

Gallery Espace and Blueprint12 announce

Out of Your Shadow

a group show of women artists from six south Asian countries

Arshi Ahmadzai
Ashmina Ranjit
Jasmine Nilani Joseph
Madiha Sikander
Mansha Chhatwal
Najmun Nahar Keya
Vipeksha Gupta

Preview

Thursday, December 12, 2019
5:30 pm onwards

On view until

Saturday, January 11, 2020

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16, Community Centre
New Friends Colony
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Blueprint12 and Gallery Espace present Out of Your Shadow, a group show of women artists from six south Asian countries – Afghanistan, Bangladesh, India, Nepal, Pakistan and Sri Lanka.

Besides geography, these countries share a common legacy of colonial dominance and a similarity of culture and social mores, of ideas and philosophies, of architecture and iconography. In recent times, they are united by a common political system – democracy (with varying degrees of success, of course) - and a history of unrest, repression and violence. Women, of course, have been the worst affected by this. Their lives have been circumscribed or they have been forced to migrate. It has also sharpened these women artists' focus on identity – political and gender – and the forces that shape or endanger it. Of course, it's unfair to pin their art to either gender or politics; their art is an aesthetic response, oblique and intensely personal, keeping within the bounds of convention while also seeking to transcend and mould it to their needs.

The show hopes to ride on the global focus on women's art in recent times with initiatives such as the Tate Modern's #5womenartists. In India, women artists have been no more successful in accessing patronage – whether to show or sell their art - than in other parts of the world. It's time the Indian art fraternity to recognise this gender inequity and open up spaces for the voices of women to be heard.



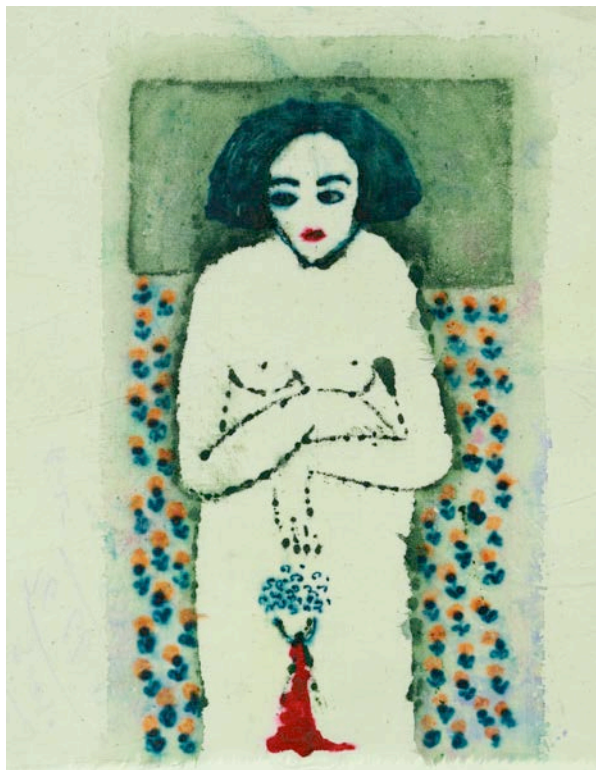
blueprint.12

Arshi Ahmadzai

Arshi Ahmadzai was born in Himayoupur. She has a BFA in Painting from the Aligarh Muslim University and a Master's from Jamia Millia Islamia, Delhi. In January 2018 she submitted her Ph.D thesis at Indira Kala Sangit Vishwavidyalaya, Khairagarh Rajnandgaon.

Her current art practice deals with her visual understanding of the female figure from a feminine standpoint. In this regard, her visuals represent her own artistic freedom as a woman artist and some times alternatively, act as accounts of the over-sexualized female body. Her working practice develops from her own journey and the representation of the female body in society, history, politics and in her own religion to raise the sensitivity for viewer. Often her images extend into words from her mother tongue, Urdu. The words are often stories that are closely related to the visuals, while at other times lose their structure to make space for words that may not be coherent narratives, and in this way, speak of how the lives of women are thought of as devoid of meaning and matter.

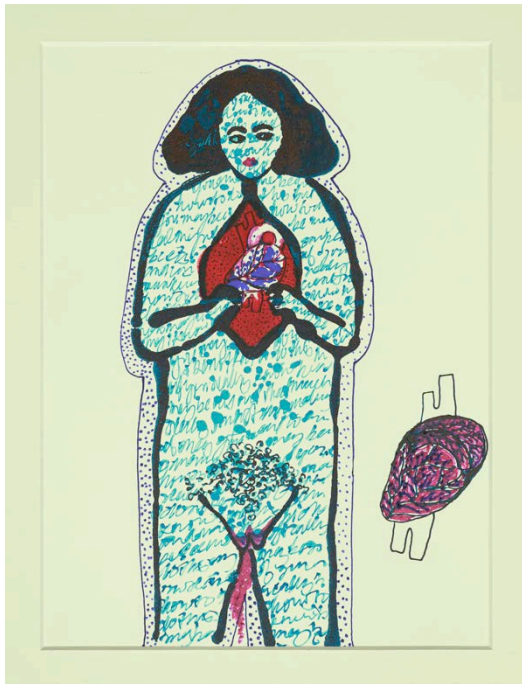
Current INLAKS awardee working on few projects in Afghanistan. Living and working in Kabul and New Delhi.



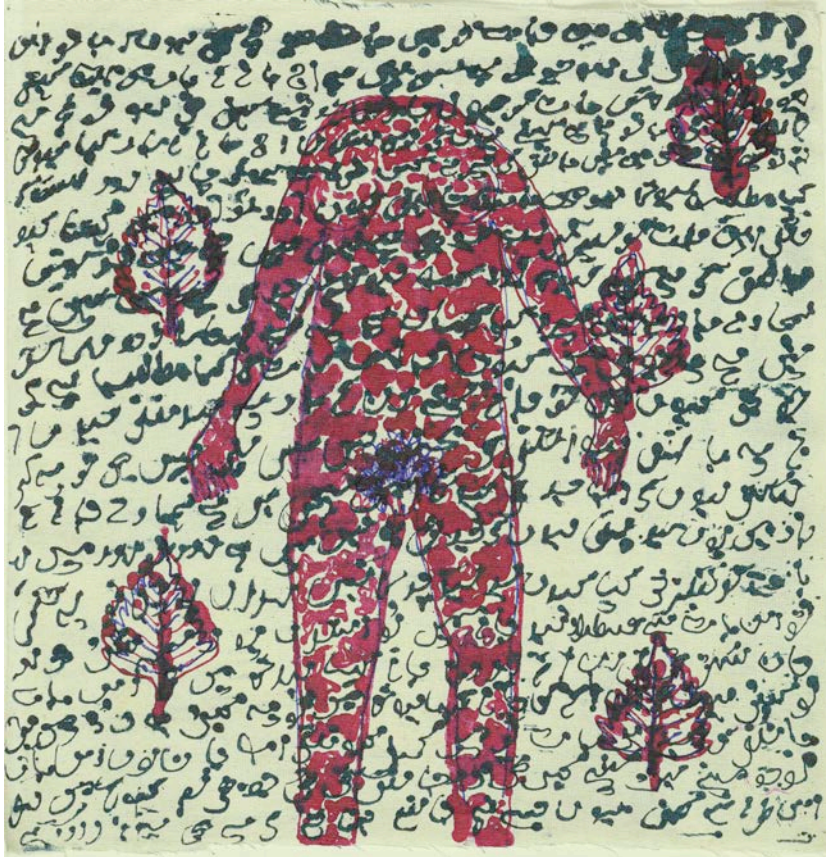
Pages from Blood Book
natural colour on muslin cloth
9.5"x 6"



Pages from Blood Book
natural colour on muslin cloth
9"x 8"



3,657 Unknown Prints
natural colour on postcards
8"x 6" inches each



3,657 Unknown Prints
natural colour on muslin cloth
12" x 12"



3,657 Unknown Prints
natural colour on muslin cloth
12" x 12"



Pages from Blood Book
natural colour on muslin cloth
10"x10"



An-Nisa
natural colour on muslin cloth
9"x 16"



An-Nisa
natural colour on muslin cloth
17" x 17"



3,657 Unknown Prints
natural colour on muslin cloth
13.5"x 12"



