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ANANT ART

Catalogue © 2016 Anant Art

Front Cover Image :

Mekhala Bahl

Tetris, 2016

Mixed Media on Paper

22 h X 15 w inches

R E S I D U E

Anindita Chakraborty | Mekhala Bahl |
Niyeti Chadha | Pooja Iranna |
Poushali Das | Ranjith Raman |
Roshan Chhabria | Sajeev Visweswaran
Vanita Gupta

Curated by Premjish

15 September - 15 November 2016



ANANT ART

Residue: In Search of Lost Traces

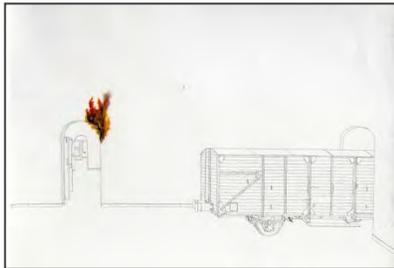
Memory is a residue of our witnessing, the times lived and the life experienced. Despite the processing and reception of abundant sensorial experiences what we retain are fragments of those images, sounds, and words. What remains in time are fragments of those memories akin to a parchment withering away slowly leaving parts of the inscription. Inspired from a chapter's title from a famous Wong Kar-wai movie (all memories are traces of tears) memories have to be conceived as traces. An incomplete drawing conjured from the residues of the past.

The process of drawing, like memories involves leaving traces and marks. Residues of the medium whether pencil, ink, charcoal, etc. mark the surface, sometimes incise it sharply, etching them lightly or harder, depending on the intensity. Like the seminal scholar-philosopher Alain Badiou has observed that drawing is a complex of marks. It exists with these marks, traces, and lines. The paper exists as its material support. This exhibition wanted to explore the formal possibilities of drawing, the act of leaving traces, and thematically connect it with memory as an outcome of the residual accumulation of our experiences. Interestingly, in this exhibition there are works which could not be conventionally placed in the formal genre of drawing but they do explore the conventions of drawings in different mediums. Furthermore, they easily blend in with the conceptual strategy of this exhibition. The artists included in this exhibition are grouped together for their engagement with drawing formally and conceptually.





Anindita Chakraborty
Muse Series 2,
2015. Watercolour on Paper



Sajeev Visweswaran
Shaved Tattooed Number II,
2014, Mixed Media on Paper

Anindita Chakraborty's watercolour based drawings reconstruct found "dead" objects. Her delicate strokes and the fragility of these images remind us of the lightness of memory but the heavy burden it casts in our lives. Through drawing these images Anindita attempts to make them alive through the gentleness of lines and contours. She remarks that through making them alive she strives to freeze the memories associated with these objects. Objects such as shell, feather, jewellery, strands of hair, fragile leaf, etc. draw our attention towards the lightness of their existence. Through the subtle traces, she brilliantly showcases the fragmented nature of memory. Anindita's drawings perform the function of remembrance effectively through its soft rendition of objects. It strikes a nostalgic cord. Such similar function of drawings to evoke historic memory and trauma is also visible in Sajeev Visweswaran's work. The realism of Sajeev's drawings accomplishes an archival role. His thin and sharp lines incise the surface. His drawings maintain an aesthetic restraint characterised by measured etchings on the surface, the depiction of the mundane activities, still life

and interiors meditate on the ideas of presence and absence, spaces of domesticity with an astute political sensibility. Instead of camera Sajeev documents our world through his pen and watercolour. Moving away from his characteristic interiority, the works in this exhibition meditate on collective violence and resistance. Sajeev's engagement with holocaust and the archival images of concentration camps and trains which were used to transfer Jews has been the influence behind his work 'Shaved, Tattooed, Numbered II'. Instead of relying on realism as a trope Sajeev resorts towards a surreal strategy to handle unstable places and violent times. Here the historic space, time and events fuse together in a dream like landscape with a small fire kindled, denoted by the fiery orange patch, flaming to devour. Also interesting is the presence of grids in the 'Movement' series, which is self referential about the process of drawing. By leaving them intact Sajeev draws our attention to the history of this form.

Poushali's images are as evocative as their title. Her rhythmic strokes complement the

beautiful title of her works. In Poushali's 'From River-Side' and 'Music and Drama' we see the fluid movement of her brush rendering life to mendicants and saints. Mysticism looms in the atmosphere. Her affinity towards mysticism started with reading a poem of Tagore. Inspired by this spiritual encounter she depicts these mystics as central characters in her works who have immersed themselves in devotional music and dance. In these works one encounters the joy of spiritual pursuit through the emotional charge of their bodies and faces and the universe around them through an absence. Nothing exists apart from these figures. She writes, "This sense of interior and exterior grew in me out of these two different aspects of human self, embodying two different aspects of relationship between nature and nurture... The drawings however, maintain their special intrinsic charm with a strong linear force true to the moment of creation. Likewise, I draw inspiration from the immediate nature- the studio-window posits a passage for my imagination to reach places. Together the figures and the organic natural forms are strong residues which keep seeping

through the layers of my painting. The present collections of drawings are personal experiences and remnants from the mind, hinting at some universal human transcendence."

The stitches in Ranjith Raman's embroidery are akin to traces in drawings. Through this form Ranjith replicates the process of drawing, while leaving residue of threads inside and outside the cloth. His naturalistic, semi-abstract and abstract compositions portraying people, lush landscapes of Kerala and cityscapes, are meshed with his personal journey and memories. Memories are not only fragmented, they are also overwritten by the presence of others, that causing the erasure of some details, sometimes this layering resulting in a palimpsest. Ranjith too layers his surface with additional cloth and additional stitches, "Some works are planned and some are spontaneous. Each work has its own journey. I like layering fabric and layering stitch". Very similar to Poushali's spiritual affinities, Ranjith says, ". "Embroidering is a meditative process and a sustaining journey. I keep embroidering till the work tells me it is



Poushali Das
From River side (Set of 2), 2015,
Brush Drawing With Colour on Paper



Ranjith Raman,
Untitled, 2015,
Hand Embroidery and Patch



Mekhala Bahl,
Bowl Slow, 2016,
Mixed Media on Paper



Vanita Gupta,
Untitled 1, 2016,
Acrylic on Canvas

complete.” Through these painstakingly stitched layers Ranjith exhibit the interiority of his world, the nostalgia for a distant homeland and the complexities of human emotions.

Mekhala Bahl’s abstract landscapes display a cartographic quality. It seems like a map evolved into an abstract visual form. Her diverse choice of colours and shapes on paper looks akin to an aerial view of a road. A cosmos of objects, shapes and figures exist in her landscape moving away from each other, seeking their own identity. ‘While the images scattered throughout her work (such as chairs, ice cream cones, letters) all connect back to Mekhala Bahl’s own environment and childhood experiences, the sheer abundance of these shapes allows the viewers to claim them and invest them with their own personal experiences.’ Hence, its creation is a subjective endeavour, involving the memories and emotions attached with objects and its viewing requires innocence; akin to ‘the innocent childhood game of finding familiar shapes in the clouds’.

