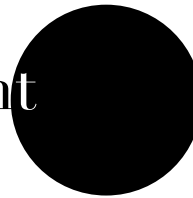


An illustration in the top right corner shows the lower legs and feet of a person wearing denim jeans and black boots. A long, soft, grey shadow of the person's legs and feet extends diagonally across the white background towards the bottom left.

Vanshika Agrawal

PORTFOLIO

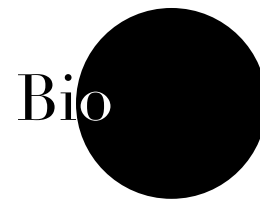
Statement



My practice analyzes the alert consciousness of the past to understand and represent the present in a constant dialogue with the human experience recorded in the past as emotions can never be merely preserved but must be always rediscovered.

Accounting the visible and invisible world to connect things in a different way, to make sense of the equilibrium between knowing and not knowing. My work seeks to open up layers of sensation, trigger and create memories to remember things. Presenting the composition of time and construction of space with delicacy and intimacy.

Working with the physicality of objects in nature as I find them alive in creating a dialogue with me talking about their lives and allowing me to shape them in a new narrative. The process helps me to contemplate and comprehend the connection between life and death and somewhere the thread starts to appear from life to canvas and again to life. Iconography of the works is deeply related to the social and cultural symbolism as I believe culture is an important part of one's identity in dominating choices.



Bio

1999 | INDIA

Vanshika Agrawal is an India-born artist currently based in Rome. Having a background in green and sustainable accessory design she is currently exploring and expanding her knowledge in creative and conceptual art world by pursuing Master of Fine Arts in Painting from Rome University of Fine Arts.

EXHIBITIONS

2021, Grace before the end at a collective exhibition at AAIE Art Center for Contemporary Art for ROMA ART WEEK

2021, Grace before the end, AAIE Art Center for Contemporary Art, ROMA

2021, D31 Online Summer Exhibition, Doncaster, UK

2021, Totems of a collective narrative, RUFA Space

2021, Performance Cluster, collective exhibition, RUFA Space

2021, Sacrality, a collaborative site specific installation, RUFA Space

2018, People Art Foundation, Odisha, India

2016, 2018 - 2020, 27 Art Point, Amritsar, India

CONTACT

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The Lost Paradise

2021, Oil on acrylic on paper, 70 x 100 cm



The Lost Paradise

2021, Oil on black paper, (Triptych) 100 x 70 cm each



The Lost Paradise

2021, Oil on black paper, 59.4 x 84 cm



The Lost Paradise

2021, Oil on black paper, 59.4 x 84 cm



The Lost Paradise

2021, Oil on black paper, 59.4 x 84 cm

Grace Before The End

“Grace before the end” is a call to cherish the state of some fine moments as people walk through the pathway rustling the dry leaves before crushing them into a thousand pieces. Here maple leaves are symbolizing human lives, who have completed their journey, served their purpose in this world. The maples are in the most beautiful stage before the fall, spreading warmth everywhere, like some ephemeral days of autumn before it gets white. The green moss on the wall is portraying the contrast between life and death, fragility and strength.

The project aims to understand the borderline between being alive and being dead when breath becomes air when there is no more clinging to life as one detaches itself from the tree of life, discovering the interpretations of borders, investigating inner and outer spaces in spatial mechanisms. Blurring the distinction between man-made and natural world.

As people walk through the passage inventing their own story, finding a moment of always within never. The use of a mirror is about the contemplation of eternity within the very movement of life, the illusion that we create for ourselves while gazing at it. The use of moss and dry leaves is about rejecting the idea of art as an exorbitant commodity. The menial job of collecting the materials is a rejection of art as an activity separate from any part of life like mundane actions from daily life.

2021,
Dry maple leaves, moss, white net, mirror sheet, cardboard,
450 x (160-340) x 230 cm

Video Links

https://www.instagram.com/tv/CUFbaSh-qUup/?utm_source=ig_web_copy_link

<https://youtu.be/yJsP5QUh-W8>





Terra

Terra is an extension of my artistic research, the consciousness of my past experience, an exploration into the absolute relationship between mankind and nature. The process of creating terra was something meditative and a self-discovery. Putting each piece of grass one by one in the one square meter was like bringing myself closer to life and to earth. Now “earth” and “I” are one.

Terra is a metaphysical installation. The idea of bringing back nature into a gallery space is to lose yourself completely in the space, stimulating your psychological senses to find yourself immersed in that experience. The subtle change in light, movement of grass, and petrichor are the elements suggesting a moment of serenity as an escape from the fast pace of life.

