

STUDIO ART

INDIA ART FAIR 2023 | BOOTH A5

KHALIL CHISHTEE | SHIVANI AGGARWAL | MEGHA JOSHI | SACHIN TEKADE

STUDIO ART

STUDIO ART is a Contemporary Art Gallery in New Delhi , founded by Ashna Singh in 2003.

The focus of the Gallery has always been to promote various experimental mediums of Contemporary Art. Studio Art has taken it's Vision forward by creating an innovative space for cutting edge artists, both acclaimed and emerging by curating thought-provoking exhibitions.

The Gallery has it's contemporary space in the Industrial area of Okhla in New Delhi and represents artist such as Baiju Parthan, Vivek Vilasini, Shivani Aggarwal, Khalil Chishtee and Megha Joshi.

SHIVANI AGGARWAL

Lost Stories- Time and Transformation

Is a set of five wooden newspapers, which touch upon ideas of preserved time, transience, lost news and quiet rebellion. The writings on the newspapers are about small radical changes in our social stereotypical thinking brought about by common citizens to bring in transformation and create alternate ways of being and living away from conformity. The work is paradoxical as it talks about rebellion and transformation while being completely static. It also touches upon the slowly diminishing printed news in this era of social media and digitalization.

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Lost stories - time and transformation (1)
19 x 6.5 x 3.5 Inches
Teak wood with epoxy and acrylic
2022-23

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SHIVANI AGGARWAL

Lost stories - time and transformation (2)
 19 x 15.5 x 3 Inches
 Teak wood with epoxy and acrylic
 2022-23

Lost stories - time and transformation (2)
19 x 15.5 x 3 Inches
Teak wood with epoxy and acrylic
2022-23

19 x 15.5 x 3 Inches

Teak wood with epoxy and acrylic

2022-23



SHIVANI AGGARWAL

Lost stories- time and transformation (3)

18.5 x 20.5 x1.5 inches

Teak wood with epoxy and acrylic

2022-23

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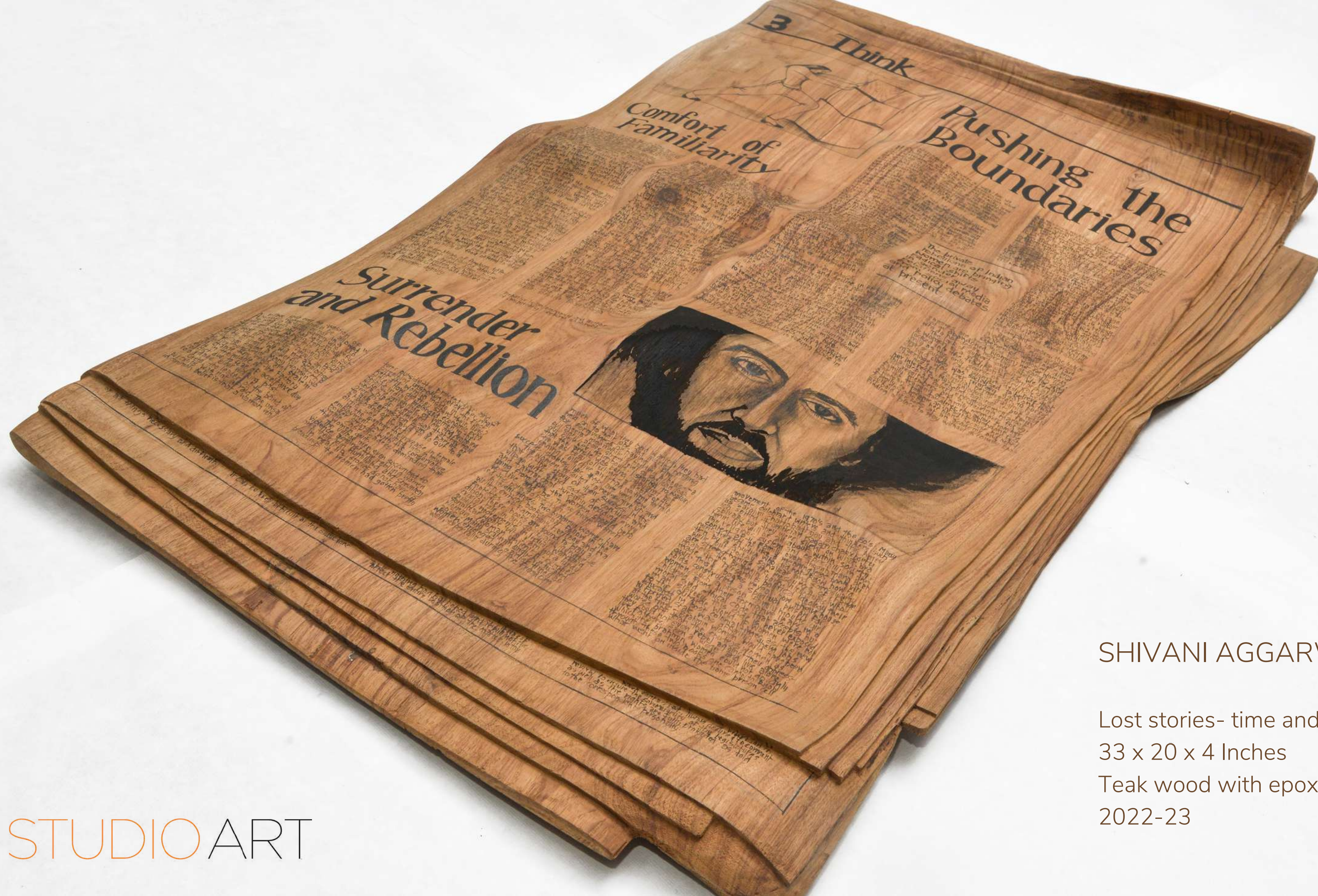
SHIVANI AGGARWAL

