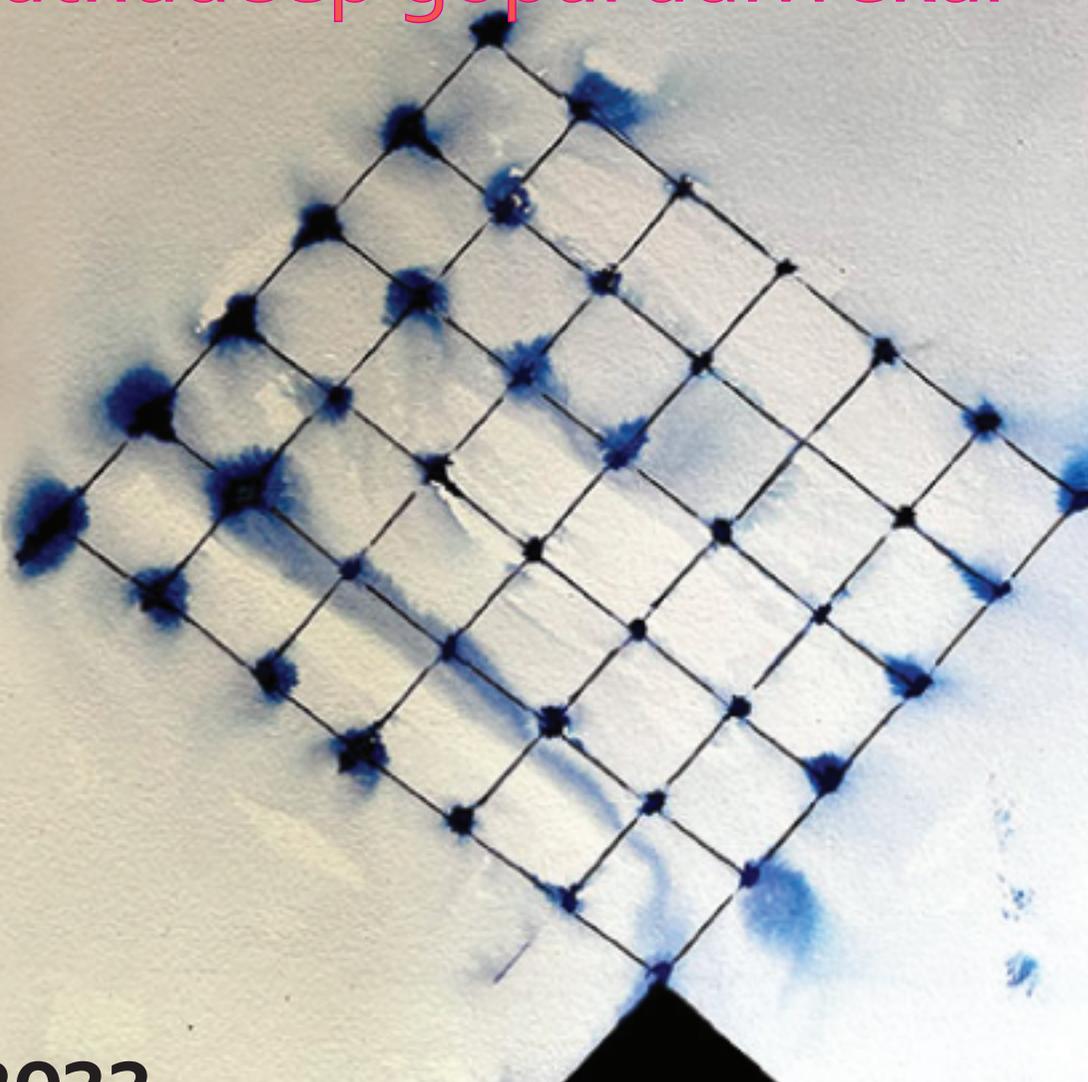


i remember  
you from  
tomorrow

ratnadeep gopal adivrekar

2022

A large, diamond-shaped grid of black dots is centered on the page. The dots are arranged in a regular pattern, forming a grid that tapers at the top and bottom. The background is a light blue gradient, and the bottom of the image shows a dark blue, textured surface, possibly water or a ground surface. The overall aesthetic is clean and modern.

