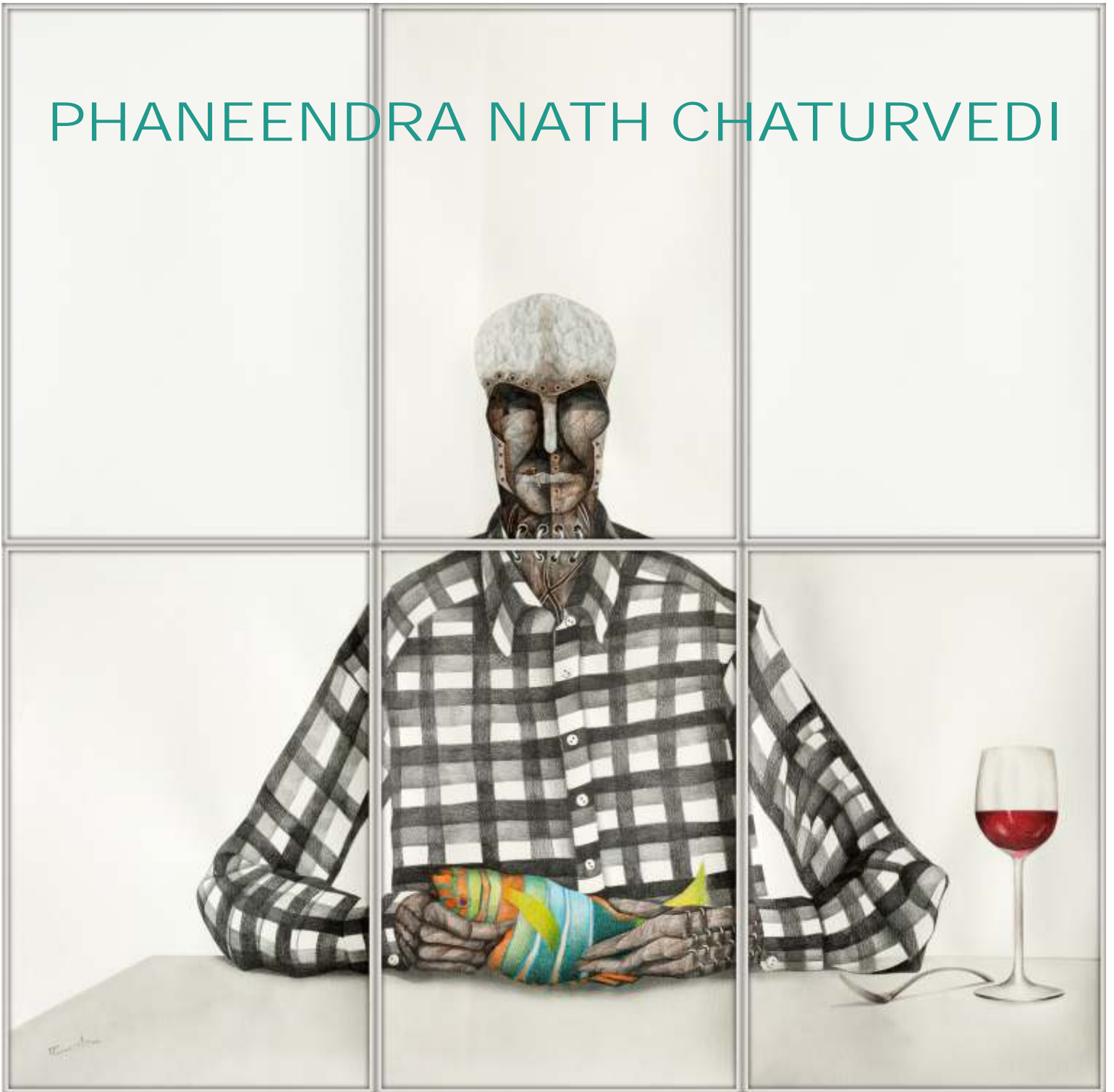


# PHANEENDRA NATH CHATURVEDI





PHANEENDRA NATH CHATURVEDI

AN ANTHROPOMORPHIC INCARNATION

A P R I L 1 7 - M A Y 1 2, 2 0 1 2, H O N G K O N G



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# An Anthropomorphic Incarnation

As a child Phaneendra Nath Chaturvedi often struggled with the image and tried to do something different with it.

