



Gallery Sumukha

'OVERSHOOT'

Solo show by

Arunkumar H G

02 December, 2023 to 06 January, 2024
Monday to Saturday

24/10, BTS Depot Road, Wilson Garden, Bengaluru-560 027, India
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Arunkumar H G

Born in 1968, Sagara, Karnataka.

Arunkumar completed his Bachelors in Fine Arts (Sculpture) between 1989-1993 & Masters in Fine Arts (Sculpture) between 1994-1995 both from the Faculty of Fine Arts, M S University, Baroda.

His use of readymade objects such as toys, plastic, ceramics, cow dung, hay & TV monitors, paper pulp, white cement, repurposed wood give us a glimpse of his susceptibility towards the neo-pop movement. His toy-like, yet intricate sculptural works often convey a simple message.

Some of his recent solo exhibitions have been '*Con-struction*', O P Jindal University, Sonapat, Haryana & Gallery Espace, New Delhi (2018); '*In-site*', Aicon Gallery, New York (2018). He has also exhibited in '*We are still Alive*', MASH Foundation, New Delhi (2020); '*Art Now*', Art Alive Gallery, New Delhi (2019); '*No Place Like The Present*', Akara Art, Mumbai (2019); '*Possibilities for a no-alienated life*', Kochi Muziris Biennale, Kochi (2018); '*Damned Art/Embrace Our Rivers*', Goethe-Institute, Chennai (2018).

He has been invited for several workshops/projects and has been Artist-in-Residence at Art Omi International Artist Residency, New York, USA (2011); International Sculpture Symposium, Harmony Art Foundation, Mumbai, INDIA (2008); University of South Australia, Adelaide, AUSTRALIA (2007); JNU Campus, New Delhi, INDIA (2005); International Artist Camp, George Keyt Foundation, Colombo, SRI LANKA (2005); CHROMA Public Art Project, NORWAY (2003); ARCUS, Moriya, Ibaraki Prefecture, JAPAN (1999); International Artists Workshop, IX Treinnale, Lalit Kala Academy, New Delhi, INDIA (1997) & International Sculpture Symposium at Kannada University, Hampi, Karnataka, INDIA (1996).

Arunkumar is also the Founder of a social organization SARA (Sustainable Alternatives for Rural Accord), and is very actively involved in its social engagements and programs since 2014. He was also a visiting faculty at the Dept. of Sculpture at the College of Arts, New Delhi between 2018 to 2020.

Arun lives and works in New Delhi.

Arunkumar's exhibition 'OVERSHOOT' carries forward his continued exploration of themes relating to man and ecology. Weaving interesting and astonishing narratives, it unravels varied facets of human activity and unmask the ugly face of unchecked consumerism and vicious corporate culture. It shows how human greed is systematically dealing a crushing blow to indigenous wisdom and agricultural diversity. 'OVERSHOOT' captures critical moments of human history when unreasonable demands far exceeding her capacity to produce and regenerate are heaped on Mother Earth. The artworks show how pristine natural landscapes are being transformed into barren wastelands; how life-giving water systems are being polluted and destroyed; and how the pressure of monocultures are threatening the very basic and critical elements of biodiversity. 'OVERSHOOT' also pays homage to the often-overlooked frontline eco-warriors for bravely guarding the residues of biodiversity and preserving indigenous knowledge systems for the sake of future generations.

-Giridhar Khasnis

2023



'OVERSHOOT'

Arun's artistic strategy involves creating narratives using animal imagery that have been present for centuries. He draws inspiration from ancient wisdom tales like 'Panchatantra' and 'Jataka Tales', which is reinterpreted to suit the present-day context. The crux of his work lies in using animals as the focal point, which serve as symbols of our planet's diverse and wild habitats. These animals represent the heartbeat of the Earth, which is now under threat due to the ongoing environmental crisis. He uses repurposed industrial waste wood to bring the sense of now-destroyed natural landscapes and habitats to create giant elephants and other animal bodies.

Repurposed wood sourced from
Industrial scrap yard and other sources
117 x 75 x 34 inches
2023



'A Bird from the Lost Forest'

Repurposed wood, glue

30 x 24 x 20.5 inches

2022



'Impinged'

Repurposed wood and steel

22 x 20 x 37 inches

2022

'VARAHA'

Arun's works and thoughts explore the mythological, collective concepts like 'VARAHA', in our contemporary urban landscape. To witness the transformation of this ancient symbol, once revered as the earth's saviour, into an emblem of urban wasteland and slums is both poignant and thought-provoking. In this work, Arun aims to bridge the gap between ancient mythology and contemporary living, delving into the imperative need for eco-consciousness in our present world.