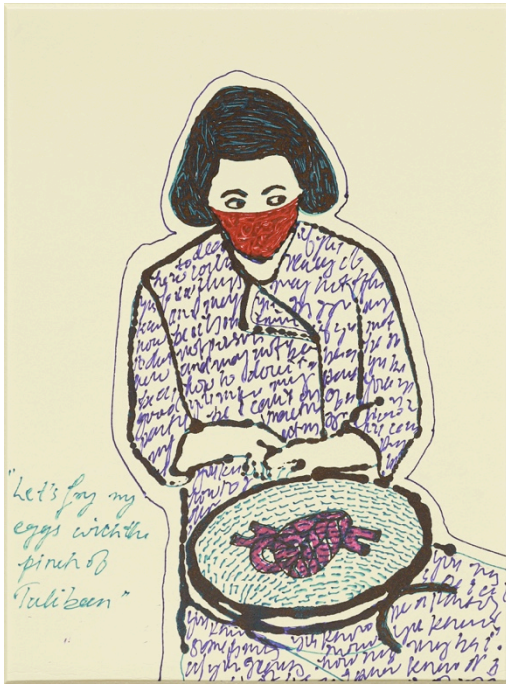
An-Nisa
natural colour on muslin cloth
16.5"x 14"



An-Nisa
natural colour on muslin cloth
23" x 18"



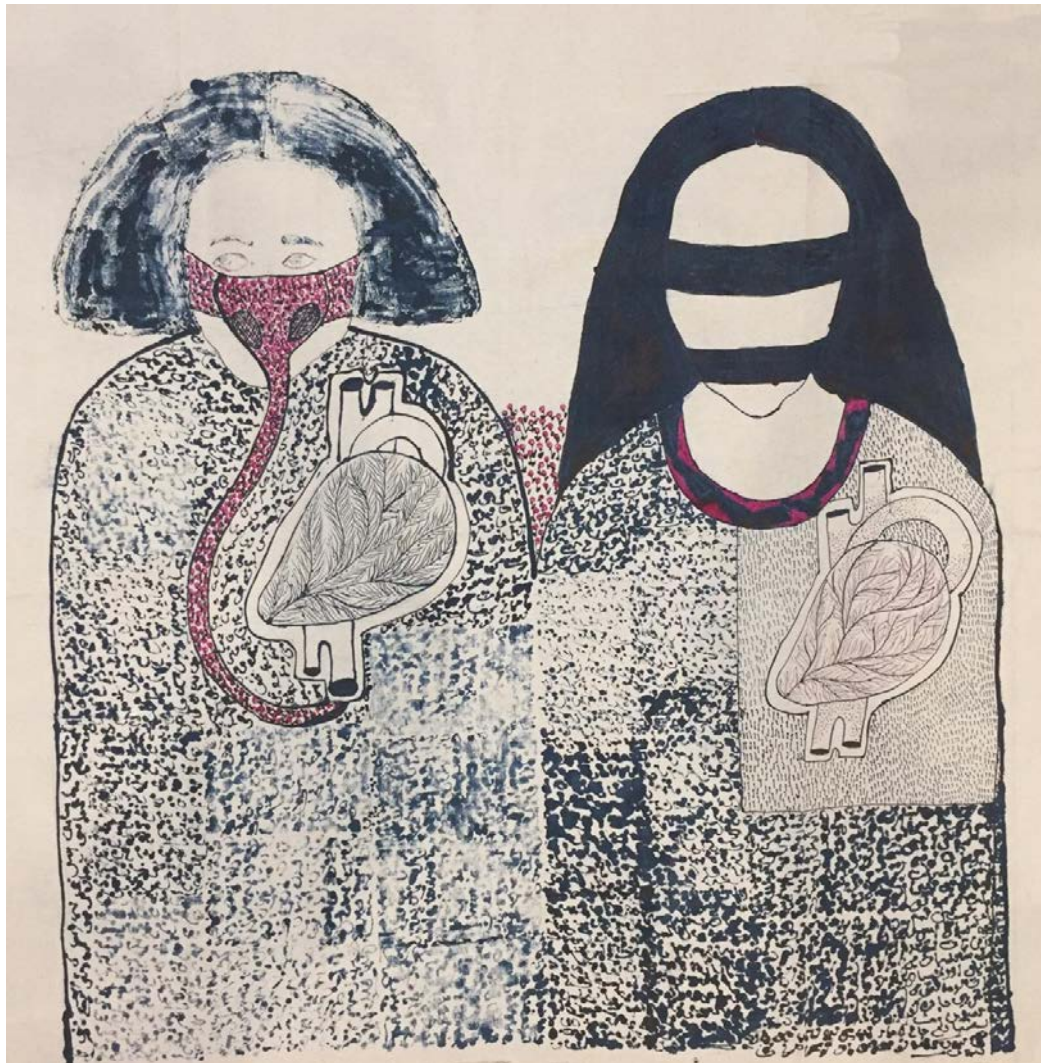
An-Nisa
natural colour on muslin cloth
20" x 16"



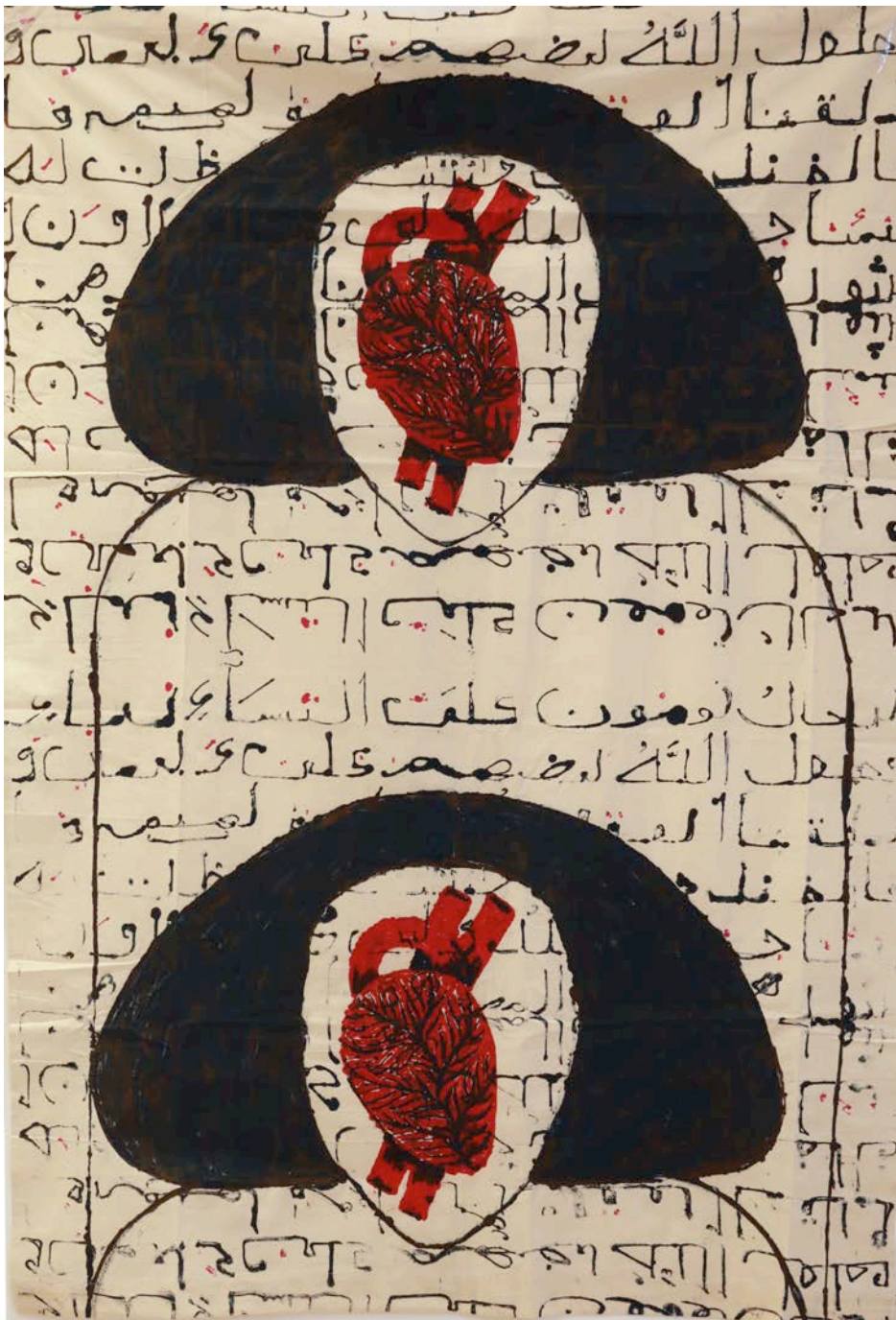
3,657 Unknown Prints
natural colour on paper
12"x 9" each



