



Alliance Française
Madras

ALLIANCE FRANÇAISE OF MADRAS
PRESENTS

MADRAS MUSE EXPERIMENTAL NOVELTIES

A GROUP ART EXHIBITION

At the Gallery ESPACE 24 Centre for Cultural Research
and Studies, Monday July 17th 2023 at 6:00pm

Inauguration by Mr M. Sovan Kumar, The Regional
Secretary, Lalit Kala Akademi, Chennai.

JULY
2023

17

TILL 1ST AUGUST 2023



FEATURING ARTISTS:
BHAGWAN SHANKAR CHAVAN,
M. NATESH,
HANS KAUSHIK,
SAMUEL JAYACHANDRAN,
VIJAYARAGHAVAN.S

For further information contact: Pooja TAYAL, Culture and Communication coordinator,
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Indo-French Cultural Centre and school of Language since 1953

MUSE DE MADRAS

Exposition collective d'art - Nouveautés expérimentales
organisée et animée par l'Alliance Française de Madras

Du 17 Juillet au 01 Août 2023

Lieu: Galerie ESPACE-Alliance Française de Madras, Chennai

Les Artistes:

BHAGWAN SHANKAR CHAVAN, M. NATESH, HANS KAUSHIK,
SAMUEL JAYCHANDRAN, VIJAYARAGHAVAN.S

MADRAS MUSE

Group Art Exhibition - Experimentative novelties organised and
hosted by Alliance Française of Madras

JULY 17th to 1st August 2023

Venue: Gallery ESPACE-Alliance Française of Madras, Chennai

Featuring Artists:

BHAGWAN SHANKAR CHAVAN, M. NATESH, HANS KAUSHIK,
SAMUEL JAYCHANDRAN, VIJAYARAGHAVAN.S

CURATORIAL NOTE:

Madras Muse is a Chennai-based artistic collective which is actively creating experimental art. The goal of each artist's internal creative dialogue, which aims to produce a visual dialogue about the society we live in, is to approach the subject in a unique way. We firmly believe that the "muse's" ability to captivate various paradigm shifts in the experimental artistic methodology and promote social cohesion.

The French contemporary artist Christian Boltanski says in his quote "**Art-making is not about telling the truth but making the truth felt.**" For a very long time, making experimental art was crucial in expanding the parameters of artistic expression and challenging conventional norms and values. Experimental art is by definition meant to explore novel concepts and methods as well as to elicit discussion. Cultural norms and values may also be impacted by today's experimental art. The evolution of new forms of expression and thought may have an impact on future generations by constructively presenting opposing ideas and viewpoints for the audience.

We are seeing, like many contemporary artists today, how developing a "surrealist attitude" and honing the art of deconstruction are essential to furthering the study of creative dialogue in their use of analogue and digital mixed-media art making. A method of investigation known as postmodern deconstruction, which was first popularised by the French philosopher Jacques Derrida in the 1970s (Difference, Speech, and Phenomena 1967), reveals the ephemeral and illusory nature of identity, both personal and collective, as it is created, embedded, and constrained by our culture's metanarrative language. Deconstructing and reconstructing our creative process is a practise that can help us push past established, predetermined ideas and ways of thinking to discover fresh, creative possibilities.

The "surrealist attitude" has fully permitted us to relinquish control and allow the irrational play of associations and juxtapositions, as well as to investigate and create new compositions, gestures, and narratives. As a result, there is now a wider diversity in the art world, with a wider range of perspectives and experiences being celebrated and valued. By increasing people's awareness of significant social and political issues, it can benefit society. The artworks of Bhagwan, Natesh, Hans, Samuel and Vijayraghavan feature a nuanced visual process of conversation with the socio-political milieu we live in and with their art making process.

Bhagwan's kinetic mixed media art has captured surreal style and brought out abstract and realistic expressions of healing nature and restoring balance in the face of growing industrialization. It has a function that operates by rotating between two opposing sides with contrasting colour palettes to build a conflicted state of mind in the self. One listens to the superiors' development of industrialization and the inner voice against depleting the natural surroundings. He expressed the agony of ecological issues and the importance of tolerance to protect the natural surroundings in the Kinetic artwork.

Natesh's digital montage, which is primarily connected with 'Exquisite Corpse, a surreal spontaneity creative game popularised early in the 20th century, However, Natesh experimented with the digital montage in Photoshop concealed by himself and built inner dialogues with a combination of satire, humour, boldness, and playfulness in the visual components, showcasing unexpected juxtapositions and connections in the coherence of artworks. He expressed global socio-political and ecological awareness and captured it multi-nuanced with complex images, showcasing unexpected and imaginative combinations of images and text. Whether the combinations of Damien Hirst's The Physical Impossibility of Death in the Mind of Someone Living with Rodin's The Thinker Statue, Michelangelo's creation of Adam in cowboy style, along with the thought bubbles representing Muammar Gaddafi on one side and Andrew Berwick, a Norwegian far-right domestic terrorist on the other, or another bold combination of Adolf Hitler pulling a globe through a Jewish spine bone and a frozen gun on my eating table are powerful images that express a new meaning meeting with today's urgent realities.

CURATORIAL NOTE:

Hans Kaushik's work explores the interconnectedness of symbols that exist in space and in three dimensions. The strength of a solid such as a pyramid that extends its fascination to the areas of philosophy and abstraction. His conversation is at once informed by the fusion of theatricality, space, performance and design. The abstractions that ensue pull meanings into the realm of both the abstract and the mundane. In the work of the deconstructed mask, the process of deconstruction finds itself becoming the external manifestation of an inner searching, the change from the solid object becoming reduced to an ephemeral memory space. The video installation "The Horla, an adaptive reading" based on Guy De Maupassant's story of The Horla brings in the combination of video, the solid, or the static(?) sculptural objects that play with form and colour, coming together in one space to "Tell A Story".

Jayachandran's current body of street photographs expresses the marginalised migration of people from rural to urban environments. The series of snapshots of street photography expresses the spontaneous and quick capture of a moment of people's expression, state of mind, violation of the skin, uncertainty of their lives, and transgender identity. It frequently entails capturing a snapshot photograph with much thoughtful, careful composition and is intended to express the rawness and immediacy of a moment, offering a candid and uncensored look into ordinary life. Jayachandran's works are unapologetically combative, intensely rhythmic, and meditative in their aesthetic expression, cultivating discriminating formal aesthetic qualities, emphasising the multiplicity of cultures, and celebrating the triumph of compassionate melancholic experience.

