

M. PRAVAT

FROM DEBRIS WE RISE

CURATORIAL ADVISOR
ANUSHKA RAJENDRAN

PREVIEW: 11 JAN 2024

5 - 9 PM

ON VIEW THROUGH

12 - 17 JAN 2024 | 10AM - 8PM EVERYDAY



M. PRAVAT
FROM DEBRIS WE RISE

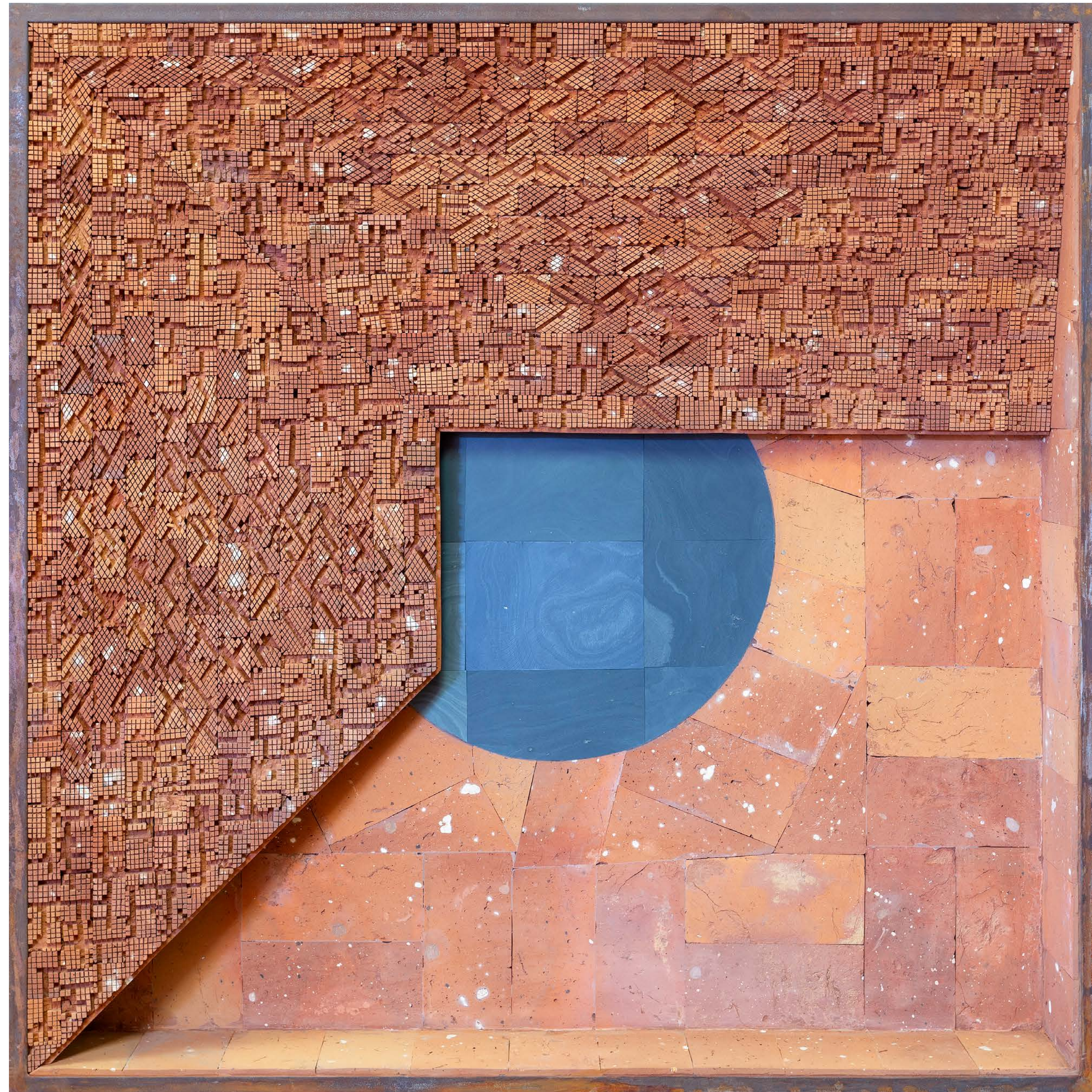


From Debris, We Rise is an amalgamation of recent works from M Pravat's studio, which are all mimetic transmutations of the context it is nestled within, the village of Rajpur in Chattarpur, Delhi. Delhi, once a city, then a state, eventually began to spill into its neighbouring states of Haryana, Uttar Pradesh and Rajasthan, encompassing the Delhi National Capital Region (NCR). This horizontal expansion also remarkably brings about rapid contractions of neighbourhoods old and new, as they begin to choke with newer, unplanned and occasionally semi-legal constructions and additions to keep up with the city's accelerationist model of development. This is especially the case with Chattarpur, a locality that is spread along the Delhi-Gurgaon highway, strategically located between both cities as an overlooked conduit of people, traffic, businesses of all scales, factories, cottage industries and affordable accommodations to suit the needs of its older inhabitants that desperately seek profit from the multitudinal influx of people into the city each day looking to make a home there.

Perhaps as an unconscious, residual impulse from Pravat's early encounters with the experimental theatre scene in Kolkata where he grew up, and the villages of West Bengal, essaying plural roles as scenographer, prop designer, and voice actor, his practice consistently attempts to critically reinterpret and perform in the studio, processes that he observes in the world around him. The *mise en scène* is set by discarded debris from demolitions and constructions in Chattarpur that he collects and brings to his studio, which consequently comes to be doused in a veneer of brick dust. The sensorial environment of the construction site is mirrored by the studio as well with its temporary asbestos roof, pliability to the extreme climatic conditions of Delhi, and hazardous material residue, while also echoing its acoustics. Within