

# SPIRIT & MATTER

An exhibition that explores the  
Spiritual Quotient in Art

On the occasion of  
**Sixteenth Anniversary**  
of





Ketaki Pimpalkhare  
*Underwater*  
Acrylic Color on Canvas  
48" x 96"  
2017  
INR 6,00,000



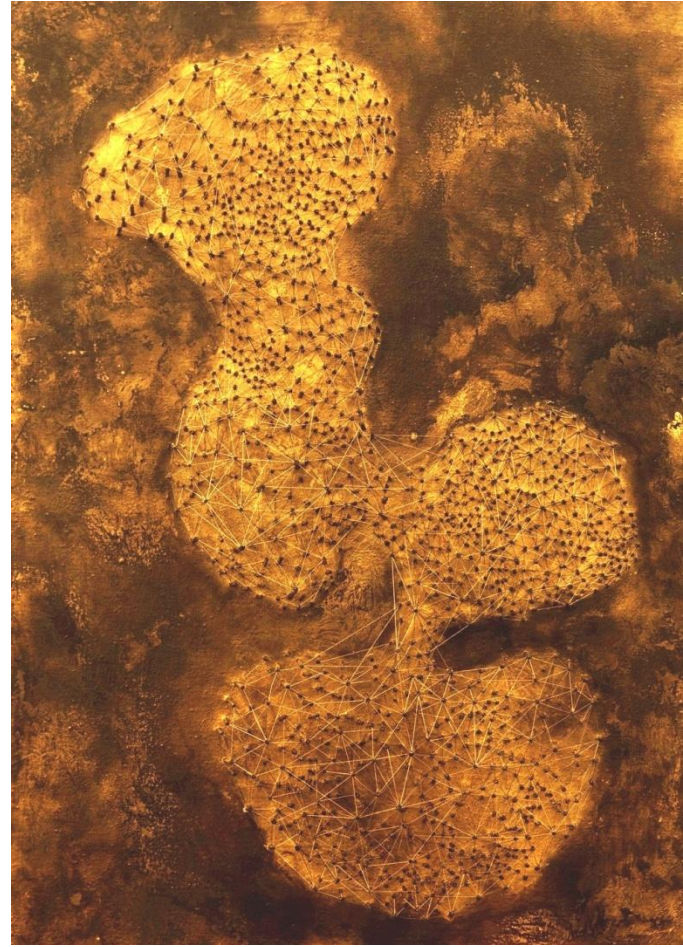
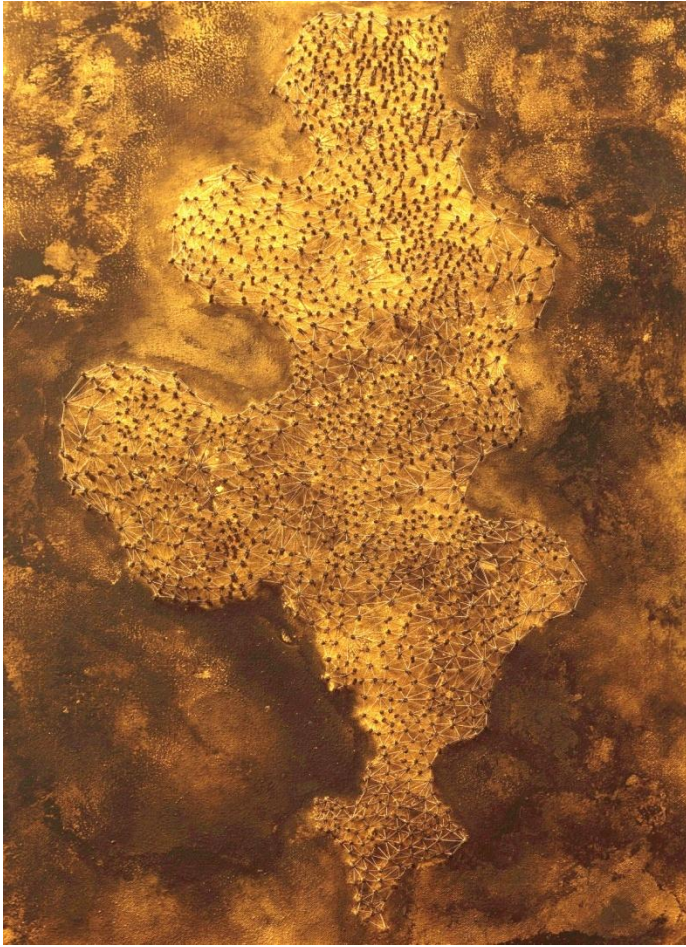


