





RATHEESH T.

Recent Paintings

GALERIE MIRCHANDANI + STEINRUECKE

September 5 – November 20, 2018





## BETWEEN THE RIDDLE AND THE EXCLAMATION

Recent Paintings by  
Ratheesh T

Ranjit Hoskote

“Every place that allows for sentences is whole. Broken places stammer.”

– Elias Canetti, *The Secret Heart of the Clock* [1]

I.

Ratheesh T's paintings have long been defined by a palette of sensuous, many-shaded reds, greens and browns, evocative of natural fecundity and the earth's powers of regeneration. Equally, his paintings have borne witness to the enduring mystery of human communication. The artist has the gift of rendering everyday meetings, conversations, and interactions as tableaux, so subtly dramatised that they capture our attention yet do not tip over into theatre, leaving us guessing as to the exact significance of the event.

This is particularly true of his recent works. Is the man in the kitchen, accosted by a hovering pigeon, about to open a thermos flask, use an air-freshener or salt grinder, or set off a bomb? Is the man kissing his daughter beside a pond in bloom saying goodbye as he leaves on a long journey; or has he just returned, and is delighted to be back home? Are the men carrying a large red cut-out of a political symbol – the Communist hammer-and-sickle, coupled with a five-pointed star, which is ubiquitous in Ratheesh's native Kerala – about to install it triumphantly at a rally, or have they taken it down in a gesture of retaliation or protest? We remain in speculative unease, as they exit right of frame; at left of frame stand two members of a right-wing organisation, still in their khaki shorts but in casual attitudes, as though relaxing after a rally.

And when figures disappear from the canvas, the human presence is recorded in language and the traces of activity: a wall standing in the midst of thick vegetation is covered with a palimpsest of graffiti, some of it evocative of young love, but much that is political in nature, including the names of contending politicians and parties. We wait for the painters who have left their cans and brushes in the frame to return from their break. We wait, also, for a shadow to break its silence.

II.

Ratheesh's recent paintings unfold in the paradoxical terrain between the riddle and the exclamation. Each painting is alive with expressive richness and narrative possibilities; each holds a secret close to its chest, yet approaches the world with the heightened intensity of candour. Despite seeming disparate in their choice of subject, these paintings are centred on three constant themes in the artist's oeuvre: the warm intimacies of the family; the urgencies and anomalies from which the crowd is compacted; and the lavish matrix of the natural world. What these themes have in common is the surging presence of the *maternal*: it is encrypted in the unconditional love that sustains the family; in the sense of enfolded belonging and security that animates a crowd made coherent by a collective identity; and in the vegetal kingdom's fertile, occasionally surreal abundance.

Motifs of confessional purification, of cleansing and renewal, recur in these paintings. Take '*Maranan*' (2013), in which the artist offers a synoptic vision of the cycle of birth, decay, dissolution, and resurrection. This work is unified by a skeleton that plays armature, simultaneously, to robustly blossoming vegetation, orderly agriculture, and building activity. In one adroit move, melding scale and detail, Ratheesh establishes a fluent continuum between figure, landscape, and still life. '*Maranan*' is an overt allegory, orchestrating a synergy between the two contending universal principles of vitality and mortality. It is piquantly ironic that the skeleton, an heirloom prop in the admonitory *vanitas* or *memento mori* tradition, should serve as the basis for a sumptuous regeneration. On the other hand, this painting does not partake of the black humour of Ratheesh's memorable 2006 work, 'Immortality', which also features a skeleton laid in a grave, beside which the artist sleeps, on a mattress improvised in a transporter's wooden crate.

The exclamatory aspect of Ratheesh's recent paintings is reasonably explicit. A disquieting predicament here (shades of Hitchcock's 'The Birds'), the shocking strangeness of a protagonist there (his gleeful frontal nudity), the reportage of somewhat frenetic festivity elsewhere (a village resting from its political exertions on election day) – all these are visual exclamations. Their riddle aspect, although palpable, is elusive and discloses itself only gradually. Sometimes, if the context of the action of each painting is withheld or abridged, we are given the liberty of speculating upon it and arriving at our own, admittedly provisional conclusions (is the spectral boar in another of these new paintings real, or a nightmare; is the



*Immortality*, 2006, oil on canvas, 275 × 192 cm / 108.2 × 75.5 in

man preparing to set another man's beard on fire, in yet another recent work, joking or in earnest?). In some of Ratheesh's paintings, the riddle is unlocked only when the eye settles on a clue to a secret, concealed in the folds of the composition.