Lost stories- time and transformation (4)

10.4 x 18 x 4 Inches

Teak wood with epoxy and acrylic

2022-23



SHIVANI AGGARWAL

Lost stories- time and transformation (5)

33 x 20 x 4 Inches

Teak wood with epoxy and acrylic

2022-23

SHIVANI AGGARWAL

Emptiness...

Emptiness and time often intrigue me.

To have and be in nothingness gives me immense energy to work and fill it with thoughts.

The space expands and contracts almost organically. It becomes a space of infinite possibilities. Time too stops in this endless space.

I often start to think...

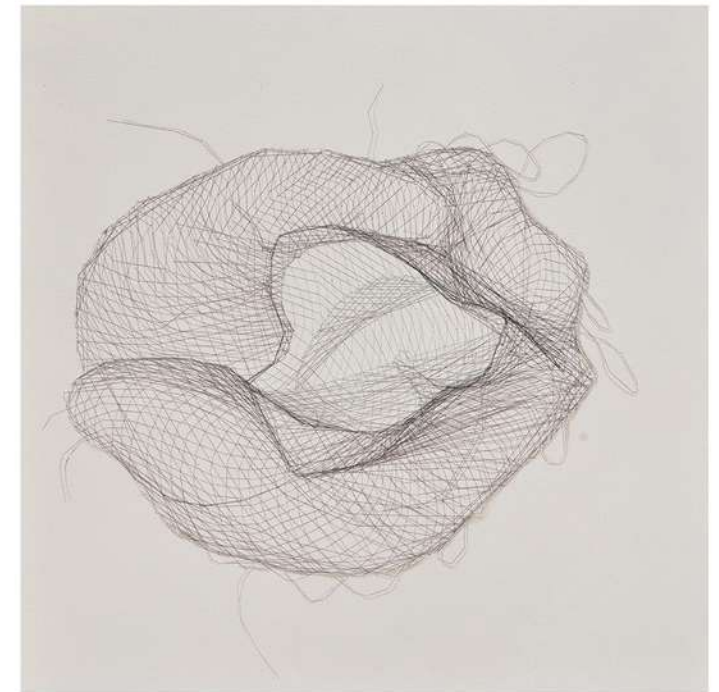
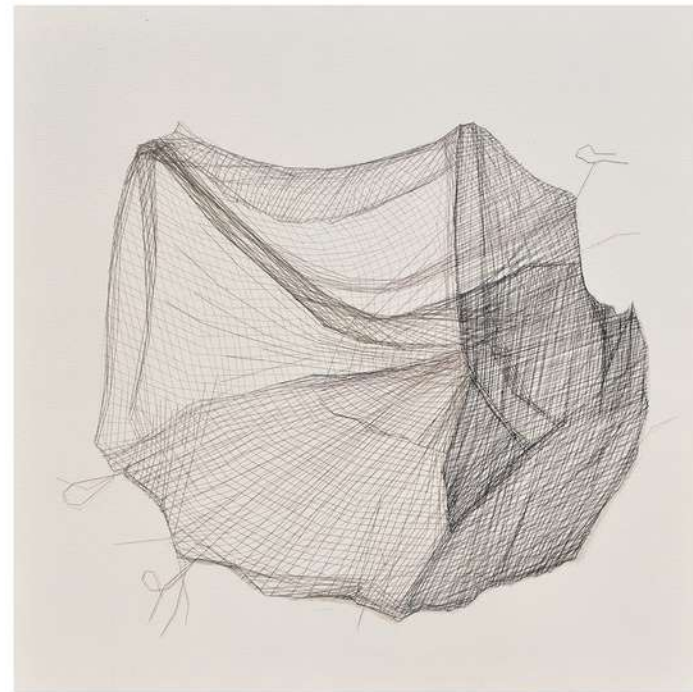
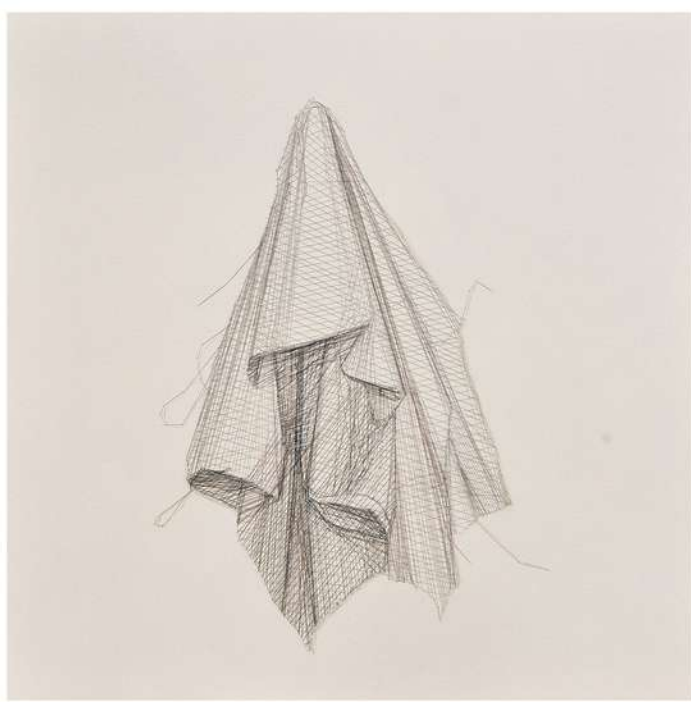
Do I hold and stitch this moment ?