I remember  
you from  
tomorrow  
ratnadeep gopal adivrekar  
2022

Book produced on the occasion  
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Wendy Amanda Coutinho

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$$D = S \times T$$
$$S = D \div T$$
$$T = D \div S$$



time /tʌɪm/  
noun

1. the indefinite continued progress of existence and events in the past, present, and future regarded as a whole.  
"travel through space and time"
  2. a point of time as measured in hours and minutes past midnight or noon.  
"the time is 9.30"
- verb
1. plan, schedule, or arrange when (something) should happen or be done.  
"the first train of the day is timed for 5.15"
  2. measure the time taken by (a process or activity, or a person doing it).  
"we were timed and given certificates according to our speed"

"Time is the continuum of experience in which events pass from the future through the present to the past" (Hyperdictionary, 2003)

Existential query rooted in the human experience of anguish stemming from the apparent meaninglessness of a world in which humans are compelled to find or create meaning.

To human activities, there are two aspects of the world: One is the observed world (epistemology) and the other is the existed world (ontology).

For me as an artist with polarized identity who is based in different cities (Mumbai & Dubai) the transitional values to self-discovery through spaces is definitive. Between the conceptions of "leaving home" and "homesickness", for me opens up an ambiguous space that summons at once the idea of foreign land and home, separation and connection and root not only with space but also self.

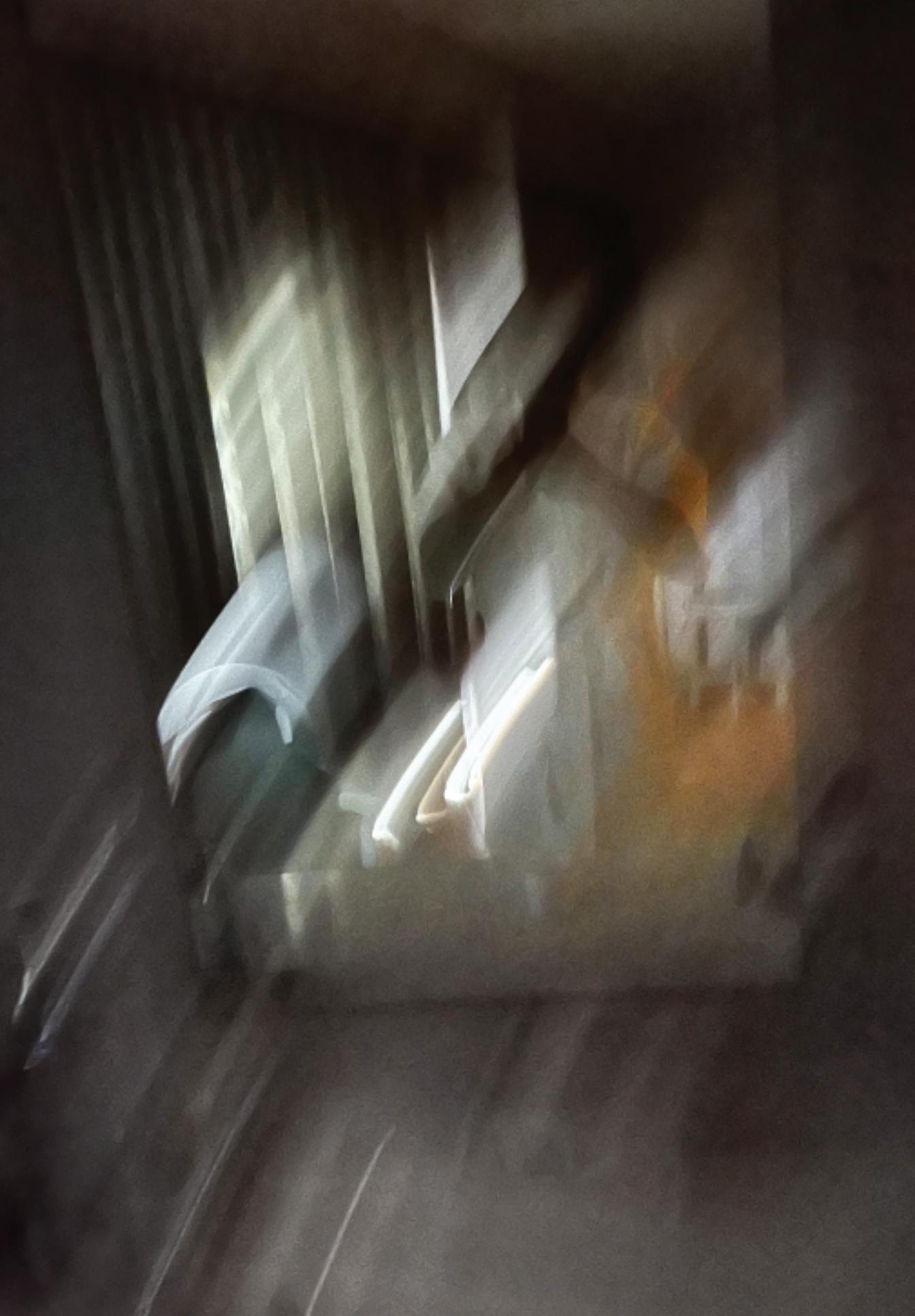
I question, "WHEN ARE YOU FROM..." so the markers in the timeline become alchemic incidents in shaping what you are. These are like mirrors...where you see yourself... From the standpoint of the mirror one discovers his absence from the place and also to reconstitute the self in a different space. The mirror functions as a space, a 'placeless place' in this respect: it makes a place absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there.

