

ATYPICAL COROLLARIES

A Creative Collation from Baroda





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Published in conjunction with the exhibition

ATYPICAL COLLOANES

A group exhibition of 9 contemporary artists from Baroda.

Presented by Art Magnum at 60/2C, 3rd floor, Yusuf Sarai, Aurobindo Marg,

Indian Oil Complex, New Delhi - 16

from : 21th October - 20th November, 2023

Designer: Navyaa Maheshwari

Curator : Jayaram Poduval

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FEATURED ARTISTS

ANUSHREE RABADIA

APURVA DESAI

DUSHYANT PATEL

MAITREYI DESAI

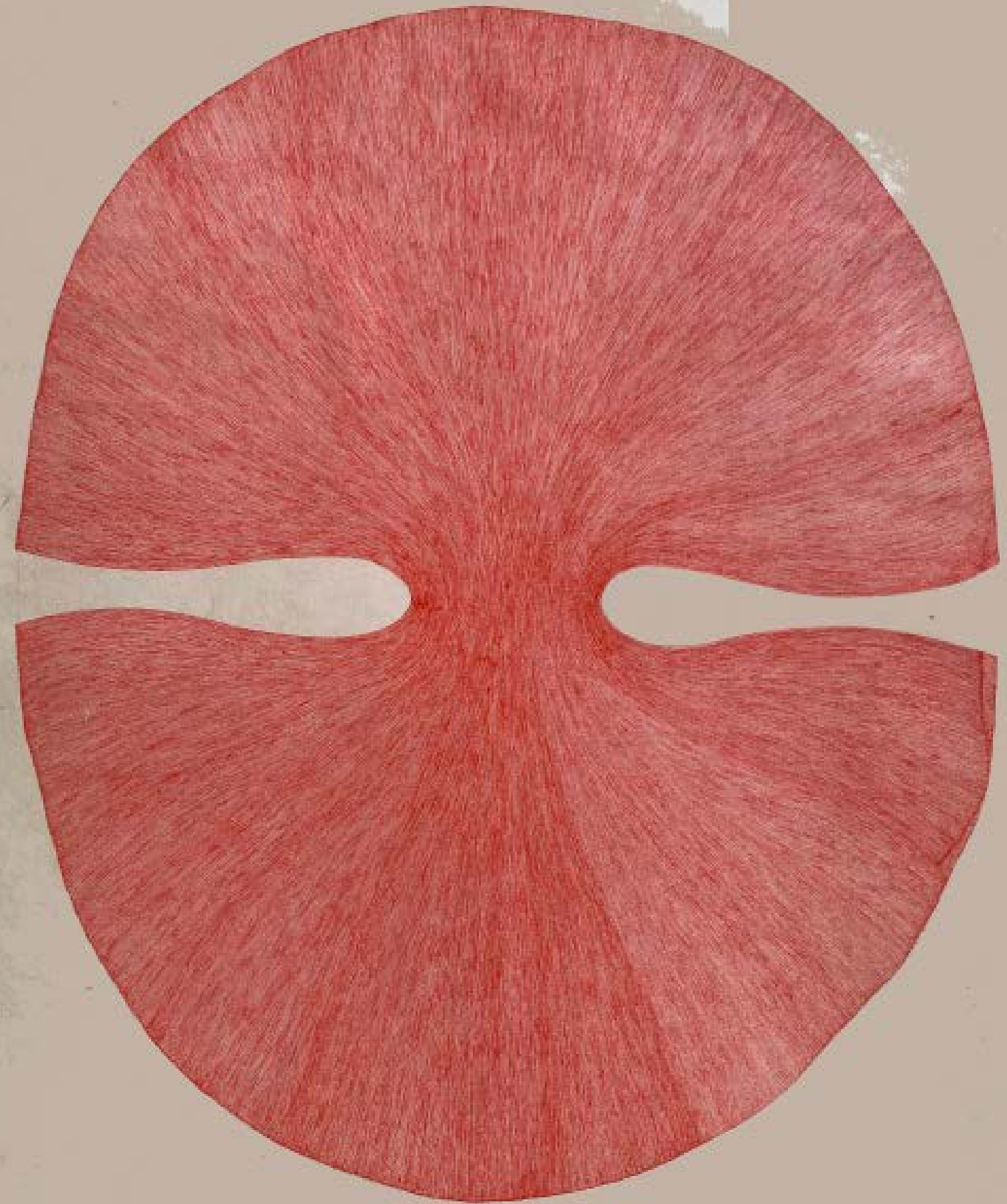
MANOJ VYLOOR

INDRAPRAMIT ROY

JAGANNATH MOHAPATRA

SHATRUGHAN THAKUR

SHRIDHAR MURTHY



CURATOR'S NOTE

The word Corollary is defined as an aftermath, or a consequential result which naturally follows something else in natural course. As in the contest of art it can be the collation of professional artists who are the products of an institution who often share their "aesthetic ancestry". That will look like a beautiful bunch of flowers, a Gregorian choir chanting the hymns in the dark depths of a cathedral. However, one should be aware of the repetitiousness of singularity. Bouquets and laurels with multiple flowers are often preferred. Imagine a plant blooming multiple flowers in it, or a mythical Speaking tree flowering semi divine figures prophesying, arguing, and narrating their stories. Those will be atypical corollaries which are the unanticipated consequences or results. Like different timbre of the identical symphony. In the context of art education, an atypical corollary could be that allowing students more freedom and autonomy in their creative process which would result in higher levels of motivation and engagement, leading to innovative creative quests. Directly or indirectly art schools do indoctrinate certain ideals in the students which they cherish even in their professional career. These ideals can be that of individual convictions or may be the language of creativity. In many instances they pursue different languages of expression but collective core values of the alma mater are common to them. One can perceive this multipart characteristic in the works of Baroda school alumnus.