Vanita Gupta’s characteristic monochrome abstractions in essence are part of her ongoing search to understand the tensions between space and void. These paintings are exclusively done in black colour depicting abstract forms and objects. Many have written on her excellent use of strokes, and her mastery of applying the paint. Nevertheless, Vanita restrains herself from divulging more about these works and confines her rubric in an austere gesture “I believe in the ardent need to paint, nothing more nothing less.” The use of black for her is a conscious choice to arrive at that definite form, to show the form she is depicting and to naturally project the height, contrast and shape of the object. Her use of bold brush strokes combined with light strokes is a conscious arrival at depicting the tensions between space and absence of space. The bold represents the space and form while the light ones represent the absence. The abstract objects which are depicted in an inventive way, owes its primary allegiance to her inner urges and imaginations, whereas the physical objects around her also play an influential role behind its execution. Her range as a skilled

draftsperson of this stunning graphic series reflects her affinity to the mechanisms of psyche and an unquenchable search for originality. Painting effectively does justice to her fondness for intuition and surprise.

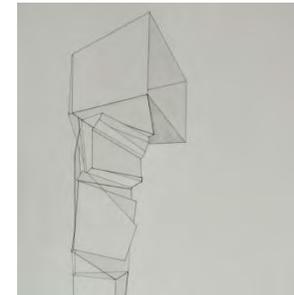
If we could identify these works as the romantic one which is characterized by heavy darkness, presence of black ink and violent contrasts, the works of Pooja Iranna, and Niyeti Chadha should be categorized as contemporary drawing which is more sober, more invisible. Their beautifully crafted abstract renditions of architectural spaces are an addition to this category. Their confident straight lines eventually resulting in abstract architectural shapes and blocks, strips off the surface and trim down it to its basic shape. Pooja draws these lines with colours depicting the abstraction of the tonalities of the surface. She remains grounded to her architectural themes in this show as well, exploring the possibilities with which humans have extended their creative mind. She believes that we have reached our zenith when it comes to expressing our ingenuity. There is no stone unturned as the human race

has successfully managed to use their cultural as well as technical knowledge along with positive energies, to construct the unthinkable. Through these works she focuses on the ever growing cities. The structures are coming up fast and without a thought or even necessity at times. According to Niyeti in her works, “the forms are simplified into an arrangement of basic elements of line, tones and planes. These images are only points of departure though. The process of construction of each space is important. The purpose is not to look for spatial strangeness but the tension between the understandable and the un-understandable, between representation and abstraction—between seeing and knowing.” Niyeti transforms the constantly evolving urbanscapes in to a two dimensional image; her abstract drawings emphasising on the experience associated with these spaces. Her experiments with dimensions are noteworthy as she infuses new textures and forms to these structures.

Stylistically Roshan’s humorous drawings are inspired by the popular illustrations found in pulp books, woman's magazines, the



Pooja Iranna,
Juxtaposed Expansions 9, 2016,
Mixed Media on Acid Free Paper



Niyeti Chadha,
Untitled 1, 2016,
Mixed Media on Paper



Roshan Chhabria,
Todays Modern Mothers (Set of Three),2014,
Goauche on Paper

newspaper, local signboards, etc. Thematically he is inspired by the everyday life of Indian middle-class and his observations of their situations and its aspirations. His display is mostly a clutter like arrangement of works, texts and sometimes found objects and readymades which he finds relevant. It can be on the wall or the floor, which somewhat looks like objects displayed in a flea market. 'His works can be viewed as pages from a personal scrapbook- with drawings that spill into found and readymade objects, sculptural and site-specific installations and then back into drawings.' His works are disseminated and displayed as a visual cluster rather than as an isolated object. This assembly of material and form allows the artist to express observed and experienced dichotomies in social customs, traditions, norms and conditions with conscious naiveté, irony and wit.

