



# DECODING DEMOCRACY

KISHORE CHAKRABORTY



Presents

# DECODING DEMOCRACY

A solo show by

**KISHORE CHAKRABORTY**

Curated by Kiran K. Mohan

**9th - 29th December, 2018**

Art Konsult

3-A, Ground Floor, Hauz Khas Village,  
New Delhi-110016

[www.artkonsult.com](http://www.artkonsult.com)

Cover detail: We The People, Mixed Media on Paper, Size variable, 2017

Inside Cover: Still it is Visible, Resin, Wood Paper and Acrylic Colour, 33.5 x 14 x 9.5 inches, 2018





< Suspended Promises

Rope, Alluminium, Paper and Foil,  
Size variable, 2018,

Photo courtesy - Sahil Sing Aleria

**““Sometimes, it falls upon a generation to be great. You can be the great generation. Let your greatness blossom.”- Nelson Mandela**

## **DECODING DEMOCRACY**

Kishore Chakraborty intermingles very closely with the present generation working as an associate professor at a reputed design institute in Delhi, while continuing his cultural practice. The practice that professes his passion and sensitivities in what he creates: Pieces of art. Living each and every moment with enthusiasm and maturity, yet he seems to have a few discerning encounters with his past reminiscences - some good, some not so good.

Amidst a red-hot exemplary journey, what sets Chakraborty apart is being an artist and a trained sculptor. Having extensively exhibited within India as well as overseas, including several solo shows; and having participated in a number of national and international camps, residencies and talks. His two and three dimensional works has been awarded by many institutions and organisations. In 2008-10, he was awarded with senior fellowship in sculpture by the Ministry of Culture, Govt. of India. He also received Charles Wallace India Trust award by British Council of India in 2001-02, to work in a professional sculpture workshop in Berllandery Sculpture Workshop, United Kingdom. Presently he is based in Delhi NCR, India.

In his previous exhibition, very ingeniously he had used unconventional materials such as straws, jute rope, cheap cotton lining, all very 'humble and low-cost' materials skillfully transformed into installations. In 'Decoding Democracy' paper has been used as a vital medium in all the showcased artworks and installations. Paper here is vividly a contemptuous reflection of the 'current state of affairs' in our present India. These also emerge as epitome of a powerful statement against corruption, terrorism, sexual abuses and greed for power.

Passionately involved in Marxist politics as a youth, over the years, Chakraborty has become dreadfully disillusioned with the 'games' involved in politicking. In his art, he vents out to express his rage and deep disappointment. Being a voice of the commoners he uses symbolic tools such as the beetle nut cracker (reminiscent of his mothers pan box), hand pump, sickle and plough that are very basic to peasants and farmers and gradually shifts to the urban tools as screwdrivers, plyers and a gauge, evidently used in a particular series of his work.

Even in the struggle over the years he has found solace in creating and sharing these works of art. In Bangla (Bengali) Chakraborty says:

“আমি শিল্প উৎপাদন করিনা  
আমি যুদ্ধের অস্ত্র শানাই  
আমার শিল্পে বারুদের গন্ধ আছে।”

“I do not Produce Art,  
My Art is identical to shinning of my weapons for my war  
My art has a smell of GUN POWDER.” (Translation)





The RED represents rush of anger, depiction of the 'Scars' and not wounds, for the artist it's been an emotional journey where he is balancing his life which is well lived. A life that is braved many a reason and many a season on the personal front.

The artist has poured out his emotions very explicitly in his concept note for us art lovers and connoisseurs to understand. For Chakraborty what began as an innocent lending of hand to the skillful craftsmen making the 'Kali' idol every year during the 'Basanti Pujo' ultimately became his profession of the yesteryears and present.

While curating 'Decoding Democracy' one begins to introspect and reflect on what democracy means to us as individuals in our day today context. Are we just mere spectators in the society who have become immune to all that happens around us and have conveniently chosen to 'shelve our spine'.