At the naive age of 7 years, when his friends and other children of his locality would be engrossed in their routine play, he would seek his pleasure in his own solitary fantasy world. A world in which his creativity would be unleashed in an unparalleled manner, where he was his own master and student. He devised his own techniques and rendered the doodling in colored pencils and crayons.

Since time immemorial, greeting cards and calendars with the mythological and human figures have appealed him. Like a collector of antiques and art, he collected the greeting cards and the calendars, and assiduously copied the images and drawings from them.

His family background also buoyed his creativity. The childhood tales (narrated by his father) revolving around history, mythology and poetry inspired his core and thoughts. Those imageries and vivid memories were reflected about a decade later through the protagonist portrayal in his drawings.

His father, who is a writer on Hindi literature, noticed his son's dexterity and always supported his creative endeavors. He encouraged him to pursue his hobby of painting as a career with unquestionable devotion and interest.

The close proximity of the ABC Gallery, to his house in Varanasi was another noteworthy factor which shaped his ingenuity. Phaneendra would often take long leisurely walks in the premises of the ABC Gallery to study the works of Hussain, Raza, B.C. Sanyal and other senior artists which were often exhibited there.

Interestingly, Phaneendra never knew or had met any of these artists at that time, yet their paintings, the chiaroscuro in their works and other techniques inspired his own artistic endeavors and cast a deep impression on him.

In every artist's creations, the local relevance holds a significant value. An artist's paintings are usually inspired by their surroundings which are usually depicted as subject matters in their works which is evident in Phaneendra's case as well.

The Art History provides several glimpses of the influence of the local surroundings in the paintings of the Great painters of the past. For instance, Andy Warhol's prints and paintings of 1956 depict an Asian influence in his works. It was during that time that the celebrated American Artist took a round-the-world Trip and making stops in Thailand, Hong Kong and Japan. During that trip Warhol had noticed the intricate use of gold in the Buddhist statues in the temples and henceforth decided to incorporate the same in his works too. We can still witness the influence of that trip in his works of that era, where he has used gold leaf in his drawings.

Likewise in the works of Phaneendra, we can notice an influence of his home town, the ancient city of Varanasi. His Earlier watercolors and landscapes (which he made as a B.F.A student after joining the Lucknow Arts College in 1999) portray the Banaras Ghats, the boats and the temples on the banks of the holy river Ganges. Watercolor, pen and ink, charcoal and pencil have always been his preferred mediums right from the early years.

Most of Phaneendra's works in pen and ink in 1999 reflect an influence of the academic realistic style of wash painting and watercolors, prevalent in Lucknow Arts College. However during the later years from 2001 onwards he added some tinges of abstraction to his realistic human drawings and watercolors. He fused the two styles and did a series of works in his own preferred way.

A 2001 drawing by him highlights this: sketched in limbs, sans torso, sans visage, communicate a tale of desolation, of isolation, of an endgame, clearly in the narrative tradition. The isolated figures portray his own reticent character during those years, when he quietly experimented in his own techniques, aloof from the general academic styles being used by his classmates.

By 2003, muscular arms tense to action as clad legs stretch out on a patch of grass. In another frame, arms and legs connect to a chequered floor and daubed walls through wired devices. A year later, Phaneendra's vision had shifted ground. Hands, toes, torsos were embedded in a concrete structure, while heads float free above the emergent landscape. Multiple hands, tentacle-like, caress a stone-aged face, etched deeply with life, emotion and time.

A significant change came in his works in 2006, when he started exploring some line textures and portrayed the semi robotic figures, donning flamboyant clothing in his drawings. These solitary robotic figures are always portrayed in exorbitant clothes which cultivate to their fashioned taste depict the modern man of the 21st century.

The figures in today's works are usually solitary and echo his own reticent nature and experimental style which was originally and still is aloof and distinct from that of his contemporaries.

The present era, is a testimony of the remarkable growth and progress that mankind has achieved in the field of science, technology and more yet at what cost? Often at the cost of the sacrifice of the human values and personal and cherished relations.

This transition age is a significant era that could redefine the very essence of a human being. Or should that read 'Humanoid'? Or Anthropoid?

Phaneendra has felt this even in the mundane life of a common man, where egoism has replaced altruism and nobility. In his home town he was accustomed to the fact of people being entangled with each other in close ties of humanity and nobility. He remembers the closeness amongst his neighbors and his family close even to their neighbors and friends but is saddened to see that being replaced with formality and selfishness in the relationships of the modern era.

