

**Art Alive Gallery**

Presents

**ECRITURE II**

Written Images

Recent works of Manjari Chakravarti

Venue : **Art Alive Gallery**  
S-221, Panchsheel Park  
New Delhi

Show Dates : 15<sup>th</sup> to 29<sup>th</sup> November, 2008  
(11 a.m. to 7 p.m.)

To bring forth the dynamicity of picture making and remolding boundaries of art, **Art Alive** presents a solo exhibition of works by **Manjari Chakravarti**, whose works produces ambiguity of meaning and defies definition of art making as such. She is trained in printmaking and art history at Santiniketan, awarded in 1990 for writing and illustrating children book '*Green is Beautiful*' and is also a National and several Kalabhavan merit scholarship holder.

Her works foremost are verbiage of thoughts. It produces an enigma of text and image, where the words add texture, forms rhythm, delineates pattern, define perspective and also creates depth. The relationship between the text and image has always been paradoxical. The text is often used to enhance meaning of a visual; also the visual to express the idea presented by a text, but they both have intrinsic limitations.

Manjari takes the text and forms beyond its perceptual meaning offering a more challenging and enriching experience in production and perception of meaning. Linguistically, words are loaded with cultural implications, such as they could be politically motivated, imbued with religious symbolism or belong to artistic history. Manjari employs the words as textural motifs, where what is written is not important but the very process of writing produces multiple and alternate thinking.

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As one looks at her work there is first established a sense of comfort soon leading to a sense of estrangement rather than recognition as she obliterates the content of text by layering the surface, rewriting, creating a mirror image or writing in multiple directions. This produces a deceptive quality of both text and image. It highlights the impermanence of any idea produced using an image or word. Dr. Paula Sengupta, views the text in her works as *'the text seems to descend like a flood in fury, burying all that is familiar and comforting.'*

She uses her self written prose, lyrics of her favourite songs, journal, lettering, in her etching, pen and ink drawings, paper assemblage, papier mache and now more recently her acrylic on canvas. She works directly from the paint tube onto the canvas, as she says, *'I think in terms of sculpting in paint, rather than actually painting.'* This makes the surface of her canvas appear solid and bold due to the thickness of the pigments that stands distinct from it. She uses varied range of colours that enhance a living quality, where something is concealed to the background and something raised to the forefront. The act of writing also emerges like regular doodling in a personal diary, where routine events are recorded with great ease and with no formal linguistic restrictions. She emphasizes, *"There is no escaping the mundane. It is a greater challenge to work with things that are not by themselves remarkable but may lend themselves to a variety of interpretations"*

Her recent series in many ways synthesizes her past themes where she had been working on ideas of organic transformations; formulating different kinds of grouping and then reducing the distinctiveness of objects and letters to recreate a unique pictorial language. The thematic of her present series is based on her personal interactions as shaped in the title like *'Kelim'*, *'Love it when it rains'*, *'Alone'* and so on. In occasions her daughter also appears as subject relegated less as descriptive of her but more as a structural motif.

*For further enquiries please contact:*

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