

Virendra maurya b. 1993, India

Among the diaspora of internally dispersed economic migrants in India the village or 'Gaon' is endearment of belonging and placement of identity. Idyllic memories betray truths of casteism and denudation of land and natural resources. Born in 1993 in the hills of Dadra Pahadi in Mirzapur, Uttar Pradesh, Virendra Maurya is a multi-faceted visual artist, whose practise ranges from luminism, installation, material, to paintings, prints, etc. Virendra completed his BFA from Benaras Hindu University followed by his MFA from Hyderabad Central University. He was brought up in a family of farmers, surrounded by nature, which connected him to the values of the environment, an experiential inspiration to be seen in his practice. A sense of ownership that we hold to nature be it our villages, to land, our states and geographies is what Virendra illustrates with his complex canvases that traverse various surfaces.

Virendra's oeuvres are often inspired by the surrounding landscapes of wherever he may be. His experiences have given him the opportunity to observe nature upfront and close - the constant cycle of life and death or rebirth. Similar to Jackson Pollock's vigorously spontaneous drips, also called "action paintings", that feature spontaneous movement through seemingly chaotic marks. Virendra's works also feature a similar sense of constant movement and motion. Every stroke and action carried out consciously conveying his emotions of pain, violence, etc. Virendra is inspired by artists like Anselm Kiefer and his use of innovative and unconventional use of diverse materials that he combines according to the emotions that stir in him; also influenced by Arte Povera. Maurya's materials which composed his art are drawn from his long observational walks which oft ended as a spree of finding art. His installation work often comprises found object, wood, stone, paper pulp, industrial material, etc

A unique individuality in Virendra's practice is his use of organic material, by providing them with a purpose to convey his inner feelings. His practice stretches to the exploratory surreal concepts of time, its non-linear movement, man's changing interaction with his surroundings and our relation to space. Here we discover his ability to animate games, in a post-internet scenario we see an artist from Mirzapur contesting 'Time and Space' where linearity is lost in speed and the landscape lost in multiple planes of vision. His journey in art did not start in Benaras or Hyderabad rather it began in Mirzapur, a mofussil provincial town now 'Amazon Prime' famous through a popular series on crime. When your geographical belonging in a country of 1.3 billion is immediately associated with feudal mafias and murder, like a Colombian instantly connected to Cocaine in a social setting, the humour gives away to deep insight. Virendra first studied science in a local college in Mirzapur where he enrolled to learn Visual Art. A strange choice, but the art teacher in the school was famous at teaching visual art and preparing students for the Benaras Hindu University. Art transformed his surroundings and his sense of self and beyond the influences of other artists his surfaces narrate his story

Virendra Maurya

By passion with profession : artist / environments activist/ dreamer for better future

Solo / Group Exhibition

2021: Ongoing (alternate lifetime dual solo) art and soul gallery Mumbai.

2019: Solo show , enchanting illusion Dhi Artspace Gallery, Hyderabad

2018: Group show, 2018 Dynamic Desire Dhi Artspace gallery , Hyderabad,

Participation exhibition

2017: Birla Academy of art and culture

2017: Prafulla Dahanukar Art Foundation
(Award)

2016: Camal Art Foundation Kokuyo camlin
(Award)

2015/16: Best collage of **award** B.H.U.

2015: prarambh Indias 1 student art festival

2013/14:Best sketching **award** B.H.U.



