

Guruvinayak Singh Budhwar

Dada/Surrealist

Artist Statement

As a 22-year-old self taught artist, the constant yearning in my practice is to encapsulate singular, transitory moments of conversation, emotion and life from my head into a visual illusion; brought together by paints, brushes and my fidgety-anxious hands. For me, the illusion of life is dearer than the ruthless passage of time.

My inaugural exhibition took place when I was 17, four years into my artistic journey, at Alliance Française de Chandigarh. During this event, as I sought to convey that my art surpassed reality, I stumbled upon the term "Surréalisme" in my attempt to articulate this concept in French. This moment remains pivotal, anchoring me to my authentic surrealist inspiration and my evolution into an authentic self.

The gradual realisation of Surrealism's century old existence compelled me to seek genuine moments within and share it with the artist, poets, politicians, psychologists, occultists, a documented tapestry of human history.

The search for permanence of transitory human experiences/emotion, drives me to compile, renaissance planning, surrealist reasoning, and unfiltered personal technique. My artistic body is a reminder to myself, foremost, then the world, that despite the pain and ugliness, something deeper exists—a sensibility that emerges through life's monotony, whispering of that which is just beneath the surface.

I venture 'beneath the surface' by the play of light, colours, shadows, the internal directional positioning. Creating an artwork having a deceitful surface and a surrealist illusion in every other respect. My art is that of human polarities existing in every intentional brushstroke laid down.

Born into the postmodern era, the constant influx of knowledge of the past, present and future- compels me to craft art infused with symbols, nuances, visuals, texts, and theological hints. This transforms my art into a revelation of both mental and visual aesthetics—a multi-layered unboxing experience.

Selected Works

Bura Na Dekho (See No Wrong/Evil)



Bura Na Dekho | Oil on Canvas | Handloom Brocade | 45cm x 30cm | March 2024

"Bura Na Dekho" is an acknowledgment of how my city, Chandigarh, was shaped by brutalism and Young Indian Government's frugality. The painting depicts a house with windows blocked with concrete and three monkeys under a light pole. It represents the tendency to ignore problems, like an ostrich burying its head in the sand, when faced with challenges. Rather than confronting discomfort, the painting reflects how I (sometimes) prefer to avoid it altogether.

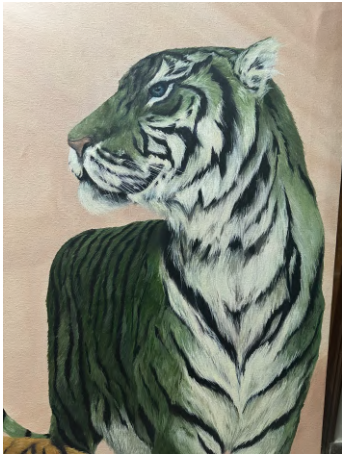
Not a Commodity



Not a Commodity | 20 cm x 20cm | Oil on Birch Panel | November 2023

This painting features a pear, full of blemishes of being ripe and growth- an allegory to human adolescence. By dressing it in a beautiful and sensual manner, I find solace in the idea that even an unconventional subject can radiate stunning confidence. This symbolic act empowers me to embrace my appearance and give an expression that a human being is not a fruit, that can be judged. However, the bottom has a metal chain attached to it- on it a golden lock.

