

An abstract painting with a complex, layered texture. The colors are primarily earthy, including various shades of brown, tan, and beige, interspersed with cooler tones of blue, green, and red. The brushstrokes are visible and varied in direction, creating a sense of depth and movement. The overall effect is that of a rich, textured surface, possibly a wall or a canvas that has been built up over time.

AN INTERSECTION OF THE TIMELESS MOMENT

January 7 - February 12, 2022



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**AN INTERSECTION OF
THE TIMELESS MOMENT**

January 7 - February 12, 2022

Akhilesh
Avadhesh Yadav
Samir Aich
Sunil De
Vikram
Yogendra Tripathi

www.aakritiartgallery.com

Aakriti Art Gallery

(A unit of Chisel Crafts Pvt. Ltd.)

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An Intersection of The Timeless Moment

'An Intersection of The Timeless Moment' is told through the countless pieces of ephemera that collectively frame a life. Things can harden meaningfully in the moment of indecision- "We live our lives, made up of a great quantity of isolated instants, so as to be lost at the heart of a multitude of things." They do not begin at the beginning or end at the end. Instead of drawing out the character on providing a catalogue on abstraction. Now the uniqueness of these exciting and powerful artists discussed here born precisely of this articulation which considers them together, and the triple practice formulating questions of various orders, a treat to watch. "It's the hour things get. To be excellently pointless, like describing the alphabet." (-Clover. J) They are something we wish to give for they speak our desire. But the same desire may find other forms of representation and interrogates painterly values at the same time casually on the surface of the day, staring at the bottom, jotting in our daybooks, how beautiful, the armies of autumn.

Even when Akhilesh does not use the colour or that monochromatic patch on white as an image, it presides over his work as a phylactery, an emblem of a perfect state of mind well behind his desperate eyes, the epistemology of a living, how to stand up. He developed an inward stance consistently along his serigraphs, canvases and watercolours on paper. This should not be confused with the visible spectacle before which one sings out or pay an obeisance, nor even with the perceptible and sensible objects whose action decomposes our love and pain. His abstraction, he insisted, was in every case founded on mundane things, speaking of the 'emotional reality' of colour and line, and insisting upon the universalistic formal vocabulary of abstraction that viewers initially baffled, learnt to share later. The other part of the oeuvre is in his extraordinarily sensitive modulation of tints and shades. The erased areas between them have taken on a new resonance that pushes us to the constructive markers. But the sharpest articulations take place when he plumbs into the depths of his black-which is massive and subliminal despite his vital presence.

Sunil De (he signs his work as Suneel) reminds us of the pleasures to be found in

visual seduction. He is a painter of unshakeable integrity, of a logical and rigorous intellect, and sincere. The current enthusiasm for cool, distanced conceptual strategies threatens at times to transform abstract painting into a purely cerebral understanding. A reassessment is needed if we read later the theoretical premise in which Sunil practices. His abstractions are pulsating markers woven from whiplash lines, coloured fields and an occasional sweep. They glow with an inner richness and trembling of the soul while incorporating the shadows behind them as part of their careening, shifting energy. He has acquired eloquence, a curiously mature sense of the meaning of the subjective apparatus and how to persuade an army of colours that really need his help. He pursues a certain personal style but seems to see abstract painting as a field of possibilities to which his soul is free from any relinquishment and pleasurable hindrances, the dignity that exists within the austere interface is now scattered across the silence of these forms-manifested as chance, the walls of perception, though it achieves an effect of fluent spontaneity, arranged with skill and care.

Samir Aich, his painting is not before us the recall sensations stay with us; the interaction between repetition and recollection has already become a part of the memory told through the countless pieces of ephemera that collectively frame a life. It organizes the movement by multiplying and structuring interconnections through networks. A story in dots, in pain of the bestiality and persecution. It expresses the movement and controls the sense and direction of the imaginary that runs throughout these communicative connections, in other words, the imaginary is guided and channeled within the communicative machine. "Soon part of me will explore the deep and dark, Floor of the harbour. I am everywhere, I suffer and move, my mind and my heart move, with all that move me, under the water or whistling...".

