



THE CROWD AND ITS AVATARS

The recent sculptures of
K. S. Radhakrishnan

Curated by
R. Siva Kumar

9 January – 12 February 2023

EMAMI ART

FOREWARD

I am delighted to present “The Crowd and Its Avatars,” the solo exhibition of renowned sculptor KS Radhakrishnan, curated by noted art historian R Siva Kumar. The exhibition revolves around the concept of the crowd, the polysemic idea of the multitude that Radhakrishnan captures in over seventy large and small-size sculptures. It is an excellent opportunity for the city’s art lovers to see the large body of the artist’s recent works.

Radhakrishnan’s work is characterized by his sheer individuality and unique vision. A rhythmic vitality is at the centre of his sculptural imagination. Inspired by everyday experiences, his sculptures oscillate between the real and imaginary worlds, gravity and freedom of flight. The exhibition is the prominent highlight in the gallery’s calendar.

I thank KS Radhakrishnan for trusting us with his work and R Siva Kumar, who has known the artist and his work closely for a long time, for curating this fantastic show. Emami Art is committed to bringing well-curated exhibitions of eminent and emerging artists from South Asia to the art lovers of Bengal, along with innovative parallel activities, marking the gallery’s presence on the global art scene. Lastly, I extend my gratitude to my team at Emami Art; without their effort and dedication, the exhibition would not have been possible. I wish the show every success.

Richa Agarwal

The Crowd and its Avatars

Sculptures by
K. S. Radhakrishnan

Curated by
R. Siva Kumar

Born in Kerala in 1956 and trained in sculpture at Santiniketan, K. S. Radhakrishnan belongs to a small group of notable sculptors of his generation who have collectively brought about a far-reaching resurgence in Modern Indian sculpture.

Like his mentors, Radhakrishnan is primarily a modeller who works in clay and makes his work permanent in bronze, and the human figure is his main subject. Since 1996 he has been working with two, part real and part imaginary, characters called Musui and Maiya. He uses them, on the one hand, to explore the physical and social world around us and to speculate on the nature of its reality, and on the other, to explore the possibilities of the human body and the potentialities of sculpture itself.

The body is a marker of our individuality and our shared humanity, but our political and social realities fracture our collective humanness at many levels. Radhakrishnan engages with this conundrum of our existence through explorations of unitariness and collectiveness using the human figure. His recent work assumes three main forms: the single-figure sculptures that explore human singularity through bodies that evoke freedom through gravity-defying acrobatic postures performed with astonishing ease; the *Ramps* in which the singular and the many enter into sculptural dialogues; and a series of small sculptures in which an infinite number of tiny figures are brought together to form shape-shifting murmuration-like human formations.

He offers these sculptural meditations not as ponderous statements but as subtle experiences that we, as viewers, have to flesh out with our eyes, mind and imagination. And his working process provides us with an entry point into his sculptures. Fragmentation, repetition, and grafting define his work process. Most of his large figures, invoking the singular and almost all the smaller ones denoting the deindividualized multitudes, are done by welding multiple fragments together. He is suggesting, as it were, that our sense of wholeness and singularity of form and movement is an illusion born out of parts fused together.

Such a work process introduces an element of play into his ostensibly representational sculptures, the play of turning one into many and many into one. It creates a sculptural inventiveness suffused with pleasure. And what we often see as lightness and joyousness in his figures is an outward expression of the play at the heart of their making.

