

noir

by

c h e t n a a

artdistrict

XIII

November 4, 2016

## AFTER DARK

### I.

"There's something about black. You feel hidden away in it."

-Georgia O'Keeffe  
(American modernist painter | 1887-1986)

An immersion in darkness, or a negation of light, Noir is an exploration of 'blackness' as both material and method in artistic production. A natural progression from the body of work that preceded it, where white remained the central focus of Chetnaa's spatial wanderings; Noir delves into the obscure darkness of living spaces. Evolved from mapped memories of her city, a matrix of lines instruct and assist in graphically dividing material space, and in doing so, also address the dialogical discourse on architectural space.

Noir derives its name and sensibility from the genre 'noir': most widely associated with stylish Hollywood crime dramas and literature of the 1940s and 50s. Fittingly inspired by an urban environment that is marked by oblique and vertical lines, neon signs and mysterious back alleys, the exhibition is a collection of architecturally inspired art presented in a dark viewing space. The absence of colour fosters interaction through an act of representational negation causing the viewer to experience a thing that is both not there and there- an imminent presence.

Devoid of heroes and femme fatales, Chetnaa's take on Noir is an intense study of the colour black, visually rooted in low-key lighting, depth of field and an air of suspense.

### II.

"A building is a harboring thing." The function of the house to protect and provide privacy, psychological as well as physical, is an ancient one... Contradiction between the inside and the outside may manifest itself in an unattached lining which produces an additional space between the lining and the exterior wall ... layers between the inside space and the outside space can be more or less contrasting in shape, position, pattern, and size."

-Robert Venturi  
(Post-modern American architect | 1925- 1967)

Chetnaa's reductive art forms are abstracted from Delhi's 'built' history, from the façades that divide social space from private space. This is most pronounced in her jaali (latticed screens) and layered paper works, where meticulously hand cut ornamental patterns reminiscent of Indo-Islamic architecture resonate the ambiguous relationship between internal space and external form. Traditionally constructed to screen women from observing court proceedings, the jaali serves as a metaphor for social inclusion or exclusion.

The exhibition therefore, is a way to explore the sensory and conceptual spatial experiences of a 'closed' architecture, where the permeability between interior and exterior is defined or mediated by their different openings and windows. By deliberately 'blackening out' these openings, Chetnaa's drawings lend to the mysteriousness of the in-between space, representing a border or threshold- a line of tension.

From point to point drawn on paper, the line is extended beyond a two-dimensional surface to a three dimensional form. Movement between the lines, in time and space, traces the artist's interest in movement of the self, and the constructed lines that shield us from the outside world. These lines are the core elements of networks and boundaries- political, cultural, or social. Can a stable perceptual balance be achieved between such seemingly elusive notions as

interiority and exteriority? Is it the conceptual instability of this ambiguous condition that lends it aesthetic power?

### III.

*"The outside is not a fixed limit but a moving matter animated by peristaltic movements, folds and foldings that together make up an inside: they are not something other than the outside, but precisely the inside of the outside."*

-Gilles Deleuze  
(French philosopher | 1925- 1995)

A fold makes a surface or a line into a three-dimensional structure. Material science, the Japanese philosopher would say, has its model 'origami' - the art of the paper fold. Chetnaa's employment of 'the fold' is in fact, inspired by origami but is shaped into architectural objects that subvert, as Deleuze suggests, the threshold of inside and outside space. Her folding of card-paper with tracings of a map into an object also lends to defining it as an urban structure.

Mapping enables a renewed understanding of territory, an unfolding of urban space. By tracing parts of city maps onto her origami objects, Chetnaa reimagines boundaries and the scope of what they represent. Within each fold, lies a potentially new way of imagining and projecting alternative possibilities.

Noir then, is a presentation of an intense, emotionally charged space where the viewer's eye is led from bold lines to latticed screens, mapped renderings to layered geometric forms; to the inside, the outside and the in-between. Lit by shadows, Chetnaa's art attempts to draw out the changing nature of spatial and temporal structures in today's world.

Kanika Anand  
New Delhi, 2016

#### References:

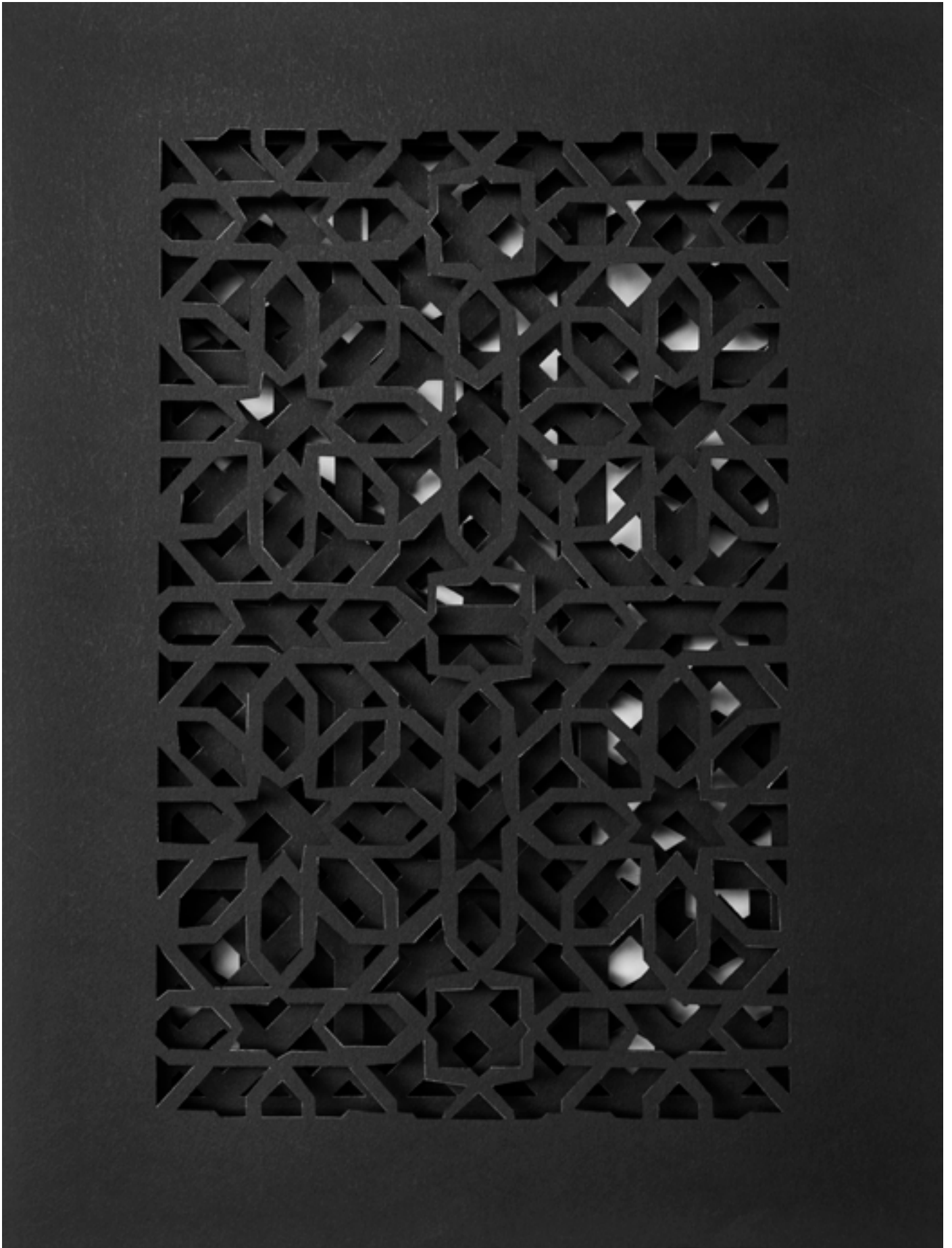
-Venturi, Robert, Complexity and Contradiction in Architecture (Museum of Modern Art Papers on Architecture), 1977

-Butler, Cornelia H. and de Zegher Catherine, On Line: Drawing Through the Twentieth Century, MoMA, 2010

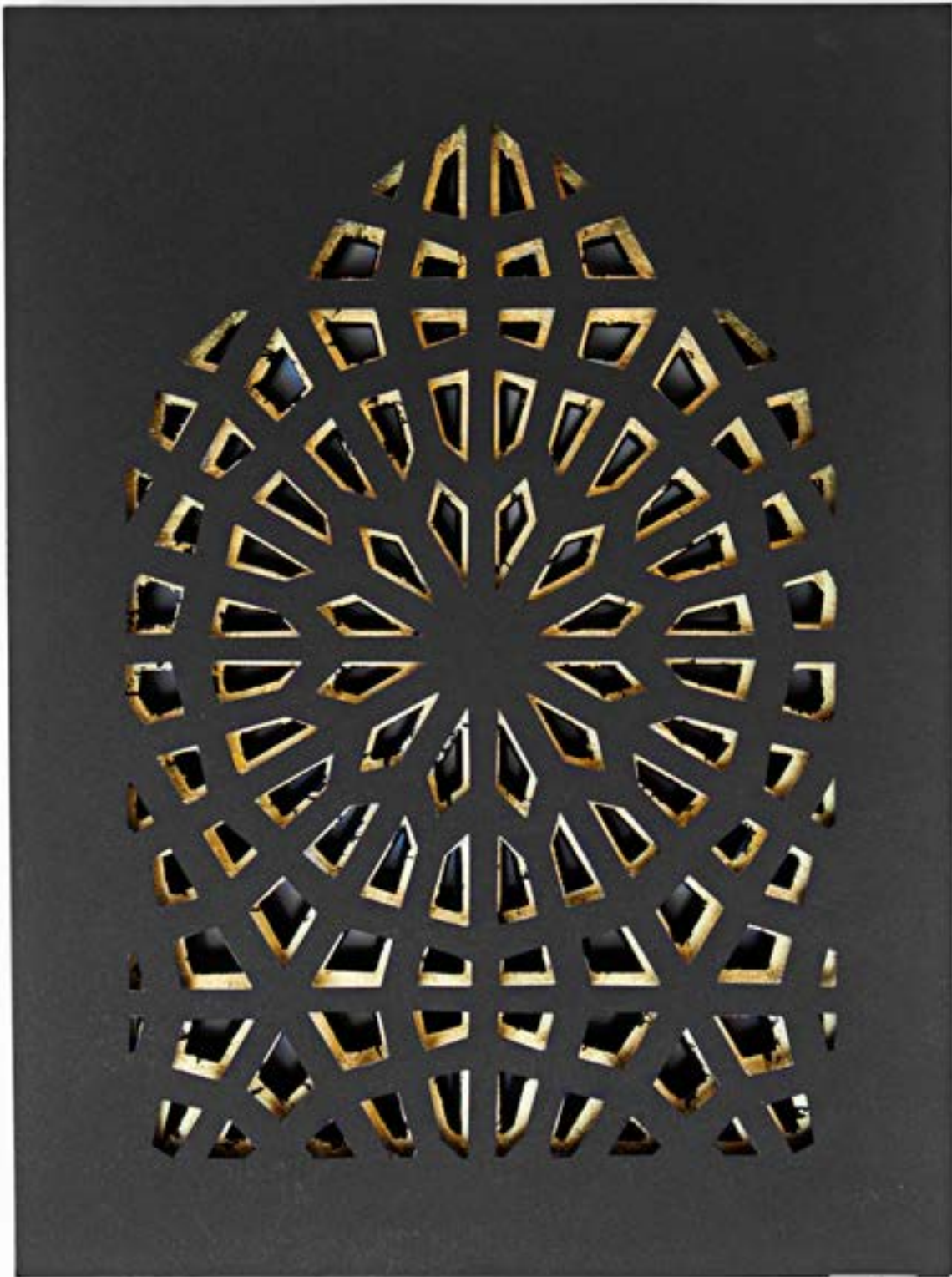
-Vidler, Anthony, Warped Space: Art, Architecture, and Anxiety in Modern Culture, 2000

