



# Poetry in Stone

HARIPRASAD

A sculpture show  
by **H A R I P R A S A D**

January 16th to January 30th 2006

At

Lalit Kala Akademi (National Academy of Art)

Rabindra Bhawan

New Delhi-1



## "Poetry in Stone"

sculpture Show by **HARIPRASAD**

Dates: January 16<sup>th</sup> to 30<sup>th</sup> 2006,

Venue: Lalit Kala Akademi (National Academy of Art) galleries,  
Rabindra Bhavan, New Delhi-1

Sculptor: S.D.HariPrasad

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## POETRY IN STONE

-UmaNair

The gentle beauty of the expression in a single stone form -- surprisingly -- sort of sneaks up on you. Possibly this is because you think you don't know what to expect. You have been beguiled by images of assertive, wildly sculptural forms by run of the mill sculptors all over the country, for so long that somehow you are lulled into thinking you've already seen this.

Yet nothing quite prepares you for Hariprasad's ability to evoke serene, evanescent qualities in the stone works that he unravels for this show. The human form in stone is indeed a dynamic sculpture in the cityscape, but it entices rather than asserts when Hari's hands mould it. Perhaps this is why he was selected for ARTIADE 2004, at Athens where he presented a sculpture called 'He'. My works have always reflected the observations and assumptions of the common Indian,' he says. 'Globalisation has forced me to compete with technically developed nations, but I am comfortable with my technique. My work at ARTIADE was based the sad incident of the Andhra farmers committing suicide. The challenging and persistent nature of the Indian with his courageous looks, even though he is in the middle of great struggle, that is what I wanted to reflect,' says he.

The human in these works, is humble, he is passive and emotively silent as if wanting to contemplate on his destiny. The sculptures have a monumental strength about them, its lilting abstract geometries flow seamlessly into one another, and its billowing fish, hung from a shoulder, seems alternately to reflect and absorb the changing natural light.

### Hope against Adversity

And then there is the couple, the man and the woman, a surprise within a surprise, a spacious cocoon of rotund roundedness, both holding hands but facing opposite directions. The orchestra of



"Adolescent on the Plinth", 6'-4" X 1'-10" X 1'-7", Stone, 2004

emotions is what surges, as they stand in companionable silence. So much can be said in the symbol of a single expression, a single gesture. The culminating visual accent is a marvel within a marvel, an astonishing simplicity that speaks in the depth of its intent, into an expressive angst.

Hari Prasad works hard, moulds his sandstone to a pitch of realist textural terrain into which he imbues a sordid strength so that he fashions within courage against physical and psychological pressures. 'I have always tried to sculpt my observations and assumptions to show the triumph of the human spirit,' says he, and he is able to shape the chisel and delineate its surfaces for a resonant smoothness. 'The impalpable becomes important than the tangible,' says he, through my sculpture I have also been initiated into the meditative experience. I always search for substance in my surroundings.'

His images do not converse. Yet it feels as if they speak softly, almost in a whisper. The ten figures in this show are almost like a monumental civic enterprise. They conceal their conflicts, bruised egos and dramatic changes in both form and function. But the happy ending of the reality in stone obliterates much of the confusion and pain.

Yet over the course of a career that spans a few years, Hari-Prasad has created at least half a dozen genuine sculptural masterpieces. For a certain generation, his rugged monumental forms represent an important intellectual breakthrough. By bridging the seemingly vast distance between classical Modernism and a more primitive past, his work offers a way to liberate sculpture from Modernism's increasingly dogmatic formulas. The stones in this case seem to be the hinge on which Modernism turned.

The stones created become a series of captivating dynamic forms that convey the paradox of life's whys and wherefores, being poised delicately between the possibility of flight of ideas and the certainty of gravity. At the same time, despite their seemingly abstract and transcendent quality, they deliver themselves of subtle and startling social insights: the freedom of courage and hope

"My Fish", 6'-6" X 1'-11" X 1'-9", Stone, 2005

amidst adversity, they remind us, is gained at the cost of concentrated and resonant reckoning, becoming a refuge of sorts in the iota of reasoning and the very existence.

Hari Prasad's, sculptural art incarnates an imminent politics of identity, treating the expressionism of angst as an occasion to express his preoccupations in a pared-down manner, stripped of contour and rich in its implied narrative, and conveyed through symbolic form and lightly textured yet treated surface of stone. The centrepiece of his intellectual activity, miraculously hinged and held upright by his personal experience: is almost a reverent symbol, it also holds its viewers transfixed in an awareness of destiny's power held in rein, of the twin nature of risk and grace in a human's life.

Made of bare concrete like stone, the sculptures in this show are emblems of antiquity forwarded to the present. Yet their power stems from deception. Each stone is chiselled in two along its ridge, allowing a soft contour of anatomical precision to line its very being.