Like 'light-years' away is a unit of measuring distance but since it is certain time taken by light to cover a certain distance hence time also comes into effect. In my view, everything in the universe will never change, as Time and motion are nothing more than illusions. All the things in the past, present, and future exist forever. The total universal time is constant but relative in respect to the human imagination.

These drawings/paintings are relationship between the conscious and the unconscious self, oscillating between meticulous draftsmanship and automatic. These drawings start from preconceived forms and are challenged to abstract notions. Automatic drawing can be described as "expressing the subconscious." It is implied that one should draw/paint randomly across the paper, without rational control. As a result, there is a drawing, produced by the subconscious with the goal to discover something about the psyche of the author.

This series has been characterized by my engagement with the monochrome, extending aesthetics to explore its behaviors and implications on objects in both two and three-dimensional space emerging from the position of self and time.

According to the growing block universe theory of time (or the growing block view), the past and present exist while the future does not. The present is an objective property, to be compared with a moving spotlight. By the passage of time more of the world comes into being; therefore, the block universe is said to be growing. The growth of the block is supposed to happen in the present, a very thin slice of spacetime, where more of spacetime is continually coming into being.





$$E = \frac{h}{t_{lp}} \text{ Or } E = \frac{h}{t_{hp}} \quad (2)$$

Where, h = Planck's constant.

### 2.1. Present Time:

Therefore I define present Time as; flow of Energy (current) through Time paths (resistance). The value of Time path or proper Time is calculated by using Special relativity or General relativity. That is, based on personal measure of Time that depends on where he is and how he is moving.

The lesser the value of Time path the more energy flows or enters through that path. If we imagine universe as a gravitational well, then, the values of Time paths or proper Time paths are depicted by General Relativity and the flow of energy is calculated by using equation (2).

## 3. THE EQUIVALENCE OF TIME AND ENERGY

### 3.1. Future Time:

I define Future Time as Energy. That is 'Time is Energy'.

[Hope this definition comes true! this is decided by an experiment in future].

Now, I want to see Future of mine after 1000 seconds. What to do?

On my imagination, I make present Time equal to Inverse Time. That is I imagine I am in present at 1000 seconds of my Future which is equal to Inverse Time.

In simple;

$$t_p = \frac{S}{t_f} \quad (3)$$

Where 'S' is a constant called *specific squared Time*. **With respect to Future the value of 'S' is unity.** 'S' is measured in seconds square.

#### Let I demonstrate one question:

How to equate the future of 1000 sec to present?

I said with respect to future S = 1

$$t_f = t(\text{future}) = 1000\text{sec}$$

$$t_p = t(\text{present}) = S/t(\text{future})$$

$$= 1/1000$$

$$t(\text{present}) = 0.001 \text{ sec}$$

In this way 'S' remain as unity

That is, make 1000 seconds equal to 1/1000 seconds. If you make this you can see your future. In terms of General relativity I can say this as; due to greater curvature clock ticks 1/1000 seconds and due to very less curvature clock ticks 1000 seconds.