The pioneers who contributed to the establishment of the Faculty of Fine Arts, at Baroda has been mindful of this bringing in reputed pedagogues from the existing art institutions which did not creatively converse in the same language. Practitioners of prominent art styles were welcomed with the caution of restraint on dominance. KG Subramanyan says about the education plan in Baroda, "There are a few things that could have been thought of when the Arts Department was started in the University of Baroda. Apart from Shantiniketan, no other university had an art college at that time. There was no chance of an art college of the Santiniketan nature in Baroda, because Santiniketan was a university with a utopian character but Baroda University is not like that. You may be wondering how to start your academic career in such a university. Changes according to the situation may also come up for discussion. The artists who come out here should be those who understand the society and engage with the times but also understand the external influences with analytical intelligence. This is what the

Faculty of Fine Arts wanted to provide to the students in Baroda by combining two types of educational frameworks. One is the formality of American arts schools and the ashram-like informality of Santiniketan". It remains the hallmark of the Baroda School of Art even today. Along with KG Subramanyan and Sankho Chaudhary from Shantiniketan was NS Bendre who studied art at Bombay's JJ School. He did not impose the methods he learned on his colleagues or students. Ratan Parimoo, Bendre's student, observes about Bendre's teaching style, "Bendre saab will be right in the studio with us drawing his pictures, reviewing our every move, but never did he try to influence our art. He gave priority to the artist's individuality and freedom of expression". Rather, Bendre with young colleagues like Shankho Chaudhary and Subramanyan, pioneered a curriculum that incorporated the curricula of the Bombay School and Santiniketan. It was time to say goodbye to colonial curricula and incorporate the welcoming aspects of Western culture into the curriculum without compromising on Indian artistic concepts. Emphasizing on the psychological development of the students rather than technical knowledge, the pioneers of Baroda school realized the greatness of introducing all the arts to the students. Bendre kept his distance from the students as a senior teacher, but Shankho Chaudhary, who stepped into the position left by Pradosh Das Gupta in the sculpture department, did not. Possessing a personality brimming with spontaneous energy, Shankho Da gave priority to the holistic development of students over the curriculum. The informality in the teacher-student relationship that later became the hallmark of the Baroda faculty can be attributed to Sankho Chaudhary. KG Subramanyan was a perfect example of how an art teacher should be as he had an open mind to embrace and analyze all art forms and styles and a keen intellect to know not only the technique of art but also the philosophy behind it. A guide who patiently listens to the questions and problems of the students, he was always willing to impart his knowledge on various subjects to his disciples. Many of his students still remember the lectures "Mani Sir" used to give on Saturdays at the Baroda Faculty. The interesting part of this experience was, that the lectures had the informality and Mani Sir will talk on any subject which suited him on that day. One week it will be on tribal art of Bastar and the next week it can be about Rasa theory by Bharata or on third week on Quattrocento paintings.

When we read his key books like *Moving Focus*, *Living Tradition*, *Creative Circuit* and *Mag ic of Making*, we can recognize the extent of his vision. Subramanian chose multiple mediums for his creative pursuit as divergent as terracotta/cement murals, reverse glass painting, print making and book illustration with ease along with his unique style of oil painting. Well aware of the Western-Eastern styles and a deep knowledge of Indian world arts and crafts, he imparted a broad perspective to his students. It goes without saying that the pioneering generation of art teachers, their students and later colleagues, strove to make the progressive curricula and informality of teacher-student relations pioneered by Shankho Chaudhary and KG Subramanyan, probably the most cherished character of the institution. They followed the art style of Baroda by understanding the essence of Western and Eastern styles and integrating the unique styles of India with them. One has to only compare works by Baroda alumnus to understand the diversity of Baroda's art curriculum and the resultant innovations. This diversity or atypical corollary continued even after the first and second generation of artists who shared their pedagogic association with the Faculty of Fine Arts. The present exhibition titled *Atypical Corollaries* showcases a cross section of artists who studied at Baroda from the time period between late 1980's to early 2020's. The group includes INDRAPROMIT ROY, APURVA DESAI, SRIDHAR MURTHY, JAGANNATHA MAHAPATRA, MANOJ VYLOOR, SATRUGHAN THAKUR, DUSHYANT PATEL, MAITREYI DESAI and ANUSHREE RABADIYA. Most of the artists in the current group came to Baroda to pursue post-graduation after completing their basic training from various art schools like Santiniketan as in case of Indrapromit Roy and Jagannatha Mahapatra, while Manoj Vyloor came to Baroda from Government Art College, Thiruvananthapuram and Sridhar Murthy from Chitrakala Parishad at Bangalore. Apurva Desai and Dushyant Patel joined Baroda after the completion of their graduation from CN Vidyalaya, Ahmedabad. Satrugan Thakur, Maitreyi Desai and Anushree Rabadiya did pursue their undergraduate and post graduate courses from Baroda. All of them including the curator know each other as a batch mate, senior/junior student, colleague, professional and have shared many memories in the campus like sipping chai together in faculty canteen or attending the openings of exhibitions or even exhibiting together and dancing garba during the Navratri festival. This common ancestry do not bind them to one aesthetic concern and expression but plurality of discussion take them to create multiple expressions.

