

STRANGE and SUBLIME
Addresses

3 May – 27 June 2019

the 20th
ART MUSINGS



GOPIKRISHNA

To enter the pictorial world of Gopikrishna (born Trivandrum 1965) is to be plunged into a pageant of extraordinarily animated fables peopled by monsters, chimeras, sages, pilgrims, warriors and actors. Gopikrishna's tableaux are all the more compelling for having been executed in a palette of subtle, lambent greens, pinks and blues that would have been subdued in themselves, had they not been employed to clothe the phantasmagorical creatures that they do. Gopikrishna's vocabulary draws on a multitude of sources – on the occult manuscript, the folktale, the Tamil theatre backdrop, and the Kerala temple painting tradition. Some of these sources are embedded in the artist's childhood memories (his father, an artist trained in the tradition of Raja Ravi Varma, painted theatre backdrops), while he discovered the others as an art student. As a boy, Gopikrishna was enchanted by the books in his father's library, which introduced him to such standard-bearers of the Italian Renaissance as Raphael, Botticelli and Piero di Cosimo.

Gopikrishna graduated with a BFA from the College of Art, Trivandrum (1987) and MFA from the College of Art, New Delhi, (1995). At both institutions, he preserved a distance from the ideologues of the Radical Group, preferring to explore the tangled mysteries of his cultural inheritance without losing them to the certitudes of any ideology, whether of the Left or the Right. The artist focused on giving visual form to the compelling fictions that preoccupied him, bearing witness to the archetypal figures of the Old Man, the Old Woman, the Shapeshifter and the Twins, aspects of the unconscious, guardians of dream and waking, that recur in his paintings. The artist's solo exhibitions with Art Musings include 'Dream Conservatory' (2007), 'Carnival of Rising Emotions' (2010) and 'Perceptions from the Precipice' (2013). He has participated in group exhibitions in Singapore and New York.



An Evening Between Life And Death, Watercolour on Paper, 21" x 22", 2017



Land of Truth, Watercolour on Paper, 21" X 22", 2015



Man is Dreaming that the Tree of Life has fallen, Watercolour on Paper, 21" x 22", 2017



Regular Flight to the Land of Truth, Watercolour on Paper, 21" x 22", 2015



Rest on The Path - 2, Watercolour on Paper, 21" x 22", 2017



Rest on the Path, Watercolour on Paper, 21" x 22", 2017



Blind Man Visiting Two Kingdoms, Watercolour on Paper, 15" x 60", 2014



Fish King, Watercolour on Paper, 15" x 60", 2016



Pilgrims, Watercolour on Paper, 15" x 60", 2014



Scroll Painter Submits to the Great King of Fate, Watercolour on Paper, 15" x 60", 2014



The Spectacular Procession Which The Scroll Painter Did Not See, Watercolour on Paper, 15" X 60", 2016



MAÏTÉ DELTEIL

At first glance, the works of Maïté Delteil (born Fumel, south-western France, 1933) may appear to express a preoccupation with the genres of still life and landscape – but, in fact, they explore the borderland between memory and fantasy, wakefulness and dream. The exquisite images that populate her paintings are the result of a perfected focus on the objects of experience, in their substantiality and presence. Her brush conveys into being the roundedness of cherries, the heavy pile of snow, the variegation of the plumage of hoopoes and finches, the particular serration and generic density of foliage. Delteil's attentiveness to detail is a form of devotion: her paintings are songs of praise, in which she exalts the beauty of things even as they pass into decay and dissolution, as creatures of time.

Delteil was educated at the École Des Beaux-Arts, the Académie de la Grand Chaumiere, and the Académie Julian, Paris. This period of study was followed by a fellowship from the Government of France, which enabled her to study in Spain and Greece. She received the Prix de la Casa Velasquez in 1959. In the course of her preparation for a career in the visual arts, she worked with the painter Roger Chapelain-Midy and the engraver Robert Cami. In consequence, her paintings and drawings exhibit both the range of a painter's training as well as the technical precision, fastidious detailing, and layered quality of the printmaker's art.