its confines, he follows methods of making that are similar to those that are familiar to the building industry, collaborating with stone workers and brick masons to render works that speak to the urbanisation of the city. His process alternates between the subtractive Brechtian aesthetics that perhaps come to him from his engagement with

theatre and an alchemical metamorphosing of drab debris into softer, delicate forms that reclaim the ugliness of redevelopment in the locality, which once used to be forested land. The works are material testimonies of infinite expansion, and abstract actors performing the logic of materialism.

At Bungalow 8, in the underbelly of the Wankhede Stadium where the structural formations that support this iconic theatre of athletics and nationalist machismo reveal themselves in the ceiling, the exhibition dialogues with the space, formulating a self-referential interrogation of the 'foundation' of built structures. Insignia imagined from broken jalis and repurposed construction material forge columns—a built form that signifies power and grandeur—to be mirrored into infinity, rising endlessly. Another series of works crafted from brick dust and slate indicates waning space in the city, and the obscuring of the moon in the sky amidst high rises in inverted perspective, as if we are looking down upon the Earth from the sky. An outline map of Rajpur is cut across by a red hot laser light, responding to rapidly rising temperatures of the earth and the ecological crisis prompted by unsustainable approaches that favour the rise of capital. These works are anchored to the studio of the artist where these considerations transpire in his treatment of some of the substances that flag anthropogenic interference upon the surface of the planet. The texture of the studio/site is revealed, and the romance of development is stripped away with acid and embellished with debris and forms that demystify the gleam of a newly built structure. What rises from debris shall also return to debris, hopefully with some permanence as these practices are increasingly acknowledged as unsustainable in the public imagination.



