

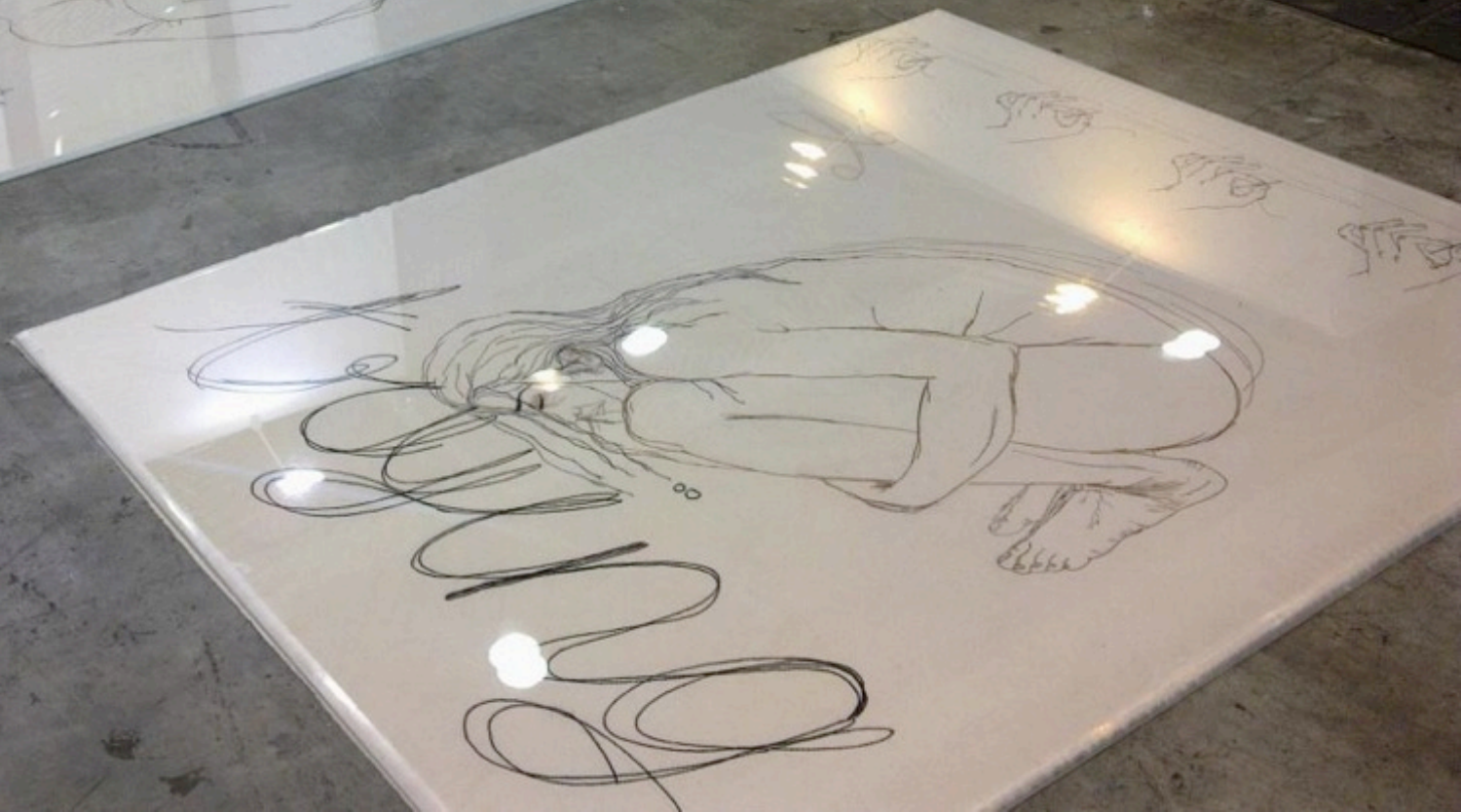
In Continuum

2nd September to 5th October 2015

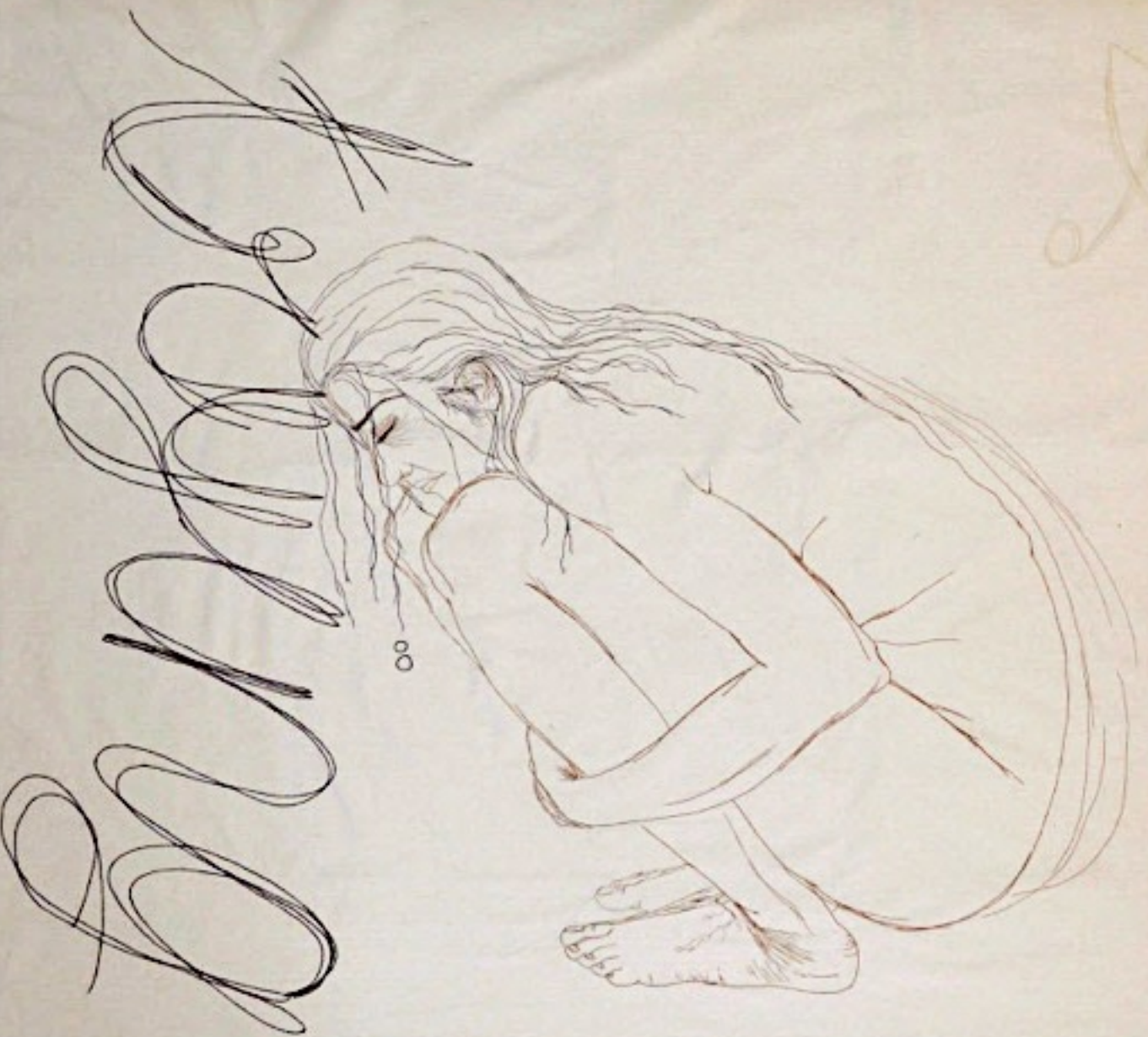
Vadehra Art Gallery, D-53, Defence Colony, New Delhi