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Education

M.F.A.- Hyderabad central University S.N. School department of fine art in painting 2018

BFA- Banaras Hindu University.
visual art department of painting
2016

Core qualification :painting

Skill

Multidisciplinary Art practice
/Material/ Visual and idea exploring
Game artist

Residency / camp

2018: khoj peers residency 2018 (INTERNATIONAL ARTISTS ASSOCIATION)

Open studio / workshop

Open studio: 2020 at gogo artist studio

Final display: 2018 S.N. School Department of fine art

Kerala Lalit kala: 2017: workshop

2018 Sight specific workshop: under Prof.Sunil Mamadapur H.C.U.

2017 Sight specific Workshop: under Prof. Sancchain Ghosh S.N. school H.C.U.

Public Art Project

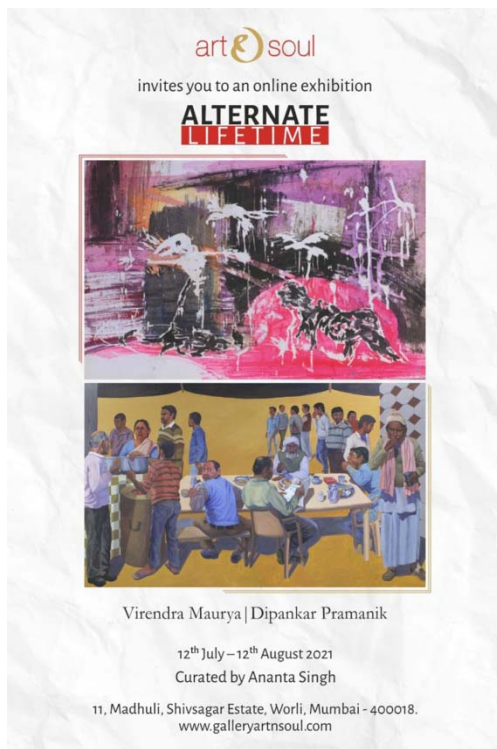
For: Hyderabad Central University

For: Telangana state police academy

Experience

2018 to 19: Assistant Prof. Sri Venkateshwara college of art
Hyderabad.

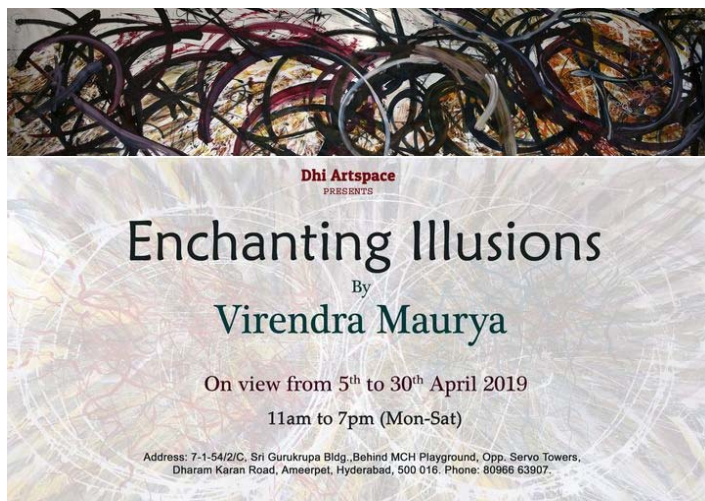
Game experience –golive.co.in



Ongoing Dual Solo .

<https://galleryartnsoul.com/viewing-room-virendra-maurya-dipankar-pramanik/>

<https://bit.ly/3esRmr4>



dhiart.com/allegories-of-threads



the desire who want to see sky view, acrylic on canvas, 6x15 ft, 19 to 20

This painting began in very unconventional manner and my reaction started playing line with force of my body. many layer of wet material I started throwing on surface creating a mark of material transformation, also it's a reflections behind distraction and construction, I did this process many time and removed many time. This relation making a bridge and deep profound relation with transformation of landscaping, This is the dark time where landscape identity passing through.



bone flower, acrylic on canvas, 15x 7 ft 2019 to 2020

this era began with politics of land , many layers of borders , zones , claustrophobic environments ,murder and violence around it's a kind of war the mode we created. Title of Bone flower its very sensitive combination of bone and flower its creating very dominating meaning behind (bone flower) And making relation with time. As we interning into an environmental disaster zone, We created by own many privet zone. This painting remind me about my existence.



