

An abstract painting featuring a dense, textured composition. The lower half is dominated by a complex, grid-like pattern of small, rectangular blocks in shades of brown, tan, and white, resembling a cityscape or a dense architectural structure. The upper half is more fluid and expressive, with large, dark, swirling shapes in deep red, brown, and black, suggesting smoke or a storm. The overall color palette is warm and earthy, with a high level of detail and texture throughout.

INDRAPRAMIT ROY

Recent work



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Cover: The Burning City
Mixed media on paper, 40" x 60", 2007



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Bed Aftermath
Mixed media on paper, 40" x 60", 2007

In writing about one's own work the real risk is one may end up saying either too much or too little. Launching a body of work there are many thoughts that pass through your mind, some are best consigned to the trash-bin. Some others might hold some significance. It is awfully difficult to decide what is of value especially when you are so caught up with the works themselves. Besides, the painted image at some level will always elude words and that is a given.

So, all things considered, it might serve some purpose if I confine myself to certain general facts about how these works started or what I wanted them to be.

I love to draw. When the drawing is on a largish scale and layers of paint, graphite, oil stick and ink are piled on the surface like here, the distinction between drawing and painting blurs.

Most of these works started with the drawn image, a penchant for the 'graphic element' if you will. Then the painting bit took over only to see the former asserting itself. This see-saw went on for the entire duration (in most cases) and then it stops mattering whether they are drawings or paintings. 'Works on paper' will suffice.

One may notice that the imagery shifts from the big picture to the small intimate one. This is as it should be. As before, I went for both ends of the scale seeing the micro in the macro and vice versa.

I often find myself in situations where I want opposite ends of the spectrum of choice. I like the gentle sweep of the loaded brush and also the rugged surface that comes from vigorous mark-making, I want calm balance yet also desirous of undermining it. In short, I want to have my cake and eat it, if you like.

Theatricality is something that comes as a trope. The times that bring forth the most theatrical light is either the beginning or the end of the day. Dawn and dusk are fascinating times. They invite omission and ambiguity. I am also a creature of the night. That is when I really come alive and that is when I work, mostly. I like light and that naturally means dealing with darkness.

It all starts with something that excites me but the static nature of that 'something' bothers me. In the end it is the not knowing, it is the contradiction

Metropolis
Mixed media on paper, 71.5" x 48", 2007



that is valuable on all different levels of the work. Not the bed or the city but the uncertainty surrounding it that gets me going.

Mood is a sentimental word but it brings a sense of anticipation in its wake. I am not sure of its place in our progressively super market-sleek art world or increasingly mercantile democracy but it does give me a 'bounce'.

I want my works to be seen from afar and up close and feel both viewing should offer something for the viewers' scrutiny.

It feels great to be challenged afresh at the onset of every new beginning and then of course the familiar motif, the set rhythm, the pet peeves and the resident demons are there to grapple with. I like to believe that not everything is in my control. Surely that is not meant to be a mystico-spiritual statement. I am not about to put the onus on some supernatural being. It is just that sometimes you set out to conquer and end up seduced and at other times the opposite happens. C'est la vie.

These are tentative propositions and like most other works of mine seek to avoid any grand standing. They do not necessarily wish to comment but are aware of the temporality and the tininess of life and revel in the simple acts of seeing. That the 'seeing' is often tinged with anxiety is perhaps a reflection of the times we live in but they are not without pleasure.

