



*lockdown*  
चौमासा THE MONSOON FESTIVAL 15

2020

Sanjeev Sonpimpare

## Curatorial Statement

Executed during the peak Lockdown period, with scarce resources and materials; this set of works in a diary-like format, is a visual manifestation of the physical isolation, and the resultant contemplation experienced during this time.

Sonpimpare has been following a vocabulary of fracture and linear segmentation for several years now, and has achieved proficiency in this now well known iconic style now unmistakably identified with him. However, recent times see the artist developing newer, fresher idioms, almost as if starting from the drawing board all over again. Espousing the pre-defined artistic style of the haloed and large format canvas works, now the artist works in smaller-format paper works... The vocabulary is delightfully amorphous as the artist playfully experiments with newer ideas to communicate, freely using multifarious visual references from the natural world, built urban environments, sciences, or the arts. The act of writing or scribbling becomes a vehicle of expressing inner thoughts directly, and also functions as a visual element in the drawing.

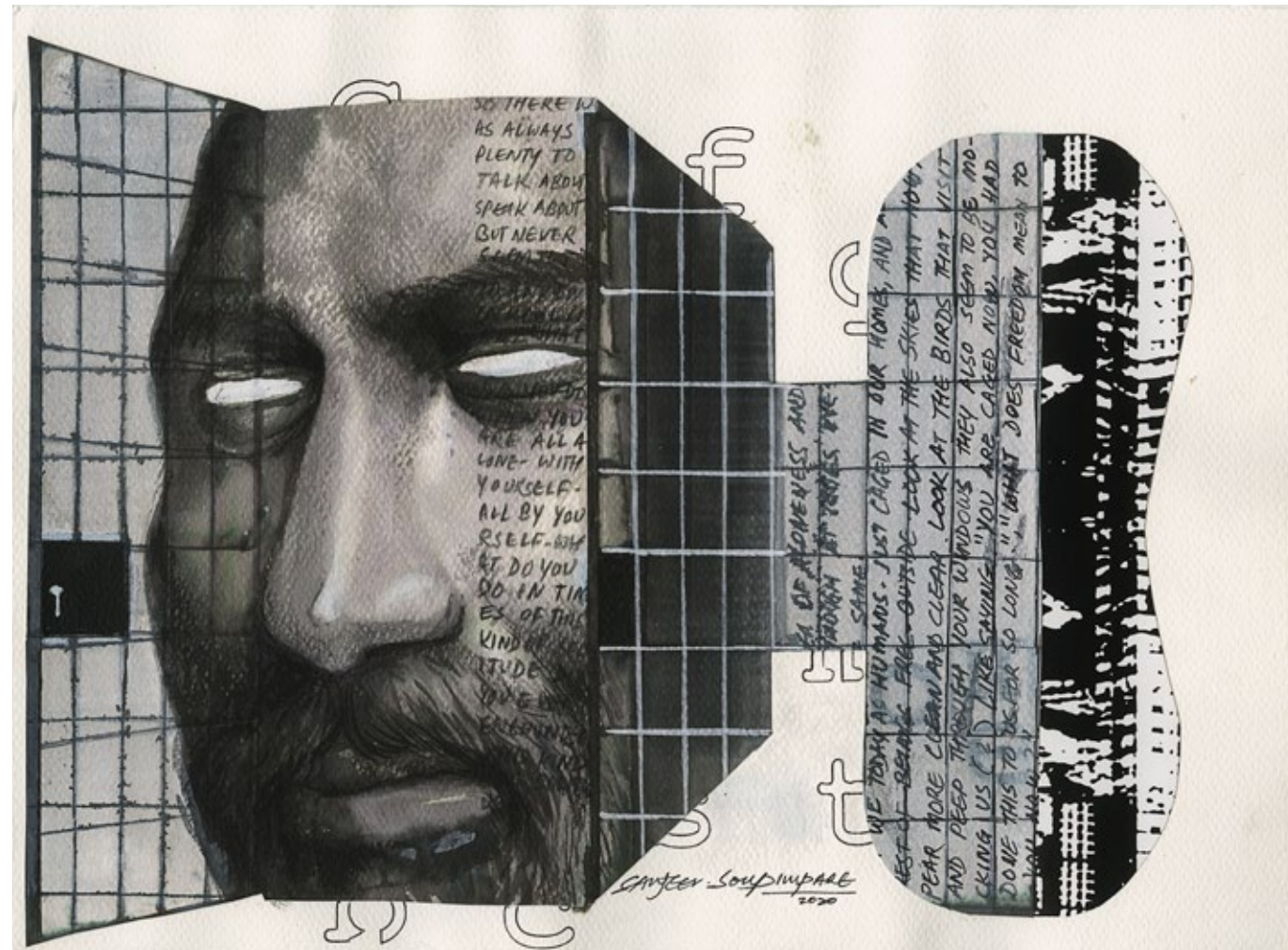
While the style achieves this envigoured eclecticism and fluidity; on the other hand, the meaning, purport and significance of the art now is much more direct, critical and corrosive, than ever was in his earlier works. Politically invested, these works, akin to other recent works by the artist, are capable of great power and commentary on the world around us; and yet they also sometimes open a window to the self!

