



## Abstract Articulations

Gallery Espace presents *Abstract Articulations*, a three person group show by Mumbai based artists Manish Nai, Sheetal Gattani and Yashwant Deshmukh.

Manish Nai, innovative in his approach creates his art works by amalgamating jute in his works. His creation comprises of large-format diptychs; collage works on jute and canvas. His color palate is restricted and in earth tones. He treats every new work as a passionate performance done with renewed zest, evoking a specific mood. He pastes thick jute on canvas base, sticks a sheet of butter paper over it, and then applies washes of transparent color on this surface, and fine-grained jute over it. From a distance, they appear to be a combination of light and dark color shades but a closer look reveals the intricacy of patterns. The artist is not concerned with a single image or even body of images emerging together but with the processes. Commenting on his works he says, "Whenever I'm on the road, I closely observe gutters, canal walls, light plaster patches on grey cement, trickles of rust from drainpipes, peeling paint. I try to create echoes of these objects and surfaces in my work."

Sheetal Gattani is a pure abstractionist. She instinctively chooses her colors and hues, which in some places erupt on the surface and cause the paintings to resemble flaking, damp walls. Her earthy, roughly textured paintings, with their highly reduced visual vocabulary, are built with several layers of watercolors. Her process is a search for resonance in light, color, lines and textures. In recent works, her preoccupation with texture has continued in sculptural forms of square format that are illuminated with a source of light playfully creating light and dark patterns and surfaces. Such an effect lends a sense of timelessness to her works. Her paintings speak many different languages and conjure up contrasting emotions. They have no distinct beginnings or ends. Her struggle lies in the process of reconditioning and freeing herself of past preoccupation. Once that happens, the painting materializes.

Yashwant Deshmukh uses colours in his paintings to define the tone and intensity of space. The artist mostly works in acrylic on canvas, and relishes the transparency through which the surface of the canvas is seen, and the permanency of each layer applied. He inserts objects of daily use such as a bucket or a funnel on his surfaces which are individual protagonists to be viewed strictly in relation with the space in which they levitate. By employing these objects he investigates the metaphysics of space and form. Explaining his process of work he says, "The forms I draw create invisible planes and it is the interaction of these planes with the negative space surrounding them that is the inspiration for my creative drive". His work involves the overlapping of the visual iconography of form and symbols. He employs a visual language that evinces a conscious thought that go beyond surfacial representation of the obvious. The inherent critique is not only communicated on the visual plane, but also by the inclusion of material which open up a second level of meaning. With him the forms penetrate the expressive power of the work, extending and enhancing the visual information. The comprehension of the world takes place through perception of its images. Without making quality distinctions, he utilizes its visual abundance and exposes its components to criticism.

**Venue:** Gallery Espace, 16, Community Center, New Friends Colony, New Delhi - 110025

**Dates** : November 5-28, 2011

**Timing:** Monday- Saturday, 11 am – 7 pm