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EMBARK III



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THE THIRD EDITION OF EMBARK

continues in the spirit of creating a platform space for the recent graduates of the Faculty of Fine Arts to exhibit their work. One of the important aspects of the curation of this show is to spotlight the work created by this pool of young talent in the year since their graduation. While the spirit and objective of Embark remains steadfast, this year, the show takes a whole new form, reflecting the reality of the times and the necessity of following a more pared-down approach. Embark III will be Gallery Ark's first show to be exclusively hosted online via the gallery's "Viewing Room".

The past few months have given us a lot to think about. Being home bound for extended periods of time has created opportunities for self-reflection and introspection. The word 'normal' finds new meaning as we slowly settle into new methods and schedules. In adjusting with this new normal, several topics have surfaced, drawing attention, and encouraging dialogue. The body and its occupations; the engagement of the individual with their own bodies and the increased distances (social and physical) between bodies, have cropped up in discussions online from time to time during this period. From initial instructions by health officials and government agencies about hand hygiene and avoiding touching the face to suggestions on even how to hug during a pandemic, there has been a plethora of information all in an effort to curb the spread of the virus, staying safe and highlighting how we view our bodies. Be it washing hands on the hour; wearing a mask and gloves; and installing applications that track our interactions with possible

carriers of the virus, the body and its health are at the centre of the new habits we now develop.

The works presented in this edition of Embark come from the artists' preoccupations and areas of inquiry over the past two or three years, now viewed through the prism of our new reality. While each artist brings their individual inquiries to the table, the change in status quo encourages us to view all these works through a common lens. The denominator here being, spaces; bodies; and their relation.

Sheshadev Sagria's drawings look at the human body and skin. Being the largest organ, the skin is in fact the first in the line of defense against harm to other organs of the body. How we train ourselves to look at our skin and each other vis-à-vis its nature and differences is the result of lived experiences. Be it the actual membrane itself, or garments and attire, what houses the body is often reflective of the nature of the body itself. Where the body finds comfort, and what spaces become intimate to it are further explored by **Vasudha Kapadia**, whose works as drawings and texts present a poetic dialogue between people, the spaces they inhabit, and these material possessions. Vasudha documents time through relations between people and the objects they collect - with sentimentality, memory, and loss as weighted determinants of such relations. **Ushnish Mukhopadhyay's** drawings look at the function of the body and the prominence of its parts. Individually how these parts and limbs play out their own roles, and jointly their actions resulting in the functioning of a being are viewed from lenses of utility in life as well as from a post mortem perspective.

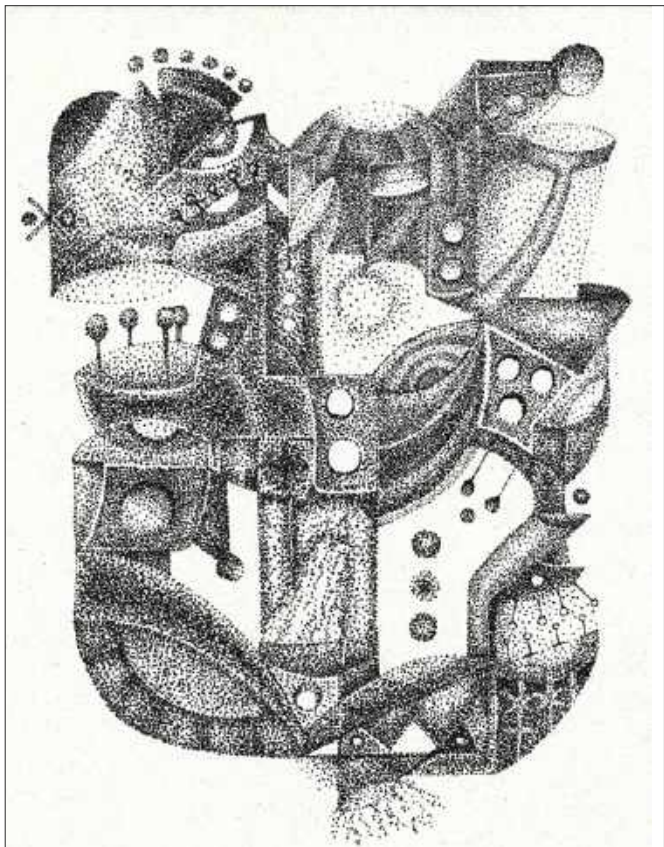
Pranay Dutta's continued engagement with concepts of a dystopic and post-apocalyptic world seem especially relevant today. These spaces present a very human story despite the lack of human figures in them. Representations of the built space and imagined architectures expand on the zealous building up of, and development of land and resources at the cost of social and environmental decay. **Zarrin-Fatima Shamsi's** works for the show are a monochromatic exploration of texture and form. Zarrin maps space as an experience of terrains of found objects by either drawing them out or taking their impressions which in turn help form a sensory understanding of new locations.