Ketaki Pimpalkhare  
*Untitled*  
Oil Color on Canvas  
36" x 36"  
2017  
INR 1,75,000



Ketaki Pimpalkhare  
*Untitled*  
Oil Color on Canvas  
36" x 36"  
2017  
INR 1,75,000





Parul Thacker

*A thousand voices in a mutated vast I //*

21.5" x 30" each

24 k gold leaf, Gold dust, Camphor soot, Paper and translucent thread

2018

INR 2,50,000



work with the flame on  
the brass sheet (Right)  
9" x 9"  
INR 80,000

Parul Thacker

*Novem Solis*

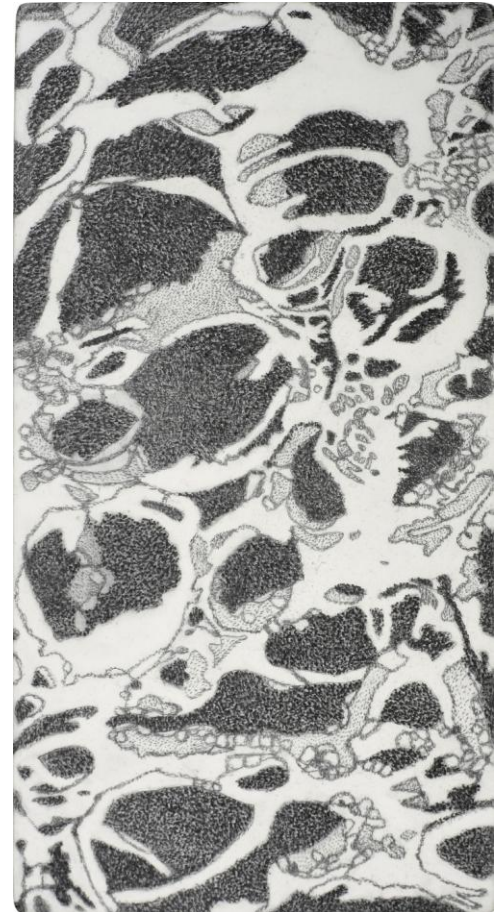
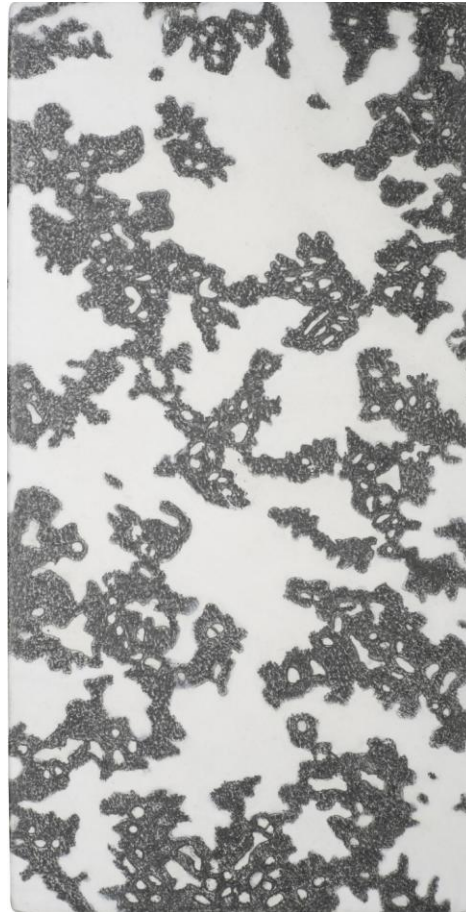
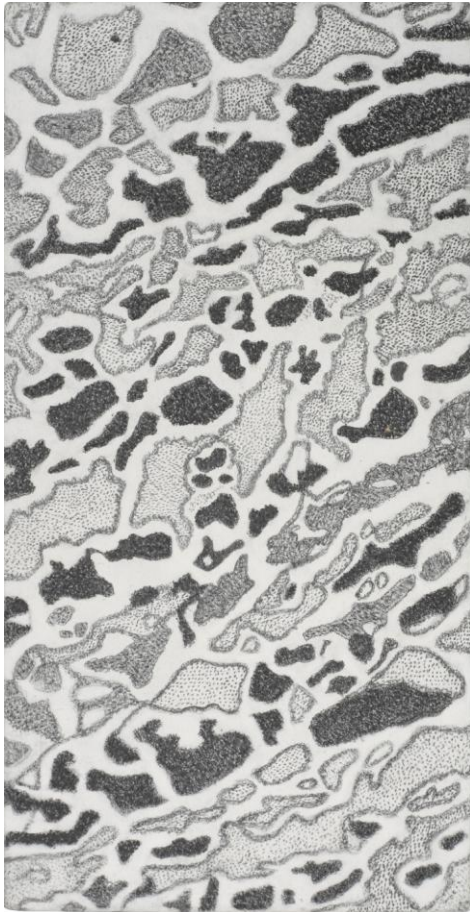
24 k Gold Leaf, Raw Iron Minerals, 24k Gold leaf,  
Natural Crystal, 8mm Brass Sheet, Camphor soot,  
Pigments, Fire