With these thoughts in mind, let us look closely at 'I Am (Cleaning Pond)' (2015), a dramatic self-portrait in which the artist-persona faces his viewers naked, divested of all his clothes. This painting establishes a visual equivalence between the cleaning of a pond (this green pond, by whose side his house stands in Trivandrum, has played an important role in Ratheesh's paintings) and the purification of a self burdened with aspirations, attachments, and anxieties. Even as excavators drag the pond for water hyacinths and garbage in the background of the painting, the wall of the house is demolished. The barrier between architecture and landscape, privacy and public space has been breached. The artist-persona occupies the foreground: a profane ascetic who has rejected the claims and demands of the social world. He stands "clothed only in the sky", *digambara*, in the Sanskrit phrase; he has renounced his clothes, books, and other impedimenta, which lie in splendid disarray around the pictured room.

The ostensible shock of the painting lies in the protagonist's frontal nudity. But look at his hands: he holds a hammer in one and a chisel in the other, and blood drips down both, and onto the tools. In attacking the wall, he has attacked himself; the house is an extension of its inhabitant's body. The psychic processes of integration and individuation – enshrined in the exclamatory 'I Am' – have entailed the sacrificial death of previous self-definitions.

Meanwhile, 'Kiss (Clear Pond)' (2016), a double portrait of the artist-persona and his daughter, pivots around the tenderness of the unconditional affection between parent and child. A redemptive work apparently unencumbered by hints of anguish or struggle, it presents us with the portrait of a third subject: the pond outside Ratheesh's home, this time depicted as a shimmer of water, flowers, and the reflections of architecture. We are hypnotised by the interplay of the vegetation around the pond and its reflections: the flowers floating on the pond's surface mingle with their mirror images. In the midst of this delightfully confusing play of stimuli, father and daughter occupy a small, floating island that affords them a fragile stability. The source of our visual pleasure reveals itself as, also, a measure of the protagonists' vulnerability. They are marooned; all around them are undredged depths, concealed beneath a blossoming of the real and the reflected, which cannot be told apart.

### III.

Self-portraiture is an insistent preoccupation in Ratheesh's current suite of works: five of these ten paintings feature him as a protagonist or persona, negotiating a *modus vivendi* with humans, animals, avifauna, ghostly entities, or with the traps and entanglements of everyday life. In 'How Are You, Who Are You?' (2018), the artist-persona attempts to regain control of a kitchen that has been overrun by pigeons. While some of the birds are pecking at crumbs on the floor, the embattled householder stands on a patch of grilled light, turning to look at a pigeon that has just flown in through the window. In a wonderfully eccentric fashion, this work riffs on the archetypal scene of the Annunciation: the artist is no Virgin, of course, and yet the Angel-bird brings him momentous news, to which he must attend. Perhaps it has to do with the occupational hazards of balancing his love for a well-managed domestic interior and his passion for nature's exuberance, in a culture and a climate that encourage the blurring of the line separating them. Perhaps the bird's wing-beat will echo as a storm in the house that is the artist's heart.

Ratheesh has the eye of a Dutch still-life painter. His paintings are animated by a sorcery of detail, a pungent and intransigent particularity that endows every figure, every object, and even the humblest elements of a scene with a luminous claim to existence. This commitment to particularity enables Ratheesh to resist the temptation, which hovers around every painter's studio, to reduce the diverse parts of a painting to the homogeneity of a lazily recognisable artistic *écriture*. He rejects the easy option of using a single all-over, one-stroke-fits-all style of brushwork. Every surface in his paintings is differently treated, and no two surfaces are exactly identical in terms of texture and glow, smoothness or granularity.

In this context, 'How Are You, Who Are You?' is a *tour de force* of picture-making, an education in how to see. Observe the patch of light, marked by the shadows of the window grille as well as the trees outside the window, as it falls askew on the floor: a mat on which the artist-persona stands, on which he may slip. The slant light picks out every body hair on the protagonist's left leg, every shaving of grated coconut. We focus on the cylinder that the protagonist holds like a weapon. It resolves itself sharply into one of the two sections of a *puttu kutti*, a vessel used to make *puttu*, the cylindrical steamed ground rice layered with grated coconut that is a breakfast staple in Kerala. The wine glasses, crockery, and metal vessels; the pineapple, apples, and pomegranate – all are rendered with an unearthly realism that





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emphasises, not so much their actuarial likeness-to-life, but their sheer thereness as objects worthy of attention.