It is in contrast to his memories, hence his works depict the futuristic man, who embodied in this transition cycle and has transformed into a semi robotic figure. He has some emotions, yet they are threatened to be lost in the maze of life, during the pursuit of success.

These cross-currents of our existence touch the core of Phaneendra's expressions in this public exposition, through these Anthropomorphic and allied images, where the benevolent man of yester years has Metamorphosed into a modern man, devoid of nobility and philanthropy. His stark drawings in this exhibition, "An Anthropomorphic Incarnation", portray brutal reality of the new incarnated man.

Phaneendra's drawings in tantalizing lines and textures rendered in the medium of pencil and sometimes charcoal on paper conjoin panels that merge to form a holistic frame.

Tantalizing lines and textures rendered in the medium of pencil and charcoal on paper become a visual language to represent his introspective thoughts. Tantalizing lines and textures rendered in the medium of pencil and charcoal on paper become a visual language to represent his introspective thoughts. Most of Phaneendra's drawings comprise of panels conjoined in a holistic frame. Such works are infrequent in the global contemporary art scene streaked by complete abstraction, performance art, video art and more. All these genres of art compete to catch the attention of the viewer. Still Phaneendra's vivid futuristic drawings stand out distinctly. More so, because they convey the barefaced truth and the covert but real personality of the anthropomorphic human beings amongst us.

The artist portrays a world where humanity seems to be veering dangerously down a self-willed path to extinction, with 'normalcy' being tailor-made on a daily basis to suit one's selfish needs. These anthropomorphic beings focus attention on the fakeness of beautiful appearances and the corruption that the artist believes has found its way into every aspect of contemporary human existence and interaction.

Attired in bright striped T-shirts or silhouetted against a wall adjacent to a switch board, a female figure looking dapper in a trendy dress, complimented with traditional jewellery, or a solitary figure with wings wishing to escape this harsh World yet being caught in this maze of life, Phaneendra's milieu seems to dwindle between reality and fantasy.

Half robotic, half-ideational, these figures are a part of our modern World, and belong equally to the exotic fantasy World of nowhere. Nuts, bolts and metallic strips seem their very essence, in lieu of blood, sweat and tears.

These figures have human attributes, yet they do not quite belong on our plane. His color palette has started incorporating more bright hues now compared to his earlier works which had only streaks of brown, gold and silver.

One can also glimpse the influence of his childhood memories of Varanasi in this series of works, in the form of the bindi's or the circular dots, marking the foreheads of the female figures. A bindu represents the custom and tradition amongst the Hindus.

Another vivid representation of the Bindu is the 3rd eye of Shiva, the God who governs the holy city of Banaras and is believed to be a creator of the Universe.

In the same manner, the bindu holds a special metaphor in Phaneendra's works. The portrayal of this symbol in his drawings reflect his cherished childhood memories of his beloved holy city of Varanasi and his affiliation with the Indian culture and traditions, while living in an urbanized township.

The incarnated anthropomorphic beings deeply affect the artist and enhance the viewer's experience.

Ankita Sood  
March 2012  
Dallas (USA)

The Thirsty | Pencil and Crayon on Archival Paper | 45 X 44 inc. work in 6 units (each unit 15 X 22 inc.) | 2012









Anthropoid Owl | Pencil on Archival Paper | 45 X 44 inc. work in 6 units (each unit 15 X 22 inc.) | 2012







Surrounding The Spirit | Pencil and Crayon on Archival Paper | 45 X 44 inc. work in 6 units (each unit 15 X 22 inc.) | 2012





**The Anthropomorphic Craving** | Pencil and Crayon on Archival Paper |  
45 X 44 inc. work in 6 units (each unit 15 X 22 inc.) | 2012







Anthropomorphic Citadel Dream on Pedestal | Pencil and Crayon on Archival Paper |  
44 X 45 inc. work in 6 units (each unit 22 X 15 inc.) | 2012

