

ART MUSINGS



DRAWN &  
QUARTERED

Cover Front



k k raghava

acrylic on canvas

24 September - 05 November 2008

**ART MUSINGS**

1, Admiralty Building, Colaba Cross Lane, Colaba, Mumbai 400 005  
91 22 2216 3339 www.artmusings.net

Cover Back

# LEMMING-GRAD

gitanjali dang

Gitanjali Dang is an independent curator and critic. She was the art critic at Hindustan Times from 2005 to 2008. Since she is a regular contributor to publications such as Art India, The Economic Times and Mid-Day. She has a Masters in English Literature and a Diploma in Indian Aesthetics (Mumbai University).

Not cruel enough. This be the reason Francis Bacon chose figuration over abstraction. KK Raghava has never been torn between the two; the figure has always prepossessed him. Prior to *Drawn and Quartered*, his recent suite of paintings, Raghava's painterly articulations were intersections where the nebulous and the defined convened variously. In the past, his pictorial summarisations and exaggerations were never bitingly cruel.

In his new works, however, the artist plumbs the recesses of the cruel and the unvarnished truth. He amplifies these by adopting the Baconian body fixation.

Raghava's combusive painterly vocabulary keeps the parenthesis advanced by various genres at a distance. Instead, the artist mobilises the plural ancestry that has irrigated his dialogue with visual cultures. Caricatural figures collide with realistic representations of the body; Tyeb Mehta despair mingles with Robert Crumb flippancy; Pipilotti Rist shenanigans greet Sylvia Plath gravity. But the emotive syntax of Confessional art, not Neurotic art, maintains a clear-eyed watch over Raghava's caucus of allegiances.

Much of Raghava's recent work hails from a succession of personal crises or from offshoots of these predicaments; his confessions have been spiked with visual tropes that echo universal conundrums. Unlike Tracey Emin, a fellow Confessional artist, Raghava does not present his work as an exposed bruise, teasing the viewer to collude with its emotional vulnerability. His position is not as precarious as that of Emin. He takes his introverted dilemmas and channels them to create a sophisticated network of micro-narratives and macro-narratives that are linked by dots that want to be joined.

Although stylistic analyses would reveal much about the artist's various interactions with the visual arts, the body is undoubtedly the fraught site of meaning. A most provocative departure, the series reasserts Michel Foucault's claim that power produces knowledge and not the other way around.<sup>(1)</sup> The many purposefully incongruous and exaggerated visual studies that Raghava has transferred onto the canvas, disarticulate and question power structures of knowledge, which roam and road rage the highways, the by-lanes and the dirt roads of late capitalist societies.

*Drawn and Quartered* is the broad awning under which Raghava has gathered four sequences of paintings, *Incoherent Scraps of [Gluttony]*, *Arrival of the [Swan]*, *Lady Lazarus* and *I Hate Fat Boys*, all of which have been accomplished in the year 2008. The exhibition is titled after a type of penalty – hanged, drawn and quartered – prevalent in 19<sup>th</sup> century England.

The title swings both ways. One possible understanding of it would be that though the torturous punishment has long since been abolished, its horrors continue to be incised into the body by what Antonio Gramsci has termed an apparatus of ideology. Activated by the ruling classes, the apparatus establishes and sustains cultural hegemony. The other reading indicates that Raghava, enabled by his caustic and multivalent idiom, is attempting to infiltrate the apparatus.

In either case, in these times of voyeurism, gibbeting is undertaken with tremendous mirth.

Notes  
<sup>1</sup> Michel Foucault, *Discipline and Punish: The Birth of the Prison*, translated by Alan Sheridan (Pantheon, 1977)  
Michel Foucault, *The History of Sexuality, Volume 1: An Introduction*, translated by Robert Hurley (Vintage Book/Random House, 1978)



lady lazarus

# LADY LAZARUS

k k raghava

Throughout the past centuries, society defined and re-defined the accepted role of eros, specifying and defining the extent to which the individual's expression of this force was appropriate. Eros is both sexual energy and humanity's reproductive drive, the force of creation of life. It is both positive and negative, based upon the interpretation used.

One of the earliest mediums through which desire was depicted was that of visual art. And so, within a very short span of time, societal limitations came to be applied to the visual arts, creating a status quo, an accepted visual representation of the forces of eros.

In the history of visual art, there is a clear tendency towards depicting women under the influence of their sexual desires, succumbing to the temptations of passion, while men are exemplified as upholding reason, their minds in control of their bodies and their physicality. This convention began as early as the ancient Greek era, in which the display of powerful and nude male athletes was common, while it was shocking to see a woman in the nude. **Throughout time, and even to some extent in the present world of Indian art, one rarely finds males being 'objectified.'** There is an obvious difference in the portrayal of men and women. The historical gender status quo continues to be maintained.

**I have often been intrigued by the need of men to publicly exhibit their masculinity,** by their obsession with proving themselves to be specifically 'male' in their patterns of behavior. **As a man who was raised in a family of strong and independent women, I never believed that a marked difference existed in the behaviors of men and women.** As a child, I chose to separate individuals from their genders.

As an individual living in today's India, one often faces the necessity to conform to societal norms, be it in terms of dress, behavior, language, profession, etc. As a male, there are certain expectations that are enforced upon me and which it is assumed I will accept. Even **as an artist in today's India, one is a follower of certain 'unsaid' rules,** including, but not limited to, the acceptable depictions of men and women in artwork. As a person who has never characterised the genders, **this necessity to portray men and women in specific and very different lights has created a conflict within me.**

And so I have chosen to explore this conflict while still playing by the rules of the status quo. **My androgynous characters are not hampered by rules, as they are neither male nor female.**

They are both, the re-union of the four-legged four-armed male-female being that was split into two separate genders by Zeus of Greek mythology. Zeus feared the power of this androgynous being and weakened it by cleaving it into two specifically gendered creatures. Through this series of artwork, **I have brought the male and female back together in an attempt to address and resolve the conscious and unconscious conflict of gender portrayal** both in art and in contemporary society.



## gitanjali dang

On August 16, *Queer Azadi Mumbai 2008* would have liked a rainbow to rise over Bombay's dark skyline and escort the queered pride march to its celebratory conclusion. The lesbian, gay, bisexual, and transgender/transsexual communities (LGBT) were seeking their rights. The tagline – *377 Quit India or 377 Bharat Chhodo*.

Although it would undoubtedly interest Raghava to see a bright-eyed rainbow being adopted as the mascot of Bombay, his *Lady Lazarus* sequence has not been phrased as an activist's rejoinder. The works were inaugurated because Raghava wished to examine his own sexuality. He wanted to investigate if his phallus, in fact, doubled up as his polestar.

In this series, Raghava coalesces Greek myth with contemporary concern and revels in using Plath to further animate the fires.

Growing-up Raghava did not have much contact with the wily ways of the television. He grew up unaware of the Murdochisation of Indian television that first occurred when the airwaves were privatised in 1992. His lack of acquaintance with the cast and crew of the great Indian soap opera meant that he could engage the grand themes of Greek mythology.

In *Lady Lazarus*, the artist orchestrates the reunion of two genders. He returns them to a mythical androgyny, which was interrupted when Zeus, fearing their combined might, split the figure into two. Raghava's spread-eagled, potent and androgynous figures probe those who have stunned all integrative attempts and, by extension, allowed themselves to be emasculated by strict gender codes.

If there ever were an appropriate title for this series then *Lady Lazarus* is it. Titled after Plath's poem of the

same name, the series benefits from Plath's tensile on-the-edge emotiveness. In this poem, Plath slips into the skin of Lazarus and causes the entire Biblical episode to implode when she writes, in part, about the tediousness of resurrection.

Tyeb Mehta's presence engenders another pivotal synthesis that empowers *Lady Lazarus*. For his *Kali* series, Mehta endowed the goddess with a rictus of agony. The mouth of despair in Raghava's *Lady Lazarus* is so peculiarly informed by Mehta's imagery that it is by far the most startling allusion. In both series, the contorted hungry mouth appears to be enunciating the concluding sentiments of Plath's *Lady Lazarus* (1965)<sup>1</sup> –

Out of the ash  
I rise with my red hair  
And I eat men like air.

Unlike Gunther von Hagens' *Body Worlds* – visited by nearly 25 million people – which Germaine Greer has pithily dubbed a 'necropolitan circus'<sup>2</sup>, *Lady Lazarus* is not a sideshow. Ghouliness may not entice Raghava but humour does.