9" x 9" (each)

2018

INR 65,000 each





Parvathi Nayar

*Of Origins and Outcomes*

Hand drawn graphite on Wooden Panels

4" x 4" each

2017

INR 30,000 each



Parvathi Nayar

*Prateeksha*

Hand drawn graphite on wooden panels

48" x 32"

2018

INR 1,60,000





Parvathi Nayar

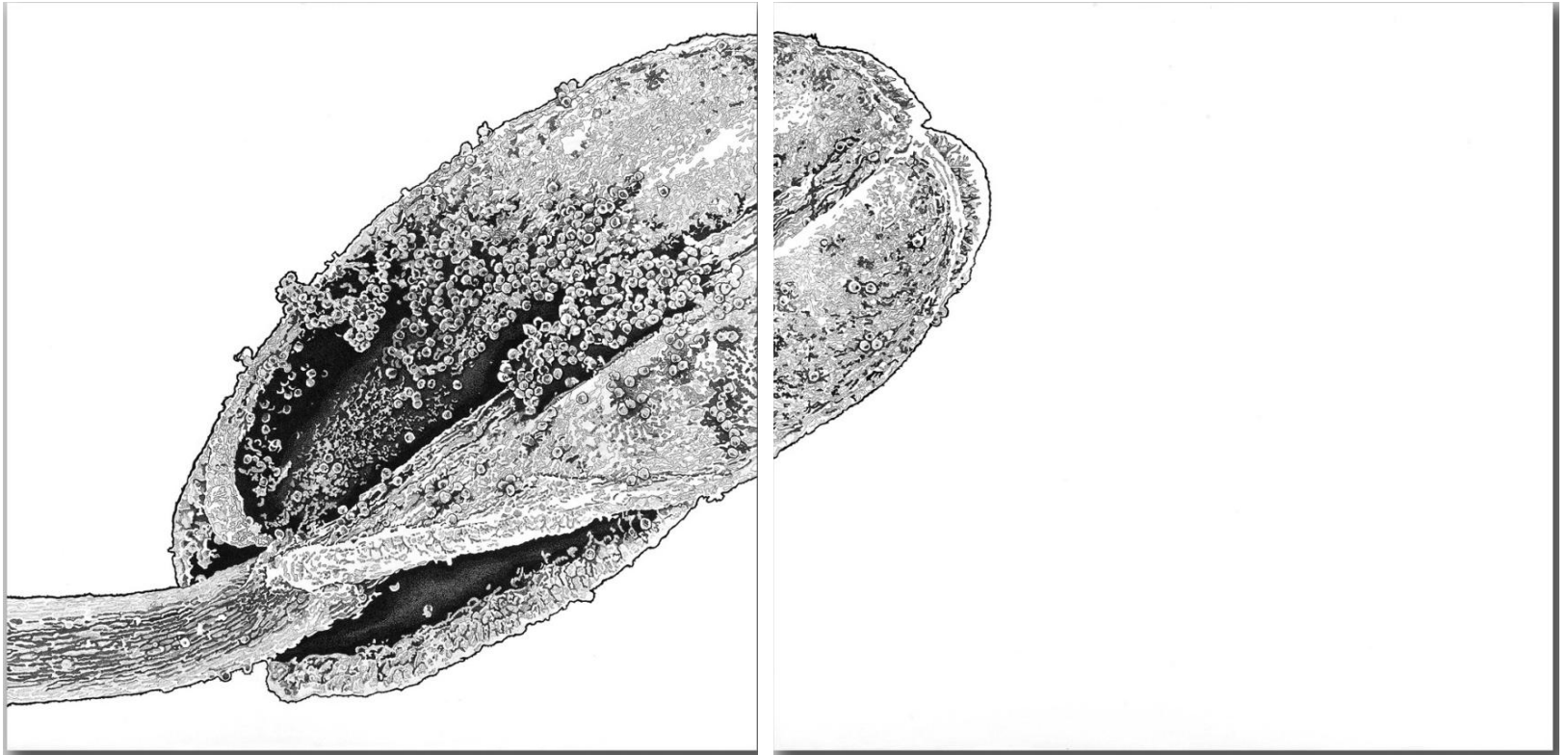
*Shrishti*

Hand drawn graphite on wooden panels

48" x 32"

2018

INR 1,60,000



Parvathi Nayar

*To other places*

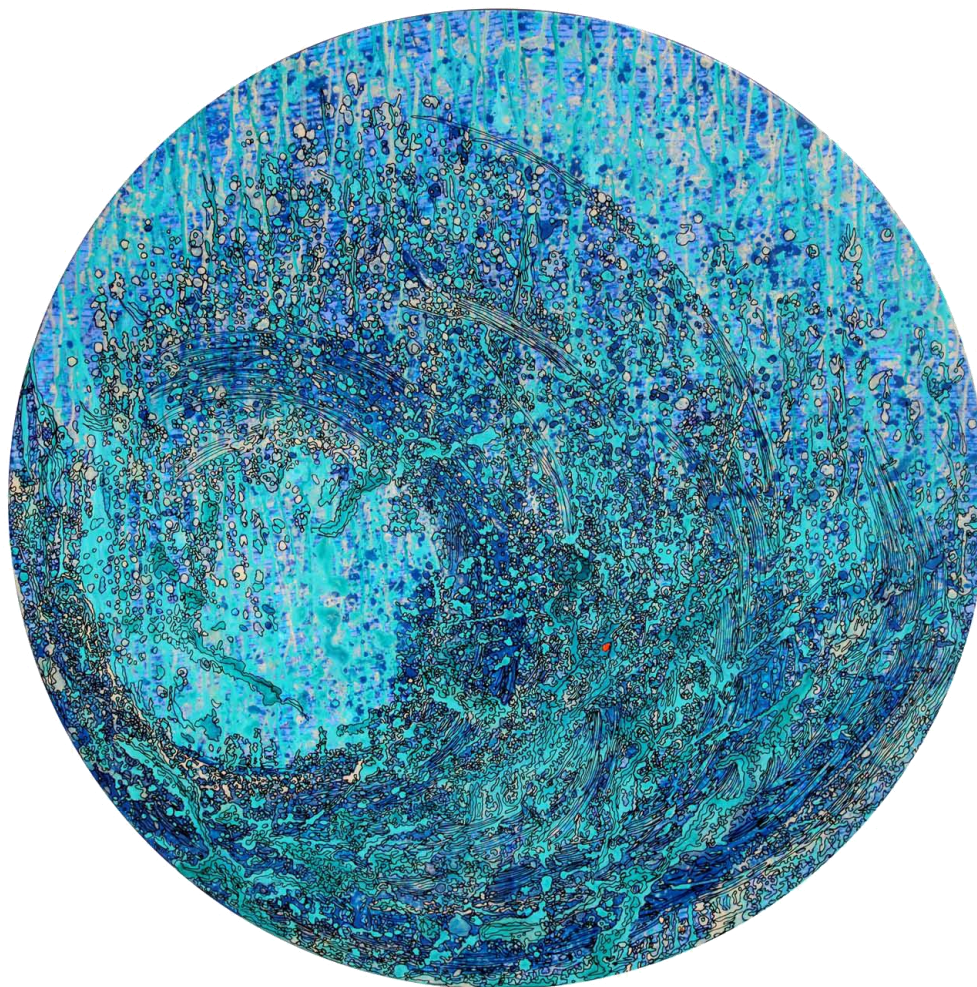
Hand drawn graphite on wooden panels

48" x 96"