Do I measure this nothingness ?

Do I expand it to explore its vastness ?

Do I get lost in it ?

Is a set of works on canvas, which are created by meticulously stitching delicate cotton threads creating a mesh. These forms appear to be like a cloth yet they are fragile, holding nothing in them made of only threads. The work is an attempt to define emptiness that these entities hold.



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SHIVANI AGGARWAL

Emptiness

24 x 24 Inches each | Set of 8

Cotton Threads and Acrylic on Canvas
2023

SHIVANI AGGARWAL

Shivani Aggarwal born in New Delhi, India 1975.

She is a Post Graduate in painting from Wimbledon school of art (London, UK) where she was studying under Charles Wallace art award in 2003.

She has had many solo exhibitions in cities like London, Lahore, Mumbai, Delhi and Dubai along with a solo project at the India Art Fair in 2013 with Studio Art, New Delhi.

Shivani's work is an emotional premonition of her own situation and the thoughts that emerge from there.

Over the past few years she has been involved with creating, enlarging, bending and twisting common everyday objects that she finds in her regular environment. They are symbolic of functionality where the personal , political or societal are constantly being challenged. Her art practice has evolved into three- dimensional installations in wood, fiberglass, terracotta and thread. Her use of the red thread in her previous body of works has been significant to her voice.

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KHALIL CHISHTEE

Faiz Ahmad Faiz
Meray dil meray musafir

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Mere dil, mere musaafir
Hua phir se hukm saadir

Ki watan-b-dar ho hum tum
Dein gali gali sadaaein

Karein rukh nagar-nagar ka
Ki suraag koi paayein

Kisi yaar-e-naamaa-bar ka
Har ek ajnabi se poochein

Jo pata tha apne ghar ka
Sar-e-koo-e-na-aashanaayaan
Humein din se raat karna

Kabhi is se baat karna
Kabhi us se baat karna

‘Tumhein kya kahoon ki kya hai
Shab-e-gham buri balaa hai’
Humein yeh bhi tha ghaneemat
Jo koi shumaar hota

‘Humein kya bura tha marna
Agar ek baar hota’



KHALIL CHISHTEE

Can You Extinguish A Star?

