

Untitled VII

an online exhibition

Anjali Sharma
B. Vamsi
Deepika Sakhat
Mahavir Wadhwana
Mausham R Manglla
Mrunalini Kamble
Preya Bhagat
Satyanarayan Gavara

PRIYASRI ART GALLERY
Mumbai • Baroda

November 30 - December 30, 2020

VIEW ON:
www.priyasriartgallery.com

email: priyasriartgallery@gmail.com/artgallery42@gmail.com

Facebook: Priyasri Art Gallery
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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.

Artists

Anjali Sharma

B. Vamsi.....

Deepika Sakhat.....

Mahavir Wadhwana.....

Mausham R Manglla.....

Mrunalini Kamble

Preya Bhagat

Satyanarayan Gavara

In concurrence with the current scenario, Untitled VII explores the interaction of artists with their everyday surroundings. The visual documentation by the artists as they experience isolation reflects upon the varied effects it has had on different communities- both physical and psychological. The inner dialogue of the artists as they act as witnesses of the 'mundane' provides an analysis of the morphologies of social structures that exist in society. The exhibition represents spaces where different identities converge and unravel the narratives that are now overlooked as the 'new normal'. In an attempt to create a dialogue regarding different artistic oeuvres, Untitled VII raises questions regarding the normalised sights of social, political and economic uncertainties as well as the position of an individual which is affected by the radical shift in the worldviews due to the pandemic.

-Oorja Garg

For further information, please contact:

Tel.: 022-24947673/+91-9769904802 | Email: priyasriartgallery@gmail.com | www.priyasriartgallery.com



The perception of human functionality surrounds around the idea of constantly active organs. The biophysical structure of human body inspires me to invite playfulness in such pumped organs, which go hidden under the mortal drapery, for me which is the human skin. My conscious attempts have been in regard to generate a pictorial composition submerging both what is hidden under skin and thoughts penetrating through the unconscious beings. My prints revolve around the notion of activeness of these organs and their involvement with our lives. My attempts have been to represent these thoughts in as a landscape of pictorial representation especially of feminine organs and character of it. I have been innately close to feminine forces, a power which has been an inseparable part of my journey. Some incidents move our lives to an extreme that it alters our unconscious minds forever. The notion behind this representational work is an expression of such incidents; I intimately associate with my life. My works are also reflections on the dual nature of feminine forms; it is the duality of it that I have tried to address through merging two modes of expression. My attempt has been to speak for those issues through very delicate visual expressions. The feminine forms are soft yet firm, representing vulnerability yet giving a strong inner strength. A woman's body is surely a mother and motherhood is always connected to nature, just as the nature is and I found a way to weave them together and unfold the narration of the intimate connection between the two divine forces of femininity and nature.

AGONY
Woodcut
3 x 2 ft
2018



RUNNING OUT OF TIME

Woodcut

3 x 2 ft

2019



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INNER DIALOGUE
Woodcut
9.3 x 11.5 inches
2019



ILLOGICALBEINGS- I

Etching

10.2 x 6 inches

2018



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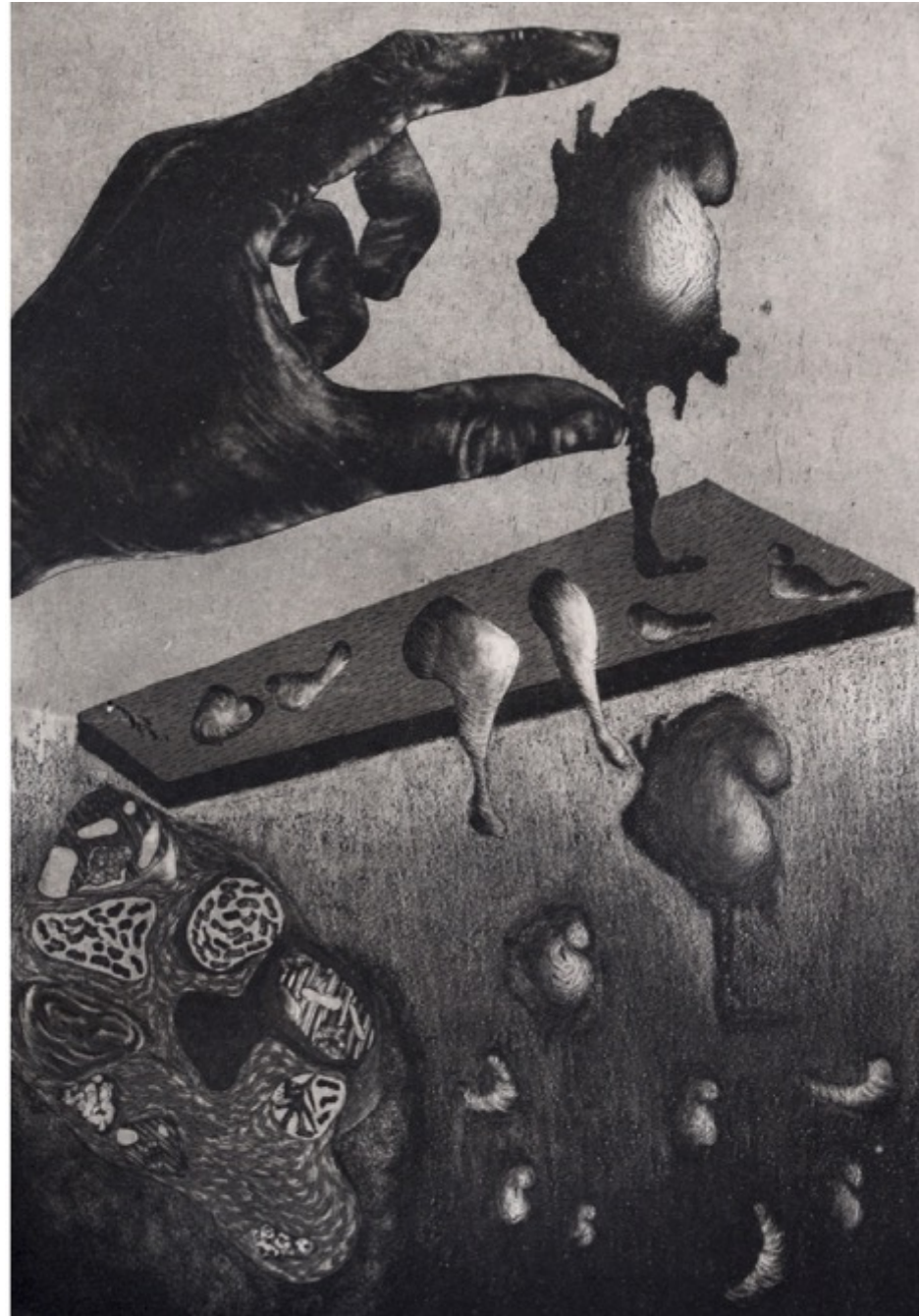
Mumbai • Baroda

ILLOGICAL BEINGS- II

Etching

10.2 x 6 inches

2019



PRIYASRI ART GALLERY

Mumbai • Baroda

ILLOGICAL BEINGS- III

Etching

10.2 x 6 inches

2019



PRIYASRI ART GALLERY

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UNKNOWN TO KNOWN

Etching

8 x 14.5 inches (total)

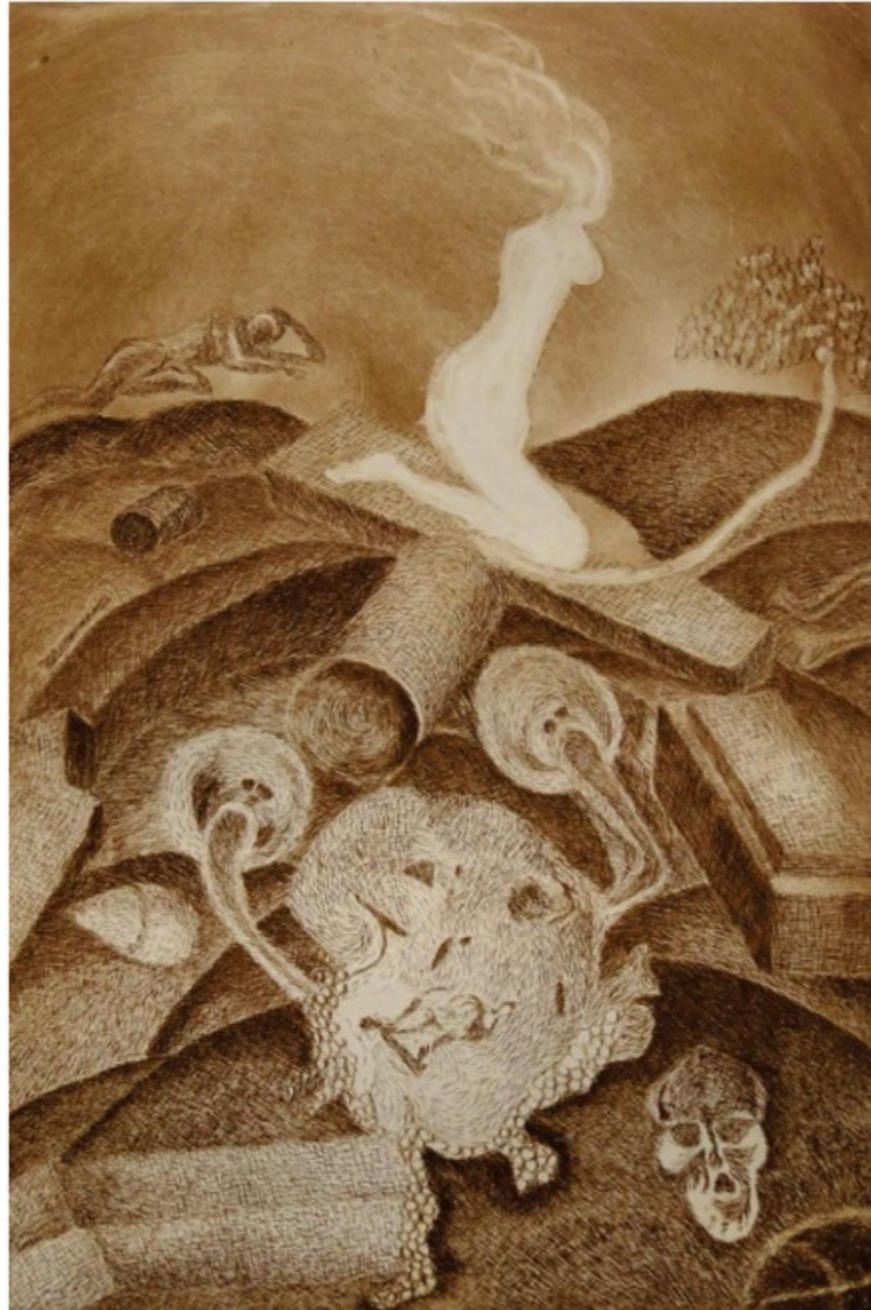
2018

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UNTITLED
Dry Point
8.2 x 5.5 inches
2018



