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Contact:  
press@gallerywendinorris.com

**RANU MUKHERJEE *Shadowtime***

May 18, 2017 – July 8, 2017

**Opening Reception: Thursday, May 18, 6-8PM**

Conversation between Mukherjee and Saisha Grayson, PhD candidate, The Graduate Center-CUNY, and former Assistant Curator at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum:

Thursday, June 8, 6:30-7:30PM

Closing reception and performance with Hope Mohr Dance: Thursday, June 29<sup>th</sup>, 6-8PM

Performance: 6:30-6:45, reception to follow



Ranu Mukherjee, *we are multi-dimensional beings*, 2017, powder pigment and milk paint on paper on panel  
75 x 51 inches (190.5 x 129.5 cm)

San Francisco – Gallery Wendi Norris is pleased to present [\*Shadowtime\*](#), the third solo exhibition with San Francisco-based, multi-media artist Ranu Mukherjee. *Shadowtime* unveils a series of new yellow, orange, and purple pigment and milk-paint paintings on paper and a hybrid film installation, projected on a 107 x 60 inch sculptural glass screen.

The paintings, varying in scale from intimate to larger-than-life, debut a new style of mark making for Mukherjee. The brightly colored and near-abstract compositions incorporate layers of gestural lines evoking immediacy and movement. At first glance, the paintings appear as collections of colorful fragments. Made up of seemingly knotted entanglements, they deny the viewer immediate comprehension of specific subject matter. However, from vibrant tangles and clusters, narrative and contradicting imagery unfolds. Scenes of lovers embracing, ice sheets cracking, and masses of people in protest or prayer reveal themselves with relatable complexity.

This exhibition will also introduce the artist's newest hybrid film installation, *Mixing Dusts*. As artist-in-residence at the de Young Museum, Mukherjee recorded pairs of participants rolling on the ground while hugging. Footage of this intimate and difficult action is sequenced into a constructed space where the embracing bodies appear in motion on mutable and unsteady ground. Expressions of love are made incongruous by an underlying sense of apocalypse and uncertainty.

In 2015, Mukherjee collaborated with the Bureau of Linguistic Reality to coin the term, "Shadowtime", meant to capture "the feeling of living simultaneously in two distinctly different time scales" or "the acute consciousness of the possibility that the near future will be drastically different than the present." Since then it has added layers of resonance for her, particularly as a multi-racial artist in a precarious and divisive historical moment. "Shadowtime" becomes a noun about unknowing. It expresses the cognitive dissonance of equally possible yet divergent futures. Layering images of natural disasters and exodus, the artist personalizes incomprehensible fear with undeniable notions of hope and love.

This exhibition is complemented by a conversation between Mukherjee and distinguished curator Saisha Grayson, and a closing reception and special performance premiering *Now not Now*, a newly commissioned dance work by Hope Mohr Dance. Mohr's choreography responds to Mukherjee's paintings and activates the gallery space with bodies in motion. In the dance, as in Mukherjee's work, images emerge out of layers of line and gesture. The dancers explore irregular rhythms, surrender their weight to the ground, and embody tensions between performance and representation.

#### **ABOUT RANU MUKHERJEE**

Ranu Mukherjee's work explores states of excess, drawing links between present-day global capitalism and animism still residual in our collective psyche. She makes and unmakes images, occupying fragments as generative source material and culling content from a variety of diverse sources ranging from 19<sup>th</sup>-century Indian lithographs to images from current events. Through layering and recombining, she creates an amalgam of media, subjects, ideas and time frames within the same space. Her hybrid films, works on paper and textiles look at the construction of culture through the forces of creolization, the nomadic, ecology, speculative fiction, desire and the unknown.

Mukherjee's solo exhibitions include a three-channel video installation at the Los Angeles County Museum of Art, Los Angeles, CA; an iterative three part solo exhibition at the Asian Art Museum, San Francisco, CA; the San Jose Museum of Art, San Jose, CA; and the Tarble Art Center, Charleston, IL. Her work has been shown in group exhibitions, including at Arizona State University Art Museum, Phoenix, AZ, Gallery Espace, New Delhi, India, Dold Project, Sankt Georgen, Germany, the San Francisco Arts Commission Gallery, San Francisco, CA, the Dana

Galleries, Rutgers University, New Brunswick, NJ, San Francisco State University Gallery, San Francisco, CA and is featured in collections such as the Asian Art Museum, San Francisco, CA; the Oakland Museum of California, Oakland, CA, the Kadist Foundation, San Francisco, CA; the San Jose Museum of Art, San Jose, CA; the Robert D. Bielecki Foundation, New York, NY.

Mukherjee co-created Orphan Drift, an artist collaboration making combined media works, in London in the 1990's. She has participated in numerous exhibitions and screenings internationally including in London, Oslo, Berlin, Oberhausen, Glasgow, Istanbul, Vancouver, Santiago, Capetown, and the Bay Area.

**ABOUT GALLERY WENDI NORRIS**

Gallery Wendi Norris presents a contemporary and modern program that showcases artists working over many geographic locations and in a wide array of media. Gallery Wendi Norris is active locally as well as internationally, working with collectors and museums alike in both primary and secondary markets. Founded with an emphasis on scholarship and education, the gallery produces researched exhibition catalogues, sponsors artist talks, hosts visiting academics, and engages in public art projects, among other initiatives. Learn more at [gallerywendinorris.com](http://gallerywendinorris.com).

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