

T.A.TITUDE 2.8

# Urban Testimonies

Siddhartha Kararwal, Nityananda Ojha  
Deepjyoti Kalita, Kartik Sood

Preview on 17 July 2010, 6.30 pm onwards  
Show continues till 18 August 2010  
11am-7pm, Monday-Saturday  
Sunday closed



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# Nityananda Ojha



Image caption: *No another way*, jewelry, resin, light and rope  
6ft x 1.7ft x 11inch

Disquieting states of mind synthesize the existential and political in Nityananda Ojha's oeuvre – forces central to his practice. The evocative works mediate their existence through a fascinating materiality evolved through the language of sculpture, although most unconventionally. Deploying objects of fetish like jewellery, diamonds alongside unyielding ones like stone, Ojha approximates the abstract ethos associated with them. Imbuing meaning to his form through use of material with innate qualities, the artist seeks to plumb into depths of human psychological needs and drives, transcribing a universal appeal and language for his works. *No Other Way* welded in jewellery which to the artist is an aristocratic symbol, lays scourge for desolation and impending pain in the understated reality. These gestural musings also act to reveal psychological compulsions suffocated within the societal bounds, yet evident of the infinite faith the artist has in the transformative possibilities of life. Ojha has been consistently building on the bone for some time now, celebrating the spirit of inevitability and resurrection of emotions as well as life.

**Nityananda Ojha** (b.1981, Orissa) has B.V.A. (Sculpture) from Utkal University of Culture, Orissa and M.V.A from Faculty of Fine Arts, M.S. University Baroda in 2009. He has participated in several group shows including Orissa State Lalit Kala Academy Annual Exhibition 2000-2001, 'Integration' at Faculty of Fine Arts Gallery in 2008, 'Baroda March' in 2009 at Tsar Mumbai and 'Moonwalk' at Gallery Maskara in 2009 at Mumbai. He is the recipient of A.B.B. Scholarship from G.C.A.C Kolkata 2005, Alice Boner Memorial Award 2002, Mahendra Pandya Scholarship in 2009 from Faculty of Fine Arts. The artist currently lives and works in Baroda.



# Nityananda Ojha



***Masturbation***, Jewellery, M-Seal and Acrylic, 33.8" x 11.8" x 7"

# Nityananda Ojha



***Untitled I and II***, 50" x 50" x 8.5", Acrylic, Light, Movie Film, Digital Print



# Nityananda Ojha



***For Somebody***, 72" x 48", Stainless Steel, Wood and Resin, 2010,  
Edition: 2

# Siddhartha Kararwal



Image caption: *Whackass!*, archival prints (series of 10), 2 x 3 ft, edition of 2

Siddhartha Kararwal stimulates visual assimilation through a body of work that sprouts out of polemics arising from the privilege of an embodied experience. The bodily experience of the artist vis-à-vis the macrocosm gets situated through a schematic narrative build around using digital frames and performance based montages, reflective of Kararwal's continual practice. In the comic strip posited as Kalki, he situates himself within the mythological dilemma of the 21st century, which even if remotely, blinks now-and-then in 'our' minds. An incarnation landed directly from an imaginary spaceship cares less to adorn a haloed avatar and more to cleanse planet of all its manufactured waste, foretelling tales of immediate exigencies. Through *Skinned*, Kararwal calls into flashpoints of violence activated at everyday guises in local neighborhoods. Another trigger of his deliberations is the series of 10 performance-montages titled *Whackass!* staged in collaboration with another artist Prayas Abhinav during the Sandharbh artist workshop in 2009 at Baroda.

**Siddhartha Kararwal** has completed his BVA and MVA in the discipline of Sculpture from M.S.U, Baroda in 2006 and 2009 respectively. He has participated in group exhibitions including *Size Matters or Does it?* Latitude 28, New Delhi; *'First Look'* at Project 88, Mumbai and fairs like Art Expo, Mumbai with Latitude 28. He has also participated in several workshops like *Comic Strip* workshop with Samath Banerjee, Sarai, New Delhi in 2007, *Sound Art*, KHOJ, New Delhi, *Traditional Dogra Casting* with Shivkumar Verma, MSU, Baroda in 2004 and *Wood Workshop*, MSU, Baroda in 2004. Siddhartha has been an artist-in-residence at Kashi in Kochi and is currently a recipient of the Bar 1 residency in Bangalore. The artist currently lives and works in Baroda.