Explorations of form and its existence in space as compositions of angles, lines and dimensions are seen in the works of **Savitha Ravi, Mausham Raj Manglla, and Kavya Kumar Bhatt**. Savitha's architectural compositions emphasise the role light plays in the perception of a space, and the omission and elaboration of detail. Mausham presents a series of paintings that appear like a lyrical suspension of lines and colours in a vacuum. These lines and figures seem to be floating but are caught in a frozen moment, manifesting as humans existing in an undefined venue. Mausham's subjects are people deep in slumber, existing physically in one place, but traveling unconsciously in another. Kavya's usage of marks by stippling, alerts the viewer to be wary of the deceptiveness of an image. The attention is drawn towards the surface of the work – that what exists on it is not an illusory window into another dimension but a site of symbolic marks and figures which present a surreal narrative of their own. The works are composed of individual shapes and objects packed closely, the whole being greater than the sum of its parts.

The pandemic has affected the operations of numerous workplaces. In an 'essentials only' mode of nationwide operations, galleries and exhibitions are being forced to reflect on the way forward. Apart from putting together shows of diverse themes, a major focus of the gallery has been to promote local talent. Gallery Ark's continued interests in the arts of the region has been a stimulus for Embark. While the nature and extent of the current pandemic is unprecedented, leaving little scope to plan the next step ahead, it also presents several opportunities. This year, efforts have been channelled to cultivate a digital audience and in creating a presence in online spaces. Embark III being hosted completely online will be an opportunity for the gallery to bring the works of the young artists to a larger and more diverse audience. Apart from it being hosted online, another key feature of this exhibition is that all proceeds from the sales of Embark III will go directly and entirely to the artists. Gallery Ark will not be charging any commission on the sales of the works.

A [New York Times article](#) indicates the amount of time spent online by consumers, world over, during quarantine. Scrolling down through image sharing applications or spending anywhere between a few minutes to hours binge watching series and movies on streaming platforms, the relevance and need for creative visual content have been heightened. Bringing out the works of these young artists and finding associations in, or through them, at a time when visuals offer a chance to dissociate from or stay firmly rooted (either or both as the situation may demand) in one's time and environments, adds to the theme of this edition of Embark.





Structures 4, 2020
Ink on paper | 28 cm x 21.5 cm



Structures 5, 2020
Ink on paper | 29 cm x 21.5 cm



Untitled 15, 2019
Water colour and ink on paper | 12 in x 16 in



Untitled 16 (Left) and Untitled 17 (Right), 2019
Water colour and ink on paper | 12 in x 16 in each



