

**Alternate Lifetime**

Dual Solo

**Virendra Maurya | Dipankar Pramanik**

July 12 - August 12, 2021

**Curated by Ananta Singh**



*Dinner, 26 x 60 ", Charcoal on Paper, Dipankar Pramanik, 2015*

The exhibiting artists focus on representing life once thought to be conventional. Their work makes us realise the conscious replacement that we have carried out in our lives. An Alternate Lifetime is shared by all of us, artists often attempt at its illustration by drawing deep narratives in their work. The narrative of those who aren't represented in popular culture, a subaltern decolonial presence erased behind the veneer of normalcy is what Virendra Maurya and Dipankar Pramanik unearth with their practices.



*Installation Views, Alternate Lifetime, Virendra Maurya, 2021*

Among the diaspora of internally dispersed economic migrants in India the village or 'Gaon' is endearment of belonging and placement of identity. Idyllic memories betray truths of casteism and denudation of land and natural resources. Born in 1993 in the hills of Dadra Pahadi in Mirzapur, Uttar Pradesh, Virendra Maurya is a multi-faceted visual artist, whose practise ranges from luminism, installation, material, to paintings, prints, etc. Virendra completed his BFA from Benaras Hindu University followed by his MFA from Hyderabad Central University. He was brought up in a family of farmers, surrounded by nature, which connected him to the values of the environment, an experiential inspiration to be seen in his practice. A sense of ownership that we hold to nature be it our villages, to land, our states and geographies is what Virendra illustrates with his complex canvases that traverse various surfaces.

Virendra's oeuvres are often inspired by the surrounding landscapes of wherever he may be. His experiences have given him the opportunity to observe nature upfront and close - the constant cycle of life and death or rebirth. Similar to Jackson Pollock's vigorously spontaneous drips, also called

"action paintings", that feature spontaneous movement through seemingly chaotic marks. Virendra's works also feature a similar sense of constant movement and motion. Every stroke and action carried out consciously conveying his emotions of pain, violence, etc. Virendra is inspired by artists like Anselm Kiefer and his use of innovative and unconventional use of diverse materials that he combines according to the emotions that stir in him; also influenced by Arte Povera. Maurya's materials which composed his art are drawn from his long observational walks which oft ended as a spree of finding art. His installation work often comprises found object, wood, stone, paper pulp, industrial material, etc.



*Installation Views, Alternate Lifetime, Virendra Maurya, 2021*

A unique individuality in Virendra's practice is his use of organic material, by providing them with a purpose to convey his inner feelings. His practice stretches to the exploratory surreal concepts of time, its non-linear movement, man's changing interaction with his surroundings and our relation to space. Here we discover his ability to animate games, in a post-internet scenario we see an artist from Mirzapur contesting 'Time and Space' where linearity is lost in speed and the landscape lost in multiple planes of vision. His journey in art did not start in Benaras or Hyderabad rather it

began in Mirzapur, a mofussil provincial town now 'AmazonPrime' famous through a popular series on crime. When your geographical belonging in a country of 1.3 billion is immediately associated with feudal mafias and murder, like a Colombian instantly connected to Cocaine in a social setting, the humour gives away to deep insight. Virendra first studied science in a local college in Mirzapur where he enrolled to learn Visual Art. A strange choice, but the art teacher in the school was famous at teaching visual art and preparing students for the Benaras Hindu University. Art transformed his surroundings and his sense of self and beyond the influences of other artists his surfaces narrate his story.

Virendra also established a company, "GoGo Art Studio", working on projects with Hyderabad Central University, Telangana Police Academy, etc, giving himself the opportunity to explore and work on bigger projects. He currently resides in Benaras continuing his exploratory art practice. An illustrator for Online Games, he is what we could call a conceptual artist, a traditional painter and a participant in the labour for the Digital.



