

ARTREACH GALLERY & ARTS LIBRARY

at First Congregational UCC
1126 SW Park Av. Portland, OR
www.ArtReachGallery.org

ArtReach Gallery Presents

TRIAD

Pooja Ghosh Falguni Rawat Rupa Nath

#2 FALGUNI RAWAT

Scroll through this booklet below
Introduction #1 Pooja Ghosh **#2 FALGUNI RAWAT** #3 Rupa Nath
to see the TRIAD exhibition at
ArtReach Gallery now to December 26.

Checklist and Contacts are on final page.

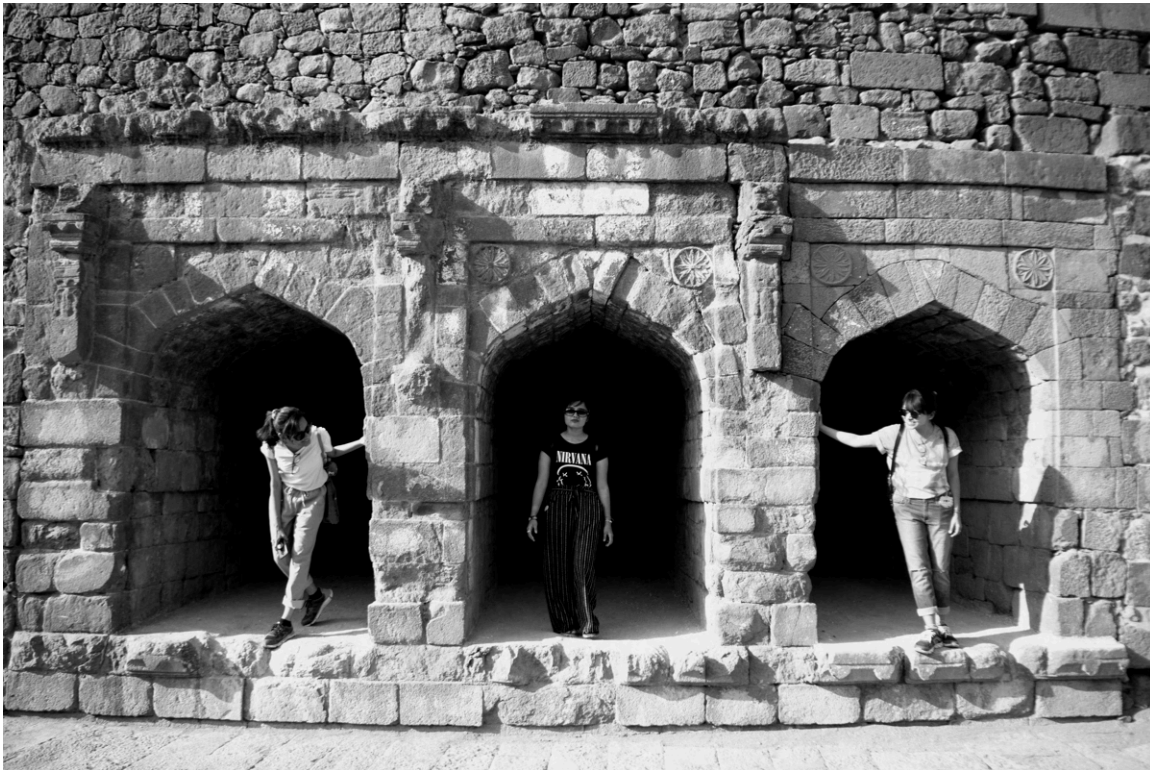
T R I A D

NOVEMBER 7 - DECEMBER 26, 2021



ARTREACH GALLERY
& ARTS LIBRARY

RUPA NATH | POOJA GHOSH | FALGUNI RAWAT



Pooja Ghosh

FALGUNI RAWAT

Rupa Nath

TRIAD: CREATIVE ADVENTURES FROM INDIA

Almost two years ago I became aware of the work of Rupa Nath through a program #GoViralToStopTheVirus. Then I saw the work of Falguni Rawat in the same program. And finally I became acquainted with the work of Pooja Ghosh who also submitted art to Stop the Virus. We showed each of these artists' work in our Madison Street Windows during the early days of the COVID-19 that has wrecked havoc on our world. The #GoViral exhibition project was originated by Utaran Chaudhuri, who now lives in England.

