

RATNADEEP

GOPAL

ADIVREKAR

ALLEGORIES OF

TALKING ROAD



*Galerie
Sylvia Bernhardt*

Galerie Sylvia Bernhardt
Wilhelmstr. 52 (vis á vis Theater)
65183 Wiesbaden
FON: +49 (0)611 1743804
FAX: +49 (0)611 1743805
mail@sylviabernhardt.com
www.sylviabernhardt.com
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G O P A L
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**WIESBADEN
GERMANY
2 0 1 0**

Narrative Journeys
-Abhijeet Gondkar

Ratnadeep Gopal Adivrekar, weaves stories that subvert the narrative strategies, what sets apart the works of Ratnadeep is his sensibility - of the cultural philosophical expectations. His works consist of hard-to-read image mist formed by the overlay of symbolism refracted through a peephole, paradoxical and sweetly chaotic in nature. The works reflect post-modern sensibility of combining figuration and abstraction with an extremely varied pictorial language between banality and spirituality.

Having gained considerable recognition with his critically acclaimed solo exhibition of paintings and video installation at the NUS Museum, Singapore. His other exhibitions include ones at Ueno Royal Museum, Tokyo, LaSalle Sculpture Square Gallery, Singapore, Chelsea Art College, London, BBK Kunst Forum, Dusseldorf and Ausstellungshalle Innenhafen, Duisburg, Germany. Ratnadeep not only comes from illustrious family of artist but has also been an outstanding student of Sir J. J. School of Arts, where he passed out in first class in 1997.

Ratnadeep's work tells us a story, either as a moment in an ongoing story or as a sequence of events unfolding over time. He uses the richness of symbolism nevertheless eluding the mysteries of logically understandable things, a kind of visual synthesis, layered with metaphors from contradictory or unpredicted sources of complex everyday images and similarly combines crass cultural stereotypes with homage to icons of Art's Antiquarianⁿ history. He uses these images and photographs as a starting point for his works, pushing the edges of the limits imposed on them, but in very subtle ways. When a photograph is painted on canvas/

paper, the sense of realness in the images is complicated, while it may retain a high degree of verisimilitude, it loses its mechanical tie to a specific situation. The photograph is non-representational of what the viewer sees; though it claims a pre-eminent role of visual perception in his work. Upon close inspection his work doesn't really look at the photograph, with all the textures and deliberate color drips is deliberate reflection of the tradition of abstract expressionism and on the other careful rich rendering which on whole is spectral, richly contradicting and mysterious shifts its focus to the creative distancing-personalizing of the image from the original. Reasons for inclusion of images are mysterious. The resulting painting asserts nothing definite, draws attention to no particular facet or feature, and avoids making a specific point. Although the works are based on specific historic event sourced from art history books, the paintings are open to a range of interpretations. The transition from signs which dissimulate something to signs which dissimulate that there is nothing, marks the decisive turning point² is perhaps relevant to Ratnadeep's works. They are self sufficient fragments with divisions which invoke narratives internally as well as a whole. The narrative has relationship to the institution of art history whether as dispensable luxury or a distraction from philosophy is diabolical. He breaks representation, which would feel otherwise mundane with abstraction as a function of time. He says that the idea that arts content is ultimately determined not by its creators intention, but by all the possible interpretations and miss-interpretations it prompts is basic to contemporary aesthetics. The messages could be alluded to and even decoded, but only by those who would be aware. The more the viewer or the reader would bring to the object of Ratnadeep's works in relation to these metaphors, the more he or she, would be able to appreciate

the complexity of both form and content. He believes that unless the realities of the individual selves and of the external world are affirmed, all our experience remains meaningless.

