

***Four Positions***

**Krishna Reddy, Ayesha Sultana, Julien Segard, Rathin Barman**

**Aug 21 – Sept 30**

**Experimenter – Ballygunge Place**

Experimenter presents four solo positions by **Ayesha Sultana, Julien Segard, Krishna Reddy,** and **Rathin Barman** at the Ballygunge Place space. The architecture of Experimenter – Ballygunge Place lends possibilities of viewing disparate exhibitions together. All four exhibitions open simultaneously on 22 August and will be on view until 30 September 2020.

To download a preview dossier of the exhibition, please click [HERE](#).

***Krishna Reddy | In Search of Simultaneity***

Simultaneity may not be an absolute relation between events; what is simultaneous in one frame of reference will not necessarily be simultaneous in another. Unlike in physics which is restricted by laws governed by mathematics where the attainment of absolute simultaneity can only be a theoretical proposition, Reddy's practice unbound by the unyielding parameters of science, truly perfected a simultaneous balance between technique, philosophy and vision.

Krishna Reddy's seven-decade long practice has been in several ways a quest in simultaneity not only in pursuit of form, medium and technique but also in expanding philosophy and in ways of seeing. The solo project at Experimenter presents Reddy's exceptionally multi-dimensional and layered artistic oeuvre as a way of life that incorporated a daily immersion in drawing, printmaking and sculpture, which remained true to exploring simultaneous relationships between multiple disciplines being at play at the same time.

***Julien Segard | Dark Was The Night***

All the colours of darkness and paradox in its myriad manifestations is central in Julien Segard's monumental work, *Dark Was the Night*, engulfing the entire room of the space it is exhibited in. In the layered folds of the work, lies the betrayal of darkness disguised as light, where what is apparent is equally akin to what is not. The work, installed in folds like a curtain, questions the paradoxical nature of lightness and weight, inside and outside, private and public, where the dimly lit enclosed room acts as a veil for isolation but also allows for permeation and contemplation. Materially too, it confronts paradoxes with a dense foundation in charcoal, juxtaposed with the brilliant delicateness of gold paint. The explosion, seemingly resembled in *Dark Was the Night*, is as much about the weight and violence of the combustion it depicts as it is about the lightness of release and freedom.

***Ayesha Sultana | Pulse***

Although space and form is central to Ayesha Sultana's practice, the works in the project by Sultana anchor themselves in pulse. In medicine, a pulse represents the tactile measurement of the cardiac cycle which is inherently repetitive in nature; yet outside the constricting

definitions of medicine, a pulse occupies space, time and form, and the only property that carries forward from its primeval definition is repetition.

Repetition is fundamental to Sultana, whether in mark-making, folding or expanding and becomes an embodied experience. A range of mediums and materials also co-exist in the presentation. Gouache drawings that decipher sonic readings; sculptures in brass and wood that represent three-dimensional form that falling liquids may have; a reverse canvas painting, pleated and turned over to conceal than reveal, Sultana explores the understanding of material and process and how they manifest in the expression of form.

### **Rathin Barman | *Dimensional Distortion***

Rathin Barman's practice places architecture as a nodal axis and uses other disciplines in conjunction to expand from that plane yet keeping a continuous increasing or decreasing distance from the centrality of architecture that manifests as a form of expression. Simultaneity and dimensional distortion, therefore lies at the crux of Barman's approach to the built environment.

Through a series of sculptures that employ materials such as concrete, metal, reinforced concrete board and brass, Barman carves a space between the physical, narrative and aspirational in his project. An imposing concrete wall sculpture inlaid with brass forms a drawing of a home culled from interviewing families that have occupied old homes for decades, sometimes reconstructed from visits to these sites over years and at times expanded from recollecting structures that once existed. Interspersed are three-dimensional reinforced concrete board works that are made from narrative aspirations of people who strive to move into other modular forms of housing and leave behind a past grandeur of a large structure of co-habitation. For Barman, architecture is anthropology, history, poetry and psychology operating at the same time.

Barman's project functions like an open loop almost akin to a spiral – conceptually, visually and materially viewed like a curve which emanates from a single point of entry into the curve, yet by simultaneously adopting other disciplines, it moves farther away as it revolves around that initial point of entry. At the same time, the relative spirality of his approach to the built environment allows Barman the possibility to collapse his work back to that starting central point of architecture.

For further information regarding your visit or press related questions please write to [admin@experimenter.in](mailto:admin@experimenter.in) or call on +91.33.4602.6457

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The exhibitions are open between 11 am to 6 pm to public every day except on Sundays and other government mandated closure dates. In order to ensure physical distancing and other safety measures, visits with prior appointments are preferred but not mandatory. Visitors to the gallery must wear face masks at all times.

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## BIOGRAPHIES

Krishna Reddy (b. 1925 Nandanoor, India – d. 2018 New York, USA) trained in sculpture at Kalabhavana, Santiniketan (1949), followed by Slade School of Art, London (1951). He was director of Atelier 17, Paris and the founder of Color Print Atelier, New York. Reddy was director of the Printmaking department at NYU since 1976 and thereafter founded the Cooper Union Printmaking department, NY. Reddy's work has been shown at numerous exhibitions and print biennales all over the world. Recent exhibitions include Bauhaus Imaginista, curated by Grant Watson and Marion Von Osten, Tokyo & Kyoto (2018-19) and Workshop & Legacy, curated by Navina Najat Haidar, The Metropolitan Museum of Art New York (2016-17). Reddy's work is in the permanent collections of The Tate Britain London, The Metropolitan Museum of Art & MoMA New York, The Kiran Nadar Museum New Delhi, Cincinnati Art Museum and M+ Museum Hong Kong among others.

