

MAUSHAM RAJ

Overlaid with different visual tools like lines, colors 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. Also through my practice i want to highlight the problems created due to urbanisation, which gradually erasing the precious memories and destroying the natural beauty , and creating a space which gives a sense of placelessness.

DAVID MALAKER

Coming from the third most populous metropolitan city in India, my works are based from the city of Kolkata and what I observe from my daily life. Urbanization is taking such an important toll in our lives: we see buildings cropping up over night. People start to feel alienated in this changing city. Urbanization comes with pollution, over-population, death of animal, destruction of nature, lack of employment, and sudden change in life-style. My other work is about the rape of a foreign girl in Kolkata very long ago. She never received justice. I tried to imagine her in her private life like any normal girl and how after the rape she might have tried to be normal and get up and face life again. But due to lack of justice she again crumbled down. The black cat is my signature in all my drawing.

DAVID MALAKER

Everything around me has a reason and a story to tell. This is what exactly I try to depict in my work. The Night, especially the black against the yellow lamp dominates my visual landscape in my pictorial thesis. They offer a deeper understanding of the contemporary time for me.

The true scenes behind those high fashion stores and malls define the critical reality of our culture, a life which is free but somehow not. It's a place like any other town or so called metropolitan where one can enjoy the fullest pleasure but sometimes not. Thereby, it has acquired fame as a place for 'living' as well as 'dying'. Thus it is timeless or eternal or may not be.

I have intentions to assemble small pieces of drawings or paintings into large scale work. Charcoal and paper has a material uniqueness. In the field of visual art, I usually favor on common subjects and charcoal with pastel suits me as a best way to express my feelings. As it has a diverse way to work whether study purposes or can be practicing way. It can be results dry or remain matt. Travelling from one place to another state becomes a part of my life since the last few years and that impress my vision.

MOHD INTIYAZ

When I was 4 years old, I migrated to Delhi from Jharkhand. I belong to a lower caste family; because of our economic status, we lived in the slums of Delhi, negotiating the daily life there. Delhi's slums are diverse; people in the slums have different cultures and traditions, since people from all over India converge. These differences, the high stress of living in these spaces and the everyday struggles of being a migrant caused many outbursts of issues. My work seeks to mine these situations, problems and incidents from my context.

Largely neglected by the State, the problems in this section of society are never given a solution but just the dangling hope of a solution. Through my works in new media, mixed media on canvas and papers, I am extending my creative practice to explore these issues and speculate on solutions.

PRASHANT ANIL KUWAR

In my daily life, I come across many expressions and words that are used in different languages such as Marathi, Hindi, and English. My works are my imagination of these expressions and how I visualize them. Picture of speech began to create a picture dialogue. For example, in my work, "Mann Ki Baat", "Blind Law", "Dog Fucking", "Donkey Too father", "Sexchurn". My works are in short a visual commentary on the condition of society.

MANJUNATHA B

My works are inspired from my surroundings and life style of the people around. I come from a village background, where agriculture is the main source of living and farmers are the backbone.

The changes and technological innovations in the society is affecting the farmers of our land.

In the present times we can witness lot of changes happening in the field of agriculture. Ancient agricultural system gave preference for healthy way of growing crop using natural fertilizers. But these natural fertilizers are replaced with chemical fertilizers which interns are highly dangerous. These thoughts of urbanization and technological developments and its impact on farmers are represented in my works of art. With various allegorical imageries and medium of water color, I try to express my ideas

RAJDEEP DAS

My art practice is little different from conventional art practice, My art and research are all about particular community and small scale industries, who are equally contributing to the society for rural reconstruction. The two paintings in this exhibition are the extension of my project. Most of my works are centered around the local traditional handicrafts village Amarkuthi near Santiniketan well known for its leather batik techniques and designs which are very unique and symbolic of Santiniketan. My working methodology is based on research and documentation where I have extensively documented the tradition, the processes, and the techniques also, the people involved. During my documentation, I found that the products were given more importance than the people involved. Thus, in my works, I have incorporated the material, technique, and designs in a new narrative to highlight and symbolize the people involved. I have tried to take a different approach to the idea of crafts were through the works I have tried to show how crafts that are usually designated below fine arts are important in its way. Through my works, I have also tried to draw a relationship between the past and the present, the tradition and the modern.

AKASH MOHANBHAI BHOYA

I derive my inspiration from Mother Nature. As an artist, I feel very attracted by the perfect harmony and balance which organic objects possess. My works are basically perishable objects carved in stone. It is my way of giving them the permanence and sturdiness as opposed to their natural property of being fragile and perishable.

SARBAN CHOWDHURY

I am a practicing artist currently based in New Delhi, India working primarily with the medium of ceramic. I mostly work on stoneware & porcelain. I love to explore patterns, repetitions, forms, textures and drawings through my work.

I am searching for a fresh perspective. I strive to create an object I've never quite seen before – one whose inherent mystery and intrigue quietly insists upon viewer interaction, an object begging to be explored and examined in much the same way a child investigates the world with wonder, curiosity and also trepidation. Its very important that the work be challenging, a sense of unease is critical as it encourages the viewer to consider carefully what they are seeing- at what is compelling them. I would like my work to exist not as the ubiquitous “art object” but as something more enigmatic- foreign yet familiar, handmade yet somehow organic. Rather than suggest nature, in my own way I am seeking to create it.

SITIKANTA SAMANTSINGHAR

Being raised amidst the farmer community of rural Odisha, I have heard of stories related to exploitation commonly by land-owners towards poor farmers. My inspiration comes from the 'Bhaga Chashi Andolan'- a 1953 onwards peasant movement in rural Odisha led by my grandfather Dr. Nrusingh Samantasinghar. The killing of a poor farmer named Sania triggered this movement. The land owners have long been depriving the farmers from the wages and the profits earned from the agricultural production. The central demand was to ensure that each and every farmer gets a percentage of the production profit for which they toil in the field around the year. Even today the government fails to ensure social/agricultural security to the farmer which is leading to the increasing numbers of suicide within the farmer community. I merge such realities with surrealist imageries in order to lend a new voice to these issues where realities and expectation merge with each other.

KOMAL MISTRI

My works are reminiscent of my recollecting memories from childhood, to adulthood. From the jute rugs we used to have in my childhood house to the comforting window of my place in my college days to the crow with the golden beak story told by a 'Thumri' singer I met. My works are very personal; they are my way of capturing memories.

SUMAN CHANDRA

I have been interested in site-specific works. Upon my first visit to any site, my primary objective remains to document the site through drawings, recognizing what bear its unique identities. Next I try to collect official documents on it, grasp the relationships that humans have with that site, find out materials that can represent the site through their innate quality, participate in the daily lifestyle etc. After that, I select a particular point of interest in it and zoom in on that. While doing so, I like to choose space specific materials and if possible, try to use them as medium. As an artist, my observations and their executions can be described as objective and bordering on documentation. Now, I am working on the experiences of my visits to the various coal mines situated in the West Bengal-Jharkhand border these man-made impressions create an ever-changing interplay of positive and negative spaces. Keeping these aspects in mind, I build a landscape on my canvas by going through the processes similar to what a coal mine landscape undergoes during its changes

JAYITA BARAI

These works were a result of my interest in surface textures and experimentation in various layered surfaces through the process of collography. Any event that has impacted us in good or bad ways creates marks or impressions that remain in our memory. Memories can only be felt and visualized of the times that one was present in. These visuals are marks or impressions that speak of those feelings of the layered memories that one may have experienced through time.