

The
CASTLE of CROSSED
Destinies

5 March – 27 April 2019

the 20th
ART MUSINGS



AJAY DHANDRE

Ajay Dhandre (born Wardha, 1977) is a time-traveller, shuttling between an evocation of rediscovered pasts and imagined futures. In his works, such as 'The Found and the Made' and 'Back to the Future 1 and 2', he combines natural and human-made objects into a record of the interaction between a species and its habitat. In his art, he has often brought together fossils and relics suggesting geological deep time, as well as composite forms signalling epochs to come, such as cyborgs, robots, prosthetic devices and interstellar probes. Unfolding at the intersection between research and fantasy, his art suggests strong affinities with the curiosity into previous eras that archaeologists and palaeontologists demonstrate.

Dhandre graduated from the Government College of Art, Nagpur, in 2001. The aura of science fiction surrounds his meticulously detailed drawings and paintings. Dhandre's interest in chimeras, hybrids and devices articulates his understanding of the future as an outcome of crossovers, genetic experiments, laboratory side effects and the confluences of diverse impulses. The mechanisms and habitats that he conjures up are presented as jewel-like specimens in a museum of diagnoses and predictions. As one contemplates the phantasmagoria of his works, one is reminded that Utopia is always a transient, embattled state and requires continuous defence, not least against the extremism of its own creators.

Dhandre has held numerous solo exhibitions of his work, including 'Hyper-Bio-Nano Materialism' (Museum Gallery, Mumbai, 2007) and 'The Creator Series' (Art Musings, 2017). He has participated in a number of group exhibitions, including 'Does size matter?' (Art Konsult, Delhi), 'Third Life' (Bombay Art Gallery, Mumbai) and 'Labyrinths Urban-Organic' (1x1, Dubai). His work has been featured in several group exhibitions conceived by Art Musings. He has been awarded an artist residency at Camac: Centre D'Art, Marnay, France (2011). Ajay Dhandre lives and works in Nagpur.



The Found & the Made, Natural and Man Made Objects on Canvas, 64"x 115", 2018



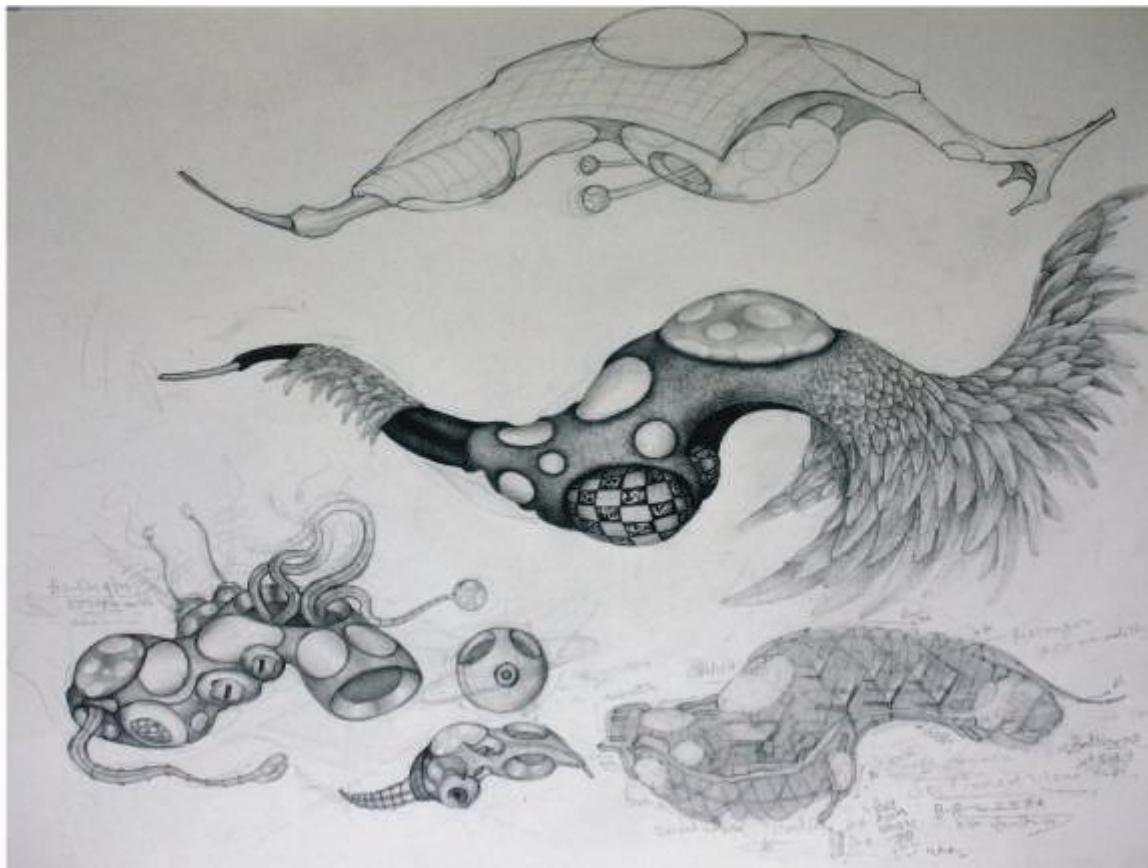
The Found & the Made - 2, Natural and Man Made Objects on Canvas, 84"x 84", 2019