AN AFTERNOON-III

Woodcut

11.5 x 9.3

inches 2019



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In my work, I want to show the human emotions and feelings in the reference of ancient architectural forms. In which I've tried to express the paradox of emotions and situations in which two opposites exist at the same time but both are the realities we live in. My individual sculptural forms talk about different aspects and situations we face in our daily lives. According to me, architecture plays a very important role in our life. Architecture is a space where a memory or an experience is created. When we enter a specific space we get connected to the memory and the essence we had there. I look at architecture from a different perspective rather than a living or a utility space. Each element in architecture has a different connection with each individual. I want to establish that connection in my work by making the viewer connect himself with the work without knowing about what the work exactly means. In this way the viewer gets more involved with the work and gets personally connected.

UNTITLED- I
8 x 15 x 4 inches
Metal
2017



UNTITLED- II
12 x 10 x 8 inches
Metal
2018



UNTITLED -III
13 x 12 x 10 inches
Metal
2018



UNTITLED -IV
15 x 11 x 12 inches
Metal
2017



PARADOX
Watercolour
12 x 12 inches
2018



LONE
Watercolour
12 x 12 inches
2018

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DILAPIDATION-II

Wood

9 x 7 x 9 inches

2020

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right profile

DILAPIDATION-III
Wood
9 x 7 x 10 inches
2020



right 3/4th view



Trapped in the exhausting, dizzying spiral of living in a sleepless city, initially my art reflected the ceaseless chaos, confusion and fragmentation associated with the noisy, crowded, metropolis. Forms, details, colours and texture fought with each other, each seeking domination on the canvas. It was only when I moved out of Mumbai, escaped its disorienting chaos, and its brilliant and often, blinding neon lights, that I slowly began to understand what was missing in my artworks. My frazzled brain and restless soul found no peace amidst the stifling environs of Mumbai's concrete jungle. I was part of a mindless milieu of tense, stressed-out citizens who barely have time to look at each other and communicate with each other leave alone commune with themselves.

Strolling amidst the emerald green, palm fringed paddy fields of Kerala, drifting along shifting sands of Pondicherry, shell-strewn beaches with the tidal water tickling my feet, interacting with tribal folk in the villages of Gujarat and discovering the intricacies of their rustic art changed my practice entirely. I noticed the way leaves fluttered and the branches of trees sway wildly when the wind flows through them. I lay on the grass and gazed up at the vast sky wheeling above me. Listened to the birds twittering and chirping, the leaves rustling, watched squirrels, and monkeys scampering and bounding amongst the trees. The more I communed with nature, the further my imagination soared. Through my art I endeavour to highlight the cruelties of man that has resulted in the destruction of nature and its beautiful creatures.

PRIMORDIAL 13, 10, 12
Etching/Aquatint
5 x 6.5 inches (each)
2019



PRIMORDIAL 2, 4
Etching/Aquatint
5 x 6.5 inches (each)
2019



UNTITLED 3
Ink on paper
12 x 8 inches
2020



PRIMORDIAL 18, 17, 14
Etching/Aquatint
6.5 x 5 inches (each)
2019



UNTITLED 11
Ink on paper
6 x 8.5 inches
2020



UNTITLED 15, 14
Ink on paper
6 x 8.5 inches (each)
2020

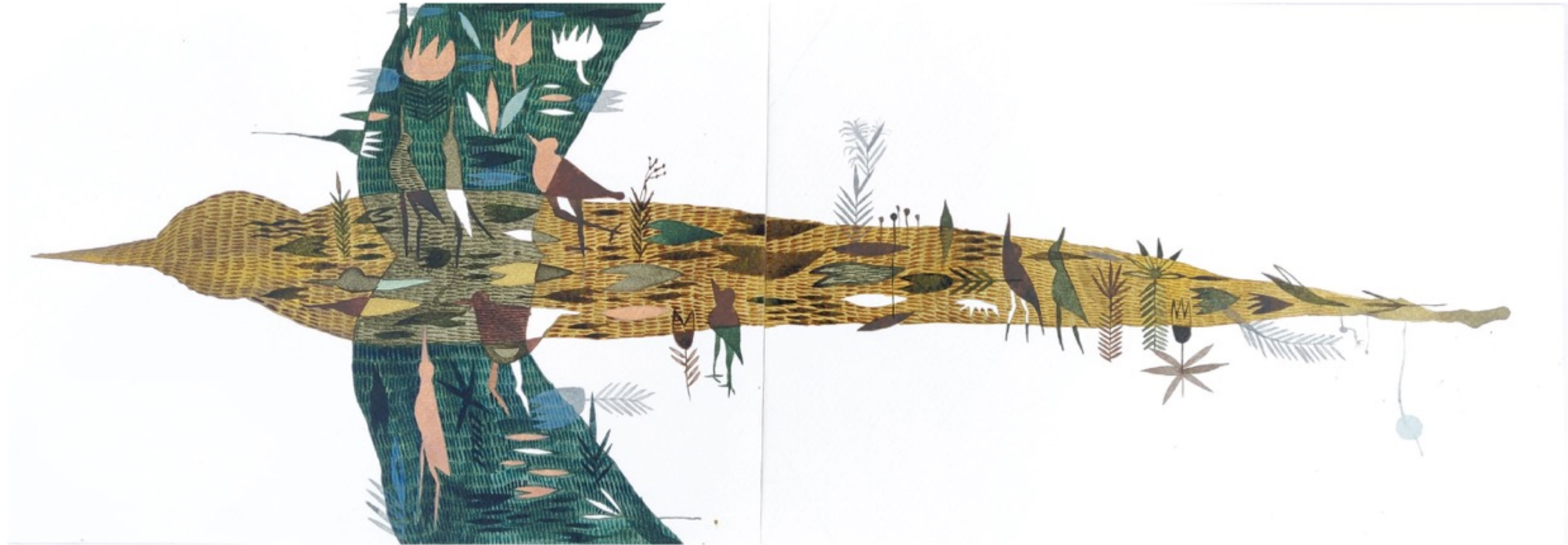


UNTITLED 13
Ink on paper
6 x 8.5 inches
2020



UNTITLED 9
Ink on paper
8 x 24 inches
2020

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While in Baroda, I liked to go around the city, marketplaces, parks and other public spaces alone and witness different characters, living their individuality and presenting themselves in a particular way. While living in a city- the village life, the struggle of the working class, their relationships and their beliefs became focal points of my works which stemmed from a feeling of nostalgia. I began associating them with the color, weather and even the objects that I found familiarity with. I became more interested in how the working classes go about their daily struggles and routines, how they think, perceive and preserve their cultural traditions even after they are surrounded by so many worries. I try to find that meaning, taste and the colorful spirit of existence in their life rather and expand my own vision through these explorations.

EILIYASH BHAJI PILUDIYA
Drawing and collage on paper
30 x 24 inches
2017



IN KAMATI BAGH

Drawing and watercolour on paper

18 x 24 inches

2018

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MY FATHER

Watercolour and collage on paper

18 x 22 inches

2018

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RUDAALI
Tempera on paper
24 x 17 inches (each)
2018



FARMER FAMILY
Tempera on wasli paper
15 x 32 inches
2019



KAMATI IN SPRING.
Tempera on wasli paper
30 x 22 inches
2019



PAHADI MAN
Drawing on paper
34 x 26 inches
2017



WOMAN

Tempera on paper

36 x 28 inches

2017



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GARDEN
Tempera on Wasli paper
18 x 22 inches
2019



UNTITLED
Tempera on Wasli paper
18 x 22 inches
2019

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Overlaid with different visual tools like lines, colours and form, my work conveys a belonging, compression of time, space and place in a wider perspective of references, embedded from my surrounding with the critical view of social, political and cultural encounters, often expressed through metaphorical representation of forms and elements. Through my work, I investigate how personal history and memory are tied to place, how time informs memory, and how visual representation can be used to communicate experience. I often use overlapping in my work to suggest the layering of information we compile within our experiences and our memories. As personal meaning and influences evolve, the residue of the past lingers and with that are attempts to reconcile new information and knowledge with what is known, or imagined, of the past. By merging aspects of live experience, observations of daily life and imagined scenarios, I make non-objective work that reflects broad experiences of life and memory. I emphasis on widening up the visual elements submerged with new meanings and symbols referred from abstract spaces, images of cities, flora -fauna, geography, history and architectural elements such as columns, façades, porticos, etc. with geographical schema like graphs, plans and renderings. The whole idea of my works flows through the veins of contemporary culture with dramatic impact, as they are approachable, aesthetically enchanting, filled with the crux of emotional truth and timeless universal lessons producing an uncanny ambience on the canvas.