*Dhaba, 72 x 120 ", Acrylic on Canvas, Dipankar Pramanik, 2015*

Until the establishment of Colonial Art Schools, Indian court painters made side profile portraits. Often in the Mughal Courts its painters would make copies of prints of Flemish



paintings brought to the court by emissaries and missionaries in miniature style. The side profile portraits of emperors were then copied by Rembrandt in the form of engravings referencing copies of miniature paintings with portraits of Mughal Emperors. The study of anatomy began with visiting European painters. The British painter George Chinnery & Lam Qua from Hong Kong actually introduced portraiture to the Bombay elite, and the one of the first patrons was the Opium Baron Sir Jamsetjee Jejeebhoy who established the Sir JJ School of Art in 1858, which today is the world most prolific institution for portrait painters having produced the likes of MV Dhurandar, PA Dhond, KK Hebbar, MR Achrekar, Bose Krishnamachari and Prabhakar Kamble. Indians actually excelled at portrait painting and soon it became the sole idiom of artistic expression. It is common in India to ask an artist to draw a portrait to judge their skills. Many JJ graduates set up photo-portrait studios across rural India where they would paint and touch up portraits of those departed as a vocation. The portraits of politicians such as BR Ambedkar, Mahatma Gandhi and Indira Gandhi were painted and spread wide making those artists famous. The vocabulary that marks sub-altern visual culture in Modern India today is indeed portrait painting. Dipankar Pramanik is a current day contemporary practitioner.



*Chaos, 40 x 120 ", Acrylic on Canvas, Dipankar Pramanik, 2015*

Born in West Bengal in 1988, brought up in New Delhi, Dipankar Pramanik is a Delhi based artist rendering portraiture. He completed his BFA and MFA from the Lalit Kala Mahavidyalaya, New Delhi. Dipankar began drawing at a young age but went to art school only with the encouragement of his High School teacher, Manoj Naik who guided him to explore various art schools, thus facilitating a sudden realization to pursue art. A defining moment in his early career was a moment of appreciation by a teacher towards his displayed art at All

India Art & Craft Society, who knew him by name but not by face, praised his work displayed at the gallery.

Like many well-known artists of portraiture, one being Sudhir Patwardhan, whose work primarily tells of the cityscapes, with its constituent of people in their diurnal activities, particularly comprised of dramatis personae. His oeuvres centre around human figures as a representation of subjects set in a controlled environment, depicting the performance of chores on busy city streets or at suburban construction sites. Similarly, Dipankar's work is a mesh of human figures and quotidian moments alongside lush green landscapes of West Bengal, simplicity being his central focus. He observes and illustrates the personage in all their individual likeliness - skin tones, details of faces, facial expression, et all.



*Studio, 48 x 36 ", Oil on Canvas, Dipankar Pramanik, 2013*

Like his contemporaries, Dipankar captures snapshots of people as they go about their daily lives - whether on the busy streets of a city or the quiet village life. Compared to the likes of the Pakistani artist Salman Toor and the Mauritanian artist Saleh Lo, whose theme centres around societal issues tackling street children, interbreeding and slavery, intimate scenes set to glorify young fictional brown men highlighting moments of passivity to convey nostalgia and / or alienation, respectively. Dipankar's work is of a painter who depicts non-glorified visuals of India on the street. This is due to his proximity to its people, as a young artist he eats with them, buys his groceries with them and moves with them in transportation. He observes emotion and human facial motifs, making him an interesting artist. The fact that Salman Toor, Saleh Lo and Dipankar Pramanik have ventured back to portraiture to portray contemporary society without filters in an age of selfies and a timeline of art history where once video art was the only way forward is an example of how art history when allowed to be free from the cudgels of discrimination does not serve the interests of forms, formats or materials but rather the people.

Dipankar Pramanik has displayed his works at Gallery Navya, Saket Triveni Art Gallery, India Habitat, All India Art & Craft Society and Art Heritage. He resides in Delhi continuing his practice of homegrown depiction.



*Bone Flower, 15 x 7 feet, Acrylic on Canvas, Virendra Maurya, 2020*

Virendra and Dipankar exhibit through their works these quiet moments that pass us by, expressing through their works the passage of time when compared to the past in the context of our relation to surrounding and the uncertainty of the future.

This is the Alternate Life to which we are privileged an audience. In times of pandemic economic misery, we present human life as an antidote to our anxieties and traumas, its non-linear timeline and its ability to display varied emotions among them hope and happiness.

Ananta Singh,

Bombay, 2021.



