

YOU

LANGUAGE OF SPACE

Art Today presents a symbolism of a quaint kind in which artists from Bhopal come together to unveil abstractionism at its zesty and robust utterances.

I use the word zesty because there is indeed a change in the trend of colour and contour within the abstract tenor of artistic utterances.

In an energetic confluence that brings in the most promising youngsters of the Bhopal group of practising artists one must begin with the sheer pale whiteness of Seema Guraiyya's works.

At once a measure of the tangible and tactile she has an understanding of the passive potential that lies within the supreme quality of a smoothened painting.

According to S.H. Raza who inaugurated the exhibition and called Seema the finest abstract artist in the nation, she has been able to understand the gift of intimacy which grows out of the powers of deepened concentration.

Seema draws on an intuitive understanding of the abstracted idiom rather than ideological inspiration and in that experience she has an accurate an uncanny recognition of the interior space of inner recesses.

A slew of parallel suggestions unfold. Here are notions of infinite thought and a silent reverie. Maybe that is one of the reasons why Seema Guraiyya was the first recipient of an award by The Raza Foundation.

The second recipient of the same award is Akhilesh who also curated this show and is a participant too.

His *Variation No. IV* on sonata in C major is a direct personification of the composition by Mozart.

While the striations have a distinctiveness about them there is a softness that is associated with Mozart that one would have liked to envisage.

Perhaps this work is a beginning of a sojourn that will lend itself to the sublime essence of Mozart's domain.

Then there are three heady works by different artists. Anil Gaikwad's oil on paper is a



artREVIEW

BY UMA NAIR



Left: *Breathing Space In Bhembhiltake* by Mohan Malviya, Right: *Acrylic on canvas* by Yogendra Tripathi

beseeching terrain of earth toned vigour. He meanders through the darkened and lighter inclinations to give us a personal phenomenon of the highest dimension.

Gaikwad seems to be an artist who is inspired by the temporal and rhythmic courses of the language of space.

That is why he plays with the quality of luminosity within colour and he gives us fascinating contrasts of a twilight zone that can be his own unique signature.

Vivified in its own creative spurt, perhaps in the mood of V.S. Gaitonde is Manish Pushkale who gives us a divine Shiva on an ochre toned layering of colourative enrapture.

There is an individuality here in the manner in which he plays with the density of line against the magic of the backdrop.

The linking of the power of the distilled portrait with the challenge of the formless instincts in space makes his works worthy of scrutiny.

At first his works have an enshrined resonance that comes out of the vitality of an emotional challenge.

Then as you look and peruse you realise that he understands the physicality of space as much as the sacred search.

The experience of the real situation is what makes the artist create. It is also the struggle to find deeper intonations in time that makes an artist ruminate over the lesser and greater experiences to decide what can be retained and what can be sieved.

There are colourative studies here of the prismatic preferences of perception.

If Mohan Malviya favours an azure blue that is suggestive of the reflections in space then Manish Ratnaparkhe favours a vermilion that can both recede and reside within your artistic firmament.

Then there is Anis Niyazi who looks at the collisions and the cohesiveness of matter in a world of materiality. The state of flux is so poignantly captured.

The tensile motions of elemental gesture have been frozen in time. In Anwar's textural terrain there is a deepening but you know here too he is midway to the search. There is still a long way to go in terms of an unravelling.

Rupinder Sidhu uses the folksy idiom of figurative majesty to give us a refrain of colour and contour. Shabnam Shah looks at the potency of symbolism as she looks at perception within a per-

spective of proportions.

But it is the suave and subtle brilliance of Yogendra Tripathi that touches a chord in me. Looking at his works for the past decade has been an experience that has been rewarding and most rejuvenating.

His is an approach that is at once lucid, devoid of any complexities. His is a quest for the inner regions of space within the landscape of the mind.

The impressionist pastoral is what resurges in his translation while the experience of the magical in the real is retained.

What is recognisable is the fact that he can disperse imagery to create an understanding of the special moment in memory.

For Yogendra it is his experiential chapter, just sitting outside and partaking of nature that gives him the continuum that he seeks.

For him the translation of the abstracted tenor must be distilled but it is also indeed a moment that must be determined for its interventions and its definitive discourse in the inner mind of the human predicament.

For Yogendra character comes from soil and the maturation of artistic endeavour is one that bestows meaning.

While I have watched his penchant for creating some of the finest watercolours on hand-made paper over many years, one understands that his level of sensitivity is what gives him rustic flavours on his palette.

For the artist it is nature that triggers passion, colour becomes a sensual trigger for the act of the creative index.

In many ways it is the secret union of nature and light that gives Yogendra his leitmotif. While his acrylics on canvas are a beginning they are indeed a veritable treat to the trained eye.

In many ways his works speak of the quiet ebullience of the Bhopal school and in Raza's words, "This is one of the finest exhibition culled in the abstract domain. I guess sometimes you need the austerity of the deeper meditation to give you an experience that becomes a reverie rather than a refrain."