M. PRAVAT
Reality 1, 2023

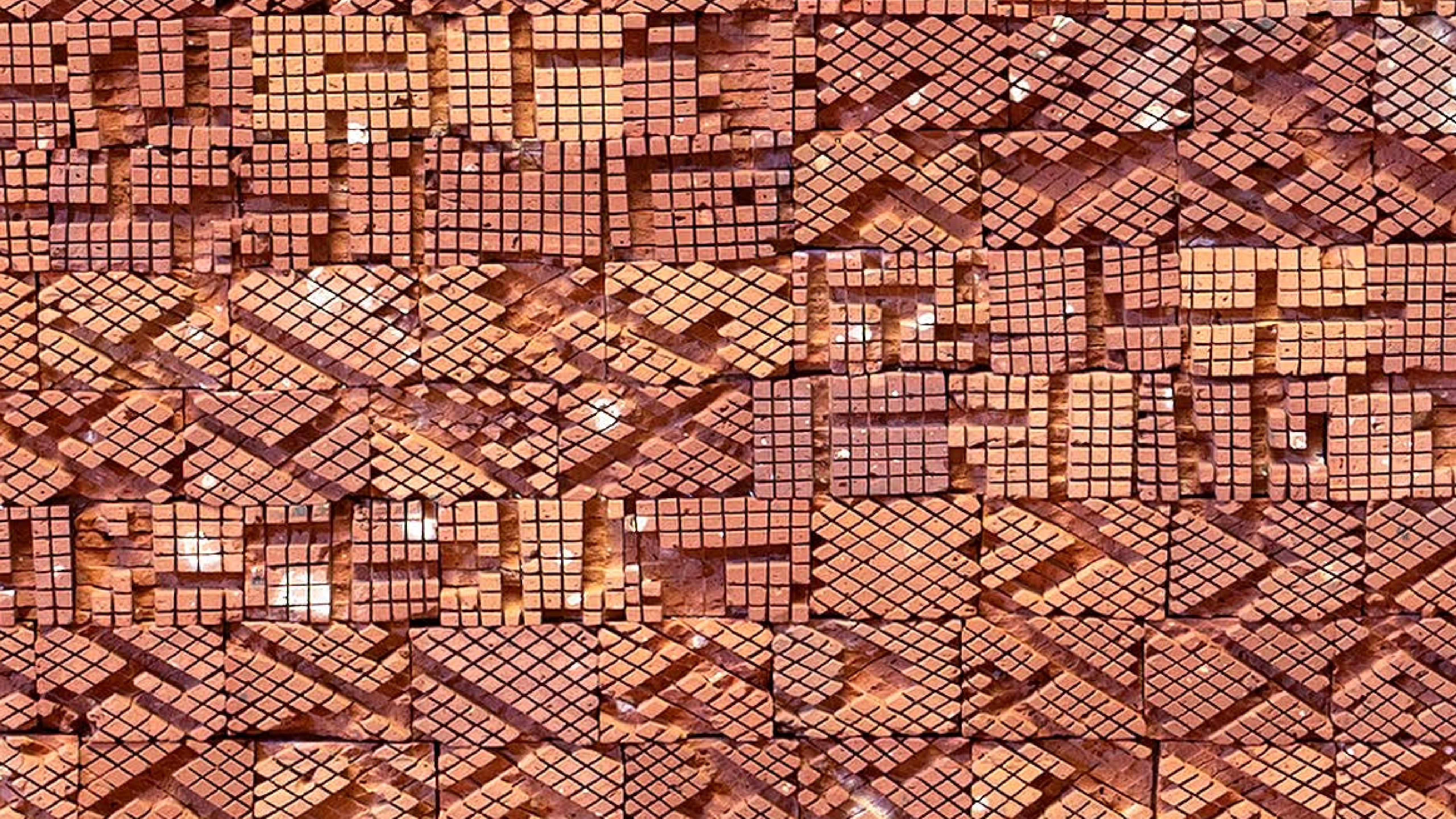
Fired Brick, Cut Slate, Stone Dust, Metal
48 x 48 in (122 x 122 cm)





M. PRAVAT
Reality 2, 2023

Fired Brick, Cut Slate, Stone Dust, Metal
48 x 48 in (122 x 122 cm)