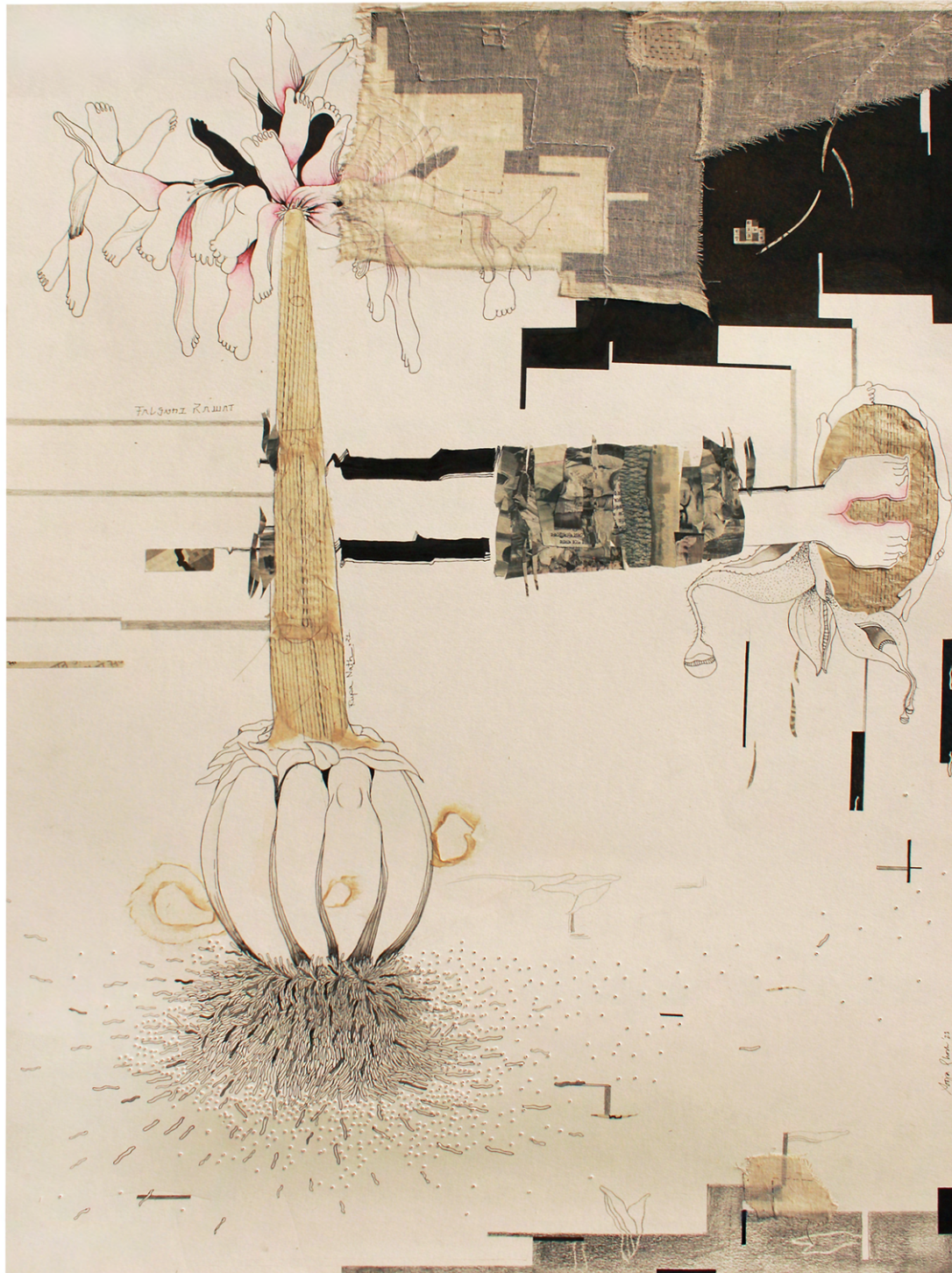
As I got to know the three women I discovered that they were each graduating from the same Master of Fine Arts (M.F.A.) program in Kolkata, India. I asked them to show their work in a common exhibition in Portland, giving us the opportunity to meet these fine young women whose art is a reflection of the creative work being developed in the graduate program in Painting in Rabindra Bharati University.

Each artist has developed her own style — with her own complex use of materials — and her own careful respect for the influences she has experienced in study and for the artists in her field. So ArtReach Gallery offers recognition and encouragement to these young emerging artists whose work will be growing throughout the coming decades. I am so grateful to them for making this exhibition possible in Portland.

**PLEASE SCROLL DOWN TO SEE
ART BY FALGUNI RAWAT.**

Sheldon Hurst, Curator

THREE by FALGUNI RAWAT, Pooja Ghosh, Rupa Nath



TITLE : THREE
SIZE : 30" * 22"
MEDIUM : MIXED MEDIA ON PAPER
YEAR : 2021

***THREE* by FALGUNI RAWAT, Pooja Ghosh, Rupa Nath**

This artwork demonstrates the concept of 'Triad' or 'three' showcasing the bonding of the three of us. We decided to work in a group, spontaneously drawing one after other, to form an entire independent composition.