Anindita Chakraborty



Muse Series 1, 2015
Watercolour on Paper
10 h X 5 w inches

Muse Series 2, 2015
Watercolour on Paper
10 h X 5 w inches



Muse Series 3, 2015
Watercolour on Paper
10 h X 5 w inches



Muse Series 4, 2015
Watercolour on Paper
10 h X 5 w inches



Muse Series 6, 2015
Watercolour on Paper
10 h X 5 w inches





Muse Series 7, 2015
Watercolour on Paper
10 h X 5 w inches



Muse Series 8, 2015
Watercolour on Paper
10 h X 5 w inches

Muse Series 5, 2015
Watercolour on Paper
10 h X 5 w inches





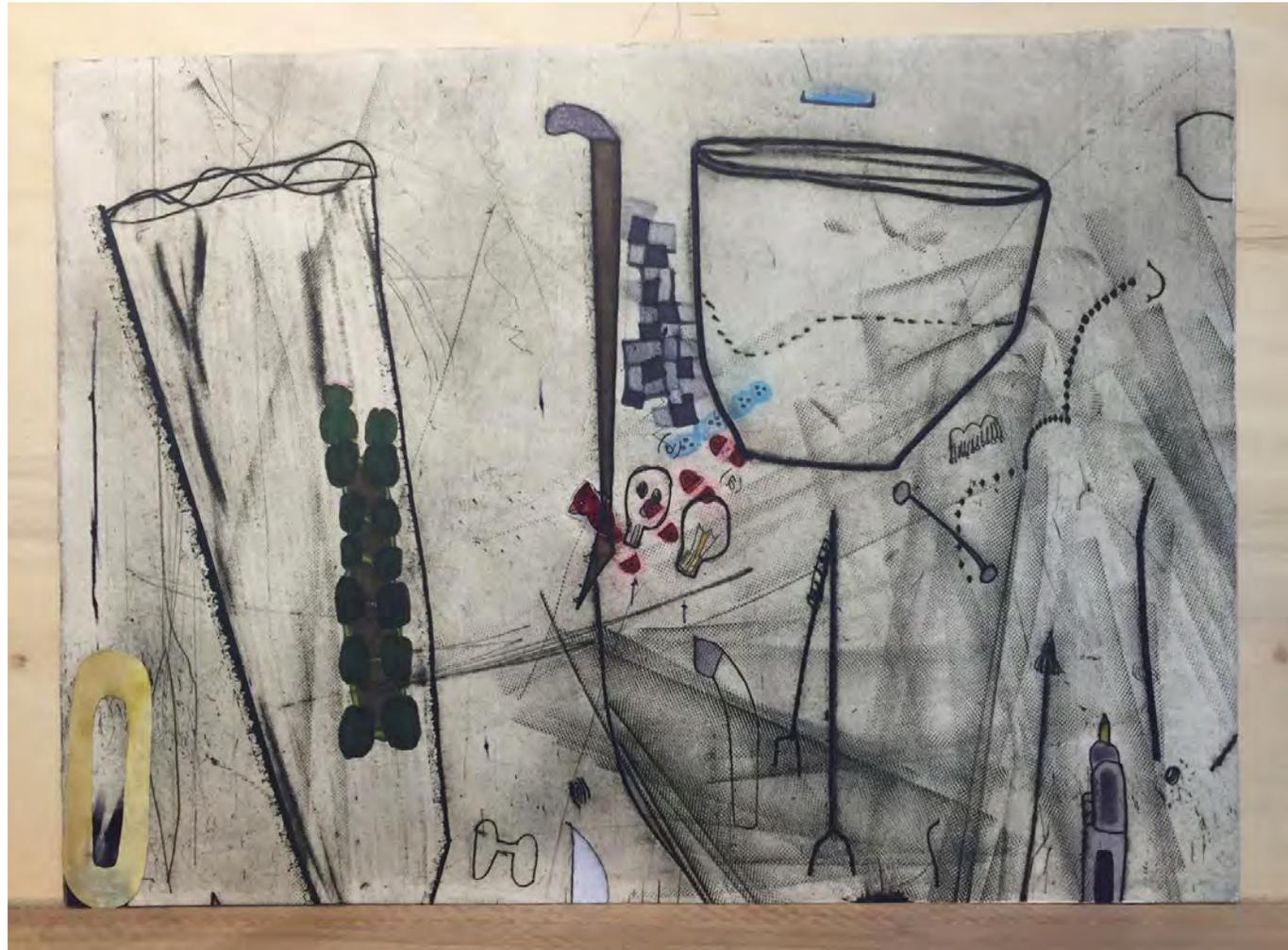
Mekhala Bahl



Squirt, 2016
Mixed Media on Paper
0 h X 0 w X 7 d inches



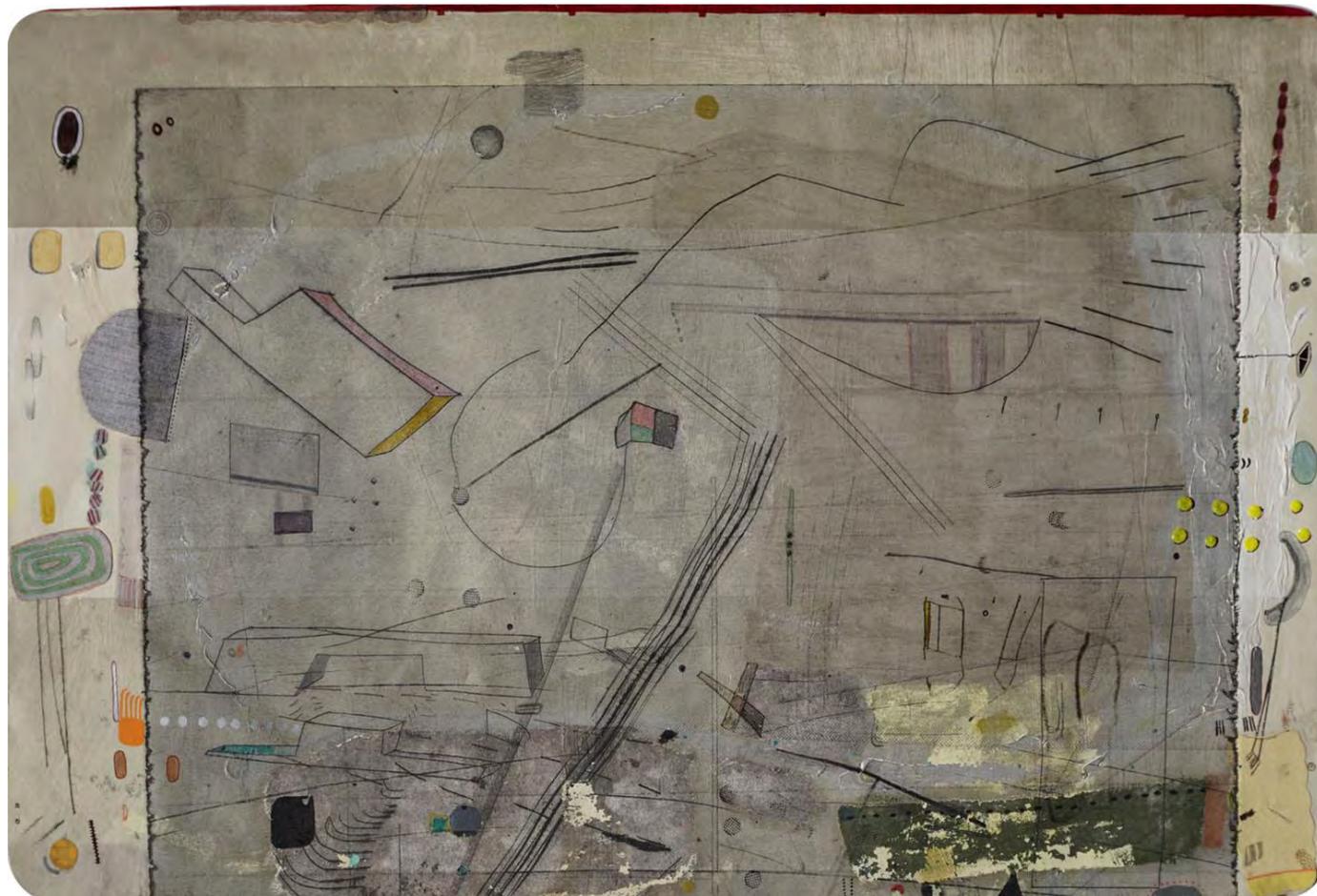
Swing, 2016
Mixed Media on Paper
0 h X 0 w X 7 d inches