#### IV.

Ratheesh has remained unwavering in his preferred medium, oil on canvas, despite hostile climatic factors such as the pervasive humidity of the monsoon coastal region where he lives and works. His work is distinguished by a remarkable combination of contouring linearity and opulent painterliness, which is seen to advantage in 'Independence Day' (2017). In this painting, cast in somewhat fluorescent chromatics, we stand at the margin between plantation and jungle; between nature's proper kingdom, as symbolised by the solitary tree, and nature domesticated by humankind, as embodied by the rows of regularly spaced trees and the signs of human life – the wall of a shed, covered with political graffiti, and the brushes and paint cans indicating that someone has been hired to clean it up. This threshold zone resonates with the powerful symbolic associations of the forest: it is the *aaranya* of the Sanskrit tradition, a retreat for questors but also a haven for demons; it is the *selva oscura* of the Latin and Italian traditions, Dante's dark wood, which holds perils yet promises illumination.

The eye takes in every detail, in its uniqueness: gnarled trunk in its mossy skin, banana leaf, brick, luxuriant foliage, dry fallen leaves, shuffle of Mangalore tiles on mildly sloping roof, hanging green fruit, crow pecking at fallen fruit, nest of barbed wire. The graffiti is impartial, and lists politicians across the spectrum – Left, Centrist, and Right – in Devanagari, Roman, and Malayalam scripts. As our eyes acclimatise themselves to the complexity of the painting, we realise that this Eden gone wrong holds a grim secret. A little to the left of the central axis of the painting, towards the bottom edge, we notice a shadow. It belongs to a girl who has hanged herself from a tree. And, standing where we are as viewers, the implication is that her limp body occupies the space between the painting and ourselves. We cannot look away from her suicide, or the circumstances that might have driven her to it. This discovery changes our attitude to the work completely. The oblong structure built on the forest floor, perhaps part of a sewage system, begins to suggest a grave. Look, again, at the two trees that dominate the composition, one squat yet putting out mottled, marbled, ophidian branches; the other more supple, splashed with lurid yellow light, positioned at the centre of the frame: they take on the character of the Tree of the Knowledge of Good and Evil, and (ironically enough, given the waste of a young life) the Tree of Everlasting Life.

V.

Ratheesh has always been sensitive to the social, cultural and political complexities of Kerala, his own primary existential matrix. In 'Allotted Land' (2018), he develops a richly peopled landscape, a vista comprised of many small scenes that, collectively, bear witness to a web of shifting social interrelationships subsuming friendship, rivalry, ideological antagonism, mutuality, and interdependence. This canvas demonstrates an intense attentiveness towards the specificities of costume, expression, gesture, and attitude – which anchor the vista in a robust regional actuality, rather than leaving it adrift in the generalisations of a larger political scenario.

Compassion and a satirical impulse, as well as a deeply tragic vision of human frailty, colour 'Allotted Land'. This painting maps the considerable psychological distance that the artist has traversed since his early work. We could compare it, usefully, with his far more stylised and harmonious 'My Village' (oil on canvas, 2004). Brueghelesque as his ambition was in 'My Village', it remained confined to the formal structure of the composition; today, with the affective depth of experience and hard-won insight that Ratheesh has gained during



*My Village*, 2004, oil on canvas, 105 × 191 cm / 41.3 × 75 in

the passage of fourteen years, the driving spirit of 'Allotted Land' is truly that of Brueghel. For here, as often in Brueghel, we witness the collision of two masterful instincts that shape our consciousness and behaviour – the civic and the feral.

Among the actors in this pageant are various people eating; women construction labourers, their costume suggesting an origin in north-western India, continuing with their work; a woman with a can of paint, holding on to a restless boy while keeping up a lively conversation with an old man; activists of various parties, mutually oblivious; and a number of drinkers, some of them evidently drunkards, emptying their bottles. While the painting proposes this civic collage of everyday activities – eating, drinking, loitering – some of which have doubtless been exacerbated during election time, it also crackles with a ferality, a ferocity that surges up from beneath the protocols of normality. The habits of citizenship and neighbourliness are challenged by the insurgency of a bestial nature that asserts itself through the threat of unruliness and violence. Across the frame, we come upon a variety of snarling dogs, and men and women who grimace rather than smile – we wonder where one species ends and the other begins.

