



# n e o n a t u r e

Smita Kinkale

Jehangir Art Gallery, Mumbai 9 th to 15 th June 2015

# Overcoming Loss...

Before one touches down at any of the two airports, dinghy houses with roofs wearing plastic sheets is the first thing that one can notice. Some 100 kilometers off the metropolitan limits, Adivasis in Tansa and other protected forest areas use these very sheets as a rain cover on their bodies. Thus in the regional context, a single large sheet pf polymer is a ready-made object primarily used for protection. Smita Kinkale knows the purpose and usefulness of these sheets, and her larger artistic project has been about replacing the function, purpose and utility with an aesthetic statement.

With her own upbringing in Tansa forest area as an Adivasi girl, she remembers moods of the forest, the many rain-flowers that punctuate meadows that go green in monsoon but would turn golden brown in October and show the bear black soil in summer. While these wildflowers and monsoon orchids could have been a part of her imagery, she chooses to negate many aspects, including the use of colour and canvas.

Arguably, it is not a coincidence if a viewer, looking at Smita's work, is reminded of Jackson Pollock's "Lavender Mist". Some may think of the red work as a Gulmohar or others might think of it as bougainvillea, yet others might not think of any flower but will arrive at a joy of witnessing the red abundance. Same with the blue works that delve the viewer into aquatic ecstasies, or the white works that reveal a riot of colour.

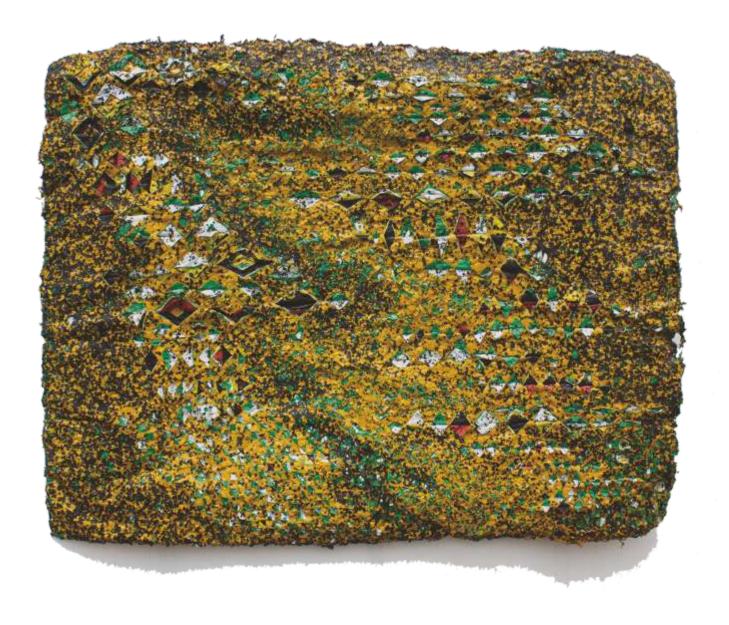
Such experience is elusive, and the presence of the material overtakes it. This is the precise moment when one arrives at Smita Kinkale's work. As an artist, she does not celebrate nature or even her past. Instead, the works seem to be asserting the human capacity of overcoming loss by reconnecting the present and absent in passage of time.

Smita's art-making practice looks differently at the notions of craft and artistic intervention at one end and the conceptual context of "the ready-made" on the other. Spreading the plastic sheets on one another, welding them to make a multi-layered picture-plane and then excavating hidden layers from the picture-plane are studio processes that define her intervention that is intrinsically artistic. She chooses the layers that inform each different picture-plane, and with some defined cuts with a knife or scalpel, she operates one the picture-plane to make her clues visible. The cuts often resemble with the primitive art-making practice. A triangle is repeated not as a geometric form, but as an abstract unit that gives way to other forms.

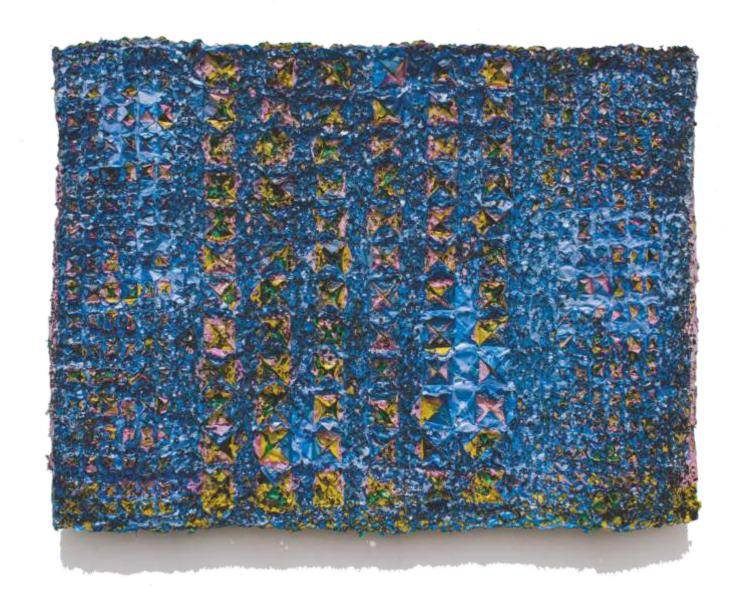
To be sure, the work negates bipolarity of urbane and primitive, of organic and inorganic, of presence and absence. These works pave pathways to a multi-layered experience. The works make us aware of the realms of memory and reality that cohabit in our senses.