CONCRETE JUNGLE

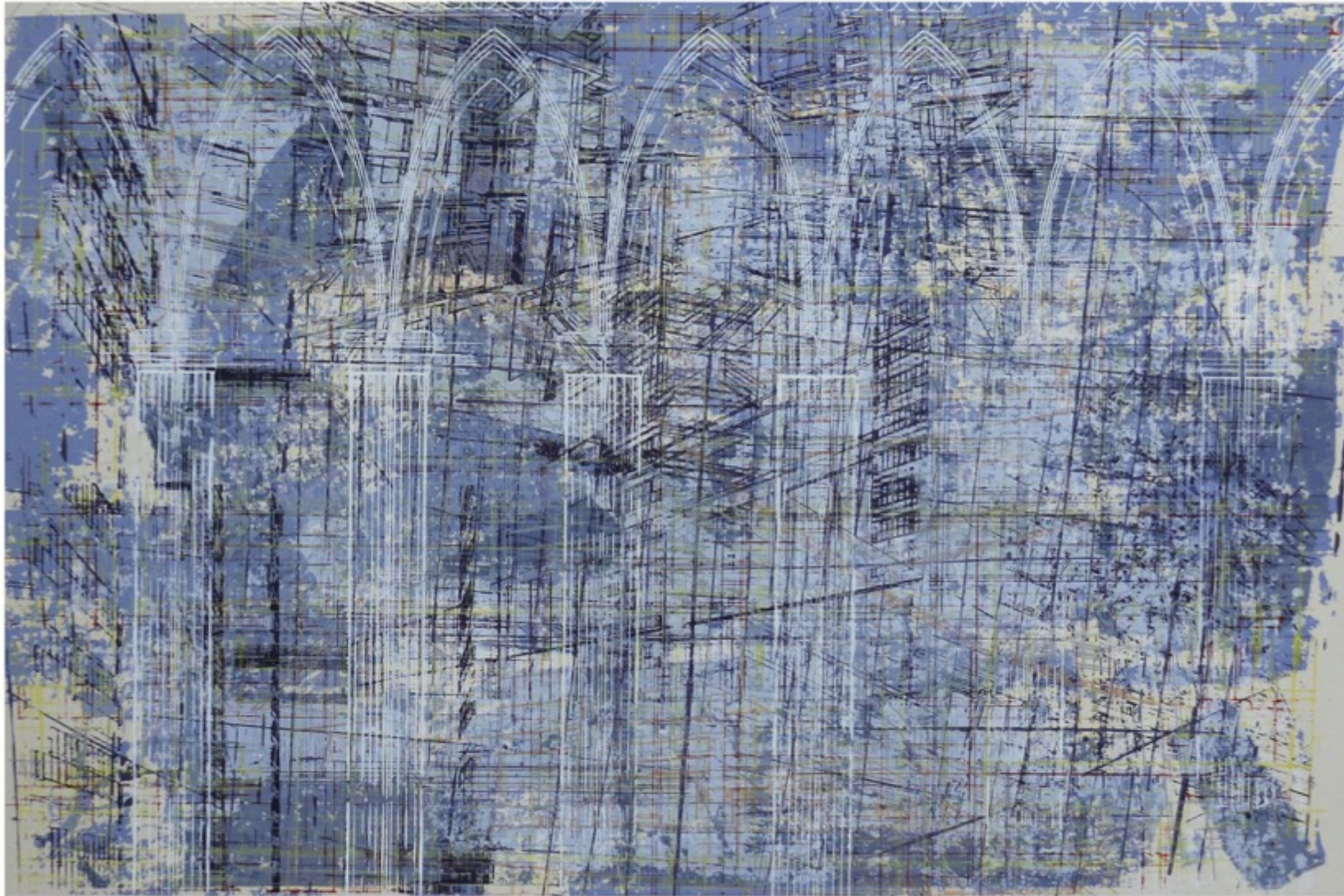
Screen print

24.5 x 33 inches

2019

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IN SEARCH OF GOLDEN DEER

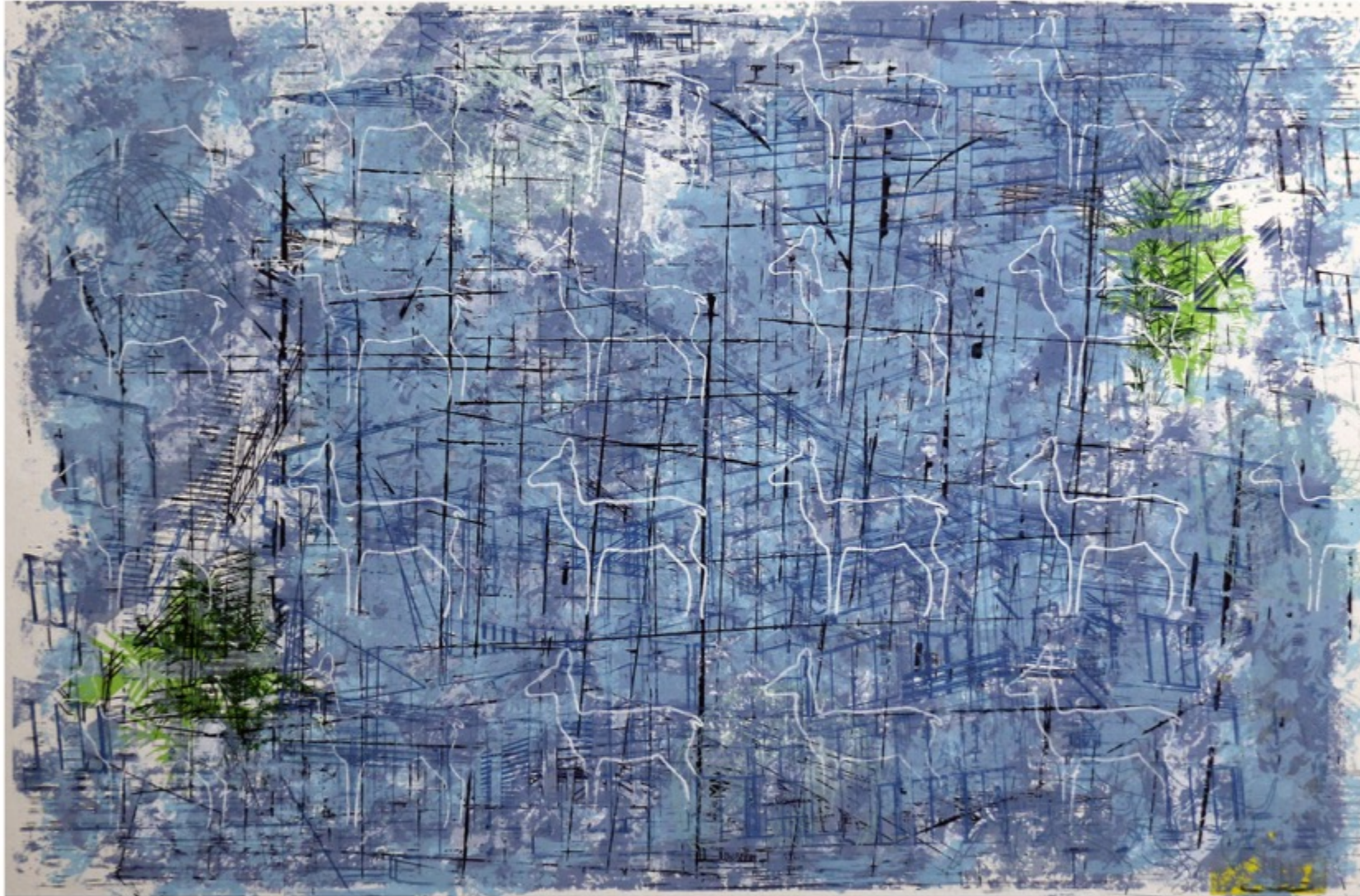
Screen print

24.5 x 33 inches

2019

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I DON'T KNOW WHEN IT DISAPPEAR

Screen print
24.5 x 33 inches
2019

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ONE DAY WHILE PASSING BY

Screen print

39 x 25.5 inches

2019

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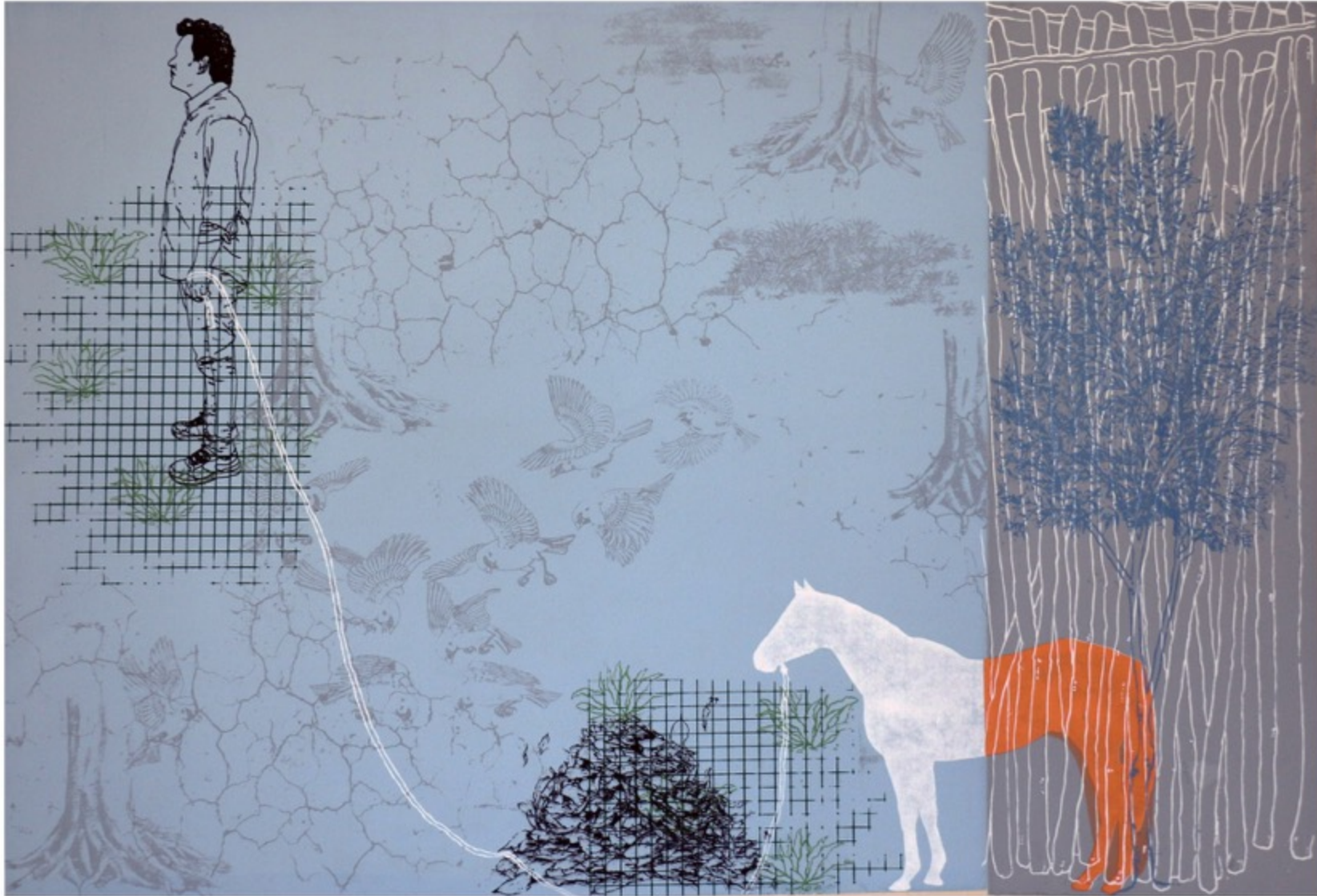