Shrewed-Cunning-Honest-Annoying Fates

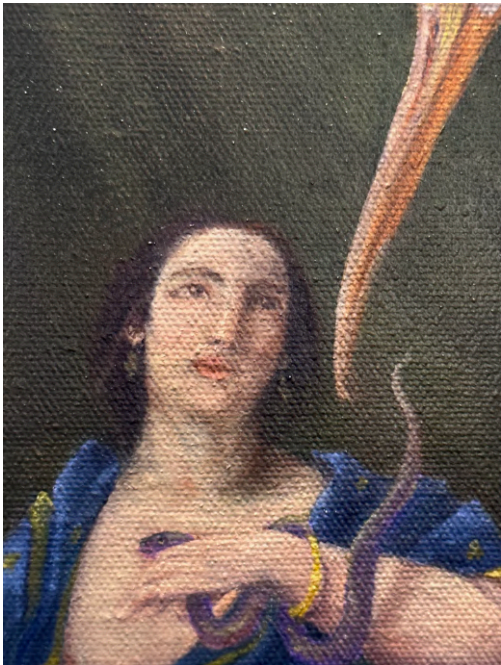
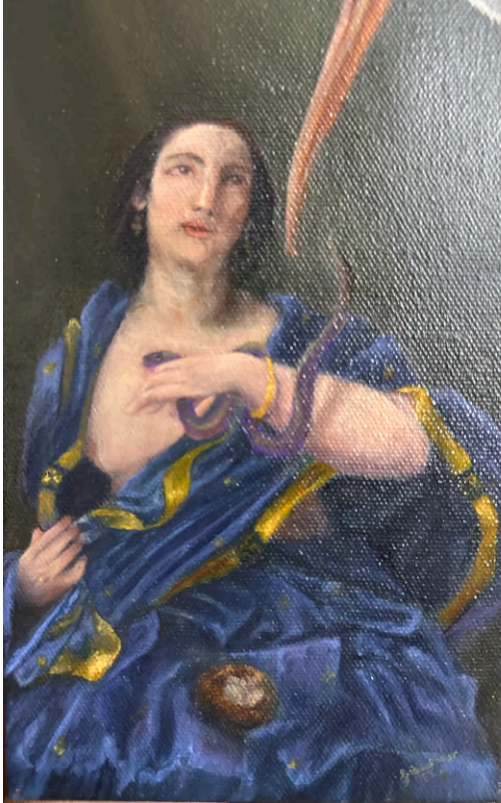


Shrewed-Cunning-Honest-Annoying Fates | Oil and Alkyd on Canvas | 127cm x 172cm | October 2023

This painting is aimed at depicting the convergence of time and fates/justice. Within this artwork, tigers symbolise three temporal dimensions: past, present, and future. Each is distinguished by an emotional hue (Blue for the past, Yellow for the present), while the future emanates Green from the amalgamation of past and present.

At the heart of the composition, a blindfolded central figure dons a three-piece ensemble adorned with intricately block-printed fabric portraying pomegranates. This choice pays homage to the Greco-Indian narrative, wherein the pomegranate signifies themes of abduction, corruption, as well as immortality, spring, beauty, and abundance.

Resentment



Death by Resentment | Oil on Canvas | 12cm x 30cm | August 2023

Originally intended as a master copy of Guido Cagnacci's 'Death of Cleopatra', this piece evolved as I delved into the disputed histories of Cleopatra. The more I read, the more I saw her resemblance to myself during its creation. I renamed it "Resentment".

In the painting, the subject wears a saree, bitten by an eel- a gift of the Heron. Her lap holds the Heron's eggs, portraying someone whose kindness overrides survival instincts, a people pleaser. Despite the Heron's eggs in her lap, it's more interested in harm—an embodiment of narcissism.

Wazir



Wazir | 60 cm x 60cm | Oil on Linen | January 2024

This painting is looking at governmental structures, in whichever context has been more about the flare than substance. This painting depicts the crown of saviour bestowed upon a pious creature- however, the holders of the crown wouldn't really let go of the crown and the swan remains an ideological silhouette.

Wolves and Woofs



Humans in Wolves' Clothing | 60 cm x 60cm | Oil on Linen | January 2024

This is a painting set in a Londonesque environment, in the foreground, a wolf in human's clothing and sheep-headed humanoids in the background. This painting is a statement on modern understandings of survival of the fittest, glorification and entitlement among the human populace in modern cosmopolitan centres.

Runaways



Runaway | 60 cm x 60cm | Oil on Linen | December 2023

Island gigantification or Foster's Rule suggest that when left in isolation- smaller animals develop bigger sizes, and most bigger animals size down due to various factors. Here the rabbit is the result of never having horses introduced in this isolated grasslands- juxtaposed with one's own thoughts and emotional spirals. However, the person seems to have tamed the same rabbit enough to ride on it and away from this supposed island.

