

HOP & SCOTCH

curated by Shristi Sainani

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HOPSCOTCH

9th December 2022 — 13th January 2023
Gallery Twenty Seven, Mattancherry, Kochi

Gallery Twenty Seven is pleased to present a group show, titled 'Hopscotch', presenting fifteen exceptional artists : **Bose Krishnamachari, Harsha Durugadda, Urna Sinha, Jitha Karthikeyan, Abeer Khan, Upendranath T.R, Tahireh Lal, Sajan Mani, George Martin P J, Ajinkya Patekar, Neelima Nath, Manish Modi, Santhosh Sadrak, Pranshu Thakore and Siva Sai Jeevanantham.**

Title of the exhibition, taking from the timeless children's street game — **Hopscotch**, looks at juvenescence through a lens of nostalgia. The audience is looked at as young protagonists thrust into a preternatural plane of existence, cast among an odd array of objects and scenes that are almost anomalistic. Juxtaposing the fantastical alongside what may be seem ordinary from afar, there is a gesture towards revealing of subliminal desires and dreams.

Hopscotch nudges the audience towards an honesty that comes along with nativity, while touching on a parallel absurdity, commotion and eccentricity. With known consciousness of losing the essence of oneself to the growing pace of age, the exhibition aims at directing the viewer towards a child-like visual frenzy intertwined with transience, amusement, exuberance and multiplicity of histories. There is a shift in perspective that would allow for a redefinition of basic imagery and perception.

Lost in an adult world full of arbitrary rules, one could easily embrace the uncertainty as their own. Looking briefly towards text by the Franco-Romanian surrealist *Tristan Tzara* (Volt, 1924-25) :

*The inclined towers the oblique skies
The cars descending into the void of roads
The creatures along the country lanes
Branches covered with hospitable virtues
With leaf-shaped birds at their crowns
You walk but another walks in your footsteps
Distilling her spite through fragments of memory and math
Enveloped by a robe almost mute the clotted sound of capitals.*

Through a diverse range of media, the presentation calls on scapes of colour, audio bits deconstructing sounds found in grounds of play, also to look showcase whimsy of characters in toons that empathise with (in)necessity of contemporary bustle. The presentation re-examines the world, utilising a bygone to explore reality.

Hopscotch is curated by **Shristi Sainani**.



Conversation 2, 2019
Harsha Durugadda
Layered wood, acrylic and tyre
36 x 42 x 11 in | 91.5 x 106.5 x 28 cm



Tensor Field, 2021

Harsha Durugadda

Layered wood

42 x 36 x 44 in | 106.5 x 91.5 x 112 cm



Topo (Yellow), 2014
Harsha Durugadda
Paint on birchwood
33 x 26 x 26 in | 84 x 66 x 66 cm



Tussle, From the series 'Upside Down', 2020

Siva Sai Jeevanantham

Lenticular pigment prints

Edition of 2 + 1AP

19 x 24 in | 48.5 x 61 cm



Frogman in class, From the series 'Upside Down', 2020

Siva Sai Jeevanantham

Lenticular pigment prints

Edition of 2 + 1AP

19 x 24 in | 48.5 x 61 cm



Can't stop us, From the series 'Upside Down', 2020

Siva Sai Jeevanantham

Lenticular pigment prints

Edition of 2 + 1AP

19 x 24 in | 48.5 x 61 cm



where would our roots rest if not in land?, 2022

Jitha Karthikeyan

Oil on canvas

36 x 60 in | 91.5 x 152.5 cm



erasure and beyond, 2021
Jitha Karthikeyan
Oil on canvas
30 x 27.5 in | 76 x 70 cm

These is small white rabbit at Kuttamma's place. I have asked him to reserve it for me - for our children - They will be very happy if it doesn't die. I will have it brought here if it is big enough.

We are having rains.

We are still having heavy rains. But not continuously.

What is the meaning of sadist?

Well, Venu was talking about somebody who he knew.

It was then that I heard the word 'sadist'. Venu said that a particular person was a sadist.

That is why I asked you the meaning. Well, as you say, in a way we are all sadists.

