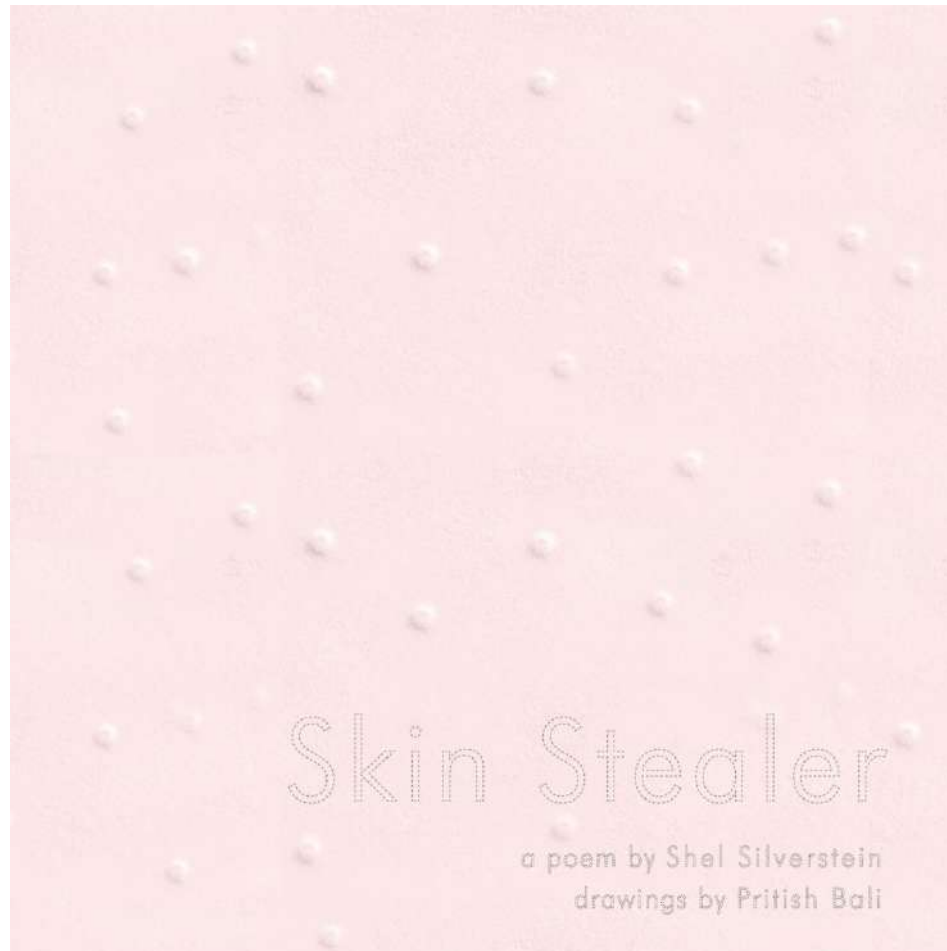
4 min

1920 x 1080p (23.976 fps)