An-Nisa
natural colour on muslin cloth
33" x 37.5"



An-Nisa
natural colour on muslin cloth
37"x 37"



An-Nisa
natural colour on muslin cloth
60"x 47"

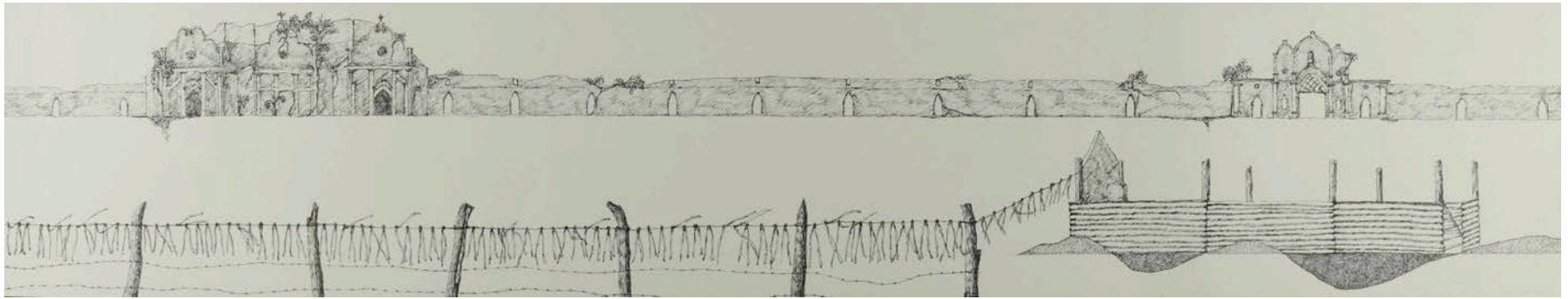
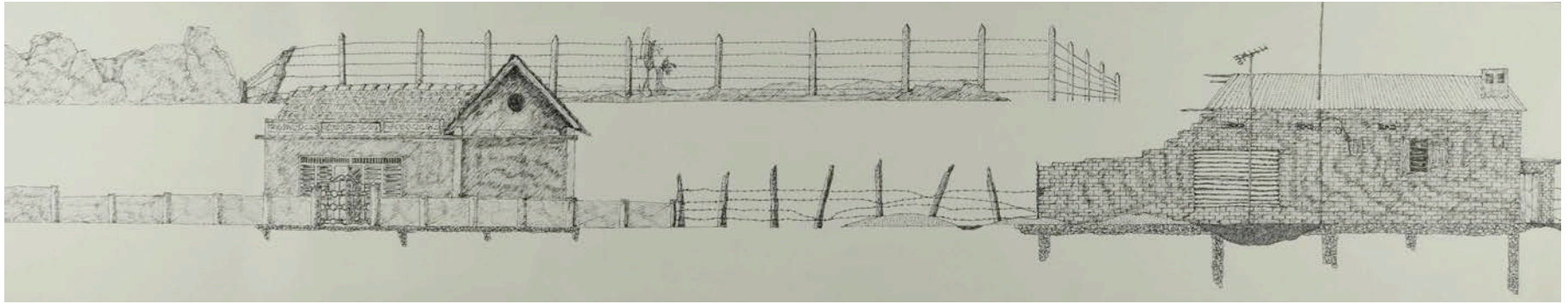
Jasmine Nilani Joseph

Born in 1990 in Jaffna, Sri Lanka, Jasmine Nilani Joseph is an emerging artist who pursued visual art at the University of Jaffna. Her works revolve around barricades denoting its significance in her life and the history of her homeland.

Her current residence in Jaffna is the result of multiple histories of displacement and travel. In 1995, her family was displaced from Jaffna to Vavuniya as a result of the civil war. When they returned to visit Jaffna 27 years later, their home was no longer there. This exhibition is an examination of this tension by looking to the stories and emotional attachments of residences throughout the Jaffna peninsula.

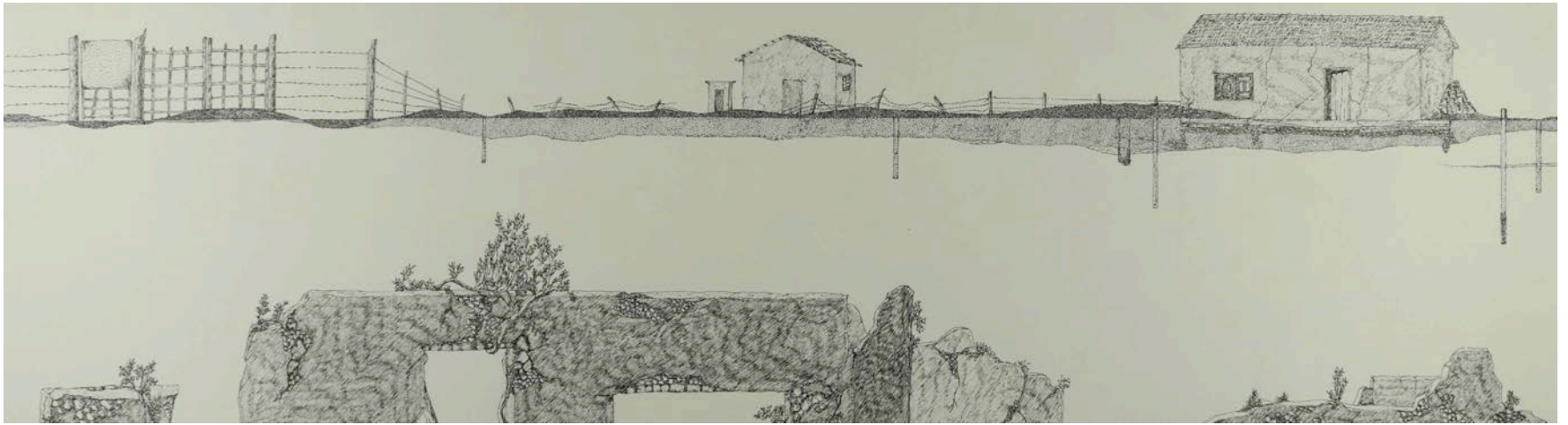
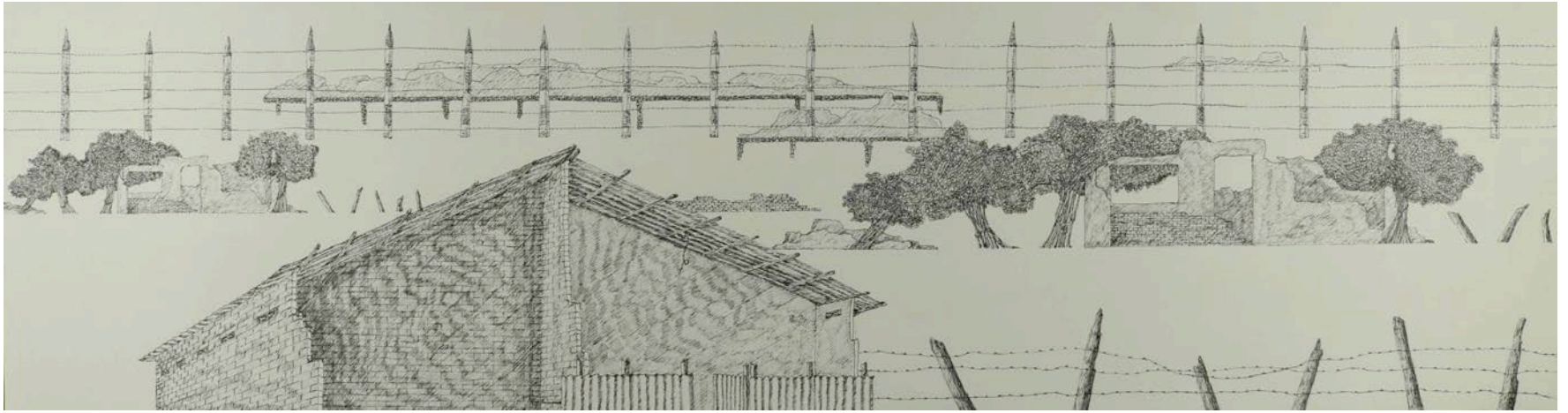
There is an abundance of abandoned homes and residential structures. What is the future of these emptied residences? Will they live long in their abandon, or eventually deteriorate and disintegrate? Will anybody come to live in them? Or will they forever remain a property for display?