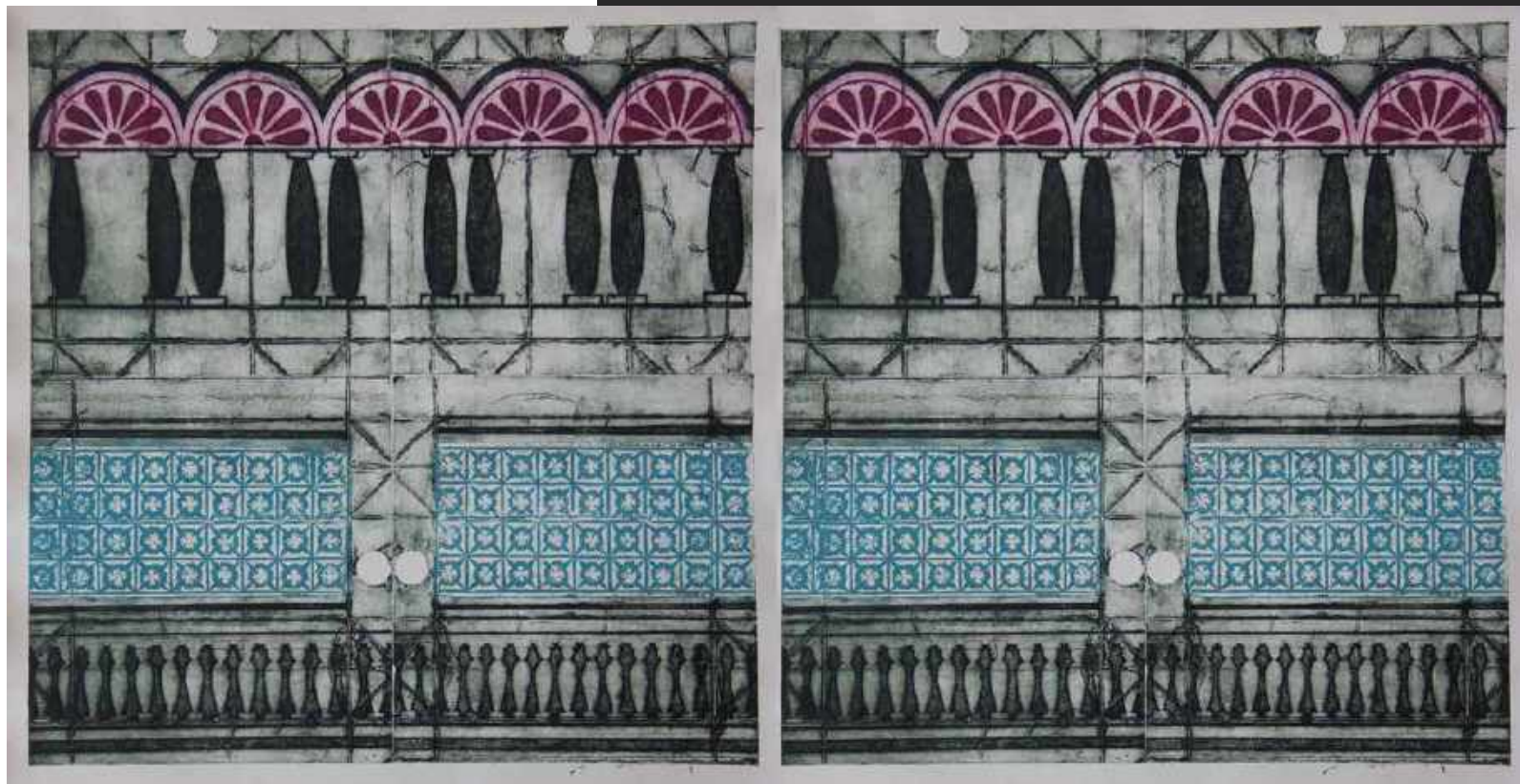
Untitled, 2020
Watercolor and photo transfer on paper
13.5 in x 11.5 in



