

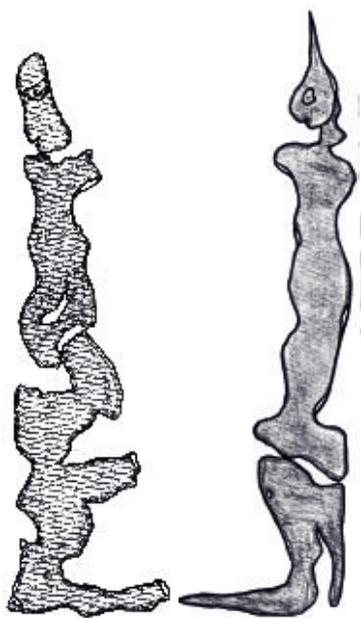
**TAR - ART**  
An Anagram of my Life

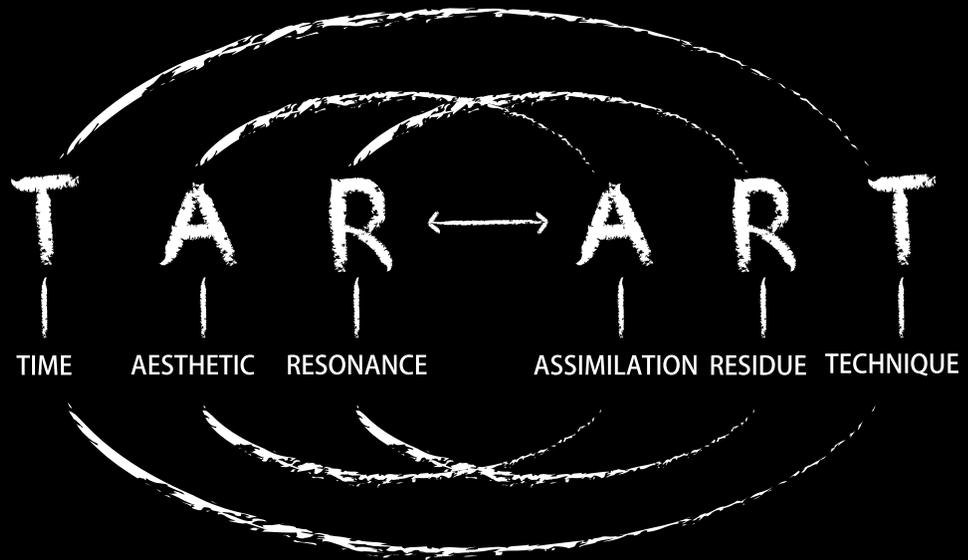
**Simran KS Lamba**



TAR - ART  
An Anagram of my Life

Simran KS Lamba





# TAR - ART

## An Anagram of my Life

*Tar and Art have always been synonymous in nature for me, in using Tar to create paintings, I believe that everyday materials get transposed into a realm where nuances of the said materials resonate in different and multiple ways, having found a new lease of life in the form of a new work of art. My work often absorbs the world around it and allows for a process of amalgamation that reunites the discarded with the new found, thereby harnessing notions of individuality with those of unison and the composite whole.*

*The materiality of mediums employed in my oeuvre has always fascinated me as I find myself constantly being enamoured by the innate properties of different media hence allowing me to juxtapose the inherent texture and composition of each material with the other, often creating fascinating vantage points wherein juxtaposed materials come together to align as form and the applicable content I have chosen to explore.*

*Recycling has always been a core focus point of my artistic journey as discarded waste often finds itself as the cynosure of my attention, as having been on numerous trips to local scrap shops and industrial junkyards, one almost always find materials that capture one's attention in terms of application, core focal points to bring attention to, the thematic resonances that I connect with which turn highlight subjects that I bring to the fore through the juxtaposition of my expression with the same.*

*Found objects too often find themselves in my work and have been the starting points for new work wherein on a conceptual level in my practice, the birth of a new painting often has roots in the object being brought into focus, the gap between the focal point wherein the object is at first just a mere subject transitions through the use of my imagination wherein I, at times rely on fiction to imagine what could have been the origin point of the subject and I also often hyper extend this fictitious analogy by depicting a narrative that often encompasses my point of view vis a vis the subject at hand and the connotations I would like to depict through my narrative with the objects actual physical presence in my work.*

*Time and technique have often been frontrunners in my practice wherein I create over days and months, with each work mutating over long periods of time and each treatment bringing to the fore nuances that often surprise me and hence the technique being employed on particular pieces of work transposes from process into becoming the by-product of the time being spent on the work in terms of textures and surfaces created. This body of work has taken shape in the form of a solo show after a hiatus of several years and many of the artworks on display at this show bear witness to the slow unwinding process of time and the relevant techniques being employed on them to bring out their final iterations.*

*My processes also involve a certain degree of ferocity and fierceness in terms of certain contexts being highlighted, these attributes are then in turn meted out to the artwork whilst the process of creation, as is evident in certain paintings like "Face on the Wall" wherein the surface of the canvas is constantly tortured and defaced much like the walls of public buildings and other public infrastructure in the city, the process of catharsis whilst such an endeavour often results in work that serves a dual purpose; being representative of content being highlighted and being process driven at the same time. The work that evolves from this particular process often displays marks of blunt force in the form of scratches and textural markings to the canvas on which the painting rests, thereby completing the artwork in entirety when it reaches its final form as the processes employed and the envisaged point of view often merge in complete alignment.*

*Structure, linear thought processes and narratives are often tested to varying degrees in my work, I don't stick to any format or any kind of structure in my work and am exceedingly introspective and intuitive in my process and practice. The subjects of my study are often extremely diverse at times stemming from memory, at times from dreams and at times from a very vivid imagination. I do not believe in the constraints of capturing form as I see the world but extrapolate the same using the filter of my sub-consciousness and my thinking mind to arrive at conclusions wherein the movement of my appendages are being directed almost in a hypnotic state of being as opposed to any structured patterns and thought process. I tend to leave out the constructs and the binaries of form and only focus on the movement of lines whilst creating, which in turn then dictates the form being shaped onto the canvas to be dilated, hyper extended and visceral in nature resulting in the birth of new forms and figures which showcase their own constructs, shapes, ethos and visual presence.*

*My work doesn't subscribe to any particular art movement or school of thought but rather is fiercely independent and cathartic in nature, I get inspired from the smallest of things, materials, situations and beliefs that fall within my line of sight and am often found to be ruminating about the same for long periods of time which then results in work that are displays of the individual journeys that the articles have endured both at the hands of society at large and at my hands through my innovative practice and processes.*

*The constant exercise of my thought trajectory and the use of innovative practices and techniques with an outlook that always seeks to bring attention to discarded media and industrial waste often for the past several years has resulted in the body of work that is born out of constant experimentation and the pushing of the boundaries between different materials wherein each material is ploughed and prodded to the extent that the independent bonds of the materials are often compromised allowing for newer forms for the material to exist, fructifying in the creation of shape, form and texture where neither previously existed. This innovative process and practice has led to the award of a patent for 'A Method of Creating Three-Dimensional Artworks' in my favour which throws light on the multiple processes that I have used over the years to come with the work that is being displayed at this show. My work has also been displayed at the 61st National Exhibition of Art, New Delhi.*

*I always credit my perspective and my very being to my mother, who is one of the country's foremost revivalist fashion designers and one of the founding members of FDCI who along with giving birth to me has always sought to instil in me, a point of view that is trained to always question each and every aspect of everything that is unfolding in front of me and to always constantly introspect on its dire ramifications so as to garner a better understanding of the event, article or situation/s that arise within the confines of my timeline.*



Simran KS Lamba

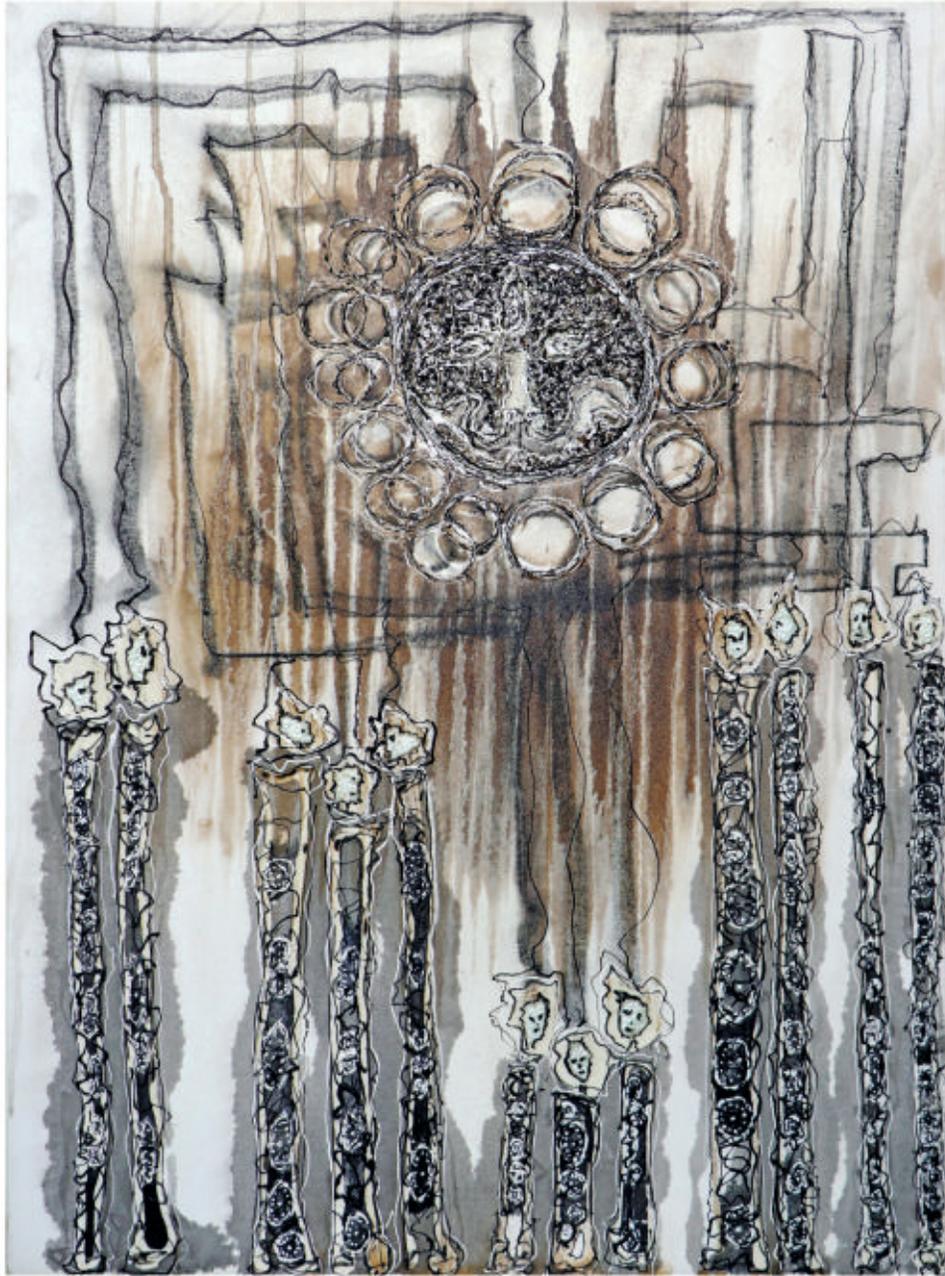
*Counting Breath Amidst Lunar Cycles*

*Tar, Found Glass, Oil Paint, Acrylic Paint, Adhesive and Charcoal on Canvas*

*36 Inches x 48 Inches*

*2022*

Found glass along with tar, charcoal and acrylic paint are the primary components of this painting titled 'Counting Breath amidst Lunar Cycles' which depicts 12 figures in the foreground that are constructed using the found object mentioned above. The 12 figures made with these shards of found glass have elongated forms and structures and are representative of time, each of the figures has its own discernable features and shape and are made to congregate together in small groups as if in discussion with each other. Charcoal lines are used to connect these 12 figures with the titular subject, which is the moon and the lines that originate from the heads of these figures are also representative of the thematic connotations that the figures represent subjectively i.e. the passage of time in conjunction with passing of lunar cycles. This thought trajectory also has a literal connotation in the form of a direct line of charcoal that serves as a link between the 12 figures and the moon. The form of the moon depicted in the artwork has its own facial features and is portrayed as a sentient being that is breathing life into the cosmos. The cyclical form of the moons appearance is also captured through the interloping waxing and waning forms of its 14 different stages as an extension around the main subject, it is in these formations where the charcoal lines from the 12 glass encased subjects meet and eventually get immersed into. In entirety, the composition brings to the fore thematic references that depict the cycles of the celestial body, the passage of time on earth, the connections between the cosmos and the subjects of this study.



