



An Archaeology Of A New Identity

An Archaeology Of A New Identity

Solo Painting Exhibition by
SUNIL YADAV

2 Aug - 11 Aug 2019

Shridharani Gallery

Triveni Kala Sangam, 205
Tansen Marg, New Delhi - 110001

An Archaeology of a New Identity

It is of common knowledge that the museum as an institution contains within its walls a trace of a past, its mere purpose being that of showcasing the material past to the present. Encountering the numerous objects housed in museums or private homes in the form of exhibits devoid of its original function, makes one wonder about their provenances: of a historical and cultural past, their utilitarian purpose, and a rationale behind its present place within the new context.

He observes how traditional objects, ideas, languages and even daily associations are being superseded by advancements in technology. Familiar articles like the plough amongst a horde of other objects -still in common use- that are found confined within museums now devoid of its original purpose, induces an unease in him. How often does one know of the past lives of an object? What is the place of their origin? How do they fit into the changing environments each time? The artist views these spaces as memorials to the past lives of these now unconscious objects: a material residue of memories and experiences.

Having spent most of his time in the village, the shift to the heavily transforming facets of the city has found in Yadav a need to articulate through his works, the contradictions that affect his notions and beliefs. A number of anecdotes from his everyday personal experiences informs his conversations and practice. Reflecting on the stories from his village in parallel to those from the city, he distinctly marks the dual aspects of the two worlds, forming a narrative base to his works.

He describes an instance when his reaction on seeing a scorpion embedded into a mass of resin to be worn as a pendant, led him to realise the enforced stillness in the scorpion: trapped and travelling to be showcased within various contexts for its symbolic or cosmetic value, severed from its own natural environment. Another example brings him to talk about a public wall in a busy street he would pass by every day, soiled by the distinct marks and sharp odour of urine. The wall suddenly found itself cleansed so as to begin exhibiting posters and framed pictures of gods and goddesses with the aim to stare out at the passers-by. Though this amusing turn of events played towards a positive outcome, the mere act of involving the divinities to sanctify the space with their presence finds itself at odds with the history of the site.

What were once objects of veneration placed within sacred structures found themselves devoid of context: now recontextualised within a new space and environment to generate new meanings. With this, the audience-response becomes an important point of discussion. Susan Pearce in her essay 'Objects as meaning; or narrating the past' indicates how when a "viewer stands in front of the showcase, he makes use of the various perspectives which the object offers him... his creative urges are set in motion, his imagination is engaged, and the dynamic process of interpretation and reinterpretation begins, which extends far beyond the mere perception of what the object is." (Interpreting Objects and Collection, p. 26).

In both the events described, the isolation from its original context and intended purpose are significant markers of the constantly evolving operations of the society, in certain events expanding the emotional content drawn from personal memories attached with them, to manipulate certain situations. Dissociated from its original context and placed within a new space, the objects take on a new social identity within a horde of other such unrelated objects, making alliances with each other in the process. Likewise, each artefact arrested within the capacity of the museum may command a curiosity around them, enabling one to reimagine and interpret meanings in order to build associations with it.

One such meaning comes from the memory of having seen or used the objects, and of a physical interaction had with it in the past. Susan Pearce in the same essay elucidates: "the working of the emotional potency undoubtedly resides in many supposedly 'dead' objects in our collections. It gives a framework for understanding better how our relationship with the material culture of the past operates, and shows that this is part of the way in which we construct our ever-passing present." (Ibid, p. 26).

The universal act of overwriting the past with the present occasions Yadav to retain parallel meanings. Articulating through the picture plane, he maintains an emotional connect with his familiar objects of use from the village in contrast to those in the city. He maps out this experience visually, and organically weaves in anecdotes to create new meanings from their associations. In the process, he begins to decontextualise his reality in order to recontextualise it within a new framework. For him, a painting as an object is not necessarily contextual. It is produced with the prior knowledge that it will be recontextualised within a new space. Because the subject matter opens

up windows to other worlds, it is not contextualised in direct relation to its immediate environment; it takes over multiple spaces.