Bowl Slow, 2015
Mixed Media on Paper
11 h X 16 w inches



Snow-check, 2016
Mixed Media on Paper
20 h X 15 w inches

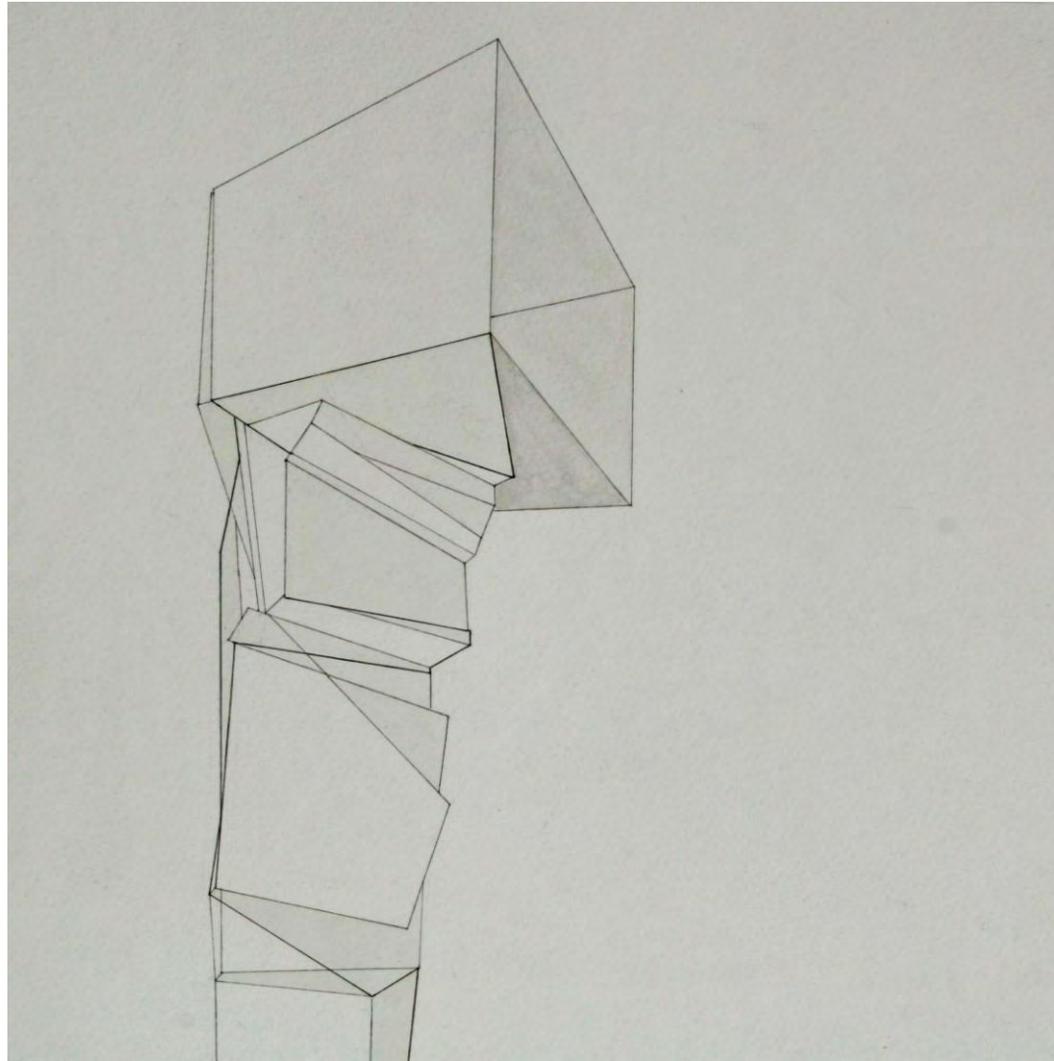


Tetris, 2016
Mixed Media on Paper
22 h X 15 w inches

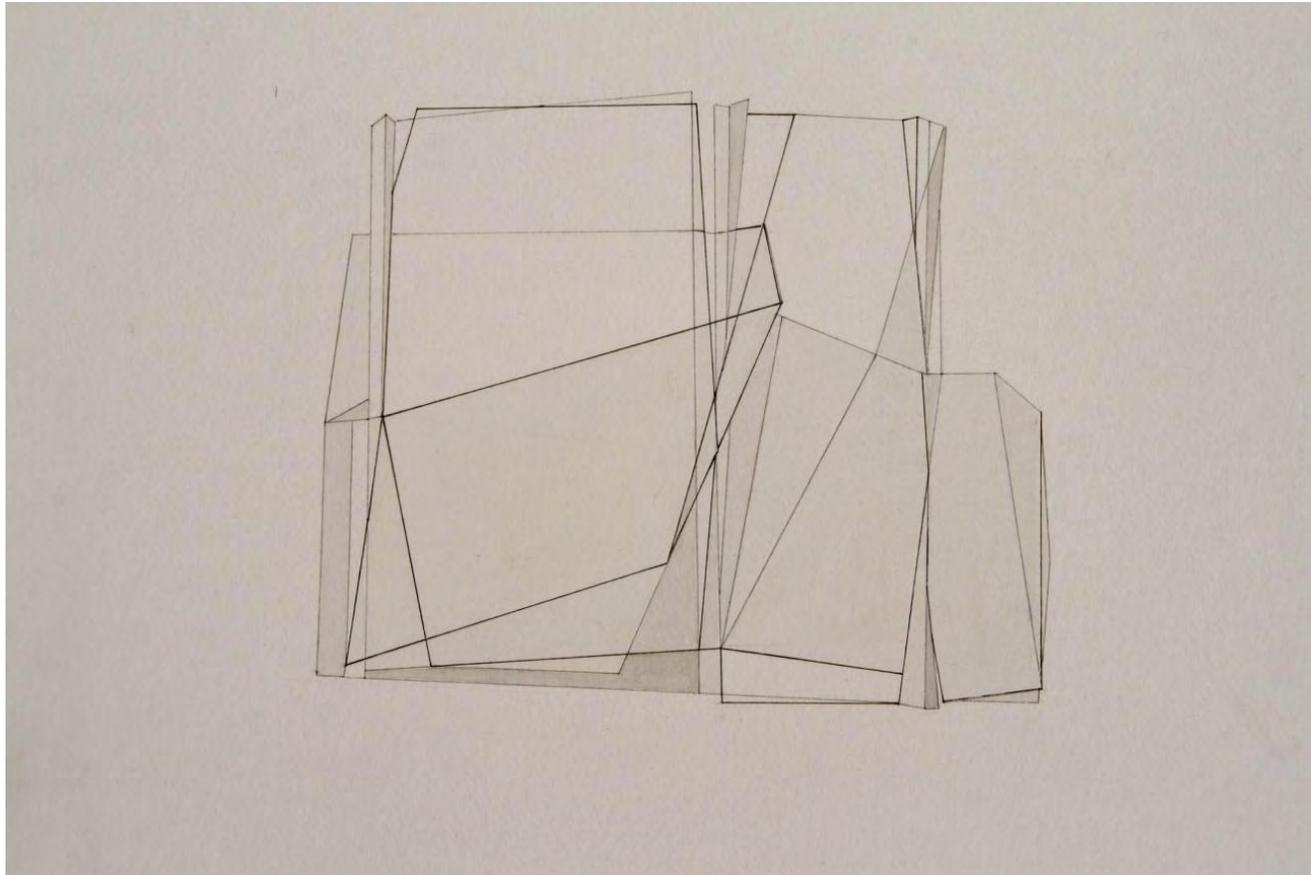


That song, 2016
Mixed Media on Paper
19 h X 13 w inches

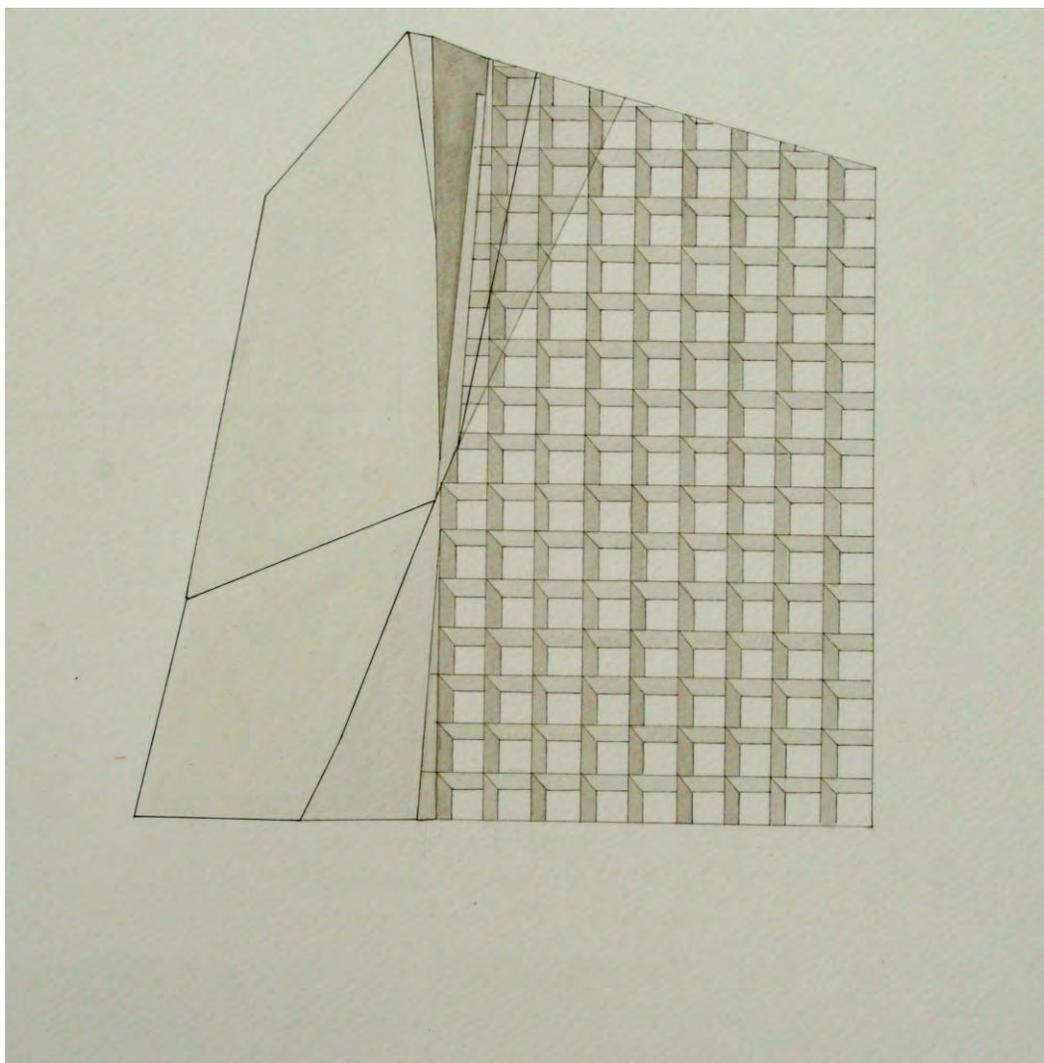
Niyeti Chadha



Untitled 1, 2016
Mixed Media on Paper
