



THE SIGNATURE IN THE IMAGE

CURATED BY
PRANAMITA BORGHAIN & MONICA JAIN

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2020

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GEORGE MARTIN PJ
SACHIN BONDE
AVIJIT DUTTA
GANESH GOHAIN
D. PRIYANKA
B. BALAGOPALAN
VIJAY D KADAM

Signature denotes authority along with a sense of responsibility. It's always intriguing to introspect on the narrative whether it entails the restrictions on the possible diversity of creative imaginations and explorations. Do artists develop their specific style to make them unique with a way of creating work that acts as a signifier, much like establishing a brand that sets them apart and make them instantly recognisable?

The exhibition 'The Signature in the Image' intends to put forth some broad questions related to a signed image or to a set presentation by an artist. How does a signature style connect the characteristics, values, and attributes of an artwork? How important is it to have a signature style for an artist in conceptual or contemporary art in our times? How does the work atomically connect words, phrases, ideas or beliefs on the basis of its creation? Can an artist find his/her own definition without relying on a consistent medium or material execution? How crucial is it in establishing one's image in the market or being a treasure trove for the clients? Or, does it lead to generalization and typecasting?

Here, in this exhibition the artists have freely explored, experimented or relooked at their creation to reinforce or challenge the idea of signature, what it means to them and how consciously or unconsciously sometimes its presence is inevitable.

This exhibition examines the implications of a signed image. Does the signature in a work generate preconceived ideas?

Can we say with absolute certainty that each work is a typical work or could the artist have also created art intentionally in defiance of this ownership? The world recognizes an artist's signature from a 'limited' body of work whereas an artist may have several phases, experiments, influences and renewals during the long span of his/her career. Does the first crystallized thought make it a so called 'signature' work or does the culmination and reassertion of that thought over decades of work make it so?

In fact, as we interviewed the participating artists, not only did we discover many hitherto 'unseen-unshown' works in our visits to their studios, we also figured that a diverse body of work may, very likely be an assertion of independence; to create regardless of expectation or predictability. It may well be that a revelation of only an entire portfolio can be a well-attested authoritative testimony to a true signature. Through this exhibition thus, we offer but a mere glimpse of the painted image as the 'signed/written' testimony.

We wait with baited breath for what may come next from their studios. Will it carry the known, the familiar or will we take you along on a journey of discovery into the deeper realms of the artists' psyche and find a signature without

GEORGE MARTIN P.J

Born in 1973 in Angamaly, Kerala, George Martin PJ completed his B.F.A in Sculpture from College of Fine Arts, Thiruvanthapuram Kerala in 1998 and a M.V.A in Sculpture from Government College of Art & Craft, Kolkata in 2001. His latest solo show was 'So Far So Good' at Sumukha Gallery, Bangalore in 2019. His other solo shows include, 'Empty Envelops and Cavities' at Palette Art Gallery, New Delhi in 2013 & 2008, 'Objective Voice' at Vadehra Art Gallery, New Delhi, 2009, 'Lost Article' at Visual Art Gallery, New Delhi in 2007 and 'Footloose of Blue Pencil' at Bombay Art Gallery, Mumbai in 2006.

George Martin PJ's works explore different kinds of imagery, often domestic objects and local references with their varied metaphors and symbolism. The images, shapes and forms with their different symbolisms and meanings evolve in the process, creating new identities and existing in a space created by the artist himself. His impressive use and experimentation with colours comes from a deeper understanding of its impact on human emotions as well as in enhancing an ambience. His earlier works show the use of psychedelic colours, a representative element in connecting with the subconscious. His process of image making involves inserting and compressing images over many layers and creating an optical illusion using a convex/concave application. By repeating this process through several permutation and combinations he arrives at a visual language which is used as a symbolic representation of the augmented, absurd realities in which we live in. Martin's world, which is highly receptive, gives a hint that it is largely shaped by his keen interest in films, literature and memories which, concoct and morph into paintings sculptures and video installations rather organically. He lives and works in Delhi.



