

SMRUTHI  
GARGI ESWAR

2019





# Artist Biography

SMRUTHI GARGI ESWAR is a graphic artist based out of Bangalore and Delhi. She studied at the Baroda Faculty of Fine Arts and at Chitrakala Parishad briefly. Her art studies though, had started earlier, while she was still a student at The Valley School KFI. She runs her own collaborative space (Studio Smu), with shows travelling to Budapest, New York, Cochin, Delhi and Mumbai from her studio in Bangalore. She is also a board member of Art in Social Structures, an international NGO run and funded by artists that believes that art is the building block of all social structures. Her photography work has been published in India and the Philippines.

From a fine arts education she moved on to graphic design and photography almost immediately. Over the last few years, she moved back into the space of Fine Art finding an avenue to explore address and express at a more personal level. The journey from graphic design to art, established the medium in which her works are created.

Her solo show for the series Sister Misfortune, was held in Cochin India (at the

Open Eyed Dreams gallery). Also the series was shown at the False Ceiling and at the Art Loft for the Art Hop Festival in Mumbai. In Bangalore a few from the series were shown at the group show -

4 Walls, held at The Taj West End and the VR Bengaluru by Art Chutney.

4 new pieces “Seasoned” have been commissioned and created from the series for the Label Ritu Kumar. Smruthi also has a design space called Studio SMU that caters to commercial design projects with a wide range of clients from all around the world. Walking the line between design and art Smruthi is keen on exploring the world around her as she blurs the lines between the two.

Lately she has collaborated with the Asian Heritage Foundation (New Delhi) in their Gond Tribal Art cluster in Madhya Pradesh. Running and creating a workshop in Art & Story Telling.