# Abhijeet Tamhane,

Mumbai, summer 2015.



neo nature - VII | 139cm X 178cm | recycled and treated polymer | 2015

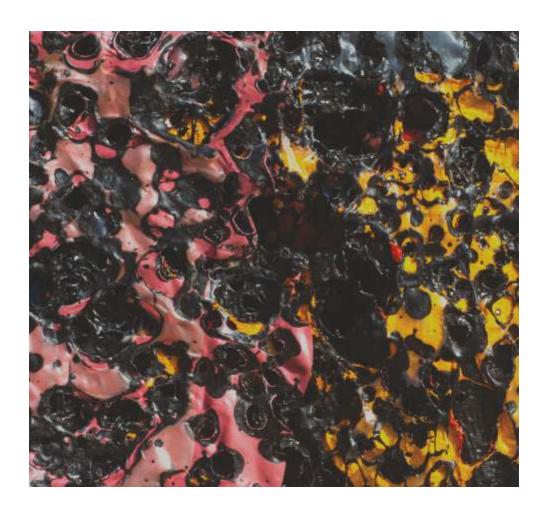




details of neo nature - I



neo nature - I | 130cm X 181cm | recycled and treated polymer | 2014



details of neo nature - V



neo nature - V  $\mid$  130cm X 178cm  $\mid$  recycled and treated polymer  $\mid$  2014



details of neo nature - VI



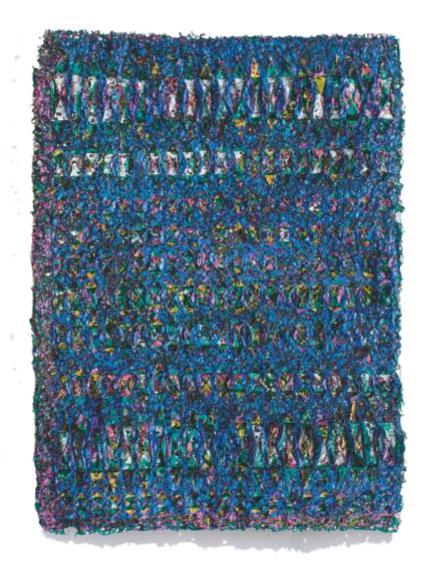
neo nature - VI | 130cm X 168cm | recycled and treated polymer | 2014



details of neo nature - XI



neo nature - XI | 112cm X 112cm | recycled and treated polymer | 2015





#### OF WOUNDS AND WINDOWS.

There are worlds within worlds just as there is a vortex of images programmed within us which collaborate with those, without. In Smita Kinkale's world, there are vast and primitive geometries constructed from layer upon layer of different coloured plastic sheets. A medium as inane and vulgar as plastic is harnessed into a marvellous fabula ~ a gleaming cityscape, a magical doll's house full of open and shut windows.

Immense membranes of pink, purple, blue and green plastic sheets peel, unfurl, reveal, collapse and unravel their innards so that the viewer is mesmerised on the one hand, to watch its magnificence and to marvel at its cosmic scale and on the other, be drawn into its mico elements and wonder if those sockets of ripped plastic will ooze blood in that very moment.

These works are veritable two dimensional sculptures and once they are metamorphosed, they are very remote from their fundamental medium. An almost cathartic sense seems to take over. The canons of tribal art ~ the dot, the line, the angular formations ~ which are inherent in Smita Kinkale's psyche, owing to her own tribal roots, manifest themselves in a post contemporary idiom where stiff skins of plastic describe a shimmering celestial stratum and the most schematised image turns into a kaleidoscope of surreal forms.

