



>> Ratnadeep Adivrekar, Proverbial Interventions, Oil on Canvas, 48x68 Inches, 2008

R REFRACTING NARRATIONS G

Filled with unspoken symbols and poetry, each painting of Ratnadeep Adivrekar's is imbued with a sense of mystery of a bygone era

By Abhijeet Gondkar

Ratnadeep Gopal Adivrekar's diversity of disciplines includes space, allegories, mythology, symbolism, multiple dimensions, documentary footages, movie and facts through which he mines the cultural histories of the world in conjunction with the histories of painting. He continues to indulge his fascination with the history of painting, fantastical tales to form a new series of paintings. Born in 1973 in Mumbai, where he lives and works, he graduated with a first class at Sir J.J. School of Art. He gained considerable recognition with his critically acclaimed solo exhibition

of paintings and video installation at the NUS Museum, Singapore this spring. 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.

What fascinates Ratnadeep in talking about history is the paradoxical movement backwards while obviously propelling ahead with a story into the future, his concern is not return or compensate the qualities of historical ideologies but re-evaluate the static image or forgetting history purely. Ratnadeep wants to portray the

existential human condition through the instantaneous co-existing chronologies of life. Filled with unspoken symbols and poetry, each painting is imbued with a sense of mystery of a bygone era. Like continuous scenes in a silent film, the subjects in his paintings seem to be constantly interacting and on the move, accompanied by a narration that can only be heard in his viewers' mind.

For most of his work, he divides his subject into two major parts. In each part more details and sub-scenarios or seemingly unrelated events may be painted over - these appear as small objects located in the foreground. While some images do not appear to bear any relation to the next, many others logically complement the images in the next part. For each overall piece, Ratnadeep skillfully unifies all images into his paintings.



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Like a good riddle, the complexity of his 'poetry of images' is assigned to his abstract motions. His random arrangement of images reflects the quality of Vladimir Talyin's photomontage technique.

Through his work, he demonstrates a deep passion for history, politics, literature, philosophy and social issues. To him, appreciation of various aspects of humanity is more meaningful than creating an image on canvas for sake of creating art. He wants his art to challenge his viewers' ways of thinking, encouraging them to broaden their horizons and expand their knowledge. It is a world rich with the history of his predecessors, yet a vision of possibilities that is inherently Ratnadeep's own.