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PUNDOLE ART GALLERY

presents

TICKET TO RIDE

by

Walter Emilio D'Souza

Woodcut and metal relief



Pundole Art Gallery

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The Rediscovery of India

In 1965, the Beatles released a single called "Ticket to Ride". It was very different from the music that went before. It was edgy, more grown up than their earlier songs. Before, they sang about holding hands, kissing, loving and all the fantasies of teenagers and young adults growing up in the early Sixties. "Ticket to Ride" was about the real world in which things are not always peaches and cream.

Their new single was about growing up and dealing with disappointment and the desire for change. It was, according to New Orleans journalist Robert Fontenot, "a clear break between the Beatles of old; it was the first recording for the *Help!* album and represented the first use of their new technique: recording rhythm tracks first and overdubbing vocals and other layered effects later. It would prove to be a milestone in the development of their work, and of pop music in general".

John Lennon called it "one of the earliest heavy-metal songs ever made". According to Fontenot, "the droning sound of the guitars marked the very first documented case of Indian tonal concepts in rock music".

"Ticket to Ride" anticipated the growing youth rebellion, fed on frustration and a driving desire to change the status quo; it found its utterance in 1968 in Paris and in Chicago, when hundreds of youthful demonstrators clashed with police in a protest against the Establishment.

In India those days, The Beatles were the choice of "Midnight's Children", those born just before and after Independence in 1947. We were still dealing with the humiliation of the defeat at the hands of China in the 1962 war and were haunted by the war clouds hovering over the subcontinent that finally led to the 1965 war with Pakistan.

In the midst of this churning, the Beatles were a port in a storm. But in 1965, with the release of "Ticket to Ride", all our certainties vanished. Even the Fab Four changed. It was the sound of growing up. The Beatles were transformed; their music was less about cotton candy romance and more about working things out. Our icons suddenly turned around and told us that pop music had graduated to hard rock.

We began to understand that there is a choice between nihilism and creativity. The Beatles chose creativity. Other musicians like Jim Morrison, Jimi Hendrix and Janis Joplin literally annihilated themselves.

In the end, "Ticket to Ride" signalled a change in popular music. It had dark edges that enhanced the song's appeal: "She says that living with me is bringing her down yeah, for she would never be free when I was around." On the other hand, the lilt and pulsations in the song that hinted at a better, more realistic future: "She ought to think twice, she ought to do right by me".

Walter's show comes at a time of great change in India, when fatalism has given way to hope and innovation has replaced frustration. We are in the middle of a 'Ticket to Ride' moment: choosing creativity over nihilism, optimism over hopelessness. It's a golden age in which India is rediscovering itself. It started with business and has spread to art, music and hi-tech forms of creative expression. We truly have a 'Ticket to Ride'...with the promise of a better future and more space for creative expression.

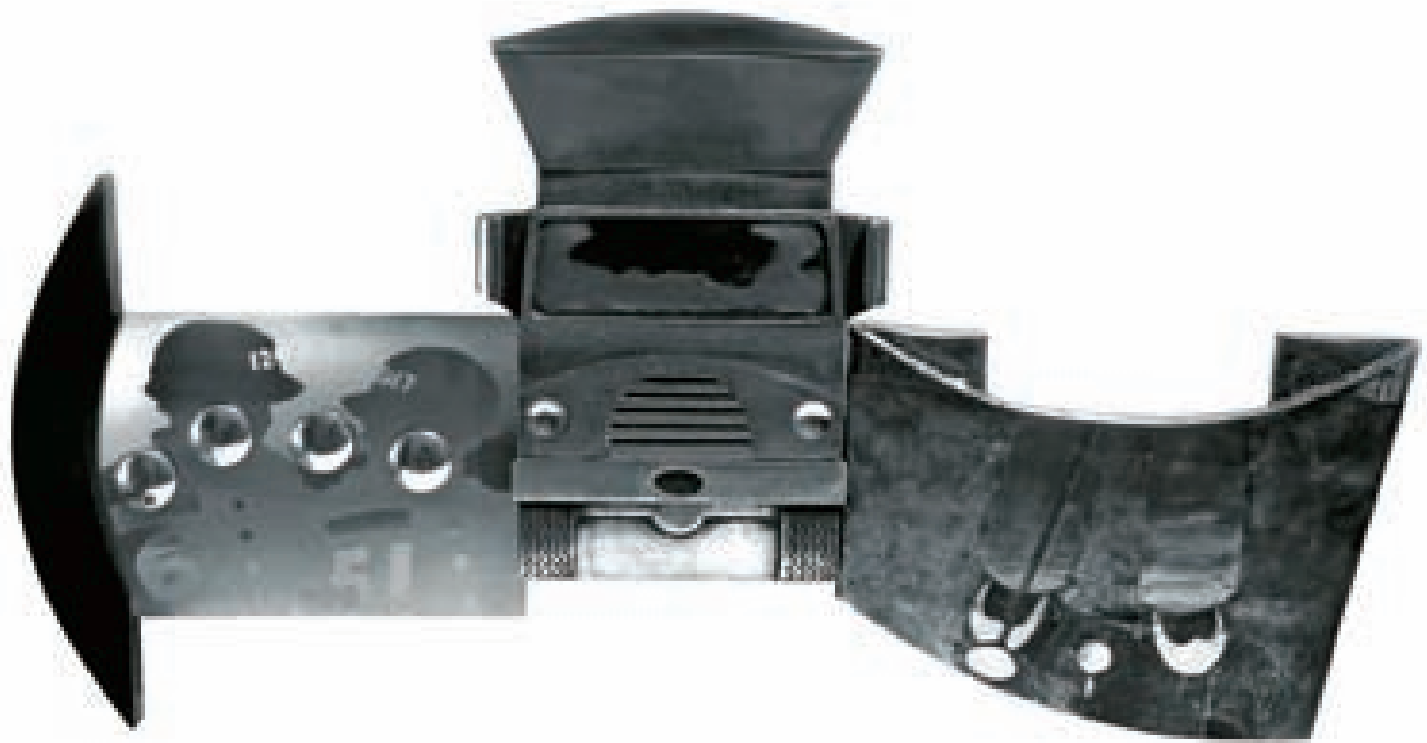
Rajiv Desai

A Note:

The works address images from life, outlook, ideas and illustrations. Satire contributes to the effectiveness of the images. The images do not represent or signify anything specific but set off against each other, they create not only a tension but a relationship too. The mechanisms used in the comic strips have intrigued me here and continue to do so. There is emphasis on the ongoing process and its inconclusive character, with some areas presumably resolved and others that need a whole lot of attention.



