

Spirituality on canvas



A Note by Prasanta Kalita

Aruna Bhowmick on how artists highlight their perceptions, similarities and differences in terms of style, content & belief

SURUCHI Art Gallery operating from NOIDA recently held an art workshop, based on the word faith, that culminated in an exposition of artworks created during the venture, at the

Shridharani Gallery, on till the 3rd of September. The effort was to hold a creative interface of artists from a pan-Indian base, highlighting their perceptions, similarities and differences in terms of style, content and

personal belief. The twelve artists participating in the show titled Shadows of Faith were Anil Goswami, Shrikant Poddar, Anurakti Wagh, Prasanta Kalita, Subodh Kumar Apot, Saptarshi Naskar, Sanjoy Patra, Mousumi Biswas, Bipul Mittal, Sujeet Mullik, Daina Mohapatra and Pratik Sagar.

Thirty-four year old Prasanta Kalita is from Assam, trained in MSU Baroda.

Currently Prasanta is working on the theme of the economically marginalised persona on the streets, his dreams, thoughts and realities. For the present he is anchored to sober, even grim, tones of grey, black and brown. In portraying the cogitations of the man on the street, what forms the backdrop in the subconscious of the artist has overtones of industry and industrial waste— metal tubes, pipes and scrap, a kind of inanimate chaos and disorder, wherefrom the protagonist sits distanced. He is surrounded by that of which he feels not a part, left apart to dream his own dreams.

There is volume and strength in his human forms, and yet a singular innocence in the face that authenticates Kalita's artistic intent.

Anurakti Wagh is a Shantiniketan trained artist who has done her MA from JNU. Her concerns are feminist and she expresses them with a combine of traditional and modern visual vocabulary. She

had done an untitled painting in the workshop in beautifully receding tones of green, highlighted by fine motifs in touches of black. As seen here her sense of composition is her strongest attribute.

Daina Mohapatra's Rope of Aspiration is a composition in red-one of the more striking ones in the show, portraying a man walking on a tight rope. Saptarshi Naskar has painted school children using photo transfer of images in his quest for using



technology within the ambit of fine art, lending an enhanced poster quality to his painting of school boys.

By contrast Srikant Poddar's 'Optimism' carries a very homespun character, depicting a star and a young street boy's dream of becoming one. It is not



Pratik Sagar's Faith Med



Before Flying Med by Mousumi Biswas

understood, however, as to why the 'star' must sport such a derisive, horsy countenance.

Enshrinement by Anil Goswami is a rather complex composition that seems to be in mockery celebrity culture. Sanjoy Patra elucidates tradition versus modernity in his deployment of the delicate miniature format along with the statuesque head rendered in the western classical format. Pratik Sagar's Faith is motivated by thoughts most profound and impressive, needing more space than available here.

The strongest aspect of the works, collectively speaking, is the competent composition in most of the works, specially so in Subodh Kumar Apot's Devotees Before Flying by Mousumi Biswas portrays life in every aspect of nature, taking technique in its sweep. Sujeet Mullik has painted residuals of Buddhism, titled Zero Land. Vipul Mittal's is an untitled work, structurally quite different from the rest of the works. Disallowing his speech and hearing impairment, Vipul is an MFA from the Delhi College of Art.