Delteil's work has been exhibited widely in Europe, the USA, Japan, and India. Her solo exhibitions with Art Musings include *Fruits of Grace* (2007), *Enchanted* (2013) and *The Secret Sea* (2018) at Art Musings, Mumbai. A monograph on her work was released on the occasion of *Enchanted*, and an artist book, *The Secret Sea*, in 2018. The artist lives and works in Paris.



Secret Paradise, Oil on Canvas, 8.5" x 10.5", 2019



A Small Paradise, Oil on Canvas, 8.5" x 10.5", 2019



My Garden for you, Oil on Canvas, 32" x 49", 2018



The Loving Night, Oil on Canvas, 32" x 49", 2019

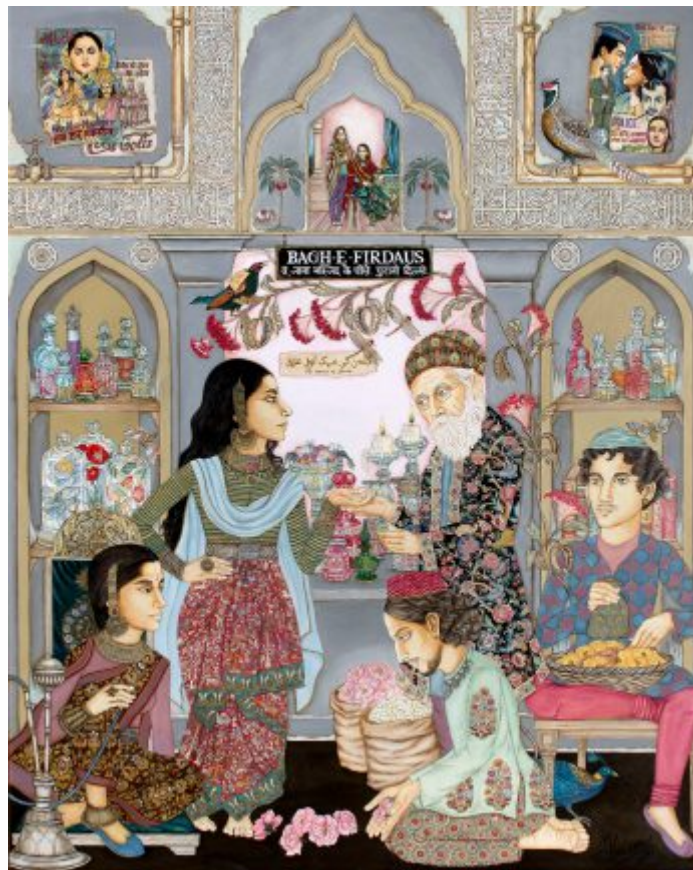


NILOFER SULEMAN

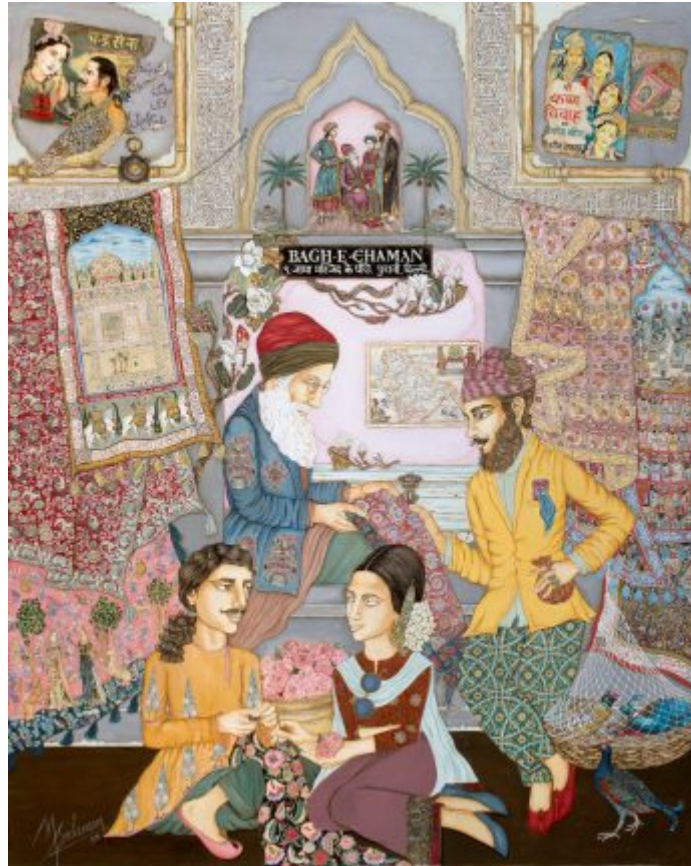
Nilofer Suleman (born Indore, 1963) approaches her paintings in the spirit of a storyteller who enjoys nesting one episode inside another, arranging them within framed narratives and larger, circulating cycles of tales. Visually, her paintings embody the spirit of parataxis or collage through which the artists of the Mughal, Rajput, Pahari and Adilshahi ateliers bore witness to their experience of a complex and multi-dimensional world nourished by diverse sources of cultural inspiration. The movie poster, the signboard, street graffiti, studio portraiture, the devotional oleograph – all these demotic forms of expression inform her work, as do the more restrained painterly idioms of the temple, the court and the marketplace. Importantly, there is no hierarchy of sources or citations in Suleman's art. Instead, there is a kaleidoscopic relay of imagery.