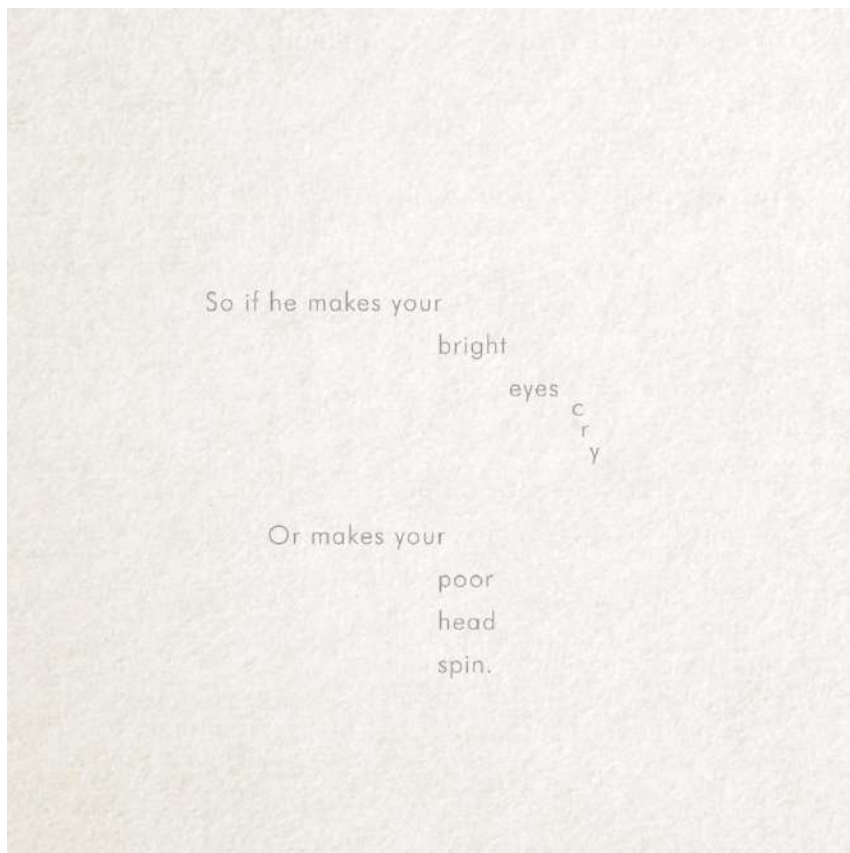
2020

Pritish Bali

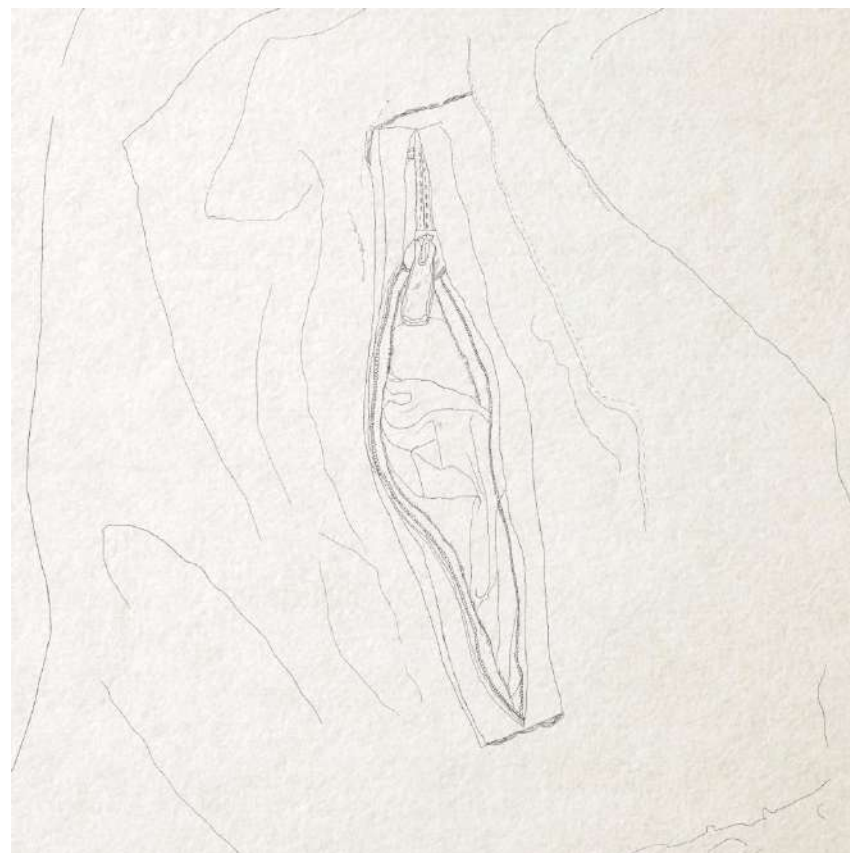
Shel Silverstein was a writer known for his songs, cartoons and children's books. Skin Stealer is one of his poems that featured in the anthology "A light in the attic". I made some drawings taking the text as a starting point while developing a parallel, personal narrative. The arrangement of text was an important tool for visually composing each spread.