The concerns of urban and rural spaces become the concern for Indrapromit and Jagannatha, Sridhar explore the metaphysical realms of space and nature. While Anushree Rabadiya challenges herself to reorganize the physical nature with geometrical precision Maitreyi visualizes the dreamscapes through patterns of emotion. Satrugan peeps into the struggles of labor using Khadi as the material with the laborers as the protagonists. When Dushyant strives to find happiness in the de-humanized landscapes Apurva probes into the human toil in those landscapes. The subversive reality is the concern of Manoj Vyloor when he places the hired laborer next to the sacred Venus of Titian. The placement of profanity next to the sacred or composing the grotesque contrasting the beauty and subverting it is concern shared by Manoj, Indro, Jagannatha and Satrugan. The barren but enchanting surfaces of Sun and Moon gets littered by the mechanical waste in Jagannatha's canvas when Indrapromit illuminates the unchallenged glory of nature looming over the monumentality of ancient Egypt making it miniscule in comparison. What is pertinent here is the divergence of their language keeping the pedagogical ancestry not adhering to a singular aesthetic ancestry. Occasionally they look back to the pioneers who initiated the incongruousness of perception of the surroundings but initiate individual language, unlike narrations like the semi-divine figures of the mythical speaking tree, a Creative Collation of ATYPICAL COROLLARIES.

Jayaram Poduval



THE PRESENTOR'S NOTE

Art Magnum's vision and mission is to showcase South Asian art in its austere authenticity and magnificence on a global platform. Since its inception in 1986, it has been nurturing both the emerging and noted artists to further the cause of championing and patronizing South Asian art. Its founder Lt Shri Prakash Chand Singhvi was a visionary whose passion and enthusiasm was the driving force behind the gallery. Presently, Art Magnum's enterprising director, Saurabh Singhvi, is skilfully taking his legacy forward. The gallery has been proudly presenting different mediums of artistic expression ranging from the traditional to the modern, and the contemporary and the experimental. Housed at a contemporary space with ultramodern infrastructure located in the heart of South Delhi, the gallery attempts to give voice to the novel and noteworthy talents through a roster of shows that present the news makers of contemporary genre and also the old masters and marvels of Indian art from the pre and post-independence era.

Art Magnum has innovatively kept striving towards new paradigms reroute to its journey, and has achieved multiple milestones and mammoth goals. The firm has successfully organised elite art events at art capitals across the globe including at New Delhi, Dubai, Singapore, etc and has received critical and popular acclaim for the same. The collection of the gallery includes works of M F Husain, S H Raza, F N Souza, Somnath Hore, Suhas Roy, K G Subramanyan, Paresh Maity, T Vaikuntam amongst the others. Going forward, Art Magnum shall act as a catalyst for the talented young artists striving for creative excellence and shall keep inspiring the art aficionado by showcasing the contemporary and the classic path breakers of South Asian art.

by Saurabh Singhvi



Anushree Rabadia

born 1998

Nature to me is the ultimate source of inspiration. I look up to the Brilliance of its beauty in terms of its perfection, imperfections and diversities. Every living thing and non-living thing on this planet beholds an individual conception and importance. I too, look upon this Comparative Viewpoint as a “child who looks up to her mother” for direction or maybe a back to fall upon. As quoted “Beauty lies in the eyes of the beholder “. I tend to observe this beauty trying to derive the most simplistic elements from the jumbled forms of nature. Looking through this angle, I see the nature full of lines, shapes, geometric forms, textures, colours, the mystic flow of movements, the overwhelming sounds of nature and identity of every single life. My practice deeply engages with the concept of weaving and draw inspirations from my surroundings and nature. I emphasise the Repetition of the patterns from such inspirations and weave them together. Working with mount board gives me the opportunity to explore and experiment with the dimensions, structures, textures and softness that helps my imagination while creating the artworks. Through visual relief work, that captures the texture, colours, and narratives of the space, I try to create emotionally evocative visual experiences. My idea of expression, is to manipulate the materials according to the feel of the subject and express the intensity through pattern, rhythm, softness and movement through optical illusion. My way of expression is a meditative action of hand work with intricacy. The Another important aspect of my artistic practice is experimenting with the concept of light and shadow without actual shading to add dimension and naturally achieve effects and illusions, such as deep volume evoking the source of dark and light, creating mood, and enhancing the techniques I use. I try to create a language by using lines that represents the beauty and fragility of life, connection with surroundings, and joy and zest of weaving.

