

my journey with lines

*Montval*



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2014

On Parallel Grounds



## Artist Statement



My practice revolves around balancing the nuances of white of the paper and black, that of the ink. Plotted, dotted and drawn, stitched, foiled and punctured, invariably on paper, the journey of my moving point traverses sometimes linearly, sometimes converging into others. My quest is to abstain from demonstrating emotions and rather in finding harmony in the balance of positive and negative space, in the manipulation of lines, grids and colour.

I try to manifest the daily monotony of getting from one point to another through my drawings or the monochrome works; I often indulge in, by tracing the movement of a single point. It is a personal journey; perhaps the point represents me moving as I reflect on the city's architecture, mentally deconstructing it into horizontals and verticals. Each piece reveals a harmonious order in the layering of maps, lines and angles — drawn on and threaded through the paper or just layered with paper on paper, resilient and tenuous all at once.

I have managed to abstract the cityscape to a form of minimal geometric purity that could be visually consumed in an instant.



# 01 Paper



I continue to explore various mediums and techniques to constantly evolve and not get stuck to a certain medium or a genre.

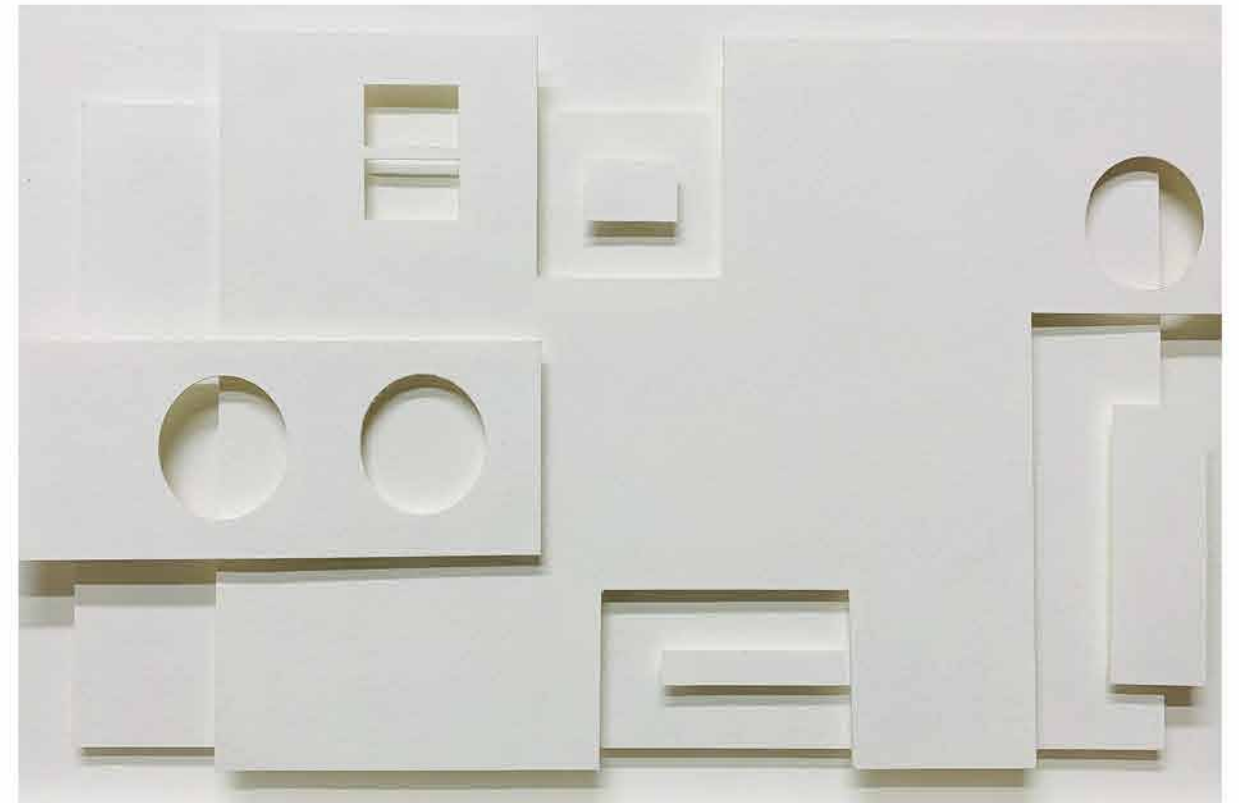
The architecture of the city constantly offers newer possibilities, and from there came the possibilities of layering white on white, where only the shadows made the work and further simplified my observations.

The simplicity of a form in white on white along with the myriad of shadows it leaves behind has become a recurring motif in my works.



2015

Fenestres



2011

Blanc sur Blanc II



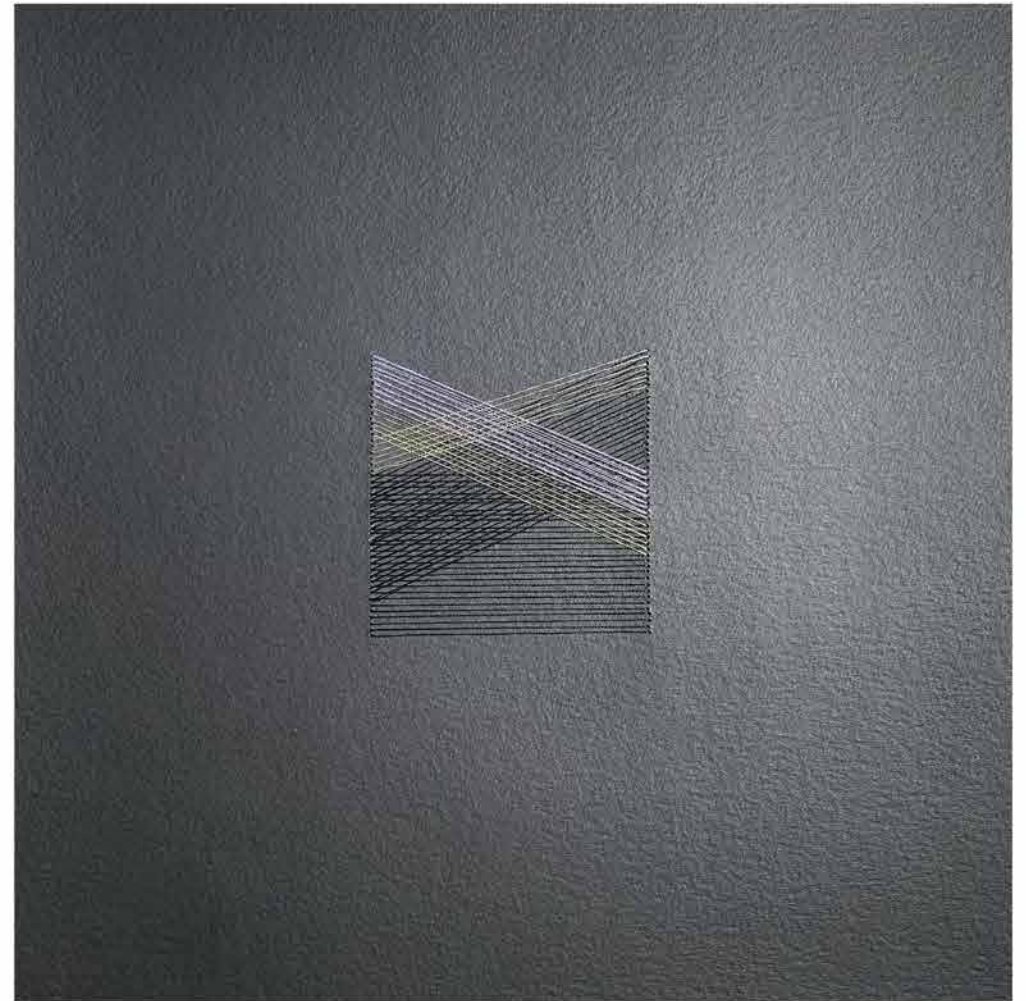
2018

Fold, Bend & Overlap



2018

Series : Distortion VII



2020

Lines in a Grid VI



The works "are light, lightness, about merging, about formlessness, breaking down forms."- Agnes Martin

In Between, marks the onset of sculptural identities stemming from my 2 dimensional works on paper. Composed of intersecting white, diaphanous lines that form individual rectangles punctuated by symmetrical white dashes— it resembles a systematic arrangement of components.

Methodically drawn and cut, these stripes are truncated before reaching the edge, leaving a clearly defined rectangular border within the composition. The use of repetitive and similar forms offers a meditative quality to the work. Not one component is privileged over another; thereby the composition is earnestly non-hierarchical.

The apparent simplicity veils the labor-intensive quality of the work. The work is in consistency with my oeuvre for an absolute equivalence of form.