-Deleuze, Gilles, Foucault, trans. Sean Hand, Minneapolis: University of Minnesota Press, 1988

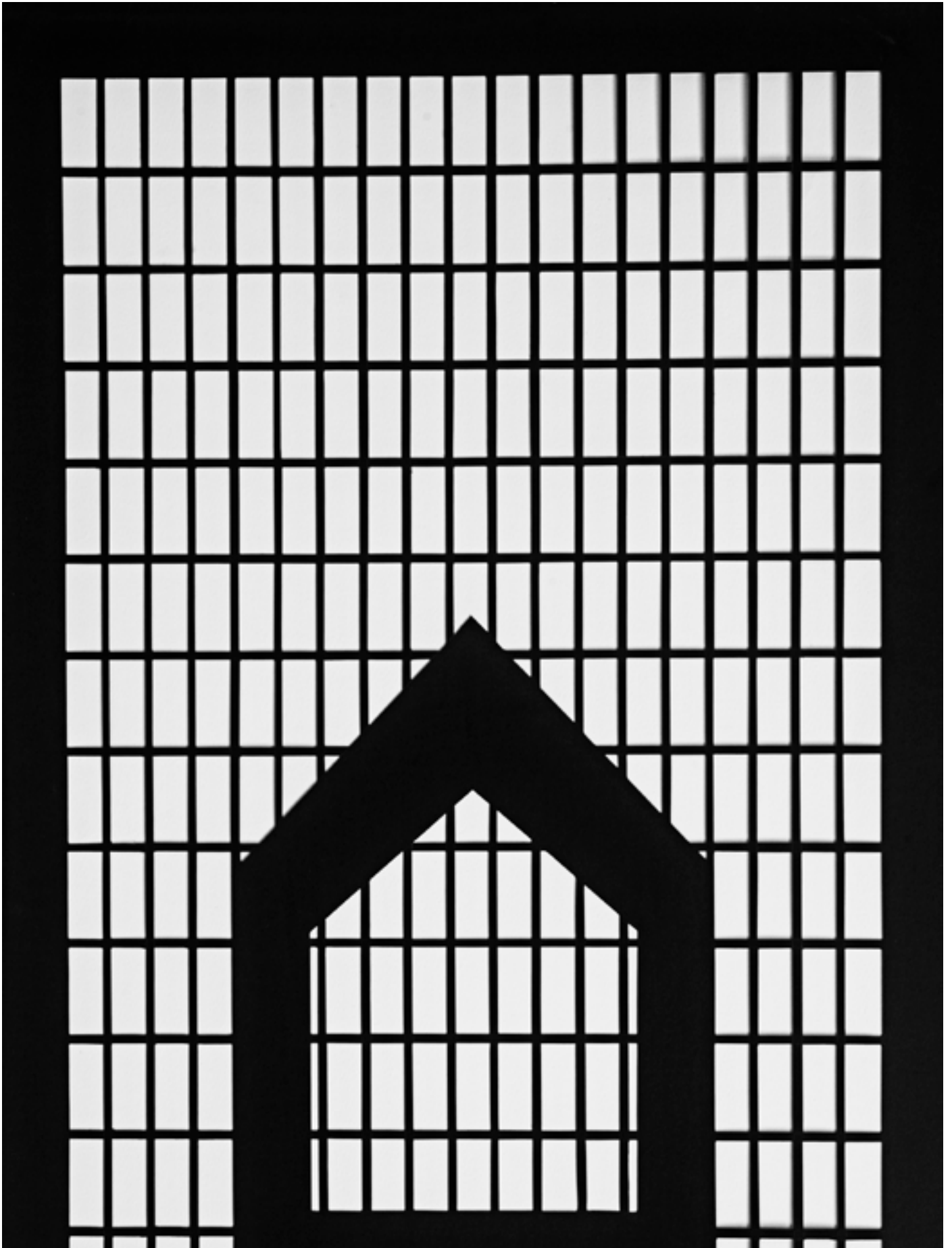
-Deleuze, Gilles, The Fold: Leibniz and the Baroque, 1993



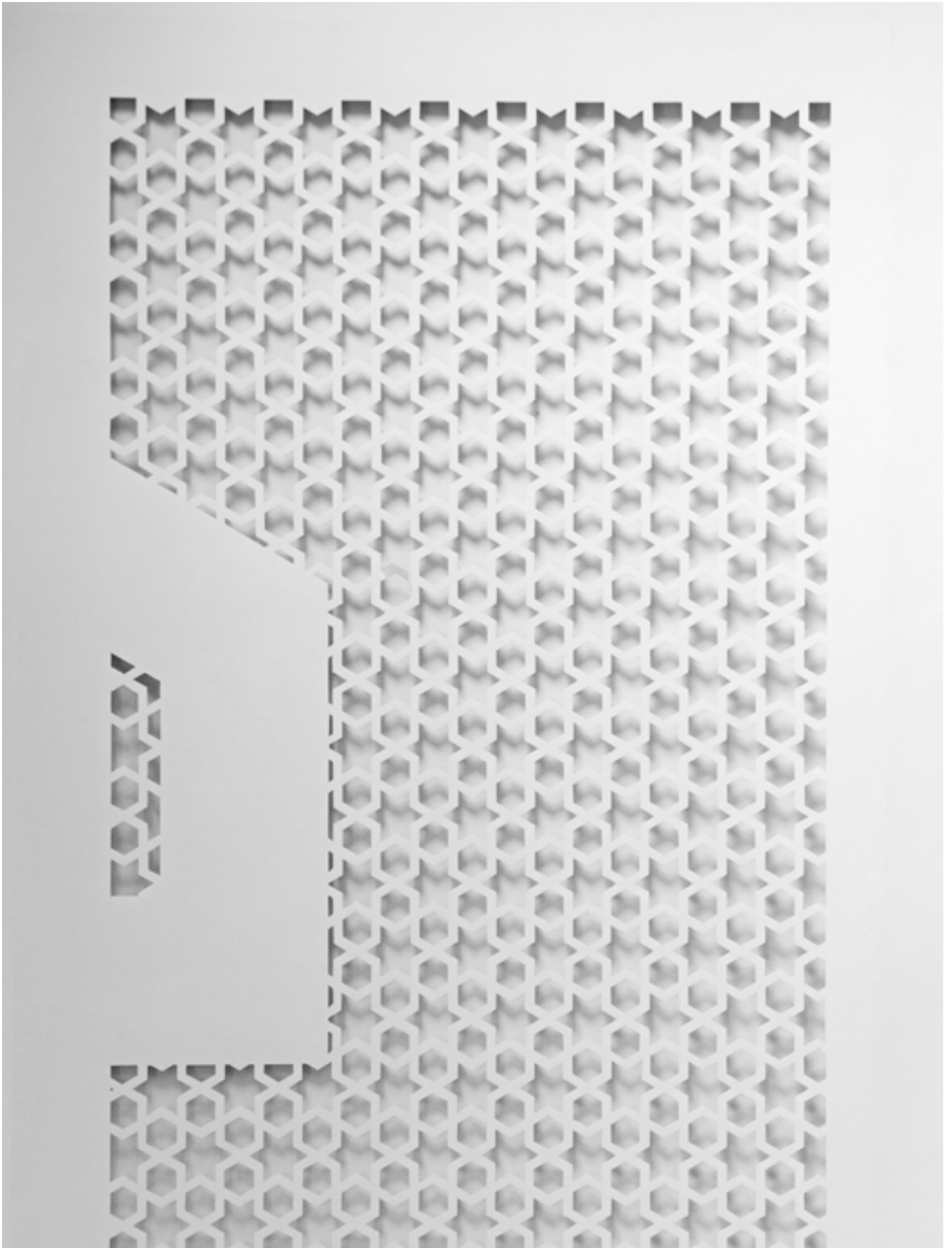
*Ombres, Paper on paper, 18 x 16 in.*  
2016



