

Ankit Ravani | Portfolio

2025

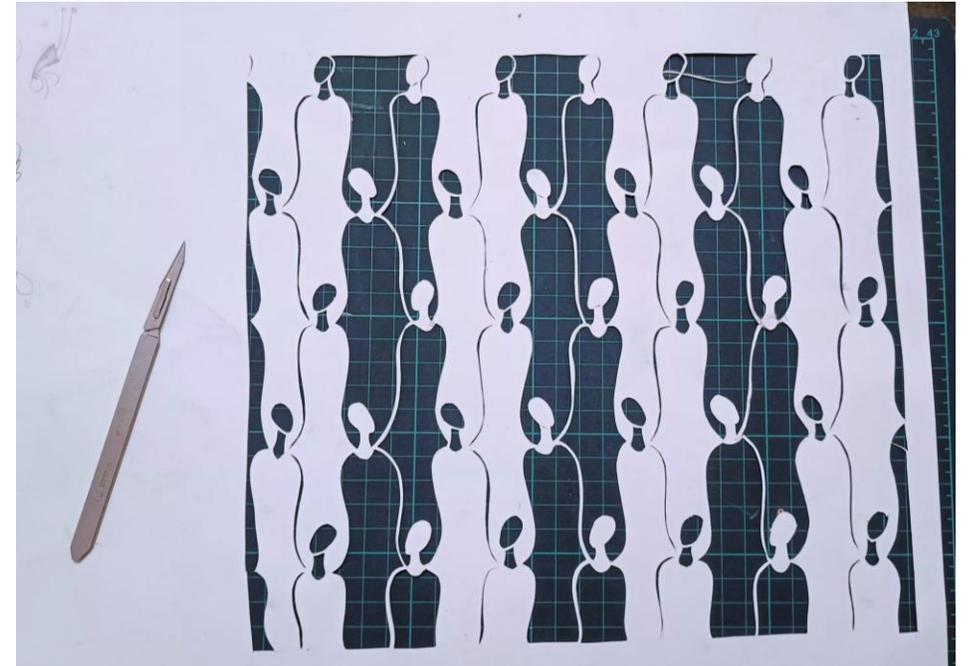
Working with the tension between contexts– found and fictional, often my responses are reactionary and play with metaphors and irony. I probe materials and visuals to reveal inherent contradictions within the mundane, using artistic gestures that are craft-based, processual, and observational. A lot of my work is engaged in playing with the mute yet evocative qualities of objects and material which I find resonating with puppetry.

As an artist, puppeteer, educator, illustrator, my practice is situated at the intersection between the illustrative and the painterly, the generic and the subjective, guided by retrospection and spontaneous making. Addressing the absurdity linked with the often overlooked, I curate fragmented narratives through immersive installations, moving images, books, drawings amongst others.

Isolate Tesselate Desolate

Interactive Shadow puppet slide, Overhead projector, instruction.2025

The viewer is invited to play with this handmade slide on the overhead projector by arranging the slide autonomously or by following instructions: to divide the crowd horizontally, drop the lower crowd, and then let the top crowd occupy the screen. Regardless of their actions, the continuity of the pattern and the use of black and white reflects on the recurrence and irrationality of discriminatory behaviour. Acts like playing with the crowd, rearranging or magnifying it reflect on the absurdity of othering and dominating over fellow human beings.







The creation Loop: Self portraits

Guoache on Acid free 300 gsm paper

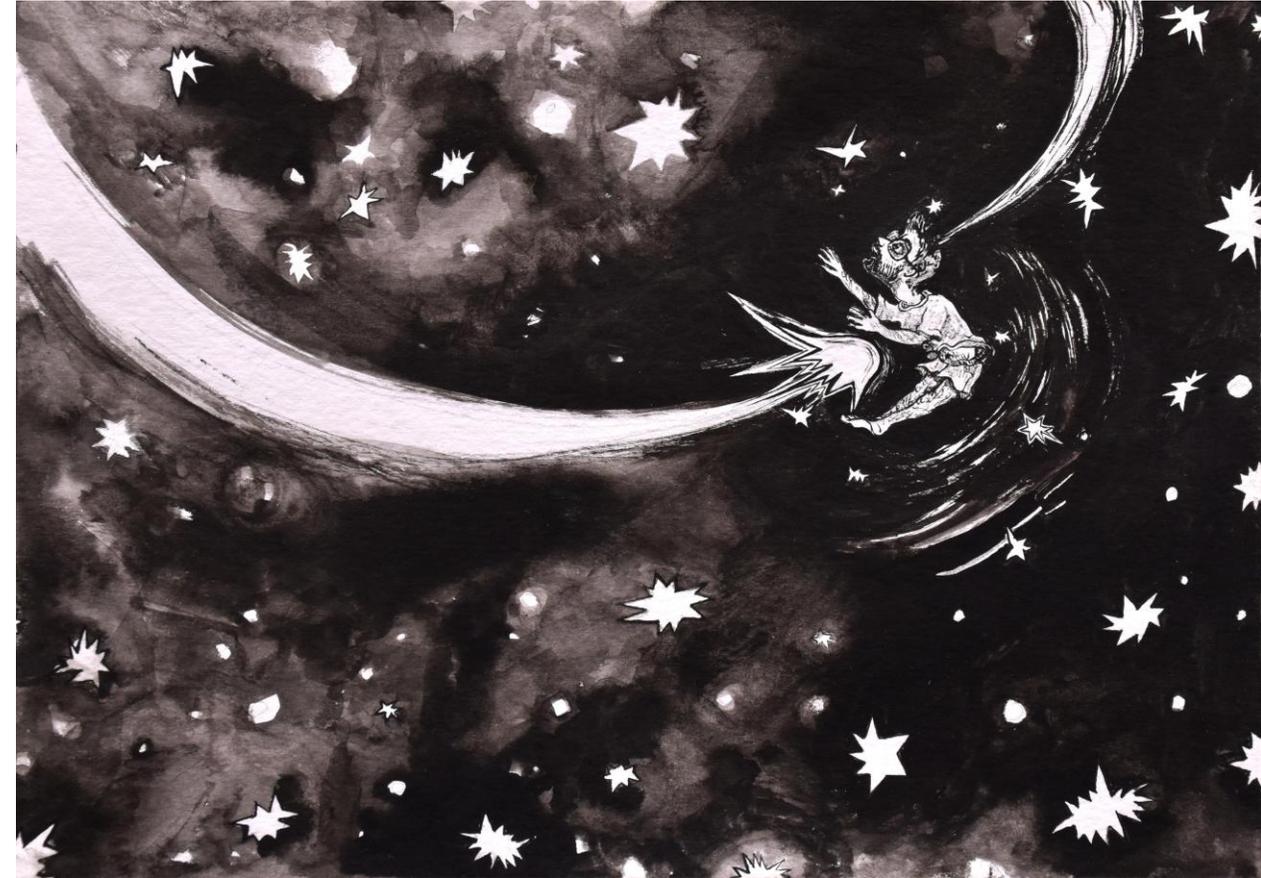
5.8 x 8.3 inches |set of 4

2025

These allegorical self-portraits engage with the escapism and inner conflict that arises from thinking about making art while the world is in turmoil. Repetitive experiences of ignorance, dissociation, disbelief, and inspiration make up for the creation loop. The title 'Incredulity of Ankit' borrows the title from Caravaggio's Incredulity of Saint Thomas.



The incredulity of Ankit



Shot in the dark

Nest

*At SKAP – ‘Theatre as atmosphere machine’ at Kasoli Art Centre,
Site specific installation with Found objects, poem.*

2025

This installation responded to the misty atmosphere of Kasoli and the architecture of the Ivy Lodge. To speak in the language of the space- I used the discards of the space along with fresh bamboo to respond to the white and the green in the landscape, ‘solidifying’ the swirling white mist and bringing it in conversation with the jutting architecture of the houses of the hills.

The installation was held only by tension between two points of the bamboo and the stone walls, and some suspended elements moved with the misty breeze. The site was frequently used by people and made the work prone to change: the viewers tried to put the elements back in place when moved, finding newer points of tension. The performative gesture of navigating a vulnerable space, and watching the discards repurposed added to the temporality of this ‘nest’.



to hang.

to breathe

to gather & place.

to temporarily belong

long

for a better space,

or twig.

to go into the act,

to respond to availability

& dance with affluence.

to claim, momentarily,

to nest is to prepare to unsettle.

- A nest is an open secret.





The Enchanted Walk 2024

By Katkatha Puppet Arts Trust, commissioned for the KNMA Theatre Festival, New Delhi, India

[Trailer Link](#)

This site specific, immersive puppet theatre responded to the festival's theme: the power of vulnerability. It looks at the underseen and overlooked lives of insects, and combines it with ideas from Alice in Wonderland by Lewis Carroll. The performance gave the participants a peek into their next lifetime: for which they need to learn and observe the life of insects. I played Mr. Mayfly, one of the 3 masked performers that guided the audience through the series of installations.

While designing several aspects of the interactive cupboards I tried to speculate how the insect would build their worlds combining factoids with imagination.









The story of Antony: His dream is to travel to Antarctica unlike the other Ants who are either Workers or Soldiers.



The Dung Beetle puppets/ saguna Hodu
Hand-made Goat Skin leather, inks
Togalu Gombayetta inspired puppets 2025

*Togalu Gombayetta. Residential Workshop, Organised by
UNIMA India and Katkatha Puppet arts Trust, India*

In order to engage further in a craft tradition and understand their grammar- I applied for a 15- day Togalu Gombeyatta workshop with Gundu Raju in Hassan, Kanataka. The tradition did not have any insect puppets and these dung beetles that are a new addition to their language – they reflect elements from several other puppets and multiple drawings

Gundu Raju Ji is internationally celebrated and he, along with his family has been performing and making puppets in the last seven generations at least, and he is keeping the tradition alive.



Saguna Hodu: The Dung Beetle puppets
Hand-made Goat Skin leather, inks
Togalu Gombayetta inspired puppets 2025





Zig Zags to Earth 2024

Shadow play, run time 40 mins

Direction: V Aarti, Design: Ankit Ravani, Sound: Adheep Das

Supported by *Katkatha* and *Goethe institute, New Delhi*

[Trailer Link](#)

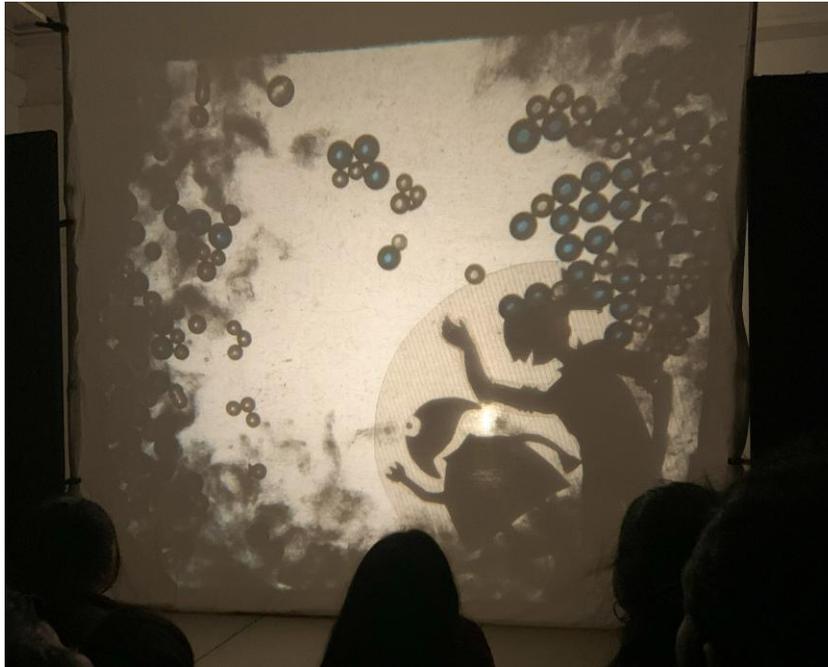
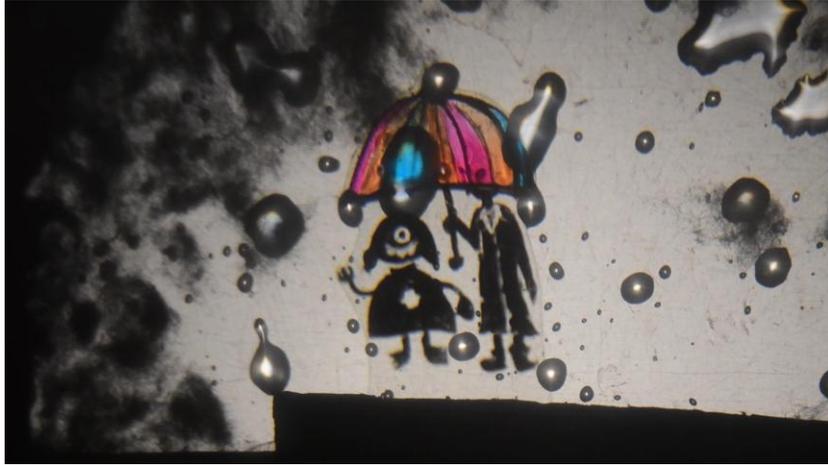
Synopsis:

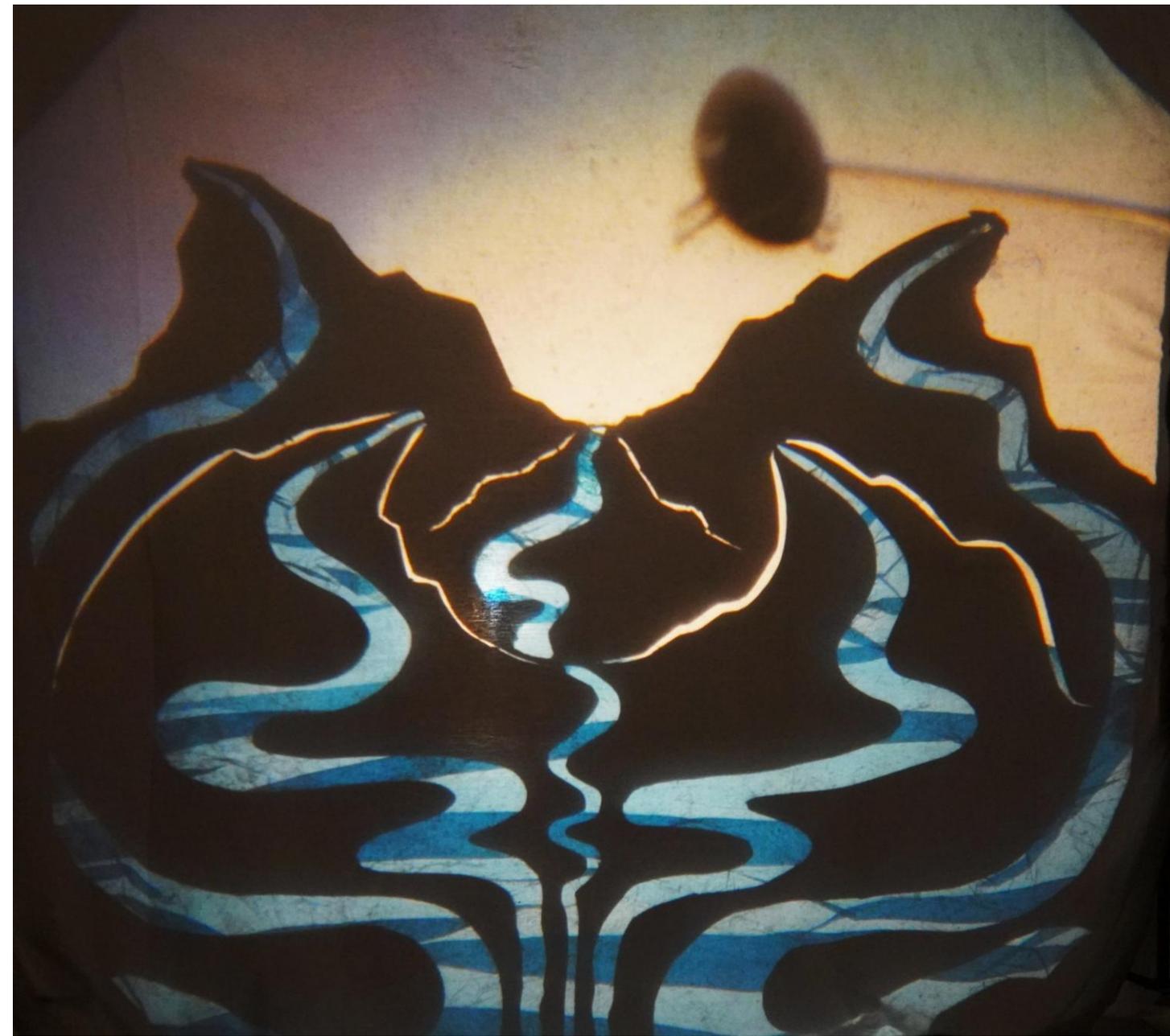
Zig is on an intergalactic mission to save his planet. He is searching for a miraculous liquid which leads him to Earth. Here, Zig discovers that the miraculous liquid he was looking for is water. He begins a journey to understand where it comes from, tracing it back from a tap to its natural origins and processes. Zig is spellbound with the journey of water on Earth and all the forms and shapes it can take. But when he sees how humans treat this miraculous liquid, he decides that the best thing to do is to transport all the water on Earth back to his planet. He is told that he shouldn't do that because water is necessary for the survival of human beings on Earth. Zig is full of questions for the Earthlings—but the biggest one is about our attitude towards this life-saving liquid.

This collaboration began during the *Katkatha* Puppet Incubation Lab in 2023, and takes forward my interest in light, illustration, theatre and puppetry.











Pyrocumulus

Wordless comic book

61 pages, 5 .7 x 4.2 inches

2021-ongoing

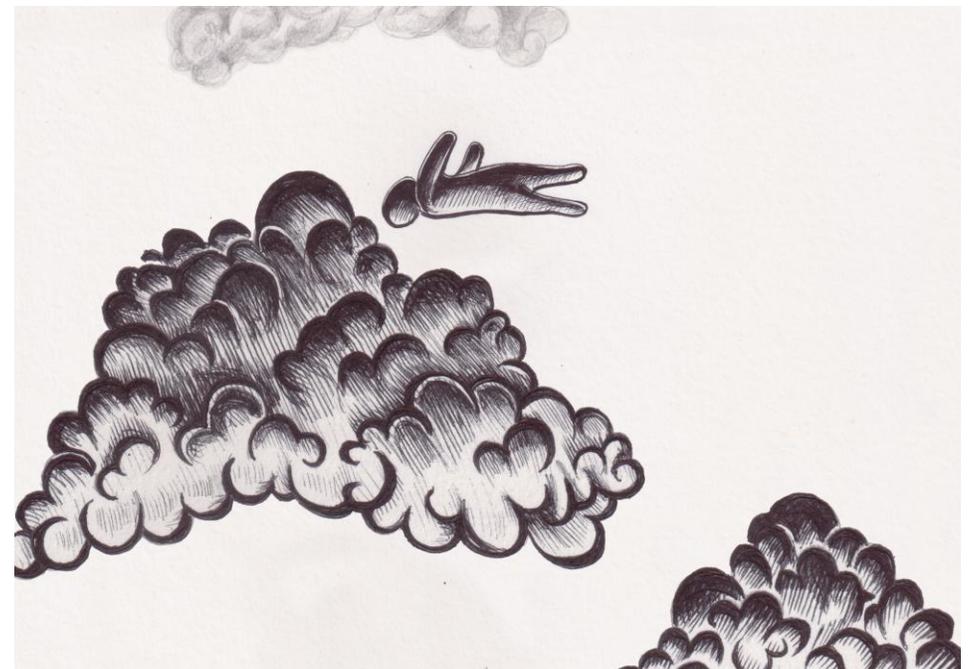
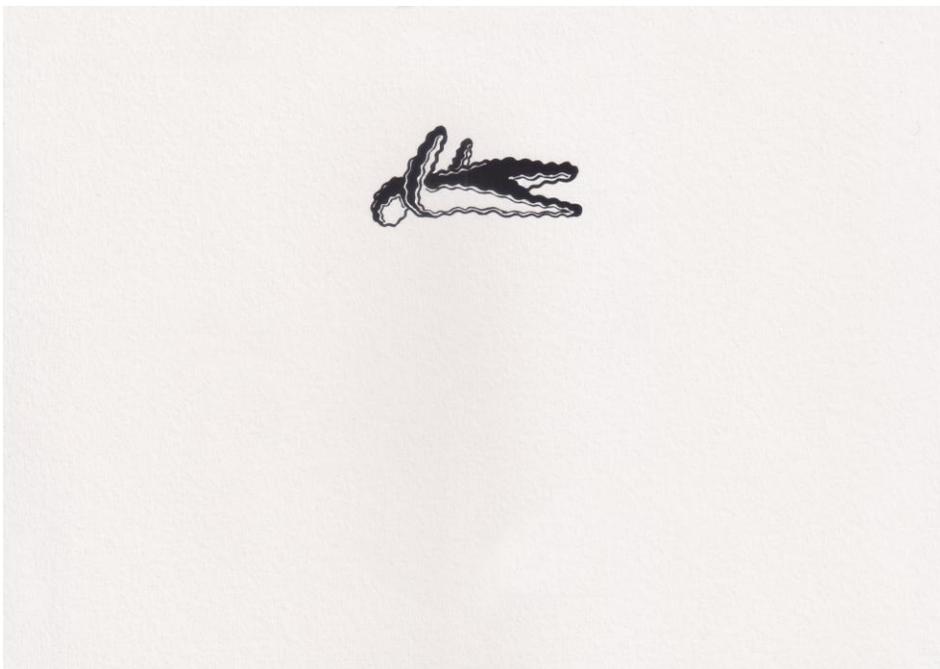
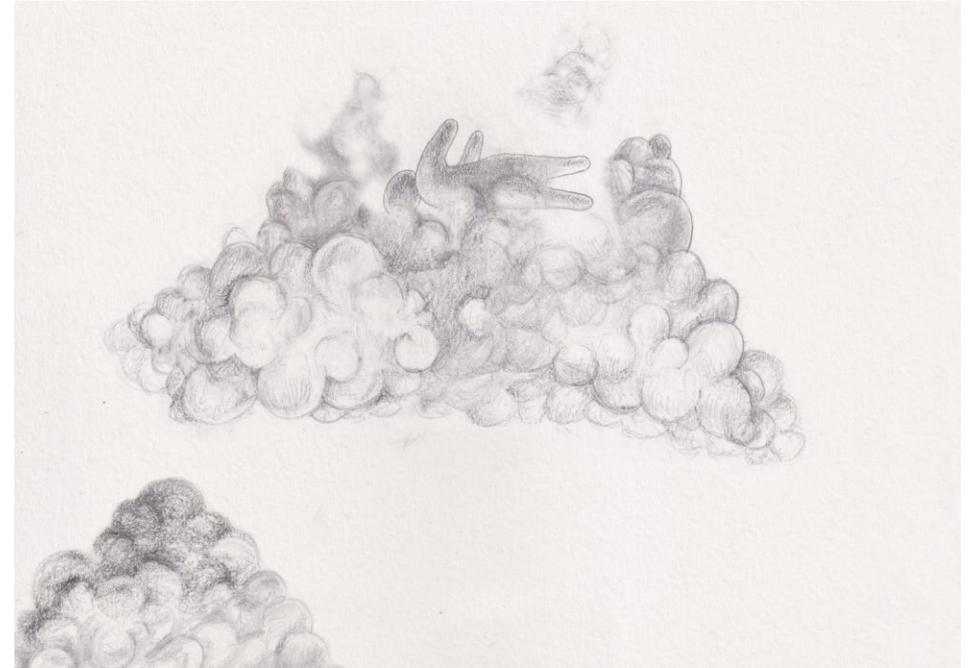
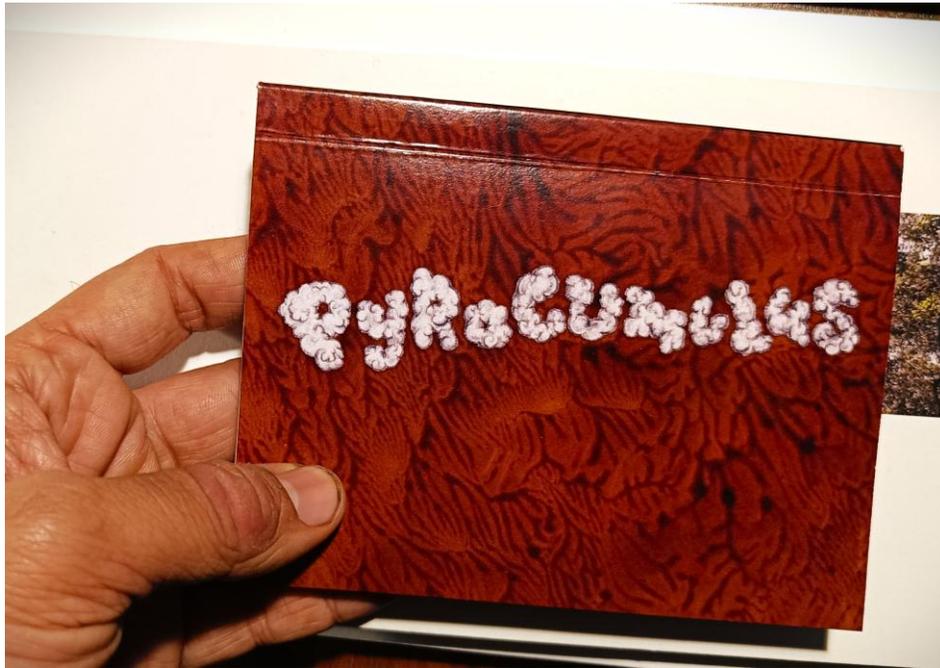
[PDF Link](#)

Besides being the scientific name for a dense yet fluffy looking cloud, the word Pyrocumulus roughly translates to the gatherer of Fire. Beginning with the image of a man falling through fluffy clouds, the narrative soon takes a dark turn as the source of the cloud is traced back to an endless fire fueled by burning bodies.

Responding to gathered images of frequent fires – mass funerals, riots, blasts and protests from the news and other media. Pyrocumulus became a formal exploration of the way fire lights up a body depending on its distance from it. Devoid of text, the comic is an attempt to speak about irrationality, isolation, apathy, desire and simply – man’s obsession with a magical yet destructive element like fire through satire.