R. Siva Kumar

KS RADHAKRISHNAN

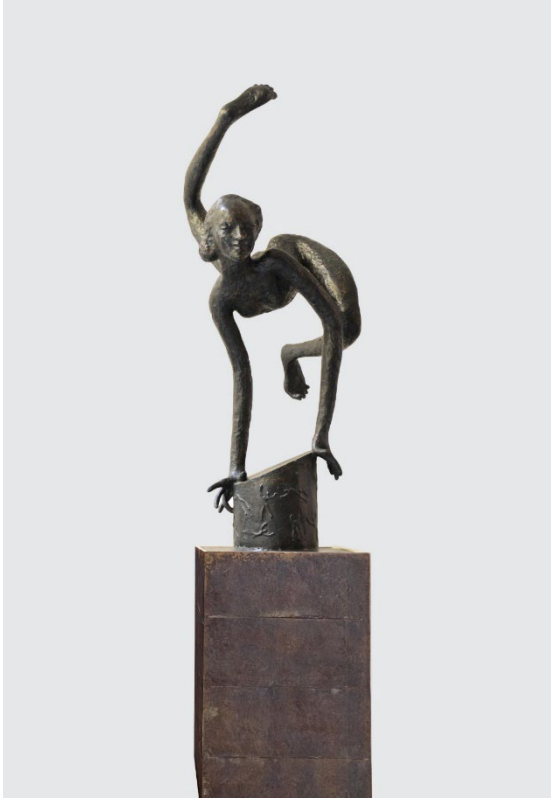
(b.1956)



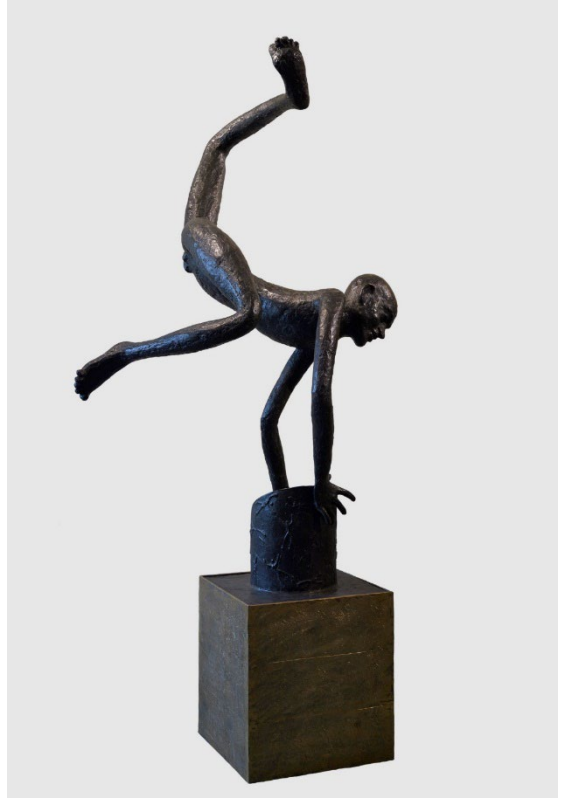
Born in the Kottayam district of Kerala in 1956, K. S. Radhakrishnan is one of the most significant contemporary Indian sculptors known for his large-size bronze sculptures with multiple figures. He studied sculpture under the guidance of legendary Ramkinkar Baij and Sarbari Roy Choudhury at Kala Bhavana, Visva-Bharati University, graduating in 1981. Soon after, he was awarded a research grant by Lalit Kala Akademi, Delhi, to work in Garhi Village. Since then, he has had more than fifteen solo shows at major galleries in India and abroad, including his solo at the National Gallery of Modern Art (Bengaluru); *Centre des Bords de Marne, Le Perreux-Bry-sur-Marne* (France); *Lalit Kala Akademi* (New Delhi); and *Birla Academy of Art and Culture* (Kolkata); among others. His work has been featured in many important group shows - the *National Exhibition* at New Delhi (1980); *Triennale India* (1990); *Salon International de la Sculpture Contemporaine* at Nouveau Forum des Halles, Paris (1995); *Hippodrome de Longchamp*, Paris (1996); *Espace Michel Simon-Noisy le Grand*, France (1996); *Beijing Biennale* (2012); and many others. From the 1980s onwards, Radhakrishnan has installed open-air sculptures across the country and abroad, including at the *TMI foundation*, Cotignac, France.

He has curated important exhibitions like *Ramkinkar Baij - A Retrospective* at the National Gallery of Modern Art, New Delhi, Bangalore and Mumbai and *Somenath Hore* at Emami Art, Kolkata. In addition, he has authored, *Ramkinkar's Yaksha Yakshi*, released during the Ramkinkar retrospective mentioned above.

He lives and works in Delhi.