Lost ::: 26" x 54" (approx) ::: Patination on cast aluminum ::: 2007



Untitled ::: 32" x 60"(approx) ::: Cast aluminum & Stainless steel ::: 2008



Untitled ::: 30.5" x 54"(approx) ::: Cast aluminum & Stainless steel ::: 2008



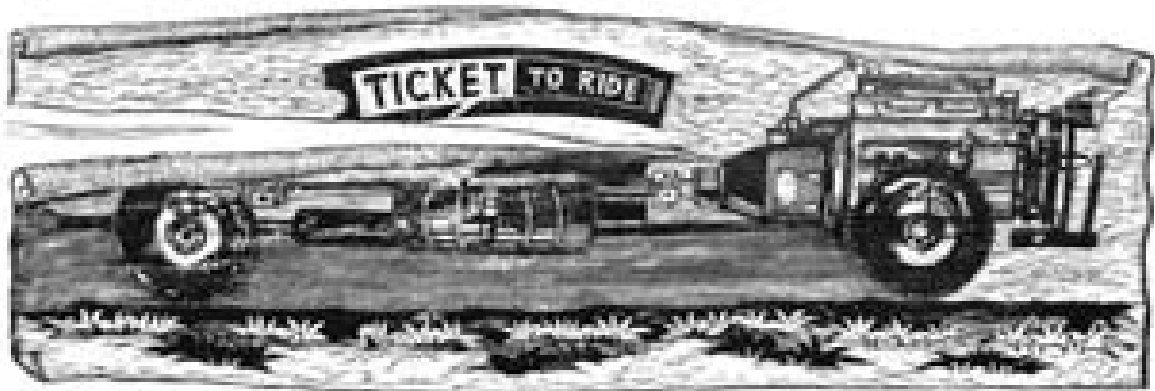
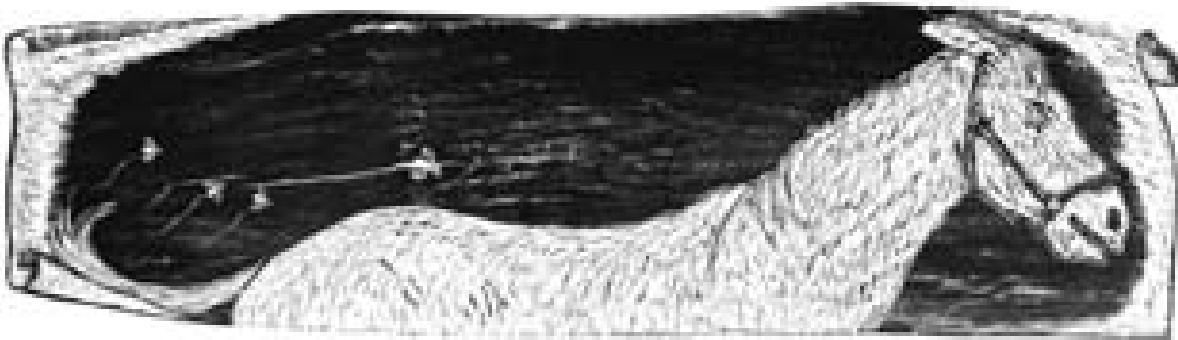
Nearly there ::: 26" x 54"(approx) ::: Patination on cast aluminum ::: 2007