THE OTHER STORIES OF DIFFERENCE Acrylic on canvas 48x48 inches



WHEN THE TIME IS NOT OF THE ESSENCE Acrylic on canvas 48x48 inches

SACHIN BONDE

Sachin Bonde completed his B.F.A in drawing and painting and Masters in Printmaking from the Sir J.J. School of Art, University of Mumbai in 2015. He was awarded a teaching fellowship at Sir J.J.School of Art in 2012. He is a founding member, Assistant Curator and Exhibition Designer at Clark House Initiative, Mumbai. He is also a member of the 'Shunya Collective' a group of seven artists.

His solo shows include 'Soil Oil' Solo Exhibition at Gallery 1X1, Dubai and at Clark house Initiative, Mumbai in 2016. He has also exhibited at the prestigious India Art Fair in 2017 and in 2018, Delhi.

He has had several group exhibitions over the years in India as well as internationally of which the most recent ones are 'Four Diagonals' at the Lalit Kala Academy, New Delhi in 2019, 'Known Depiction' at Jehangir Art Gallery, Mumbai, '1st Print Biennale India' at Lalit Kala Academy, New Delhi, 'The Star is Mine' at Gallery 1X1, Dubai in 2018; 'Winding Unwinding' at Clark House Initiative, Mumbai, 'Guadeloupe Oriental' at Clark House Initiative, Mumbai and in Korea, 'Historica Republican Aesthetics' at Irish Museum of Modern Art, Dublin Ireland in 2016; 'Macau Printmaking Triennial' in 2015; 'In the Third Person', 'Can I Fly? Can I Fear More? -an exhibition to condemn the violence in Gaza in 2014; '2nd Transnational Pavilion', 'We Have arrived Nowhere' at the 55th Venice Biennale in 2013; 'Visa Rejects' at New Zero Space, curated by Sumesh Sharma and Zasha Colah, Yangon, Myanmar in 2012.

Concerns that find a place in his works are current economic change, and globalisation and the mall culture has been injected into urban cities that is also spreading rapidly in smaller towns today. In a work called 'Noking noses', the artist talks about how we are subjected to consume products that are manufactured and branded by economically powerful nations. Trained in painting and printmaking he's not restricted to any particular medium; he uses sculptures, drawings and printmaking or any material to express to his artistic thoughts. Sachin Bonde is based in Mumbai.



POKING NOSES ,Dental stone plaster, etched brass and gold leafing (2018), 10x6x5 inches(set of 5)



RULER Etching on paper 14.5x11 inches



6 BLINDS Etching on paper 2x5 inches



THE CULT OF BA'AL SAMEN Etching on paper 37x13.5 inches



FOR-WAR' Etching on paper, 23.6 x 44 inches

JOHN TUN SEIN

Born in 1957, John Tun Sein completed his Diploma in Painting from the Sir J.J. School of Art, Mumbai, in 1985. Following his graduation, he received a Lalit Kala Akademi Research Grant Scholarship in 1988-89.

Sein's work has been featured in several solo exhibitions including those at Apparao Galleries, Chennai, in 2010; Gallery Art Motif, New Delhi, in Aicon Gallery and in Palo Alto, in 2007; SWR, Heinrich/ StroebeI-Haus, Baden-Baden, in 2005; Galerie Mueller and Plate, Munich, in 2000 and Pundole Art Gallery, Bombay, in 1999. He has also participated in several group exhibitions in India, Germany, Belgium, Poland, the UK and France. Some of these include; Art Contemporain Indien at Galerie Hélène Lamarque, Paris in 2007; Art Mill Gallery, Berkeley Square Gallery, London and Georg-Scholz-Haus, Waldkirch, Germany in 2006; Galerie Mueller and Plate, Munich in 2003; Galerie Holmenshoeve, Slijpe, Belgium in 2002 at the 2nd Polish Pastel Biennale, Nowy Sacz, Poland in 1998 and Galerie Bassler, Freiburg, Germany in 1997.