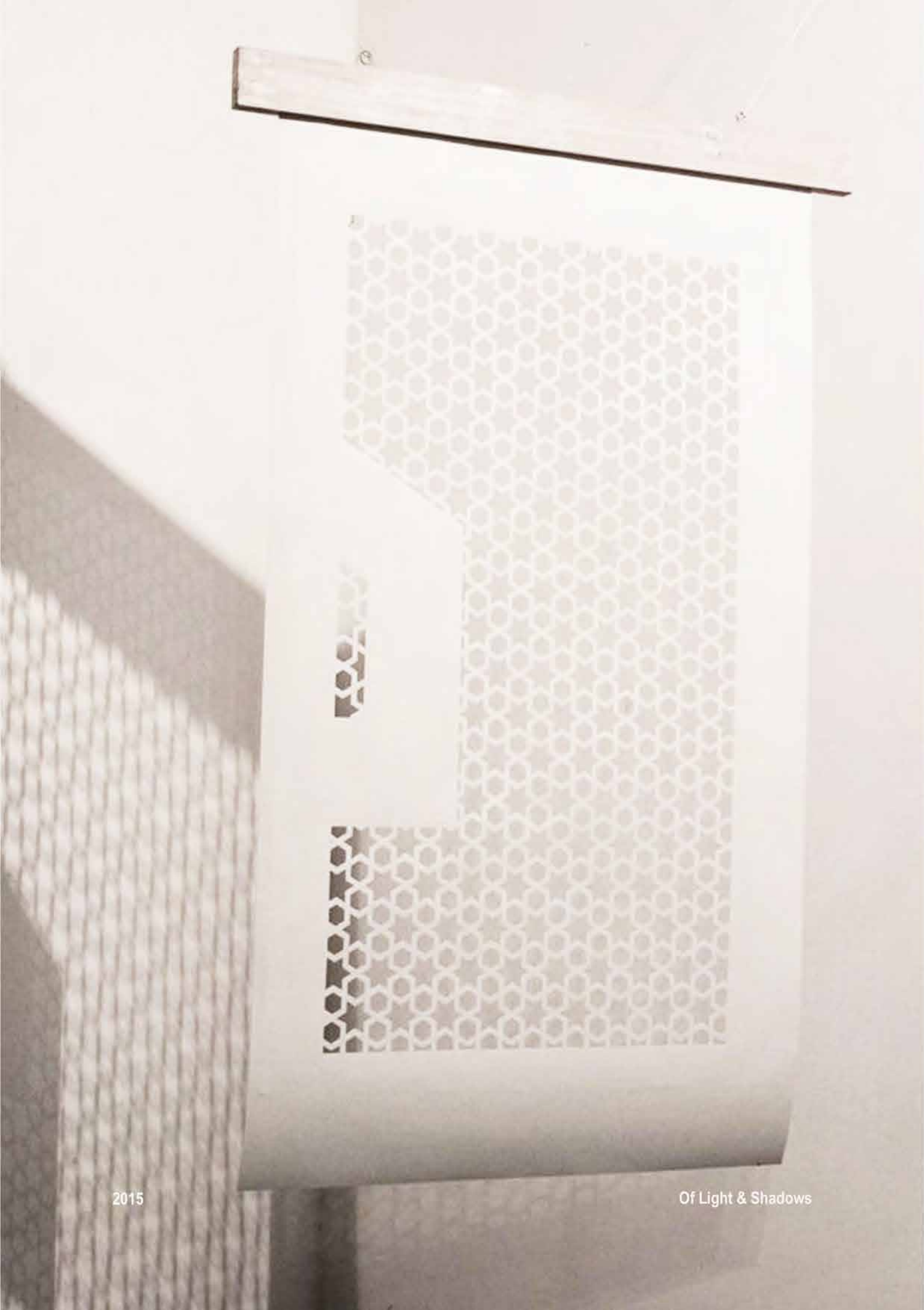


*"A surface so versatile and malleable, Paper offers me endless possibilities and challenges every time I approach a blank sheet."*

2022

In Between





2015

Of Light & Shadows



2018

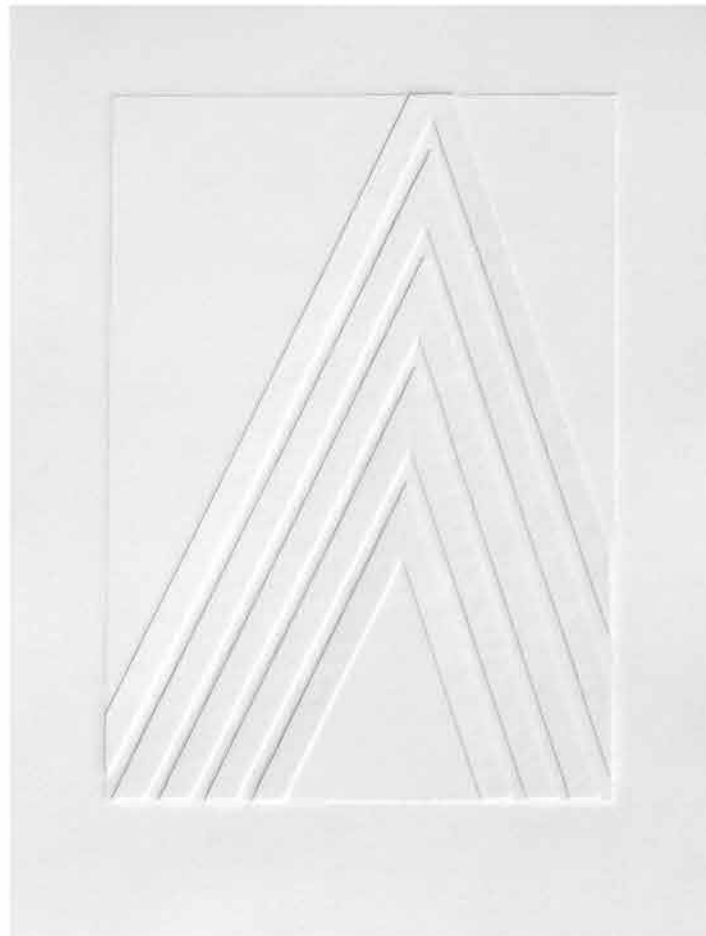
The Quartet III

Chetnaa's reductive art forms are abstracted from Delhi's 'built' history, from the façades that divide social space from private space. This is most pronounced in her jaali (latticed screens) and layered paper works, where meticulously hand cut ornamental patterns reminiscent of Indo-Islamic architecture resonate the ambiguous relationship between internal space and external form.

- Excerpt from text, 'After Dark', written by Kanika Anand  
Associate Curator, Contemporary Calgary, Canada

I furthered my practice to include print-making, using a straightforward mark left by an embossed surface on white.

As the minimalist definition, the works are not trying to imitate or represent any found object or reality but instead, I want my viewers to respond to what lies in front of them. The medium or the material used to make the work, and the form of the work is the reality.



2018

Series : Impression VIII



Display





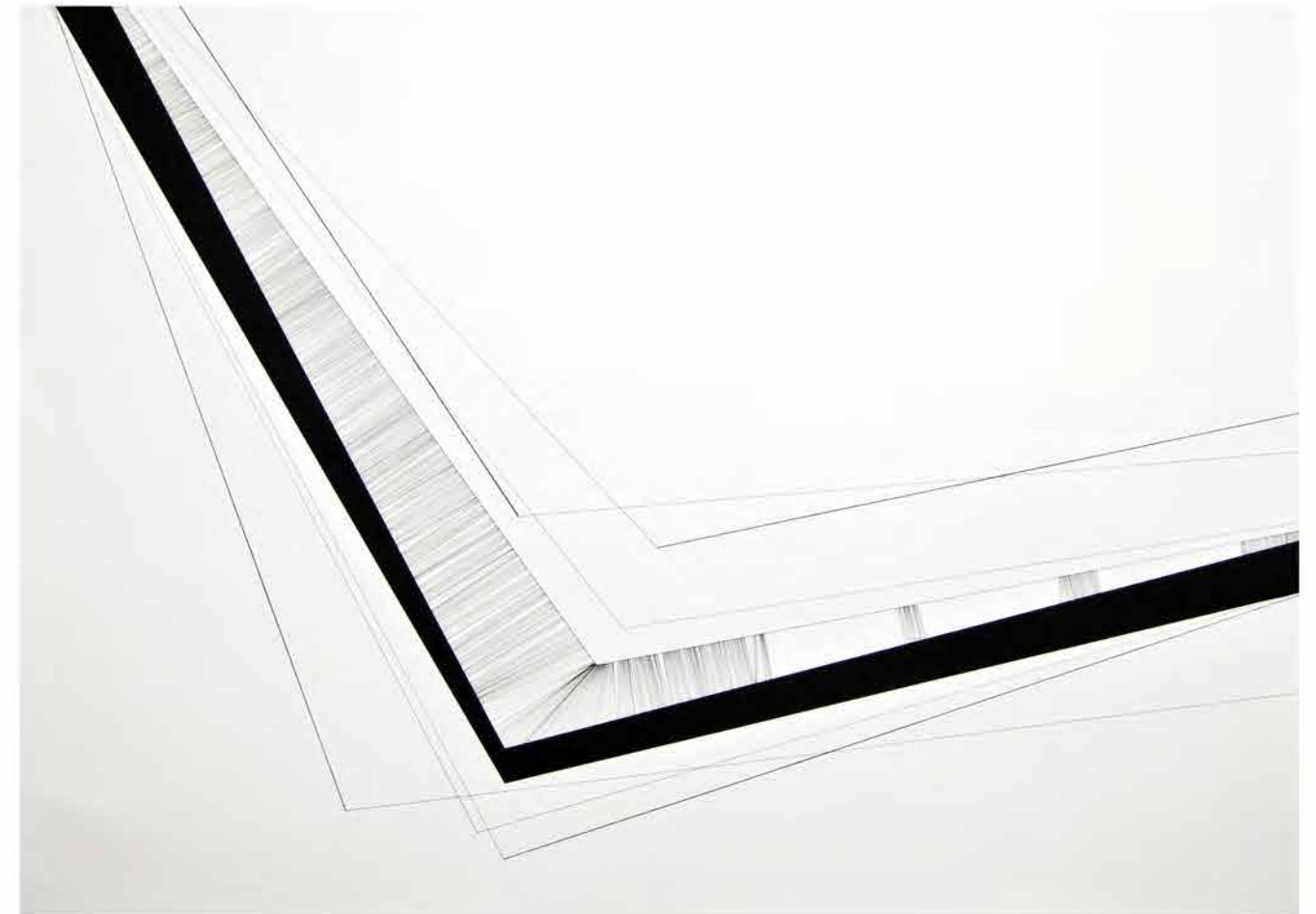


## 02 Drawings

As an artist our job is to create, to express our innermost thoughts, feelings, dig deeper into that subconscious and produce something that is unique only to us and our vision.

For over a decade now, my practice has grown, evolved and taken a course of its own. My practice started with exploring the journeys of a moving point and the trails it leaves behind – a line. From what began with tracing a moving point, has taken its own oeuvre and delved deeper, encompassing my surroundings and the architecture that comes with it.

Creating a body of work dedicated to dissecting, intersecting and traversing these lines, I continued my journeys along the Delhi roads. The maps and the windows slowly made their way into these lines, and further balanced these expeditions on paper.



2010

Cacophony of Lines II



2010

Journeys of a Straight Line



2009

Travelling through Space V





2019

The Grid



2016

Vertical Semblance





Blanc et Noir D'or  
2014  
Display (2018)

## 03 Gold

'Not until man is tried doth the pure gold distinctly separate from the dross. Torment is the fire of test wherein the pure gold shineth resplendently and the impurity is burned and blackened.'

