

JitishKallat

Biography:

- <http://www.aicongallery.com/artists/jitish-kallat/bio/>
- http://www.arndtberlin.com/website/artist_1066

1. Country : India

2. Dates : Born 1974 Mumbai, India

3. Lives and works : The Artist Lives and Works in Mumbai

4. Education: 1996–97 Fellowship at the Sir J.J. School of Art, Mumbai

1990–96 BFA (painting), Sir J.J. School of Art, Mumbai

5. Medium and Technique:

Solo Exhibitions:

2012

Chlorophyll Park, Nature Morte, New Delhi

2011

Fieldnotes: Tomorrow was Here Yesterday, Dr. BhauDaji Lad Museum, Mumbai

Stations of a Pause, Chemould Prescott Gallery, Mumbai

2010

Public Notice 3, Art Institute of Chicago

Likewise, ARNDT Berlin

The Astronomy of the Subway, Haunch of Venison, London

2008

Aquasaurus, Sherman Contemporary Art Foundation, Sydney

if this is new works Skinside Outside, Arario Seoul

Public Notice-2, Bodhi Art, Singapore

Universal Recipient, Haunch of Venison, Zurich

2007

Sweatopia, Chemould Prescott Road and Bodhi Art

Unclaimed Baggage, Albion, London

365 Lives, Arario Beijing

Rickshawpolis-3, Gallery Barry Keldoulis, Sydney

2006

Rickshawpolis-2, Spazio Piazza Sempione, Milan

2005

Rickshawpolis-1, Nature Morte, New Delhi

Panic Acid, Bodhi Art, Singapore

Humiliation Tax, Gallery Chemould, Mumbai

2004

The Lie of the Land, Walsh Gallery, Chicago

FAQ, Art Rotterdam, presented by Willem Baars Projects, Holland

2003

Public Notice, National Gallery of Modern Art, Mumbai

2002

First Information Report, Bose Pacia Modern, New York

2001

Milk Route, India Habitat Centre, New Delhi

General Essential, Sakshi Gallery, Bangalore

2000

Ibid., Gallery Chemould, Mumbai

1999

Private limited-I, Bose Pacia Modern, New York

Private limited-II, Apparao Gallery, Chennai

1998

Apostrophe, India Habitat Centre, New Delhi

1997

P.T.O., Gallery Chemould and Prithvi Gallery, Mumbai

Group Exhibitions

2012

"India- Lado A Lado"- SESC Belezinho, Brazil

"The Nerves Under Your Skin"- Nature Morte- The Oberoi, Gurgaon

2011

Car Fetish. I drive, therefore I am, Museum Tinguely, Basel

JitishKallat: Public Notice 2, Kennedy Center of Performing Arts, Washington D.C.

Watercolour, Tate Britain, London

Indian Highway IV, Muséed'ArtContemporain, Lyon, France.

Of Gods and Goddesses, Cinema, Cricket - The New cultural Icons of India, Jehangir Art Gallery, Mumbai, India

2010

Metropolis, The New Art Gallery Walsall, UK

SkulpturiPilane, Pilane Burial Grounds, Tjorn, Sweden

Indian Highway, HerningKunstmuseum, Denmark

Changing The World, Arndt Berlin

Urban Manners 2, SESC Pompeia, Sao Paulo

The Empire Strikes Back, Saatchi Gallery, London

2009

India Contemporary, GemeenteMuseum,Hague

Chalo! India: A New Era of Indian Art, National Museum, Seoul and Essl Museum, Vienna

Mythologies, Haunch of Venison, London

Art Foundation Mallorca Collection- Centro Cultural Andratx - CCA, Andratx

Indian Highway, AstrupFearnley Museum of Modern Art, Oslo*

Indian Narrative in the 21st Century: Between Memory and History, Casa Asia Center, Madrid

2008

Indian Highway, Serpentine Gallery, London

Detergent, Guangdong Museum, China (cat.)