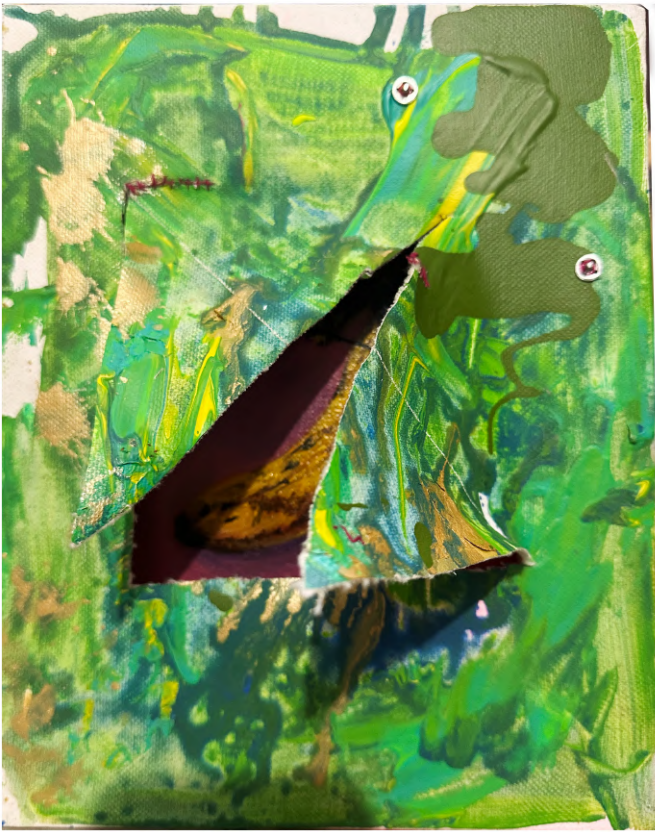
The Birdbrained



Birdbrained | 60 cm x 60cm | Oil on Linen | December 2023

This painting shows how humans in the conquest to domesticate parakeets and birds suggest to clip their wings. This painting is a parallel domestic pathway which explores us as the bird, always aspiring to fly- denoted by the paper plane. This artwork is a remark on the absurd way our species has grown to show love and admiration.

Divine Comedy



Divine Comedy | Acrylic, Mica, Gold dust on canvas - Oil on Linen - Thread Work |
| 20cm x 26cm | June 2023

This artwork tries to link the current state of affairs to Dante's of circles of hell, driven by human greed, expansion, and war. This underlying cause can be symbolised by an old, decaying banana, representing ego or a crude phallic image. When we peel back the chaos and complexity, we are left with the essence of a single banana.



Quintessential



Quintessential | Oil on Linen | 122cm x 122cm | June 2023

This artwork is where I have pushed myself the most in terms of what my technical aspect can stretch to, over 180 hours of work over the span of 6 months- while I was struggling at the final steps of my formal education. This painting for me has been the epitome of my practice, composition, colour play, material, and finesse. I call it Quintessential because it was after this piece I've reached internal confidence in the perilous journey of art. This painting is a master copy of an artwork by Mark Maggiori.

Briny Waters



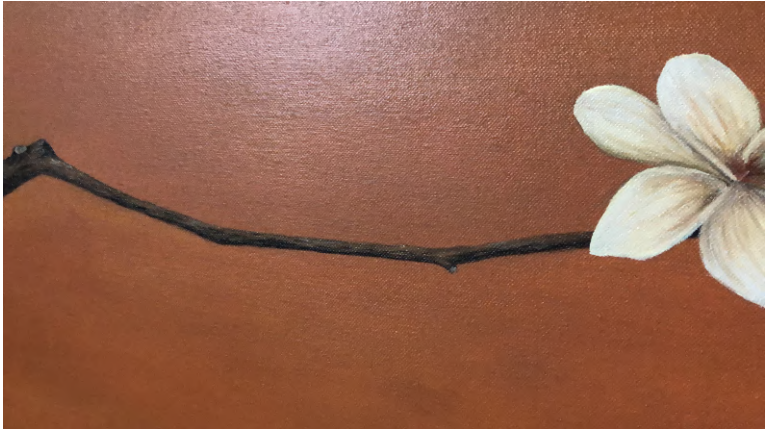
Briny Waters | Alkyd and Oil on Canvas | 180cm x 145cm | Project Fragile | June 2022

This painting captures the essence of humans ascending towering tsunami-like waves of brine, a testament to their resilience in the face of fragility. The artwork evokes a range of emotions, stirring both fear and courage depending on one's perspective—whether drawn to the intricate details or the ultimate outcome.