The split textures defy structural logic. We intuitively know that the stones should be handled with deftness and care otherwise it will cause the stone to crumble as well as collapse. Hari seems to solve this problem by inserting tension inside the concrete with the help of his base. But the process of creation is invisible to the eye, and the effect is magical, as if the concrete were able to defy gravity.

Such details define Hari's genius elevating him above almost every other sculptor of his age group of his generation. The sculptures also hint at his obsessive-compulsive nature. You wonder if otherwise Hari was a fluent talent. Creating in stone did not come easy to him; he could not churn out new ideas with the seeming ease of an artist. There is a methodical quality to Hari's work. He spent months, for example, struggling with the prototype of his first work years ago. Yet the sense of clarity Hari eventually achieves is quite gripping. This single gesture seems to echo back through the arc of man's sculptural history. Other works in this show are equally haunting.

### **Humility amid accomplishment**



"Here", 5'-11" X 1'-10" X 1'-5", Stone, 2005



## Humility amid accomplishment

Perhaps his most important image is that of the couple. Conceived as a pair of interlocking hands, the couple's monumental suggestion are enveloped in a second skin suggesting series of simplified sleek lines of chisel ling that are fine openings. The interstitial spaces, taut with energy, can be seen as an idealized version of the ancient medieval streets of the past a vibrant social link between the outside world and the inner sanctuary. The entire composition is set within an enormous reflecting integrity, as if to underline its spiritual purity.

The beauty of such works makes Hari's detachment as a person especially excruciating. Even as Hari was struggling to imbue his work with lasting emotional meaning, his personal humility causes lasting emotional impact. Each sculpture for Hari then is an example of also unearthing sadness and despair, and it is life that is apt to incite feelings of outrage. `Yet man's life cannot be reduced to a simple narrative of good and evil' says Hari. To his credit, Hari has no interest in vilifying his images, but his act of placing them on a pedestal becomes an abacus of mooring sentimentality. Hari also seems to intuitively understand that the path to forgiveness and acceptance means entering the space where man wants to rest in peace the world of activity.

It may be that Hari's struggle to connect on a direct human level added to the emotional weight of his work. For whatever personal reasons social pressures, a distrust of the world or a consciousness of its failings he is able to convey his love for humanity most comfortably in the idealized space of sculpture. Then sculpture is the place where Hari found shelter.

There is also a spiritual quality in these works and that is what has always drawn people to Hari's work. You do not need to look for anything; the aesthetic purity Hari has been striving for is embodied in a world, in perfect harmonic order, one that inevitably demands a high degree of conformity and reinventiveness. One of contemporary sculpture's main missions has been to create an aesthetic language that reflects the psychological complexities once hidden underneath the veil of idealism.

"He & She", 6'-3" X 3'-4" X 1'-9", Stone, 2005



The notion that sculpture could embody an ideal of Utopian purity is one that Hari skirts because for him it is realism that speaks volumes.

"There's something very compelling about the sadness of loss in a human's life," he says. "It is like the water that seems to come out of the sky after a drought. It gives you a feeling of being a very small part of something very magnificent."

Other threads of Hari's tapestry of thought, especially the elements of spirituality in nature, are as vibrant as ever, in issues like disappointment and failure.

The lingering mystery of the artist's eye what Hari really saw when he gazed out from the cavern of the unspoken moment remains unsolved. But he is still searching.

One thing however is clear that the human expression is indeed a confluence of awe and arrogance, humility and courage and preservation and inbuilt self-control have become deeply mixed.

-Uma Nair



"A Move", 6'-0" X 1'-6" X 1'-9", Stone, 2005





"At Thirty Six", 4'-5" X 2'-3" X 2'-3", Stone, 2005

# S.D.HariPrasad Achari

Popular Names: Hari & HariPrasad

Date of birth (actual) 18<sup>th</sup> Feb 1970 at Allagadda, Kurnool Dist.;A.P.  
Date of birth (in records) 05<sup>th</sup> Feb 1968

## Education and Training

1995-2000:

Bachelor of Fine Arts, Andhra university, Visakhapatnam.

1983-1986:

Learned stone quarrying, carving skills and traditional sculpture from my father Mahasilpi D. Balaveerachari (1926-1986).

## Achievements

1998 National Award, Lalit Kala Akademi (National academy of Art), New Delhi

2000-2001 Junior Fellow Ship, Department of Culture, Government of India, New Delhi

2004: The Jury of ARTIADE 2004(Olympics for Visual Arts) Athens/Berlin has chosen my work for the ARTIade show in Athens, Greece.

## Invitation Symposiums

2003 & 2002: International sculpture symposium, Bhopal. India sponsored by M.P. Housing Board, conducted by Mr. Robin- David

2002: Sculpture Symposium "SHILPAM 2002", Hyderabad. Sponsored by P.L.Raju Constructions, Hyderabad, INDIA.