KS RADHAKRISHNAN (b.1956)
Maiya as Liminal Figure
 Bronze
 54.5 x 30.5 in. (138 x 77 cm.)
 2014
 Edition - 5/9
 AB1109



KS RADHAKRISHNAN (b.1956)
Maiya as Liminal Figure
 Bronze
 57 x 31.5 x 28 in. (145 x 80 x 71 cm.)
 2014
 Edition - 5/9
 AB1110



KS RADHAKRISHNAN (b.1956) *Musui
Walking with Maiya*

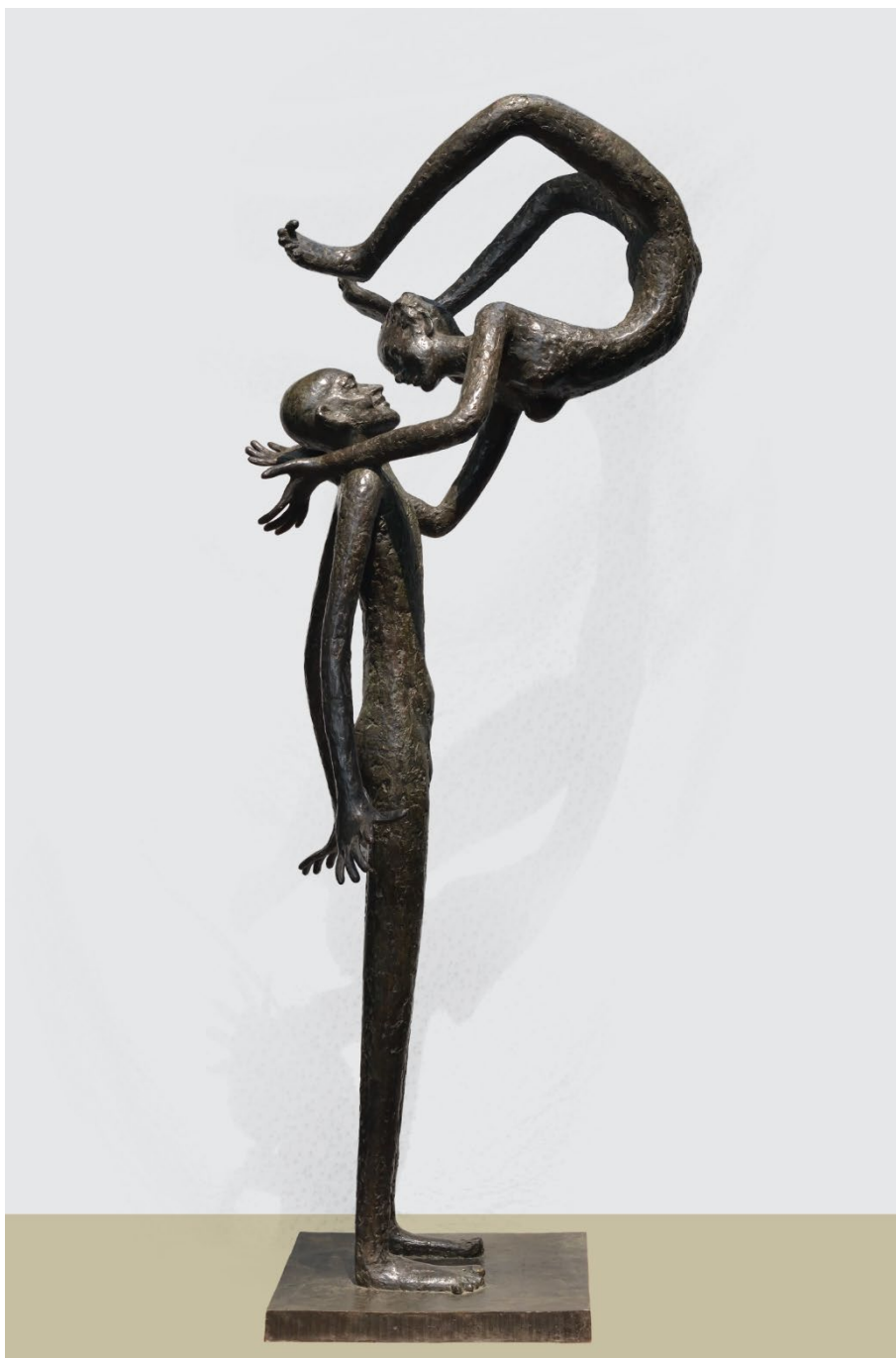
Bronze

111 x 44.5 x 41 in. (282 x 113 x 104 cm.)

