

OFF MARGINS

Miniatures in Postmodern

Group Artist Show

Arslan Farooqi | Divya Pamnani | Gargi Chandola
Laxmipriya Panigrahi | Lekha Shastri | Pavan Kavitkar
Ravi Kumar Chaurasiya | Sukanya Ayde

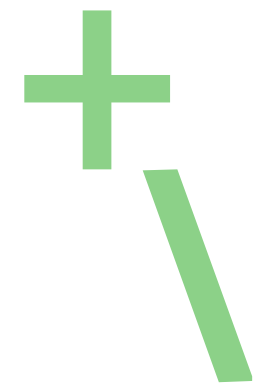
Curated by Khushboo Jain

On view till 13th Apr 2024

ART+CHARLIE

71A Pali Village, Bandra West

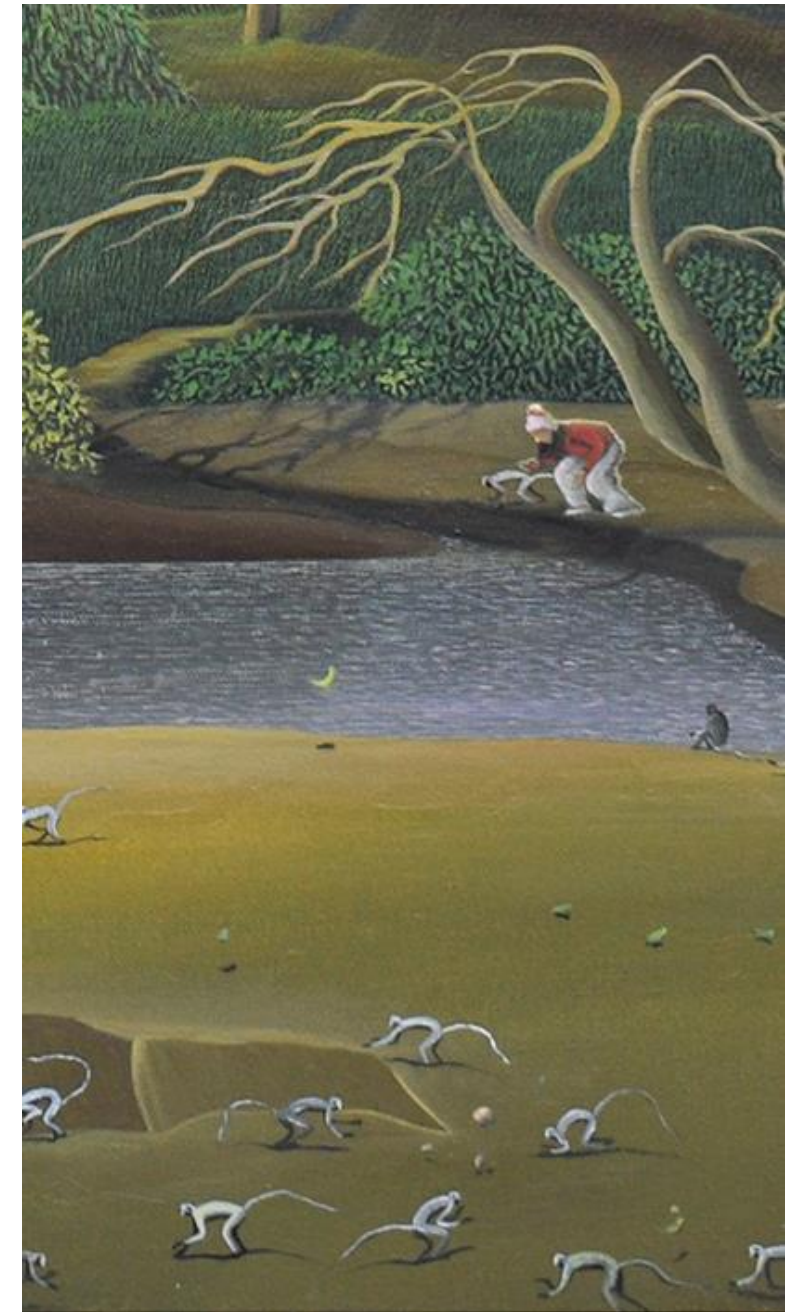
OFF MARGINS



As a new form of miniature art emerges, the question arises: should the upcoming discipline evolve and be given a new name? Traditional miniature paintings known for their intricacy, high degree of detail, technical precision and bright pigments, adhere to defined folios within margins or borders. However, contemporary artists today aren't confined to the same boundaries, margins, or history. Denoted by terms like 'neo-miniature' today, the persistent use of the term miniature still echoes colonial influences.

Labeled by the British, the term 'miniature' implies a sense of smallness and subordination to Western art forms, diminishing its cultural and artistic value. By the 20th century, there was a sharp decrease in miniature painting ateliers owing to the decline in Mughal patronage, the pervasive influence of Western styles and their value judgments against the traditional South Asian forms. Today, artists are breaking new ground and renewing the miniature art form through experimentation with form, techniques, materials, iconographies and narratives.

Arslan Farooqi brings dynamism to the static miniature form while delving into existential inquiries. Divya Pamnani shifts from traditional colour and composition, offering new renditions of ancient Indian games. Gargi Chandola introduces themes of feminism through a humorous approach on the masculine ideas of territory and power. Laxmipriya Panigrahi turns a city into a vibrant soundscape, awakening the senses to acoustic experiences. Lekha Shastri plays with traditionally miniature elements by transforming them into a large-scale mural-style composition. Pavan Kavitar captures a modern shift in our natural and urban spaces, transforming the psycho-physical to relate to our current social and political contexts. Ravi Kumar Chaurasiya examines the hidden implications of development and class differences. Sukanya Ayde shifts traditional miniature margins to the centre, vividly portraying scenes of a secret garden that extend beyond the boundaries.

