

GALERIE NATHALIE OBADIA

PARIS - BRUXELLES

Rina Banerjee

Human Traffic

12 September – 24 October 2015

18, rue du Bourg-Tibourg, 75004 Paris



SOLDIER: OVERSEAS AND OUT OF PLACE HIS SPECIES SEEDED DEAD TO GROW AS COMMON PLACE, BORE
BEAUTIFUL FLOWERS OF WOUND, CARNAGE DISCOVERED A RESIN CARNAGE DISCOVERED A RESIN STICKY LIKE
SWEAT HE HAD COURAGE AND LOYALTY WHEN EVERYONE WEPT AND CAME HOME EMPTIED WHILE WE SPLET

2014

MIXED TECHNIQUES

213,4 X 56 CM

The Galerie Nathalie Obadia is delighted to present the third solo exhibition of Rina Banerjee in its Parisian gallery since *Imagining the other half of the world from here* in 2011, organised to coincide with her solo exhibition at the Musée Guimet, *Chimères de l'Inde et de l'Occident*.

For *Human Traffic*, Rina Banerjee has specifically produced a series of artworks (sculptures, wooden panels, large format drawings) illustrating her reflections on the theme of movement, which she interprets in a positive (journeys that generate a great cultural diversity and richness) as well as a more abrupt way, with the forced physical circulation of bodies due to war, terrorism and poverty, thereby implicating migrations of every kind. Hence colonisation, the uprooting of populations and even human trafficking itself are dealt with in this exhibition, in complex, colourful and powerful forms, into which everyone can delve and find meaning, illustrated by metaphorical titles written like poems.

Starting from the premise that movement is a phenomenon particularly specific to our recent era, carried along by the influx of technologies and the multiplicity of networks, but also accrued by the consumerist power of Western countries over those of the East, Rina Banerjee explores head on in her artworks these different forms of circulation. Thus the sculpture *Make me a summary of the world, she was his guide and had travelled on camel, rhino, elephant and kangaroo, dedicated to dried plants, glass houses - for medical study, vegetable sexuality, self-pollination, fertilization her reach pierced the woods country by country* can itself epitomise this theme. Here it is a question, through a proliferation of materials and forms (pointed horns ready to pierce, protective umbrellas, a plastic doll's head, wooden rhinoceros, shells, twisted branches, etc.), of multiple displacements between different continents, leaving a trace in its wake like a pollination of the air.

In a more sombre way, the artist evokes traumatic situations such as *Soldier: overseas and out of place his species seeded dead to grow as common place, bore beautiful flowers of wound, carnage discovered a resin sticky like sweat. He had courage and loyalty when everyone wept and came home emptied while we slept*, which offers the image of a man struggling for his identity, carry dead weights, a red skull overhanging his swollen body. For Banerjee, the various objects employed are like orphans and her role as an artist is hence to find a 'manufactured' family for them.

For this exhibition, Rina Banerjee has indeed taken an interest in the mobility of bodies, but under the guise of a fervent criticism of their commoditisation. Individuality is undermined several times, slavery is singled out, children and women are the first to be persecuted, kidnapped, used as a medium of exchange, driven to crime: *Petty crime, shame on her mind*. Hence in the large drawing *Human Traffic*, a mother who wants to be a protector is surrounded by embryos of deformed bodies, left to fend for themselves in an ocean of colour. 'I play with abrupt changes of scale in my drawings and sculptures. I am attracted to delicate, fragile and esoteric details awkwardly placed in the artwork, which invite us to head in new directions and which take us on a journey.' The invitation to a journey is tempting, even if it sometimes insinuates violence and brutality. Her world is like a series of inevitable cultural decisions where only the human being, as a living animal, is capable of adapting.

Denouncing the impact of capitalism on our relationships with the universe and with others, Banerjee regrets that we live in a world of racial, cultural and economic segregation and discrimination. 'My eye is tired of always looking at culture through a single prism.' The richness of her compositions, the dazzling intensity of her colours, the multiplicity of sensations that she kindles in us when seeing her artworks provide a way out of all confinement and, this time, favour in turn an enriching movement towards the other and to an elsewhere.

This exhibition will be the occasion for the publication of a monograph published by Dilecta, with texts by Courtney J. Martin, Wangechi Mutu and Cédric Vincent.

Rina Banerjee was born in Calcutta, India, in 1963. She lives and works in New York.

Since the end of the 1990s, she has exhibited in numerous institutions, notably at the Espace Culturel Louis Vuitton in Paris, in 1914, where she exhibited *Astralis*. From 19 September to 6 December 2015, Rina Banerjee will participate in the *Artist Making Movement* exhibition during the Asian Art Biennial which will take place at the National Taiwan Museum of Fine Arts, Taichung, Taiwan.

