

September 20, 2008 to February 28, 2009

We are delighted to present, *the grid, unplugged*—an exhibition of important group of drawings by one of the essential twentieth century artists from India, Nasreen Mohamedi (1937-1990). The works on view represent a significant body of the artists' oeuvre from the 1970s and are being exhibited for the first time in the United States. The exhibition will run from September 20 through February 28, 2009.

Mohamedi, employing pen and pencil, transformed the nineteen and seven inch squares of paper into a tour de force. Remarkably executed over three decades ago in an environment where narrative and figurative art was the rule, Mohamedi's clarity of pursuit and resolve is matched only by the taut tensile energy resonating through the lines. Dismantling the rigidity of the grid, she infuses them with a dynamic rhythm that at times soars, dives, expands, and collapses. Like the footsteps of sunlight through a courtyard or wind sweeping over water, they are abstract in form but not in experience. Her drawings suggest the magnanimous yet simple phenomenon so truly that they infuse an awe-inspiring chill as to the immensity of our experience and the poverty of means used to elicit it.

On returning to India in the early sixties after studying in London and Paris, Nasreen broke away from the milieu of representational art pervasive in post-independence India and carved out a unique space for herself at the crest of Indian modernism. Distilling her perceptions to their essence, her means to the essential, un-tethered she floated, above and away from any categorization. Extracting the structure within nature and unleashing the poetry residing within structure, Mohamedi strove to create a unity through form between the outside and the inside. The waves in the sea, the sand under the waves, the sun over the sea, in Mohamedi's drawings they are all on a single plane, interconnected, and susceptible to the gentle variance of the viewer's perception.

Nasreen Mohamedi was born in 1937 in Karachi (India) and she passed away in 1990 in Kihim, India. Currently her works are on view in Lines, Grids, Stains, Words at Museum Wiesbaden in Germany (previously at the Museum of Modern Art, New York, NY in 2007 and Fundação de Serralves, Porto, Portugal in 2008) and also in WACK! Art and the Feminist Revolution at Vancouver Art Gallery, Canada (previously at the Museum of Contemporary Art, Los Angeles, CA in 2007, and P.S. 1 Contemporary Art Center, NY in 2008). Her work has been on view in Documenta XII, Kassel, Germany (2007); Contemporary Photography from South Asia, Arthur M. Sackler Museum, Harvard University, Cambridge, MA (2007); 5th Asia Pacific Triennial, Queensland Art Gallery, Australia (2006); The Last Picture Show, The Walker Art Center, Minneapolis, MN, which traveled to the Armand Hammer Museum, Los Angeles, CA (2004), Museo de Arte Contemporanea de Vigo in Spain (2004), and Fotomuseum Winterthur in Switzerland (2005); Drawing Space at inIVA, London, U.K (2000). In 2005 her solo exhibition, Lines among Lines, was curated by Catherine deZegher for The Drawing Center, New York. This is her second exhibition at Talwar where in 2003, for the first time, her body of Photographic works from the 1960s to 1980s was on view.

*The Estate of Nasreen Mohamedi is represented by Talwar Gallery.*