32 x 1/8 x 21 Inches

Metal | 2023

KHALIL CHISHTEE

ab tut girengi zanzire
ab zindano ki khair nahi
ab tut girengi zanzire
ab zindano ki khair nahi
jo dariya jhum ke uthe hai
ek dum se na taale jayenge
jo dariya jhum ke uthe hai
ek dum se na taale jayenge

katte bhi chalo badhte bhi chalo
baaju bhi bahut hai sar bhi bahut
katte bhi chalo badhte bhi chalo
baaju bhi bahut hai sar bhi bahut
chalte hi chalo ke ab dere
manzil pe hi daale jayenge
chalte hi chalo ke ab dere
manzil pe hi daale jayenge



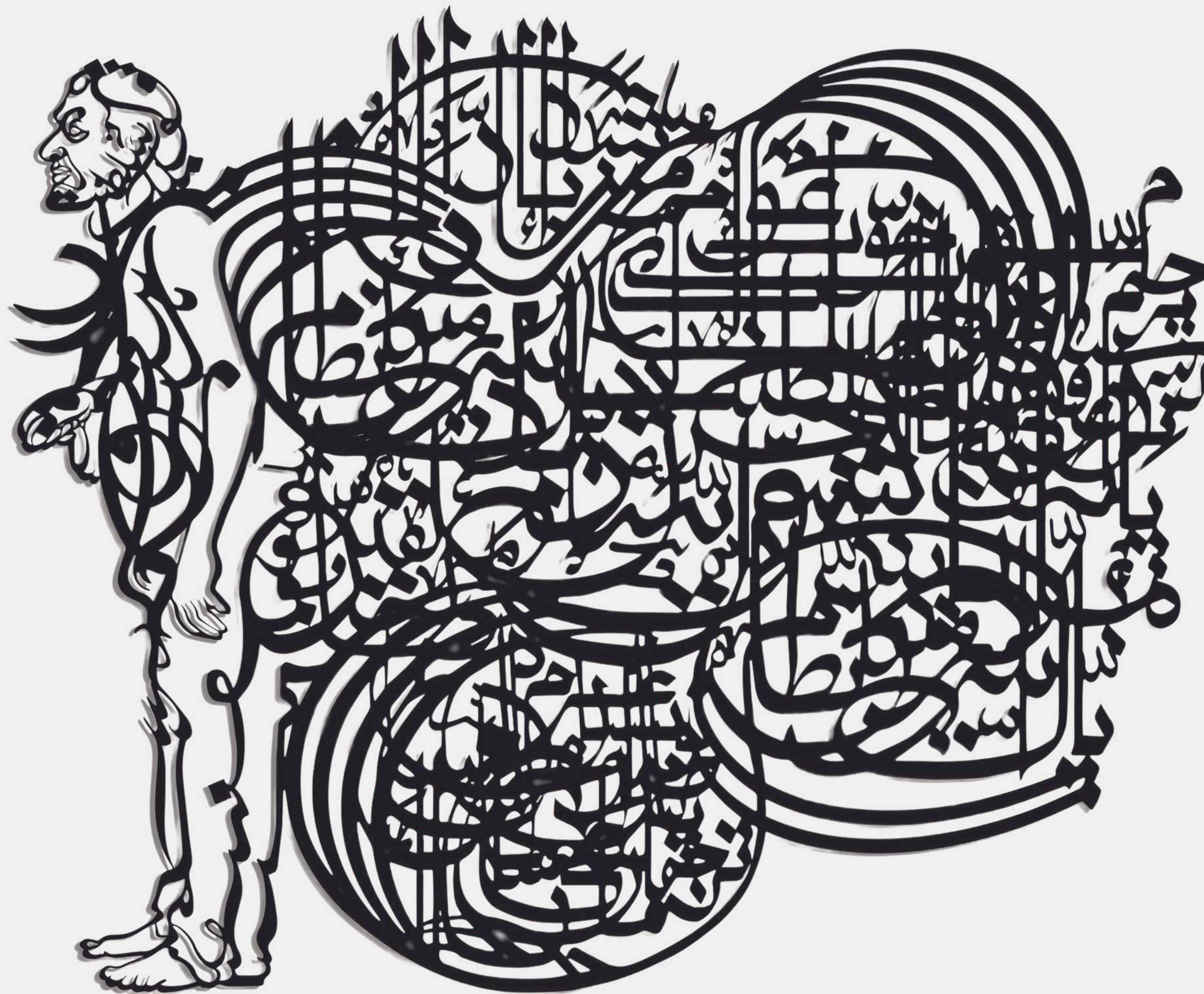
KHALIL CHISHTEE

There Is A Storm Out On the
Horizon

32 x 1/8 x 22 Inches

Metal | 2022

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KHALIL CHISHTEE

....And Pride Is Too Heavy
Baggage For My Journey”
(Robert A Heinlein)

32 x 1/8 x 27 Inches

Metal | 2022



KHALIL CHISHTEE

“This is not my religion”

46 x 8 x 1/4 Inches

MDF

2017

KHALIL CHISHTEE

Born in Lahore, Pakistan, Khalil Chishtee (1964), is a visual artist based in New York City.

