

# A riot of colours & thought for art connoisseurs

This art exhibition is a treat for eyes and mind

**W**hile dealing with children we have often observed how to make them do something, we have to ask them to do the opposite. The rebel, in fact, resides in all of us. Most of us tame it as we grow, some don't.

The other day, I saw an exhibition of an artist who is a rebel at heart, has reverence for the weak and the forbidden, and has the ability to touch our spirit. In con-



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temporary times, as ever in history, probably artists alone can trigger a thousand mutinies in our head and heart about the injustice, inequity, and all other social imbalances.

In his painting showing a dragonfly resting on two barbed wires, Pravin Misra has achieved almost an impossible task. Not many may know of the work by Prof. Z. Jane Wang, a professor at Cornell University. She found something very counter-intuitive.

She observes, "An airfoil uses aerodynamic lift to carry its weight. But the dragonfly uses a lot of aerodynamic drag to carry its weight. That is weird, because with airplanes you always think about minimising drag. You never think about using drag." Can a dragonfly use barbed

wires as pathway to reach the unreachable. It is difficult for me to explain the beautiful colours and composition of this painting.

But the thought, which made me feel a bit liberated, was, why do we always consider barbed wire as an obstruction. Is it inherent in the nature of barbed wires that they obstruct.

In another painting, the artist has demonstrated an ongoing tug-of-war among unequals. The phirkis are often made by Muslims and used by them as well as Hindus at the time of Uttrayans for flying the kites. It is rather well-known. Why is then the thread of bondage, love and understanding not visible in his painting of phirkis. Is it because the power of aesthetics is

never at play in an obvious way? How many know that Hitler was a lover of art and culture at heart. He wanted to purify the German art of the modernist influences of those times. The pursuit of the moon by a threadless phirki as a ladder, as shown by the artist, is

perhaps a pursuit of love, peace and amity.

When Pravin was a child, he had a maverick sense of humour. His father was in fire brigade department. Often, if there was a fire incident, he would go and come back late at night. By that time, everybody at home would be asleep. One day, when his father came late, he found Pravin awake and asked, "Why haven't you slept till now?" Pravin, a little child said, "Kyun, sab karey karayey par paani pher kar aa gayey?" Now, what does one say about this.

This exhibition is an amazing assortment of visuals, messages, boats coming back, birds uncertain about whether to fly or not. And snails moving at their own pace. Today, when life has become so fast, why will we walk at snail's pace. But tell me, can you really observe life, nuanced manifestation of its texture, colours and vibes, if one does not walk slowly. Do visit this exhibition at Hutheesing Visual Art Centre and absorb all the serenity of aesthetics, its power, its subtleties and its painful reminder that we are not, after all, helpless.

**MINDS ON  
THE MARGIN**