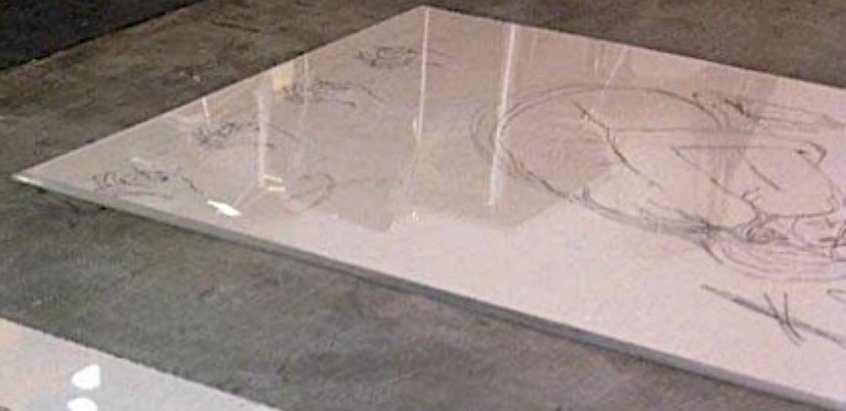


Re-enacting the Fool (Subverting the Action)







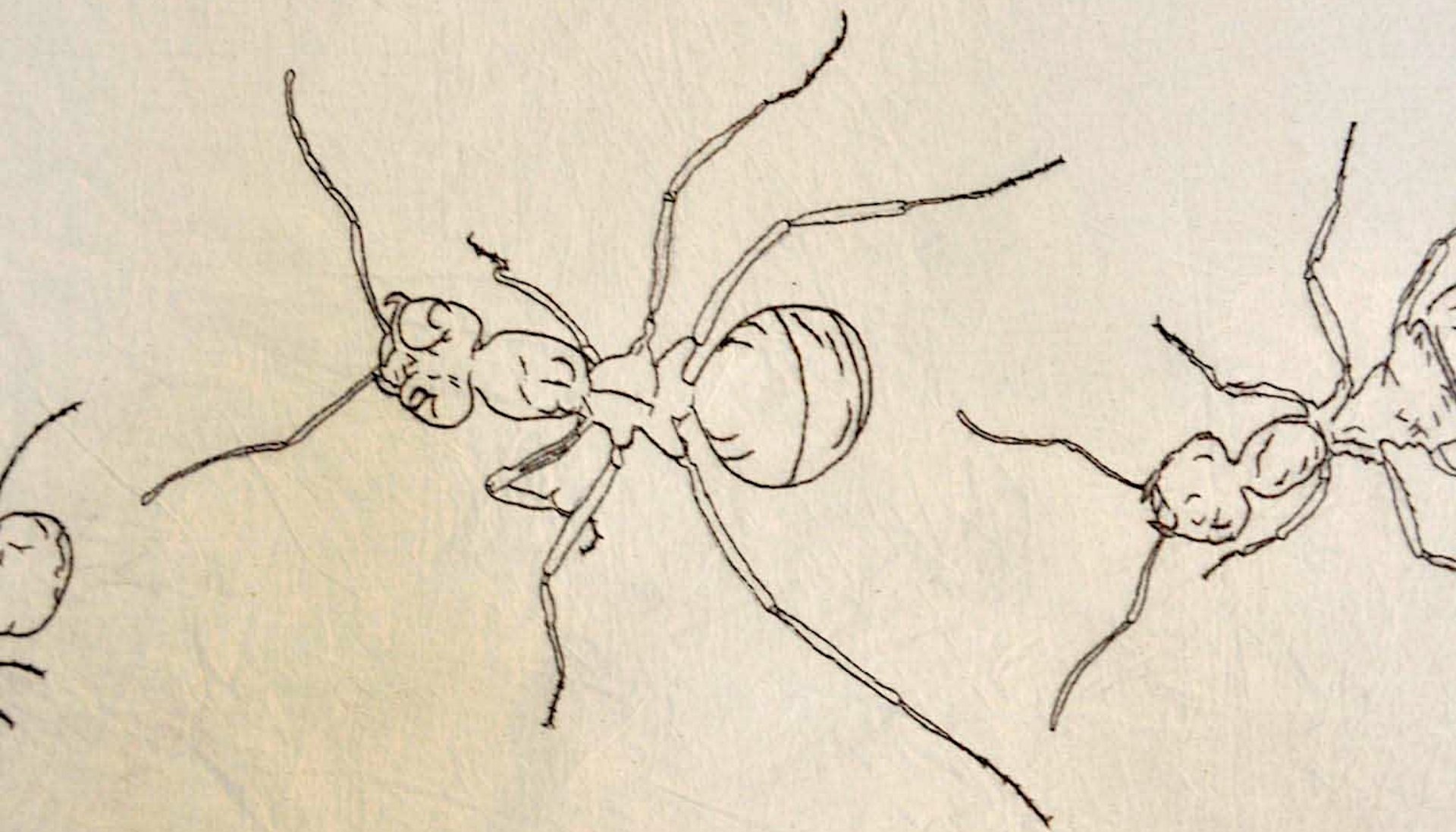


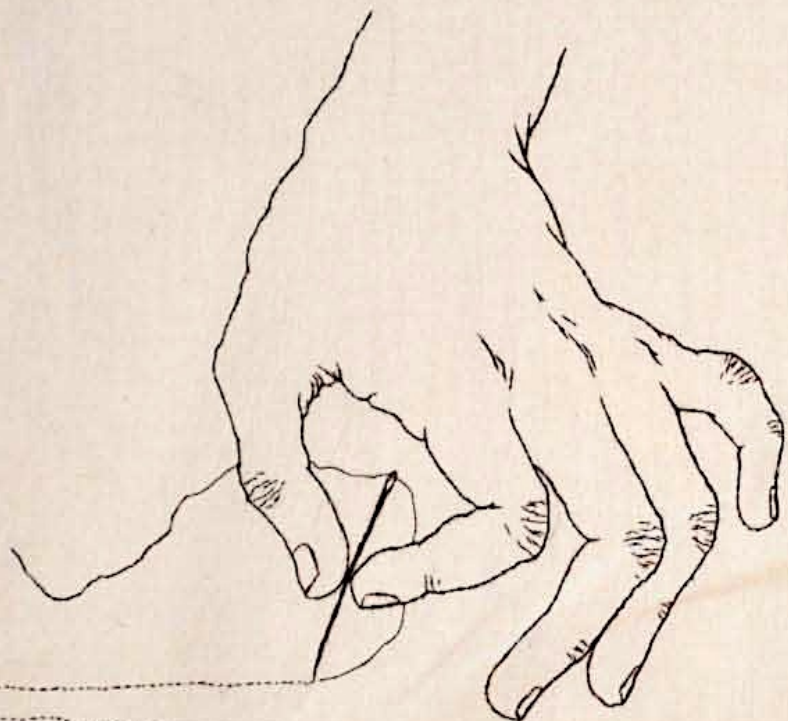
Charming

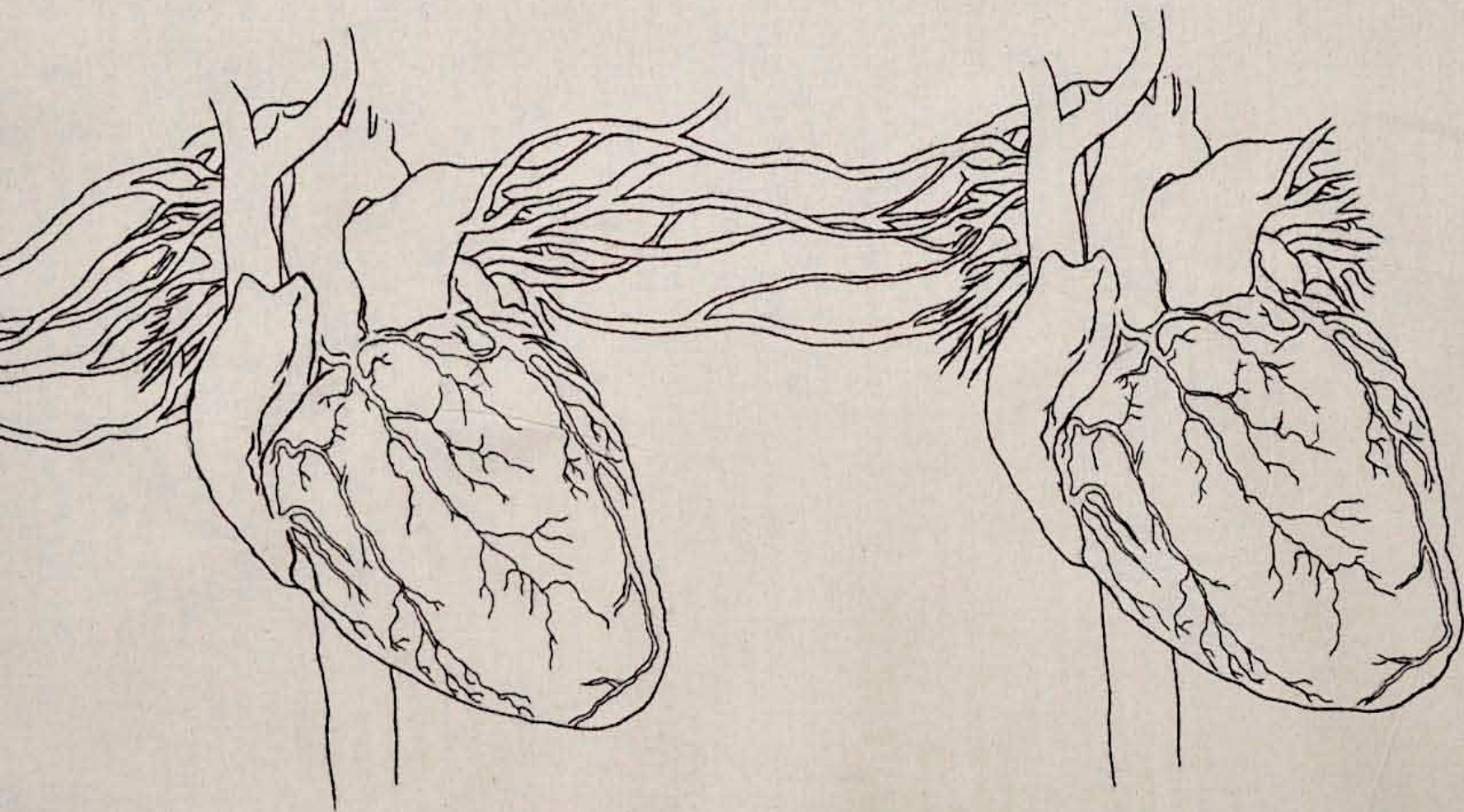




























Re-Enacting the Fool (Subverting the Action)

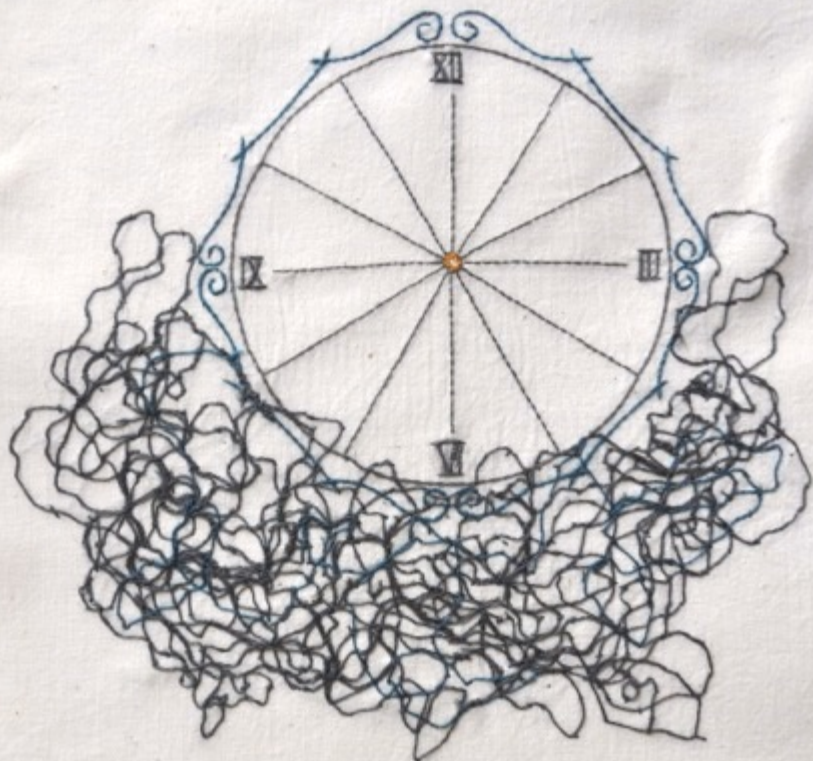
The work is a triptych, three sketchy images of a single gesture; in continuum, three differing positions: attempting to take a summersault, and failing.

Hand embroidery, or representing through manual, non-mechanical mode and taking a summersault are seen as similar activities; those that are devoid of any 'functionality', except for their 'irrelevance'. Each of the frames carry a frieze of continuity, of unceasing labor/work (ants, heart pumping, and hands working). These acts, akin to foolery, or subversion, are visually deceptive, lightening activities for the body, but also exert tremendous attention.