2014

Edition - 1/9

AB1111



KS RADHAKRISHNAN (b.1956)
Tapasyi Tarangini
Bronze
81 x 35 x 34 in. (206 x 89 x 86 cm.)
2022
Signed in English
Edition - 2/9
AB1112



KS RADHAKRISHNAN (b.1956)
Boat on the Wave - III
Bronze (Wall Sculpture)
23 x 15 x 31 in. (58 x 38 x 79 cm.)
2019
Signed in English
AB1120



KS RADHAKRISHNAN (b.1956)

Boat over the Home

Bronze

18 x 24 x 25 in. (46 x 61 x 63.5 cm.)

2018

Signed in English

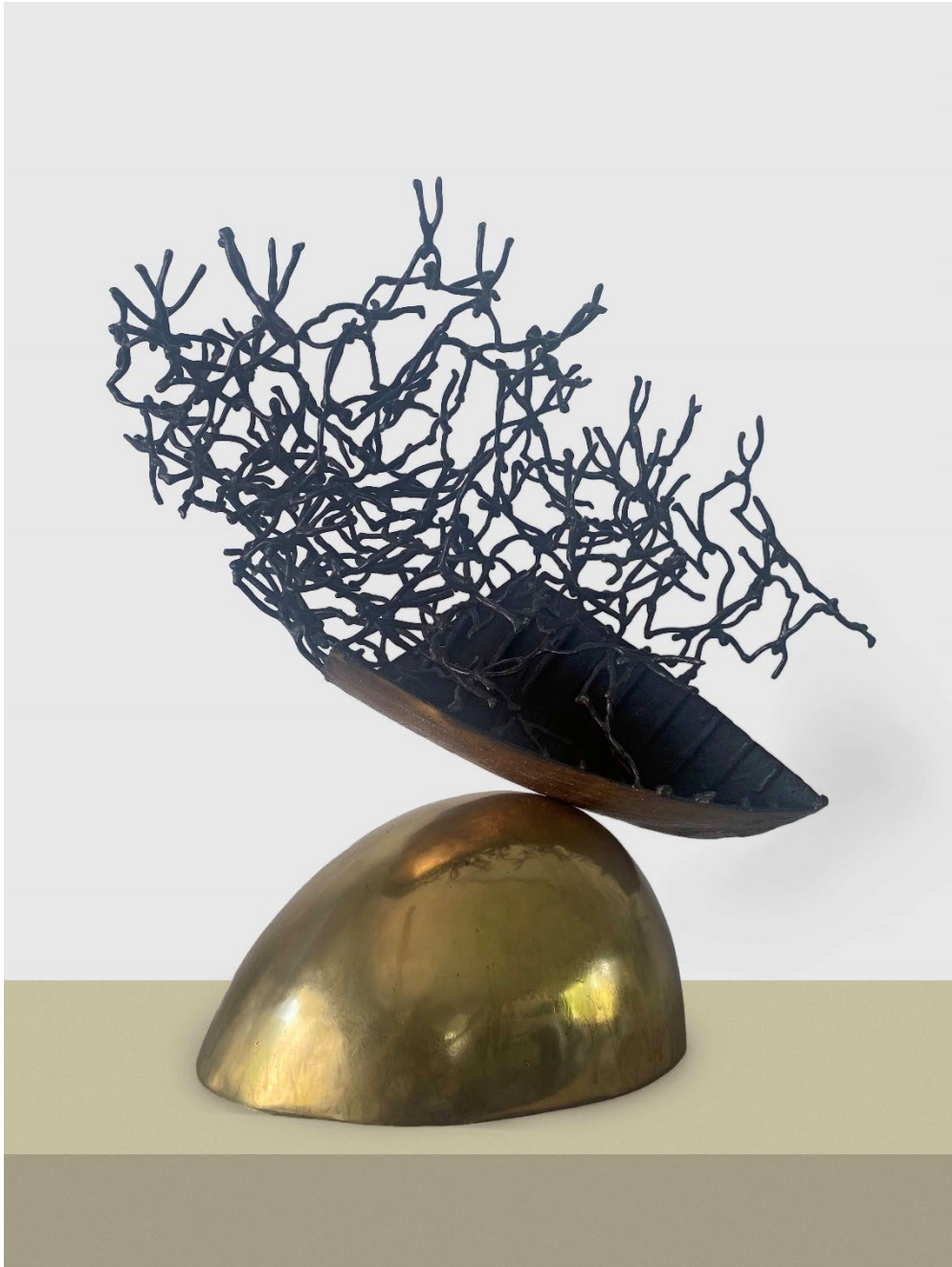