Untitled ::: 32.5" x 52.5"(approx) ::: Cast aluminum & Stainless steel ::: 2008

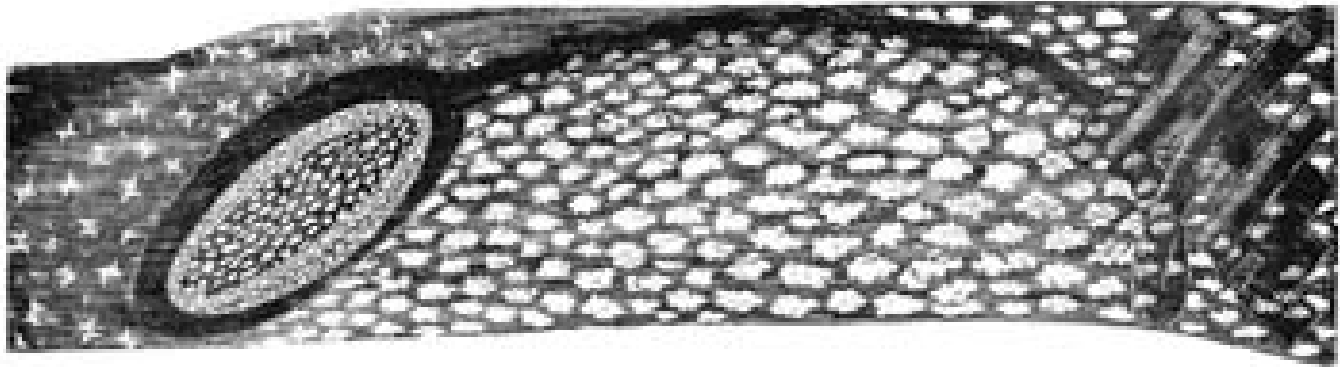


Untitled ::: 32" x 59"(approx) ::: Cast aluminum & Stainless steel ::: 2008

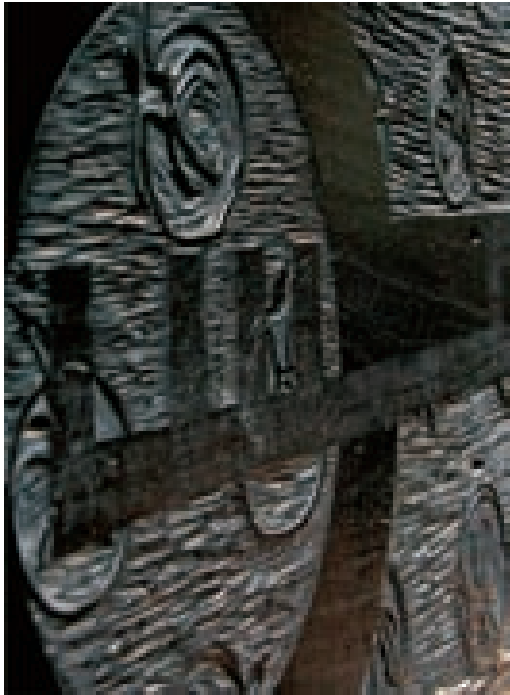


Troy ::: 24" x 41" ::: woodcut ::: 2007

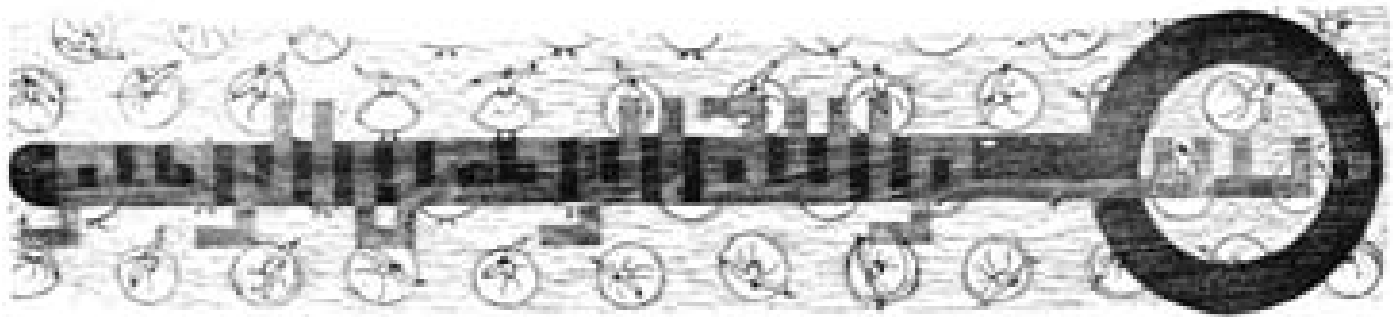




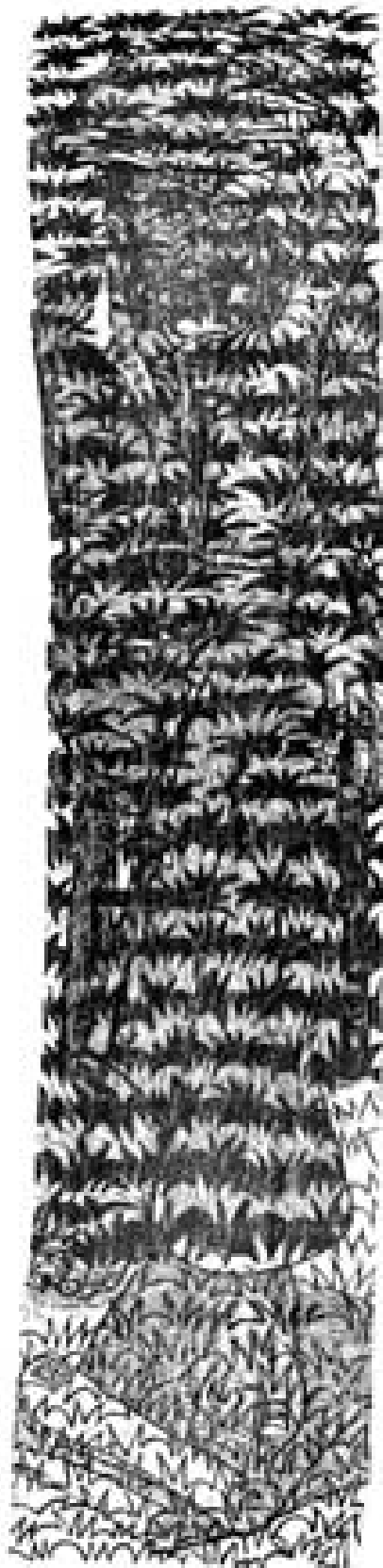
There it goes ::: 13" x 48" ::: woodcut ::: 2006



In the name of god ::: 13" x 60" ::: woodcut ::: 2005







Shelter from the storm ::: 12.5" x 60" ::: woodcut ::: 2005





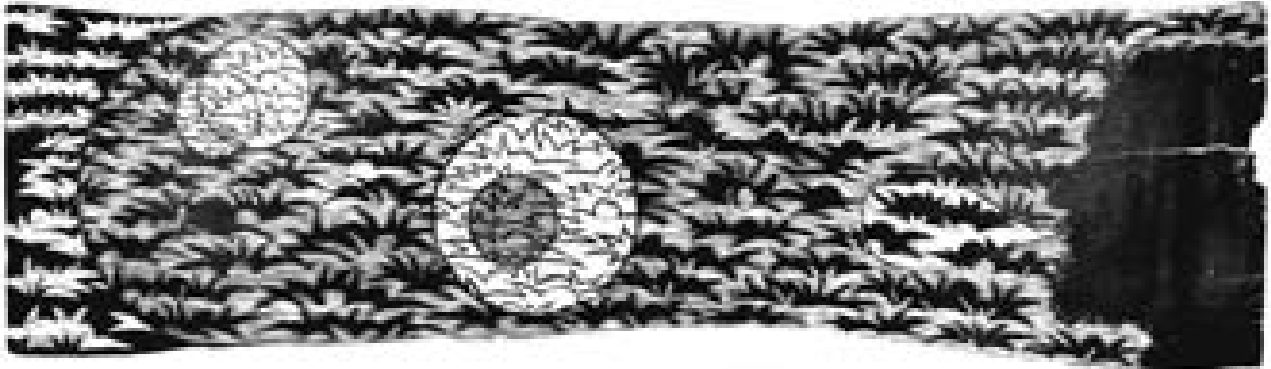
My very own ::: 11" x 55" ::: woodcut ::: 2006