8.5 h X 8.5 w inches

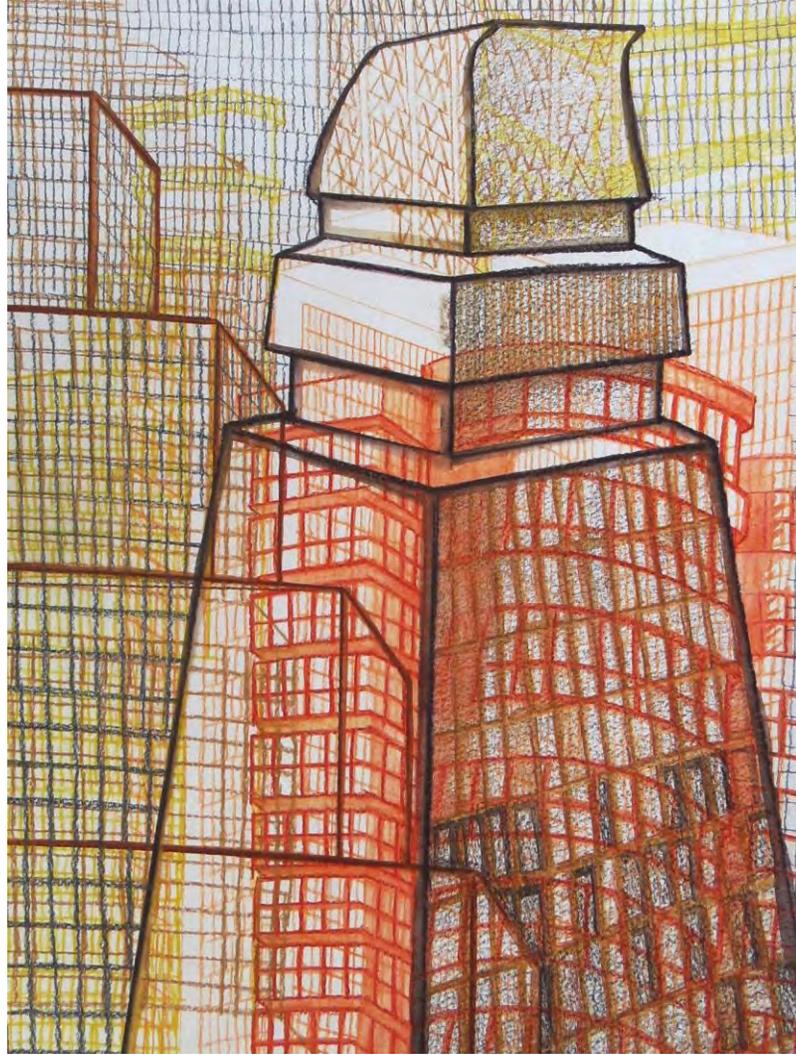


Untitled 2, 2016
Mixed Media on Paper
8.5 h X 8.5 w inches



Untitled 3, 2016
Mixed Media on Paper
8.5 h X 8.5 w inches

Pooja Iranna

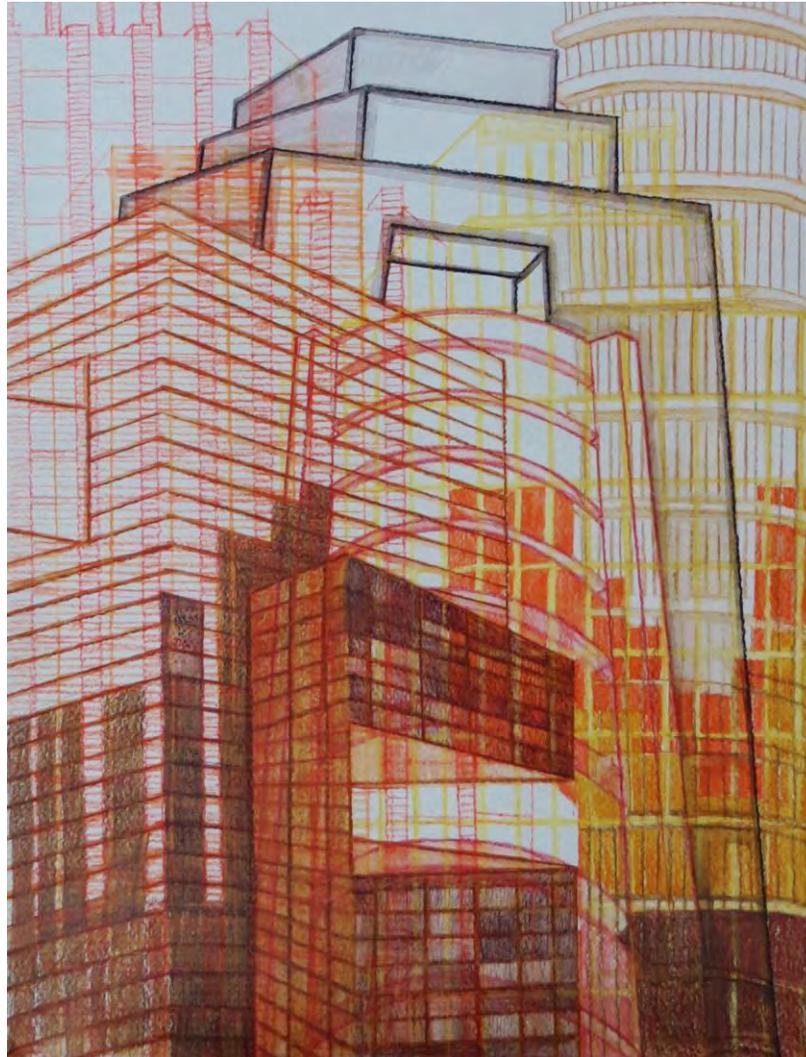


Juxtaposed Expansions 7, 2016
Mixed Media on Acid Free Paper
15.35 h X 11.41 w inches

Juxtaposed Expansions 8, 2016
Mixed Media on Acid Free Paper
15.35 h X 11.41 w inches



