



Encoded Poetry

Smita Kinkale

Jehangir Art Gallery, Mumbai
26 March to 1 April 2019

‘ स्पर्शता साकारतो आकार,
गूढ रंग भावनांसारखा.
जाणवतो आंतरिक स्पर्श.
उलगाडतात नवीन रहस्य,
मानवी समतोलातून
निसर्गाच्या सानिध्यात..
अन अंततः
पहिले जाते ते चित्रस्वप्न.....! ’



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A Poem in process ...

Sir JJ School of Art, a 160 year old art-education institution in Mumbai, has a history of its own Abstract Art dating back to 1950s. This is where Smita Kinkale was a student and for a decade now, has been a teacher. The tradition of abstraction that this institution has cherished is about total absence of form, where artistic expression is inherent in application of paint – oil or acrylic- on canvas. Smita Kinkale's departure from this tradition has now been a thing of the past for her, as her second solo show in Mumbai tends to affirm this tradition, rather than to negate it.

When Smita Kinkale negated the canvas and chose polyethylene, the choice was more out of her response to her immediate surroundings and not as a rebellion. Indeed, she represents a generation that prefers being true to oneself than indulge in rebellions. Hollowness of what was seen as hegemonic in the past is so evident post millennium, that the artist feels no need to say it is hollow. Instead, s/he charts an alternative path of her own. Smita did just that. Abundant, countless sheets, made of the C2H4 substance was the first thing she noticed when she left her maternal home that was in the protected forest of Tansa in Thane district, and began studying in Mumbai. Plastic or polyethylene was there in the tribal belt of Tansa too, but its all-pervasive presence was felt in a metropolis. Smita chose to experiment with this intriguing material, and has remained with it since more than a decade now.

The process may sound violent to some, but is somehow intricate and delicate. The artist spreads sheets of polythene on one another, she charts out some geometrical patterns on these sheets together, by cutting them with a blade. Sometimes, these very cuts would be potent enough to take shapes of crafted patterns. Once this initial work is done, she torches up a roll of black polyethylene and lets its flame touch the sheets below. The sheets now become one, and the black fire-brush leaves its marks on them. The artist decides whether to keep her steady and firm hands moving, or to stop for a while.

She might have taken a roller in her hands, and a canvas to be painted with it, like many of her predecessors did. Or palette knife, or thick brushes, as many other abstract artists from Mumbai did. A thick roll of polythene, instead, gives those tiny dots and trenches into the layers of sheet.

Poetry begins here...

Demonized as it should be, plastic or polythene is a major pollutant on our planet. Nearly five trillion plastic bags, or 1,60,000 per second, are used by humans, whereas hardly one percent of these use-and-throw plastics is recycled. The sheets that go into Smita Kinkale's work, if not used here, would have gone for packaging, for making bags,

for rain-covers of some kind. Smita began with the idea of recycling them, but soon realized the possibilities of this medium. She then decided to use new, mostly unused sheets. While the earlier works could be seen as having some oblique 'message' of recycling, the works that she preferred to exhibit in her solo didn't have such external consideration. Instead, she concentrated on thinking of the colours, the textures in her work, like any other abstractionist would prefer.

The elating effects of the chosen surface began here, once all external considerations were put to a halt. Her earlier works reminded the viewer of sights in nature : a Gulmohur (*delonix regia*) tree, Lavenders and jacarandas, a blue lake or lush green fields. The artist insisted that these are essentially a viewer's readings. In 2015, she gently turned down the suggestion of titling her works after these natural sights.

Smita Kinkale's manifold affiliations to the Mumbai school of abstraction have to be pronounced in her second solo show. The artist may not agree, or may not even bother about these links; thinking that her chosen path is different. Yet the parallels have to be drawn, between her path and that of the Mumbai tradition of abstraction in art.

Textures and forms are not desired by the artist, but are seen as a result of her/his meditative, prolonged and repetitive act of doing. The very act, the process of doing, is the search of nothingness. Sometimes the artist laments for the absence of a landscape in his desire, the landscape of nothingness. The colour is a state of mind. And not more. Smita Kinkale's work displays these concerns more often now than before. Not only she knows her medium well, she knows what she was waiting for, from her works. The challenges to comfort zone are visible in new processes like gently tearing a layer off, to make the undercurrents felt.

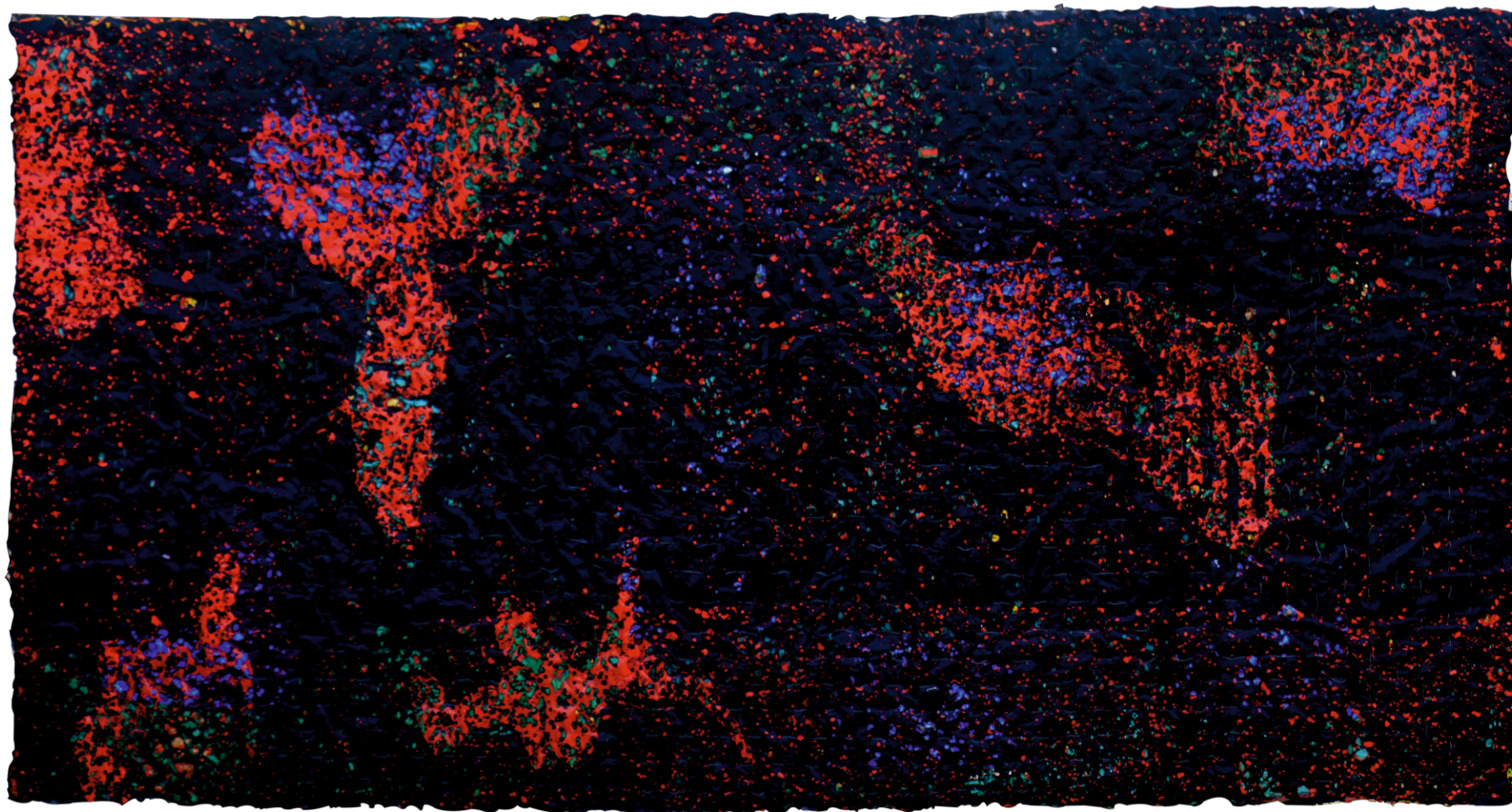
The medium might have its own limitations. A polyethylene sheet, to say the least, is a product of chemical and industrial processes. Smita Kinkale's attempt has been to reclaim this ready-made, to undo its surfaces and to make visible the poetry within it.

