

CHAPTER

Chapter 1: “Coming together”

Exhibition by

Mohit Shelare

Aniket Supe

Yogesh Ramkrishna

Salik Ansari

2-8 August 2016

Jehangir Art Gallery,

Kalaghoda, Fort,

Mumbai- 400001.

Academics are a significant part of learning and growth. However, art institutions established in colonial times and modelled after British art pedagogies, to this day, continue to follow the conventional, oft trodden path, imparting excellent and useful skills but allowing little space for independent thinking and execution. Since the 1980s and 90s, many contemporary artists after stepping out of art schools have established successful art practices, breaking new grounds. These practices, of multidisciplinary nature, have addressed diverse social, cultural, historical and political issues.

Four young artists, Mohit Shelare, Salik Ansari, Aniket Supe and Yogesh Ramkrishna, all fresh graduates of the 2014 batch of Sir. J.J. School of Art, dared to experiment and break norms even within the confines of the conventional art school curriculum. Enrolling in Master's programs in different institutes across the country, each of which with a highly individualistic and holistic approach to learning, offered them a broader perspective of the world. The open ended environment of these schools constantly goaded and provoked them to ask questions, first to themselves. These probes were accompanied by mixed emotions of joy and angst, hope and despair, optimism and resignation.

The common interest of the four artists lay in inquiring about the relevance of art as a tool for critically questioning the chaos of society in our times. Different in temperament and raised in diverse backgrounds, the foursome have meaningfully titled their maiden show as Chapter I: *Coming together*. The exhibition celebrates diversity in experience, expression, representation and medium and is replete with video installations, performances and unorthodox displays of prints and drawings.

Dr. Manisha Patil
Artist and Art Historian
Professor, Sir. J.J. School of Art, Mumbai.

July 2016

Mohit Shelare



Model of installation

'No-where' 2016, Performance- video, drawing, sculpture and photographs. Size: 7ft x 13ft x 6ft.

The most recent of Mohit's practice revolves around his interaction with public spaces; socially accessible areas with incessant movement of people in their endeavor of starting from, and arriving at, a destination. His observations comment on the lifestyle of the urban dwellers of Mumbai whilst remarking upon travel as its means and ends. Comprehending the complexity of the situation of an artist in society, he attempts to identify his part amongst the chaos of the urban landscape, wherein he concludes 'displacement' to be a common factor between the masses and himself.

This particular observation has proved to play a crucial role in the development of Mohit's art-work. Choosing 'performances' as a medium of expression, he chooses to disrupt the banal, mundane nature of day-to-day life by coalescing its notable characteristics within his own art.



Documentation of performance 'Local Time', 2016.

In his work “Local Time”, Mohit travelled for a duration of 12 hours for 6 consecutive days in Mumbai local- trains, without permitting himself to leave the premises of the stations and their platforms. Challenging himself mentally and physically, he consciously witnessed the entire process of observation, distilling his gathered experiences with consistent documentation of his travels with a collection of his journey-tickets, video-tapings, photography and drawings.

For his performance “Bridge”, Mohit chose to stand inanimate on a bridge connecting a railway station to a footpath for 5 hours in silence. His act of stillness running parallel to the flow of ceaseless chaos, where he was both an observer and performer; while the passersby played the role of the subject audience, questioning his immobility. According to Mohit, a bridge is a space, a mediator of sorts connecting two places to one another, but he infers from his observations that the bridge in itself doesn't lead to anywhere.



Documentation of performance 'Bridge' 2016.

Yogesh Ramkrishna



Details of 'Natasamrat' 2016.

Mythology, super heroes, history, cinema, real- life events are a few references that one might observe in Yogesh's work. He identifies similarities between mythological characters with that of people from real life in today's time. Drawing reference from these characters, he plants them as novel representations of the derivations of his fantasies. Yogesh's selection of work surface is sensitive; he chooses surfaces to work on based on their specific context. Whether it is characteristic utility, need or involvement of historical references, he stretches the possibilities of print media to the extreme. Printing on food, casting print sculpture, printing on stone and clothes are some examples that satiate the need he feels for further exploration of technique and medium in print making.

Yogesh has been collecting postcards dating back to pre-Independence India, whose function and purpose contains no particular significance in today's time, wherein he chooses to reinterpret the content. The figures he portrays seem to have been inspired from the form of 'Narsimha', who is both- man and animal. One finds such an amalgam of characters in his works all throughout performing a series of different acts. Further, with these characters, he designs a Utopian world where each character is to play a certain role and performs specific duties, but their characters are not entirely independent of their own history. A history that is entirely based on a blend of myth and reality.

‘Natasamrat’, series of lithographs, the work is a reinterpretation of older forms of mythical characters in a new convention. In this series of lithographs, the characters perform different acts and portray their individual nature. The evolution of these characters is also based on the artist’s real life experiences with people and a correlation with myths.



Arthartha, Blood Drawings on Postcards, 2016.