Juxtaposed Expansions 9, 2016
Mixed Media on Acid Free Paper
15.35 h X 11.41 w inches

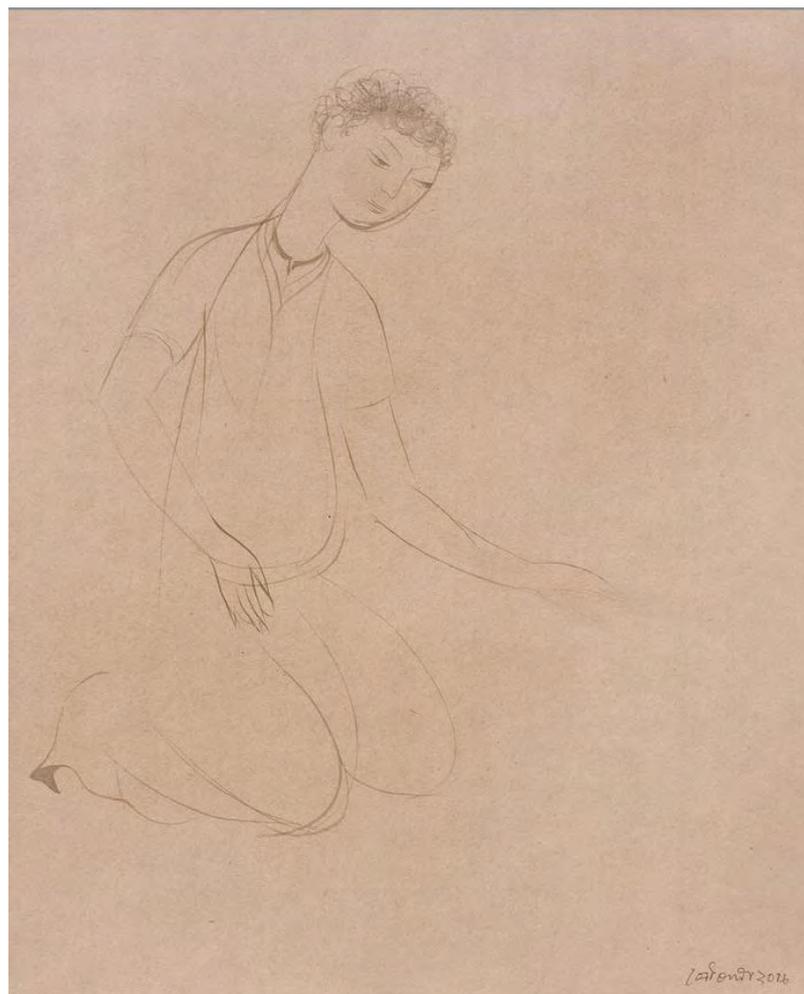


Poushali Das



Music and Drama (Set of 7), 2016
Brush Drawing With Colour on Paper
27.5 h X 23 w inches

From River side (Set of 2), 2015
Brush Drawing With Colour on Paper
15 h X 9 w inches



From River side (Set of 2), 2015
Brush Drawing With Colour on Paper
15 h X 9 w inches