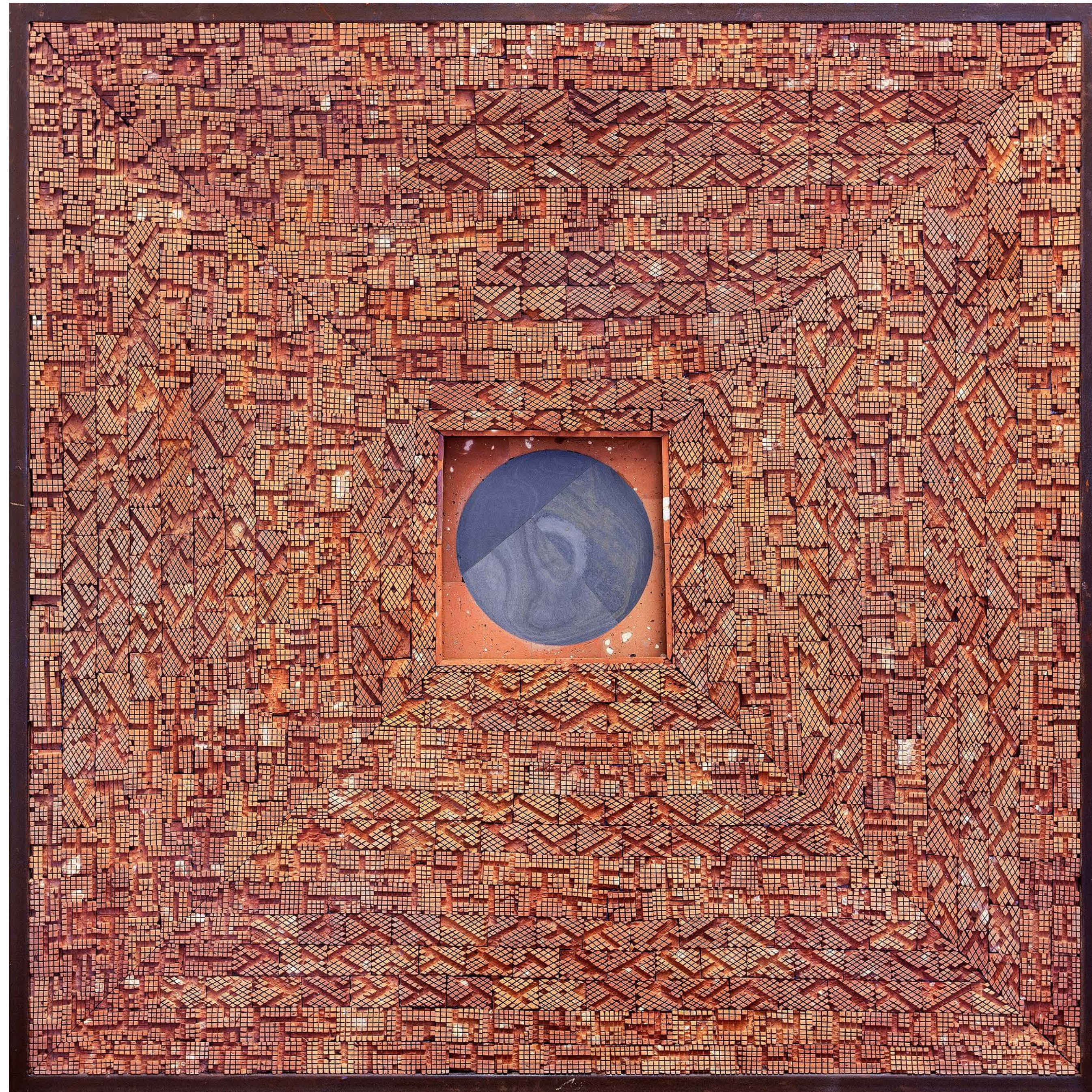




M. PRAVAT
Reality 3, 2023

Fired Brick, Cut Slate, Stone Dust, Metal
48 x 48 in (122 x 122 cm)





M. PRAVAT
Reality 4, 2023

Fired Brick, Cut Slate, Stone Dust, Metal
48 x 48 in (122 x 122 cm)





M. PRAVAT
Within Its Confines, 2024

Fired Brick, Cut Slate, Dust
Variable





M. PRAVAT
From Debris We Rise, 2024

Wood, LED Light, Fired Bricks, Concrete
Board, Stone
14 x 18 x 18 in (35.5 x 45.5 x 45.5 cm)