Vijayaraghavan's current body of work has evolved as a result of our ecological agony, industrialization, and urbanisation, which have deformed our routine, banal tasks in the social environment. The content of the body of his artwork explores the ever-evolving human condition, delving into ecological constructs and systems and examining how they impact our human behaviour and way of being. Infusing conventional and unconventional mediums has the potential to experiment with a diverse range of techniques. Individual artwork tries to express the way we think, the attempt at imaginative novelties, and the enduring understanding of ecological and social realities to recreate ethics and positively reframe our ideas. How might we forge perspectives and enact practises that build resilience and community across species and spaces, constructing relationships with non-humans that go beyond discourses of pollution, degradation, and destruction? Viewers might feel the underlying truth in today's context, where they might identify and unravel the nuances in a natural context

The multi-nuanced work of all five artists is deeply rooted in a way of thinking, with inquiring visual narratives in their works that meet the enduring understanding of socio-political, cultural, and ecological realities that keep standing out as individual experimental novelties.

S.Vijayaraghavan
July | 2023

LES REMARQUES DU CONSERVATEUR:

Madras Muse est un collectif artistique basé à Chennai qui crée activement de l'art expérimental. L'objectif du dialogue créatif interne de chaque artiste, qui vise à produire un dialogue visuel sur la société dans laquelle nous vivons, est d'aborder le sujet d'une manière unique. Nous croyons fermement que la capacité de la "muse" à captiver divers changements de paradigme dans la méthodologie artistique expérimentale et à promouvoir la cohésion sociale.

L'artiste contemporain français Christian Boltanski dit dans sa citation "Faire de l'art ne consiste pas à dire la vérité mais à faire sentir la vérité". Pendant très longtemps, faire de l'art expérimental a été crucial pour élargir les paramètres de l'expression artistique et remettre en question les normes et les valeurs conventionnelles. L'art expérimental est par définition destiné à explorer de nouveaux concepts et méthodes ainsi qu'à susciter la discussion. Les normes et les valeurs culturelles peuvent également être impactées par l'art expérimental d'aujourd'hui. L'évolution de nouvelles formes d'expression et de pensée peut avoir un impact sur les générations futures en présentant de manière constructive des idées et des points de vue opposés au public.

Nous voyons, comme beaucoup d'artistes contemporains aujourd'hui, comment développer une « attitude surréaliste » et perfectionner l'art de la déconstruction sont essentiels pour approfondir l'étude du dialogue créatif dans leur utilisation de la création artistique mixte analogique et numérique. Une méthode d'investigation connue sous le nom de déconstruction postmoderne, popularisée pour la première fois par le philosophe français Jacques Derrida dans les années 1970 (*Difference, Speech, and Phenomena* 1967), révèle la nature éphémère et illusoire de l'identité, à la fois personnelle et collective, telle qu'elle est créée, intégrée et contrainte par le langage métanarratif de notre culture. Déconstruire et reconstruire notre processus créatif est une pratique qui peut nous aider à dépasser les idées et les modes de pensée établis et prédéterminés pour découvrir de nouvelles possibilités créatives.

"L'attitude surréaliste" nous a pleinement permis de renoncer au contrôle et de permettre le jeu irrationnel des associations et des juxtapositions, ainsi que d'enquêter et de créer de nouvelles compositions, gestes et récits. En conséquence, il existe désormais une plus grande diversité dans le monde de l'art, avec un plus large éventail de perspectives et d'expériences célébrées et valorisées. En augmentant la prise de conscience des gens sur les questions sociales et politiques importantes, cela peut profiter à la société. Les œuvres de Bhagwan, Natesh, Hans, Samuel et Vijayraghavan présentent un processus visuel nuancé de conversation avec le milieu socio-politique dans lequel nous vivons et avec leur processus de création artistique.

L'art cinétique des médias mixtes de Bhagwan a capturé un style surréaliste et fait ressortir des expressions abstraites et réalistes de la nature curative et du rétablissement de l'équilibre face à l'industrialisation croissante. Il a une fonction qui opère en tournant entre deux côtés opposés avec des palettes de couleurs contrastées pour créer un état d'esprit conflictuel en soi. On écoute le développement de l'industrialisation des supérieurs et la voix intérieure contre l'appauvrissement de l'environnement naturel. Il a exprimé l'agonie des problèmes écologiques et l'importance de la tolérance pour protéger l'environnement naturel dans l'œuvre d'art Kinetic.

Le montage numérique de Natesh, qui est principalement lié à 'Exquisite Corpse, un jeu créatif de spontanéité surréaliste popularisé au début du XXe siècle. Cependant, Natesh a expérimenté le montage numérique dans Photoshop créé par lui-même et a construit des dialogues intérieurs avec une combinaison de satire, d'humour, audace et jeu dans les composants visuels, mettant en valeur des juxtapositions et des connexions inattendues dans la cohérence des œuvres.

LES REMARQUES DU CONSERVATEUR:

Il a exprimé une conscience sociopolitique et écologique mondiale et l'a capturée multi-nuancée avec des images complexes, présentant des combinaisons inattendues et imaginatives d'images et de texte. Qu'il s'agisse des combinaisons de L'Impossibilité physique de la mort dans l'esprit de quelqu'un vivant avec la statue du Penseur de Rodin de Damien Hirst, de la création d'Adam à la manière d'un cow-boy de Michel-Ange, ainsi que des bulles de pensée représentant Mouammar Kadhafi d'un côté et Andrew Berwick, un far- droite terroriste domestique de l'autre, ou une autre combinaison audacieuse d'Adolf Hitler tirant un globe à travers un os de la colonne vertébrale juive et un pistolet gelé sur ma table à manger sont des images puissantes qui expriment un nouveau sens répondant aux réalités urgentes d'aujourd'hui.

Le travail de Hans Kaushik explore l'interdépendance des symboles qui existent dans l'espace et en trois dimensions. La force d'un solide comme une pyramide qui étend sa fascination aux domaines de la philosophie et de l'abstraction. Sa conversation est à la fois éclairée par la fusion de la théâtralité, de l'espace, de la performance et du design. Les abstractions qui s'ensuivent tirent des significations dans le domaine de l'abstrait et la banalité. Dans le travail du masque déconstruit, le processus de déconstruction se trouve devenir la manifestation extérieure d'une recherche intérieure, le passage de l'objet solide se réduisant à un espace de mémoire éphémère. L'installation vidéo "Le Horla, une lecture adaptative" basée sur l'histoire de Guy De Maupassant sur Le Horla fait intervenir la combinaison de la vidéo, du solide ou du statique (?) des objets sculpturaux qui jouent avec la forme et la couleur, se réunissant dans un même espace raconter une histoire".