AB1121



KS RADHAKRISHNAN (b.1956)
Moths
Bronze
21 x 17 x 10 in. (53 x 43 x 25 cm.)
2015
Signed in English
AB1132

Detail of *Moths*





KS RADHAKRISHNAN (b.1956)
Fulfilled - II
Bronze
24 x 12 x 24 in. (61 x 30 x 61 cm.)
2022
Signed in English
AB1134



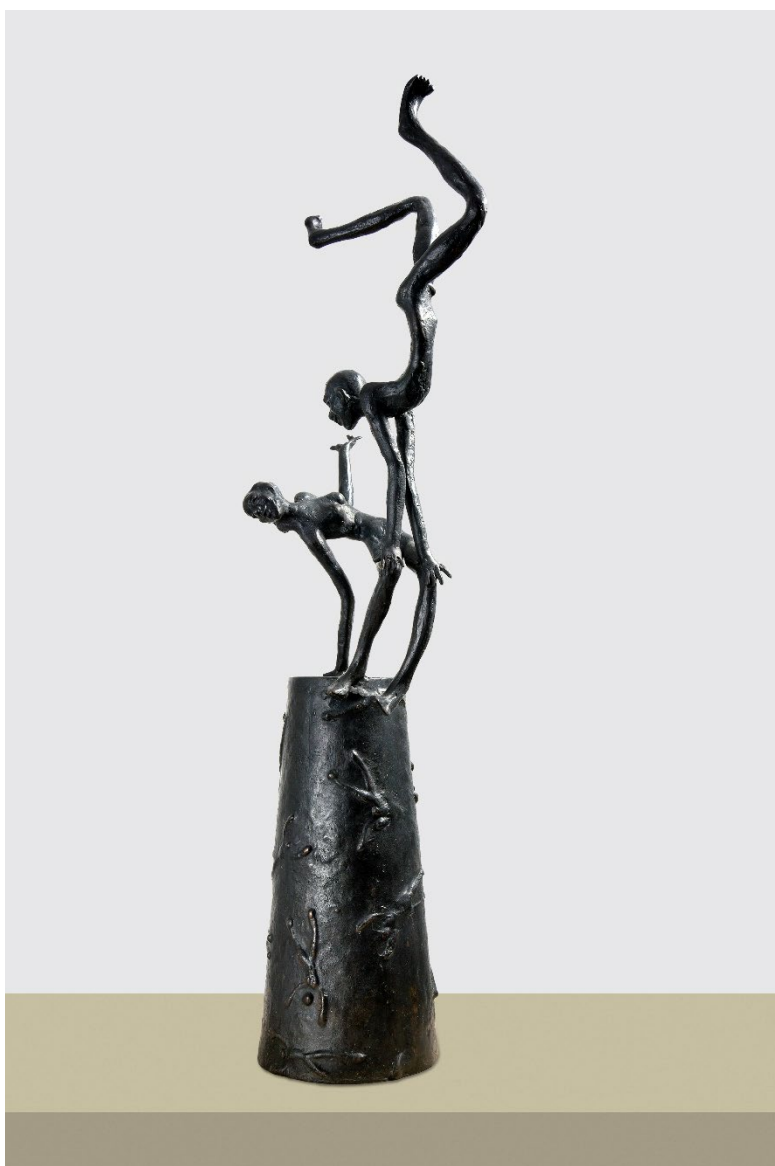
KS RADHAKRISHNAN (b.1956)
Maiya Taking Off - II
Bronze
43 x 21.5 x 26 in. (109 x 55 x 66 cm.)
2014
Signed in English
Edition - 7/9
AB1140



