



Anju Dodiya



Dana Awartani



Jayeeta Chatterjee



Mithu Sen



Reena Saini Kallat

Stain, Stitch, Prick, Mend

At Art Basel 2024, Chemould Prescott Road presents works by five women artists Anju Dodiya, Dana Awartani, Jayeeta Chatterjee (who part of Chemould CoLab's Roster), Mithu Sen and Reena Saini Kallat. What is common in their practices of staining, stitching, pricking and mending and is the act of altering and affecting textiles. In interacting with fabric, the artists mould its appearance, structure or function to tell stories of refuge and belonging. Now more than ever, art is a call to action and in many ways, these five women artists have each crafted a call of their own. In a time of such flux- of community, collective memory and consciousness, the line between personal and political threatens to burn.

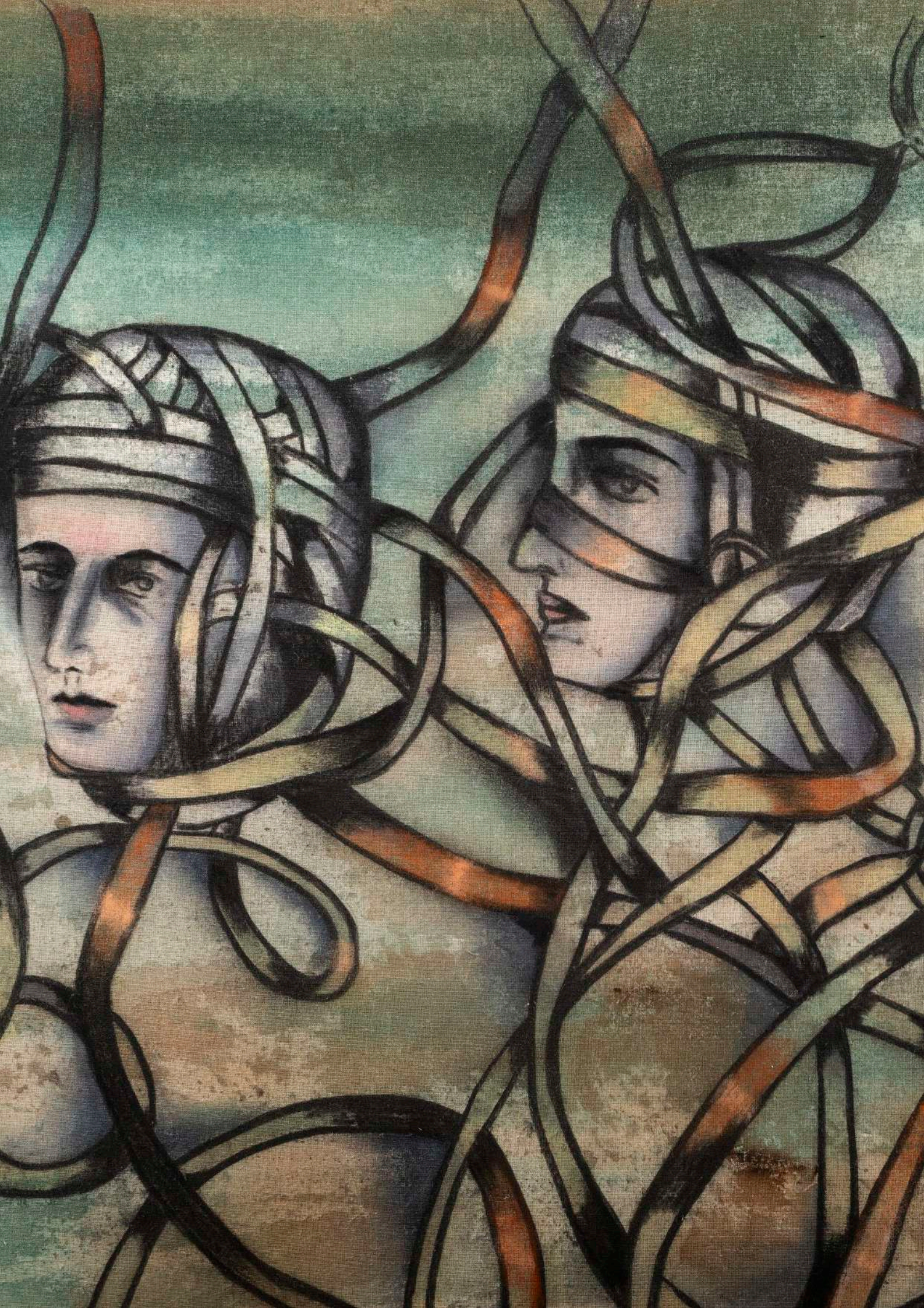
Anju Dodiya

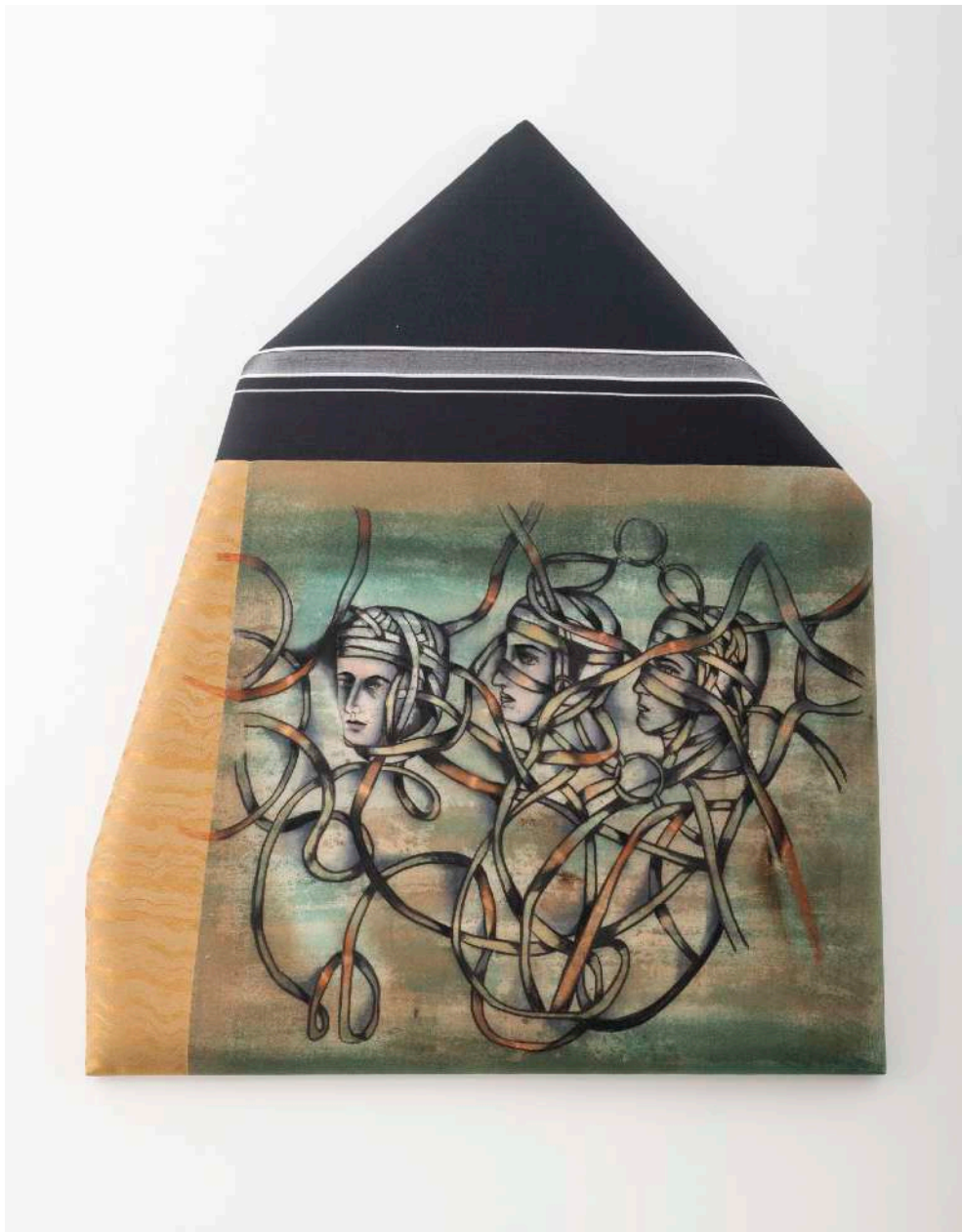
Anju Dodiya casts a focus on the complex discourse within the self. The two works we are exhibiting *Refuge (with clouds)* and *Ancestors* are shaped mattress paintings, almost like large, 'soft shards' overlaid with or interrupted by watercolour and charcoal. Within these unique canvases, emotions find a private stage. The idea of painting on a mattress form with its concave, pregnant surface allows the pursuit of a private dialogue with oneself. Concerned with the human form in general and the nature of pain in particular, much of the emotion in her work depicts a constant state of unrest and a pre-occupation with the burdens of the creative process, exemplifying narratives of anxiety, artistic and otherwise.