Back to the Future - I, Natural and Man Made Objects, 12"x 36"x 8", 2018



Back to the Future - 2, Natural and Man Made Objects, 12"x 32" x 8", 2018



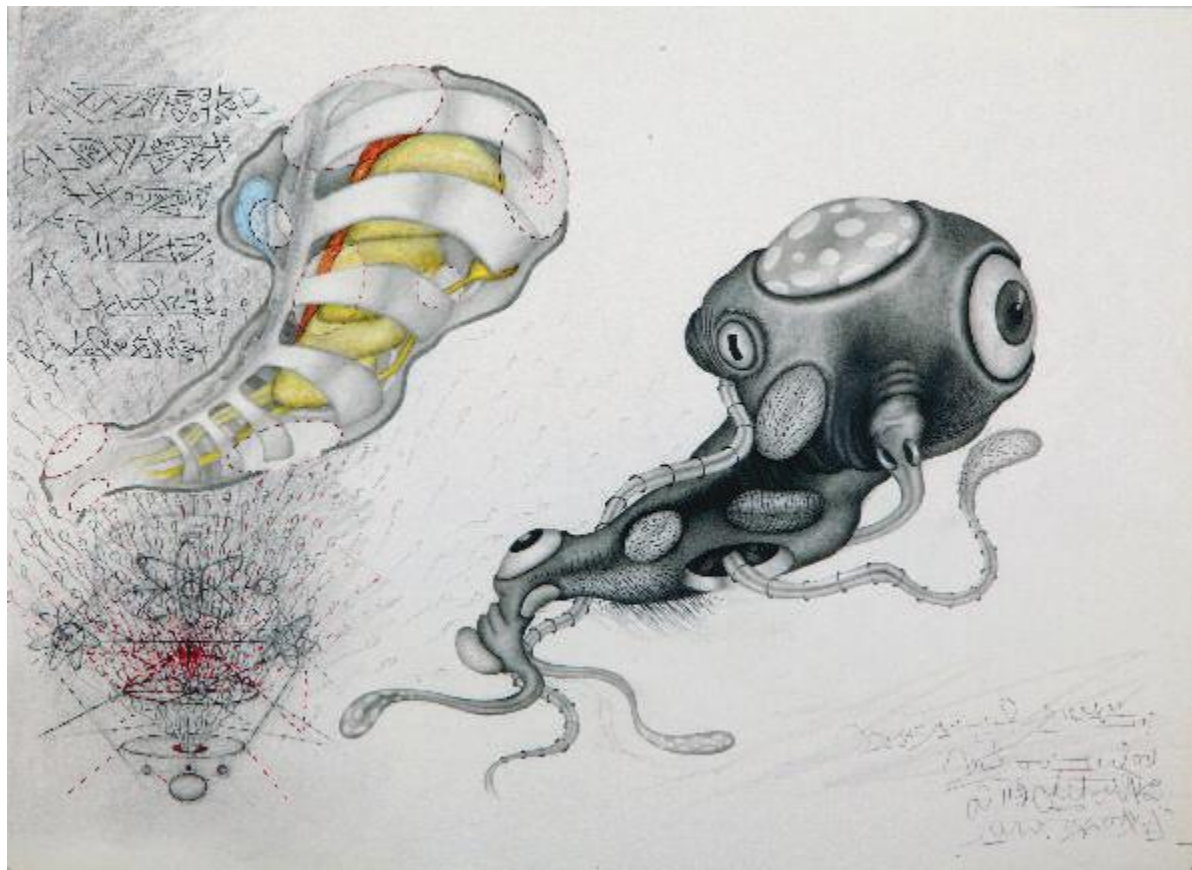
Bio-Craft Device with Bio-Engine- B54, Drawing on Paper, 15"x 12", 2012