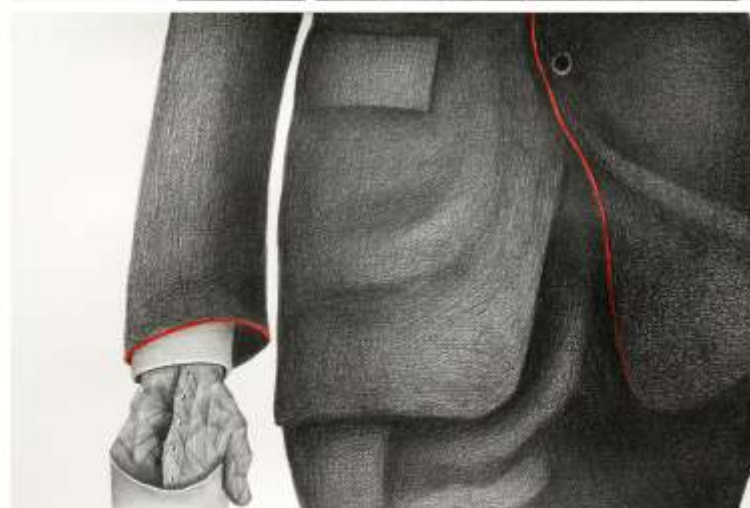
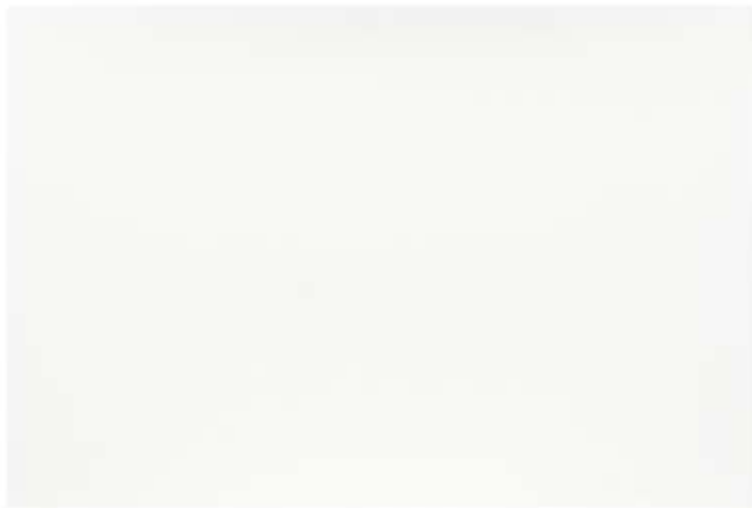








Stolen Song | Pencil and Crayon on Archival Paper | 44 X 45 inc. work in 6 units (each unit 22 X 15 inc.) | 2012





# PHANEENDRA NATH CHATURVEDI

Born - 13 Sept. 1981 in Varanasi, U. P., INDIA

## Academic qualification:

2005 M. F. A. (Painting), College of Arts & Crafts, Faculty of Fine Arts University of Lucknow, Lucknow. Securing 1st position in order of merit.  
2003 B. F. A. (Painting), College of Arts & Crafts, Faculty of Fine Arts University of Lucknow, Lucknow. Securing 1st position in order of merit.

## Scholarships:

2007-09 National Scholarship, Ministry of Culture, Government of India.  
2005-06 Research Grant from National Academy of Fine Arts, New Delhi.

## Professional Experience:

2005-07 Guest Faculty, Govt. College of Architecture, UP Technical University, Lucknow

## Awards:

2006 ALL INDIA AWARD, S.C.Z.C.C., Nagpur, Ministry of Culture, Govt. of India  
2005, 2004 "Vishishtha Prathibha Samman" Honoured by University of Lucknow.  
2004 ALL INDIA AIFACS AWARD, New Delhi.  
2003 STATE LEVEL AIFACS AWARD, New Delhi.

## One Man show:

2012 An Anthropomorphic Incarnation, Karin Weber Gallery, Hong Kong  
2008 Artist of the Month (January), Saffronart, [www.saffronart.com](http://www.saffronart.com)  
2007 An Anthropomorphic Angle, The Mint Gallery, New Delhi  
2003 'REKHANKAN' sponsored by U.P. State Lalit Kala Akademi, Lucknow

