



## **NARENDRA YADAV**

Narendra Yadav was born in Ratnagiri, India in 1964 and holds a B.F.A. (Applied Art) from J.J. School of Art, Mumbai (1987). Through his work, Narendra Yadav directs the viewer to re-look at the obvious in delightful and satirical ways that never fails to surprise or amuse. His object and video based works successfully straddle conceptual art, sculpture and installation. He has had three consecutive solo shows at Gallery Maskara in 2009, 2010 and 2012. His first solo show in 2006 was at the Museum Gallery, Mumbai and he has shown previously at Sakshi Gallery, Mumbai (2007), Lalit Kala Academy, Kerala (2006 and 2008), Gallery Maskara (2008). In 2010 - 2011 he was part of a group shows at Artissima 17 (Art Fair), Turin, Italy and the India Art Summit. In addition, his video work *Stress Release Toys for Instant Justice* was part of *Commercial Break* and was screened at the Nuit Blanche Festival, New York and 54<sup>th</sup> Venice Biennale. In 2012, Yadav also participated in group exhibitions at the India Art Fair, New Delhi and the VIP Art Fair, Online. In 2013, Yadav's work is featured in the group show *Traditions\Transformation* at gallery Geukens & De Vil, Antwerp, Belgium. In 2014 Yadav participated in the India Art Fair, New Delhi. In 2015 the artist realised a time-based live moon project titled *My Lunatic Instinct* at Gallery Maskara and was part of the group exhibition titled *Gopakapattanam*, Museum of Goa, India. In 2016 he was part of a group show *TIME* at Gallery Maskara, Mumbai. The artist lives and works in Mumbai, India.



**Narendra Yadav**

Born 1964, Ratnagiri, India. Lives and works in Mumbai, India

**Education**

1987

B.F.A. (Applied Art) J.J. School of Art, Mumbai, India

**Solo Exhibitions**

2015

*My Lunatic Instinct*, Gallery Maskara, Mumbai, India

2012

*Brought Up As Rabbit*, Gallery Maskara, Mumbai, India

2010

*Memory Minus Me*, Gallery Maskara, Mumbai, India

2009

*Pavlov's God*, Gallery Maskara, Mumbai, India

2006

*Labour*, Museum Gallery, Mumbai, India

**Group Exhibitions**

2016

*TIME*, Gallery Maskara, India

2015

*GOPAKAPATTANAM*, Museum of Goa, India

2014

*India Art Fair*, New Delhi, India

2013

*Traditions\Transformation*, Geukens & De Vil, Antwerp, Belgium

2012

*VIP Art Fair*, Online

*India Art Fair*, New Delhi, India

2011

*Commercial Break Nuit Blanche Festival*, New York, USA

*Commercial Break Biennale van Venetië*, Venice, Italy



*India Art Summit, New Delhi, India*

2010

*Artissima 17 International Fair of Contemporary Art in Torino, Torino, Italy*

2008

Lalit Kala Akademi, Kerala

*loosentiefirst, Gallery Maskara, Mumbai*

2007

*Inaugural show, Sakshi Gallery, Mumbai*

*Review, Sakshi Gallery, Mumbai*

2006

*Two to Tango. Lalit Kala Akademi, New Delhi*

### **Press Quotes**

“In this show (Brought Up As Rabbit), Yadav moves away from earlier didactic works, although the playfulness of his style remains evident. As always, each work is layered with meanings that need to be explored and unraveled by the viewer. ... Yadav’s work is quirky and engaging; viewers are made a part of the exhibit, intimidated and confused. Yet they leave the show with the satisfaction of having encountered art that is hard to forget.” – Editors, *Brought Up As Rabbit*, [Saffronart.com](http://Saffronart.com), Aug 14 2013 <[www.saffronart.com/sitepages/ArticleDetails.aspx?ArticleId=1100](http://www.saffronart.com/sitepages/ArticleDetails.aspx?ArticleId=1100)>

“A sinister merging of the animal and machine can be seen in Mumbai-based Narendra Yadav’s work. This adman-turned-artist is having a solo at the Gallery Maskara in Mumbai, titled “Memory Minus Me”. A catchy sculpture is of a blue fibre-glass dog minus its head, with an arm carrying a camcorder protruding out of its collar...” - Georgina Maddox, *Where the Wild Things Are*, [The Indian Express](http://The Indian Express), Delhi, April 18 2010

“... *Memory Minus Me*, A nine-piece show of remarkable tech-wizardry, clever interactive possibilities, and sometimes sheer genius. ... At the heart of the artist's fantastic solo is an innate sadness of how mortality and the fear of death itself, are majestic catalysts that instigate our desire to record, to keep in mind, to (re)store images that comprise an idea of you.” - Vishwas Kulkarni, *Past, Perfect*, [Mumbai Mirror](http://Mumbai Mirror), April 20 2010

“Yadav’s works are highly conceptual and adhere closely to the notion that art should not be an object but an experience...most of the installations use a poetic language...” - Anjuly Mathai, *Mind Games*, [The Indian Express Mumbai Newsline](http://The Indian Express Mumbai Newsline), April 23 2010

“Whether it’s the communication of thoughts, ideas, or social themes, Yadav manages to do it effectively through his interactive installations” - Nikita Jain, *Eclectic Leanings*, [India Today: Simply Mumbai](http://India Today: Simply Mumbai), March 13 2009

“The striking quality of Yadav’s artistry is a refusal to stick to forms that make up a series... Each of these nine works stand out with their singularity of shape. The only common thing in these works is the material, which is steel (except one where he uses wood). The frosty whiteness of steel perfectly complements Yadav’s works driven by hard intellect.

Yadav depends a lot on technical precision for the exact effect he wants each work to have on the viewer. Measurements, shadows, lighting and angles are meticulously in order. If you are a collector of works that reflect the artist’s emotions and intuition rather than his ideas and technique, these works are not yours to own. But in the still nascent world of Indian installation art, Yadav is an artist likely to contribute a great deal in the years to come.” - Sanjukta Sharma, *A Pavlovian World*, LiveMint- Lounge, March 2 2009

“Narendra Yadav’s first solo *Labour* (2006) was enchanting...the execution of Yadav’s technologically sophisticated works is commendable...” – Editors, *Oh God...*, Sunday Mid-Day, March 1 2009

“[Narendra Yadav’s] *Chicken Pox* is witty, silly and brilliant: two hearts...keep rotating in a shiny, silver barbeque grill, the organs connected by tubes with blood-like fluid flowing inside them. The artist is trying to depict a condition that happens ‘once in a lifetime’, a coincidence much like love itself...” - Vishwas Kulkarni, *In the Realm of the Senses*, Mumbai Mirror, Sept 27 2008

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