Cyber Hawk - C 28, Drawing on Paper, 12"x 15", 2012



Cyber Hawk - C 28, Drawing on Paper, 15"x 12", 2012



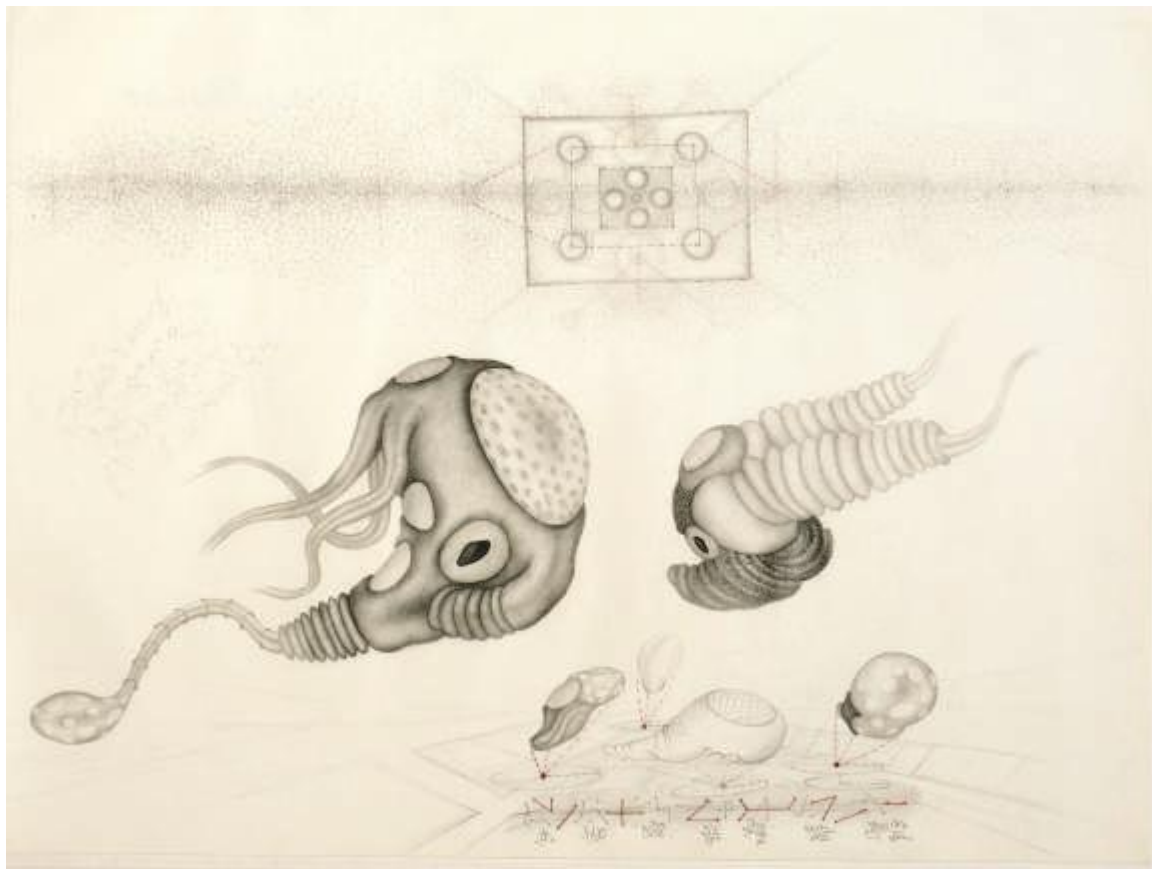
Cyber Hawk - C 29, Drawing on Paper, 12"x 15", 2012