The diminutive figures of the impish and hybrid characters found luxuriating on the canvases with their exposed penises, call to mind the games and the high silliness of Pipilotti Rist.

In fact, they too appear to be locomoting and dancing to *I'm Not The Girl Who Misses Much*, the inaugural line of The Beatles' *Happiness Is a Warm Gun* (1968). In Rist's video, entitled *I'm Not The Girl Who Misses Much* (1986), the bare breasted artist does her little jig for the camera. Placed on flatly seductive colours these imps want to catch you off guard because they can.

### Notes

<sup>1</sup> Sylvia Plath, 'Lady Lazarus' in *Ariel* (Faber, 1999)

<sup>2</sup> Germaine Greer, *Gunther von Hagens' Body Worlds is strictly showbiz*, (The Guardian, February 25, 2008)

[ Drones ]  
acrylic on canvas 60 x 60 · 2007

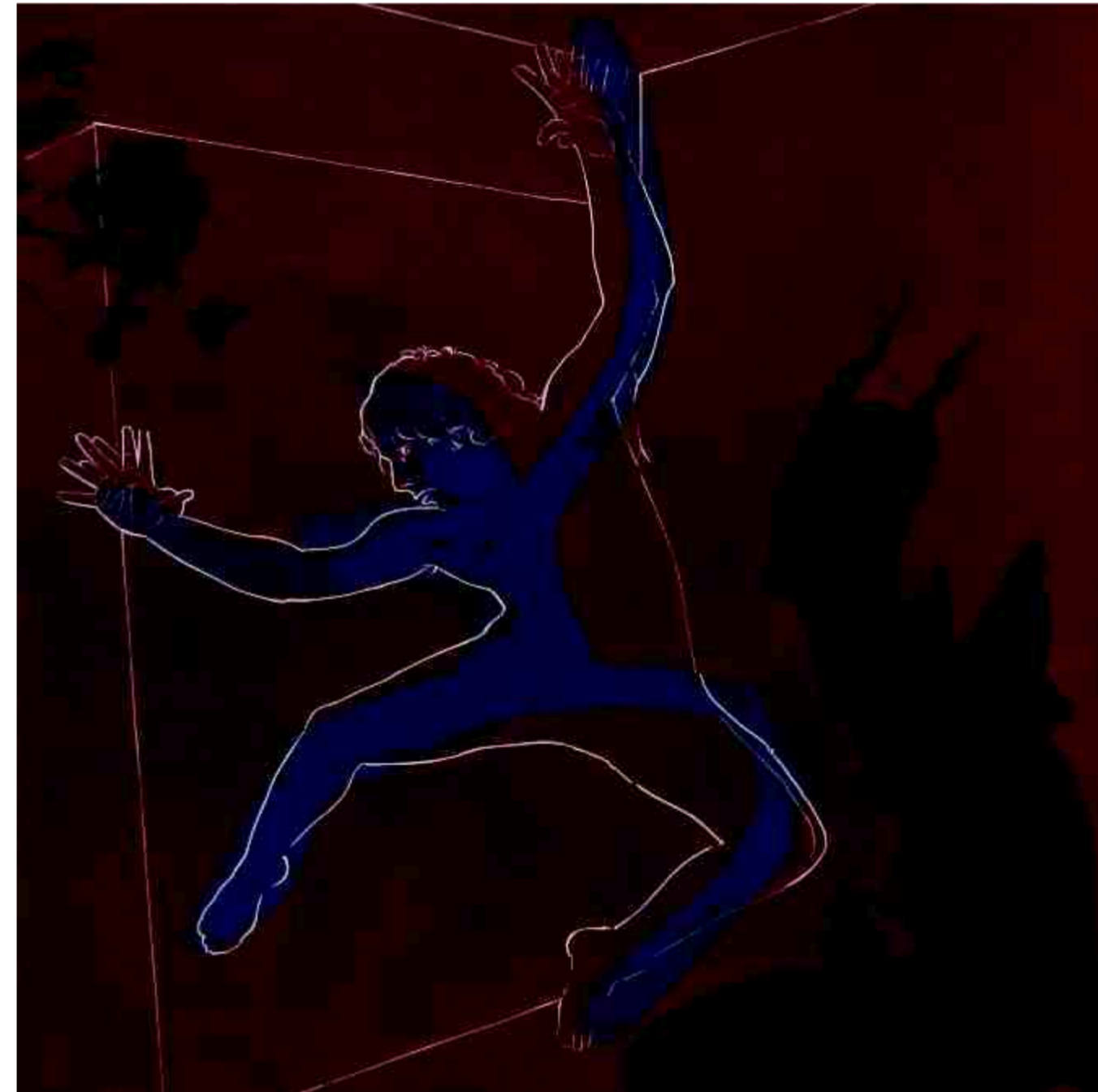


[ Centrefold ]  
acrylic on canvas 60 x 60 · 2007

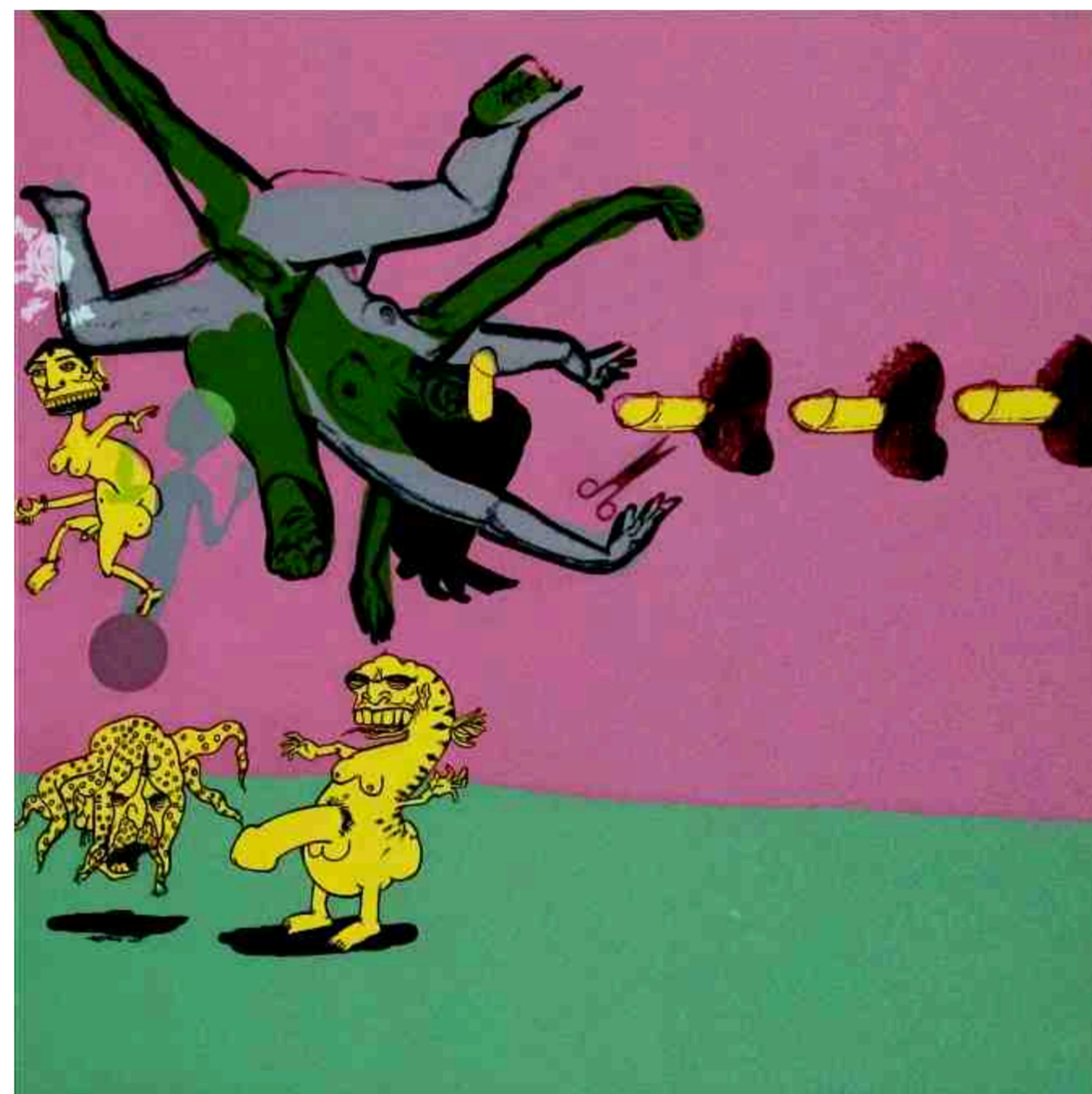




[ Shadow ]  
acrylic on canvas 60 x 60 · 2007



[ Picture Book ]  
acrylic on canvas 60 x 60 · 2007



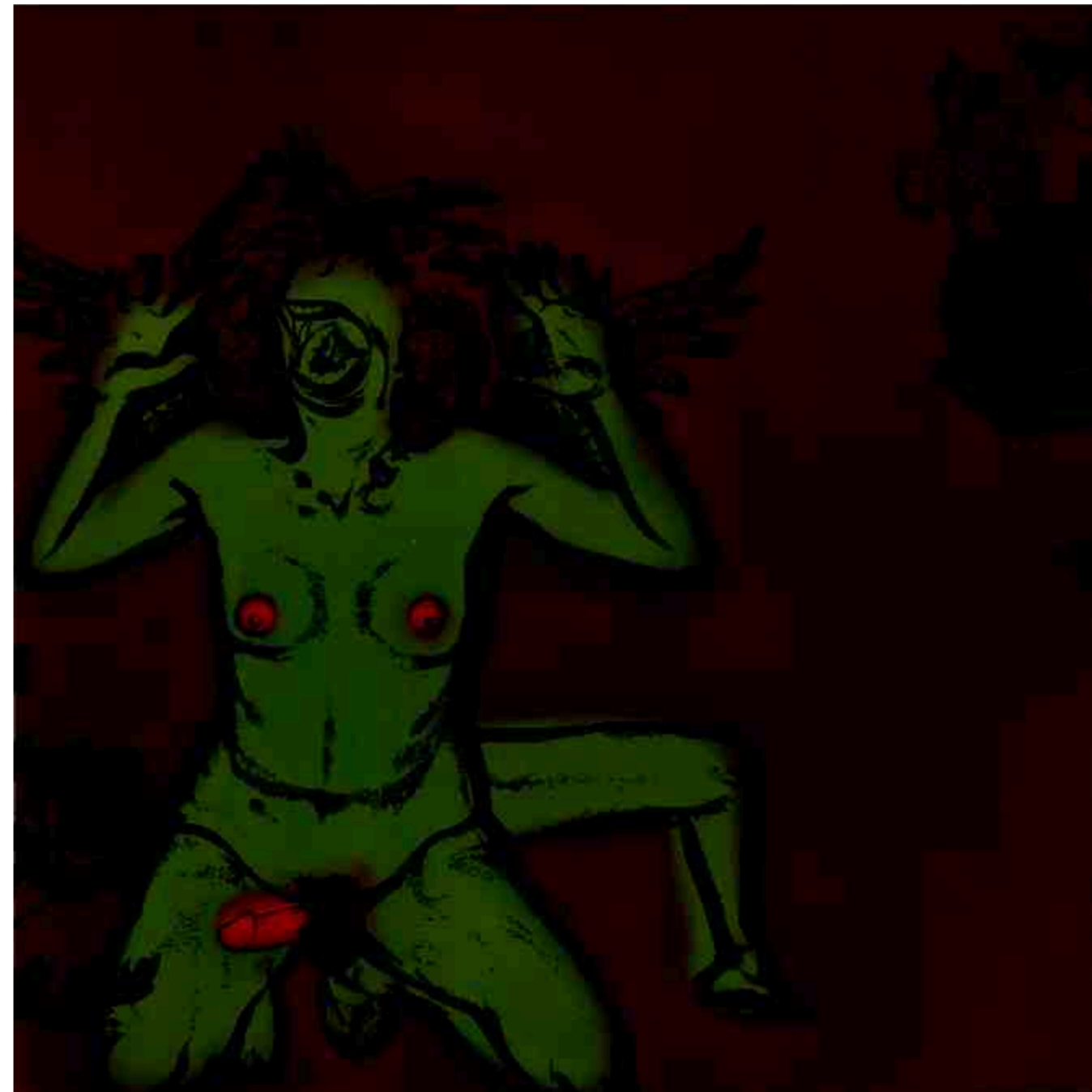
[ Remote ]  
acrylic on canvas 60 x 60 · 2007



[ Object ]  
acrylic on canvas 60 x 60 · 2007



[ Myth ]  
acrylic on canvas 60 x 60 · 2007





arrival of  
the [swan]

# ARRIVAL OF THE [SWAN]

k k raghava

**The abuse of innocence in our media-driven culture is rampant.** The world bemoans the phenomenon of children growing up too quickly, sacrificing their youth to the yearning for an adult life with all of its unknown complexities. We agonise over our appearances, dress, and even the presentation of our personalities, prey to the glossy, airbrushed images that the media feeds us through magazines, movies, and television.

It is not only the entertainment industry that has been transformed by the public's new visual desires. **Artists too have been directly impacted by the effects of the media's increasing obsession with physical perfection.** Feminist writer and researcher Ruth Barcan reminds us that "both female fashion and female nudity are strongly and particularly fetishised in the visual economies of the dominant culture." Society increasingly demands images of universally acceptable beauty and is unable to cope with the realities of the human form. **I have often been criticised for depicting images that appear grotesque or deformed to today's audience.**

As a reaction to this general contemporary trend, I have chosen to centre a series around the form of the idealised female, the woman whose body exhibits a childlike perfection and lack of development. **This figure, the universal ideal, is depicted both as a victim and a demon,** one who has created in our society an unsettling fascination with the innocence of the child. **We attempt to increase our desirability by refashioning ourselves into images of children.**