India Moderna, IVAM (Institut Valencia d'Art Modern),Valencia

Die Tropen, Martin-Gropius-Bau, Berlin

Body Chatter: An Exhibition of Contemporary Indian Art, Walsh Gallery, Chicago

Chalo! India: A New Era of Indian Art, Mori Art Museum, Tokyo

GSK Contemporary, Royal Academy of Arts, London (England)

3rd Guangzhou Triennial, Guangzhou, China. Curators: SavatMaharaj, GaoShiming, Chang Tsong-Zung

Passage to India, Initial Access Frank Cohen Collection, Wolverhampton, UK

Die Tropen. Ansichten von der Mitte der Weltkugel, Martin-Gropius-Bau, Berlin
Curator:Alfons Hug

Frontline: Notations from the Contemporary Indian Urban, Bodhi Berlin, Curator:
ShaheenMerali

2007

Soft Power, Shanghai Zendai Museum of Art, Shanghai, Curator: ShenQibin,
BinghuiHuangfu and BiljanaCircic

Mad Love - Young Art in Danish Private Collections, ARKEN Museum for ModerneKunst,
Copenhagen, Denmark

Best of Artists, ShContemporary, Shanghai. Curator: Pierre Huber

Urban Manners, Hangar Bicocca, Milan. Curator: Adelina Von Furstenberg

Hungry God, Art Gallery of Ontario, Toronto

INDIA NOW: Contemporary Indian Art between Continuity and Transformation,
Provincia di Milano. Curator: Daniela Palazzoli

Aftershock, Sainsbury Center for Visual Arts, Norwich

Horn Please, Kunstmuseum, Bern. Curator: Bernhard Fibicher

Asian Europe Mediation, National Museum of Poland, Poznan and Zendai Museum of Modern Art in Shanghai. Co-curated by BinghuiHuangfu

New Narratives: Contemporary Art from India, Chicago Cultural Center, Chicago.
Curator: Betty Seid

Thermocline of Art – New Asian Waves, ZKM Museum, Karlsruhe, Germany. Curators:
Wonil Rhee and Peter Weibel

India: Public Places, Private Spaces: Contemporary Photography and Video Art.
Newark, N.J.: Newark Museum

The Armory Show, New York

Gulf Art Fair, Dubai

2006

The 5th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery and Gallery of Modern Art, Brisbane, Australia

Passages, Palais des Beaux-Arts, Brussels. Curators: Deepak Ananth and JanyLauga

Lille 3000, Lille, France

The 6th Gwangju Biennale, Gwangju, Korea. Curators: BinghuiHuangfu, Wu Hung,
ShaheenMerali*

Hungry God: Indian Contemporary Art, Arario Gallery, Beijing and the Busan Museum,
Korea

Made by Indians: L'Art à la Plage, Galerie Enrico Navarra, Ramatuelle, France*

Another Worlds, Arario Gallery, Cheonan, Korea

2005

Indian Summer, Ecole Nationale Supérieure des Beaux-Arts, Paris. Curators: Deepak
Ananth and Henry-Claude Cousseau

The Artist Lives and Works in Baroda/Bombay/Calcutta/Mysore/
Rotterdam/Trivandrum, House of World Cultures, Berlin

1st Pocheon Asian Art Triennale, Pocheon, Korea. Curator: Yoon, Jin Sup

Paths of Progression, Singapore Tyler Print Institute, Singapore

Mom and Pop Art, Walsh Gallery, Chicago

International Painting, Gallery GBK, Sydney

Kunst En Oorlog, Kunst en Cultuur Noord-Holland

The Armory Show, represented by Nature Morte, New York

Are we like this only organized by Vadehra Art Gallery, Rabindra Bhavan, New Delhi

2004

The Sacrifice – An Intimate I, Collection Swagemakers, Museum De Beyer, Holland

Contemporary Art from India, Thomas Erben Gallery, New York

Summer Show, Bose Pacia Gallery, New York. Curator: Peter Nagy

Masala, William Benton Museum, University of Connecticut. Curator: Kathryn Myers

Zoom! Art in Contemporary India, Culturgest, Lisbon. Curators: Nancy Adajania and Luís Serpa