There aren't any oranges here. Not a single one. I believe the trees were all pruned this year.

A Mr. Cheriyam of Malayalam Plantations,

whom you knew, died a few days back when his Motor cycle collided with a bus at Alwayse while he was on leave. He was a very hefty fellow it seems.

Children are in a hurry to get erasers. Any animal or bird shape will do. They are not particular about rabbit shape. It will make them ^{more} happy if it is like some other animal.

Mother wants a table knife. Please bring one. It should be sharp enough to cut bread and peel mangoes. And it should be decent and small enough to use as butter knife. Then please ~~to~~ bring as much sugar as you can get. We are completely out of sugar. You must be having some 5-6 Tins. Fill them all and bring if possible. In these parts we don't get sugar.

There has not been any rains here for a long time. The paddy fields are drying.

TBD, 2022

Jitha Karthikeyan

Pen and ink on paper

Set of 4

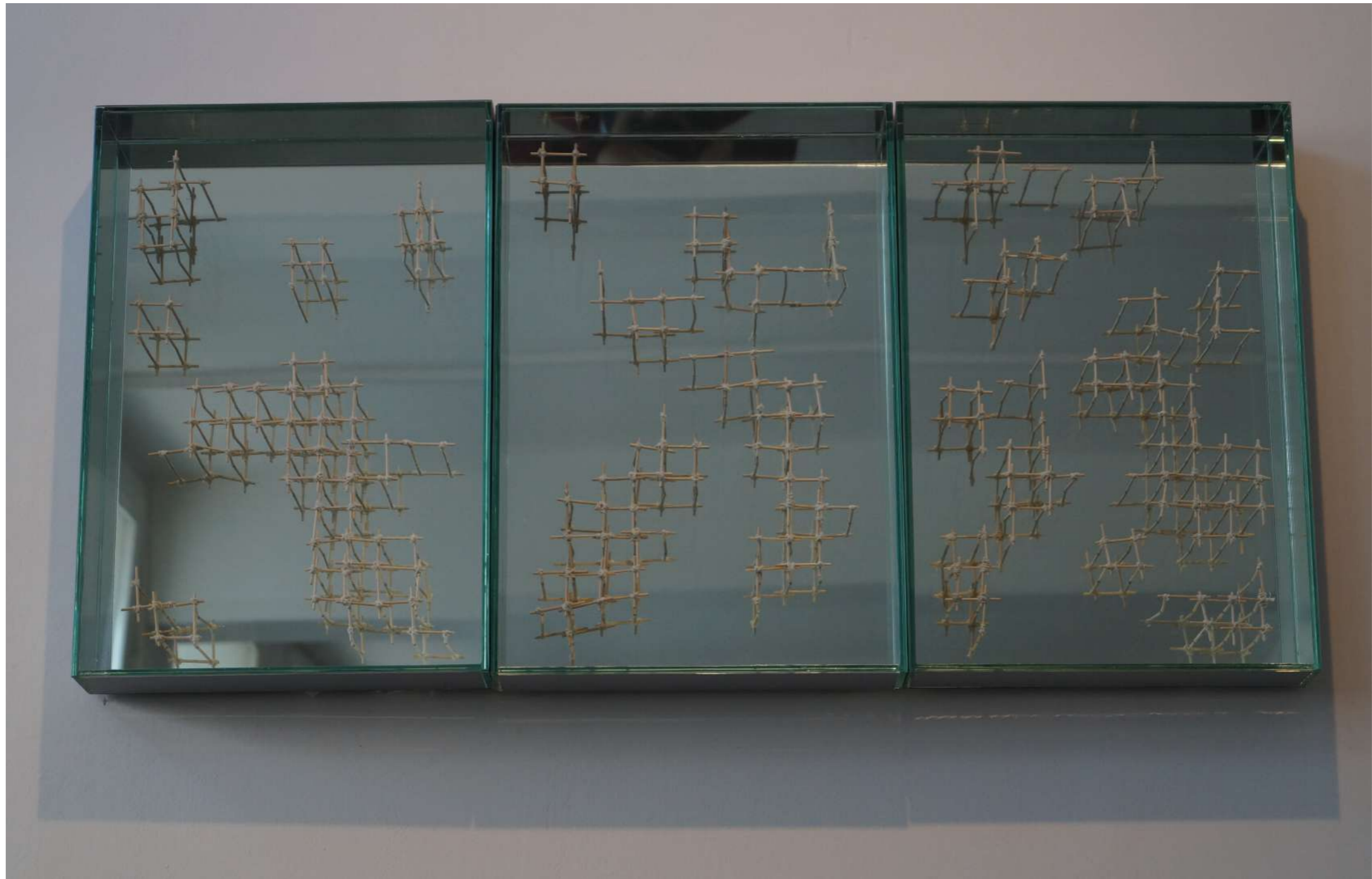
15.5 x 12.5 in (each) | 40 x 32 cm (each)