Consciously we are running away from the truth and reality existing around us. The artist has done his bit to instigate our minds with several questions through his artworks, installations and by making some noteworthy statements; voicing dissent towards our nation and other nations in the world over. Don't we need to remind ourselves of the five democratic principles – sovereign, socialist, secular, democratic and republic?

Jai Hind !!

**Kiran K. Mohan**  
New Delhi, 2018

< We The People  
Mixed Media on Paper,  
Size variable,  
2017

Young at 51 >  
Water colour on paper, String  
Steel Punch and Thread,  
Size variable, 2016







Only For Politics  
Mixed Media on  
Paper and Foil,  
45 x 57.5 inches  
2018

My newest body of work is a collection of pieces that will take you through my tryst with life, rife with experiences that have shaped me as a person, an artist, a citizen and a consumer of democracy.

This collection has grown in stages and explores different themes that have preoccupied me at different moments in time.

Politicking our way through life explores the seminal idea that lies at the heart of my artistic endeavour. Politics is an inevitable legacy that we inherit by birth. It ensnares our very existence and marks its presence through each quantum of thought and the innumerable series of actions and reactions that define our lives. But is it really a part of our DNA – a dubious double helix of warped ideology and skewed sensibilities? Or is it only a superimposition on our original character – that of pure unadulterated love. Can we rid ourselves of this superimposition or are we bound to Politics in eternal servitude? Is Democracy the messiah to end this servitude or the prodigal progeny that will entangle us further in a seemingly new manifesto of age-old Machiavellian manoeuvres. My work is a realization of this struggle, this burning question that scars our existence.

Scars not Wounds depicts the myriad emotional experiences of my journey that life has intricately etched in the form of scars. These scars are not wounds, but relics of a life well lived, a life that has braved many a reason and many a season.

Young at 51 is a commemoration of milestones and memories. Each memory, whether poignant or effervescent, is inscribed on a hot water bag, a simple contraption to alleviate physical pains. This canvas affords me the joy of reminiscence and the same balmy comfort that a hot water bag provides on cold wintry nights. The "hotness" of the hot water bag also provides the necessary backdrop to my journey as an idiosyncratic Bengali - ever so unabashed, fiery, proud and equally intense in the expression of my elation as in that of my anguish.

The coloured is the hero of my work and binds these themes together. It is my language of choice that holds and communicates my experiences, my angst, my elation and all that my art reveals – consciously and subconsciously. .

