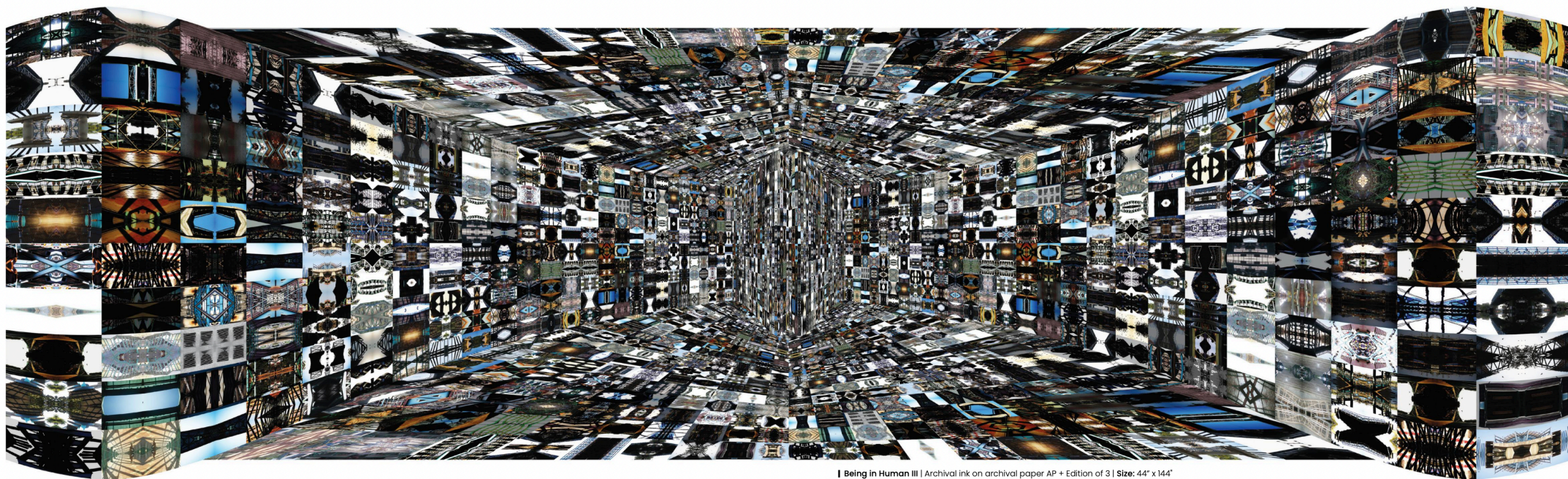


An Artist's Sketch of A Transforming Mumbai



| Being in Human III | Archival ink on archival paper AP + Edition of 3 | Size: 44" x 144"

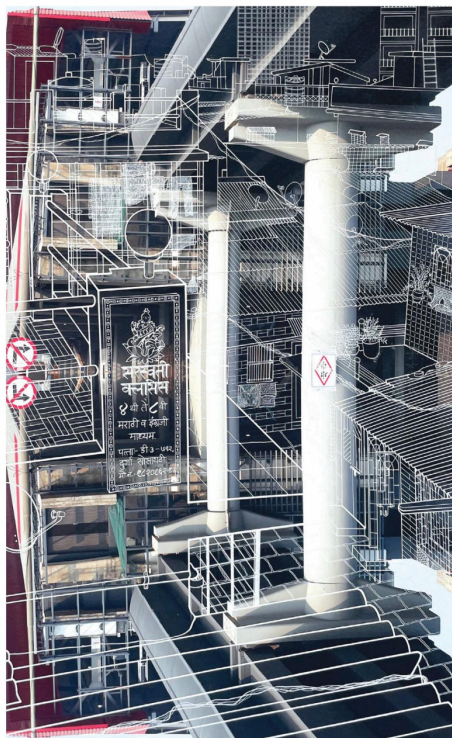
From the 'jaali' work of a discarded window of a razed building, to capturing forgotten nuances like the religious names of societies that gave people a sense of safety and wellbeing, Pratap Morey captures the many moods of a rapidly transforming Mumbai. Working with unconventional materials including archival quality materials, aluminium and PVC, his striking art has patrons like the Godrej and the Mariwala families.

by Priyanka Basu & Karishma Julka



Pratap Morey has been documenting the ever-evolving developments across the city and transforming this into meaningful art - both in digital and physical forms.