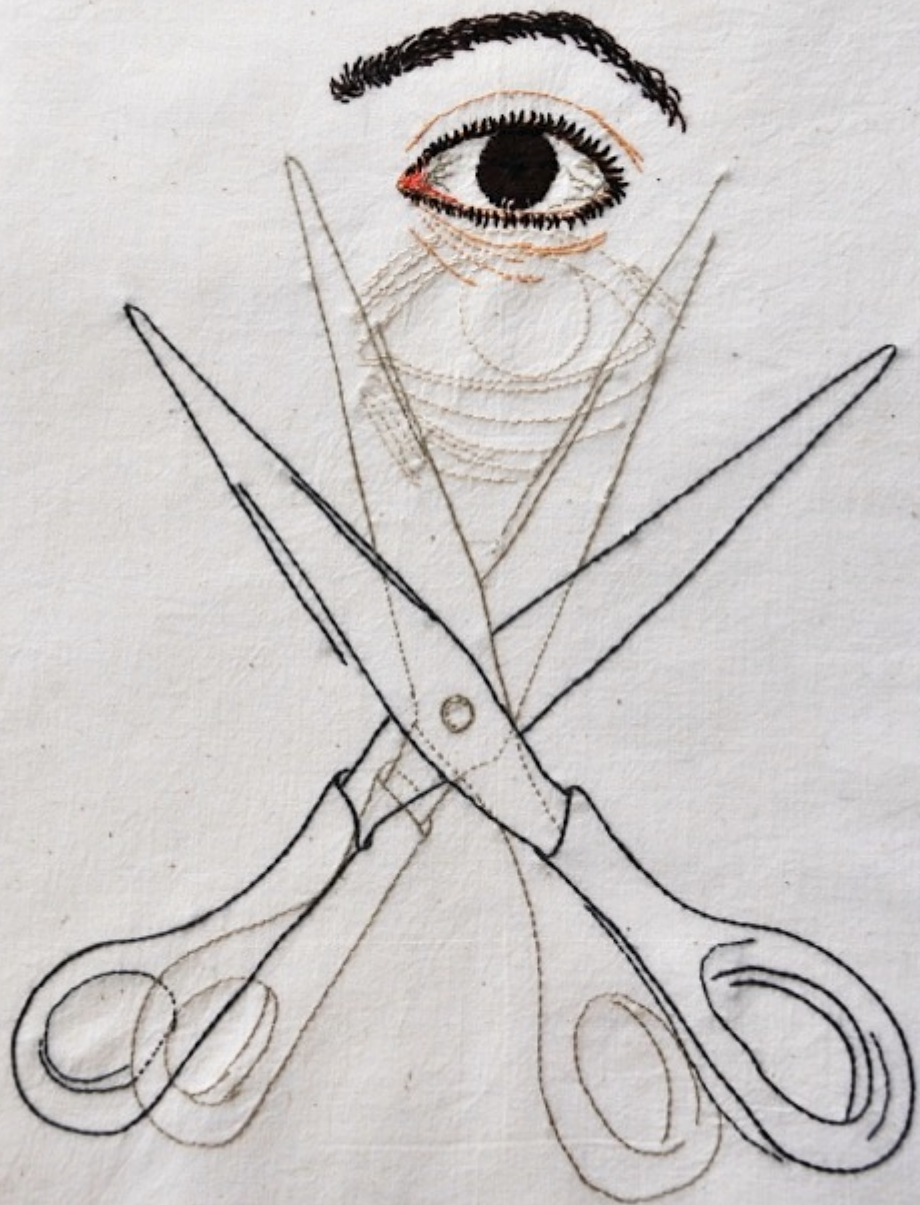
Details: triptych, 5'x 6' each

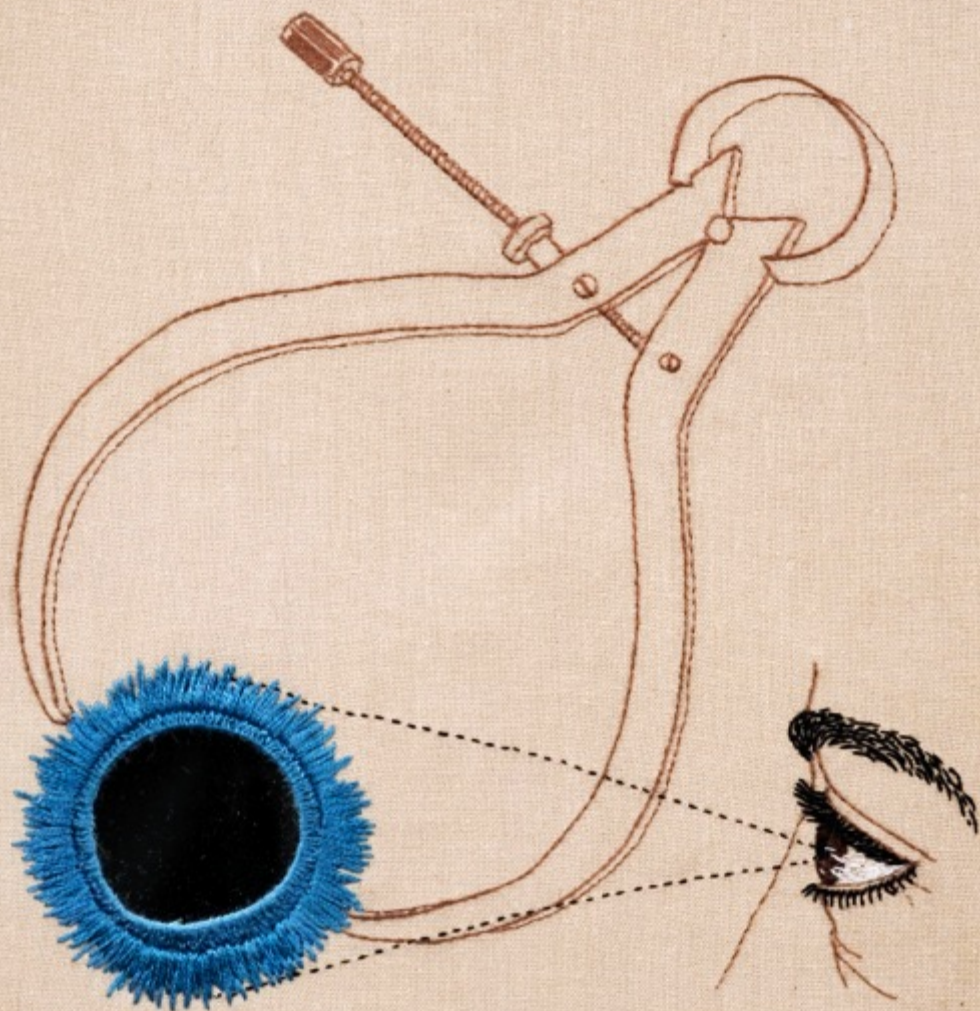
Materials: Hand embroidery on cotton calico fabric, mounted on the floor, under glass/plexiglass.

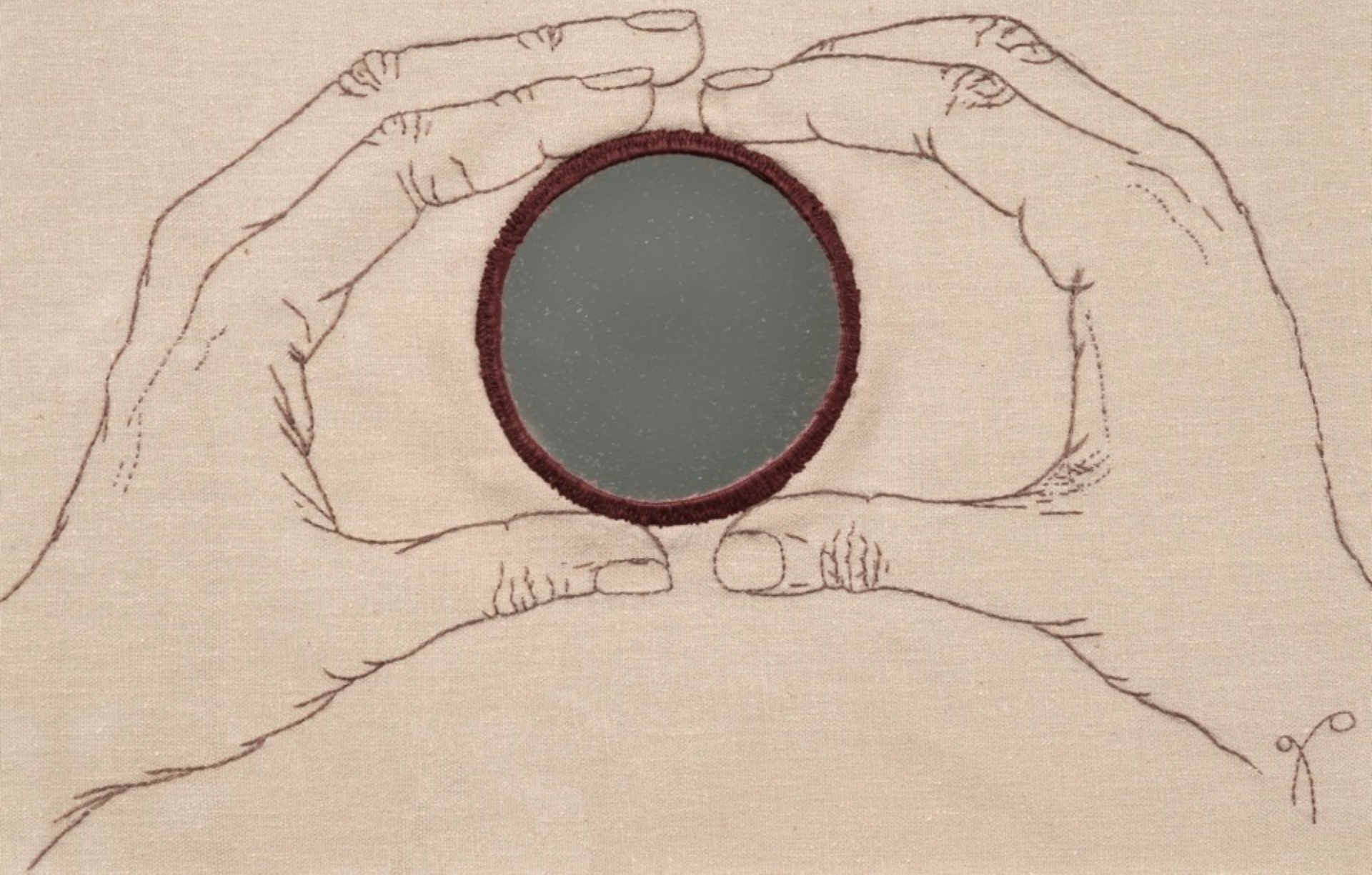
Envisioning the Seer (I – XIII)