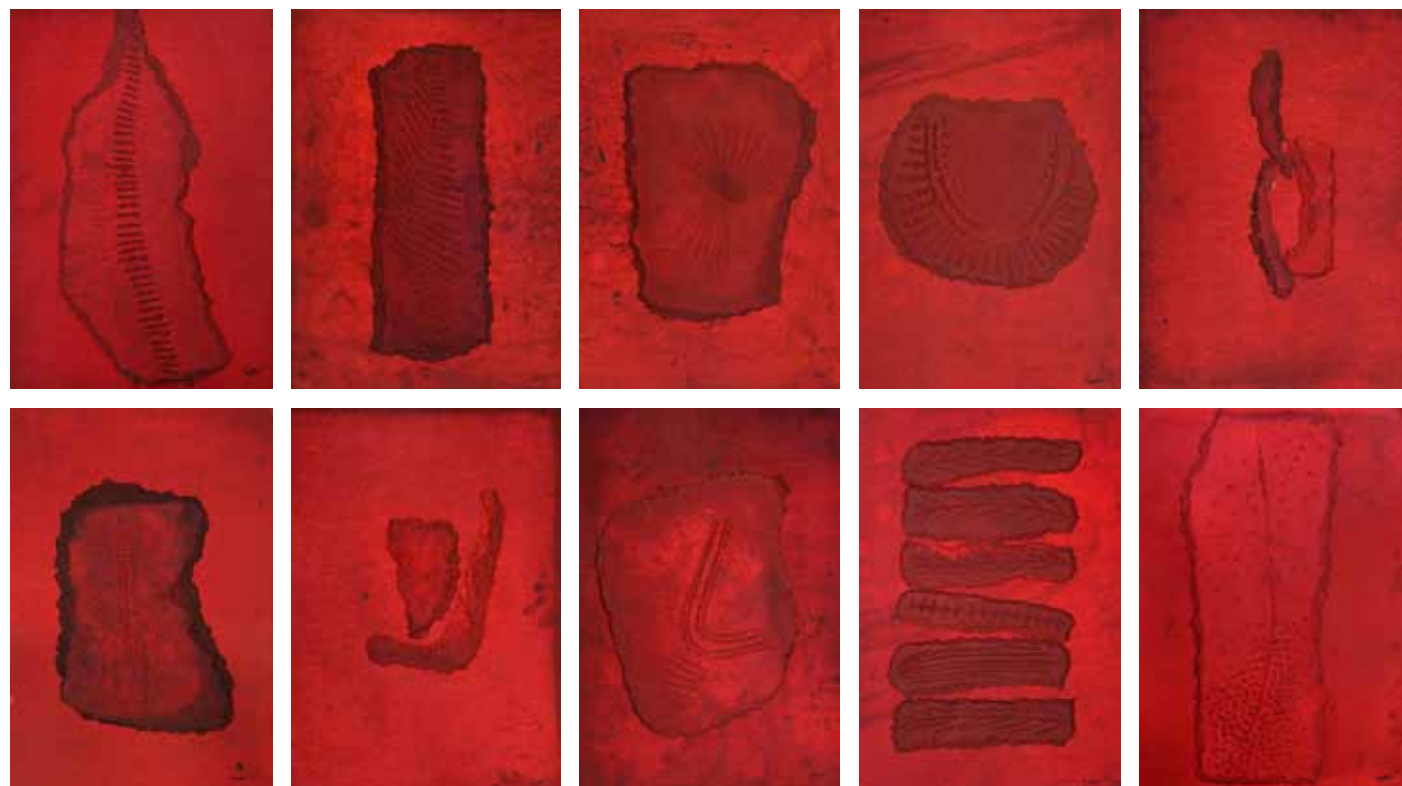
*"Red is my aura, red is my medium and, red is my abstraction through which I comprehend, assimilate and explain the human condition."*

As you get ready to absorb this experience, let me warn you, my work is not for the faint hearted – what I present to you are not inert pieces of artwork but potent manifestations of the many moments of awareness, discernment and consciousness that are a part of me. Laced with gunpowder, each piece is a weapon in my arsenal meant to provoke thought and instigate action.

Kishore Chakraborty  
December- 2018



*" I do not produce art. My work smells of gun powder, it is a weapon in my hands to deal with my emotions and the issues".*



Scars Not Wounds-I  
Dyed Paper Pasting,  
19.5 x 14 inches (each), 2018



Still it is Visible  
Resin, Wood, Paper and Acrylic Colour,  
33.5 x 14 x 9.5 inches ,  
2018