THE CHESS SET & SEASONED - THE COURTYARD COMMUNITY - BANGALURU FEB 2019

STILL MOVE - Walk In Studios - Bangaluru Feb 2018

SISTER MISFORTUNE : OED, Open Eyed Dreams

– Cochin 2018

FULL HOUSE NO JOKER - Powercut (Independent art show by artists) -

Bengaluru - Feb 2018

SISTER MISFORTUNE : SOLO SHOW - OED, Open Eyed Dreams – Cochin 2017

OLD CITY CAVE - NUMA Bengaluru - April 2016

SISTER MISFORTUNE - Art Chutney - Whitefield Art Collective at

VR Bengaluru - Bengaluru Feb 2016

OLD CITY CAVE - PRIVACY TO PIRACY

Walk In Studios - Bangaluru Oct 2015

MONSOON FESTIVAL - Alliance Francaise New Delhi Aug 2015

SISTER MISFORTUNE & SEASONED – The Label Ritu Kumar, Flagship Show

Room Khan Market –

Launch of the collaboration project Seasoned – New Delhi 2014

SISTER MISFORTUNE – The Taj West End – Four Wall by Art Chutney

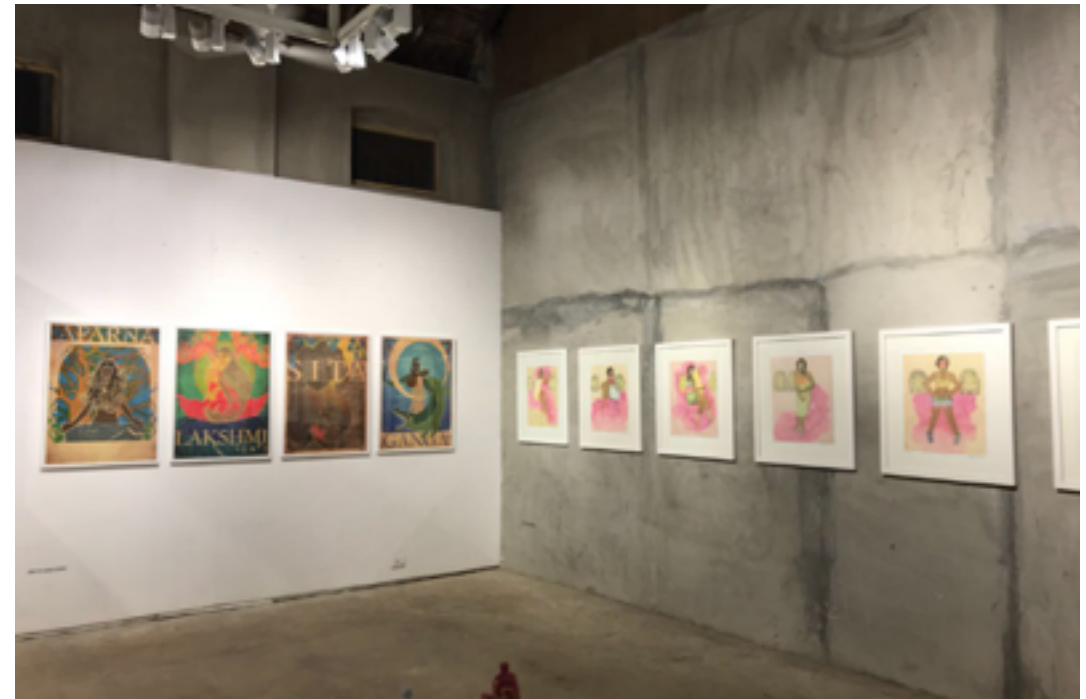
– Bangalore 2014

SISTER MISFORTUNE – The Humming Tree – Power to the Women Event – Ban-

galore 2014

SISTER MISFORTUNE – Art Loft, Event Art Hop – Mumbai 2013

SISTER MISFORTUNE : Open Eyed Dreams – INDIA Kerala 2013



## Shows

SISTER MISFORTUNE – SOLO SHOW at the False Ceiling – Mumbai 2012

TREES & THEIR PEOPLE - Anxieties of the Periphery, OED Cochin - 2010

KITCHEN MATRIARCH - SAWCC –

South Asian Women's Creative Collective Annual Show – New York USA 2008

MATRICES – International Show of Elektrographic Art

Budapest HUNGARY 2007

METROSEXUAL SHOW Delhi : Red Earth - Alliance Francaise Delhi INDIA 2006



# On Line Presence

WEBSITE - [www.studiosmu.in](http://www.studiosmu.in)

Email - [studiosmu@gmail.com](mailto:studiosmu@gmail.com) for details.

## LINKS

<http://theladiesfinger.com/smruti-gargi-eswar-i-wanted-to-create-a-series-in-which-goddesses-aspire-to-be-more-like-us/>

<http://www.lopezdesign.com/forum/smruthi-gargi-eswar/>

<https://www.walkinstudios.xyz/?lightbox=dataptem-im355vbd1>

[http://www.artinsocialstructures.org/profile/memberPage/smruthi\\_gargi\\_eswar](http://www.artinsocialstructures.org/profile/memberPage/smruthi_gargi_eswar)

## SOCIAL MEDIA

INSTAGRAM - [studio\\_smu](#)

FACEBOOK PROFILE - [Smruthi Gargi Eswar](#)

FACEBOOK PAGE - [Studio Smu](#)

## COLLABORATIONS & CONTRIBUTIONS

RITU KUMAR - <http://www.fashiongaze.com/designer-ritu-kumar-launch-flagship/>

THELKA - <http://www.tehelka.com/2012/01/habib-un-nisa/>

<https://www.unfactory.in/blog/unfactory-smruthi-gargi-eswar/>

<http://aalayaminspiration.blogspot.in/2015/01/art-nouveau-with-smruthi-gargi-eswar.html>



# Colaborations & Workshops

RITU KUMAR

Clothing Line in collaboration with one of the top  
fashion houses in India.





