



KALAKRITI
art gallery



SHAPES OF THE CONTINUITY

A Solo Exhibition by S D Hari Prasad



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Photo credits: Artist & Team



S D HARI PRASAD

S.D. Hari Prasad is a renowned Indian sculptor. He earned a Bachelor of Fine Arts from Andhra University and further honed his skills with a short-term course in Glass Kiln Casting and Fusing in Istanbul. Prasad's work has been recognized with prestigious awards like the National Award from the Lalit Kala Akademi and a Junior Fellowship from the Department of Culture, Government of India. His sculptures are featured in prominent collections, including the National Gallery of Modern Art, New Delhi. He has participated in numerous solo and group exhibitions nationally and internationally, showcasing his unique artistic vision and contributing significantly to the Indian art scene.

Shapes of the Continuity

....we are.

In Vedanta there is a reference to Rina Triya-the triad of obligations. It elucidates that any civil society is obliged to inherit the values of its culture and tradition from ancestors, preserve and build upon these for their furtherance and then pass these on to the posterity. Realising and practicing the principles such as the one stated above has perhaps been the reason for India to be one of the oldest continuous civilizations. Looking at the phenomenon from the point of view of human perception also one understands that a society's grasp of its past becomes a reason for creativity in the present. It stimulates all forms of contemporary expression allowing the meaning to seep through images, shapes and a plethora of other cultural activities.

While looking at this phenomenon of past and present as a continuum where lines of distinction between historical memories and personal experiences blur if not disappear, we realise an eternal source of knowledge within ourselves. A source which energises us to flow on and to be a part and parcel of this continuum.

.....and now, As we look around and try to assess the 'phenomenon' of sculpture happening around we understand that from the latter half of the previous century onwards we come across a wide variety of experimentation viz a viz the material, the form and even the theorising and conceptualisation pertaining to sculpture. This shift towards some meaningful experimentation may generally be attributed to an eternally curious and intrinsically innovative nature of artists in general and that of sculptors in particular. By virtue of the nature of their work along with a self decided freedom to conceptualise and execute the same, sculptors have been reasonably successful to impart to their work the characteristics of an innate intelligence, wit, humour and thought or all together as we may call it an 'aesthetic persona'....In much simpler words 'the reality

a work of art needs to attain'. This reality generally is subject to a language which artists coin to suit their perpetually changing personality and the requirements of the particular times. However yet, what seems to be a constant is that the said reality is some total of what an artist sees, reacts to, remembers, thinks about, perceives and then together externalises these aspects as a concrete manifestation. The whole process which may also be called as the process of creativity needs time ---a period of gestation to arrive at a state of independence that in turn imparts enough visual and formal strength to what is created. The strength that simultaneously decides the continuity and the contemporaneity of a work of art.



Dreaming the Beginning • Pink Granite • 17.7 x 35.8 x 11.4 in.

....enduring, outright, endearing.

As a sculptor as we know S.D. Hariprasad, comes from a family of Sthapathis' and as such from his early days he delved into various techniques of stone sculpture, image making and the temple building. Later on as he enrolled himself for a regular academic training in sculpture he followed and practiced a strict academic discipline and as such his earlier works involved his attempts to explore some 'outright and endearing' possibilities in figuration, a like of which one would generally not come across in the area of contemporary stone sculpture. I use the term 'outright and endearing' to indicate the technical finesse with which he dealt with his material in terms of retaining and even enhancing the surface quality of his massive stones. The appropriate dynamics of his figures, the balances and movements of his creative and free forms and so on worked symbiotically to work a carrier for a voyage through some well known and some absolutely unknown recesses of human nature. Consequently he developed a visual and formal language that would speak of his engagement with his surroundings, with any and everything local and through that certainly the entirety of relationship and life.



My Fish • Stone • 79.2 x 13.3 x 22.8 in. • 2005

....shapes of the continuity.

In light of the aforementioned context, 'Shapes of the Continuity the latest ensemble of S.D. Hariprasad's 'machine assisted works' in different types of stone must have had various and intense reasons to become. For example the artist's inherent desire to experiment with his material and try to surpass its limitations and as such his own ...His yearning to thus transit into an area where he possibly meets his enhanced aspirational space.....where his material forms a clearly perceptible 'congealed continuity'.