Crafted predominantly from consumer waste, layered with cement dust to strip away its original identity, the sculpture strategically plays with materiality. This manipulation exploits the material's sculptural aspect and disrupts the conventional sense of proportion associated with these discarded objects. The work addresses the urgency of our shared responsibility. Rather than assigning blame, it sparks a dialogue about our collective direction.

Plastic waste, paper pulp,
cement dust, epoxy
28 X 44 X 19 inches
2023





'Consumed'
Repurposed wood burnt
42 x 26 x 37.5 inches
2019



Repurposed wooden table, plastic
waste, cement dust, epoxy
49 x 62 x 39 inches
2022

'Matter of Life'

In 'Matter of Life', the art piece addresses the alarming surge in human-generated waste, symbolizing the transformation of pristine landscapes into garbage-filled expanses. Comprising waste covered in cement dust, the work intentionally obscures the original identity of objects, reflecting the detachment from our environment.

The piece unfolds on a dining table that, upon scrutiny, reveals a dual nature – resembling a cluttered working table from one angle and a disturbed cemented landscape from another. This duality underscores the chaos of our culture of accumulation and the environmental disruption it causes. By purposefully disrupting scale relations, the work challenges perceptions of waste, urging viewers to reconsider the scale of the environmental crisis. Embedded within discarded materials is a subtle critique of profit-driven corporate entities, seemingly oblivious to their impending danger to the planet.



'Remnants'

In the work 'Remnants', the emphasis of the weathered tales embedded within each wooden plank once part of a thriving forest, before meeting the industrial scrap yard. In the work Arun intends to breathe life back into the memory of the lost mountain landscape of which these very timbers were once a part. The slicing picture of the landscape unveils the layers of this bygone wilderness and how it disturbs our memory.

With markings of black ink, Arun tries to etch the intricate details of the forest onto the grain of each plank. The imagery narrates the mysterious stories of a woodland that once thrived and balanced the ecosystem, now echoing through the repurposed remains of the industry.

Repurposed wood sourced
from the scrapyards
102 x 118 x 18 inches
2022



'Rubble and the Mountains'

In the sculpture 'Rubble and the Mountains', Arunkumar explores the profound alterations humans have imposed on the Earth's ecology. Our continuous creation of seemingly useless elements burdens the delicate balance of nature, quietly disrupting ecosystems in ways often unseen. Crafted from scrap steel and real cement concrete, the sculpture becomes a poignant metaphor for the mountains we fashion from the rubble of our making and breaking.

This ongoing cycle of construction and deconstruction emphasizes the constant transformation of landscapes, underscoring the fragility of our ecosystems. As we can see the conversion of pristine mountains into rubble, Arun realizes that humans become architects of a unique form of destruction unlike any other Earth creature.

Repurposed, scrapped steel, cement

38 x 33 x 39 inches

2023



'Two Nature'

Terracotta

15.5 inches dia each, 2" thickness

2023



'Manicured'

In the work 'Manicured', Arun delves into the prevailing trend of our modern world, where we seem compelled to intervene in nature and shape it to suit our desires. Here, Arun finds himself reconstructing a tree using repurposed wood, witnessing the transformation of its organic form into a more controlled and geometric structure. It reflects our inclination to manipulate and mould the natural world, perhaps questioning our relentless pursuit of order and aesthetics at the expense of the natural ecosystem.

Repurposed scraped wood
30.5 x 23 x 24 inches
2023



'Overshoot II'

Dried Leaves, Floor paint, Clear
paint and glue

30 x 32 x 1 inches

2020



Digital print on Gumuchas

‘Vulnerable Guardians’

The ‘Vulnerable Guardians’, series continues from his earlier works dealing with the fundamental issues of environmental imbalances leading to the disruption of sustainable living practices. One of the main concerns is how food is grown today, replacing the main sustainable ways of growing food. The portraits of the people here are of the small farmers, who are the natural keepers of the respective environment and biodiversity of the land like the guardians. But unfortunately, the situation has changed; the ‘Guardians’, are in danger and vulnerable as they stand at the bottom of the pyramid.

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