UNTITLED, Acrylic on canvas (2019) , 36x60 inches.

The major inspiration for his works growing up was that of John Constable's landscapes as well as the works of Van Gogh, Paul Gauguin and most importantly from the teachings of Prabhakar Kolte. Above all, he believes inspiration comes from within, i.e. from the actual process of painting. Of his own work, John says -As someone who paints with no subject to start with, my journey begins without any extraneous inspiration. It appears to me that the urge to paint is a compulsive need- a need to seek what lies beyond the known. Like stepping out on a trail and finding the unseen, the process of painting too, is marked with mysteries of new visual experiences at different stages of the creative process. Interestingly, as in nature, so in painting, the images arise only to fall repeatedly as work progresses. This impermanent state of becoming, offers a challenge. But with strife, understanding and perseverance the painting gradually may emerge into a quietly balanced composition, to be content with or as in many instances it may not too. This is the path of my creative toil. To risk, to dare and to explore the creative possibilities without fear". His stay in Germany exposed him to western contemporary art especially the New York based abstract artists of the 20th century. John Tun Sein lives and works in Germany.



UNTITLED, Acrylic on canvas (2019) , 60 x 60 inches

GANESH GOHAIN

Born on 26th July 1966 in Khonsa, Arunachal Pradesh, Ganesh Gohain is a Baroda based senior Indian artist of international repute. He completed his Bachelor of Fine Arts from Government College of Art & Crafts, Guwahati (Assam) and a Post Diploma in Sculpture from the Faculty of Fine Arts, M. S. University, Vadodara (Gujarat). He was invited as a visiting faculty (2003-2005) and as an external jury member (2003 to present) at the Faculty of Fine Arts, M. S. University, Vadodara (Gujarat). He was also awarded the Harmony Excellence Award for Emerging Artist for the Year (2001) and received the All India Fine Art and Crafts Society Award, New Delhi in 1998.

Ganesh Gohain is one of the rare Indian artists to be invited as an Artist in Residence at Glasgow School of Art, United Kingdom in 2003. He also received the Charles Wallace Fellowship Award at Berllanderi Sculpture Workshop (Wales, United Kingdom, 2002-03) and the French Government Scholarship invitation from Ecole Superieure Des Beaux Arts, Le Mans, France in the year 1998. He has regularly exhibited with international artists like Corinne Geffray and Jean-Louis Raymond, showcasing his work at Galerie La Veluz in Honfleur, France in the year 2017. His most recent show was curated by the artist Jean-Louis Raymond in 2018 at the Art Centre in Deauville, France then taken to the gallery Rukshaan Art Mumbai in the show title 'An Open Roof' and later Gallery ARK, Vadodara. He expanded his sphere of influence and absorbed international tendencies in art at the two and a half months residency at Charlotte Bals's Residence in Russelsheim, Germany 2018. He was the artist in residence at the Berllanderi Sculpture Workshop in Wales, U.K. in 2002-03 and prior to that at the Ecole Superieure Des Beaux Arts in Le Mans, France in 1998-99. In 1999 he also worked with Susan Leopold, the well known installation artist from New York, at the Ecole Superieure. In 1997. He exhibited with Kenji Harai, Christopher Robin, Blaise Raymond and Santana Gohain at Sarjan Art Gallery, Vadodara in 2004 at the show Cross Worlds and at the exhibition, 'Silence' with Kenji Harai from Japan at Art Core, The Contemporary Art Gallery, Vadodara in 2001. He has had 12 solo exhibitions through his long career from where his works have been constantly appreciated and collected both nationally and internationally.



UNKNOWN FIGURES APPEAR ON MAP TOWARDS INFINITY, Silver Acrylic, Yellow Ochre and mixed media on canvas (2017-18), 36x56 inches.

