

Threads into
the Labyrinth

2 July – 28 August 2019

the 20th
ART MUSINGS



ATUL DODIYA

In 'A Ballad for Yesterday', Atul Dodiya (born Mumbai, 1959) invokes Guru Dutt's 1957 cinematic classic, '*Pyasa*', which tells of a poet's search for true love in a heartless world. The Urdu sentence at the painting's upper edge spells one of Sahir Ludhianvi's memorable lyrics from the film: "*Yeh duniya agar mil bhi jaaye to kya hai*" (What would it matter, even if we won this world?).

Educated at the Sir J J School of Art, Mumbai, and the École des Beaux-Arts, Paris, Dodiya has shown extensively in India and overseas. He has held solo exhibitions at Chemould Prescott Road and Vadehra Art Gallery; and at Galerie Templon, Paris and Brussels, as well as Bose Pacia, New York, the Contemporary Arts Center, Cincinnati, and Museo Reina Sofia, Madrid. A mid-career retrospective, 'Atul Dodiya: Bombay, Labyrinth/ Laboratory', was held at the Japan Foundation Asia Center, Tokyo (2001), and a monographic survey, 'Experiments with Truth: Atul Dodiya, Works 1981-2013', at the National Gallery of Modern Art, New Delhi (2013), both curated by Ranjit Hoskote.

Dodiya has participated in the 1st Yokohama Triennale, the 51st Venice Biennale, Documenta 12, the 7th Gwangju Biennale, the 3rd Moscow Biennale, the 7th Asia Pacific Triennale, Brisbane and the 1st Kochi Muziris Biennale. Dodiya's work has been featured in 'Century City: Bombay/ Mumbai', curated by Geeta Kapur and Ashish Rajadhyaksha (Tate Modern, 2001), 'ZOOM!', curated by Nancy Adajania and Luis Serpa (Culturgest Museum, Lisbon, 2004), 'Chalo! India', curated by Akiko Miki (Mori Art Museum, Tokyo, 2008) and 'Paris-Delhi-Bombay' (Centre Pompidou, Paris, 2011). Dodiya has received the French Government Scholarship (1991-1992), the Sanskriti Award (1995), the S H Raza Award for Art (2009), and has held the S H Raza Chair at the Nantes Institute for Advanced Study (2017). Prestel has published a major monograph, *Atul Dodiya* (2014).



A Ballad for Yesterday, Oil on Canvas, 78" x 54", 2018-19



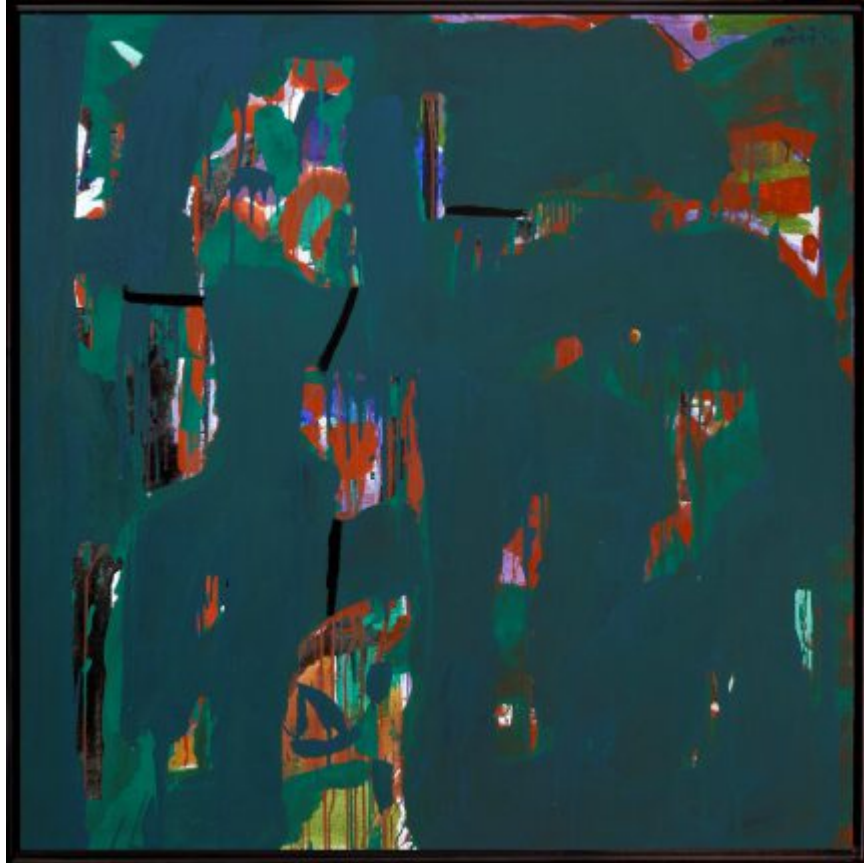
A Ballad for Yesterday - II (In Memory of Guru Dutt), Oil on Canvas, 78" x 54", 2019