Counting Breath Amidst Lunar Cycles

*Asexuality And Popular Narrative*

*Tar, Charcoal, Dry Pastel and Acrylic Paint on Canvas*

*14 Inches x 14 Inches*

*2021*

'Asexuality and Popular Narrative' is a comment by the artist on the constructs that modern society feeds into with the subscription to a narrative that celebrates the commodification of sexuality and the popularity of the same amongst its subscribers. The protagonist being featured in this painting is the central figure in the artwork and his viewpoint of asexuality is brought to the fore through the direction of his gaze that is pivoted away from the center of the frame and coupled with a stance that seems to be aloof and distant from the smaller yet integral, distended figure of a woman (depicted in pink colour through the use of molten dry pastel) at the center of the frame. Encompassed within the body of the asexual central figure are two visages that are representative of society at large and are faces that are wearing expressions that showcase, expressions of wonder and adulation as they maintain focus on the aforementioned distended silhouette of a woman. The woman in the center of the frame is featured through a dystopian silhouette in pink and is deliberately inversed in parts so as to bring into attention certain female body parts that the subscribers of a hyper sexualized narrative draw comfort from, a narrative that celebrates the commodification of the female form as a source of mental and physical titillation.



Asexuality And Popular Narrative

*Mendicant*

*Tar and Charcoal and Oil Paint on Canvas*

*14 Inches x 14 Inches*

*2019*

'Mendicant' is a depiction of a scene from the city as seen from the artist's perspective that seeks to capture a moment where a mendicant is practising her craft. The painting uses inversion as a ploy to bring attention to a particular still that was a part of the nightlife in the city of Kolkata. Night life and its conventional representation is duly inverted through the use of employing a white canvas background to depict the night alongside the use of charcoal and the structural imagery provided by the artist in the form of a lit neon street lamp above the main protagonist being the other fundamental pointer. The two main characters that feature in this composition are defined with the use of tar, the primary mendicant being towards right of frame and the second character being depicted as a silhouette in motion crossing the main protagonist towards the center of frame.



Mendicant

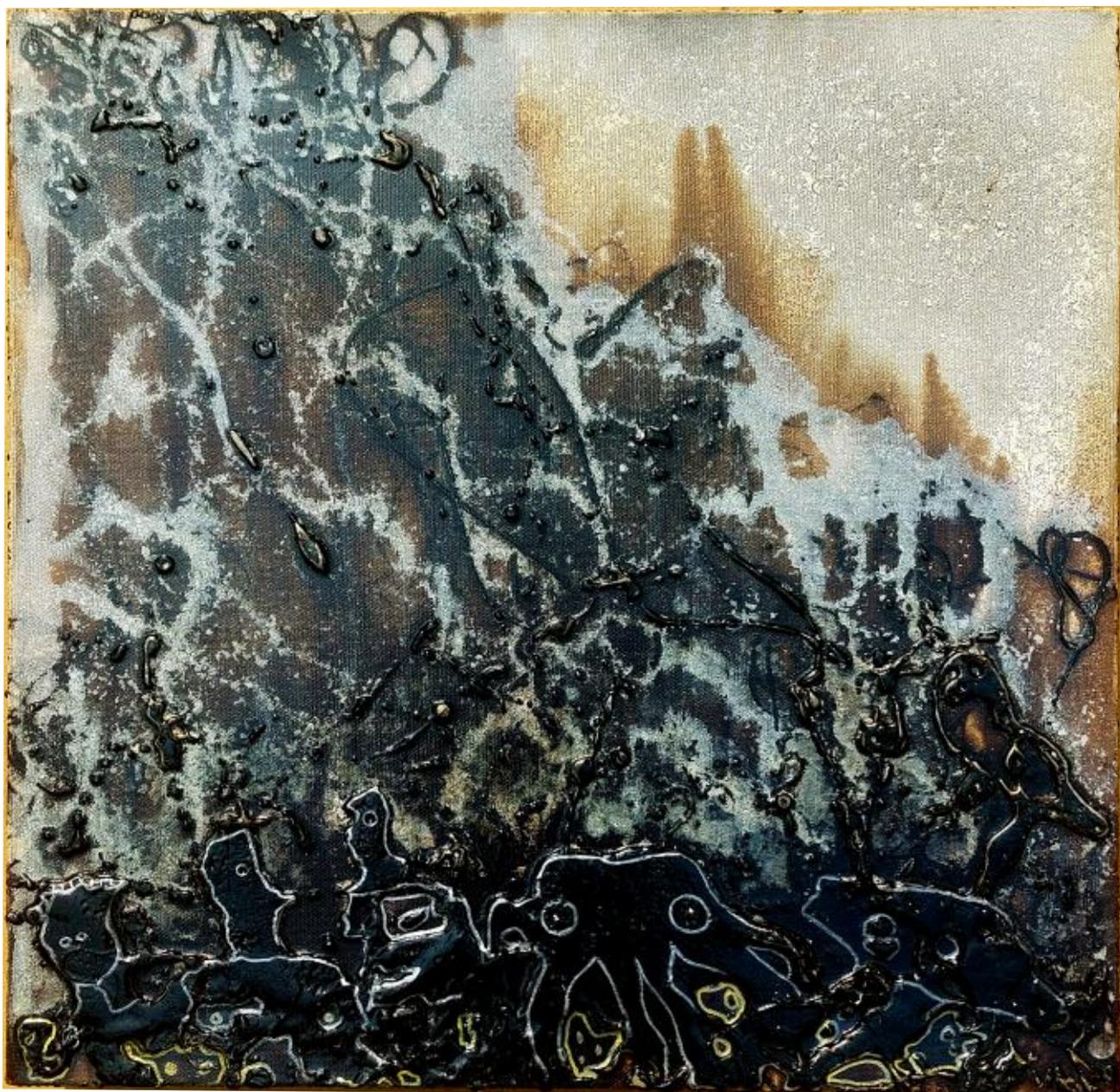
*Carnival*

*Tar, Pen Ink, Acrylic Paint and Oil Paint on Canvas*

*14 Inches x 14 Inches*

*2019*

'Carnival' is a representation of the festivities and merry making often witnessed at fairs and festivals where people congregate in large numbers. The tar and oil paint treatments that are seen to cascade through the face of the canvas, beginning from the top left corner and eventually spreading out to the entire base of the frame seek to represent streaks of light and bear thematic references towards the allusions of energy and festivities. This rendition of the activity and energy that seems to radiate from the scene alongside the characters who are representative of the spirit of the festivities, through their defined constructs and accompanying paraphernalia at the bottom of the frame, seek to bring attention to the motifs of celebration that is taking place in this composition.



Carnival

*Card Game*

*Tar on Canvas*

*16 Inches x 20 Inches*

*2021*

'Card Game' as the title suggests depicts a group of figures sitting together playing cards amongst themselves, with a few onlookers looking at the scene unfolding. The figures depicted in this painting originate from two different treatments of tar, with focus being drawn to the positive and negative spaces that are used in the creation of the group. These spaces are made to seem as if they originate from the figures themselves drawing contextual parallels of the inconsistency that the game of cards itself represents wherein the fortune of the players is dependent on the next hand of cards being received by the players.



Card Game

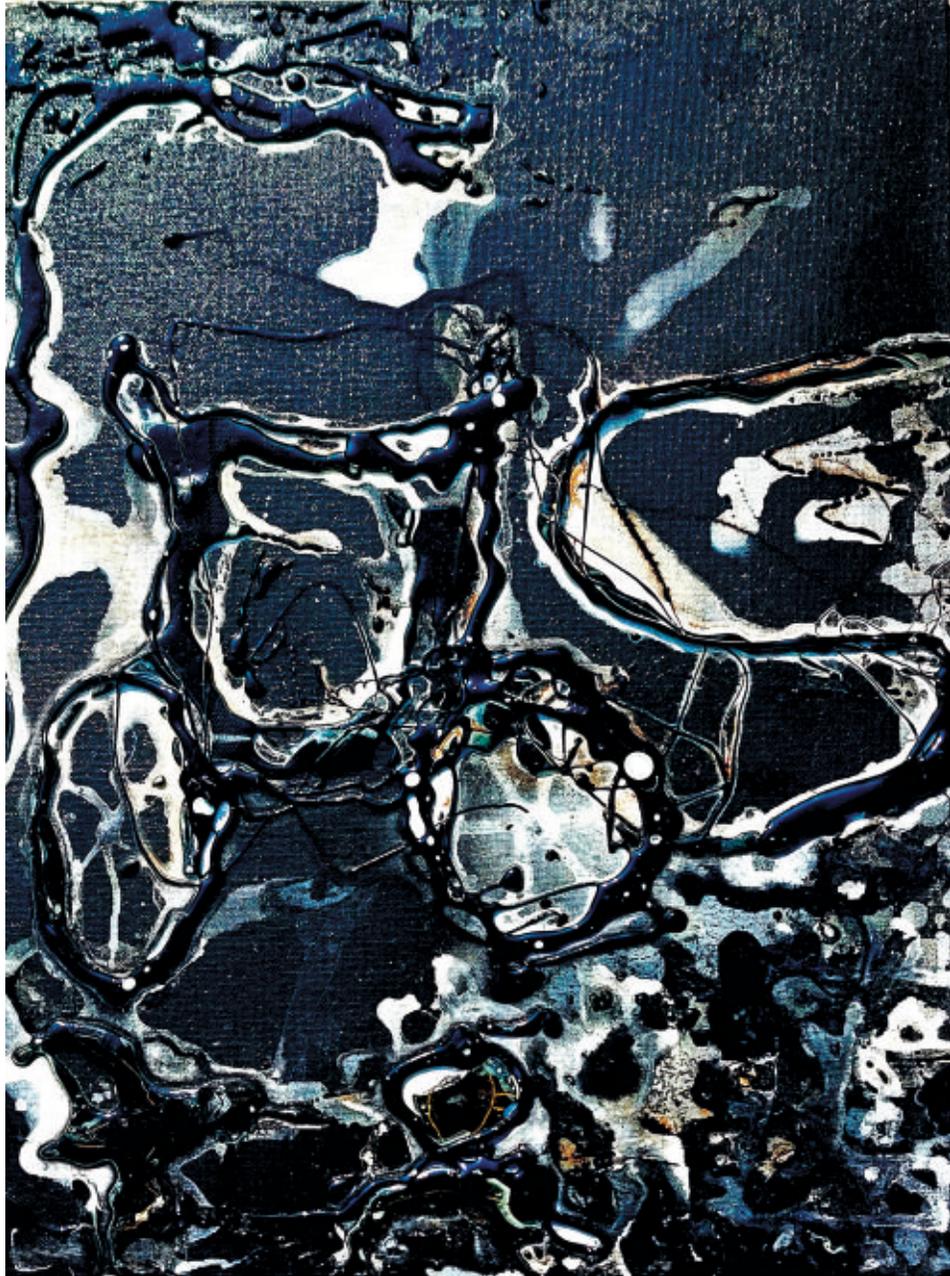
*Paraphernalia of Deceased Grandparents*

*Tar, Pen Ink, Oil Paint and Acrylic Paint on Canvas*

*12 Inches x 16 Inches*

*2021*

This deeply personal painting titled 'Paraphernalia of Deceased Grandparents' showcases an empty wheelchair lying in the living room of the artist's house. The empty wheelchair represents the loss of a cherished family member and is a stark reminder to the artist and the viewer alike, about the onset of old age coupled with the rampant passage of time. To the artist, this painting captures a moment in time, frozen in his memory wherein articles form associations and in turn begin to have their own identities.