By substituting Equation (3) in Equation (2), we get;

$$E = \frac{h}{S}t \quad (4)$$

Therefore one joule =  $1.509 \times 10^{33}$  seconds

$$\text{One second} = 6.626 \times 10^{-34} \text{ joules}$$

By using de Broglie's relation or energy mass equivalence; equation (4) can be written as;

$$m = \frac{ht}{Sc^2} \quad (5)$$

Where  $c$  = speed of light.

$m$  = mass.

Therefore, 'Time is Energy (Time Energy Equivalence), Time is mass (Time Mass Equivalence)'. This is with respect to Future Time.

As the future is the present. Therefore I claim Time is Energy.

Therefore, that energy (question raised in section 2) is Time. So substitute equation (4) in equation (2); we get,

$$\frac{h}{S}t = \frac{h}{\tau} \Rightarrow t = \frac{S}{\tau} \quad (6)$$

Equation (6) can be named as, equation of Time.

$$\Rightarrow t^2 - S = 0 \quad (7)$$

### 3.2. Why $t = S/\tau$ :

Here I can say it's a scientific process explained below.

In 2.1(present Time) of section-2 I claimed that; 'the lesser the value of Time path the more energy flows through that path'.

**In future Time;** the same statement can be stated as, 'the lesser the value of Time path (proper time) the more energy that path contains'. That is, that path is already filled. If that path is full, why to choose that path? In physics, we know that things always tend to the state of lowest energy. The same is true for Time. *Time always chooses the state of lowest energy.* To satisfy this statement, I made  $t = S/\tau$ !

Let us test this;

#### a. Future Time:

$$E = \frac{h}{S}\tau \quad (8)$$

Now imagine you are travelling with the speed of light. We know that proper time reads zero under the consideration of Special Relativity. So substitute proper time zero in equation (8). So **energy (Time) also becomes zero**. That is, Time never chooses the path which is travelling with the speed of light. So you are ageless. Therefore, nothing wrong if I take  $t = S/\tau$ .