VIRENDRA MAURYA



Artist | Virendra Maurya

Title | Hi- tech

Size | 4 x 13 feet

Medium | Finger Acrylic and mix Colour on Canvas

Year | 2019

Price | 5 Lacs



Artist | Virendra Maurya

Title | The Desire Who Want to See Sky View

Size | 6 x 15 feet

Medium | Acrylic on Canvas

Year | 2019 - 2020

Price | 9 Lacs



Artist | Virendra Maurya

Title | Number

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2020

Price | 20,000



Artist | Virendra Maurya

Title | Number

Size | 11 x 8 inches

Medium | Watercolour on Paper

Year | 2020

Price | 15,000





Artist | Virendra Maurya

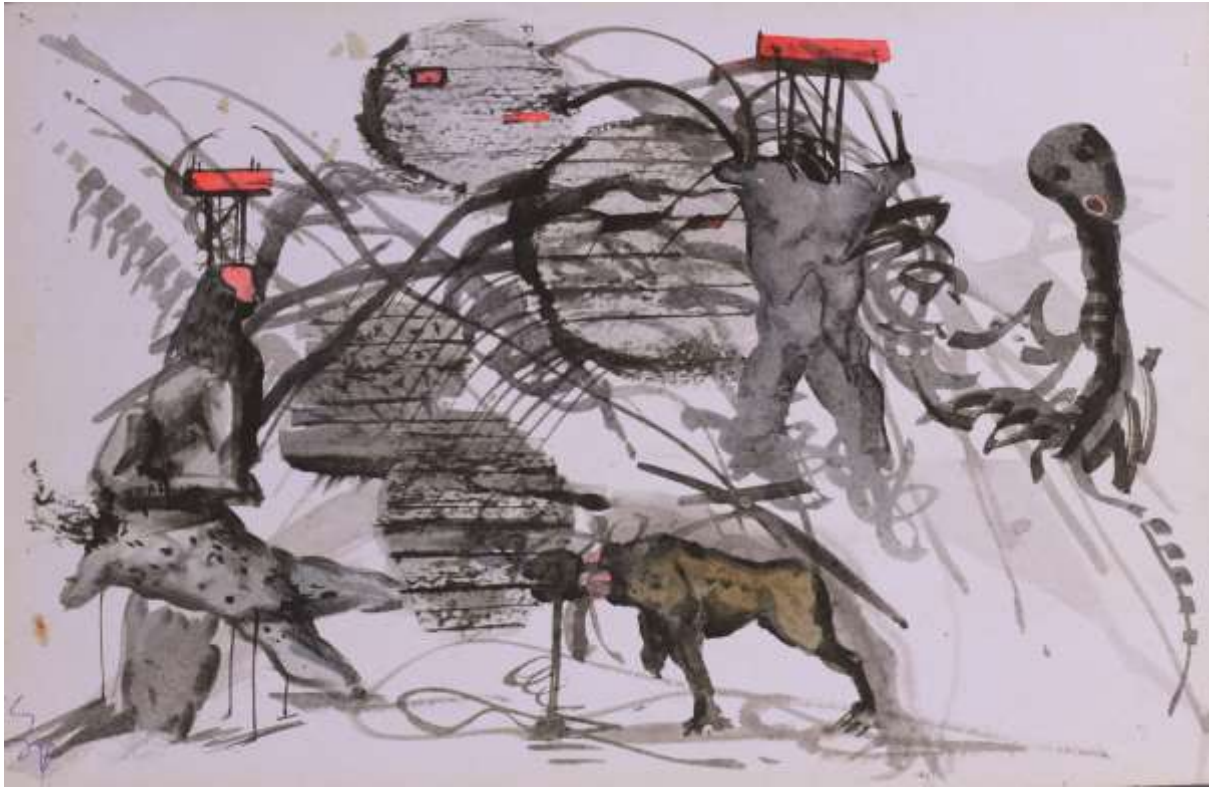
Title | Number

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2020

Price | 20,000



Artist | Virendra Maurya

Title | Number

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2021

Price |Rs 20,000



Artist | Virendra Maurya

Title | Number

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2020

Price |Rs 20,000



Artist | Virendra Maurya

Title | We Carry the Number

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2020

Price |Rs 20,000





Artist | Virendra Maurya

Title | Untitled I

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2020

Price |Rs 20,000



Artist | Virendra Maurya

Title | Untitled II

Size | 11 x 8 inches

Medium | Watercolour on Paper

Year | 2020

Price |Rs 15,000



Artist | Virendra Maurya

Title | Untitled III

Size | 11 x 8 inches

Medium | Watercolour on Paper

Year | 2020

Price |Rs 15,000





Artist | Virendra Maurya

Title | Untitled IV

Size | 11 x 8 inches

Medium | Watercolour on Paper