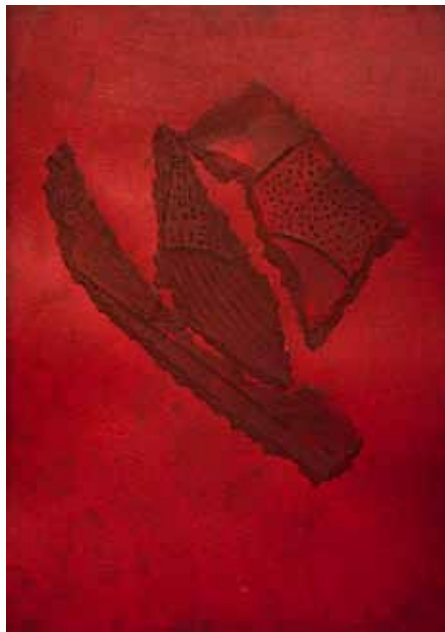


Stitched Memories, Dyed Paper and Machine Stich, 9.5 x6.5 inches (each), 2017



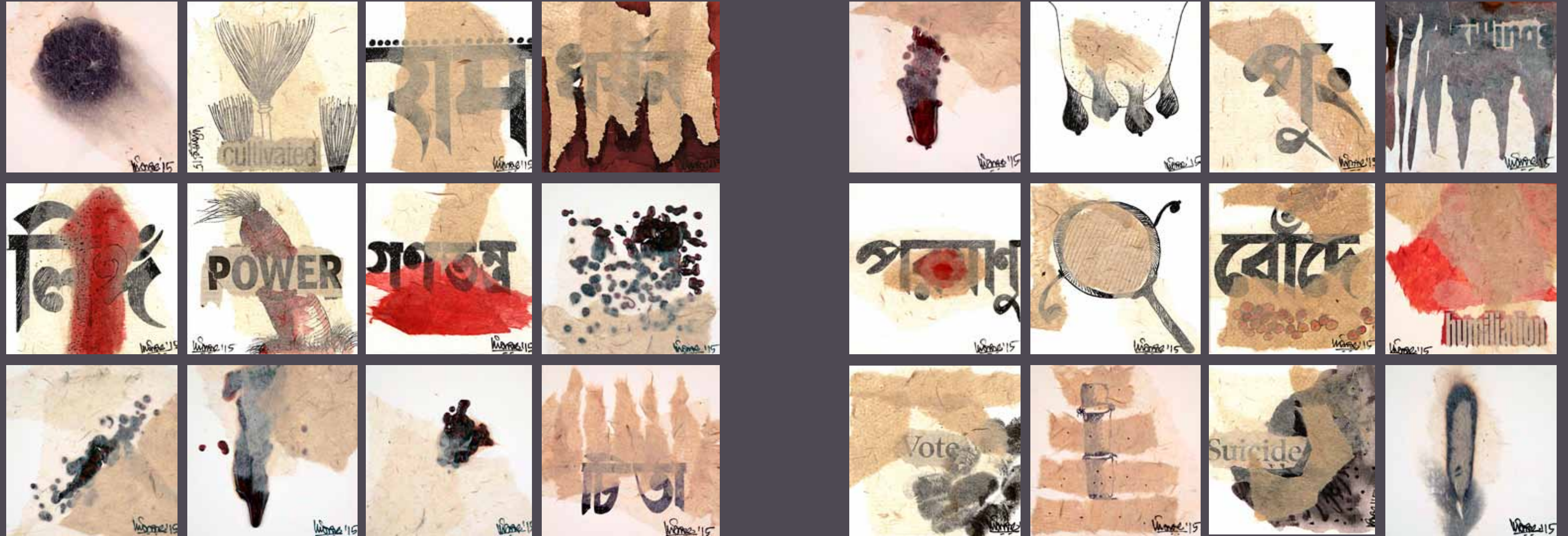


Decoding Democracy  
Etched on Dyed Paper, Laser Cutting with wooden Box  
11.5 x 11.5 x 7 inches ,  
2018