Exploring a sense of ephemerality, Ganesh Gohain treads across multiple realities through his works. By juxtaposing glimpses of memories and interactions with the discursive and the abstract, the artist's work reflects his views on a societal utopia. Within the realm of his creative expressions, he can fragment, understand and recreate realities. While his paintings address the abstract, his sculptural endeavours are directed towards a poetic visual which sings of what could be. He is an artist who has adapted traditional modes of art practice, to create works which engage with the world dominated by western notions of art, but without a loss of authenticity, ie: "Indianness". The vital and living traditions of India are inspirational to his work but are incorporated with elements of contemporary International art, such as, minimalism, installation and performance art. In this way Ganesh fuses past and present not only within his own iconography but through an internationally resonant language of forms.



A TREE OF ILLUSION, A TREE OF ILLUSION, 69x48 inches.

D.PRIYANKA

D.Priyanka completed her M.F.A in Visual Arts from College of Art, New Delhi. She received the Emerging Artist Award from Prafull Dahanukar Foundation for the year 2017 and 2015. She also received the Fellowship of HRD Ministry in 2017 and was part of Piramal Artist Residency, Mumbai in 2017 and Fusion International Artist Residency in 2015 among others.

Her group exhibitions include; 'Between Lines' at Shrine Empire Gallery in 2018; 'Red microbes', Col-lateral at India Art Fair in 2018; '1D- Entity', curated by Zero Gravity Collection, New Delhi in 2018; 'Microcosm' at Latitude 28, New Delhi in 2018. She has been a part of Kochi-Muziris Student's Biennale from 2016-17, Florence International Biennale of Contemporary Art, Italy in 2016; The Medina Cathedral Contemporary Art Biennale at Malta in 2016; Florence International Biennale of Contemporary Art, Italy in 2013; Tao Art, Mumbai in 2012; '10x10, threshold' at Threshold Gallery, New Delhi in 2012; 'Reclaiming lotus' at Apparao Gallery, New Delhi and Chennai in 2008; 'Cross Current 2' at Alkazi Art Foundation, New Delhi in 2008 among others.

Her work are an assimilation of Astrophysics, Myths and Arts. She quotes, 'myths are nothing but a misunderstood reality'. Creatures and elements which we find in our mythical literatures are just the 'other' version of our own reality and how we perceive the truth of our past history. The watercolour series of paintings presented here are the extension of artist's imagined reality. Marrying her interest in myth and the mythological stories she heard as a child with early influence of the sciences through her family of science professionals, she unleashes her creativity by combining these seemingly diametrically paradoxical fields of study. Yet, in her works they come together as one. Through research and her interest in Astrophysics, she has imagined a planet Lainika, some 450 billion light years away from the earth, given it people, life and a script she has herself invented. Her paintings are images of a hyper realistic world which has its own intelligent life system and the viewer is invited to explore this parallel universe with the evidences given to us in the form of sculpture and painting or installation. The artist uses any and all medium to put forth her thought process without limiting herself. She is equally willing to work in an unexplored medium.



BOOK OF LAINILA Red Microbes, Organic Material & resin, Venable.



BOOK OF LAINIKA, Chapter: Mythical Creatures; Page: IV-VIII

BOOK OF LAINIKA, Chapter: Flora & Fauna; Page: I-VII

BOOK OF LAINIKA, Chapter: DNA Structure of the Golden Blood Line

Page: I-II

Mixed media on rice paper, 14x10 in.

B. BALAGOPALAN

Balagopalan Bethur was born in Kerala in 1984, he completed his BFA in Sculpture from Chamarajendra Academy of Visual Arts, Mysore University in 2008. His solo exhibitions include; 'Epiphany' Paintings, Apparao Art Galleries, The Lodhi, New Delhi in 2017 and CAVA Art Gallery, Mysore in 2008.