The fauna in 'Allotted Land' are calibrated midway between zoology and allegory. In the top right-hand corner, we find a peacock, relatively sedate; a wolf-like black dog haunts the Marxist symbol that party activists are carrying; a fierce cat leaps, bristling, on the sickle. The eye fastens now on the paisley print on a woman's dress; now on the blood-red drink that a man is pouring himself; now on the green chevron-like motif on a North Malabar or South Kanara towel in a man's hands. It marvels at the way in which the artist has rendered the shadows cast by rivets on corrugated cement-sheet roofs. It spots a Shivalingam, with its resplendent *naga* hood and a votive *nilavilakku* or lamp, in the upper left-hand area of the frame. It dwells on a man holding a strange object, which looks like a weathered skull.

And there are bottles everywhere: empty, half-empty, and full. 'Allotted Land' is awash in liquor, which appears to have been made freely available; no doubt, we say to ourselves, by various political parties as inducement to voters. The reference to alcoholism in Kerala is accentuated, also, in another painting, 'May 1 Beverage Holiday' (2018), whose protagonist is a fisherwoman who is finishing up her drink, directly from the bottle, with another bottle ready to go the same way. The painting is alive with greenery, and pierced by allegorical caveats: a thorny-stemmed flower, fish floating in a vessel, and a lupine dog.





P.M.A.Y  
2015-2017  
P.M.A.Y



In these works, Ratheesh essays an astute portraiture of Kerala, and a subtle commentary on the pathologies that it confronts as a social formation. We are put in mind of Elias Canetti's aphorism, which forms the epigraph to this essay: "Every place that allows for sentences is whole. Broken places stammer." But sometimes, the converse is true: places that are whole can choose to maintain a stoic silence, while broken places can hold forth with the drunk's garrulous eloquence.

## VI.

Ratheesh is fascinated by the border condition: the intermediate zone, the violated tracial buffer, or the membrane between two paradigms or states of being and feeling, two species or classes. Nothing activates such border conditions more vigorously than encounters between dissimilar beings. As we have seen, 'How Are You, Who Are You?' demarcates a porous border, a stage for conflict: a space of domesticity, a well-ordered kitchen that has been invaded by the domain of nature, in the form of the legion of pigeons, an assault that the artist-persona must fend off as best as he can.

In '*Saami*' (2018), the artist-persona finds himself in a landscape bathed in oversaturated colours, lit up by a garish sunset and bursting with arboreal lushness. He has arrived on a motorcycle, against which he stands, in conversation with a man of picaresque aspect, who seems genially to be threatening to burn the newcomer's beard with a lighter. This, we are told, is one of the occupational hazards of having a long beard in Kerala; the prank gesture is widespread. The man's expression, although histrionic, is equivocal: it might be jocular, or it might be sinister; perhaps, under the sign of mockery, it is both. Which of the two protagonists is *Saami*, we ask ourselves. Is the clearly more privileged artist-persona, in his jeans and T-shirt, being addressed respectfully; or has the other man, in his lungi and checked shirt, been granted an honorific in compensation for his subaltern status? Above them rises a gulmohur tree heavy with blazing red flowers, held in counterpoint by delicate fern-like leaves; the ground is carpeted thickly with the same flowers.

Percussive in its broad strokes of orange and yellow, the sunset in this painting is almost self-ironically theatrical: it suggests the theatre backdrop or the sky as rendered in a calendar print. This high-keyed palette, deliberately allusive of popular art, plays up the sensation of artificial rather than natural light – as though the encounter were a tableau being enacted

on stage. The preternaturally polychromatic atmospherics suggest, also, the hyperstimulation of the senses and the outbreak of desires of various kinds – once again, the feral breaking out of the restraints of the civic.