**It is our necessity to conform to these impossible societal standards that, once again, can lead us into the cycle of self or self-imposed abuse.** This series can also be seen as an extension of the "Incoherent Scraps of Gluttony" series, as it too explores the repercussions of the loss of innocence and the loss of the will to live.



## gitanjali dang

Pascal Dangin is a busy man. At any given point in time around thirty names – popular with, and protégés of, a certain something called the search engine – keep him on a retainer to brush away the creases from their scrunchy faces. The New York-anchored Dangin has elevated retouching of fashion photographs to a pseudo-science.

The moment an open pore or any such blemish is noticed on a face, Dangin is called post-haste. Each pore is treated as a black hole that could swallow entire personalities. Dangin's job description requires that he plug holes, restore unnatural youth on those who had last made acquaintance of it on the sets of a Western made in the 1950s no less and generally prevent any and all cosmic damage from occurring.

Dangin's influential clientele comprises both genders. Such is the clout of the stubby Dangin that he was introduced as an in-joke into one of the many frames of the recently released *Sex and the City* (2008). A smirking anonymous figure, in the film Dangin tellingly watches over a fashion shoot.

Today, a far greater percentage of women are willing to let the scalpel trace the physiognomy of their faces. Raghava's representation of the female anatomy in *Arrival of the [Swan]* attempts to parody the narcissism usually attributed to women.

Fetishisation of youth is rampant across cultures. Manufacturers of 'beauty products' rarely miss an opportunity to flog their sales pitch by lionising their products' intentions by employing the dodgy phraseology – 'a battle against aging'.

With the myriad and matchless obsessions with youth tucked away in every tummy tuck, women accept the

idea of spurious youth in a manner that recalls Leda's reception of the swan. *Arrival of the [Swan]*, references the Greek myth wherein Zeus, having appeared before Leda in the guise of a swan, ravishes her. The title also sends out a subtle nod to Plath's poem *The Arrival of the Bee Box* (1965).

With an adroit shift in his figure delineation process, Raghava sidesteps the now-billowy, now-sharp, caricatural idiom that pervades *Drawn and Quartered*. Instead, he communicates with the ploy of a more realistic vocabulary. Raghava's pubescent nudes as seen in *Blank Faced and Mum as a Nurse, Ignorant of Whatever Angel may Choose to Flare* and *A Wind of Such Violence* are not the eroticised nudes of Nobuyoshi Araki.