It becomes interesting at this point how his small works, the abstraction fights for its life, seeking instead to hold on to that tenuous thread that connects its operations to those of the world, whose appearances, at least are conspicuously absent from their frames. It is a metaphoric mode of self-presentation: self understood as quasi self, for it has no perceptual components. The presence of the wound is sheer because the perceptual components are woven into the surface: what we are exposed to is the phenomena of sheer surface of the canvas in as much as it is part of the woven layers of colour tonalities.

The painted spaces are zany and imaginative as if the artist was suddenly

possessed with ideas and just had to get them drawn. Avadhesh Yadav massed an enormous amount of content on a tiny act as he tries to encompass the phenomenological implications of his concerns and beliefs. The diagrams are complex and somewhat may look impenetrable that may collapse in its own weight. He loves tangents, starkness incompleteness and reversal that intrigue. He invents thoughts, turns it inside out, takes unexpected turns and juxtaposes different ideas in order to create new perceptions of the world. He layers information the way other artists layer materials. He takes us on an amazing journey that is lucid if not brilliant keeping in mind that the key to any successful conceptually based art is to be able to ingrain thought in material and these paper works are towards that. Otherwise everything's just a dream.

Yogendra Tripathi's work circumscribes formal structures, for another, his studies become unaffected that nothing which we are to perceive in this world equals the power of your intense fragility: whose texture compels us with the colour of our universe. the flat paint body seem less important than tone, an effacement of one layer followed by another setting a vector. That fluttering things have so distinct a shade, shadow set against deeper shadow, marking the points but struggling within this like leaven, falling to it like light, is everything that is free or open, that grows or is willing to change: this is the realm of freedom where their forms reflect, intersect or overlap, the frame within the frame diverges instead of converging, and illuminating areas. And just as there are no words for the surface, that is, As Ashbery says, no words to say what it really is, that it is not superficial but a visible core, then there is no way out of the problem of pathos and our experience- an expanse to an work makes a definite move away from nature- bound imagery in the direction of an abstract language. Mark by mark, small drawings thus evolve into a grid like structure. He has also done few paper works where he seems released to plot swirls and ovals.

In art-historical terms, practice can be seen in relation to an earlier generation of Indian abstract artists such as Vikram, his drawings from an earlier period tend toward the resolutely abstract, they intimate cultural references which become explicit in which historical architecture suggests an aesthetic link to both textual and graphic interventions also attest to the close links between his inner life and his practice as an artist. His work is penetrative and incisive. As if Lowell speaks to us – “we are all old-timers, each of us holds a locked razor.” These paintings evoked landscapes abandoned, much of his language purposes an alliance

between the ragged idiosyncrasy of the self and a unique form (or, one might say, a prominent Euclidean individual-the swirled circle). In these works, this imperturbable presence absorbs the agitations of the self or would say exude a certain degree of stasis. Outlines wobbled, paint spread; circles becoming ovals- he shifts simultaneously from large to relatively small formats, working with closer to the surface with a sense of intimacy in small and a sense of distance and space in large works that adds a sense of monumentality and markers used instinctively to stimulate the surface. It is necessary for him that his painting follows an internal spontaneous spirituality and becomes a self-generating organism, while these early paintings remained rigorously abstract, his subsequent drawings were full of figural imagery-with intermittent spells of non-figurative breaks. As the years passed, his paintings as well as his drawings became stark, bare, reclusive and minimal, owing perhaps to his interaction with fellow artists as an art dealer.

“Only then can the chronic inattention, Of our lives drape itself around us, conciliatory, And with one eye on those long tan plush shadows, That speak so deeply into our unprepared knowledge. Of ourselves, the talking engines of our day.”(-John Ashbery).

There is no longer a separate realm capable of acting as a container for the ideal solutions to real problems, no longer a safe distance between day to day actions and the purity which surrounds ones hopes and aspirations. The two spheres have merged into one complex hyperspace which is as yet incompletely mapped onto our consciousness that are overwrought and rather ecstatic-emerge through a soft treatment of projected sites to engage the viewers gaze in a variety of orientations. Interferences occur for the sake of a new association/position: another binary opposition. Here is a space for cultural poesies, as aesthetics. In this way, they can only be revived as merely as one artist's personal sentiments.