What are the dynamics of this encounter? As always with Ratheesh, the clues lie in the details. The prankster is not the only *genius loci* in evidence. At left, behind the artist-persona, stand two men, their torsos bare. Members of the local community, perhaps they are farmers or toddy-tappers. At right, at the water's edge, a group of women who are washing clothes, or have been bathing, look up and laugh, amused by the exchange between the prankster and the new arrival. Unexpectedly, given the restrictive norms of a patriarchal society, the women are frank and sensual, confident in their appearance and behaviour. Could they represent a modern-day evocation of the *yakshis*, or water nymphs, who are believed to inhabit water bodies in Kerala, as indeed in India at large?





What, then, is the action of the painting? Is this a casual moment of being-with-others, when the normalised structure of society, with its explicit status markers and implicit hierarchies, is overcome through the prank or shared joke? Or is this a moment of social rupture, when class tensions surface, with the bearer of entitlement being surrounded by agents of threat and temptation, by passionate appetites and *ressentiment* masked as persiflage?

The contemporary *yakshis* of '*Saami*' are not the only apparitions to occur in Ratheesh's recent paintings. The ghostly figure, a dark mass with a phosphorescent outline, on a darkened highway flanked by glimmering trees, in 'Mysore Road' (2018) is also a visitant from another dimension; as is the wild boar caught in the beam of a torchlight in an extraordinary tropical nocturne titled 'I See You' (2018). Like '*Saami*', this work portrays a liminal occasion, a threshold event that takes place in a strongly oneiric atmosphere. It is set, not in a forest, but on a farm at the edge of a forest. The artist-persona and a young woman have been walking through the dark, having sensed the presence of a boar, an intruder who has breached the boundary separating private property from the wilderness. The woman leads the couple and is ready to combat any hazard; she has a stout stick in her left hand and a torch in her right. Her torch has trapped the animal in a brilliant cone of light; cornered, the animal has reared up on its hind legs, its eyes momentarily blinded, its snout twitching and its mouth opened in a growl.

But, in an inexplicable gesture, the man shields her eyes with his hand. Does he want to protect her from the possibly unnerving proximity of the adversary; or is he trying to hobble her, while himself cowering behind her? The encounter is startling, not only because of the beast, but for what it reveals about the ambiguity of motives and gestures within a relationship. Ratheesh articulates the sexual tension, or at any rate the gender tension of the moment, deftly. The painting also opens itself up to a symbolic reading: Is the boar a phantom manifestation of lust, or a heraldic threat to the balance of the relationship? The humans come to a curious standstill, as though bound by some unspoken proprieties, while the boar acts – as though it were an external manifestation of their libidinous energies. This is somewhat in the manner of Rajput miniature paintings, especially of the Pahari schools, in which the erotic impulses of the *nayika* or heroine are given physical form as snakes in the landscape, while the *nayika* herself remains serene. Or then, could the painting be a meditation on the cautious calculations of reason and the clairvoyance of instinct? The title, 'I See You', acquires multiple contexts: is it spoken by the man, immobilised; or by the

woman, held back; or by both of them? Or by us, the viewers, with reference to the half-glimpsed meanings of a mysterious image that conceals them in plain sight?

The answers escape into the darkness, where, as our eyes grow accustomed to the truancy of light, we discern a tapestry of trees, flowering shrubs, the filigree patterns of aerial roots against the shadows. Ratheesh knows when to leave both exclamation and riddle in the safe custody of the penumbra.

#### Note

1. Elias Canetti, *The Secret Heart of the Clock: Notes, Aphorisms, Fragments 1973-1985* (trans. Joel Agee; New York: Farrar Straus Giroux, 1989), p. 122.

#### References

*Min(e)dScapes: Ratheesh T, Anil Kumar Janardhanan, Prajakta Palav* (with an essay by Jitish Kallat. Bombay: Galerie Mirchandani + Steinruecke, March-April 2006).

*Ratheesh T* (with an essay by Gieve Patel. Berlin: Galerie Michael Haas, April 2011).

**Ranjit Hoskote** has been acclaimed as a seminal contributor to Indian art criticism, and is also a leading Anglophone Indian poet. He is the author of 30 books, including *Vanishing Acts: New & Selected Poems 1985-2005* (Penguin, 2006), *Central Time* (Penguin/ Viking, 2014), and *Jonahwhale* (Penguin/ Hamish Hamilton, 2018), and the monographs *Zinny & Maidagan: Compartment/ Das Abteil* (Museum für Moderne Kunst, Frankfurt/ Walther König, 2010) and *Atul Dodiya* (Prestel, 2014). He has translated the poetry of the 14th-century Kashmiri mystic Lal Ded as *I, Lalla: The Poems of Lal Ded* (Penguin Classics, 2011).