In *Arrival of the [Swan]*, Raghava employs his painterly skills to create stylised figures that could easily ambassador any beauty product or publication. In doing so, he pulls a few sure-footed jujitsu moves. Within the context of this series, he carries out what Ella Shohat and Robert Stam have termed media-jujitsu.<sup>11</sup>

Raghava deploys the dominant visualities circulating in the media and subverts them by badgering them with exaggerated markers of decay and decline such as gashes, insects and blood.

Liposuction, abdominoplasty and the likes continually pull out and make dispensable the insides of the female body. Lost somewhere in this flurry of newfound ejectables is the metaphorical interior scroll. Carolee Schneemann in her performance, *Interior Scroll* (1975), pulled out a scroll from her vagina. With this politically charged performance, Schneemann amplified aspects of the female body by making them visible. The performance also alluded to the richness of the interiorscape, which conveyed its tensions by way of an illusive script.

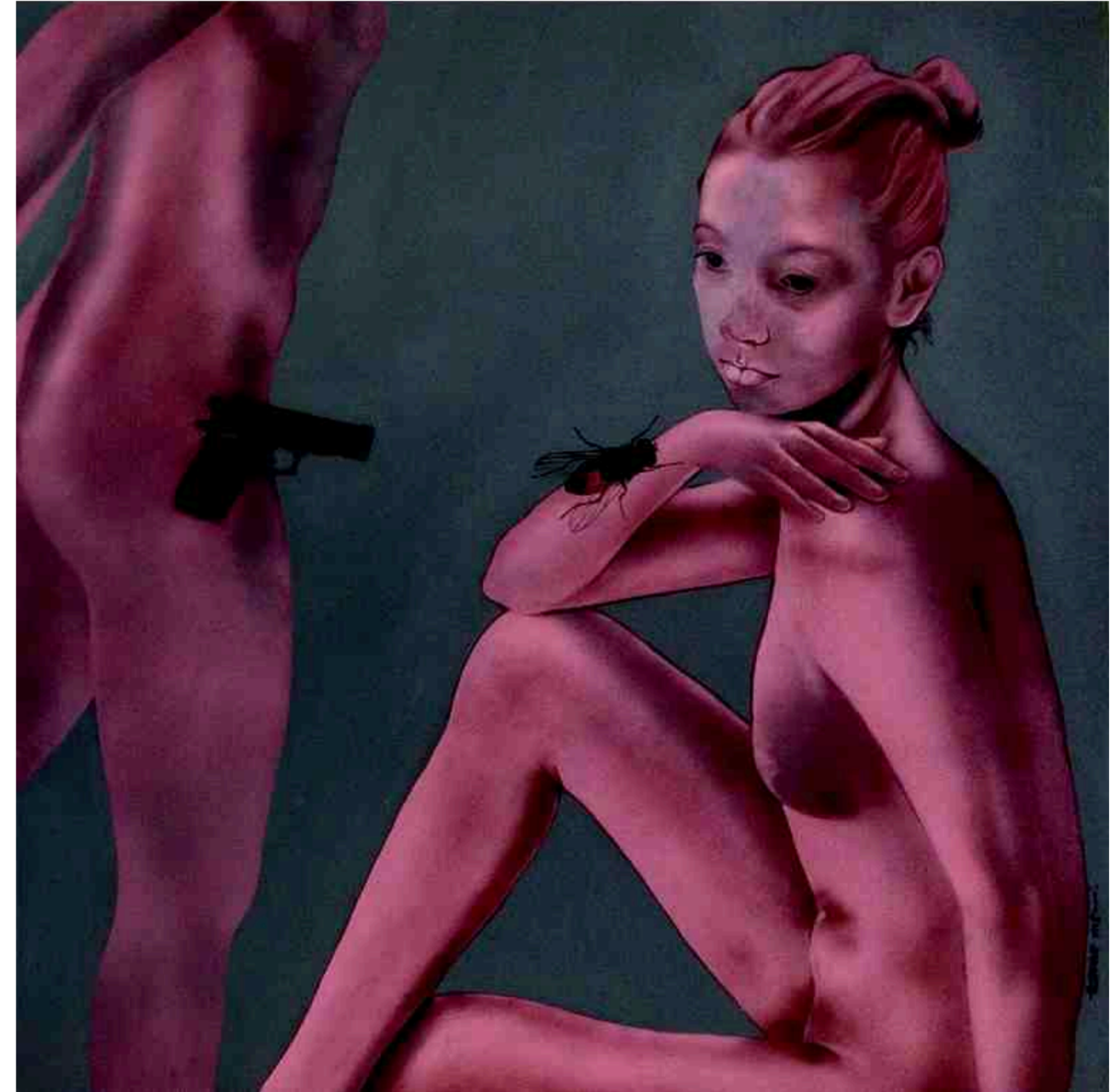
In *Arrival of the [Swan]*, Raghava bemoans the loss of this script and the thumping arrival of the banner headline, which the misleading media so often favours.

### Notes

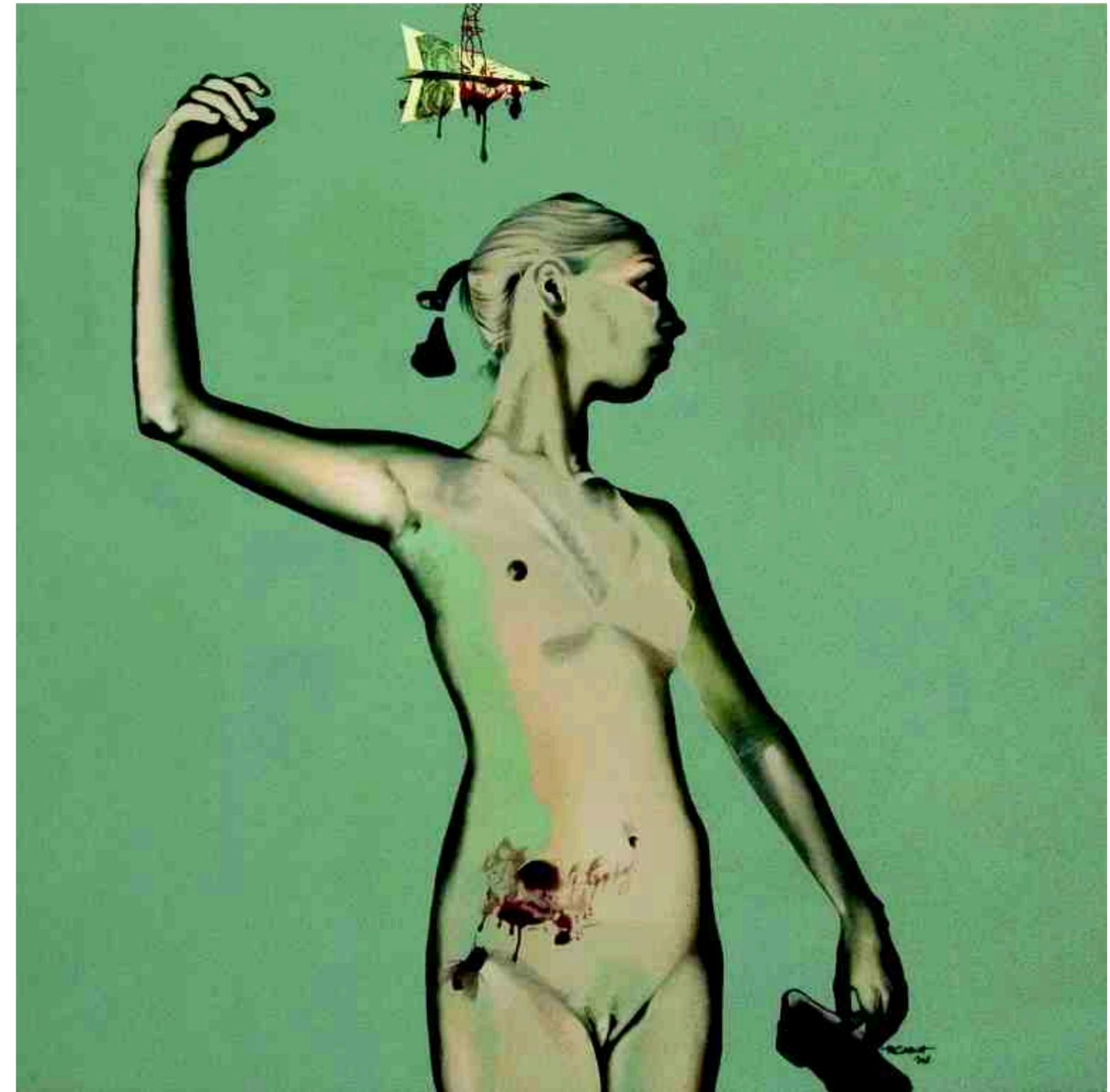
<sup>11</sup> Ella Shohat / Robert Stam, *Unthinking Eurocentrism* (Routledge, 1997)