Skin Stealer
Variable Medium
Digital drawings and typography
2020



Skin Stealer
Variable Medium
Digital drawings and typography
2020



Skin Stealer
Variable Medium
Digital drawings and typography
2020

Rahi De Roy

With this work, I want to expand the understanding of 'margins', and associated concepts. Our ideas of what is acceptable or not, are shaped very early, and perhaps the school, and the educational system as a whole, can be seen as the first institution which guides the individual towards the ideal of conventionality. There are certain social norms and structures, while everything falling outside of that becomes an aberration. I find it a visual parallel with how the schoolchildren maintain their notebooks, and are not allowed to write outside the lines, while recalling the ever present urge to scribble in the margins, which I see as an urge to disrupt.

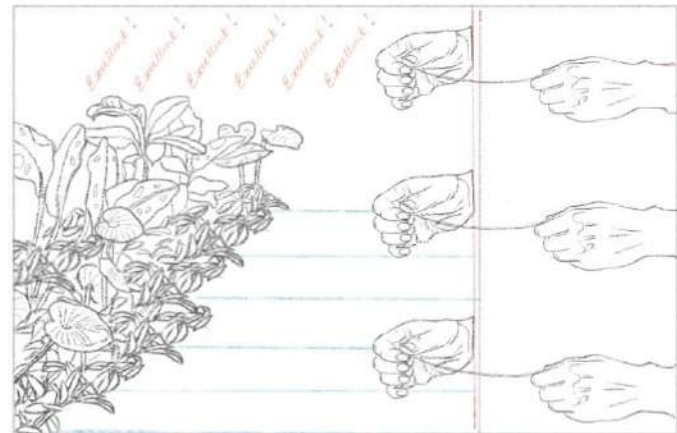
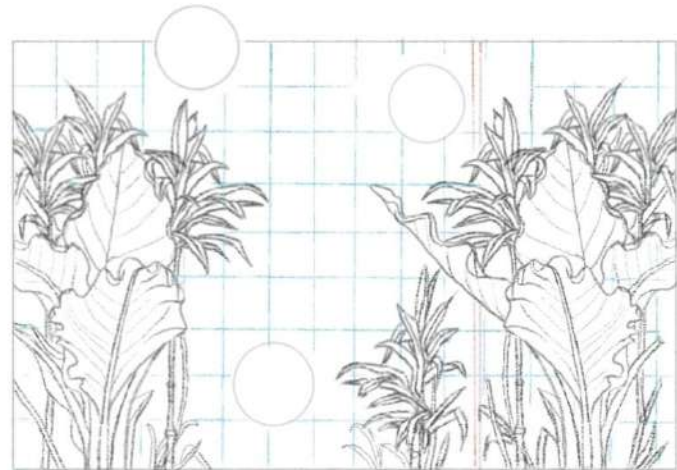
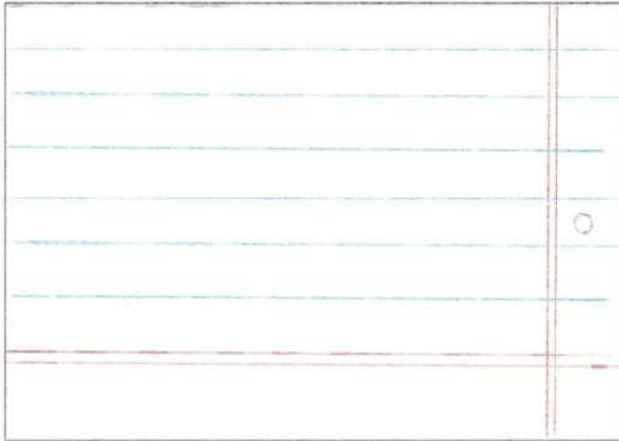
DONT SCRIBBLE, THE DATE SHOULD GO

Margin, Border, Bridge

Digital

A5 (5.8 x 8.3 inches)

2020



Margin, Border, Bridge

Digital

A5 (5.8 x 8.3 inches)

2020

Margin, Border, Bridge

Digital

A5 (5.8 x 8.3 inches)

2020

Tilottama Bhowmick

‘in(I)sane’ (try to fit myself) is a total 22 pages Graphic picture book which is inspired by the ‘Breast stories by Mahasweta Devi’ english translated by Gayatri Chakravorty Spivak. It is a drawing based pictorial story where less text is used to narrate. Portraying own experiences which are questioning about the cultural body while staying in two different perspectives. It was my own personal observation about the cultural body. If culture consists of all notions, then how does one particular community impose its authority over everyone? Also how does it portray the inner complexity of existence? how cultural alienation creates a threat to genuine relationships?