KS RADHAKRISHNAN (b.1956)
Maiya and the Flow
Bronze
18.5 x 14 x 30 in. (47 x 35.5 x 76 cm.)
2016
Signed in English
AB1142

Detail of *Maiya and the Flow*





KS RADHAKRISHNAN (b.1956)
A Celebration of Togetherness
Bronze
33 x 10 x 10 in. (84 x 25 x 25 cm.)
2013
Signed in English
Edition - 6/9
AB1144



KS RADHAKRISHNAN (b.1956) *On
the Wings of Breeze*
Bronze
30 x 62 x 21 in. (76 x 157 x 53 cm.)
2015
Signed in English
AB1147

Detail of *On the Wings of Breeze*





KS RADHAKRISHNAN (b.1956)
Press 1 for...
Bronze
12 x 12 x 14 in. (30 x 30 x 35.5 cm.)
2017
Signed in English
AB1148



KS RADHAKRISHNAN (b.1956)
Press 1 for...
Bronze
12 x 12 x 14 in. (30 x 30 x 35.5 cm.)
2017
Signed in English
AB1149



KS RADHAKRISHNAN (b.1956)
Terraflly on the Portal
Bronze
19.5 x 30 in. (49.5 x 76 cm.)
2010
Signed in English
AB1153



KS RADHAKRISHNAN (b.1956)
Tune of the Flame
Bronze
25 x 9 x 14 in. (63.5 x 23 x 36 cm.)
2017
Signed in English
AB1154