Scars Not Wounds-II  
Dyed Paper Pasting,  
28 x 20 inches (each), 2018





The Realistic Disillusion  
 Mixed Media on Paper  
 4 x 4 inches (each), 2015



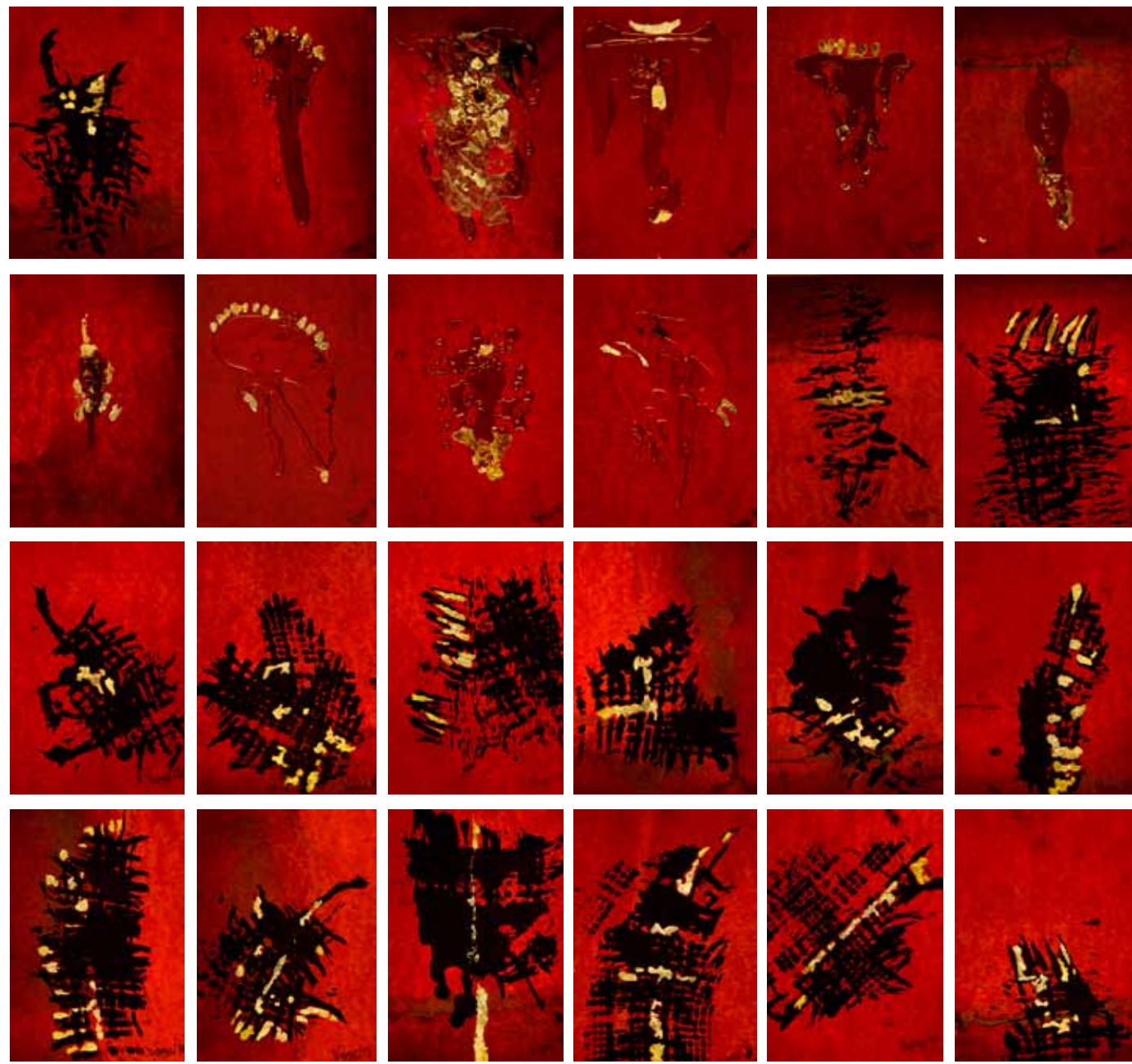
The Realistic Disillusion  
Mixed Media on Paper  
4 x 4 inches (each), 2015