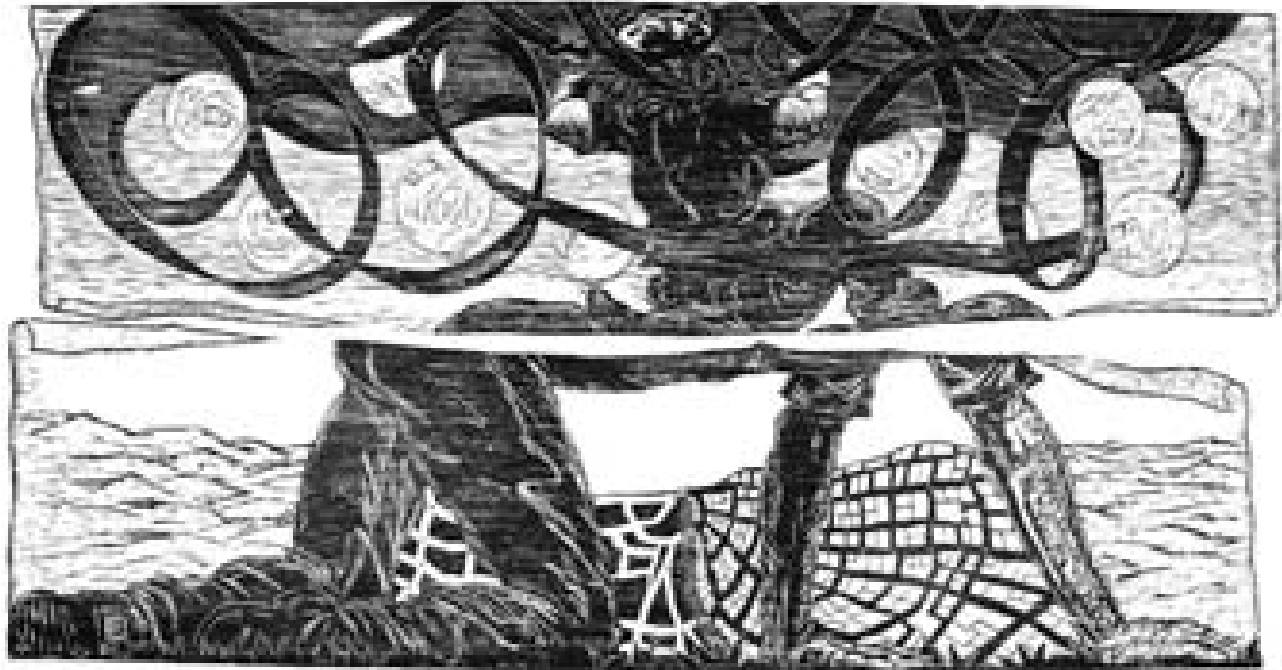
Day is done ::: 34" x 51" ::: woodcut ::: 2006