Indrapramit Roy
February 2008
Baroda

The Storm
Mixed media on paper, 48" x 71.5", 2007



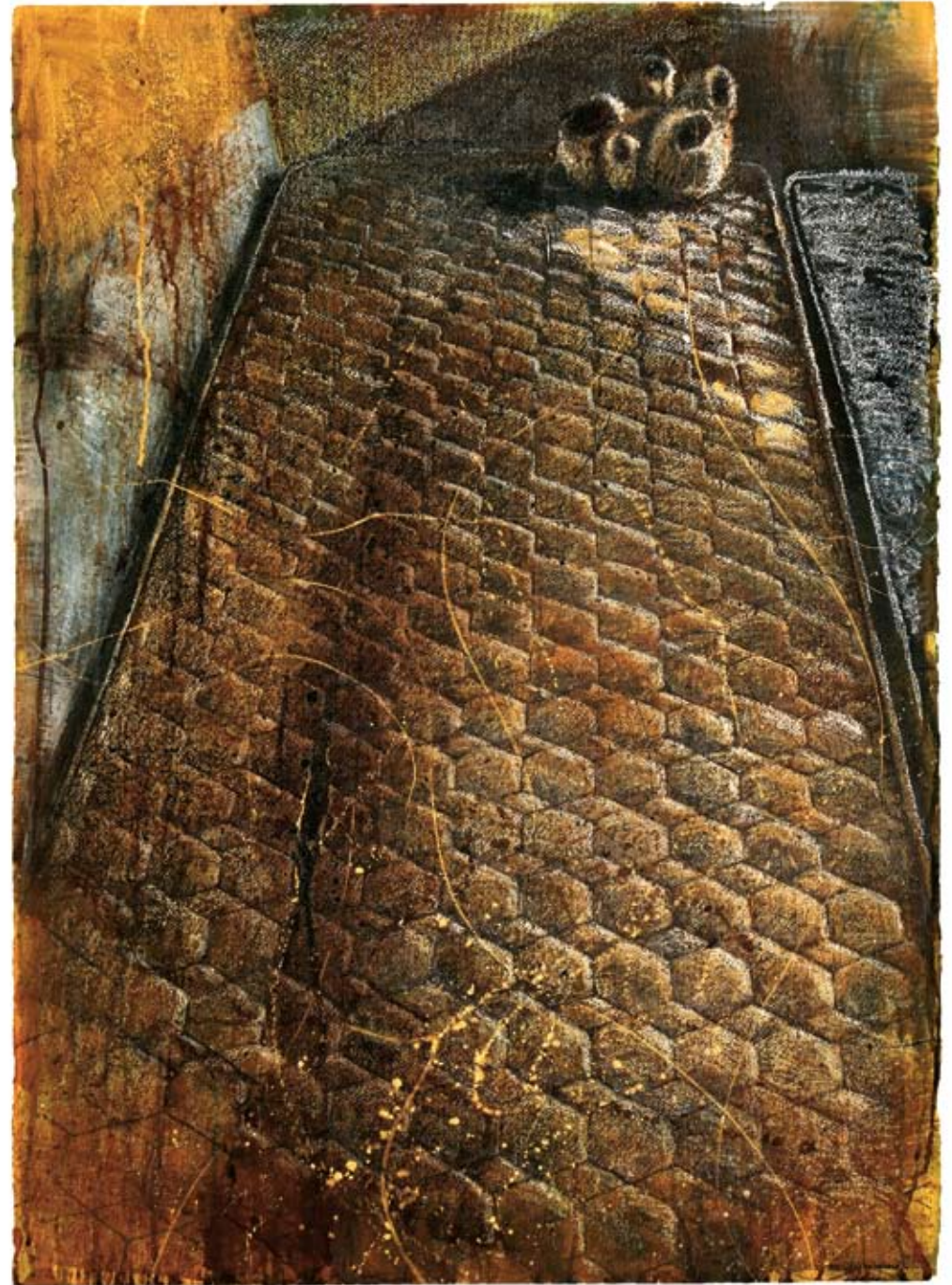


Bed Aftermath - I
Mixed media on paper, 20" x 30", 2007



Dusk at E-3
Mixed media on paper, 40" x 60", 2007

Teddy
Mixed media on paper, 40" x 30", 2007





Neem from E-3
Mixed media on paper, 40" x 60", 2007

Hanoi Bed
Mixed media on paper, 40" x 30", 2007



Cacti
Mixed media on paper, 20" x 30", 2007





The Factory
Mixed media on paper, 40" x 60", 2007

Exposed
Mixed media on paper, 20" x 30", 2007



Golden Hour
Mixed media on paper, 20" x 30", 2007



Indrapramit Roy (b. 1964, Calcutta)

He studied printmaking (BFA) at the Visva-Bharati University of Santiniketan and painting (MFA) at the Faculty of Fine Arts of M.S. University of Baroda, India. Subsequently he studied MA Painting (1990-92) at the Royal College of Art, London, which also included a term each at Cite des Arts, Paris and Hochschule der Kunst, Berlin.

Indrapramit has shown extensively in Delhi, Bombay, Calcutta, Bangalore and Chennai in group and solo shows. He has had fifteen solo shows till date. His last three solo shows were at The University of the Arts, Philadelphia (2004-05), Anant Art Gallery, New Delhi (2006) and Aicon Gallery, Palo Alto (2007).

He has taken part in group shows in London, Berlin, New York, Melbourne and Yangon and has represented India at the Asian Art Exhibition, Macao and Cairo Biennale, Cairo.

Indrapramit is the recipient of Kanoria Centre Fellowship (1989), Inlaks Fellowship (1990-92) to study at Royal College of Art, London, Junior Research Fellowship (1993-95) from the Government Of India and most recently the Fulbright Fellowship (2004-05) for six months to the USA.

Indrapramit Roy also designs books for children and young adults. His most recent illustrations include Antigone, King Oedipus, Bacchae and Hippolytus: four re-tellings of Greek tragedies produced by Tara publishing, Chennai and published by the Getty Museum, Los Angeles. Antigone won the best book design award at the New York Book Fair (2002) and Bacchae received the Association of American Museum Publishers' Award (2005).

His other interests include stage design. He has designed for the oldest non-profit theatre group Bohurupee in India and also for the World Social forum held in Bombay (2004).

Indrapramit Roy has been teaching painting at his alma mater MSU, Baroda since 1995.