Child Lock, 2019
Abeer Khan
Moving image
Editions 10 / 20
2 minutes, 30 seconds



Stretched Bodies, 2022
Bose Krishnamachari
Acrylic on canvas
48 x 48 in | 122 x 122 cm



Enclosures or Scaffolding, 2015

Tahireh Lal

Wood and twine on mirror

Set of 3

13 x 19 X 3 in (each) | 33 x 48.5 x 7.5 cm (each)



Eco-art performance series, Alappuzha (ongoing), Keralam, South India, 2014

Sajan Mani

Archival print on hahnemühle photo Matt

Editions 5

154.5 x 35.5 in | 60 x 90 cm



Narrative Beads - I, 2022

George Matin P J

Acrylic and waterproof ink on acid free paper

30 x 22 in | 76.5 cm x 56 cm



Narrative Beads - II, 2022

George Matin P J

Acrylic and waterproof ink on acid free paper

30 x 22 in | 76.5 cm x 56 cm



Narrative Beads - III, 2022

George Matin P J

Acrylic and waterproof ink on acid free paper

30 x 22 in | 76.5 cm x 56 cm

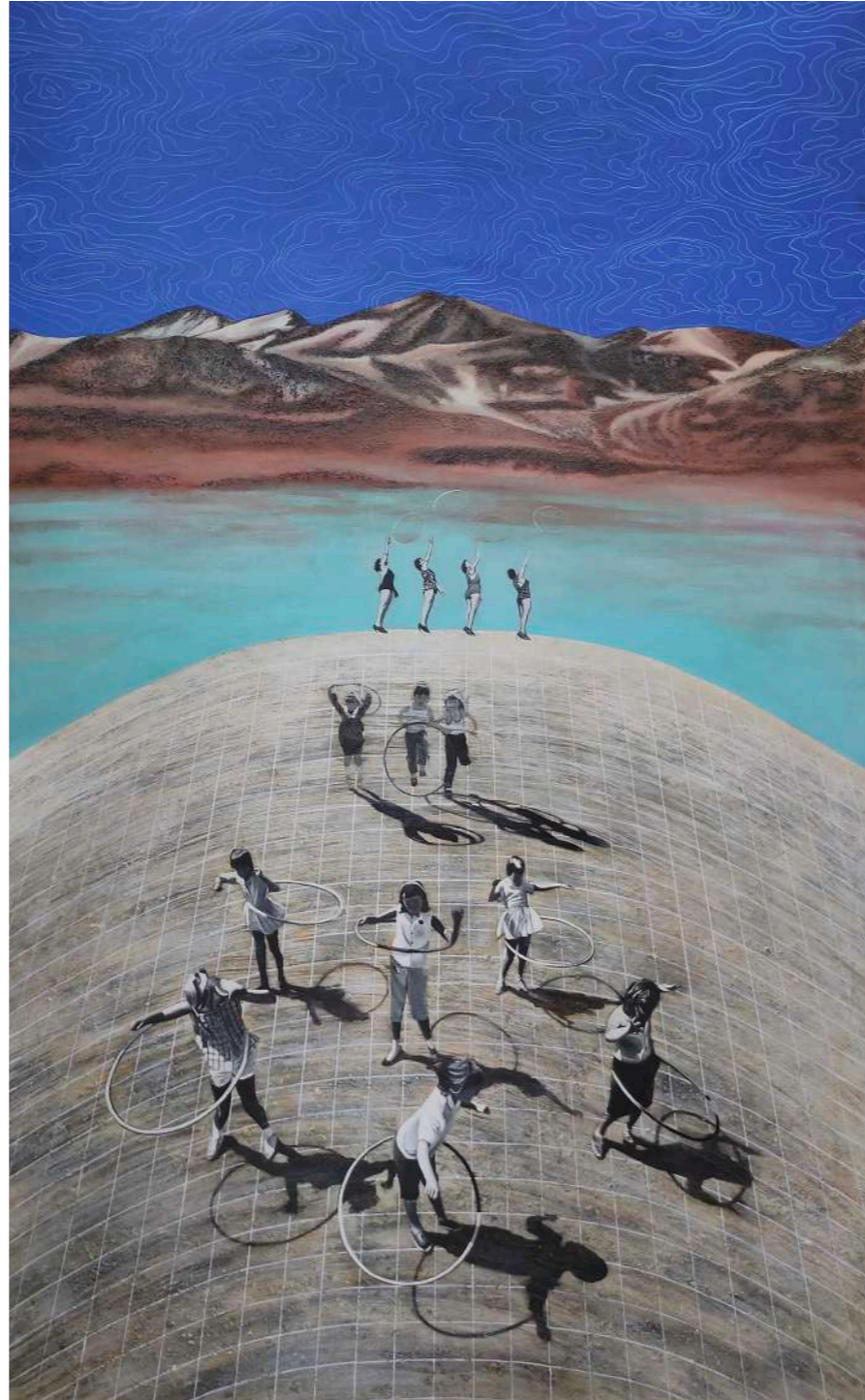


Narrative Beads - IV, 2022

George Matin P J

Acrylic and waterproof ink on acid free paper

30 x 22 in | 76.5 cm x 56 cm



it's my territory- 3, 2022
Manish Modi
Mix media on canvas
72 x 42 in | 183 x 106.5 cm



Peek-a-boo 1, 2022

Neelima Nath

Watercolour on rice paper

Set of 2

54 x 24 in (each) | 137 x 61 cm (each)



Peek-a-boo 2, 2022

Neelima Nath

Watercolour on rice paper

Set of 2

54 x 24 in (each) | 137 x 61 cm (each)