*Layered Shadows, Paper on paper with 22 carat gold , 16 x 12 in.  
2016*



*Enclosure, Paper, 40 x 28 in.*  
2016



*Of Light and Shadows III, Paper , 70 x 40 in.  
2016*

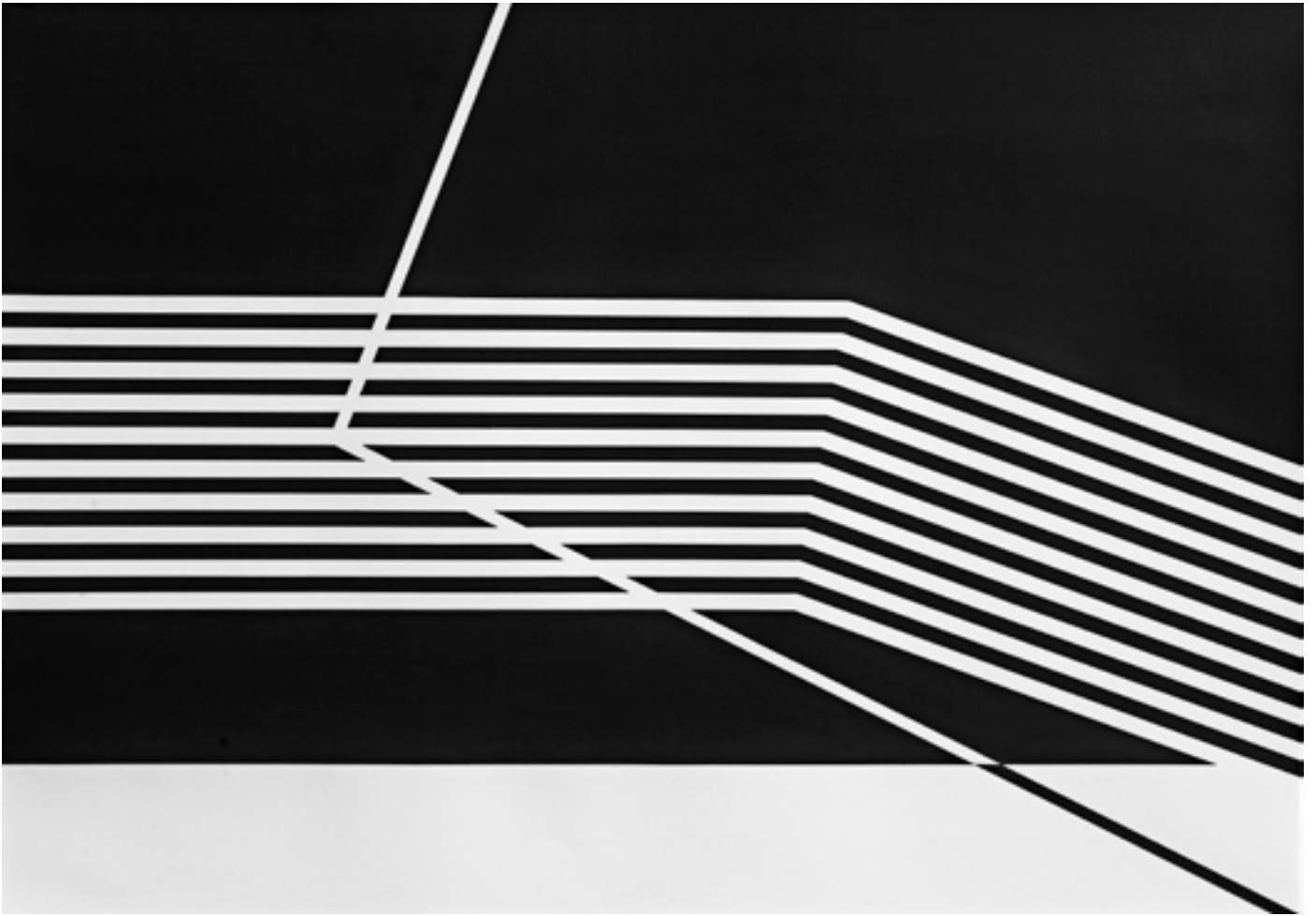


*Vertical Semblance, Pen & ink on paper, 43 x 30 in.  
2016*

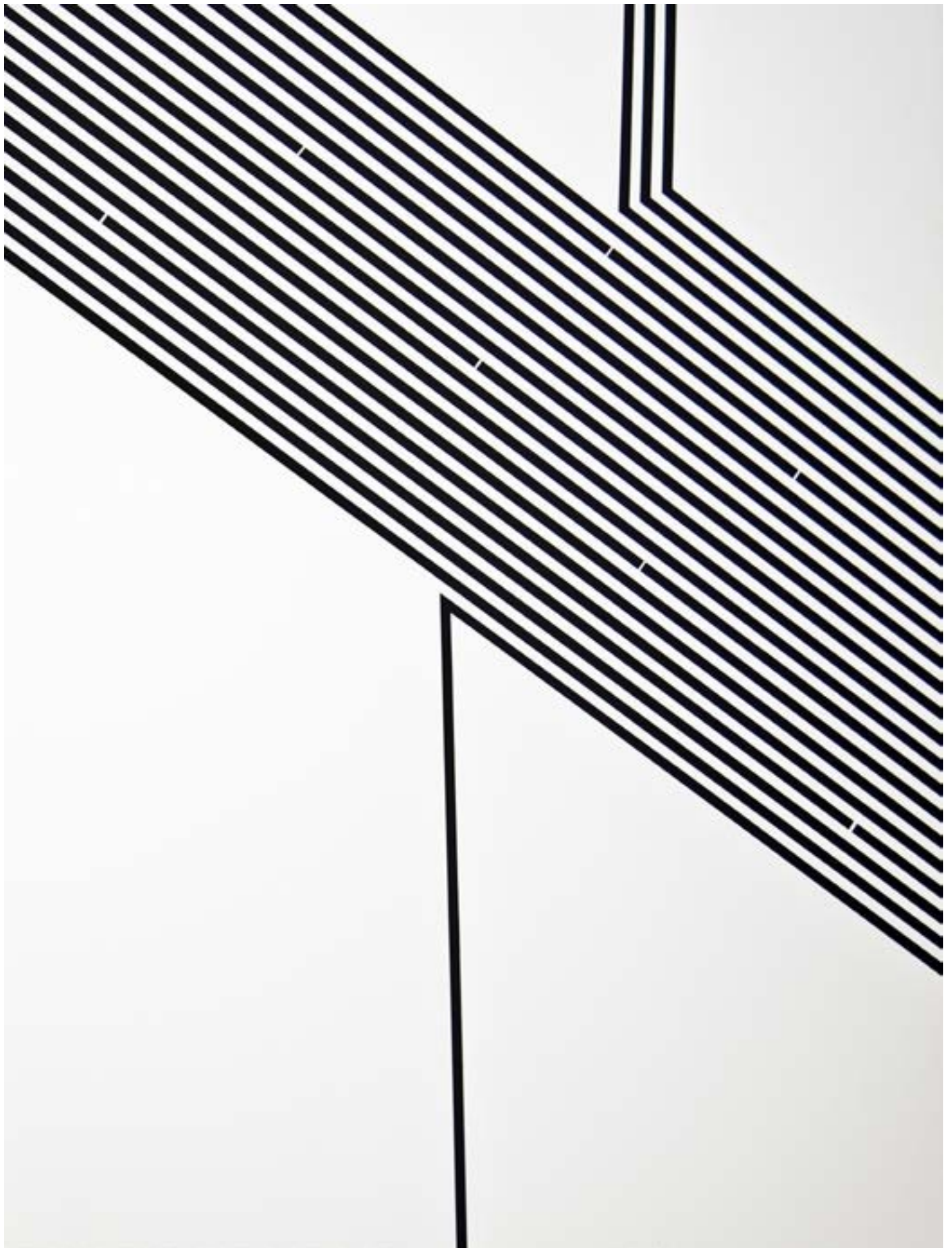




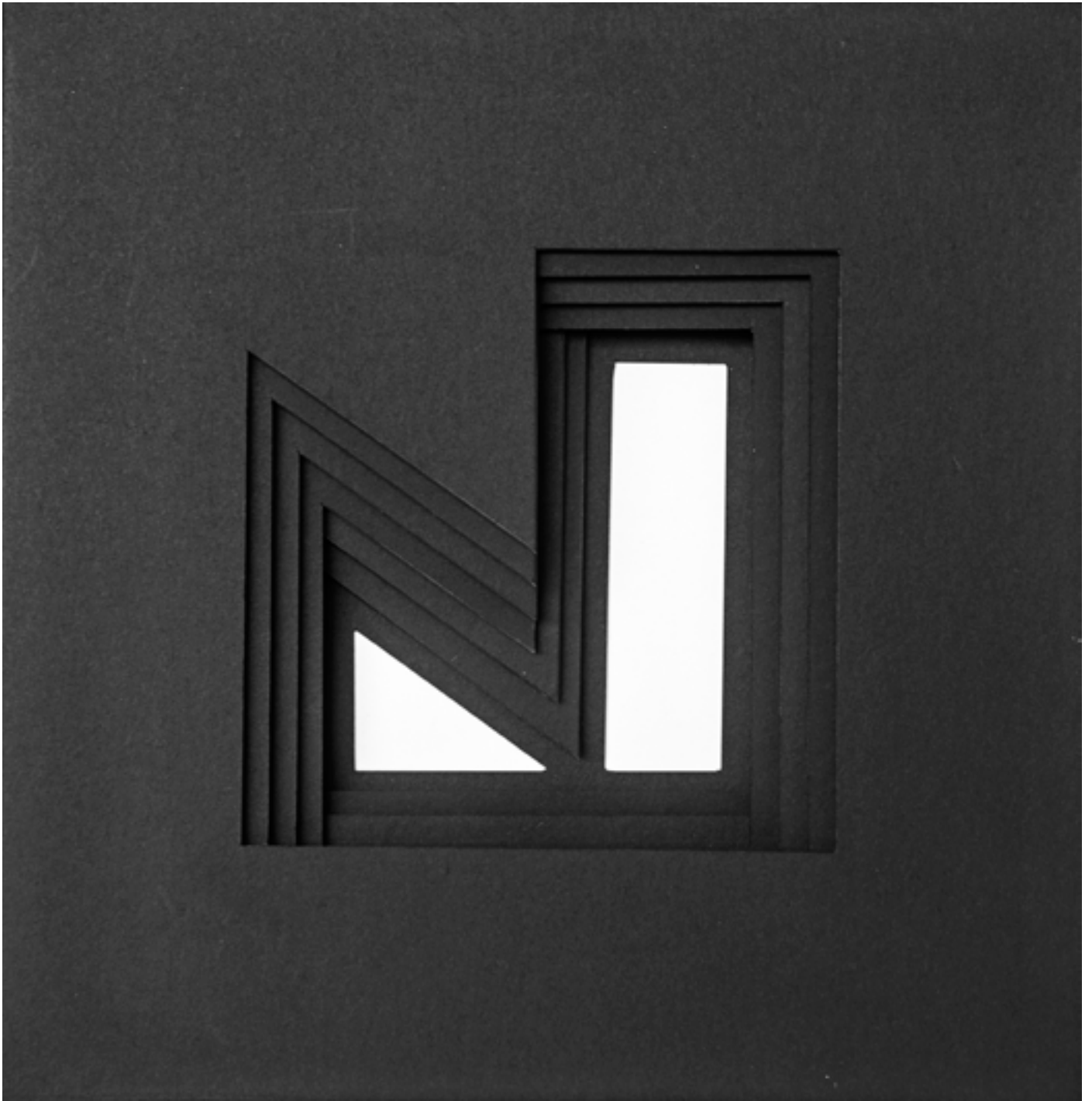
*Recourse, Pen & ink on paper, 30 x 43 in.*  
2016