When she was a child I was thrilled by the running fences on both sides of a moving vehicle. A fence is made to give a sense of protection and demarcate the boundaries between us and the other, private and public. In Jaffna, there is a long history of neighbours and relatives fighting with each other over disputes connected to boundaries and fences. In the Thesavalamai law of Jaffna, which was compiled during Dutch rule, there are regulations connected to making and maintaining fences. But the relationship between the fence and her became personal when her family was expelled from their native village, because of the expansion of the boundaries of the military high-security-zone. Every day she kept waiting for many hours with her family, in front of a police station fence, for the renewal of their temporary residential pass to live in Vavuniya.



Address of Residence I & II

Pen on paper
6" x 30.5" each
2018



Address of Residence III & IV

Pen on paper

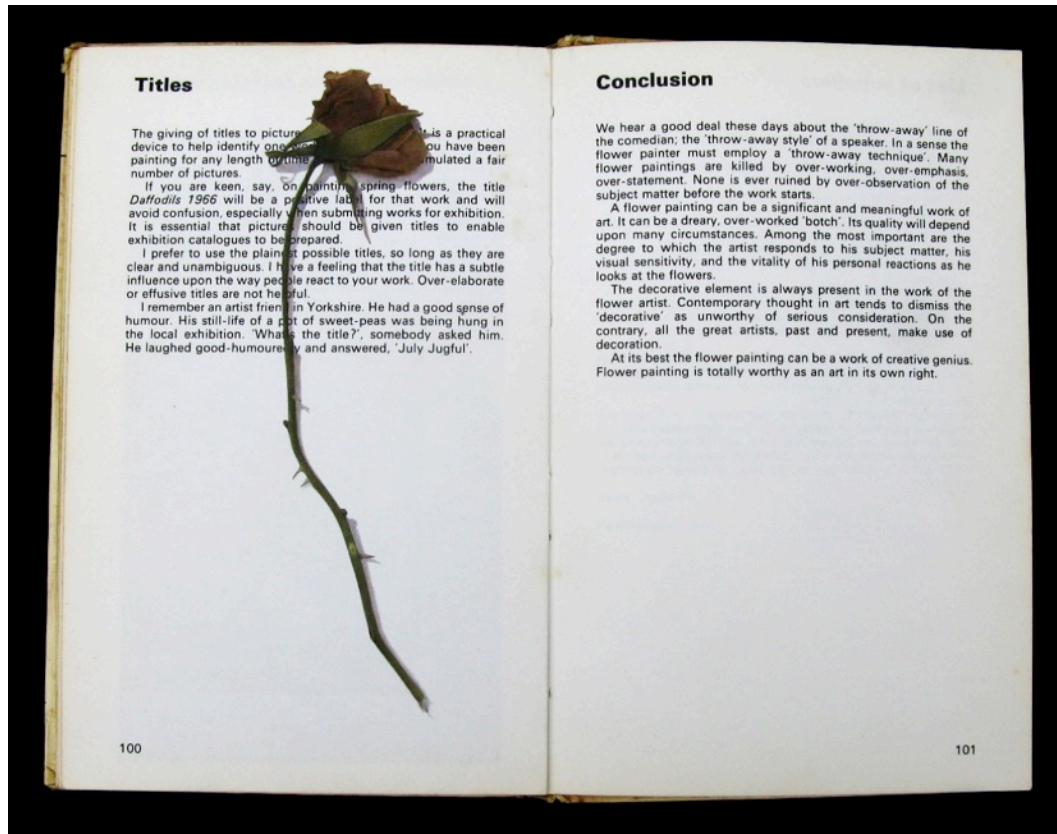
8" x 30.5" each

2018

Madiha Sikander

Madiha Sikander was born in Hyderabad, Pakistan in 1987. She is a visual artist and writer who in Lahore. She graduated from the National College of Arts, Lahore in 2009 and was awarded a distinction for her thesis project 'Anonymous' . Her concerns in the context of contemporary miniature practice and the socio-political commentary of the region in which she is based, locate her work squarely in the midst of an extremely relevant and contemporary regional and global dialogue. Built of complex layers that simultaneously address the past, the present, the social, political and personal, Sikander's most recent work with the book is able to simultaneously engage notions of identity, ownership, memory and erasure. Sikander's work contends the relation between real and imaginary, depicting the world beyond appearances. Her use of realism is a turning point in the history of our contemporary miniature painting.

Her works have been exhibited nationally and internationally including shows in Paris, Switzerland, USA, Kenya, Sri Lanka, India and Singapore. She has had a solo show 'Home is where...' at Koel Gallery, 2013. She was a part of the 11th Wasanii International Artist's Workshop at Kuona Trust, Kenya and Regional Workshop, Theertha in 2012. In 2014 she was awarded UNESCO Aschberg Bursary for Emerging Artists following which she pursued a residency at the Bundanon Trust, Australia.



Titles

The giving of titles to pictures is a practical device to help identify good work. You have been painting for any length of time and have formulated a fair number of pictures.

If you are keen, say, on painting spring flowers, the title *Daffodils 1956* will be a positive label for that work and will avoid confusion, especially when submitting works for exhibition. It is essential that pictures should be given titles to enable exhibition catalogues to be prepared.

I prefer to use the plainest possible titles, so long as they are clear and unambiguous. I have a feeling that the title has a subtle influence upon the way people react to your work. Over-elaborate or effusive titles are not helpful.

I remember an artist friend in Yorkshire. He had a good sense of humour. His still-life of a pot of sweet-peas was being hung in the local exhibition. 'What's the title?', somebody asked him. He laughed good-humouredly and answered, 'July Jugful'.

100

Conclusion

We hear a good deal these days about the 'throw-away' line of the comedian; the 'throw-away style' of a speaker. In a sense the flower painter must employ a 'throw-away technique'. Many flower paintings are killed by over-working, over-emphasis, over-statement. None is ever ruined by over-observation of the subject matter before the work starts.

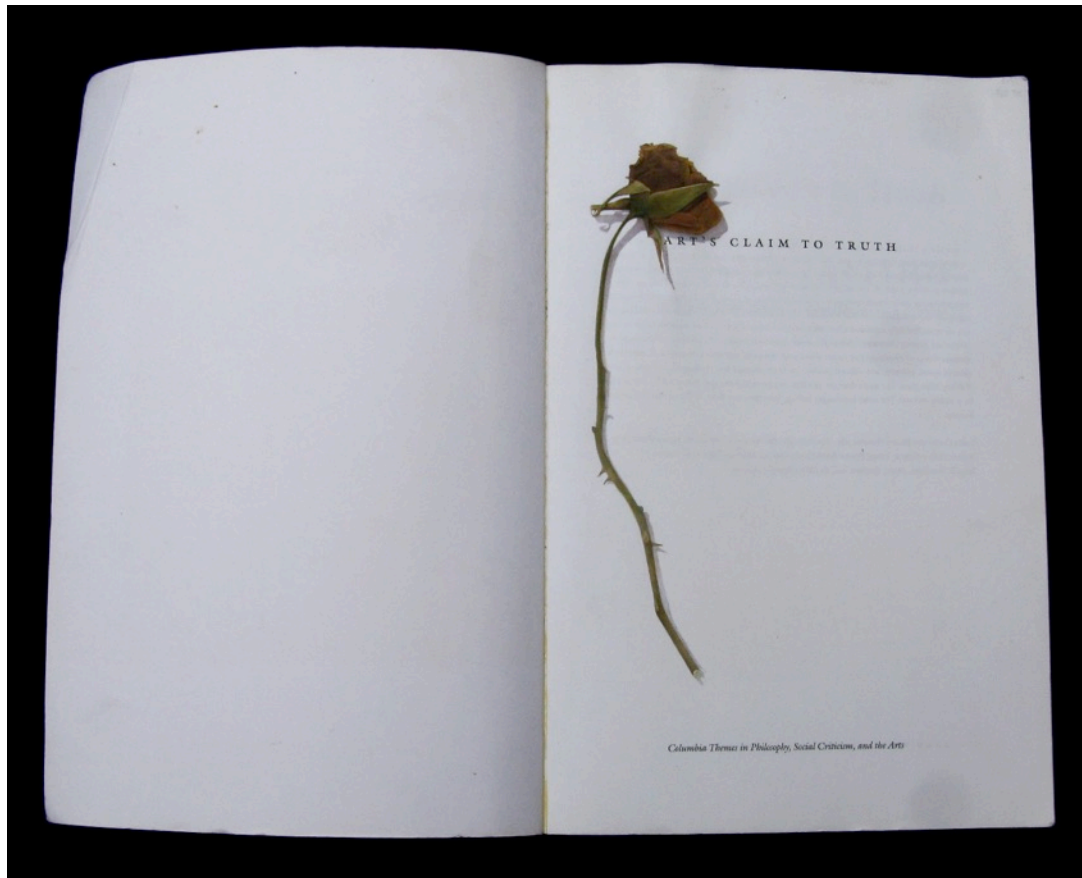
A flower painting can be a significant and meaningful work of art. It can be a dreary, over-worked 'botch'. Its quality will depend upon many circumstances. Among the most important are the degree to which the artist responds to his subject matter, his visual sensitivity, and the vitality of his personal reactions as he looks at the flowers.

