Voiceover
GALLERY RAGINI

Presents

Voiceover

CURATED BY
MEENA VARI

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ANANT JOSHI | PARVATHI NAYAR
AYISHA ABRAHAM | POOJA IRANNA
DHARUVIACHARYA | PRANATI PANDA
G R IRANNA | RAKHI PESWANI
GEORGE MARTIN | SUMEDH RAJENDRAN
GIGISCARIA | SUREKHA
JAGANNATHPANDA | T V SANTHOSH
MURALICHEEROTH | VEER MUNSHI
NATARAMARSHA | VIVEKVILASINI

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“the relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight.”

– John Berger

Art and its practice, has the power to suggest a variety of experiences that lie just beyond the boundaries of perception. Perception, on the whole, is synaesthetic and multisensorial and it readily intertwines with the sediments of direct and indirect experiences. Voiceover exhibition revolves around memory and overlaying accounts of space, time and the world as we ‘live’ in and ‘see’ it. “The relation between what we see and what we know is never settled,” John Berger. What do we see? How are we seen? Might we see differently? Berger informs us that looking is a political act, perhaps even a historically constructed process. So, where and when we see something will affect what we see.

Voiceover is about voicing the ‘third meaning’. It is as an analysis of the three orders of meaning as coined by Roland Barthes - the informational, the symbolic and the signified-emotional-value. It is at this third level of meaning-making, the content of the exhibition ‘voiceover’ is placed. The recurring themes of experiences from the everyday are being retold and rerouted as spaces of active engagement with multiple accounts of collective memories. The works selected for the show are infused with a sensitivity to how “long views” – the narratives of history or relationship with space, nature, things, and people - come alive only with the addition of “close-up” stories with undercurrents, fragments of history, and close-ups from the everyday that weaves these experiences on a personal and individual level. The show acts as an ‘anchor’ where contrasting situations stand together as separate entities and also as an inter-dependent part of a single whole.

Using Voiceover as an anchoring device, a variety of practices are brought together which translates and resonates the characteristics of contemporary engagements. It is the coming together of contemporary ‘situations’ which occur simultaneously. The specificity in the works are like the ‘servings’ of real ‘situations’, as units of an episode not as direct and visible reportage of events in the real world. Usually when these ‘situations’ get translated, ‘meanings’ filter out through the interstices in the episodes. These interstices help understanding the constructed reality in nature, politics of identity, migration, class-politics, power-politics and more. French philosopher and social theorist, Jean Baudrillard highlighted the fundamentals of ‘reality’, that is being taken over by perceived reality which in his theory is a construct of power, culture and media. Power and politics has saturated the society with such constructs that there is no ‘seeing’ beyond to understand the ‘real’ reality. Jean Baudrillard in his writing about reality and hyper-reality, talks about the tendency where reality and its ‘real’ meaning is replaced with signs and symbols that are constructed by culture, media and power. Voiceover as a voice from a source outside and something ‘above’, about the world of the real, opens a dialogue which directs the spectator to the ‘real’ reality or the reality of what one often does not see. Typically, voiceover is marked as a discourse from within the reality of things creating a new perspective, allowing us to glimpse the objective world, to see through the reality as it is being portrayed.

While tracing the practice of the artists, their work identifies with a strong and independent view of the world, dipping into collective memory, using different kinds of narratives to sometimes reach ‘real’ reality. Their practice has a well-articulated theoretical and social framework. They oscillate between, realist modes of representation and an imaginative realm, always trying to mask and/or unmask some pertinent issues. They are known to be engaging in such debates, which discuss ways in which art can be critical about contemporary social questions, using metaphors as pointers not as political activists, making plain political statements as some slogan or propaganda. Their works as notes to the public are like inscriptions and traces of reality surrounding us. They bring questions to the foreground caused by the paradoxes of that reality, mostly reflecting its contradictions.

Articulated within a specific mode of encoding, these works presented in the exhibition, foregrounds reflection of our current times, programmed with symbolic interpretations, negotiations of the quotidian, and strategies of creating satires of the everyday evidences. These encoded fragments engage and negotiate - knowledge creation, subjective cartographies, interventions with power, proximity to nature and the intuitive reflections of the now and the future.