STILL HOLDING THE ROPE

Screen print
24.5 x 33 inches
2019

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I DON'T KNOW WHERE TO PLAY

Screen print

24.5 x 33 inches

2019

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LEAVE US ALONE

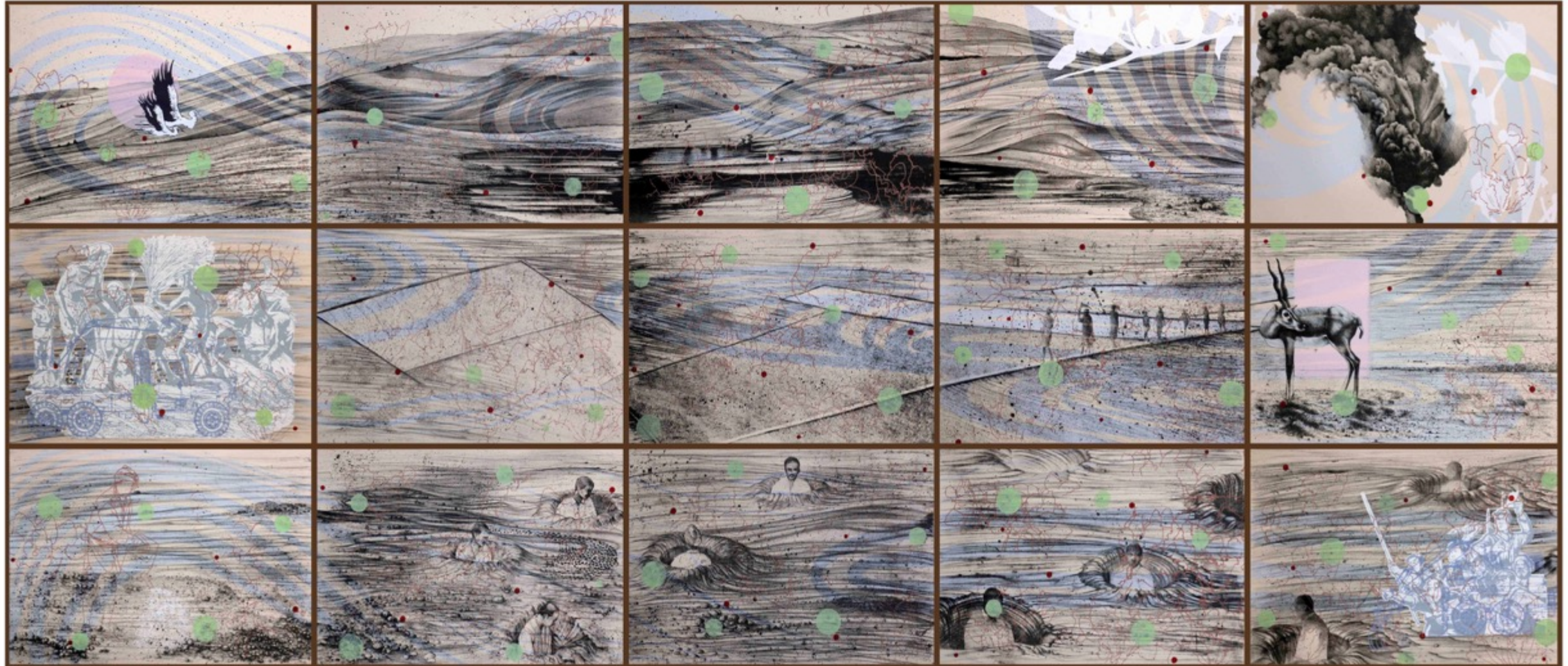
Screen print and Lithograph

36 x 84 inches

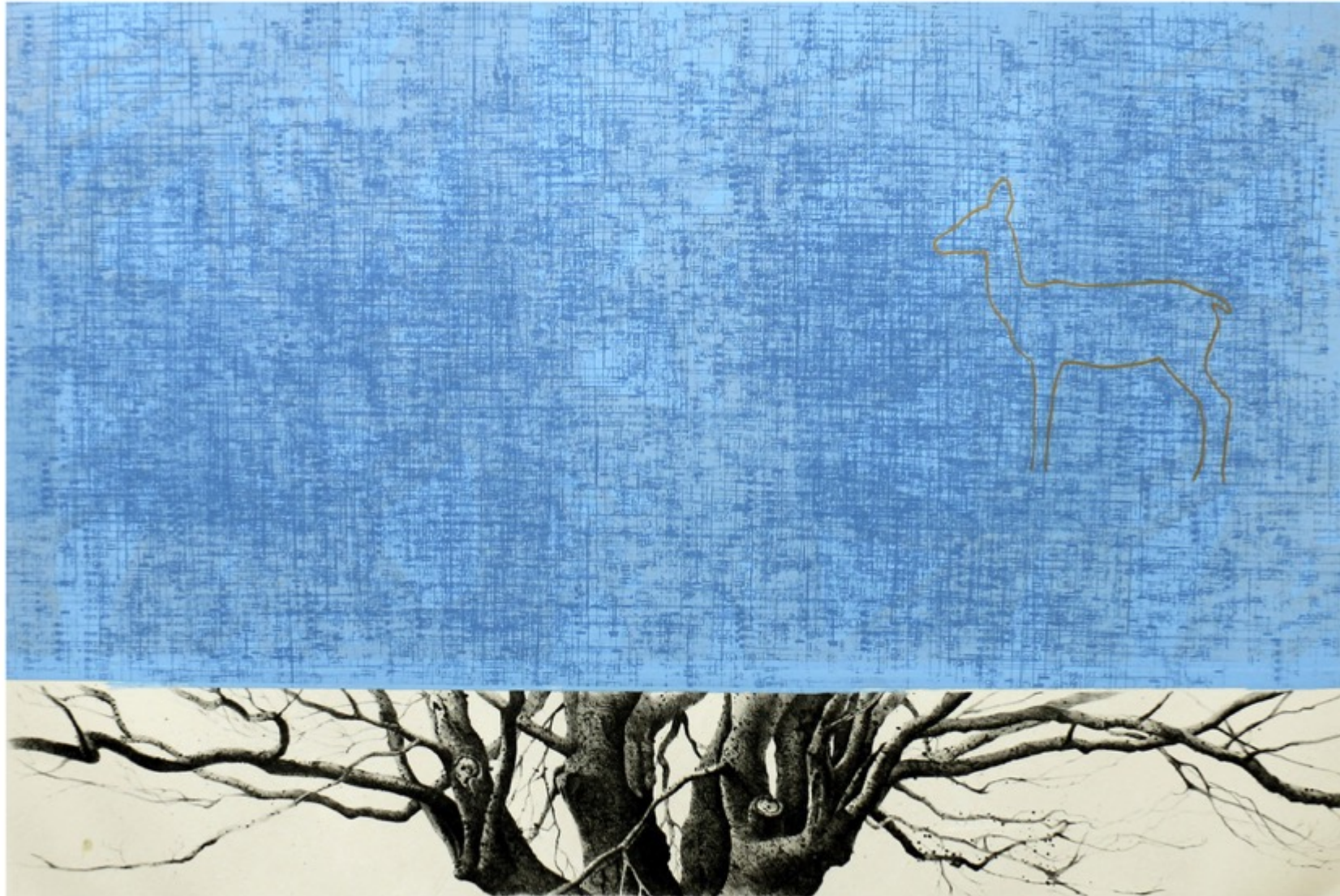
2019

PRIYASRI ART GALLERY

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MIRAGE
Screen print
24.5 x 33 inches
2019