2021,
Cardboard, soil, dry grass, jute rope,
100 x 100 x 100 cm

Video Link

<https://youtu.be/b9YODmGZHCA>





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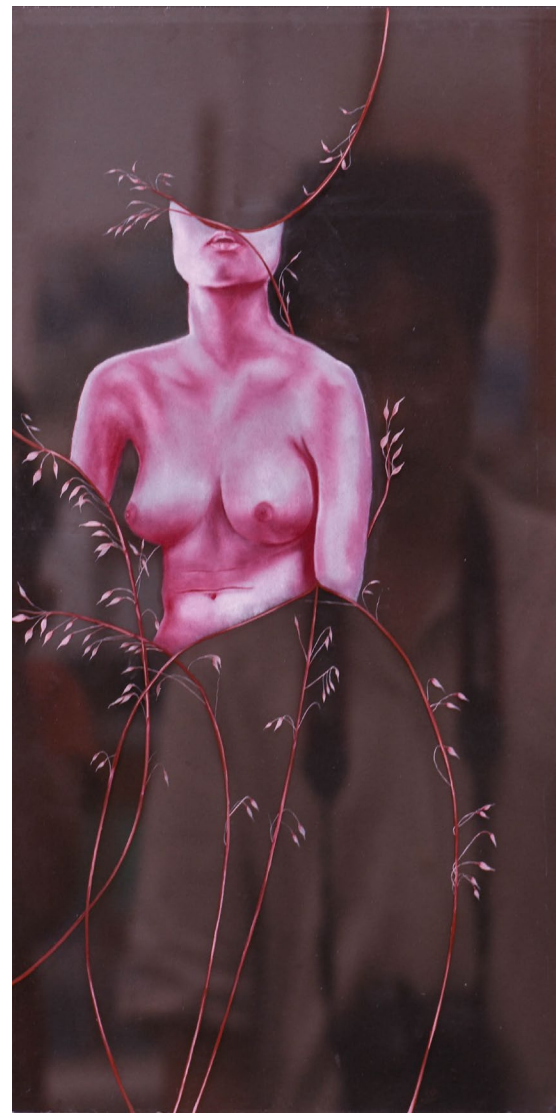
Foto Marta Ferro



Liberated Self

2021, Oil on transparent plexi glass, 5 panels,
Middle panel 74 x 50 cm, Side panels 50 x 25 cm







Self-Portrait 1

2021, Oil on transparent plexi glass, 22 x 100 cm





Self-Portrait 2

2021, Oil on transparent plexi glass, 22 x 100 cm





Liberation

2021, Self- Portrait, Dry maple leaves on cardboard, 58 x 100 cm (wing)