End of the chapter one, 2018

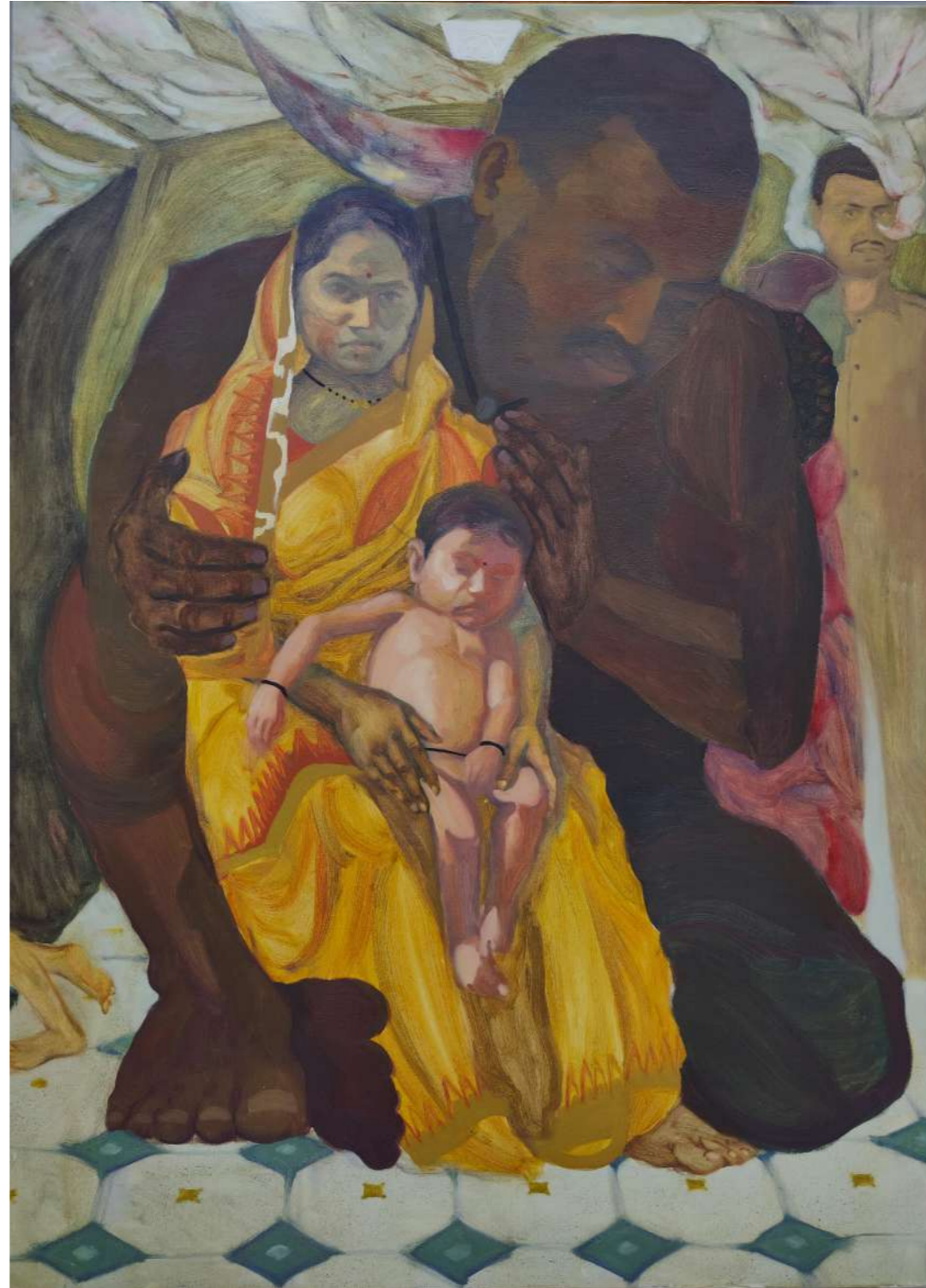
Ajinkya Patekar

Oil on canvas

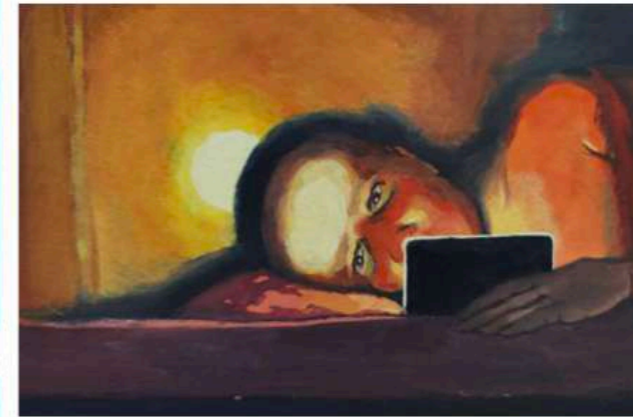
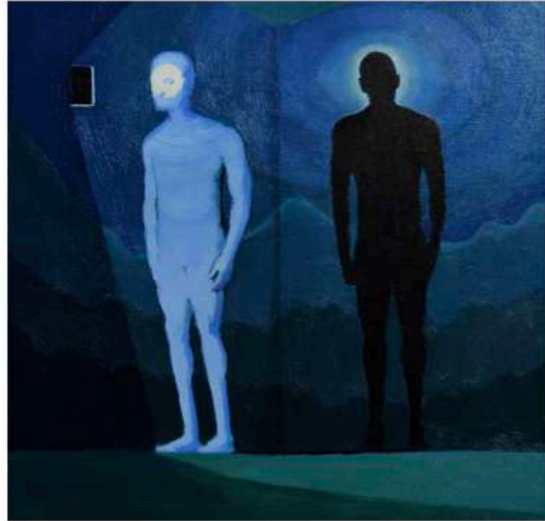
48 x 48 in | 122 x 122 cm