Both works reflect on notions of security and identity.

In *Refuge*, safety is discovered in the embrace of two figures nestled within the rolled sheet of paper and its metallic glint. Paper is an artist's home. It is fragile and yet, a lush region of possibilities. Meanwhile, the cloud pattern of the joined found textile is a playful annotation of possible storms, suggesting the looming potential of unrest amidst the comfort.

Ancestors mimics a house shape with its calm, black geometric roof. It is minimal; but within, lies a complex network of roots and connections that form and mimic families of all kinds. It prompts a reflection on the way plants grow, and seek light; the way they whisper, form forests, stay conjoined or throw seeds to distant winds.





Ancestors, 2024
Charcoal and watercolour on fabric stretched on padded board
58.75 x 48 x 2.25 in



Refuge (with clouds), 2024
Charcoal and watercolour on fabric stretched on padded board
44 x 30 x 2.25 in



Dana Awartani

In her latest work, Dana Awartani meditates on themes of sustainability and cultural destruction. The work is composed of naturally dyed silk fabrics, handmade in Kerala, which have been stretched onto frames and displayed in a serial manner along the walls. The fabrics are saturated with a multitude of natural herbs and spices that have specific medicinal functions in South Asian and Arab cultures. Awartani's material choices speak to the work's ethical and ecological terms of production, and further embody acts of resistance against mental and technological colonial violence given the dual emphasis on artisanal production and indigenous medicinal knowledges.

Awartani also creates tears and holes in the textiles, which correspond to the silhouettes of physical violence enacted on buildings in Arab nations, particularly Libya and Iraq in this iteration, at the hands of Islamic fundamentalists. The accompanying texts for each panel list the exact location and time of these traumatic events, as well as the cause and the group claiming responsibility. Mending these punctures through a process of darning, tracing the holes or rubble with thread, Awartani's work metaphorises possibilities of collective healing while recalling a venerable tradition of repairing and revering objects.





Let me mend your broken bones 11, 2024
Darning on medicinally dyed silk and paper
Set of 8, each: 10.5 x 14 in | Overall Dimensions: 29 x 78 x 1 in



Detail



Detail



Let me mend your broken bones 19, 2024
Darning on medicinally dyed silk and paper
Set of 8, each: 10.5 x 14 in | Overall Dimensions: 29 x 77 x 1 in



Detail



Detail

Jayeeta Chatterjee

Trained as a printmaker, Jayeeta Chatterjee uses Nakshi Kantha, the traditional Bengali quilting technique to revive the communal practice currently facing the threat of extinction. It is practiced mainly within Muslim communities in rural villages of Mahidapur, Lohagar, Mangaldihi, Sattor and Moldanga, a district in Birbhum, West Bengal. After preparing large woodworks, she prints her compositions on used sarees collected from the women she portrays in her work. Through this technique, she weaves anecdotes, floral motifs and the domestic everydayness of women busy with their lives.