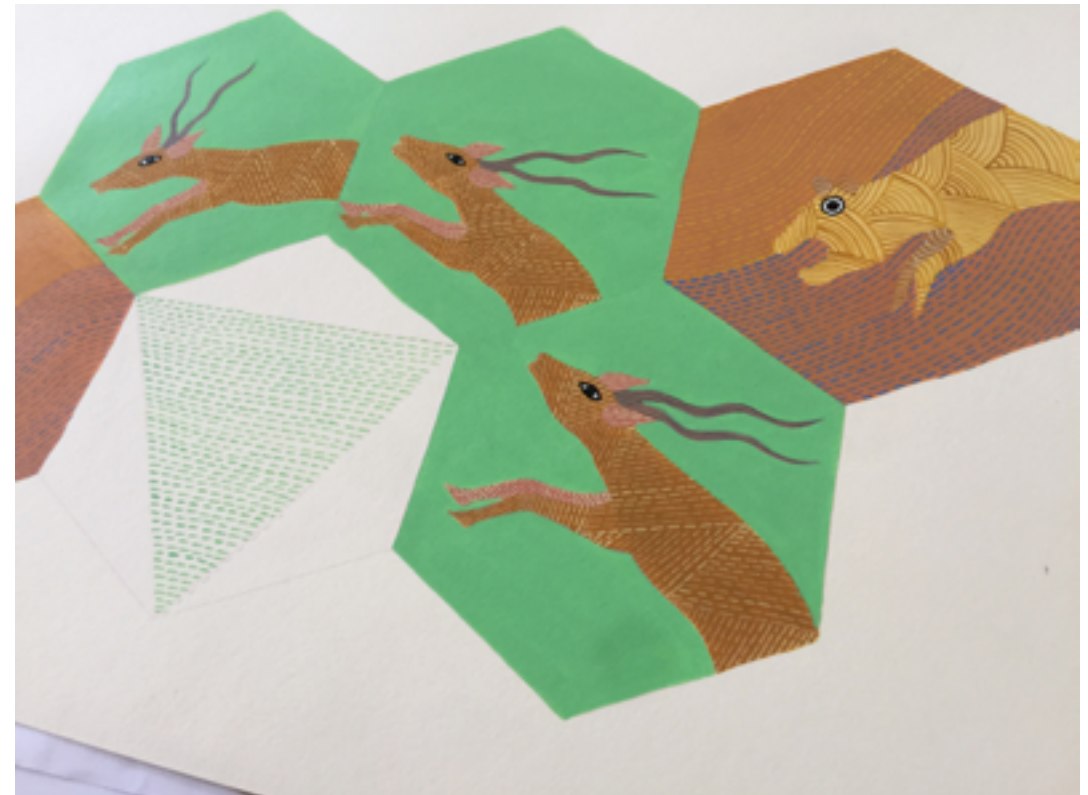


Inspired by the Sisiter Misfortune (my earlier garphic sereis based on Indian godes-  
sess) , I was commitioned to creat a set  
of limited edition prints called Seaso ned.  
These pieces were then used on a range of  
coloting desinged for them.



## ASIAN HERITAGE FOUNDATION

Created paintings for products through a story telling workshop,  
with Gond tribal artists (Madhya Pradesh - India)













# KYTA Residency

## KALGA

Series done on slate with acrylic at the  
KYTA residency Himachal Pradesh. 20 Pieces











Places like the Parvati Valley, (a beautiful part of the Himalayan mountain range) can be nothing but panoramic. Grand, glorious, expansive, immense and frighteningly beautiful. And then there is Kalga. A small little village in the mountains that can only be accessed by foot. A human settlement humbled by its surroundings. Also the location for the KYTA art residency that I was invited for.

During my time there, I was suddenly aware of how our daily lives are lived in constant exchange with the views around us. Familiar or unexpected, they confirm us in our lives. The more habitual the setting the more confirmed we are.

In Kalga, though we were sheltered and safe, we were still within the vastness of the mountains, which we were never destined to truly engage with. Only admire. As I saw a brutal winter take over the high peaks, the people of Kalga prepared in their small ways. That contrast in scale was ever present. Homes with tiny rooms and beehives in their attics, modest fields of corn hiding marijuana plants within them, women up short apple trees, teasing you as you walk past, all simultaneously intimate and isolating.