M. PRAVAT
Stands Alone, 2023

Stone Dust, Brick, Pigment, Slate
100 x 14 x 13 in (254 x 35.5 x 33 cm)





M. PRAVAT
From Debris We Rise (A), 2023

Fired Bricks, Slate, Stone Dust, Pigment,
Metal Stand
72 X 12.5 in (183 x 31.5 cm)





M. PRAVAT
From Debris We Rise (B), 2023

Fired Bricks, Slate, Stone Dust, Pigment,
Metal Stand
72 X 12.5 in (183 x 31.5 cm)







M. PRAVAT
FROM DEBRIS WE RISE



M. PRAVAT
From Debris We Rise I, 2024

Mixed Media on Photographic Print,
Old Measuring Compass, Ink
44 x 61.5 in (111.5 x 156 cm)



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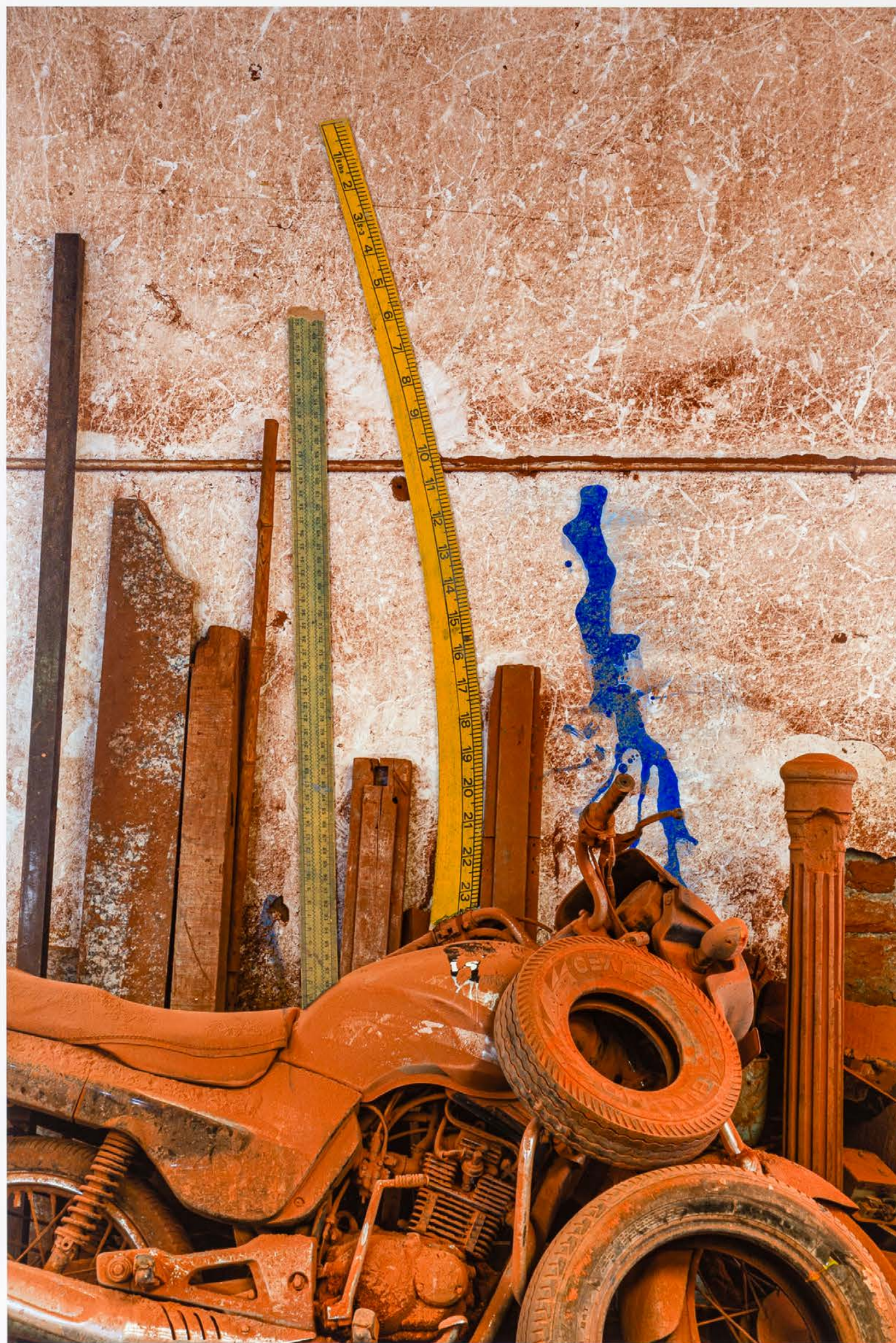
maaza