Hoskote was curator of India's first-ever national pavilion at the Venice Biennale (2011). He co-curated the 7th Gwangju Biennale with Okwui Enwezor and Hyunjin Kim (2008). His exhibitions include two monographic surveys of Atul Dodiya (*Bombay: Labyrinth/ Laboratory*, Japan Foundation, Tokyo, 2001; and *Experiments with Truth: Atul Dodiya, Works 1981-2013*, National Gallery of Modern Art/ NGMA, New Delhi, 2013), and *Unpacking the Studio: Celebrating the Jehangir Sabavala Bequest* (CSMVS/ The Museum, Bombay, 2015). He was co-convenor, with Maria Hlavajova, Kathrin Rhomberg and Boris Groys, of the exhibition-conference platform *Documents, Constellations, Prospects* (Haus der Kulturen der Welt, Berlin, 2013). With Nancy Adajania, he co-curated a critical survey of 150 years of art by Parsi artists within the narrative of an emergent Indian modernism, *No Parsi is an Island* (NGMA, Bombay, 2013-2014, & NGMA, New Delhi, 2016).

Hoskote has been a Fellow of the International Writing Program (IWP), University of Iowa; writer-in-residence at Villa Waldberta, Munich; writer-in-residence at the Polnisches Institut Berlin; and researcher-in-residence at BAK (basis voor actuele kunst), Utrecht. He was a member of the jury for the 56th Venice Biennale (2015). He is a member of the international advisory board of the Haus der Kulturen der Welt, Berlin, and of the Bergen Assembly, Norway.