Superimpose 2.0.17
Isograph ink drawings
on archival print pasted
on hahnemühle archival
board
Size: 20.5 x 12.5 inches



A quaint bungalow nestled away in the fringes of Mumbai's suburbs, surrounded by greenery and quiet, serves as the talented contemporary artist Pratap More's studio.

More's initial art form was primarily self-portraits which then expanded into real estate. This is an extension of sorts of his self portraits as his current art form is an amalgamation of his dream of becoming an architect and his inner conflict with the constant but necessary development across the city that he has called home for the past three decades.

Fascinated by the organised chaos that is Mumbai, Pratap has been documenting the ever-evolving developments across the city over a period, and transforming this into meaningful art – both in digital and physical form.

In his latest body of work, More filters out the hustle and bustle of the city with its mass of human bodies, its sights, sounds and smells, training his gaze instead on the massive modular blocks of construction material used for large real estate and infrastructure projects. Like pieces of a Lego set, they patiently lie in wait for their moment of assembly, when according to a pre-determined plan they will neatly click into place to create a flyover or the stretch of a metro line. But for More they represent concrete ciphers, waiting to be decoded and put to more imaginative use.

Working with unconventional materials including archival quality materials, aluminium and PVC, his work portrays symmetry and order at first glance. However, on closer inspection, one notices the finer details like the buildings, the infrastructural development in the city, the people, the roads and how they all jostle for space and yet somehow fit together.

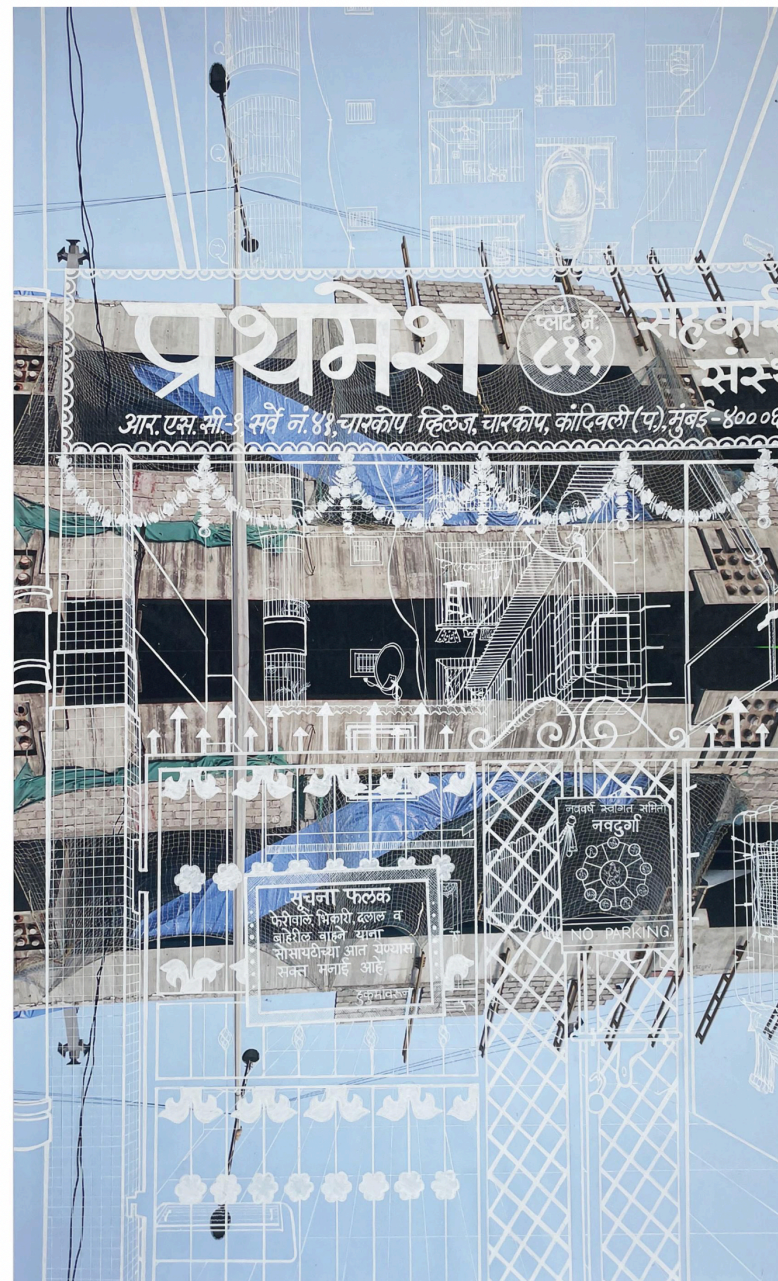
The materials he uses for each painting serve a purpose.