Nanak Ganguly

Akhilesh (b. 1956)

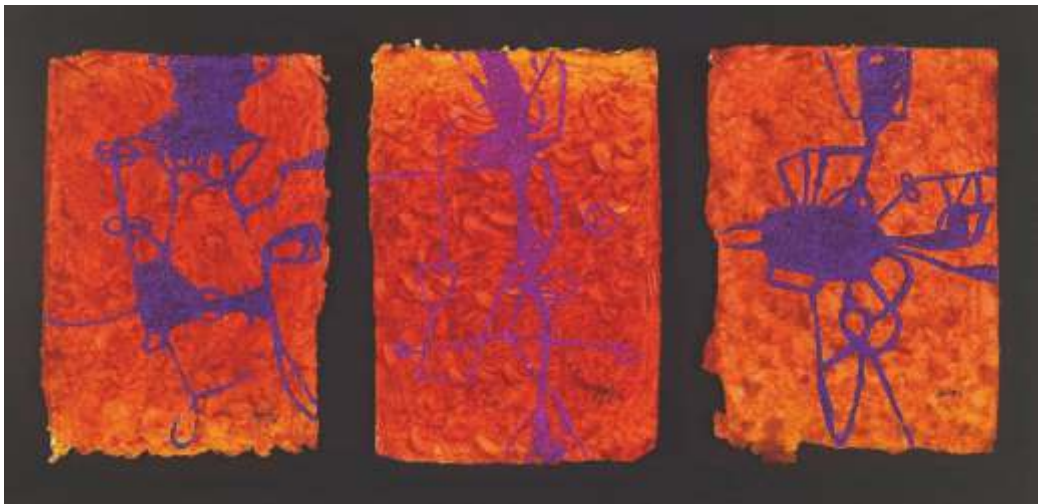
Ref No : C0949

mixed media on handmade paper
14 x 28 in (Triptych)
2021



Ref No : C0948

mixed media on handmade paper
14 x 28 in (Triptych)
2021



Ref No : C0947

mixed media on handmade paper
14 x 28 in (Triptych)
2021





Ref No : AH034

Silence
ink on paper
15.5 x 15.5 in
1986

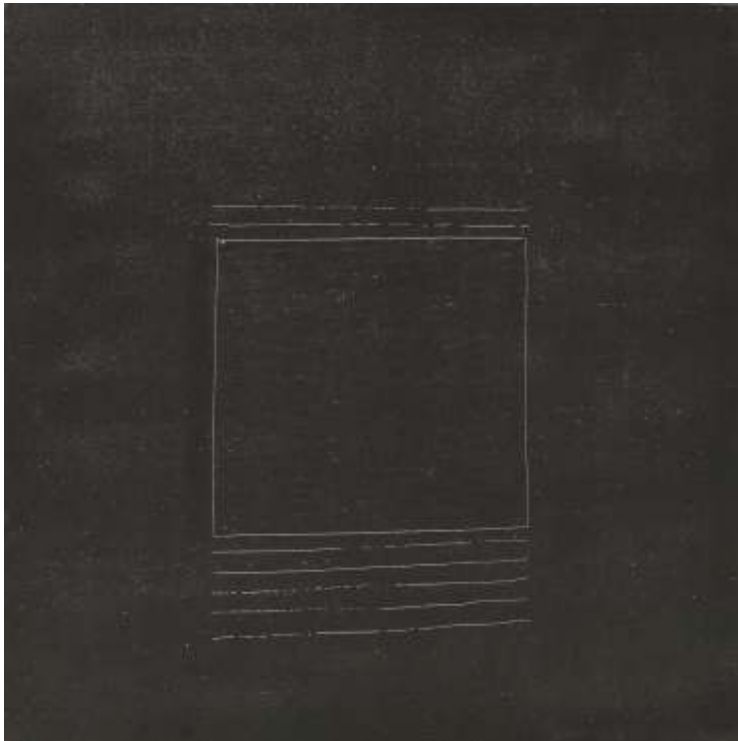


Ref No : AH029

Between Us
ink on paper
16 x 16 in
1989

Ref No : AH035

Viram
ink on paper
19.5 x 16.5 in
1986



Ref No : AH012

acrylic on canvas
30 x 30 in
1996

Ref No : AH027

Has It Something To Do
With Benaras
acrylic on canvas
36 x 36 in
1997



Avadhesh Yadav (b. 1972)

