

**Rina BANERJEE**

*Architectural Digest,*

*Rina Banerjee's fantastical solo show in Brussels takes viewers through the evolution of nature*

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ART

# Rina Banerjee's fantastical solo show in Brussels takes viewers through the evolution of nature

Galerie Nathalie Obadia, Brussels presents a compelling, charismatic exhibition titled 'Irresistible Earth', that opens today and will run till December 19

By Uma Nair

28 October 2020



"Addictions to leaf and nut aroused, curled currency and culture to itch and moan as arrivals of plants from plantation, not just servants or slaves exploded, swelled to levels fantastic but without majestic magic hurt to ripen, 2017" Steel armature, feathers, fabric, glass

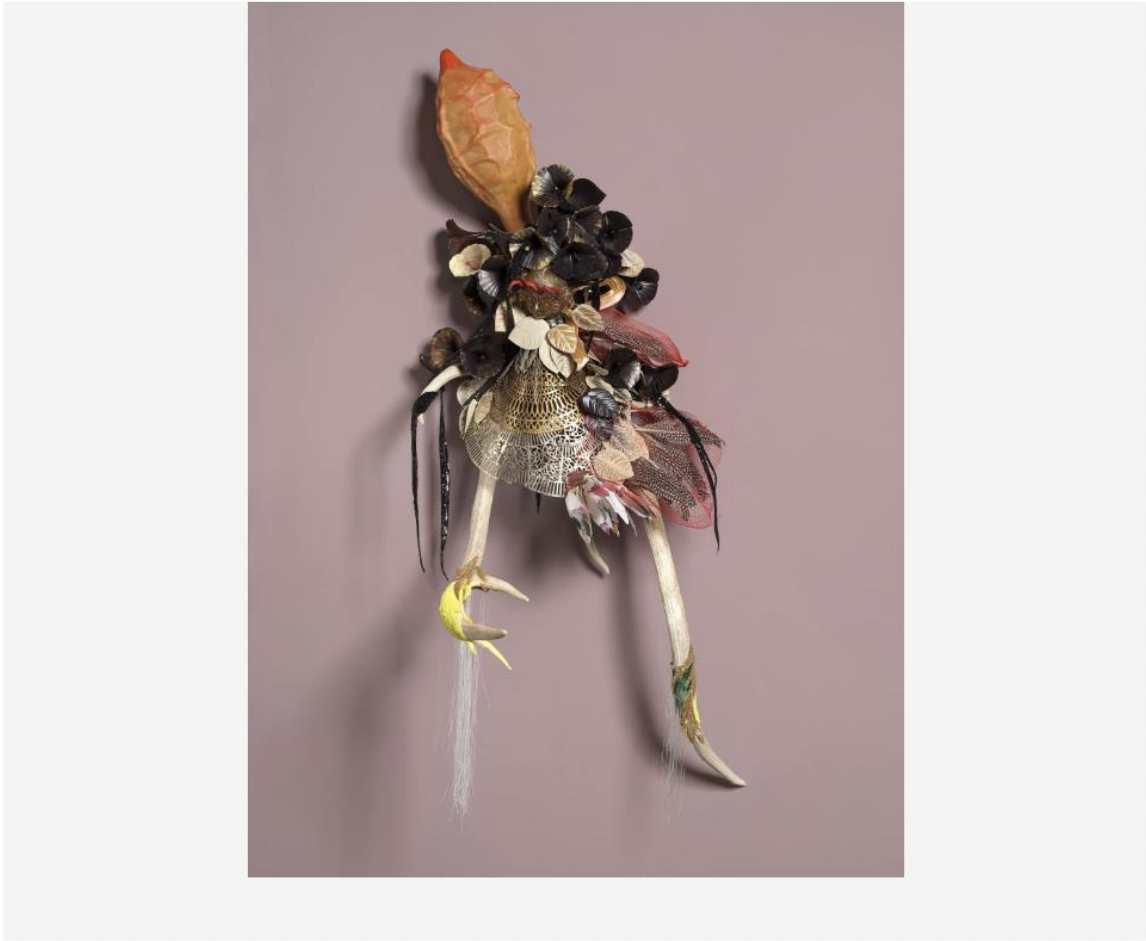
beads, thread, dried gourds, silver leafing 35 × 22 × 26 inches; (R) "Conspicuous waters waffled into sky and mountains cracked to migrate, go into elsewhere. Like Indian rope trick she escaped hotness of Southern breath and juggled her race ethnicity, made oceans tear open, let flow people mixing in all directions, 2020" watercolor and ink on paper 35 × 24 inches