With her consistent practice, Smita Kinkale is sure to claim her rightful place in the history of Mumbai School of Abstraction that emanated from The JJ School of Art.

Abhijeet Tamhane,
Mumbai, March 2019



C2H4n Encoded Poetry 1
Recycled & treated polymer
152cm x 157cm (60"x62")



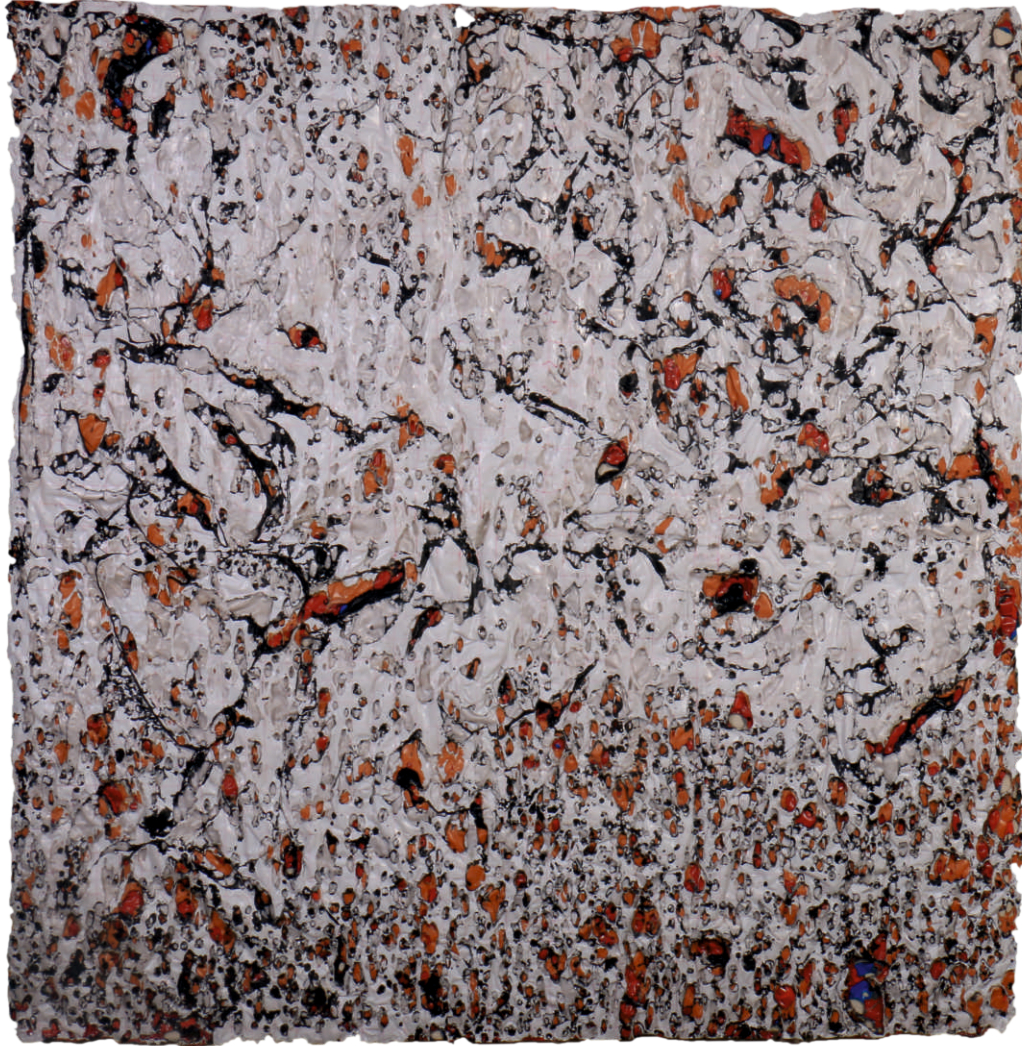
C2H4n Encoded Poetry 2
Recycled & treated polymer
149cm x 304cm (59"x120")



C2H4n Encoded Poetry 3
Recycled & treated polymer
149cm x 117cm (59"x46")