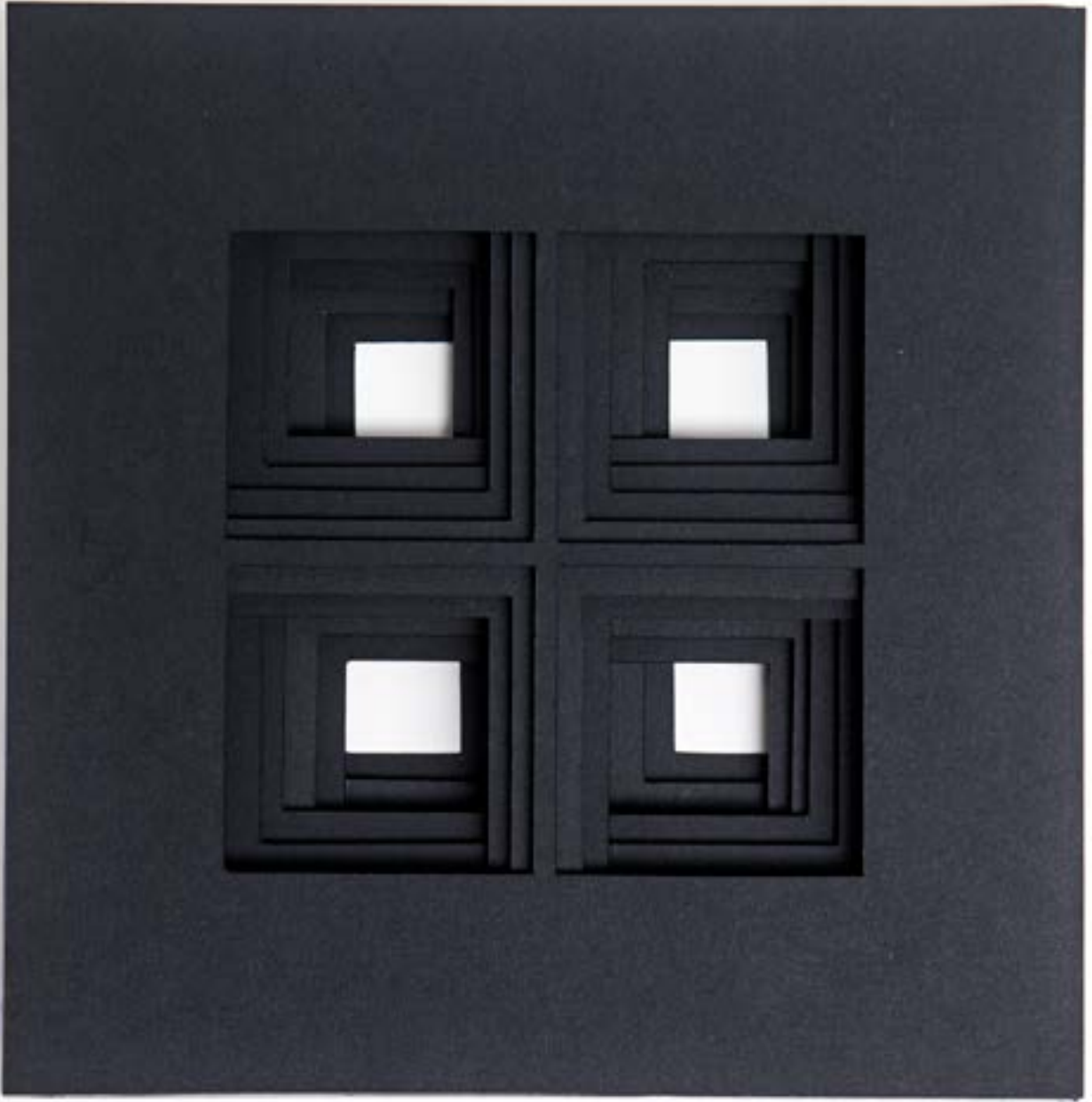
*Symmetry: Askew, Pen & ink on paper, 30 x 43 in.*  
2016



*Diagonally Vertical, Pen & ink on paper, 43 x 30 in.  
2015*



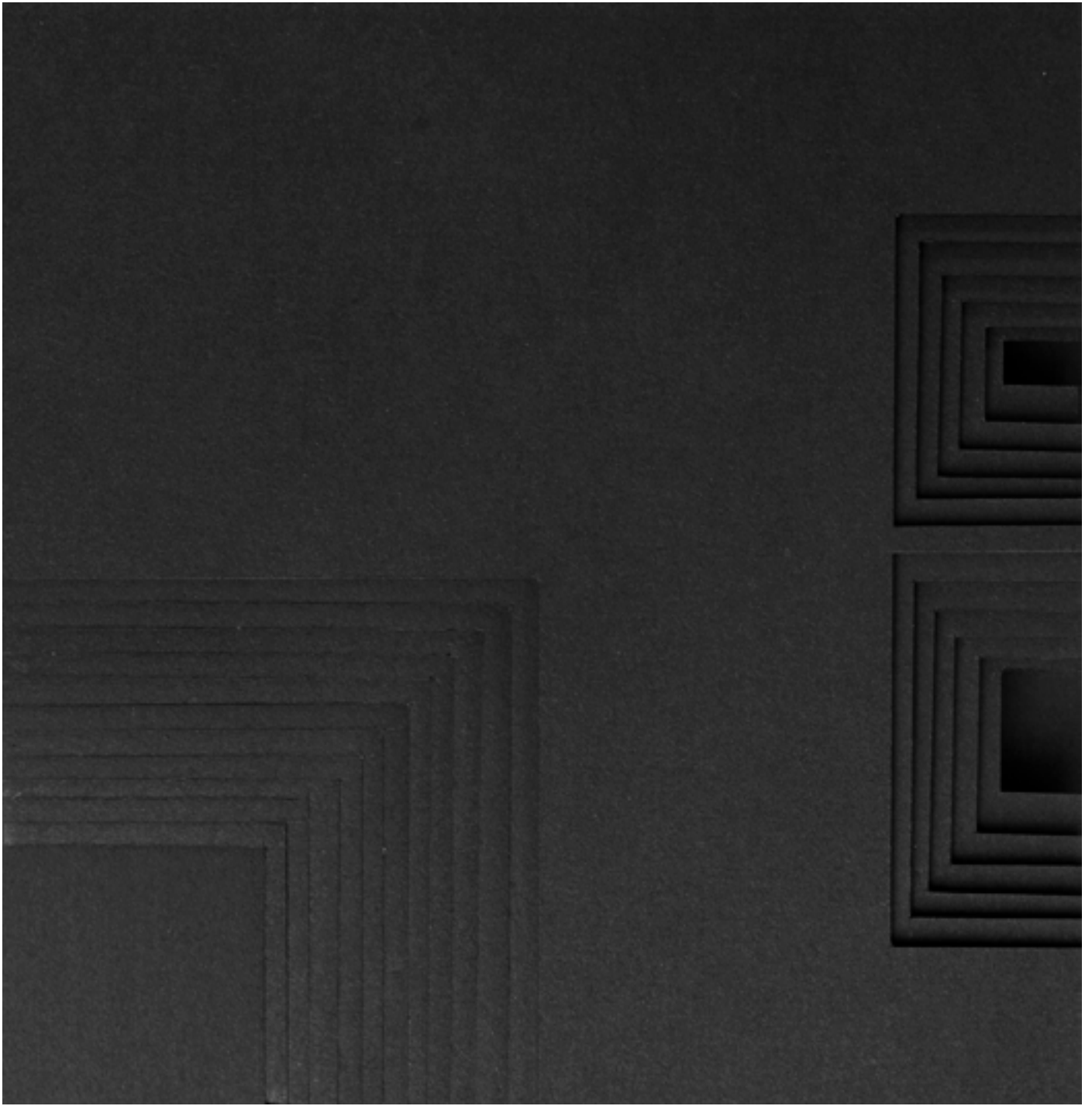
***Counterbalance, Paper on paper, 11 x 11 in.  
2016***



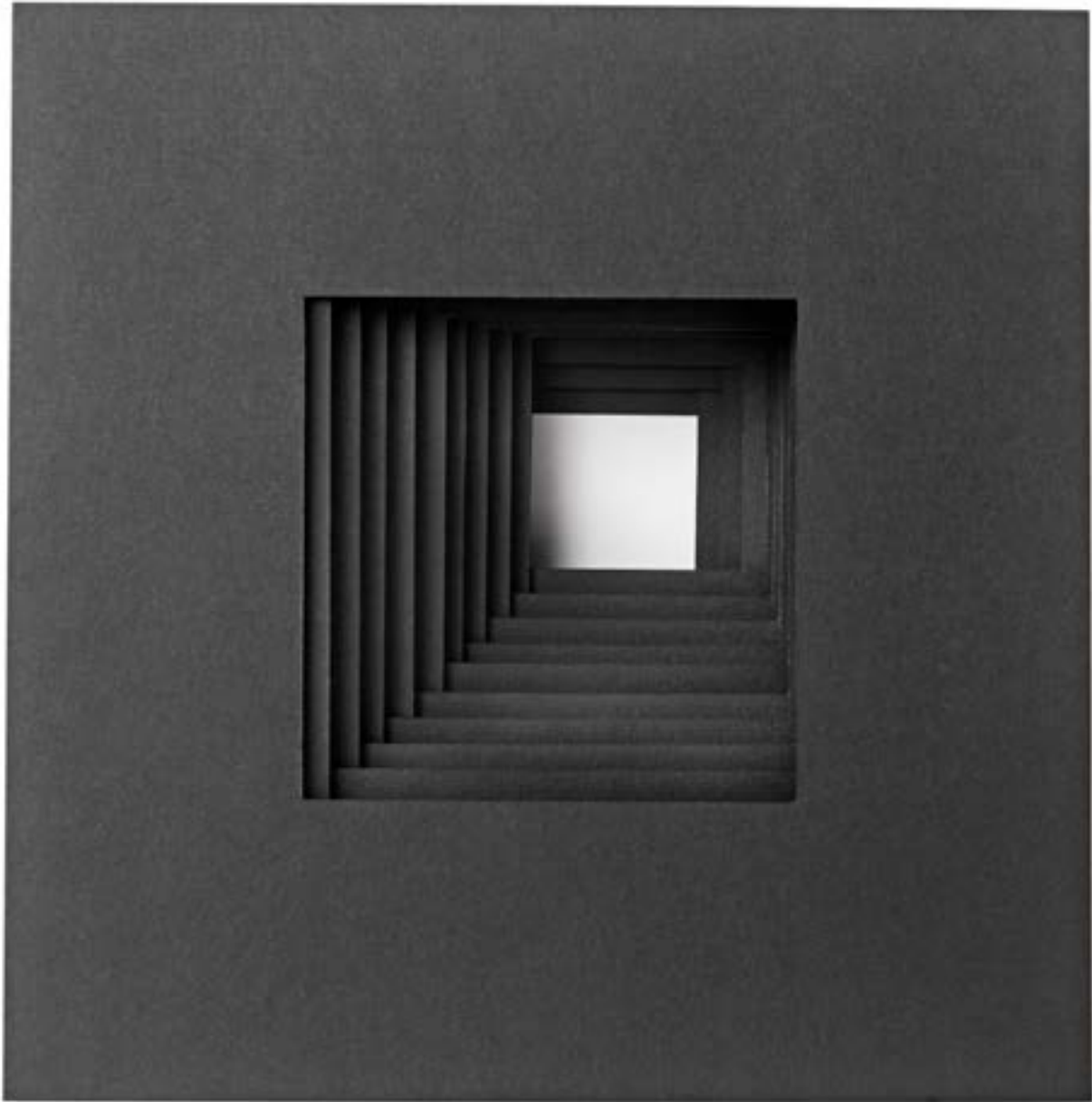
*Escape, Paper on paper, 11 x 11 in.*  
2016