Chishtee holds a MA in Studio Arts from Sac State, Sacramento, CA. Before moving to USA he taught for ten years at the National College of Arts, Lahore, Pakistan. The Artist lives and works in USA

As a child Khalil Chishtee learned the art of calligraphy from maestro painter Sadeqain in Lahore. Sadeqain's masterly done non-traditional calligraphic paintings seems all figures to him, for young Chishtee these were dancing or acrobatic movements of a human body all over his canvases, analogous with that Chishtee instead of using Urdu or Arabic letters, chose figures to narrate his stories.

Chishtee's works based on the exotic calligraphy is very political in nature, these calligraphic impressions can mesmerize the viewer on its first look. Generally people appreciate the elegance and aesthetics of calligraphy without trying to read it as it appears visually beautiful thus the content is often ignored.

When Urdu text is used as a decorative element, it tends to establish a connection with its mother language Arabic.

By doing so he questions the relationship of form and content, he feels there is so much focus on the forms that they have lost the meaning / content of it completely. In one of his drawing series, the form and flow of calligraphy have the same sacred look but upon examining them those were actually abusive words written in Urdu or Punjabi.

MEGHA JOSHI

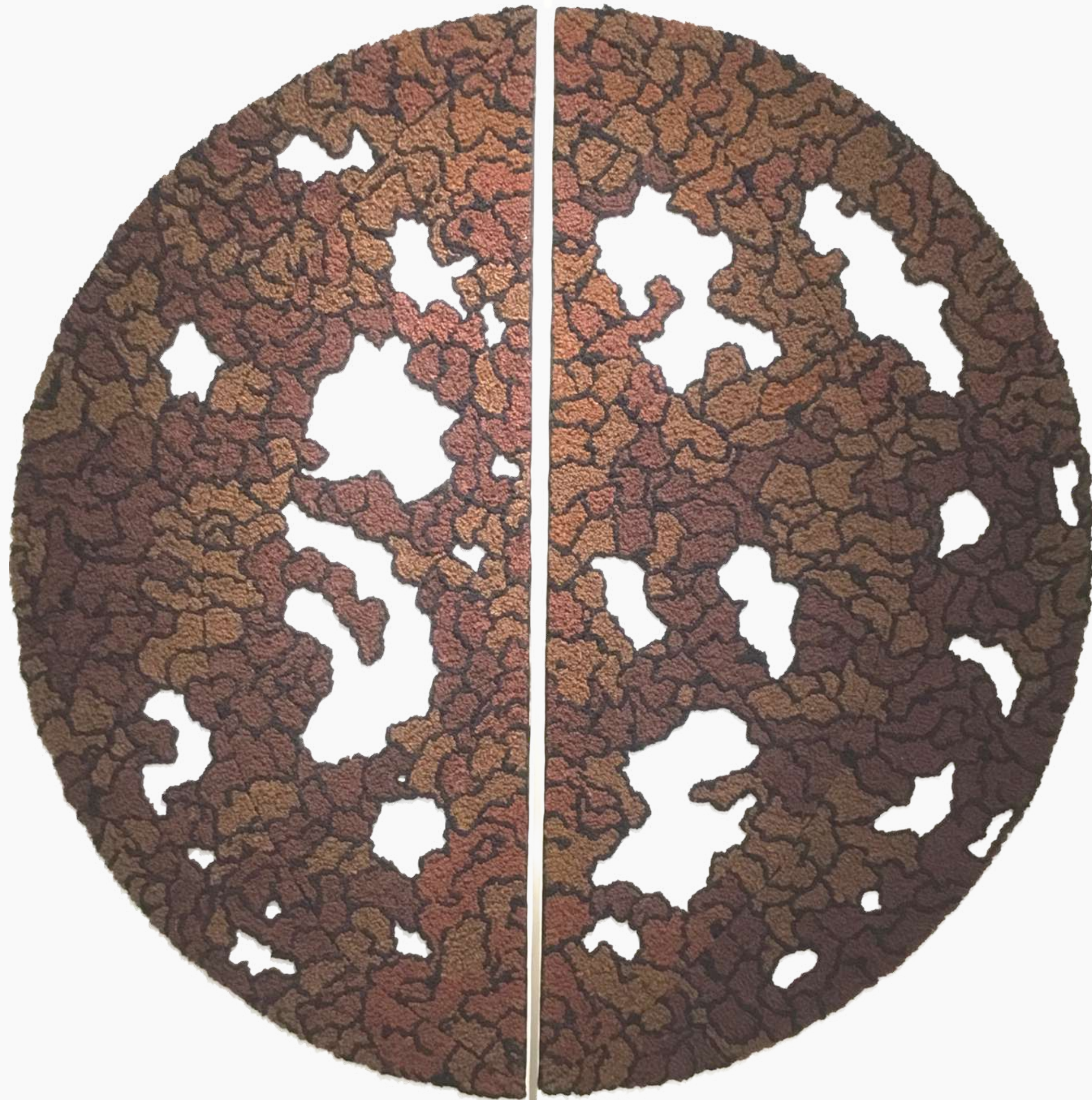
Agnostic is made of simple threads that the artist has painstakingly knotted 5-6 times to create a larger knot. These are then stuck in a repetitive gestural action mimicking rituals of focus. Agnostic has empty spaces in the bead pattern - leaving space for the unknown by an atheist.

