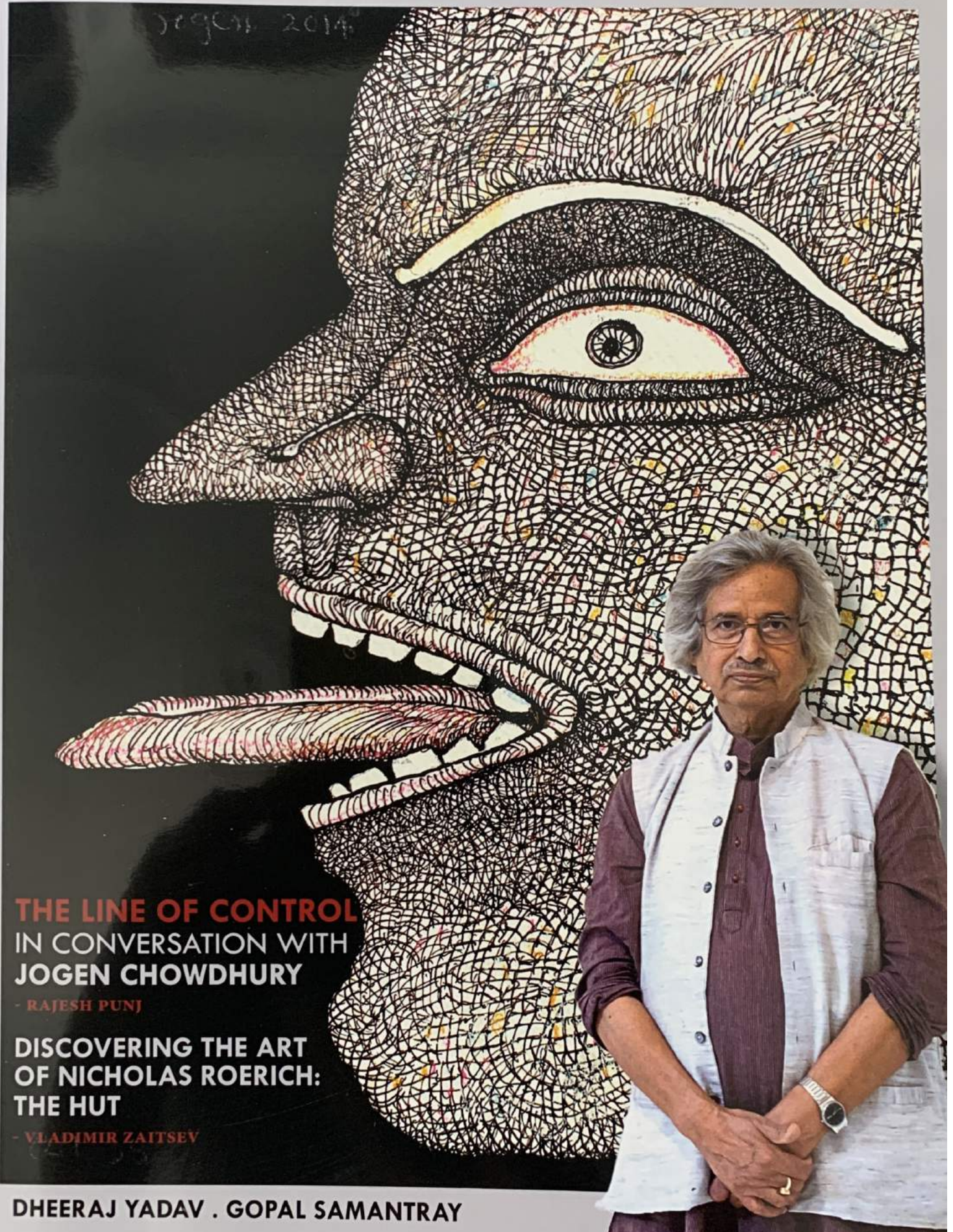


# ART & DEAL

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**THE LINE OF CONTROL**  
IN CONVERSATION WITH  
**JOGEN CHOWDHURY**

- RAJESH PUNJ

**DISCOVERING THE ART**  
OF NICHOLAS ROERICH:  
**THE HUT**

- VLADIMIR ZAITSEV

**DHEERAJ YADAV . GOPAL SAMANTRAY**



## **PURE PAPERWORK: A SINGULAR HARDLINE STANCE**

**- PREETI KATHURIA**

‘On Paper’ at Gallery Art Motif offers a splendid insight into austerity of material and the diversity of rendition. The exhibition comprises of six distinct creative practitioners who employ and exploit paper as their primary fetish. An initial response to the show was to witness a spectrum of contrapuntal textures in white, aligned by a common thread of material. One felt a natural inclination to delve further to grasp the structural and conceptual construct of the exhibition.