Ref No : C0941

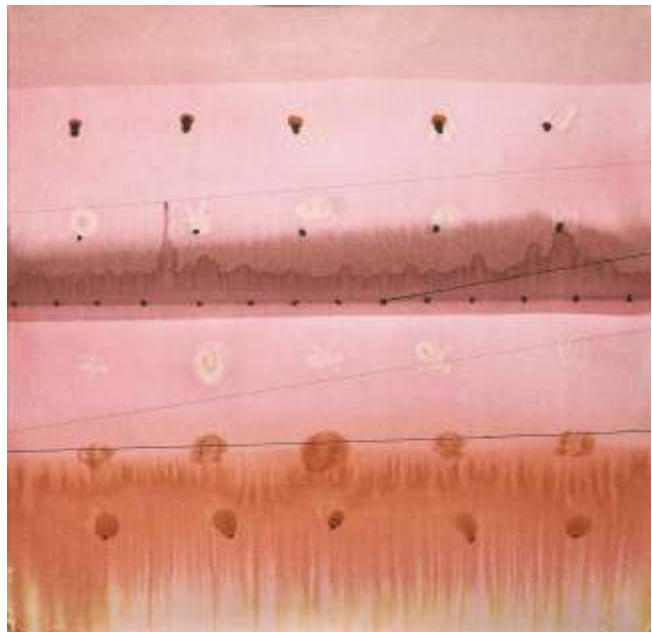
watercolour on paper
29.5 x 29.5 in
2021

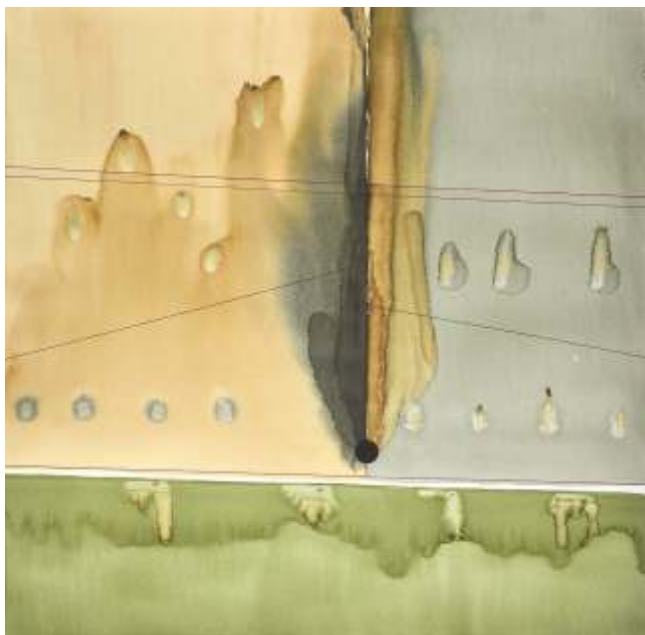


Ref No : C0935
Desert
watercolour on paper
30 x 29.5 in
2021



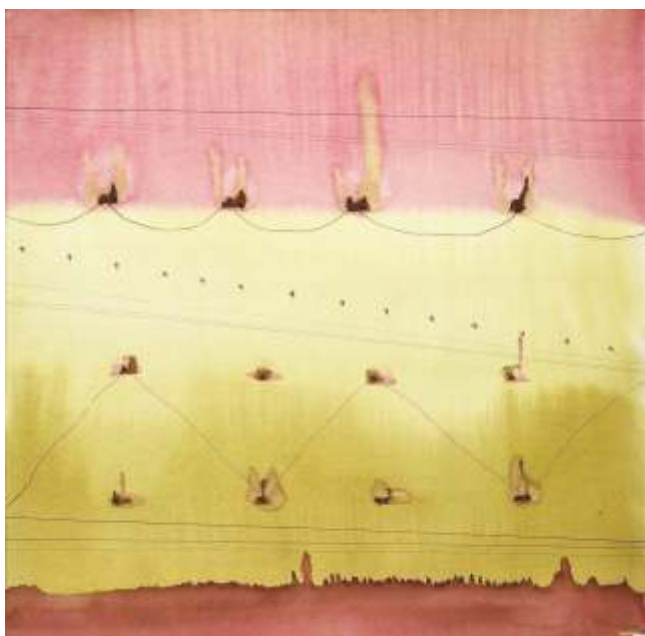
Ref No : C0939
River Within
watercolour on paper
30 x 29.5 in
2021