[ Blank Faced and Mum as a Nurse ]  
acrylic on canvas 60 x 60 · 2008



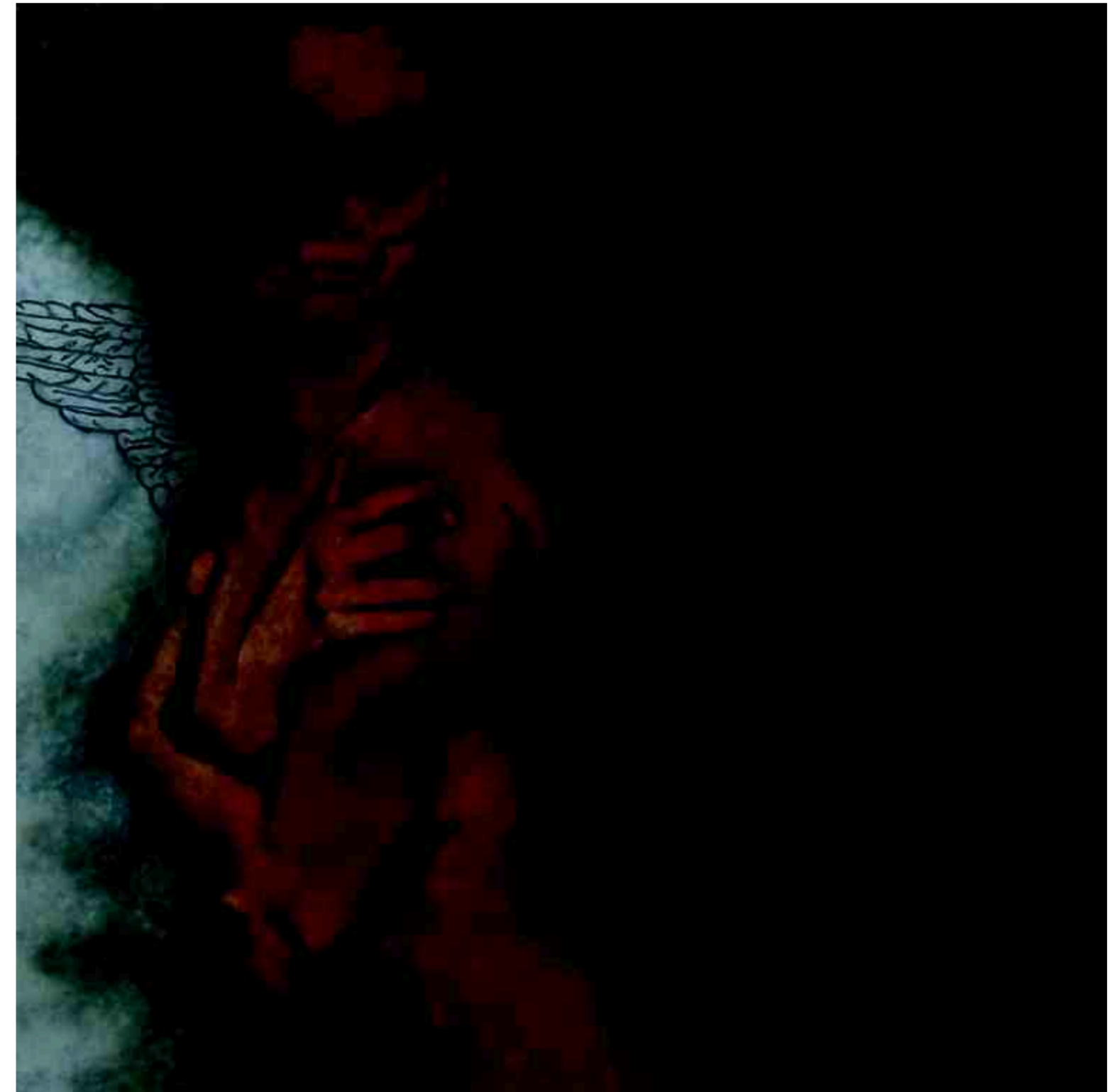
[ A Wind of Such Violence ]  
acrylic on canvas 60 x 60 - 2008



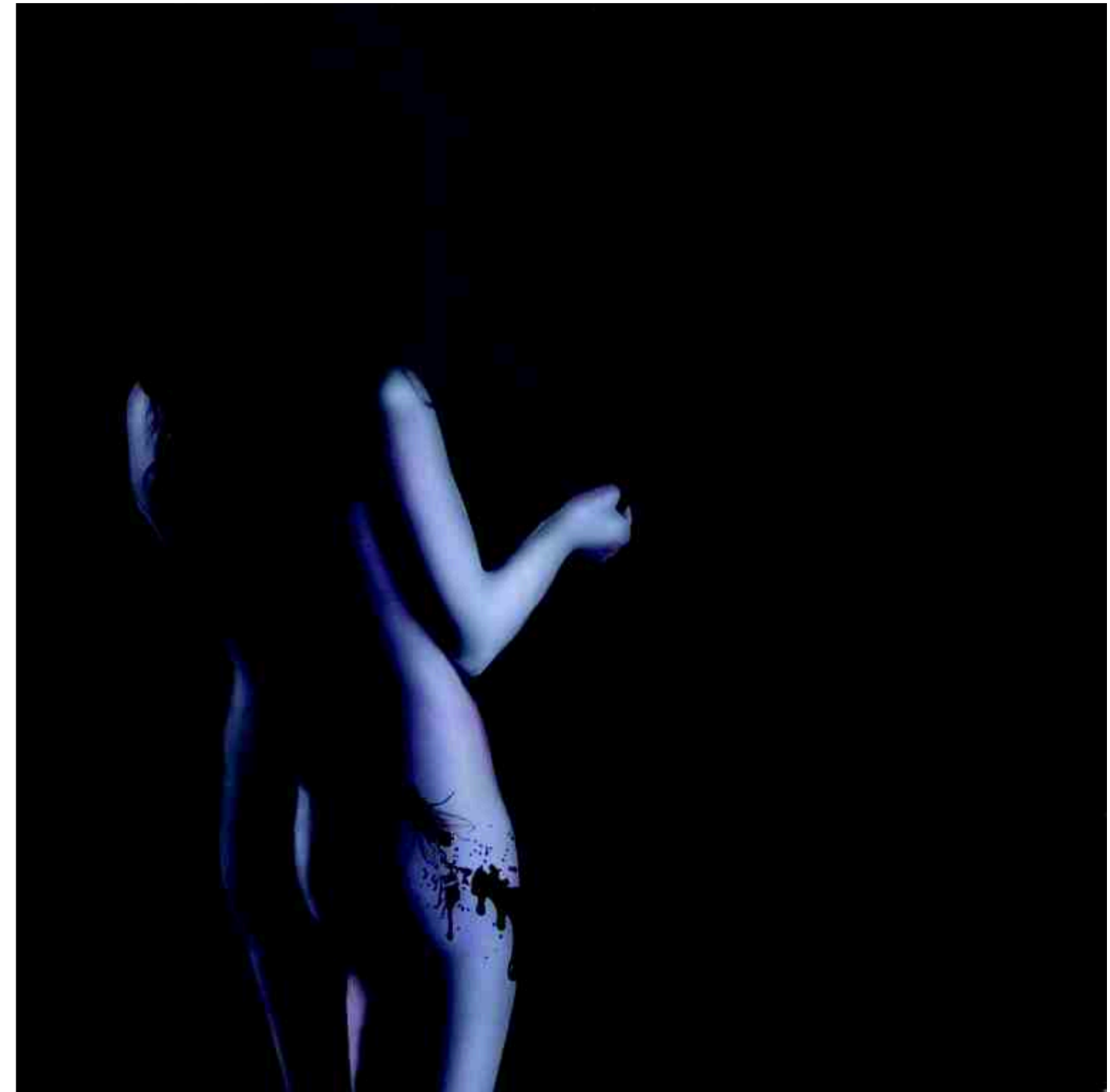
[ The Death of Strangers ]  
acrylic on canvas 60 x 60 · 2008



[ Compelled by Calamity's Magnet ]  
acrylic on canvas 60 x 60 - 2008



[ Ignorant of Whatever Angel may Choose to Flare ]  
acrylic on canvas 60 x 60 - 2008



[ I do not Expect a Miracle ]  
acrylic on canvas 60 x 60 - 2008



[ Duchess of Nothing ]  
acrylic on canvas 60 x 60 - 2008



[ No Death, No Prodigious Injuries ]  
acrylic on canvas 62 x 66 · 2008





[ The Smile of Iceboxes Annihilates Me ]  
acrylic on canvas 60 x 60 · 2008





i hate  
fat boys

# I HATE FAT BOYS

k k raghava

**I am drawn to the grotesque, the mutant. I always have been.** Perhaps it is due to my preoccupation with the effects of an exaggerated existence, the quality of being or appearing larger than life. **That which is continuously overstated becomes over time, a bloated and disgusting version of its original image.** The idea of an individual's passage over this trajectory is both fascinating and horrifying.