2001: National Sculptors Camp organized by Lalit Kala Akademi, L.V.Prasad eye institute, Hyderabad, INDIA.

2000: International Sculpture Symposium, Stone 2000, Baroda, Organised by Jyoti Ltd conducted by Shri Nagji Patel

1998-1999: All India Sculptors Camp Organized by Visakhapatnam Municipal Corporation. Visakhapatnam

## Camps Organized

2002: "SHILPAM 2002" Sculpture Symposium, Hyderabad. India. Sponsored by P.L.Raju Constructions, Hyderabad, India.

2002: Regional Art Camp sponsored by A.P. Tourism Department, Visakhapatnam

## Solo Exhibitions

1998 Abburi Kala Kendram, Visakhapatnam  
1998 Contemporary Art Gallery, Ahmedabad

## Important Group Exhibitions

2005 State Art Gallery, Hyderabad  
2004 'ARTIade| Olympics of Visual Arts |, Athens, Greece  
2004 Kshetra Art Gallery, Visakhapatnam  
2003 ArtDais, Hyderabad

2003 Kailasagiri Art Gallery, Visakhapatnam  
2002 ArtDais, Hyderabad  
2002 All India Art Show, Vinyasa Art Gallery, Chennai.  
2001 Vinyasa Art Gallery, Chennai  
2001 Diara Art Gallery, Hyderabad  
2001 5<sup>th</sup> AAW show, Birla Academy Of Art, Mumbai  
2001 Jahangir Art Gallery, Mumbai.  
2001 Lakshana Art Gallery, Hyderabad  
2000 Crimson Gallery, Mumbai.  
2000 Visakhapatnam Museum & Abburi Kala Kendram Visakhapatnam.  
1999 ARTODAY, New Delhi  
1999 Best of the Year 1998, Regional Center, Lalit Kala Akademi. Chennai.  
1999 Chithra kala Parishad Galleries, Bangalore.  
1998 41st National Art Exhibition Lalit Kala Akademi. New Delhi  
1997 All India Mini Sculpture Exhibition, Karnataka Shilpa Kala Academy, Bangalore  
1997 All India Art Contest SCZCC, Nagapur

## Selected Bibliography:

*INDIA TODAY: 'HIS EXCELLENCY'- By: Amarnath K Menon*

*THE HINDU: 'Creativity in stone'- By B.Padma Reddy*

*INDIAN EXPRESS: 'SCULPTING WITH STYLE'  
- by Sharmila Sagara, Ahmedabad*

*DECCAN CHRONICLE: 'A RHAPSODY ON STONE'  
- By V S Krishna, Visakhapatnam*

*ASIAN AGE: 'Thoughts and Tortoises Occupy AP Sculptor's Mind'-  
-By: Shantanu Dutta*

*THE HINDU: 'MELLOW CREATIONS'- By: Pratima Sagar*

*INDIAN EXPRESS (Sunday Express): 'Demystifying the Gods'  
-by Avani Rao Gandra*

## Works in Collection

National Gallery of Modern Art- New Delhi., A.P. Tourism Development-Corporation - Hyderabad, Times of India- MUMBAI, Mahendra Brothers-Mumbai, Reddy Labs- Hyderabad, Jyothi ltd.- Baroda, P L Raju Constructions Ltd,Yashoda Hospitals, Lahari green park-Hyderabad, Kanoria Center for Arts, Solux Marketing Ltd- Bangalore, Visakha Municipal Corporation and more works in private collection in India and Abroad.



Photo: Prabhakar

Naked came I into the world,  
And naked must I go out.

*Don Quixote*  
By Miguel de Cervantes

The impalpable becomes more important than the tangible and visible form in the sculpture; moreover the sculpture practice gives me the meditating experience. I always search for the substance in my surroundings and in me, as it is the only source to become meditative in my work.

In this exhibition, I display about ten life-size figures in stone medium. Society and Religion, their conditionings and complexities and the man's never ending investigation for 'Bliss' provoked me to sculpt these works. I tried to depict the 'Present' in them. My surroundings of day-to-day life is the visual source for my works, I am inspired by the Indian sculpture of all ages, and also by Masaccio, Michael Angelo and Rodin's works.

I have not used models for the works; I followed the Indian classical ideals to scale the figure and sculpted from my experience for the suggested details of the figures. I work directly on stone, the carving marks visualizes the energy and it is also helped me to show my approach of carving and to retain the stone's natural grain and colour as well as my chisel marks like signatures. Fortunately, I am versatile to work in different media, form and scale. So the result is 'Diversified work' at many times. My 'will' do not suppress anything, so I keep switch over from figurative to abstraction, from abstract to symbolic depiction and vice versa. Chiefly, I don't want to be tethered.

**HARI PRASAD**