The joy and satisfaction of innovation by creating forms which though are simple and 'matter of fact' but still stand for a different and deeper truth as some potent signs or even the symbols which more often than not represent the concept of time as continuous progression of our changing existence that occurs in an apparently irreversible succession from the past through present.



Unfolding Journey + Base Plate • Granite • 18.8 x 31 x 17.3 in.

.....geometry and metaphysics,

Let us also not forget that there is an intense relationship between geometry and metaphysics. This relationship through centuries has enabled us to draw diagrams or make shapes as would be seemingly so simple and yet loaded with content and the possibility of connotation. Traditionally also while trying to understand the nature of art we readily accept to go along the route of natural human characteristics, behaviours and their metaphysical implications.



Recollecting the naturalness • Granite • 43.7 x 42.5 x 15.3 in.

No matter 'shapes of the continuity' in form and concept activate our basic instincts viz a viz the continuity of time, and through that as to how we think, feel, behave and take a holistic approach to our experiences and the interconnectedness of thoughts. Consequently we feel as coming closer to aspects of the eternal, the universal and immortal at one and the same time. It is somewhat like a magical function that enhances in us a feeling for a closed system of meanings similar to that in the mind of the artist during actual transition of thought into a particular and perceptible form. Such simultaneous involvement at various levels at times diffuses the distinction between the real outside and the ideal in mind. At this particular level what inspires an artist may not matter really. In any case the end product or the so called work of art attains a reality unto itself. That is what we broadly see in 'the shapes of continuity'.

What matters further is the working virtuosity of S.D. Hariprasad. As Geeta Kapur puts it - is an artist's method to abbreviate, upturn or reanimate the signs. With the orientals it has been the central principle of aesthetics and art production. As compared to other cultures our sign system is more explicit and as such every intervention sparkles.....!

- Rajendar Tiku

A distinguished sculptor and Padma Shri awardee, is a grantee of the Gottlieb and Pollock-Krasner Foundations. He has also received the National and Triennale India (International) Awards for his exceptional contribution to sculpture.

References:

Vedanta.

K.G. Subramanyan, Geeta Kapur.

Differing Concepts of Art; An Introduction, Ursula Bickelman.





Recollecting the Naturalness • Granite • 43.7 x 42.5 x 15.3 in.



Transformation • Granite • 18.8 x 31.2 x 17.3 in.





Geometry of Life • Granite • 28.3 x 50 x 13 in.





Becoming • Granite • 31.8 x 28.3 x 14 in.





Vector of the Way • Granite • 38. x 35.8 x 21.2 in.





Dreaming the Beginning • Pink Granite • 17.7 x 35.8 x 11.4 in.





Unfolding Journey + Base Plate • Granite • 18.8 x 31 x 17.3 in.





Morf 3 • Marble • 7.4 x 12.5 x 8.6 in.





Offers • Granite • 6.2 x 17.7 x 3.5 in.





Insearch 1 • Granite • 15.7 x 10.2 x 11 in.





Contemplation • Green Marble • 5.9 x 5.5 x 3.5 in.





Motivating Self • Granite • 37 x 54 x 38 in.





Transforming • Granite • 9.5 x 14 x 3.5 in.





Prayatna • Lime Stone • 9 x 15 x 5 in.





Bothways • Sand Stone • 44.8 x 21.6 x 16 in.





Points of Expansion 1 • Granite • 11 x 45.6 x 17.7 in.



Points of Expansion • Granite • 37.7 x 40.9 x 11.8 in.



Embracing the Unknown • Granite • 37.7 x 14 x 16 in.



Morf 4 • Granite • 8.2 x 12.9 x 14.2 in.



Thapana • Lime Stone • 6 x 14 x 5 in.



Finding Way • Granite • 3 x 12 x 3 in.



Unfurling Path 1 • Red Granite • 74 x 10.6 x 8.2 in.



Rooting • Granite • 7.8 x 8.2 x 2.3 in.

S. D. Hari Prasad Achari

Born, 1970 at Allagadda, Kurnool Dist., A.P

ART EDUCATION AND TRAINING:

Bachelor of Fine Arts, Andhra University, Visakhapatnam; Completed in 2000.