Kiss (Clear Pond), 2016  
Oil on canvas  
183 × 214 cm / 72 × 84.2 in

*Overleaf*  
Detail from Kiss (Clear Pond), 2016













Detail from Allotted Land, 2018

*Overleaf*

Allotted Land, 2018

Oil on canvas

182 × 306 cm / 71.6 × 120 in

*Overleaf 2*

Detail from Allotted Land, 2018





















Detail from I Am (Cleaning Pond), 2015

*Overleaf*

Detail from I Am (Cleaning Pond), 2015

I Am (Cleaning Pond), 2015

Oil on canvas

198 × 244 cm / 78 × 96 in





Switzerland

RUN FREE









May 1 Beverage Holiday, 2018

Oil on canvas

91 × 61 cm / 36 × 24 in







Independence Day, 2017  
Oil on canvas  
198 × 306.7 cm / 78 × 120.7 in

*Overleaf*  
Detail from Independence Day, 2017















MANTAPPARA INDIA  
HANTAN  
DABBY AMMA  
16HI  
COFIA



Mysore Road, 2018

Oil on canvas

30 × 30 cm / 12 × 12 in





Maranan, 2013  
Oil on canvas  
30 × 150 cm / 11.8 × 60 in

*Gatefold*  
Detail from Maranan, 2013











How Are You, Who Are You?, 2018

Oil on canvas

198 × 305 cm / 78 × 120 in

*Overleaf*

Detail from How Are You, Who Are You?, 2018

















Detail from Saami, 2018

*Overleaf*

Detail from Saami, 2018

Saami, 2018

Oil on canvas

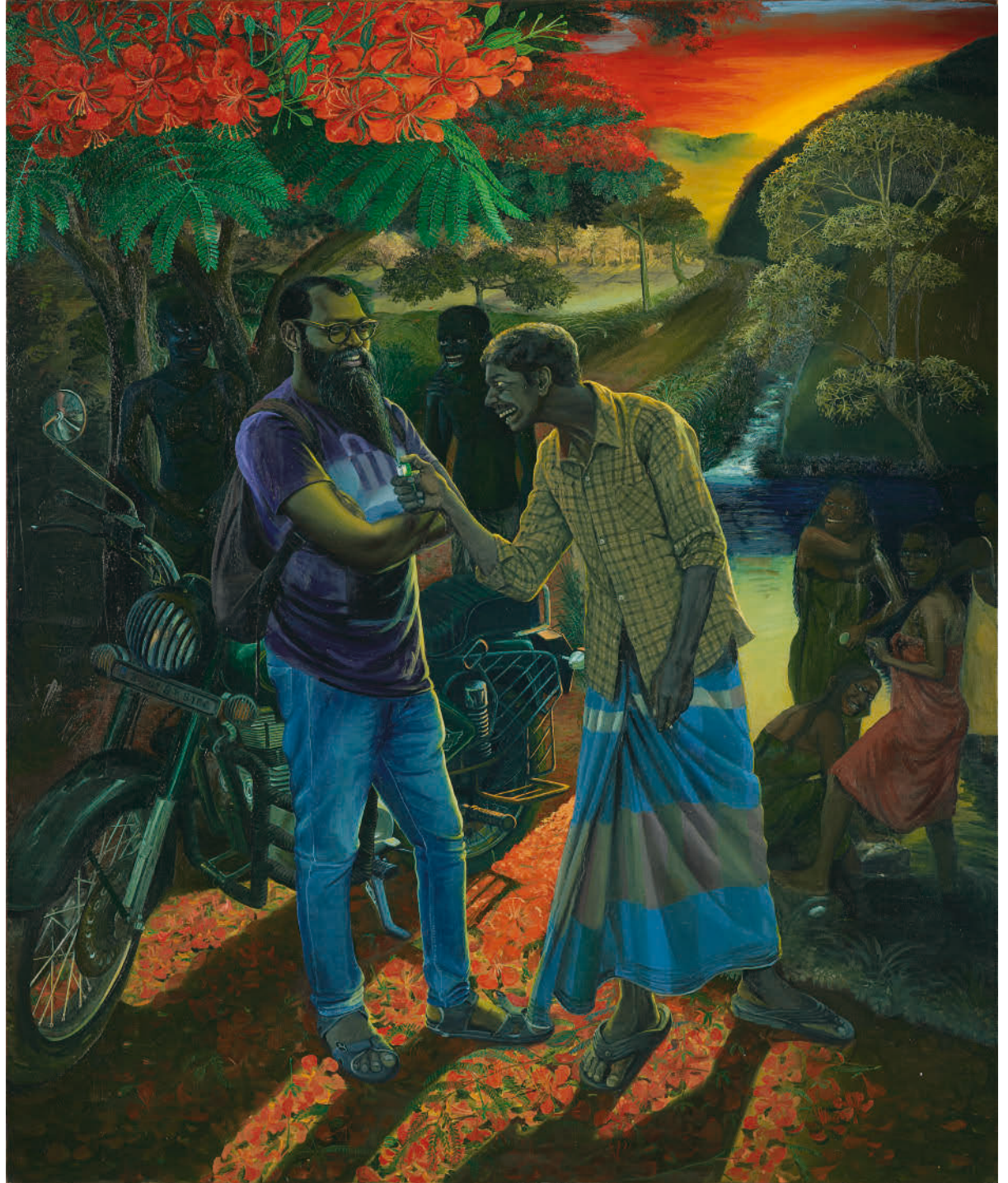
183 × 152 cm / 72 × 60 in













I See You, 2018

Oil on canvas

198 × 243.8 cm / 78 × 96 in

*Overleaf*

Detail from I See You, 2018









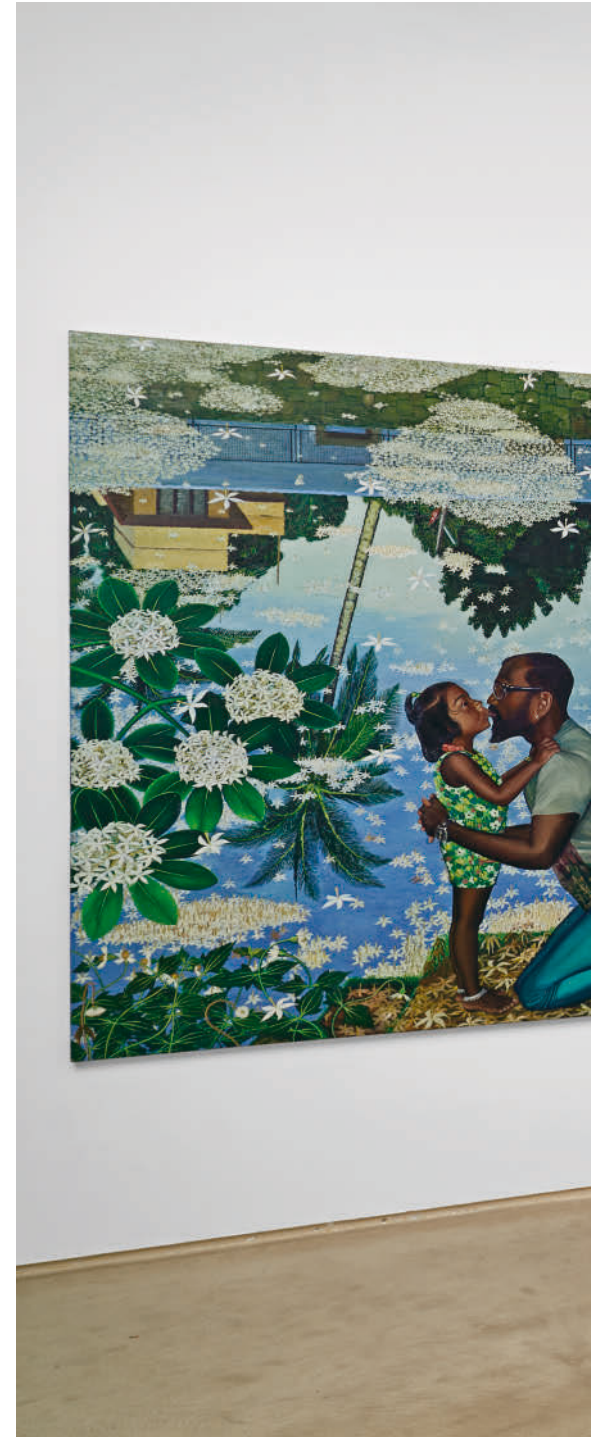




INSTALLATION VIEWS

1. The artist with his work, Gallery IV
2. Gallery II

*Overleaf*  
Gallery I













Born 1980 in Kilimanoor, Kerala

BFA (Painting), College of Fine Arts, Trivandrum

Lives and works in Trivandrum

## RATHEESH T.

### Solo Exhibitions

2018 'Ratheesh T. – Recent Paintings', Galerie Mirchandani + Steinruecke, Mumbai

2011 'Green Pond', Galerie Michael Haas, Berlin