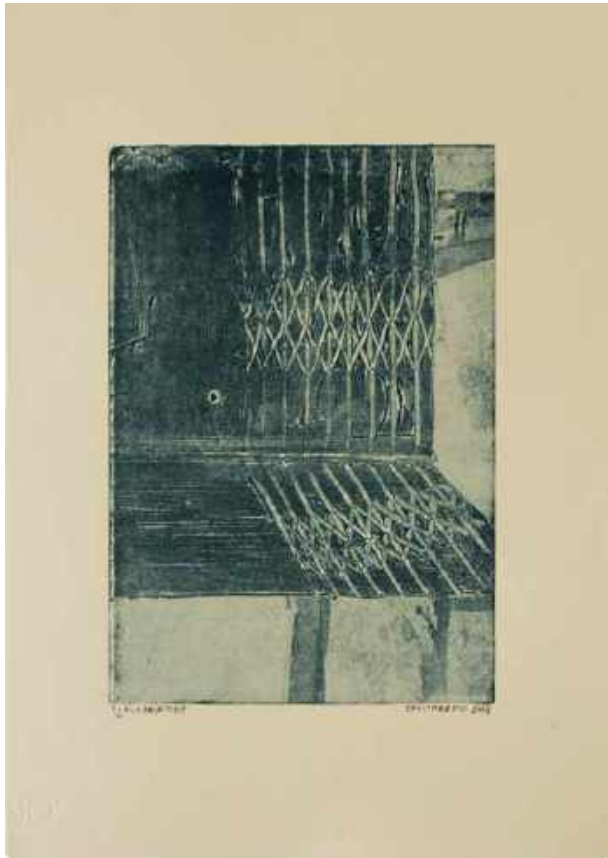
Untitled, 2020
Watercolor and photo transfer on paper
13.5 in x 11.5 in



Moments before the fall, 2020
Single chanel video | Variable dimensions
6 minues 30 seconds



Corridor, 2020
Intaglio print on paper | 42 in x 12.5 in



Attractions, 2020 (Set of 12)
Top roll silk aquatint on paper | 12 in x 12 in





Untitled, 2018
Drawing and watercolour on paper | 11 in x 17 in



Untitled, 2018
Drawing and watercolour on paper | 17 in x 22 in



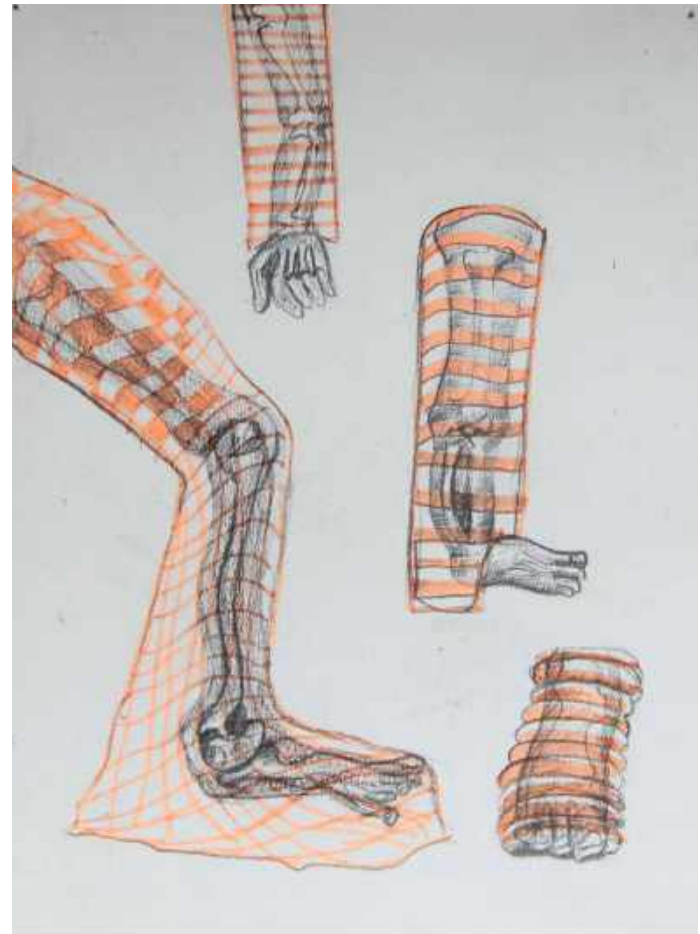
Untitled, 2018
Drawing and watercolour on paper | 9 in x 23 in (Left)
9 in x 20 in (Right)