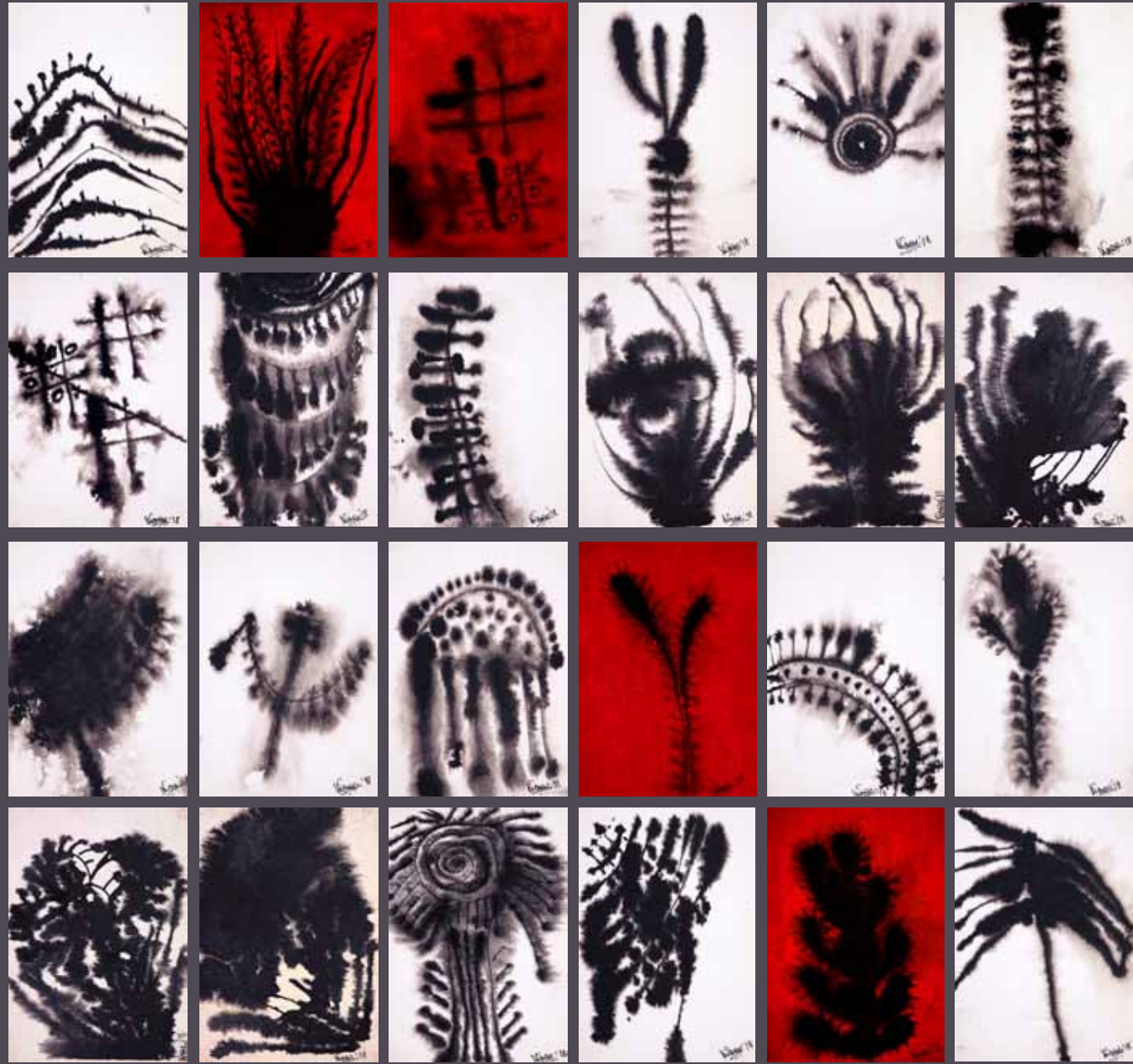
Systematic Torture  
Punched on Dyed Paper Pasting,  
24.5 x 17 inches (each), 2018