Education

2021 B.V.A. (Painting) Faculty of Fine Arts, Maharaja Sayajirao University, Vadodara

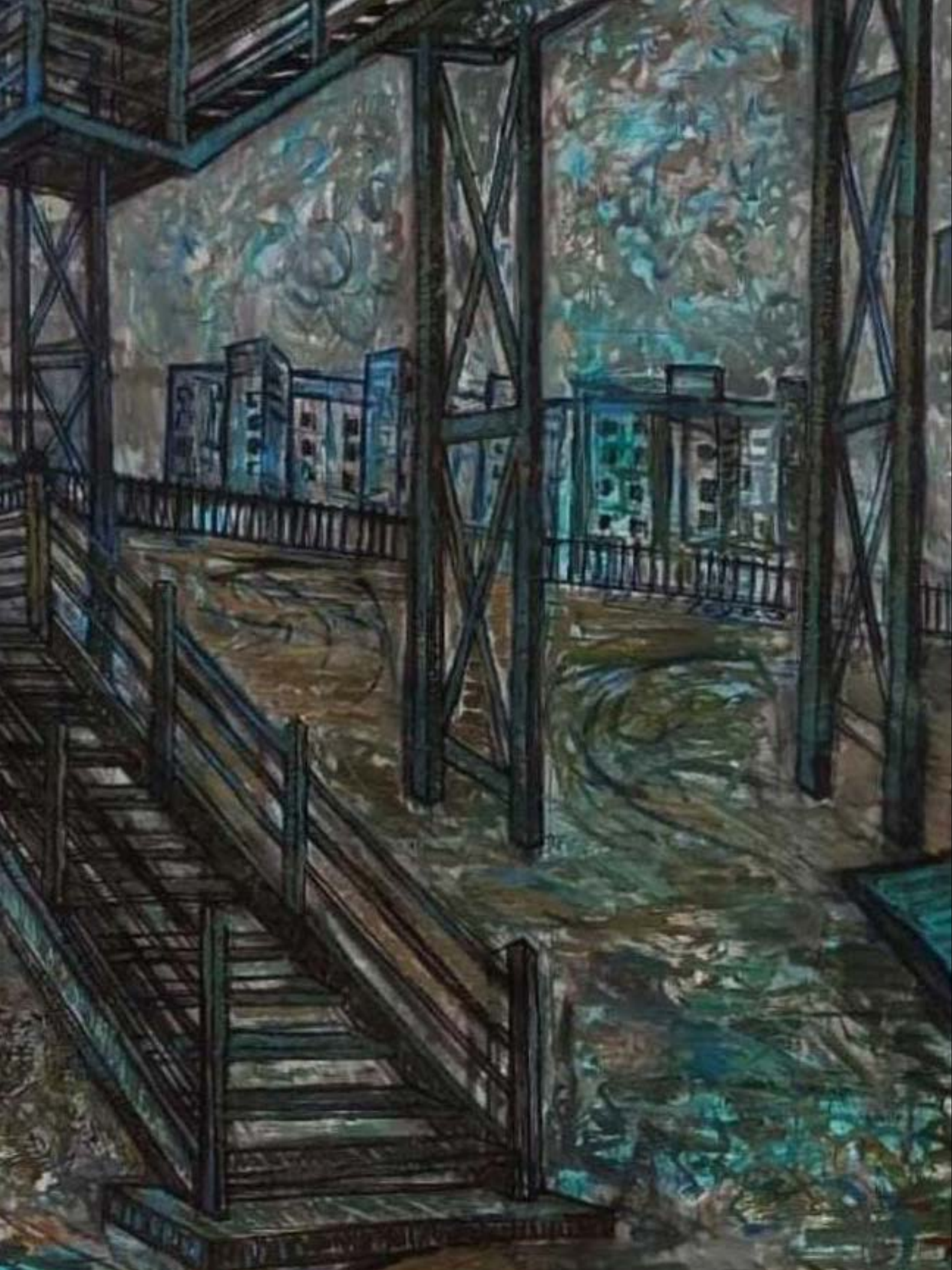
2022 M.V.A (Painting) Faculty of Fine Arts, Maharaja Sayajirao University, Vadodara



ANUSHREE RABADIA
Flight
Acid Proof mountboard
22" x 26"
2023



ANUSHREE RABADIA
Migration
Acid Proof mountboard
22" x 26"
2023



Apurva Desai

born 1962

In Apurva Desai's canvas the self is given over to the experience; he paints monumental human forms dissolved into its location. Born 1962 in Baroda, Apurva presently lives and works in Ahmedabad, Gujarat. He is "an urban landscapist". When working on such subjects close to reality, the artist cannot remain immune to it, and remain an outsider or a neutral observer, which is what adds depth to his work. He has been quoted as saying: Art to me is not an escape from reality, but is an integral expression of life in all its range and splendor. My art is of life, for life. I always feel life is much larger than art. The revolutionary ideas of creation always rage from my inner depths. These ideas form the basis of the transformation into living canvases. The artist has long been known to relate his art to the relative brimming of experience and memory. The artist is affected by socio-political developments around him, which reflect in his work. The theme of his work can either be pitiable condition of closed mills or the misery of unemployed laborers. The agony of coal miners will also find an echo in his works. He adds: "This is why in my works you will see human bodies as well as portraits, actions as well as speed, postures as well as gestures, an urgency of the rhythms of everyday living. When the human being is a complete summation of hopes, aspirations, sorrows, dreams, joys and dynamism then there is so much happening that it must be portrayed as this confluence of so many shades and shadows of time."

Education

1987 Diploma {Painting} C. N. College of Fine Art, Ahmedabad, Gujarat

1989 M.F.A. (Painting) at Baroda's M.S. University, Gujarat

APURVA DESAI
Construction Form
Oil on canvas
36" x 30"
2017



APURVA DESAI
Bridge over the railway line
Oil on canvas
72" x 72"
2022



Dushyant Patel

born 1995

Dushyant Patel's work is heavily influenced by his surroundings, and the emotions he draws from them. His softly rendered works take on popular themes of the day and are presented with a touch of humour. His inspiration comes from the people he interacts within the walks of everyday life and their views regarding society and politics. Such a combination makes his paintings and prints more than just works of art; they are also a form of visual social commentary.

Dushyant Patel is a multi-disciplinary artist based out of Vadodara, Gujarat. Trained as a painter and a printmaker, Patel's work shows a strong dexterity of material and medium. His visual language draws upon surrealist tendencies and techniques of using synoptic visuals, juxtaposed with ironic or tongue-in-cheek references drawn from Indian Mythologies, Oral Histories and Folklores. He furthers this play of visual narratives by building upon personal stories and experiences. One of the primary ways through which he is able to achieve this layered and complex play is by being an avid reader. Patel always had trouble in the formal schooling setup, as it did not allow for his creative capacities to bloom. Texts like the Ramayana, and Mahabharat on the other hand allowed his mind to take leaps into an imaginative wanderlust. Patel's work further builds layers by incorporating unquestioning beliefs via visual propositions in the form of animals. They form an important element in his practice. Even works highlighting architectural scapes show animals as a prominent feature. The use of animals in his work takes a cue from the heritage of Indian literature like that of the Panchatantra and Jataka Kathas. Much like them, even Dushyant's stories have a moral and ethical implication. He uses visual techniques and cues from the sculptural reliefs and medallions of Sanchi and Bharhut stupa by showing just one story in one picture plane. This allows for the work to achieve a strong communication strategy. Furthermore, he generates irony and humor by placing absurd or unusual objects alongside animals. While the humor is quick to make its impact by grabbing one's attention, the undercurrents of ecology, and larger issues of the anthropocene get raised.