In Suleman's realm of exquisite illusions, both windows and carpets open onto vistas, and the elements of her architecture are liable to grow wings. Suleman, who devoted herself to cartography for many years, now maps terrains that are shaped by family memory, fabular narrative, embroidered travellers' tales and sensory excitements. Her protagonists seem to have stepped out of one genre of miniature painting or another, sometimes displaying the elongated 'further eyes' of Jaina manuscript illuminations or folk deities from the eastern seaboard, and at other times equipped with the almond eyes prized in Mughal painting. The bioscope, that portable precursor of cinema, is celebrated in Suleman's art, its views into secret or distant worlds offering her a metaphor for what art can do for its celebrants.

Suleman's solo exhibitions with Art Musings include 'Sulemani Chai' (2009), 'We Two Ours One' (2010-2011), 'Bombay Bioscope' (2012) and 'Jantar Mantar' (2015). She has also shown with the gallery at the 2009, 2011, 2012, 2013 and 2014 editions of the India Art Fair, New Delhi.



Bagh e Firdaus, Acrylic On Canvas, 60" x 48", 2019



Bagh e Chaman, Acrylic on Canvas, 60" x 48", 2019



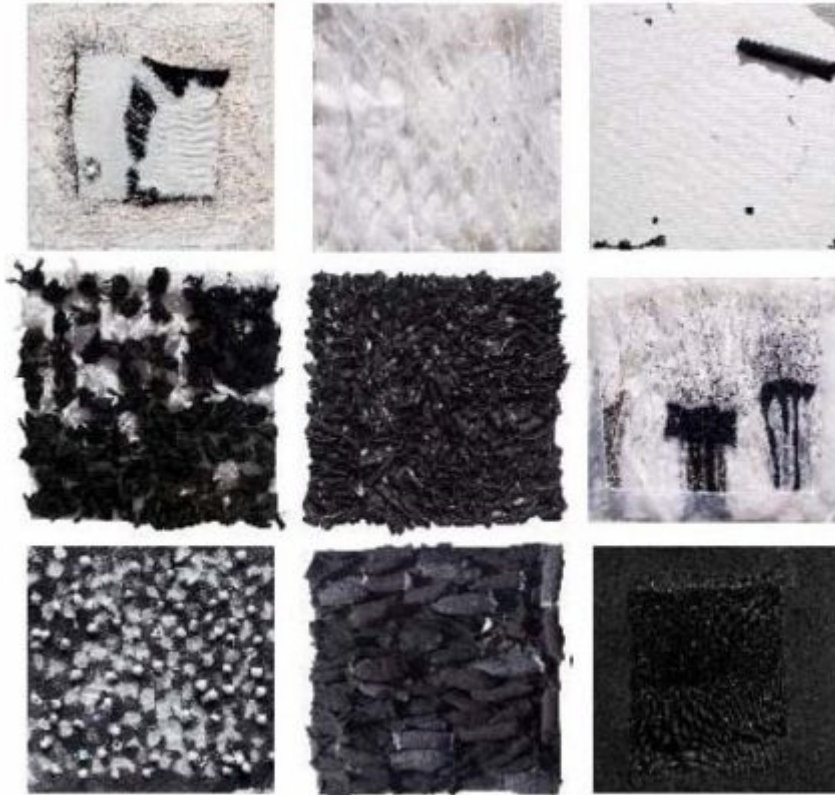
SMRITI DIXIT

Smriti Dixit (born Bhopal, 1971) graduated with a BFA from the Maharaja Sayajirao University, Baroda, and is a classically trained vocalist. Dixit has long been committed to processes of recycling in her art, incorporating textile materials, found objects, plastic price tags and other elements of the detritus of everyday life into her art-works. She insists in giving visibility to the techniques and processes of women's work, to labour that has long been rendered invisible in patriarchal systems of production, which remain premised on an artificial division between the home, regarded as domestic (female) space, and the workplace, sacralised as