

## NIKHIL RAUNAK

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**Nikhil Raunak (b. 1988)** completed his graduation and masters in painting and printmaking from Sir JJ School of Art, Bombay, combining various mediums, and continuously challenging the boundaries between printmaking, sculpture, installation, painting, video and performative photography.

He initially stepped out of the 2-dimensional expectations of a painting or print, by using elements of origami. Later, he turned his prints into freestanding sculptures with the help of wax molds. A graduate in portraiture and printmaking, Nikhil commented on his relationship with his father through etchings that depicted the portrait of Mao, or discussed his own relevance in Art History by sticking origami boats onto his etchings referencing Van Gogh, and including circles using coloured intaglio to critique Damien Hirst.

Select group exhibitions in 2012-13 include, 'Arranging chairs for Ai Weiwei' 2012, Shunya' 2012, 'I C U JEST' at the Kochi-Muziris Biennale 2012, 'L'exigence de la saudade' at Kadist Art Foundation Paris 2013 and the 'Ind Transnational Pavillion' at the 55th Venice Biennale 2013.

Nikhil Raunak has been associated with Clark House Initiative since its inception and together with other artists founded the Shunya Collective in 2011. Nikhil Raunak had his first solo this year in the month of September.



Nikhil Raunak lives and works in Bombay.

## RECENT WORKS



Details


 *ICU JEST - Kochi- Muziriz Biennale 2012*

21 Years  ork referring to Aung San Suu Kyi's sentence to ho  arrest for 21 years, out of which she served 15 years. In the drawing out of 21 lines drawn only 15 were scratched.

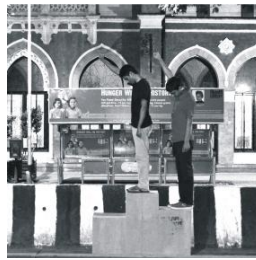


Display


### Indian Photocopied Medicine

Photocopy of  of a headache medicine

*Ind Transnational Pavilion - 55th Venice Biennale 2013*



**You are always surrounded by unwanted dead bodies.**


Pe  rformative Photography, 2013

In this work, through a set of 20 performative photographs taken around Bombay representing it as a city, its lifestyle, culture and diversity.

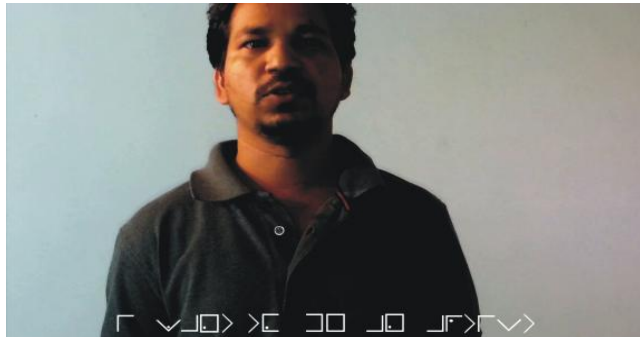



Detail

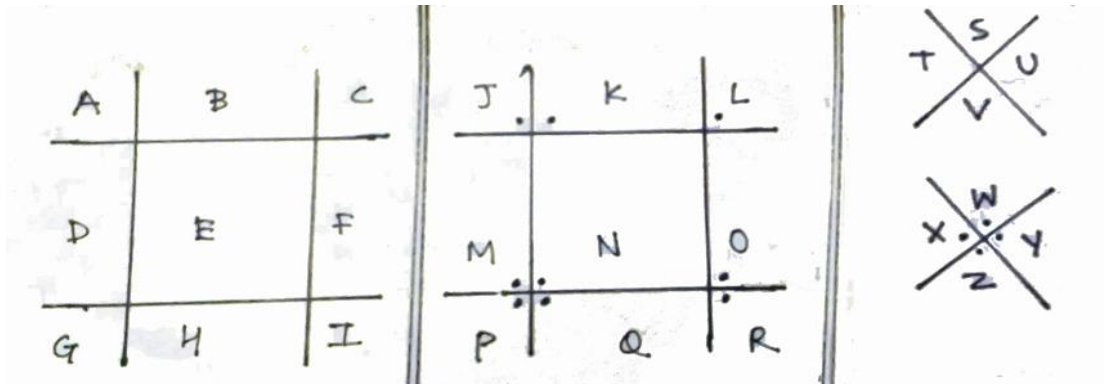
**India is a great Country.**  
*Bowl, Mud*

It is a true representation of the way society is. From a distance the bowl looks filled with clean water but if you look  from close, it is filled with mud, which is settled below.