Pages from *Pyrocumulus*

[PDF Link](#)



Pages from *Pyrocumulus*



To Shiva

Collaboration with Shagun Butani (Odissi Dancer)
and Anurupa Roy (Puppetry)

2025

An ode to Shiva's destructive side, and a personal
narrative performed by Shagun Butani, Umesh,
Asha, Puppet direction Anurupa Roy, and
designed by Ankit Ravani



- Design details (Sati)







Saau

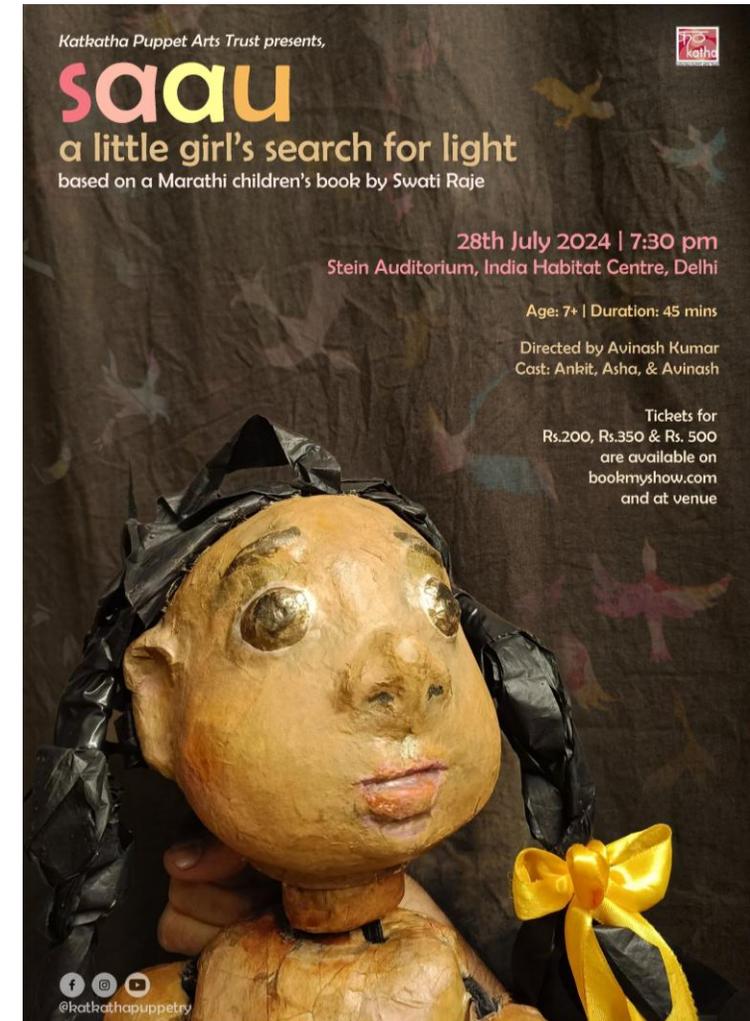
Presented by Katkatha productions

Puppet theatre using shadow play, and BunRaku style puppets.

Cast: Ankit, Asha, Avinash.

2024-ongoing

This is a play I am performing in along with doing the production design. Saau is based on a Marathi children's book by Smita Rajmane, Inspired by Savitri Bai Phule's life, it is a story of a little girl who struggles to bring back the lost light to her village of darkness. It reflects on authoritarian rule, suppressing on voices, a girl child's fears and the state of women. I eventually plan to convert several slides and frames from the play into kinetic sculptures and interactive installations.











Covalent

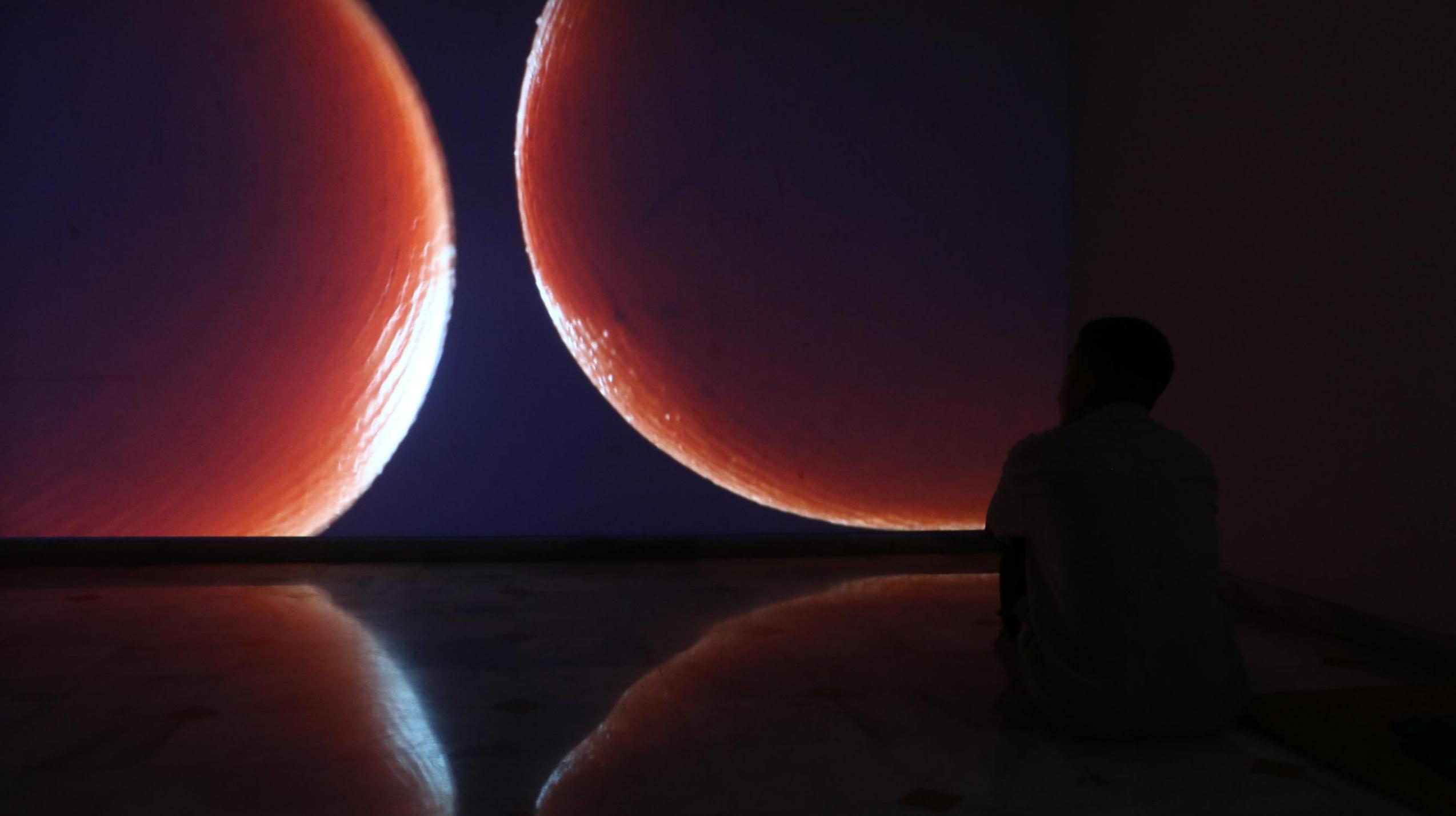
Projection of a video performance

11mins 24 secs

2023

[Link](#)

Covalent is the record of the body engaged in a tense magnetic pull engaging in and oscillation between being close yet distant. The attempt was to sculpt out a blank space while performing and to think about touch and its lack, creating a space to reflect on malleability of distances and their expansive nature. The refrain and repulsion arising out of an invisible force keeping two bodies apart held a queer desire that felt interplanetary, yet simultaneously atomic.



Tacit Tetris

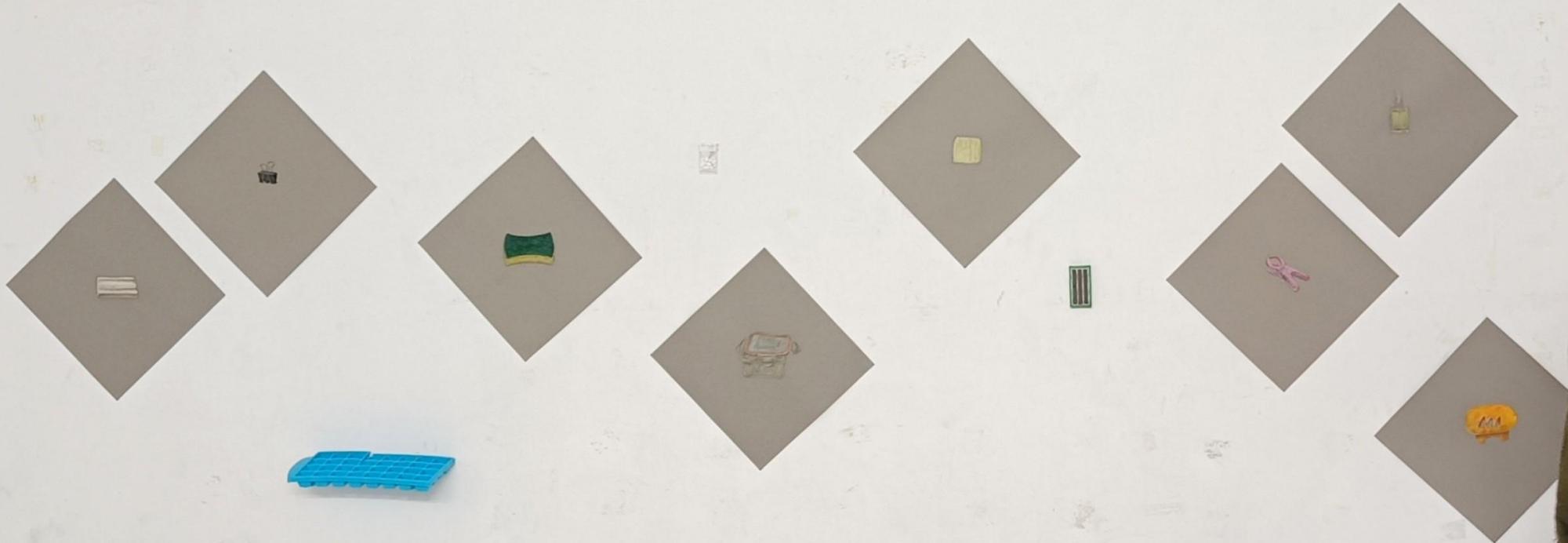
11.7x11.7 inches each

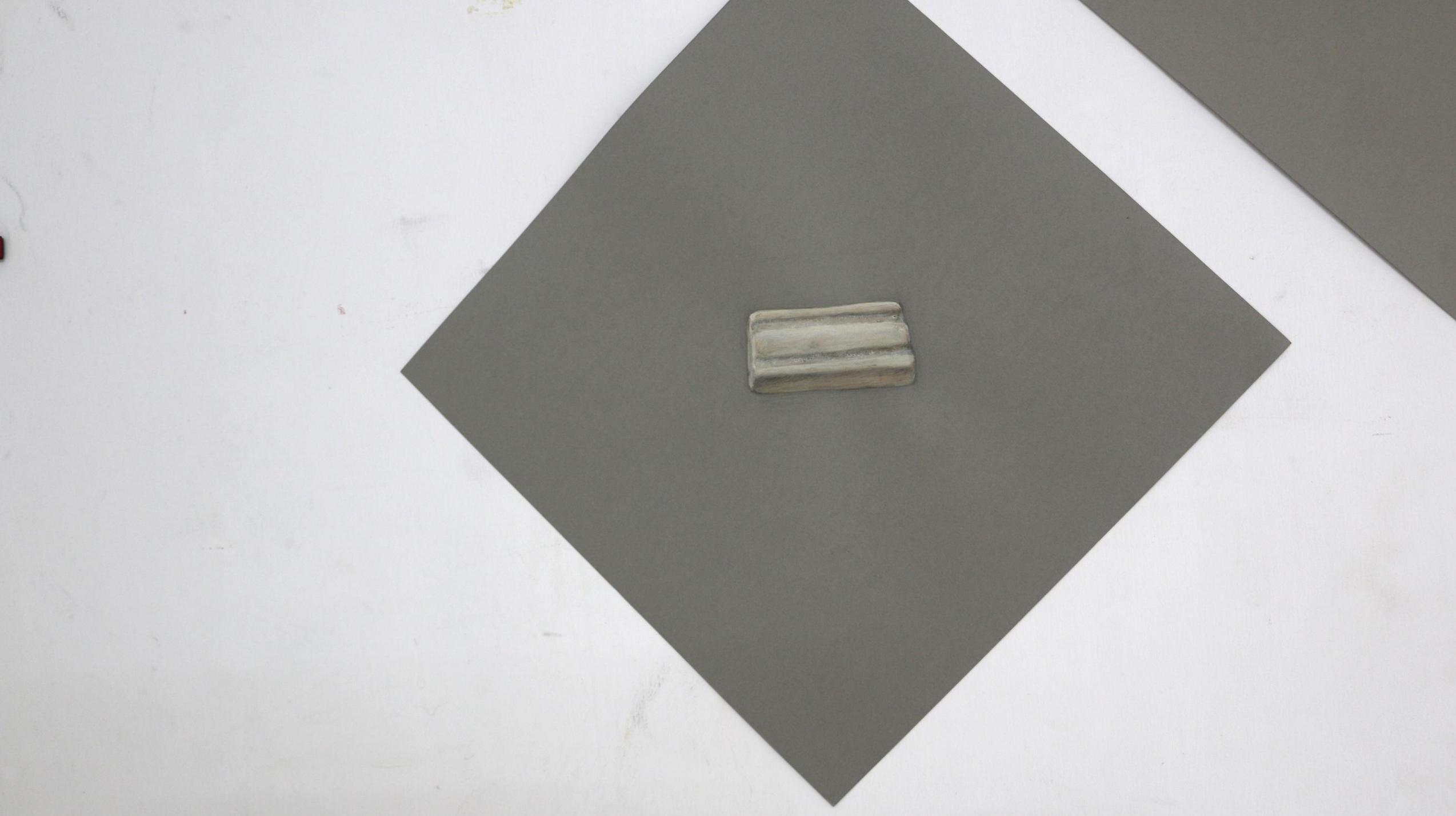
Gouache, pencil, pastel on tinted paper, found objects.

