

Madhao Imartey formally is educated in two important section of fine art, GD Art (Drawing& Painting) 1979 from Sir J.J.School of Art Mumbai and B.F.A in Indian Vocal Classical Music from Mumbai University 1944 & also he has done M.F.A in Indian Vocal Classical Music from Mumbai University 1996.

For well over a decade he has practiced drawing objects such as the typewriter, the primus, stone, the sewing machine; this was his vocabulary. Hundreds of graphite drawings were done during the process. In 1992 he began to make collage-paintings & subsequently added water colors to his oeuvre. In his first one man show Imartey put forth these drawings & paintings around seventy five in number.

Apart from this he has also reviewed articles on audio-cassettes & several international eminent classical vocalists for 'Lok Prabha' & 'Maharashtra Times' & contributed to the 'Marathi Vishwakosh' published from Wai.

" Working in relative seclusion from a fast-changing world, Imartey has been able to nurture a meditative sensibility more effectively than his amply visible peers. He has been a quiet presence in Bombay's art world, but not an invisible one. Look around you in the crowd at a vernissage, and he is there, looking attentively at the works that others disregard in the momentum of social pleasure. Look around you at a play or a concert, and he is among the connoisseurs gathered there, to see and not to be seen. As reviewer and commentator, as occasional exhibitor, and as a member of the circle of friends and interlocutors who gathered around the distinguished painter Prabhakar Barwe, Imartey has explored the workings of the imagination both as a committed practitioner and as an empathetic critic of the creative process.

Imartey's use of materials and occasions is all the more startling for its understated, low-key tenor. As I wrote in the catalogue essay for his 1999 exhibition at the Jehangir Art Gallery: "Imartey has built us a museum in his collage-paintings. Unlike the museums that we know, however, this one does not hold the relics of a sage, the weapons of a hero. Instead, it contains clues that help us reconstruct an anonymous personality engaged on its small-scale Odysseys; it offers us traces of journeys and homecomings, making palpable the past and the absent. Here is a 'portable' art that fashions a series of little histories from devices which – in other hands – would have vanished into the wastepaper basket, once they had served their purpose."