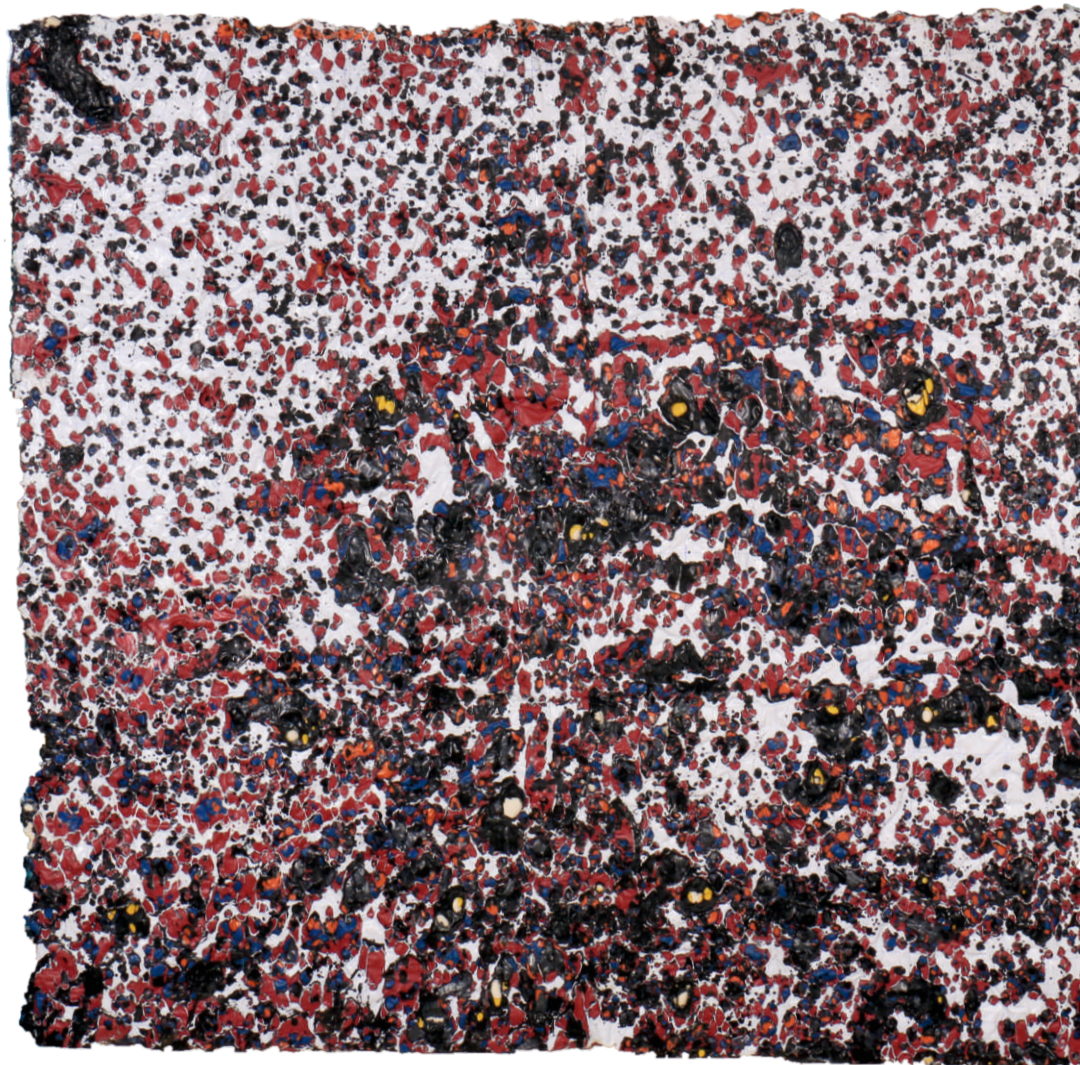


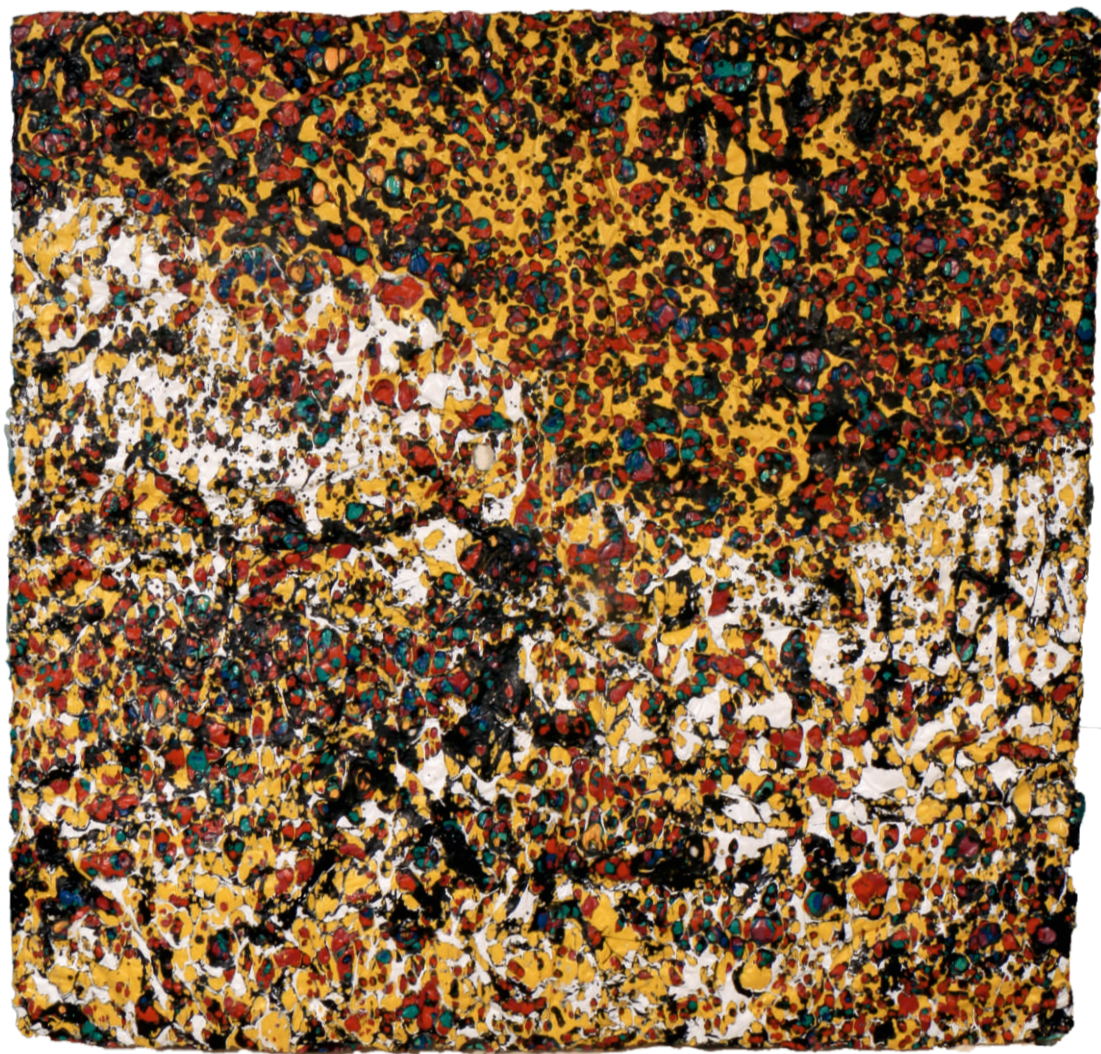
C2H4n Encoded Poetry 4
Recycled & treated polymer
117cm x 203cm (46"x80")