Year | 2020

Price |Rs 15,000





Artist | Virendra Maurya

Title | Untitled V

Size | 11 x 8 inches

Medium | Watercolour on Paper

Year | 2020

Price | 75,000



Artist | Virendra Maurya

Title | Bone Flower 4

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2021

Price |Rs 20,000



Artist | Virendra Maurya

Title | Bone Flower

Size | 15 x 7 feet

Medium | Acrylic on Canvas

Year | 2019 - 2020

Price | 10.50 Lacs





Artist | Virendra Maurya

Title | Bone Flower 2

Size | 6 x 9 feet

Medium | Acrylic on Canvas

Year | 2019

Price | 5 .50 Lacs





Artist | Virendra Maurya

Title | Bone Flower 3

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2021

Price |Rs 20,000



Artist | Virendra Maurya

Title | Untitled

Size | 16 x 11 inches

Medium | Watercolour on Paper

Year | 2020

Price |Rs 20,000



Artist | Virendra Maurya

Title | What You Printed

Size | 9 x 6 inches

Medium | Printed on Paper

Year | 2019

Price |Rs 20,000





Artist | Virendra Maurya

Title | Red Around Black

Size | 12 x 8 inches

Medium | Watercolour on Paper

Year | 2018

Price |Rs 20,000





Artist | Virendra Maurya

Title | Stand Together

Size | 11 x 8 inches

Medium | Watercolour on Paper

Year | 2020

Price |Rs 15,000



Artist | Virendra Maurya

Title | Body with Torso

Size | 2 x 2 feet

Medium | Acrylic on Canvas

Year | 2021

Price | 50,000





Artist | Virendra Maurya

Title | Body without Finger

Size | 3 x 2.5 feet

Medium | Acrylic on Canvas

Year | 2020

Price | 75,000



Artist | Virendra Maurya

Title | Hello

Size | 16 x 11 inches

Medium | Ink on Paper