The decorative element is always present in the work of the flower artist. Contemporary thought in art tends to dismiss the 'decorative' as unworthy of serious consideration. On the contrary, all the great artists, past and present, make use of decoration.

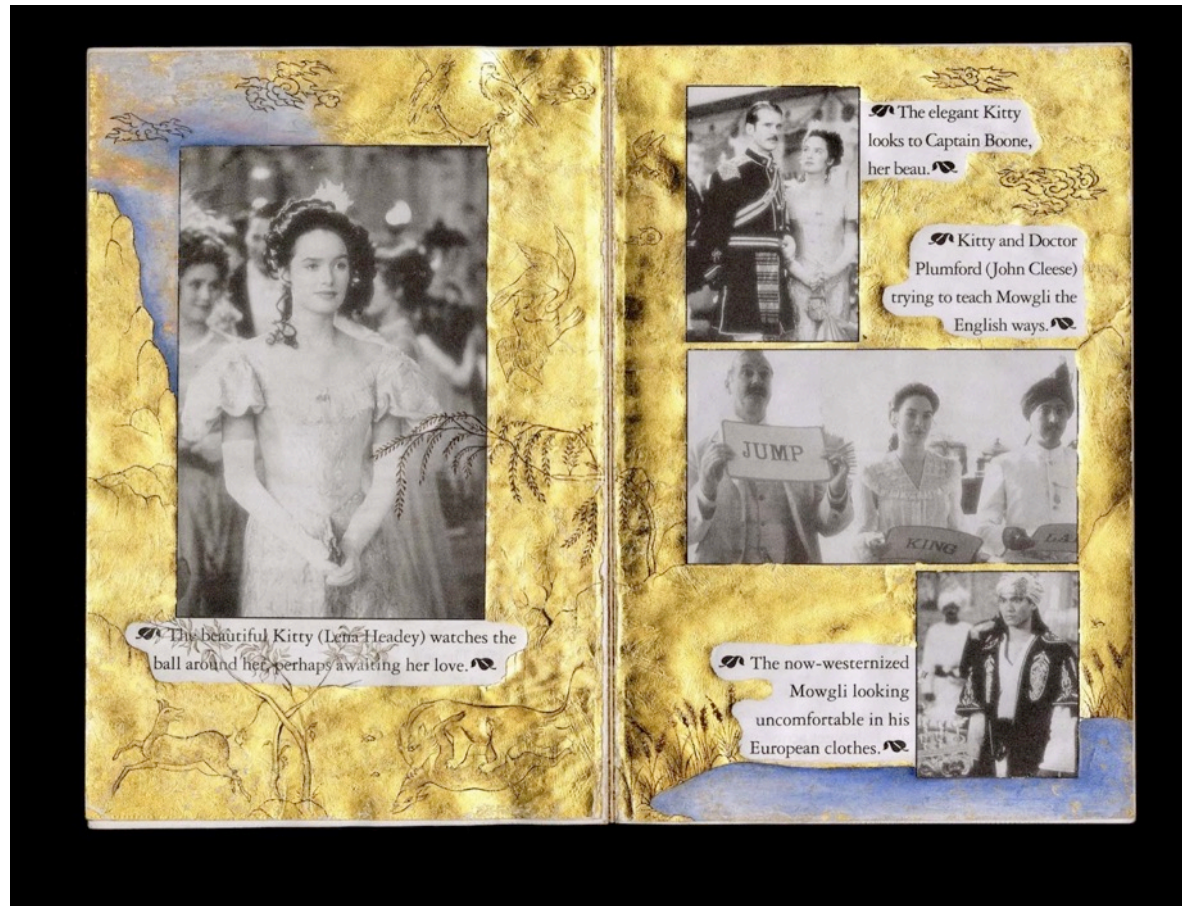
At its best the flower painting can be a work of creative genius. Flower painting is totally worthy as an art in its own right.

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How to Paint a Flower
Gadrung on paper (hand-painted found book)
18.5cm x 23cm
2017



Inconvenient Truth
Gadrung on paper (hand-painted found book)
19cm x 24cm
2015



All Representation is Misrepresentation
Gadrun & goldleaf on paper (hand-painted found book)
19cm x 23.5cm
2018

Mansha Chhatwal

A Visual artist and graphic designer from Mumbai, Mansha has worked on several experimental projects. *Songs of a Coward* - What do writers do? They place just twenty six alphabets A-Z in gazillion ways to tell innumerable stories or impart to us the knowledge of this world. Once you burn those letters the writer must find his/her way back to the alphabet. To use them without fear and with a playful spirit.

The artist interprets the book by deconstructing the poems literally and rearranging the letters one by one, in sets of A-Z. Ever so slowly and patiently she arrives at complete sets of the alphabet, by now clear of all the pain and ready to be used again.

Drawing the line of intolerance - When a book burns darkly, the light of flames allow us to see the ones in power staking their claim to it. Ashes rise in the air, stinging the eyes, hurting our throats, punctuating the threat being made openly to the freedom of thought & expression.

In memory of such incidents the artist burns the books ceremoniously once more and uses the ashes to paint on paper. These panels invite you to meditate upon the tragic incidents for a few moments.

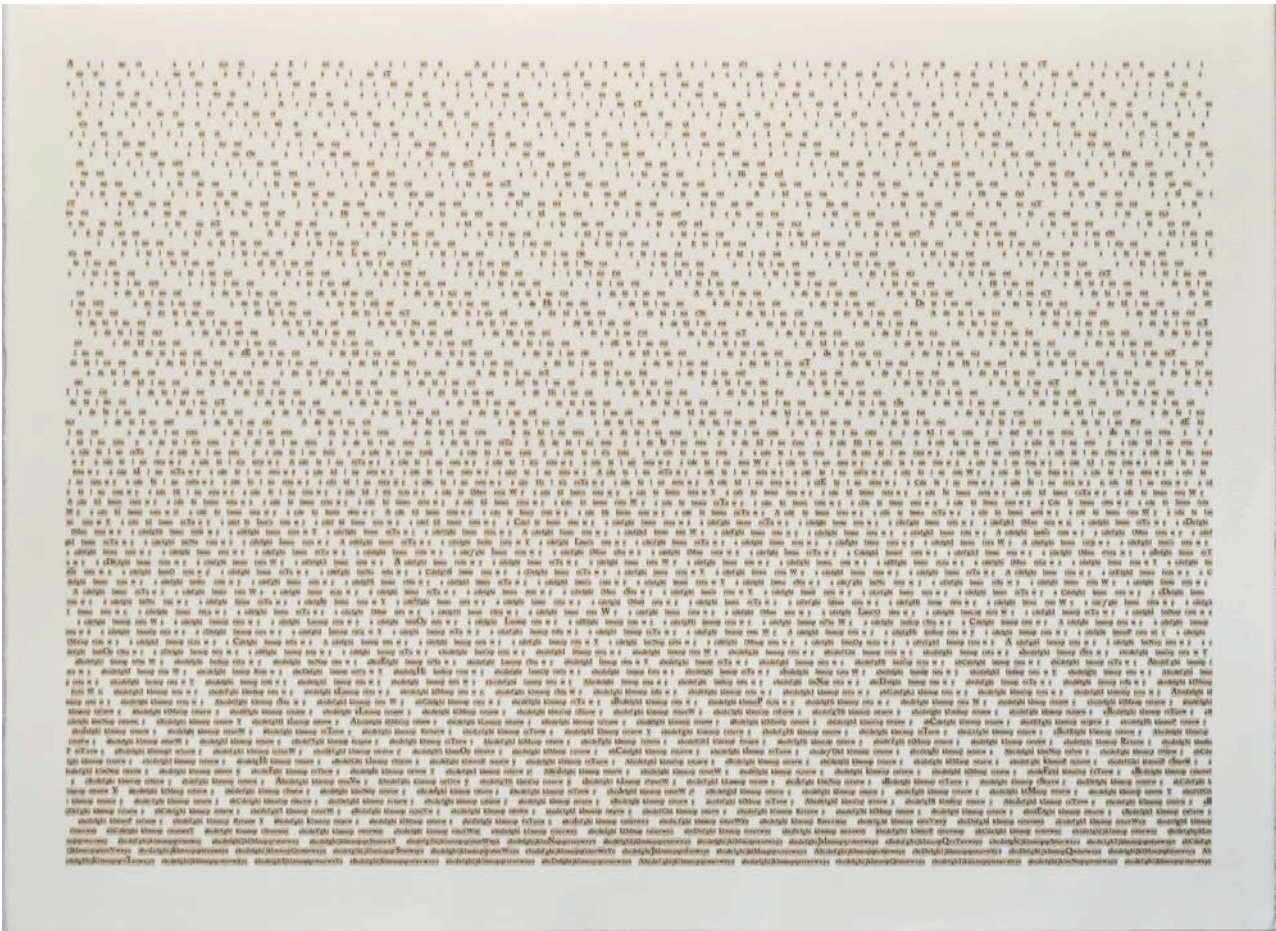
Brick or a Book - Since ancient times book burners have reduced to ashes the magical, fearful words written on pages. Even in the age of Kindle and ebooks the act of book burning is a powerful one and considered sacrilegious. A book is still considered to be an object of respect and great value. Books and libraries are undoubtedly the soul of our modern human civilization.