FALGUNI RAWAT

I started this work by putting a metaphysical fusion of garlic with human legs. Here, I made the standing position upside down i.e., the head is on the ground and the feet are on the sky which depicts a tree. The head of the figure (garlic) is being enjoyed by the maggots. So, I kept two perceptions for the viewers: if they look at the human figure which is upside down (in the form of tree), then the uneasiness will shift towards the maggots; meanwhile if the figure is seen as it is (human body), then the figure itself will be the center of uneasiness.

POOJA GHOSH

I followed this flow of drawing created by Falguni, by using my concept of distorted reflection through lines and paper collage. The garlic-like metamorphic figure made by Falguni communicated to me a pure, organic feel, as a result of which I included forms similar to a tree and a divine figure. I drew a pair of feet to relate with the bunch of feet drawn by Falguni. I put pink blush on the feet and added a pedestal of a hybrid organic form to lend a look of divinity to the figure on the right. I also added flower bud-like forms to the bunch of feet made by Falguni. I created a black form on the upper right side with paper cuts, to form a tree-like structure to relate with the composition. This artwork establishes the understanding we share amongst us, that helped us to create a unique composition in spite of working in a spontaneous manner.

RUPA NATH

Following this, I pasted my own hair-stitched paper because hair represents our beauty which we want to preserve, so my own hair usage reflects a metaphor to represent relationships. I put 3 floral structures as 'us' on garlic drawn by Falguni. And I also added a comfortable mattress (stitched paper) under the pair of feet done by Pooja, and on the top right, I covered some of the black portion with the off-white transparent cloth, which is stitched with white thread to relate with branches and lines of Pooja. I also pasted self-hair stitched paper on the body of garlic, and put some pinholes with the maggots to support uneasiness made by Falguni.

Finally, we added some elements to bring together the composition, so that it looked perfectly balanced.



FALGUNI RAWAT

Artist Statement

My works represent the unpleasantness in the common environment influenced by our past experiences. In the beginning, I used flesh and bones to create weirdness in the artwork. Unpleasant elements and weird objects help portray my mind's uneasiness. In the beginning flesh and bones were the main aspects of my work because those elements illuminate the existence of every living being as an inner part that is not so pleasant for the human eye. I worked with all types of mediums and mixed- media.

While experimenting with such elements, my works started turning towards every unpleasant and weird part that we find in nature, like small insects as the symbol of uneasiness. I painted on photo prints to combine my discomfort with the part of natural aspect and I further tried some experimentation with other mediums. Stitching is another part of my experimentation and I am eager to experiment with various mediums. "Unpleasantness and uneasiness is the main concept that I am cultivating with various mediums" and those mediums lead to transform it into the weird metamorphic form combining insects, a symbol of discomfort. The concept of metamorphosis is the way of expressing inner anxiety, frustration, and figure consciousness. It is the frustration of being something odd in the opinion of society. My attraction to freaky aspect in art - the art of Francisco Goya, Francis Bacon, pictographs by Man Ray, and metaphysical figures of Giorgio de Chirico - encouraged me to create in various mediums. Damien Hirst's way of preserving the living objects and Anish Kapoor's meat series also became my inspiration. Indian artists influenced me: Ganesh Pyne influenced me with his metaphysical figures blended with dark environment and his speech "True darkness gives one a feeling of insecurity bordering on fear but it also has its charm, mystery, profundity, a fairyland atmosphere;" Rameshwar Broota influenced me with his artworks which revolves around a sustained exploration of the body and its vulnerabilities. Anita Dube's approach to making artworks inspires me to dig deep with my experimentation of showing discomfort with various mediums, color palettes, etc. Rock and Metal music also encourage me to proceed with my ideas of showing distress.

1. In – Progress: - The title explains: something which is still going on. The process of overcoming your inferiority complex. Here I referred legs, because we can easily reach our legs but the nervousness or inferiority complex creates reluctance. The legs are reluctant to move further and wants to hide within themselves. The Figure on the top which appeared in the form of

a bat, and looks like an umbrella, can be considered as the shield of protection. This presence of the shield takes away the feeling of discomfort, which helps the legs to relax a bit; the two situations can be compared when the legs were reluctant but now they are relaxed because of the presence of the shield. These two figures reflects past and present: the downward figure is the past while the upper one is the present and the fire flies are the memories of past which is still haunting the mind. The entire work explains effectiveness of time, whether it is the bad or good feelings, always becomes memories.



TITLE - IN - PROGRESSS
SIZE - 21"* 28.5"
MEDIUM - OPAQUE WATER COLOUR, CHARCOAL ON PAPER
YEAR - 2021

2. *Utopia*: The work displays the female torso which is connected with complicated insecurities in the form of cactus growing with time. The entire figure freezes in one place just like a table or furniture. I'm inspired by de Chirico's concept of depicting metaphysical figures. Here I pictured the reality of Utopia, a perfectness that leads to suffocation. There is no satisfaction in human life: some want to be perfect and some get bored of being perfect. The human mind always has the thorns of frustration which grow with time. Here the mosquitoes depict all the troubles we get in our lifetime, troubles with which we have to deal.