Short Term Course in Glass Kiln Casting and Fusing; Glass Furnace Foundation, Istanbul, Turkey. Completed in 2006.

AWARDS, FELLOWSHIPS, GRANTS, RECOGNITION:

-1998 National Award, Lalit Kala Akademi (National Academy of Art), New Delhi

-2000-2001 Junior Fellowship, Department of Culture, Government of India, New Delhi

-2004 The Jury of ARTIade 2004 (Olympics for Visual Arts) Athens/Berlin has chosen the work 'He' for the ARTIADE show in Athens, Greece.

-2006 Grant Award by India Foundation for the Arts, Bangalore, India

SCULPTURAL PROJECT WORK:

- 2013-2020 : Sriparvatarama (Buddhavanam) at Nagarjunasagar, Telangana state

SOLO EXHIBITIONS:

- 2012 'HEADS', Galleria, Mumbai

- 2006 'Uncensored' Kalakriti Art gallery, Hyderabad

- 2006 'Poetry in Stone' at Lalit Kala Akademi (National academy of Art), New Delhi

- 1998 Abburi Kala Kendram, Visakhapatnam

- 1998 Contemporary Art Gallery, Ahmedabad

IMPORTANT GROUP PRESENTATIONS:

- 2024 Sculpture by the Sea, Bondi 2024, Sydney, Australia

- 2024 NEWS Artfest, State Art Gallery, Hyderabad

- 2024 Sculpting in Time, Gallery Space, Hyderabad

- 2023 I sculpt, Bikaner House, New Delhi

- 2012 India Art Fair, New Delhi
- 2011 Big picture, Sumukha Art Gallery, by Tasveer House, Bangalore
- 2009 'Marvelous Reality' Gallery Espace, New Delhi
- 2008 'Harvest 2008', Arushi Arts, New Delhi
- 2007 Harmony Art Show, Mumbai
- 2007 Mapping the south' in Dubai-UAE, organized by Vinnyasa premier art gallery.
- 2006 'Sands of Colours' Art N Soul Art Gallery, New Delhi
- 2005 State Art Gallery, Hyderabad
- 2004 'ARTiade'| Olympics of Visual Arts |, Athens, Greece
- 2002 All India Art Show, Vinyasa Art Gallery, Chennai.
- 2001 5th AAW show, Birla Academy of Art, Mumbai
- 2001 Jahangir Art Gallery, Mumbai.
- 1999 ARTODAY, New Delhi
- 1999 Best of the Year 1998, Regional Center, Lalit Kala Akademi, Chennai.
- 1999 Chithra Kala Parishad Galleries, Bangalore.
- 1998 41st National Art Exhibition Lalit Kala Akademi, New Delhi
- 1997 All India Mini Sculpture Exhibition, Karnataka Shilpa Kala Academy, Bangalore
- 1997 All India Art Contest, SCZCC, Nagpur

SCULPTURE SYMPOSIUMS:

- 2024 International Sculpture Symposium, Uttarayan Art Foundation, Baroda, Gujarat
- 2018 Sculpture Symposium, RMZ Foundation, Bengaluru
- 2013 International Sculpture Symposium, Uttarayan Art foundation, Baroda, Gujarat
- 2012 International Sculpture Symposium, organized by JN Fine Arts University, Hyderabad
- 2011 Sculpture project camp by Bangalore Development Authority, Bangalore.
- 2010 Bangalore Development Authority, Bangalore for their sculpture park project
- 2010 Kannada University, Hampi
- 2008 Artists Camp in Angkorwat and Bangkok by Popular Prakashan, Mumbai
- 2006-07 International Sculpture Symposium, organized by Harmony Art Foundation, Mumbai