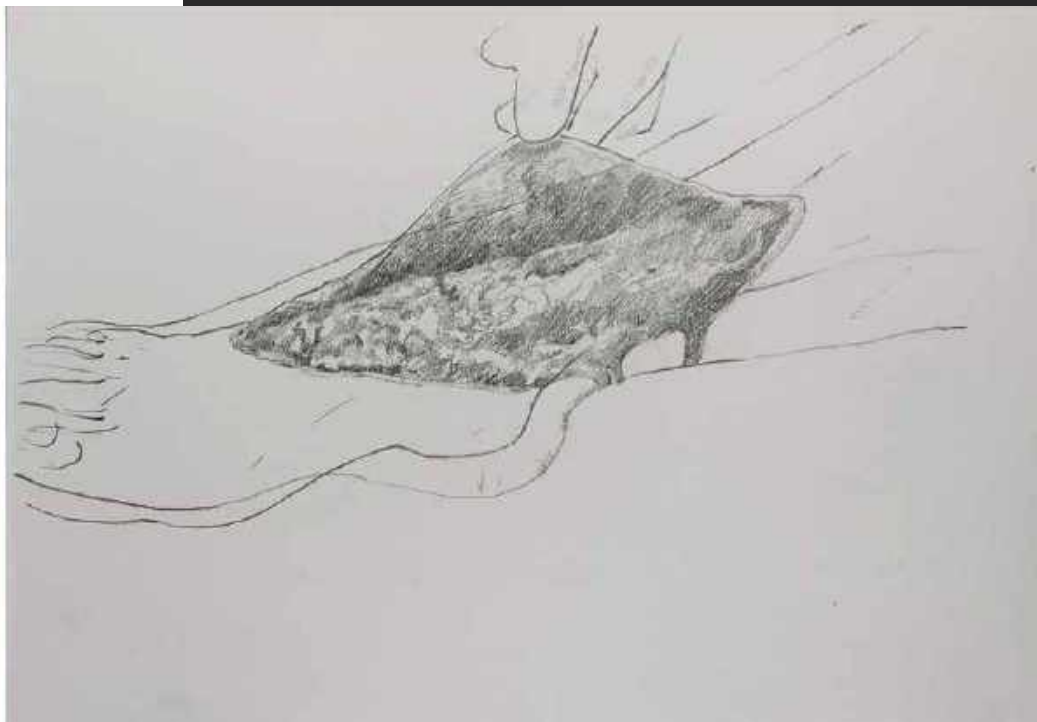
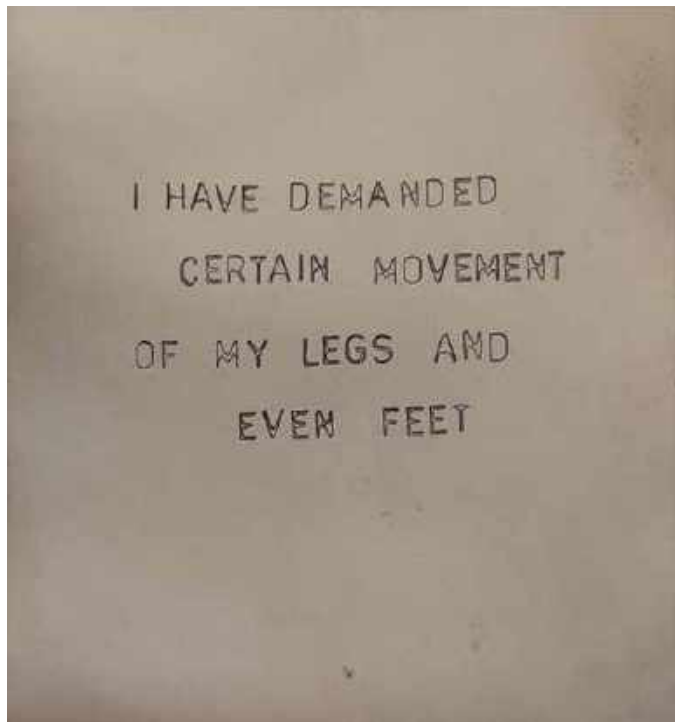
Untitled, 2018
Drawing and watercolour on paper | 9 in x 20 in (Left)
11 in x 13 in (Right)



