

MAPPING THE INVISIBLE

BY PP PRADEEP



VIEWINGS FROM
01.03.25 - 04.05.25
BY APPOINTMENT ONLY
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P.P. Pradeep is an artist whose work intricately weaves together the visible and invisible threads of societal change. With a rich educational background, including an MFA from Sir J. J. School of Art in Mumbai and a BFA from Sree Sankaracharya University of Sanskrit, Kerala, Pradeep's art is informed by deep cultural and historical introspection. His works address themes of migration, displacement, alienation, and the socio-economic crises that have shaped modern life. His art transcends the boundaries of time and geography, merging rural and urban, ancient and contemporary to evoke an ever-evolving world.

In this exhibition, Mapping the Invisible, Pradeep takes us on a journey through his reflections on human experiences across eras. The artist's canvases are not just visual explorations, but emotional excavations of human vulnerability, survival, and transformation in the face of drastic societal shifts. His works are deeply personal, influenced by his travels, encounters with diverse communities, and his deep concern for the future. They offer a delicate balance of symbolism and emotional resonance, inviting viewers to reflect on our shared humanity and the invisible forces that shape our world.

With several prestigious awards, including the Kerala Lalithakala Academy State Award, Pradeep is an artist of growing importance in the contemporary art scene. His participation in key residencies such as "Merging Metaphors" and his works featured in leading galleries from Kochi to New Delhi establish him as a significant voice in Indian contemporary art.

South
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This work reflects on the paradox of development — where symbols of progress like airplanes and airports become tools of escape for those displaced by the very projects that built them. As farmland is lost to highways and runways, rural communities are forced into migration, seeking survival in the face of economic and environmental collapse.

The airplane, here, represents not aspiration but necessity. Intertwined with it is the *Ixora coccinea*, a flower from Kerala used in rituals from birth to death — a quiet symbol of continuity and memory. Their merging suggests the collision of tradition with the disruptive force of urban expansion.

In the background, remnants of belief systems and cultural tools resist erasure, holding space for what was lost.



IS IT A JOURNEY OF SURVIVAL

2008

Oil and Acrylic on Canvas

36"x 60"

92 x 152cm

Genetically modified liger — half lion, half tiger — becomes a powerful symbol of blurred boundaries and engineered evolution. With a texture that appears melted and blurred, the figure seems to dissolve, evoking the slow fusion of biological and societal forms. It suggests a world where identities are no longer fixed, but reshaped by unseen forces.

Beneath its feet, the surface blooms with flowers and plants whose structures echo the liger's body, hinting at the collapse of distinction between species. Nature itself is no longer organic, but curated — its growth, form, and future dictated by others.

In the background, abstracted forms of humans, animals, plants, and weapons emerge, alluding to a shared fate: everything is subject to transformation, and nothing escapes the touch of modification.



RETURN OF THE KING

2015

Oil and Acrylic on Canvas

36"x 54"

92 x 137cm

Sterile Seed draws attention to the disturbing reality of genetically modified seeds — engineered to germinate only once, forcing farmers into cycles of dependency. At the heart of the work is a symbolic kangaroo womb fashioned from a waste bin, cradling this manipulated seed. It evokes both nurturing and containment, beauty and quiet violence.

Surrounding the seed is a building — a metaphor for urban encroachment on agricultural land. Staircases within suggest upward ambition and growth, while the tiled floor beneath speaks to a sterilized environment where nothing natural can take root. The entire structure, though seemingly orderly and modern, masks a deeper harm — an unsettling truth hidden beneath polished surfaces, like a worm in an apple.



STERILE SEED

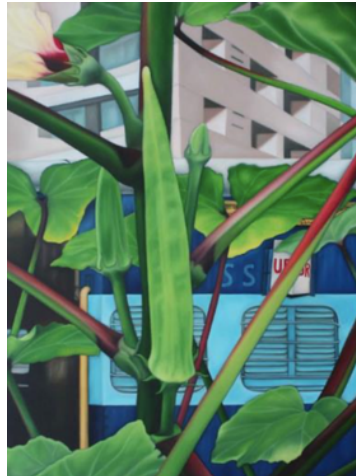
2012

Oil on Canvas

54"x 36"

137 x 92cm

The juxtaposition of urban life and nature is captured through a train speeding past an okra plant. The painting features the plant's vibrant leaves, a fully grown okra, and a flower, all set against the backdrop of Mumbai's suburban railway tracks. The artwork reflects the artist's fascination with the patches of farmland that remain tucked away beside the fast-paced urban sprawl, cheekily titled Urban Farming. This work highlights the contrast between the city's rapid growth and the quiet persistence of nature, offering a snapshot of resilience amidst urbanization.



URBAN FARMING

2012

Oil on Canvas

48"x 36"

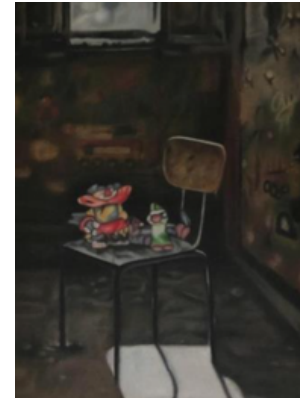
122 x 92cm

This series of paintings incorporates images of small sculptures originally made by the artist's six-year-old son during the lockdown. Crafted from the perspective of a child and placed around the house — in the kitchen, under plants, by the window — these playful figurines of cartoon characters became quiet companions in a time of global stillness.

What began as drawings made at his request evolved into paintings that now carry layered meaning. Through these tender forms, the work reflects the paradox of lockdown: the confinement and fear, but also the unexpected moments of joy, imagination, and closeness. Each figure holds a memory of survival, of domestic rituals, and of finding wonder in a limited world.



LITTLE DREAMS - 6
2023
Oil on Canvas
48"x 36"
122 x 92cm



LITTLE DREAMS - 2
2022
Oil on Canvas
18"x 12"
45 x 31cm

Remnants of Memories reflects on home as both a physical space and an emotional anchor. Through layered imagery of sculptures, buildings, and landscapes from different eras, Pradeep weaves a narrative shaped by memory, displacement, and time. The isolated houses in the work become symbols of abandonment — remnants of war, migration, ecological collapse, or lost ways of living. These homes, emptied of life, echo with what once was. Yet, the work is not just a lament. It speaks to the fragility of belonging, the resilience of those left behind, and the quiet resistance to a progress that often forgets. Home, here, is not fixed — it lingers in fragments, suspended between past and present.



REMNANTS OF
MEMORIES-1
2020
Watercolour on Paper
44"x 11"
36 x 28cm



REMNANTS OF MEMORIES-2
2020
Watercolour on Paper
44"x 11"
36 x 28cm

This catalogue features content from SAC Art Amsterdam, showcasing the work of the gallery and its exhibitions.

Established by Tasneem Hatimbhai in June 2024, SAC Art Amsterdam specialises in modern and contemporary art from India and South Asia, aiming to raise awareness and foster international recognition for artists from South Asia and its diaspora.

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