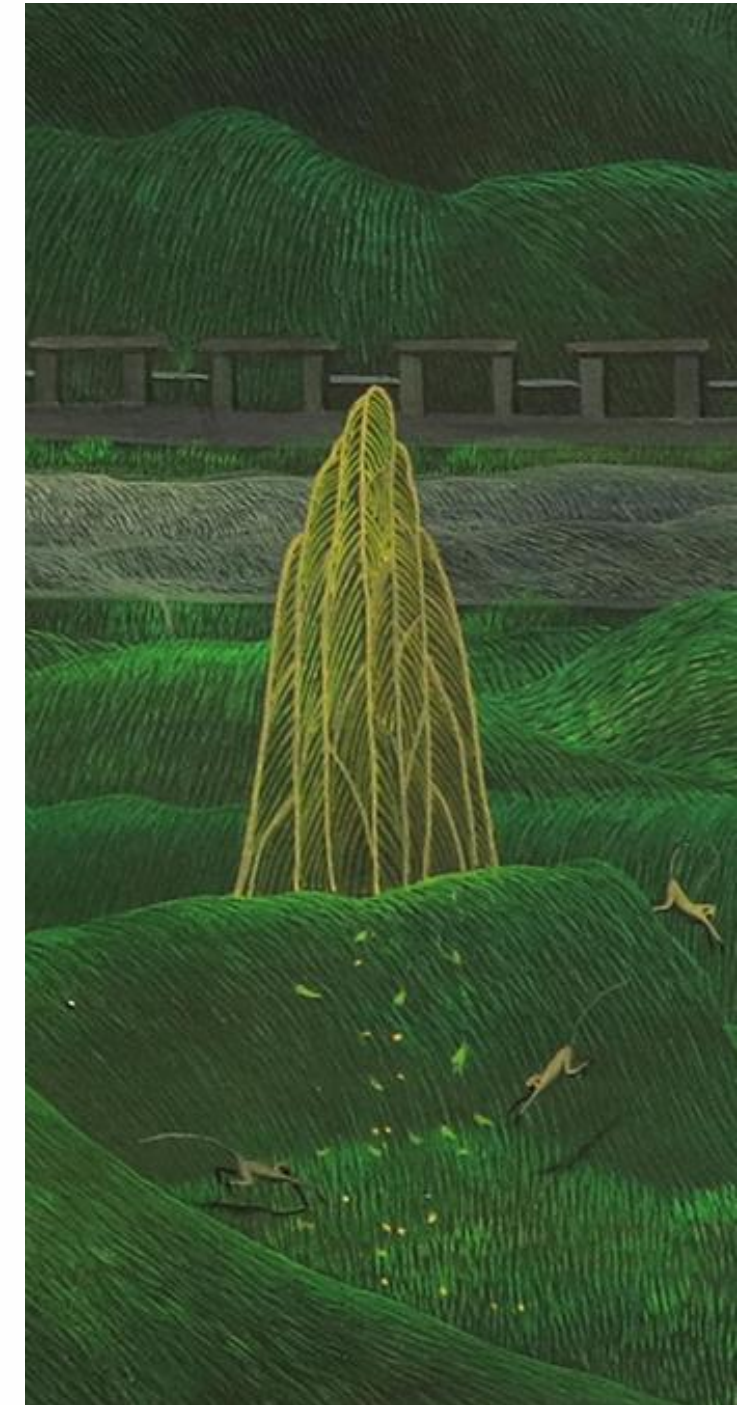


'Invision Nature'

Laxmipriya Panigrahi

36 x 36 inches

Oil on canvas



‘The Way I See’

Laxmipriya Panigrahi

24 x 24 inches

Watercolour on paper



**'Imitation of
Sounds of
Nature'
Laxmipriya Panigrahi**

48 x 60 inches
Watercolour on paper



'Live What You Love'

Laxmipriya Panigrahi

24 x 24 inches

Watercolor on paper



Laxmipriya Panigrahi

Courtesy Anant Gallery

Best known for her miniature inspired surreal landscapes, Laxmipriya Panigrahi received a Bachelor of Visual Arts [painting] from Balasore Art and Crafts College, Orissa [2013] and Master of Visual Arts [painting] from Utkal University of Culture, Orissa [2015]. By fusing stylistic elements drawn from the traditional miniatures and pattachitra paintings of Orissa, her landscapes can be described as kaleidoscopes of bright, vibrant and joyous colours. Laxmipriya predominantly works with watercolours on paper to create intimate and fantastical landscapes with laborious details.

Laxmipriya has participated in several group exhibitions including, Malhar: A lyrical exposition [2020]; Telling Tales: A Journey into Narrative Forms, at Bikaner House, New Delhi [2020], India Art Fair, New Delhi [2020], And trace in leaves and flowers that round me lie, Shridharani Gallery, New Delhi [2019]; Emerging Canvas-V, Indo-Korean Young Artist exhibition, Chennai [2018] and Goa Affordable Art Fest, Museum of Goa [2018].

She has received a silver Kalakand Grant in painting by Prafulla Dahanukar Art Foundation [2021]; the Odisha State Award, Prafulla Dahanukar Art Foundation, India [2019]; The Emerging Artist Award and the 91st AIFACS award for painting, New Delhi [2018].

Laxmipriya lives and works in Delhi.

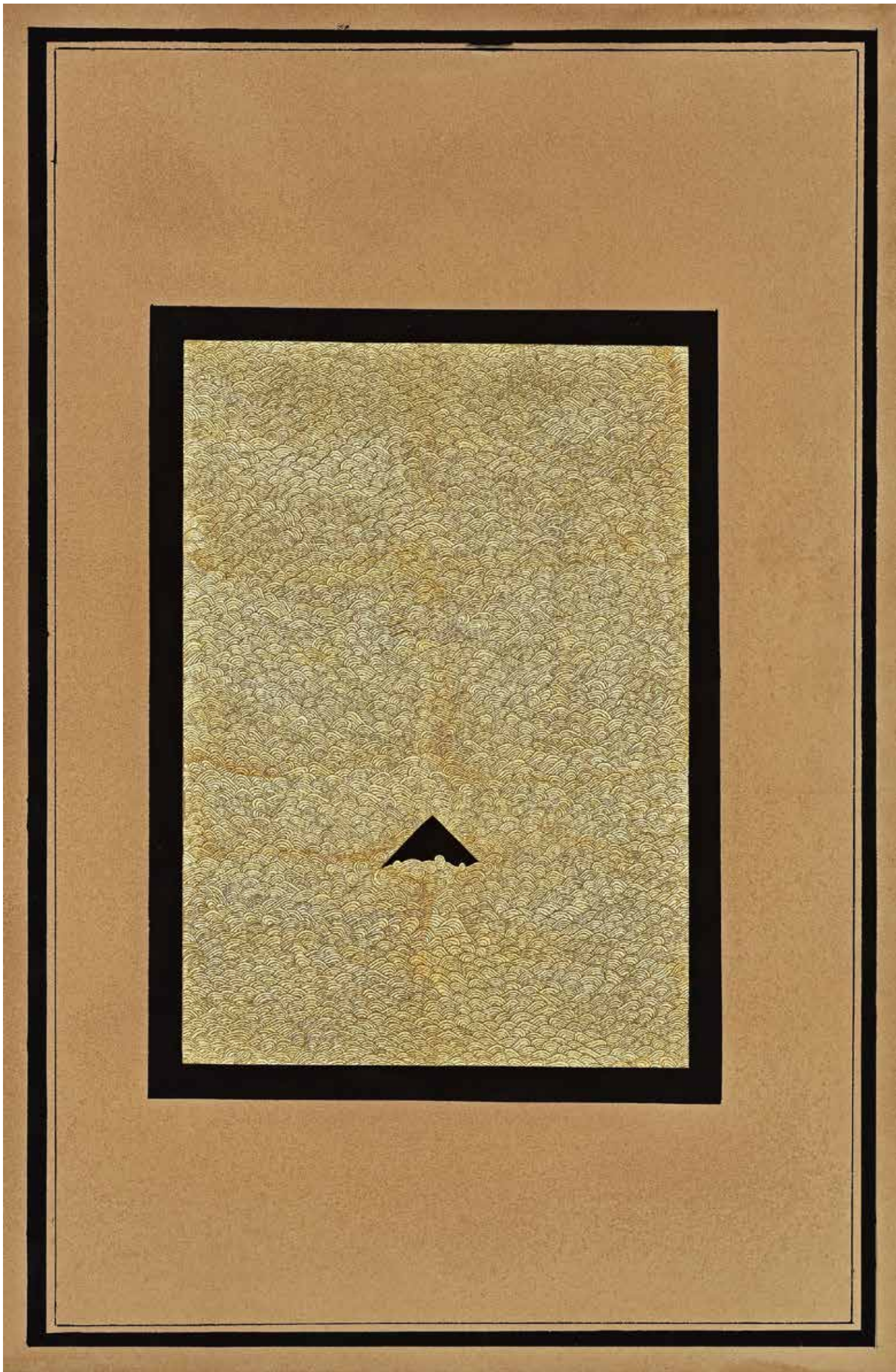


'Incarnation'