Rina Banerjee's artworks feature in many prestigious private and public collections, among which those held at the Whitney Museum (New York), SF MoMA (San Francisco), Yale University Art Gallery (Connecticut), Fondation Louis Vuitton pour l'Art Contemporain (Paris), Boghossian Foundation - Villa Empain (Brussels), Mont Blanc Collection (Switzerland), Donation Guerlain at the Musée National Art Moderne (Paris), as well as at the Musée d'Art Moderne et Contemporain 'Les Abattoirs' (Toulouse).

Bourg-Tibourg	Galerie Nathalie Obadia Cloître Saint-Merri	Bruxelles
Jorge Queiroz 7 november - 4 january 2016	Eugène Leroy <i>Peintures – Fusains</i> 5 september – 31 october 2015	Meuser <i>Strubbel die Katz</i> 9 september - 24 october 2015
	Carte blanche à Jo-Ey Tang et Shanta Rao <i>Gallery II - Patches</i> 3 october - 7 november 2015	Mickalene Thomas 19 november - 26 décembre 2015
	Youssef Nabil 7 november - 4 january 2016	

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Rina Banerjee

Make a me a summary of the world , she was his guide and had travelled on camel , rhino, elephant and kangaroo, dedicated to dried plants, glass houses -for medical study, vegetable sexuality, self-pollination, fertilization her reach pierced the woods country by country, 2014

pedestal wooden with 2 umbrellas, six plastic horns and grape vine, shell and ceramic doll, wooden Rhino
243,84 x 106,68 x 106,68 cm (96 x 42 x 42 in.)



Rina Banerjee

Soldier : overseas and out of place his species seeded dead to grow as common place, bore beautiful flowers of wound , carnage discovered a resin sticky like sweat. He had courage and loyalty when everyone wept and came home emptied while we slept, 2014

Brass Lantern, acrylic horn, wire cage, wood carved elephant souvenirs, gourds, arm forms, wedding sari textiles, red skull and mushroom, natural sea sponge. Silk jewelry ties, steel
180 x 120 x 074 cm (70 7/8 x 47 1/4 x 29 1/8 in.)



Rina Banerjee

In abstinence, in resistance like vegetarianism viewing truth to replace food, replace shame, the indecency of craving to belt desire she turned loose grew to tire and skip to her circus hour dangled on tight rope of blue wire so she was inspired., 2014

Acrylic on watercolors paper Arches
76,2 x 55,88 cm (30 x 22 in.)
81,5 x 62 x 5 cm (32 1/8 x 24 3/8 x 2 in.) framed
Signé, titré et daté au dos



Rina Banerjee

Petty crime, shame on her mind, 2014

Acrylic, ink and collage on watercolors paper
152,4 x 55,88 cm (60 x 22 in.)
174,5 x 78,5 x 4,5 cm (68 3/4 x 30 7/8 x 1 3/4 in.) framed
ID27621



Rina Banerjee

When mixed with water and some others they were three not four until poppy oil and surfactants discovered drew tension away from surface and unveiled the bacterium that grew out her fourth culture., 2013

Acrylic and ink on watercolors paper

76,2 x 55,88 cm (30 x 22 in.)

ID27622



Rina Banerjee

Heredity in variation and reproduction, an extension of self in movement and in flight could fly never never too far and forever always to be divided into the individual and the frightening face of the diminished other., 2015

wax nylon thread, cords, ink, steel, resin, aluminum Indian jewelry, black pearls, acrylic paint, Ostrich egg shell, copper mesh wire, cowry shell, plastic miniature animals. Blue silver leaf. Cotton cord.

190,5 x 111,76 x 71,12 cm (75 x 44 x 28 in.)



Rina Banerjee

Human traffic, 2015

Ink, acrylic and collage on watercolors paper Arches

228,6 x 91,44 cm (90 x 36 in.)

248 x 137 x 5,5 cm (97 5/8 x 53 7/8 x 2 1/8 in.) framed

Signé, titré et daté au dos

ID27624



Rina Banerjee

In Mute Witness at the outskirts and out of center she forms a final creased edge of makeshift settlements, a dark and iridescent thorn of horn pierces all home with the hard and the green of unripe fruit, 2015

wood spindles, aluminum cloth, waxed nylon, wood, steel armature, Murano Glass horns, rooster feather, silk tassel, cowry shell, hemp cord, silkscreen print silk cloth, red cotton thread, acrylic paint, tribal jewelry, baca fibers

170 x 109 x 125 cm (66 7/8 x 42 7/8 x 49 1/4 in.)



Rina Banerjee

The body in pieces shipwrecked, scattered among oceans, sands, ports, and cities fragmented and funny her Diaspora was sunny, tropical her fruit was being plucked digested, 2015

Acrylic, ink, golden leaf on watercolors paper

76,2 x 55,88 cm (30 x 22 in.)