Education

2006 Diploma in Painting from Sheth C. N. College of Fine art (Ahmedabad) Gujarat

2009 Post Diploma (Print making) Faculty of Fine Arts, M.S.Uni., Baroda, Gujarat



DUSHYANT PATEL
Untitled
Fiberglass with oil colour and wood
18" x 10" x 22"



DUSHYANT PATEL
City Scape
Fiberglass with oil colour and wood
25" x 10" x 32.5"



DUSHYANT PATEL
Night Scape
Fiberglass with oil colour and wood
25" x 10" x 32.5"



DUSHYANT PATEL
Female Deer
Fiberglass and wood
25" x 10" x 32.5"



DUSHYANT PATEL
Beautiful things
Oil on Canavs
72" x 60"
2023



DUSHYANT PATEL
Beautiful things
Oil on Canavs
72" x 60"
2023



Maitreyi Desai

born 1993

Maitreyi draws inspiration from the fundamental elements of nature, emotions and daily life. In an attempt to encapsulate this essence in its myriad forms, she seeks to evoke a sense of belonging and rootedness, reminding viewers of the profound connection we share with the environment. The delicate intricacies, mirror the fluidity and ever-changing nuances of human sentiments. Each piece holds a meditative ability of lines to shift, flow, and adapt to abstract forms. Using a simple yet powerful combination of pen and paper, the meticulously crafted drawings are a symbolism of life, purity, and tranquility, further reinforcing the ground beauty and power of her subjects.

Education

2015-2017 M.V.A. (Print Making) Faculty of Fine Arts, M.S.U, Baroda

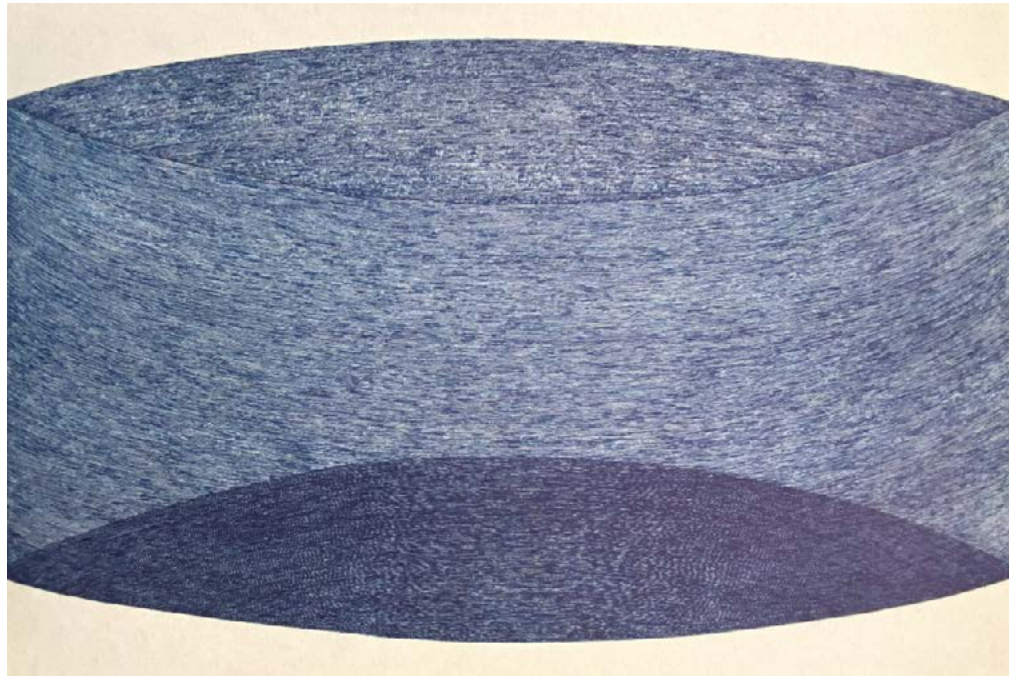
2011-2015 B.V.A. (Painting) Faculty of Fine Arts, M.S.U, Baroda



MAITREYI DESAI
Emotive Responses - i
Drawing (archival pigment ink on acid-free paper)
11.4" x 7.9"
2023



MAITREYI DESAI
Emotive Responses -ii
Drawing (archival pigment ink on acid-free paper)
11.4" x 7.9"
2023