Untitled, 2018
Drawing and watercolour on paper | 9 in x 12 in



Untitled, 2018
Drawing and watercolour on paper | 11 in x 13 in



Drawing 6, 2020

Pencil on paper | 5.5 x 6 in (Left); 6 x 8 in (Right)



Drawing 10, 2020
Pencil on paper | 6 in x 8 in





Objects, 2020 (Set of 5)
Oil on paper | 8.5 cm x 8 cm



The Apartment

1

For two years, I had a very old neighbour. She had lived in the building for seventy years, had been a widow for sixty. In the last years of her life, after she had broken the neck of her femur, she never went further than the landing on her own floor. The concierge, or a young boy from the building, ran her errands. Several times she stopped me on the stairs to ask me what day it was. One day I went to get her a slice of ham. She offered me an apple and invited me in. she lived surrounded by exceedingly gloomy furniture that she spent her time rubbing.

Excerpt from Georges Perec's *Species of spaces and other pieces*

Objects as humans and objects as solace.

Indicating the traces of things beyond the human touch

Oftentimes your companion

And ghost images of *people like things*

and *things like people*

a nostalgia of imagined landscapes and companionship

Abstract: An observation that led me to believe that people who live alone or have limited outdoor activity have objects in strong spirit. Their peculiarity and specificity, a story of the past. The dust, a layer of the present that they constantly need to keep rubbing off.

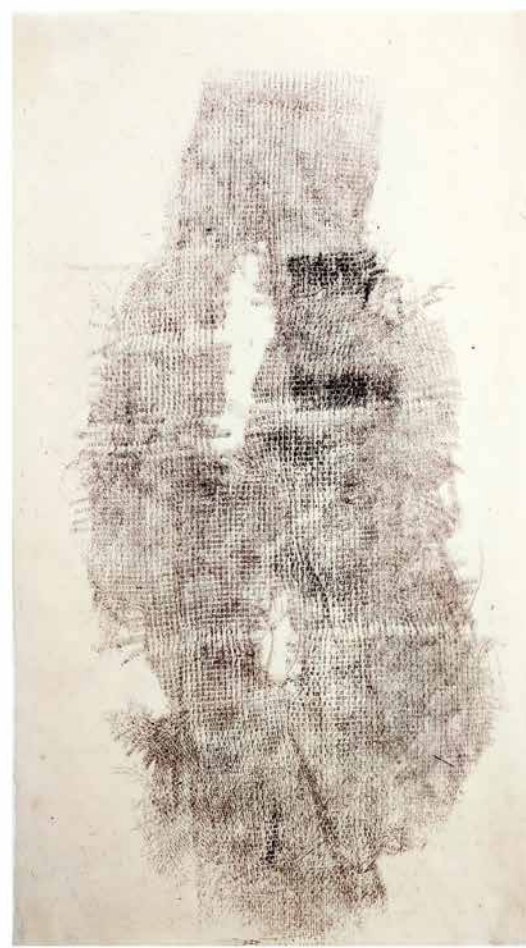
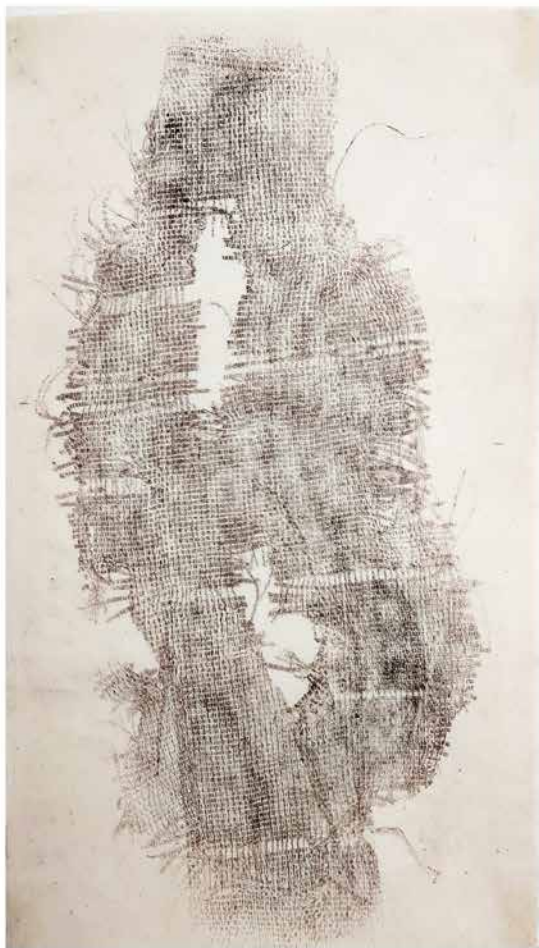
A visual entry of those.