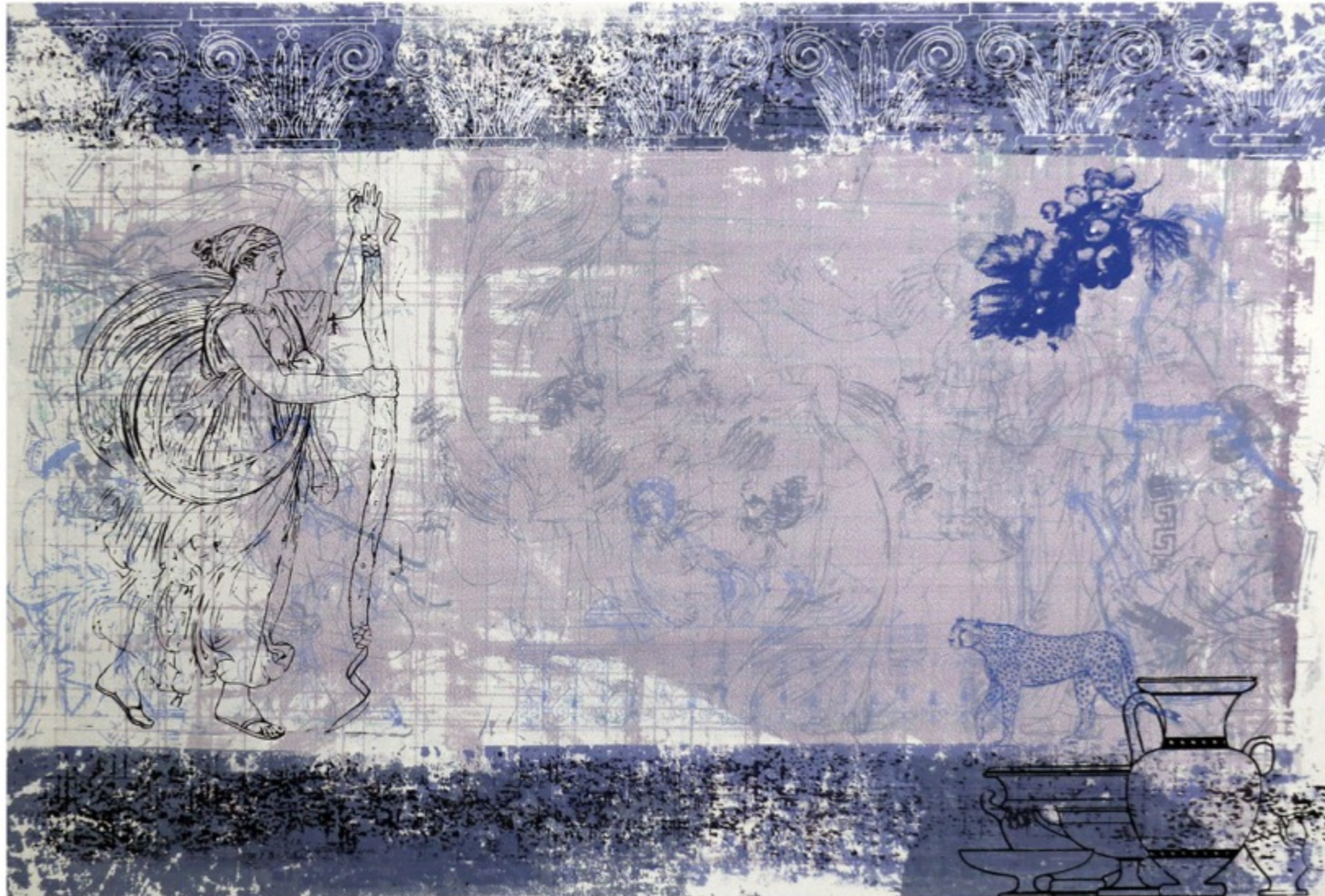


PASSING THROUGH THE ROMAN GALLERY

Screen print
24.5 x 33 inches
2019

PRIYASRI ART GALLERY

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WALKING ON THE STREET

Screen print

24.5 x 33 inches

2019

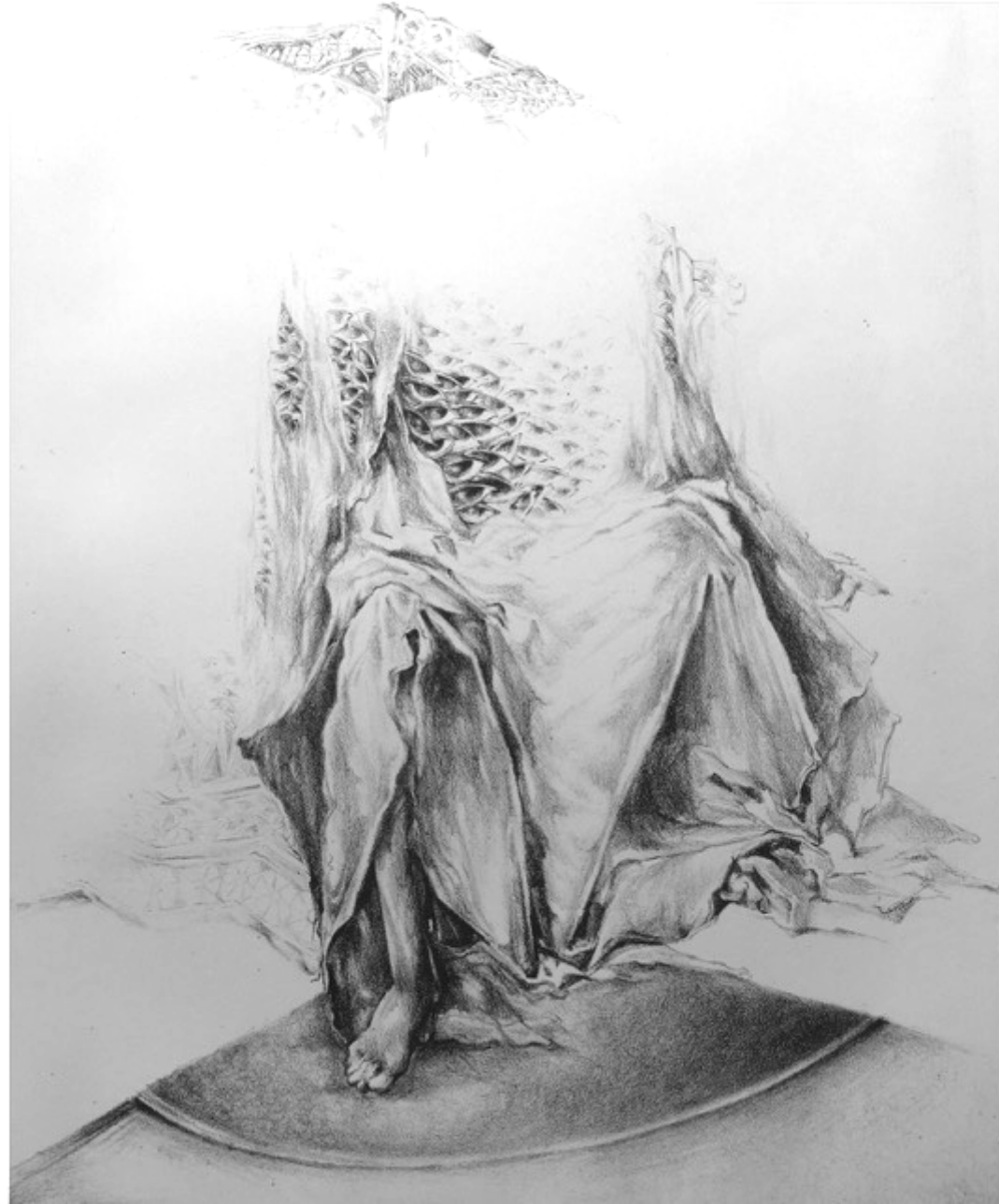
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By understanding the intimate relationship between the idea of light and space, in my works I try to read through my experience in daily life and convert the same into the visual medium. Interpretation of the self corresponding to the immediate surrounding is what I have built my work on. According to me, space is conditioned with a specific context and thus, acts as a site of identity formation. The interpretation and extension of the interior space evolved through my lived experience in both urban and rural spaces. My works or the surface on which I work upon acts as my log where I freely express myself. While remembering memories of the past, the most important aspect has been my changing surroundings all the time. Since my childhood, my family kept on migrating from one place to the other where my consent did not matter. These rapid changes resulted in a play of both positive and negative aspects in my behavior at different points of time in life that kept on varying according to the change in my surroundings which I try to manifest in my works by creating an illusionary space.

UNTITLED- I
Lithograph
13 x 10 inches
2019



UNTITLED- II
Lithograph
13 x 10 inches
2019



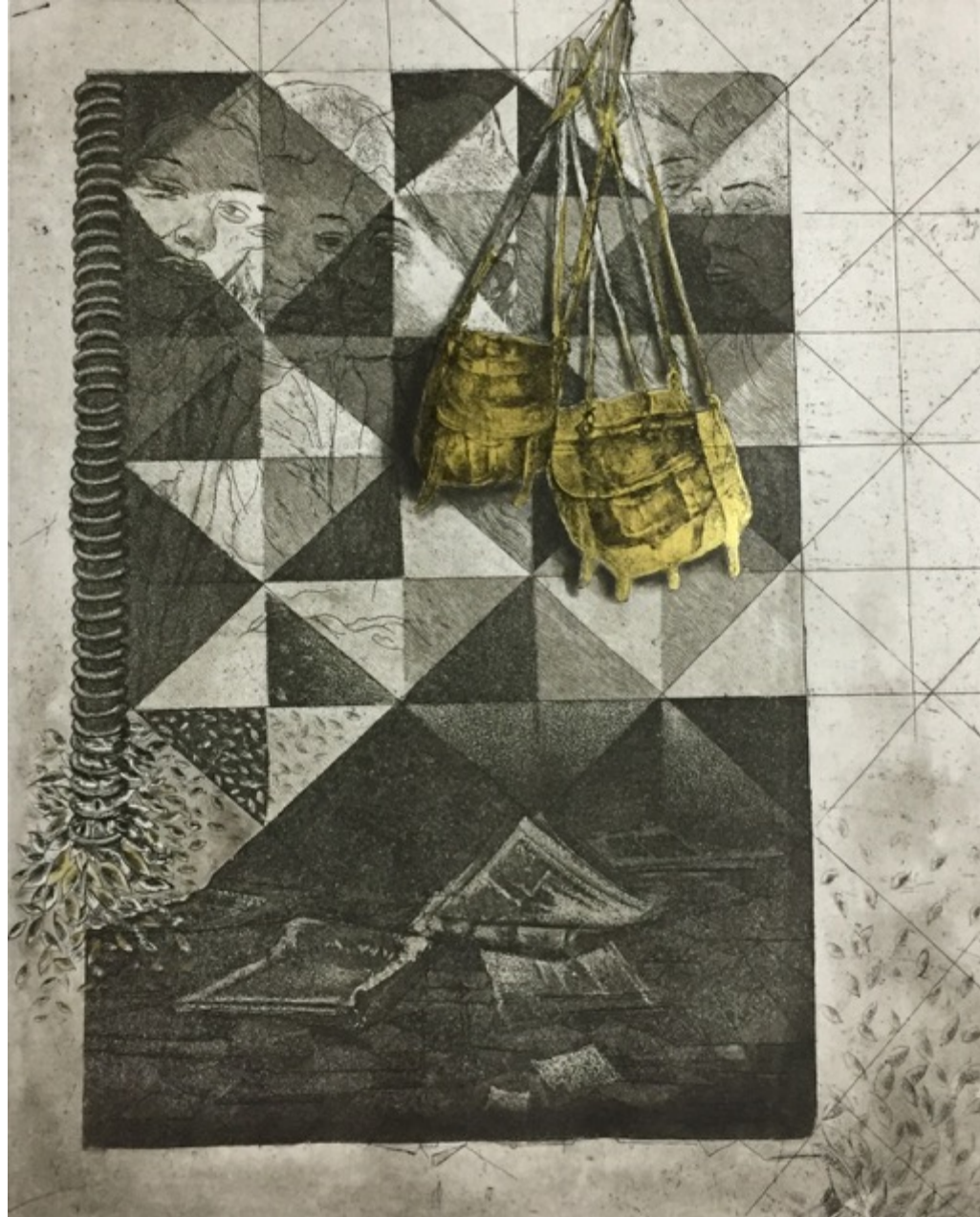
STILL LIFE [1/9]
Etching/Aquatint
8 x 10 inches
Edition- 2/6
2019



