

Vinod Dave
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BORN IN INDIA - 1948. LIVES IN NEW YORK CITY.

EDUCATION:

- Digital Film-Making, New York Film Academy, New York, 2007
- Cibachrome Printing, International Center of Photography, 1990.
- MA in Mixed-Media, Highest Honors, University of South Carolina, 1984.
- MFA in Painting, Highest Honors, M.S. University, India, 1976.
- BFA in Painting, Highest Honors, M.S. University, India, 1974.

EXHIBITIONS:

- Solo exhibitions: Jehangir Art Gallery & Tao Gallery, Bombay (2005); Alcon Gallery, New York (2004); Gallery Sumukha, Bangalore (2003); Apparao Galleries, Bombay, Madras and New Delhi (2000); Bose Pacia Modern, New York (1998); Gallery 7, Bombay and Vadehra Art Gallery, New Delhi (1997); Gallerie 24, The Hague (1994); Center for Contemporary Art, New Delhi (1990); Gallery Chemould, Bombay (1986 and 1993); Girdharbhai Sangrahalaya Museum, Amreli, India (1987); Contemporary Art Gallery, Ahmedabad (1983); Max Mueller Bhavan, Bombay (1981); Jehangir Art Gallery, Bombay (1980); Hutheesing Visual Art Center, Ahmedabad (1979) Art Heritage Gallery, New Delhi (1978 and 1982).
- Invited participation in curated exhibitions: Mueller-Plate Gallery 10th Anniversary Show, Munich, 2007; ERASING BORDERS at Queens Museum (2006); HOME AND THE WORLD at Rutgers University (2005); TIMELESS VISION at Peabody Essex Museum, Salem (1999) and at Haggerty Museum, Milwaukee (2000); KALIGHAT PAITING at Los Angeles County Museum of Art, (1999); EPIC REALITY at Houston Contemporary Art Museum (1997); THE OTHER WAY OF SEEING at Museum voor Volkenkunde, Rotterdam (1992);); SOUTH OF THE WORLD at Galleria Civica D'Arte Contemporanea with Museo Civico, Milan (1991); CHINA-JUNE 4 at P.S. 1 Museum of Modern Art, New York (1990); ARTIST IN MARKETPLACE at the Bronx Museum (1988); FLAMES OF INDIAN ART at Worcester Art Museum (1986) & FESTIVAL OF INDIA exhibitions at NYU's Grey Art Gallery, Bucknell University's Center Art Gallery, Robert Hull Fleming Museum and Hood Museum (1985-1986).

AWARDS/GRANTS/FELLOWSHIPS:

- Awards, grants & fellowships in recognition of creative accomplishments: Pollock-Krasner Foundation grant (2013); Joan Mitchell Foundation Grant (2013); H.B. Studio Grant (2013); The Gottlieb Foundation Artists' Fellowship 2011; NYFA/FECS Grants for Digital Film-making, 2007; New York State Consortium for Workers' Education Grants for Computer Literacy (2003); Beaumont Foundation of America Technology Grant (2003); New York Foundation Arts Recovery Grant (2002); New York Association for New Americans Grant (2001); Pollock-Krasner Foundation Fellowship (1994); Artist's Fellowship of the New York Foundation for the Arts (1990); Gottlieb Foundation Medical Grant (1990); Asian Cultural Council Fellowship (1983/84); McKissick Museum Drawing Award (1983); Research Fellowship of Lalit Kala Akademi, New Delhi (1980/81); Cultural Fellowship of Culture Ministry of India (1975/77); OASIS Painting Award (1976); National Scholarship, India (1974).

COLLECTIONS:

- Art works in permanent collections of: National Lalit Kala Akademi, New Delhi; Gujarat State Lalit Kala Akademi, Gandhinagar; Punjab University Museum, Chandigarh; Lintas India, Bombay; Tata Corporation, Bombay; Max Mueller Bhavan, Bombay; Swedish Embassy, New Delhi; Museum voor Volkenkunde, Rotterdam; Peabody Essex Museum, Salem; Lufthansa German Airlines, New Delhi; Asian American Arts Center, New York; Asian Cultural Council, New York; Darpana Dance Academy, Ahmedabad, India; Haryana State Tourism Corporation, New Delhi; Chester and Davida Herwitz Trust, Worcester; The Alkazi Collection, New Delhi and private collections worldwide.