- 2006 Full Circle 'A Waste to Energy' ferrous metal work shop, Hyderabad
- 2006 Krishnakriti Annual Festival of Art & Culture, organized by Kalakriti Art Gallery, Hyderabad
- 2003 & 2002 International Sculpture Symposium, Bhopal. India sponsored by M.P. Housing Board, conducted by Mr. Robin- David
- 2002 Sculpture Symposium "SHILPAM 2002", Hyderabad: Sponsored by P.L. Raju Constructions, Hyderabad,
- 2001 National Sculptors Camp organized by Lalit Kala Akademi, L.V. Prasad Eye Institute, Hyderabad
- 2000 International Sculpture Symposium, Stone 2000, Baroda, Organised by Jyoti Ltd conducted by Shri Nagji Patel
- 1998-1999 All India Sculptors Camp, Organized by Visakhapatnam Municipal Corporation, Visakhapatnam

SELECTED BIBLIOGRAPHY:

- India Today: 'His Excellency' By Amarnath K Menon - The Hindu: 'Creativity in stone' By B. Padma Reddy
- Indian Express: 'Sculpting with Style' By Sharmila Sagara, Ahmedabad - Deccan Chronicle: 'A Rhapsody on Stone' By V S Krishna, Visakhapatnam
- The Hindu: 'Mellow creations' By Pratima Sagar
- Indian Express: 'Demystifying the Gods' By Avani Rao Gandra
- Asian Age: 'Thoughts and Tortoises Occupy AP Sculptor's Mind' By S. Dutta

WORKS IN COLLECTION:

- National Gallery of Modern Art, New Delhi. HMDA-Hyderabad
- Visakha Municipal Corporation and more works in private collections in India and abroad.





Kalakriti India:

Kalakriti India is a group of companies in the field of Art, real estate and hospitality that is devoted to acquisition, preservation, and promotion of art of Indian origin or art that features India as the subject.

The Kalakriti Art Gallery:

Kalakriti Art Gallery, now 22 years old, has established itself as the leading art gallery in Hyderabad and South India. Renowned for its significant contributions, the gallery focuses on exhibitions of contemporary artists and masters, having hosted numerous solo and group exhibitions featuring renowned and emerging artists. Additionally, Kalakriti has participated in various national and international art fairs, including the India Art Fair in New Delhi and the Kochi Biennale. These efforts include critical alliances with museums and cultural institutions both in India and abroad.

Kalakriti Art Gallery seeks to promote diverse artistic perspectives, expanding beyond traditional paint and canvas to include photography, installation, video, and performance art. The gallery frequently hosts interactive sessions, book releases, panel discussions, and various art-related events and collaborations.

The gallery has published numerous breathtaking publications with the support of remarkable writers, curators, and critics, producing hundreds of illustrated exhibition catalogues and literature on ongoing exhibitions and artist projects.

Actively collaborating with organizations such as Alliance Francaise, Goethe-Zentrum, and the University of Hyderabad, Kalakriti has organized numerous joint programs. The gallery has also been involved in significant public art installations in Hyderabad, including the Street Art Project, the IKEA India Underpass Mosaic Mural project, the IKEA India Median Sculpture project, and the LOVE HYDERABAD installation.

Kalakriti Archives:

KA is widely acknowledged as one of the largest private collections of antique photos and rare maps of South Asia. Kalakriti Archives participated in the Kochi - Muziris Biennale 2014 and exhibited its collection of regional and religious maps from the Indian sub-continent. Then in 2015 an exhibition titled "Cosmology to Cartography" was held at the National Museum, Delhi. In 2018, the show Time, Space and Place was held during the Krishnakriti Festival in Hyderabad and this show traveled to IISC, Bangalore in March 2018. The maps are also available on Google Arts & Cultural.

The Krishnakriti Foundation:

Incorporated in 2003 in memory of Shri Krishnachandra B. Lahoti, the Krishnakriti Foundation is dedicated to uplifting the artist community and promoting India's rare art forms. The Foundation celebrates three pillars of life: art, culture, and education.

In partnership with the French Embassy in India, the Foundation offers fellowships to study fine arts and architecture at prestigious institutes in France. Additionally, the Foundation collaborates with the Department of Prisons, Govt. of Telangana, to conduct art camps in jails.

Art Café: Art Café offers well-curated lifestyle products inspired by contemporary arts and traditional crafts for home decor.

The Gallery Café is the perfect blend of refined atmosphere and delectable delights. The Gallery Cafe has been recognized by the New York Times as one of the top ten places to visit in Hyderabad for its art, ambiance and food.





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Open on all days (11 am - 7 pm)

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