Paraphernalia of Deceased Grandparents

*Enchantment*

*Tar, Ink and Oil Paint on Canvas*

*46 Inches x 54 Inches*

*2021*

The painting titled 'Enchantment' enters into the realm of fantasy and showcases the vivid imagination of the artist wherein the characters that are the mainstay of the composition are phantasmagorical in nature. The two primary characters in this composition depict an encounter in between a woman and the figure of a chimera-esque goat as if the two are engaged in a conversation with each other, with the woman seated and facing the creature directly. The composition seeks to bring to the fore an inversion set by the artist of the conventional narrative that is followed through in fairy tales between a princess and a frog by taking the figure of the second subject (in this case a goat) and giving it the formative qualities of a chimera. The colour composition in the piece is dual in nature and the treatments undertaken seek to display the prevalence of this mixed colour motif, by having it pervade through every part of the canvas, in turn assisting in the creation of energy field that allays to notions of the magical and the fantasy oriented setting that is set by the artist.



Enchantment

*Familial Conversations*

*Tar, Jute, Hand-stitched Embroidered Fabric, Encaustic Wax,*

*Metal Washers and Lead with Oil Paint on Canvas*

*42 Inches x 60 Inches*

*2019*

'Familial Conversations' depicts two central figures in close proximity to each other, the mainstay of this composition is the focus meted out towards the multi layered mixed media treatments undertaken to construct the bodies of the two figures that are at the center of the frame. The use of jute and hand stitched fabric coupled with encaustic wax and metal washers showcase the intense use of fire and the creation of multiple fine layers through employed media that are eventually fused together to create a new surface texture. The creation of this new and heavily layered surface also throws light on the multi dimensionality of the subject's bodies, harking notes of complexity that is evident in the creation of the protagonists frames and the definition of their particular formations. The processes undertaken by the artist to achieve form through the development a new surface texture displays a variety of exceedingly detailed and complex techniques using the aforementioned media and also brings to the fore the artists command of the use of tar through the highlighting of several newer facets and techniques in its application over the canvas of this painting.



**Familial Conversations**

*Thread Bare*

*Ink, Thread, Foil, Encaustic Wax, Oil Paint and Burnt Digital Prints on Canvas*

*48 Inches x 48 Inches*

*2018*

The painting titled 'Threadbare' depicts the inherent isolation of the primary figure through the placement of individual sheets of burnt digital prints of the artist's earlier works to construct the protagonist at the center of the frame. The use of thread in this painting depicts the cocoon that that protagonist finds itself in, the multi layered formation of the primary figure is brought in to constitution through the amalgamation of the multiple sheets of the aforementioned media and is representative of the fragmentation of the main character whilst also being in congruity with spatial alignment to depict the isolation of the character.



Thread Bare

*Storm Over Landscape*

*Tar, Copper Powder and Oil Paint on Canvas*

*36 Inches x 48 Inches*

*2019*

The painting titled 'Storm over Landscape' as the title suggests captures a storm in motion as is vivified through the use tar and allied media in this composition. The storm that is captured in this painting covers the abstract landscape of the painting by bringing to the fore the fluidity of the gusts of wind in motion and its inherent energy being captured through shades of bronze, vermillion and lamp black in the use of oil paint. Tar is also used to create the textures of the hard rock formations as is witnessed in the bottom half of this painting eventually using all the above mentioned materials to metamorphose in totality and take shape as an ode to nature wherein the beauty of turbulence in motion is also celebrated; being an integral part of nature's cyclical form.



Storm Over Landscape

*Angst And My City*

*Tar, Charcoal and Water Colour on Canvas*

*46 Inches x 54 Inches*

*2021*

'Angst and My City' captures the angst faced by the protagonist who is the subject of this artwork as depicted through the forlorn facial expression of the central figure as is showcased in this painting. The main protagonist is juxtaposed within the confines of a city, with the background of the painting reflecting the form of other figures and characters that are visible in the distance, characters that are going about their daily routes in nonchalance, whereas the dilated form and expression of the main protagonist captures his own consternation to scenes of apathy that are visible to him. The use of monotone and the absence of colour in this painting reflects the thematic ramifications of the title subject being highlighted, with the protagonists reaction being made towards the increasingly common scenes of apathy that a commuter bears witness to whilst in transit in the city. This context is further explored with deliberate use of the positive space (white space) being inverted contextually into the negative within the structure of the protagonists face, wherein his eyes and mouth transpose from being mere faculties of observation and speech into features that are in tacit complicity with the site of abuse being witnessed by him through apathy and silence. This silence is depicted through the mouth of the protagonist being stitched up in wisps of tar and charcoal and water colour treatments. The use of charcoal and water colour that is employed to create the background of the painting is deliberate in nature so as to reflect the smog in a city and is further hyper extended into the bodies of the characters themselves so as to depict the piercing prevalence of general apathy being celebrated by the city at large as envisioned by the artist.



Angst And My City

*Forest Embers*

*Tar, Encaustic Wax, Burnt Paper, Construction Gravel and Oil Paint on Canvas*

*36 Inches x 48 Inches*

*2021*

Landscape becomes the core focal point in the painting titled 'Forest Embers' as streaks of wax and tar are formulated to depict the trees of a forest in abstraction. The layered treatments that are employed in this painting seek to create the effect of a mirage at play, where the foreground and background are made to merge at integral spatial points within the confines of this canvas. The employment of oil paint in the top half of the frame and the body of the canvas is to further accentuate the colour temperature that is captured in this painting alluding to a tonality that reflects the onset of twilight whereas the minimalistic burnt paper motifs and construction gravel that are featured in the center and the bottom half of this composition, provide assistance in the creation of an abstraction of form that specifically captures nuances of a fractured landscape when viewed through the lens of a mirage.



Forest Embers

*The Gathering*

*Tar, Dry Pastel and Oil Paint on Canvas*

*36 Inches x 48 Inches*

*2021*

Phantasmagorical figures and imaginative characters and figures form the mainstay of the painting titled 'The Gathering' which is set in the realm of magic and fantasy. The painting captures a gathering of multiple characters that are born from the imagination of the artist in the setting of a castle that is covered in cobwebs. This gathering showcases characters that inhabit this fantasy land with each figure having its own unique constructs and features. This group is featured at bottom part of the frame, stretching right through its entire base from one end to the other.



The Gathering

*Gandhi and Industry*

*Tar, Encaustic Wax, Metal Nuts and Washers and Jute on Canvas*

*42 Inches x 60 Inches*

*2019*

In the painting titled 'Gandhi and Industry' the artist uses symbolism to depict the cornerstone of the Gandhian philosophy of self-reliance in the representation of the quintessential charkha through the use of contemporary media. Each individual component used in the painting has a thematic reference in terms of the industry it originates from and simultaneously depicts a broken time line in terms of treatments employed. In using minimal media to work with, the elements of these aforementioned mediums come together to form the abstractions of industry in the foreground of the painting, whilst Gandhian philosophies of self-reliance and the development of cottage industry are made to occupy the centre space of the canvas, forcing attention to be driven to the form of the charkha. This composition serves a dual purpose a) to raise parallels between the traditional methods of handcrafting fabric that was employed by a nascent industry in the past versus the fast paced linear production lines of modern industry and b) to bring to the fore questions of sustenance and methods employed in reference to production practices of both sets of industries. The use of colour variations and charcoal, strokes diluted in the background along with careful tonal denomination in the composition highlight the natural metallic tones being utilized to depict the charkha, ascertaining material value to it whilst the representation of modern industry being in constant flux is brought out through the streaks of charcoal and tar treatments running through the entire length of the canvas. This painting presents the subject of industry as always mutating in form, with questions being meted out over the adoption and viability of this particular Gandhian philosophy in the modern context and as to whether the philosophy can take newer forms of existence having found relevance across a multiplicity of time lines that it has traversed through when viewed through a linear time scale. The choice of material used in this composition also highlights the paucity of natural resources being faced in our current time line with the artist attributing this paucity to the indiscriminate use of the country's mineral wealth by corporations who are also responsible for the environmental degradation of the hardwood forests of the country. This painting was featured at the **61<sup>st</sup> National Exhibition of Art in New Delhi in 2020.**



Gandhi and Industry

*Fracture of Semblance*

*Tar, Ink and Dry Pastel on Canvas*

*8 Inches in Diameter*

*2022*

'Fracture of Semblance' showcases the frontal profile of the subject wherein a circular canvas is used to represent the composite whole around the subject being featured through symbolism wherein the attributes of a spherical background are portrayed to be an extension of completeness. However the figure in the center of this round canvas is deliberately portrayed to be fractured in its composition as the thematic resonances of the title being explored in this work dictate his form to be constructed in parts, with special attention being directed towards spatial constructs and its usage in this composition. In these manipulated and divisive spaces, the form that is eventually attributed to the figure is distributed to the subject in parts, displaying the final amalgamation of the figure as having being assimilated from different planes in the canvas. This painting focuses on the fracture of form through the unison of the same with spatial incongruity.



Fracture of Semblance

*Timelines with Trauma*

*Charcoal, Oil Paint, Acrylic Paint and Pen Ink on Canvas*

*20 Inches x 24 Inches*

*2021*

Featuring the mainstay motif of a timepiece at the center of this painting, 'Time lines with Trauma' encapsulates multiple characters emanating around the mainstay motif that is representative of the passage of time. Figures that are composed using multiple visages that are seen to be swirling around the timepiece, bring attention to the number of characters that the time line has been witness to, with some of the faces harboring expressions of latent trauma.



Timelines with Trauma

*Meeting New People*

*Charcoal, Oil Paint, Acrylic Paint and Pen Ink on Canvas*

*20 Inches x 24 Inches*

*2021*

Bearing character traits of reticence and non-conformity within the artist's personality, the creation of this painting titled 'Meeting New People' reflects the temporary celebration of joy that an individual comes across when meeting people that have a refreshing and new perspective. The vibrancy of colours used reflects this joy felt by the artist who attributes these colours to feelings of mirth. However, the artist also uses above mentioned mixed media elements to create the hyper extended forms of the two featured people that have come and interacted with him in his line of sight. The depiction of form of the two subjects eventually turns towards the subject of macabre, with attention being drawn to the headgear worn by them being reminiscent of allegorical horns often seen in fictitious settings and is further extrapolated through the subject on the left side of the frame having a body that resembles a headless corpse being subjugated with fetishes of bondage and masochism.