White being representative of purity, is a soul colour or a clean slate – open and inviting. Even the slightest of interventions can have profound implications. White as a colour may be a difficult carrier of artistic



intent as it is heavily loaded with its own context and meaning. The annals of display may also pose some challenges for the soul colour. Even though one may believe that interpretation is a sort of revenge of the intellect upon art, the situation here is such that it demands a prolonged gaze, radical reading and mindful interpretation.

Real art can make one nervous beyond the effusions of category and/or content. The first artwork one encounters in the gallery space is Ankon Mitra's 'The Unfolding Cosmos'. Mitra being an architect and a pioneer at origami uses paper folding to uncover the deep recesses of thought and consciousness. The illuminated floral composition stands against the gallery wall making the viewer's entry into the space much more poignant. It's a large scale work done with extreme dexterity, without losing the core essence of the fragile material. Another work titled 'Komorebi', which is a Japanese word that refers to the sunlight that filters through the leaves of trees, is beautifully suspended from the ceiling right in the middle of the exhibition space. The detailed paper cutting along with the yellow tungsten light makes it look stunningly ornamental.

In close proximity is a vibrant, multi-layered foliage piece by Ziya Tarapore, tucked on a side-wall. With a background in textile design, Tarapore layers, melds and dyes paper to create textures and depth in her three-dimensional paintings. The dense foliage is a critical reflection on the duality of paper's origin and eventual use. There is one thing that is not an enlisted artwork in the show but is hung at the top centre of one of the walls – a set of three flat brushes. It took a while to comprehend its presence but then, may be it indicates how this show nullifies the use of a paint brush; how the artists have recalibrated their tools and how one needs to look beyond the threshold. Or maybe they are a subtle reminder of what not to expect from this unconventional exhibition.

Slowly absorbing the abstract deliberations of the two artists, one moves into a room lit with three suspended bells of paper by Mitra, few small format abstract florals by Tarapore and some intensely precise and symmetrical paper-cuttings by Sachin Tekade. Inspired by architectural design, Tekade's work is purist in nature and explores the natural resonance of repetitive patterns in white. As one turns to the opposite side, one encounters three exquisite lattice-like curtains suspended from the ceiling. A sacrum with three curtains making interesting shadows and spaces with absolutely no wall text to digress the viewing experience, stole the show. It is again just paper creating those spaces within and outside the artwork, breaking the monotony of space and adding to the diverse atelier of paper works. Created by French artist Pierre Legrand, this installation is marked by its lightness and transparency, discreetly creating and blurring physical and spatial boundaries.

^ Display view of Chetnaa's Impression Series

< Ankon Mitra, Bells of Light



The last room in the gallery carries artworks by Chetnaa and Sachin George Sebastian. Chetnaa's artworks are drawn from her personal impressions of the city. She presents a series of 19 small-scale artworks arranged most formally against a grey wall, creating a corner of curiosity. The minimalist undertone and the precision of lines embossed and/or pressed on paper create a blanced jigsaw ripple in the space, demanding several readings by the viewer. It is appreciable how the artist chooses to address pressing issues with such minimal interventions. Anyone who feels leery of going beyond the self needs to take a closer look at these artworks. In absolute contrast are hung multilayered cutworks by Sebastian. Titled, 'Sites of MetropolisI' the work shows a pile of paper cuttings fallen within the frame of the artwork. It is a very interesting juxtaposing of Chetnaa and Sebastian's works – both depicting the urban cityscapes and their evolving architectural chaos. Even though the idea is common to both artists, the rendering and the viewpoints are fiercely individualistic.

For a viewer, some exhibitions would require absolute concentration to uncover the cryptic meaning but others are just an inviting experience to let you move in a space offering serenity and freedom. Taking a cue from the latter, this show chronicles a journey, reinterpreting creative lucidity through a body of work that romanticises the medium. It is clear that each artist delved deep into the structure of their own unique artistic practise and then collaborated to create a sanctorium of wondrous experiences, each

being highly addictive for the mind and the soul.

As the title of the show reveals, it makes a statement about subtlety and perseverance; a commentary on society and its future, in our greatly impoverished times. Having a less-is-more approach and being non-prescriptive in nature, the show lets the viewer confront and decode the topics of artistic concern. This exhibition is an excellent example of a well curated show, which does not depend on the crutches of textual aids as carriers of meaning. It stands for and with the artworks – echoing a singular hard line stance of an alternative modernity.