Arslan Farooqi

30 x 22 inches

Gouache on paper

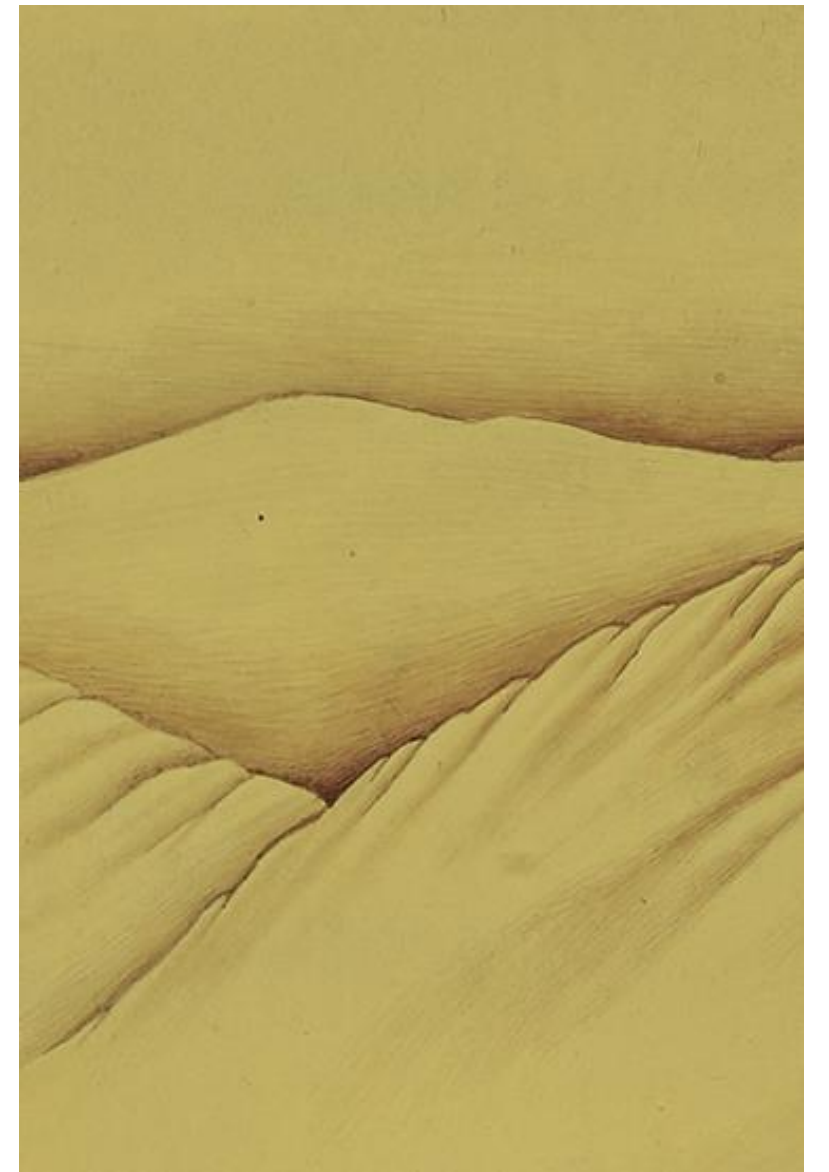
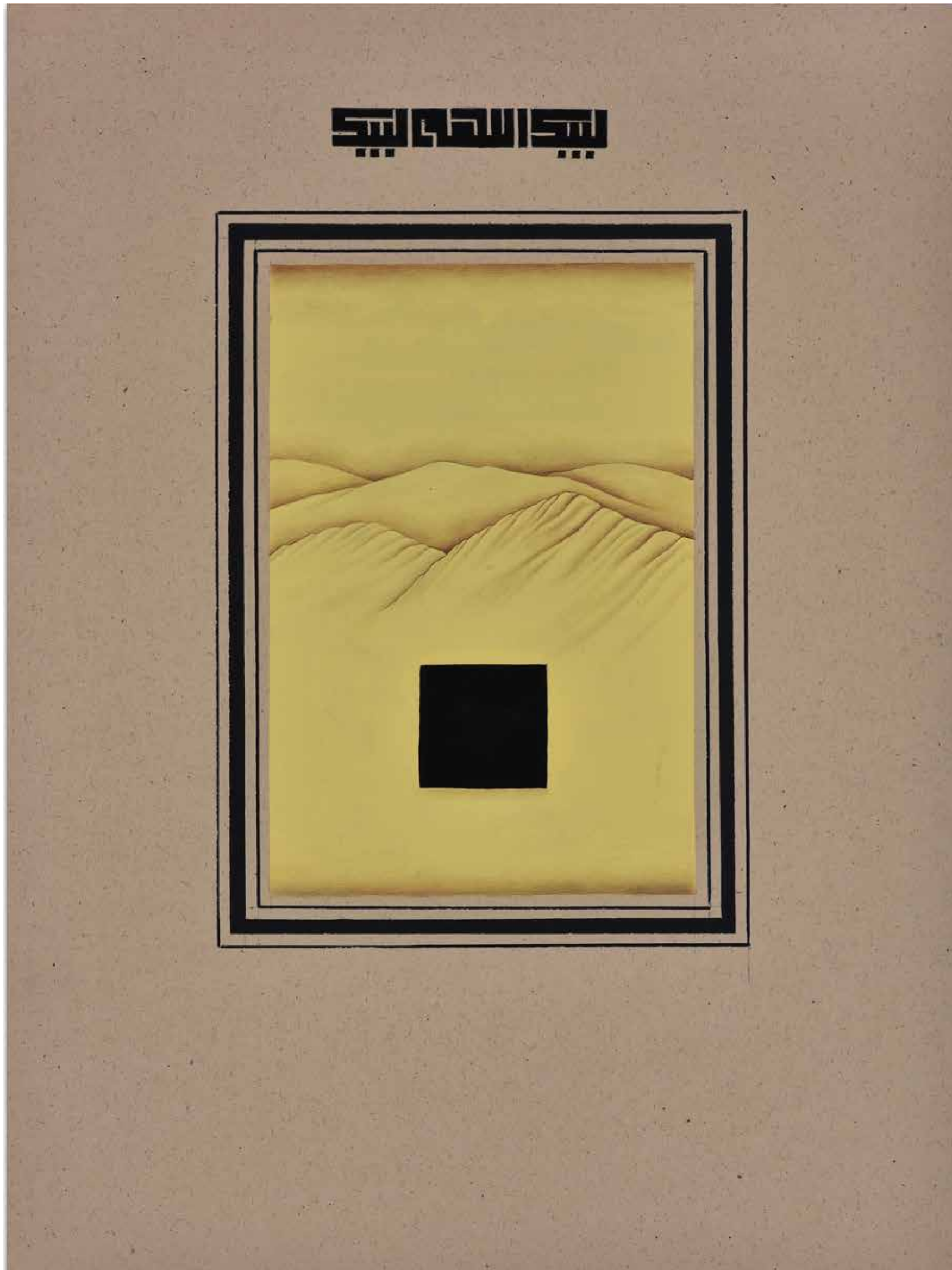


'Voyage'

Arslan Farooqi

15 x 22 inches

Gouache and gold leaf on
paper



**‘The Silent
Conductor’**

Arslan Farooqi

9 x 12 inches

Gouache on paper



Arslan Farooqi

Courtesy Anant Gallery

Arslan Farooqi received a Bachelor of Fine Arts [Miniature painting] from National College of Arts, [2016]. In his artistic oeuvre, Arslan seeks to explore various questions around existence directed towards a collective, cosmic consciousness. His painted and audio/visual works are rooted in an act of repetition to emphasize revolving around the politics of religion, history, and mythology.