This work is inspired by candle marches that take place after a tragedy occurs. Its an act of healing, solidarity and also of taking action. Pages of books (burnt in the past) are made into candles.

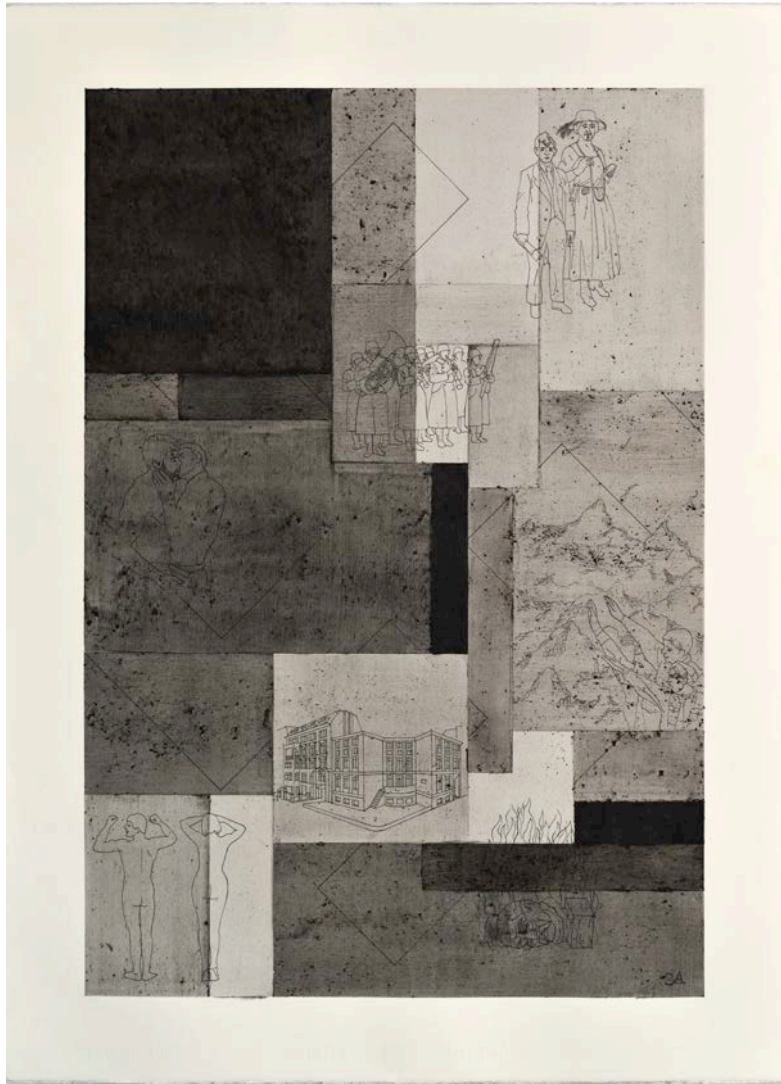
Library – The artist delves into the stories of libraries that have been attacked. In sharing the stories as she learns them, she is inspired by the storytelling of Ramayana using Kalamkari drawings. Her research translates into drawings of stories patched together from different sources, while leaving space for new ones to come in.



Drawing the Line of Intolerance
Book ash, acrylic medium, archival paper
22" x 15" each
2019



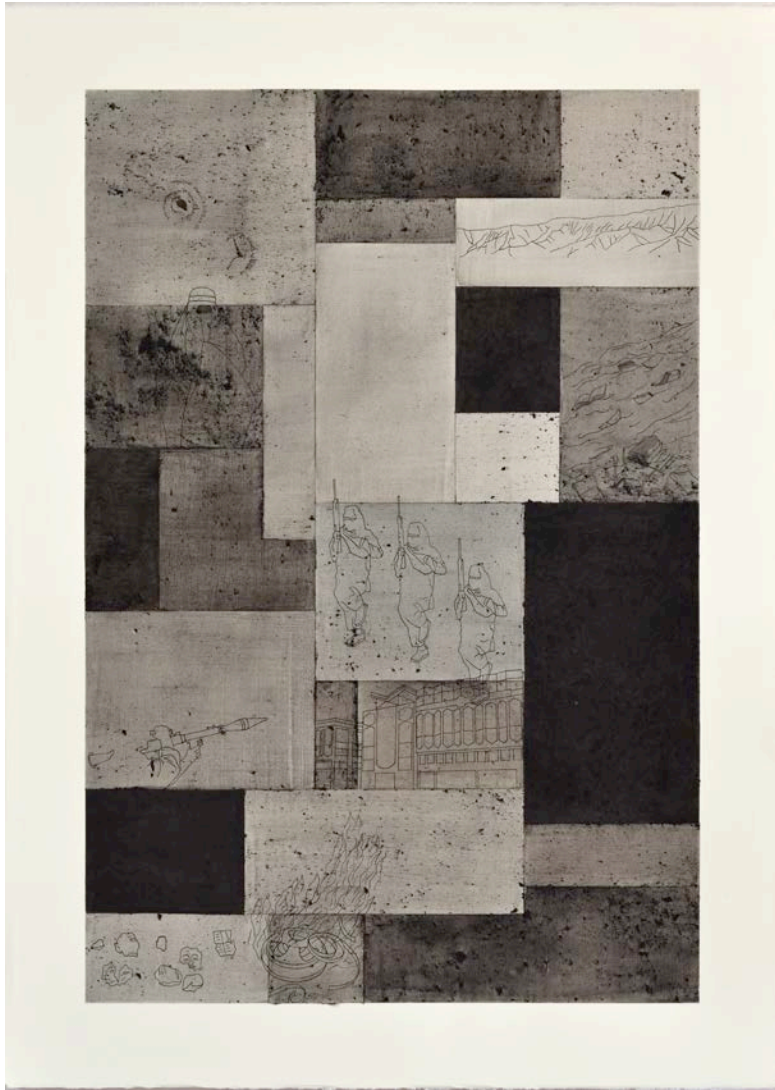
Songs of a Coward
Book pages, Glue, Archival paper
22" x 30"
2019



Library - Institute for Sexual Science (Berlin, 1933)
Book ash, acrylic medium, ink, archival paper
30" x 22"
2019

Library - Jaffna Public Library (Jaffna, Sri Lanka, 1981 & 1985)
Book ash, acrylic medium, ink, archival paper
30" x 22"
2019





*Library -Hakim Nasir Khusraw Balkhi Cultural Center
(Pol-e Khumri, Afghanistan, 1998)*

