

# Colours of concern

**ART** Four young artists portray the issues that disquiet them.

As one strolls through Suruchi art gallery in Noida, viewing the works of a bunch of young artists, the recurring thought that comes to mind is that "there is more to it than you can see." Artists Buddhadev Mukherjee, Mahendra Singh Baoni, Nilanjana Nandy and Rahul Mukherjee, whose works are on show at the gallery, are determined to avoid decorative painting or conforming to a given style. In Rahul's work one sees the thoughtless, irresponsible behaviour of those in power who end up representing the faceless crowd that has aspirations but cannot or do not voice them. Gandhi is a recurring symbol in Rahul's art, signifying the strife for a society envisioned by the Mahatma. Rahul's collection titled 'Society' depicts the individual's real self and the ideal self through a juxtapo-



**MANY HUES** One of Nilanjana Nandy's works.

sition of the image and its shadow. In his words, "For me one's shadow is a psychological mirror of oneself. It could be a historical or a contemporary projection of the society."

## Pipes as symbols

In Baoni's work, one senses the powerful forces of construction and deconstruction. He mostly uses pipes to symbolise the changes in urban spaces. The title of one of his paintings - "Seldom a personal space," in a certain sense sums up his thoughts. Explaining the

inspiration behind "Replacement and reformation of icon" Baoni says, "I heard in the news that 'the Brahminian Buddha has fallen' and I depict the sense of loss I felt through the image of the decapitated head of the Buddha lying on the floor. As a part of the capitalist thought process, we are blindly following change; but there are also times when we are bound to follow it, unable to express our dissent."

The energy in Nandy's work is enormous, a riot of colour depicts the pro-

verbial "Storm in a teacup," her title for the collection. The human figures in Nandy's work range from the passive to the mildly interested to the over-confident. The animal figures in comparison are more sensitive to the brewing disaster, watchful and keenly observant. "Sometimes the pain that we feel is self-inflicted," she says pointing to the tweezers, forceps, scissors and other sharp objects lying scattered around a teacup with hair growing from its base.

Buddhadev's work titled "In searching the roots" makes a point about materialistic lives, the congested atmosphere we live in and all that we have left behind in this era of globalisation. His work searches for an identity in this virtual space.

"I was born and brought up in West Bengal, work took me to Delhi and I am currently based in Baroda. Sometimes I feel nostalgic in not being able to go back to where I belong; my paintings represent my yearning for my roots."

SABIKA MUZAFFAR