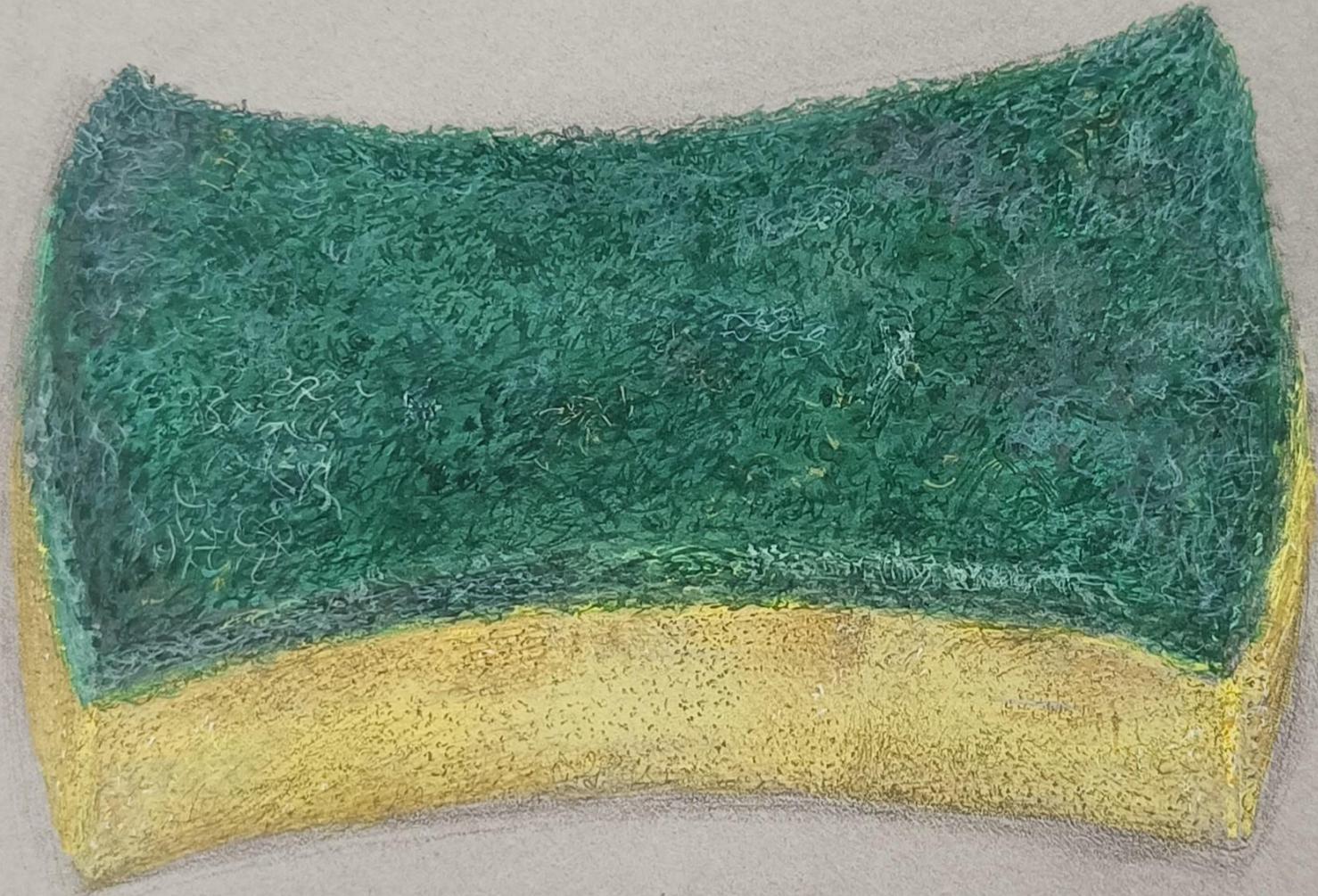
2023

The generic is globalisation's inevitable aesthetic and painting became a tool to relook the object's smooth, standardized existence into something tactile, visual, non-utilitarian perhaps. Although carriers of interactions and familiarity, objects stripped of context converse with the essay "Generic objects" by Gene Moreno and Ernesto Oroza, and reflect on alienation and speculate possibilities with re-location. Made in a period of 'figuring it out', after quitting a full-time job, Tacit Tetris is an enquiry into blankness arising from withdrawal from a system of relations through quotidian, utilitarian objects.











Pneumatic Paintings

16.5x23.4 inches

Mixed media, Gouache on hot
pressed cotton rag paper

2023

Elements being protected from similar elements in their surroundings – contained, at the risk of losing their identity on exposure. *Pneumatic*: air that is mechanized and pressured suggested a buildup of an internal monologue – proliferating, occupying space and yet beyond one’s grasp. I looked at objects that seem vulnerable and in an internal conversation, and painted them as if caught in a haze. Looking full, voluminous and yet empty – this caught up air- visually or literally is what interested me in these objects as they invoked a loud silence.







Smart-Objects

(exploring blankness through mock-ups)

Oil on canvas, Found images

2022 - ongoing project

Taking cues from my project (A site in space) , this ongoing work explores a state of blankness through Mock-ups: an open digital file that allows for rebranding blank products for marketing purposes. These Trompe l'oeil 3-D renders attempt to simulate landscapes, textures, and bodies in their idealized forms – refusing to take part in entropy.

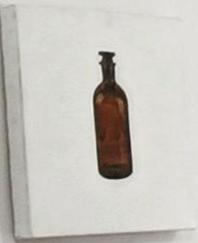
Referring to the realism in the tradition of Dutch still life painting, the work aims to look at objects as an entry point towards a visual culture that persuades, tricks, and sells through idealization and homogenization. The intent is to export these virtual files that facilitate start-up culture into a traditional physical form that let their original unbranded state form their identity. The title takes from a photoshop feature and is a pun on the intelligent capacity of these malleable files to adapt.

I am collaborating with Stuti Bhavsar, an artist and Writer on an essay which is in process. It is Titled Smart Objects as well and looks at the history of studio photography, still life and vernacular culture linking it up with mock-ups and reading their gentrified visual language.







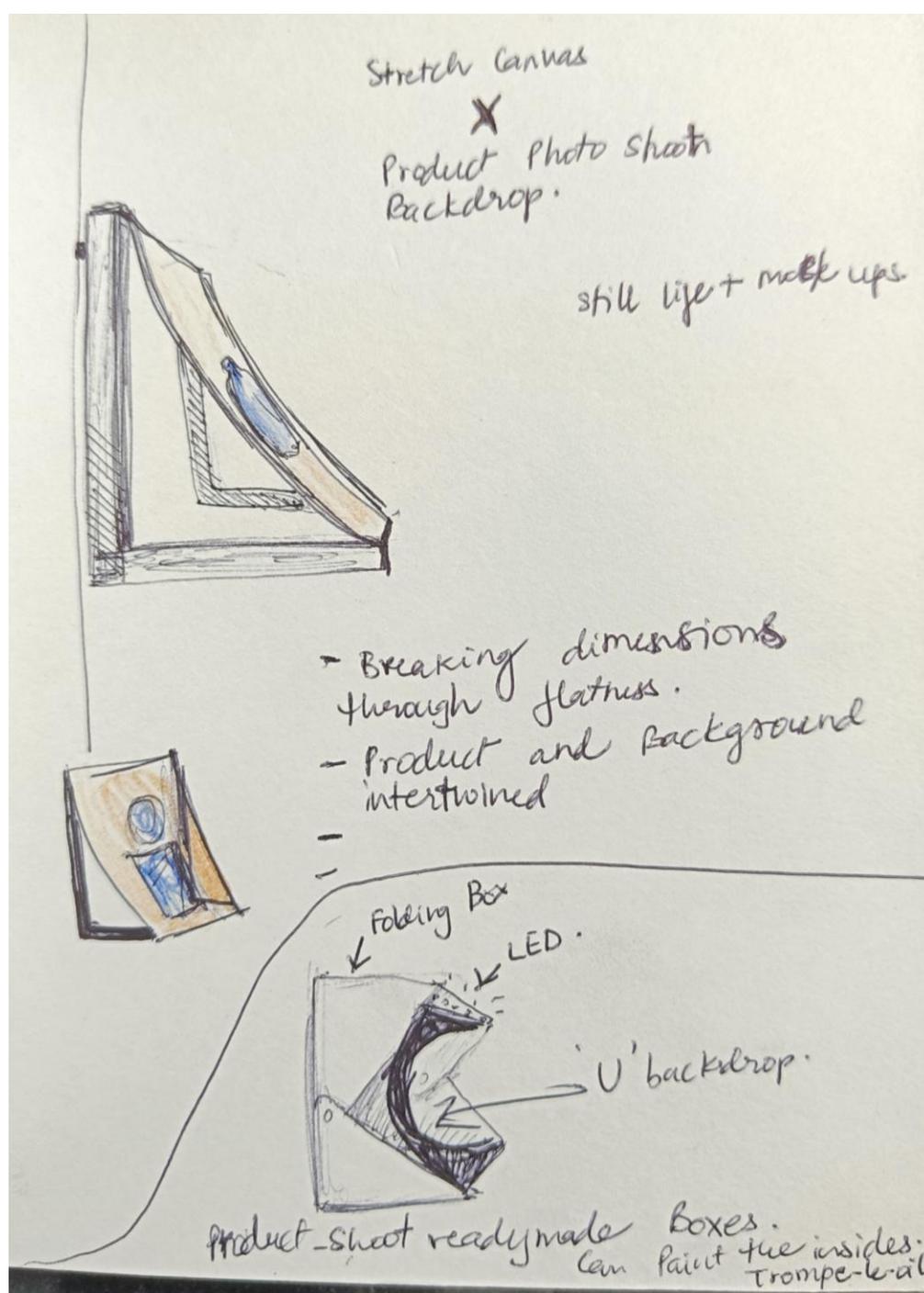


Sweep
Oil on Linen, pasted on Paper with an acrylic
armature, from the *Smart Object Series*





Preparatory sketch and research material for Sweep, from Smart Objects

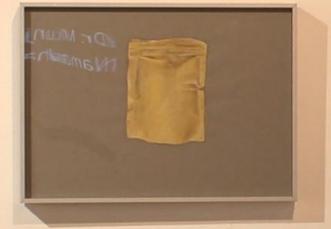
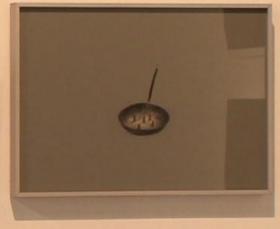
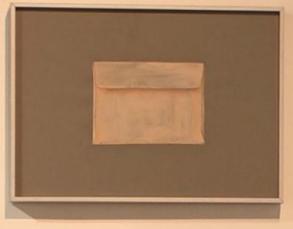


A sign in space

Paintings, found object, text by Italo
Calvino, crochet and archival prints
8.4 x 11.7 inches, 8.3 x 5.8 inches
(drawings), 16.5 x 23.4 inches
2021

'A sign in space' explores the loss and leak of individuality through states of blankness, and formation. Evolving from my urge to have a daily practice, the studies here aim to negotiate with a vacuity through reflections on form, material and surface. As initial signs of creating form from homogenous matter, the sculptural objects are my first attempts at crochet and knotting.

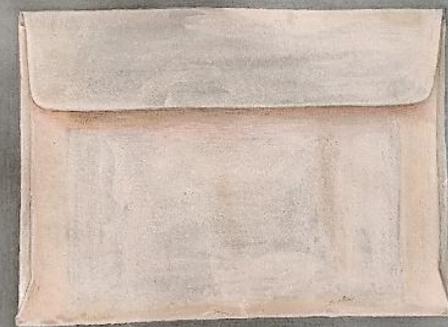
The title borrows from a story in Cosmicomics by Italo Calvino that shares the sense of wonder of watching matter evolve from a state of void, and looks at evolution theories and mathematical formulae through a fictional lens. Interjected with personal histories, the objects here refer to mock-ups used for design- blank visuals that seem intimate yet banal and can be re-imagined, re- interpreted to create a sense of belonging and familiarity.



...on the Earth or in space, it made no difference, because through the signs a continuity had been established with no precise boundaries anymore. In the universe now there was no longer a container and a thing contained, but only a general thickness of signs superimposed and coagulated, occupying the whole volume of space; it was constantly being dotted, minutely, a network of lines and scratches and reliefs and engravings; the universe was scrawled over on all sides, along all its dimensions.



Detail
Archival print on paper
16.5x23.4 inches



Detail
Gouache on paper

There was no longer any way to establish a point of reference: the Galaxy went on turning but I could no longer count the revolutions, any point could be the point of departure, any sign heaped up with the others could be mine, but discovering it would have served no purpose, because it was clear that, independent of signs, space didn't exist and perhaps had never existed.



Detail
Found object and crochet with found electric wire.

Haala waala - Hummed Lullaby
Sound played near entrances and stairs
2022

[Link to audio](#)

Haala Waala is a popular Gujarati Lullaby, that I am humming to eliminate meaning and shift the focus onto its core – the tune, the pace and the sound. The hypnotic quality in the tune acts as a tool of persuasion, as way to force upon a state onto the listener.

The intent is to play these in places that lead one to an exhibit, and lull them into a state of rest, rendering the viewers inactive. Besides being an exercise in gathering tools of persuasion and spill over the exhibition, this is an antidote to the usual expectation of an alert viewership in an exhibition space.



[Link to audio](#)

Getaway

Part of project ***Free Transform***

Digital collage, printed on pearl finish paper.

Displayed with reference links to the source material.

2021-2022

The collage *Getaway* is a satirical response to rampant state sponsored manipulated media reports and an empathy fatigue that resulted from influx of disturbing imagery.

The images used here in the collage come from reports about violence inflicted by the Indian Government on protesting Farmers in 2021 against new laws passed that affect the farmers directly. The violence was denied by the state. Here I picked pleasant parts of images that prove otherwise: a rainbow caused by water cannons used to attack the farmers, tear gas presented as a misty morning fog, boulders kept on the streets to block the path of the farmers and the milk poured on the streets in protest etc. to comment on the selective gaze. These ideal landscapes also become a way to deceive the viewer and bring back the reports into circulation.