the proper context for (male) work. Dixit uses the techniques of stitching, embroidery, knotting and quilting. Her materials are chosen from fabrics and plastics of varying colour and texture. The cosmic drama of birth, dying and regeneration are performed through her artistic activity and its outcomes, and the space that it occupies and extends even as it extends itself.

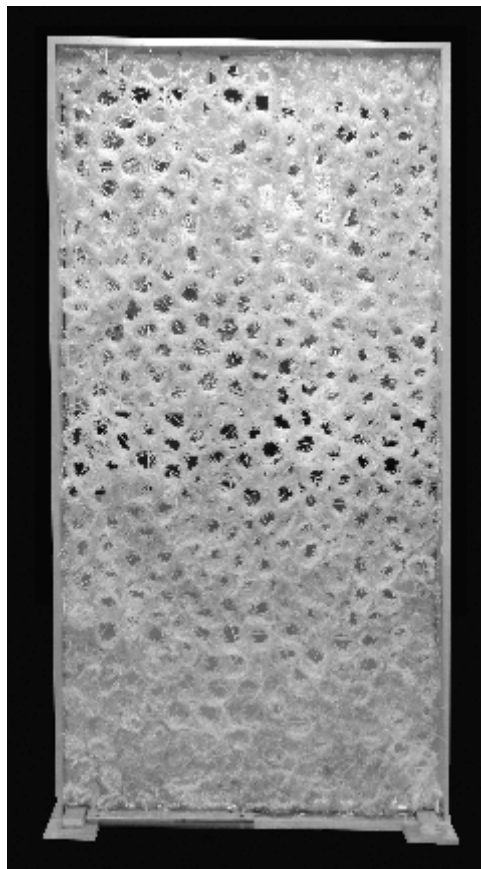
Smriti Dixit's site-specific installation, 'Web', is installed at the Jaya He GVK New Museum/ Airport Art Project. Dixit has participated in a number of exhibitions in India, the UK and the USA. Her solo shows at Art Musings include 'Exile from Symmetry' (2007), 'Feasting and Fasting' (2012) and 'Memory of Red' (2015). She has presented solo projects with Art Musings at the India Art Fair, New Delhi (2013, 2014). Among her international exhibitions are 'Stitching Together' at Aicon Gallery, Palo Alto (2006), and a solo at the Galerie Stephan Witschi, Zürich (2014). She participated in the Bharat Bhavan Biennale (2010, 2016). Her installation, 'Hibiscus River', was featured in the 2018 edition of the Serendipity Art Festival in Goa. She has received the SH Raza Award for Art (2004) and the Pollock Krasner Grant (2013). The artist lives and works in Mumbai.



Maanvati, Fabric & Found Objects, Mixed Media, 36" x 36"



Set Of Nine, Fabric & Found Objects, 15" x 15", 2018



Filigree, Polypropylene, 96" x 48", 2019

the celebration continues...

Threads into the Labyrinth

2 July- 28 August 2019

Atul Dodiya | Paresh Maity | Prabhakar Kolte | Rameshwar Broota

Pilgrims in Space, Time, Identity

2 September - 26 October 2019

Maya Burman | Nalini Malani | Raghava KK | Shilo Shiv Suleman

If on a Winter's Night a Traveller

1 November - 31 December 2019

Anjolie Ela Menon | Jayasri Burman | Milburn Cherian | Sakti Burman

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