Art Chicago, presented by Walsh Gallery, Chicago

Anticipations, organized by the Fine Art Resource, Jehangir Art Gallery, Mumbai

Bombay X 17, Kashi Art Gallery, Cochin

2003

SubTerrain: Artists Dig the Contemporary, House of World Cultures, Berlin. Curator: Geeta Kapur

Drawing Conclusions: Work by Artist-Critics, NY Arts Magazine Gallery. Curators: Jill Conner and Gae Savannah

Pictorial Transformations, National Art Gallery, Malaysia

Urban Graffiti, Woolf Gallery, London

Crossing generations: diVERGE, Gallery Chemould's 40th anniversary, National Gallery of Modern Art, Mumbai. Curators: Geeta Kapur and Chaitanya Sambrani

Indians+Cowboys, Gallery 4a, Sydney. Curators: Aaron Seeto and Ruth Watson

The Tree from the Seed, Henie Onstad Kunstsenter, Høvikodden, Norway. Curator: Gavin Jantjes

Arco 2003, Madrid, Spain

Highlights, Sakshi Gallery, Mumbai

Hard Copy, a two-person show with ReenaSainiKallat, Gallery 88, Calcutta

Interlude in Srilanka, Guild Art Gallery, Mumbai

Tiranga, India Habitat Center, New Delhi. Curator: Peter Nagy

Rain, Sakshi Art Gallery, Mumbai

The Art on Paper Fair, Royal College of Art, London, and Quayside Gallery, Scotland

2002

Under Construction, The Japan Foundation Asia Center, Tokyo. Curator: RanjitHoskote*

India – Contemporary Art from Northeastern Private Collection, Jane Voorhees Zimmerli Art Museum, New Jersey

Clicking into Place, Sakshi Gallery, Mumbai. Organised by Japan Foundation. Curator: RanjitHoskote

Glue, Gallery Sumukha, Bangalore. Curator: Peter Nagy

Perspectiva, organized by Gallery 88, Rossi and Rossi Gallery, London. Curator: ArunGhosh

2001

Century City, Tate Modern, London. Curators: GeetaKapur and AshishRajadhyaksha

Indian Painting, Art Gallery of New South Wales, Sydney. Curator: HaemaSivanesan

Indian Contemporary Fine Arts, Seven Degrees, California, USA. Presented by Saffronart.com

Finding the Margins at the Center, Apparao Galleries, IGPCA, New Delhi

2000

7th Havana Biennial, Havana, Cuba, Curator: Hilda Maria Rodriguez

Intersection, Guild Art Gallery, Artists Centre, Mumbai. Curator: RanjitHoskote

1999

The First Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Japan. Curator: Kuroda Raiji

Nature Morte, Mary Place Gallery, Sydney, Australia. Curator: Peter Nagy

Kunstrai, International Art Fair, Amsterdam, represented by Willem Baars Art Consultancy

Embarkations, Sakshi Gallery, Mumbai. Curator: YashodharaDalmia

Young Artists, National Gallery of Modern Art, Mumbai

1998

Art of the World 1998, Passage de Retz, Paris, France

Multimedia Art of the 90s, CIMA Gallery, Calcutta

Jehangir Nicholson Collection, National Gallery of Modern Art, Mumbai

The Wilberding Collection, National Gallery of Modern Art, Mumbai

Indian Contemporary Art, The R.P.G. collection, Leverkusen and Monheim, Germany

Kunstrai, International Art Fair, represented by Willem Baars Art Consultancy, Amsterdam

SPIN, Sakshi Gallery, Mumbai

1997

ProjektgruppeStoffwechsel's international art meet 'Innenseite', Kassel, Germany.
Curator: Hamdi el Attar

50 Years of Art in Mumbai, National Gallery of Modern Art, Mumbai. Curator:
SaryuDoshi

1996

Miniature Format Show, Sans Tache, Mumba

Monsoon Show, Jehangir Art Gallery, Mumbai

1995

Varsha '95, Y.B. Chavan Art Gallery, Mumbai

SEE MORE:

http://www.arndtberlin.com/website/artist_1066

<http://www.naturemorte.com/artists/jitish-kallat/artist-cv/>

<http://www.artic.edu/exhibition/jitish-kallat-public-notice-3>

<http://www.saffronart.com/artists/jitish-kallat>

<http://blogs.timesofindia.indiatimes.com/plumage/entry/indian-artists-under-40-jitish-kallat-tops-popularity-international-market>