Year | 2020

Price |Rs 15,000





Artist | Virendra Maurya

Title | Gorilla Power

Size | 5 x 6 feet

Medium | Acrylic on Canvas

Year | 2020

Price | 3 Lacs



Artist | Virendra Maurya

Title | Dry Hungry

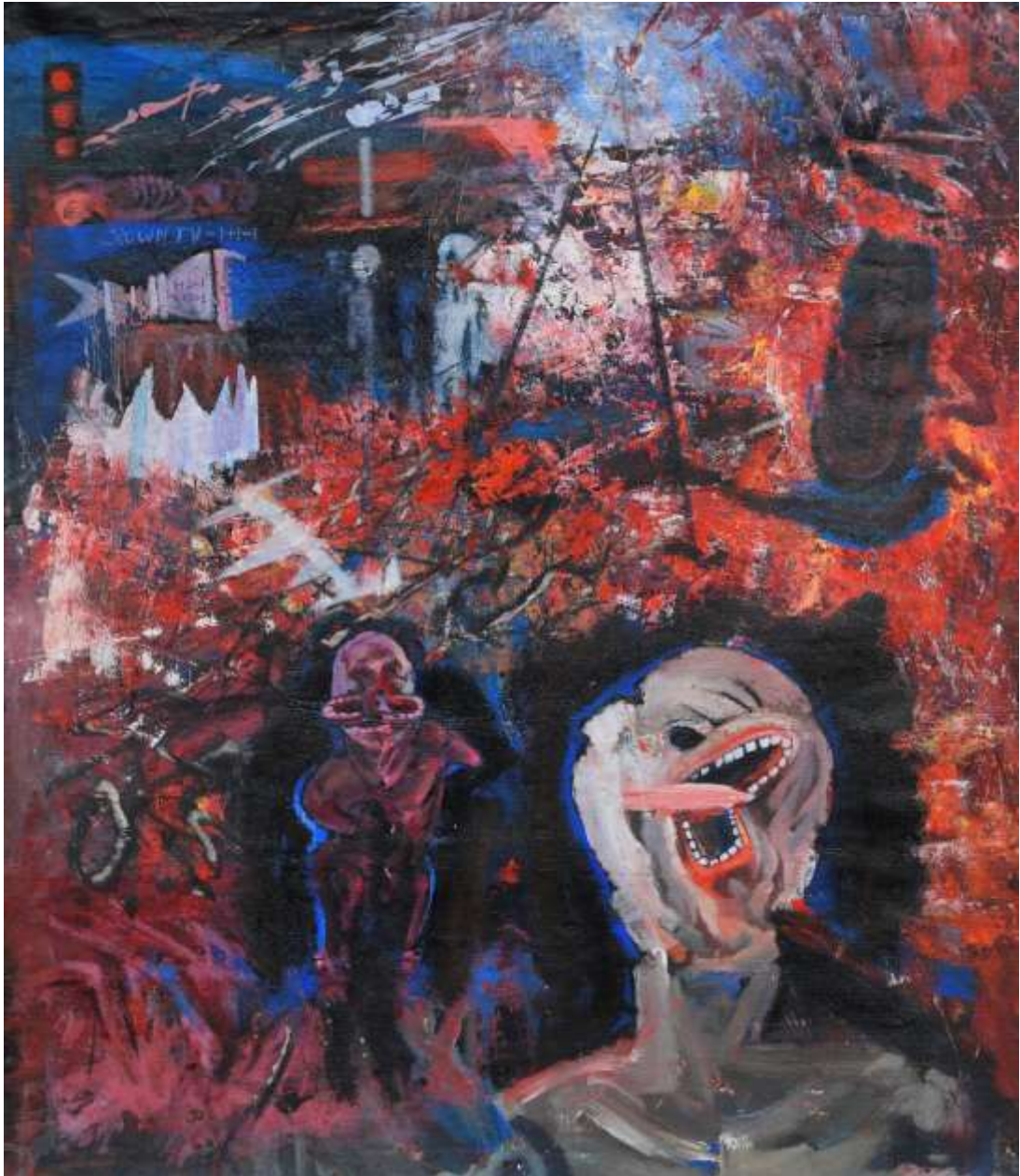
Size | 3.3 x 3 feet

Medium | Acrylic on Canvas

Year | 2020

Price | 1 lac





Artist | Virendra Maurya

Title | Crown Number

Size | 3 x 3 feet

Medium | Acrylic on Canvas

Year | 2020

Price | 1 lac

DIPANKER PRAMANIK





Artist | Dipankar Pramanik

Title | Chaos

Size | 40 x 120 inches

Medium | Acrylic on Canvas

Year | 2015

Price | Rs 2,10,000



Artist | Dipankar Pramanik

Title | In Love

Size | 8 x 6 inch

Medium | Acrylic on Paper

Year | 2021

Price | Rs 10,000



Artist | Dipankar Pramanik

Title | Busy City

Size | 48 x 72 inch

Medium | Oil on Canvas

Year | 2014

Price | Rs 1,44,000





Artist | Dipankar Pramanik

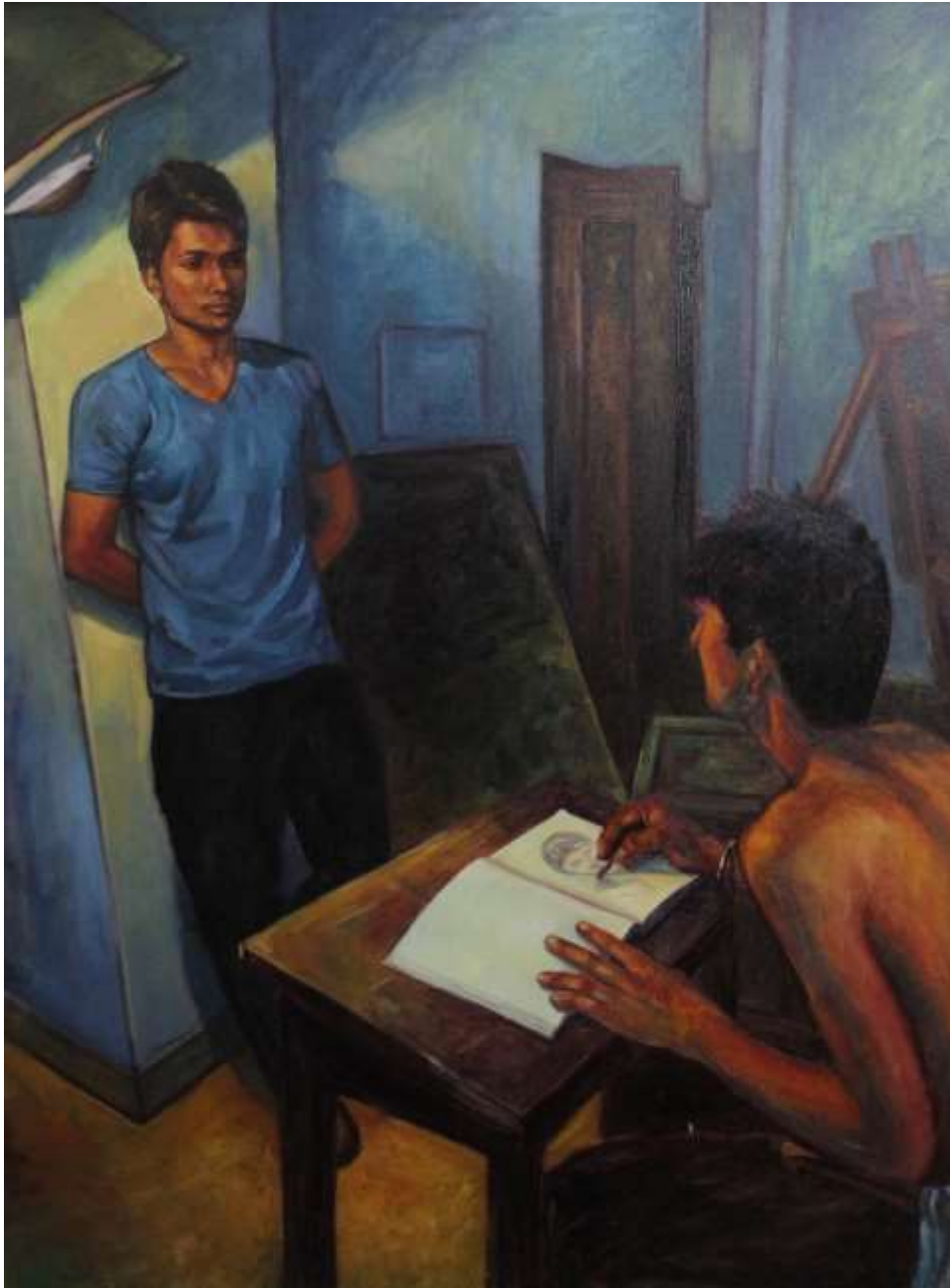
Title | Epic

Size | 40 x 30 inches

Medium | Oil on Canvas

Year | 2015

Price | Sold



Artist | Dipankar Pramanik

Title | Studio

Size | 48 x 36 inch

Medium | Oil on Canvas

Year | 2013

Price | Rs 72,000



Artist | Dipankar Pramanik

Title | Boy

Size | 40 x 30 inch

Medium | Oil on Canvas

Year | 2012

Price | Rs 50,000





Artist | Dipankar Pramanik

Title | Watching Television

Size | 48 x 36 inch

Medium | Oil on Canvas

Year | 2015

Price | Rs 72,000



Artist | Dipankar Pramanik

Title | Portrait of an Old Man

Size | 30 x 24 inch

Medium | Oil on Canvas

Year | 2013

Price | Rs 30,000



Artist | Dipankar Pramanik

Title | Portrait of Old Man