After the pandemic, there has been a huge world-wide surge in meditation - Religion has failed us. Relationships broke down. Believing in something without the burden of proof is as much a human need as a scientific one.

Increasingly people across the religious spectrum are looking inward to find peace, happiness and harmony. Spirituality has become a basic need.

Repetition, no thought, no mind, focus on a single object and being in the moment– all became the artist's meditation with material. Strangely, she had been using materials of Hindu ritualism previously and they became her medium of choice. This is her own, unique way to look inward through art.

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MEGHA JOSHI

Agnostic

48 x 72 Inches

(2 panels 24 x 72 Inches each)

Hand knotted threads on canvas

2022

MEGHA JOSHI

Born in 1973, trained as a sculptor from Faculty of Fine Arts, MS University Baroda, India. Megha worked as a set designer and art director for film and television for 10 years when she quit at the peak of her career to return to her fine art practice in 2008.

Megha Joshi's uniqueness lies in her ability to express herself on various subjects, in a vast variety of media. She has worked with conventional materials such as steel, fabric, bronze, rubber and most interestingly, everyday objects and materials used in Hindu ritualism. Drawings remain constant in her practice. Her works are strong yet experimental, as she does not believe in forced homogeneity in artworks. The Artist has participated in various exhibitions and residencies in India and abroad. Her work is a part of many good collections.

Megha Joshi's Solo "Rite of Passage" is on view during the India Art Fair at the Gallery space of STUDIO ART in Okhla.

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SACHIN TEKADE

Reincarnation or rebirth is the transmigration of the soul from one body to another. This thought has its genesis in the Bhagwat Gita, a seminal Indian treatise. Sachin Tekade's work here maps this metaphorically as he uses the symbolism of the Moon and its phases to illuminate this larger truth. From the waxing crescent to the full moon: the artist creates a visual hierarchy to illustrate the cyclical nature of human life.

The elemental phases of the moon seen here demonstrate the migratory journey of the soul. The artist believes that everything in nature is recurrent. He effortlessly carves circular contours sprinkled with minuscule units of squares to weave a mystical tale. The subtle eruptive landscape of his works replicates lunar-scapes. His preoccupation with the color white refers to the soul's sojourn. The minuteness of his art refers to a complex cognitive process. The artist's visual language has become increasingly minimal. In its entirety, this series embraces tranquility and continuum of life.

