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Zarina Hashmi Papers, Clippings and Press, 2000-2013

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The twisted logic of instant success

Even as I try to reappraise the art works I eyed during the last some weeks, I have mentally to fight through a thick pall of those diurnal jazzy impressions which the magnum media - conventional and electronic - drums into one hourly, and from which there appears to be no escape right now. This media reforms or rather deforms that inner being in each one of us which is the true taker-in of the goodness in works of art. It is just not possible to be really responsive to the genuine article, with you in the clutches of wily sirens as have seduced your sense and reason with tinselly glitter.

This looks like a joke, but quite like a slow growing cancer the situation will kill all wholesome sensibility there is in our midst, unless artists become aware as of course those who savour art works. An extra responsibility is placed on our shoulders under the circumstances. There is just no compromise possible with such self-serving forces as prostitute the spirit of the muses to promote petty products. Well, I certainly see even a number of the purported true art works succumbing to the same twisted logic in pursuit of instant success. I would not like to name the faltering parties here and now, and must forbear, but still must make a plea to those wedded to the muses to be strictly monogamous, that is learn to resist temptations and blandishments thrown their way by a fraternity with entirely disparate life aims.

[[left margin]] Anjolie Ela Menon, Sangeeta Gupta [[/left margin]]

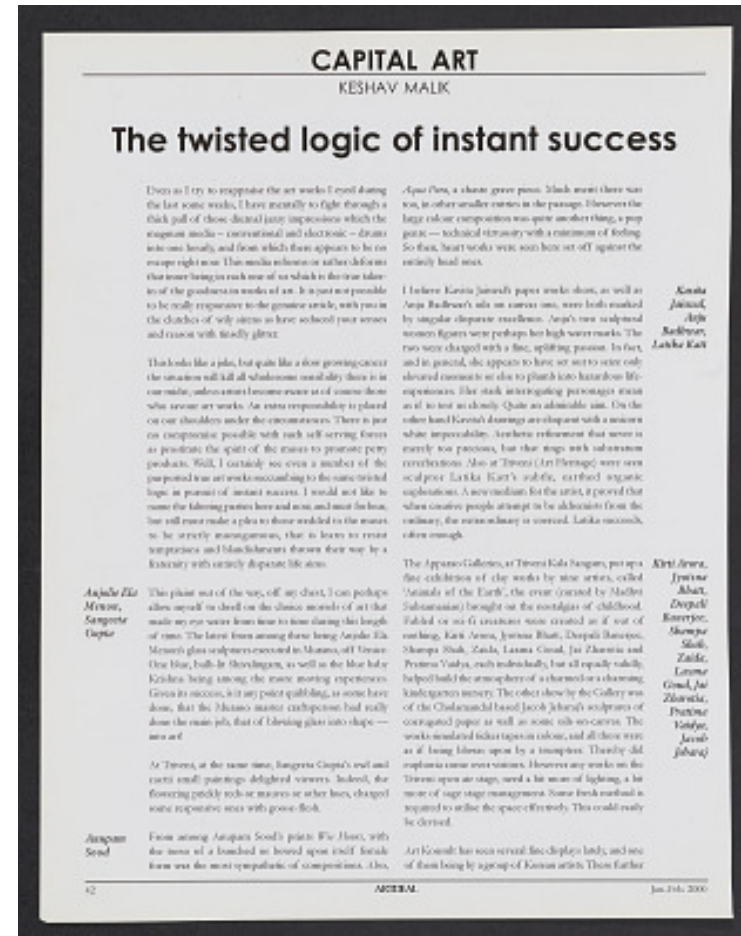
This plaint out of the way, off my chest, I can perhaps allow myself to dwell on the choice morsels of art that made my eye water from time to time during this length of time. The latest from among these being Anjolie Ela Menon's glass sculptures executed in Murano, off Venice. One blue, bulb lit Shivalingam, as well as the blue baby Krishna being among the more moving experiences. Given its success, is it any point quibbling, as some have done, that the Murano master craftsman had really done the main job, that of blowing glass into shape - into art!

At Triveni, at the same time, Sangeeta Gupta's owl and cactii small paintings delighted viewers. Indeed, the flowering prickly reds or mauves or other hues, charged some responsive ones with goose-flesh.

[[left margin]] Anupam Sood [[/left margin]]

From among Anupam Sood's prints Wee Hours, with the torso of a bunched or bowed upon itself female form was the most sympathetic of compositions. Also, Aqua Pura, a chaste grave piece. Much merit there was too, in other smaller entries in the passage. However the large colour composition was quite another thing, a pop genre - technical virtuosity with a minimum of feeling. So then, heart works were seen here set off against the entirely head ones.

[[right margin]] Kavita Jaiswal, Anju Badhwar, Latika Katt [[/right margin]]



I believe Kavita Jaiswal's paper works show, as well as Anju Badwar's oils on canvas one, were both marked by singular disparate excellence. Anju's two sculptural women figures were perhaps her high water marks. The two were charged with a fine, uplifting passion. In fact, and in general, she appears to have set out to seize only elevated moments or else to plumb into hazardous life-experiences. Her stark interrogating personages mean as if to test us closely. Quite an admirable aim. On the other hand Kavita's drawings are eloquent with a unicorn white impeccability. Aesthetic refinement that never is merely too precious, but that rings with substratum reverberations [[reverberations]]. Also at Triveni (Art Heritage) were seen sculptor Latika Katt's subtle, earthed organic explorations. A new medium for the artist, it proved that when creative people attempt to be alchemists from the ordinary, the extraordinary is coerced. Latika succeeds, often enough.

[[right margin]] Kirti Arora, Jyotsna Bhatt, Deepali Banerjee, Shampa Shah, Zaida, Laxma Goud, Jai Zharotia, Pratima Vaidya, Jacob Jebaraj [[/right margin]]

The Apparao Galleries, at Triveni Kala Sangam, put up a fine exhibition of clay works by nine artists, called 'Animals of the Earth', the event (curated by Madhvi Subramanian) brought on the nostalgias of childhood. Fabled or sci-fi creatures were created as if out of nothing, Kirti Arora, Jyotsna Bhatt, Deepali Banerjee, Shampa Shah, Zaida, Laxma Goud, Jai Zharotia and Pratima Vaidya, each individually, but all equally validly, helped build the atmosphere of a charmed or charming kindergarten nursery. The other show by the Gallery was of the Cholamandal based Jacob Jebaraj's sculptures of corrugated paper as well as some oils-on canvas. The works simulated ticker tape in colour, and all these were as if being blown upon by a trumpeter. Thereby did euphoria come over visitors. However any works on the Triveni open air stage, need a bit more of lighting, a bit more of sage stage management. Some fresh method is required to utilise the space effectively. This could easily be devised.

Art Konsult has seen several fine displays lately, and one of them being by a group of Korean artists. These further

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42 ARTDEAL Jan.-Feb. 2000

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