Some of his selected group exhibitions include 'Spiralling into the Absurd' at Bikaner House with Anant Art [2021]; 'Mahiat' Chawkandi Art Gallery, [2019]; 'Seeing and being seen' Canvas gallery, [2018]; 'We ate the birds' Koel gallery, [2017] "Microcosm" Gandhara art space, [2017]; 'Social Objects' Canvas gallery, [2017]; 'Dil to Pagal Hai' Sanat Initiative, [2017]; Two Person Show 'The Absolute Truth' IVS gallery, [2016]; 'Green Signal' National College of Arts, [2016]; 2016 "Thesis Show" National College of Arts.

He was also a part of 4th Residency, Sanat Initiative [2017] and Attic Studio, Alhamra Art Council [2014].



**'Peeps and
Peels'**

Gargi Chandola

15.5 x 15.5 inches

Gouache, Wasli



'Malestrom'

Gargi Chandola

15.5 x 15.5 inches

Gouache, Wasli



'In Plain Sight'

Gargi Chandola

15.5 x 15.5 inches

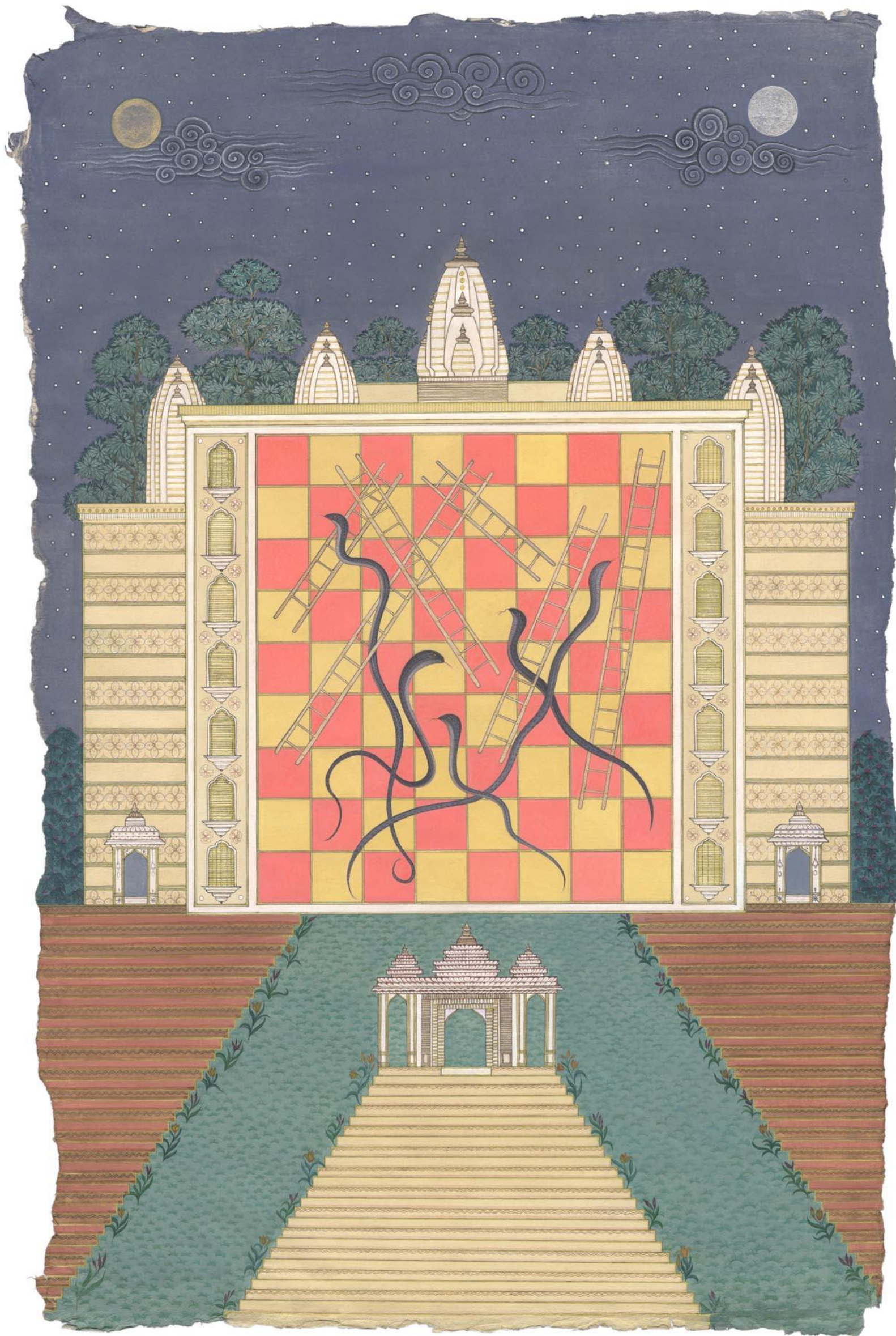
Gouache, Wasli



Gargi is a visual artist based in New Delhi, India. Her work focuses, in no particular order, on observations of the self, the everyday, and her imaginings. Within these observations, she gravitates towards themes of feminism, personal history, violence, socio-political hierarchy, and often articulates these with a touch of humor. Gargi creates paintings (primarily on paper), illustrated zines, and large-scale murals.

She is the co-founder of Post-Art Project, a multi-disciplinary arts studio. Currently, Gargi is training in Pahari Miniature under the mentorship of a master artist. Her work has been showcased in a number of shows in India and London. In 2023, she had her first solo exhibition with Method Kala Ghoda.