- 'Abdu'l-Bahá, Selections from the Writings of 'Abdu'l-Bahá

These Baha'i writings address gold in a way that's much different than the narrative surrounding the metal – by removing material obsession and replacing it with the drive to seek out spiritual perfection that is as pure as gold.

The touch of extravagance of pure twenty-two carat gold combined with the white of the paper and black of the ink enhanced the luminosity of the works, elevating them to a visually rich play of dark and light. Working with the notions of purity and brilliance, gold became an integral new element to my black and white drawings on paper, and remains so to date.



2015

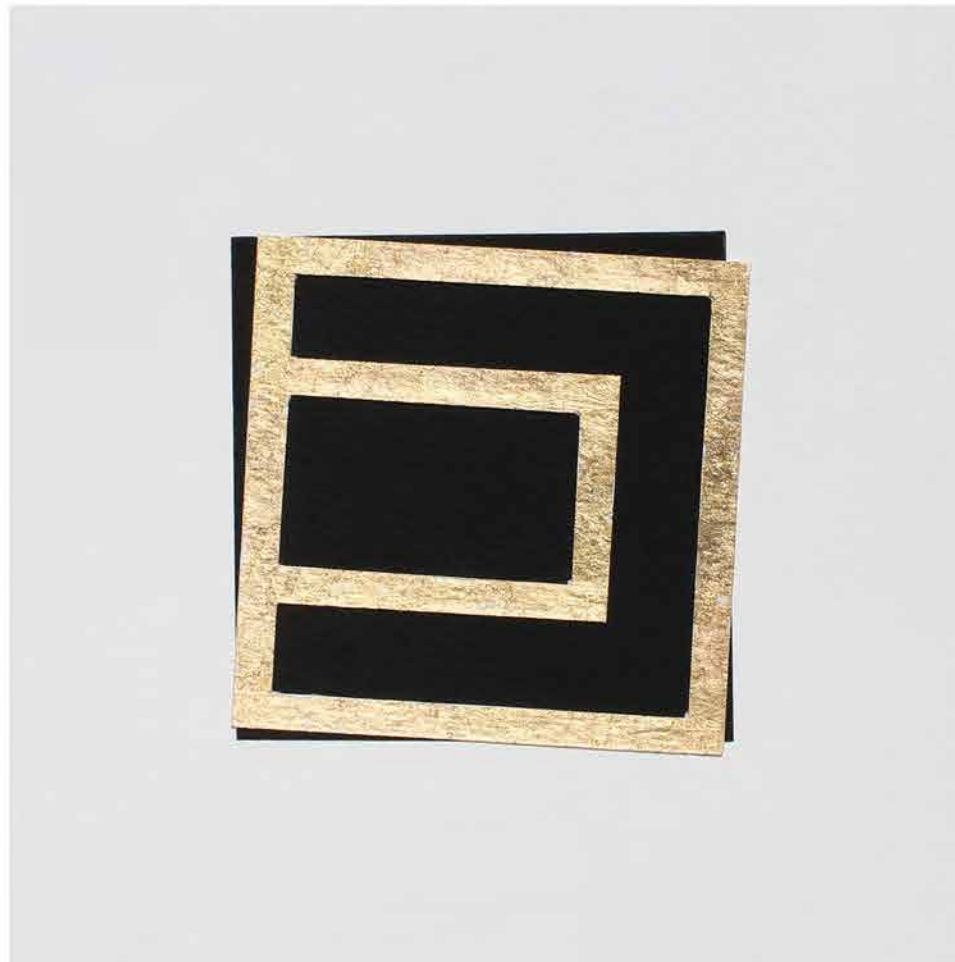
Crossways



2015

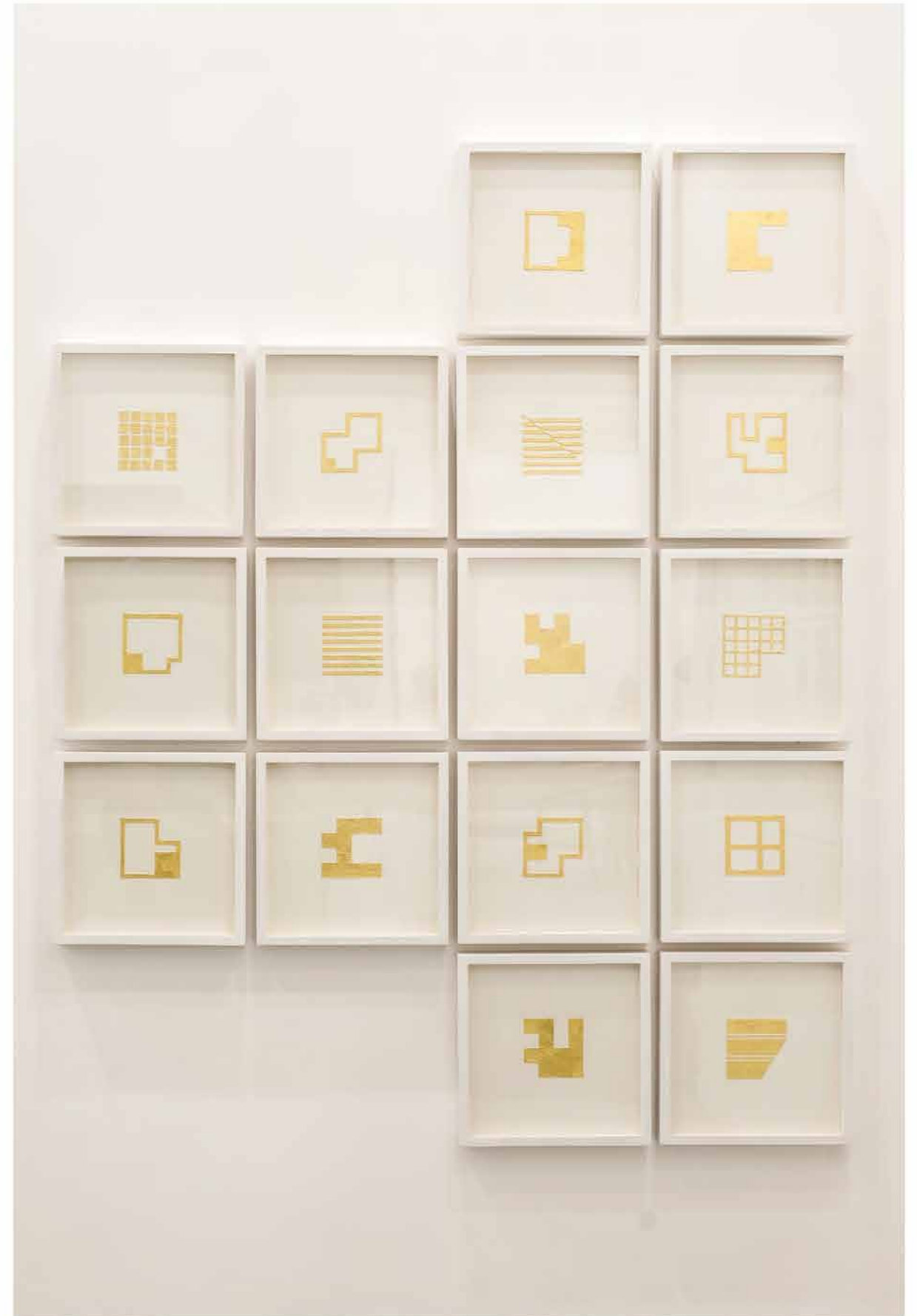
Noir et Or





2019

The Golden Square II



2021

Sacred Square, 101 Meditations on Paper  
Display (2022)





Display

A fold makes a surface or a line into a three-dimensional structure. Material science, the Japanese philosopher would say, has its model 'origami'- the art of the paper fold.

Chetnaa's employment of 'the fold' is in fact, inspired by origami but is shaped into architectural objects that subvert, as Deleuze suggests, the threshold of inside and outside space. Her folding of card-paper with tracings of a map into an object also lends to defining it as an urban structure. Mapping enables a renewed understanding of territory, an unfolding of urban space. By tracing parts of city maps onto her origami objects, Chetnaa reimagines boundaries and the scope of what they represent. Within each fold, lies a potentially new way of imagining and projecting alternative possibilities.

- Excerpt from 'After Dark', by Kanika Anand  
Associate Curator, Contemporary Calgary, Canada



