



jagruti.....
AN AWAKENING POWER

In this series I tried to show the power of the Indian women *THE CREATOR, THE MOTHER, THE SHAKTI, THE STRENGTH, THE LIGHT, THE SPIRIT, THE LIFE OF LIFE, THE TREASURE, THE DESTROYER*, which is emerging and awakening the society known as JAGRUTI (AN AWAKENING POWER).

Medieval India was supposed to be the dark age and it caused in the decline in women's status, which gave rise to some new evils like sati, ahar, child marriage, restriction on girl's education.

Due to so many social reforms women in India slowly got recognition for their real potential. They started questioning the rules laid down on them by the society. As a result, they started breaking barriers, evolved out of the cocoon and earned very respectable position in the world.

In the same way modern women in India is sort of a paradox. On one hand they are at the peak of ladder of success and on the other hand they are mutely suffering the violence afflicted on them by their own families and society.

When compared to the past, Indian women in modern times have achieved a lot but in reality they have to still travel a long way. They need to fight to get the right to conquer their destiny.

Today Indian women have excelled in each and every field. There is no arena, which remained unconquered by Indian women. I hope India women have mastered anything and everything which a woman can't dream of.

To fulfill their dreams and to excel in different fields, I feel they need some more power...

AN AWAKENING POWERJAGRUTI.

Sridhar Poluru



jagruti
AN AWAKENING POWER

**A Solo Exhibition of Recent Paintings
of
Sridhar Poluru**

at
Shridharni Art Gallery

205, Tansen Marg, Triveni Kala Sangam, New Delhi

from
20th to 30th April, 2009

“AN AWAKENING - JAGRUTI”

Sridhar's theme, in this series of paintings, is on women's awakening and their growth in every walk of life. How do we understand this term 'Awakening'? Are women waking up from a dormant stage of their sleep, or are they ceasing their stage of siesta? This word is certainly indicating the presence of some potential in them. 'Women started knowing and exploring their capacities', he says. Viewer can pose a question that what is the direction of her growth in Sridhar's understanding?

Viewers might feel that these images on display have taken a flight from the verses on mythical goddess-'Devi Stuti'-Goddess as 'Bestower', a 'Symbol of Purity', etc. But his compositions are different from the bound agendas of such fixed textual sources. Sridhar's narrations are not the exact illustrations of those verses. Probably he is finding visual explanations to suit this worldly woman's life while understanding the essence of those verses. His compositions might reveal the meanings- "She is the Fire under Woods", "She is a seed under the social soils," "She is a letter in a sentence while spreading the knowledge." "She is a messenger of that world of peace that is a necessary element to balance this world", etc. Such meanings of his compositions do not define the space of that woman. She acts with reverence, irrespective of the location, whether she is in the inner walls or outer walls of the household.

The women's Images in these compositions neither appear like a goddess figure of that world or of this real world. She is semi-abstract and hung between real and imaginary worlds. Her postures display actions but the movements are introverted. They impress upon the viewer that she is probably bogged down to slumber by the world's mockeries of her trials to explore her potential; but they also convey that she does not give up and rises again and again. This woman pursues her aims quietly.

There are certain common elements that are found as characteristic features in every painting of this series. There is one woman-protagonist figure that dominates the compositions. Her facial features are more on the robust expression and the rendering of those features is not that sensuous for stereotypical and conventional understanding about women. The form of that woman is neither voluminous on a three dimensional format nor on the two dimensional scheme of Indian traditional paintings. The flower garland tied onto her hair-do in a semi-circular fashion

appears to balance the colour composition rather than reveal a feminine gesture. There is a delicate net like growth appearing in small patches on every composition. He says it is his visual symbol to show the amount of 'awareness growth' within the woman or society. They look like embroidery designs done with black thread. On the whole there is a perfect continuity on lines drawn and curves of colours that take care of the viewer's visual appreciation. Many of such design elements are merging well, enhancing the subtlety of composition. Even if the artist has applied flamboyant pinks or fluorescent greens, the colours are perfectly mixed to match that appeal. He is inspired by the traditional 'Tankha' paintings' colour compositions and textile designs of block printing. He applied those elements to suit these compositions.

The paintings are explaining that women on the compositions are finding ways to transform the strength of that abstract goddess to this platform of reality. In one of the compositions, the woman depicted has taken over the striped skin and colour of the tiger-Goddess's 'Vahana', as that animal symbolizes courage. Cock- a bird's image is well merged in the background of a composition that represents the awakening-'Jagruti'. One woman figure is standing on a lotus leaf probably to indicate that she is like a 'water drop on a lotus leaf' not affected by any situations and problems. Another image of a woman is engrossed in her meditation-'Tapasya' while fulfilling her responsibilities. One of the compositions displays 'Kamadhenu'-a mythical cow as a metaphor for woman. This cow flies ahead of the mundane life of the house-hold along with its aspirations. This use of a cow as a metaphor for a woman is not new and has been repeatedly done in the past.

Sridhar says "I enjoy taking up a subject of social relevance and I like to read further about the topic. That is the reason why each time the body of my work differs from the previous series of paintings..."

He is depicting a rosy picture of women's growth. The images explain that she is selflessly and diligently fulfilling the duties that are in the list of society's demands. Compositions do not display the moods and power of Durga or Kali, alert and aggressive goddesses who shatter all obstacles in their path. Probably she is yet to find a way to realize the core of her dreams, for her own revelation, in this world of reality.

Balamani M

April, 2009.

"The best part of Sridhar as an artist is he is always in search of new idioms.

There, he works hard on it and tries to do something with his creative work. He is not bothered about others or market directly. He is mainly interested in figures and its relation to the outside and the inner self. You can see, experience the different phases of his work and you will find himself there expressing through his paintings.