Getaway



Process and
References

1. Collection of
news imagery that I
found triggering



2. Select parts from
the image that do
not retain violence



Select Image sources (hyper-linked):

[Milk](#)

[Boulders](#)

[Rainbow](#)

[Misty landscapes](#)

3. Digitally stitch the
images into a collage
resembling an ideal
landscape.



Flight-mode

Site specific kinetic sculpture

2020

[Link](#)

Considering that I was situated in an institute that encroached upon the wetlands, I responded to the rich fauna surrounding this space by making these generic-looking mechanical birds.

They were installed on the ceiling of the building and were built to look as if they had no direction and were trapped in a loop. Besides decorating the institutional space, their presence fictionalized the ceiling into a make-believe, synthetic sky.

Screen-grab of the documentation video

[Link](#)



Gariyadhar No Delo

2018 -19

Mixed media installation

Size Variable

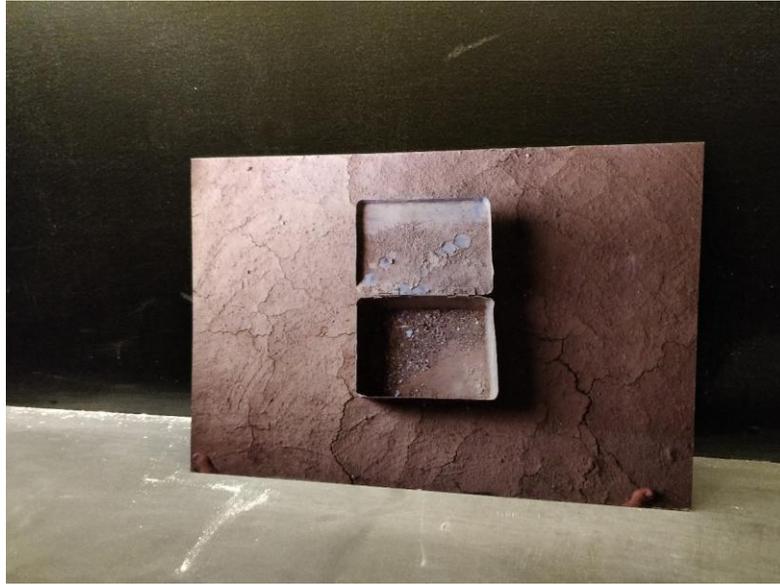
This project aimed at documenting a soon to be demolished home by summoning intangible experiences of looking at changing light, navigating through space, and tracing patterns of the railings and tiles that form a lived memory. The fragments here are taken from my ancestral home in Gariyadhar, Gujarat, that is over a 100 years old. It is a tether to my family and its history: various family stories, the past family business in perfumes, and myths around/about this house inform the work.

(made at *The Storytellers* by FICA and Serendipity Arts Foundation, Delhi)



Gariyadhar No Delo

2018 -19



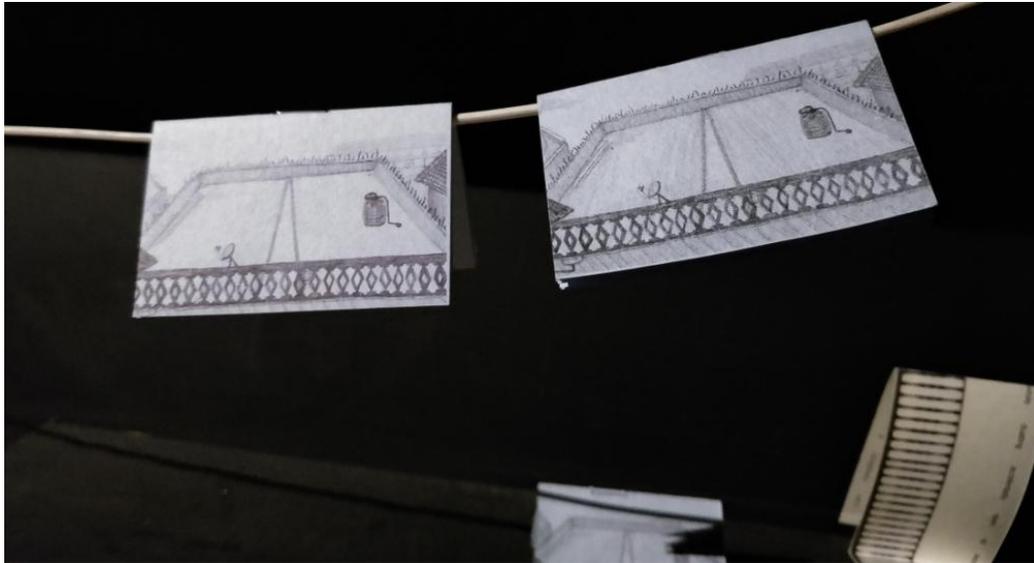


Details



Front and back of an accordion zine. The copies were take-aways and formed a part of the installation.

The folding zines use photographs to make a fence that positions the viewer inside the house. The take-away stickers and zines aim to scatter and re-orient the memory and pieces of the house and let the viewers reform it in their own ways.



Another small zine in Gujarati and English, that shares a childhood story about causing rains by dancing on the terrace with a touch of magic realism. The size of the zine is inspired by a prayer book I saw my mother use.



Take - away stickers. Drawings of *ittar* bottles with dry *ittar*.

Galicha Laadi (carpet tiles)

Part of *Gariyadhar no Delo*

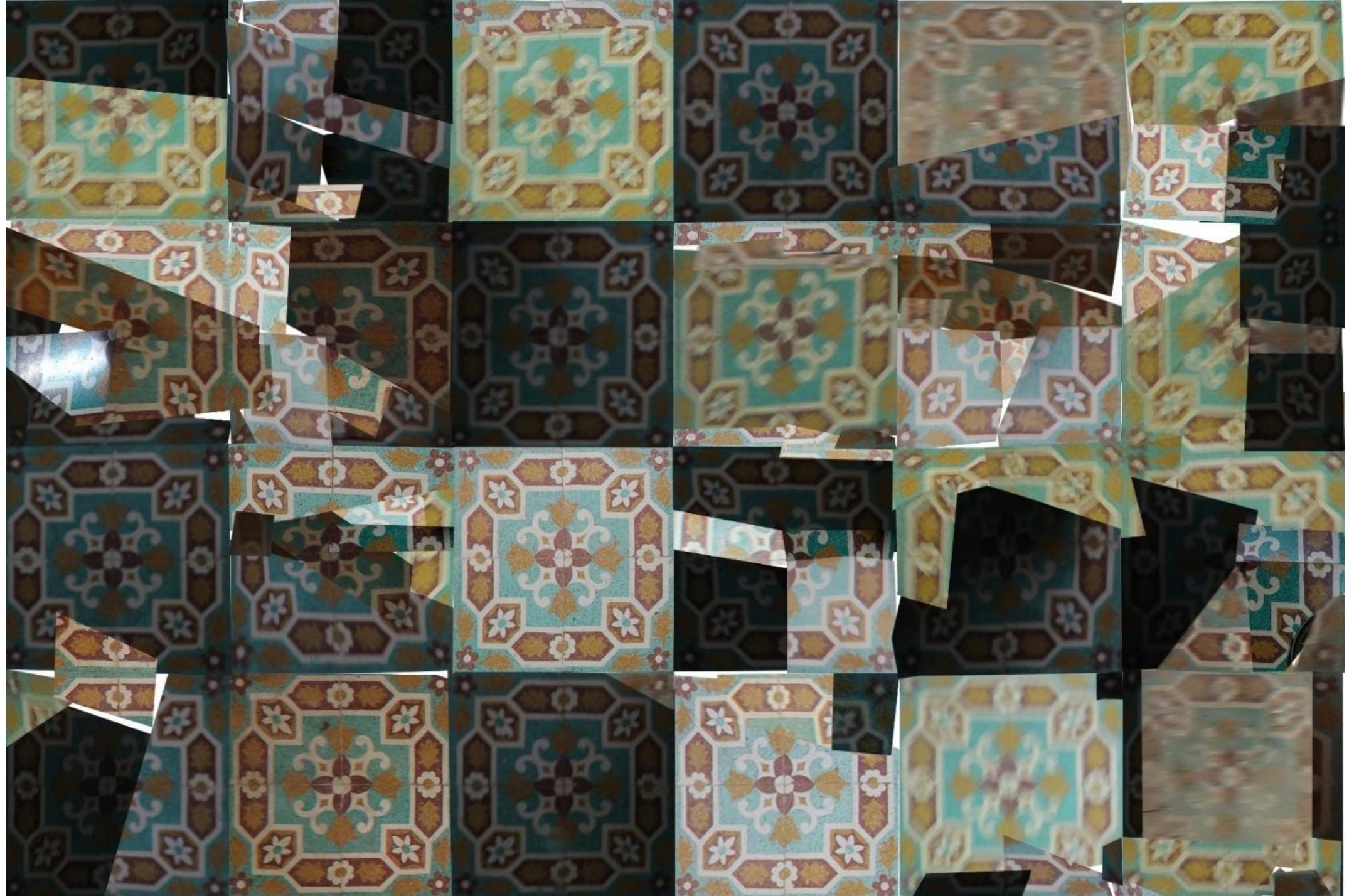
Digital Collage (pasted on the floor) and Artist book

2019

This pattern is that of the terrazzo floor tiles of my ancestral home in Gariyadhar, Gujarat. In order to make up for the lack of its photograph, I created this digital collage using fragments from family photographs. Each piece of tile is gleaned out and morphed flat digitally to create a continuous pattern.

Collage becomes a method and metaphor of reconstructing memory and making evident the incoherence in the process, like terrazzo. When exhibited, it is pasted on the floor along with an artist book.







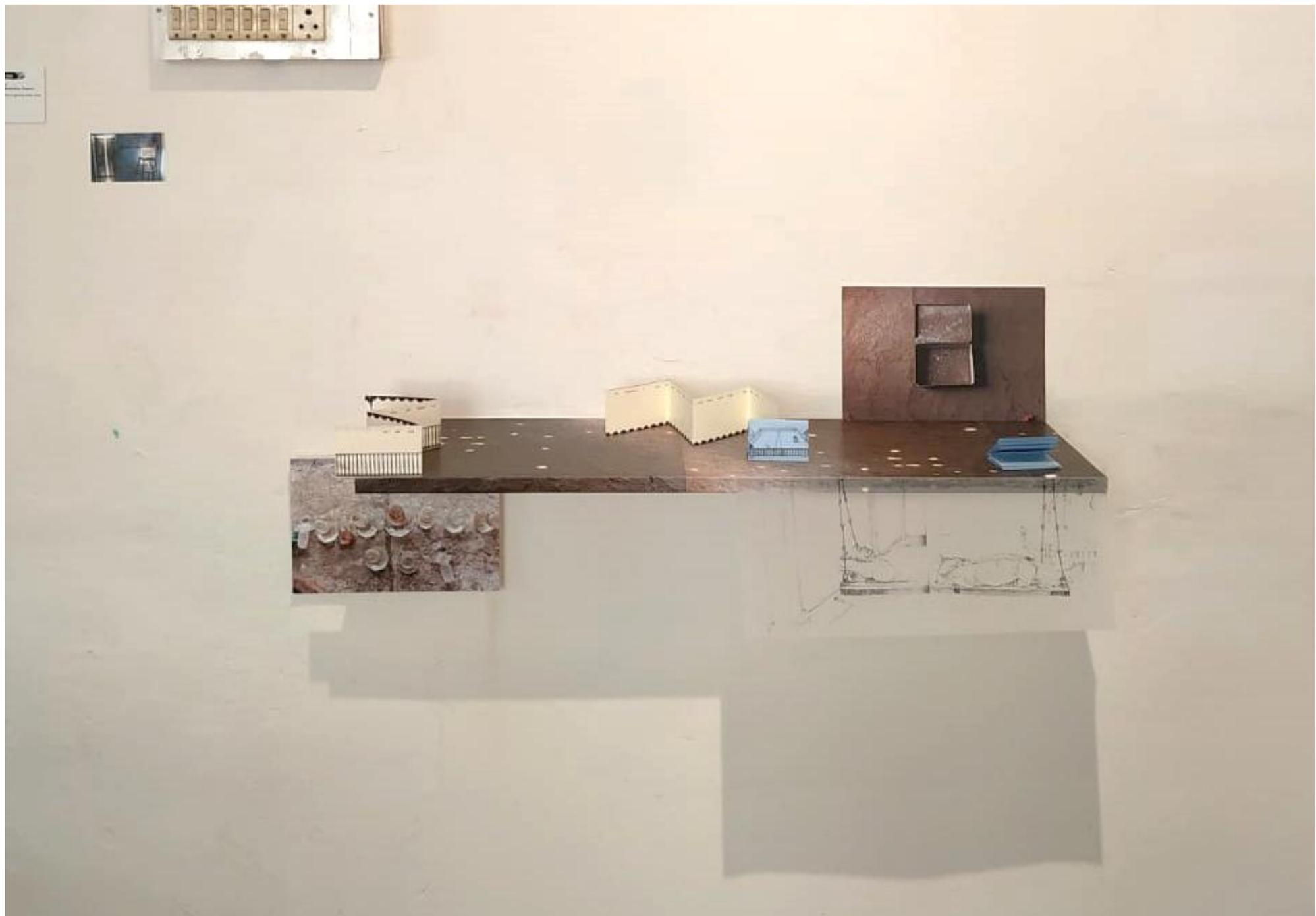
Original photograph from family archives



Select Pages of the artist book: Digitally cropped and digitally flattened image cuts from the photographs.

101 of the photoshop layers that made up the collage became pages of an artist book that restricts the viewer from forming the entire pattern due to the opacity of paper and get a fragmented experience of a continuous pattern.