Book ash, acrylic medium, ink, archival paper

30" x 22"

2019

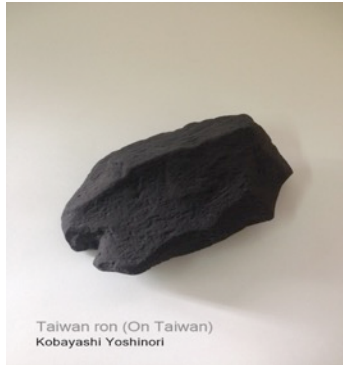


Aftermath – Five Cities that Ruled the World (Douglas Wilson)

Book ash, plaster of paris, pigment

11" x 4.5" x 3.5"

2016

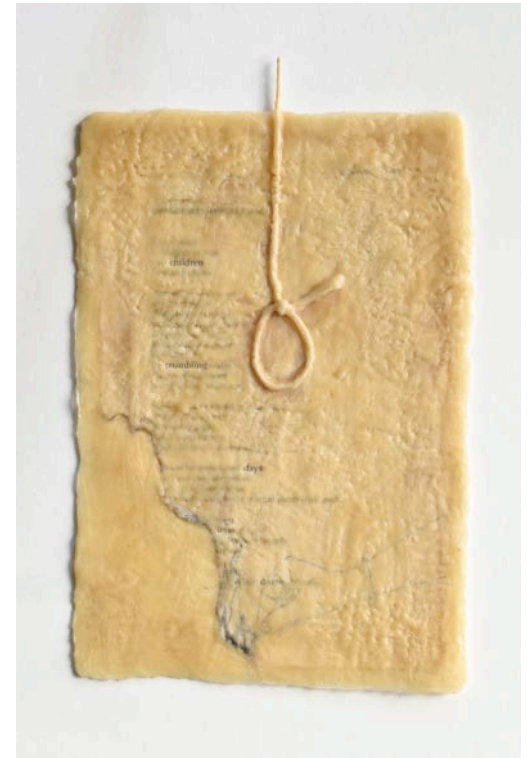
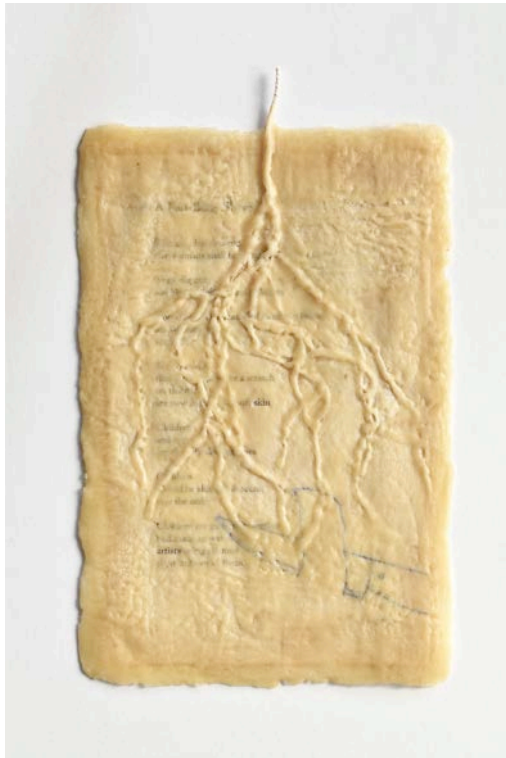


Aftermath

Book ash, plaster of paris, pigment

variable

2015

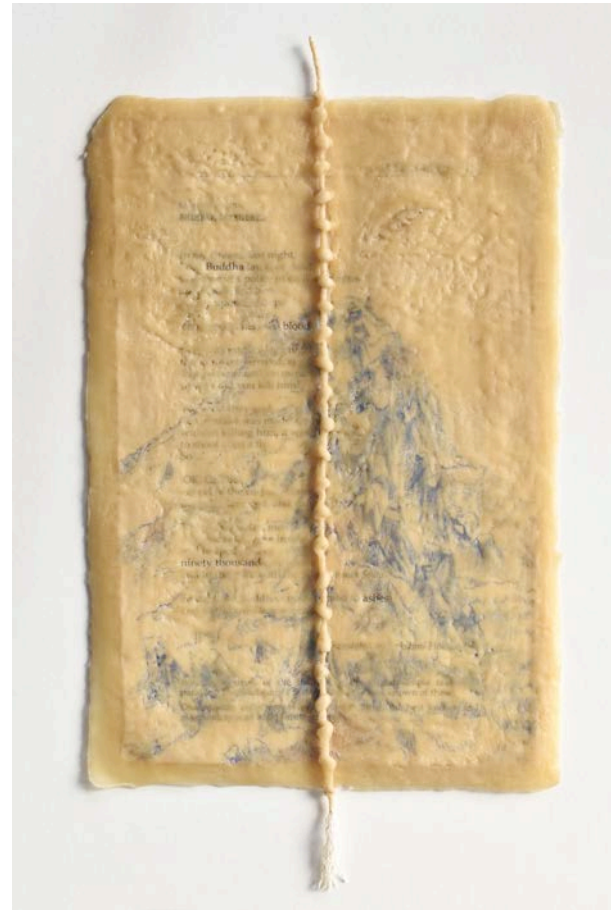
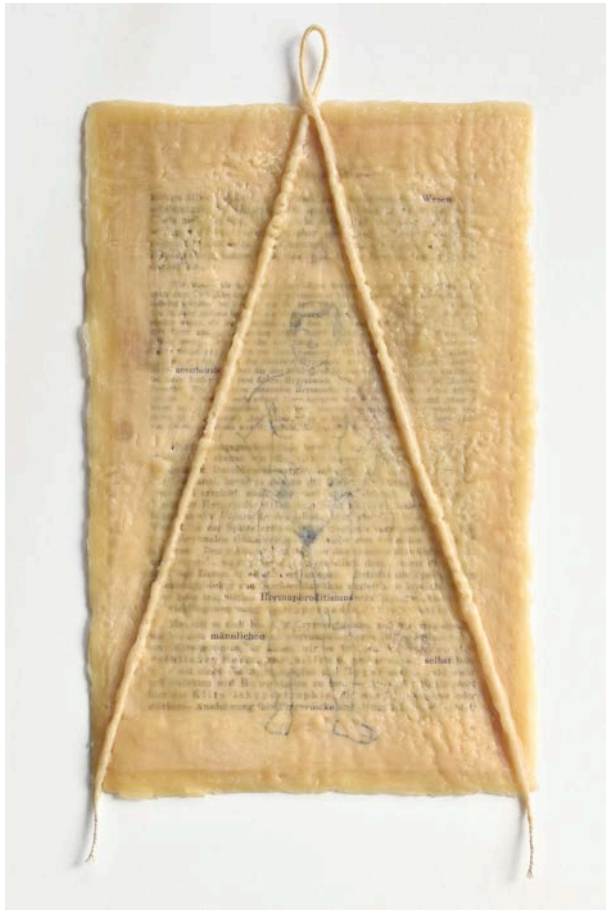


Brick or a Book - A Full-Body Shave , This Earth of Mankind & Oppressed By Nights Of War

Book page, Fibre, Beeswax, Blue Ink

9.5" x 6"

2019



Brick or a Book – Sexualpathologie & Buddha Murdered
Book page, Fibre, Beeswax, Blue Ink
11" x 6.75"
2019

Najmun Nehar Keya

Najmun Nahar keya born in Dhaka, Bangladesh. Completed her MFA from Tokyo University of The Arts and BFA from Faculty of Fine Art, University of Dhaka. Najmun compares the entire incidence of her memory that she passed, with her present feelings in this current society. She is also curious about the dichotomy of human behavior and society. Besides drawing and painting Keya also has been experimenting with different materials and mediums such as video, 2-D animation, print making etc.

She exhibited her works in Bangladesh, India, Nepal, Japan, Netherlands, Poland, France and other countries. Najmun participated in artist residency programs in Nepal and South Korea. Keya has also received a fellowship from Aminul Islam Trust 2006 and 2007. She won the Grand Award in Young painters exhibition-2010 organized by Berger paints Bangladesh. Keya is working with Britto Arts Trust, first non-profit artist run organization in Bangladesh since 2008. She received scholarship from the Japanese government in 2012, she won the Charles Wallace professional visit fellowship, UK in 2018 and Honourable mention award in 18th Asian art biennale.