2017

INR 5,00,000





Seema Kohli

*Water*

acrylic and ink on canvas with 24ct gold and silver leaf

36" dia

2015

INR 9,00,000



Shaila Nambiar

*Cathartic*

Fabric, camphor, aluminum, fiber cast & polystyrene balls

76" x 81" x 40"

2018

INR 1,75,000





Shuchi Mehta

*Interspace 1*

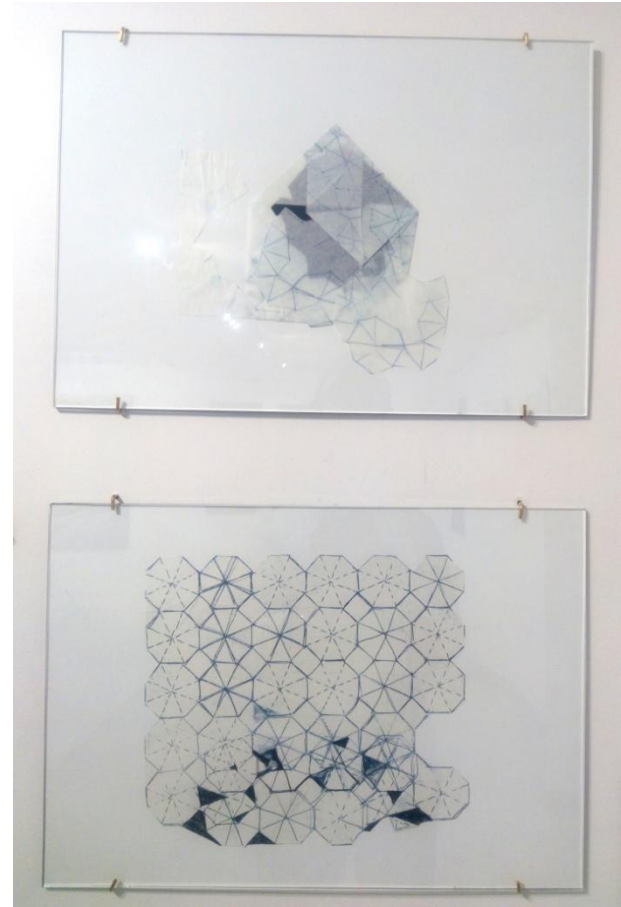
Nylon threads on acrylic

12.5" x 12.5" x 1.5" each

2017-18