C2H4n Encoded Poetry 5
Recycled & treated polymer
112cm x 114cm (44"x45")

C2H4n Encoded Poetry 6
Recycled & treated polymer
112cm x 112cm (44"x44")





C2H4n Encoded Poetry 7
Recycled & treated polymer
112cm x 114cm (44"x45")

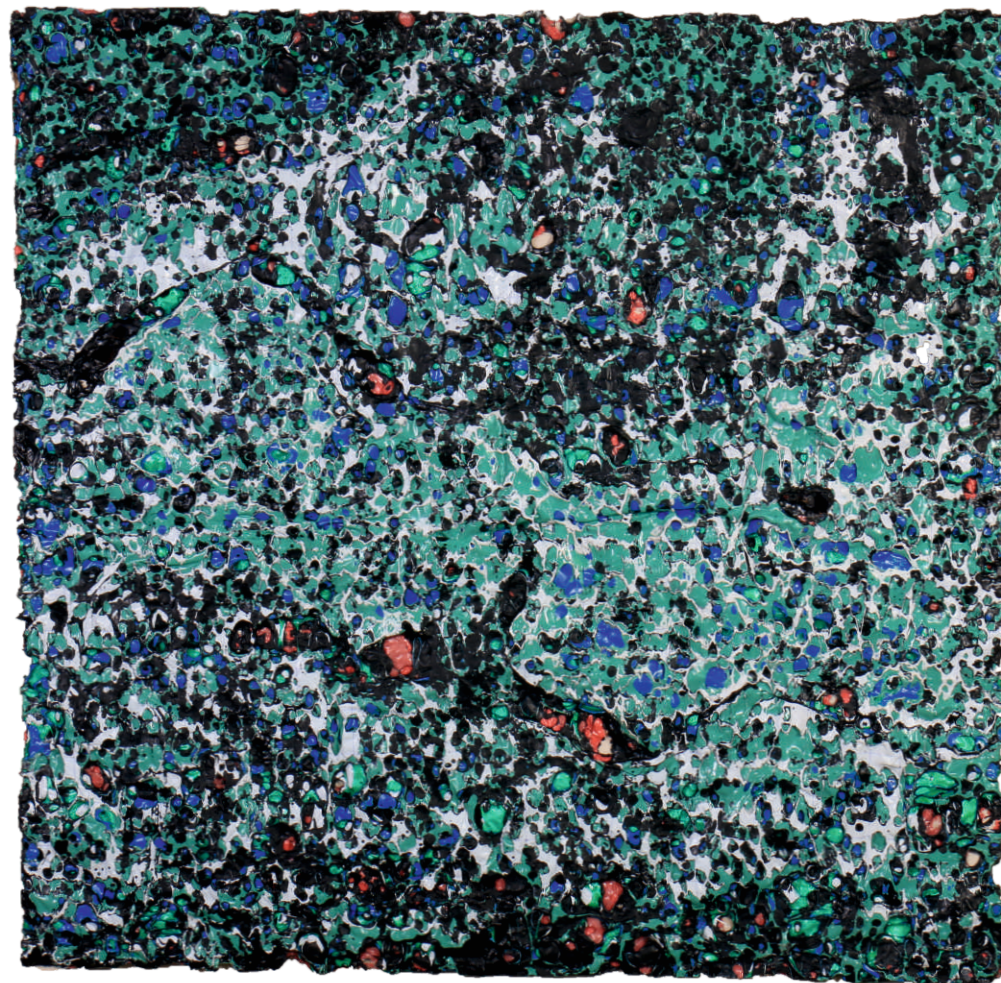


C2H4n Encoded Poetry 8
Recycled & treated polymer
112cm x 112cm (44"x44")



C2H4n Encoded Poetry 9
Recycled & treated polymer
84cm x 84cm (33"x33")

C2H4n Encoded Poetry 10
Recycled & treated polymer
81cm x 81cm (32"x32")