PRABHAKAR KOLTE

Prabhakar Kolte (born Nerurpar, 1946) belongs to a phalanx of distinguished Indian abstractionists that includes Laxman Shreshtha, Ram Kumar and Mehlli Gobhai. An alumnus of Mumbai's Sir J J School of Art and an influential pedagogue at that legendary institution, Kolte was a protégé of Shankar Palshiker, who emphasised the significance of abstraction while also attempting to combine the principles of *rasa*, the Sanskrit theory of aesthetic experience, with the ideas of the pioneering European abstractionists Wassily Kandinsky and Paul Klee. Under Palshiker's tutelage and in consonance with his own temperament, Kolte renounced the figure and its personal and social associations, instead devoting himself to the non-representational, non-objective picture surface.

In Walter Pater's memorable phrase, abstractionists of Kolte's intense dedication believe that art, at its highest, "aspires to the condition of music". With colour, line and the occasional vestige of form as his basic vocabulary, Kolte has elaborated a lifelong music of allusion, half-glimpsed order and an elusive beauty. Are his works reminiscent of walls, stained and weathered? Are his paintings symbolic records of the natural and human cycles of use, neglect and resilience? Using forms to propose a reality that is beyond forms, he must struggle with the fundamental contradiction of abstract art: that it must rely on the materiality of brush, pigment and surface to relay its wager on the immaterial. Additionally, the abstractionist, like other modernists whose belief system is founded on the primacy of newness, is confronted with a key paradox: Is he uncovering a reality beyond forms that was always present, or is he creating a new kind of form? And how will abstraction, which denies the viewer any grip on the recognisable, communicate its truths unaided? Resolving and dissolving themselves in a constant rhythm of play, Kolte's images remain committed to these questions.



Untitled, Acrylic on Canvas, 48" x 48", 2017



Untitled, Acrylic on Canvas, 54" x 54", 2019



Untitled, Acrylic on Canvas, 54" x 54", 2019



PARESH MAITY

Paresh Maity (born Tamluk, 1965) is strongly associated with his paintings, rendered in a distinctive palette of shadowed yellows, vivid greens and burnished brown tones. At the same time, Maity welcomes departures into sculpture and – as in this exhibition – the installation. Combining elements of sculpture, theatre and soundscape, 'Here' summons up memories of the artist's childhood in rural West Bengal. While the cages may be reminiscent of the chicken-coop used in Indian villages, the golden egg carries the mythic resonance of the *hiranyagarbha*, the source of creation. The interplay of light and penumbra suggests shadow-play performances that blur the line between epic time and everyday life.

Paresh Maity received a BFA from the Government College of Art and Craft, Kolkata, and an MFA from the College of Art, New Delhi. He has held 80 solo exhibitions all over the world, including at the Lalit Kala Akademi, New Delhi, and Art Stage Singapore. Maity has shown in several important exhibitions and platforms, including the Chivas Studio, New Delhi and Mumbai (2011) and 'Shesh Lekha, Poems by Rabindranath Tagore' in collaboration with Prithvi Nandy (National Gallery of Modern Art, New Delhi and Mumbai, 2011). His solo exhibitions with Art Musings include 'Montage: Moments: Memories' (2009), 'Symphony of Silence' (2013) and 'Vision into Infinity' (2017).