Les photographies de rue de Jayachandran exprime la migration marginalisée des personnes des milieux ruraux vers les milieux urbains. La série d'instantanés de la photographie de rue exprime la capture spontanée et rapide d'un moment d'expression des gens, d'état d'esprit, de violation de la peau, d'incertitude de leur vie et d'identité transgenre. Cela implique souvent de capturer une photographie instantanée avec une composition très réfléchie et soignée et vise à exprimer la crudité et l'immédiateté d'un moment, offrant un regard franc et non censuré sur la vie ordinaire. Les œuvres de Jayachandran sont résolument combatives, intensément rythmiques et méditatives dans leur expression esthétique, cultivant des qualités esthétiques formelles discriminantes, soulignant la multiplicité des cultures et célébrant le triomphe de l'expérience mélancolique compatissante.

L'œuvre actuelle de Vijayaraghavan a évolué en raison de notre agonie écologique, de l'industrialisation et de l'urbanisation, qui ont déformé nos tâches routinières et banales dans l'environnement social. Le contenu du corps de son œuvre explore la condition humaine en constante évolution, plongeant dans les constructions et les systèmes écologiques et examinant leur impact sur notre comportement et notre façon d'être humains. Infuser des médiums conventionnels et non conventionnels a le potentiel d'expérimenter une gamme variée de techniques. Les œuvres d'art individuelles tentent d'exprimer notre façon de penser, la tentative de nouveautés imaginatives et la compréhension durable des réalités écologiques et sociales pour recréer l'éthique et recadrer positivement nos idées. Comment pourrions-nous forger des perspectives et adopter des pratiques qui renforcent la résilience et la communauté à travers les espèces et les espaces, en construisant des relations avec les non-humains qui vont au-delà des discours sur la pollution, la dégradation et la destruction? Les spectateurs peuvent ressentir la vérité sous-jacente dans le contexte d'aujourd'hui, où ils peuvent identifier et démêler les nuances dans un contexte naturel

Le travail aux multiples nuances des cinq artistes est profondément enraciné dans une façon de penser, avec des récits visuels curieux dans leurs œuvres qui répondent à la compréhension durable des réalités sociopolitiques, culturelles et écologiques qui continuent de se démarquer comme des nouveautés expérimentales individuelles.

BHAGWAN SHANKAR CHAVAN

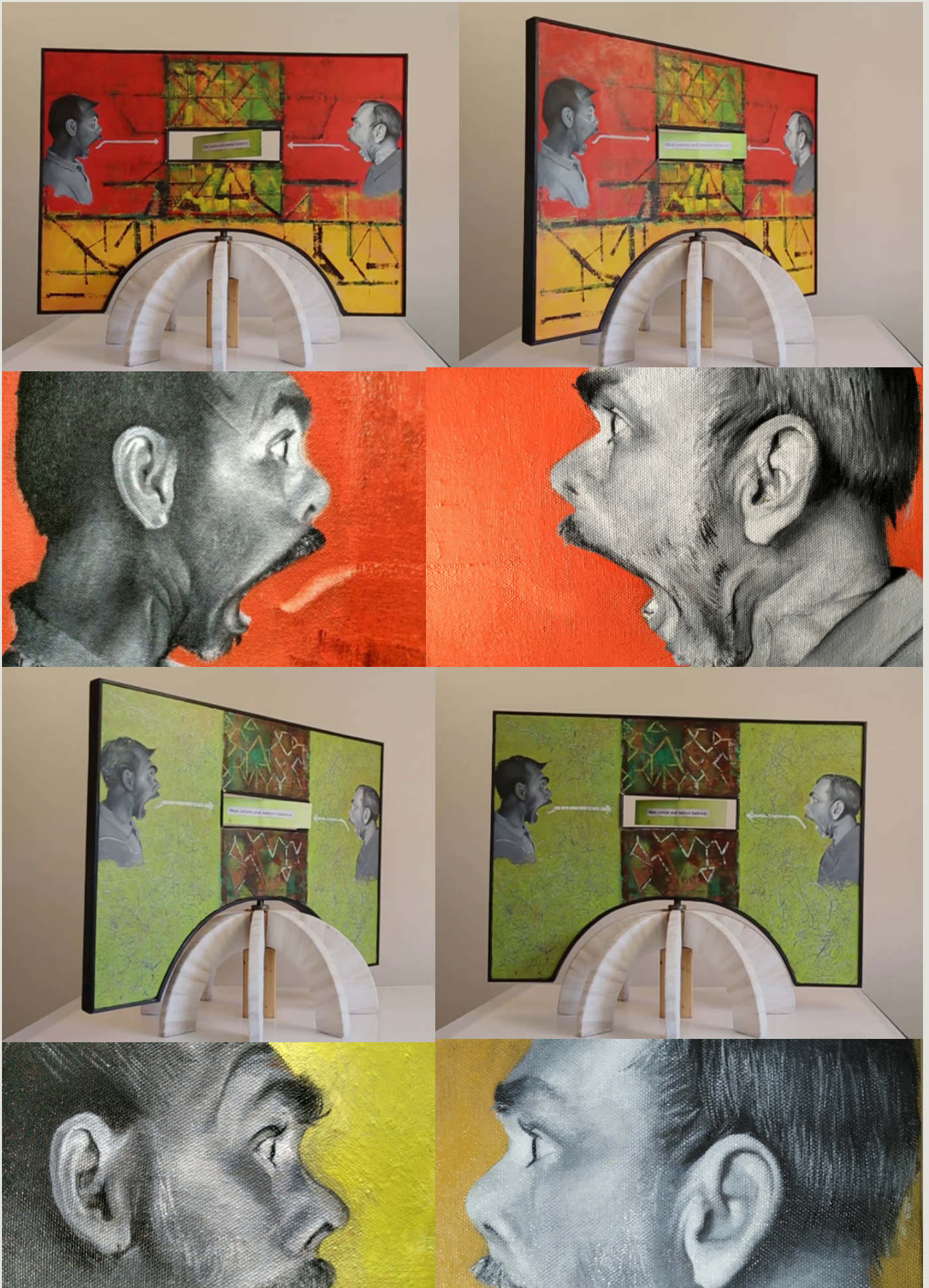


Born in 1958, Bhagwan Chavan studied at Sir JJ School of Arts, Mumbai and is the recipient of a research grant scholarship from the Lalit Kala Akademi and the Govt of France. He has won various awards for his work. He has exhibited at the Ecole Nationale des Beaux Arts, Paris, PundoleArt Gallery, Mumbai and Gallery Espace, New Delhi to name a few. His art is in the permanent collection of the prestigious National Gallery of Modern Art, Delhi. He has also been on the jury for the National Awards.