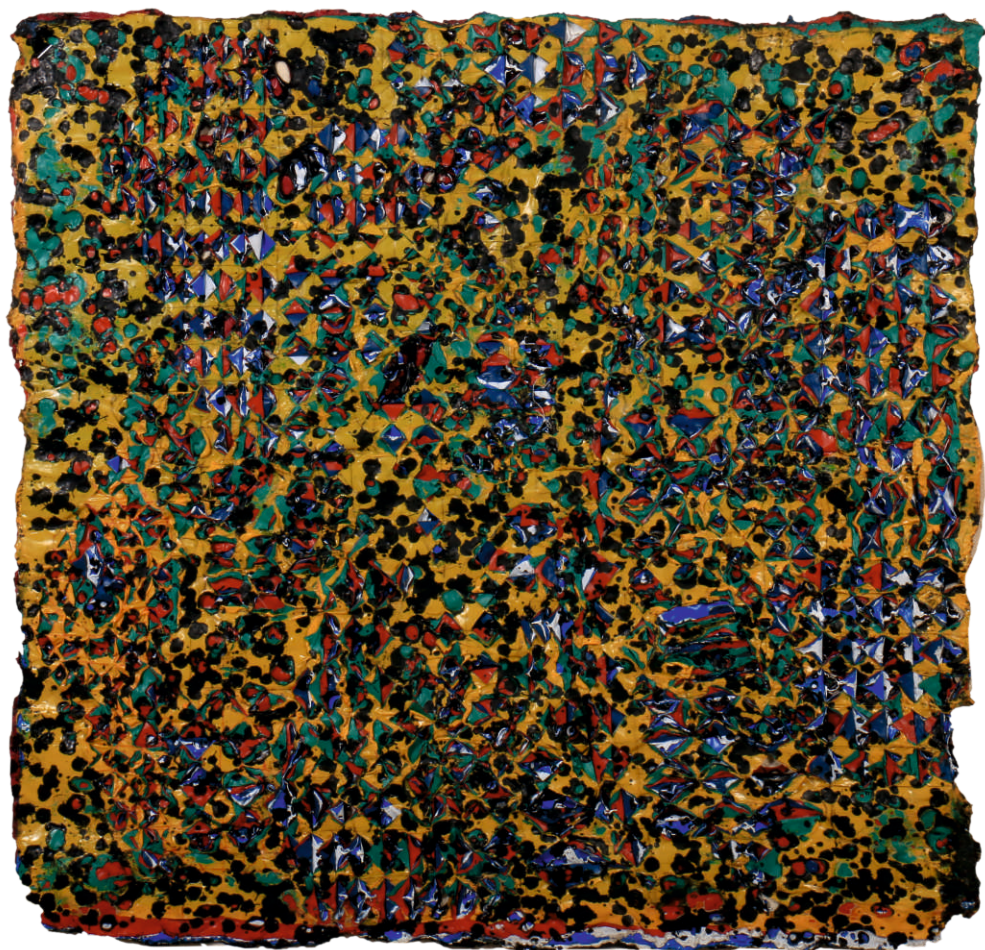




C2H4n Encoded Poetry 11
Recycled & treated polymer
91cm x 94cm (36"x37")

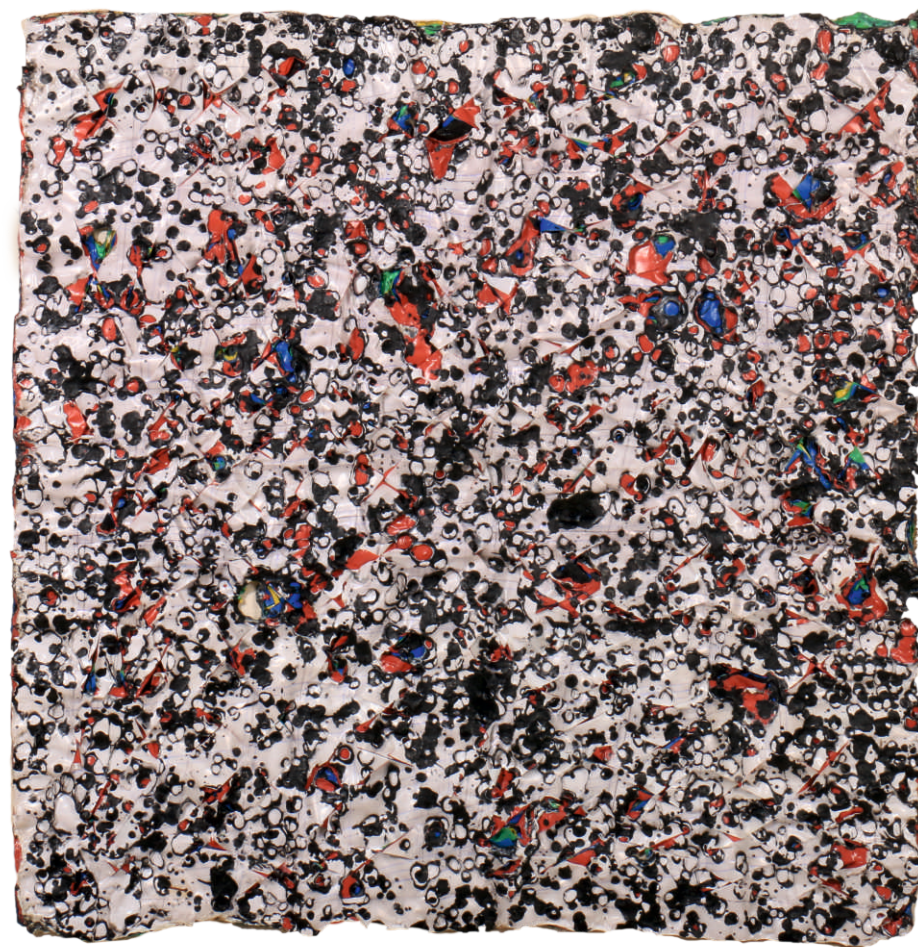
C2H4n Encoded Poetry 12
Recycled & treated polymer
91cm x 88cm (36"x35")





C2H4n Encoded Poetry 13
Recycled & treated polymer
56cm x 56cm (22"x22")

C2H4n Encoded Poetry 14
Recycled & treated polymer
53cm x 53cm (21"x21")

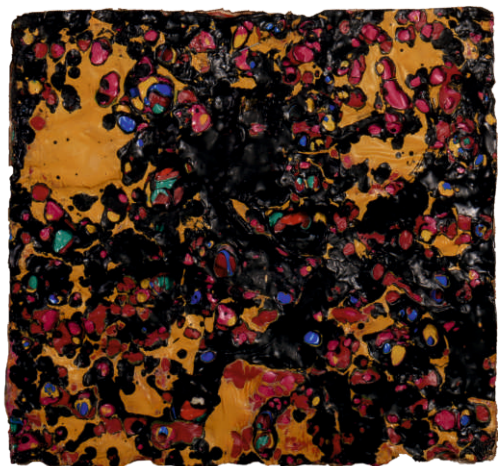




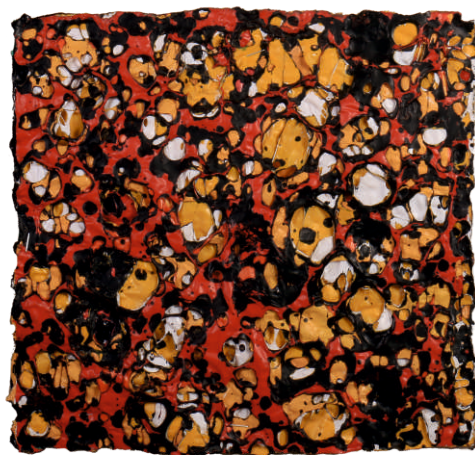
C2H4n Encoded Poetry 15
Recycled & treated polymer
56cm x 56cm (22"x22")