Size | 30 x 30 inch

Medium | Oil on Canvas

Year | 2013

Price | Rs 40,000





Artist | Dipankar Pramanik

Title | Dhaba

Size | 6 x 10 feet

Medium | Acrylic on Canvas

Year | 2015

Price | Rs 3,60,000



Artist | Dipankar Pramanik

Title | Dinner

Size | 26 x 60 Inches

Medium | Charcoal on Paper

Year | 2015

Price | Rs 66,000



Artist | Dipankar Pramanik

Title | Toyseller

Size | 28 x 39 inch

Medium | Pencil on Paper

Year | 2014

Price | Rs 46,000





Artist | Dipankar Pramanik

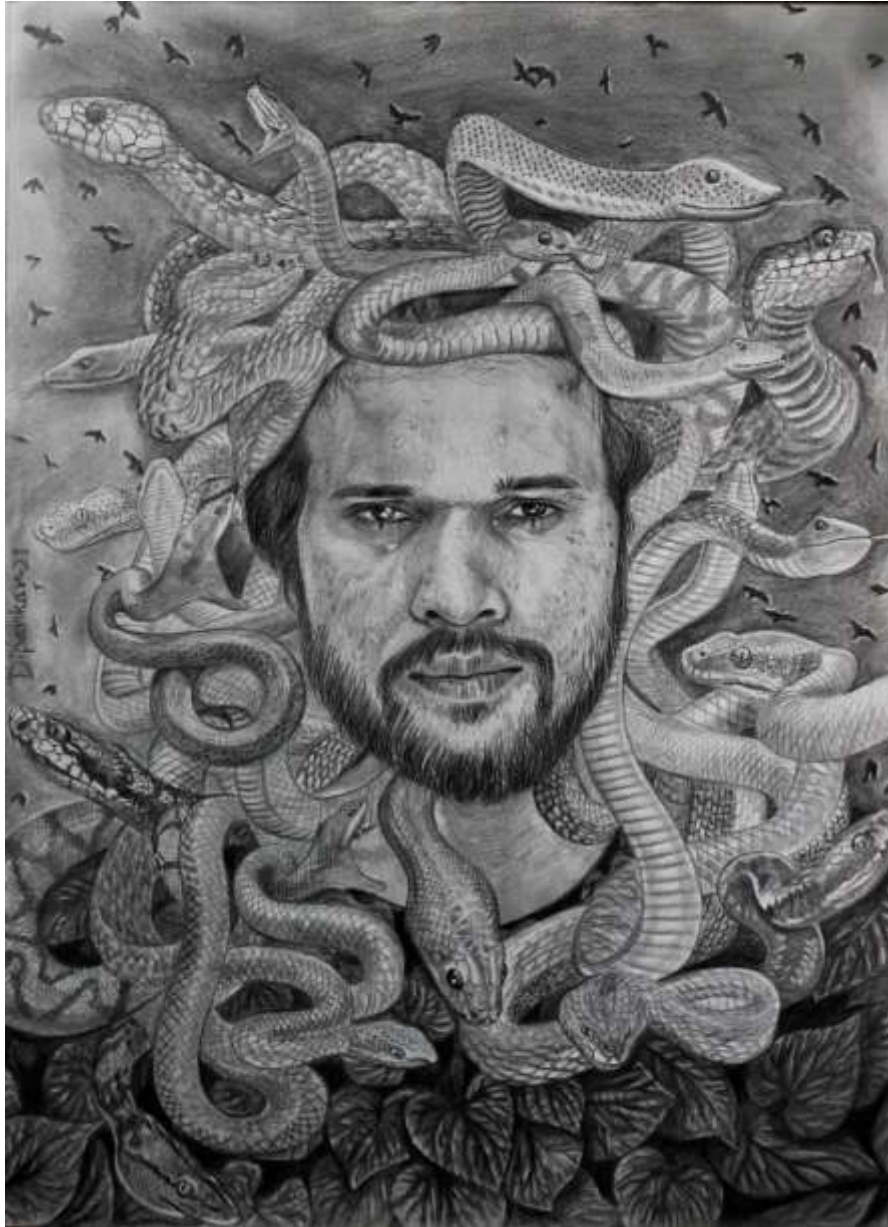
Title | Untitled

Size | 30 x 40 inch

Medium | Charcoal on Paper

Year | 2015

Price | Sold



Artist | Dipankar Pramanik

Title | Circumstance

Size | 14.5 x 10.5 inch

Medium | Graphite on Paper

Year | 2021

Price | Rs 15,000



Artist | Dipankar Pramanik

Title | Untitled

Size | 7 x 5 inch

Medium | Pen and Ink on Paper

Year | 2012

Price | Rs 10,000





Artist | Dipankar Pramanik

Title | Untitled

Size | 5 x 7 inch

Medium | Pen and Ink on Paper

Year | 2012

Price | Rs 10,000



Artist | Dipankar Pramanik

Title | Untitled

Size | 5 x 7 inch

Medium | Pen and Ink on Paper

Year | 2012

Price | Rs 10,000



Artist | Dipankar Pramanik

Title | Untitled

Size | 5 x 7 inch

Medium | Pen and Ink on Paper

Year | 2012

Price | Rs 10,000





Artist | Dipankar Pramanik

Title | Untitled

Size | 5 x 7 inch

Medium | Pen and Ink on Paper

Year | 2012

Price | Rs 10,000



Artist | Dipankar Pramanik

Title | Untitled

Size | 5 x 7 inch

Medium | Pen and Ink on Paper

Year | 2012

Price | Rs 10,000



Artist | Dipankar Pramanik

Title | Tabla Badak