It is a painting that also for me encapsulates the love of life enriched by the face of demise. It expresses in its very crude form adrenaline- take as one may.

(Project Fragile is a series of commissions from a private collector based in Wisconsin, USA.)

Gaze



Size- 132cm x 157cm | Alkyd and Oil on Canvas | Project Fragile | January 2022

For me this painting expresses the longing of a king who finds that in his power and a magnolia bud are at the same level of fragility. It shows how we as humans, after reaching the pinnacle of power and authority, realise our shortcomings when we put ourselves in front of the grandeur of nature. This work used Leslie Zhang's photoshoot as primary reference.

A Dream Dreamt



A Dream Dreamt | Oil on Linen | 6'6" feet x 23' feet | January 2023

This artwork essentially reconstructed the floor plan of the site into an artwork, with symbols of prosperity and the native place of the client, the art work was a specific ode to their emotions attached to the term "dream house." The painting itself portrays an almost of a fairy tale, hanging in the the dream materialised.

Wobbler Beetle



Wobbler Beetle | Oil on Canvas | 60 cm x 45 cm | August 2022

The mutability of human society's hierarchy of needs and desires is mocked in this artwork. An ode to the time when price inflation made lemons an untouchable commodity. essentially a small thing that sat on top of everything else; similarly, when you catch a lemon, you put it on top- away from view. Allowing things to fall into place in your life as you also find solid ground.

God Save The Berry



God Save The Berry | Oil on Canvas | 60 cm x 45 cm | August 2022

The idea of a huge strawberry turning into an island in the ocean is as stupendous as it appears in this painting. Despite its oddity, it represents the mundane laissez-faire human disposition. It demonstrates how as we mature- we come to accept and appreciate the differences that exist between people, and accept. Along with a satire on colonialism, and how a lot of modern native perspectives have been 'whitewashed'

Gwaenchanha



Gwaenchanha | Oil, Aerosol, Ink, Acrylic and Mica on Canvas and Silk | 80cm x 80cm | Belle du jour - Korean Culture Centre | June 2021

This painting represents the crow, symbolising misfortune, death and dark news. The sides of the painting say “관찰아” as a way of saying that when the crow visits, thing can become better still. In the end it will be alright. This was especially important to me after having lost multiple family members throughout Covid- some of whom who were my personal critiques.