Objects, 2020

(This text piece accompanies all of the artworks from the Objects series)

Digital print on paper | 5 in x 5 in each

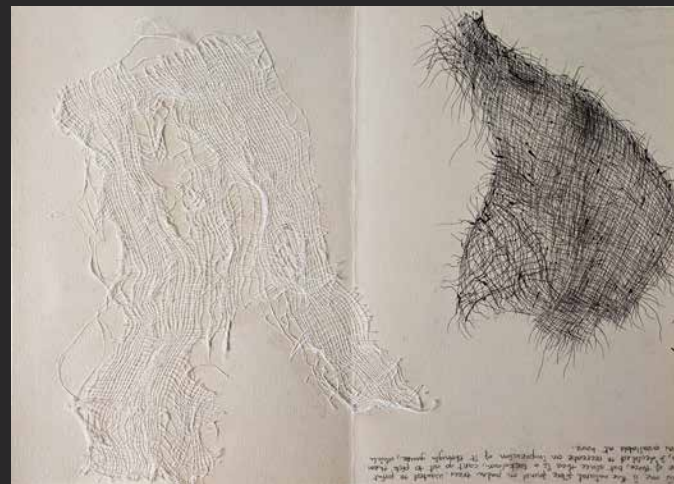
ZARRIN-FATIMA SHAMSI



Untitled, 2020 (Set of 3)
Monoprint on rice paper | 29.5 in x 20 in each



Set 3 from the assemblage, 2020
 Drawing and natural objects | 8.3 in x 5.9 in



Set 1 from the assemblage, 2020
 Drawing and natural objects | 12.3 in x 8.3 in (Top)
 11.7 in x 8.3 in (Bottom)



Assemblage, 2008
Drawing and photograph

**KAVYA KUMAR BHATT (B. 1994)**

Currently lives and works in Baroda, Gujarat.
 Bachelor of Visual Arts (BVA): Department of Applied Arts, Faculty of Fine Arts, MSU, Baroda (2016) Master of Visual Arts (MVA): Department of Graphic Arts, Faculty of Fine Arts, MSU, Baroda (2019)

Kavya Kumar Bhatt predominantly creates drawings and etchings on paper. He seeks inspiration from various sources – Palia memorial stones, tribal tattoos, and patterns found on architectural elements. Kavya’s works for Embark III are formalistic explorations of shape, form, and space.

**PRANAY DUTTA (B. 1993)**

Currently lives and works in Baroda, Gujarat.
 BVA: Department of Painting, Faculty of Fine Arts, MSU, Baroda (2016) MVA: Department of Painting, Faculty of Fine Arts, MSU, Baroda (2019)

Pranay Dutta’s works lie at the intersection of his ecological concerns and keen interest in 3D development software. He looks at dystopian landscapes; visions of the future built and sustained by AI programmes. His visual language takes cues from gaming worlds, science fiction, and cinema.