#### b. Present Time:

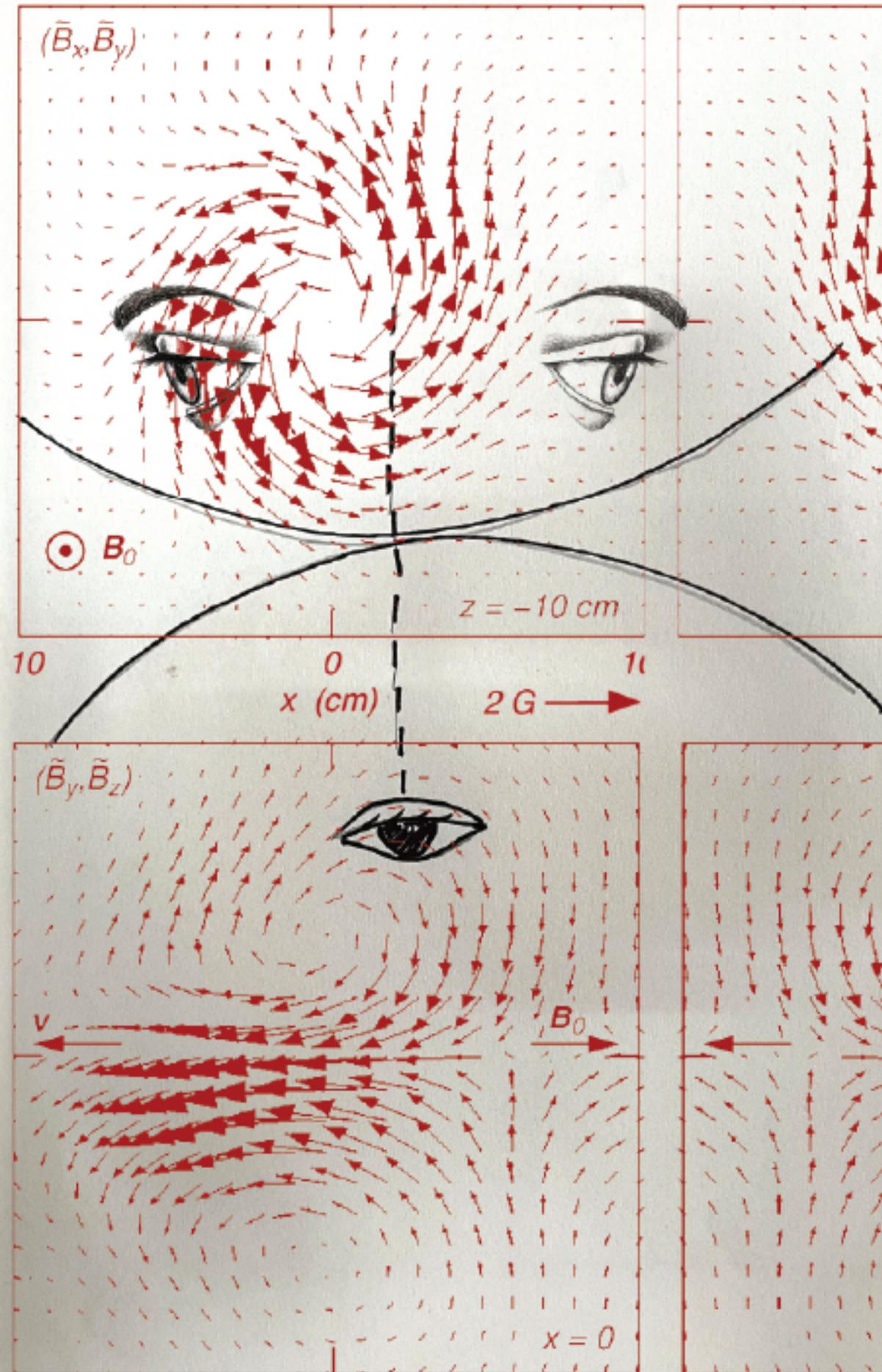
$$E = \frac{h}{\tau} \quad (9)$$

**Here Energy becomes infinite (proper time is zero).** Implies that, path is full. Let see this is correct or not by using Einstein's equivalence of energy and mass;

Because of the Einstein's equivalence of energy and mass, the energy which an object has due to its motion will add to its mass. In other words, it will make it harder to increase its speed. This effect is only really significant for objects moving at speeds close to the speed of light. For example, at 10 percent of the speed of light an object's mass is only 0.5 percent more than normal, while at 90 percent of the speed of light it would be more than twice its normal mass. As an object approaches the speed of light, its mass rises ever more quickly, so it takes more and more energy to speed it up further. It can in fact never reach the speed of light, **because by then its mass would have become 'infinite', and by the equivalence of mass and energy, it would have taken an 'infinite amount of energy' to get it there.**

Therefore, both the equations (8) & (9) are correct.

### 3.3. Postulate of Theory of Time:





*"For the memories themselves are not important. Only when they have changed into our very blood, into glance and gesture, and are nameless, no longer to be distinguished from ourselves only then can it happen that in some very rare hour the first word of a poem arises in their midst and goes forth from them."*

- Rainer Marie Rilke

A thought is a function of time, a pattern of growth, and not the thing that the lens of the printed word seems to objectify. It is more like a cloud than a rock, although its effects can be just as long lasting as a block of stone, and its aging subject to the similar processes of destructive erosion and constructive edification. Duration is the medium that makes thought possible, therefore duration is to consciousness as light is to the eye.

From the medieval vantage point, the post-Brunelleschi optical painting seemed to be not all here, the illusion of someplace else compared to the concrete, immediate, nondescriptive existence of the icon image. The physical apparatus of the moving image necessitates its existence as primarily a mental phenomenon. The viewer sees only one image at a time in the case of the painting and more extreme, only the decay trace of a flipping page in the video. In either case, the whole does not exist and therefore can only reside in the mind of the person who has seen it, to be revived periodically through his or her memory.