## Auctions:

2012 The Asian, American and European Modern & Contemporary Art Auction, on May 09 conducted by Doyle Auctioneers and Appraisers, New York  
2012 The Modern & Contemporary Art Signature Auction, on May 22, Dallas, conducted by Heritage Auctions, USA  
2012 24Hour Absolute Online Auction of Contemporary Indian Art, on April 16-17 conducted by [www.saffronart.com](http://www.saffronart.com)  
2012 24Hour Absolute Online Auction of Contemporary Indian Art, on January 18-19 conducted by [www.saffronart.com](http://www.saffronart.com)  
2011 24Hour Absolute Online Auction of Contemporary Indian Art, on November 8-9 conducted by [www.saffronart.com](http://www.saffronart.com)  
2011 24Hour Contemporary Indian Art Online Auction, on February 2-3 conducted by [www.saffronart.com](http://www.saffronart.com)  
2010 Modern & Contemporary Indian Art, Spring Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)  
2009 Modern & Contemporary Indian Art, Winter Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)  
2009 Modern & Contemporary Indian Art, Autumn Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)  
2009 Modern & Contemporary Indian Art, Summer Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)  
2009 Modern & Contemporary Indian Art Online Auction conducted by [www.astaguru.com](http://www.astaguru.com)  
2009 Modern & Contemporary Indian Art, Spring Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)  
2008 Modern & Contemporary Indian Art, Winter Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)

2008 Contemporary Indian Art, Autumn Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)  
2008 Modern & Contemporary Indian Art, Summer Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)  
2008 Contemporary Indian Art, Spring Online Auction conducted by [www.saffronart.com](http://www.saffronart.com)

#### Art Fairs:

2011 India Art Collective (India's First online Art Fair), [www.indiaartcollective.com](http://www.indiaartcollective.com)  
2008 India Art Summit, New Delhi

#### Group Shows:

2012 "THE AUDI ART BOOK" Presented by Audi Gurgaon & [bestcollegart.com](http://bestcollegart.com)  
2011 Gallery Ragini Presents "A4 ARPLE" curated by Johny ML  
2011 Dhoomimal Art Centre Presents "Portrait of an Artist" a group display of sculpted head curated by Prayag Shukla, New Delhi  
2010 Gallery Ragini, Presents "CREATING COMMONWEALTH" an exhibition of Contemporary Artists from the Commonwealth Countries, New Delhi  
2010 Tangerine Art Space, Bangalore presents "WHO HAS SEEN GANDHI?" An exhibition of Contemporary Indian Art, Bangalore  
2010 "BORDER LINES" a group show of works generated in Kutch Camp, curated by Johny ML by Art Home, Baroda At Shridharani Art Gallery, New Delhi.  
2009 "Opening Day" an inaugural show of Coromandel Art Gallery, Pondicherry, India  
2008 The Prima Collection at ixia Art Gallery, Bangalore  
2007 Asian Young Artists in Heyri, Keumsan Gallery, Heyri Art Valley, Seoul, Korea  
2006 Hybrid Trend, Contemporary Art Exhibition, Hangaram Art Museum, Seoul Art Center, Seoul, Korea  
2006 "Faces" Lalit Kala Academy, Regional Center, Lucknow.  
2002 UP. State Lalit Kala Akademi, Lucknow.  
2002 "Kalarth" Lucknow.  
2002 College of Arts & Crafts, University of Lucknow, Lucknow.  
2001,2000 Paintings & Sculptures Exhibition, Lucknow.

#### Participations:

2006 48th National Exhibition of National Academy of Art, at N.G.M.A. Mumbai.  
2006 26th Annual Exhibition of U.P. State Lalit Kala Akademi, Lucknow.  
2006 20th All India Art Exhibition, S.C.Z.C.C., Nagpur.  
2006 Interstate Exchange Exhibition of U.P. at Shimla.  
2006 Regional Art Exhibition at U.P.S.L.K. Akademi, Lucknow.  
2005 19th All India Art Exhibition S.C.Z.C.C. Nagpur.  
2005 10th Harmony Show, Mumbai.  
2005 71st All India Exhibition of Arts. I.A.F.A., Amritsar.  
2005 25th Annual Exhibition of U.P. State Lalit Kala Akademi, Lucknow.  
2005 Regional Art Exhibition at College of Arts & Crafts, University of Lucknow,  
2004 18th All India Art Exhibition S.C.Z.C.C. Nagpur.  
2004 4th Northern Region Camlin Art Exhibition, New Delhi.  
2004 Regional Art Exhibition, at U.P.S.L.K. Akademi Lucknow.  
2004 U.P. State Art Exhibition, at AIFACS, New Delhi.  
2004 76th Annual All India Art Exhibition, AIFACS, New Delhi.  
2004 10th All India Exhibition of Art, U.P.S.L.K. Akademi Lucknow.  
2003 Annual Exhibition of U. P. State Lalit Kala Akademi, Lucknow.  
2003 AIFACS State Art Exhibition, U.P. S.L.K. Akademi, Lucknow.  
2002 Annual Exhibition of U.P. State Lalit Kala Academy, Lucknow.  
2002 Regional Arts Exhibition, Kanpur.  
2002 4th All India fine Arts Exhibition, Gulbarga (Karnataka)  
1999 National Kalidas Exhibition, Ujjain.