2016

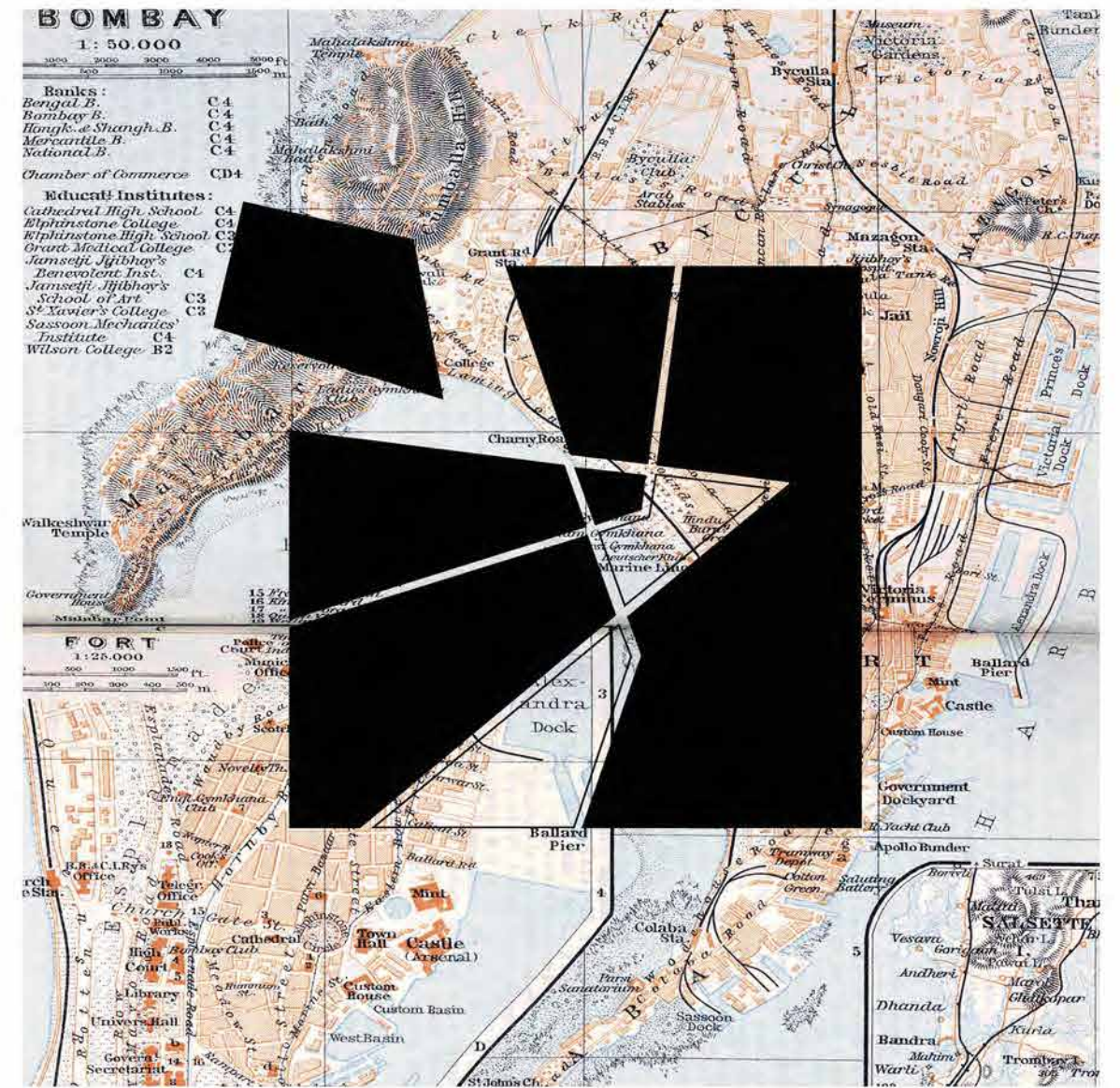
Fold, Unfold - The Grid V





2015

Turn Prohibited



2020

Infiltrations IV

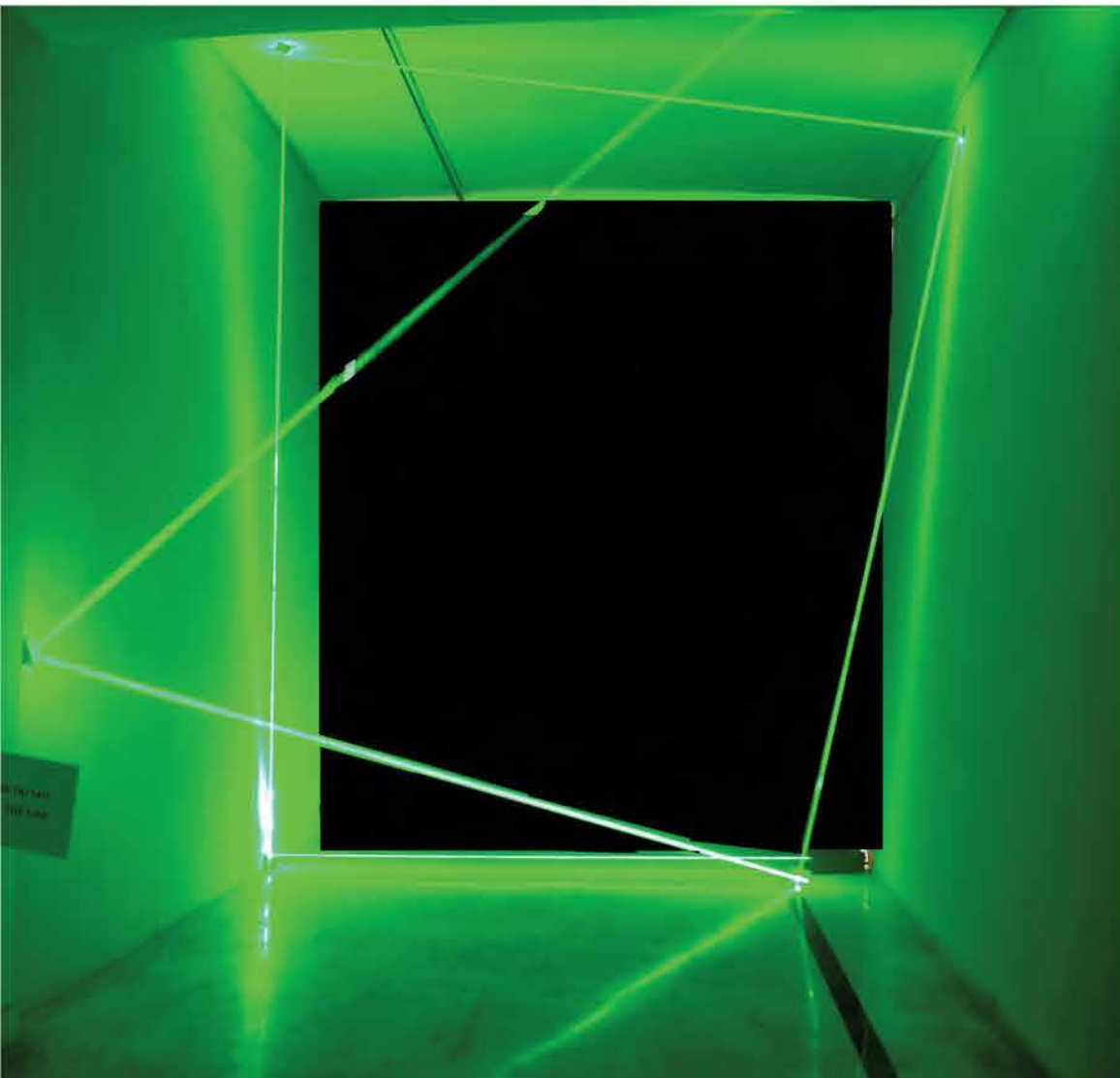


Display



## 05 Installations

(Site specific)

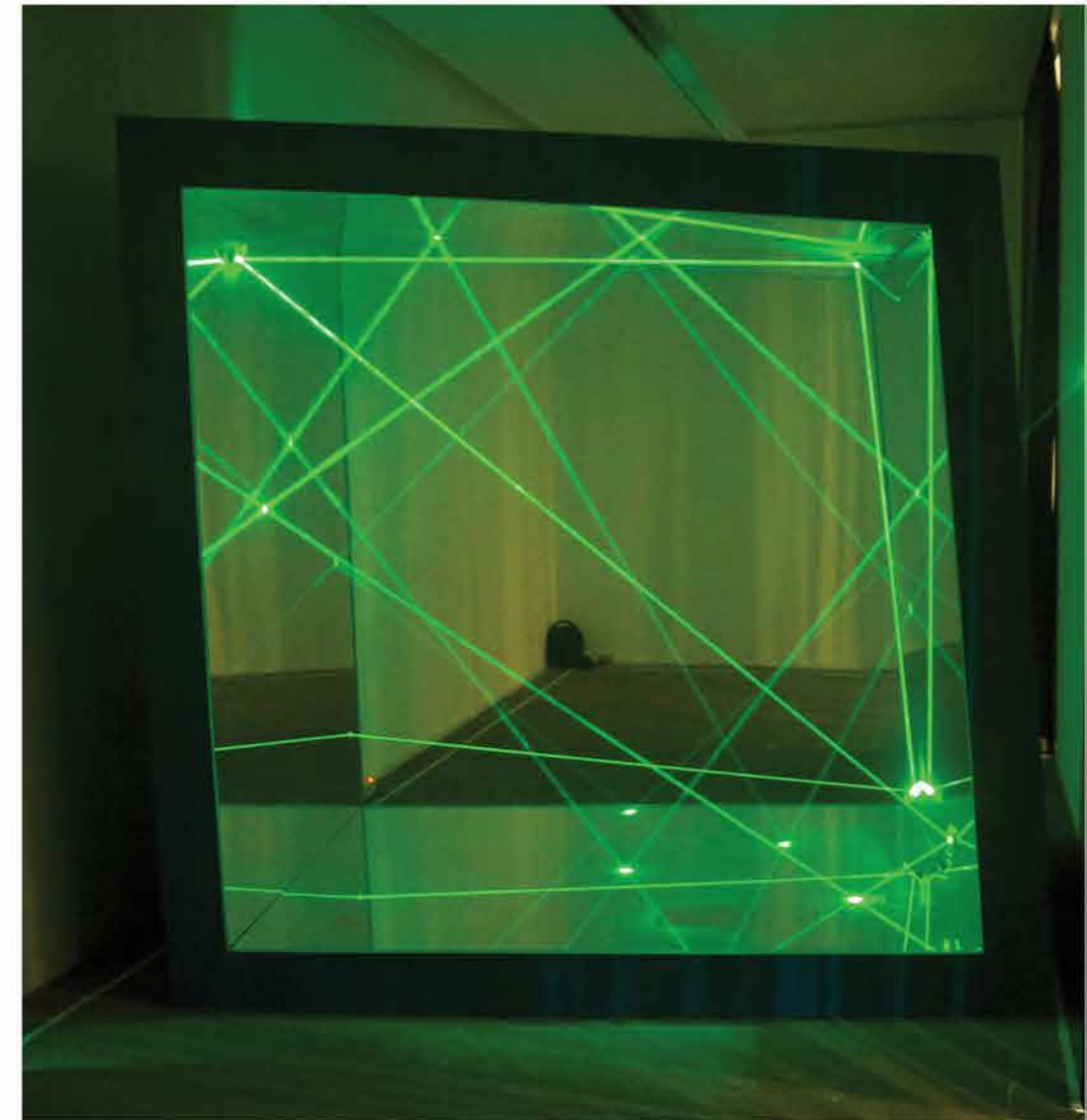


2014

Trails of a Moving Point

Light flows in a straight line but twitches and turns and adheres to whatever comes in its passage. Without changing its course it rather moulds itself around anything or anybody. Light and its passage has been a very intriguing subject to me. Turning and twisting, yet never stopping or deviating from its path, light just flows, creating endless lines of shadows, leaving behind fleeting transitions and conversations to follow.

