

YAMINI NAYAR

Jhaveri Contemporary, Mumbai / Thomas Erben, New York

NADA + Art Cologne Collaborations 2016 - Hall 11.3, Stand A.026

April 14 - 17, 2016



Cultural Theorist Timotheus Vermeulen selects Yamini Nayar's *Garden for Laborers* as one of his favorite pieces at Collaborations on Artspace.com:

"As far as I can see, this photograph seeks to interact, internally as well as with the viewer, on so many levels: the level of color palette, of texture, of materiality (actual and virtual), of artistic discipline (post-Internet, photo abstraction, collage), and especially perhaps reference or intertext, citing more discourses, genres, styles and artists that I can even begin to imagine. A garden for hard labor, indeed."

Garden for Laborers, 2015

Lightjet print

42 x 36 in / 106.7 x 91.4 cm

edition of 5 + 2 AP



Peter Gorschlüter, Deputy Director of MMK Frankfurt, writes about Yamini Nayar in his essay, "From Here to Now and Back Again," published in the exhibition catalogue for *RAY 2015*

Fotografieprojekte Frankfurt/RheinMain - IMAGINE REALITY:

Her work blurs the boundaries between photography, sculpture, collage, and painting. Nayar creates assemblages from found and discarded materials and pictures, which she then photographs. Afterward the sculptural models are destroyed so that the photographs must serve as their proxy. In her "still life" work, she creates imaginary, psychologically charged architectural spaces. Strikingly, the viewer is usually given little idea of the scale.

Nayar's work offers a view of interior spaces - sometimes recognizable, sometimes distorted beyond all recognition. They are divorced from space and time, depopulated and dilapidated, destroyed or derelict. These imagined spaces appear to be only transitory places caught between the past and present. Nayar constantly revises her constructions, changing and rearranging the constituent parts, as in the small-format, five-part group of works *On Form and Growth* (2013 – pictured above), in which it is clear that Nayar is photographing the intermediary stage of a continual process of construction and deconstruction.

On Form and Growth, 2013

C-print

each: 8 x 10 in / 20.3 x 25.4 cm

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Yamini Nayar's photographic works have evolved from dioramas of small, private interiors to sculptural constructions which seem like environments; moving from the personal to concerns specific to the photographic medium and its history, as well as to an all encompassing confluence of painting, sculpture, and photography. While changing dramatically in scope and ambition over time, process and temporality have remained essential to Nayar's practice: tabletop or wall-built models are fashioned from raw industrial materials and studio debris, continuously reworked while being documented by the camera.

Her multifaceted work is starkly influenced by the mostly Western tradition of photography, whereas her material and coloristic sensibilities, as well as processes – without being descriptive – are related to her Indian background. Established in the context of South Asian contemporary art as well as the general field of contemporary photography, her presence at ART COLOGNE through two galleries is a testimony to her multifarious practice, reception and influence.

Nayar was born in 1975 in Rochester, New York, and grew up in Detroit. She attended the Rhode Island School of Design and received her MFA in Photography from the School of Visual Arts in New York. Her photographs were recently included in a RAY Fotografieprojekte exhibition of international photo and video art at the **Museum für Moderne Kunst Frankfurt**, Germany. Over the years, her work has been exhibited widely and has garnered reviews in **The New York Times**, **Artforum**, **Art in America**, **Art India**, **Art Papers** and **The New Yorker**, to name a few. Museums such as the **Guggenheim**, New York; **Queensland Art Gallery**, Sydney; **Cincinnati Art Museum**, Ohio; **Kiran Nadar Museum of Art**, New Delhi; as well as the **deCordova Museum and Sculpture Park**, Massachusetts, have her photographs in their collections.