I am forever blowing bubbles ::: 11" x 35" ::: woodcut ::: 2005





First ride ::: 29" x 58" ::: woodcut ::: 2007



Tricycle ::: 17" x 22" ::: woodcut ::: 2007

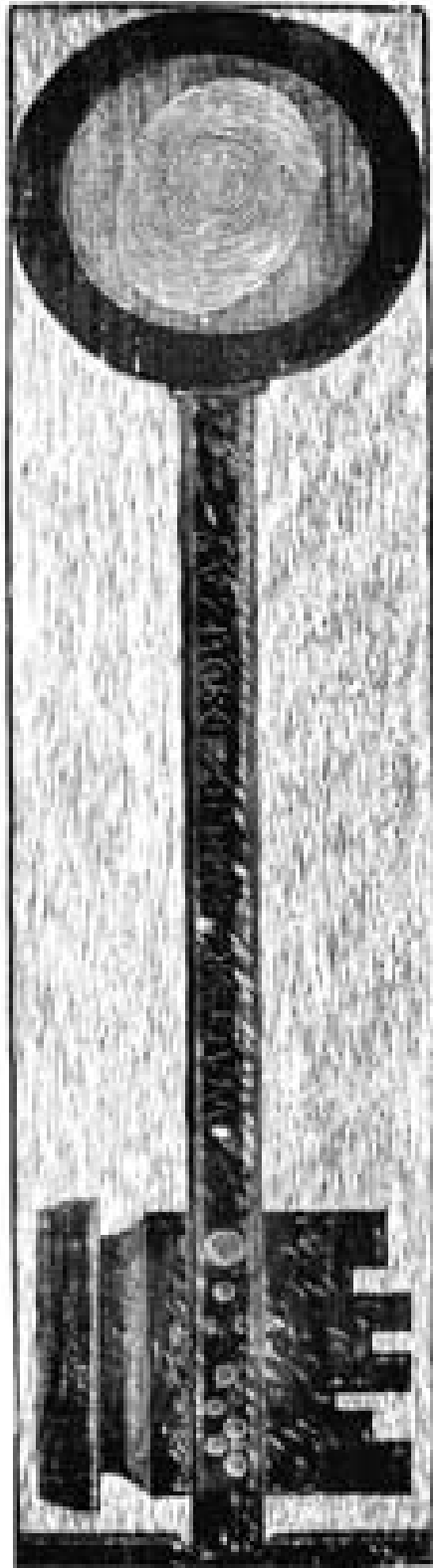




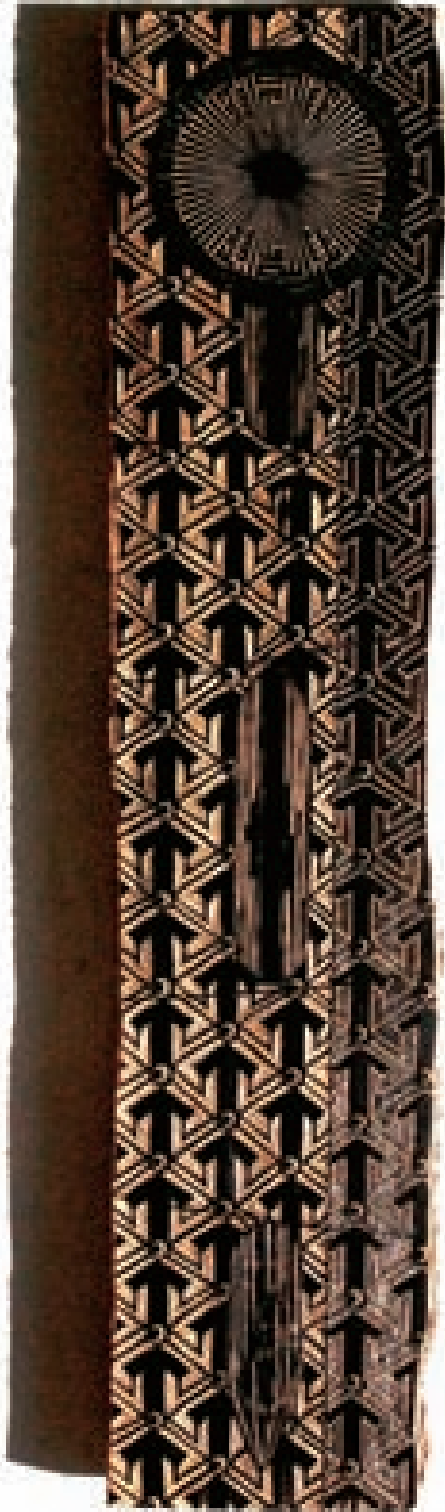


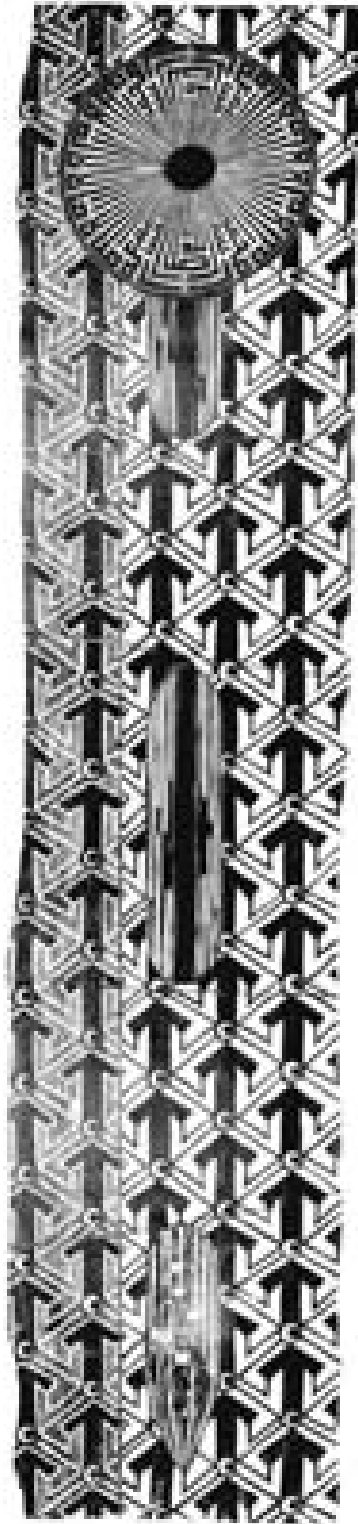
Tricycle ::: 19" x 24.5" ::: woodcut ::: 2007





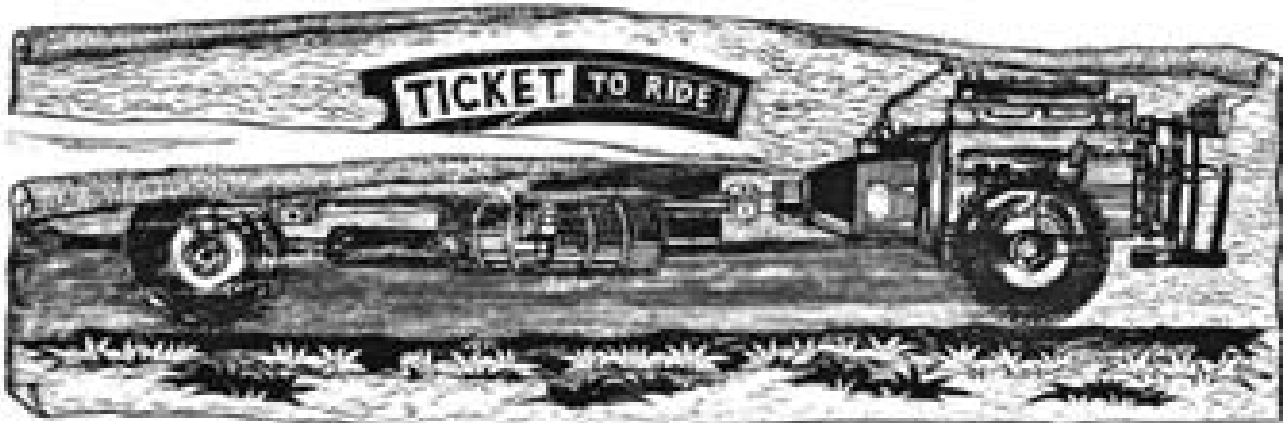
Untitled ::: 15" x 59" ::: woodcut ::: 2006





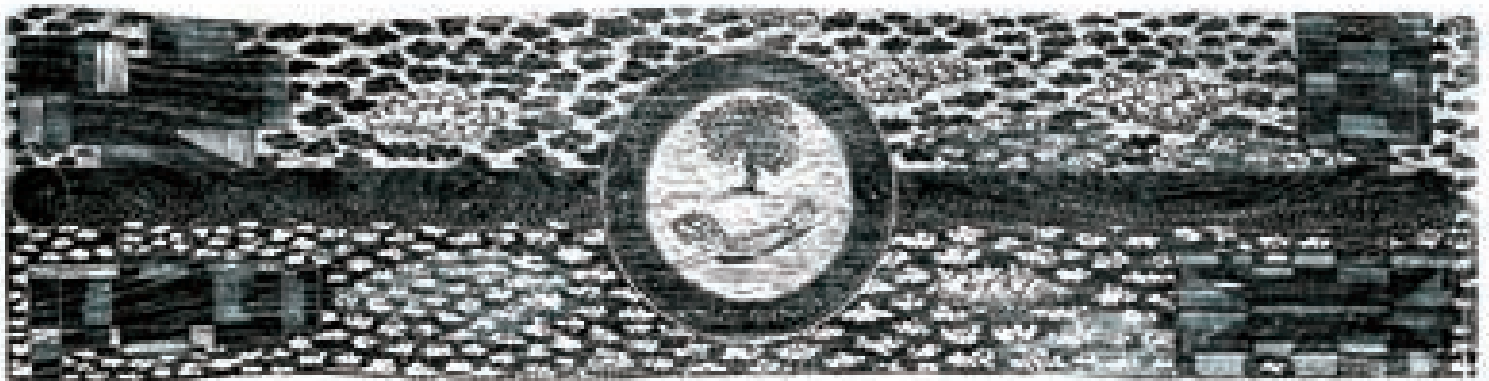
30th Jan. 2005 ::: 12.5" x 61" ::: woodcut ::: 2005