References:
Text and image: a critical introduction to the visual/verbal. John A. Bateman
Power and politics in Hyper-reality: The critical project of Jean Baudrillard. Timothy W. Luke
‘Critical Realism Today’, New Formations 56, edited by Kathryn Dean, Jonathan Joseph and Alan Norrie
WAYS. Paul Tapani Karjalainen
MEENA VARI
ANANT JOSHI

Untitled • Dry pastel and gauche on paper • 12 x 12 inches (each) • 2018
One Morning at Hotel Chakradhari on NH3:
a screensaver conceived by Ayisha Abraham,
programmed by Yashas Shetty
Video • 2007
Battle • Graphite, charcoal, synthetic polymer paint, oil paint & glitter on unprimed canvas • 60x54 inches • 2018
Kingdom Under The Trees • Acrylic on tarpaulin • 54x66 inches • 2017

Concealed Mirror • Ash, wood, metal • 72x36x24 inches • 2018
GiGi Scaria

Shock Absorber III • Ink on hahnemuhle paper
9.5x6.5 inches (set of ten) • 2018-19

Shock Absorber I • Ink on hahnemuhle paper
9.5x6.5 inches (set of ten) • 2018-19

Shock Absorber II • Ink on hahnemuhle paper
9.5x6.5 inches (set of ten) • 2018-19
The Dual Perspectives
Acrylic, fabric, glue
72x48 inches • 2018
NATARAJ SHARMA

Nataraj Pencils (Love & Work) • Wood, Iron • 104x5.5x5 inches • 2004-18
POOJA IRANNA

From Mud to Mud • Digital work on archival paper • 52x64 inches • 2016

Before Silence • Digital work on archival paper • 52x64 inches • 2018
Endless Escalation • Photograph, acrylic, glass • 8x4 inches (set of eighteen cylindrical works) each • 2018
From the Ground 2 • Thread, fabric, watercolour, rice paper, hand stitched embroidery and machine stitched embroidery on paper • 15x37 inches • 2018

From the Ground 3 • Thread, fabric, watercolour, rice paper, hand stitched embroidery and machine stitched embroidery on paper • 26x17 inches • 2018
RAKHISWANI

Sketching the Contemporary (ten ‘C’ words) • Hand embroidery on used cotton fabric • 7x7 inches (each) • 2014

SUREKHA

Hangars • Steel and resin • 60x18x12 inches • 2013
SUMEDH RAJENDRAN

Reason Shift • Wood and glass • 69h55w4 inches • 2018
Whispers of Silence Hearing the Truth in Our Quiet Moments
Sunboard, resin and paper maché work
51x63x25.5 inches • 2018
Between One Shore and Several Others: Election Symbols
Automated paint on copper sheet • 15x20 inches (per 24 pcs) • 2018
Anant Joshi  
(b) 1969, Nagpur, India. Joshi completed his B.F.A. in 1994 and his M.F.A. with First Class from Sir J.J. School of Art in 1996. He has held major solo exhibitions from 1998 to 2015 with Gallery Chemould / Chemould Prescott Road, Mumbai, India, Talwar Gallery, New York and Art Rotterdam, Rotterdam Netherlands.


Ayisha Abraham lives and works in Bangalore, as an installation artist and short filmmaker. She is a visual arts consultant at the Srishti School of Art, Design, Technology, and is a member of the BARI collective (Bengaluru Artists Residency). She has exhibited her work widely in India and abroad. Her work includes an ongoing search for 8mm home movies. Her short films with the found footage that she digitises and reedits include: Amnesia, (2002), Straight 8, (2005), One way, (2007), You are Here (2008), Erroute (2011), I Saw a God Dance (2012) and Through a Dark Mine, (2013).

Dhruti Acharya  
received her Master of Fine Arts Degree from the Hoffberger School of Painting, Maryland Institute, Baltimore, USA in 1998, and completed her Post Baccalaureate in 1996 from the same college. She has held solo exhibitions with Chemould Prescott Road in Mumbai, Nature Morte in New Delhi and Kravets/Wehby in New York. Her major projects include a mural for JSW in Mumbai and a work for the Mumbai Airport. Her selected participations include shows at the San Jose Museum of Art in San Jose, Chatrapati Shivaji Museum in Mumbai, Griffith University in Brisbane, Spazio Oberdan in Milan, Webster University in St Louis, BosePacia Modern in New York, National Gallery of Modern Art in Mumbai and the Queens Museum of Art in New York.
GR Iranna (b. 1970 in Sindgi, Bijapur in Karnataka) completed his BFA Painting from College of Visual Art, Gulbarga (1992), MFA Painting from College of Art, Delhi (1994) and then studied at Wimbledon School of Art, London (1999).


Iranna lives and works in New Delhi.