Video Stills, Are You Contemporary 





Typo- Map for subtitle 

**Are you Contemporary!!,**

*Video 1:08 Sec, No Audio*

Video Link: <http://vimeo.com/74229918>

 The video discusses “Is English is really a language required in art?” The work is a struggle from both the sides who are trying to understand each other. For this artist developed a new typography for English and used it as subtitles for the video. Viewer is free to pause the video and decode what exactly the two artists are speaking. 



**Death of an Art Historian who never wanted to write.**  
*Found Objects, A 99 year old book on Cubism, pen and a Head of a Glass display*

This work discusses the way Art History is written.



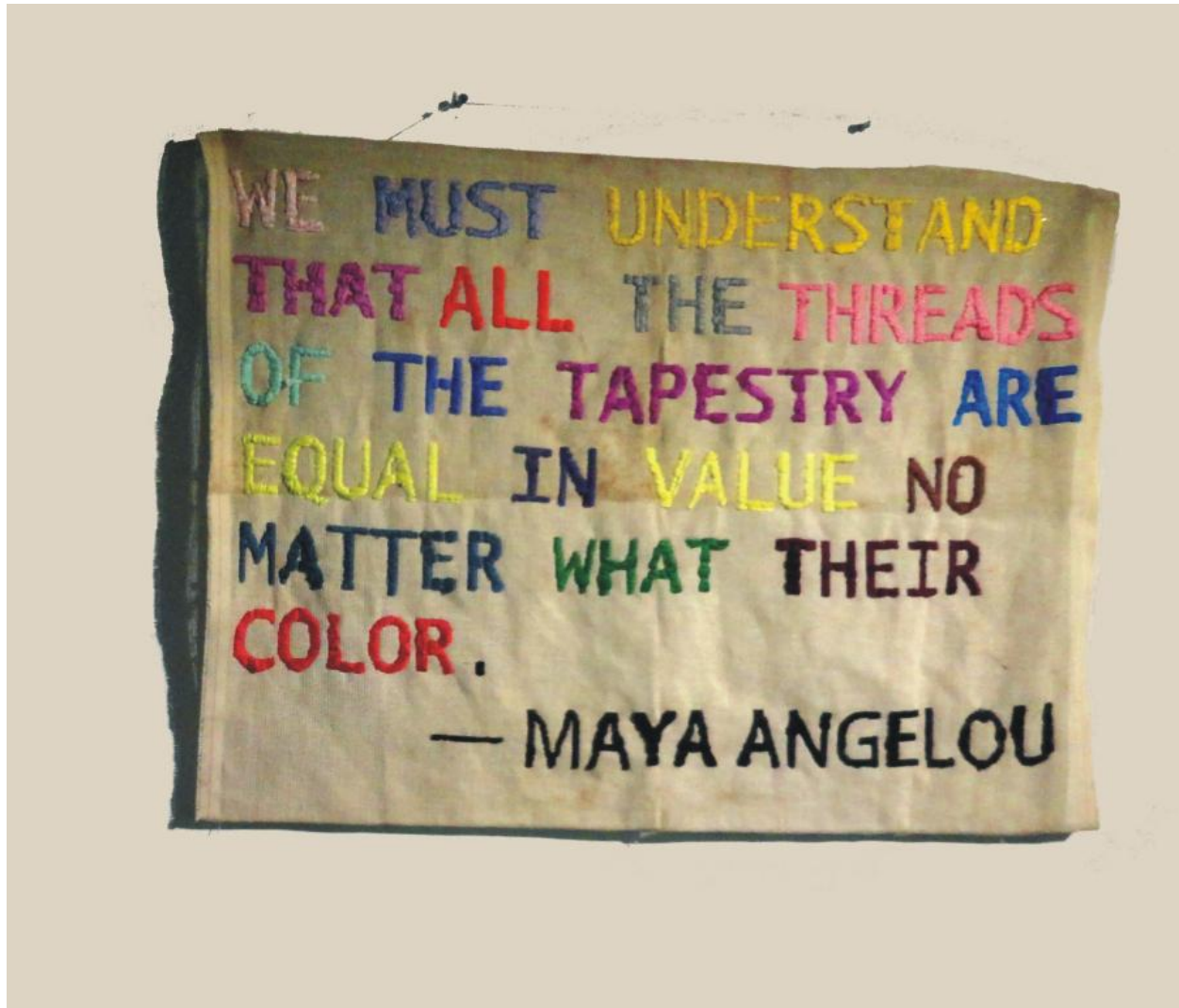
### Do you think you can tell? 2013

*Mix Media on Paper, 2013*

The vaudeville comic's blackface mouth painted over the acid-bite of the etching, and the satirical substitution of a Chinese panda (whose Latin name translates as 'black and white cat-foot') for the black cat in Manet's *Olympia* they reveal something, like a small fire.

Nikhil has decided to reconstruct Edouard Manet's '*Olympia*' as a single edition etching, which acts as a sanctuary to his thoughts on his practice as an artist. Edouard Manet had shocked Paris in 1865 with his reclining nude '*Olympia*' for she was thought to be provocative and he was supposed to have painted a prostitute refusing flowers from a client while she gazes out of the canvas. This image had been earlier painted as *Venus* by Titian, Cezanne and Goya. But Manet's act was considered vulgar, as the painting was to liberate the woman as she seized power over her own destiny. But there was a certain story of the commencement of a subjugation of certain people, that African maid represented. Even