*Off Centre, Paper on paper, 11 x 11 in.  
2016*

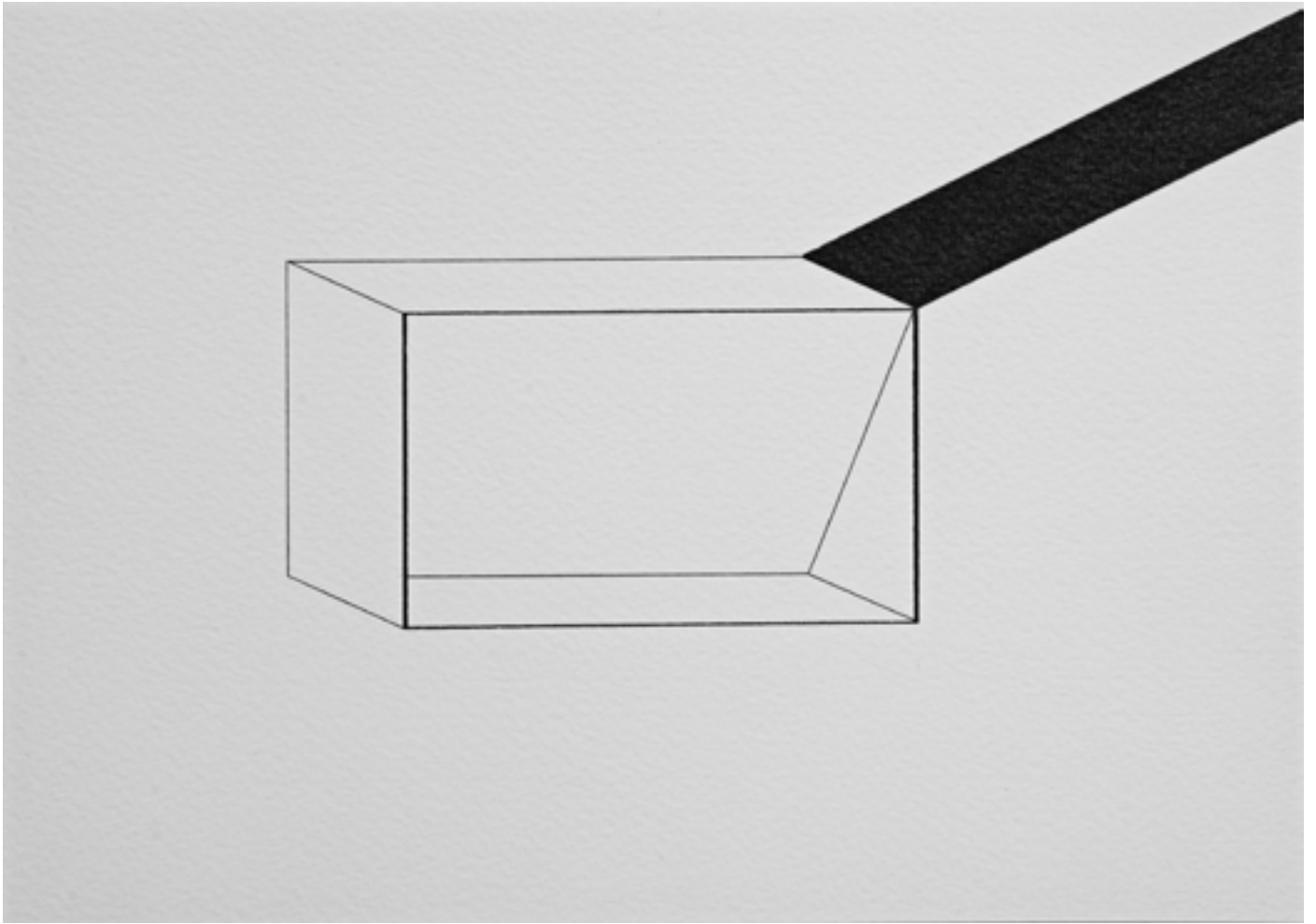


*Equipoise, Paper on paper , 11 x 11 in.*  
2016

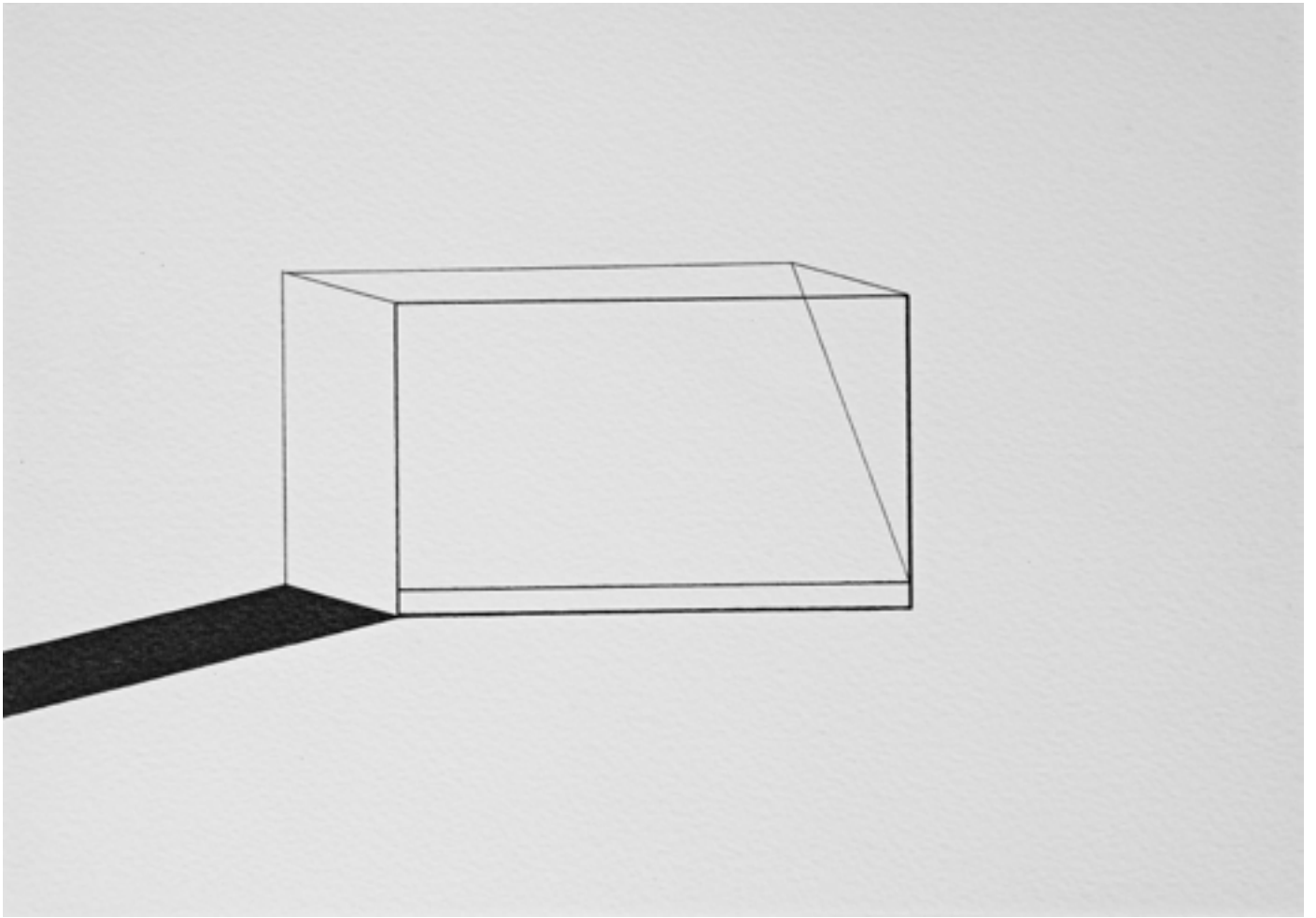


***Unlimited, Paper on paper, 11 x 11 in.  
2016***

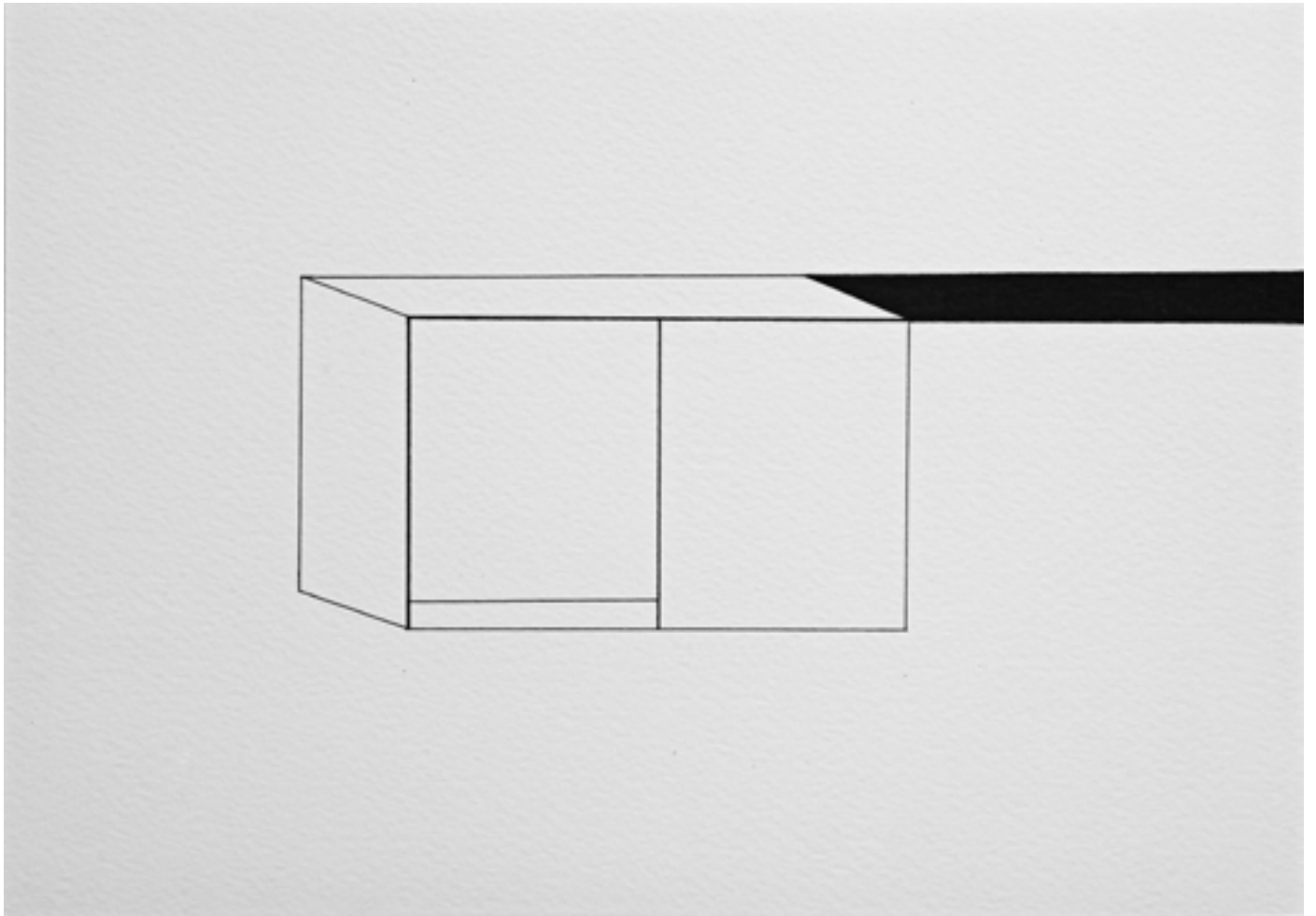




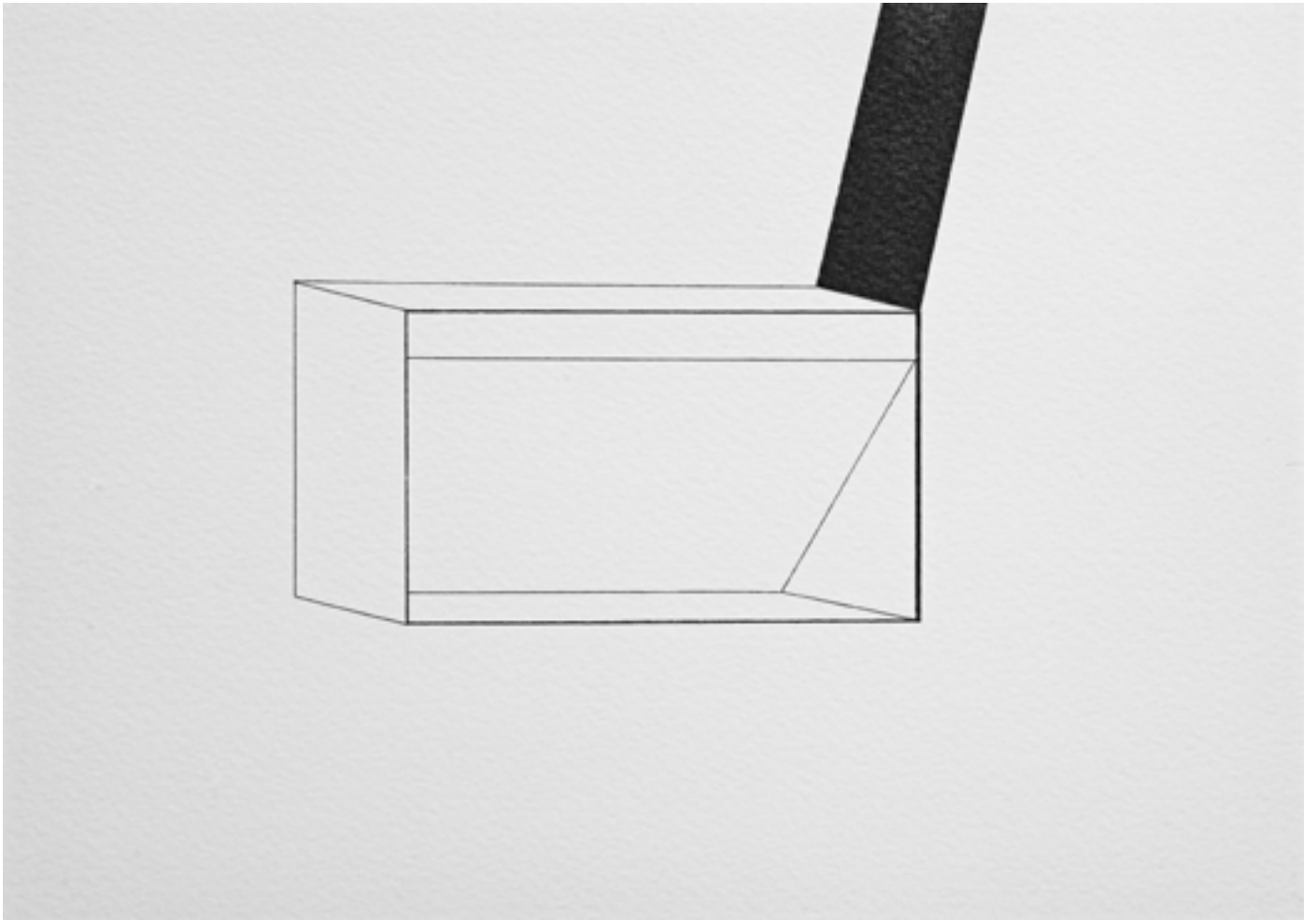