Artist Statement: My painting style involves combining the harmony of colours and depth that I achieve by the placement of transparent or opaque overtones by controlling the intensity with viscous layers of colours, all dealt in swift, sweeping lines, spots and streaks. I have my own peculiar and unique sense of colour. While painting, I gain speed and have a command over the process. This helps me to bring about a classic touch to the painting. With the use of transparent and opaque tones I balance the intensity of fierce colours that I deal with in a lyrical way with sweeping lines and brushwork.

Bhagwan's kinetic mixed media art has captured surreal style and brought out abstract and realistic expressions of healing nature and restoring balance in the face of growing industrialization. It has a function that operates by rotating between two opposing sides with contrasting colour palettes to build a conflicted state of mind in the self. One listens to the superiors' development of industrialization and the inner voice against depleting the natural surroundings. He expressed the agony of ecological issues and the importance of tolerance to protect the natural surroundings in the Kinetic artwork.

BHAGWAN SHANKAR CHAVAN



"Healing Power-1" Kinetic, Mixed Media on Canvas | Image courtesy by artist © Bhagwan Shankar Chavan

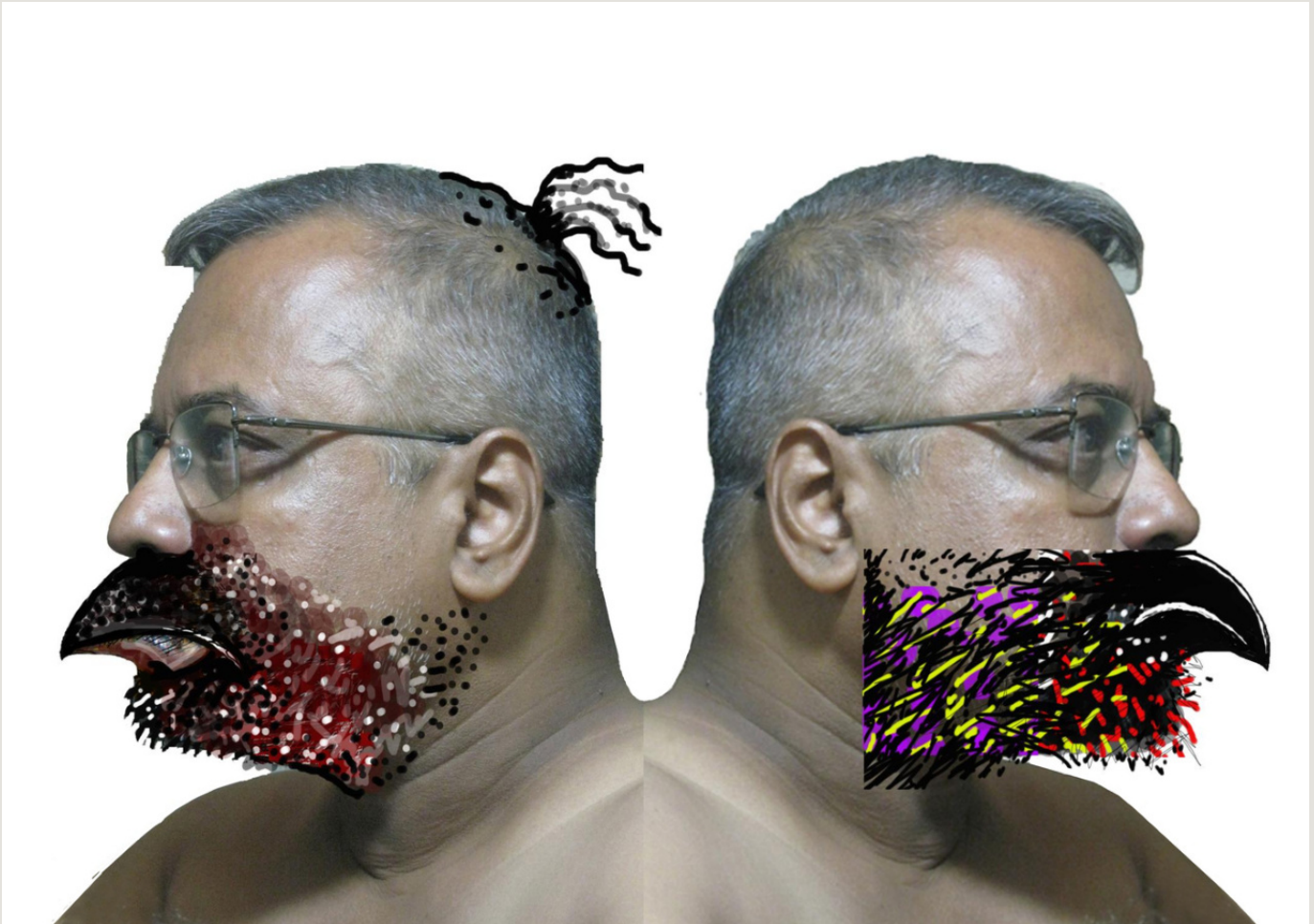
M. NATESH

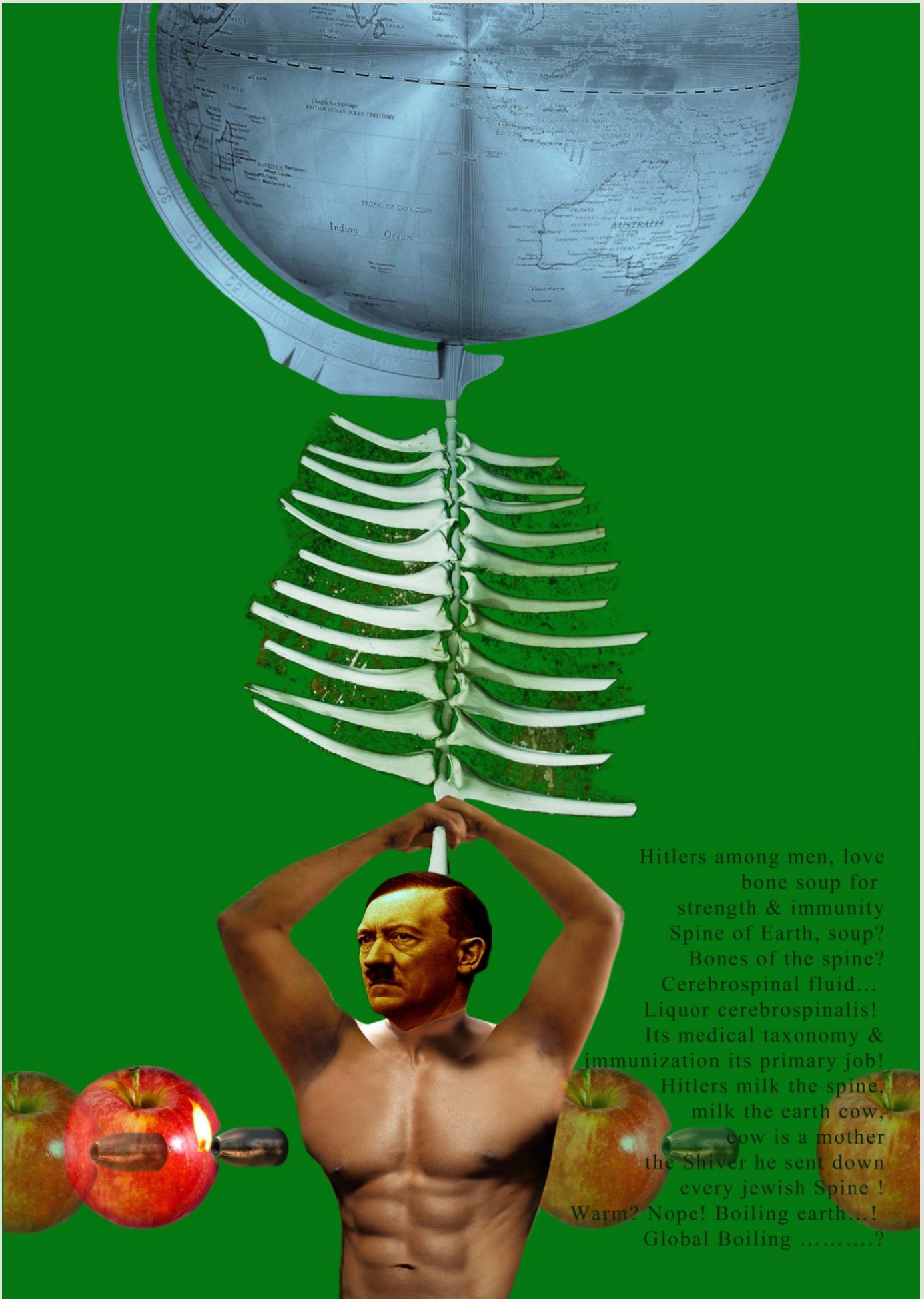


Born in 1960, Postgraduate diploma in Fine Arts, specializing in painting, from the Government College of Arts & Crafts, Madras (1980-1986); Studied silk-screen printmaking under British group of poster designers (1982) The Madras Terrace House, Chennai (2010); Solo Exhibition of Drawings & 'The Bird', Installation, Alliance Francaise, Chennai(2004); Current Paintings and mural execution, Alliance Francaise, Chennai (2002); Paintings Exhibition, Alliance Francaise, Chennai (1999); Alliance Francaise, Chennai (1997) Natesh is known for his striking installations. The artist lives and works in Chennai.

Artist Statement: The egg is a symbol of life, the primary root of all existence. It has both the seed and another egg in it. The right ingredients for another life Every sensation can be drawn, and every thought has an equivalent in the visual medium. The thoughts create their own space. I try to understand my own thoughts as I sketch. I captured the vertebrae of humans, birds, and animals both literally and metaphorically. My visual motifs constitute the vocabulary of my paintings, installations, murals, and digital montage. Flying human organs, a hand with a pointing finger and an uplifted thumb, a playful Ganesha, a mocking bird, sandboxed activities, theatrically juxtaposed human comicalities, and images of death, sex, and extinction populate in surreal style.