TITLE - UTOPIA
SIZE - 25" * 40"
MEDIUM - OPAQUE WATER COLOUR, PENCIL ON PAPER
YEAR - 2021

FALGUNI RAWAT: *Imprint*



TITLE : IMPRINT
SIZE : 36" *30"
MEDIUM : MIXED MEDIA ON CANVAS
YEAR : 2020

FALGUNI RAWAT: *Gateways*



TITLE : GATEWAYS
SIZE : 94.44CM * 76.2CM
MEDIUM : ACRYLIC AND RESIN ON CANVAS PRINT
YEAR : 2020

FALGUNI RAWAT: *Fan*

FRONT SIDE



BACK SIDE



TITLE : FAN
SIZE : 36" * 37" BOTH SIDES
MEDIUM : ACRYLIC, CUT & STITCH WITH THE DISPLAY OF LIGHT ON CANVAS CLOTH
YEAR : 2021

FALGUNI RAWAT: Candles

'Candles' during the date of creation 3/1/2020



'Candles' on 12/4/2020



(Right side of the green candle's intestine turning black and red dot is appeared at the side of left green candle)



(the flow of redness is seen at the side of that blue candle placed beside the orange candle)

'candles' on 21/9/2020 (after lockdown)



(the inner meat of green candle becomes more blackish than before and behind it, the left side of that glass candle containing raw meat turns out to be more pigmented)



(slite melt of epoxy is seen on the top of the glass candle, while blood clot is seen on the top of these three candles)

'Candles' on 21/10/2021 (after one year)



(Not much changes is seen, the condition of the object is intact)



(meat which is casted in the glass container turned out to be more pigmented day by day)

Hence, I learned that resin casting is effective to preserve meat for a long period of time if it is casted in a plastic container rather than glass and there should be no air bubbles. I experimented with white meat.

TITLE - CANDLES
SIZE - VARIABLE
MEDIUM - RESIN CASTING
YEAR - 2020-2021

FALGUNI RAWAT

EDUCATION

- 2018 BFA in painting, Rabindra Bharati University
- 2020 MFA in painting, Rabindra Bharati University

EXHIBITIONS

- 2015 West Bengal State Academy of Dance & Drama, Music and Visual Arts
- 2015-19 Rabindra Bharati University Student's Annual Exhibition
- 2017 Indian Society of Oriental Art
- 2018 Camlin Art Contest
- 2018 Academy of Fine Arts Annual Exhibition
- 2018 West Bengal State Akademi of Dance & Drama, Music & Visual Arts
- 2019 Academy of Fine Arts, Annual Exhibition
- 2019 Art Camp International, Stonstrok, Orissa
- 2019 West Bengal State Academy of Dance & Drama, Music and Visual Arts
- 2019 Camlin Art Foundation
- 2019-20 Kala Sakshi Memorial Trust Award
- 2020 #GoViralToStopTheVirus, ArtReach Gallery & Arts Library in Portland, OR
- 2020 FICA Emerging Artist Award
- 2021 Artist Grant, call for an application
- 2021 Inlaks Fine Arts Award
- 2021 Experimentor Labs/Generator Co-Operative Art Production Fund
- 2022 Cima Awards 2022



Rupa Nath

Pooja Ghosh

FALGUNI RAWAT

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CHECKLIST FOR TRIAD

FALGUNI RAWAT, POOJA GHOSH, RUPA NATH

Three, Group work

Mixed media on paper

29 1/2" x 21 1/2"

FALGUNI RAWAT

Utopia, 2021

Opaque watercolor, pencil on paper,

25" x 40"

In-Progress, 2021

Opaque watercolor, charcoal on paper

21" x 28.5"

POOJA GHOSH

Interlude, 2021

Image transfer, digital print, stitch, old newspaper,
pen, graphite, butter paper on paper

8.5" x 11.7"

Descend, 2021

Image transfer, digital print, paper cutouts, pen,
graphite, dry letters, butter paper on paper

30" x 22"

RUPA NATH

Reputation 1

Hair, Nepali handmade paper Mixed media

Reputation 2

Hair, Nepali handmade paper Mixed media

16" x 11 3/8" each

Bhakti

Mixed media stitching and printing

#GoViralToStopTheVirus

Each artist's poster was shown in our Main Street Windows during the early days of the Corona Virus Pandemic.

PLEASE VISIT #3 RUPA NATH

#1 POOJA GHOSH #2 FALGUNI RAWAT