The puppet master, 2018
Ajinkya Patekar
Oil on canvas
48 x 48 in | 122 x 122 cm



Jadhav Family, 2018
Ajinkya Patekar
Oil on canvas
60 x 48 in | 152.5 x 122 cm



Projection, 2021
Ajinkya Patekar
Oil on canvas and gauche on board
Set of 5
Varying sizes



Latent Segments, 2021

Santhosh Sadrak

Acrylic on canvas

Set of 4

90 x 60 in (each) | 228.5 x 152.5 cm (each)



Untitled, 2022
Santhosh Sadrak
Oil on canvas
90 x 60 in | 228.5 x 152.5 cm



Untitled, 2022
Santhosh Sadrak
Oil on canvas
90 x 60 in | 228.5 x 152.5 cm



Untitled, 2022
Santhosh Sadrak
Oil on canvas
8 x 16 in | 20.5 x 40.5 cm



Untitled, 2022
Santhosh Sadrak
Oil on canvas
8 x 16 in | 20.5 x 40.5 cm



Tracing Absence, 2022
Urna Sinha
Image transfer and graphite on silk
Set of 10
Varying sizes



Shaddow Keepers, 2022

Urna Sinha

Cyanotype on fabric

Set of 2

LHS : 80 x 55 in | 203 x 140 cm

RHS : 80 x 43 in | 203 x 109.5 cm



Out of her Treasures, 2022
Pranshu Thakore
Acrylic on canvas
30.5 x 60.5 in | 77 x 154 cm