Natesh's digital montage, which is primarily connected with 'Exquisite Corpse, a surreal spontaneity creative game popularised early in the 20th century, However, Natesh experimented with the digital montage in Photoshop concealed by himself and built inner dialogues with a combination of satire, humour, boldness, and playfulness in the visual components, showcasing unexpected juxtapositions and connections in the coherence of artworks. He expressed global socio-political and ecological awareness and captured it multi-nuanced with complex images, showcasing unexpected and imaginative combinations of images and text. Whether the combinations of Damien Hirst's The Physical Impossibility of Death in the Mind of Someone Living with Rodin's The Thinker Statue, Michelangelo's creation of Adam in cowboy style, along with the thought bubbles representing Muammar Gaddafi on one side and Andrew Berwick, a Norwegian far-right domestic terrorist on the other, or another bold combination of Adolf Hitler pulling a globe through a Jewish spine bone and a frozen gun on my eating table are powerful images that express a new meaning meeting with today's urgent realities.





Hitlers among men, love
bone soup for
strength & immunity
Spine of Earth, soup?
Bones of the spine?
Cerebrospinal fluid...
Liquor cerebrospinalis!
Its medical taxonomy &
immunization its primary job!
Hitlers milk the spine,
milk the earth cow,
cow is a mother
the Shiver he sent down
every jewish Spine !
Warm? Nope! Boiling earth...!
Global Boiling?



HANS KAUSHIK



Hans Kaushik is an artist/actor/teacher who graduated as a sculptor from MSU Baroda, then moved into theatre work and acting along with set and property design, puppetry and teaching acting and dramatics. He has been a part of groundbreaking productions in Chennai and is a founding member of the Magic Lantern Theatre group based in Chennai. As a matter of principle, he shows his paintings and sculptures. The artist lives and works in Chennai.

Artist Statement: The importance of LOOKING and SEEING especially with regards to the way one perceives oneself and building relationships with that which is around. The move between the peripheral vision and the directly seen, the play within; It comes with the rider that one becomes acutely aware of where one stands. The global context notwithstanding there is a need for awakening the sensitivity and empathy inherent in all beings. Art answers the call Zeitgeist claims a voice.

Hans Kaushik's work explores the interconnectedness of symbols that exist in space and in three dimensions. The strength of a solid such as a pyramid that extends its fascination to the areas of philosophy and abstraction. His conversation is at once informed by the fusion of theatricality, space, performance and design. The abstractions that ensue pull meanings into the realm of both the abstract and the mundane. In the work of the deconstructed mask, the process of deconstruction finds itself becoming the external manifestation of an inner searching, the change from the solid object becoming reduced to an ephemeral memory space. The video installation "The Horla, an adaptive reading" based on Guy De Maupassant's story of The Horla brings in the combination of video, the solid, or the static(?) sculptural objects that play with form and colour, coming together in one space to "Tell A Story".