This time he has taken social contacts in which everybody is affected in one way or the other. Mother, Shakti, and Jagruti is depicted in many ways and in different attitudes in India and that way the world. Sridhar has taken this theme and worked on it. In his own way he has taken the root and played with his expressions.

We have not given ample stress on women's world. So, we hear many things from different parts of world. The past and present has given us lot of material to work on it. I congratulate Sridhar for working on this subject giving due respect to the past and to his own creativity".

Haku Shah
Renowned Artist

April 2009

"Hum Savita"

After listening to Shridhar's paintings of women, I hear each woman's pronouncement "*Hum Savita*" meaning 'I am the Sun'.

I recognize the gaze of Shridhar's woman in the picture that stresses *her* perspective of the worldview like the concept of *ubuntu* in Africa.

Day in, day out like the Sun, the woman works, produces, creates, conserves, preserves, manages, shines and hides. As the Sun, she balances the kinships and relationships of all those on the earth. The woman cuts across all boundaries. She is the continuity. She is a wife, a mother, an elder. She is the past, the present and the future. She is ever moving, awakening the globe. The globe is her home, her home the globe. Her shine brightens the future, her darkness exit the past. So does each woman in the picture telling us that she is the Sun: "*Hum Savita*."

My very best wishes to Sridhar on exhibiting the woman in his perspective, as an artist.

Ela Bhatt

April 2009

"An artist's perception of life is always interesting. Sridhar Poluru's images give a new dimension to the feminine form. Animals, flowers, etc evolve around the grace of the women and I enjoyed the various bhavas unleashed by these images".

I wish Sridhar all the best.

Mrinalini Sarabhai

April 2009

Woman An Awakening Power

Knowledge is a multi faceted tool that shows its impact in professional world, financial security and social dynamics of a woman's life. This gives a woman confidence to embark upon every aspect of career. It encourages her to set high goals and standards, enabling her to think big and achieve even bigger targets. With this she attains poise to lead, command and deliver to reach a level of empowerment. And yet the finesse is in being able to balance work and life. The quality of time you invest in each role is what matters the most, finally enjoying womanhood while pursuing ambitious goals.

Canna Patel
Director
HCP Interior Architecture Pvt. Ltd.

April 2009



Medium : Mix Media
on Canvas
Size : 36 x 36 inches
Year : 2009



Medium : Mix Media
on Canvas
Size : 36 x 60 inches
Year : 2009



Medium : Mix Media
on Canvas
Size : 48 x 48 inches
Year : 2009



Medium : Mix Media
on Canvas
Size : 36 x 60 inches
Year : 2009



Medium : Mix Media
on Canvas
Size : 48 x 48 inches
Year : 2009



Medium : Mix Media
on Canvas
Size : 36 x 48 inches
Year : 2008



Medium : Mix Media
on Canvas
Size : 48 x 48 inches
Year : 2009

SRIDHAR POLURU

Born: 1968, Andhra Pradesh

EDUCATION & EXPERIENCE

1995: Worked at Kanoria Center for Arts, Ahmedabad
1994: B.F.A. (University first rank) Andhra University
1988: BSc.Nagarjuna University, Andhra Pradesh

GROUP SHOWS & PARTICIPATIONS

2008: Jahangir Art Gallery, Mumbai
2008: Lalit Kala Academy, Delhi.
2008: Cymroza Art Gallery, Mumbai.
2007: Samanvai Art Gallery, Jaipur
2006: Group Show- Habitat Center, New Delhi
2005: Celebrations-Marvel Art Gallery, Ahmedabad
2005: 45th Rajya Kala Pradarshan, Organized by Gujarat State Lalit Kala Academy, Ahmadabad
2004: 18th All India art contest conducted by South Central Zone cultural center, Nagpur
1994: Group Show-Taj Residency, Vishakhapatnam
1994: Participation in an Exhibition for the sake of Earth quake victims of Maharashtra Bharat Bhavan, Bhopal
1993: South Zone Youth Festival-Gulbarga University, Organized by Association of Indian Universities, New Delhi
1993: Workshop on Creativity-I.T.C., I.L.T.D. Division, Guntur
1993: 6th Rashtriya Kala Mela-Madras-by Lalit Kala Academy, New Delhi
1991: Annual Exhibition, Vishakhapatnam

SOLO EXHIBITIONS

2009: Solo Exhibition "JAGRUTI: An Awakening Power" at Shridharani Art Gallery, New Delhi
2005: Solo Exhibition of mix-Media Works-Triveni Art Gallery, New Delhi
2005: Solo Exhibition at Prakrati Arts, Chennai
2005: Solo Exhibition at Ananya Art Gallery, Pondichery
2004: Solo Exhibition of paintings at Nehru Centre, Mumbai
2003: Solo Exhibition of charcoal drawing at Contemporary art gallery, Ahmedabad
2003: Solo Exhibition of paintings, Archer Art Gallery, Ahmedabad
2001: Solo Exhibition City Pulse Art Gallery, Gandhinagar, Ahmedabad
2000: Solo Exhibition of Paintings- Contemporary art gallery, Ahmedabad
1998: Display of Drawings-NIFT, Gandhinagar, Ahmedabad

COLLECTIONS

Cultural Department of Russian Federation, Russian Consulate, Mumbai
Gallery Visual Art, Middlesex, London, UK
Gallery Art Motif, New Delhi.
Marvel Art Gallery, Ahmedabad
Ananya Art Gallery, Pondichery
Shrishti Art Gallery, Hyderabad
Samanvai Art Gallery, Jaipur
National Innovation Foundation (NIF), Ahmedabad
Society for Research and Initiatives for Sustainable Technologies and Institutions (SRISTI), Ahmedabad
At various individual collections in India and Abroad.





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