His works have been acquired by major institutions across the globe, including the British Museum, London, the Rubin Museum of Art, New York, the National Gallery of Modern Art, New Delhi, and the Birla Academy of Art and Culture, Kolkata. Several books have been published on his art. Among his public commissions is a monumental painting at Terminal 3, Indira Gandhi International Airport, New Delhi. Maity has been honoured by the Government of India with the Padma Shri. The artist lives and works in New Delhi.



Here, Mixed Media, Variable, 2018



Golden Journey - I, Oil Acrylic on Canvas, 18" x 18", 2019



Golden Journey - II, Oil Acrylic on Canvas, 18" x 18", 2019



Golden Journey - III, Oil Acrylic on Canvas, 18" x 18", 2019



Golden Journey - IV, Oil Acrylic on Canvas, 18" x 18", 2019



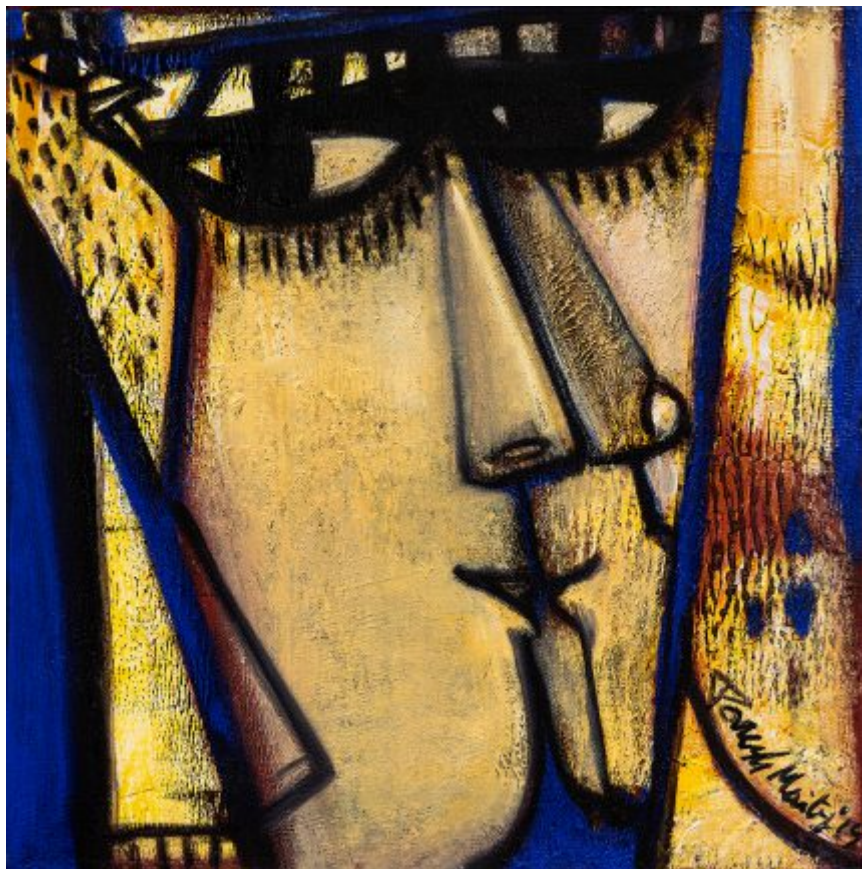
Light Through, Oil & Acrylic on Canvas, 18" x 12", 2019