CREAKING NEWS



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The Installation is based on a loose reading of Guy de Maupassant's story, The Horla. I have tried to use it as a vehicle for self-awareness as well as a tool for the viewer to enjoy the process of Watching, Looking and Seeing. The video on one level, the masks that look at the viewer and the painted faces and portraits that are other entities that intrude into the viewer's space, asking the viewer to place themselves, position themselves squarely on their belief systems to be able to step further into an unknown universe.

SAMUEL JAYACHANDRAN

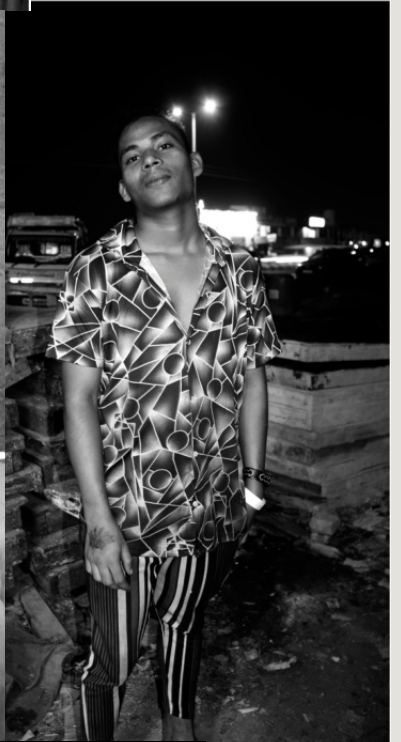


Samuel Jayachandran is an alma mater of Savannah College of Art and Design, GA, USA - pursued MA in Photography, received John Bergen Portfolio Award, took BFA degree from Government College of Arts and Crafts, Chennai, and graduated in 1995. In addition, he did MFA-Painting under Professor/Artist Mr. Laxma Goud at S.N School, Central University, India. He has received major awards, such as; the UNESCO-ASCHBERG scholarship for Art Residency in London and the Human Resource scholarship in 1996. The artist lives and works in Chennai.

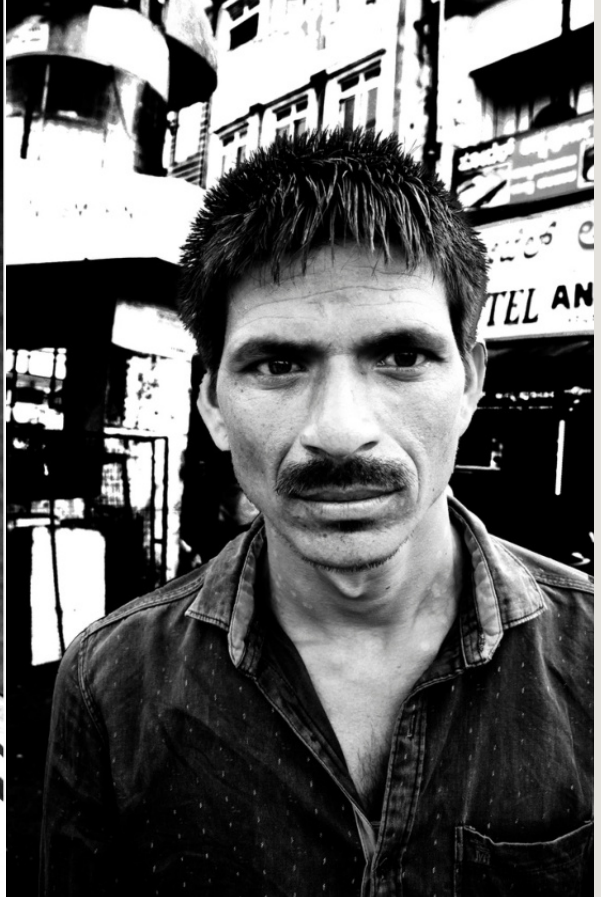
Artist Statement: My subject matters tend to be seemingly unnoticeable objects or issues in life that are overlooked as ordinary by humankind. My artworks are about the aftermath of seeing, of being aware of the world around me and wanting to inspire others to do the same, of bringing a reaction to these seemingly unseemly events of our daily lives. Essentially, there is a necessity for intervention in society, when people are blind to lives treated on the basis of unjust and unfair principles. This notion is expressed through my art, which covers topics such as, religious clashes, poverty, globalization, population, etc. It is done by creating pop art, by bringing in social elements that are hidden amidst a brightly coloured image, to put emphasis on the depth behind the artwork. It is also done to produce works in the absence of aesthetic value or visual elements, to make them a tool for societal transformation.

Jayachandran's current body of street photographs expresses the marginalised migration of people from rural to urban environments. The series of snapshots of street photography expresses the spontaneous and quick capture of a moment of people's expression, state of mind, violation of the skin, uncertainty of their lives, and transgender identity. It frequently entails capturing a snapshot photograph with much thoughtful, careful composition and is intended to express the rawness and immediacy of a moment, offering a candid and uncensored look into ordinary life. Jayachandran's works are unapologetically combative, intensely rhythmic, and meditative in their aesthetic expression, cultivating discriminating formal aesthetic qualities, emphasising the multiplicity of cultures, and celebrating the triumph of compassionate melancholic experience.

SAMUEL JAYACHANDRAN



"Crossing emotions" Street -Photography printed on archival paper | Image courtesy by artist © Samuel Jayachandran





The Wooden Bero installation is recycled bureau material, referring to multiple social issues in our society, culture, and connotation, along with the symbolic and metaphorical usage of art in the form of antique wooden furniture. This is abandoned wooden furniture with an approximate age of 80 or 100 years. When I refer to wood, it also means nature, light, water, and the environment. Wooden Bero furniture has served different homes as a utility and has left traces of marginalized people.