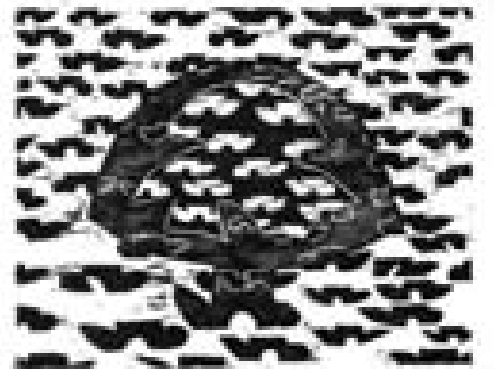
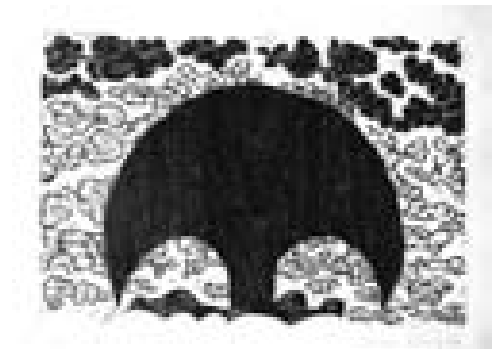
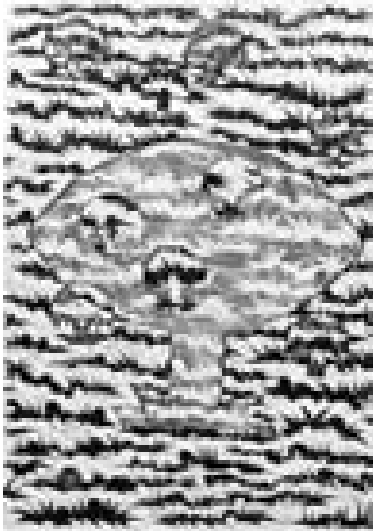
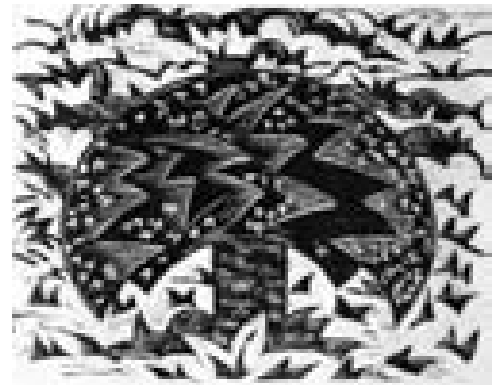
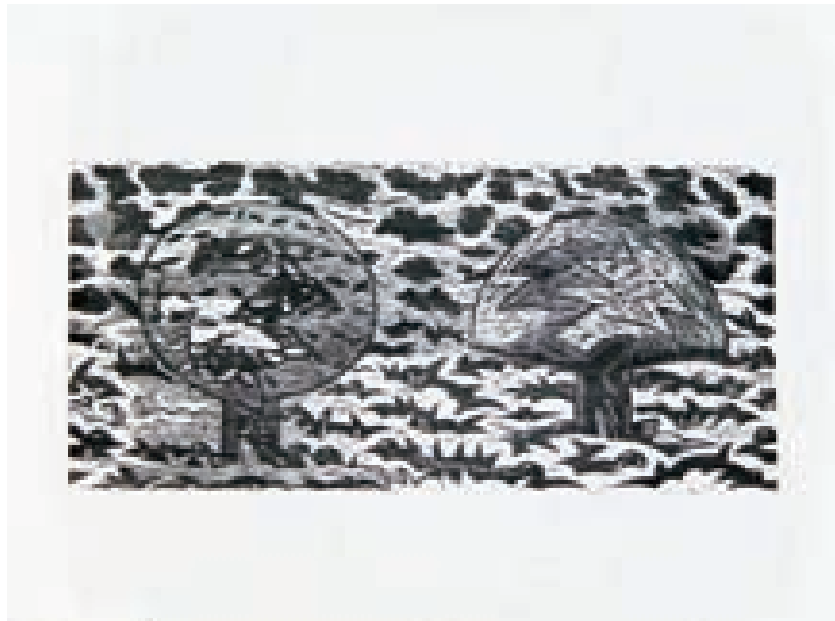
Ticket to ride ::: 24" x 36" ::: woodcut ::: 2006





Untitled ::: 15" x 59" ::: woodcut ::: 2006

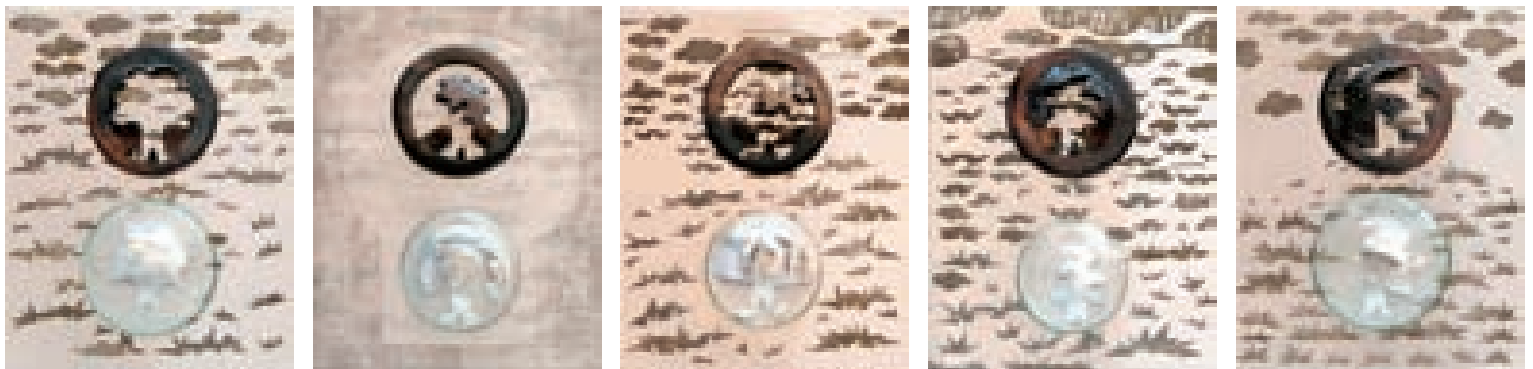
Walter D'souza after completing post-graduation in graphics in 1983, from the Faculty of Fine Arts has been involved in evolving a personal vocabulary. Considering printmaking as one of the mediums among others in realizing appropriate images, Walter's involvement with glass painting, water colors and sculpture and ingeniously bringing together all these in assemblages is basically to realize the freedom in image making while the appropriation of a comprehensive imagery in different mediums goes on simultaneously, woodcut printing although is maintained centrally as his main medium of experimentation. Apart from the occasional lithographs, Walter has been continuously engaged in pushing the confinement of the norms of printmaking which is usually taken merely as a technique in realizing two dimensional images. Exploring the possibility of converting the large wood-blocks as relief sculpture after their function of making prints, the artist now has executed number of such mural like installation. The reworked wood-blocks are at times combined with other mediums like glass-painting in such experiments. Needless to say that such a process entails further carving on the wood-blocks in suggesting depth and volume, which are thus eventually transformed into the realm of sculpture. Transgressing the conventional idea of the unified singular illusionistic frames, the fragmented units which are literally conceived and enframed as separate entities, when combined together within a single frame, functions as a different facets of haphazard experiences of reality put together and comprehended. The fragments, like in the experiences of everyday life are the conceptual impressions of fleeting images of reality while garbing their meanings. The exploration of the possibilities in combining different medium of expression add up a great deal in achieving a sense of broken yet unified sense in objectifying a totality of vision. Conceding the inadequacy of the visual art in comparison to say cinema in capturing the enormous phenomenal experiences of realities, Walter's mural-like constructions are exceptional creations, which one would hardly expect from an artist who would treat printmaking as a technique of creating images in two dimensions. This indigenous exploration also helps him in bringing in certain symbolic and allegoric comments within the figurative language.