Ref No : C0938

On The Door
watercolour on paper
30 x 30 in
2021

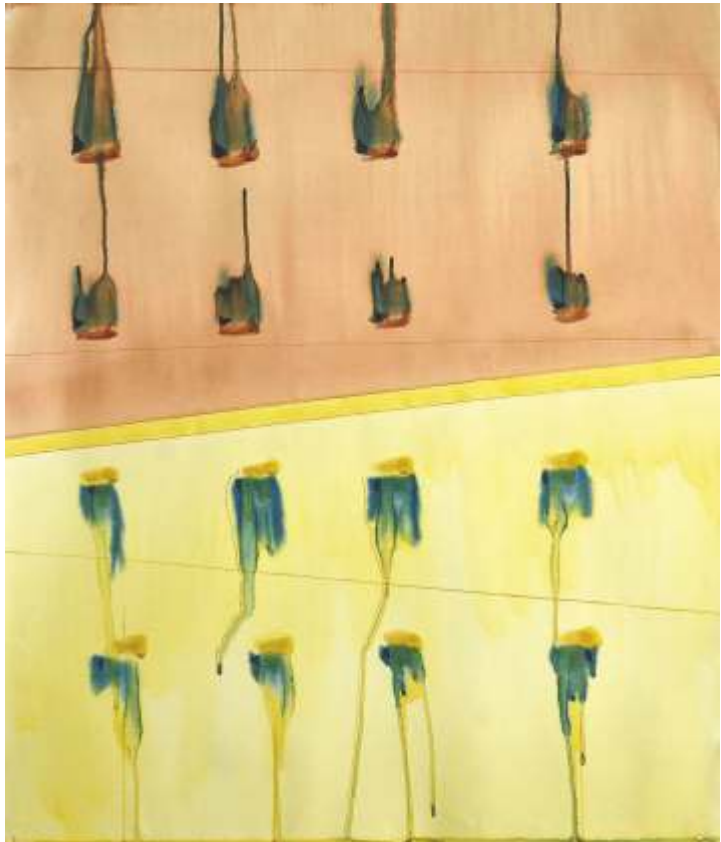


Ref No : C0934

Veils - I
watercolour on paper
30 x 30 in
2021

Ref No : C0936

Flowers For Her
watercolour on paper
34.5 x 30 in
2021



Samir Aich (b. 1956)

Ref No : C0930

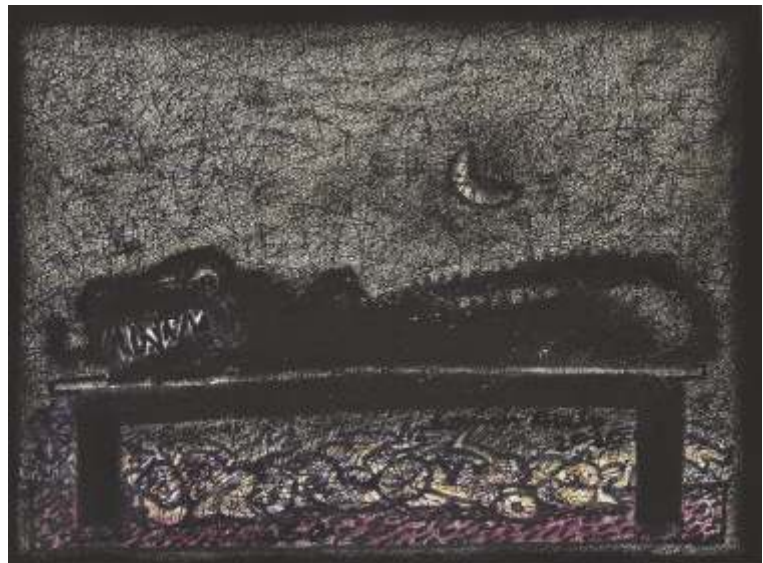
Turmoil
pen & conte on acid free paper
8 x 12 in
2021