Kolkata born Rina Banerjee is a New York resident of international repute. Her installation 'Infectious Migrations' made a splash at the Whitney Museum of American Art Biennial, and her work has consistently been included in 14 other art events too. Her traveling retrospective, 'Make Me a Summary of the World' will tour five US museums between 2018 and 2021, providing the artist with institutional recognition in the United States.

## **The Nature of Art**

Describing her current show titled 'Irresistible Earth' at Galerie Nathalie Obadia, Brussels, she says, “an uncontrollable and unconditional love is bestowed to us upon birth. Love for a nature infinitely ripening, delicious and dangerous these fruits, a fermented and fresh gorgeous beauty lovingly made ours by the physics of solar ambitions and a universe seemingly cooling and expanding, airing, widening making earth move away from sun, its migrating destiny, drifting outward to echo voiceless wisdom for you and me to draw out. Why is hers, her nature and our nature too so coupled, coiled and tangled with tails, horns and unclipped nails messy and monstrous human she drizzles fortune and violence untasted into time. Why would you not open mouth and allow her scent swell over your senses to identify right from wrong? Earth, cradle her like new born, play with her like school friends, protect her as you would a sunny day from grey.”

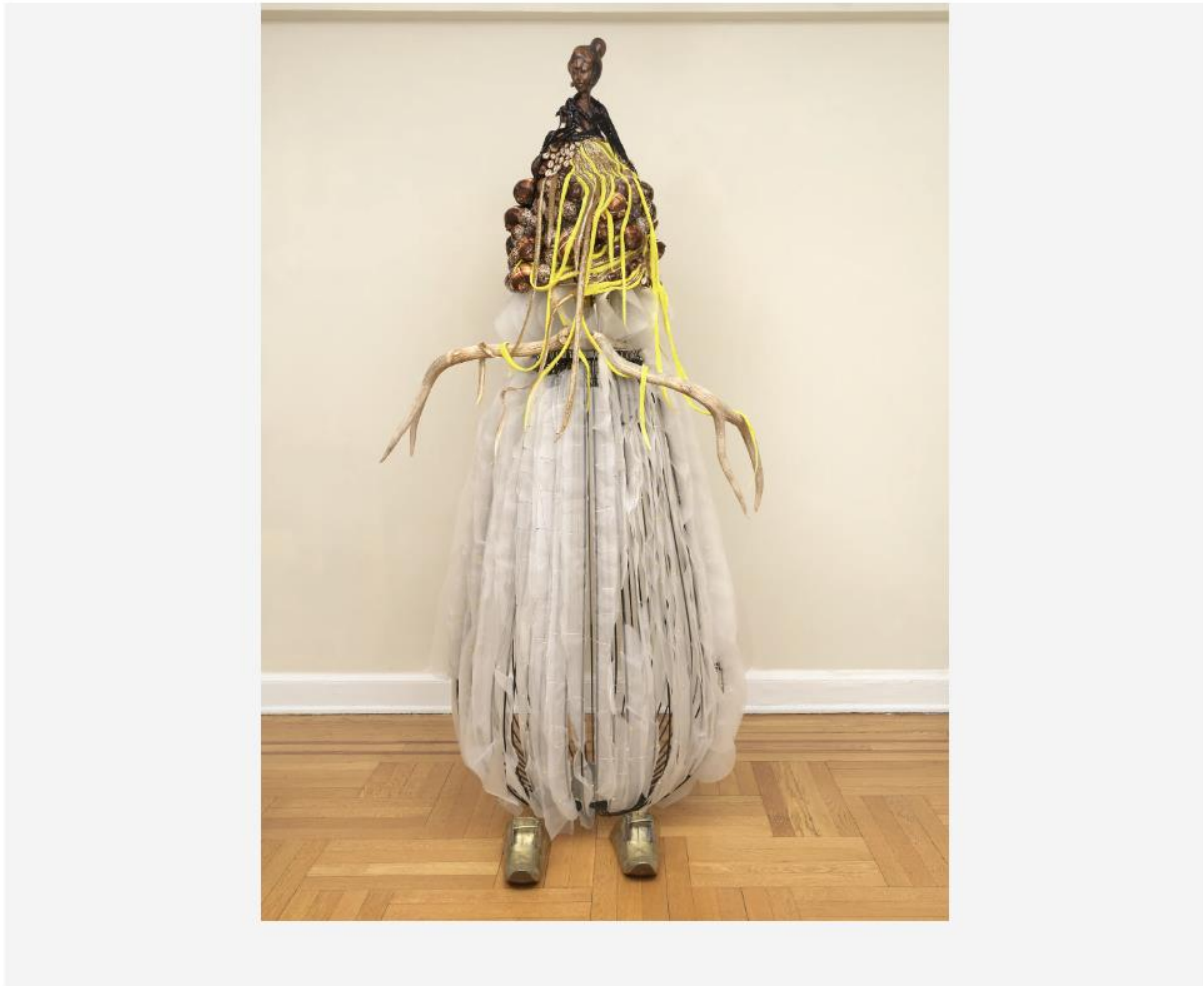
Her exhibition is a set of thirteen colourful, chimeric sculptures and fairy-like drawings marked by the theme of biodiversity and the evolution of nature.