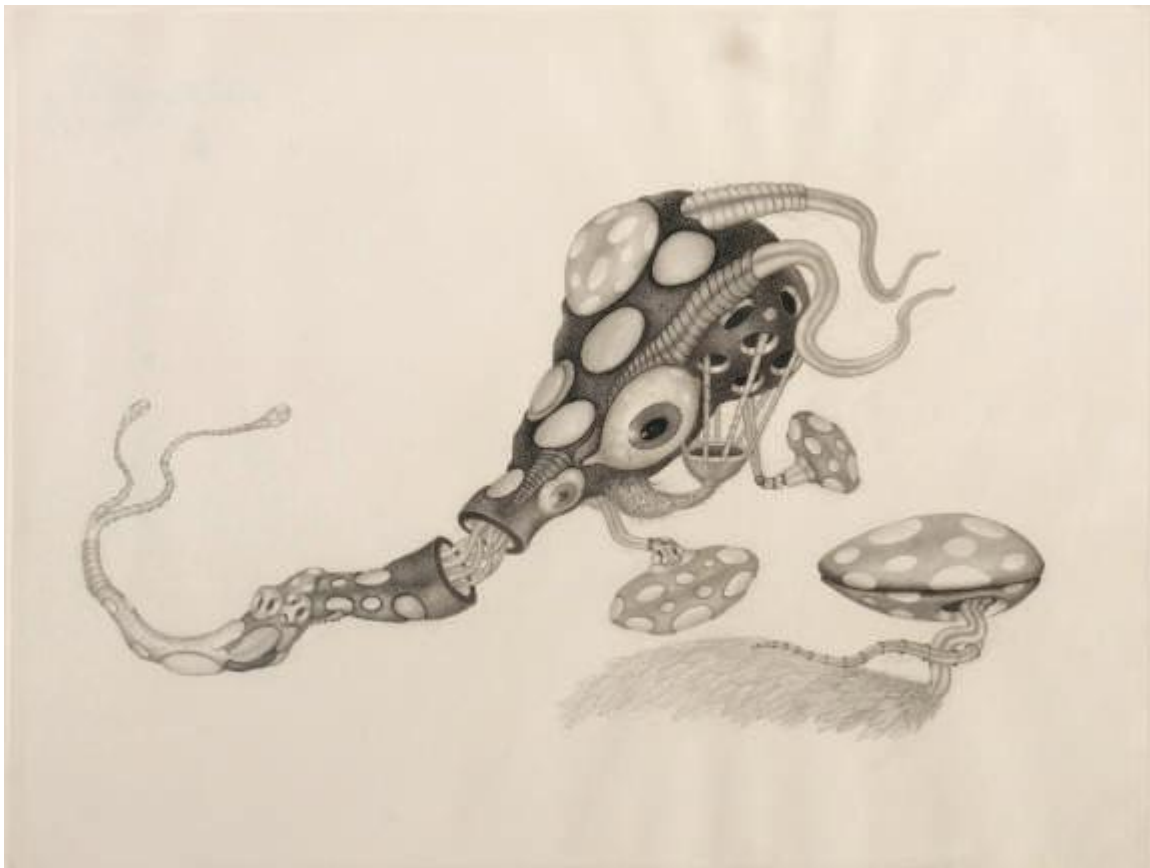
Cyber Hawk - C 30, Drawing on Paper, 12"x 15", 2012