When a Child Itself is a Mother, a woodblock print and Nakshi Kantha stitch on a recycled cotton saree, tells the story of a child marriage, highlighting its prevalence in both rural villages and urban areas. With a focus on Karnataka, where an increasingly high incidence of child marriages fall under the radar, the work tells the story of a neighbouring household. The man was 32 and the girl 16. At 17, she was a mother and now has a two-year-old to raise. In front, is an image of her attempting to rest, one hand on her baby and in the other, its toy. In the back, is a stark contrast- the image of a schoolgirl caught between backs bent from the weight of domestic responsibility.

In the corner, a shrub of buds refuses to bloom. To flower, they require care of their own- fresh air, sunlight and water. Without household support, the young mother is thrust into an abrupt transition where she must care for her child before getting to be one herself. The architectural elements in the background, depict the intergenerational cycle of child marriage that continues to persist.





When a child itself a mother, 2024

Nakshi kantha embroidery and woodcut print on recycled cotton saree

(Double sided work)

93 x 74 in



Back view



Mithu Sen

a prayer unanswered

we all will die..... as all of You

in an engulfing landand homes

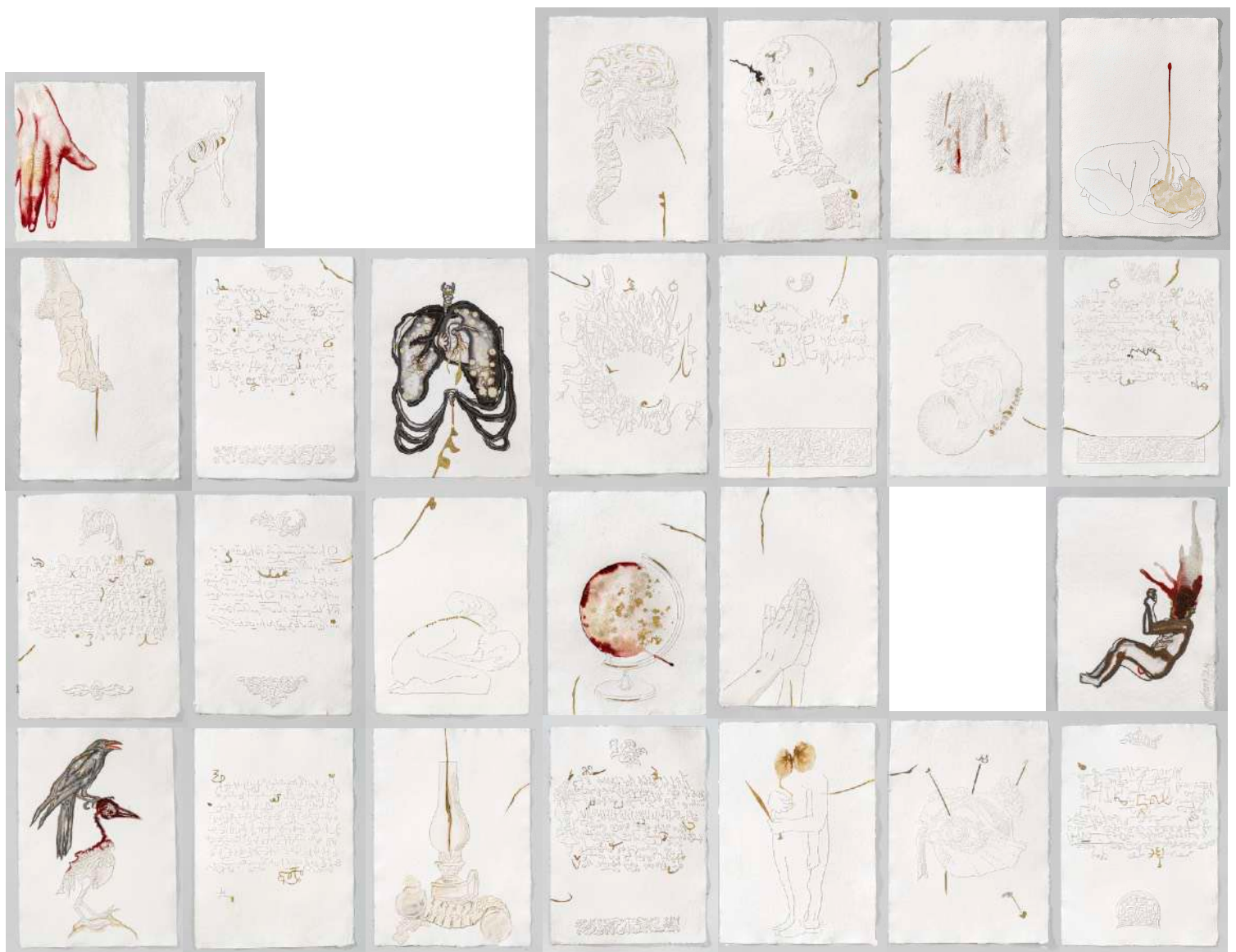
even god of bomb and death must

flee, because of the blazed womb

- Mithu Sen, 2024