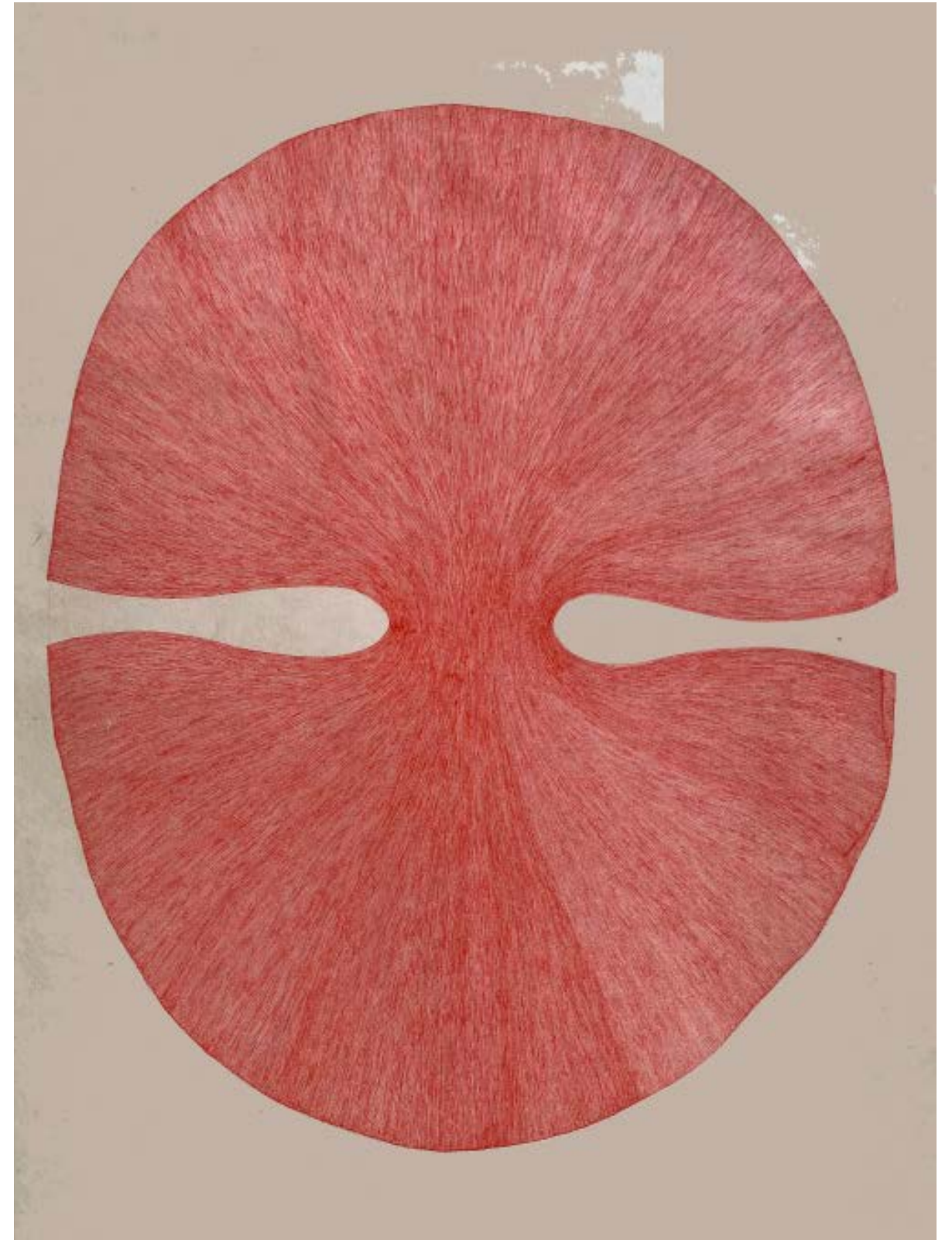


MAITREYI DESAI
Emotive Responses - iii
Drawing (archival pigment ink on acid-free paper)
11.4" x 7.9"
2023

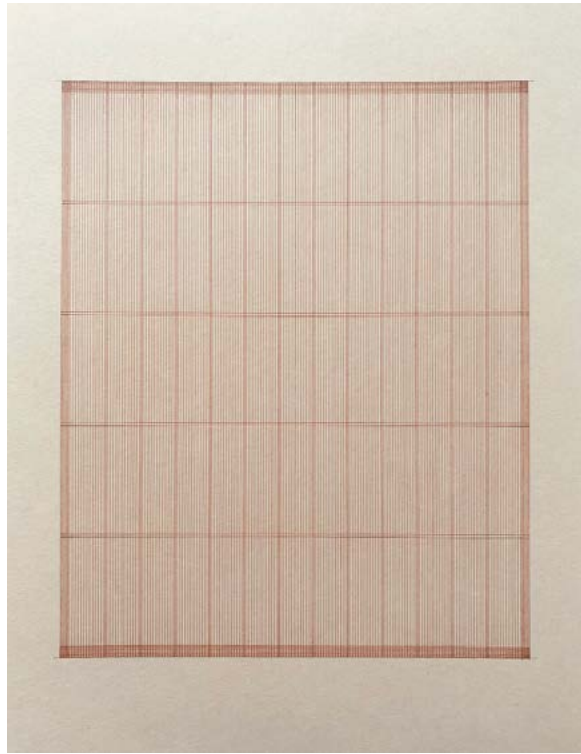
MAITREYI DESAI
Emotive Responses -iv
Drawing (archival pigment ink on acid-free paper)
11.4" x 7.9"
2023



MAITREYI DESAI
Green Aura - ii
Drawing (archival pigment ink on acid-free paper)
20.5" x 16.5"
2023



MAITREYI DESAI
Green Aura - i
Drawing (archival pigment ink on acid-free paper)
20.5" x 16.5"
2023



MAITREYI DESAI
Linear Harmony - ii
Drawing (archival pigment ink on acid-free paper)
11.4" x 7.9"
2023



MAITREYI DESAI
Linear Harmony - i
Drawing (archival pigment ink on acid-free paper)
11.4" x 7.9"
2023



MAITREYI DESAI
Linear Harmony - iii
Drawing (archival pigment ink on acid-free paper)
11.4" x 7.9"
2023



Manoj Vyloor

born 1973

Manoj Vyloor, a Lecturer in Painting at the College of Fine Arts, Trivandrum, brings in those staples of art pedagogy, the practice of life-study and the canonical work, and uses it as a vantage point from which to examine the way the practice of art and the practice of everyday life, or in another sense, of how the institutional and the social constantly rub against and infringe upon each other. Through it, there is a further attempt to elucidate the nature and construction of modern notions of selfhood as well its bearing upon the historical and political complexities of the present. Finally there is his take on nature and desire that holds out the possibility of a certain kind of transcendence of our everyday selves - to a 'pre-political' order the existence of which is articulated here as a desire for 'dissemination', for a scatteration into many in multiple becomings.