For example, in his work 'Blue Print - Man Proposes Man Disposes', the aluminium surface is layered with numerous coats of primers & paints to achieve the desired smoothness suitable for intricate drawings. More references the flashy glass facades of corporate giants with his white on blue linear hand drawings. In addition, they reflect on the sophisticated and sanitized lifestyle people tend to inherit when working or living in these structures. The primary focus of the drawing is the man-made world of dream houses, skyscrapers, concrete jungles and fabricated security grills existing without the essence of humans themselves.

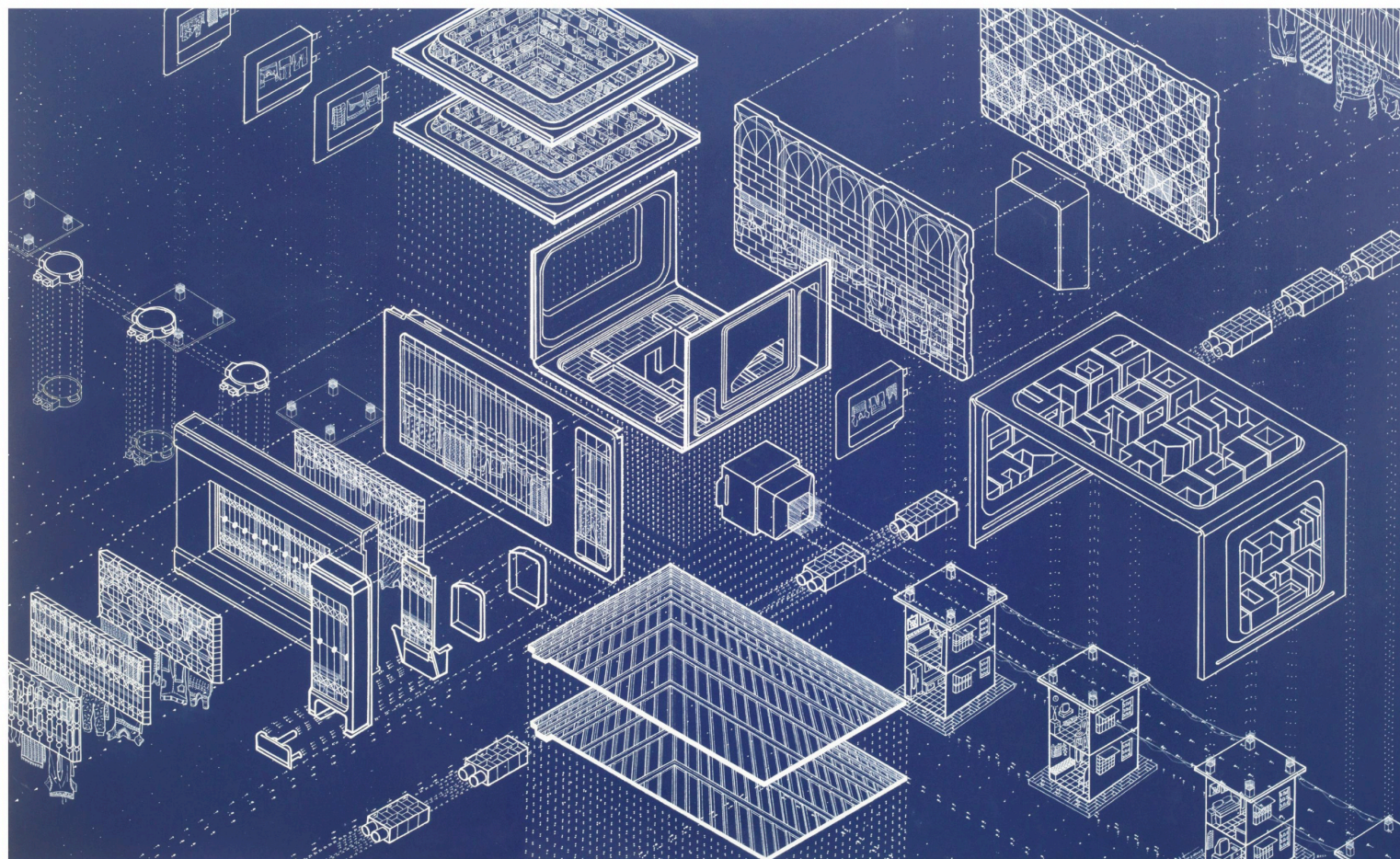
In this series, the artist's choice of medium is equally important. While evaluating different mediums, More realised that the texture of canvas didn't do justice to his vision. He realised that paper thin and smooth aluminium sheets were a good alternative and fit well with his thought process as it is also used in construction, something that More explores and comments on, in his artworks.