A window is the smile

of

a house;

open: it reveals the

sunshine within

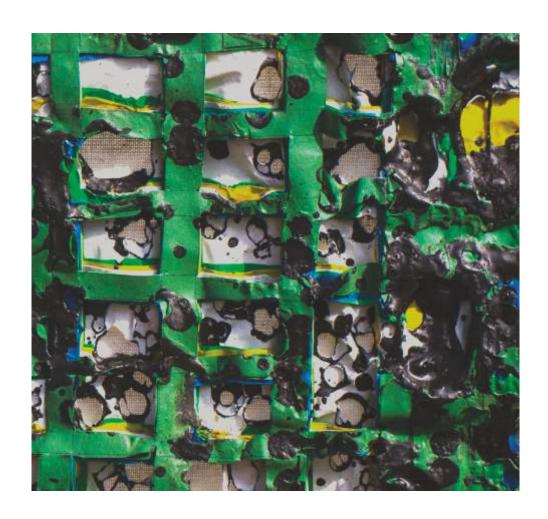
shut: it hugs itself to sleep.

Anahite Contractor May 2015.

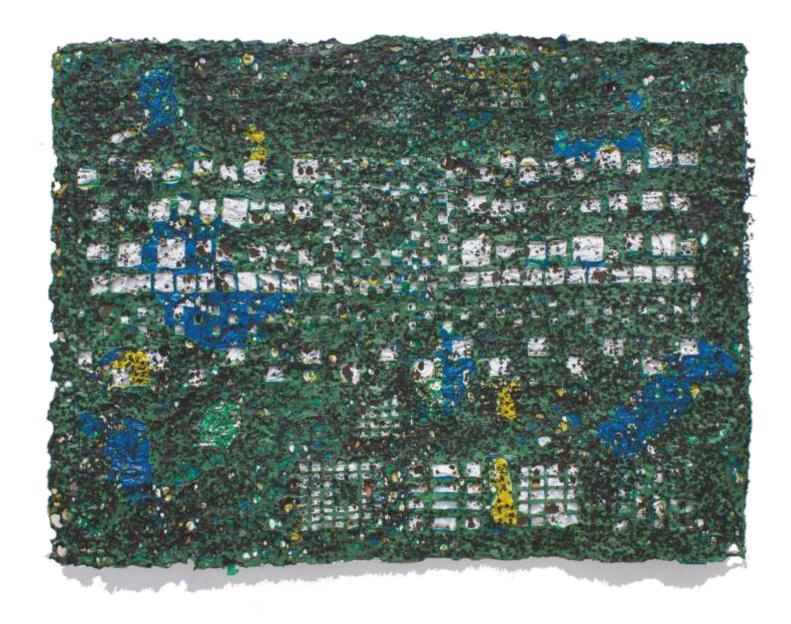


details of neo nature - X





details of neo nature - II



neo nature - II  $\mid$  137cm X 181cm  $\mid$  recycled and treated polymer  $\mid$  2015



neo nature - XII | 114cm X 128cm | recycled and treated polymer | 2015











### Thanks To

Abhijeet Tamhane Anahite Contractor Abhijeet Gondkar Tanuja Rane Ratnadeep Adivrekar Anand Prabhudesai Vishwanath Math

Neha Dhanu, Uday Kawale,Uday Dawal, Prathmesh & Omkar Kotwal, Yogesh Salunkhe,Darshan Gharat, Ashish Thakur, Gauri Dabholkar.



Catalogue Sponsored By S Rajiv & Company.

# Kinkale Smita

Date of Birth

19<sup>th</sup> April 1977 - Pune

### Education

B.f.A. (painting) Sir J. J. school of art Mumbai 1997. Diploma in art education 1999 Sir. J.J. school of art 1999.

# Working at

Lecturer in Sir J.J. School of Art Mumbai

#### Solo show

Neo Nature Jehangir Art Gallery 2015

#### Exhibitions

Y.B.Chavan art gallery monsoon show 1997 Bombay art society show 1996, 1997, 1998, 2014, 2015 Bajaj art gallery Group show at Mumbai 1997.

Birla art gallery Group show at 1997.

Thiba palace Ratnagiri Group shows 2008.

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

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

J.J. 90S The Time of Change exhibition at Sir J.J. School of art 2013

Harvest group show at Jehangir art gallery 2013

State art professional category exhibitions 2013, 2014, 2015

J.J. Today & Tomorrow Group Show-2014

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

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

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

National Exhibition South Central Zone Nagpur 2015

#### Camp

Anjar Camp, Tao Art gallery organized jointly with Welspun India group



# Neo Nature

The elements I use in my work are to make viewers conscious about my new world and I also want to bring about viewers sensitive consciousness.

I have always captured my imagination in lines, dots and primitive shapes through many layers with combination of polyethylene. It reflects my growing up in rural backdrop and my tribal roots. The material that I select for my works frequently has a very tactile appeal.

I like to be spontaneous in my works that is reflection of my life. The images recreate visions of outer space and endless mysteries and possibilities of other new world.

I create and make references to the images of my work which is subconscious reaction which I lived but also transformed to other new space.

# Smita Kinkale