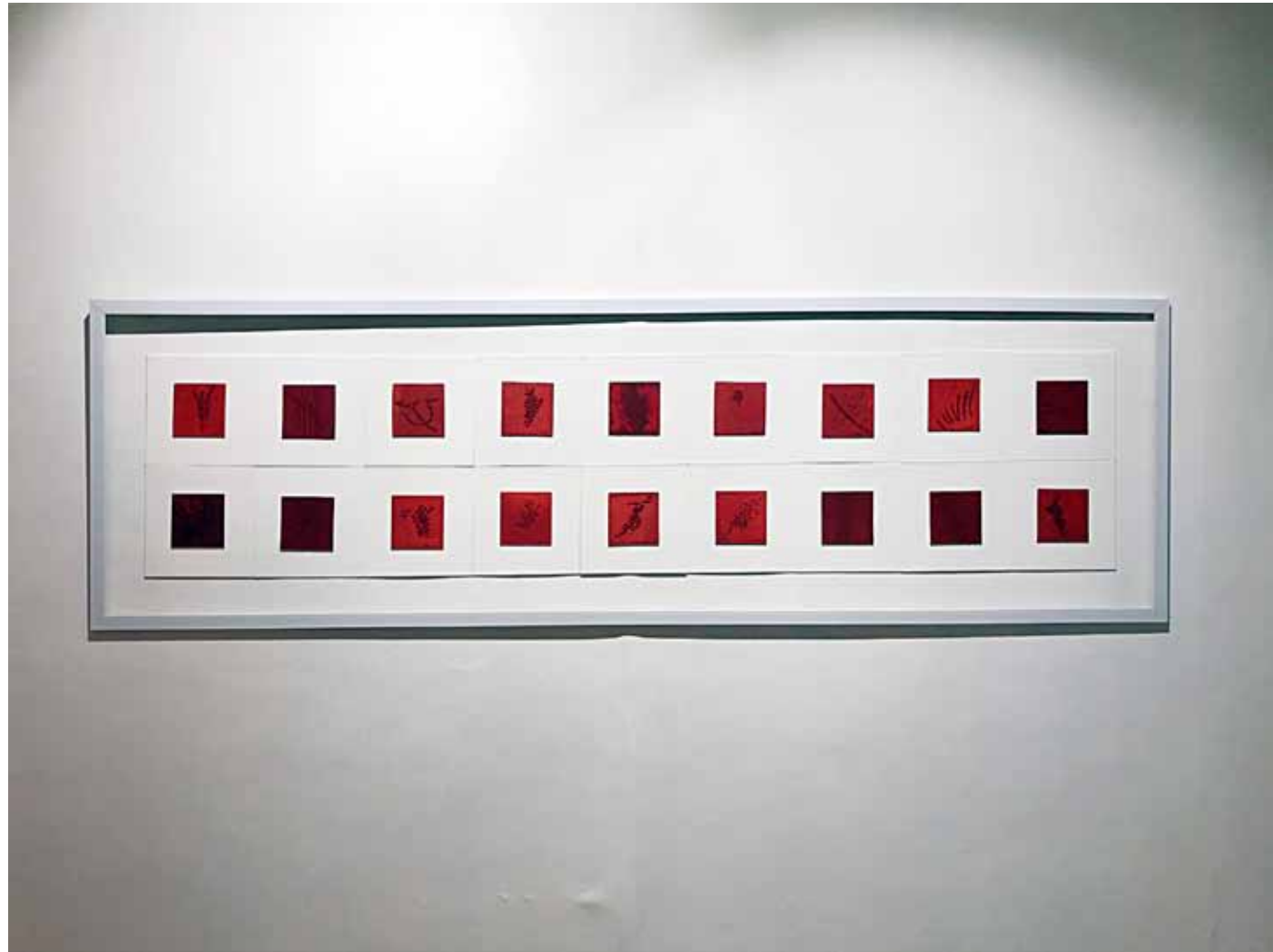


Celebrated Journey, Ink and Foil on Paper, 5 x 7 inches (each), 2018





Celebrated Journey,  
Ink and Foil on Paper,  
5 x 7 inches (each), 2018



Celebration  
Etched on Dyed Paper,  
16 x 72 inches,  
2017

*Text: Kiran K. Mohan  
Design: Prashanta Seal  
Co-ordination: Rinchen Dolma,  
Upasana Bhattacharya Seal, Rajul Bisht*





## ART KONSULT

ART GALLERY FOR CONTEMPORARY INDIAN ART

3-A, Ground Floor, Hauz Khas Village, New Delhi-110016,  
M:+ 91-9811757020, 9811477154, Ph:+91-11-26566898;  
Email: [siddharthatagore@gmail.com](mailto:siddharthatagore@gmail.com),  
[www.artkonsult.com](http://www.artkonsult.com)

Powered by

**ART&DEAL**<sup>®</sup>  
THE ONLY MONTHLY ART MAGAZINE IN INDIA

**ART PROJECTS Inc.**

AFFORDABLE ART

**MATI**  
MANAGEMENT OF ART TREASURES OF INDIA

**TRAVEL & DEAL**  
an online travel magazine