Conceptual and physical movement becomes equal, experience becomes a language, and concreteness emerges from the highly abstract, metaphysical nature of Ratnadeep Adivrekar's work. It is this concreteness of individual experience, the original impetus for the story –

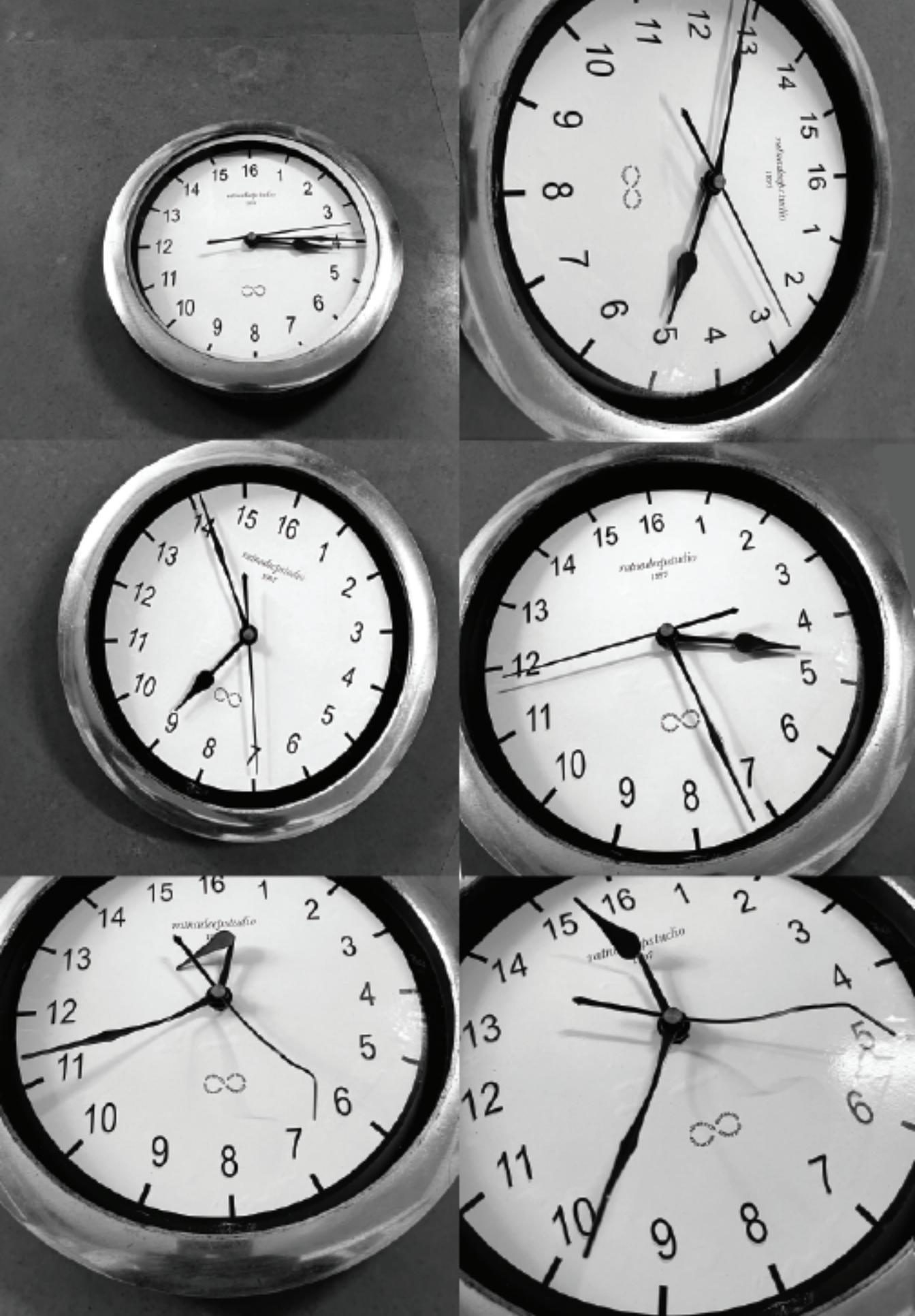
"I remember you from tomorrow."

Abhijeet Gondkar





I know you from tomorrow  
200cm x 440cm (79"x 173")  
Oil on Canvas  
2021-22



Untitled 26-49, 36cm x 26cm (10.2"x 14.2"), Ink, Charcoal on Paper, each, 2020-22



Untitled -51  
36cm x 26cm (10.2"x 14.2")  
Ink, Charcoal on Paper  
2020-22

*adjacent page:* I know you from tomorrow - I  
173cm x 122cm (68"x 48")  
Oil on Canvas  
2022





*above & adjacent page:*  
I know you from tomorrow - II & III  
173cm x 122cm (68"x 48")  
Oil on Canvas  
2022

on the latitude of time, across the longitude of space, myriad realities and illusions are infinitely woven.

