with Satish

Guiral

Modi





Raseel Guiral with Navana Kanodia



Veteran artist Satish Guiral flew in from Delhi along with his wife Kiran and daughters Alpana and Raseel for the preview of his latest show. Art lovers, collectors, artists and fans of the artist stormed into the Jehangir art gallery to meet their favourite artist and admire, yet again, his paintings. It was endearing to see another veteran in the field, S H. Raza,

make it to the show despite his age and not-so-perfect health. Gujral and Raza sat talking for a long time, catching up on one another's lives, discussing their love (art) and enjoying their time spent together.

Pheroza Godrej, who later takes the show to her gallery, was heard talking about the show to Sarayu Doshi,

Tasneem Mehta and Monica Vaziralli. Delhi's Navin Ansal and Feroze Guiral enjoyed catching up with their Mumbai friends, Nawaz Modi Singhania took her time observing the works, you could tell she loved them. Devieka Bhojwani, Sangita Jindal. Kabir Bedi, Arzan and Khushnuma Khambatta, Jaideep and Seema Mehrotra... the venue was indeed buzzing!



Parvez and Roshni Damania



Navin Ansal and Alpana Gujral



Pheroza Godrej and Sarayu Doshi





Brinda Miller and Kahini Arte-Merchant Krsna Mehta



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Tina Tahiliani Parikh (centre) with James Ferreira and Savio John

Mumbai's fashionable ladies do just that on Tuesday evening. The two designers showcased their love-inspired summer lines along with the Spring/Summer collections of other designers at Tina's fashion store. Sharmilla Khanna,

Sangeeta Khanna, Haseena Jethmalani and Bijal Meswani were among the women spotted getting their dose of summer fashion. Haseena









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sculptures, relates, through three varied

mediums, the artist's

observations, experiences

and thoughts about the

marriage between tra-

dition and

tech-

ineteen forty eight. That's the year Satish Gujral first dipped his brush into paint. 2010, half a decade and more later, he's still at it. What's more, over the years he's experimented with different mediums ranging from painting to drawing to sculptures, even architecture. He's explored diverse themes. as he bluntly puts it, "If I have nothing new to say, I won't say anything, I won't hold a show for years." Now, again, the veteran artist has something different to share his latest exhibition, Tryst with Modernity and Tradition, comprising paintings, drawings and



and new inventions have become an integral part of our lives. But at the same time, the roots of our cultures are still alive. While on the one hand we have new technologies and machines, on the other, we still have an image of God in our homes. This exhibition expresses this new language of the co-existence of tradition and modernity," Guiral states. His message of 'Evolve, but without letting your roots die' carries forward into the world of art as well. "I like the new wave of young, experimental art that is taking over the Indian art scene. But one must not forget that only art which has national roots can become international and hence universal. New-age artists must not reject their traditional moorings.

He's left his mark in almost every conceivable medium; which one challenges and excites him the most? "It's never one above the other. Today I feel like having vegetables, tomorrow I might feel like eating

chicken! That does mean I prefer chicken to vegetables. It's a feeling at that point in time. It's not what I want, but what the form wants of me. I ask the form which medium it wants," Gujral points out.

have driven the artist. Some offered relief, some stirred and provoked, others he questioned. But we sense a state of calm in this series, a mellow and meditative treatment; has the artist in him conquered the angst of the Partition-induced turmoil and reached a place of peace and selfacceptance? Gujral smiles, "The mind is in constant turmoil till I arrive at the soul of things. But at 84, after having seen so much, I now want to paint the other side of turmoil with the same force."

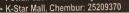
Age no bar, subject no bar, at 84

Gujral continues to be a pictorial storyteller. "God has given me so many years and I don't want to be ungrateful for them," he smiles and even as he promises to be back with more, he sticks to his conviction of constant experimentation. 'Novelty challenges the mind, it forces you to think. If I knew what my next show will be about, I would start tomorrow. But I know there will never be a repetition.'

The exhibition is on at Jehangir art gallery till Feb 23 and will continue at Cymroza art gallery from Feb 24-

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At 84, veteran artist Satish Gujral continues to experiment. His latest show of paintings, drawings and sculptures explores the conflicts between modernity and tradition, finds Nicole Dastur

nology. His creative philosophy lies in experimentation. Change is the only constant with Gujral, be it in content, style or technique. Or else, he states, the medium

becomes "stale". It is this

uncomfortable feeling of familiarity that draws him to find other identities time and again. "One can discover new things every day, everywhere. I once remember observing burning cinder as it turned from red to black. The colour and the texture of that transformation excited me, inspired me. Over the past decade, technology

An Imran Ahmed Khan painting

art of present day Pakistani

artists, at the recent Dubai

art fair, evoked admiration

and interest in Pakistani art

esperately Seeking

Paradise', the spectacular pavilion highlighting contemporary





Turmoil and peace across the border

influence on contemporary Pakistani art and artists including Rashid Rana, per-haps the most important figure amongst the new generation of Pakistani artists. While on the one hand, Pakistani diaspora artists including Shahzia Sikander



Trim and Trendy

highlighting contemporary

art of present day Pakistani

and interest in Pakistani art

on an international arena. It

acquaintance with cutting

edge art from Pakistan, the

exposition 'Beyond Borders:

first being the fascinating

Mumbai's NGMA in 2005.