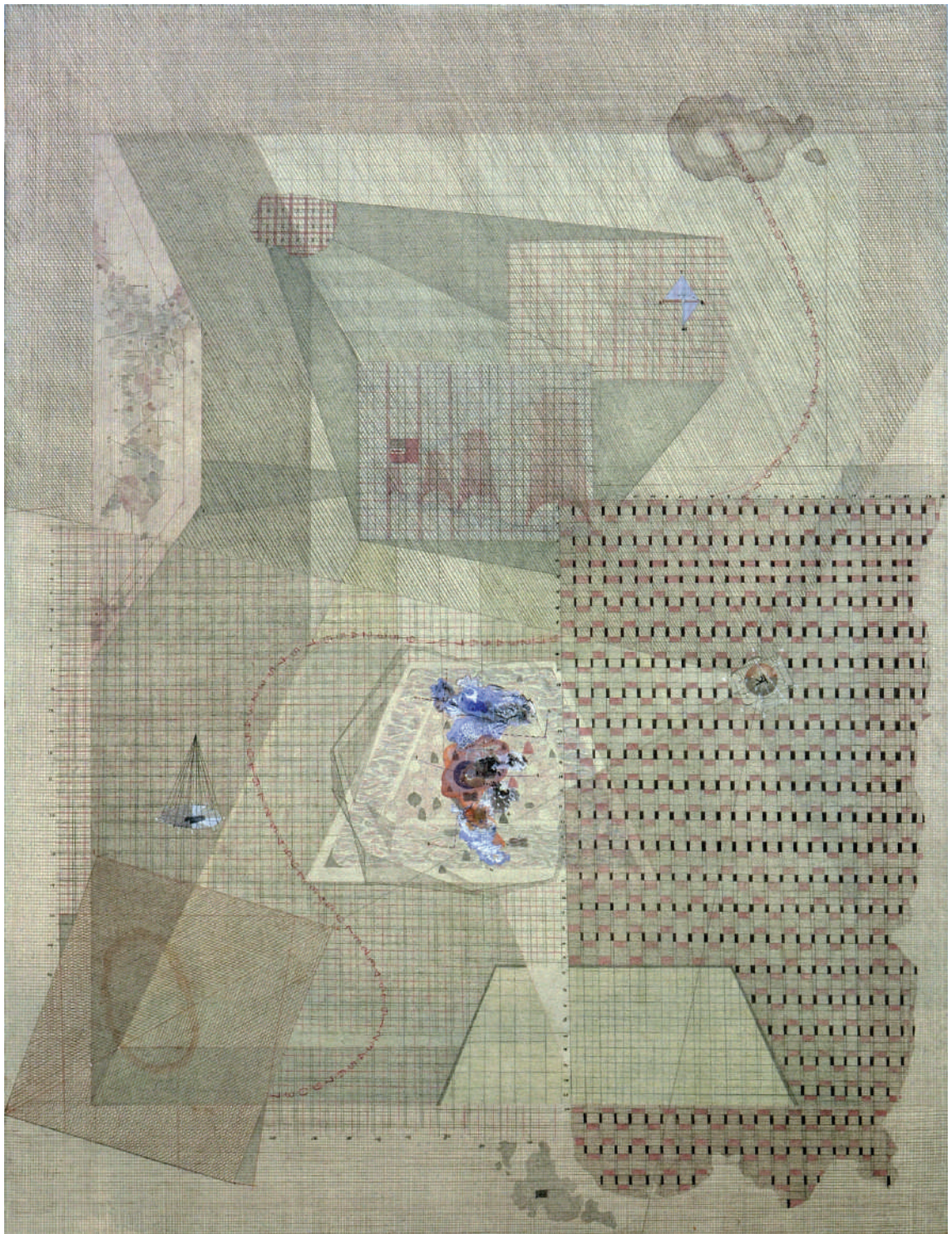
With this series, what may seem like the mapping of a cityscape from a distance gradually discloses its micro constituents: of floating objects, debris, detached symbols and characters from his personal memories and desires, traditions and associations- co-existing here to form an ambiguous narrative. Set within a monochromatic landscape, angular planes build familiar corners and intimate spaces over an underlying graph-like system of lines that the artist employs to delineate the severe standardizations endured within these rapidly developing spaces. Within these technical systems, the collection of individual objects in the absence of its former surroundings appear to be perpetually entrapped, yet individually exist within these confines.

Yadav creates an abstract plane structured using minutely detailed figurative elements, carefully devised and composed to add to the layering of the picture-plane. The transparent overlaying of images delineates the presence-absence of the objects, of a recurring memory, of faint traces and disappearances and of fragile thoughts like those that inhabit and float in the subconscious.

Sunil Yadav completed a BFA in Painting from Allahabad University, to then pursue a MFA in Painting from Khairagarh University. He has showcased his works in numerous group shows and has been awarded a number of grants by private and government institutions, with his most recent being the Junior Fellowship awarded by the Government of India. He currently lives and practices in New Delhi.

Shalmali Shetty

July 2019



An Archaeology of a New Identity

Mixmedia on canvas - 2019

64"X84"



Sunil Yadav
Born - 09 July, 1988
Jaunpur

Qualification

- B.F.A (Painting) from Allahabad University, Allahabad, 2010.
- M.F.A (Painting) from Indira Kala Sangeet Vishwavidalaya, Khairagarh, 2013

Award

- 1st award for Confluence 18 International art contest 2018
- Prafulla dhanukar platinum emirates awards 2018
- Prafulla dhanukar platinum award 2017
- All India trinale award state lalit kala academy lucknow 2016
- Kashi National Award Banaras 2016
- Prafulla dhankar Gold Award Centre Zone 2015
- U.P state award, Lalit kala academy lucknow 2015

Solo Show

- Solo show by Art Explore, Hauz Khas village, New Delhi, 2018

Group Show

- "Confluence 2016" international art Exhibition organized by 'Gallery Eterne' held in AIFACS art gallery, New delhi 2016
- "Group Exhibition", Academy of Fine Art Gallery, Kolkata, 2016
- "Kalanand" Art Exhibition, in Nehru Art Center Mumbai Organized By 'Prafulla Dahanukar Art Foundation', 2016
- Group Exhibition, AIFACS Art Gallery, new delhi, 2015
- International show, Studio 69, Kaladham , Greater Noida, 2015
- Lalit kala academy, Lucknow 2014.

Camp

- ALVA'S VARNAVIRASAT national painting camp, Karnataka 2018
- Shri art gallery camp 2017
- National art camp, Delhi Metro Rail Corporation 2017
- IFACS junior artist camp New Delhi 2017
- Lalit kala akademi national art camp, Bangalore 2017
- I.C.A.C art camp (Bombay)2015
- Thane festival Art Camp, Mumbai, 2015.
- Participation in Akhil Bhartiya camp Kaladham Ghaziabad (UP) 2014.
- Lalit kala akademi regional camp lucknow 2015

sunilyadavartist@gmail.com
+91 7080496838

An Archeology of A New Identity

sunilyadavartist@gmail.com