

Priyasri Patodia
Presents

Unidentified II
‘The Things About Replicas’

A solo show by

Chandrashekar Koteswar

An Essay By
Premjish Achari

Preview Reception – Sunday, 18th November 2018.
3.00pm – 7.00pm

On View Till – 18th December 2018
11.30am – 7.00pm (Monday – Saturday)

Venue: Priyasri Art Gallery,
42 Madhuli 4th Floor, Shiv Sagar Estate,
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Artist’s statement regarding the choice of medium

The particular interest in fragments aligns well with the subject of my language and also gives an Aesthetic possibility of existing independently in its own.

Unidentified II - ‘The Things About Replicas’

An Essay by Premjish Achari

Chandrashekar Koteswar’s upcoming solo show, mainly comprising of sculptures and artist made objects, traverses between certain crucial conceptual questions regarding restoration, conservation, collection, replicas, display, etc. in the domain of museum. Trained as a sculptor and museologist, Koteswar’s artistic concerns are not separate from the art historical and through his sculptures and objects he draws our attention to the crisis in/of the institution of the museum. Besides these, the materiality of his sculptures, which are made mostly in terracotta, invokes the notion of fragility to reveal

and question the political, economic, material and ontological nature of an artifact. Conceptually these enquiries are based on a self-reflexive critical stand towards the methodologies deployed in the disciplines of museology and art history. Therefore, in his latest solo show, museum becomes the nucleus around which these critical deliberations revolve.

The distorted or mutilated figuration in Koteswar's sculptures is an attempt to engage intensively with concepts such as fragments and replicas. Fragmentation of body is an artistic strategy to question the grand narratives of history and also to point towards how our disfigured bodies become carriers of this violence. They are the "new wounded" as Philosopher and Psychoanalyst Catharine Malabou would call these physically wounded and emotionally traumatized subjects, who are incapacitated by their bodies but are resilient as psychic subjects. It is this weakness and fragility of body, this paralysis of the physicality, and the malleability of body is what Koteswar refers to in his sculptures. These sculptures invoke the idea of plasticity, which Malabou highlights as the constant shaping and reshaping of a form or at many times giving shape to it.

These sculptures are deliberately made in small size to point our attention to the lives of replicas in museums and art historical questions of copy and the original. Through these "replicas" Koteswar draws our attention to the larger cultural context of the production of replicas in museums and the ambivalent position it occupies inside the museum and outside in the society. These works points to this mutual existence of objects as copies and originals and points to certain philosophical questions such as posed by Historian Hillel Schwartz, "can man live form the original alone?" Schwartz argues that the human originality lies in the unceasing invention of new copying techniques. Koteswar humorously imagines a historical misplacing of the original and the replica at somewhere in the past putting us in a dilemma about what we value as original artifacts or artworks.

Koteswar refers to the fragility to articulate a critique of disciplinarian and academic structures, also his works are reflective of the deeply personal engagement with body, history, and corporeality which is manifested in his selection of terracotta as a medium that is vulnerable, but yet appears in majority of the archaeological excavations. At the center of the creation of these terracotta sculptures is a relevant enquiry about the object domain of art history and museology. Koteswar draws our attention to the exclusionary nature of the disciplines of art history and museology which favors certain styles, schools, and forms (sculpture and painting) by excluding the other lesser known objects. Through these Koteswar asks a relevant question about the nature of museum collection and what objects enter this collection from the trashcan of history. These painstakingly crafted sculptures and objects are a result of his intense research, and a consistent effort to experiment and push the medium to explore its technical and aesthetic potential.