Gargi Chandola

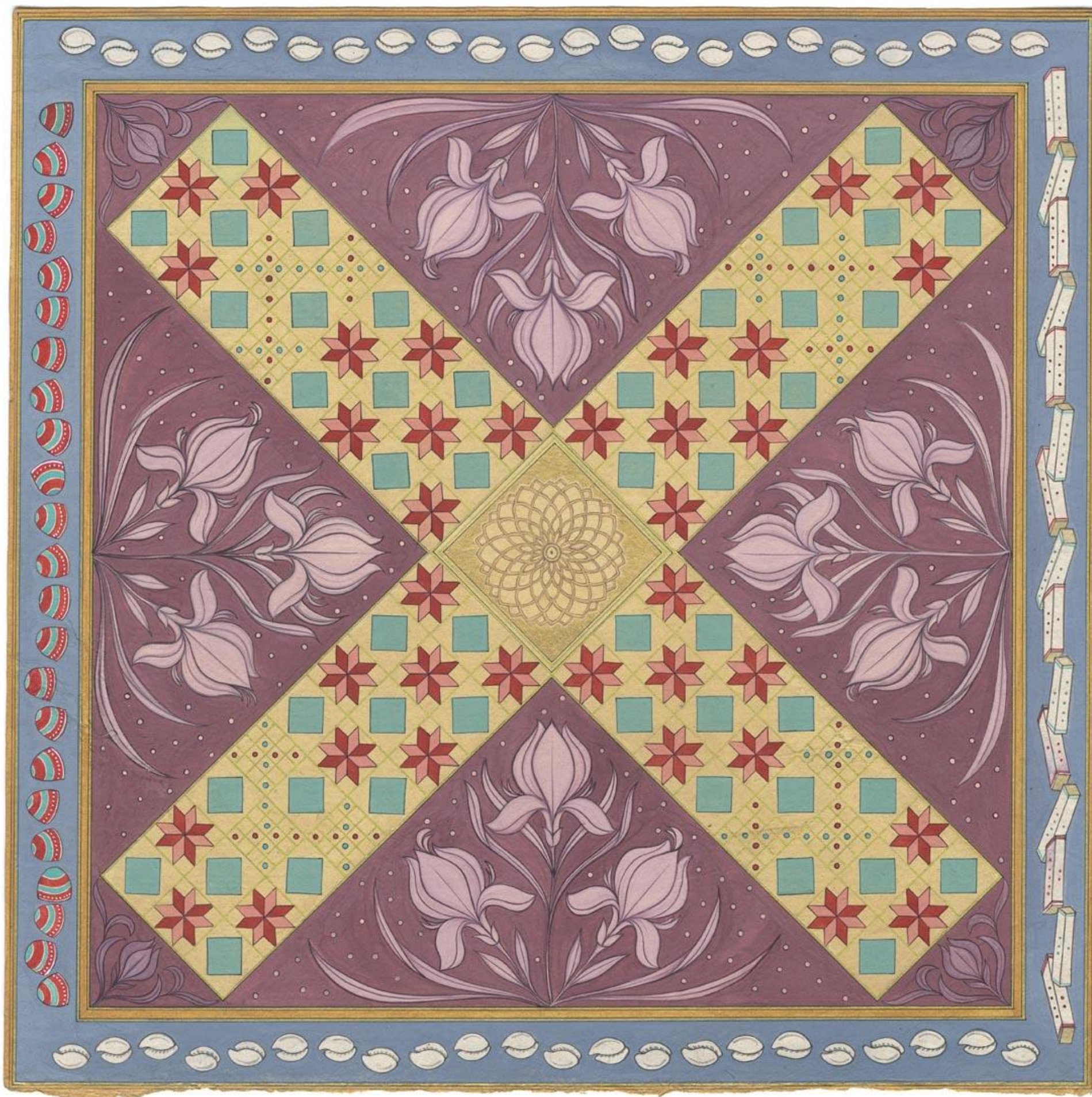


'Vice and Virtue'

Divya Pamnani

18 x 24 inches

Stone pigment and
gouache on Wasli



'Epic Games'

Divya Pamnani

15 x 15 inches

Stone pigments and
gouache on Wasli



Divya Pamnani

Divya Pamnani (b.1983, Mumbai, Maharashtra, India) has completed her BSc, Psychology, University of Texas, Austin, 2007, Masters in Public Health, University of Michigan, Ann Arbor, 2011, PGD, Indian Aesthetics, 2020 and PG, South Asian Painting: The Art of the Book in South Asia, 2021 from Jnanapravaha, Mumbai, 2021. Her work has been exhibited in a solo show at Kathiwada City House, Mumbai, 2022 and group shows at Bikaner House, New Delhi, 2023 via Modern Art Gallery, Surat Art Fair via Gallery Art and Soul and India Design ID, New Delhi, 2020.

Divya pursues ongoing training in the Indian Miniature painting technique from Master Artist Mahaveer Swami in Rajasthan, a proponent of the Bikaner School of painting. She gets to witness first-hand the studio practice of a traditional Master Artist, reminiscent of the Mughal and Rajput ateliers.

Aware of the vast and rich legacy of Indian Miniature Paintings, Divya is engaging with the tradition, crafting a unique visual language, and painting on themes that are personal yet universal, carefully referencing select imagery to convey meaning and symbolism through her work. As a deep-sea diver the circularity of unending underwater life offers her a contemplation on personal and universal existential attempts, of ordering the microcosm of our lives with the macrocosm of the universe's life. Through her work, she endeavours to bring positivity, beauty and joy into this world.

Divya Pamnani lives and works in Mumbai, India.

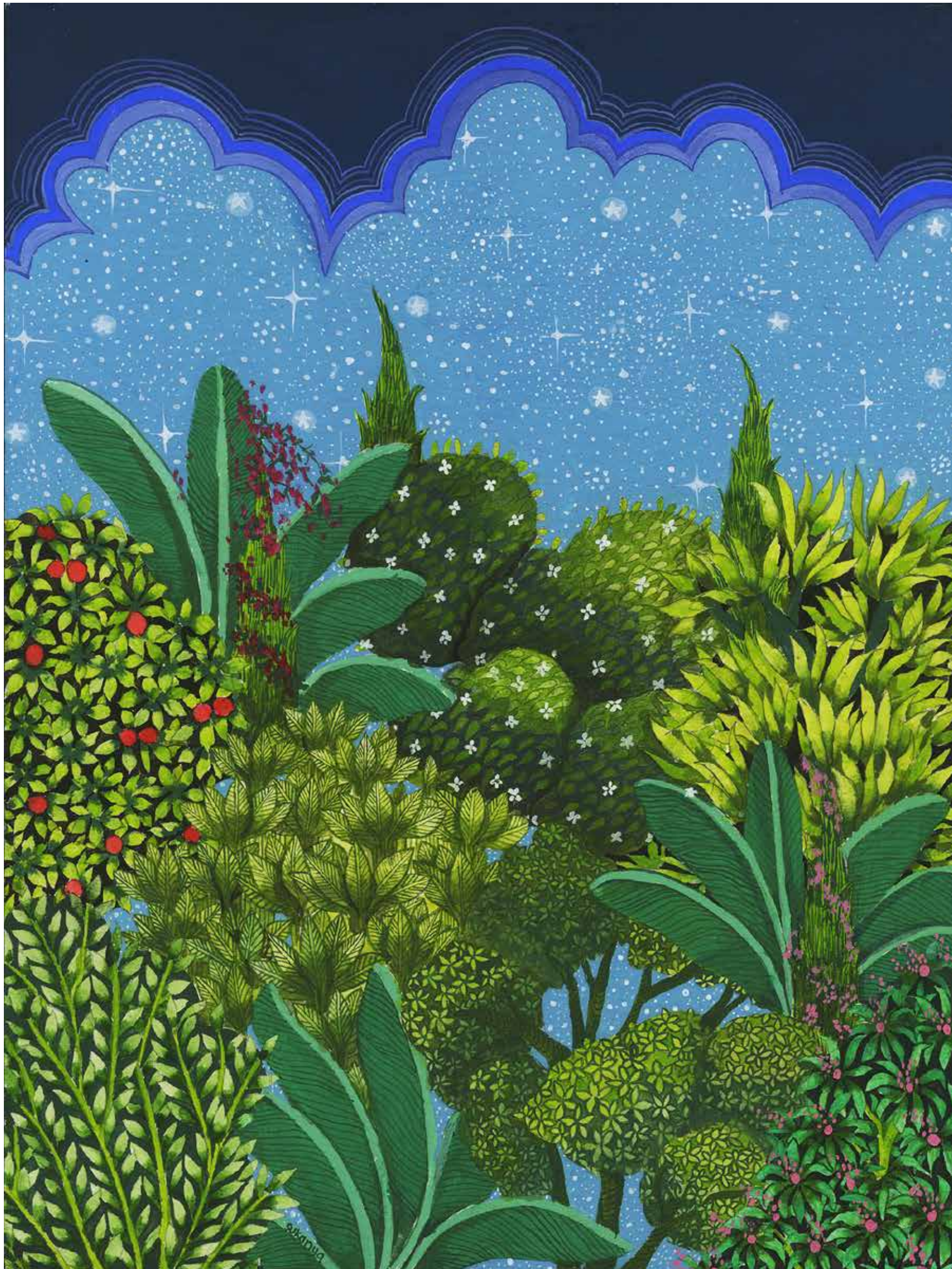


'Matsya'

Sukanya Ayde

24 x 36 inches

Gouache on paper



‘Matsya II’

