



**T. VENKANNA – ‘OPEN STUDIO: PRINTMAKING’
AT GALLERY MASKARA**

Show Information

Curator: Abhay Maskara

Show Dates: July 19, 2011 – September 4, 2011

Location: Warehouse on 3rd Pasta Lane, 6/7 3rd Pasta Lane, Colaba, Mumbai - 5

Gallery Timings: 11am to 7pm, closed Mondays

Mumbai, India – June 26, 2011: Gallery Maskara is proud to announce ‘Open Studio: Printmaking’ by artist T. Venkanna.

It is not often that we get a chance to see artists at work. The creative process is usually shrouded in a veil of mystery. Locked away in the isolation of an artist’s studio and far removed from the audience that only sees the final outcome in the context of a white cube. This of course is the most practical way of making and absorbing works of art. Studios are after all sanctums for experimentation while galleries for quiet contemplation.

For seven weeks, we collapse this hierarchy and convert the gallery space into an open studio for printmaking. Like painting and sculpture, printmaking is an inspiring language of artistic expression. With its powerful gestures, simple forms, strong lines, delicate textures and reliefs, this unique art form lends itself to experimentation and innovation especially in the hands of an artist and master printmaker like Venkanna.

Since 1996 prodigious and prolific artist Venkanna has made a remarkable number of works - over eight hundred and counting. Paintings, sculpture, drawings, installation, performance - working in all conceivable mediums including oils, acrylics, enamel, ink, watercolor, charcoal, collage, paper-mache, leather, gold, wood, foam...the list is both endless and immaterial to him as an artist. The predominant subject in Venkanna’s works is sexual imagination, which questions and confronts the way sexuality is understood and defined by society. Continuous persistence with this subject has stimulated his interest to explore image making in all kinds of medium as per the subject’s requirement with complete freedom and ease.

The process of transferring an idea onto a wood block or metal plate and finally making a print is a remarkable journey. One in which the artist must forge a close partnership with material and method in order to achieve spontaneous and successful results. You are invited to participate in this journey of learning and discovery as Venkanna adds new depth and dimension to the fine art of printmaking.

-Abhay Maskara

PRINTMAKING TECHNIQUES

There are three main groups of printmaking techniques: relief, intaglio and surface. Each print process has different characteristic linear and textural qualities, with distinctive expressive possibilities. **Relief** methods (such as woodcut) involve the removal of some surface areas, leaving raised areas to be inked with a roller. Conversely, in **intaglio** techniques (such as etching, engraving, drypoint) an image is formed of engraved, carved or acid-bitten lines into a metal plate. These cavities are filled with ink and the contact of the plate and a sheet of damp paper under heavy pressure pull a print. **Surface** methods (such as lithography, stenciling, and monotypes) where the image is drawn on a flat plate or stenciled on a fabric screen.

PROCESS TERMS:

Woodcut: A relief printmaking process that produces a carved and gouged side-grain wood block for pulling prints. Paper is placed over the inked surface areas and the image transferred to the paper by rubbing the paper against the block with a spoon or by passing block and paper through a press.

Etching: An intaglio printmaking process in which an etching needle is used to draw an image on a metal plate covered with acid resistant ground. Afterwards, the plate is bitten in an acid bath, creating incisions in which ink will later be retained and then transferred onto paper in the printing process.

Drypoint: An intaglio process in which the surface of the plate is cut and scratched with very sharp steel point. The drypoint incisions leave an ink-holding 'burr' that gives a tonal quality to the lines of the print.

Lithography: A printing process in which an image is applied to a smooth stone (e.g. limestone) or an aluminum plate with a grease pencil, crayon or brush. The image is fixed with nitric acid and gum arabic and then wiped with water prior to being inked. The ink settles in the greased areas, while the wet, non-greasy areas will repel the greasy ink. The print is pulled in a special press.