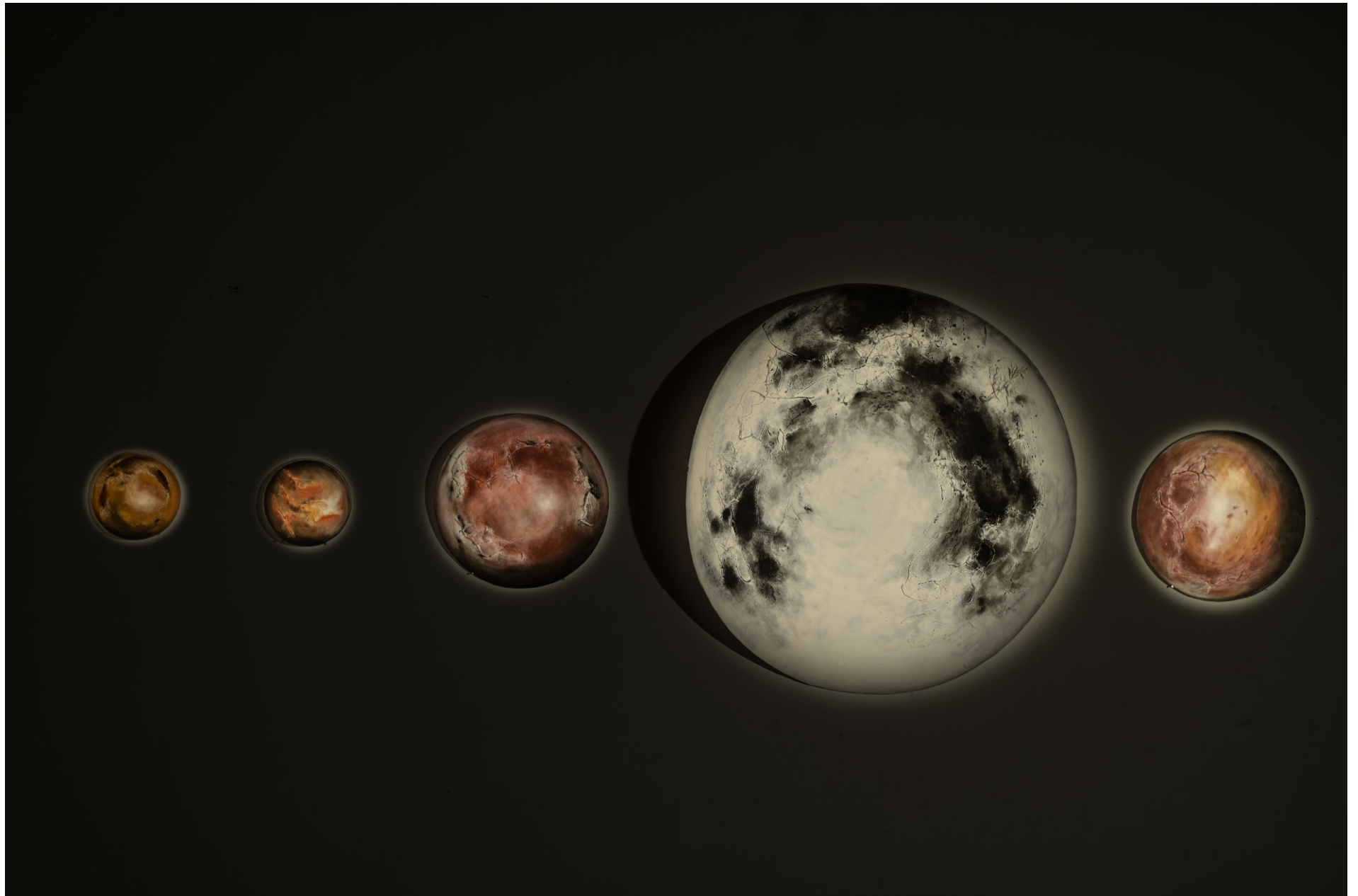


The Distance Between Us

“I love you yet I can’t reach you
I wanna be with you but the distances between us cannot shrink
we are too far apart to meet in this lifetime
I’ll wait till eternity to join you in the boundless sky
for my wait is nothing before the shimmer you poses
to twinkle the heart of billions”

- *Vanshika Agrawal*

2021,
Tempra, Charcoal, Soft pastel, roots on cardboard
15, 15, 30, 71, 30 cm (Left to right)



Manifesting Remembrance

Inspired by individual life experience. I invited the audience to enter into my personal space (conceptual) and leave their traces like a part of their soul manifested as footprints. Footprints have always been a symbol of carriage or the presence of a person. The single sheet of paper is a representation of one life that cannot be erased but must be added onto. It's about manifesting the encounters and experiences that we come across in our life. Some remain fresh and some fade away with time as we meet new ones. The color red is a token of both good fortune and misery like the encounters in our life. At the end of the piece, I was left with an artwork having the little parts of their souls that they have left into my abode which I will carry along in the warmth of those red footprints.

In Indian Hindu weddings, there is a post-wedding ritual where a new bride walks into the groom's home leaving behind red footprints as a symbol of prosperity.

Exploring the topic of memory, in space and time while creating individual experiences through a submissive approach as entering into a unified space.

2021, Performance
Fabriano Unica Paper, metal tray, tempra color,
600 x 70 cm (paper dimensions)

Video Links

<https://youtu.be/UqzXZDbl3Wk>

<https://youtu.be/CXuUbn70hpY>







Bit by Bit

2021, Performance

“Bit by Bit” represents giving, inspired by the writings of Kahlil Gibran the piece expresses a personal, social, and cultural message.

Video Link

“You give little when you give of your possessions. It is when you give yourself that you truly give. And is there anything that you would withhold? All you have shall someday be given. Therefore give now, that the season of giving may be yours and not your inheritors. We often say “I would give, but only to the deserving”. See first that you yourself deserve to be giver, for to be over mindful of your debt, is to doubt his generosity who has the free-hearted earth for mother and God for father.”

<https://youtu.be/swtVORio9w4>

Hairs are precious to one. This performance is an attempt to explore the unknown feeling of joy, gloom, and maybe nothingness in the act of giving. From a social and cultural point of view, in all cultures, human hair has been a powerful metaphor. Dating back to the Greeks and Romans, long hair was the ultimate symbol of femininity, health, social status, and wealth. In Hindu mythology, all the deities have long hair, unbound hair represents untamed senses and bound hair represents tamed senses. In Hindu tradition, the hair from birth is associated with undesirable traits from past lives. Thus, on the occasion of the Mundan ceremony, the child is shaven to signify freedom from the past and moving into the future. In the Sikh religion also, the hair holds a high level of sanctity.

It is about rejecting the expectations and myths of society. To reject the pre-established ideas of beauty about shaping an individual.