Sound Device - S44, Drawing on Paper, 12"x 16", 2013



Cyber Hawk - C 31, Drawing on Paper, 12"x 15", 2012



Cyber Bio Device - B 55, Drawing on Paper, 12"x 15", 2012



BAIJU PARTHAN

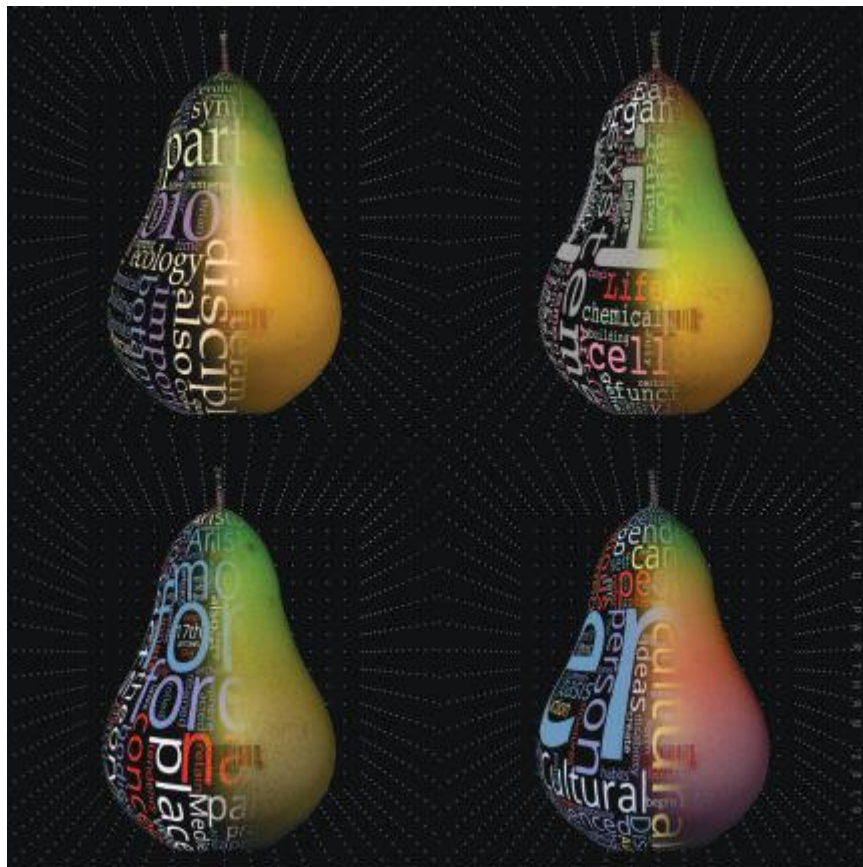
Baiju Parthan's 'Yesterday's Monument (City of Dreams)', an animated 3D lenticular print, draws us into the cycles of boom and slump, aspiration and disappointment, innovation and obsolescence that define metropolitan Indian life. What is practically useless becomes a cultural fetish, he seems to imply, by transmuting the discarded Premier Padmini, once ubiquitous on Mumbai's streets, into a golden trophy.

Baiju Parthan (born Kottayam, 1956) is a pioneer of new media art in India, his earliest hybrid works combining online and offline technologies dating back to 1999-2000. An inter-media artist, he works simultaneously with painting and digital technology-based installation art. His oeuvre focuses on the collisions and intersections between world-views founded on opposed ideologies, and the effect that these processes have on our consciousness and existence. Human history, to Parthan, is an anthology of the trajectories, traces, and debris left behind by such collisions and intersections. Parthan's shapes his vocabulary from symbols drawn from ritual, iconography and alchemy, elements culled from metropolitan graffiti and computer games, and archival as well as contemporary photographic images. He brings these together into immersive, multi-layered experiential dreamscapes. In the digital realm, he explores the constantly mutating interstices where virtual and real bleed into each other, obliging us to consider new definitions of the human/ cyborg subjectivity. Through computer-generated virtual objects presented in video installations, large-scale prints on metallic surfaces, and lenticular prints, Parthan critiques high technology and its pervasive re-configuration of our lived reality.