C2H4n Encoded Poetry 16
Recycled & treated polymer
58cm x 58cm (23"x23")

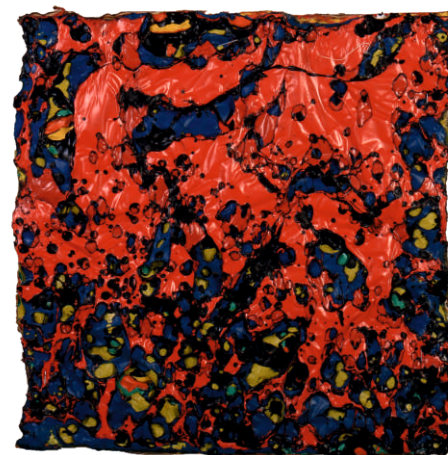




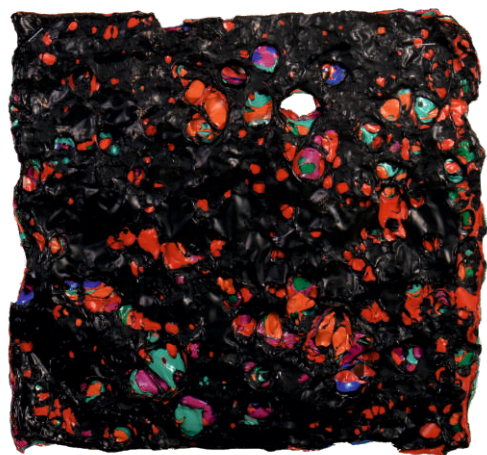
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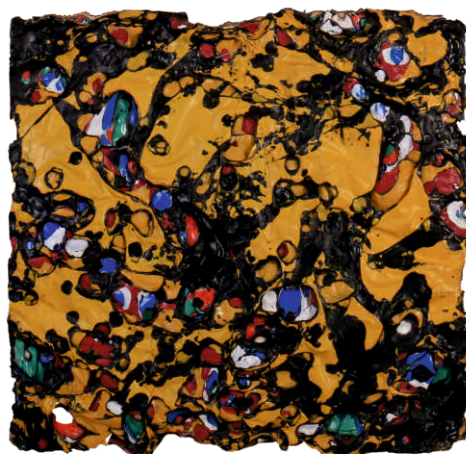
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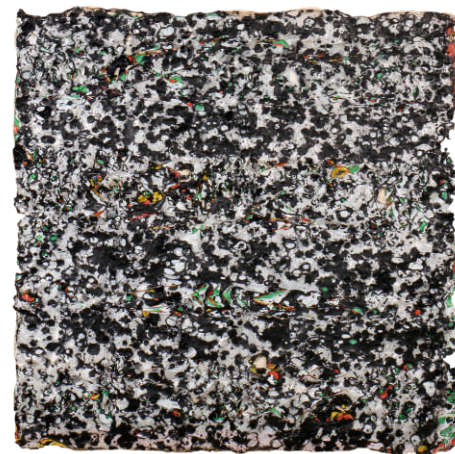
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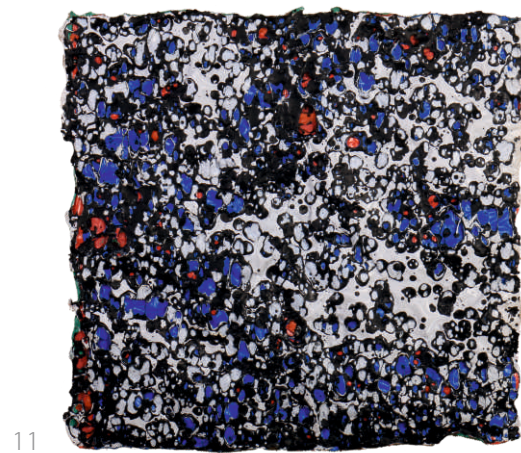
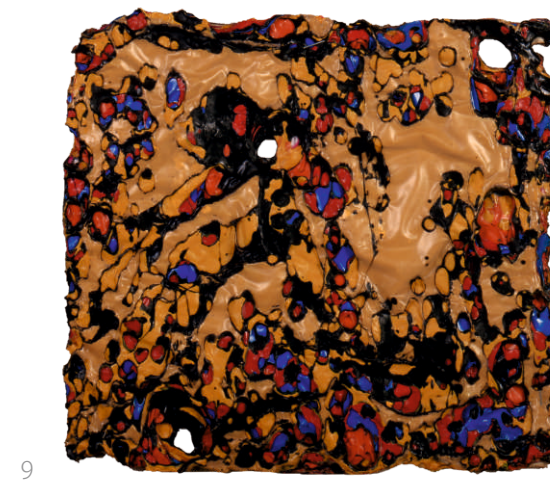
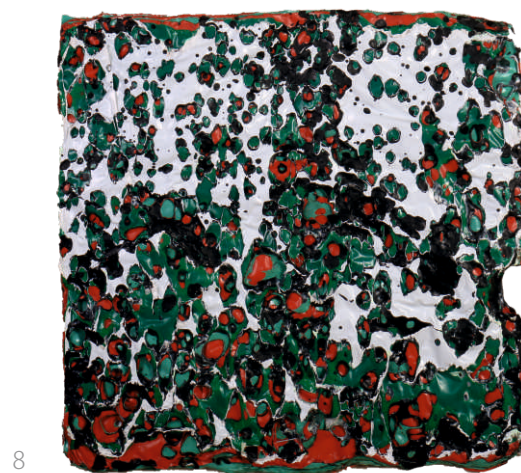


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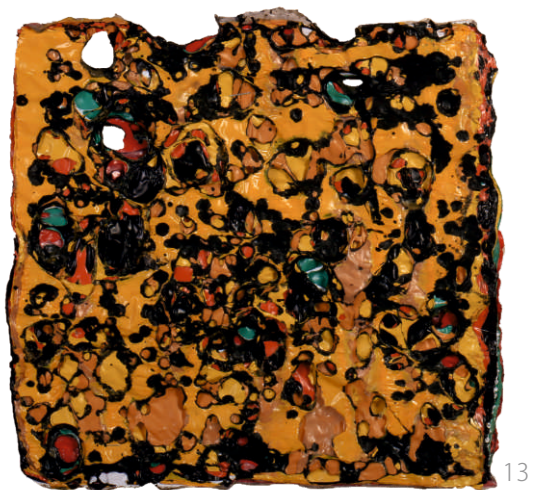