Morning Miracle

2021, Video projection on acrylic on canvas,
38 cm X 58 cm

As I get out of bed in the morning, the sunshine peeking through the gap under the door falls on my feet. At that moment when I look at my feet, it feels like a miracle that purifies my whole body and soul. I feel like a child, as I am born just now and as we say that every sunrise gives you a new beginning, a blessing, and a new ending. So I feel that some new energy has bestowed upon me with new hopes and reminds me to enrich myself, to love, to explore, and create to make this world more beautiful. It reminds me of omnipresence.

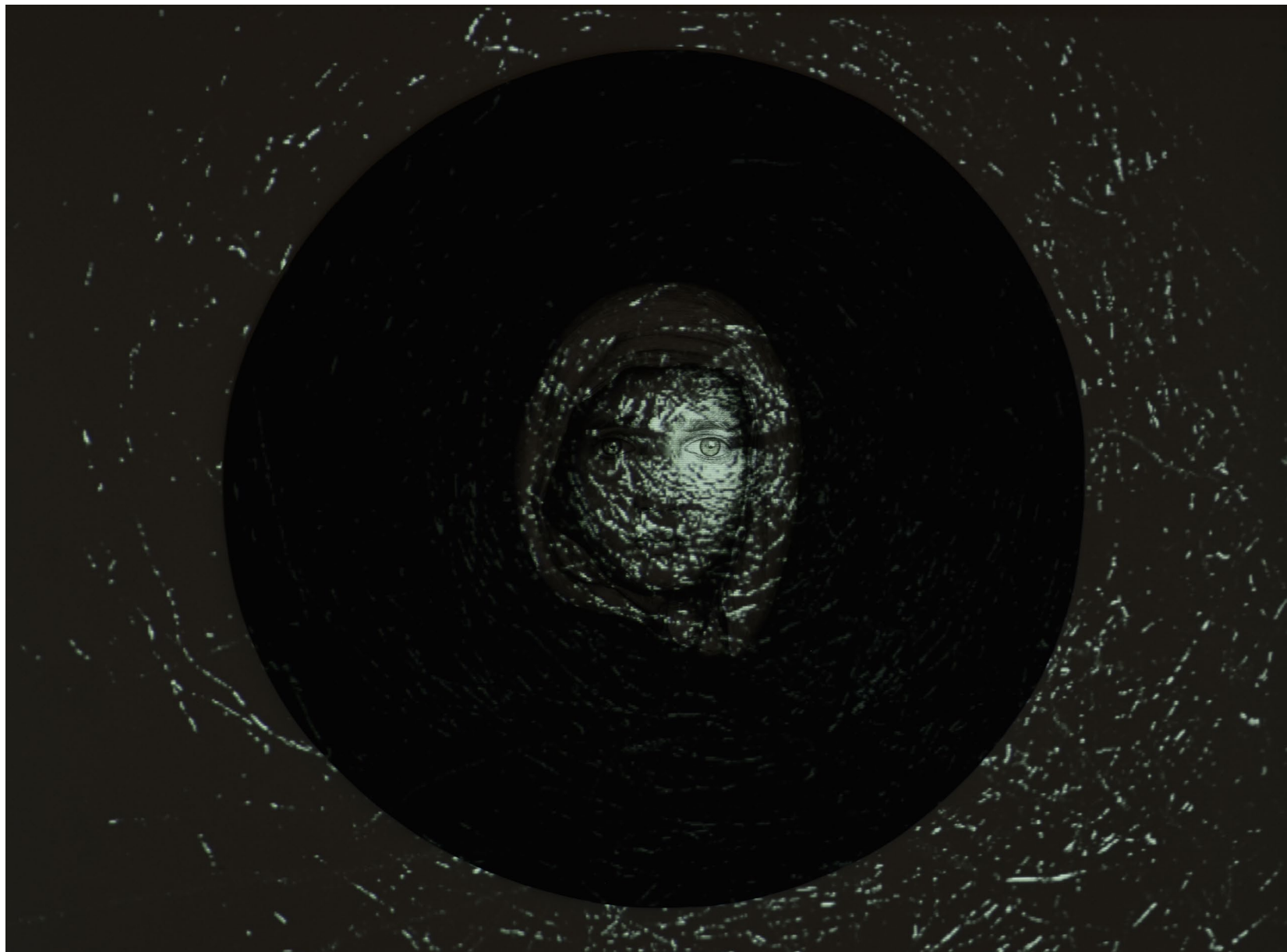
As I said, it feels like a miracle.
But this miracle isn't the same every day and so the energy.

Video Link

<https://youtu.be/R1a6KcMWW6w>







Circle of Life

2021, Photo projection on micron and acrylic on paper, 55 cm





Confined

2021, Shadow Projection on oil on canvas, 42 x 62 cm



Riccardo Felice

2021, Shadow Installation
Video Link <https://youtu.be/MrCj5K6r8Wg>



Kumartuli



Barefoot

2018, Photography, India



Basketry Shop

2019, Photography, India