INR 20,000 each

**Sold**



Shruti Mahajan

*Untitled*

Gateway Paper, Drawing on Paper and Acrylic Sheet

2018

INR





Shruti Mahajan

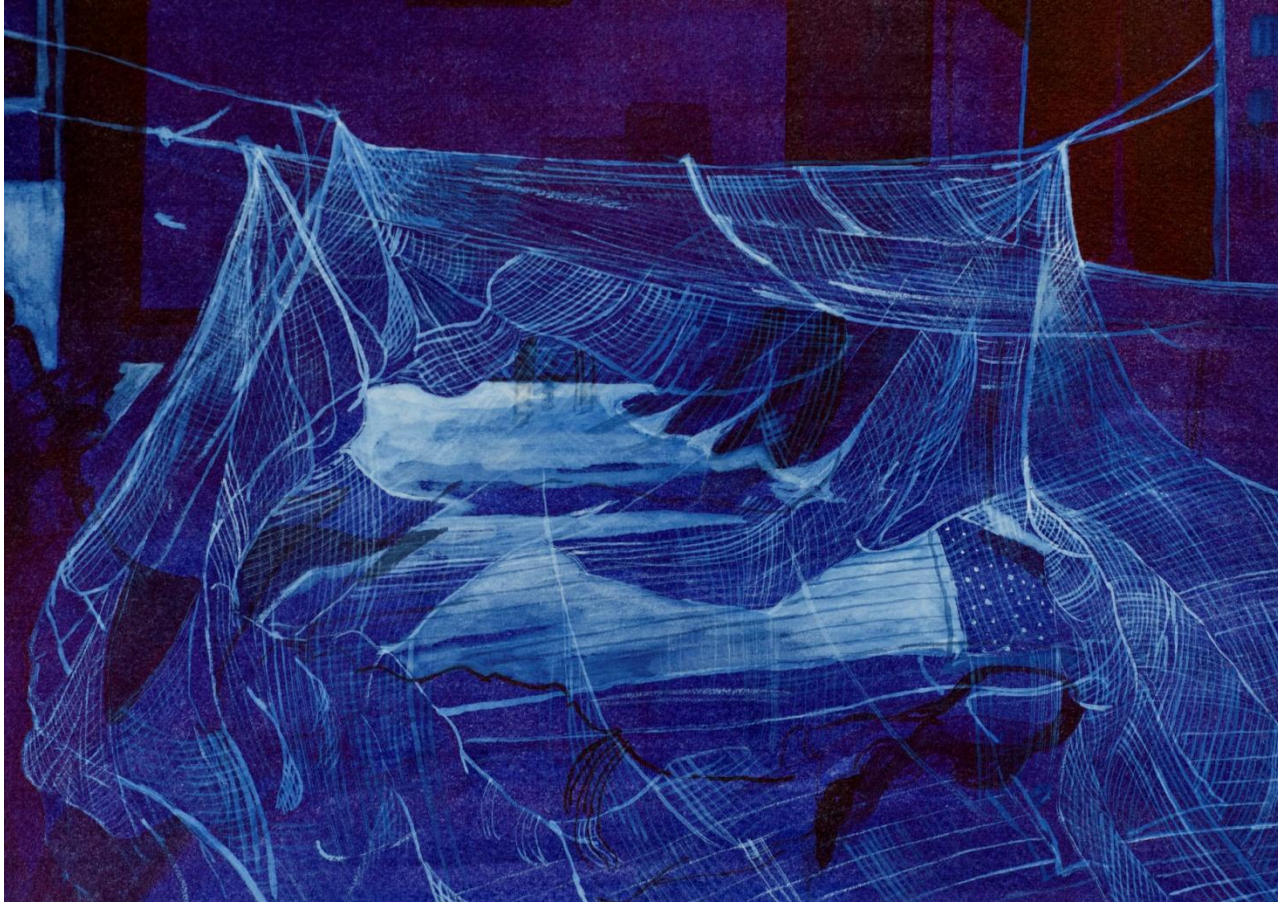
*Letter (Khat) Word / Wordless*

Collage of Carbon Paper, Stitching and Drawing on Paper

8.5" x 12"

2018

INR 45,000



Shruti Mahajan

*Home (Ghar) Bond / Bondless*

Ink and Gouache on Acid free Paper

8.5" x 12"