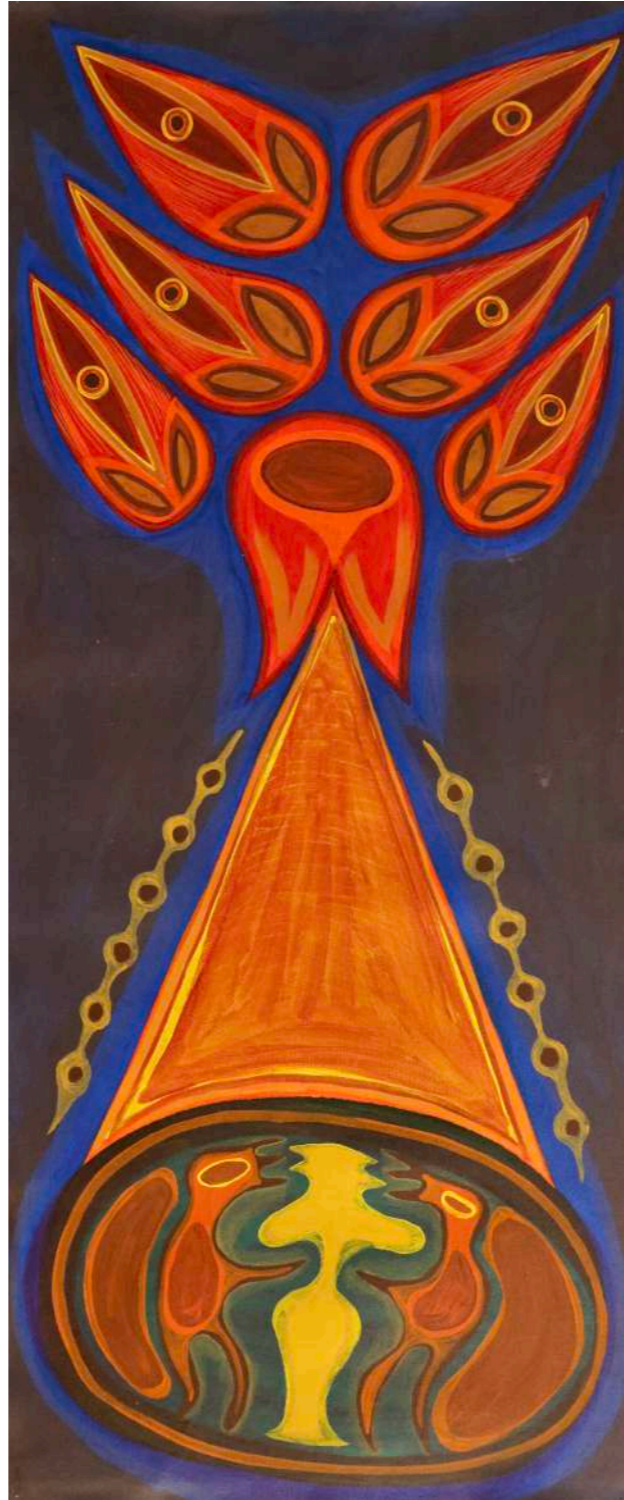


Tender herb to spring forth, 2020

Pranshu Thakore

Acrylic on canvas

49.5 x 22 in | 125 x 55.5 cm



Faint glimmer of night, 2020
Pranshu Thakore
Acrylic on canvas
49.5 x 20.5 in | 125 x 52 cm



Under the World, 2020
Pranshu Thakore
Acrylic on canvas
49.5 x 41 in | 125 x 104 cm



Untitled, 2022
Upendranath T R
Paper collage
56 x 25 in | 142cm x 64 cm

Once bitten twice shy. As lovers of art we refuse to believe that we have been bitten. Nor do we have any attention of shying away from art. When we started Chaitanya Art Gallery in 2007 we were just one of the handful of galleries in little Kochi waking up to the world of art around the corner. Little did we realise that within less than a decade we would be struggling to turn the corner. It was not that we were not aware of the basic timeline that an average gallery followed: the first year you lose money, the second year you break even and in the third you make a profit. It just didn't happen that way. Passionate as we were about what we pursued, we kept on, what else, losing money. However, we kept the gallery going against all odds, secretly washing away the blood that the gallery was bleeding on to the pavement outside. Not a single foot that stepped inside the gallery between those aching years from 2007 to 2013 was stained by the spills on the street.

Not for a moment did we dream then that our gallery would become a booming profit maker. So Chaitanya was not a runaway hit. It didn't set Kochi on fire. No painter or sculptor rose from its precinct; Subodh Gupta-like, from its stable of artists. But we steadily kept on showing and made silent statements into the sea that caressed the shores of Kochi. We had our share of good fortune, though of a modest kind. Yet, little did we foresee them turning into exhalations of enormity. We struggled to pay our monthly bills. Eventually we had to pull down the shutters on Chaitanya one day in January 2013.