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"Fastened to two walking sticks and lopsided imagined she in a world without opponents, unburdened by squabble and masonry bricks, she a prop propped up man from man not capable of understanding the parts that ripped and torn like partition, camps, detention pockets and passport tangles bottled black glory and tangerine blossom, 2020". metal, glass, sequins, feathers, wire 51 3/16 × 19 11/16 × 27 9/16 inches



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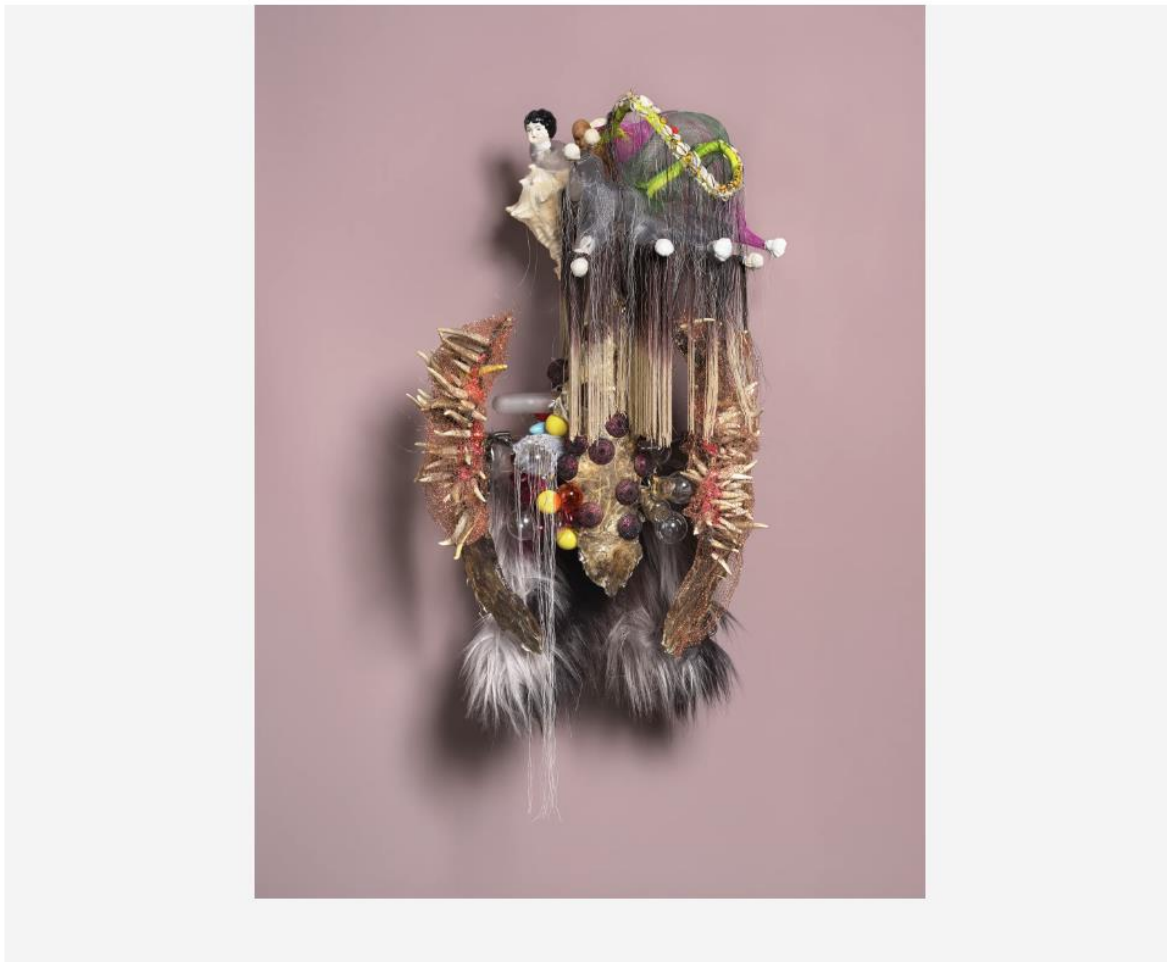
"Fermented origins, filtered and foaming, weathered from significant and insignificant migrations while she weighted and waited for bubbly oceans, urging the beyond to open., 2020" 200 × 105 × 80 cm

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## One-of-a-Kind

Through her works, she emphasises the divinity of nature and the powerful feminine role within. Her eccentric characters are displayed as phantasmagoric figures, reminiscent of both Indian and global mythologies and histories, as she questions current topics such as global warming, impacts of climate change, immigration and identity issues.

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"In making America, In Civilizing nature, taking it out, to sell, the Indian in conquest to its east and it's west, with prickly feet like antler tips broke bark, opened, entered, wildly and loudly like sour pickle, tuned instruments to tell truth and lie tangled and dangled behind it's shell, headless. , 2020". metal, rice paper, glass, sequins, cotton, horn wire, porcelain, silver leaf Mixed media  $39 \frac{3}{8} \times 22 \frac{27}{32} \times 21 \frac{21}{32}$  inches