Mira

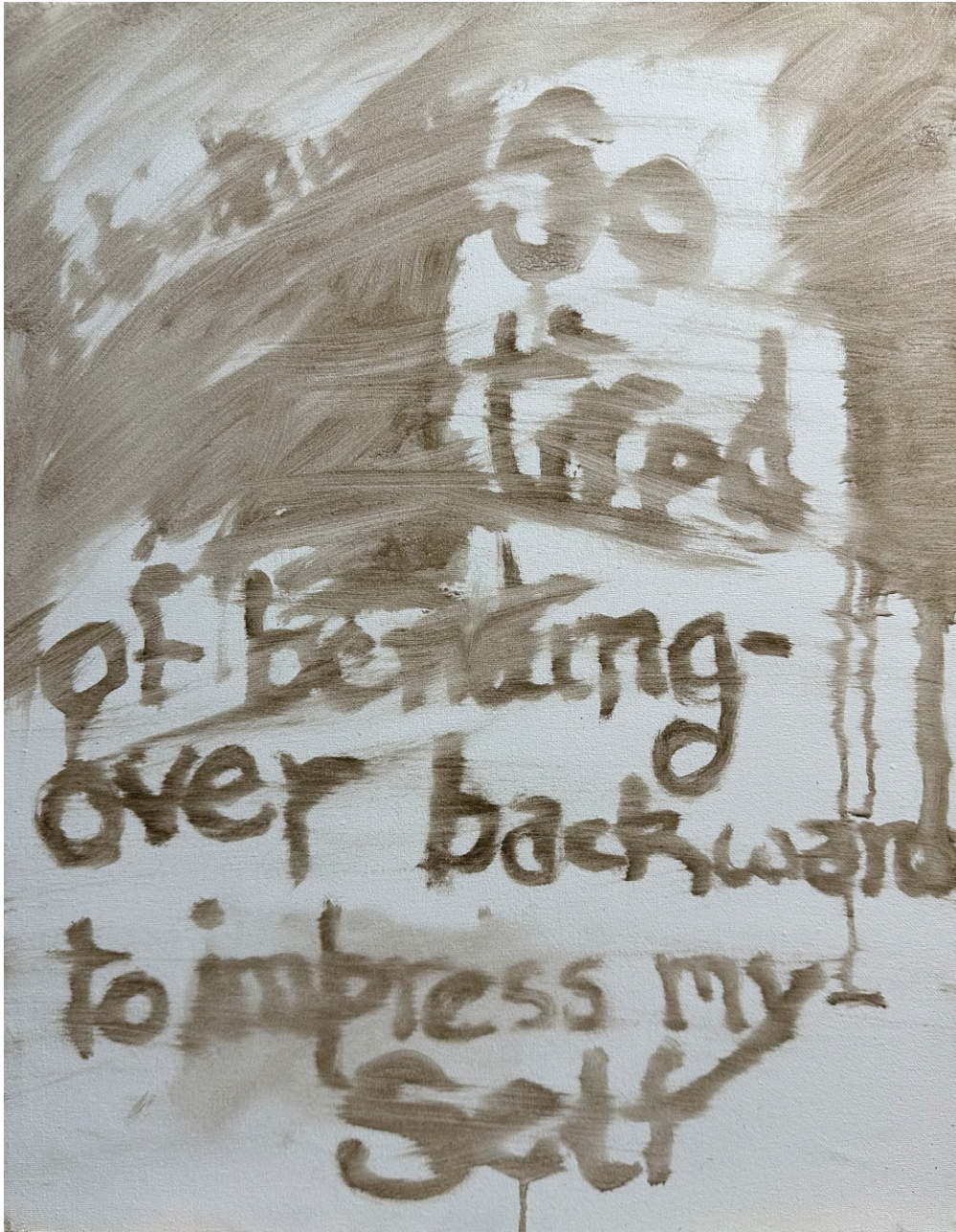


Mira | Oil on Canvas | Digital print on Silk | 66cm x 55cm | CLKA Annual Art Exhibition 2019-20 | 2019

Mira is a painting which shows the spiritual journey of the Modern Woman, that she is often torn. Torn between responsibilities and muses, leaving her soul trapped in the tussle of these thoughts. The broken bust also odes to the dystopian and destructive reality. Moreover, this artwork felt to me as a representation of my mother- and her journey in her religious and spiritual escapades.

Works In Progress

Myself, and 10 others.



Myself, and 10 others. | Oil and Ash on Linen | 35cm x 45cm

This painting has the base ground of a pigment I made myself with ashes, and says 'So tired of bending-over backwards to impress myself' using ashes, it is an exasperation to the never stopping wants that fuel the human desire. On top of this word art would be a yaksha inspired, 11 arms and 2 legs who will sit beyond this sentiment, a grown over version of wants and mortality.

Human Interventions



Human Interventions | Oil on Cotton/Lycra on Canvas and Crepe | 45cm x 60cm

The title is a play on the term- 'Divine Intervention' to a human influenced way of being. This painting is a precursor to 'Not a Commodity' however, was not realised till after that painting. This one is the complete opposite in visuals and material to the forwarding work. This artwork depicts a bare figure wearing gloves, in shackles in front of an open window. The person also has silkworms instead of hair on their head and they're working on creating a cocoon from the metal chains.

Give and Take



Give and Take | 30 cm x 30cm | Oil on Canvas |

A perspective on still life, and still cosmic beauty- this artwork explores my realisations in botanical sciences. The artificial moon here serves only one purpose- beauty. In rearing of roses, the breeders often undermine the scent for a more spectacular colour, choosing certain traits over others to promote beauty alienating other senses, or even survival mechanisms such as disease resistance.