Detail from an iteration of the *Gariyadhar no Delo* - displayed at the Serendipity Arts Festival, Goa 2019



Kintsugi bush

(site specific display view)

Zari thread on garden hedge

2019

The performative act of mending or darning the *Duranta* bushes with a golden thread aimed to highlight a hedge that was “failing” to meet the strict corporate standards of the landscape design at the university. This act is inspired by the Japanese way of *Kintsugi* –repairing broken ceramics with gold.

This work was executed at Shiv Nadar University, Greater Noida.



Process and Detail



Trail

3.94 (h)x 2.6 (d) inches, 3.6 inches x 2.8 (d)

Plastic Ready-mades, tap water left to dry

2017

A simple exercise to engage with the idea of negligence and passing time, in Trail I played with the synthetic / toxic nature of plastic and glass and the elements in my studio. I let the tap water from Shiv Nadar university dry up in these plastic containers undisturbed and still. The university is infamously built on a wetland, and the studio here faced a drying up lake.

This mark making exercise created residue records and ghost like objects becoming a way to think of the loss and our relationship with the surroundings.



Anesthesia Studies

Styrofoam and pigment powder, fragrance

(Ponds talcum powder)

2018-19

'*Anesthesia Studies*' was a response to Ingmar Bergman's *Cries and Whispers* - drawing parallels between the white and red in the film as well as the cold distant nature of the characters, with the experience of anesthesia and internal wounds.

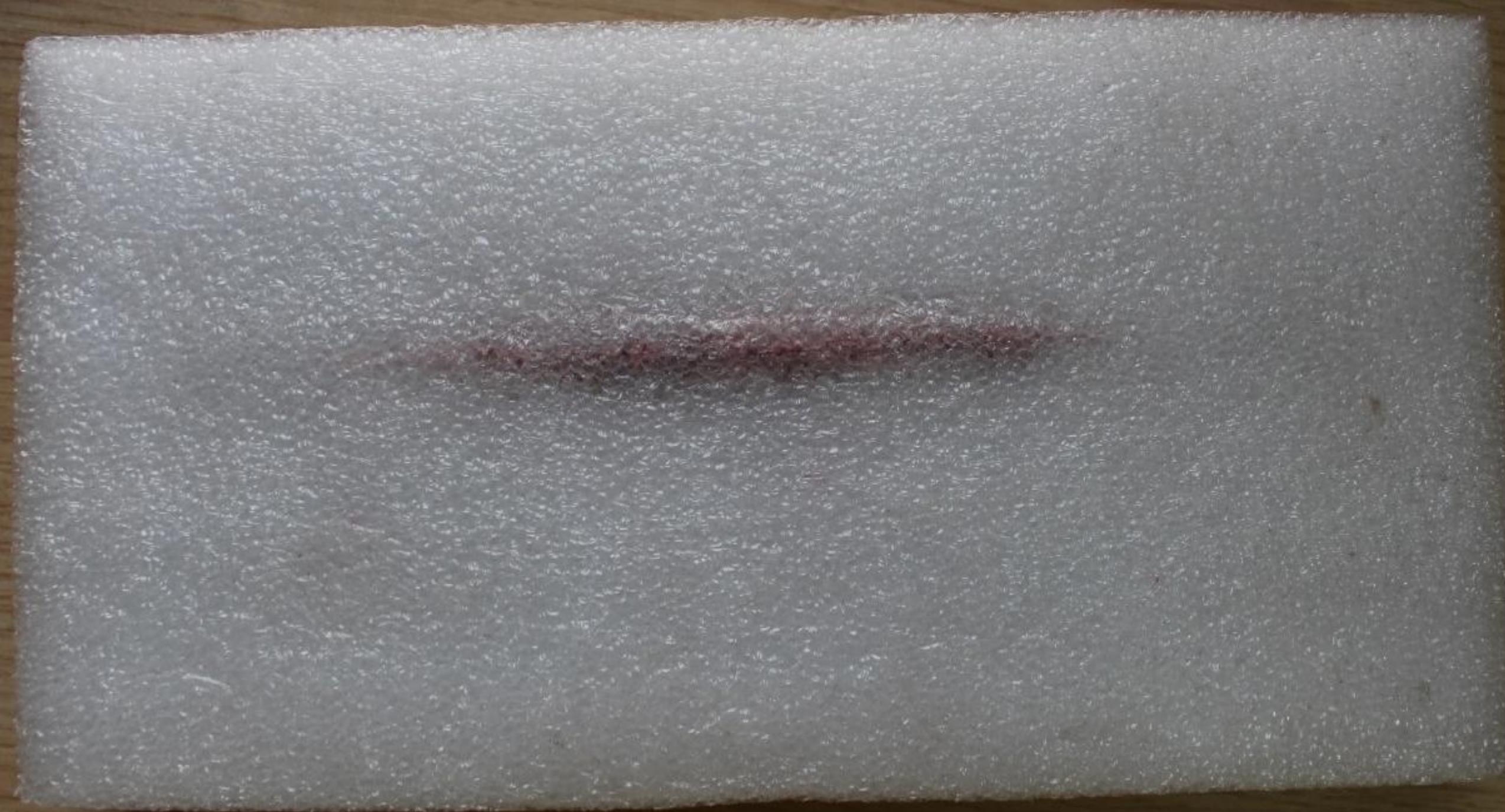
The cold flesh-like texture of the EPE foam was injected with brick powder to evoke an inflicted, and aroused sensitivity in a synthetic body.



From Ingmar Bergman's film *Cries and Whispers*.







Untitled (Care as Malign studies)

Copper wire, found paper bag, acrylic,
fabric, and iron pedestal

2017 -2018

In a spontaneous attempt to strengthen a fraying medicine bag, I stitched it with copper – a material that is considered to have healing properties. The Attempt made the body of this bag frailer, and this struggle brought forward the complexities arising from the act of providing care.

The pedestal of this work visually borrowed from the Ventilator machines and an incubator. I collected the pieces of wire that broke while stitching the bag and exhibited them on an acrylic shelf as an evidence of an action and force





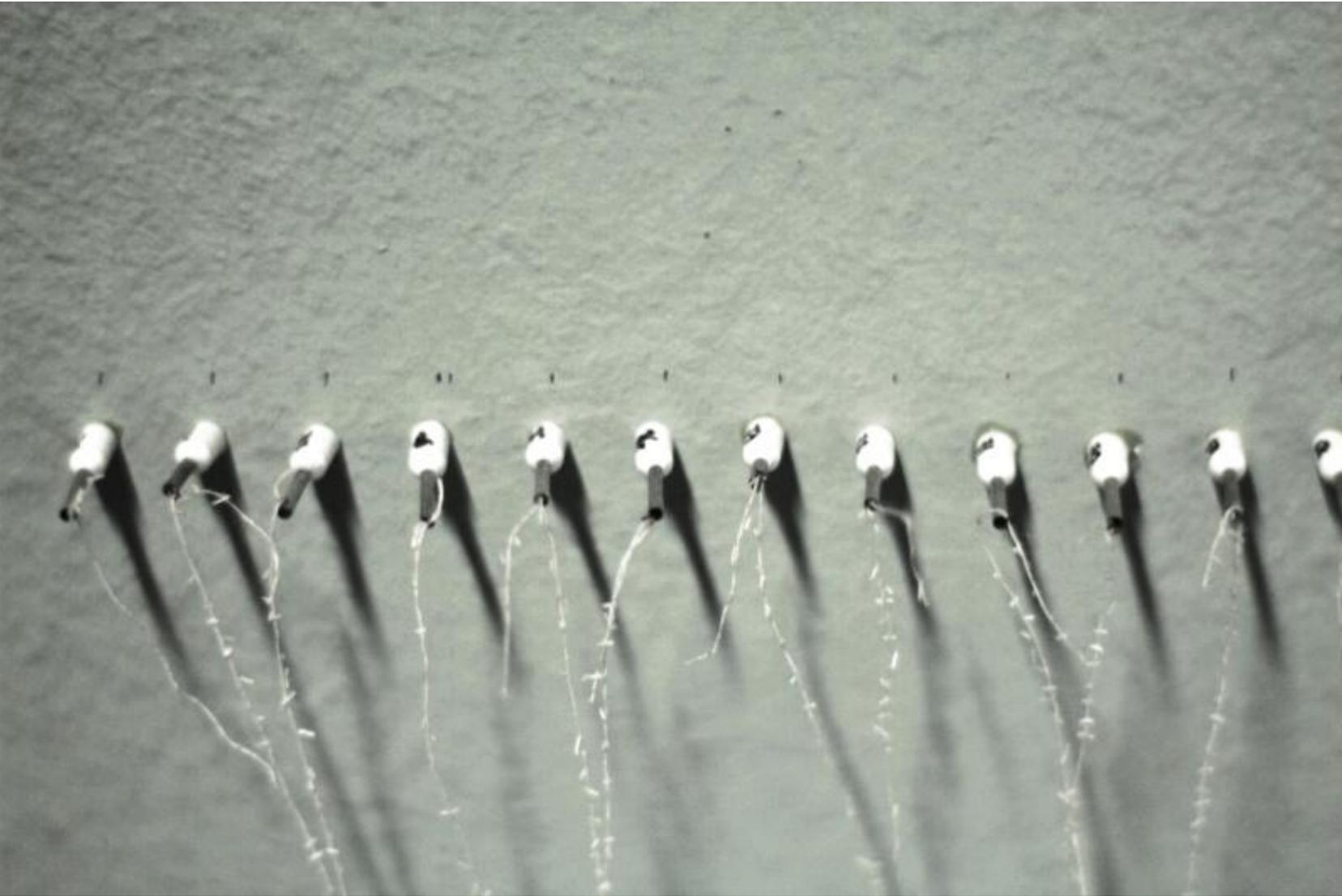
Untitled Care as Malign studies)

Cut Gauze bandage, glue, and numbered plastic parts with copper wire
2018

Process: <https://vimeo.com/257904768>

Gauze – a material used to bind wounds is made frail and displayed clinically with utmost care. The cut open thread of the warp is attached to fragments of weft, numbered to keep true to its authentic state, a postmortem of some sort – a reflection on surgery, museumization and conservation that leads to a conflict with posterity and authenticity, repair and damage.





Separated threads of the gauze numbered according to their place in the weave.



While cutting gauze, the accidentally snipped parts were collected and displayed in a plastic jar.

Fringe (Care as Malign studies)

Reworked readymade unbleached cotton fabric

2018

[Process link](#)

This is an attempt to correct the found cloth through the pushing of warp (the spine) of the fabric tightly close with the support the weft (the skin).

As a maker I take on the role of a fundamentalist and through this performative act of manipulating a material by force. An ideal is imposed upon the vulnerable surface that morphing it to 'perfection'.





Fringe (detail)

The perfect pick

Archival print on Luster paper
2018

The title is an excerpt from a text that explains the psychological reason behind Dermatillomania- a nervous habit of picking at skin. The habit proliferates as one constantly tries and get the perfect pick at the skin. The application of make- up on the thumbs bring forth a confrontation of the act of picking that accumulates inflictions – these uncanny images of examination aim to focus, as well as distract one from the issue at hand.





Writing on the Wall (screen grab)

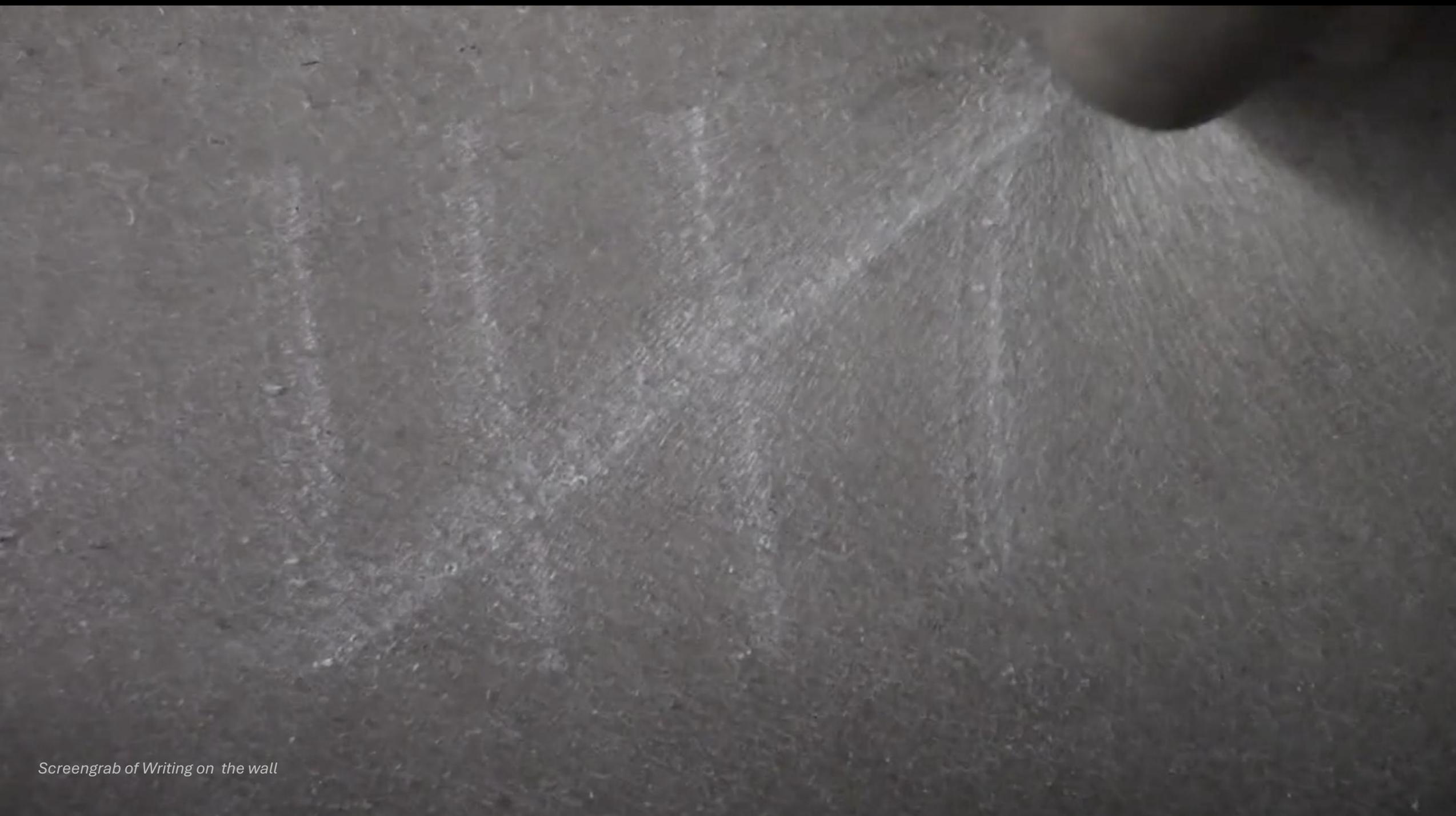
1minute 28 seconds, looped

Single channel video

Played on a touch screen Phone

[Link](#)

The work *Writing on the Wall*, looks at my experience with skin disease and the feeling of being trapped inside one's own skin. Erasure and infliction are displayed on a touch screen as a video - to take away the physicality of the body and expand the mundane into something surreal.