Sukanya Ayde

11 x 17 inches

Gouache on paper

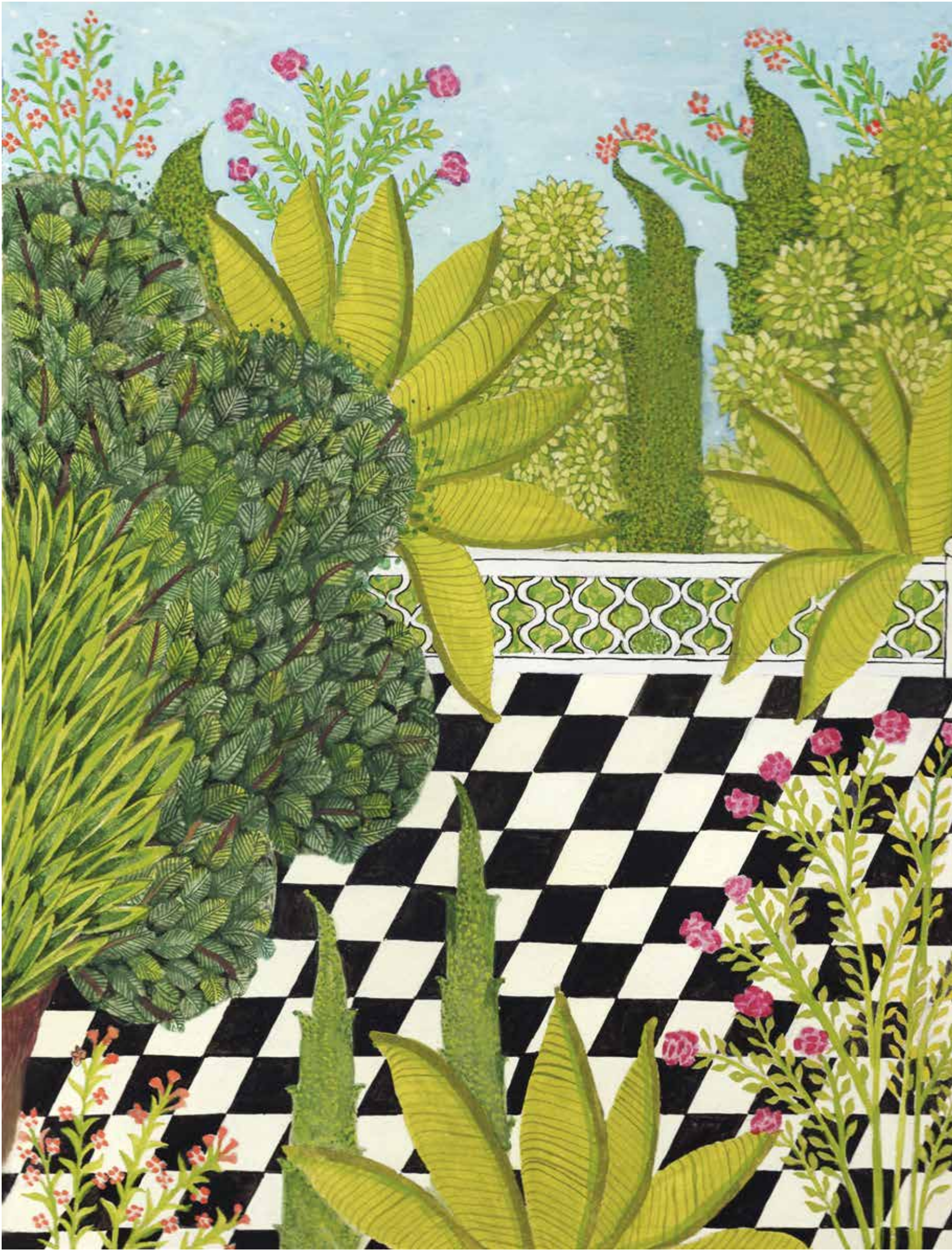


'Sacred Forest'

Sukanya Ayde

12 x 18 inches

Gouache on paper



**'Summer
Evening'**

Sukanya Ayde

10 x 17 inches

Gouache on hemp paper



Sukanya Ayde

Sukanya Ayde is a Delhi born artist with a keen interest in traditional Indian arts. Her degree in Fashion and Textile Design from the Fashion Institute of Technology, New York, helped her to visualise and express her ideas freely and give them form. She is inspired by stylistic handling and representation of nature by the various Indian art schools with Kota and Bundi regions of Rajasthan, in particular. From untouched nature settings to intricate motifs and print-patterns, Sukanya's work strives to integrate the present with the past. Her work explores beauty in details that might often be overlooked in our present times and draws attention to it with her artistic representation. Her work draws from various concepts and philosophies that she resonates with while utilising her surroundings and observations to bring these into form.

As a child, the artist frequently travelled with their parents to various parts of Rajasthan. Surrounded by beautiful textiles and block prints, they couldn't help but soak in the scenic beauty around them. The dense patches of lush green forests served as a backdrop to dusty yellow houses, with weighted tree branches and creepers full of flowers breathing new life into abandoned arched pergolas. Untouched and untainted, these scenes called out to the artist, inviting them to observe the beauty and details of each fresh green leaf and blooming flower. It provided a place of retreat during dark hours and tired evenings. With each detail filled in, it encouraged the artist to let go of constricting beliefs and be one with the process, creating a deep sense of meditation within themselves.