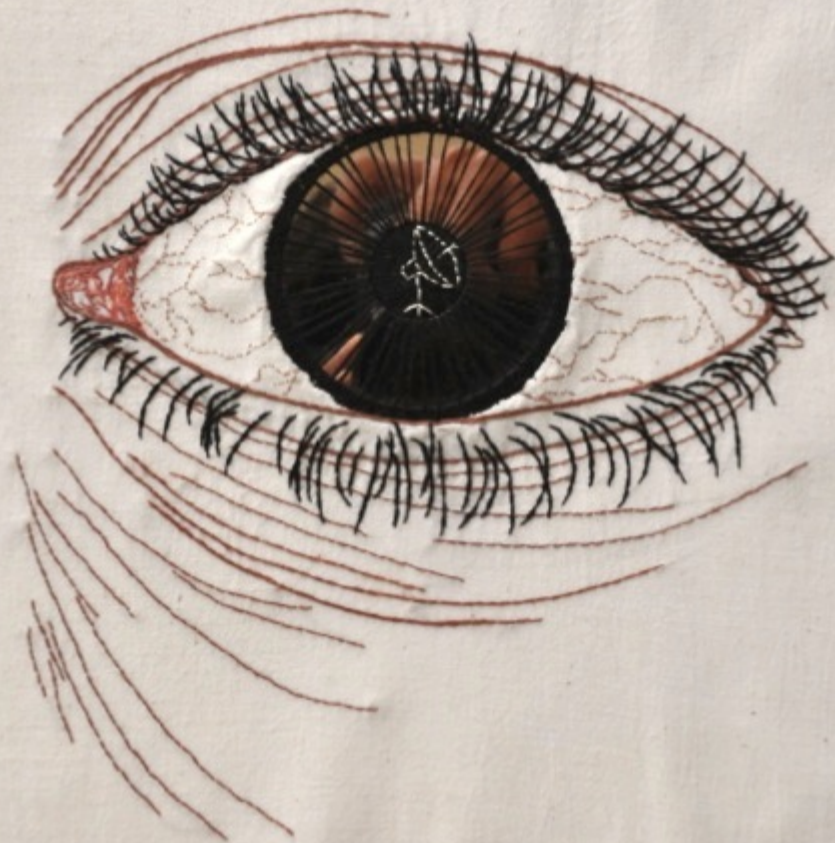










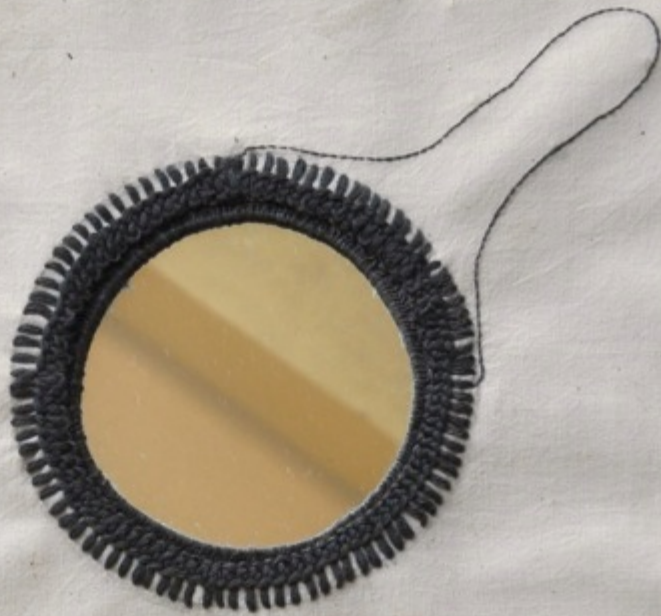


















Title: Envisioning the Seer (13 studies on *seeing*)

Some studies are presented to narrate a Seer's process of visualizing a *vision*. The eyes, in this case, are not just comprehensive tools/organs to 'see', but moderators of analytical focus, mirrors of reflective individuality, cesspools of embedded realities, or transmitters of inevitable imageries.

The task of a Seer is a complex and silent process of interweaving the real, the fictitious, and to represent these together as eventualities.

Year: 2015

Medium: Hand embroidery, mirrors and tea stains on Calico cotton.

size: 11" x 8"

Heart Enigma (The Unsolved Conundrum)

PERSIST













PERSIST

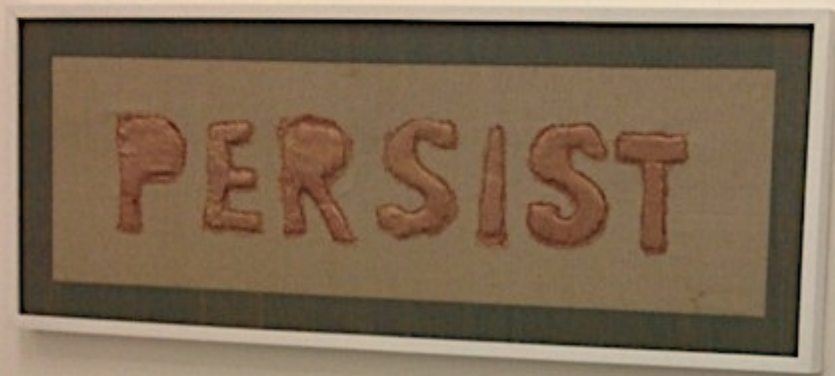


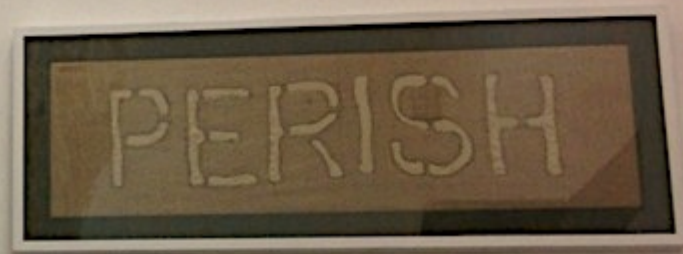
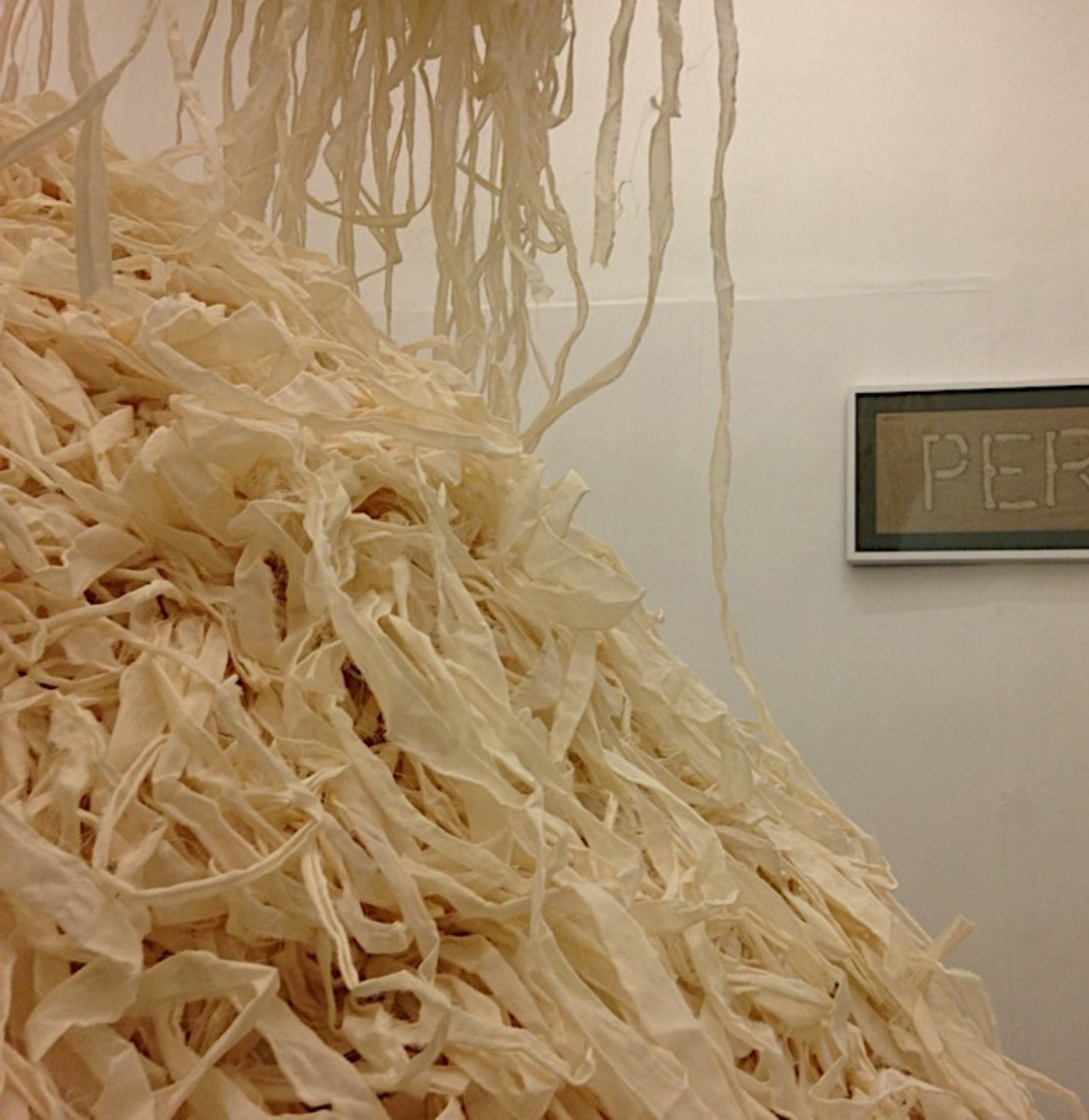