BIBLIOGRAPHY:

- Works published in: SPAN Magazine 2010 calendar: HOME AND THE WORLD, Cambridge Scholars' Press (2007); Catamaran Magazine (2007); CONTEMPORARY INDIAN ART – Other Realities, Marg Publication, (2002); COMERADES AT ODDS, Cornell University Press (2000); CONTEMPORARY ART IN BARODA, Mapin Publication (1997); MYTEC DIRECTORY OF PHOTOGRAPHERS, Mytec Press (1991); CONTEMPORARY INDIAN ART, NYU Press (1985/86); FESTIVAL OF INDIA, Harry N. Abrams (1985) & in art journals (Marg, ART Asia Pacific, Asian Art News, Flash Art, Art in America, ART India, FOTOart etc.) and the New York Times.

ARTIST'S STATEMENTS ON DIFFERENT PHASES OF WORK:

PHASE 1 REALISM OF EYED VISION 1975 TO 1981

My work, at least in the beginning, was concerned with emptiness and desolation. This feeling was a personal one. I found the image of a bat in a forlorn room an effective symbol of this. A bat hanging from a ceiling forebodes helplessness and death. When it flaps about blindly in a room, it carries this feeling with it. The image of a bat, a small living thing with enormous wrappings led me into other metamorphic forms. These combined human figures & things in a way that showed a struggle between the inert and the active. This led me in its turn to pictures of erotic combat, sometimes combining the sensual and the brutal. I probably tried to dramatize through these a feeling of personal desolation & to make a general comment to an environment which is a thing to us. We struggle to be a part of it but not be a thing ourselves.

PHASE 2 BEGINNING OF AN INVENTED WAY OF SEEING AFTER LOSS OF ONE EYE 1981 TO 1991

We read and “digest” bad news with what we eat/drink each morning while we sit at our breakfast table. Reacting to that, I manipulate violent news-images in a way that makes the photograph, ‘frozen’ by a photojournalist’s camera, ‘melt’ again. Part painting, part photograph, largely dark toned mixed-media work, at first, looks like an interestingly patterned abstract pastiche; its figures taken from the news media provide an allegorical puzzle. The puzzle is soon solved with the discovery of my pre-occupation with violence, a violence that cannot be categorized and that charges the whole of living. The photographs juxtaposed with slashes and strokes punctuate the composition with broken shards and a fragmented imagery that blend, one into the other, regardless of time and form. Taken out of context of black and white boxes of columns, print and headlines, the photograph now takes its reference from and has its energy in suggestive potentiality of color.

With this phase, I started pulling myself out of the realm of personal desolation and engaging into an arena of social concern.

PHASE 3 1991 TO 2011

By referring to the divine as mundane, I am heightening tension between the duality of existence. The duality is that of the superior and the inferior. It is about the tension that connects to a sense of violence that cannot be categorized. It exists between the powerful and the weak, the controller and the controlled, the ruler and the ruled, the privileged and the deprived, the special and the mundane.

This phase also coincided with my migration from India to the United States. Adjustment problem, homesickness and loneliness triggered by the cultural shock of coming to a different land also made me to seek refuge in things of my childhood memory and surroundings that I had grown up in. Imagery of popular Indian mythological iconography was a major part of my upbringing. Incorporating its visual reference in my work was an alternative for returning home and to what I had left behind.

Here, I figured a way of replacing physical violence with a subtle yet equally charged state of intensified feeling.

**PHASE 4
2011 TO 2014**

This project, though started in 2011 and put on hold in 2014, is still unfinished & ongoing. Publishers engage in anti-environmentally commercial over supply, hence, more of their products end up as waste. To somewhat reverse that, I use leftover trashed books as raw material and turn them into art works. When on display, I intend to allow viewers to pick them up for closer observation. As a result (when viewers put the books back), the original display's design would keep altering as if giving the salvaged books their organic roots back.

**PHASE 5
2015 TO NOW**

In this phase, I jump among areas I have explored so far in other phases, from sentiments too personal to concerns collectively social to realms purely aesthetic.

**PHOTOGRAPHY
1975 TO NOW**

PHOTOGRAPHY HAS BEEN PARALLELLY MY SECOND MEDIUM THROUGHOUT MY CAREER BOTH AS A PART OF MY MIXED-MEDIA WORK & ALSO INDEPENDANTLY AS PICTORIAL, DOCUMENTARY & ART MEDIUM.

Photography when not altered from its initial state of birth through a camera's lens is the purest form of nonverbal statement that does not need written words.