**VASUDHA KAPADIA (B. 1995)**

Currently lives and works in Surat, Gujarat.
 BVA: Department of Painting, Faculty of Fine Arts, MSU, Baroda (2017) MVA: Department of Painting, Faculty of Fine Arts, MSU, Baroda (2019)

Vasudha Kapadia channels her scrutinous observation and responses to stimuli in the narratives of her art works. Making a record of occurrences and later registering these moments and situations via drawings and painting, Vasudha is a patient chronicler of the everyday.

**USHNISH MUKHOPADHYAY (B. 1994)**

Currently lives and works in Baroda, Gujarat.
 Bachelor of Fine Arts (BFA): Department of Painting, Government College of Art & Craft, Calcutta, Kolkata (2016) MVA: Department of Painting, Faculty of Fine Arts, MSU, Baroda (2019)

Ushnish Mukhopadhyay’s engagement with the body and its transient nature through the process of degeneration and death are reflected in his works which span across several mediums. He works with drawings, animations, small scale sculpture, digital photomontage, and creates kinetic machines. Ushnish uses his works to encourage the viewer to ponder on violence and morbidity.

**MAUSHAM RAJ MANGLLA (B. 1996)**

Currently lives and works in Baroda, Gujarat.
 BVA: Department of Painting, Faculty of Fine Arts, MSU, Baroda (2017) MVA: Department of Graphic Arts, Faculty of Fine Arts, MSU, Baroda (2019)

Mausham is concerned with the DNA of cities as a collection of buildings, roads and such structures, and how these are a product of the cumulative aspirations of its inhabitants. Through his drawings,

paintings and prints, he examines how history and time are tied to a place. Mausham's works for Embark III are from a series of sketches of people asleep at railway stations. Executed with a sense of urgency, these sketches talk about personal space and boundaries, and the slowness of waiting.



SAVITHA RAVI (B. 1995)

Currently lives and works in Baroda, Gujarat.
BVA: Department of Painting, Faculty of Fine Arts, MSU, Baroda (2017) MVA: Department of Graphic Arts, Faculty of Fine Arts, MSU, Baroda (2019)

Savitha Ravi explores alternative methods of printmaking by employing commonly found materials such as cardboard, fabric and tetra packs to create her art. Her interest in architectural details and patterns are evident in her compositions. Savitha believes that in re-creating these patterns from existing structures in her own artwork, she is adding on to the memory of those spaces.



SHESHADDEV SAGRIA (B. 1994)

Currently lives and works in New Delhi
BVA: Government College of Art and Crafts Khallikote, Bhubaneshwar (2017) MVA: Department of Graphic Arts, Faculty of Fine Arts, MSU, Baroda (2019)

Sheshadev Sagria attempts to disentangle notions of the grotesque, from bodies discriminated against on their skin. Sheshadev's interest in psychodermatology – an alternative mode of treatment of skin disorders focussing on the interaction between the mind and

skin, leads to his representation of wounds, scabs, and deformations while addressing issues of segregation and exclusion.



ZARRIN-FATIMA SHAMSI (B. 1994)

Currently lives and works in Rumaithiya, Kuwait
BVA: Department of Painting, Faculty of Fine Arts, MSU, Baroda (2017) MVA: Department of Graphic Arts, Faculty of Fine Arts, MSU, Baroda (2019)

Zarrin-Fatima Shamsi collects a variety of discarded and neglected objects and archives them in her work through drawings, collage or taking imprints of their surfaces. Her work addresses the 'value' attached to things and how the perception of such value changes when an object is presented differently. Zarrin deviates from traditional print making and directly takes impressions of things around her, creating textural monoprints.

**100% OF THE PROCEEDS
GOING TO THE ARTISTS**

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