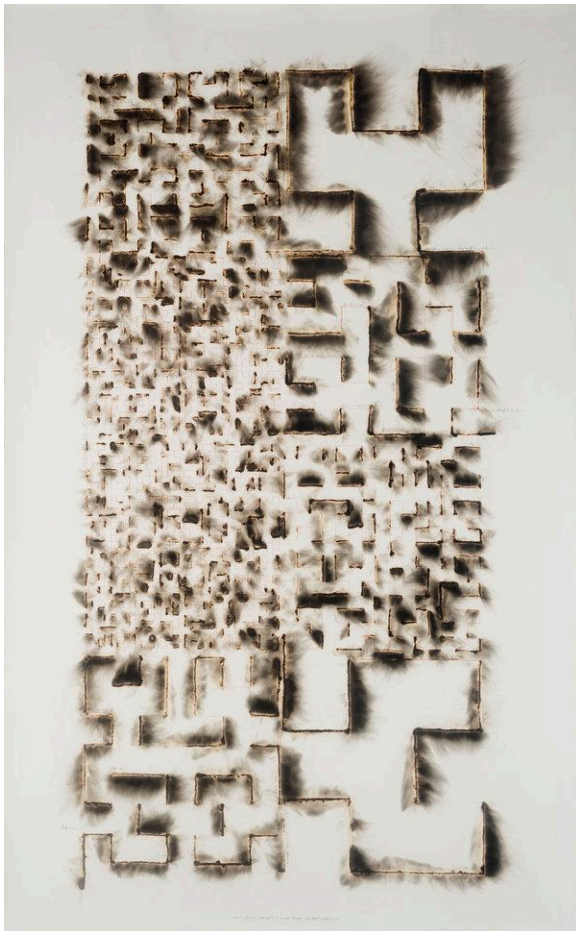


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Cotter, Holland. "What to See in New York Art Galleries This Week: Jitish Kallat." *www.nytimes.com*
(*The New York Times*), 6 June 2018.

The New York Times



"Wind Study (Hilbert Curve)" (2017) by Jitish Kallat at Sperone Westwater. The mazelike patterns were formed by breeze-stirred fires burning on the paper's surface. Credit Sperone Westwater

formed by breeze-stirred fires burning on the paper's surface. In the slow-motion video, "The Eternal Gradient," images of roti, a flat, round Indian bread, stand in for the moon in its monthly phases throughout a year.

If some of Mr. Kallat's past work might have read as too India-specific for a mainstream New York art audience, no one will have trouble engaging with what he gives us here, in pieces that retain the idea of change — irrepressible, always potentially uncontrollable, and constant — that has long been his theme.

Through June 16. Sperone Westwater, 257 Bowery, Manhattan; (212) 999-7337, speronewestwater.com.

William Blake saw the world in a grain of sand; the artist Jitish Kallat finds galactic terrain in a fruit skin. Based in Mumbai, Mr. Kallat has been best known since the mid-1990s for allegorical paintings and sculptures combining news photographs, self-portraiture and images of urban chaos and violence. More recently, in a formal departure, he produced a series of installations using texts by 20th-century Indian leaders. For "Covering Letter" at the Philadelphia Museum of Art in 2016, he projected the words of a letter from Gandhi to Hitler, pleading for peace, onto clouds of artificial fog that dispersed in the gallery.

His Sperone show, titled "Decimal Point," has the otherworldly look of that work, but without a specific political message. The history evoked is cosmic history, and the cosmic is personal. In "Sightings," a vertical mural-size grid of lenticular photographs, close-ups of peaches and pears on a breakfast table become shape-shifting astronomical bodies. And in "Covariance (Sacred Geometry)," a lump of what looks like rough, unworked clay buzzes with life once you see the dozens of open eyes that dot its surface. They belong to different species of birds and animals, sculptural examples of which sleep calmly, side by side, nearby.

In suites of drawings, Mr. Kallat shares collaborative credit with nature. He created the "Rain Study" series in 2017 by taking charcoal drawings outdoors during monsoon season to see how exposure to downpours would alter them. The mazelike patterns in the four large pieces called "Wind Study (Hilbert Curve)" were