M. PRAVAT
From Debris We Rise II, 2024

Mixed Media on Photographic Print,
Metal, Ink, Gold Pigment
61.5 x 44 in (156 x 111.5 cm)





M. PRAVAT
From Debris We Rise III, 2024

Mixed Media on Photographic Print,
Old Wooden Scale, Ink
44 x 28 in (111.5 x 71 cm)



717 718 719 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897

18 19 20 21 22 23



M. PRAVAT
From Debris We Rise IV, 2024
Mixed Media on Archival Photographic
Print, Gold Pigment, Silver Leaf
28 x 44 in (71 x 111.5 cm)



ON THE WAY AT

M. PRAVAT
From Debris We Rise V, 2024

Mixed Media on Archival Photographic
Print, Ink, Slate, Silver Leaf
28 x 44 in (71 x 111.5 cm)





M. PRAVAT
From Debris We Rise VI, 2024
Mixed Media on Archival Photographic
Print, Fired Bricks, Ink, Gold Pigment
28 x 44 in (71 x 111.5 cm)



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| 10 | 9 | 8 | 7 | 6 | 5 | 4 |



ABOUT THE ARTIST



M. PRAVAT

M. Pravat was born in 1972 in Kolkata, India. He completed his Bachelor's degree in painting in 2002 and his Master's in 2004, both granted by the Faculty of Fine Arts at M.S. University, Baroda. M. Pravat's art practice examines architectural forms and materials through a fractured lens, using paintings and installations. He believes that our lives are unquestionably shaped by the built environments we inhabit. Along with images and materials, architecture plays a pivotal role in the formation of our sensibilities, and in shaping our experiences and understanding of space and form.

His practice is deeply embedded in the manifestations and imaginations of architectural spaces, where he attempts to shed the representational familiarity associated with our built environments, and in doing so, finds himself appropriating, redistributing, and reconfiguring the relationship between images and materials. His ongoing interests in architectural forms emerge from the lived experience of being in a city that is in a constant state of flux where he observes how there is a continuous negotiation between its master plan, its popular aspirations, and the everyday experiences of it, with the flux being both tangible and intangible.

M. Pravat lives and works in New Delhi, India.

ARTIST STATEMENT

From Debris, We Rise is my most recent series of works building upon themes I have been exploring for over a decade, namely the different expressions of a city under construction. My interest in this subject comes particularly from the discord between the city as it appears in masterplans, in popular desires and in physical experience. I feel we experience the dissonance between the three in our everyday lives with brutal intensity, be it from the intimacy of one's home or at the scale of urban development projects and the creation of smart cities. In the past, I tried to capture these contradictions through under-construction sites arrested in time and textures. In recent years, my practice has turned to exploring processes of deconstruction – not only of the urban environment, but of habitats, materials and even images as such. If, at the heart of any building exercise is also a systematic process of undoing and destruction, how can I critically engage with and express these forces together? This series of works is an attempt to find forms and answers to this question with the acute awareness of its impact on homes, infrastructures, cities, and the planet.