One look at Ratnadeep's work shows the extensive and flat platforms at the station stretched out to vanishing points beneath a metal heaven of continuing arched ceilings a mass of people walking out of the canvas intimidating the viewer. For the artist the interest of these pictures resides in what they might offer in the way of elements, or materials, within a narrative that he shall not be telling or fully elaborating, but which he will content us with trying to suggest or point to. They are self sufficient fragments with divisions which invoke narratives internally as well as a whole. The narrative has relationship to the institution of art history whether as dispensable luxury or a distraction from philosophy is diabolical. He breaks representation, which would feel otherwise mundane with abstraction as a function of time. He says that the idea that arts content is ultimately determined not by its creator's intention, but by all the possible interpretations and miss-interpretations it prompts is basic to contemporary aesthetics. Ratnadeep believes that unless the realities of the individual selves and of the external world are affirmed, all our experience remains meaningless

Ratnadeep Adivrekar's feeling of deracination, or perhaps the adventure of a search for a wider reach of origins has led the artist to paint works which are open to a range of interpretations examining afresh aspects of identity and exploring familiar forms of our culture in the new world. It is clear that we no longer live in the age of binaries--East vs. West, tradition vs. modernity. It is the artists who give

voice to our lived experiences of cultural hybridity and create a new third space. The avant-garde artists like Ratnadeep stimulate the new, full of contradictions and excitement

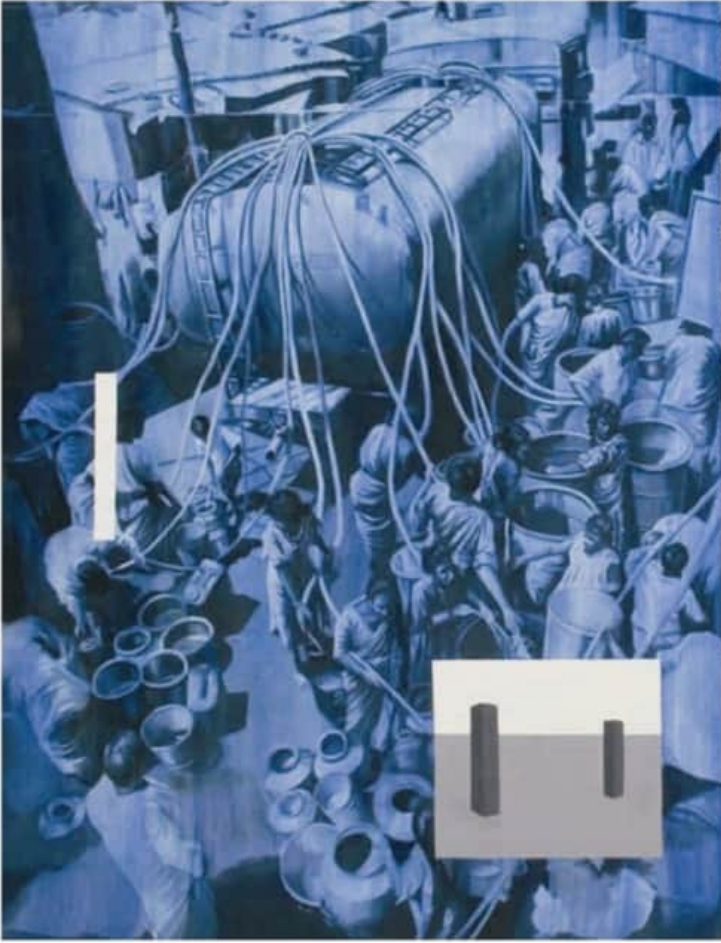
Although nostalgia cries through the images, his concern is not return or compensate the qualities of historical ideologies but re-evaluate the static image or forgetting history purely. A reified process of labour whose meaning might not exist at all as an object, but only as a set of relations.' These works of Ratnadeep should excite the viewerly imagination to a fresh assessment of the new narrative.

September, 2010
Mumbai

References

- 1 Hayden White sums up Nietzsche discourses where Antiquarian history which reminds present is resultant of things in past.
- 2 Jean Baudrillard
- 3 Paul Smith, Elements of Narrative, Reaktion, 1999 .