The caricature, generally an exaggerated likeness of a real person, can serve as a means of further enlarging its subject's iconic status, for it is only one's already overstated qualities which the art form magnifies. I see each one of these paintings as a type of caricature, a case study of an individual in which **the subject is the manifestation of an exaggerated and mutated state of existence.**

We are all deeply attracted to the idea of great success—power, money, renown—and many have sacrificed all else to achieve just one of this trio. **Intoxicated with the headiness of arrival, they fall prey to the many pitfalls that await them in the land of accomplishment.** A wise man once said to me, "It is not the small failures, but the great successes, that can shake an individual's foundation." My own life and observations, in their small way, have proven the reality of this claim.

I do not discuss in this series the abuse of power by people who hold it, for that is the most obvious repercussion of a sudden rise in status. What intrigues me is the breakdown and reformation of an individual's value system, the slow but obvious mutation of his psyche through his journey towards becoming celebrated. It is often the effects of these transformations that wreak great damage on the lives of exaggerated personalities.

The individuals whom I have represented in this series of artwork seem to be systematically targeted by all in a series of attacks fueled by a blend of jealousy and envy of their success and repulsion at what these people have become. **Our societal norms dictate to us that men should strive for success and women for ideal beauty.** And so, this series is a reminder that thanks to the demands of society, **just as girls hate thin girls, boys hate fat boys.**



## gitanjali dang

*I Hate Fat Boys* is a deliberately confrontational title. It takes off from 'I hate frat boys'. The slogan is the battle cry of disenchanted Americans who loathe the excess of the moneyed and privileged classes.

With their shocks of blood and variously dismembered bodies, the paintings appear as though they are the panels of a storyboard to an animated snuff film. But, Raghava is not a leather-clad extreme S & M junkie. He is a reader of cultural peculiarities.

*I Hate Fat Boys* is darkly comic in its parody of consumer culture. The surfeit of junk food is critical to the economies of various developed and developing nations. The artist does not intend to be spiteful to the 'fat boy'; he finds the condition of unremitting and reality-distorting availability unpalatable.

If Tyler Durden – the anarchic protagonist of Chuck Palahniuk's bleakly hysterical novel *Fight Club* (1996) – were to moonlight as a comic book artist, never one to deflect from sticky encounters, he would probably have imagined analogous scenarios.

Although the visual stylisations of Robert Crumb and Raghava are not comparable, the irreverence of *I Hate Fat Boys* calls to mind Crumb's idiosyncratic vocabulary. But despite its cocky veneer *I Hate Fat Boys* is a cleverly constructed argument and a polemically charged stand.

Architecture can speak. And when Alain de Botton, author of *Architecture of Happiness*, stepped into a McDonald's to avoid a downpour, Ronald McDonald's harshly lit residence spoke to him of "the loneliness of and meaninglessness of existence in a random and violent universe."<sup>10</sup>

Totemic piles of food teeter and titter on tabletops like thoughtless cities and townships. If the architecture of stacked up skyscraper burgers and pools of extra large servings of cola were to speak it would negotiate in the language of harangues.

Botton decided against spending very much time in McDonald's but Morgan Spurlock did. The documentary filmmaker decided to put his french-fries where his mouth is and how. For his documentary *Super Size Me: A Film of Epic Portions* (2004), Morgan Spurlock subjected himself to a series of ill-humoured transformations when he subsisted on an only McDonald's diet.

Obesity has been declared an epidemic in the United States of America. Fast food conglomerates and their allies feed off the feeble willed and comfort food is a key cultural component. In his peculiar idiom of exaggeration Raghava undermines the connotations of comfort.

### Notes

<sup>1</sup> Alain de Botton, *Architecture of Happiness* (Penguin Books, 2007)

[ World Wrecked, They Seek Only Oblivion ]  
acrylic on canvas 30 x 30 - 2008



[ From Their Fond Final Infamous Decay ]  
acrylic on canvas 30 x 30 - 2008



[ An Old Beast Ended in this Place ]

acrylic on canvas 30 x 30 - 2008



[ Malady of Sacreligious Mirth ]

acrylic on canvas 30 x 30 - 2008





[ The Sting of the Bees Took Away My Father ]

acrylic on canvas 24 X 24 - 2008



[ The Infernal Haunt of Demons ]

acrylic on canvas 20 X 20 - 2008



[ You'll Halt the Clock that Syncopates Our Love ]  
acrylic on canvas 20 X 20 - 2008



[ Behind Mock Ceremony of Your Grief ]  
acrylic on canvas 30 x 30 - 2008





incoherent  
scraps of  
[ gluttony ]

# INCOHERENT SCRAPS OF [GULTTONY]

k k raghava

Months have gone by.  
I have not painted.

Preoccupied with circumstances of a personal nature, **I have become fascinated with the consumption of the mind by body, the swallowing of reason by gluttony.** Can one surrender the individual to the driving force of appetite? Lose one's values in the mire of physical need?

The loss of love of life, and thus of the will to live (that beats powerfully in us), can push the mind over a precipice into a vulnerable state, a state in which gluttony of all forms runs rampant without opposition. **We surrender our humanity and descend once again into the bestiality that gave birth to our species,** allowing our actions to be dictated not by our thoughts, but by the chemical explosions in our bodies.

In my exploration of the answer to the question posed above, **I have inquired into not only the overrunning of the mind, body, and soul by rapaciousness, but into the process of arriving at this state of being through a metaphorical use of abuse to express a loss of the will to live.** It is very often only the driving desire to exist in this world that keeps our destructive impulses at bay.

My choice of an unusual subject is a conscious effort to break with the traditional implications of female nudity in art. **The classical depiction of the female nude demanded the idealization of the form, and thus, the erasure of the individuality and the personality of the woman.** By determinedly highlighting my model's imperfections, **I attempt to bring out her character and emotions, thus allowing her to represent a real human being,** one who shares commonalities with each of us.

Through my use of this subject, **I have come to find greater beauty in the flawed body than in the acceptable streamlined form.** The concept of female beauty must break down the barriers of mere physicality and enter the realm of the persona and the mind. **Mere physical perfection is relegated to the realm of sugar-candy cuteness.**

My titles in this series are inspired by the work of poet Sylvia Plath, who experienced and wrote about many of the emotions brought up in these paintings. The association with her poetry allows for an even deeper understanding of the trauma involved in the process of surrender to the body.

# IV

## gitanjali dang

Raghava's paintings are calculatingly couched in pithy metaphors and allusions. In their bearing, the works parallel the steep incline of Plath's poems. In order to grasp the paintings or scale their emotional pitches, you would have to turn them over in your head to gain access to the sphere of their ferocious and piquant symbolism.

The artist mobilises the cut-up technique to formulate a sequence of titles and to create and invert visual tensions. In addition to titles such as *Arrival of the [Swan]* and *Lady Lazarus* – which reference Plath's poems – there are several individual works that mine her poetic oeuvre for thoughts and descriptors or obliquely quote her cadence.

The myopic may read these paintings as insensitive, misogynistic and, I dare say, even outrageously politically incorrect. However, *Incoherent Scraps of [Gluttony]* studies the incestuous relations between the mind and the body and what happens when the rationale of the former is devoured by the demands of the latter.