***Series : Basic Construction I - VII, Pen & ink on paper, 7 x 10 in. each  
2016***



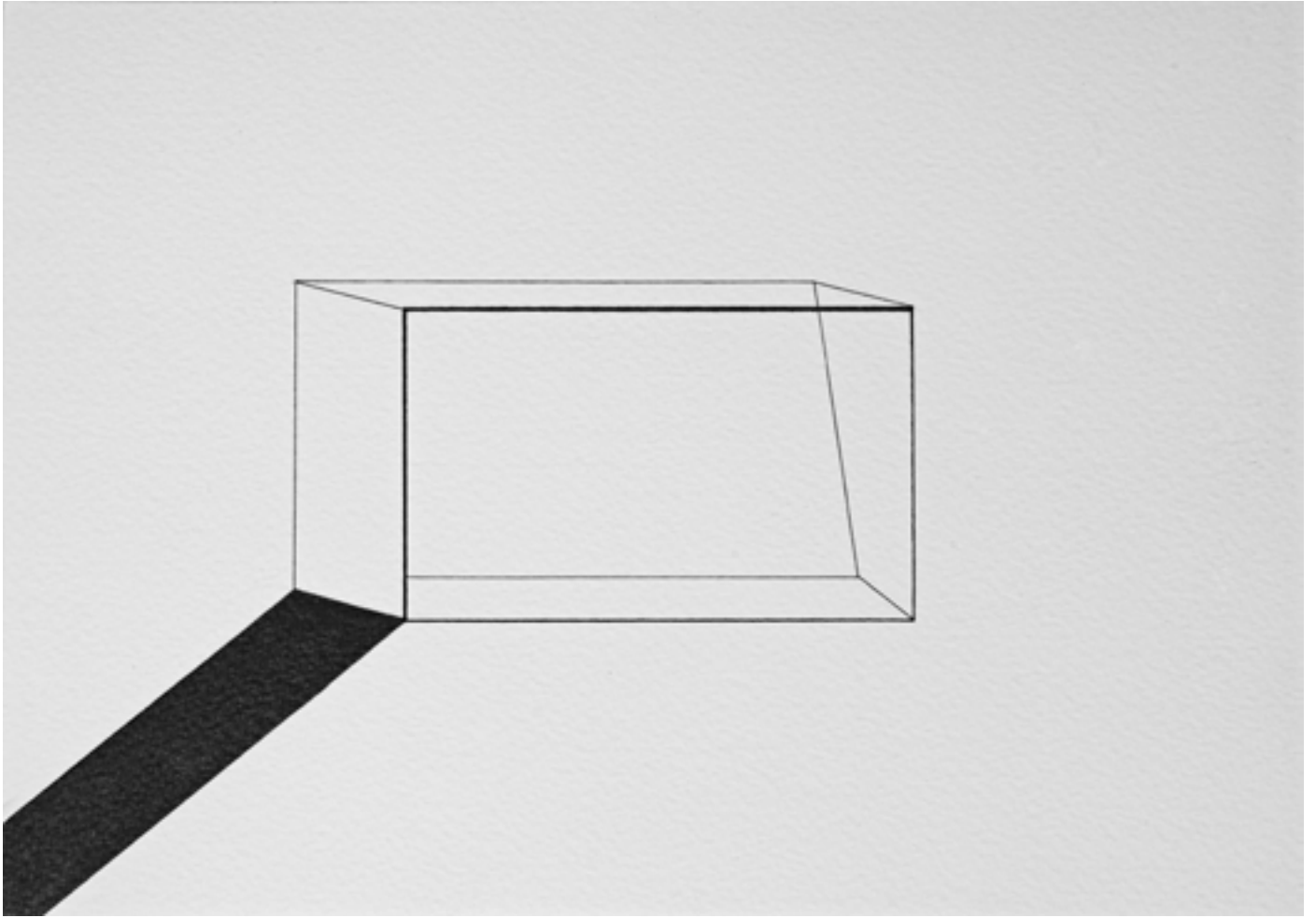
***Series : Basic Construction I - VII, Pen & ink on paper, 7 x 10 in. each  
2016***



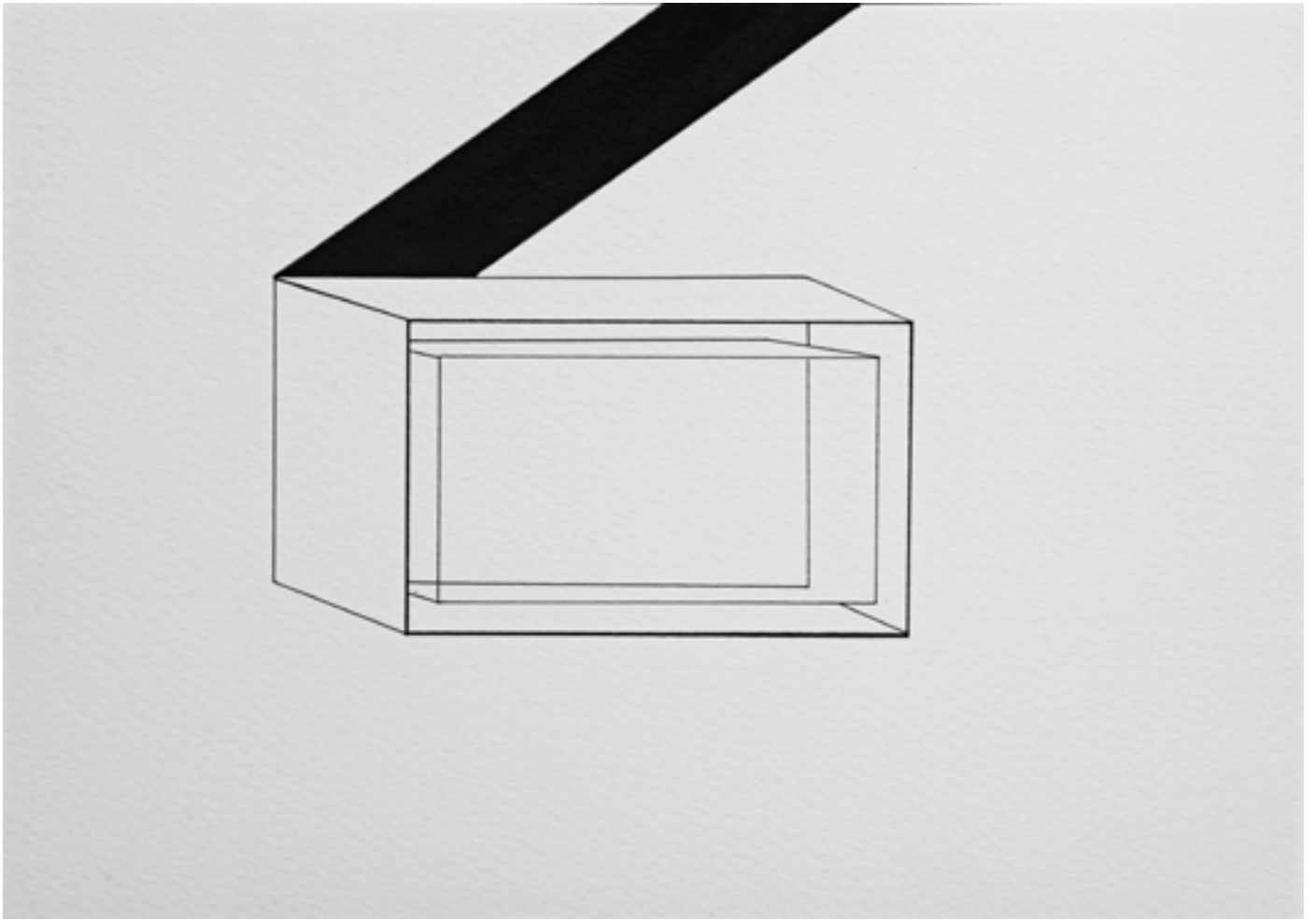
***Series : Basic Construction I - VII, Pen & ink on paper, 7 x 10 in. each  
2016***