Allegories of talking road
Oil on canvas
122cm x 173cm (48" x 68")
2010



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Oil on canvas
122cm x 173cm (48" x 68")
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Allegories of talking road
Oil on canvas
122cm x 173cm (48" x 68")
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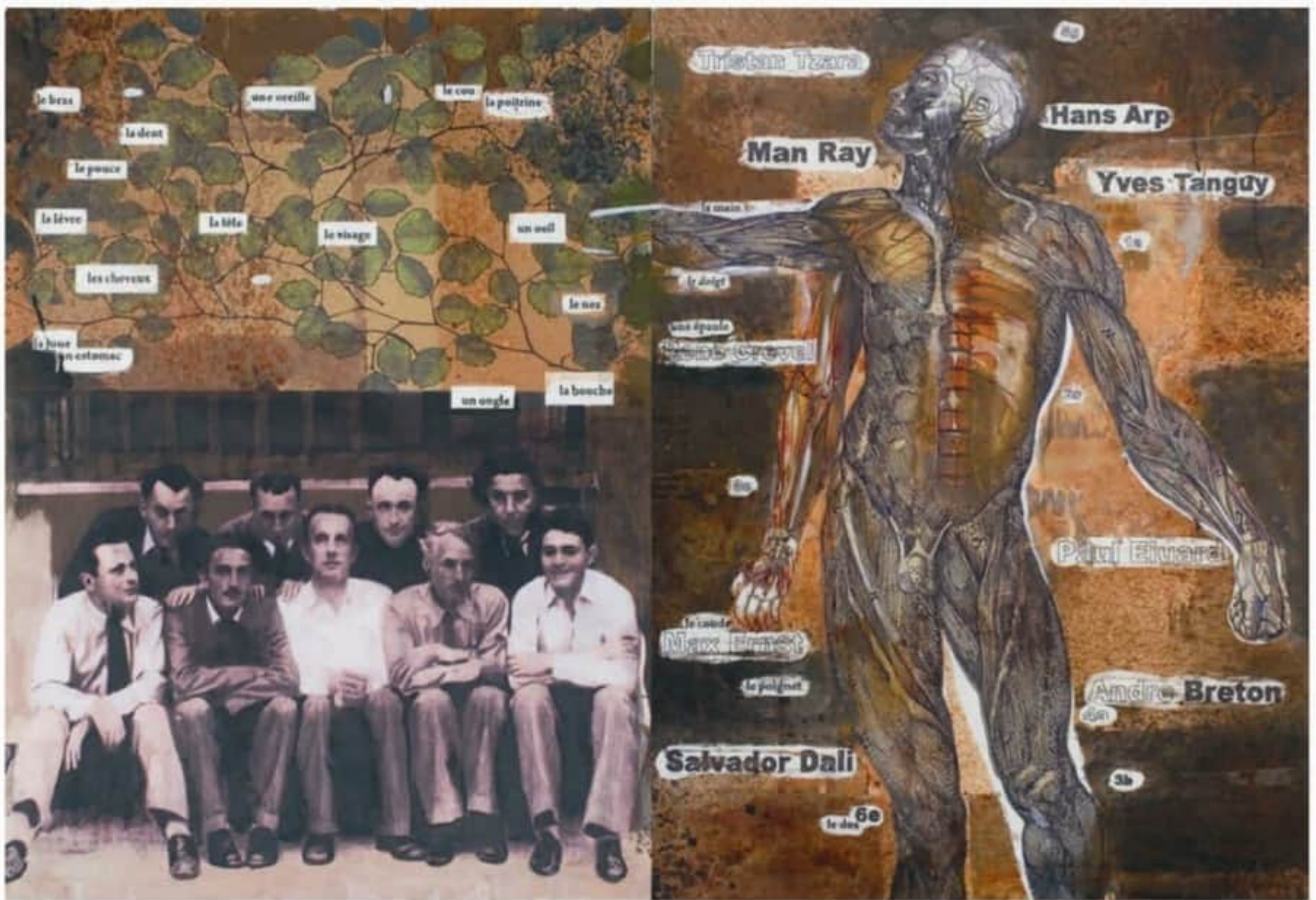
Allegories of talking road
Oil on canvas
122cm x 173cm (48" x 68")
2010



Allegories of talking road
Oil on canvas
83cm x 173cm (33" x 68")
2010



Synthesis of an idea
Charcoal, ink & acrylic on paper
76cm x 112cm (30" x 44")
2009



Elbow room
Charcoal, ink & acrylic on paper
56cm x 76cm (22" x 30")
2009





RATNADEEP GOPAL ADIVREKAR

Born: 13th November 1974.

1997: Passed B.F.A. with First Class from Sir J.J. School of Art, Mumbai.

SOLO EXHIBITIONS:

2010: Crimson Hatworks, Bangalore

2009: 'Proverb In/ter/ventions' at The NUS Museum, Singapore

2009: 'Synthesis of an idea' at Studio 83, Singapore

2004: 'Refraction of ideas', Artists Centre, Mumbai

2002: Solo Exhibition at Crimson Art Gallery, Bangalore.