Meeting New People

*Past Memories of My Childhood*

*Tar, Encaustic Wax and Polishing Agents on Canvas*

*36 Inches x 48 Inches*

*2021*

'Past Memories of my Childhood' as the title suggests is a self-portrait made by the artist using minimal media so as to highlight the intrinsic beauty inherent in each element that is featured through this group of mediums. The treatments used in this composition lay specific focus to space in between themselves so as to bring direct attention to the textures and surfaces created by the artist and to also showcase the fluid materiality and movement of the media employed through the ample usage of empty space and the inherent context.



Past Memories of My Childhood

*Best Friends*

*Tar, Encaustic Wax and Polishing Agents on Canvas*

*36 Inches x 48 Inches*

*2021*

'Best Friends' is a painting that depicts a set of individuals of common faith being in each other's company with the abstraction of a bottle of alcohol in between them. The treatments that display a sense of the abstract are also visible throughout the painting, through processes that mostly rely on the aberration of form and in turn are used to represent the individuals in entirety except the visages. Allusions to a fractured context both in theme and surface texture wherein the identities of the subjects can be extrapolated into being any member of the public, whilst specific insinuations being made out to the constructs of religion and the use of alcohol. The painting seeks to capture a moment in between two individuals wherein the subject of their reminiscence in this meeting is symbolically being referred to as a woman through the bottle of intoxication that is being consumed on site at the same time.



Best Friends

*Burning Innards*

*48 Inches x 48 Inches*

*Tar, Encaustic Wax, Nails, Burnt Digital Prints, Paper and Oil Paint on Canvas*

*2018*

'Burning Innards' represents a study of form and fragmentation through tar and burnt paper, where the artist highlights the depiction of form as fractured, in isolation and then being duly amalgamated into a pair of figures standing next to each other. Each individual figure emanates from the body of the canvas in fragments and is then put together to create form. In using digitally printed sheets from his erstwhile paintings and photographs of his previous treatments as captured through a camera lens, the artist in this painting brings to the fore the parallels that connect the choice of media employed i.e. the pliancy of paper with the ruggedness and non-pliancy of his primary media i.e. tar and juxtaposes the two with encaustic wax to depict the intricacies of form and structure through the use of paper and tar as a medium of expression. With the burning of the digital prints of his earlier works, the artist is also giving the viewer an insight into the constructs that the artist likes to operate alongside, alluding to the states of dissolution and destruction of former forms of expression in his oeuvre and perspective whilst being occupied in the construction of a piece that celebrates the malleability of paper as a medium. Paper has been depicted to be pliant to his onslaught of fire and force, with its eventual residue taking shape in the structure of intended form coupled with the birth of new formations from erstwhile forms of structure. Each fragment represents isolation and is then brought together in its final iteration giving resonance to a constitution, where each burnt sheet of a digital print eventually comes together to shape the figure of male and a female through careful placement. When viewed as a whole the final formations echo tones of unison and yet are simultaneously dissonant in nature. The strategized allocation of space around each single piece of burnt paper (encased in encaustic wax and tar) seeks to remind the viewer of its inherent displacement whilst also forming the entire body of the subjects in accord. The painting represents how tortured and mutilated parts in process driven media can often be repurposed to form structure and cohesion while also throwing light on thematic aspects of metamorphosis and creation from residue.



**Burning Innards**

*Homage to A Square - 1*  
*Tar, Acrylic Paint and Oil Paint on Canvas*  
*36 Inches x 36 Inches*  
*2019*

'Homage to A Square 1' is a part of a series wherein the artist pays homage to a geometric pattern, in this study the subject being a Square. The painting highlights the form of a structural pattern through media that is in the form of a fluid, having properties that are in dissonance with the shape being honored and brought forward, this inversion wherein a structured pattern is juxtaposed with media that has aspects of almost being water-like in appearance and its respective treatment is the mainstay of this composition, with the minimalistic use of colour playing hide and seek throughout the body of the painting so as to highlight the compositional qualities of structure being studied.



Homage to A Square 1

*Homage to A Square - 2*  
*Tar, Acrylic Paint and Oil Paint on Canvas*  
*36 Inches x 36 Inches*  
*2019*

'Homage to A Square 2' is the second part of this two part series that pays homage to a geometric pattern, that of a square. In this painting, the artist uses the constructs and processes of impression making to form aspects of the background in the artwork while also maintaining a balance in the constitution of the painting by keeping in semblance the colour motifs that are apparent in the first part of this series, both paintings being constructed together and being different parts of the same series of work. Acrylic and Oil Paint are used to form the geometric pattern of a Square over the base of the canvas by giving due credence to the formation of this geometric pattern through repetition of form in this study and also by using tar to create textures that further highlight the structural aspects of the same.



Homage to A Square 2

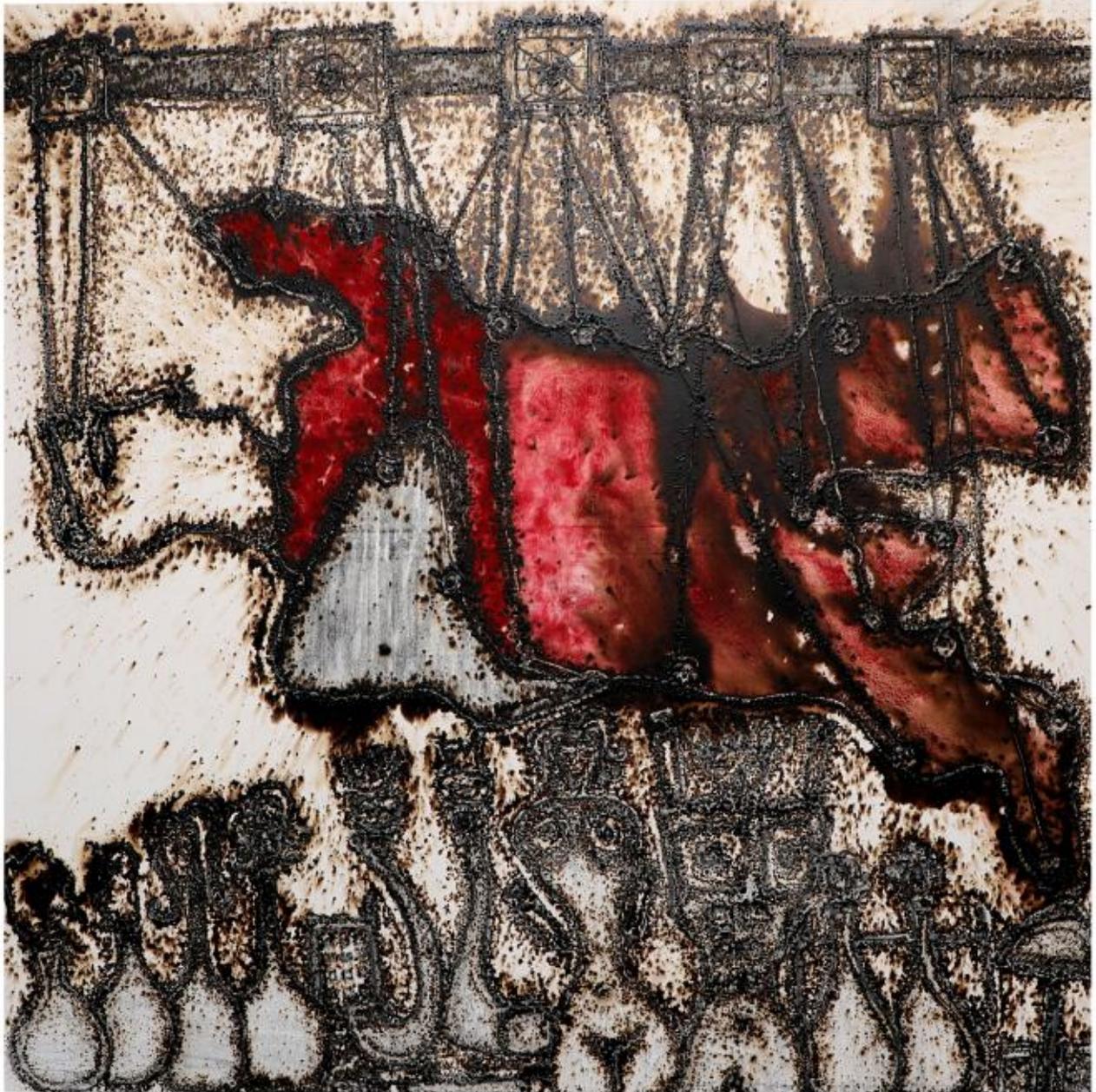
*Assembly Line Existence*

*Tar, Adhesive, Charcoal and Oil Paint on Canvas*

*60 Inches x 60 Inches*

*2022*

'Assembly Line Existence' depicts the central figure (using the colour of red) in the composition as a corpse being strung up onto the assembly line of an abattoir as if his existence itself has mutated into the commodification of life itself. Having originated from a dream within the folds of the artist's mind, this composition depicts the protagonist as being commoditized into a piece of 'living meat' that is only conscious of being constantly pulled and pushed by a society to believe in constructs of consumerism, intoxication and entertainment and being tied into those constraints through a system of strings and pulleys eventually undulating into a form wherein the body of the subject of study has transformed from a man into a piece of meat that is duly absorbing this diet of consumption and repetition. The use of the colour red draws parallels to the verticals of the meat industry where the commodification of sentient life is on display and is also used for symbolism that brings into focus the form and composition of the subject in focus and the prevalent context of being victim to the mechanics of modern day consumerism. The subjects depicted in the bottom of the frame are grouped together to form a chain of the themes being explored through their individual forms and in turn being commented on by the artist, the first four figures (first two being male, the other two being female) are those of bottles with human heads being representative of alcohol usage and the effects of the same on individuals, this is followed by the representation of an inanimate object which is a mobile phone and our dependence on the same, this is followed by two smoking pipes with human heads and features being a reference to the tobacco industry. The next subject of interest to the artist are two figures at the bottom center frame that represent the beauty industry through the use of steroids and plastic surgery to attain a physical form that is in line with current body image trends and expectations of society at large, the final three figures represent the luxury and entertainment industries with two bottle figurines in the foreground, and a television in the background coupled with two glasses and an umbrella in the center of them. The painting as a whole encompasses all these themes referencing them as being intrusions and linkages within the psyche of the protagonist. These themes that are inextricably connected with the main subject at the center of the painting through bondage and the celebration of distraction and intoxication in tandem with a consumerist approach to life.



Assembly Line Existence

*Colour Compression*

*Charcoal, Adhesive and Pen Ink on Canvas*

*60 Inches x 60 Inches*

*2022*

Finding its origins from the very vivid imagination of the artist, the painting titled 'Colour Compression' represents a concept that highlights the compression of colour using phantasmagorical characters and machines as seen in a dream by the artist. The co – joined side profiles of the two characters at the center of the frame are in fact extrusions of the same personality, being the male and female protagonists of this story who are in effect twin flames owing to the structure attributed to them by the artist. The two forms are merged into one keeping in mind the shape of a candle with a wick as if it were alight. This hypothetical area of the flame and the wick which allocated into forming the area, for the body of the two faces to emerge also shows the two faces to be split evenly in half to highlight their specific attributes and features. The tiny figure at the center of the painting who is sitting on the top of the heads of the protagonists is seen to be playing the role of a catalyst and storyteller in this composition, drawing allegories that refer to this character as being an extension of the artists sub consciousness acting as a filter in between the two different planes of the physical and metaphysical and often as a mediator that allays the protagonists structural constructs in the composition with the artists vision for his subjects in tandem. The lines that permeate into and from this aforementioned third character finally lead into a fictitious industrial scale colour compressor wherein a singular colour is being constantly churned, processed and eventually compressed to come out of the machinery and form the side pillars (that comprise of faces) that are seen in the painting. The mild tonality that is born from the residual treatments that are used in this painting reflect the thematic resonances of this colour compression which is also evident in the singular colour tone usage to create the formations of these visages that the side pillars feature in prominence.