The Winter Apple is a series named after the last batch of green apples that are harvested for the horses, to get them through the winter. These are the precious days before the cold arrives. When the loose ends of woven woolens are tied up and made ready, wood is collected, the hay is stacked and the fire ovens are set up in the middle of the room. As winter approached, and the village prepared for survival, thin layers of black slate used for roofing, got painted on. With childlike drawings of a small world ever aware of its grand surroundings.



# Old City Cave

An idea appears in my mind. It's there before I know what it is. I draw it out ... a sketch, to stop it from vanishing. I then make a graphic print of it, and by doing so, destroying the uniqueness of the piece. It's meaning changes and multiplies. The print is then cut into fragments and from this familiar chaos a new image is born. The piece has a life of its own now, removed, not limited to my imagination and unique again somehow.

THE VIVARIUM : GRAPHIC PRINT 1/10





## COLLAGE SERIES

### THOUGHTS ON - "THE ORIGINAL"

Old city cave is a graphic series and a collage series. I am looking at the idea of "The Original". In this day and age of graphic art, when an image is created, recreated and reproduced all within the digital realm, what do we view as original? And where do we think we will find it?

When an image is viewed, we look at it through a series of assumptions about art. Rules for art, concerning what we think of as Genius, Skill, Aesthetic, Structure, Culture and most importantly the idea of the Original.

In Old City cave, I am playing with this idea. The piece I first create from an idea is a sketch. I then recreate the piece digitally. Endlessly correcting, rearranging, changing aspects of it, till it finally matches the idea, or at least the memory of that idea from the sketch. Now, that digital piece is still not real. I can see it but its not (even for me, someone who has worked with digital images for a very long time) real. The digital graphic print that follows, destroys the uniqueness of the piece. By making one print its now, one of many. It's meaning changes and multiplies.



HOME : COLLAGE PIECE (an original)





The print is then cut into fragments, from which a new image is created. The familiar chaos of fragments from my earlier work come together in new way. The piece now different, removed, not limited to my imagination and unique again somehow.

By making a collage from my former art print the piece has multiplied its possible meanings and destroyed its unique original meaning. The idea of an original meaning seems to appear and disappear at every step of this process of manipulation.

This experience of the process has everything to do with the finished form. Its as if the piece becomes every version of itself, connecting the moment it represents with the moment at which it is viewed.















# Still Move

The notion of time passing, is integral to being still. By capturing stillness, I am reminded of how we endure time. The feeling of being trapped by a constantly traveling mind is an extension of that. Spaces are still in a way that our minds never are.

Time passing and how we are (in a way) it's captive, is the experience of "Still Move".

I am using this relationship to view our sense of space both internal and external.

The most important thing about the piece is its stillness. The induced meaning is brought in by the act of viewing, which is after all a dynamic process. The part that moves is us, our minds and the act of perceiving and understanding.

Videos available on the website -  
[www.studiosmu.in](http://www.studiosmu.in)





# Full House No Joker

One can not address gender or anything else for that matter without being sensitive to the passing of time. Here the identity of Man, Woman, Matrimony, are fixed on our notion of the past and our idea of the future and these ideas have become the gatekeepers of the present. While the past, becomes a culture worth preserving because of what is conveniently packaged as our joint collective history. In Full House No Joker I have used colonial drawings of India, to create a deck of playing cards. Only the structure we assume absolutely necessary to be able to play any game, is changed. Instead of a King and Queen of Hearts, the set has 2 Kings of Hearts, and 2 Queens of Diamonds etc. The deck still contains the traditional number of cards but the cards themselves are now different. And one has to consider a series of things before attempting to play with them - our idea of gender, our idea of higharcharcy and all the numerous things that are a part of that landscape.