Exploring installations, I found the perfection and control of straight lines from my drawing in a single source of laser light, bouncing off and replicating. Translating seamlessly, bringing these lines to life as I explored the possibilities of laser lights and mirrors.



2015

Sublime Spaces

Modeled as an Infinity Box, a single beam of light is precisely calculated to bounce off specific smaller mirrors that line the interior of the box. Chetnaa's preoccupation with light is owed to her interest in the manner in which we see colour and movement, the enigma of shadows and the momentary visions and experiences it creates.

A more dramatic attempt at a subliminal experience, Sublime Spaces is an interactive piece that prompts the physicality of the planar bodies that appear in her drawings. It is a rather poignant experiment in seeking the cosmic rhythm through spatial readings.

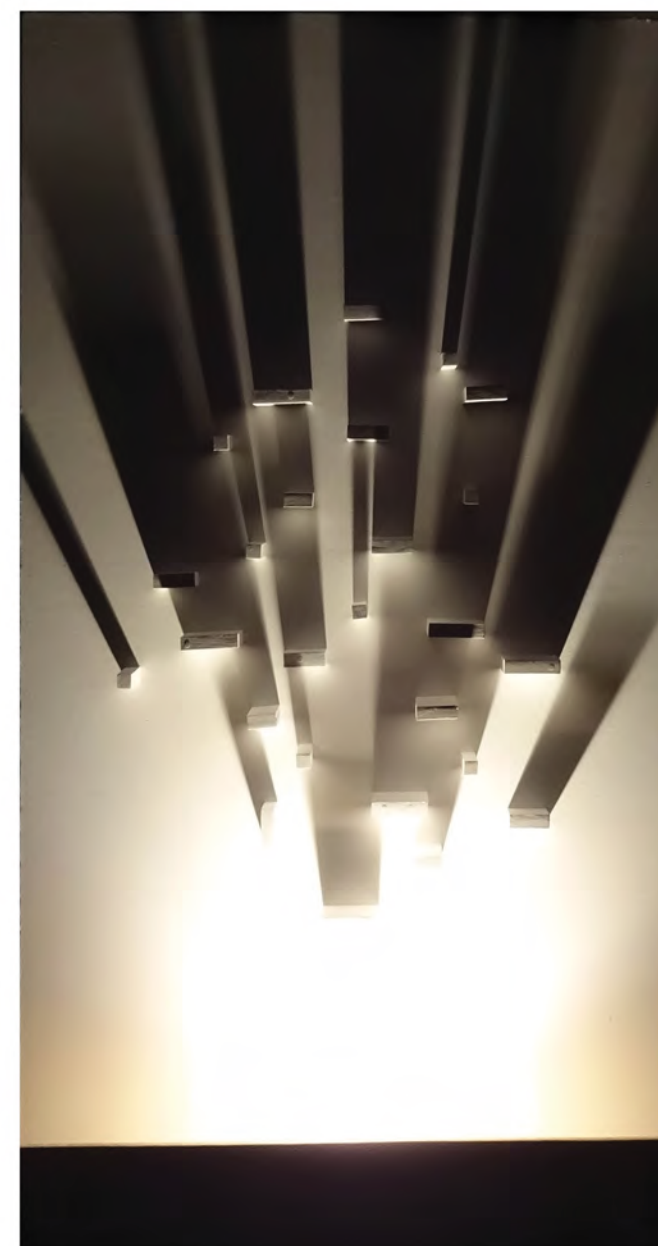
- Excerpt from 'A Case in Point', written by Kanika Anand  
Associate Curator, Contemporary Calgary, Canada



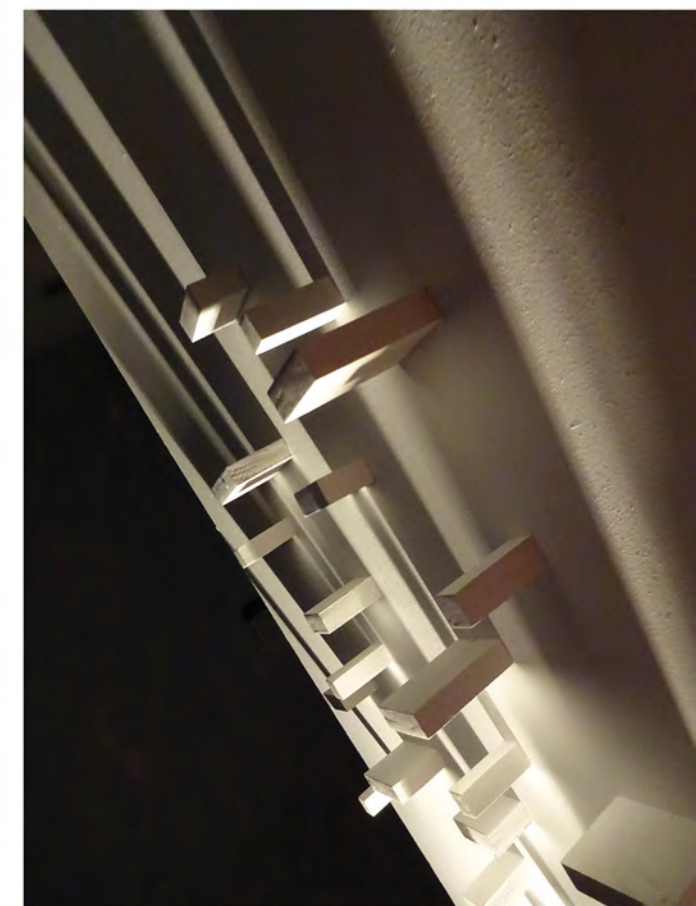


2015

Carre en Carres



2014



Light & Dark

## 06 Sculpture

(Steel & Ceramics)



2022

Sacrosanct

Steel

What has emerged from the chrysalis of this disciplined and meditative practice is the artists' first sculpture Sacrosanct, a black and gold folded square crafted from mild steel. Blending seamlessly into the artist's oeuvre representing balance and precision, Sacrosanct brings to mind Sol LeWitt and Ellsworth Kelly's pioneering work from the 1960s which set in motion the aesthetic appreciation for the formalism and tactility of minimalist sculpture and its invitation to contemplate space and to become aware of being in a particular moment in time and place.