Colour Compression

*Thought Stupor*

*Tar, Cotton Thread, Adhesive, Oil Paint and Acrylic Paint on Canvas*

*20 Inches x 30 Inches*

*2022*

'Thought Stupor' is representative of the amalgamation of the metaphorical and physical world working in unison wherein the characters thoughts permeate through their formations into little globules that circle the heads of the characters as depicted in the canvas. The treatments envisaged and undertaken represent a dream like quality within their folds wherein a 'haze' is generated to bring to the fore the stupor that the characters are consumed in.



Thought Stupor

*Pliant Line of Sight*

*Tar, Cotton Thread, Adhesive, Acrylic Paint and Oil Paint on Canvas*

*20 Inches x 30 Inches*

*2022*

The painting titled 'Pliant Line of Site' is a comment on the members of society who indulge and celebrate the objectification of sexuality and also individuals that believe and assimilate a narrative that pays special attention to body modification procedures and physical image trends that are popular on social media. The main subject's metaphorical line of sight is literally traced out over the body of the canvas using a cotton thread that eventually morphs into an arrow pointing towards the second figure, the figure that is being objectified through the gaze employed by the first character. This commodification of the human body is what the artist brings into focus and the commentary doesn't only apply to the main subject issuing the gaze but also spills over into the objectified form by the hyper stylization of the latter. This hyper stylization of the second figure featuring deliberately enlarged body parts of the figure also seeks to portray the second figure to be seeking attention from the issuers of the said 'gaze' thereby entering a vicious cycle of objectification of people versus deliberately morphed attributes that are in turn validating the existence of a gaze that seeks to objectify. In entirety the compositional qualities of this painting highlight qualities of hollowness as is witnessed through the shape of the first protagonist's eyes (the one issuing the gaze) and simultaneously in the form of the second subject that is contextualized into being disproportionate and hyper stylized.



Pliant Line of Sight

*Untitled in Tar and Dry Pastel - 1 (Red)*

*Tar, Dry Pastel, Wires on Canvas*

*14 Inches x 14 Inches*

*2019*

Through its composition 'Untitled in Dry Pastel and Tar' represents a journey in catharsis where the end iteration of the painting hasn't been envisaged by the artist composing the same and hence is a reflection of the process oriented journey that this particular painting has undertaken. The process of catharsis is where the painting finds its original point of creation, with the artist choosing to focus on specific spaces and formations, treatments and textures according to the nuances of his individual aesthetics. In this composition, the artist has chosen to highlight the nuances of space, a very minimal colour scheme involving a vibrant hue of vermillion red and uses wires to create a contrast with tar and dry pastel treatments.



Untitled in Tar and Dry Pastel - 1 (Red)

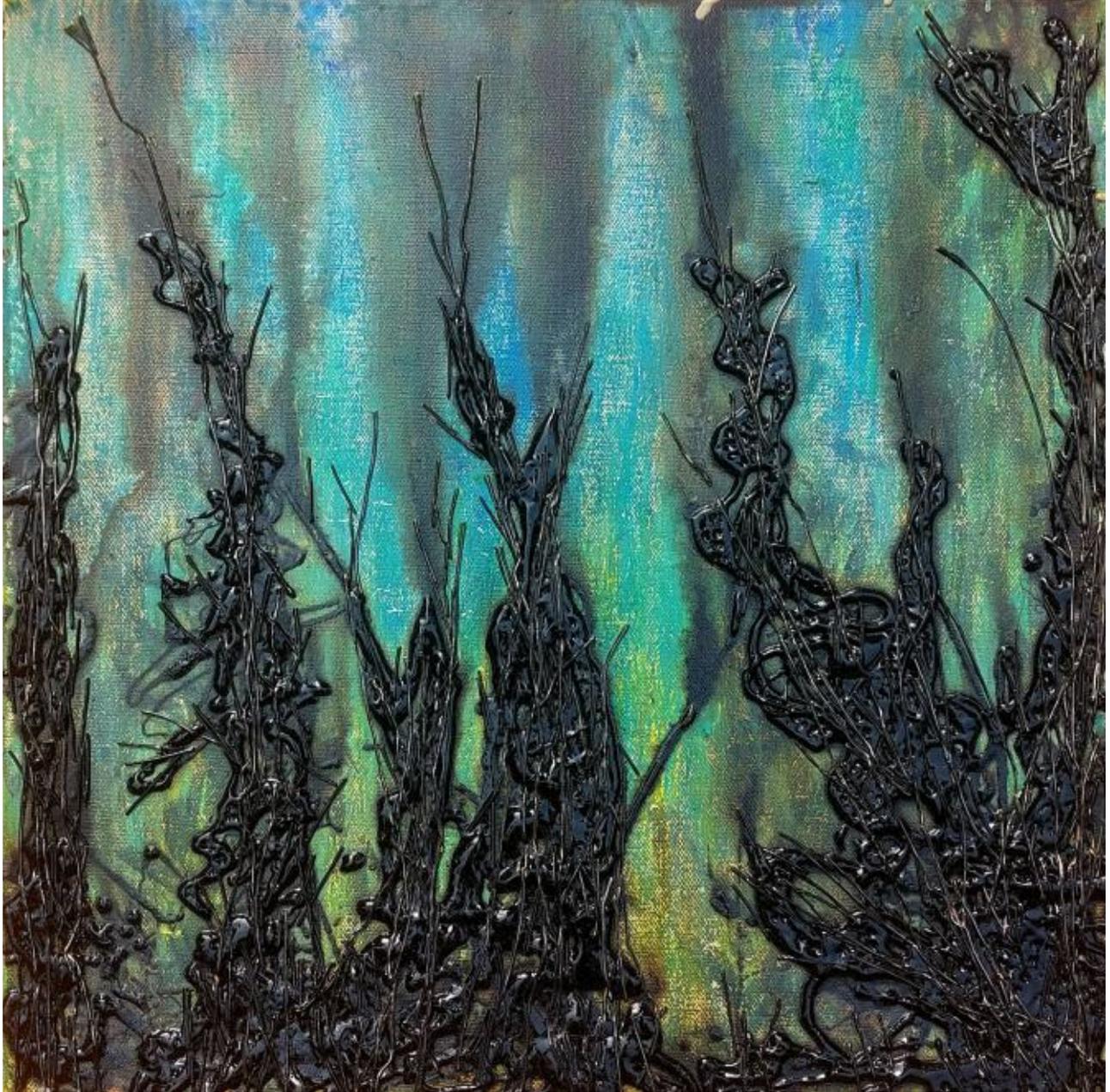
*Untitled in Tar and Dry Pastel - 2 (Twilight)*

*Tar, Dry Pastel, Wires on Canvas*

*14 Inches x 14 Inches*

*2019*

This painting titled 'Untitled in Dry Pastel and Tar- 2' is another journey undertaken through catharsis by the artist, wherein his primary source of inspiration was the flitting image of a landscape as viewed by him during a drive in the mountains during the onset of twilight. Using dry pastel to create the colour scheme and temperature of the composition so as to represent twilight, the tar formations have been made to resemble base heavy stumps with protruding arch like branches duly embellished with wire work to create new treatments and contrasts whilst keeping in mind the image of the landscape that passed by his line of sight and yet continued to be, the primary source of inspiration for this composition.



Untitled in Tar and Dry Pastel - 2 (Twilight)

*Untitled in Tar and Oil Paint - 3 (B&W)*

*Tar and Oil Paint on Canvas*

*14 Inches x 14 Inches*

*2019*

'Untitled in Tar and Oil Paint- 3' is an attempt to blend aspects of the phantasmagorical with the cathartic process in congruity with each other. With no traceable or attributable origin point by the artist in the linear scale of things, the birth of this artwork is solely attributed to the realm of abstract and his imagination. In this painting, the artist practices his processes only keeping in mind the realm of fantasy, giving birth to formations that his appendages and his imaginative mind construct in tandem and with no particular order in terms of which agent is in control of the final formations that are eventually realized onto the canvas.



Untitled in Tar and Oil Paint - 3 (B&W)

*Untitled in Tar and Oil Paint - 4 (TXT)*

*Tar, Nails, Metal Washers and Oil Paint on Canvas*

*14 Inches x 14 Inches*

*2019*

'Untitled in Tar and Oil Paint- 4' is a composition that brings to the fore a spotlight on textures, the interplay of multiple media with each other and the use of a muted yet vivid colour tone through the use of ochre yellow oil paint. This specific focus on texture is visible on the canvas through the heavy use of tar and metal washers applications, which in turn have been juxtaposed treatments that involve the use of found nails and intricate pen ink pattern making processes. The use a muted oil paint colour scheme is to solely maintain focus on the textural implications of this composition.



Untitled in Tar and Oil Paint - 4 (TXT)

*Man and Animal Conflict – A*  
*Charcoal and Acrylic Paint on Handmade Paper*  
*12 Inches x 12 Inches*  
*2022*

This two part series of paintings explores the inherent complexities that feature the paucity of space felt by human beings staying in villages adjacent to forest reserves and resulting encroachment of forest land by them versus the designated spaces left for nature and bio diversity for the animals that stay in nationally protected forest areas. The painting titled 'Man and Animal Conflict – A' highlights the side profile of the head of an elephant in the center of the frame with the frontal and side profile of two human subjects in the left bottom corner of the painting. The broken foliage next to the figure of the sun, lying adjacent to the main figure of the elephant is representative of the tension and violence brought into focus with the elephant being on a rampage and the site of action being witnessed by the villagers.



Man and Animal Conflict – A

*Man and Animal Conflict – B*  
*Charcoal and Acrylic Paint on Handmade Paper*  
*12 Inches x 12 Inches*  
*2022*

Drawing thematic references for its predecessor in this series of work, the painting titled 'Man and Animal Conflict – B' showcases the relationship between man and the sport of hunting of animal heads that feature as trophies in collections for display purposes. Featuring a disfigured and abstract antelope's head and torso, being used as headgear worn by the protagonist who is depicted at the center bottom of the canvas, throws light on this theme of hunting animals for sport. The wry expression worn by the second subject at the bottom left corner of the composition exposes the disdain the artist feels towards the subject of expression. This disdain is primarily portrayed using this abstract character, who is playing the role of an onlooker in this artwork to issue a critique through his expressions of disgust and shock.



Man and Animal Conflict – B

*Face on the Wall*

*Tar and Oil Paint on Canvas*

*18 Inches x 18 inches*

*2021*

The painting titled 'Face on the Wall' showcases the artists process driven oeuvre wherein the involvement of a certain degree of ferocity and fierceness is put on display during the exploration of certain contexts and themes. The attributes of force are meted out to the artwork in the process of its creation, where the surface of the canvas is constantly tortured and defaced much like the walls of public buildings and other public infrastructure in the city. The process of catharsis whilst such an endeavor takes place often results in work that serves a dual purpose; being representative of content that is being highlighted and simultaneously being process driven at the same time. The work that evolves from this particular process often displays marks of blunt force in the form of scratches and textural markings to the canvas on which the painting rests, thereby completing the artwork both thematically and being representative of form. In its final iteration the processes employed and the envisaged point of view often merge in complete alignment.



Face on the Wall

*Therianthrope*

*Tar, Ink, Oil Paint and Acrylic Paint on Canvas*

*8 Inches x 10 Inches*

*2021*

'Therianthrope' as the title suggests is a portrayal of a character that morphs into animals or hybrids through the latent ability to shape shift. In the constitution of this character's form; features that resemble part man and part animal are attributed to the subject. The painting seeks to capture a moment in this transition of shape shifting wherein both aspects of the animal and the human form are or display.