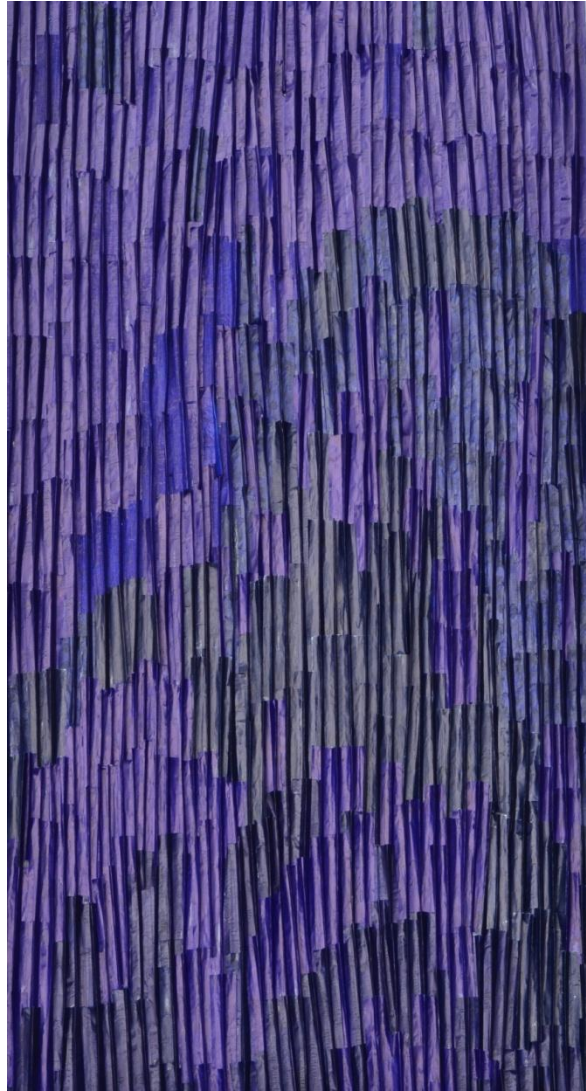
2018

INR 50,000





Shruti Mahajan  
*Map (Naqsha) Concealed/Revealed*  
*Digital Print Collage on Paper Board*  
19.5" x 27.5"  
2018  
INR 1,00,000



Shruti Mahajan

*Trace (Nishan) Invisible / Visible*

Collage with Carbon Paper on Paper Board

41.5" x 19.5"

2018

INR 1,25,000



# Spirit & Matter

'All means are sacred which are called for by the inner need. All means are sinful which obscure that inner need.'  
- Wassily Kandinsky

There are multiple dimensions of interrogating life and its significance that is considered relevant in artistic expression. This search for the meaning of life is spirituality.

Viktor Frankl developed a school of therapy around this subtle need for expression, after he returned from a concentration camp and found that those who did not have this motivational force to express themselves by being creative, were unable to rid their mind of past events, that were painful.

Thus spirituality imbues in life a sense of perspective, direction and creates a relationship with mystery, this quest for the meaning of life this questioning of 'what is my role in this life' leads us to something beyond the limits of our perception. This limits the scope of generalizing spirituality, the idea of it is experienced by seekers, artists and writers and writers through their experience.

Creativity is the act of bringing a new form of expression in to existence, it moves everyone beyond themselves in a similar way spirituality moves us. The discourse of Spirituality poses a problem of bringing up the context of religion as a part and parcel to it. It is true that spirituality is found in all religious practices but religion is not the embodiment of spirituality, neither is spirituality completely controlled by culture, region or continent. Spirituality is an experience while processing life's absurdities, losses and gains. Perhaps there are ways of channelizing a spiritual way of looking at things, understanding events that may be diametrically opposite in form and content and yet experienced by a single person.

A person who is under the spell of such a multitude of experience is unable to finely grasp his own emotions. Balancing one's self through the visual and lyrical processes is a path taken by the visual thinker.

The act of making art is not about unleashing one's emotions on a surface with a burst of bright colours and frenzied strokes, although apparently it may seem so. The coming together of opposing elements in a fine juxtaposition of non-verbal and unidentifiable forms are often worked up and internalized as a technique to express specifically or translate the reality of things into its inner essence.

As for example the change of season could impact one with either an atmosphere of celebration or melancholy. A hero's death is grieved and yet lauded as sacrifice. In interrogating a natural phenomenon with a spiritual process, the artists are equipped to address the core of its significance by visualizing its multitude in layers of symbolism.

It is in this arrangement of plethora that which creates an ambiguity; things, events, people, transcend through expressive strokes, symbolic colours, layers of pigments. Often than not the process of making becomes the discerning factor such as camouflaging a form, excavating a layer, tactile deposits and markings through impressions of body, fingerprints, repeated drenching, burning, dyeing and stitching holds key to its inherent spiritual wisdom.

Finally spirituality in art lends a greater transformative impact to the basic intention of creating an aesthetic object of art. It is a constant negotiation of content and intent, eventuality and truth and interpretation of phenomena and associations. The spiritual quotient in art making, breaks stringent boundaries to address the intellectual, universal, interpersonal and existential, in order to broaden the vision; in searching for the meaning of life.

“The most poignant insight is to know the expectations of art; that there can never be a must, set it free.”

**- Koeli Mukherjee Ghose**

Art Historian & Curator

(Quotes by Wassily Kandinsky)



Participating Artists:

**Ketaki Pimpalkhare | Parul Thacker | Parvathi Nayar | Seema Kohli | Shaila Nambiar | Shruti Mahajan | Shuchi Mehta**

### **Ketaki Pimpalkhare**

*Underwater*

We live, we die, but life goes on. This world is full of surprises and as we look underwater, life finds its own way to survive. I paint this world as if it has survived an apocalypse. We have consumed it all and now life comes back in a form that is familiar to us but also looks strange and has a new identity.