The opening show of my

space exhibited emerging

refreshing, innovative and

exciting art was very well

Even though the general

the country is chaos, the con-

preconceived perception of

temporary art scene is pul-

sating. Art practices vary

broadly - from the tradi-

tional miniature (and Neo-

miniaturism) and calligra-

edge video, photography,

installation and the like. It

was not always like this -

large phase where artistic

production came under gov-

Pakistan struggled through a

phy practices to the cutting

Pakistani artists whose

received in India.

was also my renewed

Art from Pakistan' at

artists, at the recent Dubai art fair, evoked admiration

esperately Seeking

Paradise', the spectacular pavilion



Turmoil and peace across the border

Farah Siddiqui, art advisor for modern and contemporary Indian and Pakistani art, writes on the content and scope of Pakistani art in today's troubled times

ernment scrutiny; only non-figurative abstraction and calligraphy received patronage from state run organisations. Although there were several artists' groups opposing this censorship, it was only in the late 1980's that artists

started enjoying

the freedom of expression and indulged in exploring new formats, ideas and iconography. With a history of political turmoil and the



current landscape of increased militarisation and unpredictable political status, the vocabulary of the contemporary artists embraces and investigates socio-political, cultural and economic dualities.

The renowned artist and teacher Zahoor Ul-Akhlaq is widely regarded in the

community as the father of Pakistani contemporary art. His teaching and art practices have had a noteworthy

influence on contemporary Pakistani art and artists including Rashid Rana, perhaps the most important figure amongst the new generation of Pakistani artists. While on the one hand, Pakistani diaspora artists including Shahzia Sikander and Seher Shah are exhibiting extensively at prestigious museums and prominent galleries worldwide, offering a glimpse into the dynamic art scene of the country, on the other, young Pakistani artists are deriving their creative inspiration from the tensions that the society faces at large. Their works are provocative, challenging, stimulating and extremely engaging, reflecting the state of the nation. Unfortunately, the 26/11

carnage that shook our country and our collective consciousness, made it impossible to continue promoting the cultural practices of the neighbouring country. Plans for exhibiting art from across the border at galleries in India had to be put on hold indefinitely. But I hope to resuscitate efforts in peace initiatives through dialogues

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Classics and Comedies

The SNA looks Mumbaiwards and a landmark play is staged, reports Deepa Gahlot

he Sangeet Natak Award is a major honour for performing artistes - and this year, for theatre, Dinesh Thakur is the recipient from Mumbai. Thakur, who heads the group Ank, has been doing plays for over 30 years. The award that is belated but well-deserved, validates the work he has done on the stage with total devotion. The other winners from Mumbai are Kuldeep Singh (for music), who has been composing wonderful music for IPTA plays, Shankar Narayan 'Shanna' Navre (for playwrit-

ing) and Sudha Shivpuri (for

acting). The Akademi also selected six eminent personalities in the field of performing arts as Sangeet Natak Akademi Fellows or Akademi Ratna, and among them is Shreeram Lagoo, who has been active on the stage (and cinema) for many, many years.

Bijon Mondal's Karna The Generous Warrier and later his production based on Yan Martel's Life of Pi were highly appreciated; the former was also a big success. He is ready with a new production to open later this month, a reworking of Dharmvir Bharti's landmark play Andha Yug, which has had many productions over the years. It would be interesting to see what Mondal does with his 'Fusion' version, with live music. The play, a different take on the



A scene from Andha Yug

PLAY MATES

Shomshuklla opened her new play Sometimes last weekend, repeating the actors from Tonight I can

Write — Cyrus Dastur and Ritika Sahni. The play is about the creation of a play, with Ritika playing the director and the lead actress. The writing is light and humorous as the director and the actors simply cannot agree on the genre of the play they want to do, or get the tone right - a problem many a group must be facing... just what does the audience want.

Dastur plays an adman-turned-actor with casual ease, while Sahni gets to play two parts as well as use her singing talents to good effect. The subject of Sometimes could actually be reworked into a full-fledged satire on the kind of plays that work with audiences today... maybe Shomshuklla could develop it into a more substantial piece.



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