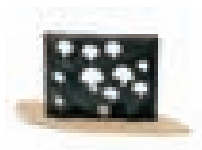
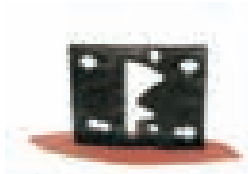
Wood-cuts from the series
Portrait of a landscape 2002



Metamorphosis, 2003



Five Days, 2003

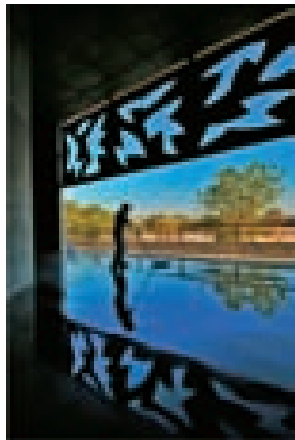


Patination on aluminum castings & natural dye fabric 6"x8"x1" (approx.)



Load Bearing Truss in Mild Steel At IIM-A, 2006

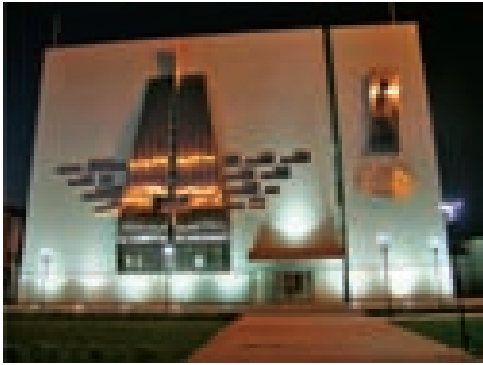




Screens in Mild Steel at IIM-A



Mild Steel and Concrete, Khurana House, Ahmedabad, 2004



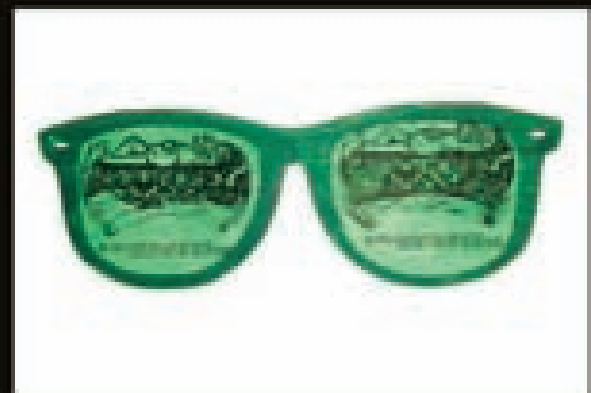
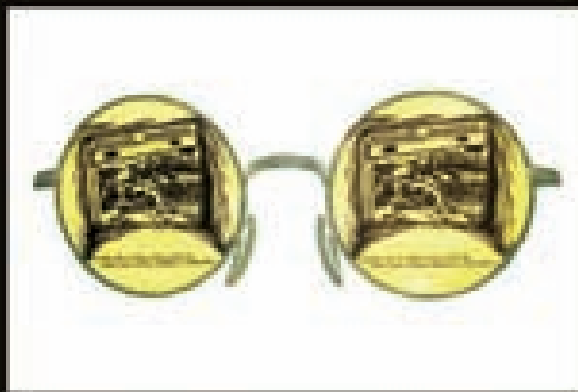
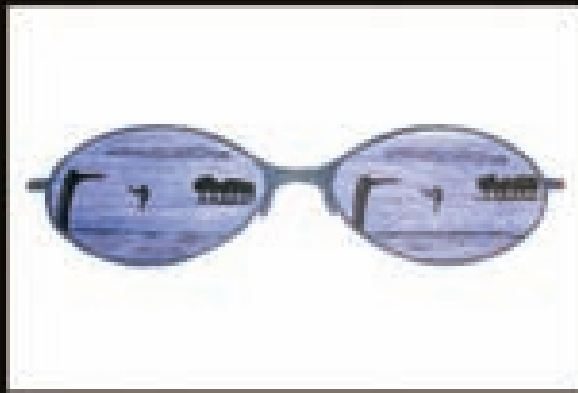
Stainless Steel, Chennai Container Terminal, 2004



Mild Steel, AMA, Ahmedabad, 1997



Well ::: 8" x 20" (each) ::: Relief print ::: 1999.



Why do you feel shy ::: 8" x 20" (each) ::: Relief print ::: 1999.





Born: 28th May 1957, Mumbai.