### **Seema Kohli**

*Jala (Water)*

The five elements earth, water, fire, air, and ether which constitute everything. The five elements are associated with the five senses and act as the gross medium for the experience of sensations. It may be interesting to note that the theory of these five elements has found a common thread across various civilizations. One of the five elements, water, has no odour but can be heard, felt, seen and tasted. The Greek five elements are sometimes associated with the five platonic solids. In Aristotle's *On Generation and Corruption*: Water is primarily cold and secondarily wet. Even in the Pagan tradition, healing, cleansing, psychicism, and loving are associated with this element. Energy is receptive and feminine. Water is used for purification, psychic growth, peace, love, friendships, and dreams. I painted water as the most elementary form of creation from which through combinations and permutations the universe and its species were derived.

## **Shuchi Mehta**

*Interspace*

We are, most often, unaware of who we really are and what our purpose in life is. We are enslaved by our ego which suppresses our rationality and traps us into identifying our own selves as our perceived selves rather than our true selves. As a result we find ourselves constantly soaked in an endless pool of ever changing thoughts and emotions depicted here by the threads. The colours depict the nature of the dominant emotion of the moment. Living in such a state of illusion, we feel the lack of peace within but rarely want to break free. We are just so comfortable living in the darkness that there is no quest for light. Time is on the go and it is for us to decide now whether to continue to live in such darkness and experience misery and pain or to remove the interspace that exists between our true and perceived selves and embark on the journey of experiencing unprecedented peace and happiness!

## **Parvathi Nayar**

*Prateeksha & Srishti*

Parvathi's work interrogates space, intimate and public, those within the body and those in the world on which these bodies exist. Prateeksha and Srishti are part of Parvathi's extensive – and ongoing – exploration of such spaces and processes.

These works are poised between reality and abstraction – the immediate response to the work may be that it is an abstract exploration of ideas and concepts of body and space and time. Yet, at the same time, the attention to detail suggests that these seemingly abstract images are actually rooted in our own most intimate and personal realities.

The work lives in that curious space where the visible and the invisible, the sacred and the secular, science and art merge and have dialogues. It is a place where it is possible for example to ask questions about the scientific story of creation, yet also speculate about the meaning of choice and chance, free will and predestination.

Prateeksha (Anticipation) and Srishti (Creation) are works that can both exist singly and also work as a diptych.

**Parvathi Nayar***Of Origins and Outcomes*

Parvathi's drawings play with the liminal and subliminal, inviting ideas about creation and creativity. In this set of three small scale works she plays with the substance of carbon, the stuff of life, that our bodies are made of – and also, self-reflexively the medium with which she draws. The detailed technique of dots serves as a marker of the nature of our world, infinitesimal particles that coagulate to create the visible world.

**Parvathi Nayar***To Other Places*

An artwork is alive thanks to the gestural marks that delineate and inhabit its surfaces, but what if an artwork was to actually create its own world – a concept explored in “To Other Places” using hand-drawn graphite on wood and video components. Pollen grains, in their capacity as genetic messengers disseminate their knowledge when carried away by the vagaries of a passing wind or insect to other destinations. Queries are placed by the installation at the intersections of genetics, choice and chance.

**Shaila Nambiar***Cathartic*

An experience of being one with the universe.

Deep down, you are more than a being, a consciousness, constantly seeking a connection inwards as well as outwards. Wanting, struggling to be one with yourself. This churning of emotions resonates with the spiritual quest in you, like an umbilical cord to the centre of consciousness, the ‘nabhi’ (navel). Navel holds the centre of our consciousness. Hence the most emotional experiences are felt in the gut first, rather than the brain



**Parul Thacker**

*A Thousand Voices in a Mutated Vast I /II*

The works are a representative process of alchemy like a map viewed from a great distance, the image flattens out the landforms that once rose in high relief from the surfaces may be seen as a roadmap through the subtle stages of transubstantiation.

The materials used Charcoal and ash give way to the sublimated form of camphor soot that licks a surface formed by the union of gold and thread. Gold is a key element in an alchemical process marked by the four stages of chemical transformation.

**Parul Thacker**

*Novem Solis*

“The Sun From Which We Kindle All our Suns” - Sri Aurobindo

The work is a poetic representation of the nine suns deeply inspired by Sri Aurobindo



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