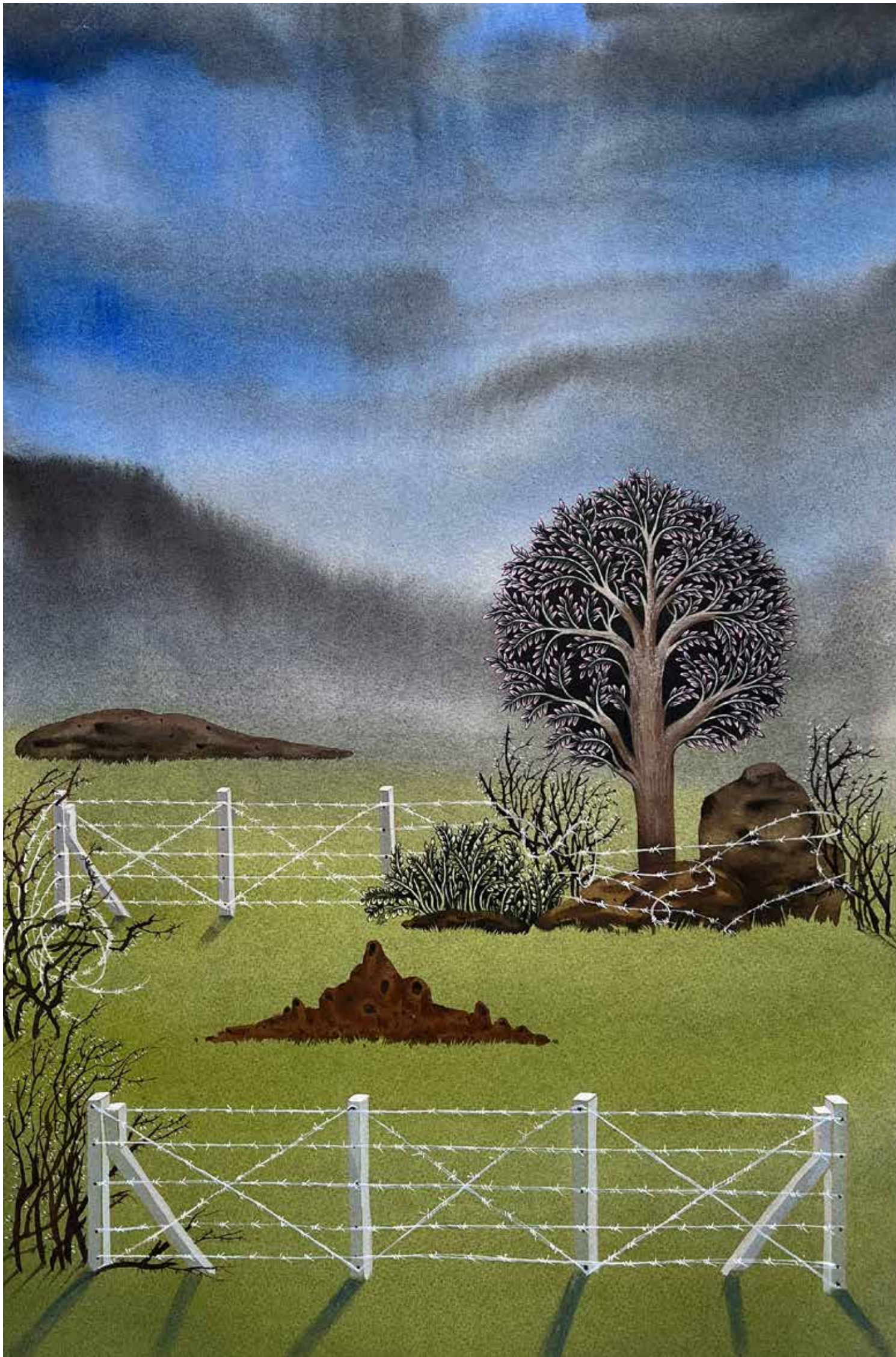


**'View from
Balcony'**

Pavan Kavitar

36 x 48 inches

Watercolor and gouache
on paper



'Plot for Scale'

Pavan Kavitar

16 x 22 inches

Watercolor and gouache
on paper

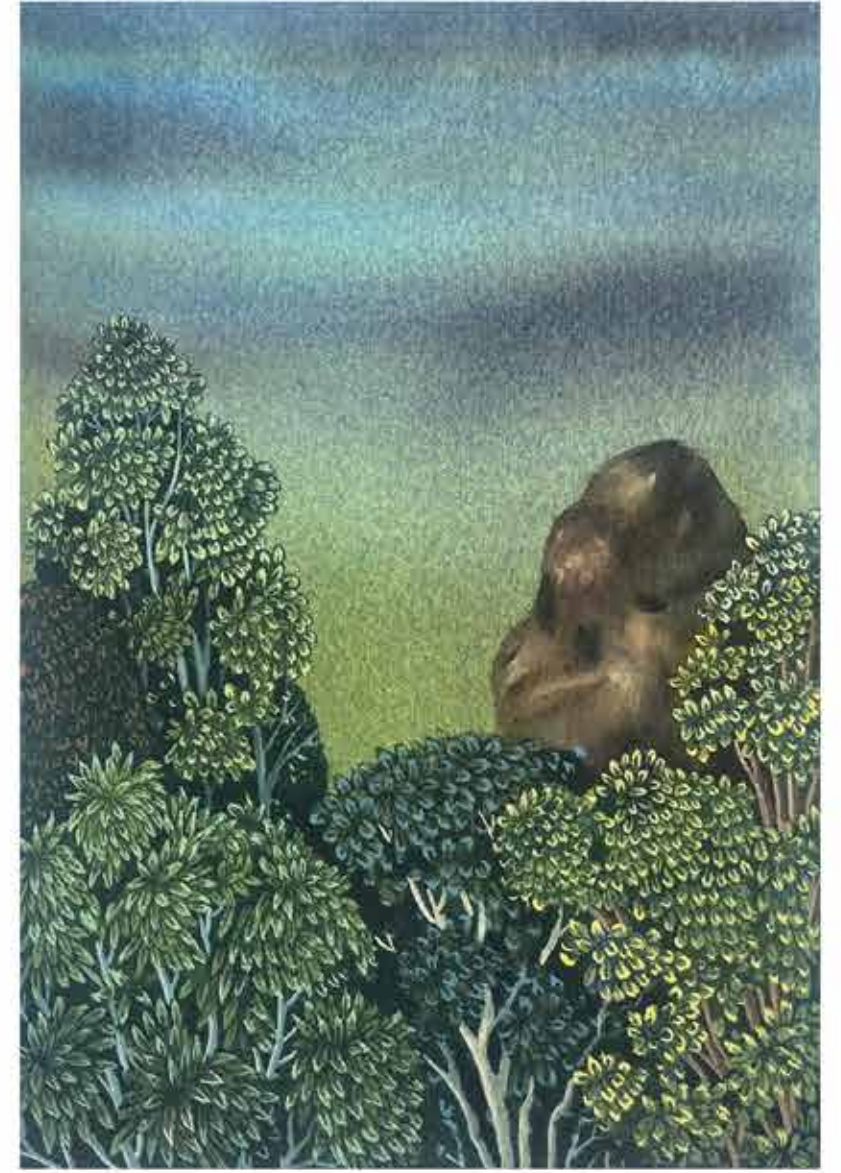
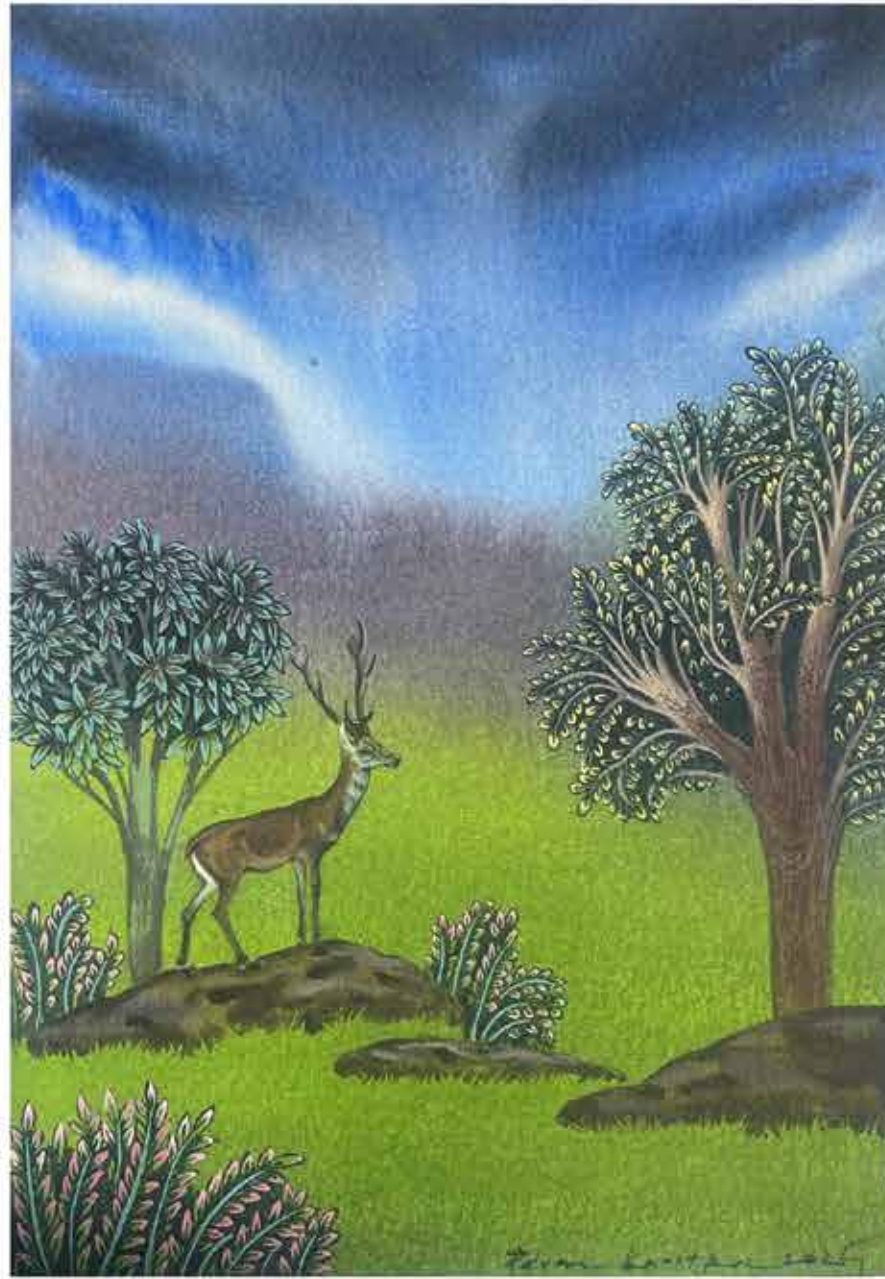
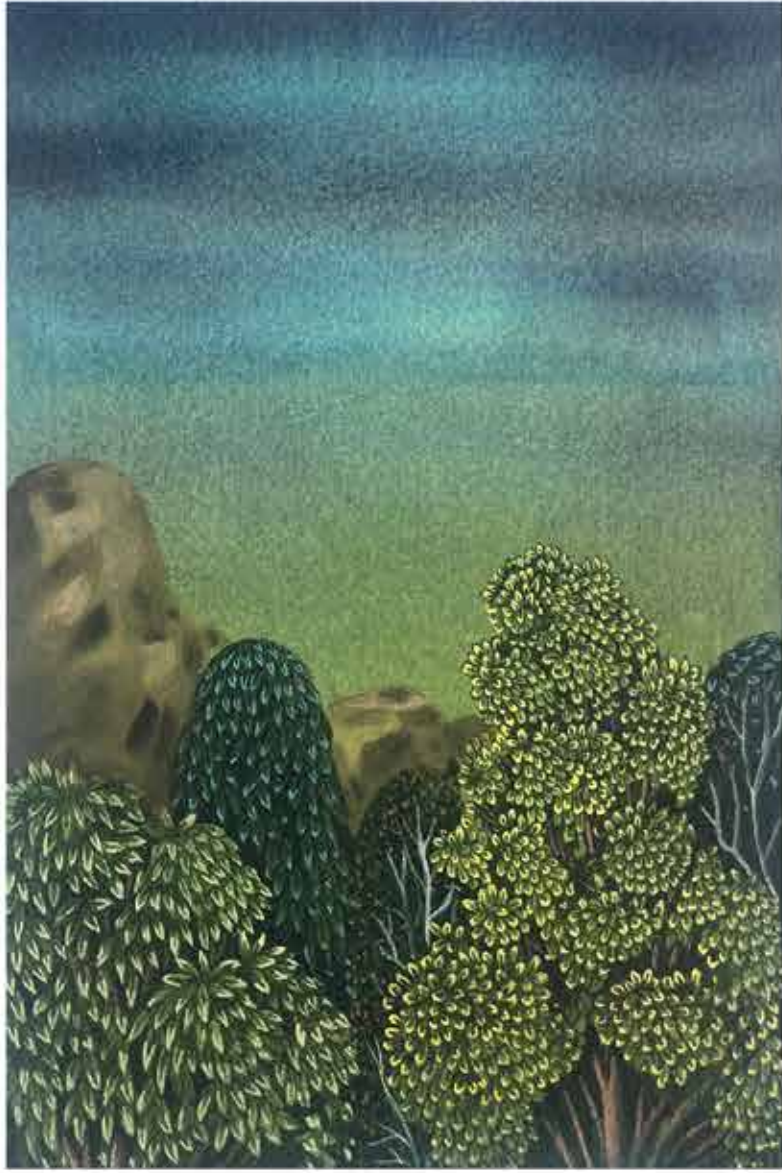


