

# ANAT EBGI



Art Insider: Romance of fatherhood, digitally-influenced paintings, and more  
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**Srijon Chowdhury *Red Morning Glory, Red Knife*, 2019**  
Oil on linen, 24 x 18 inches

In a Culver City gallery, a pale, ghostly woman lays astride a horse, scythe in hand, as if headed into battle. Anat Ebgi's press release points us to a somewhat overdramatic William Blake poem. "Cruelty has a Human Heart / And Jealousy a Human Face," it reads. Artist Srijon Chowdhury lifts this text to create a gate-like pattern over the female rider, abstracting letters until few are legible.

In another painting nearby, a similar female figure, pregnant, holds a child and emerges from a red field of ghostly apparitions, as if triumphing over evil.

Contrasting all this romantic drama alluding to war, triumph, and jealousy, a small, dark painting called "3am" depicts a baby in a crib as it's being bottle fed.

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Srijon Chowdhury *Birth*, 2019  
Oil on linen, 24 x 36 inches

But it's in a painting partitioned to the gallery office, depicting the artist's partner giving a water birth, that Chowdhury (a recent father of two) pinpoints the exhibition—amidst its darker themes—toward fatherhood and the majestic process of childbirth.

As an artist and new father, Srijon Chowdhury discusses some of his uncertainty around having children in our current moment. “The kind of anxiety of having a kid with the apocalypse looming...” he ponders. “I think about my daughter who is a year and a half, and my son who is about to be born...there is a real anxiety about bringing children into this world that doesn't seem like it will be inhabitable for a full lifetime for them. But it is still incredibly beautiful and beyond comprehension to experience life, and a blessing.”

Chowdhury was struck by this beauty during a particular moment of his partner Anna's delivery of their first child, and depicts this in his painting “Birth.” He says, “It was a crazy, life changing moment and I couldn't believe how beautiful and otherworldly Anna looked, almost like St. Theresa.”

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**Srijon Chowdhury *Pale Rider*, 2019**  
Oil on canvas, 84 x 192 inches