Known for her provocative and playful examination of hierarchies, Mithu Sen's work disrupts conventional narratives through performative interventions and symbolic counter-narratives. Linguistic subversion, anarchic playfulness and the bifurcation between home and the world are concepts seen throughout her practice. Her series, *A Prayer Unanswered*, explores the unending, resounding quest for ceasefire. Whether it is in the pricking or the painting, the stark whiteness or the ashy metallic black, Sen's prayer for peace is non-lingual. The series combines elements of empathy, violence, belonging and belief to form a deeply political/personal and evocative testament to the pain and hope inherent in the human experience.





A Prayer Unanswered 3, 2024

A set of 26 happy prick drawings, Zarina, metallic paper, acrylic, ink, watercolour, violence, unreadable prayers on handmade paper

Set of 26 works of various sizes (24 pieces: 16 x 12 in + 2 pieces: 12 x 9 in)

Installation size: 64 x 84 in | 162.6 x 213.4 cm



The page contains several lines of text in a highly decorative, cursive script, likely a form of calligraphy. The text is rendered in a light, shimmering silver or white thread. The script is dense and flowing, with many loops and flourishes. Several gold-colored decorative elements are interspersed throughout the text, including a circular flourish at the top left, a large, jagged, flame-like flourish in the center, and a circular flourish at the bottom right. The overall appearance is that of a highly ornate and decorative document.





Handwritten text in a cursive script, likely a historical record or account, with some decorative flourishes.

Main body of handwritten text in a cursive script, possibly a historical record or account, with some decorative flourishes.



Vertical handwritten text along the right edge of the page, possibly a marginal note or a list of entries.