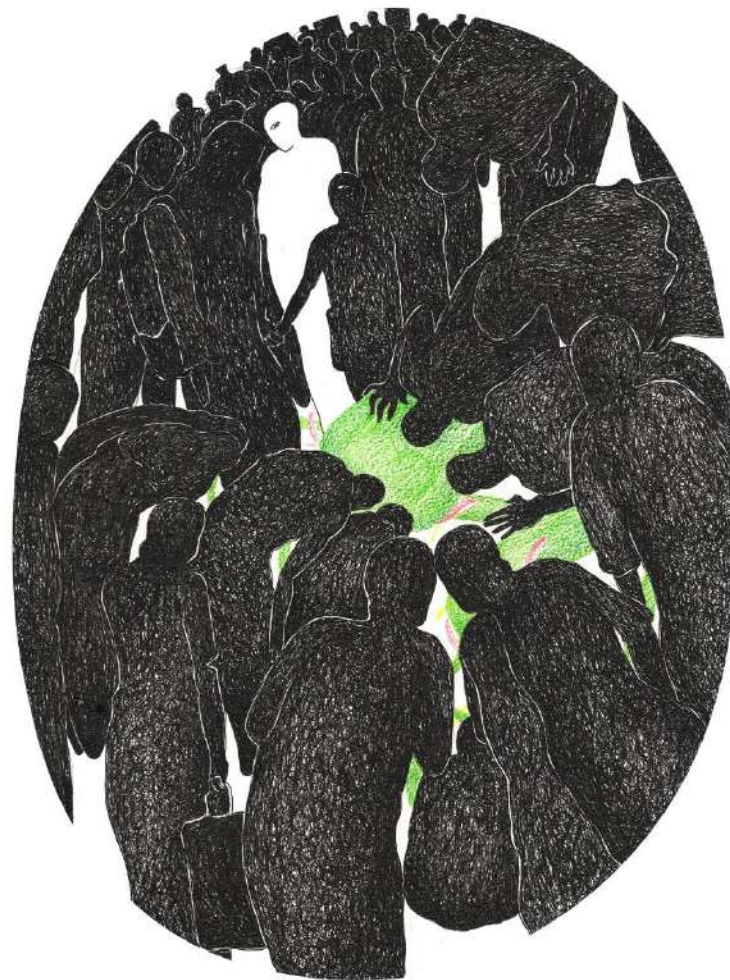
keywords:mind/body binary, citizen body, slavery, cultural body empowerment, situated relational embodiment, cultural alienation.