Chandrashekar Koteswar Biodata

Name	: CHANDRASHEKAR KOTESHWAR	
Date of Birth	: 22/12/1984	
Qualification	: B.F.A. (Sculpture) from CAVA, University of Mysore	2006-07
	M.F.A. Faculty of Fine Arts, M.S.University of Baroda	2008-09
	Passed UGC-NET exam	2009
Scholarships	Arnawaz -vasudev foundation, scholarship (Bengaluru)	2008 & 2009
Awards	Merit Award for Gujarat State in the category of Sculpture (Kalanand Art Contest)	2017
Solo Exhibition	“Unidentified” Exhibition of Sculptures & Paintings, at Knots Experimental Art Space, Baroda	2015
Group Exhibitions	‘Formation One’ group show at Faculty of Fine arts M.S.U Baroda	2016
	‘Emami Chisel Art Show’ at Emami Chisel Art Gallery Kolkata.	2014
	‘Shimisha Art Show’ at Faculty of Fine arts M.S.U Baroda	2014
	The 4th Guanlan International Print Biennial, Guanlan Print art museum, Shenzhen, China.	2013
	‘Small is Big- Ripple Trivandrum’ Largest contemporary miniature art show of India at La Gallery 360, Museum Bains, Trivandrum	2013
	‘Small is Big’ largest contemporary miniature art show of India at Darbar Gallery, Kochi	2013
	‘Ex-tensions’ a group show of sculptures & installations at Site Art Space GIDC – Baroda	2013
	“Context and Location” group show at Faculty of Fine arts M.S.U Baroda	2012
	Group show at Lalitkala Academy, Ahmedabad	2012
	“From our cabinets to the museum “ Group show at Gallery OED, Kochi	2009
	Discursive Palette-a group show at Faculty of Fine arts M.S.U Baroda	2009
	Discursive Palette -group show at Faculty of Fine arts M.S.U. Baroda	2008

	50 th National Art Exhibition, at Chandigarh	2008
	Group show in Dhoomi mal gallery, Delhi	2007
	Shilpakala Academy Annual show at Kannada Bhavan, Bengaluru	2007
	Annual Exhibition at CAVA-Mysore	2007
	S.C.Z.C Nagpur –Annual Exhibition-Nagpur	2006
Camp/workshop	: Contemporary wood art camp by Karnataka Shilpakala Academy Bengaluru and	
	Dasara Committee Mysore -2017	2017
	Alvas Shilpa Siri’ Sculpture Camp, at Alvas Education Foundation, Moodbidri-Mangalore	2015
	‘SU-YOGA’ Artist-Residency, at Kanakamajalu-Mangalore	2009
	Vivan Sundaram drawing workshop, Faculty of Fine Arts, Baroda	2007
	Painting workshop by N.S. Harsha in CAVA –Mysore	2007
	Terracotta workshop by Gopinath, at CAVA- Mysore	2007
	‘Suvarna Karnataka’ camp by Kannada and cultural Dept in Kalagrama, Bengaluru	2007
	‘SAMHITA’ workshop/seminar, at College of Art, Delhi	2006
	Metal casting workshop -organized by S.C.Z.C Nagpur, at CAVA Mysore	2006
	Workshop by N.N. Rimzon at CAVA-Mysore	2006
Conducted workshop	: Terracotta workshop in Faculty of Architecture and Interior Design, MIT, Manipal University, Udupi .	2016
	Sculpture Modeling and Museum Ancillary techniques, at Faculty of Fine arts MSU Baroda	2012

	Painting workshop, at Kankamajalu Art Residence, Mangalore	2010
	Sculpture workshop, at Chitrakala Mandira Kala Shale-Udupi	2009
Museum trainings	: Baroda Museum and Picture Gallery Vadodara –Gujarat (Conservation of Stone pillars & statues)	2008
	Shri Chitrapur Math Shirali - Uttar Kannada Dist. Karnataka. (Conservation of metal & Stone objects)	2007
	Padmashri Reubin David Natural History Museum, Kamala Nehru Zoological Garden), Kankaria, Ahmedabad (Preservation of Zoological specimens & stuffed Animals)	
	Sardar Patel Museum, Surat – Gujarat	2007
Experience in field:	‘Conjoing lands’ Mural project at T-2 Chatrapati Shivaji International Airport, Mumbai	2012-13
	Conservation of oil painting – Project of Maharaja Palace, Mysore	2011
	Conservation of Wall Painting at Jaganmohan Palace-Mysore (Under Project of RCL-Mysore. Unit of NRLC- Lucknow)	2011