Ref No : C0927

On The Bed
pen & dry pastel
on acid free paper
9 x 12 in
2021

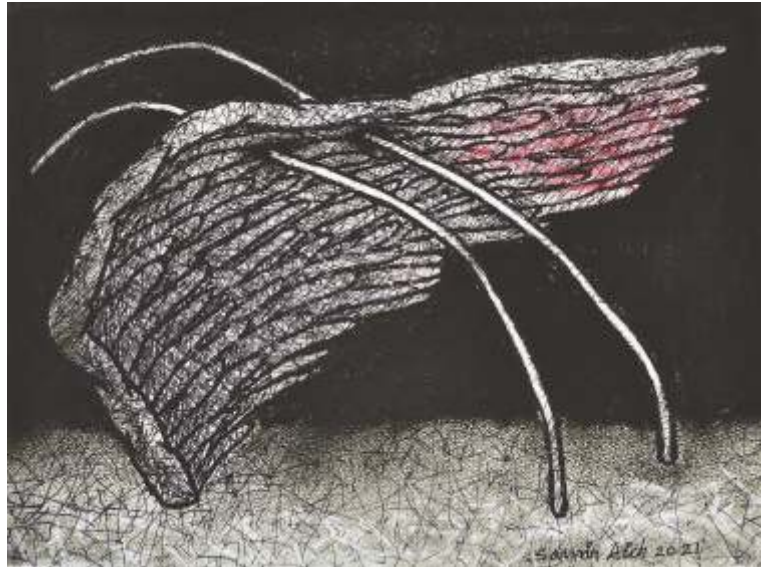


Ref No : C0933

At Night
pen & conte on
acid free paper
9 x 12 in
2020

Ref No : C0932

The Wing
pen & conte on
acid free paper
9 x 12 in
2021



Ref No : C0931

Behind The Screen
pen & conte on
acid free paper
8.5 x 12 in
2020

Ref No : C0981

pen & ink, conte & dry pastel on paper
21 x 30 in
2021



Ref No : C0982

pen & ink, conte & dry pastel on paper
21 x 30 in
2021



Ref No : C0980

pen & ink, conte & dry pastel on paper
29 x 41 in
2021



Sunil De (b. 1948)

Ref No : C0920

acrylic on handmade paper
22 x 22 in
2021



Ref No : C0921

acrylic on handmade paper
23.5 x 22 in
2021





Ref No : C0922

acrylic on handmade paper
23 x 22 in
2021



Ref No : C0925

acrylic on canson paper
23 x 21 in
2021

Ref No : C0924

acrylic on handmade paper
30 x 22 in
2021



Ref No : C0923

acrylic on handmade paper
30 x 22 in
2021



Ref No : C0989

acrylic on canvas
60 x 60 in
2021



Ref No : C0988

acrylic on canvas
60 x 60 in
2021



Vikram (b. 1962)

Ref No : C0990

acrylic on paper
11.5 x 8 in
2020



Ref No : C0991

acrylic on paper
11.5 x 8 in
2020



Ref No : C0992

acrylic on paper
8 x 11 in
2020



Ref No : C0993

acrylic on paper
8 x 11 in
2020



Ref No : C0994

acrylic on paper
8 x 11 in
2020



Ref No : C0998

acrylic on paper
8 x 11 in
2020



Ref No : C0999

acrylic on paper
8 x 11 in
2020



Ref No : C1000

acrylic on paper
8 x 11 in
2020



Ref No : C1001

acrylic on paper
8 x 11 in
2020



Ref No : C0995

acrylic on canvas
12 x 12 in
2021



Ref No : C1002

acrylic on canvas
12 x 12 in
2021



Ref No : C1003

acrylic on canvas
12 x 12 in
2021



Ref No : C1004

acrylic on canvas
12 x 12 in
2021





Ref No : C0996

acrylic on canvas
36 x 24 in
2021



Ref No : C0997

acrylic on canvas
60 x 30 in
2021

Yogendra Tripathi (b. 1965)

Ref No : C0976

acrylic on paper
22 x 28 in
2021



Ref No : C0975

acrylic on paper
28 x 22 in
2021



Ref No : C0977

acrylic on paper
28 x 22 in
2021



Ref No : C0978

acrylic on paper
22 x 28 in
2021



Ref No : C0971

acrylic on canvas
36 x 48 in
2021



Ref No : C0974

acrylic on canvas
48 x 60 in
2021



Ref No : C0972

acrylic on canvas
48 x 60 in
2021



Ref No : C0973

acrylic on canvas
48 x 60 in
2021



Ref No : C0970

acrylic on canvas

96 x 72 in

2021





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