The work consists of 10 pre-independence India postcards layered with drawings of mythological characters made in blood. The selection of the medium is a response towards the historical event of Indian independence.

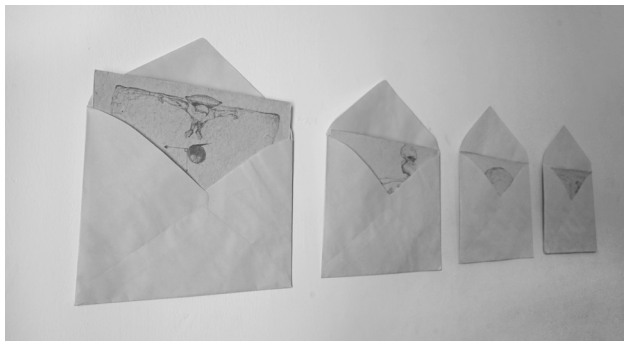
*“Myths can’t be translated as they did in their ancient soil.
We can only find our own meaning in our own time”*

- Margaret Atwood



'Shadows of my mind', Etching and painting on plaster 2016.

Aniket Supe



Display view, 2016.

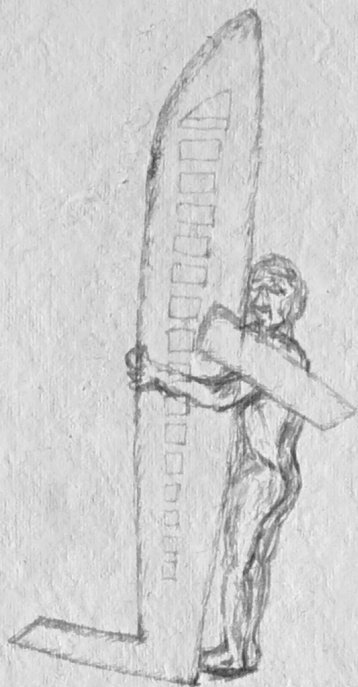
The display follows a panoramic view which is made up of envelopes enclosing Aniket's drawings. The purpose of an envelope here is to express the notion of the letter with the drawings inside as awaiting being read by the receiver. Supe's entire process attempts to critically examine the relationship between the sender (maker) and the receiver (viewer), and the work here is an invitation, a message of present happenings which he endeavors to capture and convey in his drawings. For Supe, drawing comes closest as being the redeeming expression of his experiences. His drawings are not necessarily influenced by his views or his bias; for when he draws, he is unaware of the final picture that, in the near future is to be contemplated as complete. Often one observes with delight the guileless element of a mischievous, childlike expression in the fine execution of his drawings. Supe's work is not didactic in nature, but shares a deep intuitive expression of the self. Here, the artist seems to invite the observer to take a step closer and interact with the art-work, as if letting him do so by its own consent.



Drawing no 122, 2016.

The figure is mid-way in the act of lifting a weight- bar, but the balance has been interrupted by a small butterfly. The drawing displays the domination of fragility and softness over concrete durability.

लोग कहते है, सफ़ेद बाल यूँ ही नही हुए तुम्हारे
कुछ बडासा दर्द लिए फिरते हो,
मैं कहता हूँ,
"बचपन के ख्वाबों के बादल अबतक बरसते है।"



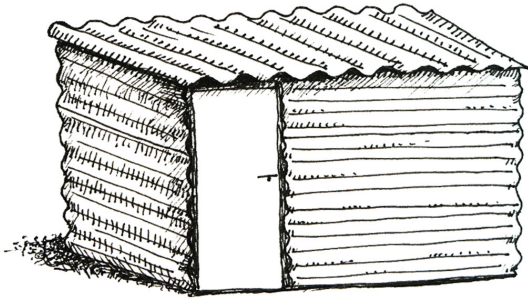
Salik Ansari



मकान(Makaan), Film duration 38 min
Installation - Medium: Tin Sheets, Iron bars, LCD, Film
Size: 8ft x 8ft x 10ft

A documentary film exploring the lives of construction workers predominantly through a family's experiences, the film attempts to capture the ups and downs as they navigate their day-to-day lives through the puddles of socio-economic hardships and struggle. The narrative of the film juxtaposes similar situations, at the same juncture expressing differences in response through the perspectives of children and the elderly. The film tries to capture the nature and intricacies of workmen and laborers capturing their struggle in today's times with a touch of humor and wit.

The entire idea was to place a temporary space (Makaan) in the middle of permanent spaces, with comprehensive contemplation on the lives of migrating laborers that are engaged in the building of permanent cities, but whose own are consumed by the shadow of temporality.



Film as 'Space' I - (screening)

Fabricating Makaan – A House of construction workers to screen the documentary in it. The 'Makaan' will then migrate to different cities in India, conceptually following the migrating lives of these workers.

Film as 'Space' II - (screening)

The construction workers will host the screening of the film inside their houses. In this process, the documentary behaves as an experimental 'space' which will cater to newer forms of dialogue and interaction among two different classes - the host and the viewer.