Parthan has participated in many landmark exhibitions including Kapital und Karma (Kunsthalle Wien, Vienna, 2002) and Under Construction (Japan Foundation, Tokyo, 2002), and has held many solo exhibitions including Source Code (2006) and Necessary Illusions (2016) at Art Musings, Mumbai. Two books have been published on his work: *Baiju Parthan: A User's Manual* (Afterimage, 2006) and *Baiju Parthan: Reset* (Afterimage, 2016).



Cluster-B-L-F-I-Biology-Life-Force-Identity, 40"x 40", 2019



Cluster-Q-R-S-T-Quality-Race-Symbol-Time, 40"x 40", 2019



Reverse Sublimation - After D, Animated 3D Lenticular Print, 39"x 90", 2019



Yesterday's Monument (City of Dreams), Animated 3D Lenticular Print, 36"x 90", 2019



CHITTROVANU MAZUMDAR

Chittrovanu Mazumdar (born Paris, 1956) has evolved a distinctive form of art-making, which is mapped along a spectrum from the vigorously executed expressionistic painting to the multi-media environment built up as a system of layers, involving objects, lights, sound and gradations of darkness. Mazumdar graduated from the Government College of Arts and Crafts, Kolkata, in 1981. His work has taken on the character of assemblage and immersive environment, coloured by a sensuous abstraction. He has explored mutable thresholds of visibility and audibility, triggering off subliminal associations in his viewers' minds. One of the starting points for this trajectory is, undoubtedly, the artist's work in theatre design and innovative publishing experiments during the 1990s, which brought him into collaborative working arrangements and a conceptual space nurtured by heterogeneous ideas.

Among Mazumdar's many solo exhibitions are 'undated NIGHSTKIN' at 1x1, Dubai (2009) and Mana Contemporary, New Jersey (2017), 'Traces', presented by 1x1 at Empty10, Dubai (2013) and 'And What Is Left Unsaid' (MACRO Museum Rome, 2014). Among his group-show participations are 'Alchemy' (Art Musings, 2005), 'Paths of Progression' (Saffron and Bodhi Art, 2005), 'The Indian Parallax or the Doubling of Happiness', curated by Shaheen Merali (Birla Academy of Art and Culture, Kolkata, 2012) and 'In the depths of our crater lakes, all is silent' (Beirut Exhibition Centre, Beirut, 2015).

Mazumdar participated in the 5th Beijing International Art Biennale (2012) and in 'Forming in the Pupil of an Eye', the 3rd Kochi Muziris Biennale (2016), curated by Sudarshan Shetty. Mazumdar's work has been presented, by 1x1, Dubai, at Art Paris 2008, Contemporary Istanbul 2009, Abu Dhabi Art 2009, Art Stage Singapore 2011, Art Dubai 2016 and 2017, and six editions of the India Art Fair, New Delhi. Mazumdar's work is in the collections of the National Gallery of Modern Art, Delhi and the Seagull Foundation, Kolkata.

UT, Mild steel, lead, wood, ceramic and electrical bulbs with dimmer, 48"x 30"x 11", 2016 - 2019



UT, Mild steel, lead, wood, ceramic and electrical bulbs with dimmer, 48"x 30"x 11", 2016 - 2019