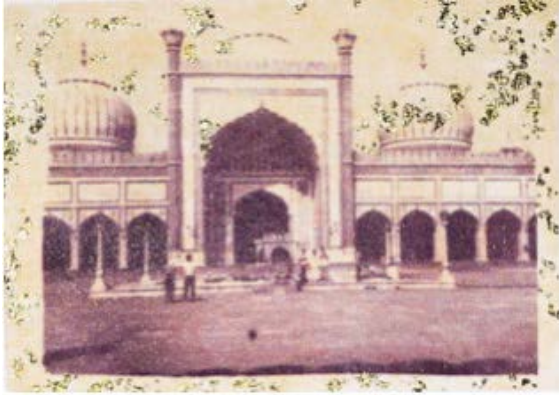


Voyage

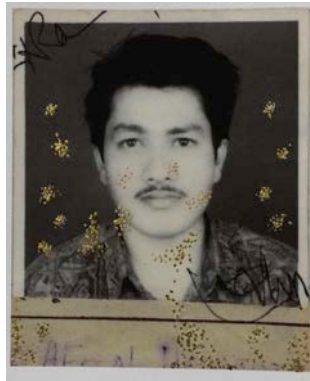
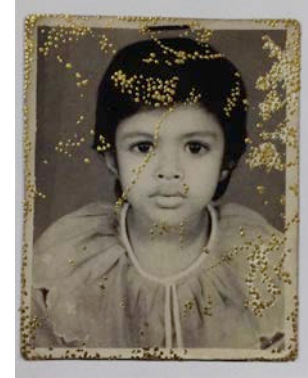
Digital print, gold leaf, rabbit skin glue
7cm x 9cm each (set of 27)

2017

AP + 3



Detail



Known Unknown

Photo print on archival paper, gold leaf, archival glue

5"x 4" each (set of 8)

2019



Echo of Love

Photo print on archival paper, gold leaf, archival glue

10"x 12" each approx (set of 7)

2019

Vipeksha Gupta

A Delhi based drawing artist, Vipeksha Gupta focuses on taking a critical view on the concept of looking inward for finding peace and the whole science of spirituality. Her arrangements are schematic; inviting the viewer to move into a space of deep contemplation. It is a process of metamorphosis that begins when the soul awakens to its spiritual essence.

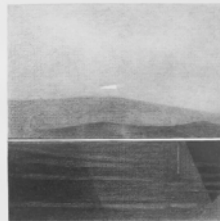
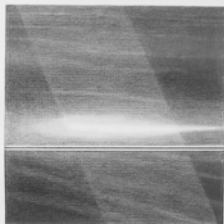
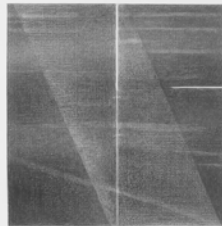
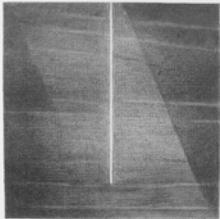
Studied art at Triveni Kala Sangam New Delhi from 2010-2017. Her selective shows include India Art Fair 2019; Delhi Contemporary Art Week (Blueprint12) 2018; Annual Art Exhibiton 2016-17 Sahitya Kala Parishad, Lalit Kala Akademi Ravindra Bhavan, New Delhi 2017; VAMA, women's artists' art exhibition organized by Sahitya Kala Parishad, AIFACS New Delhi 2016; and in 2013 at IGNCA, 88th Annual Art Exhibition; AIFACS 2015, New Delhi and Annual Ravi Jain Award 2014 Dhoomimal Gallery, New Delhi.

She was awarded for her drawings at the 88th Annual Art Exhibition AIFACS 2015 and Annual Art Exhibiton 2016-17, Sahitya Kala Parishad. Besides this, she attended workshops on Dokra art by Mr. Purnachandra Pradhan, organized by JSPL and Swayamshilpat Crafts Museum New Delhi 2015 and Ink wash of Chinese Tradition by J.Raj Dassani, organized by Rasaja Foundation, 2016 New Delhi.

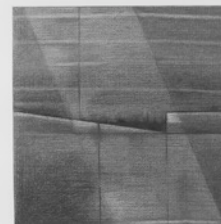
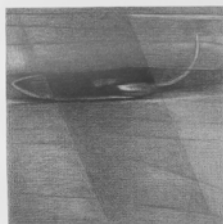
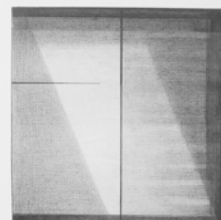
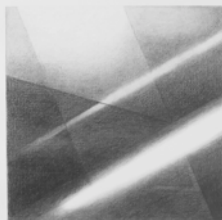
Anāpāna-sati - These intensive, experiential and contemplative drawings are based on her experience of the exploration of her own breath. Each breath carries a novel experience which reveals the truth about Anicca (impermanence). While exploring within at great depths, one realizes that the whole body is made of infinite Kalapas (cells) which are transitory and each Kalapa defines the below mentioned experiences. Each drawing is indented 10,000 times with circular cells hence depicting her journey while introspecting.

These 16 exercises bring about the 4 foundations of mindfulness namely: 1-4 contemplation of the body as body strictly, 5-8 contemplation of feeling as feeling strictly, 9-12 contemplation of mind (consciousness) as mind strictly, 13-16 contemplation of mind-objects as mind objects strictly.

Paramis - There are 10 virtues which when all developed, leads to complete inner peace and happiness. This series is based on her experience when she undertook a 10 day retreat in noble silence. With each passing day the meditator develops parami ; hence each day denoting one virtue.



Anāpāna-sati
pencil on paper
20" x 20" (each)
2019



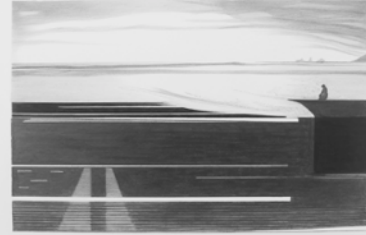
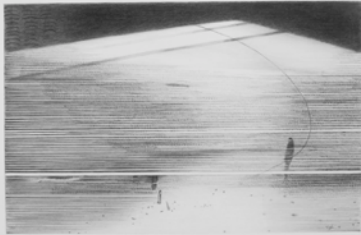
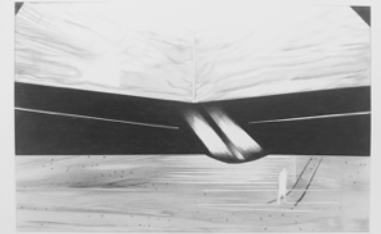
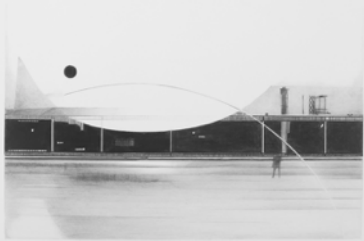
Anāpāna-sati
pencil on paper
20" x 20" (each)
2019



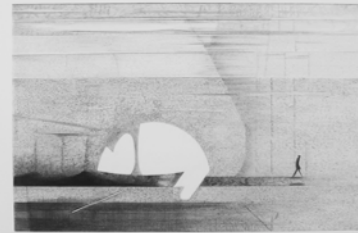
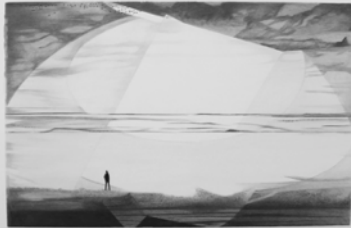
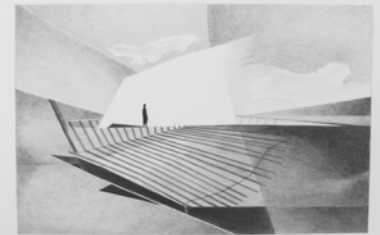
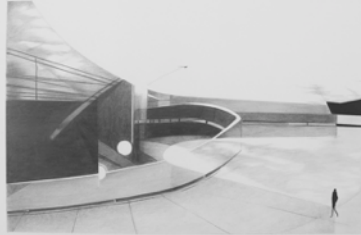
Anāpāna-sati
pencil on paper
20" x 20" (each)
2019



Anāpāna-sati
pencil on paper
20" x 20" (each)
2019



Pāramīs (Ten virtues)
pencil on paper
15" x 20" each
2019



Pāramīs (Ten virtues)
pencil on paper
15" x 20" each
2019