

# firstdraft

Gallery 4

3 Mar – 11 Apr 2021

## Lustration

Kirtika Kain

*Lustration* (from Latin *lustratio*, “purification by sacrifice”), features a large-scale silkscreened drawing developed on site over a week-long period. The work is influenced by methods of the Situationist International group, who created expanded three dimensional drawings that were methodically planned yet spontaneously executed. The activist group would cut and collage city maps, retaining sites of unconscious intensity and link them with red arrows to create new blueprints of urban spaces.

Similarly, the process of creating this exhibition has been an active way of thinking through the mapping of holy sites and places of worship. The Hindu temple is traditionally modelled on the body parts of the cosmological primordial man, whose proportions provide the template for the temple plan. I attempt to create the blueprint of a sanctum through collaging Hindu diagrams of rituals and sacrifices, ancient cosmographic charts and architectural plans of temple sites and altars. I have screenprinted these in the gallery using the imprint and proportions of my own body.

This exhibition is an initial attempt to expand ongoing themes of my practice in a space. I am interested in the reclamation of sites that have been historically denied to Dalit bodies because of their association to ritual impurity and pollution, and the role of art spaces and museums in elevating and making visible these neglected histories. It is also an opportunity to indulge in my obsession with the violent and sensual qualities of religious sindoor pigment, used by Hindu women and in religious rituals. – Kirtika Kain

Delhi-born, Sydney-based artist, **Kirtika Kain** examines caste and patriarchal structures that have been enforced upon and embodied by generations before her. Drawing influence from Dalit literature and historical archives, Kain incorporates a myriad of materials that relate to themes of valuation, corporeality, ritual, and tools of manual labour, including brooms, religious pigments, rope, tar and leather. Through diverse alchemical and experimental printmaking processes, Kain attempts to transform and reclaim these everyday materials into aesthetic objects of value; thus, re-defining and re-imagining a personal and collective narrative.

Gallery 1&2

**A call to rise**

Curated by Eleanor Zurowski

Gallery 3

**The Perceiving of Sound**

Susan Hawkins

**firstdraft**  
**gadigal land**  
**13–17 riley street**  
**woolloomooloo**  
**nsw 2011**  
**+61 2 8970 2999**  
**firstdraft.org.au**

**we acknowledge and pay respect to the gadigal people of the eora nation, the traditional owners of the land on which firstdraft is built and operates.**

**firstdraft is supported by the NSW Government through Create NSW; and assisted by the Australian Government through the Australia Council, its arts funding and advisory body.**



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Kirtika Kain

(continued)

Kain was awarded the Lloyd Rees Memorial Youth Art Award and Hornsby Art Prize (Printmaking) in 2017. As the recipient of the Bird Holcomb MFA Scholarship, she graduated with a Masters of Fine Arts at National Art School in 2018. In 2019, she completed consecutive studio residencies in New Delhi, supported by Art Incubator and the Dyason Bequest, and at the British School at Rome. She was recently a finalist in the 2020 Create NSW Visual Arts Emerging Fellowship at Artspace and is currently a resident of the Parramatta Artist Studios program.

The artist would like to thank Richard John Wilson, as well as the staff of Gallery Lane Cove and Creative Studios for screen printing facilities hire: Racheal Kiang, Joanna Williams, Sheena Rees, Jennifer Brady.

Kirtika Kain is represented by Roslyn Oxley9 Gallery, Sydney.

### Artwork

For sales enquiries, please  
email [kirtika\\_kain@yahoo.com.au](mailto:kirtika_kain@yahoo.com.au)

*Lustration*, 2021

screen-printed sindoor pigment, Lascaux paste,  
glue, hand-painted stencils  
dimensions variable  
NFS

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