2000: 'Souvenirs from journeys within', Kala Academy, Panaji.

1999: Exhibition at Jehangir Art Gallery, Mumbai.

1998: 'Memoirs of the unreal city and findings through journeys', Chavan Art Gallery, Mumbai.

SELECTED GROUP SHOWS AND PARTICIPATION:

2010: 'Evolve', Tao Art Gallery, Mumbai

2009: 'Big Dreams', Crimson Hatworks Boulevard, Bangalore

2008: Emerging Trends, Dhoomial Art Centre, New Delhi

2007: The Ueno Royal Museum, Japan

The Big Draw, Crimson Art Resource

2006: Group show, Indo-German Chamber, Delhi

Black n white show, Tao Art Gallery, Mumbai

Pictures of Asia, Larasati Auction, Singapore

Art for water, Cymroza Art Gallery, Mumbai

'Indian Art' Lasalle-SIA College of Art, Sculpture square gallery, Singapore

'Indian contemporary art', Chelsea Art College, U.K.

The Harmony Show, Nehru Centre, Mumbai

- 2005: 'Future and Present', N.G.M.A., Mumbai
 'Indian contemporary art', Chelsea Art College, U.K.
 'Ardhanareshwar', Tao Art Gallery, Mumbai
- 2004: 'Christian Art Show', Goa
 'Ideas and images IV' N.G.M.A., Mumbai
 'Tao of Shiva' at Tao Art Gallery, Mumbai
- 2003: Art on Train by WSF with Open Circle.
 'Scared And Secular' exhibition, Time & Space Gallery, Bangalore
- 2002: Self portraits from RPG Collection at Birla Academy of Art & Culture, Kolkata
 'The Quotable Stencil' group show, Tao Art
- 2001: 44th National Art Exhibition, L.K.A., Ahmedabad, New Delhi
 Aorta Project, BBK Kunst Forum, Dusseldorf
 Ausstellungshalle Innenhafen, Duisburg, Germany
 The RPG Collection Show, N.G.M.A. Mumbai
- 2000: RPG Camp at Madh, Mumbai.
 & 00 to 05 Participated in The Harmony Show, Nehru Centre, Mumbai.
 Indian Contemporary Art, Easel Art Gallery, Singapore & Hong Kong.
 Six Young Artist, group show at Artist Centre
- 1999: Dual show at Jehangir Art Gallery, Mumbai.
 Annual Art Exhibition organized by Indian Oil,
 'Art of the red soil' at Dahhol Power, Guhagar
 Art festival at Lakereen Art Gallery, Mumbai
- 1998: 'Group Show' in Rabindra Bhavan, New Delhi.
 Varsha 98', Monsoon show, Chavan Art Gallery, Mumbai.
 Artquest for C.R.Y. Group show, Mumbai.
- 1997: 'Monsoon Show', Jehangir Art Gallery
- 1996: 'Chatak' Group Show at Nehru Art Gallery Vista Black & White' Group Show at Chavan Art Gallery, Mumbai.
- 1995: 'Varsha 95', Students Monsoon show at Chavan Art Gallery, Mumbai.
 -96 Attended Artist Terracotta Camp at Phanegaon, (M.S.)
- 1994: 96,99,02 Participated in the Bombay Art Society Annual Exhibition, Mumbai.
- 1993: Attended 'Artist Camp' in Kolhapur (M.S.)
 94,02 : Participated in Maharashtra State Art Exhibition, Mumbai.

AWARDS AND ACHIEVEMENTS.

- 2003: Awarded The Harmony Award for Best Emerging Artist of the year, Mumbai.
- 2002: Awarded the Bendre Hussain Scholarship,
- 2002: Awarded Maharashtra State Art Award
- 2000: National Scholarship by Lalit Kala Akademi, Delhi
- 1999: Awarded The Governors Prize at the Exhibition of The Bombay Art Society.
- 1996: Awarded Best Painting Award at The Art Society of India Exhibition.
- 1994,96: Awarded Merit Certificate the Exhibition of The Bombay Art Society.

The artist lives and works in Mumbai, India

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