



First MVA SHOW

Raja Ravi varma
centre of excellence
for visual arts

VI-VA-CIOUS

Artists

Lenin MK
Vinil KP
Reshma Baby
Ahalya AS
Sreejith KP
Sanoj S
Arunraj
Viswajith KR
Anuraj A
Jeevan Lal / show design

01 dec

07 dec

B.C Gallery
D. No.6/951, North block
Near Commercial Tax Office
Bazaar Road , Mattancherry
Kochi, Kerala
India.



The Artistic triumph...

‘Art’. The words, concepts and Images are living and constantly change their meaning throughout the time. Human beings appear to have a sense to think, to organize and define. The artist also became as important as the artwork itself. During the era of Industrialism the instinct for ontological searches led artists to re-evaluate the position of art. Through Romanticism and the birth of individualism, Art affirmed its ‘autonomy’ further. Today the question is not ‘what is art’ but how ‘art is conceived’. Work of art is surely that it touches or provokes emotionally or politically rather than evoking a simply cognitive response. One way of approaching towards art which can be saying that Art consists of not only a personal pleasure rather it gives a creative space of sharing. The artist may not be limited to him but sensibly communicate to other social roles and categories such as class, race, gender, etc. These roles are continually redefining artists practice over time. Particularly in light of an increased engagement with notions of the global contemporary which structures new systems of engagements, aesthetic sensibilities and extending possibilities to collective ideals.

“In *The Transfiguration of the Commonplace* (1981), Arthur Danto claims a distinctiveness for art that inextricably links its instances with acts of observation, without which all that could exist are ‘material counterparts’ or ‘mere real things’ rather than artworks.”

When the twentieth century arrived, artists had every reason to believe that they were entering a totally new and unique modern age. Philosophers like Henri Bergson were expanding and collapsing our concept of time, and Sigmund Freud’s theories were opening new paths to uncharted segments of the human mind. The use of natural organic materials which used in the term of primitivism and that was the part of modern art. Modern artists began seriously consider the reference of primitive elements from Asia and Africa. These objects inspired new and meaningful ways of structuring forms. This became the peak of 20th century modernism. The uses of objects by them were elevated from ethnographic curiosities to the historical and social significance. Those who created the works, moreover, were still through the dialectical views of a Modern art. Arthur Danto claims, the innovations of art after the ‘modernist’ era have therefore brought about, in effect, an ‘end’ of art. This does not mean, he argues, an end of people making art, but rather an end of a particular way of understanding art that focused on the constraints of certain disciplines and mediums. The term Contemporary art, a closely related and very straightforward meaning of ‘contemporary’, and one that is entirely true to the linguistic sources of the word, is ‘with the times’ (from the Latin ‘con’, meaning ‘with’, plus ‘temp’ meaning ‘time’). As such, to be contemporary is to be alert to the conditions of a particular moment in time, to be moving with the tides of living history. And this sense of the word is widely used in understandings of ‘contemporary’ art.

Here we exhibits nine artists from Kerala who are doing their master degree in Visual Arts in Raja Ravi Varma Centre of Excellence for Visual Arts who engage not only with the ideals of academic practices but also associated to individualistic practice as well as extending its possibilities to be a collective. Different references like history, gender consciousness, rituals, instrumental rationality etc. all are which manifested itself in their artistic representations. Artistic production is an innovation and creative potential. The exhibition attempts to explore different connection in the light of post-industrial thinking, changes of cultural attitude by juxtaposing examples with multi medias. The show offers new alternatives of viewing and engaging

with art. Some works directly highlight the connection between contemporary and traditional. Some has taken many organic and botanical objects from nature. The sea shells, seeds, wheat, red mud etc. the exploration of art is itself in there medium also. The mediums actually not limiting them but it have giving the extension of more possibilities. The artists in this show giving different visual possibilities. Some are trying to contrasts the class relation of early historical memories with recent time period and histori-cizing and challenging through art practice. The experiments are not only raising the question regarding of natural and post-industrial worlds but it sounds more global. Others some who used natural objects as metaphors of works and explore possibilities of both simple and complex biological elements. Historically or psychologically the references of biomorphic imageries are the motif of connection between us and organic substances. The found objects may never lead to a spiritual ambiance of human existence rather it provokes the consciousness of social existence. This is through the presents of fragments of glass pieces, mud, seeds etc. with these substances sounds memory and objectivity.

The show that truly changed the course of the discipline may be provoke public reactions and contributed to a more complex understanding of what a post graduate academic group exhibition means today? Kerala's students artistic practice often focuses on the growing influence of socio-political on to individual and collective subjectivity, which explores using a variety of media including Painting, Sculpture, Video, Installation etc. That sounds in different voices—from observational to contemplative or individual to political—and in muted tones works speaks many dialectics in a living condition. This exhibition explores how artists' dialogue deals with social condition or natural habitats and which used by very new mediums to decayed earthy substances also. History provides abundant scenes of how social relations impact fine art or visual art. Apart from University academic art practices, traditionally the church, state or wealthy patrons have funded but today it is largely market forces. Any way art speaks more than that and also marking the founding step of the RRV CEVA to current art scenario with this Annual exhibition.



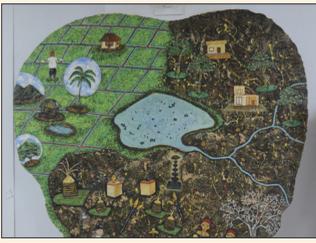
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