His recent group exhibitions include Art Accession, Alliance Francaise, New Delhi; Kekkeyellam Foundation, curated by Binoy Varghese at Modern Art Gallery, New Delhi and 'Beyond The Visible' at Apparao Art Galleries, The Lodhi, New Delhi in 2019; 'Future Collaborations, Workers and Farmers: The Panorama of Resistance (Prelude)' curated by Premjish Achari, Goethe Institute, Khoj, New Delhi in 2018; Sculpture Installation at 14th Jaipur Jewellery Design Festival, JECC Jaipur, Rajasthan in 2017; 'Melange', Ravindra Manch, Jaipur art summit, 'Hope, The Perspective of Real Seeing' in association with Abhivyakti Kala Kendra, Lucknow, 'Nature Connect', curated by Somu Desai at Hungarian Cultural Centre, New Delhi, 'Elements', curated by Sreekrishnan KP, Triva, Alliance Francaise Art Gallery, Trivandrum, 'Biophilia', Lalit Kala Academy Art Gallery, Kozhikode, Kerala in 2017; 'Ramaniyam', curated by George Martin at Hill Fort Palace, Shrishti Gallery, Hyderabad in 2015; 'Identity', curated by Suneet Chopra, Arpana Art Gallery, New Delhi in 2015; Exhibition of Paintings of the SAARC region, Organised by SAARC Cultural Centre, Sri Lanka in 2012.

The artist expresses his ideas through drawings, paintings, sculpture, installations, theatre, films, or any other medium he finds suitable for the particular concept. Anthro-po-semiotics, is the field dedicated to understanding the human communications. Human communication is grounded in cooperative and shared intentions. Through his work the artist tries to explore the possibility of communication between individuals, entities or in larger context between countries. It also relates to issues like global migration and the necessary to improve international coordination. This ability to communicate is dependent on aspects like time and place and is expressed visually in is oeuvre. He lives and works in New Delhi.



THE OMNISCIENT, Wood, 36x36x36 inches.



THIS TO SHALL PASS, Wood, Cotton, Coir (2017), 96x48x50 inches.

VIJAY D. KADAM

Vijay Kadam completed his B.F.A. in Sculpture from Sir J.J. School of Art, Mumbai in 2002 and M.V.A. Creative Sculpture from M.S.U. Baroda, Gujarat in 2007. He was a recipient of Gold Medal at Sir J.J. School of Art, Mumbai and has received first prize at State Art exhibition (2000-2001). He also received a research grant from Lalit Kala Academy, Delhi.

His group shows include- 'Where rubies are hidden' at Rukshaan Art, Mumbai in 2019; 'Beyond the Frame' at Mumbai Biennale, InKo, Mumbai in 2018; 'Face to Face II' at Taj Art Gallery, Mumbai in 2018; Nazar Art Gallery at Baroda in 2016; 'Hub 8' at Faculty of Fine Arts, Baroda in 2015; Animal VCARE Donation at Priyasri Art Studio, Baroda in 2015; 'Baroda March' at Kumaraswami Art Gallery, Mumbai in 2015; 'Hub7' at Faculty of Fine Art, Baroda in 2014; 'Versatile Thoughts' at Percept Art Mumbai in 2013; 'Baroda March' at Kumar Swami Art gallery, Mumbai in 2014 and 2013; 'The Big Picture II' at IFA Foundation, Bangalore in 2011; 'Emerge' at Faculty of Fine art, Baroda in 2011; 'Harvests' at Arushi Arts gallery, Delhi in 2009; 'Gen Next III' at Aakriti Art Gallery, Kolkatta in 2008.

Vijay D.Kadam considers sculpture as an object that can exist on its own. He often sees sculpture as a temple or an architectural construction. An intuitive inquiry is substituted with conscious observation of images which he visits and revisits several times. In his practice, he tries to seek a connection between the construction of nature and architecture to recreate the experience. His recent sculptures are outcome of the synthesis of construction forms of nature. With time, element of spontaneity have got substituted with conscious observation of images. The images which were part of collective history have gradually become his personal memory woven together with his experiences. He lives and works in Baroda, Gujarat.