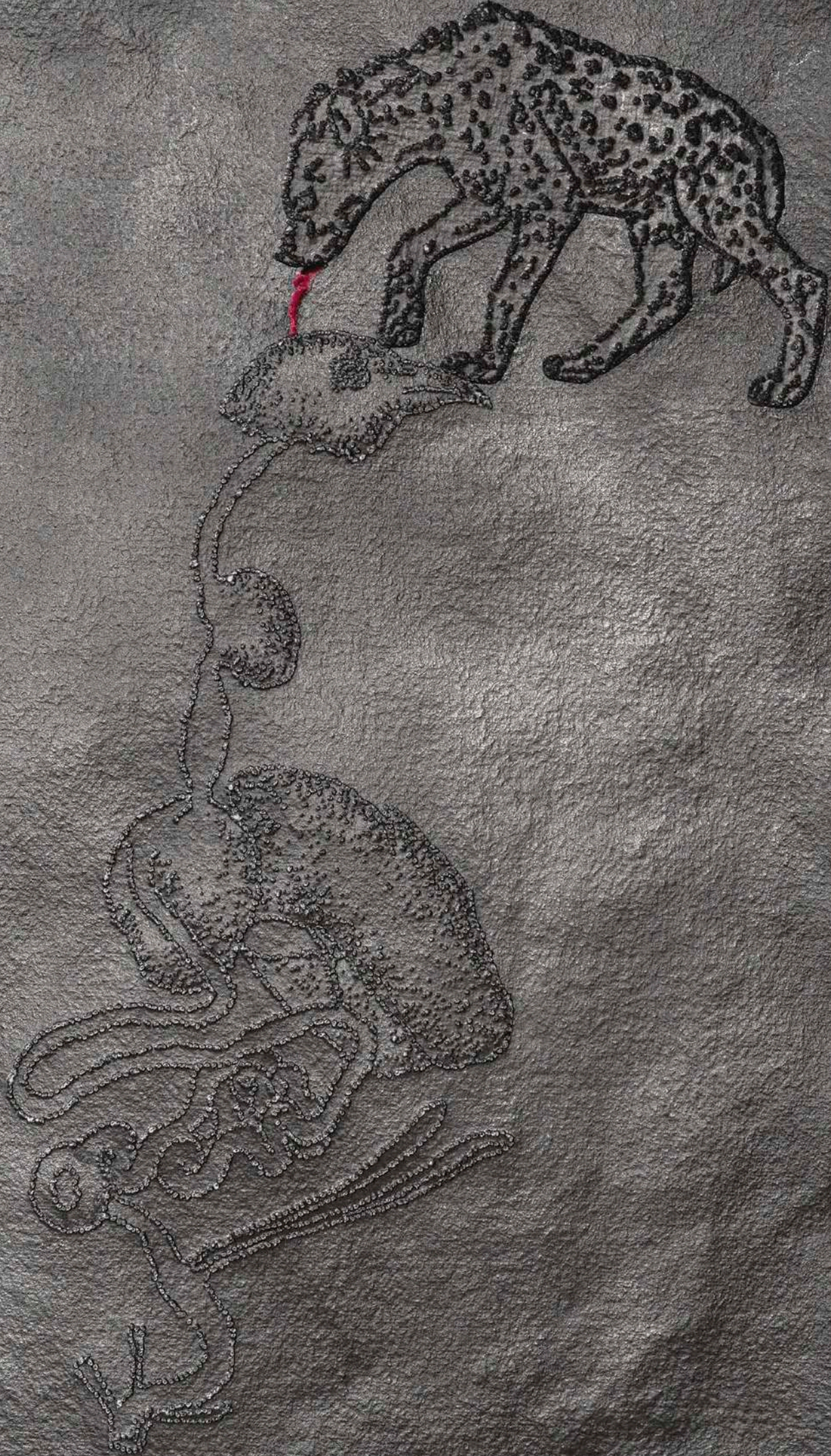


A Prayer Unanswered 4, 2024

A set of 16 happy prick drawings, Zarina, metallic paper, violence, unreadable prayers on graphite coated handmade papers

Set of 16 works of various sizes

Installation size (approx): 8 x 4 feet | 96 x 48 in



Reena Saini Kallat

Kallat renders a map that appears uncanny in its orientation and scale. As an exercise in counter-cartography, it subverts normalised perceptions of the world, and invites viewers to carefully reconsider the tacit structures governing us. While the Flemish geographer, Gerardus Mercator's 1569 projection became a standard representation of the planet and has served as a reliable nautical guide for centuries, it conventionalised 'north-up' and 'Atlantic-centred' views of the world, inflating the sizes of countries farther from the equator. This distortion particularly enlarged regions in the Global North, feeding into imperialist assertions of superiority or power over the 'South' as evidenced, for instance, by the shrunken depiction of the African continent. Kallat's work acts as a corrective map, addressing this warped sense of scale embedded in the collective subconscious by rendering landmasses through meticulous research, based on their actual size and shape.