A delve into his work titled 'Endocarp', one sees the technique of rotoring ink drawing on aluminium composite panels, and the use of both pigment ink and acrylic colour.

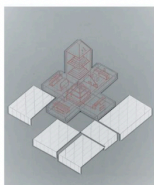
This art work is created by using a combination of archival



Superimpose 2.0.20
Isograph ink drawings
on archival print pasted
on hahnemühle archival
board
Size: 20.5 x 12.5 inches



| Concrete cipher
III Archival ink
drawings & cuts on
museum board,
Size: 18.8 x 16 inches



**| BLUE PRINT: Man Proposes
Man Disposes-I,**
Drawing on dibond sheet,
pigment ink, acrylic colour
Size: 29.3 x 48 inches

In Morey's work '*Blue Print- Man Proposes Man Disposes*', the aluminium surface is layered with numerous coats of primers & paints to achieve the desired smoothness suitable for intricate drawings.



| On the top:
Endocarp - I,
Rotring ink drawing on
aluminum composite
panel, pigment ink, acrylic
color
Size: 22.2 x 22 inches (left &
right panels); 14 x 8 inches
(center panel)

quality material & industrial materials, portraying a symmetry and a polished architectural blueprint from a distance. Although, if the viewer looks closer, the rendering of spatial realities will grab their attention. The artwork draws on the intermediate state, a stage of transition. Morey shares, "There is a conflict of man-made and machine-made throughout this series." The mechanical dissection of *chawl* life and its architecture brings an interesting contrast against little details like a toy bike featured in the center panel. It provokes the nostalgic sound of children playing in the chawl street, and reminds us of it being replaced with the silence of glass and steel buildings.

Meta has commissioned him to transform the walls of their office space in Gurgaon by weaving elements of a cityscape on the walls, transforming it to be one with the surroundings. Pratap is re-imagining Meta walls by creating a larger-than-life blueprint of Mumbai.

He has a keen clientele who collect his works ranging from businessmen to industrialist families. Pratap's new work will be ready in the second half of 2023. His current art can be found at the Art Gallery Tarq in Mumbai or online at www.tarq.in. ♦