*#fullhousenojoker*





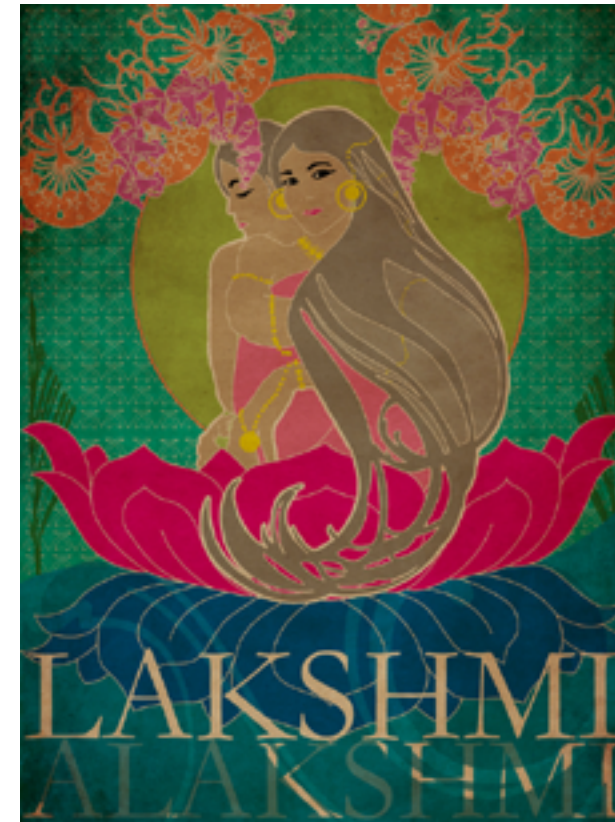




# Sister Misfortune

Copy by Malini Aikat

Alakshmi, the goddess daughters are never named after, gives this series its name. She is the dark side of the ever welcome Lakshmi, Goddess of Fortune, who really needs no introduction. Alakshmi is Sister Misfortune. And she does need an introduction. For the simple reason that she is so minimally engaged with. For our natural, human response is to shy away from the unpleasant. But how dark is dark? Is it as disturbing as we have been led to believe or is it merely the rest of the story? And thus begins an exploration both disturbing and ultimately triumphantly life affirming. An exploration not just of duality but of multiplicity. This is the exhilarating and unfathomably complex universe of Woman appearing as she does in her various and beguiling avatars in the pantheon of goddesses of Hindu mythology.





SisterMisfortuneisalsoaprobe-compelling,uncompromising and fearless – like the goddesses themselves – into our attitudes-womentowardsthemselves,mentowardswomen. How does the idea of a goddess coexist with Everywoman? How do we so casually dismiss, disrespect, disregard and defile in our quotidien existence that which we have bedecked with gold and enshrined in a temple?

The artist has us looking again - at what political and social agendas over the ages have succeeded in obscuring but never obliterating – the inconvenient truth about sex. Sex is life and life is sexy. So the goddesses are brought daringly down to earth from their heavenly pedestals. We can no longer contemplate them from the safe distance that deification and sanctity creates. It is a two way mirror which reflects the woman in the goddess and the goddess in the woman. And we are compelled to engage with the mesmerizing creature that emerges and spills out of the easy definitions of tradition. We are in essence forced to engage with ourselves. As we view each goddess, immerse ourselves in each facet, the question of who or what a woman is broadens, becomes greater. It becomes once more the only question that ever matters, the question mankind has asked over and over again in an attempt to unravel that eternal conundrum: who are we?

COMPLETE WRITE AND SERIES AVAILABLE ON THE WEBSITE. - [www.studiosmu.in](http://www.studiosmu.in)

CATALOGUE - <https://smuartcatalog.tumblr.com/>



*#sistermisfortune*



# Kitchen Matriarch

A photo series, about by grandmother and food. In her recipes I found the female history of my family being passed down from one generation to the next. An oral history filled with personal truths and old wisdom. A knowledge that was there before the science of nutrition was popularized.

I wanted, through my grandmother and food to draw out the sights, smells and tastes of memory. To remember how it felt to wake up in the morning and hear the sounds of the kitchen and smell the aroma of breakfast. It's the memory of being cared for.