"When I started critically observing my own interest and inclination towards this subject, I realized it was the commonality of life - the uncertainty of living, the anxiety of space and the displacement which was common among us. But for them - the workers - all of it was visibly on the surface".

Salik.



Salik, Makaan 2016.

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Mohit Shelare (b.1992), Amravati, Maharashtra. Pursuing his post-graduation (M.F.A) in Art, Design and Performing Arts from SNU, Delhi and completed his graduation (B.F.A) in Painting from Sir. J.J School of Art, Mumbai 2014.

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Aniket Supe (b. 1990), Malkapur, Maharashtra. Completed his post-graduation (M.F.A) in painting from Kala Bhavana, Visva-Bharati University Shantiniketan, West Bengal 2016 and completed his graduation (B.F.A) in painting from Sir.J.J School of Art, Mumbai 2014.

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Yogesh Ramkrishna (b.1991), Pune, Maharashtra. Completed his post-graduation (M.V.A) in print making from Maharaja Sayajirao University, Baroda 2016 and completed his graduation (B.F.A) in painting from Sir.J.J School of Art, Mumbai 2014.

The exhibition '*coming together*' is the first Chapter of a collective understanding of four art practitioners Mohit Shelare, Aniket Supe, Yogesh Ramakrishna and Salik Ansari. After being graduated from Sir J.J. School of Art, Mumbai, 2014 all four went on to exploring different schooling's for their master's program in India, their common interest was on inquiring about relevance of art as a tool for critically questioning today's chaos of society. Being so different yet 'Coming together' for displaying glimpses of their work practices in a space like Jehangir, the exhibition celebrates diversity in experience, expression, representation and medium.

IDC-IIT Bombay, SNU-Delhi, Shantiniketan- West Bengal, MSU-Baroda, India.

Special thanks to

Introductory text by Dr. Manisha Patil (Head of Art History Department, Sir .J.J School of Art) Mumbai.

Prof. Anil Naik (Sir.J.J School of Art, Mumbai), Snehal Tambulwadikar (Curator and Art Historian).

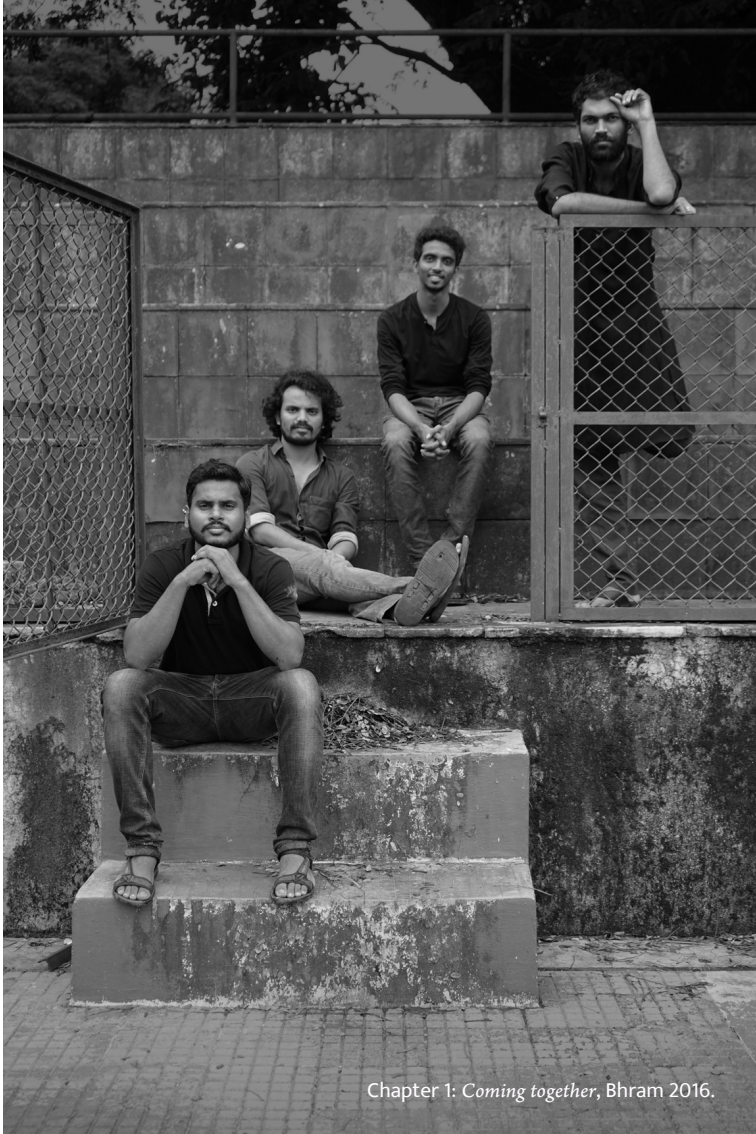
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Chapter 1: *Coming together*, Bhram 2016.



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