



## **PRASHANT PANDEY**

### **Biography**

Prashant Pandey was born in 1984, Jaipur, India and holds an M.F.A in Sculpture from the Faculty of Fine Arts, M.S. University, Baroda, India and a B.F.A. in Sculpture from Rajasthan University, Jaipur, India. Prashant has received the Lalit Kala Academy Award in 2009 and 2010 as well as the Bhupen Burman Award in the same year. His first solo show, "Shelf-Life" was curated by Abhay Maskara in 2010 at Gallery Maskara, Mumbai, India. He was selected by the faculty at M.S. University, Baroda to be an artist in residence at Ecole des Beaux-Arts, France for four months until February 2011. In September 2011, he was part of *(M)other India*, Galerie du Jour – Agnès B, Paris, France and was on the longlist for the ŠKODA Prize 2011-2012. In 2012, Pandey participated in the India Art Fair, New Delhi and the ŠKODA Prize exhibition at the Lalit Kala Akademi, New Delhi and the VIP Art Fair 2.0 (online). "Shelf Life II" opened in September 2012 and was Pandey's second solo show at Gallery Maskara. In 2013 Pandey participated in the India Art Fair, New Delhi, India. In 2014 Pandey was selected by curator Jitish Kallat to participate in the Kochi-Muziris Biennale, Cochin, India. In 2016 he was part of a group show titled TIME at Gallery Maskara, Mumbai, India. In 2017 the artist was part of a group show 'Sculpture Park', Nahargarh Fort, Jaipur, India curated by Peter Nagy and a group exhibition titled 'Waste Land' at Tarq, Mumbai, India curated by Birgid Uccia. In 2018 he was part of the second edition of the group show 'Sculpture Park', Nahargarh Fort, Jaipur, India curated by Peter Nagy. The artist lives and works in Jaipur, India.



### **Education**

2010 M.F.A in Sculpture, Faculty of Fine Arts, M.S. University, Baroda, India

2007 B.F.A. in Sculpture, Rajasthan University, Jaipur

### **Solo Exhibitions**

2012

*Shelf Life II*, Gallery Maskara, Mumbai, India

2010

*Shelf-Life*, Gallery Maskara, Mumbai, India

### **Group Exhibitions**

2018

*Sculpture Park*, Nahargarh Fort, Jaipur, India, curated by Peter Nagy

2017

*Sculpture Park*, Nahargarh Fort, Jaipur, India, curated by Peter Nagy

*Waste Land*, Gallery Tarq, Mumbai, India, curated by Birgid Uccia

2016

*TIME*, Gallery Maskara, Mumbai, India

2014

*Kochi-Muziris Biennale*, Cochin, India, curated by Jitish Kallat

2013

*India Art Fair*, New Delhi, India

2012

*VIP Art Fair*, Online

*The ŠKODA Prize Top Twenty 2011-2012*, Lalit Kala Akademi, New Delhi, India

*India Art Fair*, New Delhi, India

2011

*(M)other India*, Galerie du Jour – Agnès B., Paris, France

*Atelier*, Penone Studio Artists, ENSBA Paris, France

2009

*Preview*, Faculty of Fine Arts, M.S. University, Baroda, India

2008

*Integration*, Faculty of Fine Arts, M.S. University, Baroda, India

*Kreation Myth*, Jawahar Kala Kendra, Jaipur, India



2007 – 2003

*Student Exhibition*, Rajasthan Lalit Kala Academy, Jaipur, India

*Annual Exhibition*, Dhoomimal Art Gallery, Delhi, India

*Ekprayas*, Tsunami Relief Fund, Jawahar Kala Kendra, Jaipur, India

*Naam*, Jawahar Kala Kendra, Jaipur, India

*24th Student Exhibition*, Jawahar Kala Kendra, Jaipur, India

*Naam*, Jawahar Kala Kendra, Jaipur, India

### **Awards**

2010 - 2009

Lalit Kala Academy, Jaipur, India

Bhupen Burman Award

Lalit Kala Academy, Delhi, India

### **Press Quotes**

"“Missed”, in the shape of a baby turtle, is created out of discarded newspapers and letters, burnt in places to evoke the texture of that creature’s belly. Suspended in mid air, it brings to mind the fragility and vulnerability of turtles in particular and ecology in general. This frailty is offset by the chunkiness of “Black Moon”, composed of broken asphalt pieces, a symbolic remnant of progress. The metaphor of brokenness continues into the next room with “Love”, a cracked heart fashioned out of marble blast stones held together by an iron mesh and industrial glue. Pandey introduces some levity in “As I Cut Them”. A wig repurposed from used copper wire and mild steel, is surrounded by what appear to be sheared locks of hair – the installation is encoded with two levels of renunciation." - Karanjeet Kaur, Oct 26 2012, Shelf Life II, TimeOut Mumbai, Mumbai, India

"“Yellow” is an off-white cube, which looks unremarkable until you realize Pandey sculpted it out of sweet lime bagasse (the dry pulpy residue that has been left behind after the fruit has been juiced). The circular fruit has died and been reborn as a white cube. “ As I Cut Them” looks like it belongs in a hair salon because it seems to be made up of swatches of hair that look shiny and soft, like ponytails from a shampoo advertisement. They’re actually bunches of sharp, spiky copper wire. “Love”, a massive heart-shaped sculpture that hovers in mid-air, is made of marble blast stones that give the work an almost balloon-like quality even though marble is anything but light and airy.” – Deepanjana Pal, Oct 7 2012, Art of Rejection, DNA The Magazine, Mumbai, India

"...given the formal and conceptual pleasure of this awe-inspiring show...you can place your bets on this talent." - Vishwas Kulkarni, Aug 2010, Starting from Trash, Mumbai Mirror, Mumbai, India

"In the exhibition, it's the perishable nature of, well... life that comes under the microscope. Using cobwebs and expired chocolate on the tamer side, and blood and urine on the other, the show is deliberately cast to have little lasting tangible value to either Pandey or the gallery. The artistic value, however, is likely to leave a longer impression...It is a testament to his nifty handiwork that the delicate and the monstrous are wrought in such pretty form...there are three works in particular that elicit a strange cocktail of responses that vary from disgust and repulsion to admiration and even the urge to touch...[Gift, Universe, Crash Trash]" - Nayantara Kilachand, Sept 2010 Virtual Tour: Shelf-Life, Mumbaiboss.com, Mumbai, India



“Shelf-Life” is particularly successful because each work gives the distinct impression that something is missing or absent from view, and that this something is the actual object of value... Pandey is most successful with his handling of delicate materials, which he transforms totally, sometimes to the point of being unrecognizable... Smell is also central to the experience of viewing these works, as Pandey’s materials carry odors as a mark of their ephemerality.” - Avni Doshi, Sept 2010, Pandey Pummels Our Senses, ArtSlant.com, India

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