

segregation on the ground, may not be that high.

The development comes in the wake of the BMC taking several steps to increase decentralised waste segregation and processing last year, especially after the

Bombay high court rapped the civic body for its delay in shutting down the city's dump yards.

According to BMC data from all wards, there are 18.33 lakh households in the city, of which 14.39 lakh households segregate

have more than 75% segregation rate, which is not the case on ground. As per BMC rules, if a society has been provided with separate dustbins and the compactors are sent weekly to collect dry waste, then that society has a

also extra compactors that have separate sections for wet waste, dry waste and e-waste. The ward also has major hospitals, such as KEM, Wadia and Tata Hospitals, where a lot of bio-waste is generated. This waste is sent to the incinerator at Deonar," he said.

LIFE ON CANVAS

Retrospective tests an artist's theories of relativity



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MUMBAI: The late Prabhakar Barwe was an artist known for extensively exploring the relationship between objects and space. Almost 25 years after his death, a massive retrospective, spread across five floors at the National Gallery of Modern Art in Mumbai, opens on Friday.

The show is titled *Inside the Empty Box*, after a painting of the same name, and features over 100 of his paintings, as well as assorted paraphernalia — 52 diaries, his collection of leaves, letters and postcards that he sent and received on his travels.

Presented by the Bodhana Arts and Research Foundation, this show has been 10 years in the making. "I grew interested in Barwe when I was a student at the JJ School of Art, where he had studied



▪ **The Gramophone, by Prabhakar Barwe.**

BODHANA ARTS AND RESEARCH FOUNDATION

decades earlier," says Jesal Thacker, founder of Bodhana and curator of the exhibition. "Ever since, I've been tracking his work, much of which is in private collections and museums around the world."

Barwe was born in Nagaon, near Alibaug, in 1936. His mother was a homemaker and his father a sculptor. The family moved to Bombay when Barwe was about 11. After graduating from JJ, Barwe worked with the Weavers' Service Centre (WSC) for over 20 years, designing textiles. He'd spend evenings painting in his studio apartment,

where he began experimenting with objects, form and space. At the NGMA, each storey is structured to represent different time periods in the artist's oeuvre. Step in at ground level and you enter a replica of his earliest studio, at JJ. The first floor has a collection of works and artefacts from his time at the WSC.

"In his early years, Barwe was influenced by Tantric philosophy, where we see the use of bright, primary colours. By the time we get to the second and third floors, which represent the late '70s to the late '80s, there is a significant

EXPERIMENTS WITH SPACE

WHAT: Inside the Empty Box, a Prabhakar Barwe retrospective

WHEN: February 8 to March 8 (closed on Mondays)

WHERE: National Gallery of Modern Art, Kala Ghoda

ENTRY FEE: ₹20 (free for students up to Class 12)

shift," says Thacker. The colours are softer here, the tones lighter, and there is a distinct use of space and mundane static objects such as fruits and leaves. "During this time he came into his own as an artist," Thacker adds. The fifth level, the dome, holds the diaries and 15 canvases from the late '80s to Barwe's death in 1995. "These works are minimalist, but mirror very strongly the identity of the artist," he says. Making your way through each floor, don't miss the corners where you can create postcards (which can be filled out and posted) or sketch your own impressions on the drawing benches.