## Camps / Workshops:

2011	Invited Artist in Artists Workshop, ART MART III at Epicenter Gurgaon, conducted by Sushma Bahl
2010	National Art Camp for "8th National Art Festival" at Aizawl (Mizoram), organized by Lalit Kala Akademi, New Delhi
2010	" KALA AAWAAS – 2010 " An International Workshop of painters and sculptors in Jaipur.
2010	Contemporary Indian Artists Camp at Shaam-e-Sarhad, village resort at Hodka village in Katch, organized by Art Home Galleries, Baroda
2006	'ART FESTIVAL', National Painters Camp at Jammu, organized by Lalit Kala Akademi, New Delhi
2005	Regional Artist Camp at Agra organized by Lalit Kala Akademi Regional Centre, Lucknow, in collaboration with U.P. State Lalit Kala Akademi.
2003	"1st Artists day", All India Artist's Camp organized by AIFACS on the occasion of Platinum Jubilee year
2002	Ceramic Camp organized by Lalit Kala Akademi Regional Centre Lucknow.

## Collections:

2010	Lalit Kala Akademi, New Delhi.
2006	Lalit Kala Akademi, New Delhi.
2006	Jammu & Kashmir Academy of Arts, Culture & Languages, Jammu, J&K.
2005	LBS Ganna Sansthan Auditorium, Govt. of U.P.
2005	Department of Tourism, Govt. of U.P.
2005	Rashtriya Lalit Kala Kendra, Lucknow
2004	AIFACS, New Delhi
2003	AIFACS, New Delhi.
	Private collections in Austria, France, Germany, India, U.S.A. & U.K.

## Selected Bibliography:

2012	An Anthropomorphic Incarnation (Catalogue) by Ankita Sood.
2011	Phaneendra Nath Chaturvedi, Painting, Chapter III: Individualism, (Page: 201 - 205) VARIEGATED VISTA (Painting, Sculpture and Printmaking in Post Independence Uttar Pradesh) A book by Dr. Shefali Bhatnagar
2011	'Facebook' Sachayee ke is dour me by Vinod Bharadwaj, Naiduniya.
2010	Metamorphosis – II Change From Without by Vichitra Veena, Kala Dirgha.
2009	Phaneendra Nath Chaturvedi has opted to make a rather tough choice, <a href="http://www.artstrust.com/onlinemagazine">www.artstrust.com/onlinemagazine</a>
2008	Nayi Uchayan Or Sara Aakash by Alok Kumar, Kshetriya Samkaleen Kala.
2007	An Anthropomorphic Angle (Catalogue) by Aditi De.
2006	Shockingly Colorful by Anjali Singh Jaiswal, The Times of India, Lucknow.
2006	Different Strokes by Tarannum Manjul, The Indian Express, Lucknow.
2005	Nannhi-Nannhi Rekhaown ka Srijan by Ghanshyam Ranjan, Rashtriya Sahara, Lucknow.
2004	Artist's Brush With Pen & Ink by Tarannum Manjul, Hindustan Times. Lucknow.
2003	Parivartan Vikas Ki Sidhi Hai by Ghanshyam Ranjan, Rashtriya Sahara, Lucknow.
2003	Rekhaown Ne Banaya Abhivyakti Ko Aasan, Amar Ujjala, Lucknow.
2003	Stark Emotions In Black & White, The Pioneer, Lucknow.
2001	Portrait Painting Is Still Popular, The Pioneer, Varanasi.
2001	Roop Chitra Ke Maadhyam Se Bhaav Sanyojan by Rajesh Tripathi, Danik Jagran, Varanasi.

## Invited Artist:

2005	Honorary Jury, National Energy Conservation Painting Competition, N.T.P.C.
2005	Honorary Jury, National Energy Conservation Painting Competition, N.T.P.C.
2005	Honorary Jury, 'MICFEST - 2005', MBIC, Lucknow.
2004	Invited artist at on "Ati Vishishth Samaroh", Sahara India Pariwar, Lucknow.
2003	Demonstration and lecture programme at on L.M.I.C. Lucknow.
2003	Invited artist at on "Sahara Parva", Sahara India Pariwar, Lucknow.
1999	Honorary Judge, International Hindu School.









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