George Martin PJ born in 1973. Martin is an artist who possesses an insight when speaking about life, by reflecting back to his reservoir of memories, small events or moments that turn into treasure.

While understanding/interpreting the present, Martin insists that this is an open-ended effort, his artworks are ambitious and one is totally free to look at his artworks from different or maybe original perspectives, and create meanings accordingly.

This is a fabulous way of interactive art-making, where the artist-viewer relationship is not stereotyped, as long as perceptions of both the parties are allowed with an outlet. A well read, eager artists are ambitioned at, and one is totally free to look at his artworks from different or maybe original perspectives, and create meanings accordingly.

George Martin PJ lives and works in New Delhi.

Jagannath Panda

Jagannath Panda completed his BFA in Sculpture from B.K College of Art & Crafts, Bhubaneswar (1991); MFA in Sculpture from MS University, Baroda (1994). He was a Visiting Research Fellow, Fukuoka University of Education, Japan, in 1997 and he completed his MA Fine Sculpture, Royal College of Art, London in 2002. Recent solo shows include Crystal City in Dr. Bhau Daji Lad Museum, Mumbai and Vadehra Art Gallery, New Delhi (2017); The Trance Narratives at the Halcyon Gallery, London (2015); Cult of Serendipity, Frey Norris Contemporary and Modern, San Francisco (2012); Metropolis of Mirage at Nature Morte, Berlin (2017). Panda’s works are in the collection of several prestigious national and international collectors.

Murali Cheeroth

born 1966 Thrisur, Kerala, completed both his BFA and MFA from Kala Bhavan, Santiniketan in 1992 and 1995 respectively. He has held his solo shows at Ahmadabad presented by Kerala Lalit Kala Akademi in 2000 and at Maharatna in 2000 & 2001. He has held 3 two-man shows at Cochin in 2003 and 1 at Ahmadabad in 1997. He has participated in over 20 group shows across India and abroad, lastly featuring at Emerging India, presented by Art Alive Gallery at the Royal College of Art, London, in 2007.

He has received many Awards including State Lalit Kala Akademi Award in 1997-98; Kanoria Scholarship for Print Making in 1997; Cultural Scholarship by Department of Culture, Ministry of Human Resource Development, and New Delhi during 1993-95. He lives and works in Bangalore, Karnataka.

Nataraj Sharma

Nataraj Sharma was born in Mysore in 1958 and studied Applied Art at the Faculty of Fine Arts at Maharaja Sayajirao University, Baroda, from where he graduated in 1982. He has participated in various solo exhibitions including Bodhi Art, Singapore, 2008-9; Bodhi Space, Mumbai, 2008; Art and Public, Geneva, 2007; Nature Morte, New Delhi, 2005, among others. His work has also been included in several group shows including Anand Art Centre, New Delhi, 2009; Tao Art Gallery, Mumbai, 2009; Delhi Art Gallery, New Delhi, 2008; and Gallery Espace, India Habitat Centre, 2001. He lives and works between Baroda and Goa.

Gigi Scaria

Gigi Scaria (b. 1973 in Kotthanalloor, Kerala) completed his BFA degree at the College of Fine Arts, Thiruvananthapuram (1995). He did his Master of Arts from Jamia Millia Islamia, New Delhi. Scaria’s solo exhibitions include Absence of an Architect (Palette Art Gallery, New Delhi, 2007), Amusement Park (Chemould Prescott Road, Mumbai, 2009) and Difficult to Imagine, Easy to Construct (Art Asia Pacific, 2008). In 2014 Scaria’s work Whorled Explorations was part of Kochi Muziris Biennale curated by Jishu Kallat. In 2015, his major solo exhibition – The Ark – was held in Gallery Chemould, Mumbai. Recent solo exhibitions include “Time” at the Adam Aronson Fine Art Center (2016) and “All About This Side” at Aicon Gallery, New York.


Concerned with the metaphors of material, Pranati Panda sutures a web of images; some speak of the death and transience in nature, while others evoke movements of insects, birds, flowers. Hand drawn, embroidered and painted upon, the paper and fabric sometimes becomes a soil like surface on which microcosmic insects crawling over it, at others it appears as a skin which is flecked with glitters, beads, collages, hair, thread and wrinkles. Though the works look formally abstract, the artist is in fact exploring issues of self identity. The commonly recurring subjects such as human organs, insects, plants etc sometimes appear alone or all over in patterns, in playful and yet sensitive explorations by the artist. Her works seek a balance between the inner and outer worlds, between proximity and distance, and between nature and human life. Pranati Panda studied BFA at the College of Art and Craft, Bhubaneswar and did her MFA at the Delhi College of Art. Provoking grief and menace, Panda’s paintings are symbolic in their showing of inner feelings and mental disturbances. Her paintings offer meticulous detail with easy flowing lines and interesting textures and motifs. Panda has participated in several group shows, and was awarded the Orissa State Akademi Award, 1993. She lives and works in New Delhi.