the black cat in the original painting was castigated as the symbol of a prostitute. The maid was ignored she was only seen as someone serving her mistress. For in the following few years France was to join other European nations in a scramble for Africa, an imperialist policy that sought political control to subjugate an entire continent. Nikhil Raunak erases the maid in his etching and replaces her by a black man, and the cat is replaced by a panda, an Asian mammal, seen as a creature that is both black and white. Ironically it also represents China – a nation presently engaged in a scramble for Africa's resources, as India watches on jealously.







**Diversity, 2013**

*Embroidery on Net Cloth*

*Noun*

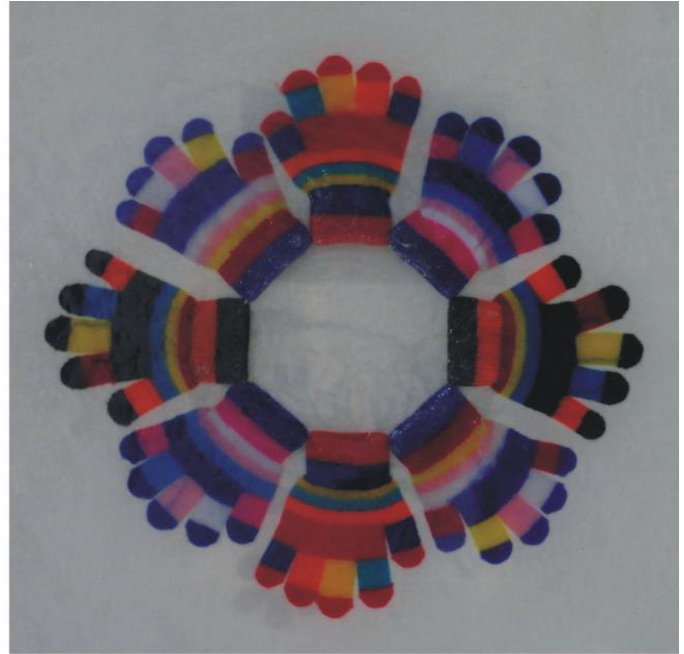
 **diversity of design styles: variety, miscellany, assortment, mixture, mix, mélange, range, array, multiplicity; variation, variance, diversification, heterogeneity, difference, contrast. ANTONYMS uniformity.**

**We hoped that this work would "Rest the brain or rather the imagination, to her credit the work does neither"**

In this work  the artist takes a part of a quote by Maya Angelou and makes every alphabet from other alphabet and every word is in different color and discusses reality of race and equality.



Front



Back

### **Made In China, 2012**

*Etching, digital print, watercolor and Gloves (wool) in glass mould*

This work comments on artists relationship with his father through etchings that depicted the portrait of Mao and also discusses the trade relation that china shares with India.





**I know you are Trying, 2012**

*Chinese Imported dress, Steel and Enamel*

*(Both the works were displayed on opposite walls and the text (in grey circle) says  
"Don't try to find any meanings in this")*