But we were not gone though. Bitten? Yes. Not shy. We bided our time. Till February this year. And Gallery 27 was born. We had moved to Mattancherry where we had more space, more ambitions and many more stars in our eyes than before. We also had our motley crowd of steady supporters who have kept egging us on. Leading the pack was Bose Krishnamachari who kept on pushing us forward towards this 3000 plus square feet of space by the backwaters. As always we still want to break away from tradition and unlike the market norm where the strategy is to maintain an aura of magic about the business. We want to put art above everything else and sport candor sans concern. We want to explore the mystery that lies underneath dealing art, embrace the romance of being in the world of art, putting everything on the line, with, of course, no security at all. We still don't know where this second outing of ours will take us to. We have taken the plunge again, ready to swim unmindful of the lurking sharks that are waiting to bite chunks out of us. But any enterprise means entering choppy waters. We realise that the primary function of an art gallery in Kochi is to introduce new and imaginative art to the people here. We would like to develop the reputations of local artists, start their careers, nurture and develop them. And, obviously, we will help each other pay our bills.

We were thrilled to be the vessel in which ailing artist Rajan Krishnan chose to make his comeback and we were proud to put up his works, the two small watercolours that he had done after been struck to bed for nearly a year, on the opening day. However, our joy was short-lived when Rajan cruelly announced to the world that those two watercolours would be his last. He will no longer be with us anymore, ever, to give us delightful works like before. That was truly an early shock.

However, his smiling face would always lurk in the corners of the twin white cubes of Gallery 27 guiding us through our journey with bleeding edge art that he was such a vociferous advocate of. In fact, the Kochi- Muziris Biennale would remain our torchbearer and we will follow the beacon from that lighthouse and we ride the waves living up to the exacting standards that this international event has set. Wish us luck. We has set sail.



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