Gorilla power 5x6 ft

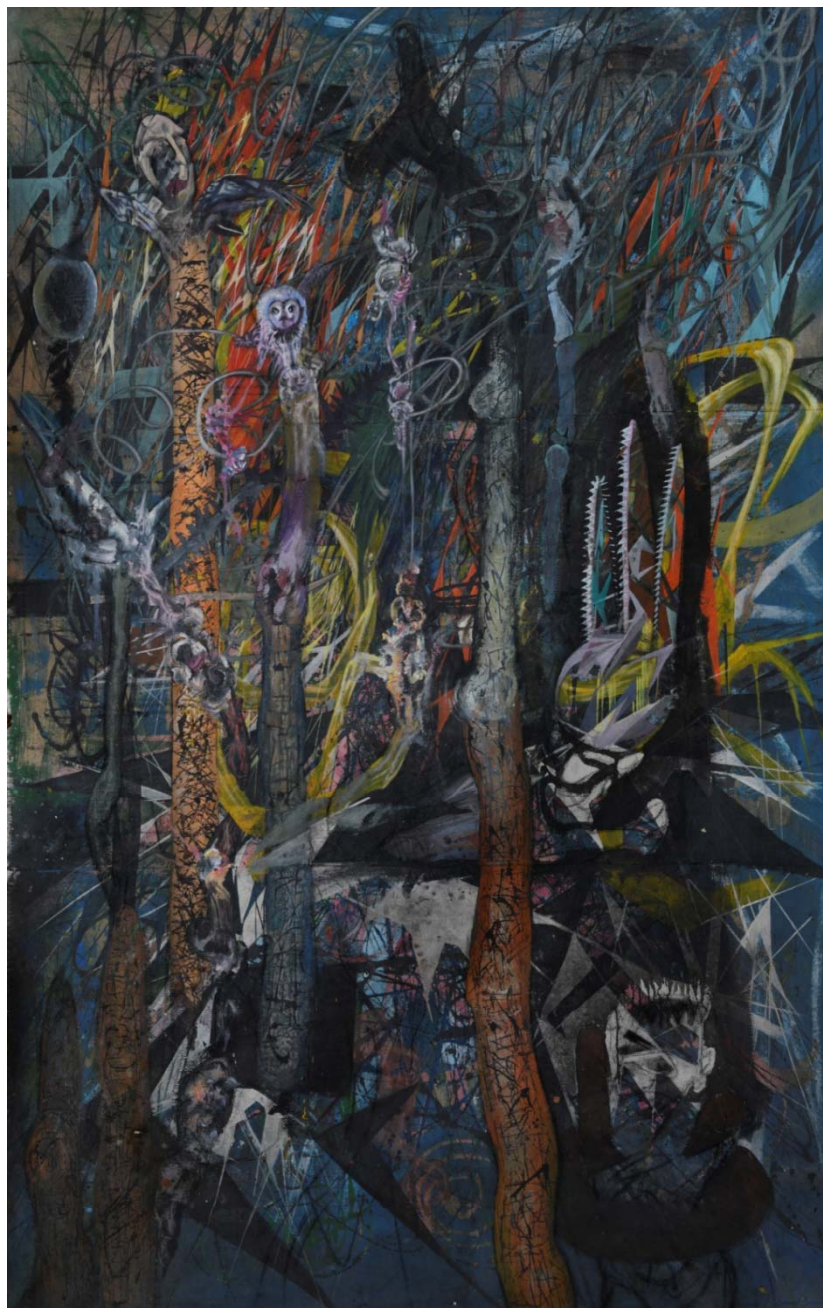
acrylic on canvas,

2022

Gorilla power:

This painting is a political and social reflection of particular time and there atmosphere and fear what they created. Discrimination with worker class people brutally response with millions of millions people and their fear, anxiety, uncertainty , death , hungry stream mental distortion created by power and their own response with their own people.

I find a relation with scream painting ..