Julien Segard (b. 1980, Martigues, France) earned an MFA at Ecole Nationale Supérieure des Beaux-Arts de Paris (2008) and was a student in Richard Deacon's studio and a BFA at University of Provence, Aix-en-Provence (2004). Segard lives and works in Goa and Marseilles. Select solo exhibitions include *A Second Coming*, Experimenter, Kolkata (2019); *Anywhere But Here*, Experimenter, Kolkata (2015); *Between the shelter and the temple*, The Rose project space Peregrinations, Ilan Engel Gallery, Paris; *Toxic*, ENSBA, Fine Arts School of Paris (2008); *Shape of a city*, Alliance Française, Kumasi, Ghana (2007); *Toulon, the corps of a square*, Remparts Gallery, Toulon, France (2006); Select group exhibitions include *Sex Toys for Collectors*, New Delhi (2019); *I Wish to Let You Fall Out of My Hands (Chapter II)*, Experimenter, Kolkata (2018); *Sensorium*, Sunaparanta, Goa Centre for the Arts, Goa; *Raster – Emerging from the grid*, Experimenter, Kolkata (2016); *Urban Utopia*, Birla Academy, Kolkata, (2014); *Lateral*, Kona, New Delhi (2013); *Dessins contemporains*, Centre culturel colombien, Rennes; *W 113*, New Delhi (2013); *Subliminal Metropolis*, Latitude 28 Gallery, New Delhi (2012); Sarai reader with Asim Waqif, 9 circuits, Ashhar Farooqui, Raakesh Sukesh, curated by Raqs Media collective, Devi Art Foundation (2012).

Ayesha Sultana was born in Jessore, Bangladesh in 1984. She received a Bachelors in Fine Art (2007) and a Post-Graduate Diploma in Art Education (2008) at the Beaconhouse National University, Lahore where she was a faculty member. Recent solo and group exhibitions include Art Basel, Basel (2019); *Seismic Movements*, Dhaka Art Summit, Dhaka (2020); *Lines, Beats and Shadows*, Kiran Nadar Museum of Art, New Delhi (2020); *Searching for Stars Amongst the Crescents*, Experimenter, Kolkata (2019); *New Configurations*, Kiran Nadar Museum of Art, New Delhi (2019); Lahore Biennale 01, Mubarak Haveli, Lahore; *Planetary Planning*, Dhaka Art Summit, Dhaka (2018); FIAC, Paris; *Making Visible*, Experimenter, Kolkata (2017); *The Space Between Things*, Dhaka Art Summit, Dhaka (2016); *welcome to what we took from is the state*, Queens Museum, New York, NY (2016); 11th Gwangju Biennale, South Korea (2016); *You Cannot Cross the Sea Merely by Staring at the Waves*, Krinzinger Projekte, Vienna (2016); *Immateriality in Residue*, Experimenter, Kolkata; *Approaching Abstraction*, Jhaveri Contemporary, Mumbai; *1mile2 Dhaka*, Shyam Bazaar, Dhaka (2015); *Ethereal*, Leila Heller Gallery, New York; *The Language of Human Consciousness*, Athr Gallery, Jeddah; *Blue Velvet*, Galleria Valentina Bonomo, Rome; *Outside the Field of View*, Experimenter, Kolkata; *B/Desh*, Dhaka Art Summit, Dhaka; *Cross-Casting*, Britto Space, Dhaka (2014). Sultana's works are in the collection of SFMoMA, San Francisco; KNMA, New Delhi; Devi Art Foundation, New Delhi; X Museum, Beijing; Samdani Art Foundation, Dhaka; Tate Modern, London, amongst others.

Rathin Barman (b. 1981) lives and works in Kolkata, India. He earned a BFA and MFA in sculpture at Rabindra Bharati University, Kolkata after a degree in engineering. Selected solo and group exhibitions include: *The Thinking Forest is Not a Metaphor*, Experimenter (2019); *Deeper Within Its Silence – Form and Unbecoming*, Devi Art Foundation, New Delhi (2019); *By All Estimates*, 4A Center for Contemporary Asian Art, Sydney (2019); Art Basel, Basel (2018); *Making a Home*, IFA Museum Fellowship project at IGRMS Bhopal (2017); *No...I Remember It Well*, Experimenter (2018); *Home, and a Home*, Singapore Biennale (2016); Lyon Biennale (2015); Vancouver Biennale (2015); *A Goldfish Bowl*, Gallery SKE (2014); *And My Eyes Fill with Sand...* Experimenter (2014); *Landscape from Memory (Situation 1)*, Dhaka Art Summit (2014); Frieze Art Fair New York Sculpture Park (2012); DeCordova Sculpture Park and Museum, Massachusetts, USA. Barman's work is found in collections including the Devi Arts Foundation, New Delhi; Singapore Arts Museum; Samdani Art Foundation, Dhaka; and Kiran Nadar Museum of Art, New Delhi. Barman was awarded the 2016 IFA Museum Fellowship and was artist in residence at Civitella Ranieri, Umbertide, Italy, 2019.