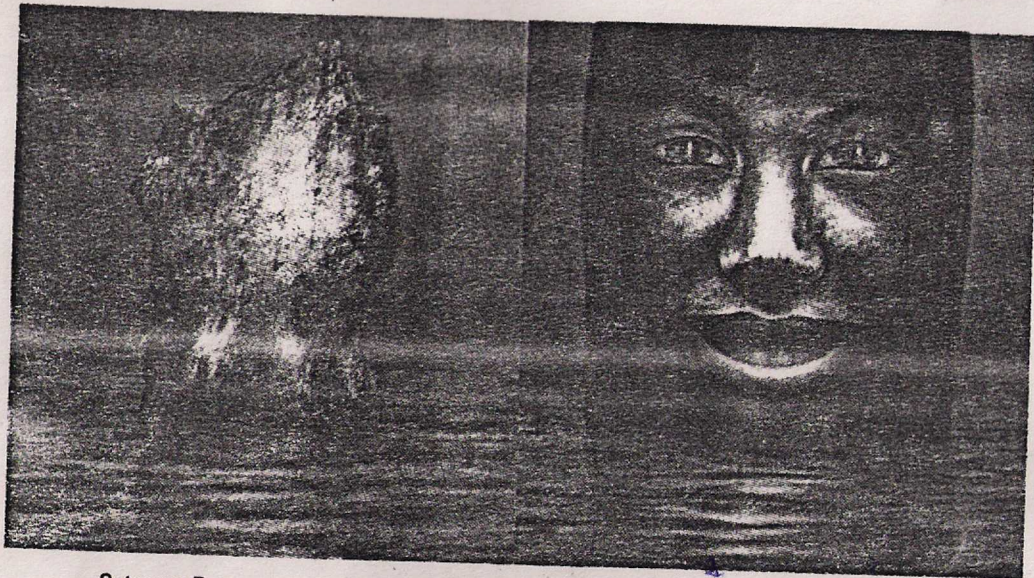
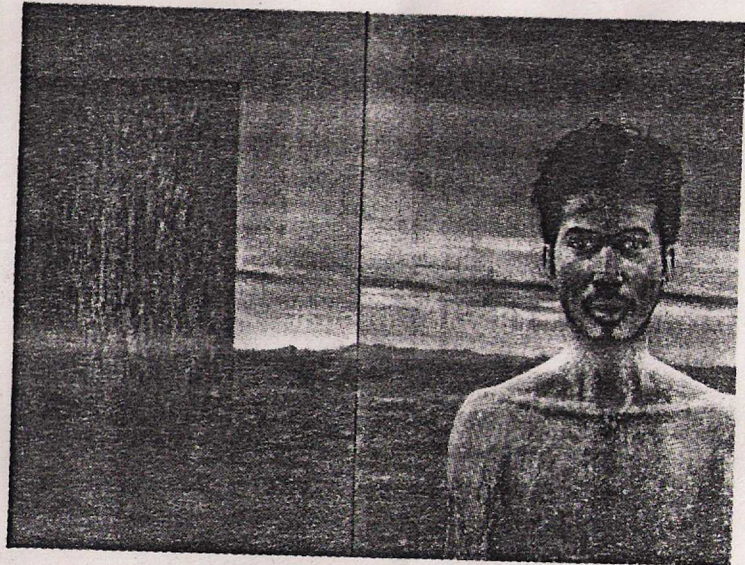


# Power behind the narrative



Satarupa Basu

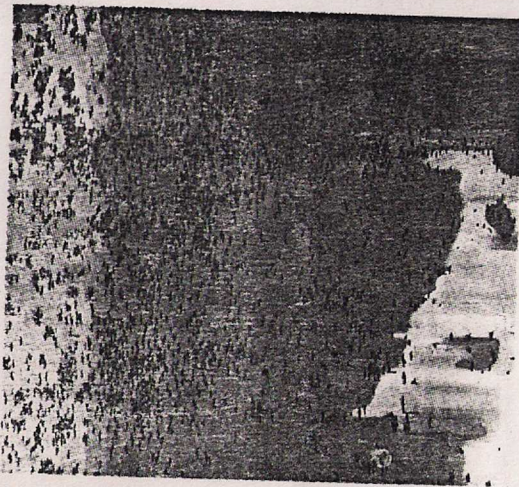


**F**aces that tell forgotten stories. Eyes that hide a thousand sorrows or spin a hope that promises to set right the fragments of a life gone awry. For someone looking at four such faces or rather their close-ups created by artist Basist Kumar, on display at gallery Bose Pacia, the faces communicate distinct sensibilities that outdo one another with the sheer power of their narratives.

One single element connects the works: nature. It spreads across the images as a background, sometimes solid, at others, fluid. Interestingly, the works spread across a double canvas placed in perfect alignment with one another except a distinct disjointed line in between. However, Kumar uses this very disjointedness to convey his thoughts more effectively, thoughts that are excruciat-



Myriad hues: Works by Basist Kumar (top) and Rao Kadonda on display at gallery Bose Pacia



ingly poignant and tinged with nostalgia.

A numbing pain runs through the *Facing* series, in which the artist captures an entire narrative of urban development that is being relentlessly carried out at the cost of natu-

ral resources rounding off with its after-effects that are reflected on weather-beaten, hollow expressions of the human faces. The colours used are muted one, like powdery blue and a white that successfully produces a bleak and stark effect.

A lone painting bearing the face of a smiling boy cuts through the grim sequence, creating a narrative of hope amidst the surrounding despair and hopelessness. His face creased in a smile, set against the most hostile and barren of

surroundings among the series, strikes a happy contrast to the otherwise bleak world.

It takes some time for the eye to accustom itself to the riot of colours that define the works of artist Rao Kadonda, also simultaneously on display at the gallery. He makes use of a fluid application technique through unusual combinations of colours. The blobs attain meaning as they are placed in contexts as myriad as the *Synthetic Flowers*, a cluster of ornamental flowers amid a sea of words, as if in a dictionary, or, say, *Human Flood*, that has human figures drawn as optical illusions that cause them to increase in leaps and bounds. In the *Heart's Land, Africa*, though, borders on the stereotypical image of a country that is still defined by a muddle of hungry faces.

The exhibition is on till November 1, 11 am-7 pm except Mondays