Academic Qualification

1981 B.F.A. Painting, Faculty of Fine Arts, M.S. University, Vadodara

1983 M.F.A. Graphic Art, Faculty of Fine Arts, M.S. University, Vadodara

Work/Teaching Experience

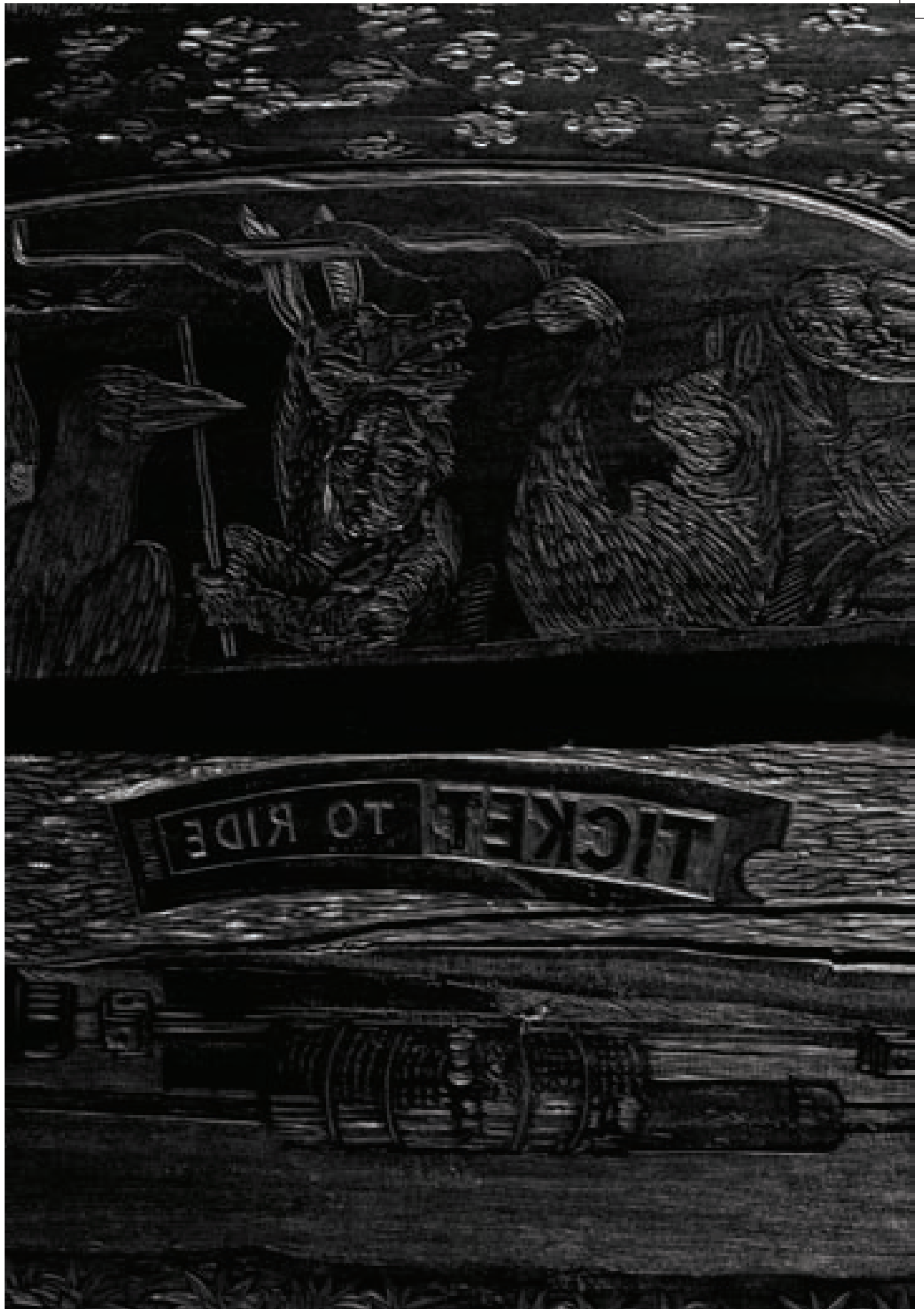
- 2008 Visiting faculty S. N. School, Hyderabad, Central University.
- 1987-07 Visiting faculty School of Architecture, Ahmedabad, Basic Design Program.
- 1998-01 Visiting faculty, National Institute of Fashion Technology, Gandhinagar, Drawing and Sketching Program.
- 1998 Visiting faculty, National Institute of Design, Ahmedabad, A.E.P. Apparel Program, Drawing.
- 1997 Commissioner, 4th Bharat Bhavan International Biennial of Prints, Bhopal, India.
- 1996 Coordinator 'dokra casting' workshop for School of Architecture conducted by traditional craftsmen from Orissa (metal casting in brass). Wood-Cut workshop for students of Visual Communication, Industrial Design Centre, IIT-Mumbai.
- 1995 Member Biennial Committee 3rd Bharat Bhavan International Biennial of Prints, Bhopal, India.
- 1989-04 Visiting faculty, 'Print & Graphics Techniques' Elective Programme, School of Architecture, Ahmedabad.
- 1993 Print workshop at I.E.D., School of Architecture, Vallabh Vidyanagar with Students of Architecture and Interior Design.
- 1990 Wood-Cut workshop at College of Fine Arts, Chitra Kala Parishad, Bangalore.
- 1989 Advisor for Print & Graphics, D.C.A. Grant, School of Architecture, K.L., Campus, Ahmedabad.
- 1988 'Foundation in Fine Arts', a basic art course for laymen offered by Kanoria Centre for Arts, Ahmedabad.
- 1986 Print workshop (one day) for school art teachers at Lalit Kala Akademi, Ahmedabad.
- 1985-95 Lecturer, Kanoria Centre for Arts (K.C.A.) Ahmedabad. Conducted Print workshops at the Centre for Laymen as part of the Centre's outreach programme.

- 1984 Assistant lecturer, Kanoria Centre for Arts, Ahmedabad. Initiated and set up the 'Print Studio' for the centre.
- 1983 Illustrator 'Energy', Exhibition for National Institute of Design, Ahmedabad.

Exhibitions

- 2007 Prints, Hastha Gallery, Hyderabad
Art Alive Gallery, New Delhi (solo)
PRINTMAKING as we know it today (an exhibition in two parts), at LEMONGRASSHOPPER Gallery, Ahmedabad
Group Show at RED EARTH Gallery, Vadodara
- 2006 Group Show- LANXES ABS Gallery, Vadodara
Mark, Etch and Print at ART KONSULT Gallery, New Delhi. SATYAGRAHA Centenary at Travancore House New Delhi and at Durban. Multiple Encounters, print exhibition at Manhattan Graphic Centre New York
- 2005 Group Show-LANXESS ABS Gallery, Vadodara.
ART ALIVE Gallery, New Delhi. Mobile/ Immobile, Sarjan Art Gallery, Vadodara.
- 2004 LOOKING BACK, LOOKING FORWARD, Sarjan Art Gallery, Vadodara.
- 2003 Pundole Art Gallery, Mumbai (solo). Group Show with Anandajit Ray, Debnath Basu & Pinaki Barua, Gallery 88, Kolkata.
- 2002 SAHMET Lalit Kala Galleries, New Delhi. 'CITIZENS CONFLUENCE' an Exhibition in Aid of riot victims, Faculty of Fine Arts Gallery, Vadodara.
- 2001 VASL, International Artist Workshop, Gadani, Pakistan & Amin Gulgee Gallery, Karachi.
- 2000 Print etc.com, Curated by Amit Mukhopadhyaya at Stuttgart Hall, Max Mueller Bhavan, New Delhi. Posters, Fine Art Company, Mumbai. 'EROTICA' Fine Art Company, Mumbai. Past Present Future Fine Art Company, Mumbai. 'Combine' Voices for the new century, vis-A-vie Gallery, New Delhi.
- 1999 Edge of the Century, Curated by Amit Mukhopadhyaya, Vadhera Art Gallery, New Delhi. Baroda Letagee, Curated by Sasha Altaf, Fine Art Company, Mumbai Pundole Art Gallery, Mumbai (solo). Herwitz Gallery Ahmedabad (solo).
- 1998 National Association for the Blind-An Auction Conducted by Sotheby's, Mumbai.
- 1997 Ahmedabad Artist an Exhibition, Herwitz Gallery, Ahmedabad. Major Trends in Indian Art, Lalit Kala Akademi, New Delhi. 8th Asian Art Biennial, Bangladesh. Queens Gallery, British Council, Khoj Exhibition, New Delhi. The Looking Glass Self, Lakeeren Gallery, Mumbai.

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