Therianthrope

*Consumption of Sustenance*

*Tar, Dry Pastel, Adhesive, Oil Paint and Acrylic Paint on Canvas*

*8 Inches x 10 Inches*

*2021*

'Consumption of Sustenance' depicts the frontal profile of the subject holding a fish in his mouth, the use of dry pastel with oil and acrylic paint, form the features of his face and the anatomy of a fish that is his food. The dry pastel shading is done to achieve the colour temperature of the composition as is witnessed in the background of the painting, creating a stark contrast between it and the vibrant hues noticeable in the foreground of the painting. The choice of meal in the form of a fish is also a comment on the destruction of oceans and marine habitat with the rampant use of modern fishing techniques industry practices.



Consumption of Sustenance

*Gossamer Characters of The Night*

*Tar, Encaustic Wax, Dry Pastel and Oil Paint on Canvas*

*36 Inches x 48 Inches*

*2021*

Entering into the realm of the phantasmagorical the painting titled 'Gossamer Characters of the Night' depicts fictitious characters born out of the vivid imagination of the artist. The birth of the characters that occupy this realm of fantasy are creatures and human visages that are brought into existence through the artist's imagination which easily pivots from the real to the unreal, in this case using a narrative that subscribes to notions that venerate the principalities of magic and the enchanted. The composition of characters depicts form and faces emanating out of the structures and also showcases figures that are co-joined serving a duality of purpose by being background objects in the painting and also having specific features being attributed to them. Elfish, comical and dream like characters resemble abstractions of the human form in parts alongside motifs and subjects of elongated ants, a variety of soldiers and sentinels which are juxtaposed with formations that resemble particles emanating life. Masks, apparitions and distended visages are also highlighted in this melee of characters that uses a dark background to give shape to their beings. Thematic references of these characters being alive for a limited time are brought into acute focus with the use of a single shade of dry pastel in the erection of the same, providing insight that the scene being displayed is visible only for a certain window in time, much like the consistency of gossamer that exhibits properties of being subservient to the application of external force and the elements of time.



Gossamer Characters of The Night

*Road to Self-Discovery*

*Tar, Molten Dry Pastel, Oil Paint and Acrylic Paint on Canvas*

*24 Inches x 30 Inches*

*2022*

'Road to Self-Discovery' depicts a road trip that is about undertaken by a set of characters that are featured in the painting, who are in the midst of celebrating new found growth in the trajectories of their developing perspectives and personalities. The painting juxtaposes personal growth of character with the literal action of undertaking a new voyage to find one's own deeply personal destination and place of happiness. The festive mood that is resplendent in the artwork is portrayed through the use of bright shades of molten dry pastel and accompanying media and also through the articles that are featured in the composition such as life size masks and decorative hats. The artist insinuates that the party of characters undertaking this definitive metaphorical and literal journey have already discovered parts of themselves and seek to continue to develop into better iterations of themselves.



Road to Self-Discovery

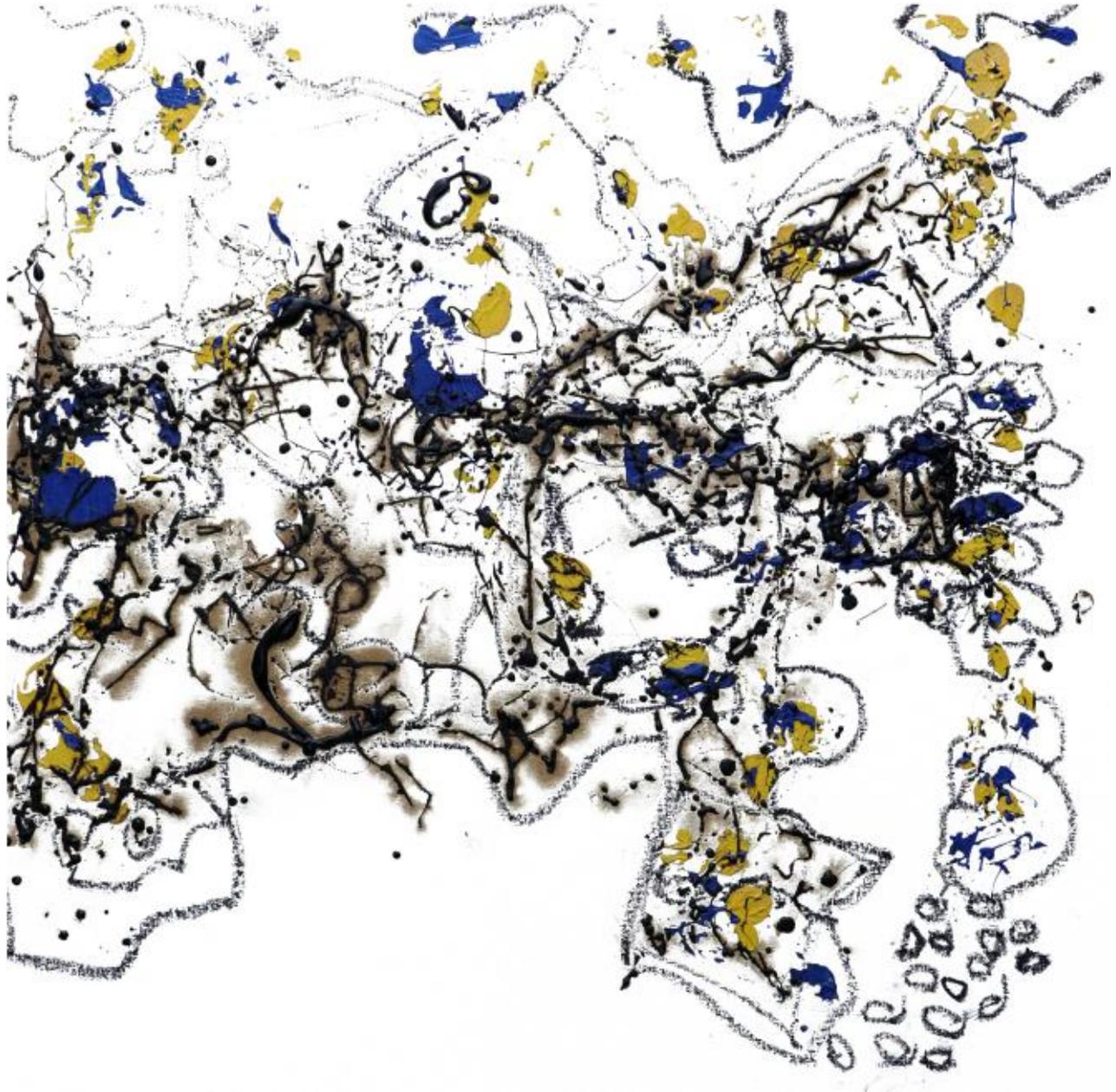
*Swimming into Light*

*Tar, Molten Dry Pastel and Charcoal on Canvas*

*24 Inches x 30 Inches*

*2022*

'Swimming into Light' represents the protagonist of this composition finding clarity in his thought process, having assimilated a perspective that is more enriched than its former self. This metaphorical connotation is brought out through the physical representation of the character swimming in an empty canvas. The figure represented in this artwork is constructed through the use of molten dry pastel and the vibrancy of the colours exhibited depict the state of his mind with an allusion of the same to be inhabiting a state of clarity. The empty white space in the canvas represents light, that has enveloped the character hence allowing the subject to bask in its surroundings.



Swimming into Light

*Puppeteer*

*Tar, Encaustic Wax, Dry Pastel and Oil Paint on Canvas*

*44 Inches x 48 Inches*

*2021*

The painting titled 'Puppeteer' encompasses a thought trajectory undertaken and put into practice by the artist that gives credence to the metaphysical world being in absolute control over the physical one. In this painting there are two observable figures, the first in the foreground of the artwork and the second figure occupies the background of the frame. Both figures are centrally positioned in the painting (one above the other) to showcase the inherent connection in between them. The first figure whose frontal profile is visible at the bottom centre of frame is construed to be the puppet whereas the figure in the background is attributed the role of being the puppeteer. The connections between the two subjects (both literal and metaphorical) are discernable through the usage of dry pastel which is employed to not only create each subject's immediate forms but is also driven to seamlessly interconnect both figures so as to form a structure that highlights the origin point of both protagonists in a singular vein of existence. The abandonment of form practiced in the artist's oeuvre is visible in the treatments and patterns employed by him wherein singular focus is meted out to the organic movement of his appendages whilst the creation of this painting has been underway. The intrinsic connection between the puppet and the puppeteer is representative of the unseen bonds that tie our actions together with the direction of the same coming from places that are immutable, constant and mostly invisible in nature.



Puppeteer

*City Lights – A*

*Tar Solution on Canvas*

*18 Inches x 18 Inches*

*2021*

The artworks titled city lights are a series wherein the macabre takes center stage and is the main theme of the two part series. This painting titled 'City Light – A' is made with Tar Solution and is one of the newer treatments undertaken by the artist wherein the bold lines that are made with the solution, draw the viewers' attention to a cityscape in scale with the buildings and infrastructure being on fire within the frame. The title and context explored derives its origin from the light that emanates from the flames of the fires and are depicted as being the only source of light, within a city that seems to be enveloped in darkness and smoke, despite the presence of the midday sun. The foreground depicts the city in transit, as a group of onlookers is looking at the sight of the spectacle as the city grinds to a metaphorical halt in the midst of the chaos that the city feeds on during the normalcy of its daily routine.



City Lights - A

*City Lights – B*

*Tar Solution on Canvas*

*18 Inches x 18 Inches*

*2021*

In continuation with the motifs and thought processes explored by the artist in the city lights series, 'City Lights – B' depicts the starkness of the site being depicted as a fire ravages through the establishment and this scene is brought out through the juxtaposition of media wherein bold lines made with tar solution give shape and form to the dilapidating infrastructure that is the food of the fire. The lone dead tree which is encircled in a metal ring and tube structure on the left of frame is a comment on the apathy that is meted out towards nature by the city dwellers and by the city government, in terms of the lack of trees and greenery, in the surroundings of the subjects being depicted. The metal encasement that served as a protective field to the sapling is now the vestige of its prison whose mere purpose is to encase the corpse of the dead tree, acting as a stark reminder on the state of balance between the pace and progress of civic infrastructure versus man's shallow attempt to artificially integrate aspects of nature with it.



City Lights - B

*The Witness*

*Tar and Oil Paint on Canvas*

*36 Inches x 48 Inches*

*2021*

In the painting titled 'Witness' two figures are depicted in close proximity with the other, with a larger figure in the left field of the canvas that is at a distance from these two figures that occupy the right side of the canvas. The composition of the painting draws allegories to the metaphysical realm by attributing the third figure at the distance as being a representation of the same. The painting constructs separate spaces for all three subjects to co-exist and focuses on the depiction of this theme through the allusion of these beings originating from alternative planes and yet being ever present. The painting also showcases the realm of the metaphysical as being always aware of the developments that are taking place in the physical world and bearing witness to this specific moment of interaction between its fellow subjects.



The Witness

*Triumvirate and its Insignia*

*Tar, Acrylic Paint, Oil Paint on Canvas*

*36 Inches x 48 Inches*

*2021*

Delving into the world of the phantasmagorical, the painting titled 'Triumvirate and its Insignia' depicts three figures towards the right of frame within the canvas, huddling together and forming a trio of characters. This triumvirate is alluded to by the artist as being of a mystical nature with the artist focusing on the shapes of the figures and not on their individual features in isolation. At the left side of the canvas is the figure of a globe above with is the form of an elephant. These motifs offer an interesting insight into the artist's mind wherein parallels are drawn to these subjects and themes as depicted in this composition by alluding to forms of storytelling, in which the linked objects form the motifs of insignia being highlighted. This ideation that links the genres of storytelling through content expressed in the structure of form and thematic narrative pointers connected through captions brings to the fore the use of an imagination as a prevalent tool in the artist's repertoire, the same also forming an integral part of the artists oeuvre.