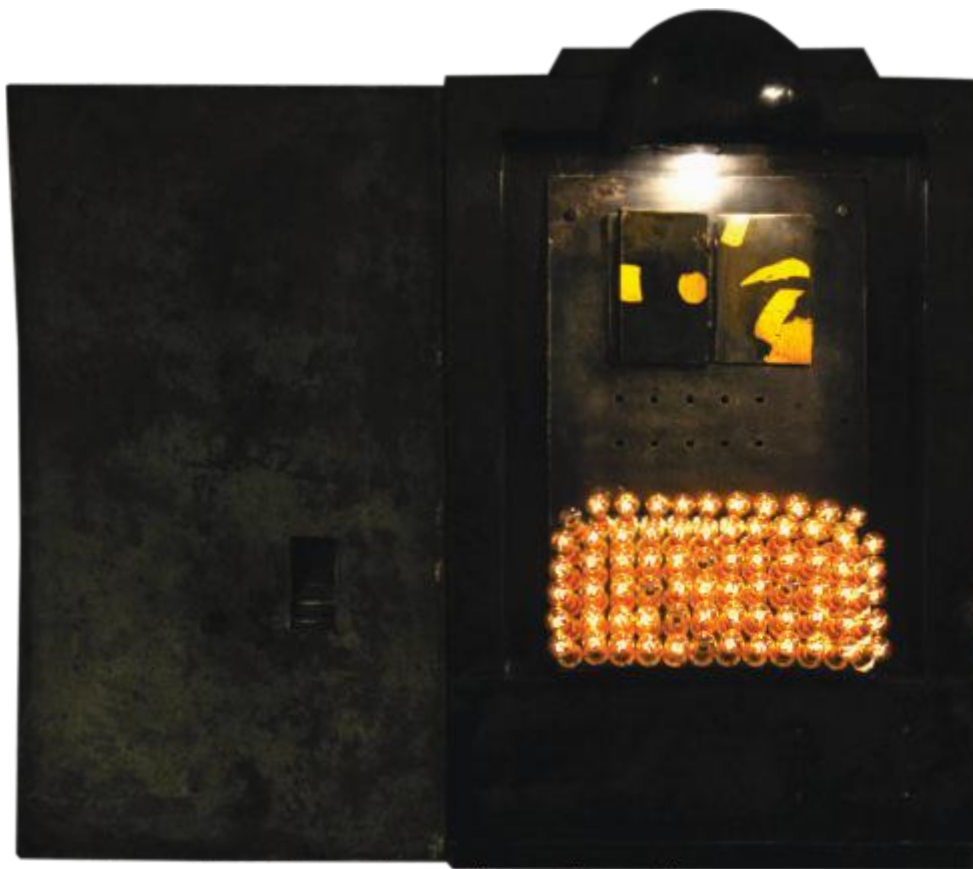
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UT, Mild Steel, lead, wood ceramic and electrical bulbs with dimmer, 48"x 53"x 11", 2016 - 2019



NANDAN PURKAYASTHA

In his drawings and paintings, Nandan Purkayastha (born Assam, 1986) is a votary of often-monochromatic abstract patterns and their capacity to generate complex ensembles of form, which then act as tapestries within which he places his repertoire of animal heads, figures drawn from a masque ball, mythic characters and armoured protagonists. That Purkayastha should emphasise design and costume is no coincidence. He is a graduate of the National Institute of Fashion Technology who decided to follow his preoccupation with the visual arts. In the work that he has contributed to the present show, however, the artist has delved deeper into his consciousness, to retrieve memories of growing up in North-eastern India during the 1980s and 1990s, a time of political disturbance and cultural disorientation when communities that had lived in adjacency for decades or centuries were manipulated into turning against one another. As differences and asymmetries were emphasised, class, caste, religious and ethnic identities came suddenly to the fore and became weaponised, forever changing the definition of 'normality'.

In his recent sculptures, Purkayastha revisits that period in his life – and the collective psychic life of his birth-region – to recover contents that have been repressed or forgotten. From this process of revisiting have surfaced the artist's childhood impressions of the women who plucked tea leaves on the tea plantations of Assam, incarnations of highly skilled yet poorly paid labour. He recalls, too, how childhoods were scarred in the attempt to lead normal lives in neighbourhoods and cities that had become battle zones. These sculptures act as memorials protesting against the human insanity that sanctifies violence, and as caveats warning against a mindless repetition of such psychotic excesses. Purkayastha has held solo exhibitions in Kolkata (2009) and Delhi (2011). His solo exhibitions with Art Musings include 'Endgame' (2014) and 'Monochrome' (2012).



