

The most vivid memory of my childhood is the fascination and the fear of the Indian forest. We lived near Amarkantak, source of the Nerbada river, amidst the dense forests of Madhya Pradesh. The nights were strange, hallucinating, where only sometimes the dances of the Gond humanised the ambience. The day brought the sentiment of security and well-being. Under a bright sun the village was a feast of colours on the market day. And then again came the night, with all the contrast, grimness and silence.

After years of work, I find even today that these two aspects of life preoccupy me, seem vital and form an integral part of my paintings. There is a multitude of variations but the theme prevails. It constitutes the body of an experience "lived", though in the act of painting the real problems remain essentially formal. They exalt the original sentiment or they destroy it. The operation is done in the studio. Coloured masses meet each other - form or deform themselves. There is life in this movement and vitality in the encounter - also often futility. It is important to be constantly present ~~participate~~ totally in the experience. Sometimes one reaches a rare exaltation where the idea finds a complete realisation. For the rest, again it is constant research, awaiting the perpetual passage of the day and night.

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The main theme of my paintings is landscape. My range is limited. It is deliberately so. I feel that the infinite can be reached by concentration on simple objects, ideas, on some vital aspects of life. The essential requirement is passionate research - which - with persistence can lead to vision and perception.

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In spite of the overwhelming forces of coloured masses and the significance of their meeting in multitude of situations, the object prevails. In fact there seems hardly a vision without an object, though the object remains banal, the vision essential.

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