Rakhi Peswani finished her Master’s degree in Ceramic Sculpture (2003) and Bachelor’s degree in Painting (2000) from Faculty of Fine Arts, M.S.University, Baroda, Gujarat. She has held solo exhibitions in Mumbai (2018, 2013, 2007, 2006), Delhi (2015, 2009) and Hong Kong (2011). She has also participated in various group and museum exhibitions in India and abroad.

She has worked as guest faculty at Sarojini Naidu School of Arts and Communication, University of Hyderabad, Hyderabad (2004 - 2012), full time faculty at SriShi Art School of Arts and Design, Bangalore (2012-14), and as visiting Associate Professor at School of Culture and Creative Expression at Ambedkar University, Delhi (2016-2017). Currently she lives in Bangalore and is a visiting faculty at SriShi School of Art Design and Technology.

Surekha works explores how visuality can engage with gender/ecology/socio-political aesthetics, negotiating public and private spaces.

Her work has been shown in Indian and International galleries and museums like Kunstraum Kreuzberg (Berlin), Sanjose Museum & Ulrich museum (USA), Museum Guimet (Paris), eAwAG (Zurich), National Gallery of modern art (Bangalore), Devi Art Foundation (New Delhi), Chemould Prescott Road & Lakeeren art gallery (Mumbai), Kastrupparg Samling (Copenhagen), Herbert J Foundation (Cornell University), Centro Cultural Banco do Brasil, (Rio de Janeiro), Fondaco La Caixa (Barcelona), Bucharest Biennale, Ivam Museum (Spain), Haus der Kulturen der Welt (Berlin), Jerusalem Show- Almamal Foundation, Asia Triennale (Manchester), Royal academy (London), Fluss (Austria), Kunst Museum (Bern), Ecope Beaux Arts (Paris), Dakshina Chitra & Boros Museum (Sweden ), and IMA (Brisbane).

Surekha


Rajendran

Pranati Panda
Veer Munshi
Born in Srinagar, he studied painting from M.S. University Baroda and currently resides and practices in Gurgaon. He has held seventeen solo shows in India and abroad and participated in some of the significant shows 2018 Kochi Muziris Biennale, Dhaka art summit, “Anti memoires” curated by Ranjit Hoskote at Serendipity festival Goa, 2017 DISSENSUS south east artists show at Bikaner house New Delhi, “Familiar stranger” at A4 Centre for Contemporary Asian Art Sydney Australia, “The Eye and the Mind New Interventions in Indian Art” Guangzhou - Guangdong Museum of Art Shanghai, “Sacred/ Scared” at Gallery Latitude 28, New Delhi. Curated 12 shows that includes Srinagar biennale at Kochi Muziris Biennale 2018, “Preserving tradition” at Sakshi gallery and “Tihar Jail Project”.

T.V. Santhosh
(Born 1968 in Kerala) is an artist based in Mumbai. He obtained his graduate degree in painting from Santiniketan and master’s degree in Sculpture from M.S. University, Baroda. Santhosh has acquired a major presence in the Indian and International art scene over the last decade with several successful shows with international galleries and museums. His earlier works tackle global issues of war and terrorism and its representation and manipulation by politics and the media. Santhosh’s sculptural installation “Houndingdown” was exhibited in Frank Cohen collection ‘Passage to India’. Some of his prominent museum shows are ‘Aftershock’ at Sainsbury Centre, Contemporary Art Norwich, England in 2007 and ‘Continuity and Transformataeum show promoted by Provincia di Milano, Italy. Making History, Colombo Art Biennale 2014. The Great Game, Iran National Pavilion, Venice Biennale 2015, Kochi Muziris Biennale, 2016. He lives and works in Mumbai.

Vivek Vilasini

As I traverse through the art world in search of good aesthetics, I feel fortunate to encounter art and artists whose work and concepts I enjoy and believe in. I thank the artists for these engaging artworks and the curator Meena Vari for her inspiring concept. To my friends and family, I am greatly indebted for their love, ideas and support, all through the progression of Gallery Ragini.

Nidhi Jyoti Jain