ORGANIC FIELD, Teak Wood and M.S. metal, Variable.

PRANAMITA BORGHAIN

Curator

Pranamita Borgohain is an independent art curator and writer based in Delhi. She completed her Masters and M Phil from the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi in 2007 and 2010 respectively. Her area of research for M Phil was Contemporary Art of North East India (Assam). She has served as the Deputy Curator at the National Gallery of Modern Art, New Delhi (Ministry of Culture, Govt. of India), and as an Art Consultant at the Lalit Kala Akademi, New Delhi. She has also served as an Assistant Professor (Visiting) at College of Art, University of Delhi. She was one of the curators for the Student's Biennale at Kochi Muziris Biennale 2014 and has also worked as an Art Consultant with Anant Art, a J.K Group Initiative, New Delhi. She writes for various national and international publications including; This is Tomorrow (Australia), Art India, Art & Deal, Contemporary Art Journal, Creative Mind specifically on the subject of Contemporary Art in India. She is the co-founder of a non-profit organisation called the Shield Art Initiative that works for alternative art practices, experimental art and community art. She received the Curatorial Intensive South Asia Fellowship in 2019.

Pranamita Borgohain along with Monica Jain has curated 'Signature in the Image' a collateral to the India Art Fair 2020 at Art Centrix Space, showcasing artworks by senior and mid career contemporary Indian Artists.

MONICA JAIN

Curator & Director

Monica Jain, the Curator-Director of Art Centrix Space, holds a Bachelor of Fine Arts in Applied Art from College of Art, New Delhi and a Master of Arts in Art History from the National Museum Institute, New Delhi. She has studied art under doyens like Dr Lolita Nehru and Dr Jyotindra Jain and Roobina Kharode among others. She grew up understanding art under the guidance of her uncle, Padma Shree Sh OP Jain, former convener of INTACH and founder of Sanskriti Foundation, who has devoted himself to the preservation and nurturing of India's cultural heritage for the past six decades.

As an artist, she has trained under renowned sculptor KS Radhakrishan to work in wax and bronze. She loves the spontaneity of water colours. She specialises in curatorially presenting art in innovative and thought provoking ways and has curated over 30 shows and represented several well known contemporary Indian artists at the India Art Fair, New Delhi over the years. She has also written for publications in Delhi.

Her landscaped gallery space in the heart of Delhi is designed for an informal, interactive sharing of ideas and exchange of thoughts as she believes art should be placed within the environs that it can be appreciated. She lives and works in Delhi.



ART CENTRIX SPACE

Established in 2014, Art Centrix Space is a unique 3,500 square feet space in a stunningly landscaped 2.5 acres environment in the heart of South Delhi's Vasant Kunj. The indoor space has a formal gallery that is approached by an unusual sculpture garden. It is a natural setting for unique installations and sculptures and is a hub for cultural conversations and events. Through thought provoking curated exhibitions both upcoming and mid career contemporary artists have been represented at our shows and at booths at the Art Fairs in the past few years. Apart from paintings, works of paper, bronze and stone sculptures, Art Centrix Space has a vast collection of Contemporary Pichwais of the quality hitherto unseen in India including those in pure gold, whites and monochromes. The gallery also collaborates with Indian artists to create exceptional modern kinetic sculptures.

Monica Jain, the Curator-Director of Art Centrix Space holds a Bachelor of Fine Arts from College of Art, New Delhi and a Master of Arts in Art History from the National Museum Institute, New Delhi. As an artist, she has trained under renowned sculptor KS Radhakrishnan to work in wax and bronze and loves the spontaneity of watercolours. She styles spaces with art, bespoke sculptures and installations.