- Text by Deeksha Nath, Curator & Critic

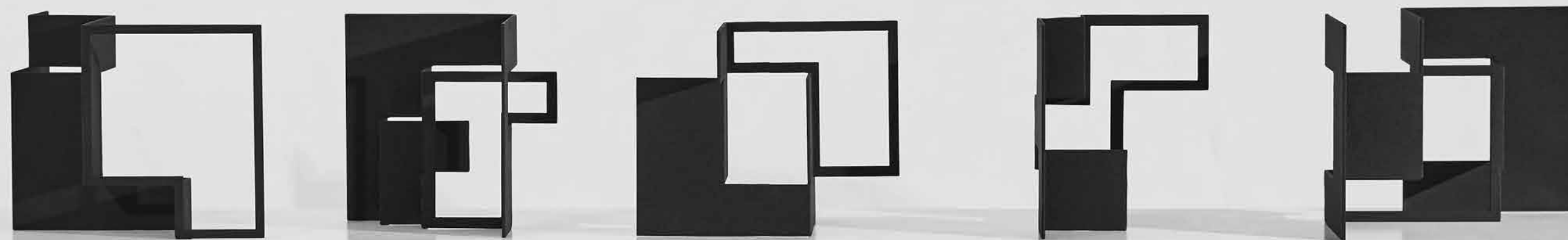


2022

Sacrosanct I & II

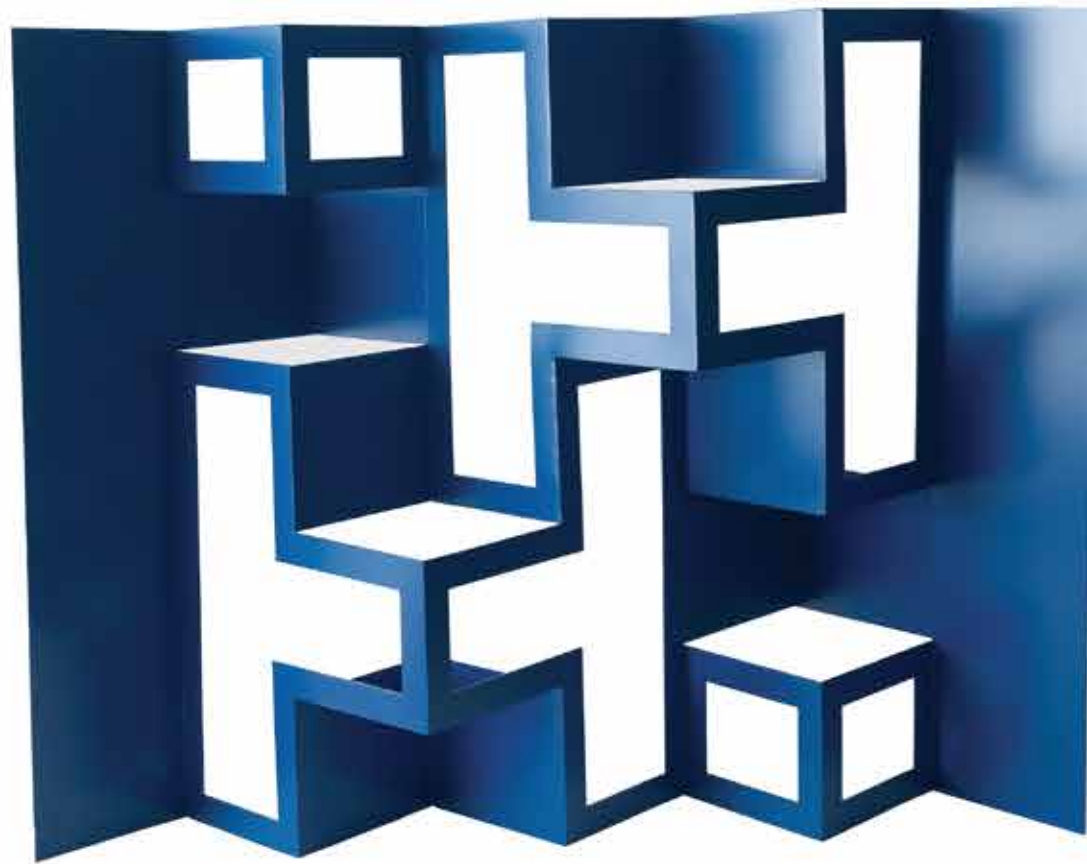






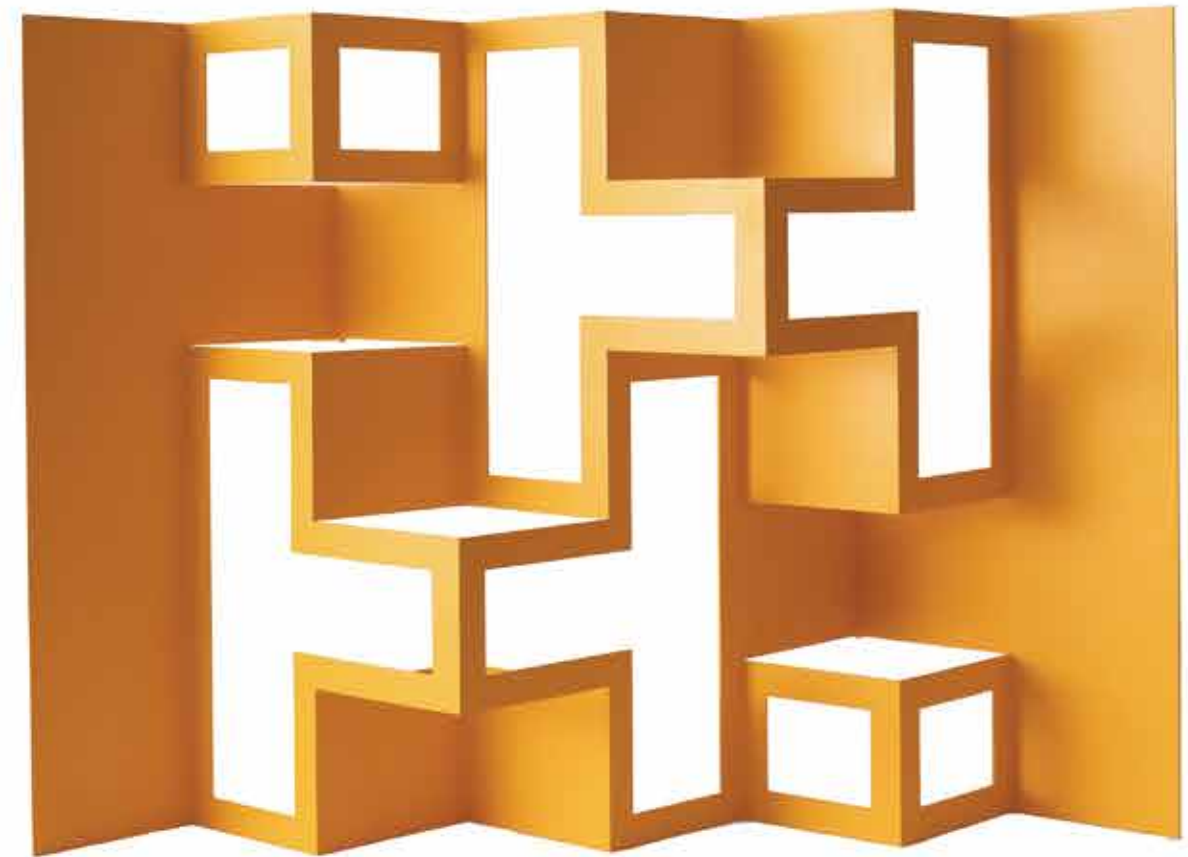
This sculpture, aptly named "Convergence," is a testament in mild steel to the artistry of kirigami. Reflecting the delicate folds of paper translated into steel, it encapsulates the essence of space, architecture, and art converging into a singular form.

Shadows play across its intricate surfaces, a dance that narrates the silent dialogue between the tangible and the intangible. This azure sculpture invites contemplation, where the delicate grace of paper cutting converges seamlessly with the resilient strength of sculpted space.



2023

Convergence I



2023

Convergence II





Ceramics  
(In collaboration)

Ceramic as a medium is extremely tactile and offers endless possibilities. Coming from a conformist practice, initially it was a struggle to let go of the control, perfection of colour, texture and line that controls a paper-based work.

I tried to draw more parallels to the paper-like quality of the thin clay slabs with their uneven deckle edges in the series produced. The paper edges resonate and enhance the links to cartographies and deconstructed urban maps and grids.

2018

Horizontals



2017

Broken Paths I





2018

TerraGeometrix

The first breakthrough was with the acceptance of a project to show a collaborative wall work at the First Indian Ceramic Triennale 'Breaking Ground' at Jawahar Kala Kendra in Jaipur in 2018.

TerraGeometrix, a wall mural of 221 pieces of irregular size, consisted of wheel-thrown and altered cylinders with slanted top surfaces, which were painted and incised patterns, radial lines and textures, in iron red, cream and blue. The design referenced converging and diverging lines with aerial views of abstract shapes signifying human habitation.



2018

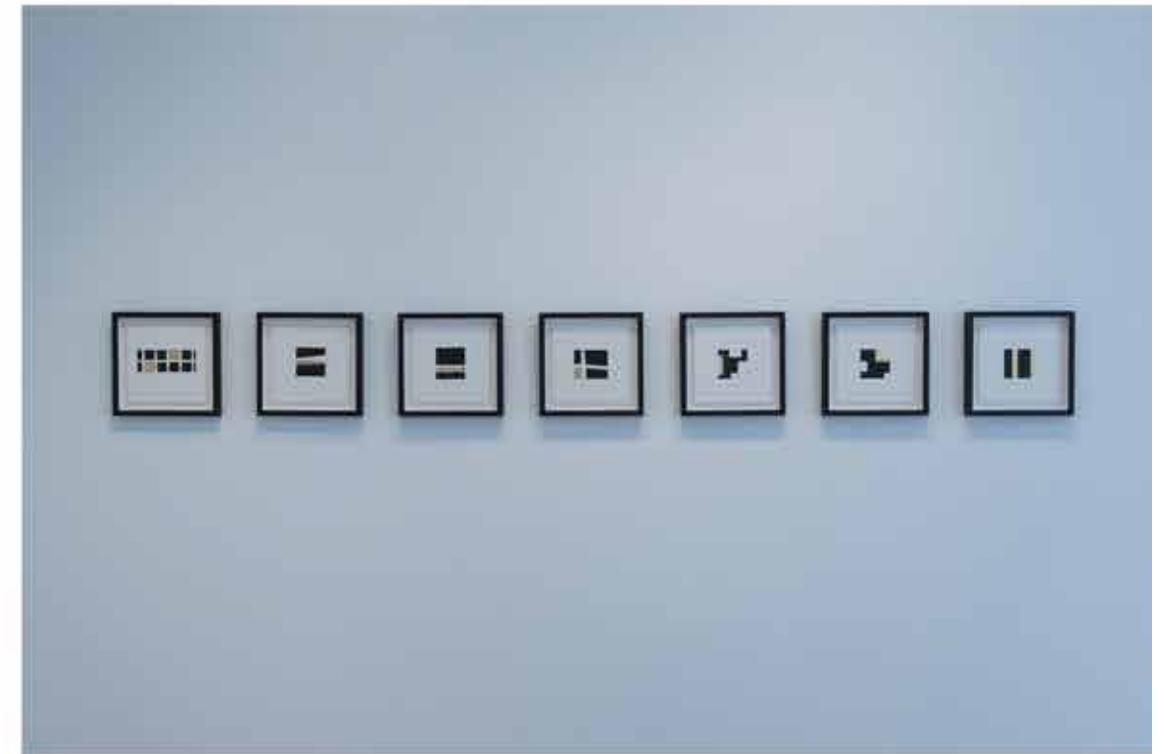
Undulations I



## Exhibitions Archive

2024  
Here I Am  
Solo Presentation  
Cromwell Place, London, UK  
Presented by Silvia's Mother, UK

Here I Am is an introduction to the work of Indian artist CHETNA A. The artist is known for her geometric abstractions drawn from the landscape and architecture of Delhi - the city where she lives and works.



2022

Sacred Square, 101 Meditations on Paper

Solo Booth

India Art Fair, New Delhi

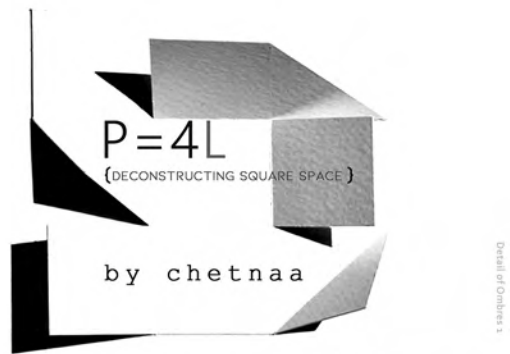
Presented by AMA, Mumbai

Chetnaa is a New Delhi based minimal abstractionist whose work in the suite of drawings Sacred Square - 101 Meditations on paper (2021) are constructed on a singular geometric shape, a square which through the mechanical tools of addition, subtraction and substitution displays immense artistic and experimental potential.

– Text by Deeksha Nath  
Curator & Critic







A series of monochromatic minimal works, exploring potentialities of square space.