Screengrab of Writing on the wall



Display view



Untitled
Archival Print on Matte paper
2018

Pyromania

2018

(Site specific installation)

This project stems from the image of laughing in front of a fire. Made in the winters in Delhi, The project aimed to make one experience a fire without its warmth. It looked at the the banality of rituals, the idea of transcendence, mortality and the intertwining of the landscape and body. The installation heavily borrowed from Vedic texts that inform the Hindu crematory rites now performed, as the ambience attempted to make one contemplate about fire, while not sensing its warmth.

While surrounded by a volatile fire-like flicker simulated by L.E.D lights and pungent camphor smell, an absence of a body is conjured through images and texts. Camphor evoked various meanings linked with preservation, rituals and a potential blaze. The funeral fire is one whose heat announces departure, loss, and a sense of foreboding doom. The irony sought is within the expectations from a fire and its symbolic function.

The Man and the Garden.
Site Inspired fiction, narrated in a reading performance.

After hearing a fictional narration about a man with a garden on his back and his memory of a fire, the viewers enter an immersive space. This piece of written fiction while drawing from the architectural setting of this space, set an enquiry into amnesia and pyromania with magical imagery through the words, combined with a blank dry tone of narration.

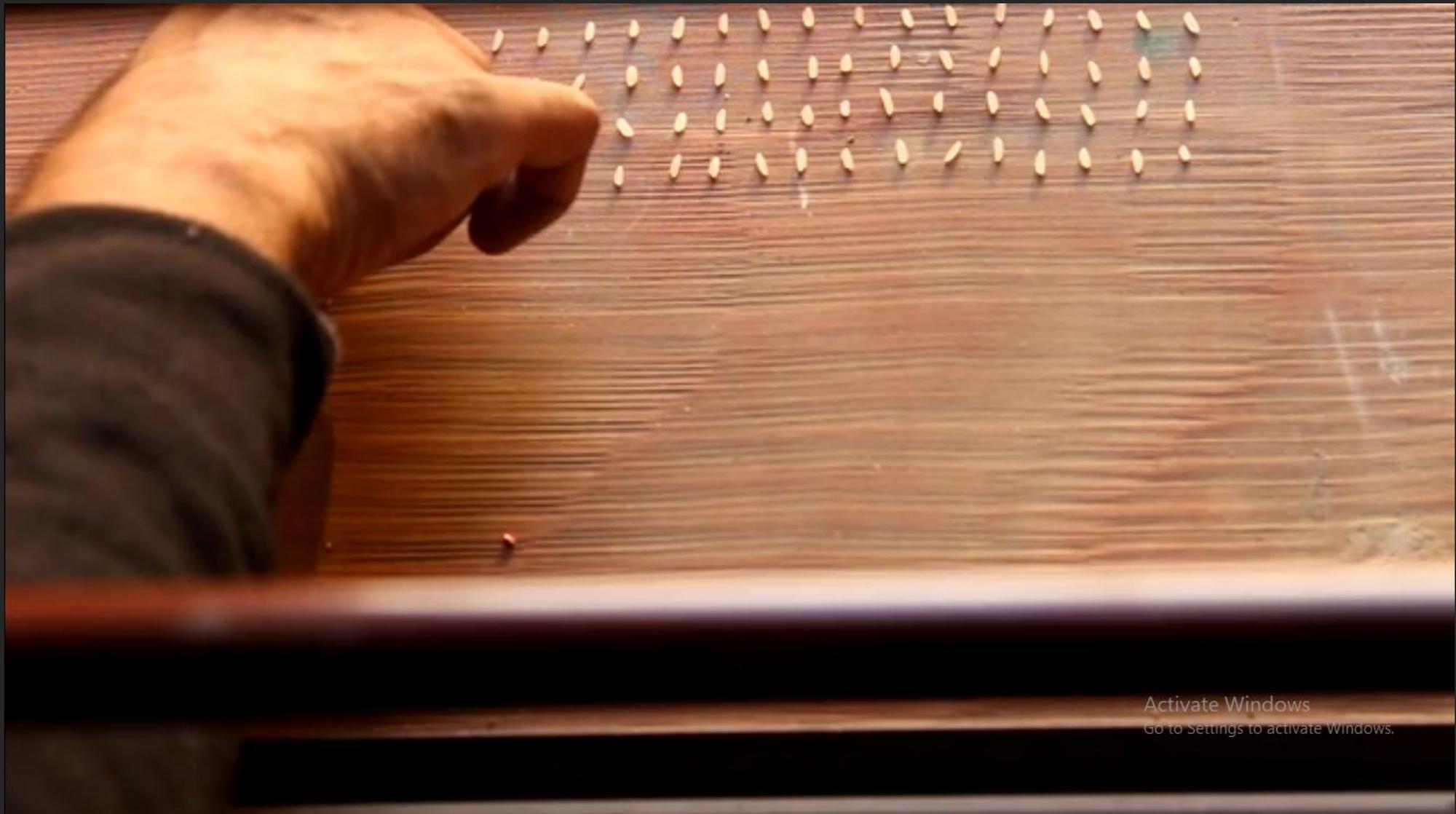
Oscillating between elemental magic and logic - the story of a man with a garden on his back, his fear of snakes and his memory about a fire was read out through the large grasses surrounding the site, to make it appear as if flames were consuming a body.



Viewers heard '*Man and the Garden*' and encountered a strong smell of camphor, with fire like flickering light as they entered the room



5 videos on backlit screens of varied sizes, flickering LED lights, Camphor, found objects, drawings on paper, printed texts, Reading performance of a site informed fiction.



Activate Windows
Go to Settings to activate Windows.

Offering

4 minutes, 38 seconds.

Single channel video looped.

<https://vimeo.com/257257454>

2018

Played in juxtaposition with *Burnish* for the *Pyromania* installation.



Activate Windows
Go to Settings to activate Windows.

Burnish
2 minutes ,12 seconds
Single channel video , looped
<https://vimeo.com/256563640>

Played in juxtaposition the *Offering*, for the *Pyromania* installation.

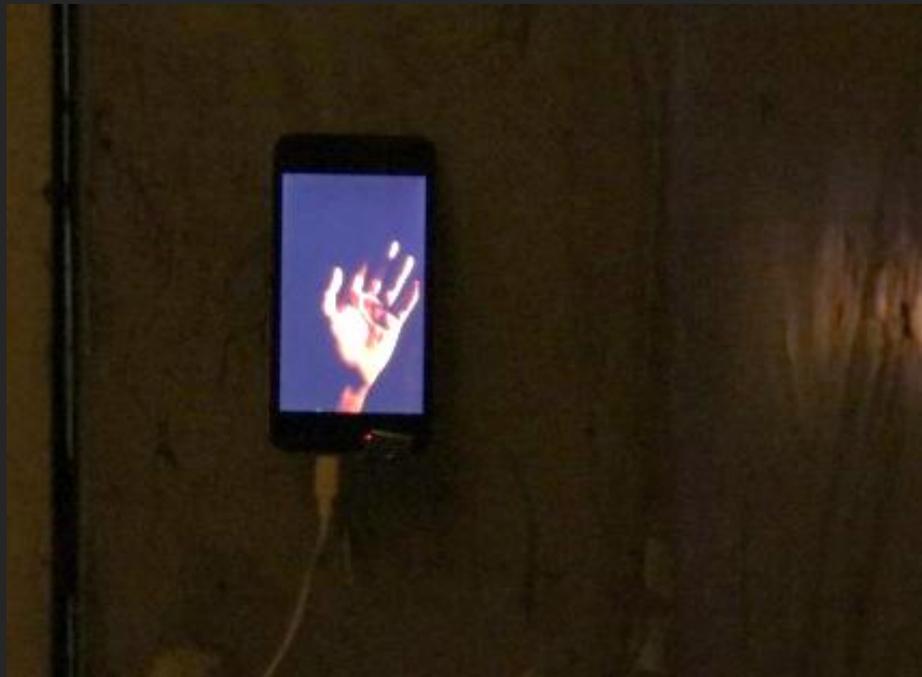
The common sight of burning grass in winters in the fields of Uttar Pradesh, informs the choice of material. A *Chatai* doubles up as a half-burnt pyre and acts as an illustration of the fields where the grass comes from, an object to mark a space in an act of temporary encroachment.

The circumambulation of the central motif lets one unfold the contradiction and the similarities of the story just heard while the ritualistic arrangement of burnt found objects and the pungent camphor evoke a corpus engulfed in fire.

Detail.

Found grass from burnt fields surrounding college campus tied into a mat with coir rope.





Looped videos
played on Mobile
phone screens.

Thaw part 2 -
[https://vimeo.com/
user18315803](https://vimeo.com/user18315803)

Thaw part 3-
[https://vimeo.com/1
8315803](https://vimeo.com/18315803)



Found burnt coconut (a symbol for the head) placed on an EPE foam box, lit with a bulb

Placed in North.



Thaw part 3-
<https://vimeo.com/18315803>. Video of the feet

Placed in South

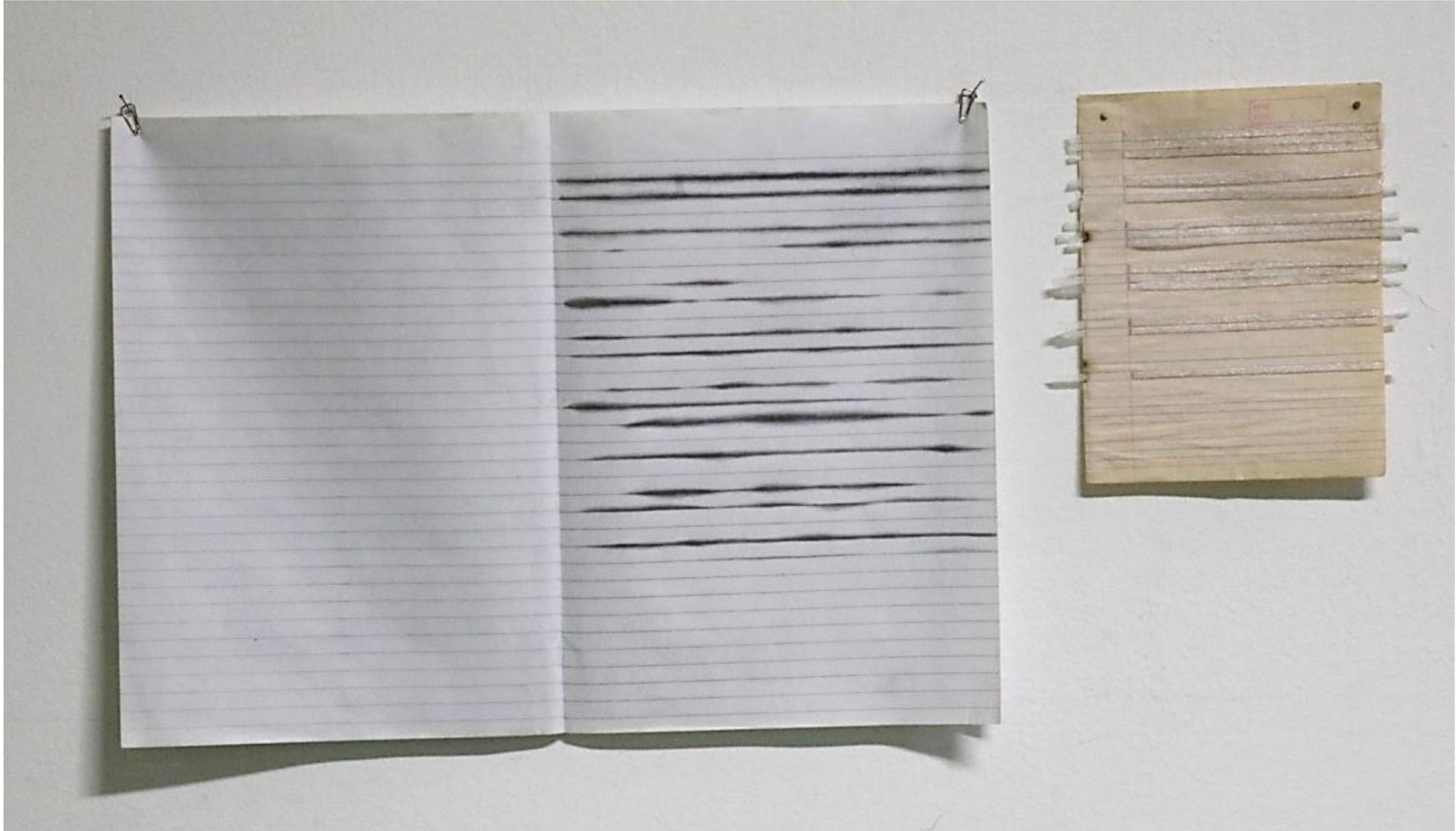
Texts on display:

- 1. It all came together and became a single thing in his mind. After a long time of floating on the land and short time of floating in the river he knew why he must never burn again in his life.
The sun burned every day. It burned Time. The world rushed in a circle and turned on its axis and time was busy burning the years and the people anyway, without any help from him. So if he burnt things with the firemen, and the sun burnt Time, that meant that everything burned!
One of them had to stop burning. The sun wouldn't, certainly.
-FAHRENHEIT 451, Ray Bradbury
- 2. Clear One space to mark another.
- 3. Burn him not up, nor quite consume him, Agni: let not his body or his skin be scattered, O all possessing Fire, when thou hast matured him, then send him on his way unto the Fathers.
When thou hast made him ready, all possessing Fire, then do thou give him over to the Fathers,
When he attains unto the life that waits him, he shall become subject to the will of gods. The Sun receive thine eye, the Wind thy *Prana* (life-principle, breathe); go, as thy merit is, to earth or heaven.
Go, if it be thy lot, unto the waters; go, make thine home in plants with all thy members.—
Rigveda 10.16^[10]
- 4. ***om andhakaara mahaa ghore mahattaa tamas-aavrute;
tamo nivaaran arthaaya imam deepam dadaamyaham***
"O deceased one, surrounded by a terrible darkness, encompassed by the mode of nescience, for the removal of that darkness, I offer this lamp to you"
- 5. Dr. Marc, of France, has published a memoir on the subject; he gives the name of *pyromania* to it, and considers that, like other insane propensities, it may be the result of instinct, or it may be the result of delusion--reasoning upon erroneous principles.