Size | 12 x 14 inch

Medium | Ink on Paper

Year | 2012

Price | Rs 10,000

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**Virendra Maurya (1993)** is from Dadra Pahadi, Mirzapur, Uttar Pradesh. He is a multi-faceted visual artist, whose practise ranges from luminism, installation, material, to paintings, prints, etc. He completed his BFA (2016) from Benaras Hindu University followed by his MFA (2018) from Hyderabad Central University. He was part of the Khoj Peers Residency in 2018 where he created a space inspired from Khirki village to convey his thoughts on the barriers both mental and physical that is created due to societal norms. Virendra has participated at the Birla Academy in 2018 and been sponsored at National Camp of Kerela by Kerela Lalitha Kala Academy. He has also exhibited a solo show Enchanting Illusion, 2019 at DHI Art Space Gallery, Hyderabad and was part of a group show in 2018 at the same gallery. Virendra is interested in public projects and has worked with Hyderabad Central University, Telangana Police Academy, etc, giving himself the opportunity to explore and work on bigger projects. He currently resides in Benaras continuing his exploratory art practice.

**Dipankar Pramanik (1988)**, West Bengal in 1988, brought up in New Delhi. He is a Delhi based artist, rendering portraiture. He completed his BFA in 2013 and MFA in 2015 from the Lalit Kala Mahavidyalaya. Dipankar Pramanik has displayed his works at Annual Exhibition in Collage, COA (2015), a group show in India Habitat Centre (2013), Threshold4 exhibition in Art Heritage (2014), Art