MUMBAI GALLERY WEEKEND: 13 - 16 January, 2022  
Exhibition continues till 31 January, 2022

Timings: 11 am - 8 pm

Anupa Mehta Arts,  
c/o New Mahalaxmi Silk Mills (Adjoining Zeba),  
Mathuradas Mill Compound, Senapati Bapat Marg,  
Lower Parel, Mumbai 400 013  
info@anupamehtaarts.com | +91 9892331257  
anupamehtaarts.com

@chetnaac @anupamehtaartsandadvisory  
@mumbai\_gallery\_weekend



Design: Isaac Gerson

2022  
P = 4 L  
{Deconstructing Square Space }  
Solo Presentation  
Mumbai Gallery Weekend  
Presented by AMA, Mumbai

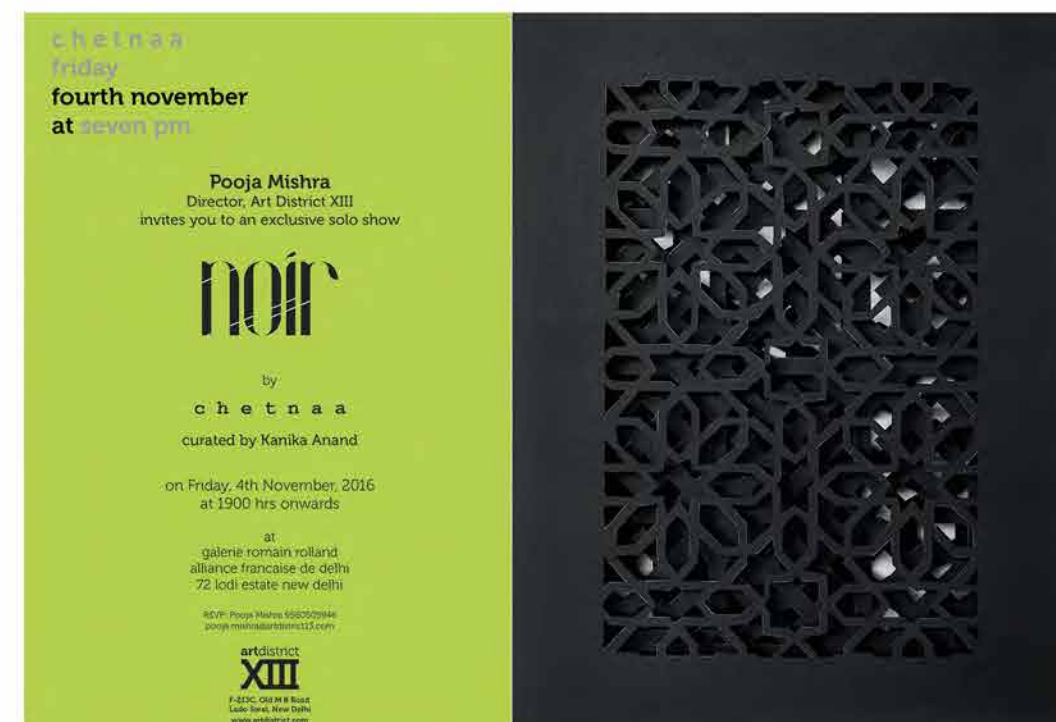
This exhibition by New Delhi based artist Chetnaa features three series of monochromatic minimal works, exploring tendencies and potentialities of the square. Presence | Absence, Ombres and Lines in a Grid, the series being presented in Mumbai, deconstruct an elemental shape: that of the square. A conscious effort to reduce the pictorial meaning to its bare essence is crucial to the artist's work.



2016  
 Noir  
 Solo Show  
 Curated by Kanika Anand  
 Alliance Francaise, New Delhi  
 Presented by Art District XIII, New Delhi

Noir then, is a presentation of an intense, emotionally charged space where the viewer's eye is led from bold lines to latticed screens, mapped renderings to layered geometric forms; to the inside, the outside and the in-between. Lit by shadows, Chetnaa's art attempts to draw out the changing nature of spatial and temporal structures in today's world.

- Excerpt from text, 'After Dark', written by Kanika Anand  
 Associate Curator, Contemporary Calgary, Canada







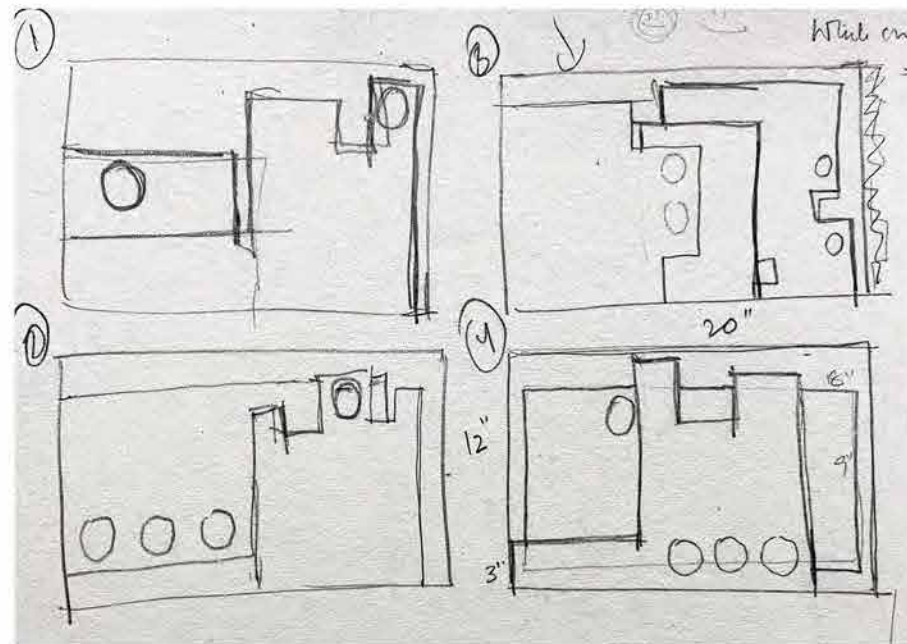
2015  
Sublime Spaces  
Solo Show  
Curated by Kanika Anand  
Presented by Art District XIII, New Delhi

Sublime Spaces is a body of work that spans 3 years from 2013- 15 comprising seven separate series that parallel the trajectory of the artist's own explorations of everyday experiences.

- Excerpt from 'A Case in Point', written by Kanika Anand  
Associate Curator, Contemporary Calgary, Canada



## Studio Views



Chetnaa draws inspiration from the sites she inhabits but these are not domestic or intimate spaces. She has a passion for maps, their distinctive ability to spatially render histories and civilizations with limited representational resources.

The distinguishing geometry of her practice grew out of watching the lines of her city, its buildings with their windows and doors, the roads with their lanes and zebra-crossings and overhead, the sky crisscrossed with wires.

If we apply mathematical logic with its methods of addition, subtraction and substitution to the seriality of Chetnaa's practice, we begin to revel in the rational repetitiveness with mild alterations, which takes on a musical form of subliminal meditativeness.