Triumvirate and its Insignia

*The Space in Between Us*

*Tar and Oil Paint on Canvas*

*14 Inches x 14 Inches*

*2020*

'The Space in between Us' is an exercise in the allocation of space and character development through the insinuation made by the artist that the two subjects have a history together and share common connections via the linkages that are brought out through the treatments that the artist has employed in between the two figures that feature in this composition. This painting captures two figures in prominence who are sitting next to each other and yet have a considerable amount of space in between their formations. This space is duly negated with the use of oil paint and tar treatments streaking through the body of work but is also deliberately kept visible to be of contextual relevance and to also strike a balance between proximity and distance between the figures of this study.



The Space in Between Us

*Mute Weight of Memory*

*Tar, Ink, Encaustic Wax and Oil Paint on Canvas*

*34 Inches x 50 Inches*

*2021*

At the center of the painting titled 'Mute Weight of Memory' lies the integral figure and protagonist of this composition, who is getting flashes of his past in the form of the faces of the multiple of characters that he has come across in his timeline. The faces that are depicted in this painting resemble embellishments (in the use of colour templates) and are deliberately made to invade the space around the shape of the protagonist's primary form. This multitude of characters who are composed by being traced out through the use of ink and oil paint and are also thematically employed to act as reminders that carry their own weight in terms of being deeply personal, feature laden and being omnipresent in nature. The main protagonist is also seen to have a lock on his mouth which represents silence and his inability to voice an opinion at the face of these memories thereby becoming a mute spectator in the onslaught of this barrage of flitting moments of memory that have enveloped him and are threatening to engulf his very being through spatial usage and the displacement of motifs of relief.



**Mute Weight of Memory**

*Indistinct Conversations*

*Tar, Encaustic Wax, Dry Pastel, Pen Ink on Canvas*

*14 Inches x 14 Inches*

*2021*

'Indistinct Conversations' captures two figures in abstraction facing each other and being in close proximity with the other. The core focal point being highlighted is the sharing of the space in the center of the frame between the two subjects and the constitution of the facial features of the characters being showcased in this painting. Natural formations of process driven media are extolled to compose the features of the visages of the character by highlighting individual aspects of facial structures, with particular attention being driven towards the space in between two figures which is deliberately collated so as to generate the impression of collusion between the characters. The use of fragmentation techniques to dispel the bodies of the characters from their heads and have the bodies merge into the foreground of the painting is intentional in nature so as to maintain focus on the aforementioned theme of being witness to a private conversation between two people, who are at a distance.



**Indistinct Conversations**

*Leftover Impressions of Lost Personae*

*Tar, Encaustic Wax, Dry Pastel, Pen Ink and Charcoal on Canvas*

*36 Inches x 48 Inches*

*2022*

The Painting titled 'Leftover Impression of Lost Personae' is the result of a process driven exercise through which the use of impression making is employed to construct the structure and form of the primary characters and figures that are visible in this composition by the artist. Leftover wax, molten dry pastel and tar residue come to fore in the appearance of configurations and patterns that the processes of using leftover media from other paintings generates, which is then in turn fashioned into beings with formations that are representative of dilated human and animal figures, chimera-esque visages and fictional characters bearing resemblance with a number of different themes and motifs. The artist brings into focus themes of loneliness and disparity as most of the subjects and characters that emerge out of the canvas showcase nuances of being separate manifestations that are bound together by the treatments undertaken and structural patterns that are decided by process driven thought trajectories ultimately transforming into vestiges of being mere afterthoughts and not exuding individual energy by themselves. The charcoal treatments that bind all the characters in unison further strengthen thematic connotations that the multiple figure and personae that are trapped within the composition find a sense of being complete only through a lens that attributes validity to them when inspected on an individual plane. The dilution of form and structure along with the constitution of characters from leftover media is the hallmark of this composition.



Leftover Impressions of Lost Personae

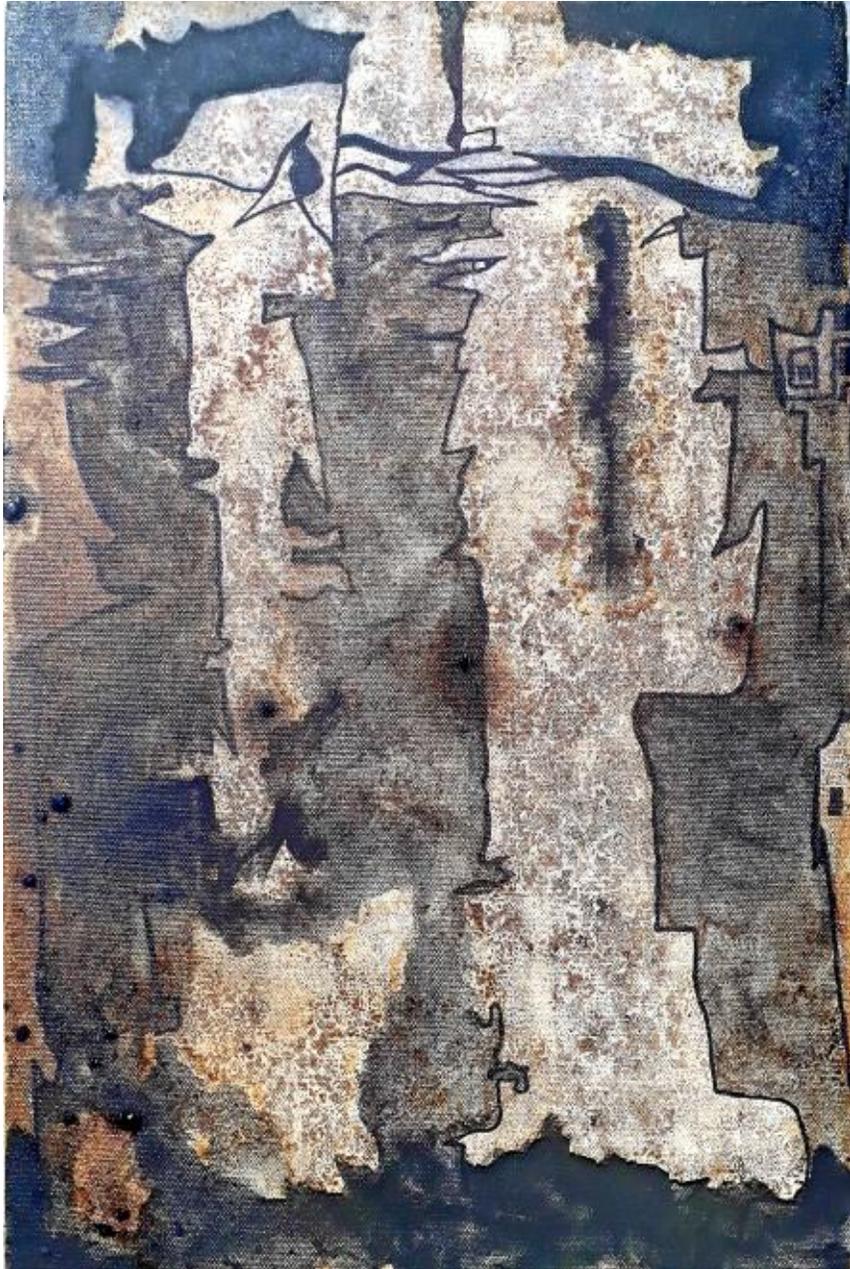
*Mirror Company*

*Tar, Pen Ink, Acrylic Paint and Oil Paint on Canvas*

*12 Inches x 18 Inches*

*2021*

'Mirror Company' portrays a set of 6 faces within the confines of a single composition as both foreground and background of the subjects represented are employed in collusion to achieve an optical illusion that reflects the trans positioning of character placement with the each other thereby becoming mirror reflections of the other in this process. Since all the six faces that emerge from the artwork share common lines in form and are constituted using similar structural patterns, these characters that are brought to life in this composition essentially become interchangeable and are always in each other's company.



Mirror Company

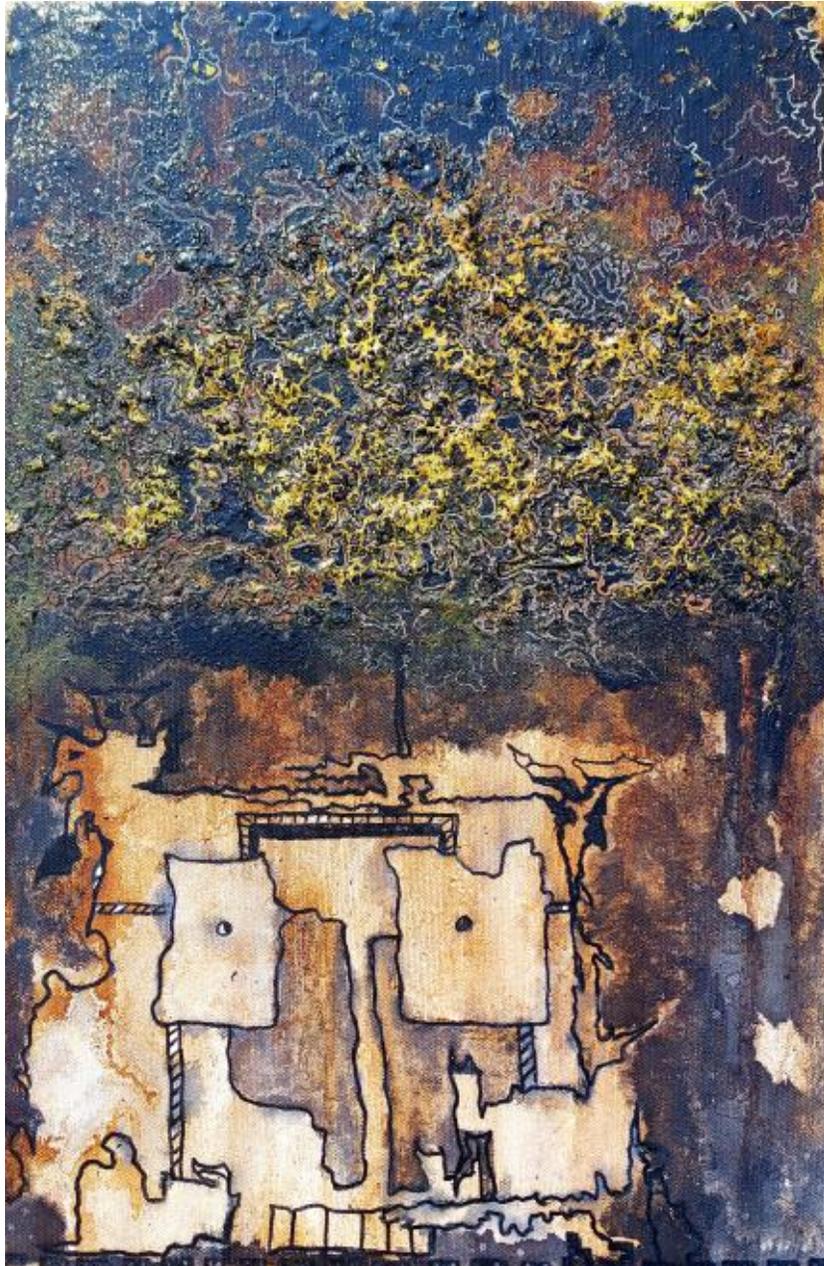
*Neon Machination*

*Tar, Polishing Agents, Pen Ink and Oil Paint on Canvas*

*12 Inches x 18 Inches*

*2021*

A dystopian future ruled by man and machine hybrids form the setting of the painting titled 'Neon Machination'. The form expressed through the central character in this painting is representative of an iteration that the artist views his physical appearance would appear to be in a future where man and machine are inextricably interconnected and are inalienable. Being part man and part machine the form constructed is an imaginative self-portrait of the artist where the colour of bright neon green represents materials that would seamlessly bridge the gap between the organic and the inorganic and this colour choice also seeks to connect with themes that include motifs of light and movement taking place within the head of the character which is shown to be abuzz with activity. This activity is captured through the use of the colour scheme employed in this artwork and also through the tar treatments that form textural ridges and cavities portraying a living and thinking machine - brain connected by an antenna to the main head of the protagonist.