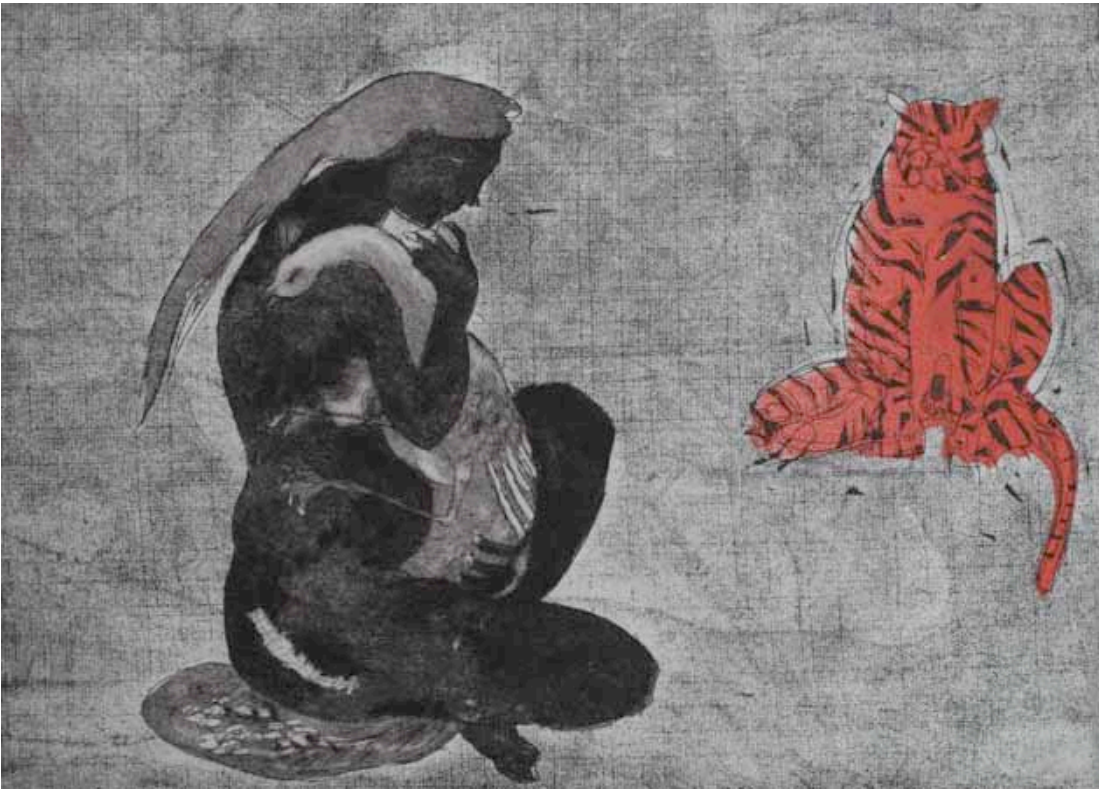
About T. Venkanna

Indian artist T. Venkanna's prolific and prodigious output has gained him the reputation of being one of his generation's most exciting, versatile, and unconventional artist. He holds a Masters in Fine Arts (M.F.A.) in printmaking from the Faculty of Fine Arts, M.S. University of Baroda and Bachelors in Fine Arts (B.F.A.) in painting from J.N.T.U, Hyderabad where he was awarded a Gold medal. The artist lives and works in Baroda, India.

In 2010 he had his second successive solo show at Gallery Maskara, Mumbai. His work was part of *Finding India: Art for the New Century*, Museum of Contemporary Art (MOCA) Taipei, Taiwan. His solo show *NERO* opened at Gallery Luce in Torino, Italy and he simultaneously showed at Artissima 17 Torino, Italy. In 2011, Venkanna presented a controversial solo performance at Art Stage Singapore, was part of *New Trends from South India*, at the Lalit Kala Academy, Chennai, *CROSSROADS: India escalate* (India Pavilion) at the Prague Biennale 5 and a solo presentation at Art Brussels Contemporary Art Fair. Upcoming projects include *Printmaking: Open Studio* at Gallery Maskara, Mumbai and group shows; *Mother India* at Galerie du Jour – Agnès B, Paris, France, *Window in the Wall*, Pearl Lam Galleries, Shanghai, China, *Fabular Bodies*, Harmony Art Foundation, Prince of Wales Museum, Mumbai and *Artissima 18 International Fair of Contemporary Art in Torino*, Torino, Italy.

Venkanna was one of the 20 artists shortlisted for the SKODA prize in 2010. His works are in major collections in America, Japan, Russia and Europe including the Charles Saatchi collection (UK), the Burger Collection (Switzerland), Swagemakers collection (Netherlands) and many more across the world. He was the youngest artist featured in the Saatchi Gallery show *The Empire Strikes Back: Indian Art Today* (January-May 2010).

Representative Images



Thanx, 2008
Etching
5 x 7 inches



Herself, 2004
Drypoint
6 x 9.25 inches

About Gallery Maskara

Gallery Maskara has a clear and compelling mission to taking a *global* and *multidisciplinary* approach to art that responds to the cultural fabric of our time thus fueling critical dialogue, collaboration, and public engagement. More simply put it is to *EXHIBIT AND PROMOTE ART OF THE PRESENT*.

The project space known as '*Warehouse on 3rd Pasta*' is located in the heart of downtown Mumbai between 2nd and 3rd Pasta lane in Colaba, and functions as a hub for the exploration of emerging ideas in the contemporary art. The freestanding 3,250 square foot building served as a cotton godown during India's pre independence era and has been renovated by noted conservation architect Rahul Mehrotra to maintain its historic character. With a nearly 50 feet ceiling height and walls that run 100 feet in length, the cavernous space marks a shift from the typical white cube neutral space and is raw yet flexible, making the building extremely well-suited for contemporary art practices.

For more information, visit: <http://www.gallerymaskara.com>

Media Contact:

Abhay Maskara
Gallery Maskara
Mobile: +91 9819986485
Phone: +91 22 22023056
E-mail: abhay@gallerymaskara.com