81,5 x 61 x 5 cm (32 1/8 x 24 x 2 in.) framed

ID27653



Rina Banerjee

All these possessions made to float and so did body from a distance fade into dust and flower in one boom, 2015

Acrylic on water color paper

111,5 x 76 cm (43 7/8 x 29 7/8 in.)

131 x 96 x 3,5 cm (51 5/8 x 37 3/4 x 1 3/8 in.) framed

signé, daté au dos

ID27866



Rina Banerjee

Angel of Girls, girls, girls tight walking on fire, 2015

Acrylic, ink collage Japanese print paper on watercolors paper

38 x 29,3 cm (15 x 11 1/2 in.)

Signé et daté au dos

ID27867



Rina Banerjee

Consuming Angels, 2015

Acrylic, ink collage Japanese print paper on watercolors paper

38,3 x 28,3 cm (15 1/8 x 11 1/8 in.)

Signé et daté au dos

ID27868



Rina Banerjee

Myth of bunny in forest of flowers and honey, of a spectacular DNA and star's energy and his or her monsters peek and poke to play, to no other end is there, but this play, no other reason no other purpose to -just joy in our wildness to mix and merge to leave to run out kiss each reach, where there are worlds with worlds endless, 2015

152,4 x 55,88 cm (60 x 22 in.)

172,5 x 75,5 x 3,5 cm (67 7/8 x 29 3/4 x 1 3/8 in.) framed



Rina Banerjee

Fury of the fringe, largely restless, faint and fragile at every start, it's first breath, jumpy and punctured as you see to let it be by way of watching fires grow, keep the wildness of our heart reach press for a better way to merge all human and animal and plant trails, walks, migrations stray toward our common drinking hole., 2015

Mixed media

109,74 x 130 x 62 cm (43 1/4 x 51 1/8 x 24 3/8 in.)

Un certificat signé par l'artiste sera délivré avec l'oeuvre



Rina Banerjee

Orphan and one penny shook me some stars, like parrots in prison flew and fell into the wrong kind of family, 2015

gold leaf , ink, Acrylic paint on Birch wood Panel

60,96 x 50,8 x 3,81 cm (24 x 20 x 1,5 in.)

73 x 62,5 x 6,5 cm (28 3/4 x 24 5/8 x 2 1/2 in.) framed

Signé, titré et daté au dos

ID27904



Rina Banerjee

Same as before, in one maximum contraction and in opposition to expansion her legs wound up like tick tock clock and watch, transcended all relaxations echoed humanity and frustration but rolled it to a new location., 2015

Silver leaf blue, ink, Acrylic paint on Birch wood Panel

30,48 x 22,86 x 2,54 cm (12 x 9 x 1 in.)

42,5 x 35 x 6,5 cm (16 3/4 x 13 3/4 x 2 1/2 in.) framed

Signé, daté et titré au dos



Rina Banerjee

In Plain Sight, a tear seemed to surge out of the most left eye, in pocket hidden, piled high, seeds, timeless pinched her for a plenty with teeth tickles of simple justice., 2015

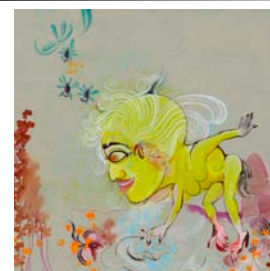
Silver leaf blue, ink, Acrylic paint on birch wood panel

50,8 x 50,8 x 3,81 cm (20 x 20 x 1,5 in.)

63 x 63 x 6,5 cm (24 3/4 x 24 3/4 x 2 1/2 in.) framed

Signé, titré et daté au dos

ID27906



Rina Banerjee

Ligaments wait to stretch in a identity that could double find home rubble find refuge in disguise., 2015

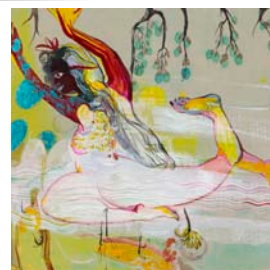
Silver leaf blue, ink, Acrylic paint on birch wood panel

50,8 x 50,8 x 3,81 cm (20 x 20 x 1,5 in.)

63 x 63 x 6,5 cm (24 3/4 x 24 3/4 x 2 1/2 in.) framed

Signé, daté et titré au dos

ID27907



Rina Banerjee

Buried in stump while knitted together at side in a illusion a roar of birds and predators pickled on earth in one spray of air played., 2015

Silver leaf blue, ink, Acrylic paint on Birch wood Panel

50,8 x 50,8 x 3,81 cm (20 x 20 x 1,5 in.)

63 x 63 x 6,5 cm (24 3/4 x 24 3/4 x 2 1/2 in.) framed

Signé, daté et titré au dos

ID27908