COMPANION
Etching/Aquatint
13 x 10 inches
2019



MONOLOGUE
Etching/Aquatint
13 x 10 inches
Edition- 1/5
2020



PRIYASRI ART GALLERY
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UNTITLED
Etching/Aquatint
10 x 16 inches
2019

PRIYASRI ART GALLERY
Mumbai • Baroda



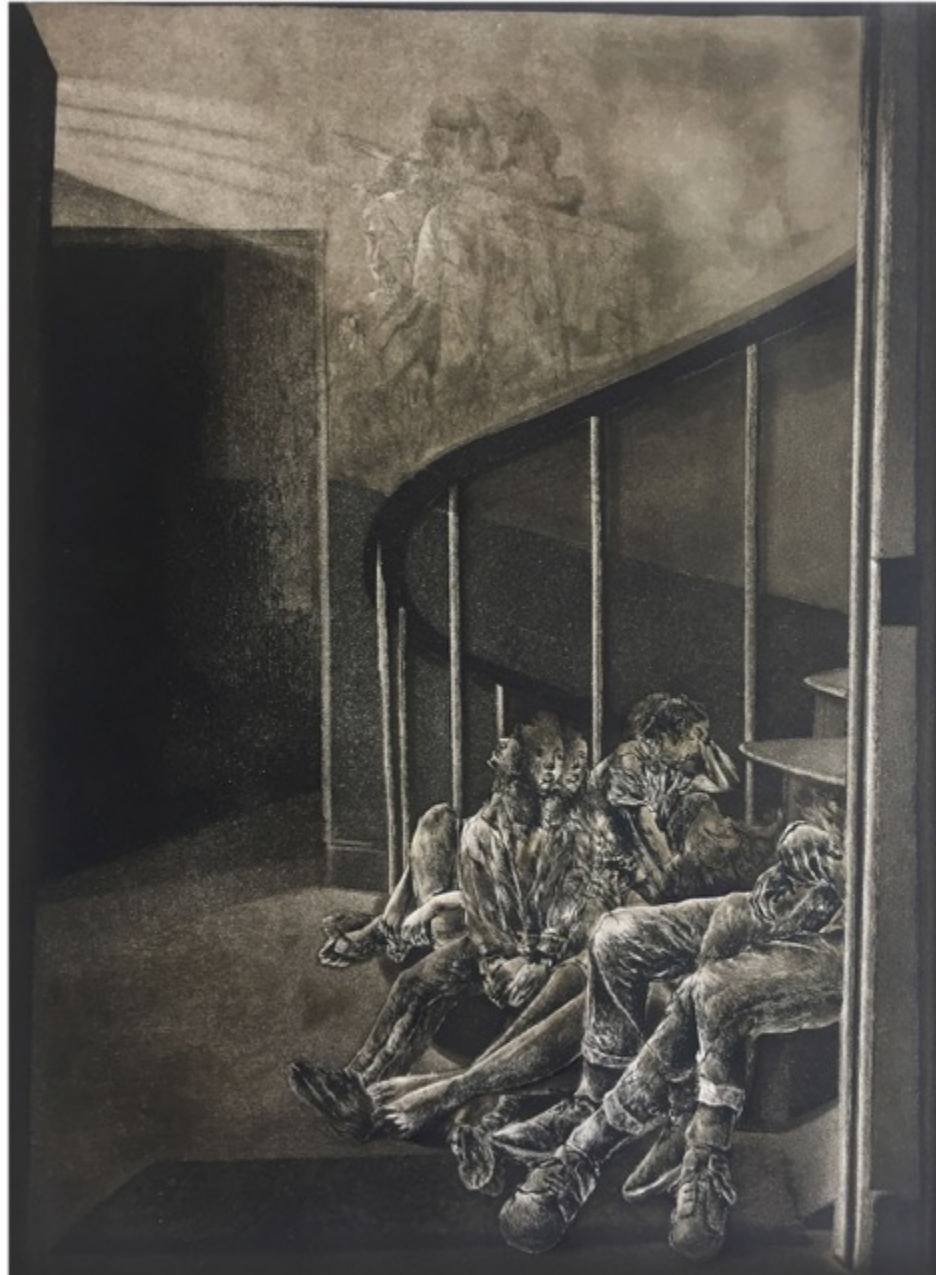
RENOUNCE
Etching/Aquatint
13 x 10 inches
2020



STATE OF IRRITABILITY
Etching/Aquatint
10 x 13 inches
2019



NOSTALGIA
Etching/Aquatint
16 x 12 inches
2020



I started my journey with Print Making primarily with the medium of Dry Point which propelled me to employ visual metaphors and personal symbolization. The visual ambience of my works amplify imagery rendered with preposterous outlook. Peculiar juxtaposition, alteration in the actual scale of objects, and decontextualizing of real objects are visual tropes for telling a symbolic narrative to the viewers in my work. The grandeur of self portrait is to centralize the existence of self within the imagery allied with the nostalgia as well as current mindscapes. I believe that a multitude of life experiences go on to make what our emotional state of mind is and each individual responds differently to situations and circumstances which impact one's emotional behaviour at different times. Accordingly, I have been depicting the multiple dimensions of my emotional states through my works. The pictorial essence of my works has been changing from time to time according to the variations of my emotional states which I simulate with 'Ocean Waves'.