<http://www.initialaccess.co.uk/exh/57/9/passage-to-india/jitish-kallat>

<http://www.dailymail.co.uk/indiahome/indianews/article-2105610/Artist-Jitish-Kallat-puts-hotly-anticipated-Epilogue-exhibition.html>

http://haunchofvenison.com/artists/jitish_kallat/

http://www.asialink.unimelb.edu.au/our_work/arts/utopia/jitish_Kallat

<http://mumbaiboss.com/2011/04/27/treasure-hunting/>

<http://travel.cnn.com/mumbai/life/jitish-kallat-mumbai-artist-brings-hinduism-obamas-hood-154658>

<http://artradarjournal.com/2013/03/12/growing-grass-for-dogs-curating-with-indian-artist-jitish-kallat-in-melbourne-interview/>

<http://www.itasveer.com/artsmart/articles/contemporary-young-masters/artworks-of-jitish-kallat>

<http://blog.saffronart.com/2013/01/03/jitish-kallat-ian-potter-museum-of-art-at-the-university-of-melbourne/>

http://www.indianetzone.com/21/jitish_kallat.htm

<http://in.news.yahoo.com/jitish-kallat-raqs-collective-first-asian-art-basel-133803502.html>

http://www.artdaily.com/index.asp?int_new=55055&int_sec=2#.UYC0b7VHK6o

<http://www.livemint.com/Leisure/Gqpahj60xaxiafsy5V6oJN/The-craft-of-contradiction.html>

<http://thefuschiatree.com/183/fullview>

<http://www.verveonline.com/27/life/love/full.shtml> (For Questions)

[http://cocreatenow.org/2012/09/jitish-kallat-investigating-the-city/\(For Questions\)](http://cocreatenow.org/2012/09/jitish-kallat-investigating-the-city/(For Questions))

<http://shahanegirish.blogspot.in/2012/03/jitish-kallat-january-1998.html> (For Questions)

<http://www.thewallartmag.com/Article/Jitish-Kallat-8> (For Questions)

<http://www.thehindu.com/features/friday-review/art/success-is-overrated-jitish-kallat/article4081100.ece> (For Questions)

http://articles.economictimes.indiatimes.com/2010-04-06/news/27587014_1_jitish-kallat-older-artists-solo-exhibitions (For Questions)

Text:

Jitish Kallat's practice combines painting, photography, and collage, as well as large-scale sculptures and multi-media installations. Jitish graduated from the Sir J.J. School of Art, Mumbai, in 1996, part of a group of precocious and ambitious young artists who have been instrumental in globalising Indian contemporary art. Kallat honed his interest in painting through embracing abstraction within the tenants of high modernism, learning to exploit colour to elicit an emotive response. Audacious and self confident, Kallat firmly rejected abstraction and any loyalty to high modernism by the time of his first solo show, within two years out of art school. Entitled PTO, the show was the first in a series of exhibitions which co-opted the allegiance of multiple gallery spaces, in this case spanning north and south Mumbai.

Kallat's early works incorporated references to the style, form and thematic concerns of urban billboards, which were interwoven with popular culture, news stories, media events and the socio-economic and political anxieties of the citizens of Mumbai. Jitish has since been widely recognised for figurative paintings highlighting the convergences of cultural dualities of Mumbai. Kallat's pieces are large-scale, ambitious presenting a sleek portrayal of the politics, poverty, dirt and grime of Mumbai. Dystopic narratives of urban life, are portrayed as romantic or heroic to achieve the high gloss of globally acceptable contemporary art.