In this set of multi-layered work, Sonpimpare presented various awakenings and reflections triggered by the solitude attendant of contemporary times; also providing sensitive commentary on various contemporary events.



2020-1

The opening work embodies the feeling of being caged, but the artist suggests a mysterious key programmed to open this cage of the self.



2020-II

In II the chains intensify, and we glimpse into the inner dimensions of the artist's mind; and are also introduced to the metropolitan setting of the work, an important protagonist in Sonpimpare's oeuvre.





2020-III

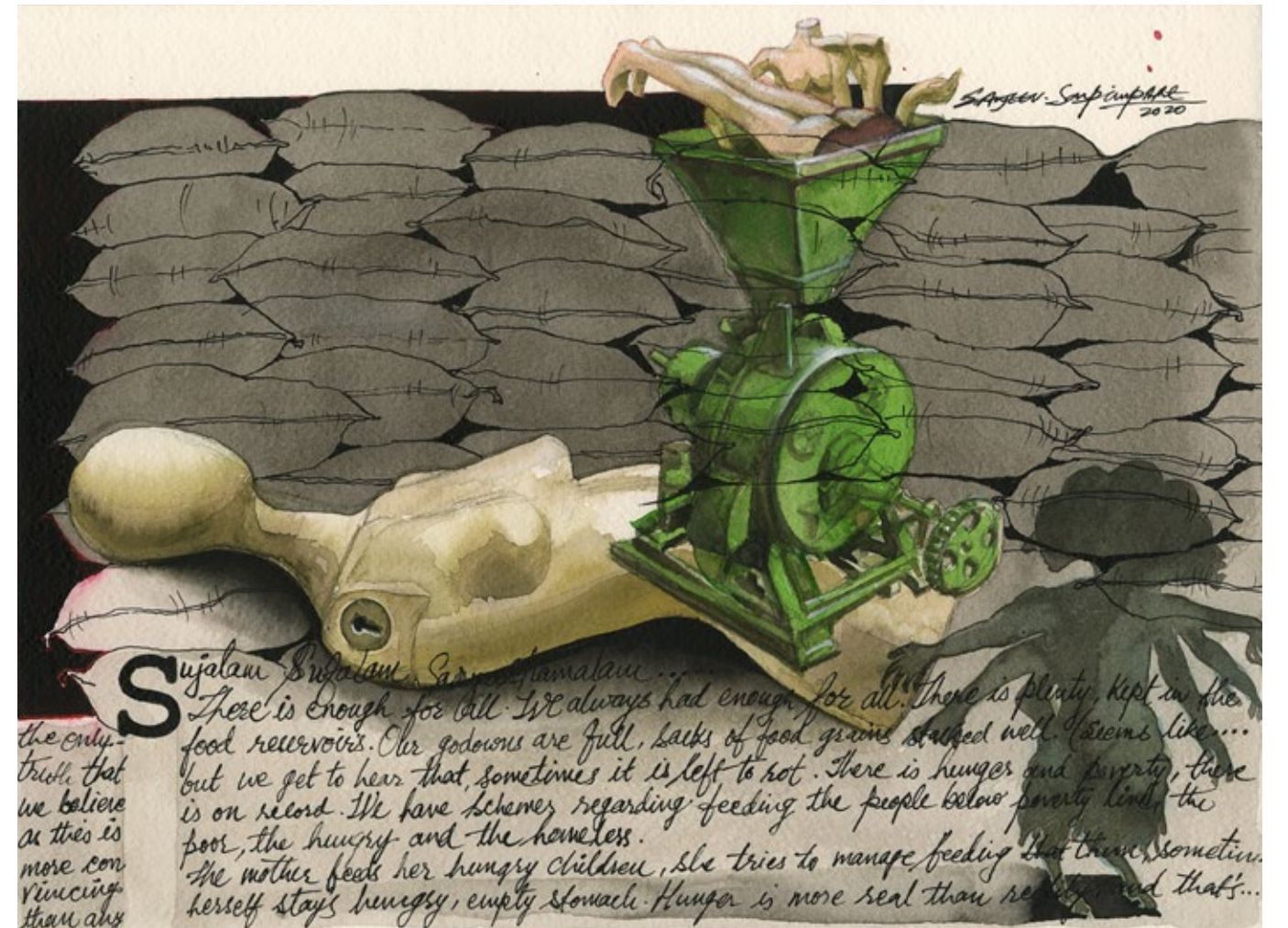
III alludes to scientific development, as we encounter images of radar technology juxtaposed with miniature-inspired clouds and ironically: the superstitious motif of lemon and chillies as an antidote to bad energy. The self, science, nature and culture now come together...