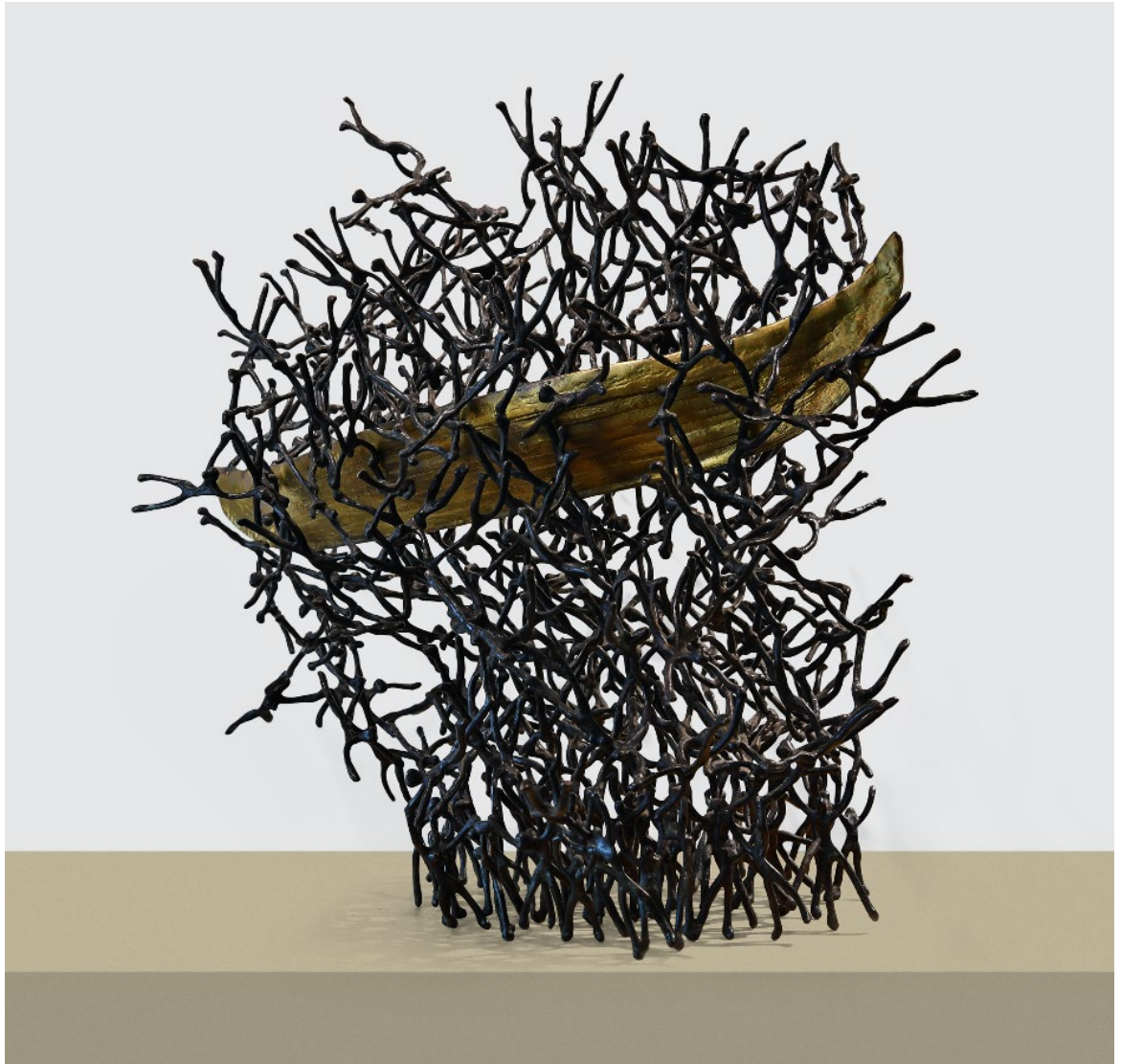


KS RADHAKRISHNAN (b.1956)
Tune of the Flame
Bronze
25 x 9 x 14 in. (63.5 x 23 x 36 cm.)
2017
Signed in English
AB1155

INR 8,00,000 + taxes and logistics



KS RADHAKRISHNAN (b.1956)
An Undulating Ascent - II
Bronze (Wall Sculpture)
30.5 x 24 x 12 in. (77.5 x 61 x 35 cm.)
2018
Signed in English
AB1158



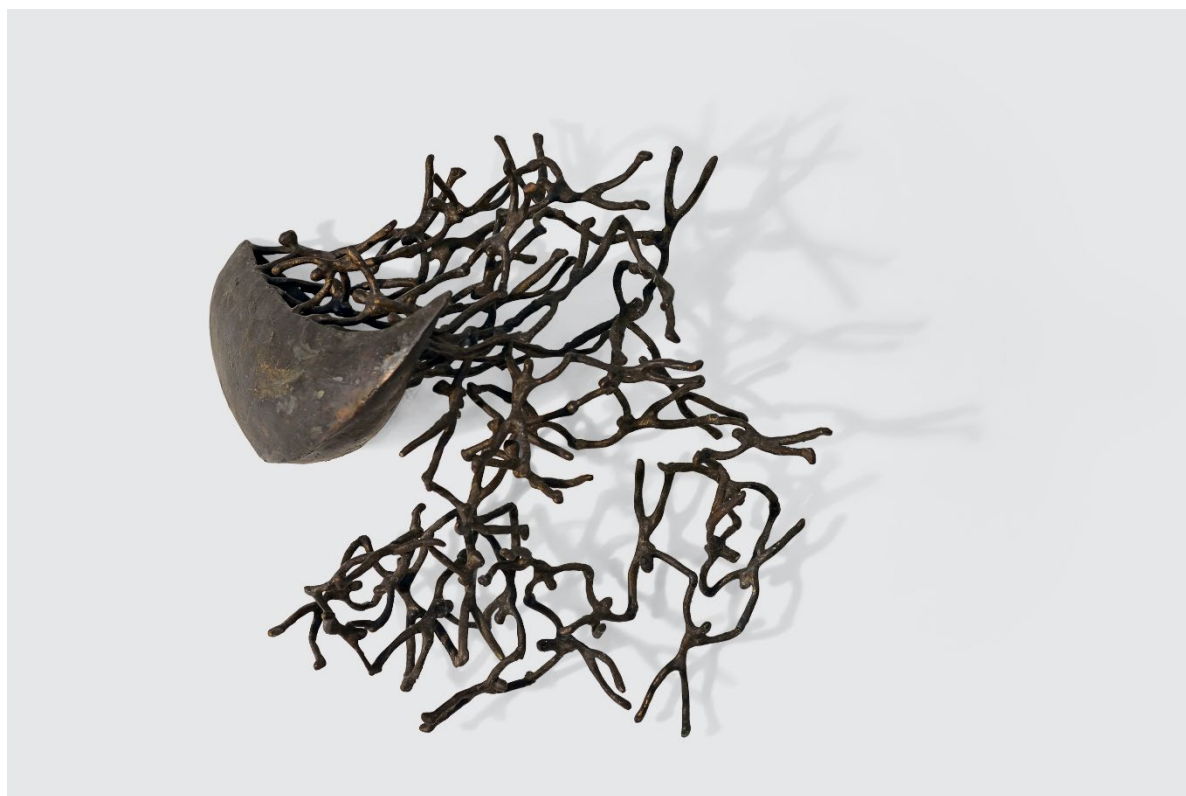
KS RADHAKRISHNAN (b.1956)
An Undulating Ascent - II
Bronze
30.5 x 24 x 12 in. (77.5 x 61 x 35 cm.)
2018
Signed in English
AB1159



