



Bose Krishnamachari. *GHOST Transmemoire* Installation. 162 Dabholkar, found objects, construction scaffolding, 108 LCD monitors. 2006.



Bose Krishnamachari. *GHOST Transmemoire* Oil, acrylic on canvas. 9 ft x 11 ft. 2006.

MAXIMUM CITY

Bose Krishnamachari captures the frenzy of life in Mumbai through his works, informs Jonathan Goodman.

BOSE KRISHNAMACHARI DREW FROM HIS LIFE AS A MUMBAIKAR in his solo show, *GHOST Transmemoire*, at Gallery ArtsIndia, New York, from May 13th to June 4th. It was earlier on view in Mumbai from April 28th to 30th, at the 4th floor Gallery, Kitab Mahal. The exhibits consisted of elegant paintings and an installation of lunch pails with small video screens, carrying details of life in Mumbai, easily the city closest in energy to New York. Bose's show carried evidence of a measured awareness of the current international art trends; he eclectically drew from visual languages of his choice.

The title of the show referred to "themes of impermanence in the city of Mumbai" — clearly, Bose drew inspiration from the non-stop energies of the metropolis. The artist's large, bold, abstract paintings echoed and celebrated the ubiquitous presence of billboards and advertisements. The sophistication evident in his works brought his art close to the realm of design, especially the paintings. In one 9 ft x 11 ft painting, one could see the influence of American artists such as James Rosenquist (especially in his treatment of everyday life materials such as the tiffin pail) and the abstract expressionists (in his jazzy, vibrant abstracts). The composition consisted of three horizontal panels. In the

top panel, in the centre, was a lunch pail painted red, with geometrical abstractions — squares and rectangles in black and red — on either side of the image. In the middle panel, there were groups of dots painted on a minimalist white ground, while the bottom panel carried a formally well-turned out abstract work composed of broad swathes of red, blue, orange, and green. One could well imagine the painting as part of the visual chaos of a busy street in Mumbai.

The most ambitious part of *GHOST Transmemoire* was Bose's installation of 108 LCD small monitors — they were placed in the middle of lunch pails, whose sides were cut open. The carriers hung from train straphangers, creating a crowded piece, complete with earphones for the viewer to listen to an hour-long, audio presentation, that accompanied the video presentation featuring Mumbai's residents responding to some of the city's attractions. The pails were arranged along a long, slightly curving line, while the wires for the monitors and earphones created a space of near anarchy — simulating the random visual order, one is overwhelmed by, in a major city. It is difficult to articulate the complexities of urban life, visually or textually; however, Bose did a fine job of transporting us to Mumbai.