Thematically, the Manoj's creations traverse the intricate realms of love, lust, agony, and ecstasy. Drawing inspiration from a diverse spectrum of global art and cultures, ranging from ancient Antiquity to the dynamic currents of the Postmodern era, he weaves a narrative that transcends temporal boundaries. Beyond the realm of emotions, he infuses a discernible political resonance into their works. Through the deft use of metaphors, the pieces speak to the pressing crises of the contemporary world and contemplate the future of humanity. The canvases become a reflective surface, mirroring the complexities of society and the human condition. In a bid to establish a cultural continuum, the artist endeavors to intertwine their creations with Oriental traditions. Drawing from the delicate finesse of Miniatures, the grace of Silk screen and scroll paintings, the profound symbolism of iconography, and the intricate allure of decorations, the artist seeks to anchor their works in a heritage that spans continents and epochs. Standing before this eclectic collection, the artist is not merely a creator but a storyteller, a conduit of emotions, and a custodian of cultural legacy. Each piece is a portal inviting viewers to journey through a realm where past, present, and future converge in a kaleidoscope of colors and emotions.

Education

1995 B.F.A. (Painting), College of Fine Arts, Thiruvananthapuram

1997 M.A. (Fine) (Graphic Arts), Faculty of Fine Arts, Baroda.



MANOJ VYLOOR
 Memoriam: a tableaun
 Acrylic on canvas
 96" x 72"
 2021



MANOJ VYLOOR
 Serenade #2
 Acrylic on canvas
 12" x 12"
 2020



MANOJ VYLOOR
 Serenade #1
 Acrylic on canvas
 12" x 12"
 2020

MANOJ VYLOOR

The Return
Acrylic on canvas mounted on board
12" x 12"
2018



MANOJ VYLOOR

The Crossing
Acrylic on canvas mounted on board
12" x 12"
2018



Indrapramit Roy

born 1964

Indrapramit Roy, an artist, teacher, occasional writer and sometimes an illustrator, born in 1964. His paintings are a repository of memories, aspirations, dreams and desires' expressing a whole range of associative or opposing meanings. Roy's engagement with painting has always been with materiality; right from his very early experiments, his journey into multiple and shaped canvases, the corrugated cardboard carton period, and lately in his combination of drawing, marking, painting and overlaying actions that mark his watercolour series. The artist takes away the human agency as the prime actors of the drama, but the human presence is everywhere. His spaces are frozen moments of cinematic tension that goes much beyond photo-based mediatic realism. These everyday spaces carry the empathy of intimacy achieved through experiences and memories. They seem to want to tell a story and stay silent about what the story could be. A sense of silence, of forboding, a hint of violence lurks just behind the surface of the quotidian Mezzaterra means common ground. It is an imagined territory, an idea, but a very real and pervasive one, where echoes and reflections add depth and perspective, where identities are malleable and overlapping and not clear cut and well defined, where binaries are not the only defining theme. Inhabiting the mezzaterra means one is both inside and outside of language, of culture and the stance can be both critical and empathetic.

Education

1982-87 B.F.A. (printmaking), Visa-Bharti University of Santiniketan.

1987-89 M.F.A. (painting), Faculty of Fine Arts of M.S. University, Baroda.



INDRAPRAMIT ROY
Desert Monologue
Dry pastel on Indian handmade paper
26.5" x 33"
2023



INDRAPRAMIT ROY
Imaginary Daybreak at Memorial
Dry pastel on Indian handmade paper
26.5" x 33"
2023



INDRAPRAMIT ROY
Invisible Cities
Dry pastel on Indian handmade paper
26.5" x 33"
2023



Jagannath Mohapatra

born 1969

Jagannath Mohapatra, born in 1969 at Bhadrak, Orissa. He is an Indian-origin artist of Asian modern and contemporary art. Even though he was a history student, but chose to be a painter and created contemporary art. His context of the visual domain is linked with the harsh realities of life. Mohapatra is known for his intense visual narrations, based on his experiences and perceptions of sensitive issues. He depicted through his paintings the complexities of contemporary life. He had made realistic portrayals of child labourers and their day-to-day struggles. His art reproduces the fractured future of child labor through construction sites and architectural backdrops as metaphors. Artist K G Subramanyan summarises him, “He belongs to the generation of young painters who ground their visuals on the unreality of the realistic image that they encounter in billboards and hoardings, in trade journals and television commercials”. A student of history, Jagannath Mohapatra chooses painterly themes that are contemporary in context. His visual realm is invariably linked to the realities of life.

Education

1999 B.F.A. (Graphics), Kala Bhavana, Santiniketan. Visva Bharti.

2001 M.F.A (Graphics), M.S. University. Baroda.



JAGANNATH MOHAPATRA
Earth surface
Oil on canvas
36" x 36"
2023



JAGANNATH MOHAPATRA
Lunar surface (Moon)
Oil on canvas
36" x 36"
2023



JAGANNATH MOHAPATRA
Lunar surface (Moon)
Oil on canvas
36" x 36"
2023



Shatrughan Thakur

born 1976

Shatrughan Thakur has spent years researching extraction and application of natural dyes and pigments and has carved a name for himself as an art naturalist and revivalist. In his works one identifies a direct link to the techniques used by the masters of miniature painting in medieval India. His expertise in the extraction and application of these dyes on handmade fabrics finds a unique expression in his paintings. He quotes “I use natural and vegetable dyes in combination with contemporary images from newspapers, print media and the rural landscape of India. These colours are prepared among others from haldi, manjistha, mehendi, badam, onion-skin, jiggi, kesuda, ashok, orhul, hadda, behadda, naag keshar, nilgiri and mango leaf”

Shatrughan indeed has acquired an encyclopedic knowledge of botany and artistic traditions involving the extraction of natural dyes and their application on silk or cotton. The use of the vibrant Indian yellow (turmeric) overlaid with a glaze of translucent yellow (obtained from onion-skins) evoke the burnished appearance of pahari and rajput miniature paintings. Shatrughan Thakur’s association with natural pigments started at an early age when he started using turmeric, jamun and flowers to paint pictures at school. The subjects of his painting have strong rural and floral affections. Drummers enjoying Holi, acrobats, farmers and village urchins amidst fields of flowers, honeybees, monkeys and cows occupy a central space in his oeuvre. This deep understanding and affinity with rural traditions, vegetables and landscapes is a reflection of years spent in villages researching folk art and musical traditions. It is therefore eminently commendable that Shatrughan has embarked on a personal endeavour not only to record these various traditions but also use this knowledge in production of his own creations. His knowledge of interactions of colours, handmade fabrics and the scientific methods of pigment extract would prove to be an important body of work in the future.