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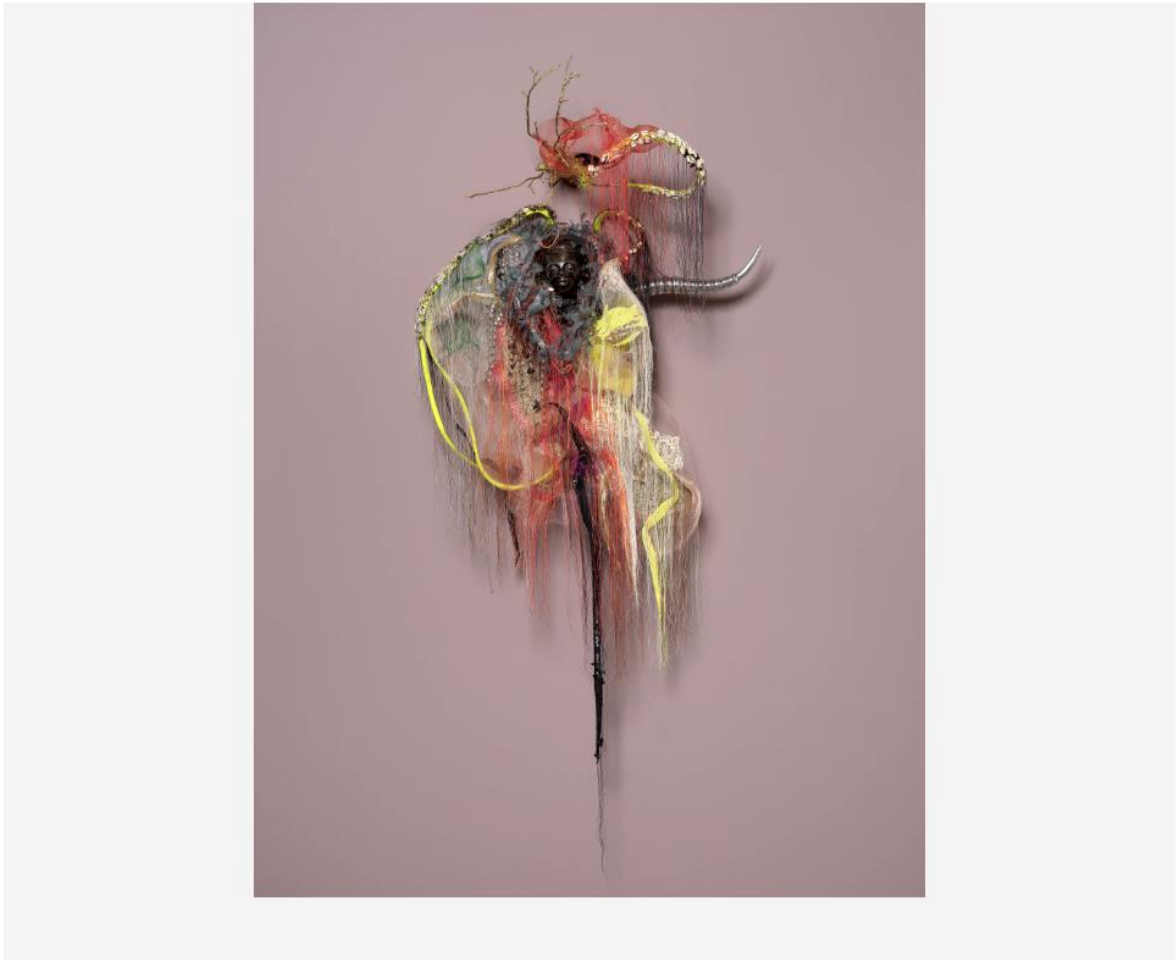
"Kiss me at birth everything is going to be better now... not forever, no contract, no promises can sever birth mother forever, 2018." Acrylic, ink and collage on paper 34 21/32 × 26 25/32 inches

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## Travels and Trivia

Her creations are refined, colourful and conversational to the core. Her inventive use of diverse artefacts collected from the world become her leitmotif. Her sculptural objects are assembled using materials such as textiles from Indonesia and Korea, beads from Afghanistan, remains of animals, shells from Philippines, quills from Africa, feathers from Canada, skins, furs, lace and knitted steel, marine rope and shipping jute, graphite, brass and copper, minerals, coal, wood, oils, etc.

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"Summer squash and rice liquor, a fortress of land dropped out of origin, like five parts too big drifted away to sea., 2020". Beads, fabric, sequins, plastic, thread, metal 65 11/32 × 31 1/2 × 17 23/32 inches





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"Sweet Baby, 2014". Watercolor and ink on paper 15 × 12 inches

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Irresistible Earth is on show at Galerie Nathalie Obadia, Brussels till December 19, 2020