Realities are an aggregate of what exists within a system, as opposed to its fictitious equivalents; the reality of a system is the totality of all its known and unknown components. Certain hypotheses from physics, philosophy, sociology, literary criticism and other fields inform various theories of reality. One widely held sentiment is that there absolutely and literally is no reality beyond the interpretations or beliefs we, each, have about it. The oscillation takes place between the nature of reality itself and the relationship between the mind and the reality it perceives - with a reliance on empirical evidence or experience.

The shadows of memories and personal histories, knowledge, personality traits and experiences model the present. However, retrocausality is also factual, wherein the future influences the present, which, in turn, influences the past. Collective memory is another crucial component of the social construction of reality, as sense-making and determination of reality also occur collectively.

Like the parable of the blind men and an elephant, who is to, and on what basis does one refute a version of reality from the other?

Challenging the prosaic, the role of the observer, and the collective, all reality, is in fact, a shared perceived illusion. Ratnadeep's artworks illuminate the path to this narrative that outlines the innate human appetite to apprehend reality/illusion - objective, subjective, and intersubjective. These artworks amicably locate collective existence between the two irreconcilable totems of physics; threads from which the fabric of reality is woven, yet the rendered introspections oscillate between shape-shifting approaches to reality, amicably situated between multiple pasts and futures.

A genius progression from his previous body of works, Parallax; these canvases denote the deliberations of the past and the future, amalgamating themselves into innumerable parallel realities - infinite simulations of infinite possibilities. The shadows of the past on the implausible pedestals, without any form, challenge the concept of physical evidence; archiving possibilities that may exist, or not, in parallel continuities. The hand gestures, interspersed, beckon the viewer to comprehend not only the function of hands but the complex symbolic systems on which civilisations have been built and sustained. Utterances rendered in white across the achromatic expanse of the canvas are legible yet incongruous; offering no more than what you seek, and no less than what you find. Symbolically, this work becomes a pacemaker to discussions of the impermanence of accepted truths.

Conceptually, time-measuring units inform the blue monochrome canvases. From stacks of stairs that signify a pathway to a higher state of human existence to book stands that hold, at their helm, the power of trudging between the past and future to clock gears that accurately harbour times of the past, present and future, to, lastly, weaving looms that knit the warp and weft, like the Norns of Norse mythology responsible for charting human destinies, the past and the future to create what we interpret as real.



The ink on paper artworks, too, are a waltz between the definite and indefinite, figurative and abstract. They showcase a steady skill of employing water and ink, monochromatically, on paper in addition to rendering inexhaustible layers of polychromatic beliefs. Here, the viewer is introduced to narratives of objects in an unusual context, which challenges their preconditioned perceptions of actuality. This array of paper works aptly captures the movement between time and memory along with the possibility of coexistence between various, individual worldviews of fragmented reality.

The installation presents an immersive view, encapsulating dichotomies that accompany empirical experiences and inferred insights. Contesting formal displays, the mirrors with drawings on the rear, float downwards from a book stand affixed to the ceiling. Here, the mirrors, in their usual function, reflect realities; however, they also possess the ability to deflect realities.

Juxtaposed against this reflective setting is a video projection of books set in mangroves, where pages flip in succession. Perusing the pages of a book, the reader has the ability to read the end/future. The reader, therefore, also has the ability to traverse back to the start/past or present. The viewer, now, witnesses how in subtle, unnoticed ways, one can manoeuvre into the future, move to the past and come back to the present, sometimes, not even in the said sequence. Through this work, the artist breaks down a paradigm that, in essence, is portrayed by mirrors, altering imagery and the viewer's perception of space and time.

The artist, with a penchant for transcendental philosophy and remarkable skill to render deep contemplations, outlines numerous existential queries, providing diverse perspectives that project a reality and reflect an illusion; thereby, nudging sentiments of universal truths.