PERSIST

PERISH











Heart Enigma (Persist-Perish conundrum)

Infinite strips of calico cotton have been shredded and suspended as an ongoing dump from ceiling to floor. The liquid, visceral quality of the form is offered as an extension to the architectural space, adjoining the ceiling to the floor.

Architecture, is seen as a body; revealing the *craft*, or the health/condition of of a society. The work is accompanied with sound: resonance of constantly dripping water.

Year: 2015

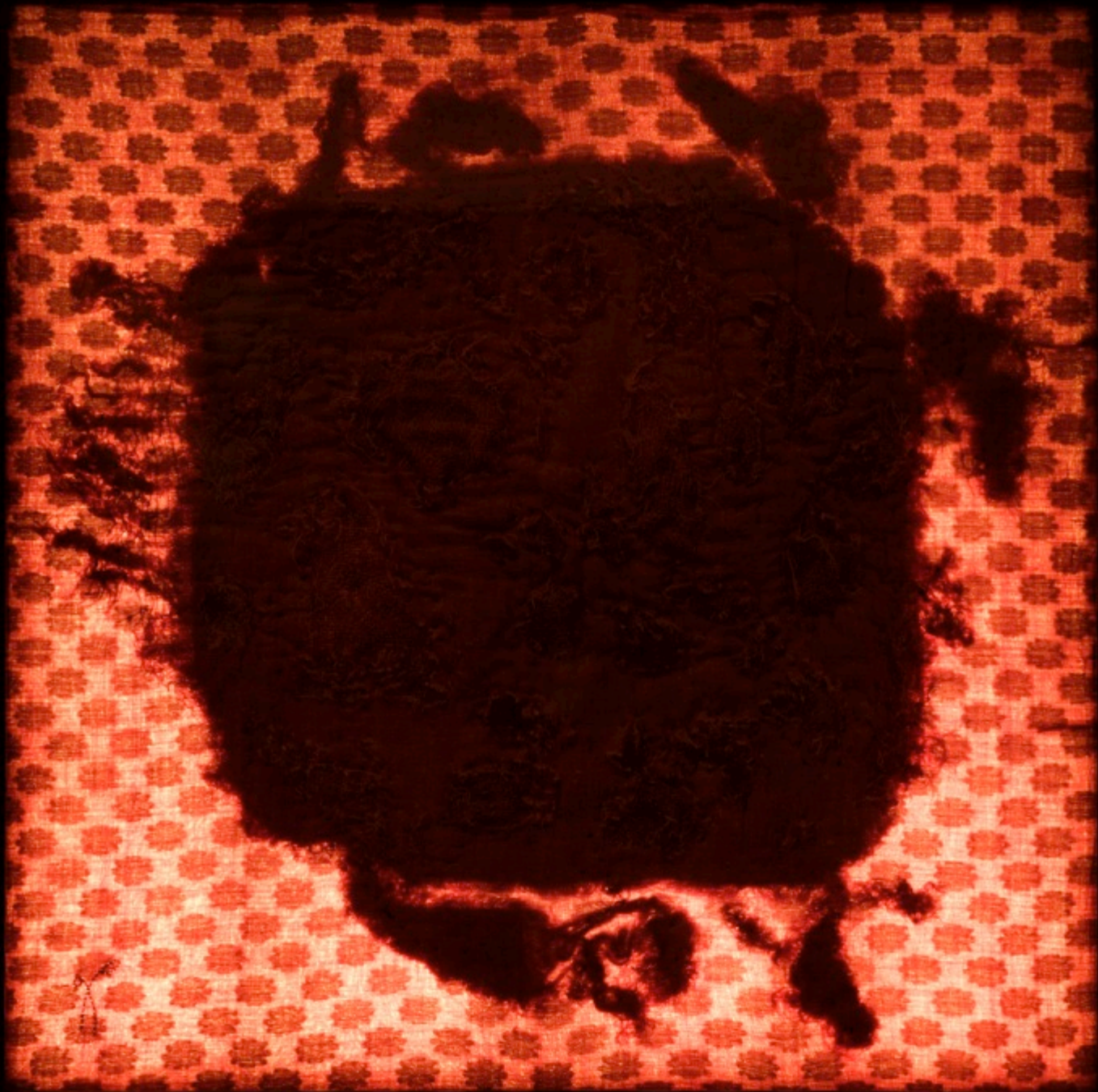
Medium: Calico cotton, polyfilling cotton; recorded, found and edited stereo sound, 8" loop

Dimensions: 4' x 4' x variable height.

