

# DURGAPRASAD BANDI

## Artist Statement



I As an artist, my aim is to express the bitter truth of human existence through image-making. My work primarily features figurative narratives set within landscapes—abstracted forms of nature that represent the vastness and vulnerability of the Earth. These landscapes often become stages for depicting humanity's ruthless and destructive behavior toward nature. I explore the dynamics of dominance, where the powerful exploit the weak, and where human needs are fulfilled at the cost of environmental and ethical balance.

Through painting, drawing, and printmaking, I communicate these complex themes. I begin by imagining visuals and translating them into sketches, often using references which I manipulate to align with my core idea. I strive to create hauntingly beautiful images that reveal inconvenient truths—my own protest against violence, environmental degradation, and societal injustice.

Living in Vadodara, Gujarat, where memories of communal riots persist, and being surrounded by news of terrorist attacks and political unrest, I find myself affected deeply as an artist. These events provoke me to reflect, sketch, and eventually paint images filled with tension and emotion. I call my landscapes “futuristic” because they suggest the unsettling direction in which humanity is heading.

My work is created for the common viewer, designed to be visually accessible while provoking deeper thought. I often work in large scale, believing that monumental formats leave an emotional imprint, forcing the viewer to confront unsettling realities. The subject matter of my work spans politics, violence, discrimination, and urbanization—all tied to the central theme of human behavior toward nature. War and destruction, in my view, are extensions of how we treat our environment and each other.

The emotional weight of the world—constant exposure to war, bombings, and injustice—compels me to respond with urgency. My reaction is immediate: sketching, drawing, and processing these visuals into art. Influences such as Francis Bacon and Francisco Goya have helped shape my understanding of visual protest. Goya's *The Third of May 1808* and Bacon's raw emotional intensity resonate with my desire to express internal conflict through external imagery.

One technique I use is inspired by printmaking, where registration errors during color printing created unexpected effects. This led me to experiment with an "off-register" aesthetic in my paintings, generating tension and a sense of visual displacement. Interestingly, when viewed through 3D anaglyph glasses, these images give the illusion of movement—an experience I find compelling. Though painted by hand, the works radiate with vibrant, almost digital energy.

Materials are essential to my process. I incorporate stencils, rice paper, dry-point, and woodcut prints, selecting mediums for their sensitivity and temperament. Each technique contributes to the emotional tone of my work.

Recently, my woodcut series has become a personal answer to questions about destruction and violence. In one piece titled *Peacemakers*, I wrote, "Sky is already painted, let's paint the earth with peace." It's a metaphor for the global situation—my small act of activism. Through my art, I seek not just to critique, but to dream of a more peaceful world.