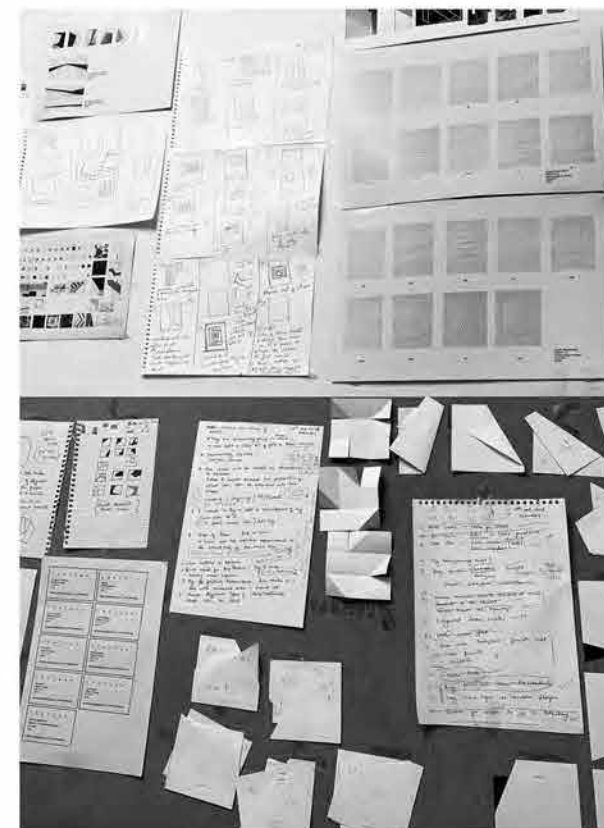
— Deeksha Nath, Curator & Critic



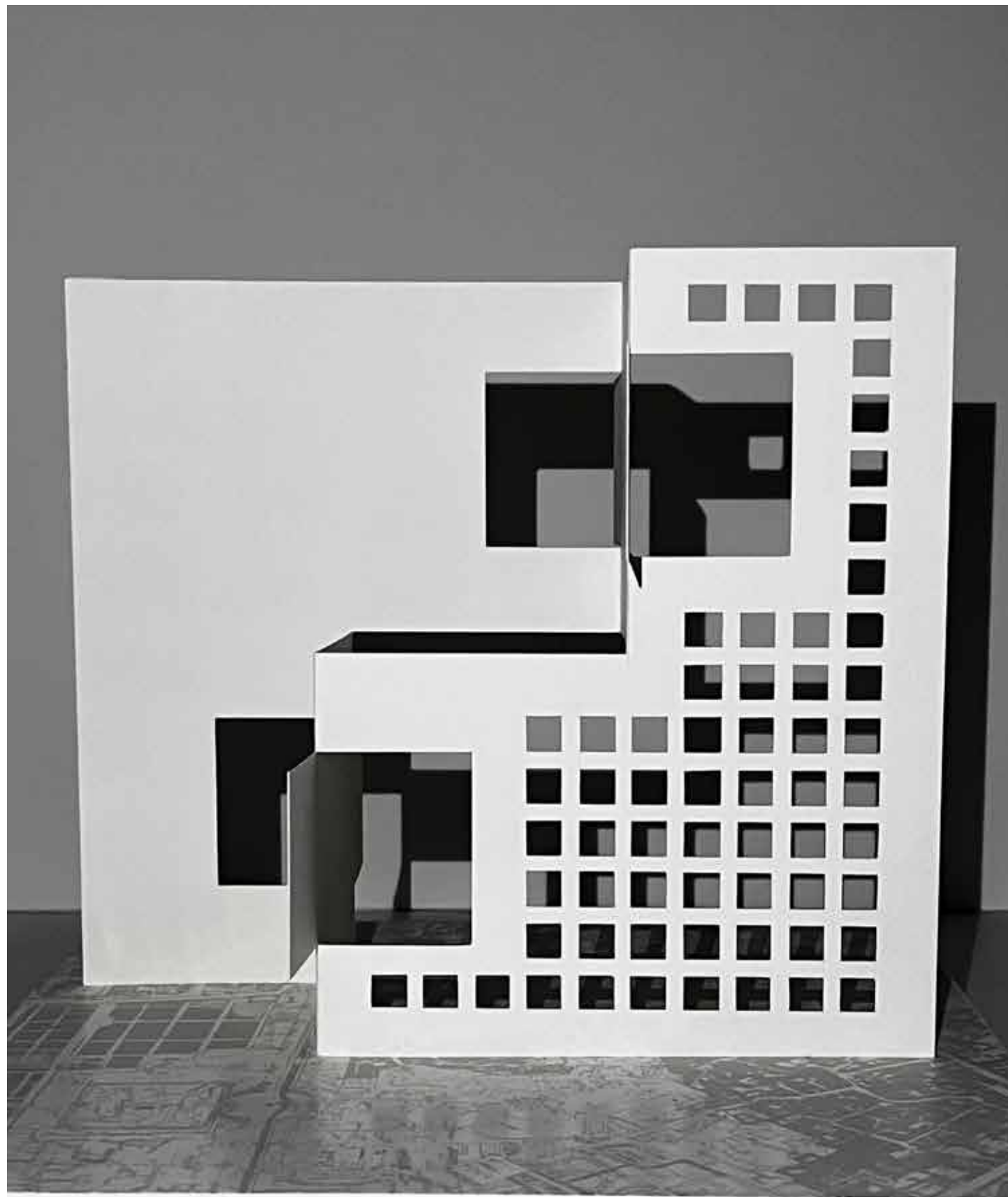
Studio



Work in progress







## Resume

### Educational qualification

2009 – 2011 - M.F.A (Painting), College of Art, New Delhi  
 2010 – 2011 - Art Appreciation, National Museum of India  
 2004 – 2008 - B.F.A (Painting) from Amity School of Fine Arts, Noida

### Awards

2016 - Honorable Mention Award, 29th National Exhibition of Contemporary Art by SCZCC, Nagpur  
 2014 - Emerging Artist of the Year 2014, presented by Glenfiddich & Best College Art  
 2011 - Award for Drawing, Annual All India Art Exhibition, AIFACS, New Delhi  
 2006 - Award for Excellence in Painting, Amity School of Fine Arts, Noida

### Solo exhibitions

#### 2024

- 'Here I Am', Solo show, Silvia's Mother, Cromwell Place, London, United Kingdom

#### 2022

- 'Sacred Square: 101 Meditations on Paper', Solo presentation INDIA ART FAIR with AMA GALLERY  
 - 'P = 4 L', (Deconstructing Square Space), Solo Show, AMA Gallery, Mumbai Gallery Weekend, Mumbai

#### 2021

- 'P = 4 L', (Deconstructing Square Space), Online presentation by AMA  
 - 'Linear Voids', Online presentation by Terrain.art

#### 2020

- 'Deconstructing the Square', Solo presentation of works online, with AMA, on The Art Platform India

#### 2016

- 'NOIR', Solo Show, curated by Kanika Anand, Alliance Francaise with ART DISTRICT XIII, New Delhi

#### 2015

- 'Sublime Spaces', Solo Show, curated by Kanika Anand, ART DISTRICT XIII, New Delhi

### Group participations

#### 2024

- Group Show, INDIA ART FAIR with AMCA GALLERY, New Delhi  
 - 'On Paper Of Paper', Group show, curated by Ankon Mitra, with Apparao Gallery, INDIA DESIGN FAIR, New Delhi

#### 2023

- 'Vismaya', Creative Crossovers, curated by Dr. Shikha Jain, India Art, Architecture & Design Biennale, Red Fort, New Delhi  
 - 'Squaring the Circle', Group Show, curated by Madhvi Subramanian & Reyaz Badaruddin, ARTSHILA, Santiniketan, West Bengal  
 - 'Blanc Papier', group show, AMA GALLERY, Mumbai Gallery Weekend, Mumbai  
 - Sculpture Booth, group display, INDIA ART FAIR with AMA GALLERY

#### 2022

- 'On Paper', group show, curated by Ashna Singh, STUDIO ART GALLERY, New Delhi  
 - 'Inner Life of Things: Around Anatomies & Armature', group show, KIRAN NADAR MUSEUM OF ART, Noida, UP  
 - 'An Unlocated Window of Myself', group show, curated Premjish Achari, GALLERY DOTWALK, New Delhi NCR  
 - 'Lines (By) Lines', group show, DHOOMIMAL GALLERY, New Delhi

#### 2021

- 'State of Mind: Between Dysphoria & Hope', group show, curated by Sayali Mundye, SAKSHI GALLERY, Mumbai  
 - 'Thinking Around Corners', Online Group Show, curated by Bhavna Kakar & Renu Modi for The Art Platform India

## 2020

- 'Abstract Notations', online group show, curated by Jesal Thacker, GALLERY ESPACE, New Delhi
- 'All is not Lost 20:20:20', group show, curated by Saloni Doshi, Space 118 at SAKSHI GALLERY, Mumbai
- 'A Walk Across Grids', online group show, AKARA ART GALLERY, Mumbai
- 'Imprint, After', group show, curated by Sitara Chowfla, PULP SOCIETY, New Delhi
- 61st National Exhibition of Art, LALIT KALA AKADEMI, New Delhi
- 'Shifting Positions', INDIA ART FAIR with ART DISTRICT XIII, New Delhi

## 2019

- AD Design Show, Mumbai with STUDIO ART GALLERY
- 'Of Paper', group show, GALLERY ART MOTIF, New Delhi
- India Art Fair, with PALETTE ART GALLERY, EXHIBIT 320 & ART DISTRICT XIII, New Delhi

## 2018

- 'Breathing Spaces', a collaborative show of ceramics, GALLERY EXHIBIT 320, New Delhi
- 'Breaking Ground', First Indian Ceramics Triennale, JKK, Jaipur
- 'Papier', group show, ART POSITIVE GALLERY, New Delhi
- 'Everything is Black & White', group show, PALETTE ART GALLERY, New Delhi
- 'Persevering Traditions, The Weft and the Warp', group show curated by Veer Munshi, ART DISTRICT XIII, New Delhi
- India Art Fair with PALETTE ART GALLERY, New Delhi
- 'Known Unknown', group show, India Art Fair with ART DISTRICT XIII, New Delhi

## 2017

- 'Condition Reports', curated by Ranjit Hoskote, India Art Fair with ART DISTRICT XIII, New Delhi
- 58th National Exhibition of Art, National Gallery of Modern Art, Bengaluru by LALIT KALA AKADEMI

## 2016

- 29th National Exhibition of Contemporary Art, SCZCC Nagpur, at the CHITRAMAYEE, State Art Gallery of Fine Arts, Hyderabad, Telengana
- 'Forms of Devotion: Spiritual in Indian Art', curated by SushmaBahl, Art. SALA MUNICIPAL DE EXPOSICIONES DE LAS FRANCESAS, Spain

## 2015

- 'Forms of Devotion: Spiritual in Indian Art', curated by SushmaBahl, Celebrating India in Shanghai, CHINA ART MUSEUM, Shanghai
- 'Grounded', Group Show, curated by KanikaAnand, Garden of Five Senses, New Delhi
- 'Forms of Devotion: Spiritual in Indian Art', India Art Fair, New Delhi

## 2014

- Artists at Glenfiddich, Group Show, GLENFIDDICH DISTILLERY, Scotland
- 'Five for the Future', Group Show, NATURE MORTE, The Oberoi, Gurgaon

## 2013

- 'In the Colors of India', Group Show, J. BASTIEN ART GALLERY, Brussels, Belgium

## 2012

- 'Spatial Exploration', Video Installation, GALLERY RAGINI, India Art Fair, New Delhi
- 'Spatial Exploration', Laser Light Installation, 1st UNITED ART FAIR, New Delhi

## 2011

- 84th Annual All India Art Exhibition, AIFACS, New Delhi
- 53rd National Exhibition of Art, in Chennai, by LALIT KALA AKADEMI

## Artist Residencies / Camps

### 2023

- A Dot & A Line, Invited artist for a one-day workshop at the Kiran Nadar Museum of Art, New Delhi
- Within a Square, Invited artist for a one day workshop at the Kiran Nadar Museum of Art, New Delhi

### 2020

- Artist in Residence, India Art Fair, New Delhi, India

### 2017

- 'New Grammar', Artist residency, Art Ichol, Madhya Pradesh, India
- 58th National Art Conclave, Art Camp, at Karnataka Chitrakala Parishath, Bengaluru, India
- 'Unexplored Spaces', National Art Camp, World School of Design, India

### 2016

- Published & presented my paper, 'Abstract or the Non Representation in Art', at the National Conference on 'Innovation in Visual Arts', Amity School of Fine Arts, Noida, U.P, India

### 2014

- 'AiR', Artist in Residence, a three month residency at the Glenfiddich Distillery, Scotland
- National Art Festival, Artist Camp, by Lalit Kala Akademi, at International Roerich Memorial Trust, Himachal Pradesh, India

### 2013

- 'Multimedia' Art Workshop, by Lalit Kala Academy, at Chandigarh Lalit Kala Academy, Chandigarh, India
- 'Confluence', Folk & Tribal Artist Workshop, Sahitya Kala Parishad, IGNCA, New Delhi, India

### 2010

- Kala Sakshi Memorial Trust Artist Residency, Sanskriti Kendra, New Delhi, India

## Voluntary Associations

Selection panel for Glenfiddich Artist in Residence, 2024

### 2010 onwards

Part of the core team for Kala Sakshi Memorial Trust, India, an artist led NGO supporting young students of Fine Arts



Read between the lines.  
Then meet me in the silence if you can.  
- May Sarton



Text & Design : Chetnaa  
Edited : Amisha Chowbey

[www.chetnaa.art](http://www.chetnaa.art)