ARTIST CV

Born in 1972, Kolkata, India
Lives and works in New Delhi, India

Education

2004 - MFA Painting, M.S. University of Baroda, India
2002 - BFA Painting, M.S. University of Baroda, India

Solo Exhibitions

2022 - Concrete Dusk, VHC | Vida Heydari Contemporary, Bikaner House, Delhi, India
2021 - Fugitive Dust, VHC | Vida Heydari Contemporary, Pune, India
2017 - Liquid States, 1x1 Gallery, Dubai, UAE
2017 - From Today, I Have No Future, Aicon Gallery, New York, USA
2011 - Blue Print, Nature Morte, New Delhi, India
2010 - What Takes Place in Memory, Gallery LVS, Seoul, South Korea
2008 - Under Construction, Nature Morte, New Delhi, India
2008 - Late Again, Art Musings, Mumbai, India
2007 - In-Depth, Anant Art Gallery, Kolkata, India
2006 - Theatre of the Absurd, Anant Art Gallery, New Delhi, India

Group Exhibitions

2023 - Things Are Vanishing Before Us, Gallery Dot Walk, Delhi, India
2023 - Rhizome, Chatrapati Shivaji Maharaja Vastu Sanghralay, Mumbai, India
2022 - Spaced Out, Art Incept, New Delhi, India.
2022 - Chance Chaos Catharsis, Gallery Studio Art, Delhi, India
2022 - ONE, VHC | Vida Heydari Contemporary, Pune, India
2021 - Markers of Time & Space, Nature Morte, New Delhi, India
2018 - SAHMAT, Pragati Maidan, New Delhi, India
2018 - When is Space?, Jawahar Kala Kendra, Jaipur, India
2017 - Summer Show, 1x1 Gallery, Dubai, UAE
2014 - Delineating Memories, Gallery Exhibit 320, New Delhi, India
2012 - Still Life, Gallery Art Motif, New Delhi, India
2012 - Art Chennai, Chennai, India
2010 - Linear Obscurity, Bose Pacia, New York, USA
2010 - Invisible City, Aicon Gallery, New York, USA
2009 - Architectonica - curated by Peter Nagy, Gallery Seven Art Ltd, Mumbai, India

ARTIST CV

2008 - Sub-Architecture Continental, curated by Peter Nagy, Galerie Alain le Gaillard, Paris
2007 - Harvest, Arushi Art Gallery, New Delhi, India
2007 - Emerging India, Royal College of Art London, London, UK
2007 - Art Fair, Paris
2007 - High on Art, Visual Art Gallery, India Habitat Centre, New Delhi, India
2007 - Team Unteamed – 11, Art Konsult, New Delhi, India
2007 - Instilling Life, Hacienda Art Gallery, Mumbai, India
2006 - Full Circle, Rabindra Bhavan, New Delhi, India
2005 - Art and Soul, Gallery of Contemporary Art, Mumbai, India
2005 - Generation To and Fro, Kaleidoscope Gallery, Vadodara, India
2005 - Transgress, Priyasri Gallery of Contemporary Art, Mumbai, India
2004 - Colloquial Dialects, Kaleidoscope Art Gallery, Vadodara, India
2004 - Fun Fair, Faculty of Fine Arts, Vadodara, India
2003 - Positive Vision, Faculty of Fine Arts, Vadodara, India
1996 - West Bengal State Academy Annual Exhibition, India
1996 - Annual Exhibition of State, Lalit Kala Academy, India
1995 - Indian Society of Oriental Art, Annual Exhibition, India

Projects and Collaborations

2018 - Bhubaneswar Art Trail 2018, Orissa, India
2017 - NOWHERE with Paubha Painters, Nepal
2016 - Derived From The Metropolis, Kolkata, India
2015 - Distribution of Space, Private Studio, New Delhi, India
2014 - I'm tired of feeling so terrible all the time, can you tear me?, Dreier Frenzel, Lausanne Switzerland
2014 - 'Studiowork', in collaboration with David Semper (Germany), New Delhi, India

Location based - Construction

(Layout Collective, comprising of M. Pravat, Navid Tschopp, Susanta Mondal, and S. Boka)
2017 - Embrace our River, Chennai, India
2015 - Layout 8, Public Art Project, Zurich
2014 - Layout 7, Colombo Biennale, Colombo
2014 - Layout 6, Jawaharlal Nehru University, New Delhi, India
2014 - Layout 5, INSERT 2014, New Delhi, India
2013 - Layout 4, Sarai Reader 09, Devi Art Foundation, New Delhi, India
2013 - Layout 3, Kiran Nadar Museum of Art, New Delhi, India
2012 - Layout 2, Kochi Muziris Biennale, Fort Kochi, India
2012 - Layout 1, private studio space, New Delhi, India