exhibition in Triveni Art Gallery (2015), Gallery Navya Art Exhibition (2015) and Annual Art exhibition at India Art and Craft Society (2014). He has also been the recipient of the NDMC Best Drawing Award in 2014, Collage 2nd Awards in his final year of Bachelors. He resides in Delhi continuing his practice of homegrown depiction. In addition, he also teaches art to enthusiastic students in Delhi.

**Ananta Singh** - Curator (born in 1997, Patna, presently living in Bombay) has graduated with a degree in Political science and Economics. She got interested in photography and videography about three years back, and simultaneously got interested in other forms of art as well. Particularly fascinated by patterns thrown by the interplay of lights and shadows, she continues to experiment with it. Looking for such parallels due to interplay of colours in other art forms she has learnt to realize the importance of choosing art works that compliment each other. Her active association with Art & Soul Gallery has helped her showcase and hone her skills.



## **Gallery Art & Soul**

Gallery Art & Soul, established in 2003 is a gallery of Indian modern, contemporary and decorative arts in the heart of Bombay. Founded by Dr. Tarana Kubhchandani as an extension of her activities at the Art & Soul Cancer Foundation, the gallery has pursued a discourse both within India and internationally of aesthetic syncretism producing exhibitions that are varied in genre, materiality and conceptual though across art historical timelines.

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