KS RADHAKRISHNAN (b.1956)
Spilled
Bronze (Wall Sculpture)
19 x 12 x 20 in. (48 x 30.5 x 51 cm.)
2022
Signed in English
AB1160



KS RADHAKRISHNAN (b.1956) *Boat
on the Wave -II*
Bronze
25 x 18 x 25 in. (63.5 x 46 x 63.5 cm.)
2022
Signed in English
AB1163



KS RADHAKRISHNAN (b.1956)
Halfway Through - II
Bronze (Wall Sculpture)
13.5 x 14 x 8 in. (34 x 35.5 x 20 cm.)
2022
Signed in English
AB1166



KS RADHAKRISHNAN (b.1956) *Into the Void*
Bronze
15 x 14 x 22 in. (38 x 35.5 x 56 cm.)
2015
Signed in English
AB1168



KS RADHAKRISHNAN (b.1956)
Smooth Sailing of the Boat - II
Bronze (wall sculpture)
21 x 26 x 26 in. (53 x 66 x 66 cm.)
2022
Signed in English
AB1174



KS RADHAKRISHNAN (b.1956) *Song of the Idli Maker*
Bronze
13.5 x 13.5 x 16.5 in. (34 x 34 x 42 cm.)
2018
Signed in English
AB1175



KS RADHAKRISHNAN (b.1956)
Song of the Road
Bronze
24 x 15 x 23 in. (61 x 38 x 58 cm.)
2015
Signed in English
AB1176



EMAMI ART

KOLKATA, INDIA

Emami Art, Kolkata, is a leading contemporary art gallery and space for cultural production. Based in Kolkata, India, the gallery focuses on a future-forward, complex, multi-dimensional approach. It is steadfast in advocating for emerging, mid-career and established artists and engaging with contemporary and historical material. The gallery also aims to create dynamic, wide-ranging registers of exhibition-making and viewing.

In addition to hosting exhibitions and participating in national and international events and fairs, Emami Art has diverse parallel programming. Emami Art has launched the **EA Locus in Focus** to provide a voice to local and regional communities through ongoing short and long-term projects. **EA Incubator & Learning** integrates both the physical and virtual interfaces. It helps the arts community free access to regular mentorship programs, workshops, residency opportunities and innovative educational activities that facilitate artistic development, help build collaborative networks and provides a supportive environment for emerging talent. As a centre of excellence, Emami Art identifies as a platform rather than just a facility.

Critical discourses, interactions, documentation and exchange are also essential to our mandate. Under the umbrella of **EA Discourse**, we develop and produce original writing, periodicals and catalogues that focus on artistic, creative and pedagogical materials. As part of our knowledge-making and archiving process, our regular lineup of talks, seminars, panel discussions and conversations with artists, curators and key partners is helping to establish a safe space for critical engagement.

Emami Art has adopted the inclusive, symbiotic framework, where profitability supports sustainable resource regeneration and public service. The gallery is a green building and strictly maintains free access to all policy. Deeply committed to promoting a regional, national and international agenda through innovative and alternative programming, emphasis on community and socially relevant engagements, institutional partnerships and more via a multi-year vision for the future, Emami Art is a catalyst of change, research, innovation and inclusivity.

EMAMI ART

Kolkata Centre for Creativity

777 Anandapur | E.M. Bypass | Kolkata 700107 | 033 6623 2300

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