Cooking with my grandmother was a very visual experience. In her world there are no measures, everything was in relation to her hands. Ingredients and their potency were measured by sight and smell. I wanted to find a way of archiving her recipes and her life in food as a visual narrative.

This project was a way of going back to her, and being able to capture that slice of my memory. And then to recreate it, and experience it. While it is a personal history, and a history of my connection to my Grandmother, it is also a larger story that talks about female history and very different kind of knowledge.

Some of these images were shown in New York for the – LEFT show by SAWCC  
(South Asian Women's Creative Collective) for their annual show.





# Trees and their People

PUBLICATION - FLOW PHILIPPINES

Some of these images were shown in OEDs  
Cochin INDIA – Anxieties of the Periphery 2010

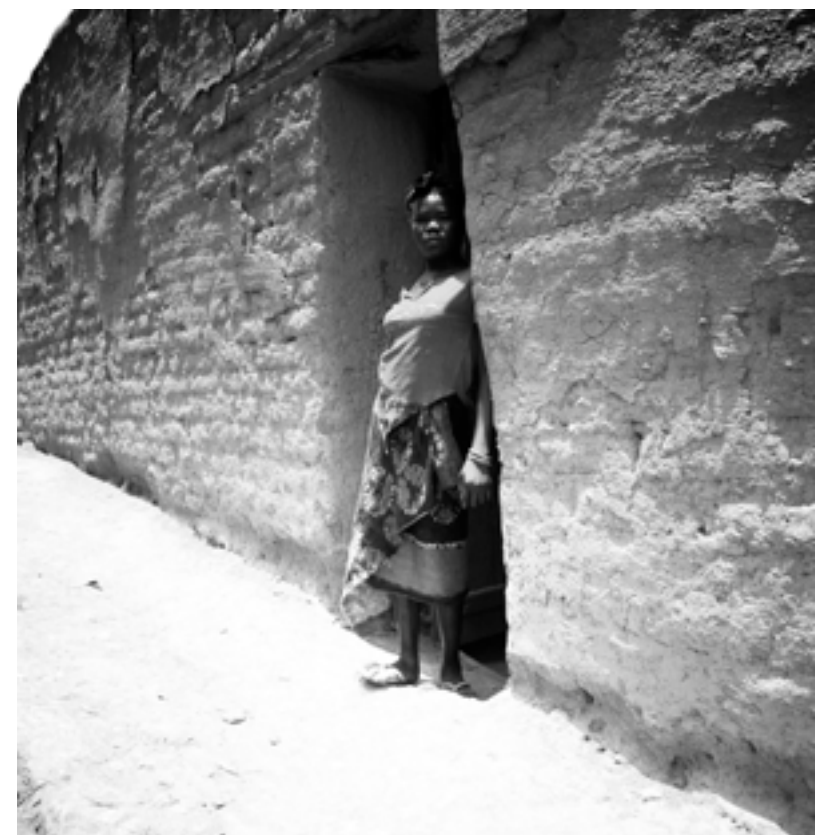






A PORTRAIT SERIES OF IMAGES CAPTURED FROM ACCRA (GHANA) TO TIMBUKTU (MALI).





On a road trip between Accra (Ghana) and Timbuktu (Mali), as the landscape sped past the car window, my camera caught images that my eyes, hadn't completely comprehended. They were hidden moments between frames. The shot, many times being the one right after the one I intended. Each, sudden, unexpected, and in the half-light of glimpses, catching a detail from another life, I would have not noticed. These moments did not necessarily tell a larger story, and were not part of any greater narrative. They were a series of these non moments, that flickered past my eyes, not registering in my mind. At Least not consciously. The result was filled with solitude. Quiet, in between moments, of trees and people.



THANK YOU

For more information , art pieces , past collaborations and  
on going projects write to : [studiosmu@gmail.com](mailto:studiosmu@gmail.com)