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SACHIN TEKADE

Renewal II

24 x 24 Inches | Set of 7
Fabriano Paper 300 gsm.
2022



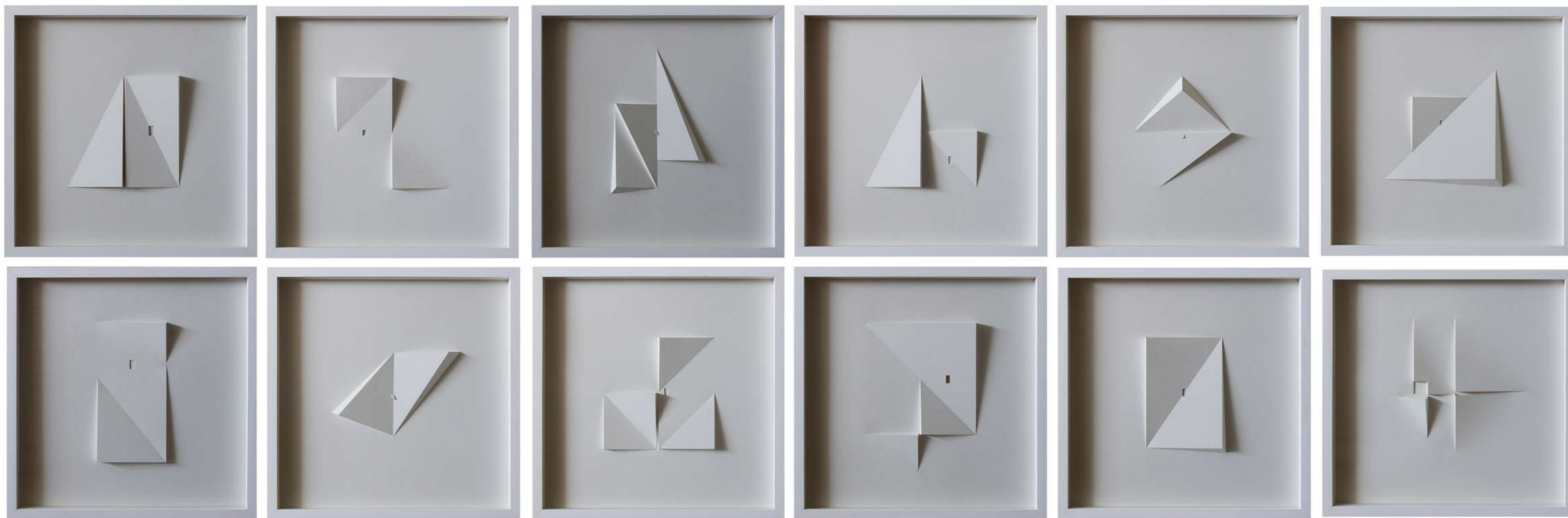
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SACHIN TEKADE

“The artist offers his work to his art in the sanctuary of all expression, which I like to call the Treasury of the Shadow, lying in that ambiance: Light to Silence, Silence to Light. Light is the giver of presence, casts its shadow, which belongs to Light. What is made belongs to Light and to Desire.” - Between Silence And Light, by John Lobell.

Sachin Tekade is inspired by the architectural philosophy of Louis I. Kahn, who believed in the power of silence and light. By exploring this concept within the realms of paper, Sachin wanted to create a sense of timelessness. What captured his imagination while studying Kahn's architecture is the transcendent quality and a spiritual connection in the spaces. If Sachin's art were manifested into a real life structure then the viewers entering it would be enveloped in a sense of serenity and contemplative silence. In his own words, the artist says, “Silence is like a prayer answered when your expectations cease to be. The world is watching you unravel but you know you are losing yourself in the light of nothingness.” Light is omni-present, it is an essential component in this series. When he carves out the minimal forms, the contour and feelings evoked are taking shape due to the falling light. Whereas the Silence is like time, it is the fourth dimension in Sachin's work of art.

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SACHIN TEKADE

Silence & Light

18 x18 Inches | Set of 12

Arches Paper 300gsm

2022

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SACHIN TEKADE

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Sachin was born in Karodi Village of Akola District in Maharashtra. He was first introduced to 'Paper' as a medium while pursuing Art Teacher Diploma in year 1999. He holds a Bachelor of Visual Arts degree from Faculty of Fine Arts, Maharaja Sayajirao University in Baroda in 2006.

Sachin Tekade is best known for his minimal art works culled from white paper. He found his subject – 'Architectural Surfaces and Patterns' when he started experimenting with paper while making architectural models. His subjects vary from 'Evolution' to 'Futuristic forms' in architecture and 'Emotions in Space'. His faith in 'Infinite Singularity' and consistent contemplation over his workmanship in paper helps him hone a distinctive vision. Expression for Sachin is devoid of color. For him, 'White' - encompasses the spirit of purity & evolution.

He investigates the textural qualities of paper to reveal the inherent beauty of this medium. The artist believes that this minimalist exploration is also a way of 'Unburdening' for him.