"Bero Woo" Bero installation along with wooden knives| Image courtesy by artist © Samuel Jayachandran



"Untitled" Mixed media on archival paper | Image courtesy by artist © Samuel Jayachandran

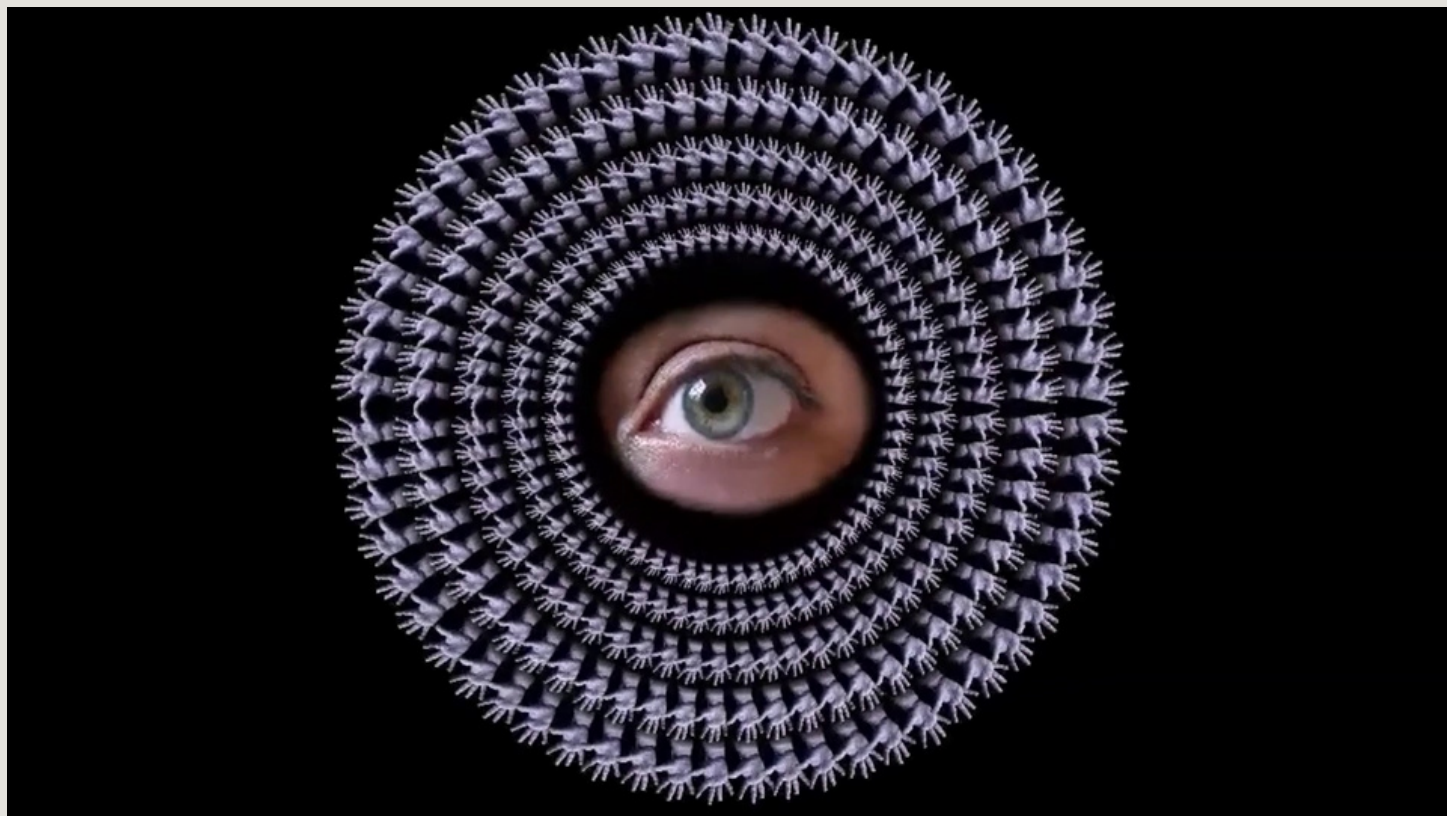
VIJAYARAGHAVAN.S



S. Vijayaraghavan was born in Madurai, Tamil Nadu, India. He attended the advanced studio art program at the BERLIN ART INSTITUTE, Germany (2016), and he holds an MFA in painting from the College of Art in New Delhi (2006-08). He received a BFA from the College of Fine Arts, Chennai in 2001. He was nominated for audience and jury award in the 60 seconds short film festival organized by the Danish Art Foundation, Copenhagen, Denmark. Honorary Diploma in 2nd International Exhibition of Small Format Art, Lebanon. M.F. Hussain Award in Delhi, 1st National Ambedkar Foundation Award – Professional Category, Nagpur. He has had major exhibitions and has participated in various shows and biennials internationally, and across the country. The artist lives and works in Chennai.

Artist Statement: From an innate private space, I try to exploit the potential of socio-political, personal and emotional expressions raised over self-ideology and consciousness. My work evolves around variety, complexity, beauty and expression; juxtaposing the realm of new media technologies that brings abbreviations to an artistic expression dealing with the reality of mundane human life experiences.

Vijayaraghavan's current body of work has evolved as a result of our ecological agony, industrialization, and urbanisation, which have deformed our routine, banal tasks in the social environment. The content of the body of his artwork explores the ever-evolving human condition, delving into ecological constructs and systems and examining how they impact our human behaviour and way of being. Infusing conventional and unconventional mediums has the potential to experiment with a diverse range of techniques. Individual artwork tries to express the way we think, the attempt at imaginative novelties, and the enduring understanding of ecological and social realities to recreate ethics and positively reframe our ideas. How might we forge perspectives and enact practises that build resilience and community across species and spaces, constructing relationships with non-humans that go beyond discourses of pollution, degradation, and destruction? Viewers might feel the underlying truth in today's context, where they might identify and unravel the nuances in a natural context