Ruled Paper

(L) Graphite on ruled paper.
(R) Styrofoam cut and woven
into old notebook paper.

2017



Guarding Monument

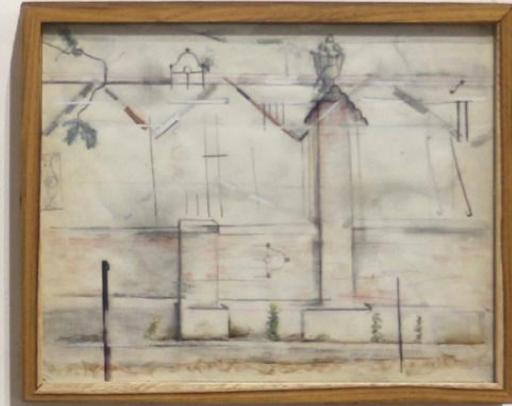
11 x14.6, 5.35 x7.15 inches

Khadiya, Water colour, pencil, and
gouache on old notebook paper

2016

The work reacts to the breach of security, and the futility of structures meant to protect. The fences fade and chip to let elements from the road outside merge with the space of the institute, reducing them to frail ornamental structures.

This work was made and displayed in the Faculty of Fine Arts, MSU, Baroda.





Bachelor's Display, Baroda

Stitched and plastered Foam sheets, found objects and mixed media

2015 -2016

Explorations in hardening of foam, reflecting on disease, invasion and ruptures of skin.



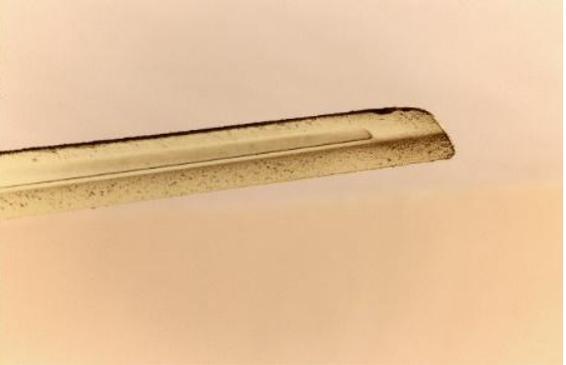
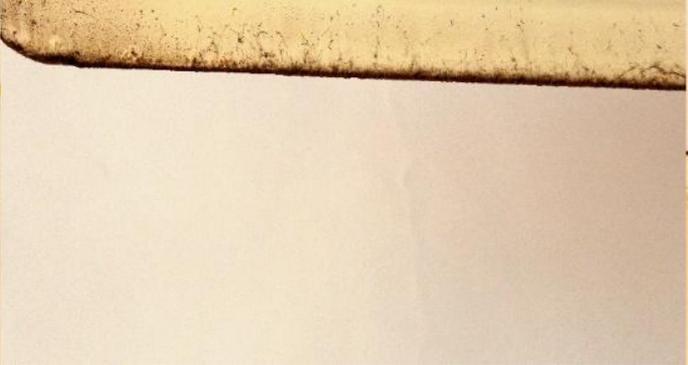
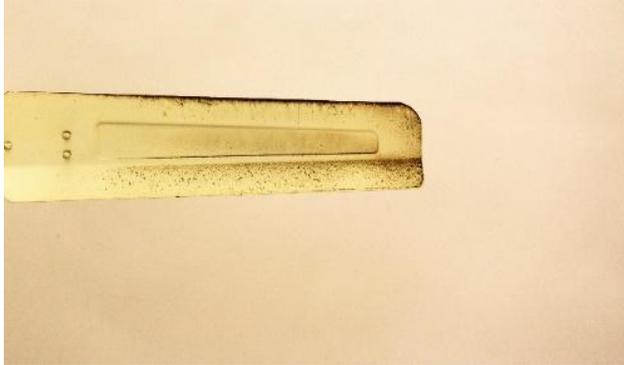
701/ 5A

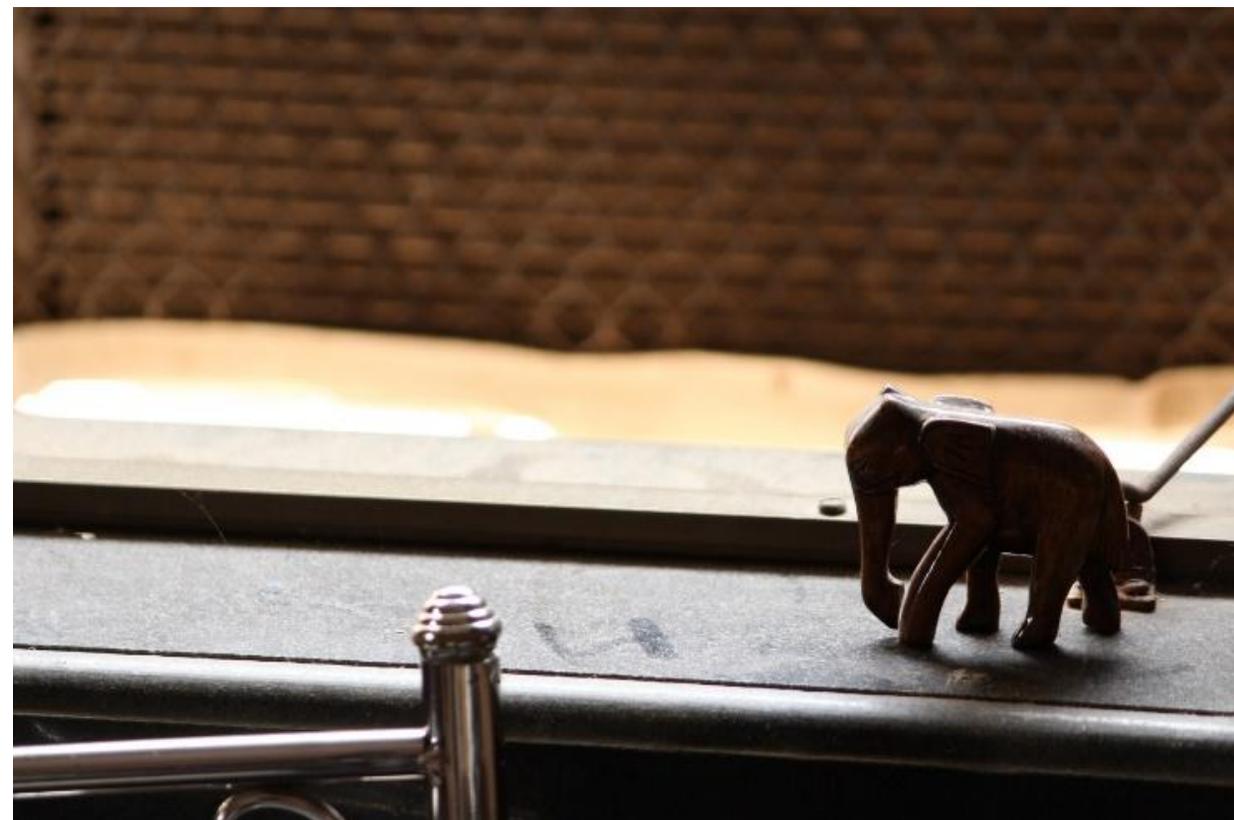
Archival prints, size variable

2016-20

The images attempt to address an absence within a domestic space. The interiors are framed like landscapes and galaxies in attempts to re-imagine their intimate nature. They map the growth that occurs as a result from an absence of touch within a home, and these settings further generate their own narratives.

The souvenirs and collectibles highlight neglect, and their arrangements attempt to add 'life' and 'touch' corners of the house to embrace a change in routine.





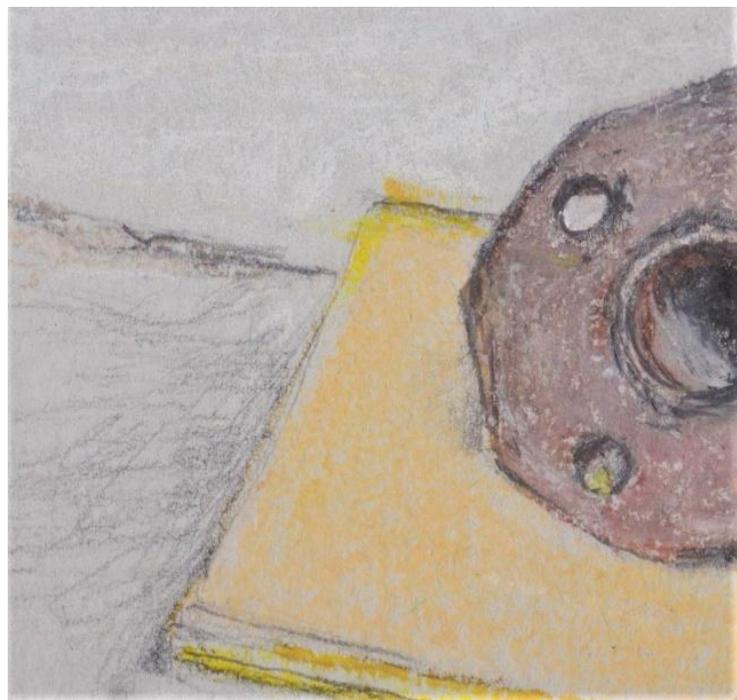


Studies

Mixed media on paper

2017

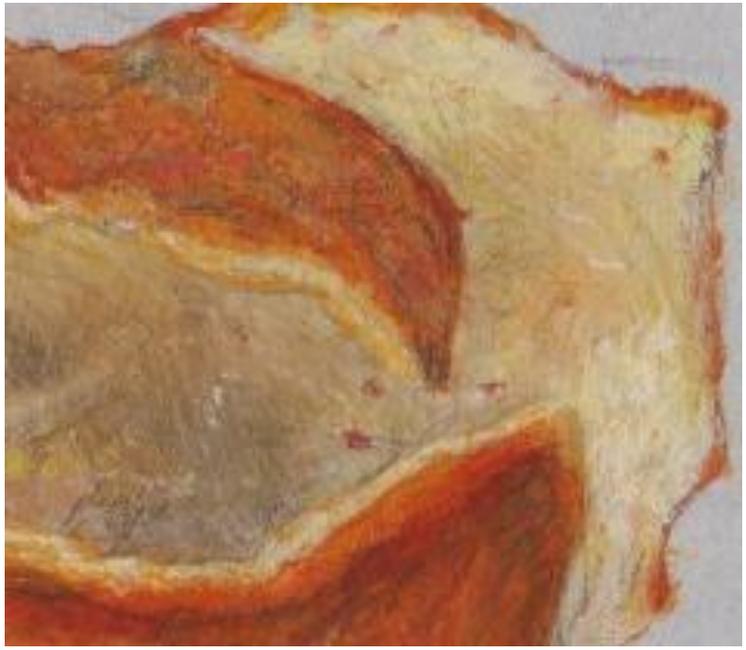
The objects in the drawings occupy an undefined space to take away from them their inanimateness and imbue a sensitivity one would accord to a being in the process of formation. These studies are observational records of phenomena that help me ideate and share my fascination and engagement with objects. Their form and material invoke ideas around disease or suggest verbs that have to do with the body.



Rest (Study of found object experiments in the studio)
8.26 x 11.69 inches.
Soft pastel, oil pastel and pencil on tinted paper.
2017



Weight (Study of found object experiments in the studio)
8.26 x 11.69 inches.
Soft pastel, oil pastel and pencil on tinted paper.
2017



Peel

8.26 x 11.69 inches.

Khadiya, guoache, watercolour and pencil on tinted paper.

2017



Ostereoporosis
8.26 x 11.69 inches.
Khadiya, guoache, watercolour and pencil on paper.
2017



Wipe

8.26 x 11.69 inches.

Soft pastel, oil pastels and pencil on
glossy sparkle paper.

2018



Knot studies
Set of 4, 8.3 x 11.7 inches each
Khadiya, water colour, gouache,
oil pastel and pencil on tinted paper
2017

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