in(l)sane
mixed medium
5.8 x 8.3 inches (A5)
2019



in(l)sane
mixed medium
5.8 x 8.3 inches (A5)
2019

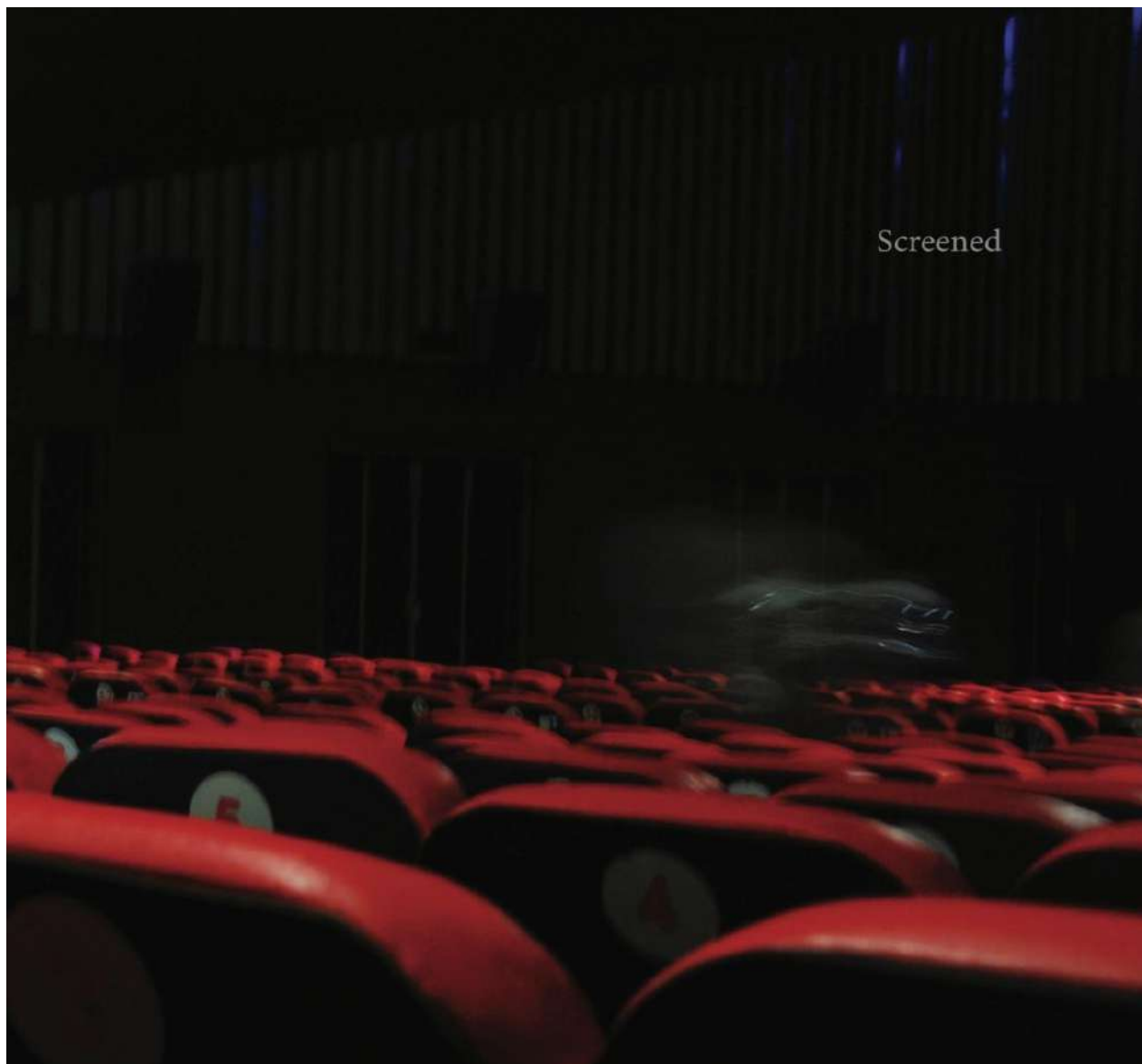


in(l)sane
mixed medium
5.8 x 8.3 inches (A5)
2019

Veda Thozhur Koller

Screened is a photo-essay, which takes the form of a book, on Imran Sharif, an employee at Rex Cinema, one of the few surviving single-screen cinemas in Bengaluru. It is slated for demolition, to be turned into a mall and multiplex. In 2014, when the book was made, Imran managed the canteen at Rex and kept accounts of what was bought and sold at the different food counters. He had been working at the cinema for 20 years and was given the job by his uncle who ran the canteen with him. Imran, who spoke multiple languages, chose to speak with the artist in English. The excerpts from these exchanges are untranslated, and have been quoted as they were spoken.

This book was made as part of a course facilitated by Smriti Mehra and Matt Lee in 2014 at Srishti School of Art, Design and Technology.



Screened
Digital Photographs
21 X 21 cms
2014



Screened
Digital Photographs
21 X 21 cms
2014

*And forgotten
Between plastic walls
That grow from
Cellophane Dreams.*

Screened
Digital Photographs
21 X 21 cms
2014