Bone flower 2,

6x9

2020,

acrylic on canvas



Tax time

watercolor on paper

12x 18 in

2020



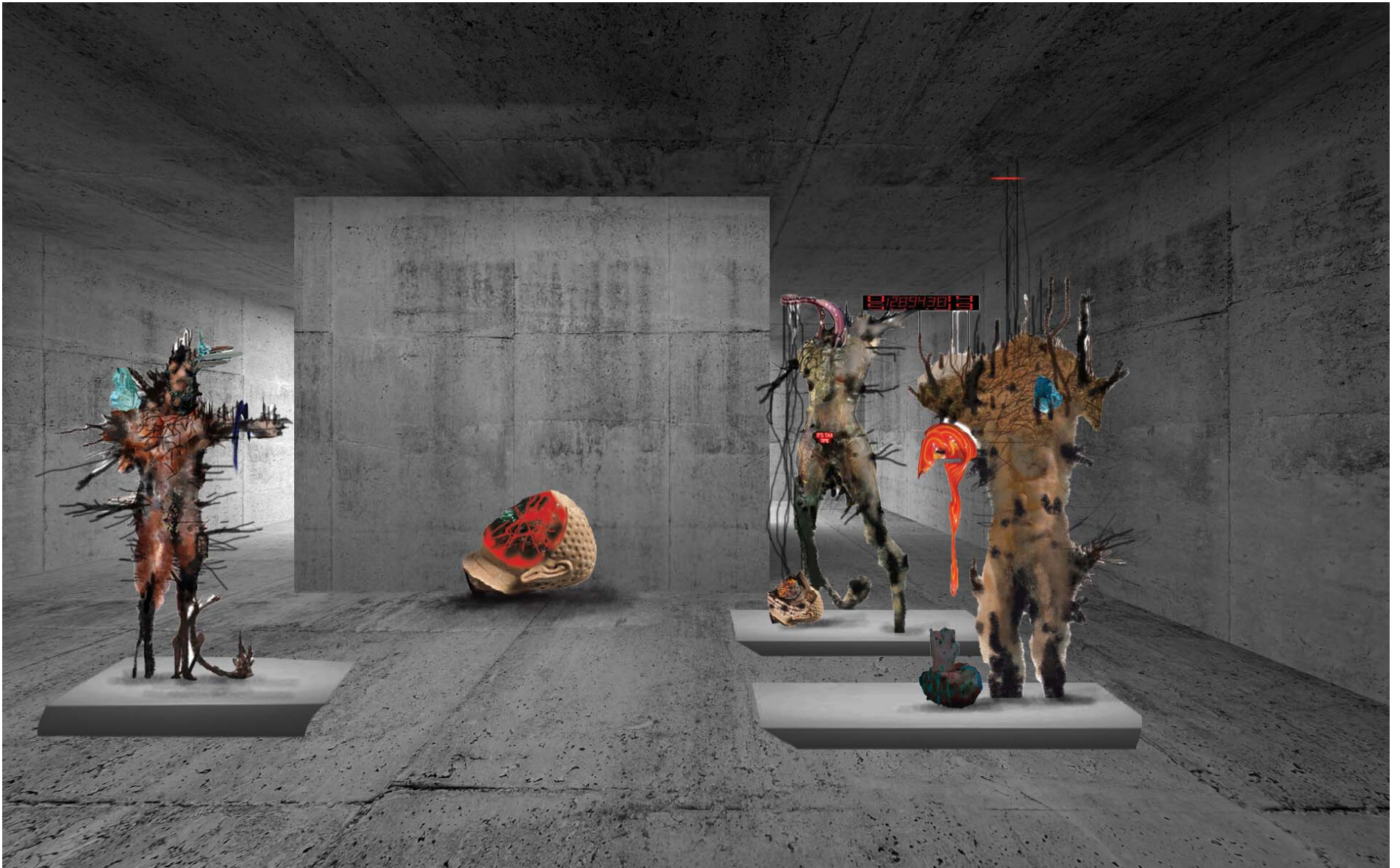
Tax time 2

watercolor on paper

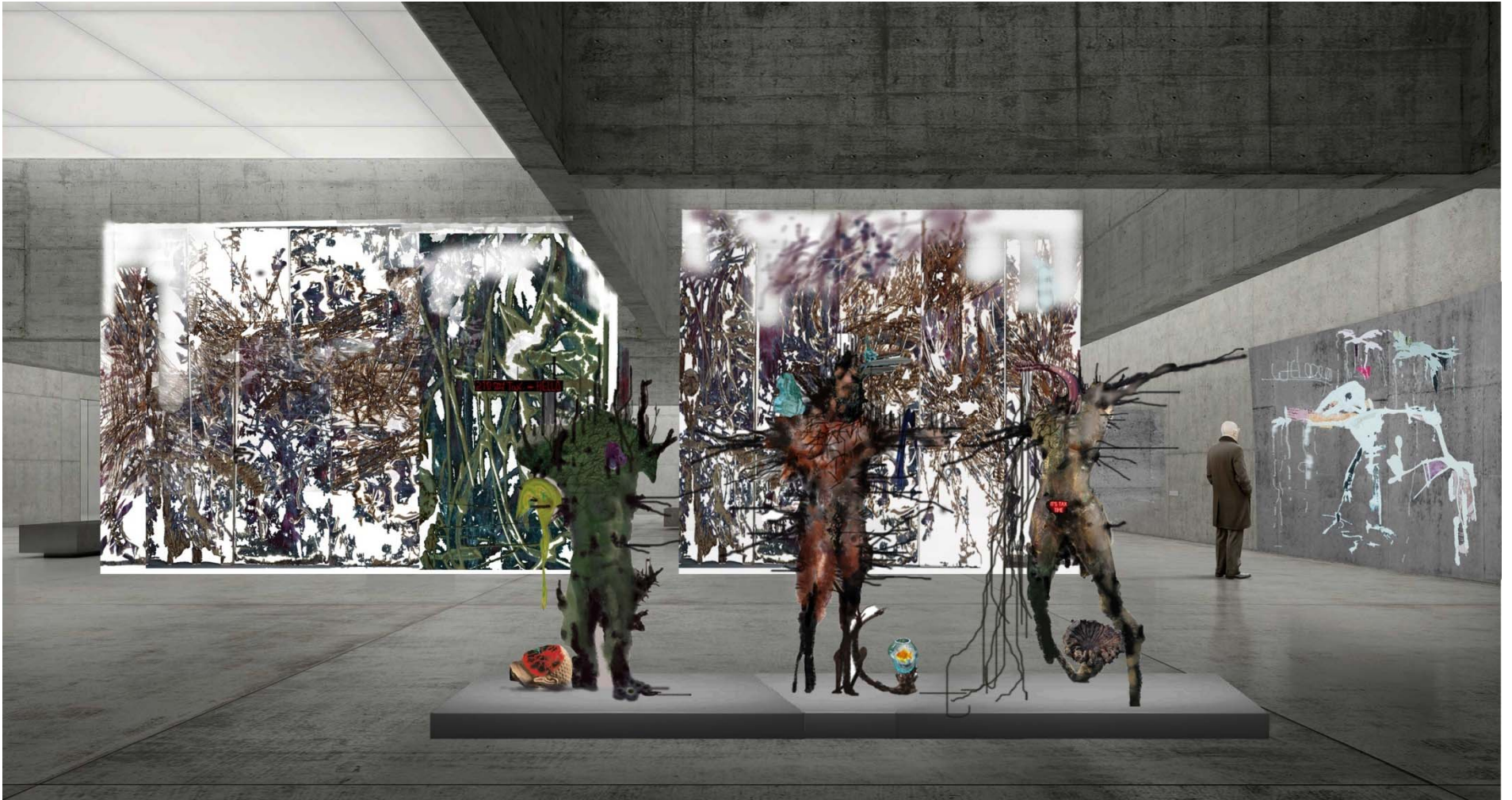
12x 18 in

2020

‘Private Bone-Flower’ is concept I perceive as a four part installation. four artwork here are four landscapes which are recreated as bodies, where different politics of land are played. Land being property owned by individual they have the responsibility to protect of eco-system that's a part of it. Showcasing the construction, destruction and manipulation of the landscape through my work, I critique were we are leading ourselves to. These deformed figures with diverse materials are conceptual representations of the land that has been a victim of human progress. Maimed human figures, fish in a melting aquarium as a decor and fungi being elements of my work looks at different levels of changes happening to the land as a result of human fantasies, that are causing real harm to ecosystem is explored here.



- Privet bone flower. Installation variable 2021 virtual proposal
- Rendered by Photoshop.



Private bone flower Hear is another view of installation with machine wood cut print.

Rendered by Photoshop.



Virtual gallery view I called , metamorphosis body , installation , 2021



Body without finger, installation art , 2018, variable, photo c : tanmay santra

Found object , discarded door , broken lock, corporate chair, bended nail, mirror , and created many form and shape (final display at Sarojini Naidu school of art and communication)

[This work is based on identity , relation , memory with material,](#)



Body without finger, different view ,

For me collecting object a kind of body. I am collecting body with memory and behind history .
Being a artist I love to collect the history and preserve the history.