At the dénouement of Lasse Hallström *What's Eating Gilbert Grape?* (1993), the protagonists of the film walk away from their house after having set it on fire because they cannot bear for their dead mother to become the local joke. Morbidly obese, a crane would have to be employed to extract their mother's corpse from the house.

The inaugural sequence of Darren Aronofsky's *Requiem for a Dream* (2000) shows a lonely elderly woman sucked into a tide of characterless infomercials. In no time she capitulates to their lies and decides that she

must lose weight if she is to get featured in one of the infomercials. This induces a bout of diet pill consumption that is aided by a nincompoop physician. As soon as the amphetamine popping becomes aggressive, the woman starts to hallucinate and is ultimately reduced to an almost becalmed catatonic state.

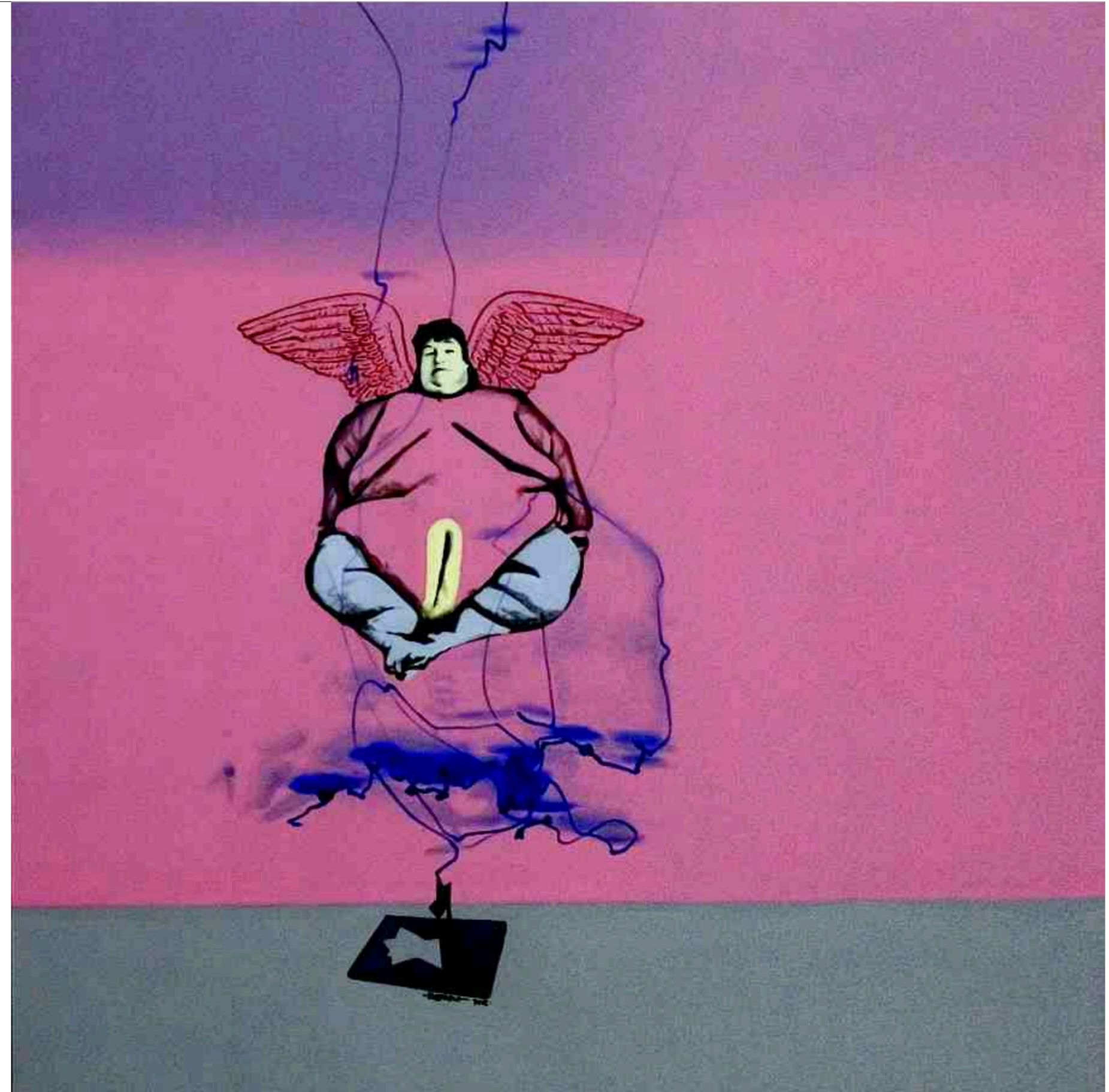
The two women in the preceding paragraphs are joined at the hip by a television set. While the former allowed her life to be straightjacketed by the grief of a deceased husband and the dim colour emanating from the television screen, the later lost her bearings to the promises made by a television anchor. It could be suggested that the melancholic women, encountered in Raghava's *Incoherent Scraps of [Gluttony]* and more specifically in the paintings *Conversation among the Ruins*, *Colossal Sleeper* and *Wrenched from My One Kingdom*, have consigned themselves to the heart of a dismal plateau.

When this defeat is sold to them as a shrink-wrapped, nuked and ready to eat television dinner they gladly stock up.

Today, on an average, one million photographs are produced every hour. These images dictate the generation of contentious and contagious knowledge within the circuitries of mass media. The shores and precipices of our society are busy with the arrivals and the suicidal departures of lemmings.

The suicidal lemming is a myth. It has, however, been so thoroughly disseminated in our postmodern milieu of Borgesian possibilities that it can now safely be regarded an actuality. Mission accomplished.

[ Colossal Sleeper ]  
acrylic on canvas 60 x 60 - 2008





[ Couch, Carpet, Floor ]  
acrylic on canvas 36 x 36 - 2008



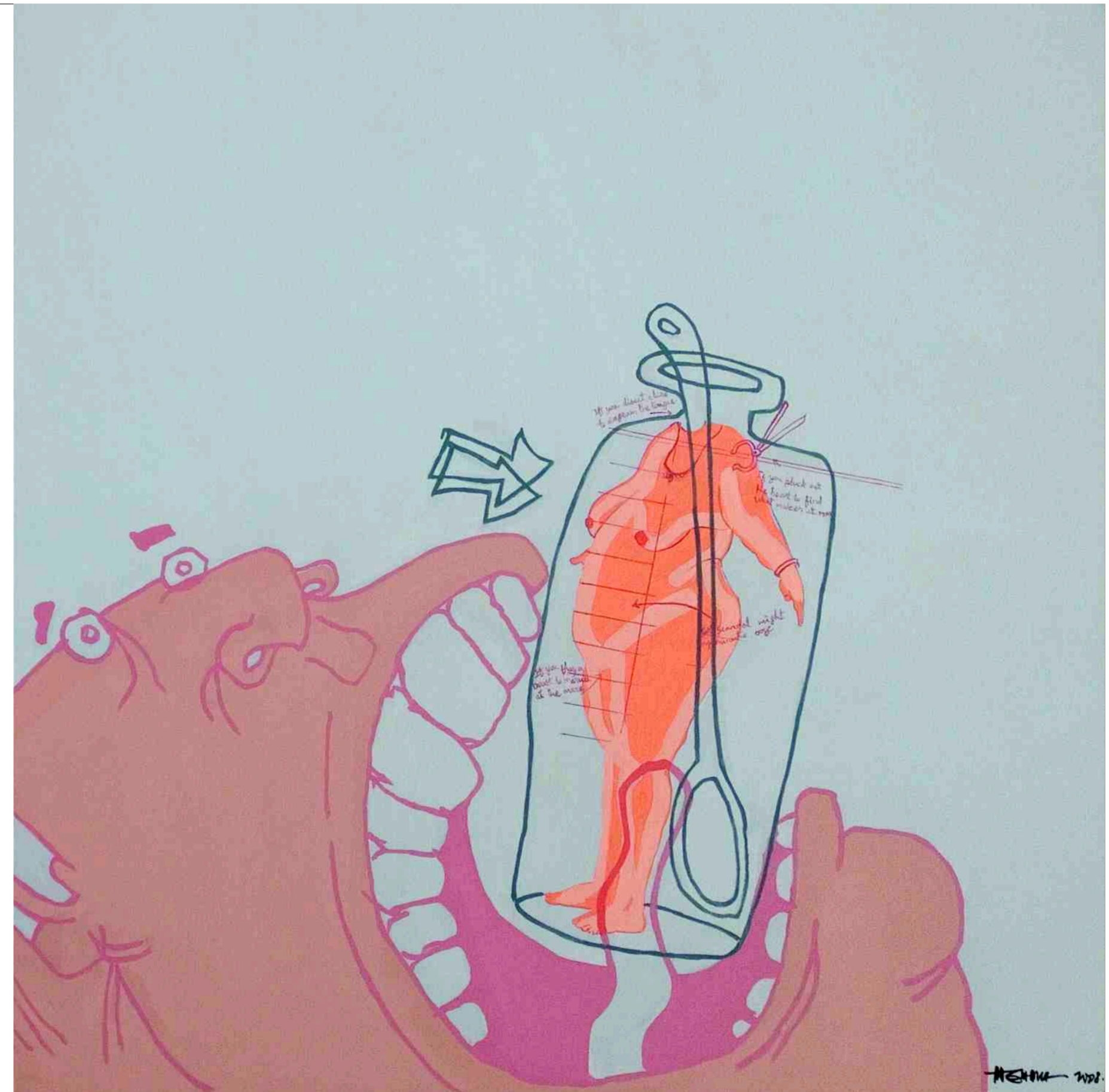
[ Doom of Exiles ]  
acrylic on canvas 60 x 60 - 2008