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INDIA ART FAIR 2023
OUTDOOR PROJECT

ARTIST SHIVANI AGGARWAL

SHIVANI AGGARWAL

How Do I Measure The Scale
Supported by Studio Art

Witness a larger-than-life size sculpture of a scale that challenges our attempts to measure love, joy, intimacy, trust and truth. Made of steel-finished fiberglass, the structure ultimately fails to measure emotions that are intangible. This paradoxical work questions the dysfunction and inappropriateness of trying to measure the unmeasurable and invites audiences to reflect on the nature of emotions.

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SHIVANI AGGARWAL

How do I measure - The scale

98.4 x 32 x 0.4 Inches

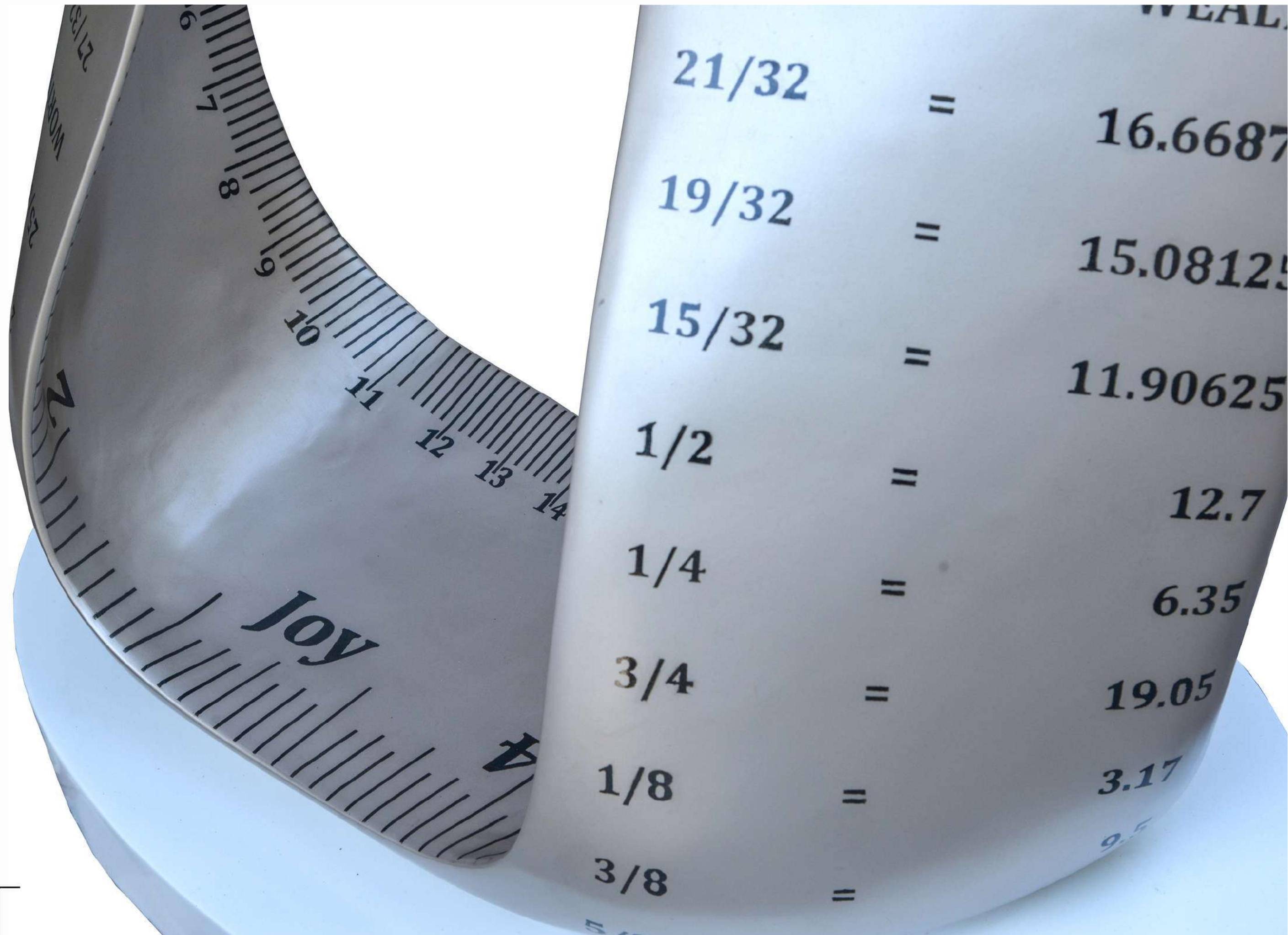
Base - 45 Inches

Fiberglass, Polyurethane and Enamel Paint

2023

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SHIVANI AGGARWAL

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