2007 'Moving Earth', Galerie Mirchandani + Steinruecke, Mumbai

### Selected Group Exhibitions

2018 'Nine Painters from Kerala', Galerie Mirchandani + Steinruecke, Mumbai

2017 'DWELLING', 10th Anniversary Show (Part II), curated by Ranjit Hoskote, Galerie Mirchandani + Steinruecke, Mumbai

2015 'Freude schöner Götterfunken – Am Anfang war das Kreuz', curated by Tilman and Gabriele Osterwold, Galerie ABTART, Stuttgart, Germany

2015 Asia Contemporary Art Exhibition, Jeonbuk Museum of Art, South Korea

2014 5th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan

2013 'Touched by Bhupen', Galerie Mirchandani + Steinruecke, Mumbai

2012 Indian Art Summit, New Delhi, presented by Galerie Mirchandani + Steinruecke

2012 First Edition of the Kochi-Muziris Biennale, curated by Bose Krishnamachari and Riyas Komu, Durbar Hall, Kochi

2011 'India Inclusive: Contemporary Art from India', curated by Tasneem Zakaria Mehta, World Economic Forum, Davos, Switzerland

- 2011 'India is now...!', Kunstverein Göttingen, Göttingen, Germany
- 2010 'Open', Zoya Museum, Slovakia
- 2008 ART FORUM Berlin, presented by Galerie Mirchandani + Steinruecke
- 2008 'Everything', 12 Artists from India, curated by Bose Krishnamachari, Willem Baars Projects, Westerhuis, Amsterdam
- 2006 'Min(e)dscapes', Galerie Mirchandani + Steinruecke, Mumbai
- 2005 'KAVA 1', Kashi Art Gallery, Kochi
- 2005 'ROSL Arts Scholars Exhibition', Jerwood Space, London

#### **Residencies**

- 2004 Royal Over-Seas League Scholarship, Hospitalfield House, Arbroath, Scotland

#### **Public Collections**

- Fukuoka Asian Art Museum, Fukuoka, Japan
- Nasher Museum of Art, Durham, NC, USA
- Kiran Nadar Museum of Art, New Delhi, India



Essay  
Ranjit Hoskote

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