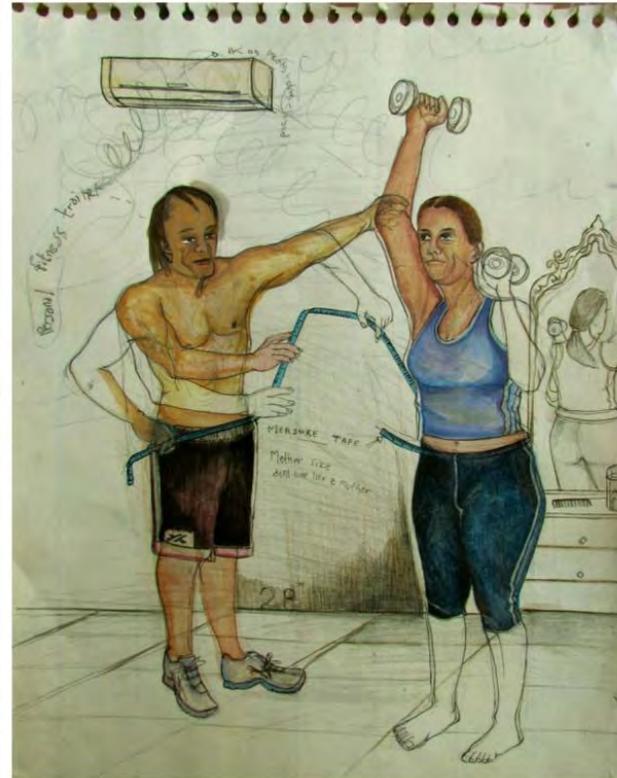


Ranjith Raman

Untitled, 2015
Hand Embroidery and
Patch Work on Cotton
36 h X 24 w inches



Roshan Chhabria



Today's Modern Mothers
(Set of Three), 2014
Goauche on Paper
12 h X 36 w inches

Sanjeev Visweswaran

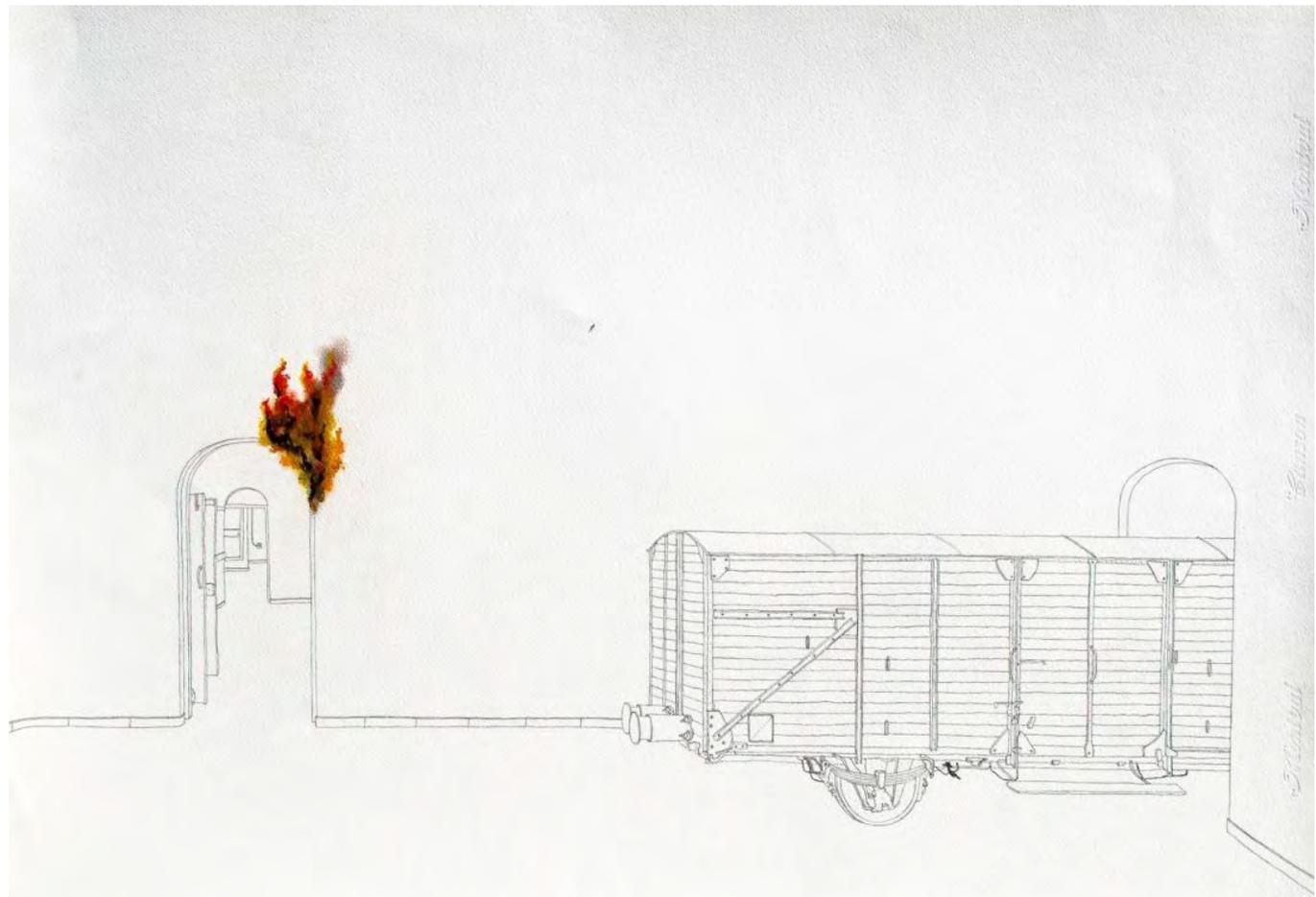


Movement 1, 2016
Mixed Media on Paper
12 h X 16 w inches



Movement 2, 2016
Mixed Media on Paper
12 h X 16 w inches

Shaved Tattooed Number II,
2014
Mixed Media on Paper
21.65 h X 29.72 w inches





Absence Series 4, 2014
Mixed Media on Paper
21.65 h X 29.72 w inches

Vanita Gupta



Untitled 1, 2016
Acrylic on Canvas
37 h X 51 w inches

Untitled 2, 2016
Acrylic on Canvas
72 h X 24 w inches



Anindita Chakraborty

Anindita Chakraborty completed her BVA from Tripura Government College of Art and Craft, Tripura Central University and MFA (Painting) from University of Hyderabad in 2009. In 2008-2009 she was conferred with Young Talented Artists Award, for outstanding achievement in the field of Painting, by North East Zone Cultural Centre, Ministry of Culture. In 2016 she was part of a two artists show titled "See Through Me" at Kalakriti Art Gallery, Hyderabad. She was also part of group shows such as: "Born a Girl" Curated by Avani Rao Gandra at Goethe-Zentrum, German Cultural Centre; "Art for Young Collectors II" Galerie Mirchandani + Steinruecke, Mumbai; Young Contemporaries II" An exhibition of Contemporary Art at Contemplate Gallery, Coimbatore; "Unfaithfully Yours", Curated by Alex Mathew, SKE gallery, Bangalore. Anindita was part of the Artist in Residency program at Kalakriti Art Gallery in 2016.

Mekhala Bahl

Mekhala Bahl trained at the College of Art, Delhi and then at Rhode Island School of Design until she graduated in 2003. Her practice involves primarily printmaking and painting, using material as diverse as silk, wood, plastic, paper. She has worked, and exhibited in countries and cultures as diverse as Italy, France, Japan and America. Selected Exhibitions: Scapes, Gauguin Gallery, Brittany, France, 1999; Print Matrix: Print Media Exhibition, Fine Arts Galleries, Fairfax, Virginia, USA 2001; Blur, Monte castello Art Gallery, Montecastello, Italy 2005; India on Canvas, Auction and Exhibition 2006; Grain, Gallery Espace, Delhi 2013, The Black Frame Project, Indigo Blue Art - Singapore 2013, Drawing 2014, 7 decades of India Drawing at IGNCA, Delhi; Solo exhibition, Anecdote, Alliance Francaise, Delhi, 2007; The geometry of error, Gallery Espace, Delhi, 2009.