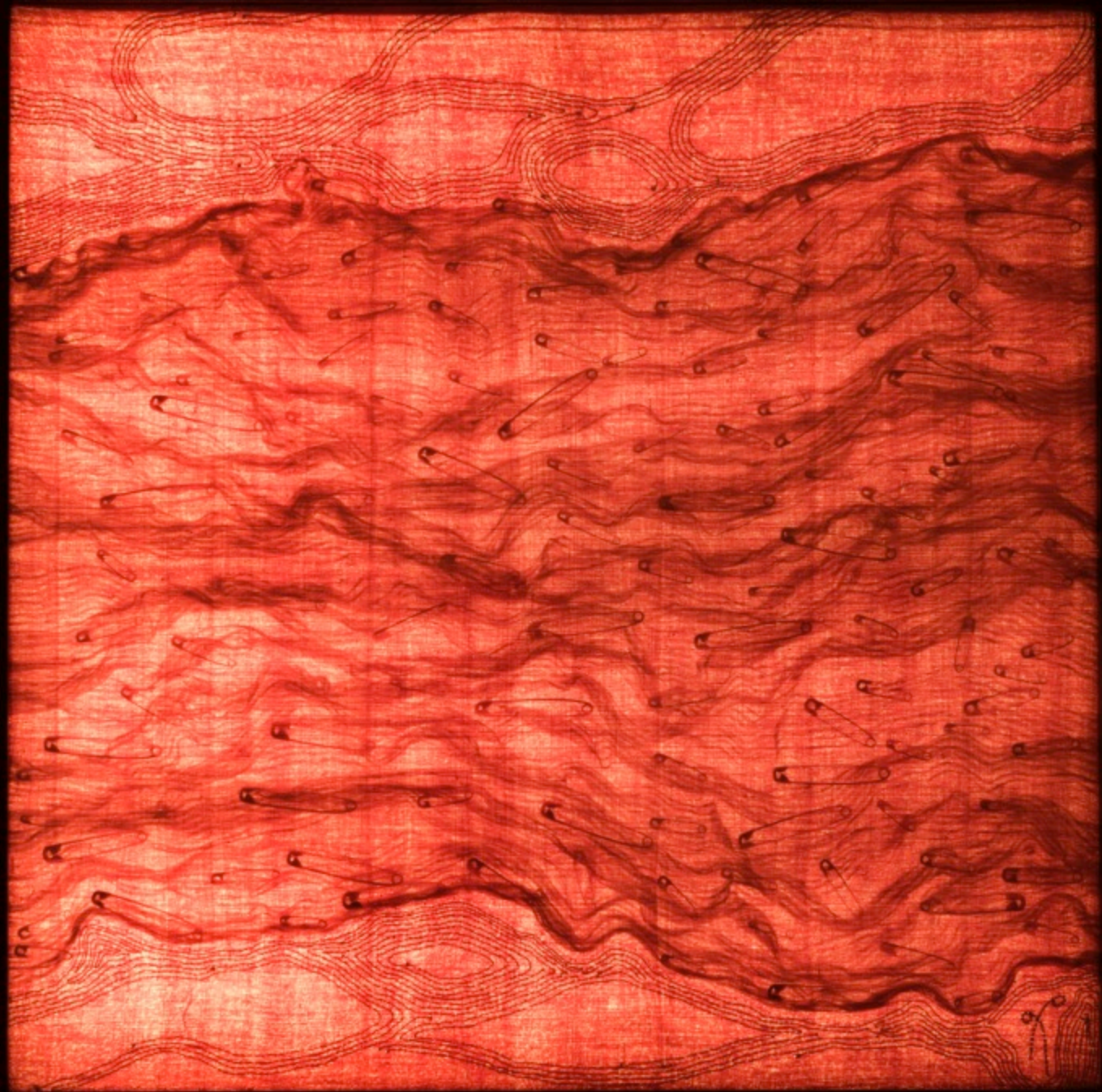


Sampler Sensations (I-VIII)