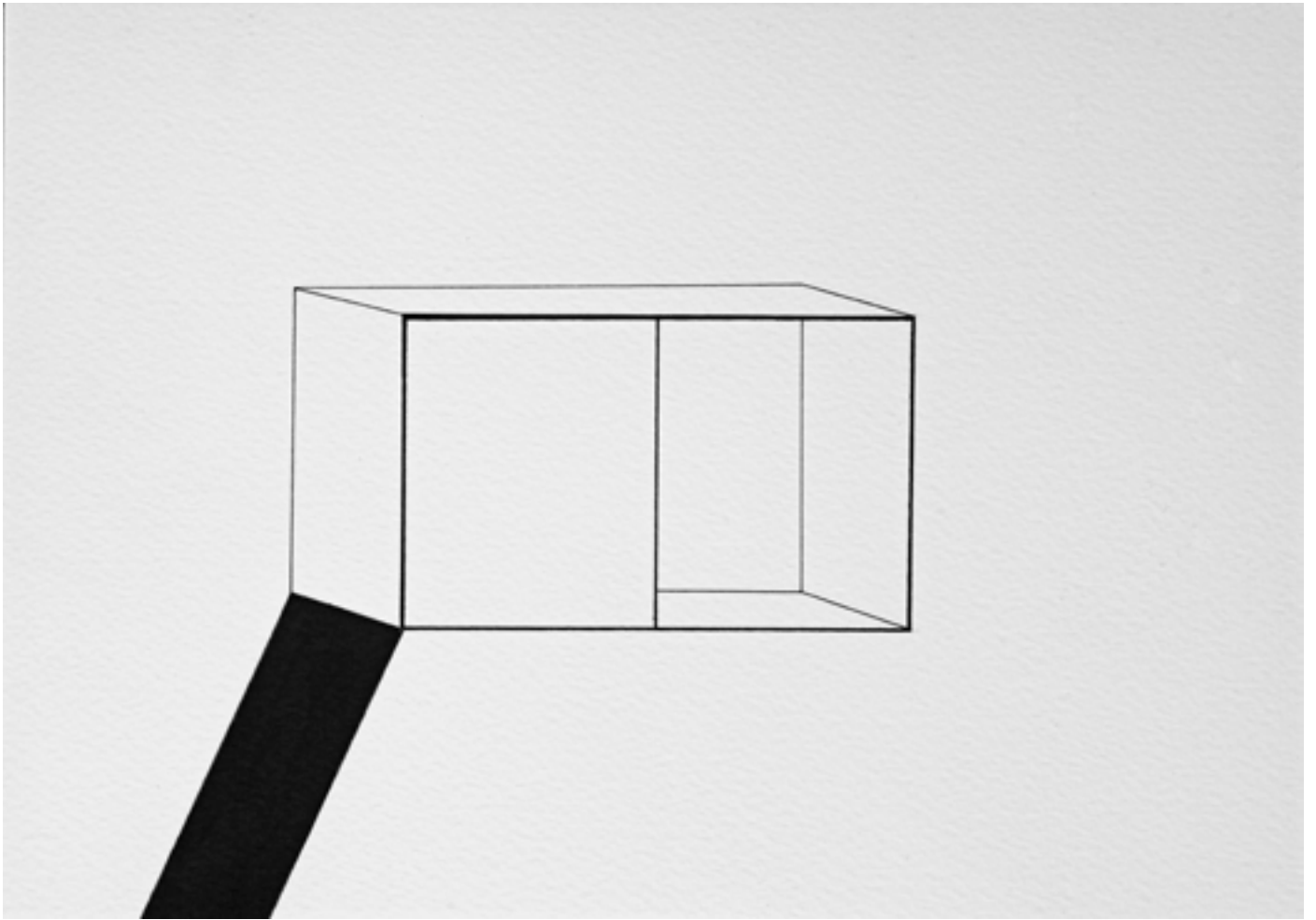
***Series : Basic Construction I - VII, Pen & ink on paper,7 x 10 in. each  
2016***



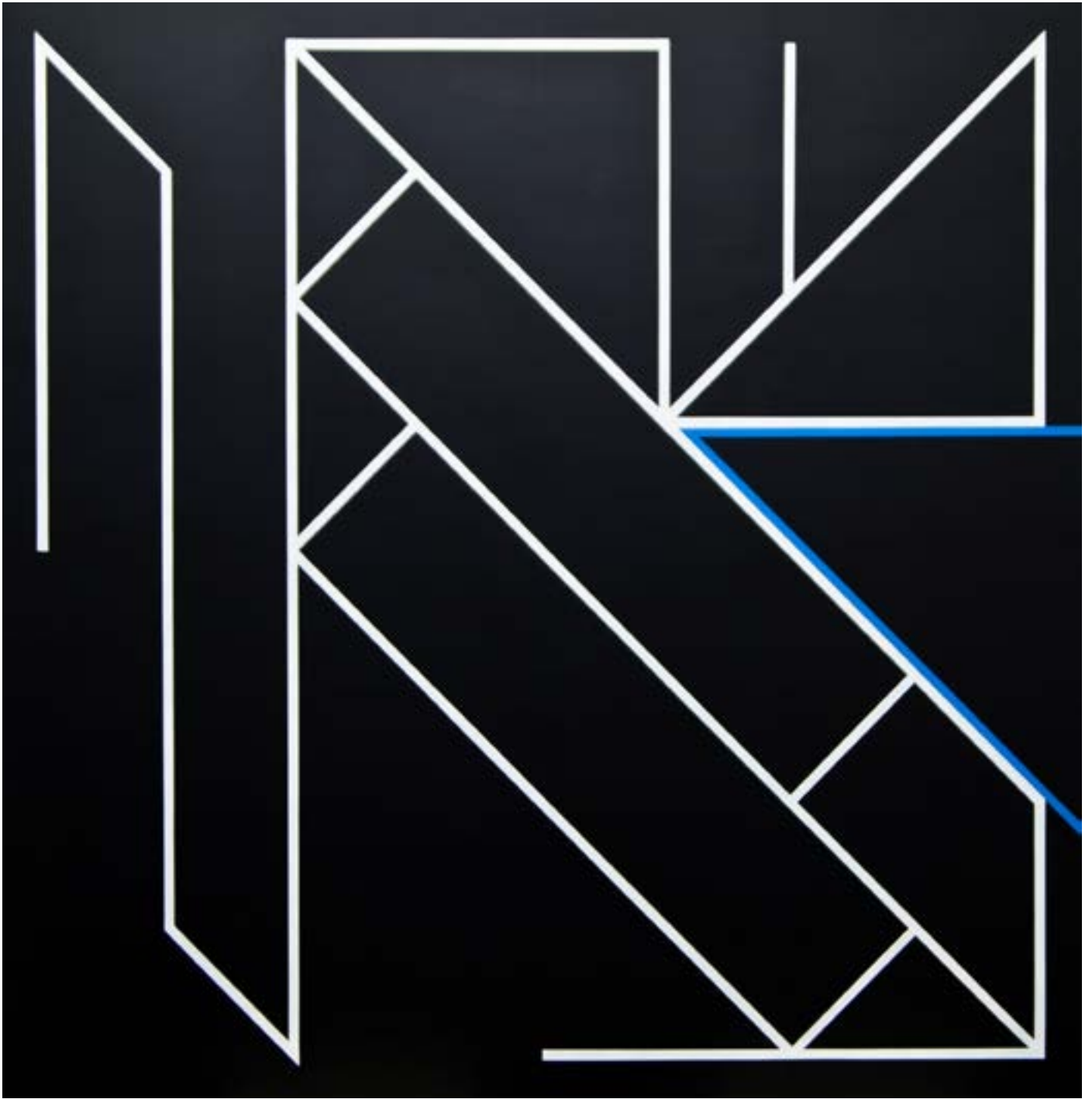
***Series : Basic Construction I - VII, Pen & ink on paper, 7 x 10 in. each  
2016***