A CHERISHED DESIRE II

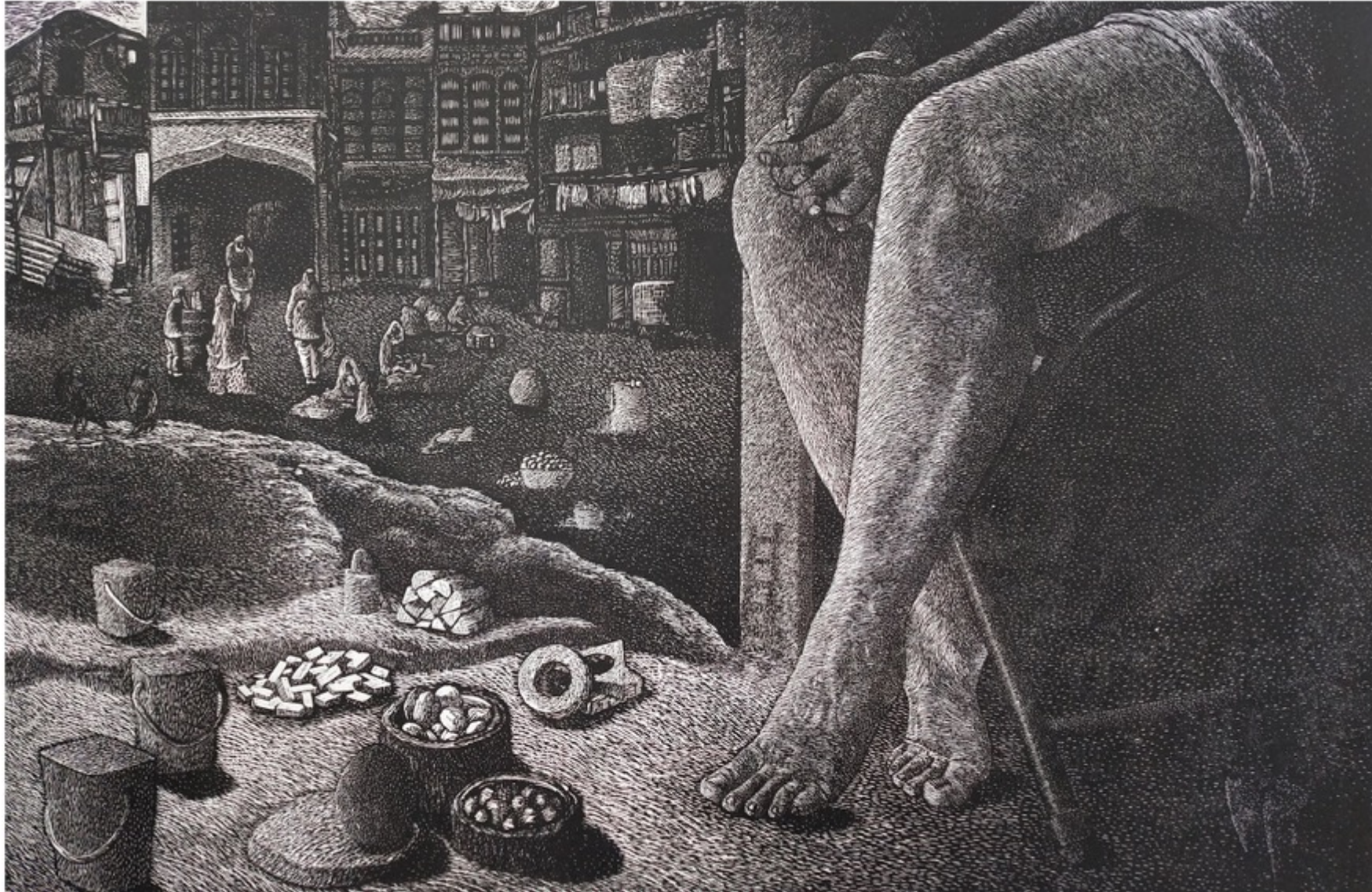
Woodcut

60 x 92 cm

2019

PRIYASRI ART GALLERY

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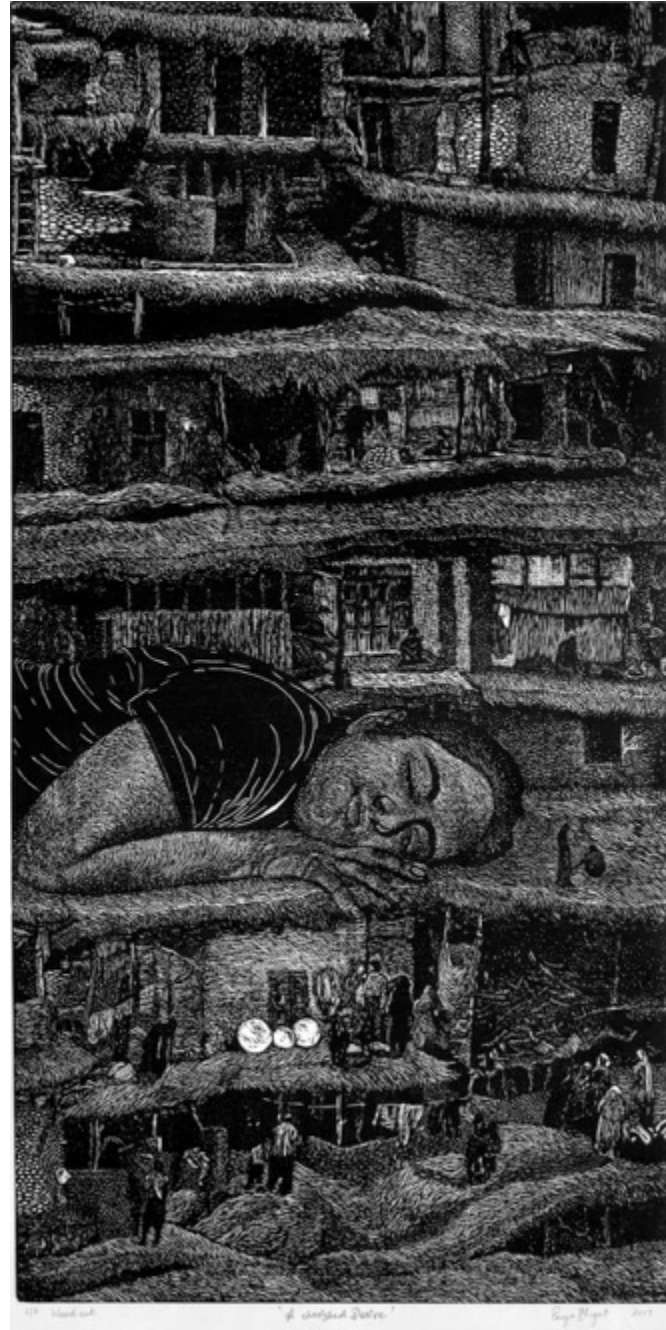


A CHERISHED DESIRE

Woodcut

122 x 60 cm

2017



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PIG
Drypoint
21 x 30 CM
2017

PRIYASRI ART GALLERY
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CINCHED PAGES

Drypoint

60 x 92 cm

2019

PRIYASRI ART GALLERY

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THE ADDICTIVE CAGE

Drypoint

40 x 55 cm

2018

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THE INVISIBLE POISON

Woodcut

92 x 122 cm

2017

PRIYASRI ART GALLERY

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PREYA BHAGAT

TITLE - THE INVISIBLE POISON

MEDIUM - WOOD CUT

SIZE - 92CM X 122CM

YEAR - 2017

THE SCROLL

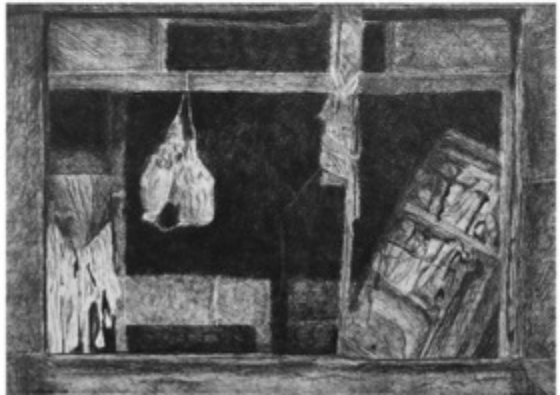
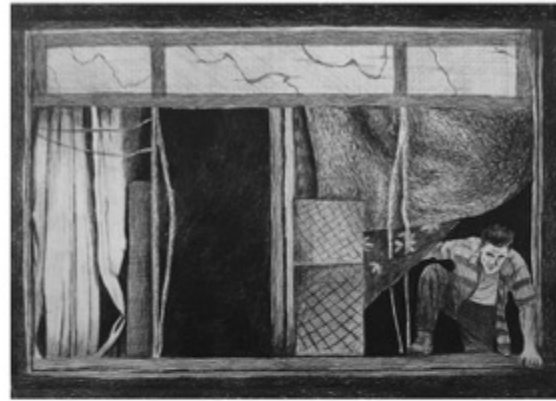
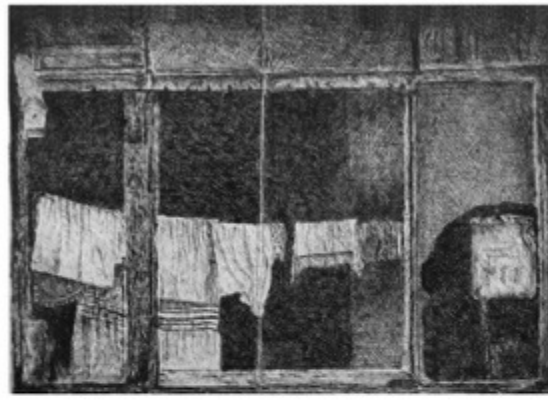
Drypoint

12 x 18 cm (each)