Neon Machination

*Visiting Clowns*

*Tar, Pen Ink and Oil Paint on Canvas*

*12 Inches x 18 Inches*

*2021*

Taking inspiration from the tradition of Halloween this painting titled 'Visiting Clowns' showcases two clown figures at opposing ends of the canvas who are the mainstay of this composition with specific interest and focus being levied to the shapes and forms attributed to the subjects by the artist.



Visiting Clowns

*Visage - 1*

*Tar, Charcoal, Oil Paint, Acrylic Paint, Fabric Ink on Canvas*

*20 Inches x 24 Inches*

*2020*

This painting titled 'Visage - 1' is a part of series on visages that the artist has come into contact with over the course of his stay in the city of his origin. This painting depicts the formation of a face in abstraction, with particular attention being given to the individual's facial features and a dilation of form being attributed to the subject's outer form and structure.



Visage - 1

*Visage - 2*

*Tar, Charcoal, Oil Paint, Acrylic Paint, Fabric Ink on Canvas*

*20 Inches x 24 Inches*

*2020*

This painting titled 'Visage - 2' is also a part of series on visages in continuation with this body of work on the same subject, this rendition is of another individual that the artist has come into contact with over the course of his stay in the city of his origin. This painting depicts the formation of a face in abstraction, with particular attention being given to the individual's facial features and an abstraction being attributed to the subject's outer form and structure.



Visage - 2

*Visage - 3*

*Tar Solution, Charcoal, Oil Paint, Acrylic Paint on Canvas*

*18 Inches x 18 Inches*

*2020*

This painting titled 'Visage - 3' is also a part of series on visages that the artist has come into contact with over the course of his stay in the city of his origin. The subject depicted is yet another individual that the artist has captured through his media of choice. This painting depicts the formation of a face in a hyper stylized movement wherein the form and structure captured reveal a side profile and a frontal profile of the subject at the same time.



Visage - 3

*Visage - 4*

*Tar Solution, Fabric Ink, Charcoal, Oil Paint, Acrylic Paint on Canvas*

*18 Inches x 18 Inches*

*2020*

This painting titled 'Visage - 4' is a part of series on visages that the artist has come into contact with over the course of his stay in the city of his origin. This painting depicts the formation of two faces next to each other in abstraction, with particular attention being given to both of the individual's facial features and a vivid dilation of form being attributed to the composition of both of the figures outer constructs and structures.



Visage - 4

*Scenes from my Undulated Life*

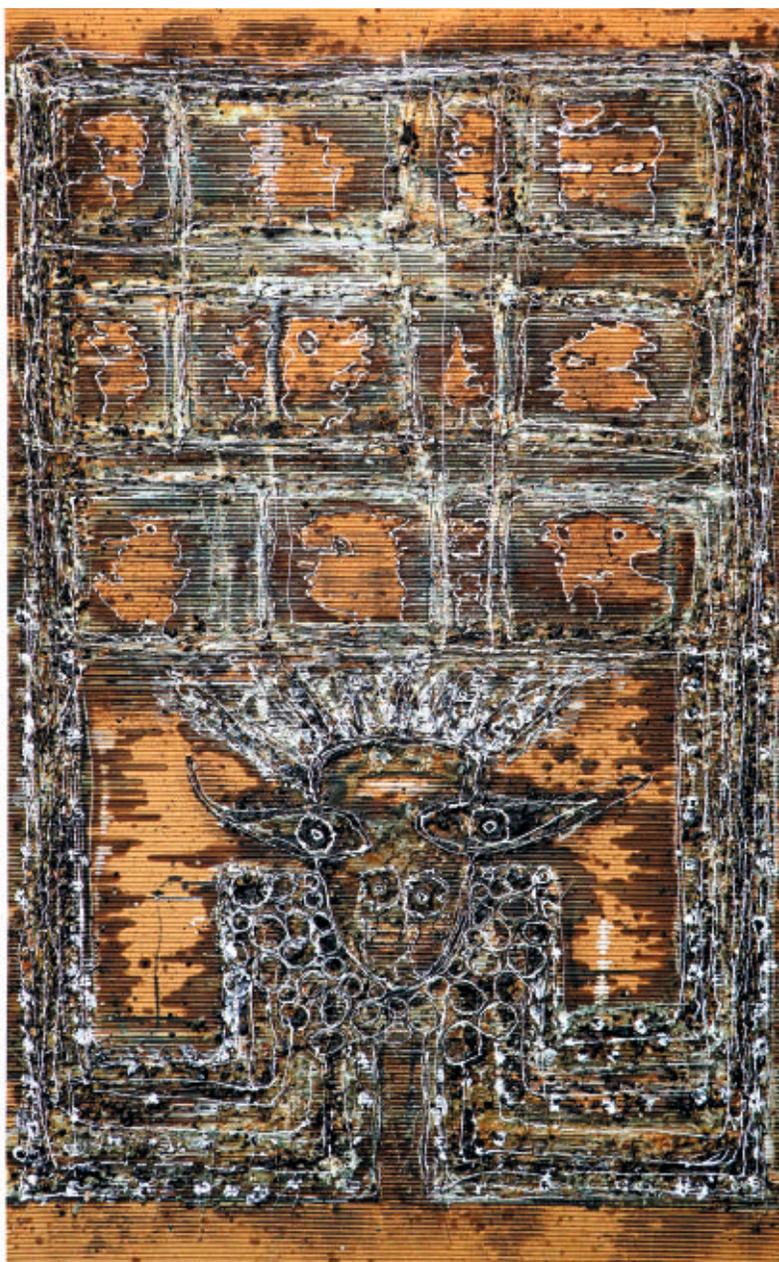
*Tar, Encaustic Wax, Gravel Stone, Sand, Acrylic Paint, Adhesive, Metal Wire,*

*Nails with Corrugated Paper on Board*

*36 Inches x 60 Inches*

*2022*

Having a background in film making the artist through the painting titled 'Scenes from my Undulated Life' draws parallels to filmmaking with the use of square constructed frames at the top half of the painting to remind the viewer of the frame structure that was prevalent when actual film was being used in the film making industry. The attempt to resemble the format of actual film through the demarcation of space and the integration of a figure portrays subjects that look as if they are frozen in stills. Each frame that is seen in this work is devoid of integral movement as are the constraints of this form of expression i.e. art as opposed to film making where visual language, auditory speech and movement are of critical importance and hence the parallels that are invoked in this attempt throw light on the compartmentalisation of content through the use of these spaces that are constructed as individual templates, to be perceived as multiple windows showcasing characters that have been a part of the artist's life. The generation of these squares from the body of the primary protagonist at the bottom centre of the painting reflects an undulation through which these characters are singed onto the square frames and eventually given their own visual presence that showcases their own individual forms within each allocated space.



Scenes from my Undulated Life

*Father's Pyre*

*Tar, Polishing Agents, Encaustic Wax, Ink and Oil Paint on Canvas*

*34 Inches x 50 Inches*

*2021*

'Father's Pyre' is a deeply personal reflection of the anguish and the sense of loss felt by the artist at the demise of his father. The painting is a mix of figurative drawing and multiple textured treatments to bring out the figure of the subject at the bottom of frame through the former and highlights the use heavy treatments of encaustic wax and polishing agents to create a new surface texture that permeates through entire canvas through the latter. The creation of this new texture by the artist and its overall sans relief execution is to represent the cloud of grief that surrounds the artist's perspective whilst the creation of this artwork and the widespread use of the treatment is to signify the magnanimity of the event in his mind and its fundamental weight. The use of titanium white oil paint is to represent smoke in the painting and its application by the artist is to feature the abstraction of a large face like formation in the same when viewed from a distance. The spatial bifurcation that is brought out through the demarcation of the area left out for the smoke to feature in coupled with the subject being portrayed at the bottom of the canvas when juxtaposed together, generate a sense wherein links are drawn out thematically to highlight the concept of astral projection of the subject's soul vis a vis the figure of the physical subject. This extrapolation is further confirmed through the abstract facial features being attributed to the smoke formation emanating from the subject too.



Father's Pyre



## Simran KS Lamba

Simran KS Lamba is a mixed media visual artist, sculptor and installation artist based out of New Delhi, India. Simran's work in mixed media genre comprises of a trans disciplinary approach towards using variable media such as tar, lead, tarmac, industrial scrap metal and glass to bring to the fore latent contexts and subjects that constantly affect an individual's private space and simultaneously the conventional artist space: a space which is also fraught with its interjections within the public sphere, offering vantage points of expression to the artist and of perspective to the viewer alike.

Simran's work in the public sphere, follows this thought trajectory with multiple media being employed whether to create commissioned work or certain site specific projects. Several of his projects showcase the use of kaantha, terracotta, copper, brass and aluminum sheets, and wire mesh which are employed at times to create symbolic icons of festivity or other projects involving 14 feet metal plates fused together and duly inlaid with tar and copper wire treatments to form a unison of nature and city architecture. Simran's commissioned work within the public sphere has involved the use of expansive coal tar filled iron woks which take center stage with frayed metal pipes forming the appendages of quintessential deities of Hindu mythology, most of his projects and commissioned work being undertaken for the country's leading hospitality groups like the Taj Hotel Group and the ITC Hotel Group and individual private collectors.

Patinated copper and wood come to the fore with Lamba's body of work within the sculptural sphere, with victims of abject deforestation being the subject of his research. Natural formations of adeneum roots are extolled through the use of copper, generating a juxtaposition of the innate beauty of a natural formation with the usage of an industrial deep earth element, in this series of work.

Simran has been working with tar and allied media since 2006, after he accidentally stumbled upon the latent potential that lay within the confines of this dark, viscous, non pliant industrial agent whilst waterproofing his studio's terrace and debuted with "Genesis" his first body of work of mixed media paintings using tar in 2010 to wide critical acclaim. Simran's complex oeuvre and its expositions have been numerous in count, with each body of study underlying a nuanced expression of his multi faceted practice and thought trajectory, each body of work displaying the novelty and intrinsic beauty of not just the medium but also the ramifications of content and thematic resonances explored through his mediums of choice and the innate parallels that Simran brings into focus with tar and everyday objects like discarded scrap and recyclable materials like nails, wax, fabric and filigree.

Simran continues to work independently on his artwork, sculptures and installations in New Delhi wherein he constantly seeks to push the boundaries of his technique and expression through his current endeavors. His work titled 'Gandhi and Industry' was also part of the 61st National Exhibition of Art at the Lalit Kala Akademi (National Academy of Art) in New Delhi 2020.

Simran has also been granted a patent for 'A Method of Creating Three-Dimensional Artworks' by the Government of India recognizing his unique processes and experimental techniques in 2023.