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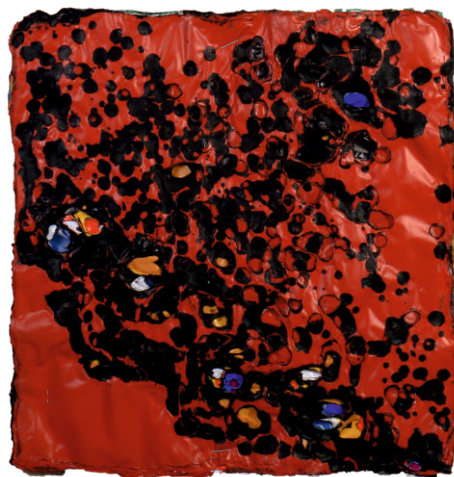
C2H4n Encoded Poetry 1,2,3,4,5,6
Recycled & treated polymer
30cm x 30cm (12"x12")



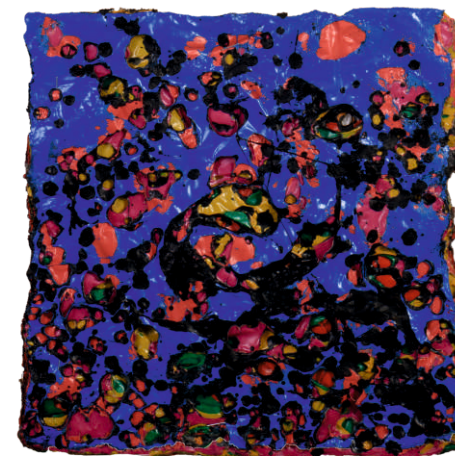
C2H4n Encoded Poetry 7,8,9,10,11,12
 Recycled & treated polymer
 30cm x 30cm (12"x12")



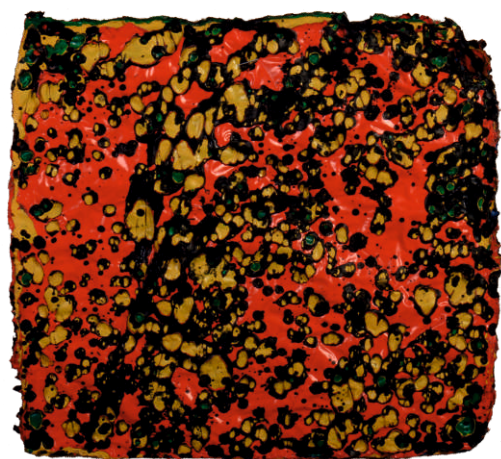
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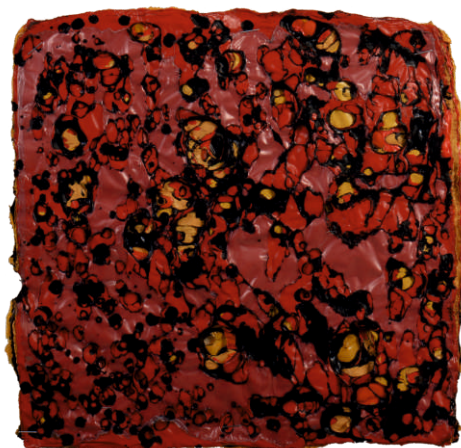
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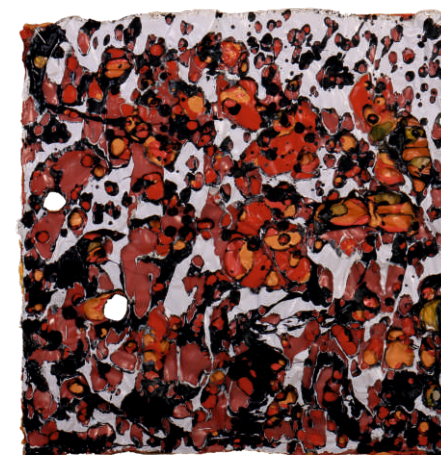
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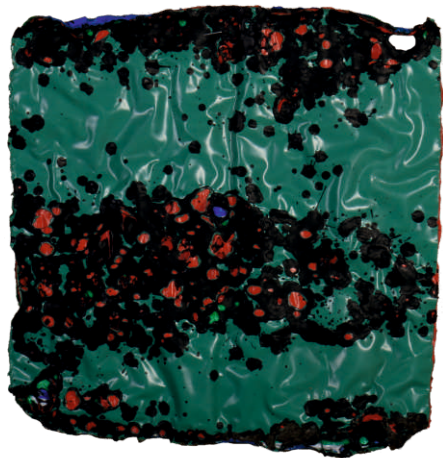
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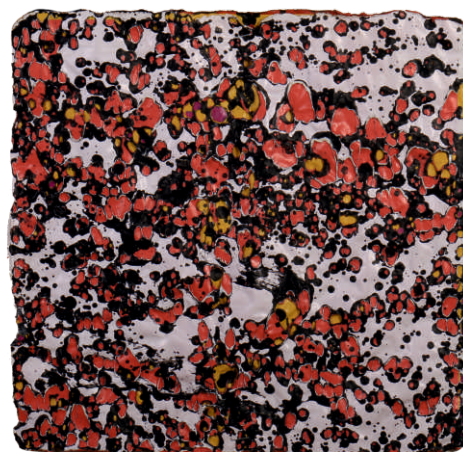
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C2H4n Encoded Poetry 13,14,15,16,17,18
Recycled & treated polymer
30cm x 30cm (12"x12")