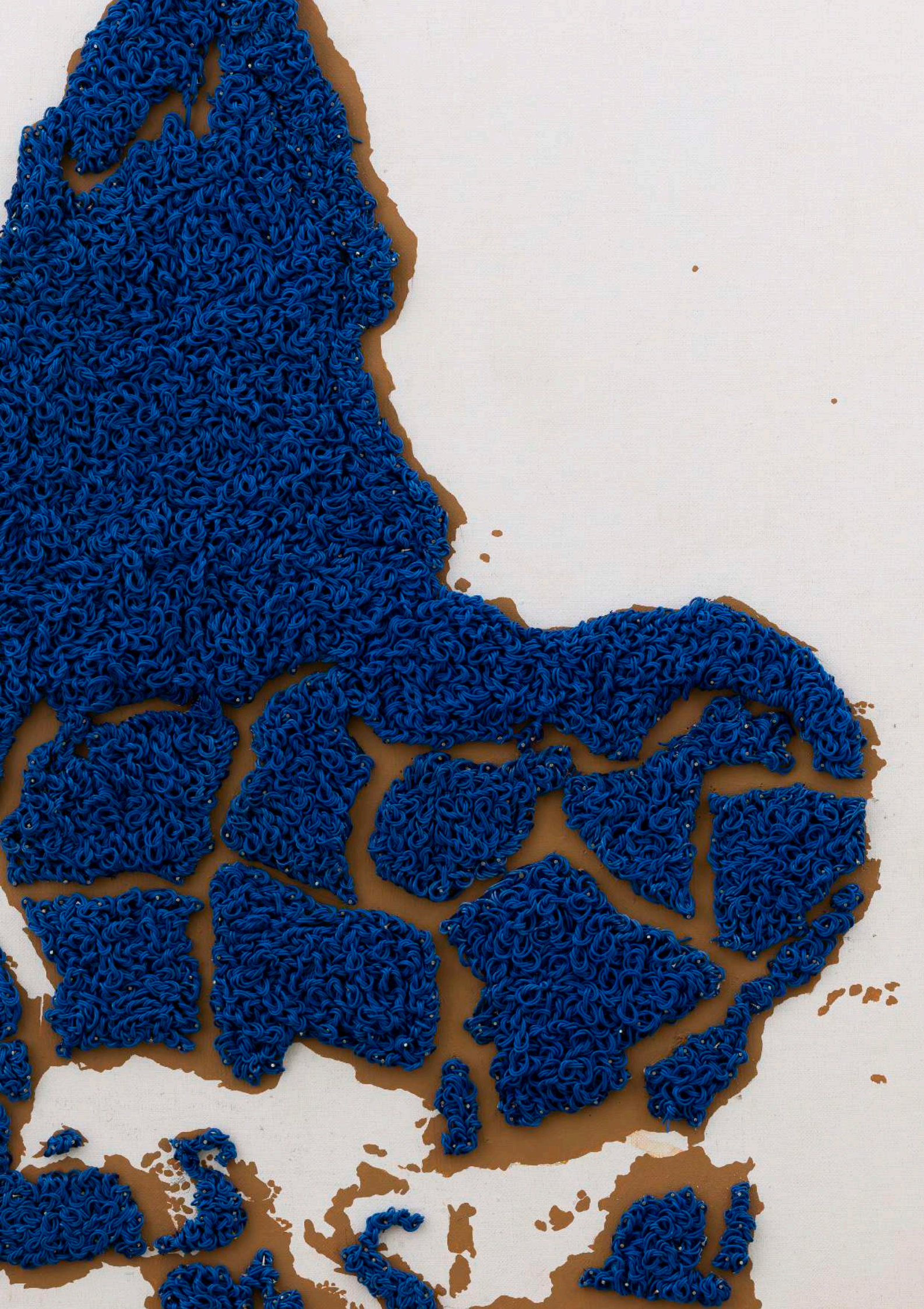
In the work, viewers confront an image that flips standard orientations, placing what is typically considered the 'South' above the equator. This reversal compels audiences to reckon with an unfamiliar, yet evocative perspective. It draws attention to the politically charged nature of cartographic practices, which often reflect the intentions and biases of map makers. Given the spherical nature of the planet which doesn't inherently provide a reference for what is up or down, Kallat's choice to invert the two-dimensional orientation underscores the arbitrariness of such decisions and their pervasive consequences. This destabilises what we might consider 'normal' and prompts us to re-examine the commonplace yet powerful structures we take for granted.



Terra Firma: Chronicle of flawed Calculations, 2024

Electric wires, metal and acrylic on canvas

Set of 8, each: 46 x 46 in | Installation Dimensions: 92 x 184 in



For more information on the works and availabilities, email us on sales@gallerychemould.com