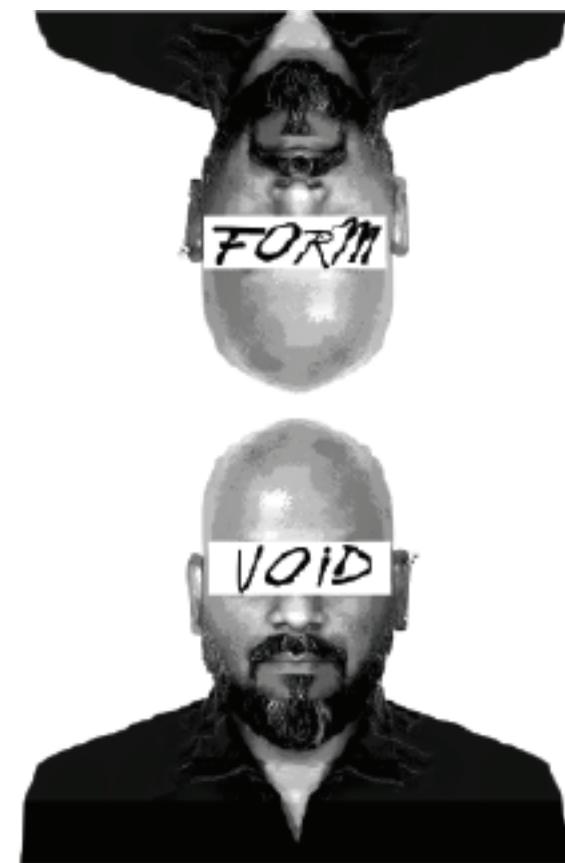
Wendy Amanda Coutinho  
Curator & Art Writer



I know you from tomorrow - IV  
173cm x 122cm (68"x 48")  
Oil on Canvas  
2022



Does the past or future exist.  
For the past, where is it now? For the future, where does it stay? These questions have been asked in the whole history of human society (Hawking, 1988, 2002).  
I am convinced of the timeless world naturally.  
In Buddhist presentism: "Everything past is unreal, everything future is unreal, everything imagined, absent, mental... is unreal. Ultimately, real is only the present moment of physical efficiency.



**Ratnadeep Gopal Adivrekar**, born 1974, grew up in Mumbai, India, he received first class in BFA from Sir J.J. School of Arts in 1997. He is recipient of several prestigious awards like 'The Governors Prize', 'The Harmony Award' for Best Emerging Artist, 'Bendre-Hussain Scholarship' and most recently honoured with 'MVUVM Award' for Achievement in the field of Art. Amongst his important Solos include '8 Stories' in Berlin; 'The Golden Ear - A Tribute to Wagner' at Deutsch Oper Berlin; 'Discourses of Prismatic Truths' at Pavillon du Centenaire/Arcelor Mittal, Luxembourg, 2011; 'Allegories of Talking Road' at Galerie Sylvia Bernhardt, Germany, 2010; 'Proverb In/ter/ventions' at The NUS Museum, Singapore, 2009. Other selected Group exhibitions include: 'Power of Peace', UNESCO 2nd Global Forum, Bangkok, Thailand, 2009, 'Imprints' The Ueno Royal Museum, Tokyo, Japan, 2007, 'Indian Art' Lasalle-SIA College of Art, Sculpture Square Gallery, Singapore, 2006, 'Indian Contemporary Art', Chelsea Art College, U.K. 2006 and Ao-rta Project, BBK Kunst Forum, Dusseldorf and Ausstellungshalle Innenhafen, Duisburg, Germany 2001. Notably, Asian Art News, Art and Deal and Indian Contemporary Art Journal have all critically appraised his work. He has curated projects for Bombay Art Society & Kochi Muziris Biennale 2017. The artist works in Mumbai, India Dubai, UAE.



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Started in April 2022, IF.BE, a new architecture, design and arts space was thrown open to the public where the 145 year old ice factory once stood. The 10,000 square feet of space houses multiple exhibition spaces. Based on values of sustainability, it was ensured that they used each and everything found in the building. The past merged with the present as every bit of wood and old bricks lying there found its use again. Even the functioning overhead crane was maintained. Old cooling coils meant for making ice were preserved under glass at the entrance, giving the space a museum-like quality paying homage to the city's rich industrial heritage.

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Presented by  
Ushat Gulgule

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