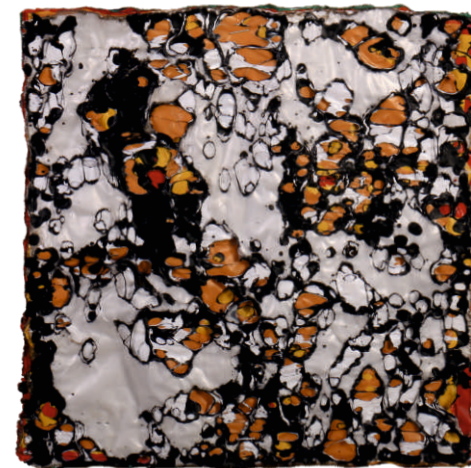
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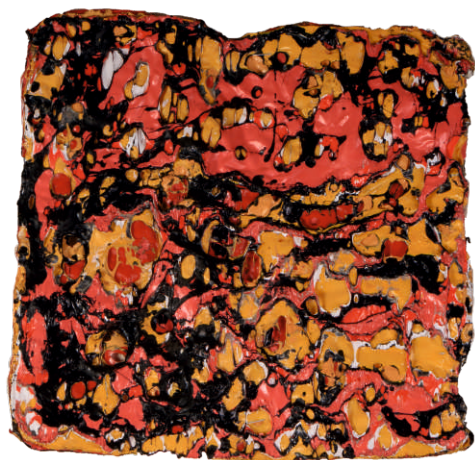
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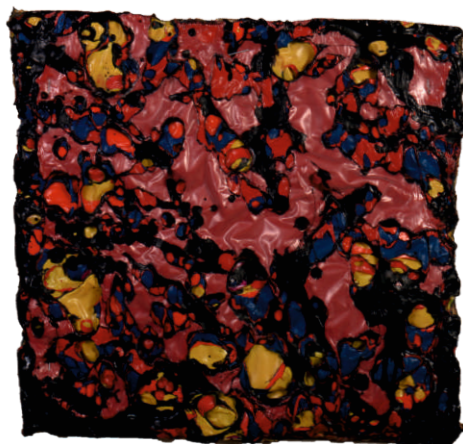
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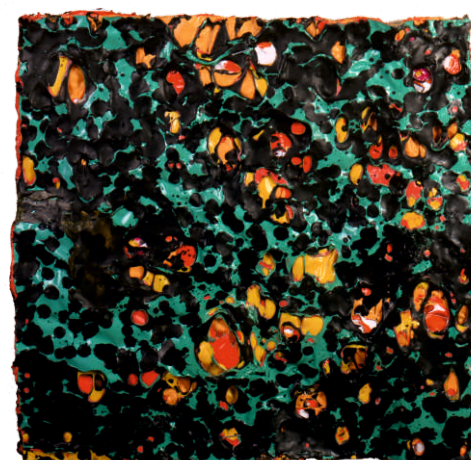
22



23



24



C2H4n Encoded Poetry 19,20,21,22,23,24
 Recycled & treated polymer
 30cm x 30cm (12"x12")

Thanks To

Abhijeet Tamhane
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Prashant Kuwar, Purvi Kothari, Vijay Yannwar, Karan shetye

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Catalogue Sponsored By Studio Renn.



Kinkale Smita Nilesh

19th April 1977, Pune

Education

B.f.A. (painting) sir J. J. school of art Mumbai 1997.

Diploma in Art Education Sir. J.J. school of art 1999

Working at

Lecturer in Sir J.J. School of Art Mumbai 2006 to till Now

Solo show

C2H4n Encoded Poetry at Jehangir art gallery 2019

Neo Nature at Jehangir art gallery 2015

Biennale Participation.

Special Invitee artist Busan International Art Fair (South Korea) 2017-2018

Special Invitee artist Busan International Art Fair (South Korea) 2016-2017

Kochi Biennale - "Axis of Secret Histories / All this comes back"

Collateral Projects 2016-2017

Selected Group Shows..

1st Mumbai Korea Biennale Beyond the frame 2018 Participation.

Indian Embassy Saranga art festival Prem (love) group show at k-art Gallery Seoul South Korea ,2017, 2018

"Online | Offline" Technology Takes Form Gallery-7 Mumbai 18th Sept. 2017

"Post-Age" Group show at Artist's centre Mumbai 11th sept.2017

Cima Gallery Kolkatta Summer show – 2017

International Visual Art Exhibition Srimanta Sankaradeva Kalakshetra, Guwahati, Assam, India March 2017

Cima Gallery Kolkatta selected for award show – 2017

'The Order Of Things' Curated Group at Gallery Art Explore New Delhi 2017.

Visual Infinity Group show at Kala Dirgha Art Gallery Aurangabad. 2016

Luckhnow Lalit Kala Academy, 2017

The Open Studio The Bird Project Group Show Baroda. 2016

Painting Dreams, Coloring Lives Gallery7 group show 19 Oct. To 20 Nov. 2015

Art for cause II Gallery7 Group show 19 Sep. To 10 Oct. 2015

A Point And Line to Plane XI Group show at Gallery Beyond Mumbai 17 August 2015

The 377191 Wall art Group show at Gallery Beyond Mumbai.

National Exhibition –South Central zone Nagpur -2015.

Meher II art with a heart 2015 auction show at gallery -7 Mumbai. 2015

Silent Window group show at gallery-7 Mumbai. 02-12- 2014.

Feminal Cosmology 2014 Show, All India Fine Art & Craft Society New Delhi.

J.J. Today & Tomorrow Group Show-2014.

State art professional category exhibitions 2013, 2014, 2015, 2016.

Harvest group show at Jahangir art gallery 2013.

Women's artist group show at sir J.J. school of art gallery 2012

Sir J.J. school of art gallery Group shows Mumbai 2009.

Thiba palace Ratnagiri Group shows 2008.

Birla art gallery Group show at 1997.

Bajaj art gallery Group show at Mumbai 1997.

Bombay art society show 1996, 1997, 1998, 2014, 2015, 2016

Y.B.Chavan art gallery monsoon show 1997

Camp

Anjar Camp 2014 Tao Art gallery organized jointly with Welspun India group.

Urusvati Art camp Urusvati Centre for Contemporary art Gurgaon 2017

Collection

Lakshmibai Pitre Devrukh Museum,

Galerie Mukadam, Frankfurt Germany

K-art Gallery South Korea

Many more private collectors India and Abroad.



Encoded Poetry

In the context of viewing my paintings... viewers sensitivity and perspective is very important... In my pictures, I have given an important place to the response of my views. There are many mysteries in geography and in the intersections of the earth. The slightest retrograde attracts the waves because of the feeling of belonging. The layer of mysteries of this mystery begins to appear and a new feeling is aroused.

The variety of colours in the petals act as the attributes of sensitivity for the viewer Inspired by this effect, I have created new verbs of untimely mystery by combining the lines of dots and floating some primitive shaped chemically by taking action in response to the accumulation of polymers.

Smita Kinkale