[ Under Prickling Stars ]  
acrylic on canvas 60 x 60 · 2008



[ If You... ]  
acrylic on canvas 36 x 36 - 2008



[ I Housekeep in Time's Gut-end ]  
acrylic on canvas 64 x 64 · 2008



[ Wrenched from My One Kingdom ]  
acrylic on canvas 64 x 64 - 2008



[ Conversation among the Ruins ]

acrylic on canvas 39 x 39 - 2008



[ The Dark's Her Bone ]  
acrylic on canvas 64 x 64 · 2008







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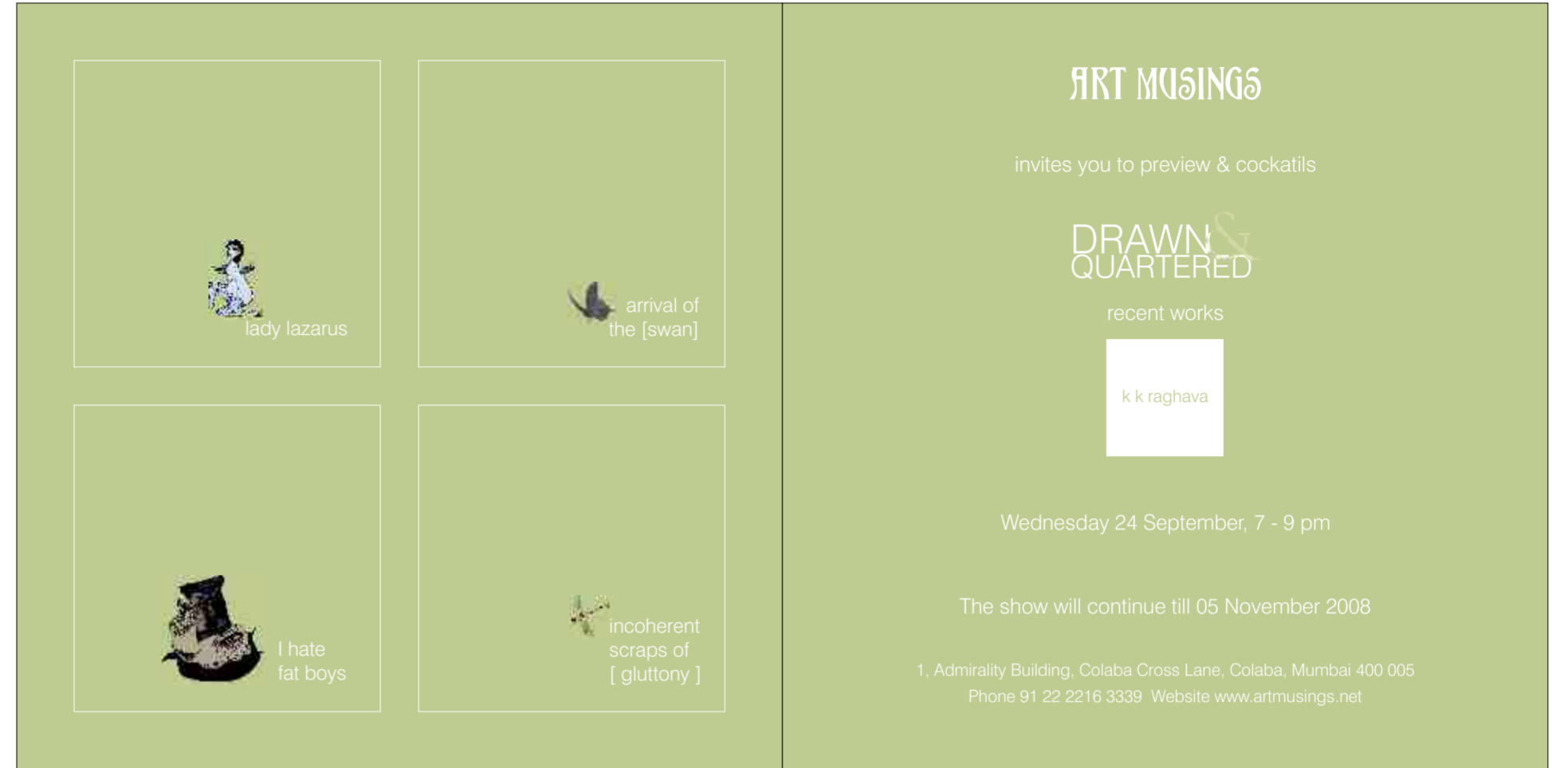
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Photography Prakash Rao  
Design Art Musings & Pavan Java





Invites Front



Invites Back



Invites Sleeve Back

Invites Sleeve Front

k k raghava

b. 1980

**Residencies**

2005 - The American Indian Foundation  
2004 - The Robin Hood Foundation, New York, U.S.A.

**Performance Art Shows**

2007 - Collaboration with flamenco singer Pepe Linares - Nimes, France  
2005 - 'Anthropomorphism: When Paintings Dance' - San Jose Convention Center, San Jose, CA, USA  
2005 - Anthropomorphism - Bangalore, India

**Significant Collaborative Projects**

2007 - Ravage Bricolage - collaboration with designers (Ravage) to create art-inspired fashion line - London Fashion Week - London, UK  
2005 - Created sand installation with artist Andres Amador - San Francisco, CA, USA  
2003 - Created mural with artist Farid Belkahia - Bouznika, Morocco

**Significant Solo Exhibitions**

2008 - Drawn & Quartered - Art Musings - Mumbai, India  
2007 - Carre d'Art: Musee d'Art Contemporain - Nimes, France  
2007 - Gallery 27/Visual Art UK - London, England, UK  
2006 - ARTANA Gallery - Boston, USA  
2005 - Time and Space Art Gallery - Bangalore, India

**Significant Group Exhibitions**

2008 - Pardah - EnGendered - Lincoln Center - New York, USA  
2007 - Mahua Art Gallery - Bangalore, India  
2006 - '1001 Art Money' - Øksnehallen Gallery - Copenhagen, Denmark  
2003 - Peter Louis Arts - Chicago, USA  
2002 - Peck Gallery - Providence, RI, USA

**Significant Art Auctions**

2008 - Indian Art Auction - Bid and Hammer Auction House - Bangalore, India  
2005 - 'Annual Art Auction' - Indo American Arts Council (IAAC), New York, USA  
2004 - Christie's, curated by IAAC - Lincoln Center, New York, USA  
2004 - 'Summer Gala Auction' - Queens Museum - Queens, New York, USA

**Significant Lectures and Talks**

2007 - Artist Speaker - Ecole des Beaux - Arts - Nimes, France  
2006 - Visiting Artist - New Hampshire Institute of Art - Manchester, New Hampshire, USA  
2006 - 'My Manifesto and Artwork' - Copenhagen Business School, Copenhagen University, Copenhagen, Denmark  
2006 - 'Changing Perspectives' - presented paper on art education - Stella Maris College Chennai, India

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