Education

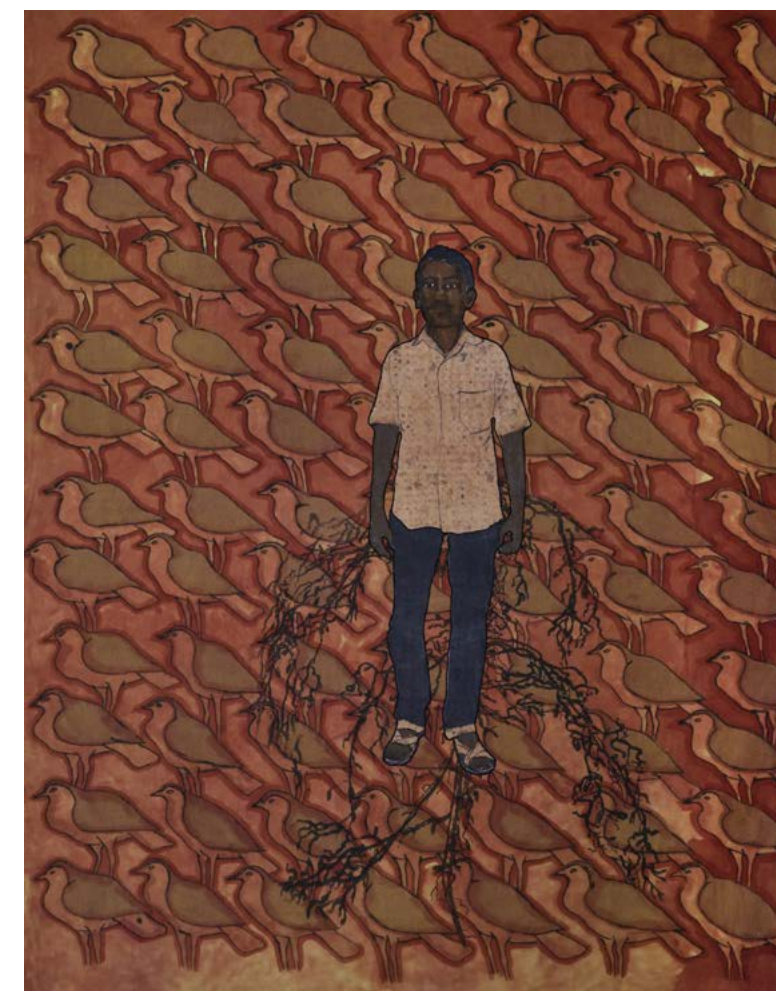
2004 M.F.A (Painting), Faculty of Fine Arts, M.S.University of Baroda.

2002 B.F.A (Painting), Faculty of Fine Arts, M.S.University of Baroda.



SHATRUGHAN THAKUR
Remembering some words remembering
some moments (Gram Swaraj)
Natural Dyes on Khadi
48" x 60"

SHATRUGHAN THAKUR
Remembering some words remembering
some moments (Gram Swaraj)
Natural Dyes on Khadi
48" x 60"
2023





SHATRUGHAN THAKUR
Remembering some words remembering some moments
(Gram Swaraj)
Natural Dyes on Khadi
84" x 84"



Shridhar Murthy

born 1965

Sridhar murthy was born in Koppal (Karnataka) In his recent body of water colour works done on paper, created over a period of nearly two years, Sridharmurthy.A has visualized a magical world. This is a world where forces of gravity work selectively, and unseen forces uproot and move things; a space where stillness and force coexist. It is filled with deep ravines, secretive wells and natural formations. This is a grey world where time has become uncertain. It is difficult to grasp what time of the day, season, or year it is. No specific vegetation or geographical indicators exist either. Going by the visual clues provided, it feels like things are coming apart and the world is unravelling. A sense of wonder and dismay pervade the air simultaneously. Many things float here defying gravity. Stones, splinters and huge menhir like boulders hover in the air. Small rocks move in packs while massive solitary rock formations float serenely, but some rock forms move around with gusto and a few stones even rotate fiercely on their own axis, creating a mini storm around them.

In these works Sridharmurthy handles watercolour fluidly to achieve various moods and to create an ambience of vast space, expanding into an intriguing world. Near monochromatic treatment helps to build a sense of unity among numerous elements that occupy the space. Even though each work is an individual unit by itself one can also perceive these works as different views of a vast landscape where a colossal drama is unfolding/being played out. One wonders if the artist is pondering the beginning and ending of the world, as well as reflecting on the unseen (divine) forces that shape time and space. It is also an invitation to the viewer to enter this arena where one epoch is ending and a new one is manifesting.

Education

1988 B.F.A (Painting), College of Fine Arts, Karnataka Chitrakala Parishath, Bangalore

1990 M.F.A (Printmaking), from Faculty of Fine Arts, M.S University of Baroda



SHRIDHUR MURTHY
The Saligrama
Watercolour On Paper
28" x 21"
2018



SHRIDHUR MURTHY
The Passage
Watercolour On Paper
16" x 11"
2019



SHRIDHUR MURTHY
The Diamond
Watercolour On Paper
28" x 21"
2021



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