# Siddhartha Kararwal



**Whackass!**, Archival Prints (series of 10), 2 x 3 ft, Unique Editions

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***Whackass!***, Archival Prints (series of 10), 2 x 3 ft, Unique Editions

# Siddhartha Kararwal



*Kalki Calling*, Archival Print, 24" x 36", Unique Edition



# Siddhartha Kararwal



*Untitled*, Cement, Cloth, Foam, Sheet and Spray

# Deepjyoti Kalita



Image caption: *The Incompetence of being Complete*, acrylic, fibreglass, iron, LED, paper, 96" x 48" x 6"

Deepjyoti Kalita centers his recent works around an increasingly dominant temporal dimension which to him is akin to the flux between inverse faculties of thoughts: intuition versus criticality, reason versus unreason in the sphere of human experiences and perception. Art forms devised in conjunct with time-based sequence aided through technological apparatus like LED light provide for fragmentation of aesthetic experience, realized only through a certain period. *The Incompetence of Being Complete* extols the philosophical tension generated through a similar mechanism. The central figure variably travels from one destination to another as maneuvered by the artist creating an inconclusive ground for the viewer. *Decode* moves towards disorder or autocratic order of a sort. According to the artist, the order of images appearing in non-conforming form elicits a sense of rebelliousness in method and manner which challenges the very essence of commands placed on us by society today. The restlessness persistent in his works is similar to gesture of alienation faced during the process of migration.

**Deepjyoti Kalita** (b. 1983, Assam) has pursued Bachelors and Masters in Sculpture from the Faculty of Fine Arts, Baroda in 2008 and 2010 respectively. He has participated in several group shows including 'Strands Come Together' in 2008 at the Strand Art Room, Colaba, Mumbai, 2008, 'Once Upon a Time' at the Strand Art Room, Colaba, Mumbai 2008, Academic display at the Faculty of Fine Arts, Baroda in 2007- 08. Kalita is the recipient of Emerging Artist Award by Sarjan Art Gallery in 2010, Gold medal for BVA, 2008-09, Jeram Patel Award for the year 2007- 08, Mahendra Pandya Award for the year 2006- 07, Sankho Chaudhary Award for the year 2005- 06. The artist currently lives and works in Baroda.

# Deepjyoti Kalita



**Decode**, Acrylic, Fibreglass, Paper, Programmed LED Light and Timer, 85" x 55" x 10"



# Kartik Sood



Image caption: *Touch*, TV based installation

Kartik Sood's works become objects of closer introspection with every perceptible glance. Favoring hybrid processes of appropriation and manipulation of found objects and archived photographs, he explores the tension between the handmade and mechanical, the visible and concealed, the material and conceptual. Sood creates an interface with the element of 'time' – preserving the past and mapping cultural metamorphosis through the medium of photography. His multiple protagonists, testimony of the personal reverences, get enlivened and illuminated through the technological 'heart strings' forming quiet images of contemplation; but soon revealing an enigmatic, disquieting nature. By being extracted from their original context and time, Sood creates with them fragments of lost narratives, elements of incomplete text carefully recomposed to suggest new meaning. "The point of interference is where the shadow of the elapsed congregates the idea of the forthcoming.... The structures are usually extremely dual and within them, through the unseen threads...stitch the garment of our lives and experiences which are tender and fragile, unsure and true" says Sood.

**Kartik Sood** (b.1986 in Himachal Pradesh) has pursued his Bachelors in Painting from College of Art, New Delhi in 2008 and completed his Post-Graduation in Painting from Faculty of Fine Arts, M.S.U, Baroda in 2010. Sood is the recipient of the Nasreen Mohammedi Scholarship and it is his first showing in a gallery space. The artist currently lives and works in Baroda.

# Kartik Sood



***Plucking at the Heartstrings***, Tissue Paper on Hand Colored Photographs, mounted on Glass, Painted Cloth on Wooden Frames. Electric Bulbs with Wires and Fluctuating Circuits.

# Kartik Sood



*Heartbeat, Mixed Media on Canvas mounted on Board mounted on Acrylic Sheets*



# Kartik Sood



**Float**, Acrylic Glass, Wooden Frames, Mixed Media on Canvas (2)

# Kartik Sood



**Closer**, 8 frames - 3 in Wood, 5 in Acrylic. Images wrapped up in used cloth structures. Customised Blurred Glass.

# Urban Testimonies

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Deepjyoti Kalita, Kartik Sood

'All art is experimental or isn't art.'

- US film and video critic Gene Youngblood

'Urban Testimonies' is a curatorial experiment with these young artists, who have shared a common pedagogical ground and their works are indexical of the 'contemporary' vocabulary evolving at M.S.U. Baroda today. The works bring forth the mediumistic shift as well as experimentation with the existing ones supplemented by vibes of a candid and fresh thought process. The shift is also from 'objective' representation to personal expression; use of technological media to render meaning and new ideas of time and space. The genesis of 'experiment' in their practice is influenced by the technologies of speed, the culture of acceleration, and the virtual experience and within this realm of the consequent flux, the vigilant body undergoes while it sees, hears, surmises, moves, breathes and changes. Use of varied media in their work is itself an interesting by-product while the modes of personal subjectivity continue to weave a string of personal statements. As time persuades its route, they pitch themselves in an 'Enlivened Testimony'.

Text by Suruchi Khubchandani

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