

JHAVERI CONTEMPORARY

Registered Office
AM art India Pvt Ltd.
26 B.G. Kher Marg
Mumbai 400 006
India

Gallery Address
3rd Floor, Devidas Mansion
4 Mereweather Road
Colaba
Mumbai 400 001

022 2202 1051
info@jhavericontemporary.com
www.jhavericontemporary.com

Iftikhar Dadi & Elizabeth Dadi :Tilism

1 December—2 January 2018

Jhaveri Contemporary is pleased to present 'Tilism', a solo exhibition by Iftikhar Dadi & Elizabeth Dadi, their second at the gallery.

tilism – an inanimate object transformed into its own world

Tilism is a series of large format photographs of tiny plastic toys, scaled up to reveal the objects' unusual materiality—marbled plastic, strange fluorescent colors, and irregular form. Created in small workshops in the informal sectors of South Asian cities, the toys are made with recycled plastic granules to which new colors have been added. The molds have been used far beyond their capacity for reproductive fidelity. The toys are machine-molded, but appear hand-made, rendering uncertain the division between the craft and industrial objects. Their branding and origin remains a mystery.

The photographs are surface-bonded with acrylic, creating a high-gloss finish reminiscent of slick advertising. Their layout acknowledges the legacy of mid-century color field painting by artists such as Joseph Albers. By placing these humble objects at a much higher aesthetic register, the viewer is invited to reflect on the relation between material aesthetics and the life worlds they evoke.

In a standard macro photograph, much of a 3-D object is rendered out-of-focus due to shallow depth of field. But here, each photograph is digitally stacked using twenty or more separately focused exposures into a single final image, resulting in uniform sharpness across the whole object. The original scale is thrown into question, and the distinction between the miniature and the life-size collapses. The *Tilism* series continues the artists' investigation of South Asian popular culture and informal production.

Globalization is often understood as a process in which transnational brands replace local products. But this view overlooks its shadows—the largely invisible processes of labor, production, and consumption that transpire in the vast informality of the Global South. This is a realm of exploitation, but also one of immense productive capacities, in which branding and intellectual property regimes are constantly challenged by those who seek to fashion a world from affordable materials and inventive designs.

Iftikhar Dadi & Elizabeth Dadi have worked collaboratively for twenty years. Their practice investigates popular media's construction of memory, borders, and identity in contemporary globalization, the productive capacities of urban informalities, and the mass culture of postindustrial societies.

Their work has been widely exhibited internationally, including at the 24th Bienal de São Paulo, Brazil (1998); The Third Asia-Pacific Triennial, Brisbane, Australia (1999); First Echigo-Tsumari Art Triennial, Japan (2000); Let's Entertain (2000-01) at the Walker Art Center, Minneapolis; Centre Georges Pompidou, Paris; Miami Art Museum; Liverpool Biennial, Tate Liverpool (2002); DETOX at Bergen Kunsthall-Bergen (2004), Moderna Museet-Stockholm (2005); Queens Museum of Art, New York (2005); Whitechapel Gallery, London (2010); Jhaveri Contemporary, Mumbai (2015); Dhaka Art Summit (2016); Office of Contemporary Art Norway, Oslo (2016); Lahore Biennale (2018); and John Hartell Gallery, Cornell University (2018).

Elizabeth Dadi is a graduate of the San Francisco Art Institute. Iftikhar Dadi is an associate professor in the Department of History of Art, the director of the South Asia Program, and co-director of the Institute for Comparative Modernities. He received his PhD from Cornell University.