

Bend

THE NATURE OF CHANGE AND
THE ORDER OF REPETITION

A Solo Exhibition of
Contemporary Sculpture

BY KALYAN S RATHORE

Curated by Nalini Malaviya

AESTHETICS IN DISTORTION

THE PRECISENESS OF MATHEMATICAL RULES, THE NATURAL ORDER IN NATURE AND THE VARIANTS THAT OCCUR DURING REPETITION, LIE AT THE CORE OF KALYAN RATHORE'S ART MAKING. His sculptural installations derive inspiration from form, structure, space and aesthetics that occur in nature - as an innate incidence. Rathore explores elements of design, formation and spatial arrangement as observed in nature and their underlying patterns of morphology to recreate them in his sculptures.

Rathore has been working as an industrial designer and has conceptualised and created several large scale installations, which have been based on mathematical algorithms, and employ multimedia. Applying principles of progressive distortion, he repeats patterns to create motifs that resemble flora, fauna and naturally occurring elements. The sculptural forms appear to grow organically in a sequential manner, mimicking growth and patterns in nature, yet are reduced to a minimalist form that captures the essentials - the essence of the shape, form and motif in a geometric layout.

The recurrence of the sculptural unit akin to fractals in the universe, constructs forms that build and expand following stringent laws of mathematics in various iterations. These appear to be non-representational and non-specific to natural features due to their reductive property.

Precision and invariance is a prerequisite of mathematical principles and the derivative is assured of repeatability and predictability, whereas in nature, there is an inherent variance that governs the order of atoms and molecules, which results in distortion. Essentially, an element of unpredictability and randomness in the design predominates and which ascertains the form and structure of natural elements. Rathore's current series is a tactile exploration of reality that goes beyond surface observation and necessitates a reductive eye to visualise and perceive the inherent distortion that constructs the form, aesthetics and structure in nature.

'Bend' explores the variant that alters the mathematical code at the fundamental level, albeit from an artistic

perspective, while applying mathematical rules such as the Fibonacci sequence and other relevant formulae responsible for the progression. For instance, the fractal defines a form created by repetitive application of a mathematical rule, where the form does not have to be homogenous, but it is precise. In the event of an error or variation introduced in the rule, the precision gives way to a slight distortion of the form, while retaining its essence, which is close to what is found in nature.

Interestingly, while the leaves on a stem follow a pattern, which may not be precise, but remain recognizable as a repeated form. Similarly, the shape of mountain ranges, growth of algae, snowflakes, timing of ocean waves and the DNA structure, they all follow an intrinsic structure and pattern. It is significant that there is a delicate balance between form and distortion, and the object is not distorted beyond recognition.

A geometrical predisposition along with repetition appears to be at the origin of aesthetics in nature. The visual arrangement, a result of an iteration which is beyond perception and explanation, yet inherently, at the molecular or even at a more primary level, is situated a code that governs the progression and the outcome - the shape, size and form which belies rationalization at the observation level, as has been also explored by mathematicians and artists.

In the current suite of works, 'Bend' employs stellation to build the polytopes with new figures and forms - the essence of floral and animal figures, and patterns prevailing in nature. The sculptures explore plurality of probable motifs, genesis of natural forms, germination of organic life, and a multitude of possibilities that manifests in nature as an intuitive process.

Nalini S Malaviya

Curator

Bangalore, August 2018

ARTIST STATEMENT

Reality is warped. Straight lines are 'straight' only under the frame of reference we choose to adhere to. Mass is the summation of energy and Energy is an equally distorted idea too. We are left with no friendly-concepts in science when Quantum-physics walks into the room.

The more we explore the more we push the wrinkles of uncertainty around the corner. This is not just a metaphorical position but one that rings true in the scientific communities as well.

'BEND' is my ode to the world of distortion. Distortion by design and Design by repetitions. Mutations that are born out of repetition and change.

Perhaps the key to chaos is in Order. Can this order be harnessed and explained? The answers may lie in nature. Where nature chooses Geometry as a guiding template to render herself. I seek to find the common elements in every form; from an Atom to the Universe. In flora and fauna this seeming waywardness is apparent.

On deeper inspection strict mathematical principles seem to govern the recipe for growth, structure and aesthetics. Geometry it appears is the solution nature turns to in order to negotiate and resolve the need for resources.

The sculptor in me wants to pin down a 'minimum fundamental form' that applies itself by replicating and changing at the same time. I present to you my series called BEND; The Nature of change and the order of repetition which is an ongoing exploration of Nature inspired structures.