ARTIST CV

Residencies and Awards

2014 - Artist Research Fellowship Grant, Pro Helvetia, Switzerland

2010 - Artist Award of Grant, Pro Helvetia, Switzerland

2004 - Nasreen Mohamedi Award, Faculty of Fine Arts, M.S. University of Baroda, India

1997 - Platinum Jubilee Life Saving Society Kolkata, India

Collections

Kiran Nadar Museum | RPG Group | Ambani Group | Adani Group | Panchshil

ABOUT THE CURATOR



ANUSHKA RAJENDRAN

Anushka Rajendran is the curator of Prameya Art Foundation (New Delhi) and also works independently as a curator and writer. Her ongoing curatorial research traces how the notion of public has acquired alternative significance to contemporary art in recent years, as well as the aesthetics of engagement within exhibition frameworks. This is informed by her previous research on responses by artists living in India in the 1990s to political and cultural trauma which has since expanded to encompass the South Asia region. She was the Festival Curator for Language is Migrant, the 2022 edition of Colomscope, the only interdisciplinary arts festival in Sri Lanka and was on the curatorial team for Kochi Muziris Biennale 2018. Other recent projects include, Omer Wasim: Spectral Remains, Khoj Studios, 2023 (New Delhi); Like Cupping Water with their Hands, PRAF at Focal Point, Sharjah Art Foundation, 2022 (Sharjah, UAE); Language is Migrant, Warehouse421, 2022 (Abu Dhabi); Phantasmapolis: Looking Back to the Future, Asian Art Biennial 2021-22, National Taiwan Museum of Fine Arts, 2021 (Taiwan); And yet the air was still stirring, Fundación Sandretto Re Rebaudengo Madrid, 2021-22 (Spain); Anatomies of Tongues, Chobi Mela Shunno, 2021 (Dhaka); Speculations on a New World Order, Shrine Empire, 2020 (New Delhi); and Between the Lines, Aomori Contemporary Art Centre, 2019 (Japan). She has published essays in several publications including anthologies, academic journals and artists' monographs. At the moment, she is editing a monograph on Anoli Perera's life and work.

Anushka Rajendran lives and works in Delhi, India.





ABOUT VHC | VIDA HEYDARI CONTEMPORARY

VHC | Vida Heydari Contemporary is an international art gallery in Pune specialising in contemporary art and representing established and emerging artists with diverse backgrounds, across a variety of mediums and genres. Founded in 2020 with an emphasis on authenticity, quality and innovation, VHC aims to contribute to the cultural fabric of the city. The gallery is committed to fostering the careers of its artists and sharing their work with a global audience, providing a platform for under-represented artists, presenting pioneering museum-quality exhibitions, positive collaborations, price transparency and offering a very hands-on and tailored high-quality experience. In less than three years from its inception, VHC has mounted significant exhibitions featuring local and international artists. It has also participated in some of the most prestigious art fairs, such as Art Basel Hong Kong, India Art Fair and India Design ID. In addition to the gallery program, VHC hosts talks, performances, workshops and educational programs to create engaging and enriching artistic experiences that capture the essence of life.

ABOUT THE FOUNDER

VHC was founded by Vida Heydari, a visionary curator, gallerist and collector with nearly two decades of diverse experience in the global art world. She has worked with accomplished Indian, Iranian and Chinese contemporary artists and has consulted for various private and public collections. Known for her keen eye for detail and talent recognition, Heydari's Canadian-Iranian heritage and long exposure to Indian Culture have also informed her curatorial choices. This is reflected in VHC's unique collection that celebrates the fusion of Eastern and Western artistic influences. Under Heydari's direction, VHC has become a platform to encounter and engage with relevant contemporary art practices from around the world.

VHC
VIDA HEYDARI
CONTEMPORARY

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