'Let it go III'

Pavan Kavitar

16 x 22 inches

Watercolor and gouache
on paper



**'Nature I
(trptych work)'**

Pavan Kavitar

5 x 8 inches (2 pics)

5.8 x 8.3 inches (1 pic)

Watercolor and gouache
on paper



Pavan Kavitkar

Pavan Kavitkar is an artist based in Nashik, Maharashtra. He obtained his Bachelor of Fine Arts from Sir J. J. School of Arts, Mumbai, India, in 2014 and Master of Fine Arts from Kala Bhavana, Visva-Bharati University, Santiniketan, W.B., India, in 2017.

For a decade now, Pavan has been migrating from one city to another, shifting his space (mental as well as physical). His oeuvre evolves with the understanding of these spaces. The works presented here pronounce his journey and observations, starting from his academic practice to the most recent series.

As an artist, Pavan is deeply interested in subtleties, such as collecting objects. Keeping them and forming an emotional connection with them gives him great satisfaction. His works are embedded with numerous memories, objects, and instances. They exhibit a simple, straightforward way of living with tranquil compositions and minimalistic semantics, coupled with an extremely detailed approach towards some aspects.



'Living with Desires'

**Ravi Kumar
Chaurasiya**

48 x 72 inches

Watercolour on rice
paper, cloth, sunboard



'Living Hope'

**Ravi Kumar
Chaurasiya**

36 x 60 inches

Watercolor on canvas and
rice paper



‘Living Home’

**Ravi Kumar
Chaurasiya**

24 x 24 inches

Watercolor on paper



‘Living Home II’

**Ravi Kumar
Chaurasiya**

24 x 24 inches

Watercolor on Bombay
fabric cloth



Ravi Kumar Chaurasiya

Ravi Chaurasyia's artistic interest engages with geographical form, environmental crises, and natural resource (animal and human) ecological systems located in a landscape context. Living in an endangered situation, irrespective of history and culture, may lead to an inevitable end. Therefore, Ravi's work underlines the consequences of human actions and architectural waste that have primarily treated ecology and the environment as a means to achieve capitalist ends, furthering infrastructural development at the cost of nature.

Ravi conceptually creates several visualizations representing various dimensions of these above-stated concerns through different artistic mediums. He attempts to expand these visualizations and conceptual concerns in most of the images on panels, installations, drawings, and paintings.

Ravi has conceptually created several visualizations representing various dimensions of these above-stated concerns through various artistic mediums. A variety of visual representations and conceptual concerns are explored in most of the images on panels, photography installations, drawings, and paintings. In his work, there is an attempt to expand his artistic and thematic concerns through the use of different mediums. Most of his work is mixed media. In addition to experimenting with lighting to create effects or using various materials and their juxtapositions, he consistently tries to add more nuanced layers to the meanings in his works.



**‘Khwabon ka
Aangan’**

Lekha Shastri

60 x 60 inches

Acrylics on canvas



**'Sunehra
Khwab'**

Lekha Shastri

5.25 x 7 inches

Water on archival paper



'Gulaabi Saher'

Lekha Shastri

36 x 30 inches

Water on archival paper



Lekha Shastry

Lekha Shastry is a visual designer and art director from India, specializing in illustration, art, and brand building across both physical and digital mediums. Her work is playful and dimensional, characterized by a love for bright colors and the creation of lyrical landscapes that captivate the imagination. Drawing inspiration from Indian folklore, her compositions often traverse the boundary between reality and the surreal, crafting dream-like scenarios where animals and objects coexist in harmony.

Beyond traditional mediums, Lekha also has a passion for designing interactive spaces and working with various mixed media. Her creative process involves exploration in the initial stages of creating an art piece, carefully selecting colors and objects to set the desired mood in the work, thereby enhancing the storytelling aspect.

PLEASE NOTE:

1. All art is signed by the artist
2. All art is accompanied by a physical certificate
3. Packaging + Shipping cost are borne by the purchaser
4. No returns on art sales