Swirl

Ordered Deviation

43x30x36cms

Titanium Steel

KSR1



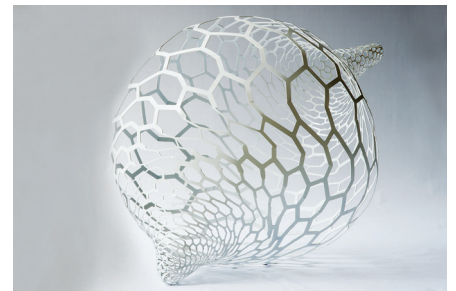
Plural

Endless Possibilities

30x46x42cms

Mild Steel & Stainless

KSR2 1/4



Serendipity

By Design

87x90x1030cms

Mild Steel

KSR3



Evanescent

Blink and Miss it

24x24x35cms

Titanium Steel & Brass

KSR4 1/4



Essence

Starting point of Infinity

160x260x150cms

Titanium Steel & Brass

KSR5 1/4



Unconditional

Life as it should be

46x210x34cms

Stainless

KSR6 1/4



Efflorescence

DNA of Form

100x87x113cm

Mild Steel & Stainless

KSR7



Curiosity

Templates within

114x123x74

Mild Steel

KSR8



Equilibrium

Fair Play

24x33x30cms

Bronze

KSR9



Abiogenesis

Even & Odd

56x34x71

Mild Steel & Stainless

KSR10



Balance

Geometric Predisposition

30x30x34

Titanium Steel

KSR11



Bloom

Accidental Aesthetics

117x100x240cms

Titanium Steel

KSR12



ARTIST BIOGRAPHY

KALYAN S RATHORE WAS BORN IN 1970 IN BANGALORE. HE IS A SCIENCE GRADUATE AND HIS INITIAL TRAINING WAS IN INDUSTRIAL DESIGN WHERE HE LEARNT THE VARIOUS METHODS OF PRODUCTION, DESIGN, STRUCTURAL-INTEGRITY OF MATERIALS AND FIRST-HAND SHOP-FLOOR MANUFACTURING.

His Inspiration for his art comes from Biology and Geometry. Geometry is a medium that gives him the freedom to express. He creates prototypes in paper by cutting and folding before the actual production ensuring that he has the detailing in place.

He has received the Facebook India Award, holds a Guinness World Record for the world's largest sculpture using photographs and has a CNN certificate for a video contribution.

He attributes the Guinness World Record achievement to an ingenious design breakthrough that was inspired by nature. His art has been commissioned in India, Singapore, Canada and Switzerland.

He says "As turn of events would have it, I was drawn towards creating sculptural forms around the year 2002. With seemingly unrelated experiences and interests. Connecting the dots of all my past experiences I began exploring forms in nature through the eyes of an engineer. It fascinated me that mathematical algorithms existed in various aspects of nature as did principles of engineering...I began to see a picture now. In creating sculptures I sought to discover these congruencies.

The various animal forms I created brought me on a path of discovery of evolution; the similarities and differences among species and the human perception of it..."

Shows:

Andaz Studio, Singapore 2017 (presented by Artmanagment.com)

'Reimagining: (Un)Reality and Space' curated by Nalini Malaviya for Yep Art, Bangalore

TCC Singapore 2014.

Affordable art fair Singapore 2013;

TCC Singapore 2011;

Apparao Galleries UB city Bangalore as part of 'Airtel Bangaluru Habba' 2010;

Galerie Sara Arakkal's Annual Show 2009;

Group show in aid of MSSl by Renaissance Gallery 2009

In aid of 'Prabhat' at Colonial, Bangalore in 2008;

In aid of The Society for Child Development, at Travancore House, New Delhi in 2008;

'Chitra Kala Parishat' (CKP) Bangalore in 2007;

In aid of Cancer patients (CPAA) at Ista in 2007;

He has displayed The "Bull" series at the Park Hotel and at The 100' Café-Gallery Bangalore in 2006;

The "Glade" series – solo show, at Active Canvas Gallery, Bangalore in 2007 and 2010.

Solo show at the Renaissance Gallery, Bangalore in 2009;

ABOUT THE CURATOR

NALINI MALAVIYA IS A BANGALORE BASED ART CONSULTANT, CURATOR, WRITER AND BLOGGER.

She has been writing for the media since 2003, and has been an art columnist for Financial Times (Delhi and Bangalore) and Bangalore Mirror. Her curatorial projects include 'Parallax of Visual Memories', 'Reimagining: (Un)Reality and Space', 'Irreverent Gene' and conceptualization of 'Polynomials of Relevance'. She has published papers on 'Art, Artists and Society – Catalyzing Social Change' and 'Linear Progressions: Tracing the Line in Karnataka' for the Karnataka Lalithkala Academy Journal.

Some of her prefatory essays for art catalogues include 'Feeling Absence' a photography show by Shibu Arakkal, 'Icons in our Midst', New Delhi, essays for Yusuf Arakkal's catalogues and books and for artists Gurudas Shenoy, Milind Nayak and Suresh K Nair among others. She was on the Jury for the Lalit Kala Akademi National Exhibition 2017.

An occasional fiction writer, Nalini has published short stories as part of various anthologies, The Shrinking Woman, The Curse of the Bird and Bhelpuri. She publishes www.artsceneindia.com, a popular blog cum Ezine featuring art news, events and articles.