Niyeti Chadha

Niyeti Chadha was born in 1979 in Dehradun, India. Niyeti is a post-graduate student of Printmaking (at MSU, Baroda) and is the recipient of scholarships at the School of Visual Art, New York (2010), Manhattan Graphics Centre, New York (2006), INLAKS Fine Art Award, Inlaks Foundation, India (2005) and Junior Research Fellowship granted by University Grants Commission, India (2003).

Her solos were held in India and abroad and they include '*Drawing Notes*'- Studio X, Global Network Initiative | GSAPP | Columbia University, Mumbai (2015); '*A Script for a Landscape*' – Site specific Wall Drawing, Queens Museum of Art, NY (2011); *Recent Drawings*- Art Konsult, New Delhi, India (2008); *Recent Drawings* - Gallery Beyond, Mumbai, India (2007); Exhibition of Drawings at Rabindra Bhavan, New Delhi, India (2005); and 'Very Personal' an Exhibition of Prints, Indus Bank Gallery, Chandigarh, India (2000).

Pooja Iranna

Born in 1969 in New Delhi, Pooja Iranna received her BFA and MFA in Painting from the College of Art in New Delhi. Her selected awards have been, Charles Wallace India Trust Award in 2002, Outstanding Women Achievers Award by (YFLO), a wing of FICCI, India in 2009. She has also been one of the Celeste prize finalists, in 2010 for her video 'Another New Beginning. In 2010 and 2011 her solo shows were selected in the top twenty finalists for Skoda Prize. Her other prominent shows in the last few years have been: "The Eye and the Mind: New Interventions in Contemporary Art" Gaungdong Museum of Art, Guangzhou, China; 'Working space-around memory and perception', curated by Roobina Karode, Kiran Nadar Museum of Art, New Delhi; 'My memory, your History: Narratives on the North' curated by Priya Pall, Birla Academy of Art and Culture, Kolkata, India in 2015.

Poushali Das

Born 1974 in Calcutta, She completed her B.F.A. in painting from Kala Bhavan, Santiniketan in 2002 and M.F.A Painting from M.S.University, Baroda in 2004. Her first solo show was held at Gallery Art Resource Trust at Mumbai in 2005 and second show at Gallery Espace in 2006. She has also participated in several group shows including Beyond Credos: Painting in Baroda Today, Birla Academy of Art and Culture at Kolkata; Celebrating Indian - III organized by TRYO this show travelled to Kolkata, New Delhi, Bangalore and Mumbai in 2007; Unfolding Grace at Baroda; Sense N blend , New Delhi in 2006.

Her notable group shows include A NEW SPACE' *Nazar art gallery, Vadodara Gujarat* (2016); 'Winter Weave', Birla Academy of Art and Culture, *Calcutta* (2015); "Residual Remnants" curated by Rekha Rodwitty (2014).

Ranjith Raman

Ranjith was born (1972) and brought up in the south Indian coastal state of Kerala. The gentleness of the landscape fostered his artistic streak and led him to pursue a Bachelor of Fine Arts from College of Fine Arts, Thiruvananthapuram, Kerala, completed in 1996. Moving cities to teach and later to complete a Masters in Fine Arts at Sarojini Naidu School of Arts, University of Hyderabad (completed in 2006), Ranjith kept painting and adding stitch to his paintings. As Ranjith immersed himself in embroidery; he created naturalistic, semi-abstract and abstract compositions portraying people, lush landscapes of Kerala and cityscapes, each meshed with his personal journey and connect. His solo shows include: 'intangibles' at Galerie Mirchandani + Steinruecke, Mumbai (2012); and also at Contemporary Art Gallery, Ahmedabad, Nazar Art Gallery, Baroda in 2000.

Roshan Chhabria

Roshan Chhabria holds a B.V.A. (Painting with Gold medal) (2011) and an M.V.A.(Painting) (2013) in from Maharaja Sayajirao University (MSU), Baroda, Gujarat. This prolific young artist received the Gujarat Lalit Kala Award (2008) and the Nasreen Mohamedi Scholarship (2009-2010) and has participated in residency programs in Chennai, Mysore and Baroda. In 2013, Roshan participated in the group show DIVER-CITIES II at Latitude 28, New Delhi and TraditionsTransformation at Geukens & De Vil, Antwerp, Belgium. His solo show opened October 2013 at Gallery Maskara, Mumbai, India. His recent significant group shows include: 'Within Without' curated show by Varsha at Nazar Art Gallery 2016 Baroda and Vadfest 2015 Baroda. He has been a resident artist at Piralma Art Foundation, Mumbai in 2015. The artist lives and works in Baroda, India.

Sajeev Visweswaran

After completing his BFA in Painting from College of Art Delhi, Sajeev went on to pursue his MVA in Printmaking from M.S. University, Baroda. He completed his masters in 2008 and went on to attend various residencies and exhibitions. He attended the residency 'Residence Price' at the 13th Biennale Internationale de Gravure de Sarcelles, France (2008) and at 1 Shanthi Road, Bangalore. His first preview solo show was held in Baroda (2012). His first solo show was held at 1,Shanthi Road, Bangalore (2014). He has organised printmaking and serigraphy workshops in Veer Narmad South Gujarat University-Surat and collography workshop for students from Utkarsh Vidyalaya, at Space Studio. His artworks have been selected for several exhibitions and curated group shows in reputed galleries of Mumbai, Bangalore, Baroda, Ernakulam, Kochi, and New Delhi in India, and in Seoul and Busan - Korea, and Ville de Sarcelle- France.

Vanita Gupta

Vanita Gupta studied Fine Arts in Painting at the L.S. Raheja School of Art, Mumbai. But her art cannot be confined within categories. Although she began as a painter, her concerns with coordination of movement and balance, juxtaposing existence and non-existence, empty vacuums and solid spaces have led to her current explorations in sculptural work and video installations.

Her video work the "Balloon Trilogy" featured in the 16th international Media art WRO Biennale 2015, Wroclaw, Poland. She has been awarded fellowship grant 2014-15 by Asian cultural council, New York. She was at a residency at Residency Unlimited New York, 2015. In 2014 she was awarded the Pollock Krasner Foundation Grant, New York. She has had four solo shows with Pundole Art Gallery, the latest being in 2013 exhibiting her new body of sculptures. In 2015 a selection of her works was show by Art Heritage Gallery, Delhi.



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