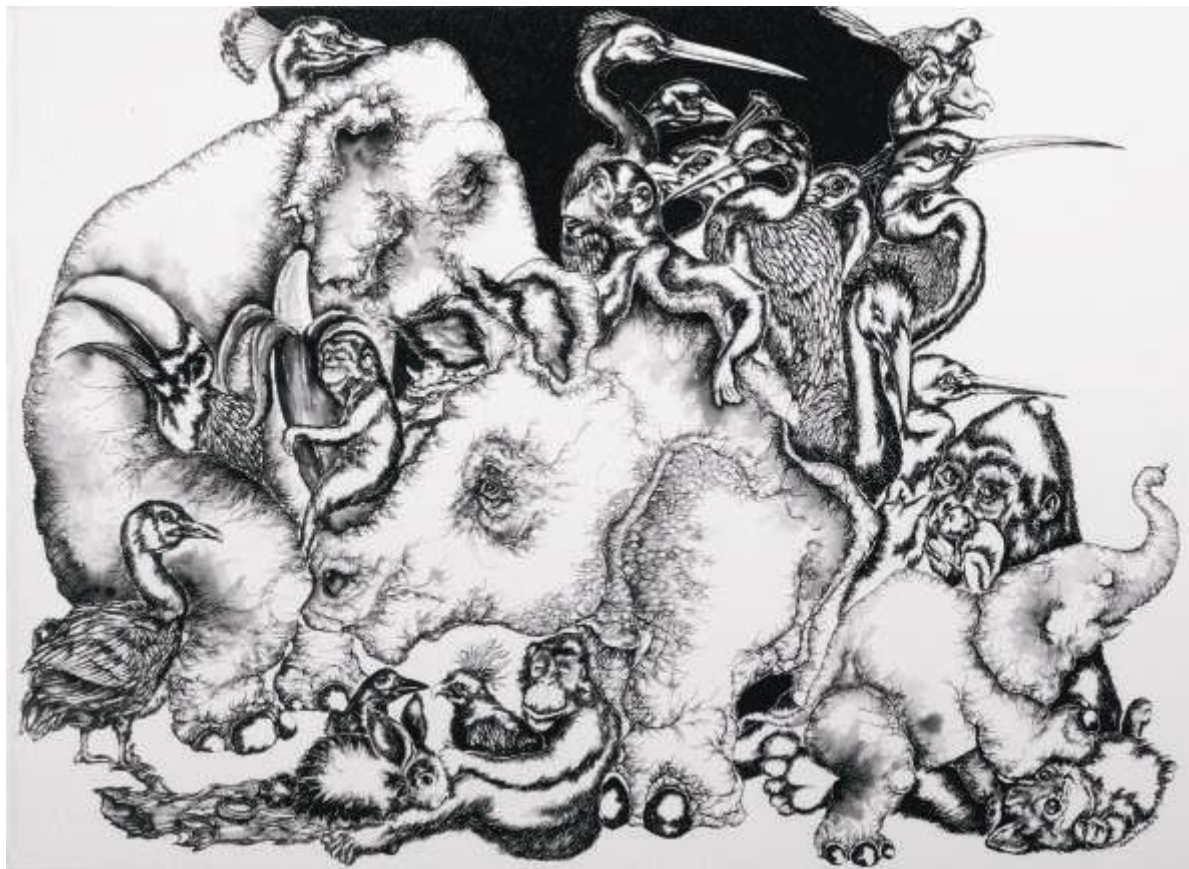
Estate Saga, Fiber glass, iron, steel & tea plucking machine, 67"x 38", 2019



Song of Childhood, Fiber glass, iron base 74"x 33"x 53", 2019



Song of Childhood, Pen & Ink of Paper, 22"x 30", 2019



Stories from mt Jungle Book, Pen & Ink of Paper, 30"x 22", 2019



Estate Saga, Pen & Ink of Paper, 30"x 22", 2019

the celebration continues...

Strange and Sublime Addresses

3 May - 27 June 2019

Gopikrishna | Maite Delteil | Nilofer Suleman | Smriti Dixit

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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