Magical Vision I, Oil & Acrylic on Canvas, 30" x 30", 2019



Magical Vision II, Oil & Acrylic on Canvas, 30" x 30", 2019



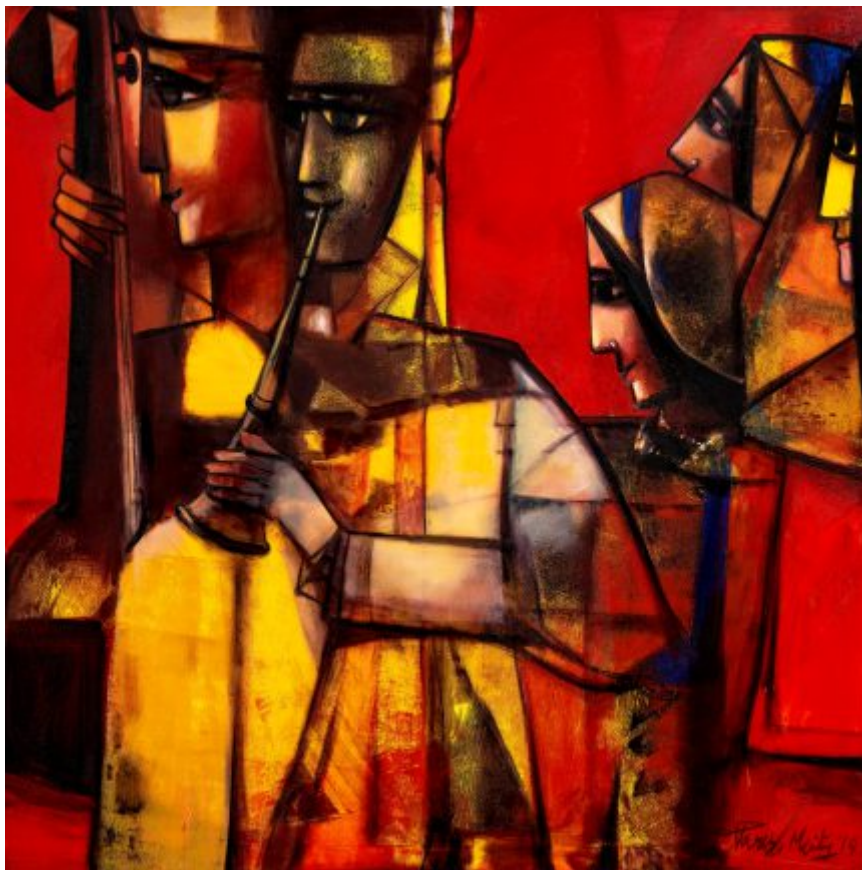
One World, Oil & Acrylic on Canvas, 18" x 18", 2019



The Celebration, Oil & Acrylic on Canvas, 48" x 48", 2019



The Double Effect, Oil & Acrylic on Canvas , 18" x 18", 2019



The Performance, Oil & Acrylic on Canvas, 54" x 54", 2019



The Story, Oil on Canvas, 23" x 17", 2019



RAMESHWAR BROOTA

Rameshwar Broota (born New Delhi, 1941) has traced a distinguished arc of artistic activity, moving from his striking, satirical, politically engaged paintings of the 1970s to the enigmatic photographs and elegant, meditative resin sculptures that claim his attention and energy today. Broota graduated from the Delhi College of Art in 1964 and established his practice as artist and pedagogue in the years following the death of India's first Prime Minister and seminal contributor to the Republic's modernity, Jawaharlal Nehru. From the mid-1960s to the mid-1970s, India made a transition from the Republic's early, utopian decades into far more turbulent times marked by schism, dissension, the articulation of a new generation's anguish at governmental corruption and lassitude, and the inauguration of an aggressive, autocratic tendency in political life.

When the Emergency was declared in 1975, Broota had already sharpened his art into a weapon of protest. He was also head of the art department at the Triveni Kala Sangam, New Delhi's vibrant hub for cultural activity and education. Through the 1970s, Broota painted images of a 'gorilla man' in uniform, symbolic of the savage propensities within ourselves, which had gained control of India's society and polity. By the 1980s, he had moved on to a new technique of layering flat monochromatic paint onto a light surface and scraping them away to create images that, despite the reductive graphic method that had brought them into being, expressed a sensuous, even erotic abundance.

Broota's photographs compress universal gestures into glimpses of clasped hands, a snatch of sky, a mirror on the floor. His resin sculptures evolve from a sequence of mark-making and layering, with hints of script and edict paradoxically buried in transparency, visible yet just out of reach. These could be images of tantalising hope. Rameshwar Broota lives and works in New Delhi.



Photograph on Gorilla Glass, 24" x 36"



Photograph on Gorilla Glass, 24" x 36"



Photograph on Gorilla Glass, 24" x 36"



Photograph on Gorilla Glass, H 4" x W 12.5" x D 12.5"



Untitled, Resin Sculpture, 6.5" x 10" x 10"



Untitled, Resin Sculpture, H 6.5" x W 12" x D 11"

the celebration continues...

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

the 20th
ART MUSINGS

Admiralty Building, Colaba Cross Lane, Mumbai 400 005. Phone +91 22 2216 3339