Body without finger, different view

Peers khoj residency 2018 project in Delhi

Let me emerge through my body

This work was inspired by Khirki village. The idea started with discussing people and their burning desire with limitation, I began to know about people and their space than I go into deeper and I know about politics behind,

in between investigation I recorded and click so many archive from there,

Together I started collecting material and objects which can connect with people with their space.

I created such a space which was my observation filling and personal narrative. Their people are making boundary around us it can be situation and condition but it was kind of trigger point for me. How space playing role there. Giving direction to us I took the reference from here and create a space for the audience and how they will react to the space that was my curiosity for doing work of art in the residency.

I try to create such a space where people can come and experience something and talk with me also they can see many block where was something. Which was the archive of the migrate people around leaving. If you are giving a space where is no specific individual piece of work hole space is your narrative. If you building all space according your experience, reference, and present possibility. and also you are building thing according your dialog which is you are pursuing to the viewers they can rich there or maybe they cannot but they can understood. how artist try to use material as a metaphor and responding through material quality, form, ambience and space sensibility which can give direct reference in many aspect it can be your understanding and your experience there was many possibility and way where you can go through artist clue which is very silently but is there, that was my task where people can experience



Let me emerge through my body

2018, size variable , frame of glossary shop, sun mica , door collected from demolish builder, , photograph, fan, frame , etc , collected object Project done at khoj residency (INTERNATIONAL ARTIST ASSOCIATION)



Let me emerge through my body another view..





Numbers still you remember 15x6.5 ft 2018 discarded door with led light and broken lock



Metamorphosis body's , installation variable 2018 photo credit: anjali
At sarojini naidu art and communication school Hyderabad central university.



Detail of installation view ..



sight specific project.

Contemporary face, 2017 Size- variable Photo c: shashi beram
Chair, mirror glass, female broken face sculpture, plywood, transported wood
block, servo motor, controller, video, transported pedestal. At gurubaksh singh hall HCU



Contemporary face, another view and detail





Contemporary face, another view and detail



doing fake act but bringing some thing and connecting with profound relation
what I try to do...

My works are inspired by the landscape where I grew up, it reflects my experiences of twenty seven years over the landscape and its transformations. The transformation of the landscape and the constant construction and destruction, did not just impact the terrain but the entire ecosystem. My work is my concern over this ecosystem. The ecosystem of which I am also a part. Being a person who is connected with nature I always care about my origins and try to question, Who we are? Where do we come from? Where are we going? These relations and questioning helped me to think through the question of how constantly we are in an artificial environment and private zone of our own. These are the areas I investigate and I voice my indignation over these happenings through my works.

Given by all detail through pdf only. if further required jpg image please mail contact by mail .