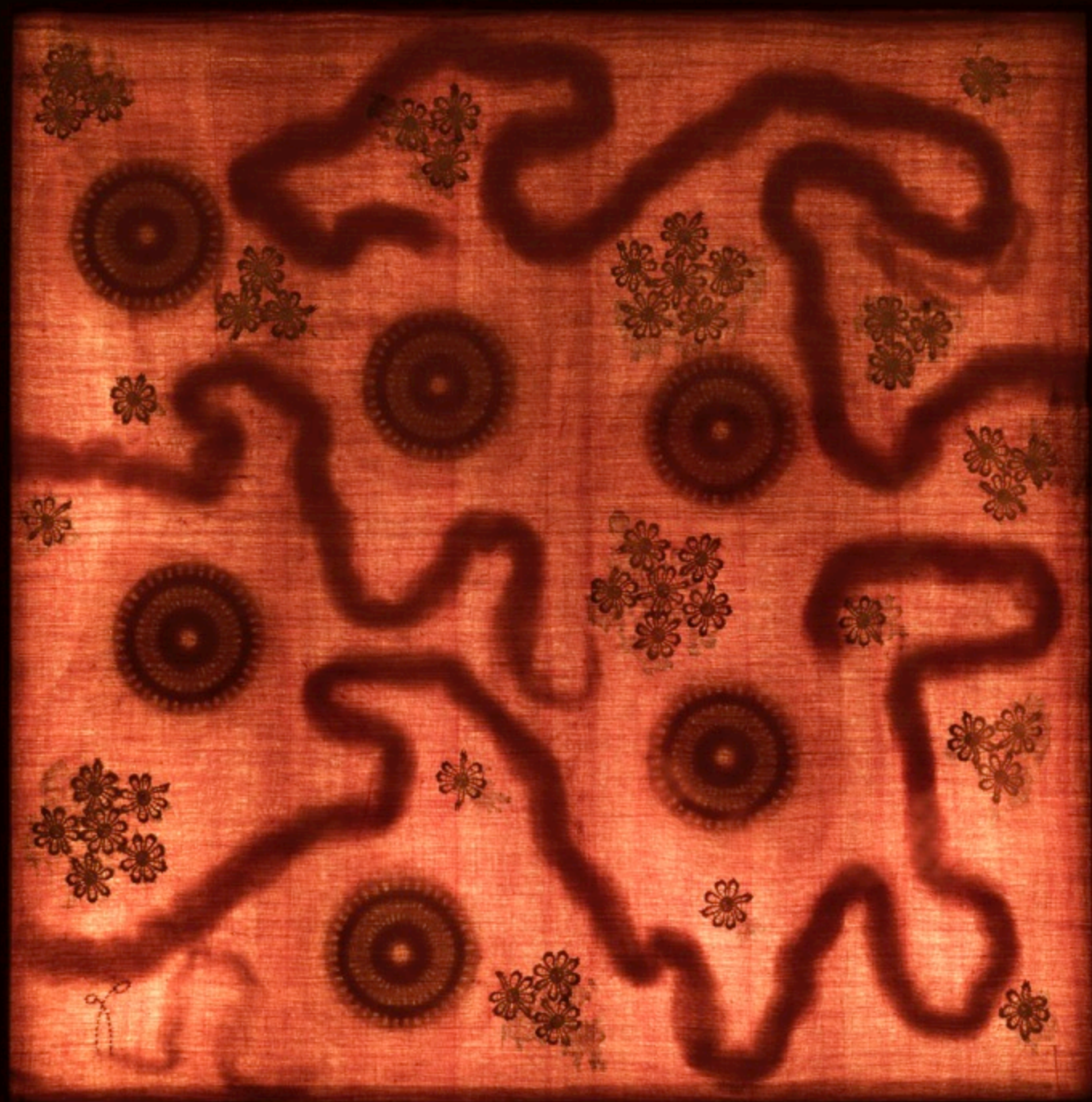


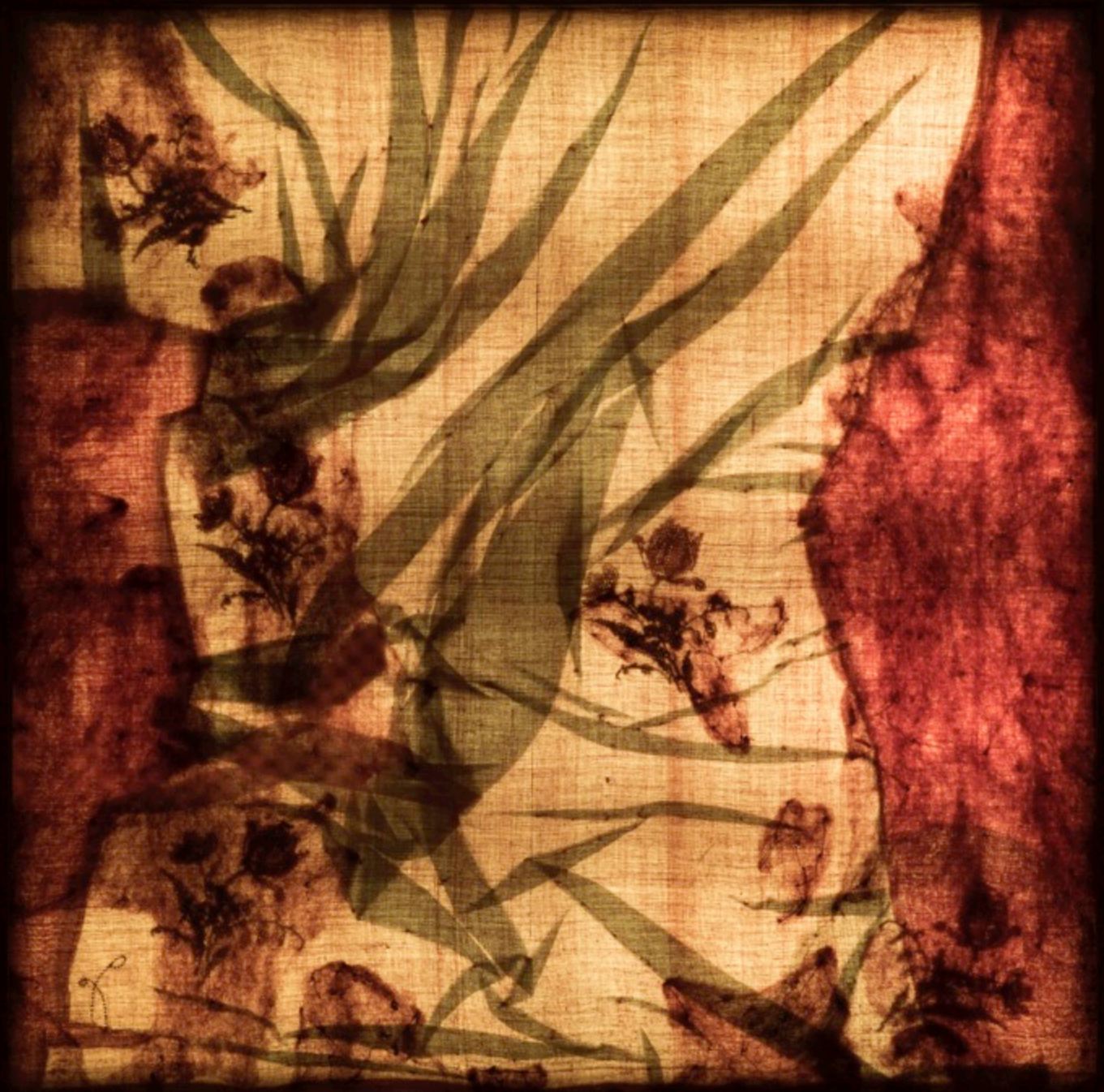


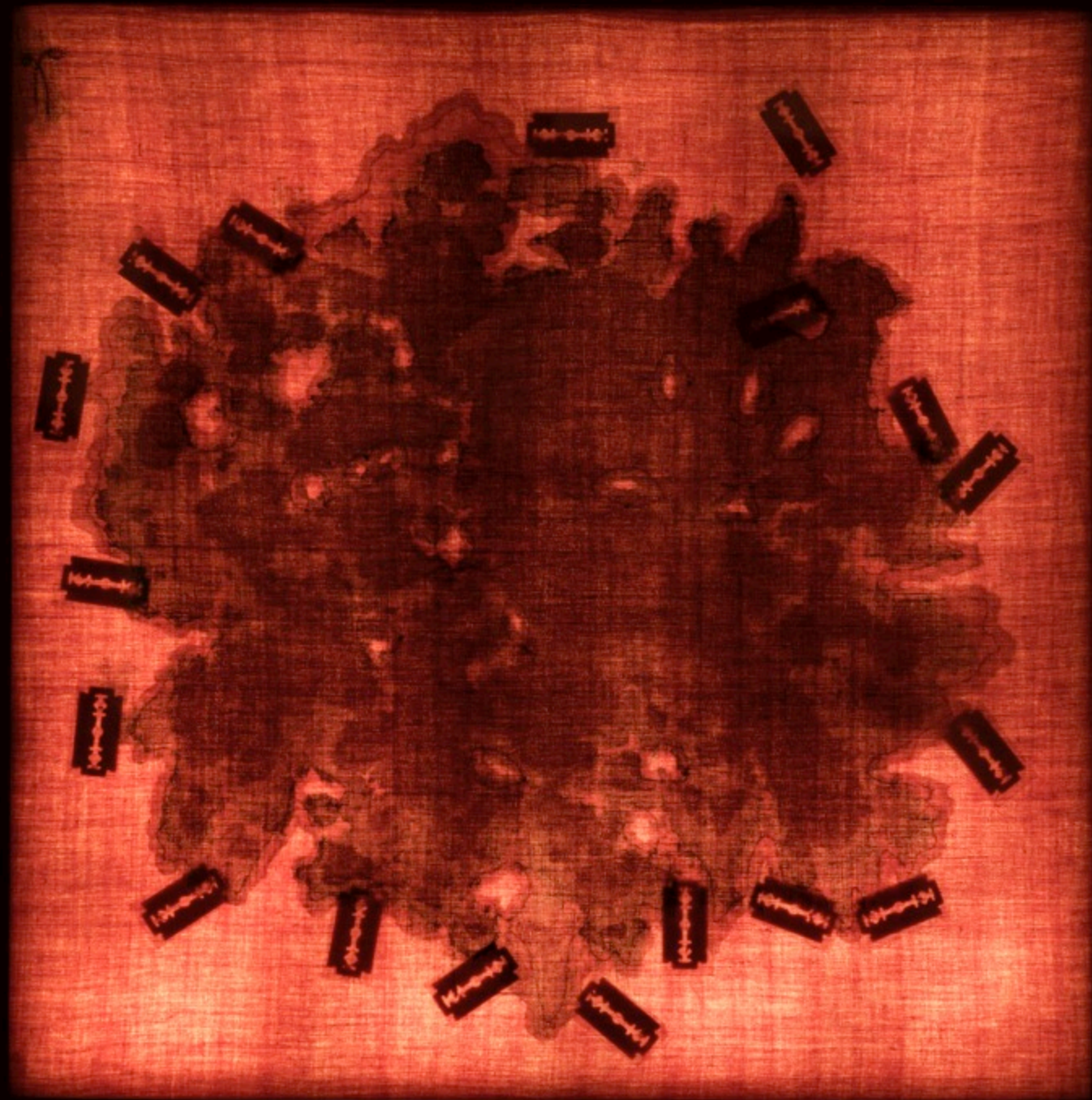














Sampler Sensations (I-VIII)

Reflecting about techne', or craft, and taking cues from x-ray images of the human/animal body in the history of image making, these works delve into textiles as a 'social body', as that carrying infinite signs and indications or 'proofs' about the symptoms of the social. The use of light to construct the image and to reveal the intrinsic nature/image is also used as possible metaphor to locate the condition or the diagnoses of the social. The works have various contemporary manual tools and materials embedded in them, which get revealed with light.

Year: 2015

Size: 18" x 18"

Medium: naturally dyed handloom cotton fabric, various tools and materials; LED light boxes.

In Continuum (Recent Works)

Press release

The exhibition, In Continuum, showcases four different series of works, executed since 2011, up till 2015. Some of these works have graphic, linear quality of drawing, and a few others, voluminous three-dimensionality. The works are executed and installed, occupying three-dimensional space, floor, walls, ceiling, and are accompanied with soundscapes.

These works evolved from an ongoing interest in the relationship between the human body, its capacity to sustain repetitive techniques and its ability to acquire skills and language. As a series with no first or last elements, these works contemplate craft from an action to a state within continuity, an expansive and evolving language, grounded in an ever-changing site, the human body. Endurance and cultivation of this language is through discipline, rigor, repetition and care of the self.

Just as the values of the craftsman have diminished from the world around us, the definitions of craftsmanship have slowly shifted.

The root words - cræft, (Old English), chraft (Old High German), referred to power, physical strength, might, virtue of the body. In its modern and contemporary usage, the word is bereft of this early connotation, integral to the human body. The works shown here are reminders of this early implication of craft with the body.

The show amalgamates three tentative zones; Craft as a 'meaningless', provocative activity in today's world, as an intimate condition, and as a necessary and unavoidable body process. From an exercise in foolery and subversion, to a composition in our nerves, the works explore the body as an active site for the play of Craft.