With his series Rickshawpolis in 2005, Kallat initiated his engagement with vehicles and snarled traffic as metaphors for modern cities like Mumbai, Shanghai and Dubai. For Kallat rickshaws have become a recurring motif for city dwellers and urban dissonance. For his suite of photographs titled 365 Lives, he documented dented skeletal remains of vehicles, each dent corresponding to a wound. His bold, somewhat confrontational style recalls the energy and audacity of his native Mumbai whilst his signature works contain an underlying edge of brutality.

Kallat's use of lenticular prints began with Death of Distance, 2006, a photographic series that critiques the vast, insatiable twenty four hour news channels broadcast in India. A giant rupee coin stands on edge next to a series of lenticular prints juxtaposing two news reports shifting from one text to another depending on the viewer's position. One reports the launch of a new telecommunications plan, announcing "call anywhere in India for one rupee"; the other recounts the story of a young Indian girl who committed suicide because her mother could not give her one rupee to buy a school meal.

A lenticular print displays a succession of images within a single frame. A change in the viewing angle can convey the illusion of three dimensionality creating a sense of animation. The truth is not in any single image but is situated somewhere in between. In the photo pieces Cenotaph (A Deed Of Transfer), 2007, Kallat documents the demolition of a row of illegally built slum dwellings which were situated on the Tulsi Pipe Road, part of his childhood drive to and from school. The slum dwellers were re-located as a result of widening roads and adding pavements while modernising Mumbai. Cenotaph documents the stages of the removal of the slum-dwellers which when viewed from different angles, extends the narrative. In turn the documentation itself may be viewed as an optimistic part of urban development, better infrastructure, wider and cleaner roads or it may be viewed as an act of brutality and violence against voiceless individuals who are deemed to stand in the way of urban progress. (<http://www.heartmus.com/jitish-kallat-3388.aspx>)

Videos :

<http://asiasociety.org/video/arts/interview-jitish-kallat>

<http://in.screen.yahoo.com/art-talk-jitish-kallat-000100646.html>

http://www.artic.edu/aic/resources/resource/1525?search_id=1&index=0

<http://www.youtube.com/watch?v=egDvmjObRKg>

http://www.youtube.com/watch?v=l7hg05_dyTE

<http://www.youtube.com/watch?v=BN6V8a2hh3g>

<http://www.youtube.com/watch?v=abrunEB08SA>

<http://www.youtube.com/watch?v=gM2FTsDzqvo>

<http://www.youtube.com/watch?v=Xi8RuJE8zIU>

<http://www.youtube.com/watch?v=BwFcvM1F-Mw>

<http://www.youtube.com/watch?v=OOHbPNamyhk>

<http://www.youtube.com/watch?v=BEUEV4KtgPI>

<http://www.youtube.com/watch?v=nmKjP4zaX3k>

http://www.youtube.com/watch?v=4ccALD_yCYk

<http://www.youtube.com/watch?v=uTR9apZtxEI>

<http://www.youtube.com/watch?v=xyMNZAbK0tA>

<http://www.youtube.com/watch?v=UVeHHFNkiFk>

Bibliography :

Jitish Kallat: Public Notice 3 by Jeremy Strick, Madhuvanti Ghose, Homi K. Bhabha and James Cuno (Jul 11, 2011)

Abstract Expressionism: A world elsewhere by David Anfam (Mar 1, 2009)

Jitish Kallat: Unclaimed Baggage by Girish Shahane, Matt Price, Herman Lelie and Stefania Bonelli (Oct 9, 2007)

Jitish Kallat: 365 Lives by Jitish Kallat (2007)

Jitish Kallat: The Lie of the Land ... Humiliation Tax by Jitish] Walsh Gallery Staff (editors); Gallery Chemould Staff (editors) [Kallat (2004)

Hard Copy: Jitish Kallat, Reena Saini Kallat : 31st Oct.-22nd Nov. 2003

Jitish Kallat: Aquasaurus; Deeksha Nath, Jitish Kallat

P. T. O.: 1997 Jitish K : Drawings-paintings; Ranjit Hoskote, Jitish Kallat

Apostrophe: copyright symbol 1998 Jitish K.; Jitish Kallat

India Twenty; Anupa Mehta

SKINSIDE OUT. by Jitish. KALLAT (2008)