***Series : Basic Construction I - VII, Pen & ink on paper, 7 x 10 in. each  
2016***



***Series : Basic Construction I - VII, Pen & ink on paper, 7 x 10 in. each  
2016***



*Journeys of Straight Line, Acrylic on canvas, 48 x 48 in.  
2015*





***Series : Fold, Unfold : The Grid I – IX, Photographic print on archival paper, Sizes variable  
2016***



***Series : Fold, Unfold : The Grid I – IX, Photographic print on archival paper, Sizes variable  
2016***



***Series : Fold, Unfold : The Grid I – IX, Photographic print on archivalpaper, Sizes variable  
2016***



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2016***



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2016***



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2016*

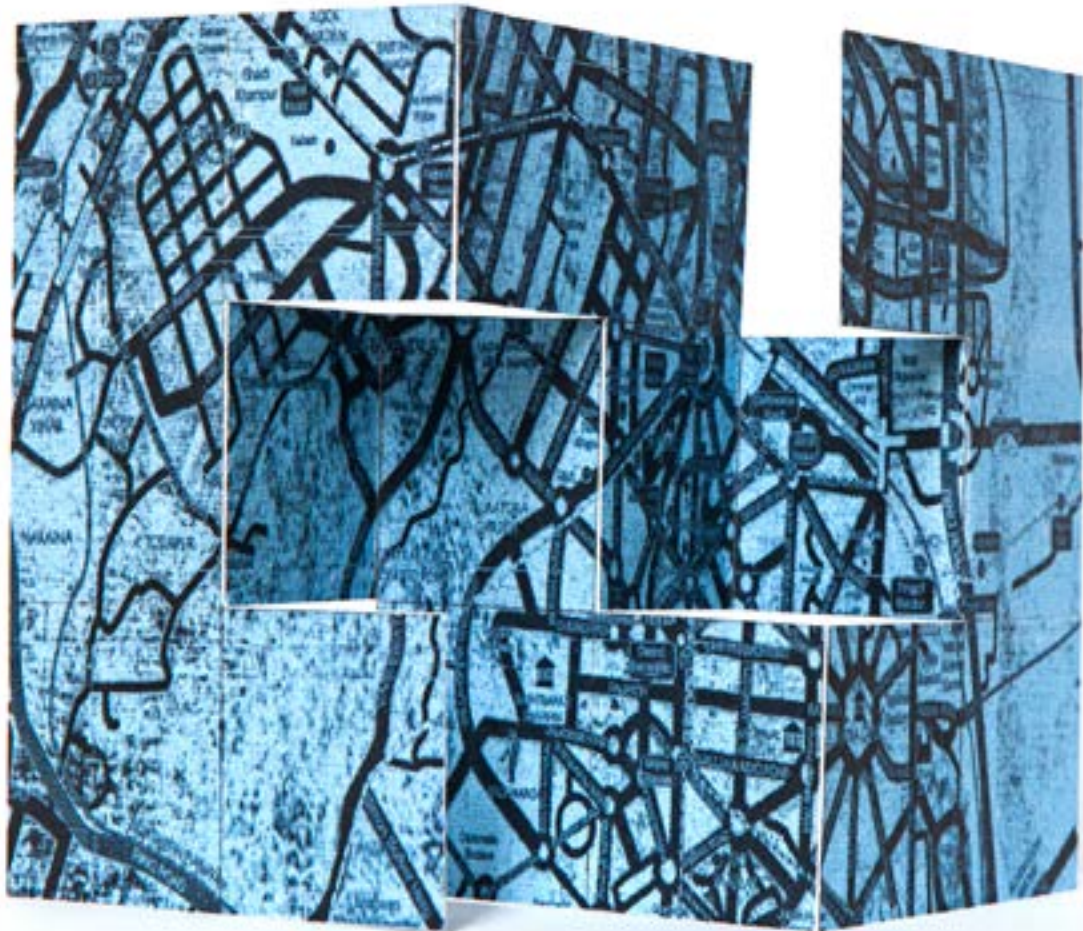


***Series : Fold, Unfold : The Grid I – IX, Photographic print on archival paper, Sizes variable  
2016***



***Series : Fold, Unfold : The Grid I – IX, Photographic print on archivalpaper, Sizes variable  
2016***





***Series : Fold, Unfold : The Grid I – IX, Photographic print on archival paper, Sizes variable  
2016***



*One Way, Photographic print on archival paper, 10 x 10 in.  
2015*



*Site : Under Construction, Photographic print on archival paper, 10 x 10 in.  
2015*



*Stag Crossing, Photographic print on archival paper, 10 x 10 in.  
2015*



***Follow the Trail, Photographic print on archival paper, 10 x 10 in.  
2015***



***Lines are everywhere.....***  
***Lines can make you wait....***  
***Lines can hold you back....***  
***Lines can set you free....***  
***Lines can keep you together....***  
***Lines can set you apart....***

But eventually what matters are the lines that you leave behind...

The journey of a moving point, is recorded by the trail it leaves behind, geometrically known as a Line. A point can be considered to be the inception of everything present in nature; therefore a line proves to be an inevitable part of our existence.

Born in 1981 in Delhi, Chetnaa completed her Bachelor's and Master's degrees in Painting from the College of Art in the city.

The core of her art focuses on geometricism and lines reflective of the urban metroscape. Her drawings and paintings, formed by moving points, and their grouping and ungrouping, take on an abstract oeuvre as they are then developed into unified compositions. The concept of her lines is straight and simple and yet balanced in its discourse.

She has been a part of many exhibitions in Delhi, Chandigarh, Chennai and Brussels. Currently her work is moving into a new direction with experimentation in installations with laser lights though it continues to conform to the ethos of her geometrical drawings.

The artist has received AIFACS, All India Drawing Award, Emerging Artist of the Year by Glenfiddich and Best College Art Award, Honourable Mention Award, South Central Zone . Her works are in the collection of the College of Art Museum, Museum of Sacred Arts, Belgium as well private collectors in India.

**May 31, 1981**

**educational qualification**

B.F.A (Painting) from Amity School of Fine Arts, Noida , 2004 - 2008

M.F.A (Painting),College of Art, New Delhi, 2009 – 2011

Art Appreciation, National Museum of India, 2010 – 2011

**-exhibitions**

2016 - Forms of Devotion: Spiritual in Indian Art, Sala Municipal De Exposiciones De Las Francesas, Spain

2016 - A4A Artists' Annual 2016. Art Speaks Gallery, New Delhi

2016 - A4A Artists' Annual 2016, Sanskriti Kendra, New Delhi

2015 - Forms of Devotion: Spiritual in Indian Art, Celebrating India In Shanghai, China Art Museum, Shanghai

2015 - Lumière, Group Show, Vision Art, New Delhi

2015 - 'Sublime Spaces', Solo Show, Art District XIII, New Delhi

2015 - Forms of Devotion: Spiritual in Indian Art, Celebrating 60th Birthday of the Thai Princess, Chulalongkorn University, Thailand

2015 - Forms of Devotion: Spiritual in Indian Art, Lalit Kala Akademi, New Delhi

2015 - Vama, Showcasing Women Artists from Delhi, IGNCA, New Delhi, by Sahitya Kala Parishad

2015 - Grounded, Group Show, Garden of Five Senses, New Delhi

2015 - Forms of Devotion: Spiritual in Indian Art, India Art Fair, New Delhi

2014 - Artists at Glenfiddich 2014, Third Show, Group Show, Glenfiddich Distillery, Scotland

2014 - Artists at Glenfiddich 2014, Second Show, Group Show, Glenfiddich Distillery, Scotland

2014 - 'Five for the Future', Group Show, Nature Morte, The Oberoi, Gurgaon

2014 - 3rd Annual All India Women Artists' Contemporary Art Exhibition, Artscapes, Chandigarh



# CURRICULUM VITAE c h e t n a a

- 2014 - 'NIV Saturday the Last', Group Show, Niv Art Centre, New Delhi
- 2013 - 'In the Colors of India', Group Show, J. Bastien Art Gallery, Brussels, Belgium
- 2012 - 1st United Art Fair, New Delhi
- 2012 - Small Format Show, Art Indus, New Delhi
- 2011 - 'New Horizons', Dhoomimal Art Gallery, New Delhi
- 2011 - '58th Annual Art Exhibition', College of Arts, New Delhi
- 2011 - Face India International Humanism Recovery Festival 2011, AIFACS, New Delhi
- 2010 – 'Art Affair 2010', Group Show, Garden Gallery, Triveni Kala Sangam, New Delhi
- 2010 – 'Delhi Movement - 2010', Group Show, Rabindra Bhavan, Lalit Kala Academy, New Delhi
- 2010 – 'Summer Breezer', Group Show, IHC, New Delhi
- 2010 – '57th Annual Art Exhibition' College of Arts, New Delhi
- 2009 – Group Show, Epicentre, Gurgaon
- 2009 – Group Show, IHC, New Delhi
- 2007 – Group Show, Arpana Caur Gallery, New Delhi
- 2007 – Annual Exhibition, Delhi Blue Pottery, Sanskriti Kala Kendra, New Delhi
- 2006 – 08 – 'SRIJAN' , Amity School of Fine Arts, Noida
- 2005 – 'SRIJAN' , Arpana Caur Gallery, New Delhi

# CURRICULUM VITAE chetnaa

## participation

2016 - 89th Annual All India Art Exhibition 2016, AIFACS, New Delhi

2016 - 29th National Exhibition of Contemporary Art, SCZCC Nagpur, at the Chitramayee, State Art Gallery of Fine Arts, Hyderabad, Telengana

2016 - Guest Speaker at the National Conference on 'Innovation in Visual Arts', Amity School of Fine Arts, Noida, U.P

2014 - 'AiR', Artist in Residence Programme, a three month residency at the Glenfiddich Distillery, Scotland

2014 - National Art Festival, Workshop, by Lalit Kala Akademi, at International Roerich Memorial Trust, Naggar, Kullu

2013 - Annual Ravi Jain Memorial, Dhoomimal Art Gallery, New Delhi

2013 - 'Multimedia' Art Workshop, by Lalit Kala Academy, at Chandigarh Lalit Kala Academy, Chandigarh

2013 - 'Confluence', Folk & Tribal Artist Workshop, Sahitya Kala Parishad, IGNSA, New Delhi

2012 - 'Colors of Life', Annual Art Auction, Dhoomimal Art Gallery, Le Meridian, New Delhi

2011 - 84th Annual All India Art Exhibition 2011, AIFACS, New Delhi

2011 - 'Shubharambh' Ravi Jain Memorial 2011, Dhoomimal Art Gallery, New Delhi

2011 - 53rd National Exhibition of Art in Chennai, by Lalit Kala Akademi

2010 - Kala Sakshi Memorial Trust Artist Residency, Sanskriti Kendra, MG Road, New Delhi

2010 - 10th Northern Region Art Exhibition, Camel Art Foundation, AIFACS, New Delhi

2010 - All India Art Competition organised by BJP, New Delhi

2008 - UNFPA's 'Laadli', Media Award for Excellence in Painting

# CURRICULUM VITAE chetnaa

2007 – Annual Artists Camp , Lalit Kala Academy, Garhi, New Delhi

2006 – Annual Artists Camp , Lalit Kala Academy, Garhi, New Delhi

## **installations**

2015 - 'Carré en Carrés', Installation with Mirror and Néon Lights, Palate Fest 2015, New Delhi

2014 - 'Light & Dark', Installation with Light & Wood, Glenfiddich Distillery, Scotland

2014 - 'The Trails of a Moving - Point', Laser Light Installation, Niv Art Centre, New Delhi

2013 - 'Lines in my way' , Laser Light Installation, Multimedia Art Workshop, Chandigarh Lalit Kala Academy

2012 - 'Spatial Exploration', Video Installation, 4th India Art Fair, New Delhi

2012 - 'Spatial Exploration', Laser Light Installation, 1st United Art Fair, New Delhi

2012 - 'Sky is my Canvas & I paint with Light', Laser Light Installation, Hungarian National Day, Hungarian Embassy, New Delhi

## **concept designing**

2014 - Blanc et Noir - 'HIVE - Time to bid farewell to default themes', Xolo Mobile Phones, Delhi

Led the design team of India's latest signature smart phone to design a theme conforming to my design ethos of minimal perfectionism.

## **awards**

2016 - Honourable Mention Award, 29th National Exhibition of Contemporary Art by SCZCC, Nagpur

2014 - 'Emerging Artist of the Year 2014' presented by Glendfiddich and Best College Art

2011 – Award for Drawing, Annual All India Art Exhibition 2011, AIFACS, New Delhi

2008 – Ranked First by Amity School of Fine Arts, Noida

2006 – 'Sanjay Bhattacharya Award' for Excellence in Painting, Amity School of Fine Arts, Noida

# CURRICULUM VITAE c h e t n a a

## works in collection

College of Art, New Delhi  
Ghaziabad Development Authority, U.P  
Museum of Sacred Arts, Belgium  
The Glenfiddich Distillery, Scotland  
ITM University, Gwalior  
ATS Infrastructures  
Rosebys India Ltd.  
Beehive Systems India Pvt. Ltd.  
Varya - Fine Living  
Roli Books Pvt.Ltd.  
And other Private Collectors in India & abroad



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