2020-IV

In IV, the artist focuses attention on resources and food, central concerns during catastrophic times. The “Atta-Chakki” (wheat grinder) sustains us all; and the metaphorical multi-headed and handed monstrous figure seems to deprive us of this; and hence we see human bodies being grinded instead of grain.





2020-V

We build walls around ourselves to hide something or for protection. In V, The wisdom head confronts an empty skeleton, hinting at the inner contemplation and self-realisation that has been a sign of the times. The scientific diagrams of teeth and dental implements hint at the discovery of the “Wisdom-tooth”





2020-VI

VI inches towards further commentary on burning issues of the time: the centrality of the practice of farming. The sacred farmers' tools, drawn in the style of scientific diagrams are contrasted with the struggle of the farmer today as his hands are constricted with barbed wire and clouds of oblivion. A visual excerpt from the old 100 rupee currency note, with an image of the farmer provides further commentary on the questions posed here.



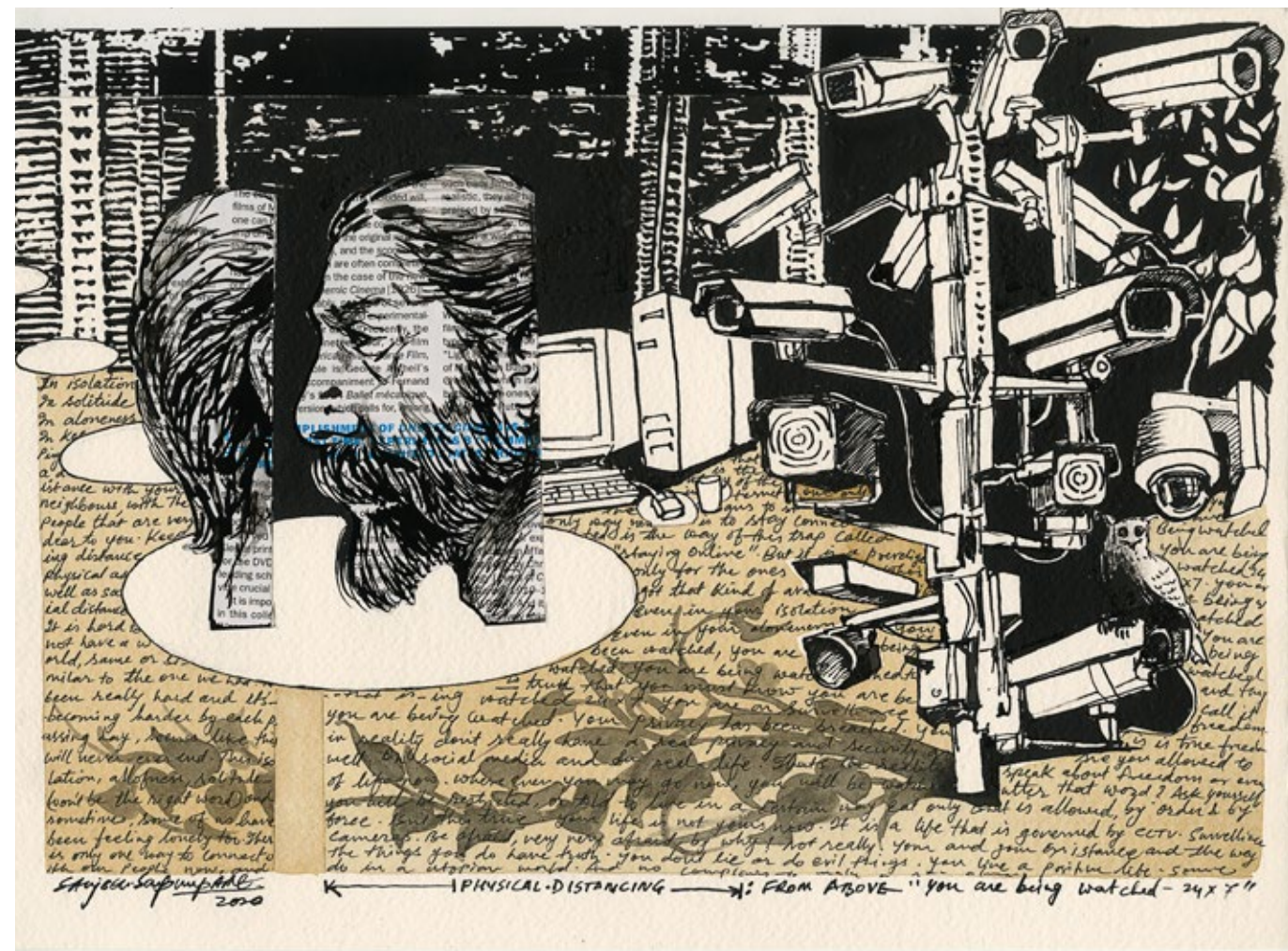






2020-VIII

The "Tree of Surveillance" cameras appears in VIII; highlighting the all-pervasive intrusive aspect of surveillance in the real and virtual world; concerns that are only heightened in the post-pandemic world. The telling split image of the artist's head (as we earlier saw in II), re-appears again.





2020-IX

We have experienced the plight and hardships of migrant workers during the pandemic: having no means of supporting themselves, they had to walk home hundreds of kilometres away, losing lives, fighting hunger and exhaustion. Sonpimpare contrasts this plight with the endless continuation of urban infrastructural development. While development and construction aggressively edge on; the workers who are the backbone of this activity suffer immense hardships...







*Edition: \_\_\_ / \_\_\_*

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Ink and watercolor on Arches archival paper  
10 works of 11 x 15" / 28 x 38 cms each; 2020

*Original drawings available for sale.  
Customised archival prints available on request.  
[art.redearthindia.com](http://art.redearthindia.com)*