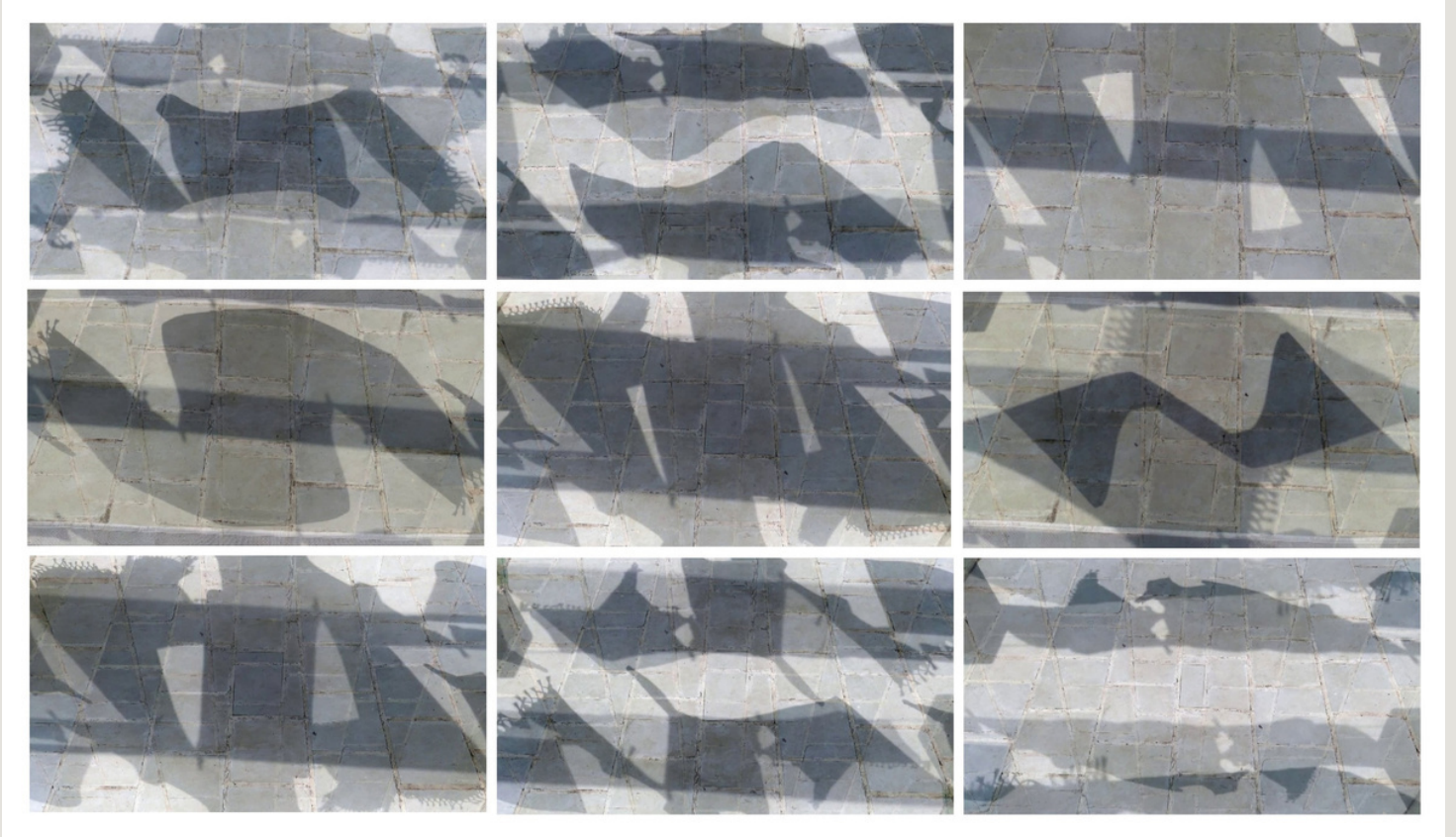


"Procession" Single Channel Animated Video Projection, Duration: 00:02:24 sec, Year – 2020



"To what extent" Single Channel Animated Video Projection, Duration: 00:02:28 sec, Year – 2019

I tried to exploit the potential of sociopolitical, personal, and emotional expressions raised over self-ideology and consciousness. In this single-channel stop-motion animation video titled 'Procession', I try to explore the essence of the vision to protest against corruption. The flickering eye expresses the tension of the current socio-political scenario in a democratic country. Significantly, I used stop motion technique, which I captured and multiplied in my own hand motions and the hand gestures of marching activity and how it develops and expresses itself in the medium of Art.

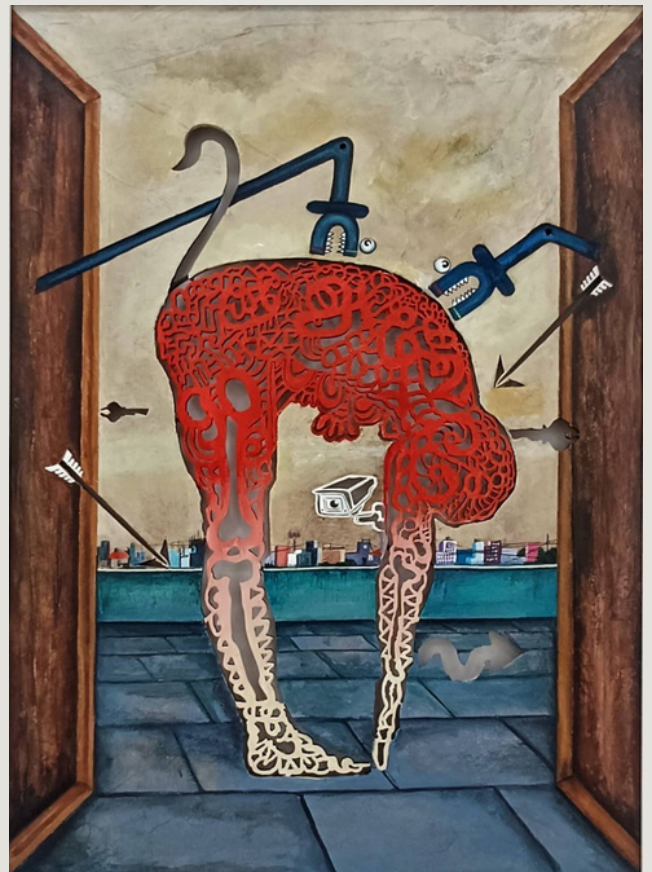


Shadow Converse, Video Art, Single Channel Video Projection Duration:00:00:55 sec,Year: 2021

Capturing mundane shadow movements express the fragmented perceptions about our changing global ecological issues and the territory's clashes.



Pride King, Laser stencil on the plywood, 2023



In-between door, Laser stencil on the plywood, 2023

Special Credits:

Mr M. Sovan Kumar, The Regional Secretary, Lalit Kala Akademi, Chennai.

Ms Patricia Thery Hart, The Director of Alliance Francaise of Madras
Mr. Pravin K.P, The President of Alliance Francaise of Madras
Ms.Pooja Tayal-Culture and Communication Coordinator, Alliance Francaise of Madras
Mr. Parthasarathy, Head of Maintenance, Alliance Francaise of Madras
Mr.Balaraman, Maintenance assistant,Alliance Francaise of Madras

Ms. Anita Chellappa, French Translator

All staffs and members of Alliance Francaise of Madras



Alliance Française
Madras

ALLIANCE FRANÇAISE OF MADRAS
PRESENTS

MADRAS MUSE EXPERIMENTAL NOVELTIES

A GROUP ART EXHIBITION

At the Gallery ESPACE 24 Centre for Cultural Research
and Studies, Monday July 17th 2023 at 6:00pm

Inauguration by Mr M. Sovan Kumar, The Regional
Secretary, Lalit Kala Akademi, Chennai.

JULY
2023

17

TILL 1ST AUGUST 2023



FEATURING ARTISTS:
BHAGWAN SHANKAR CHAVAN,
M. NATESH,
HANS KAUSHIK,
SAMUEL JAYACHANDRAN,
VIJAYARAGHAVAN.S

For further information contact: Pooja TAYAL, Culture and Communication coordinator,
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