2017

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THE UNTURNED PAGES

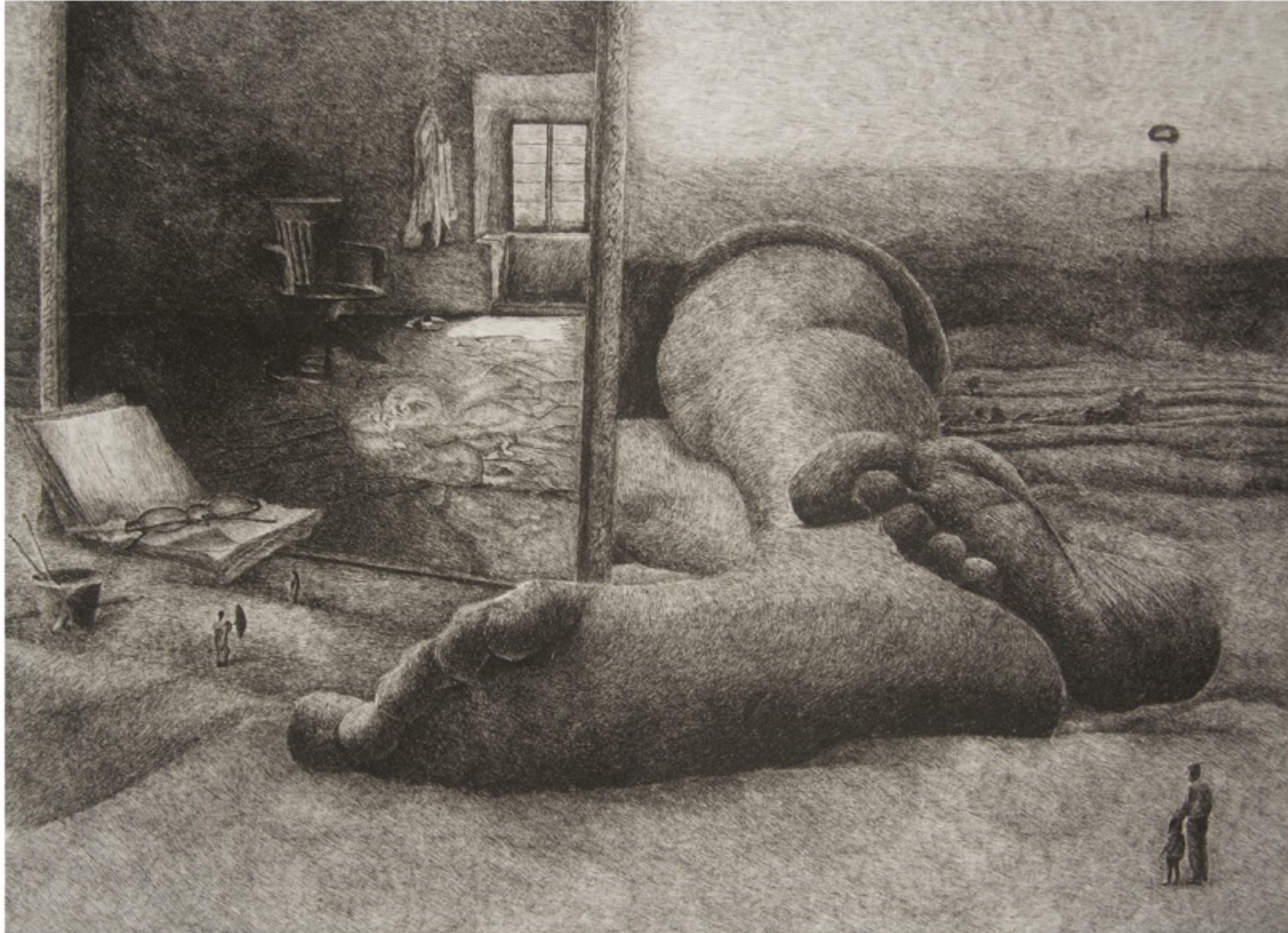
Drypoint
40 x 55 cm
2018

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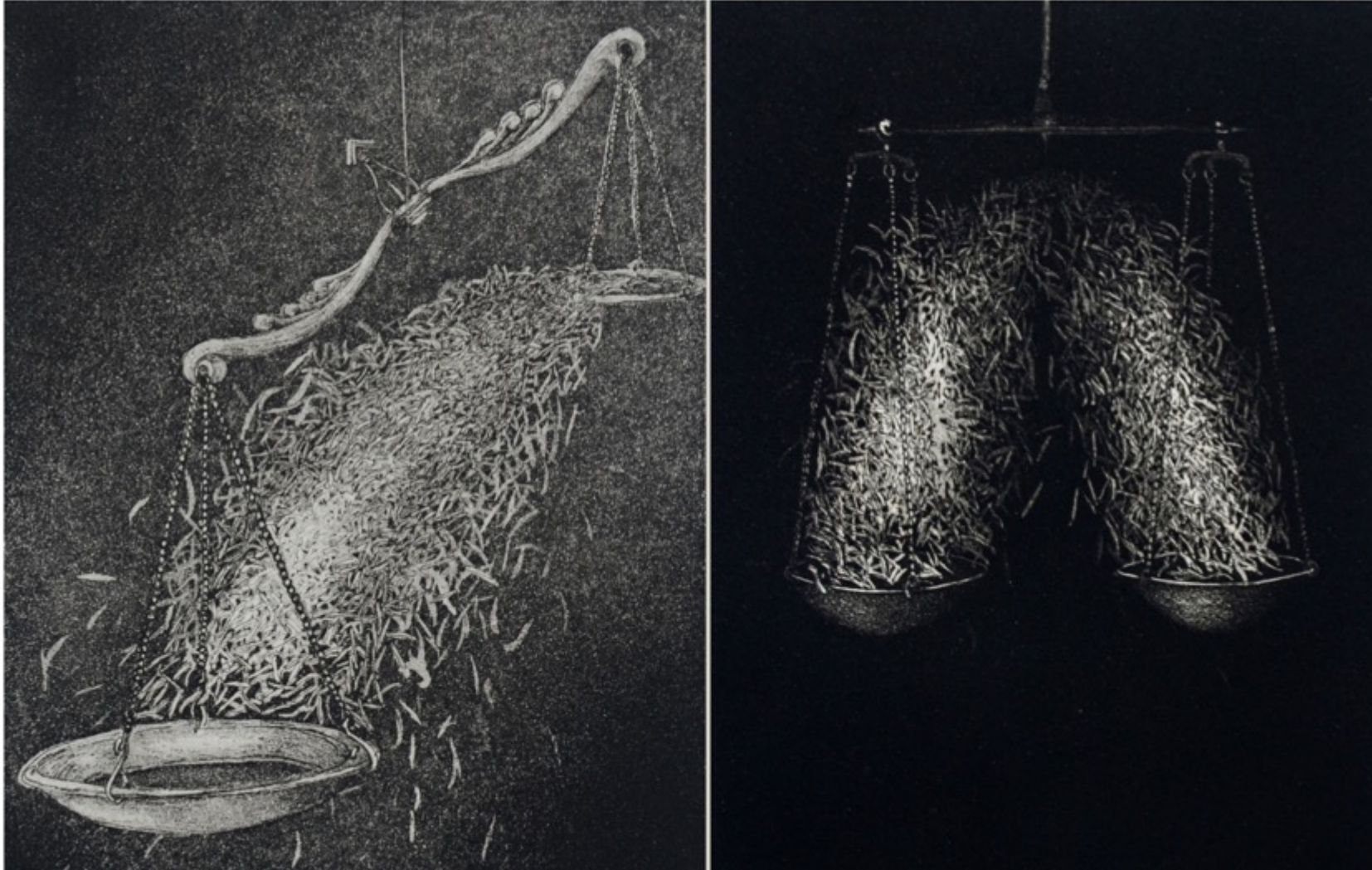
TRAPPED WITH IN
Drypoint
40 x 55 cm
2019



Hailing from the ancestry of rice farmers, my works depict food as a socialized element in the day to day life. Food is essential to our survival. It is also one of the great pleasures in life. But, food also preserves traditions and cultural identity. For me food has many forms from hunger to hope, the struggle for life is a dominant element in my work. I try to create food over and over again in countless compositional interpretations that highlight how food becomes a socialised element of the mundane life and defines cultural identity. My works also stem out of an introspection where the intricate rendering of small rice grains is almost like a meditative process for me and becomes a space of self awareness that revolves around questions of my existence which extend to the realisation of the physical and mental importance of food in one's life.

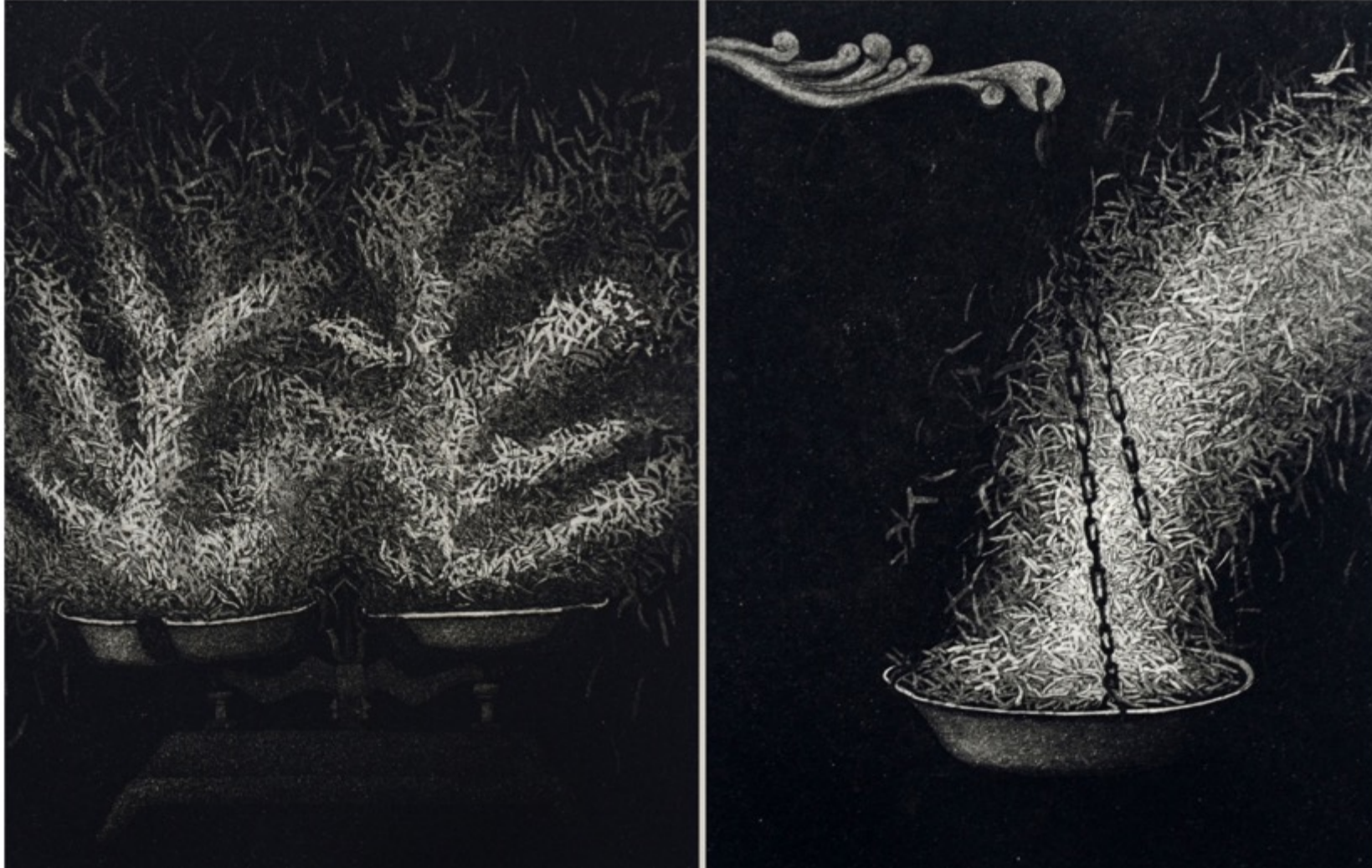
MONTH END- !
Etching
Edition 1/5
12 x 10 cm (each)
2019

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MONTH END- !!
Etching
Edition 1/5
12 x 10 cm (each)
2019

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SELF REALISATION-I
Etching
Edition 1/5
16 x 12 cm (each)
2019

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MONTH END

Woodcut

Edition 3/4

72 x 44 cm

2019

PRIYASRI ART GALLERY

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MONTH END- !V
Etching
Edition 1/4
25 x 20 cm
2020



PRIYASRI ART GALLERY
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MONTH END- III
Etching
Edition 1/4
25 x 20 cm
2020



PRIYASRI ART GALLERY
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SELF REALISATION

Lithograph

16 x 12 inches

2019



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SELF REALISATION- III

Etching

Edition 1/5

50 x 33 cm

2020



PRIYASRI ART GALLERY

Mumbai • Baroda

SELF REALISATION- IV

Etching

Edition 1/5

50 x 33 cm

2020



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