

HAMID BIN AMAR
Recent Works on Canvas



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10th to 29th December, 2007



PUNDOLE ART GALLERY

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untitled
acrylic on canvas
25.75 x 33.75 in.
2006

untitled
acrylic on canvas
71.25 x 84 in.
2007





untitled
acrylic on canvas
33 x 40 in.
2007

untitled
acrylic on canvas
37 x 67 in.
2004-2007





untitled
acrylic on canvas
40 x 50 cm.
2007

untitled
acrylic on canvas
40 x 50 cm.
2007





untitled
acrylic on canvas
40 x 50 cm.
2007

untitled
acrylic on canvas
45 x 50 cm.
2007



Hung over again!

“A creation may require a higher consciousness or just a lapse of reason. Its comprehension surely requires a hysterical blindness to notions of cultural hierarchies or belief systems of any kind.” - Hamid Bin Amar, 2002

It is this idea which forms the base for praxis in the artists work. His, is a world of intersubjectivity where the actors are trying to grasp each others inner beings in an attempt to unravel their purpose as everyday objects mediate their mercurial relationships.

Hamid Bin Amar plays with the grand opposites of culture-nature, masculine-feminine, civilization-barbarism, reason-emotion and the same-the other. The binaries are echoed in his technique as layers of colour form the base for objects and figures and in a while are washed over with more colour. A canvas sometimes begins with a drawing or sometimes through the application of colour.

His forms jostle in space on the canvas as portraits and objects hang in space refusing the dictates of scale and perspective. In few works the division of space on the canvas is inspired by the Deccan miniature. There is demarcation of areas as there is transgression of the same as the large canvasses are struggling to accommodate the ever widening gamut of forms. But beneath the apparent spontaneity is the process more laboured than it seems.

The site of the action in the present body of works, stretches from the artist's hometown of Hyderabad to the war zones across the world. There are icons from history, art and popular culture. There are birds as there are quadrupeds - the buffaloes, the donkeys as there are the token goats - a feature regular in the works of artists from Hyderabad. Then there are the planes, the tanks and the explosions and marked territories between men. And all around set by accident and by design are the mundane objects.

While in his city he sees a firm past getting dragged into an abstract future, he sees the larger world flourishing and cannibalizing itself in lust and greed. There is the beastlike villain - human and mythological. The women in the present body of work may be a muse or an object of desire or simply an iconic representation.

The mundane becomes a polysemic sign in his work. A chair is as much a sign of comfort as it is a sign of desire. Cars pile up in a city - a string of individual worlds even as they blow up, bundling groups of humans as 'us' and 'them'. A burqa clad figure becomes the 'our' as it becomes the 'other'. The universal familiar and the locally unknown nudge each other. The technique and text play on the canvas as each work is rendered as a musing. He refuses classification but one can see the throes of an abstract expressionist in his work.

As a distinctive feature, Hamid brings his background of signboard painting and broken English to his work as floating roman letters and impressions vainly make abstract verbal connections, Bollywood allusions and diary entries while calligraphic Urdu leads us to the stream of his thought.

He seems to gather from the poetry of **Wali Deccani** as he drinks deep from **Ghalib** as he acknowledges **Sahir Ludhianvi** even as he celebrates writing that may well have come from the back of an auto rickshaw in Hyderabad.

One of his works declares

*Duniya ne tajrubaat wa hawadas ki shakl mein
jo kuch mujhae diya hai wo lauta raha hoon main*

(The gift of experience and accident
the world bestowed upon me, I return the same)

The above is a couplet by Sahir Ludhianvi who unable to sing hymns to Khuda (God), Husn (beauty) and Mai (wine), would spew his anguish and bitterness over social inequities, political cynicism, the artificial barriers that divide mankind, the futility of war, and the domination of materialism over love - all themes and contexts seen in Hamid's present body of work.

Yet like Wali Deccani a regular theme in Hamid's work is love - both mystical and earthy and that of cheerful affirmation and acceptance. A couplet of Urdu poet Wali Muhammad Wali appearing in another of his works reads

*Wali mujhe dil mein aata hai khayaal-e-yaar-beparva
ke jyon ankhion mein aata hai khwab ahista ahista*

(The thought of my mindless love thus visits my heart
As a dream visits our eyes step by step)

His works are at times leading us to a reverie and at times leave us with a subtle hangover. Here is another gem from another of his works written this time in the Roman alphabet and attributed to **Daagh**

*Lutf-e-mai tujhse kya kahun zahid,
Hai! kambakht tune pe hi nahi.*

(O! holy one, how do I explain to you the bliss of drinking,
Alas! You unfortunate one, you never drank.)

K.V.Nagesh
Hyderabad
November 2007



untitled
acrylic on canvas
50 x 60.5 cm.
2007

untitled
acrylic on canvas
60 x 50 cm.
2007





Nahidah
acrylic on canvas
49 x 40 in.
2007

untitled (Nahidah)
acrylic on canvas
62 x 48 in.
2007





Kaagaz ke Phool
acrylic on canvas
47.75 x 61 in.
2007

Kaagaz ke Phool
acrylic on canvas
66.5 x 90.5 in.
2007



Kaagaz ke Phool
acrylic on canvas
48 x 62 in.
2007

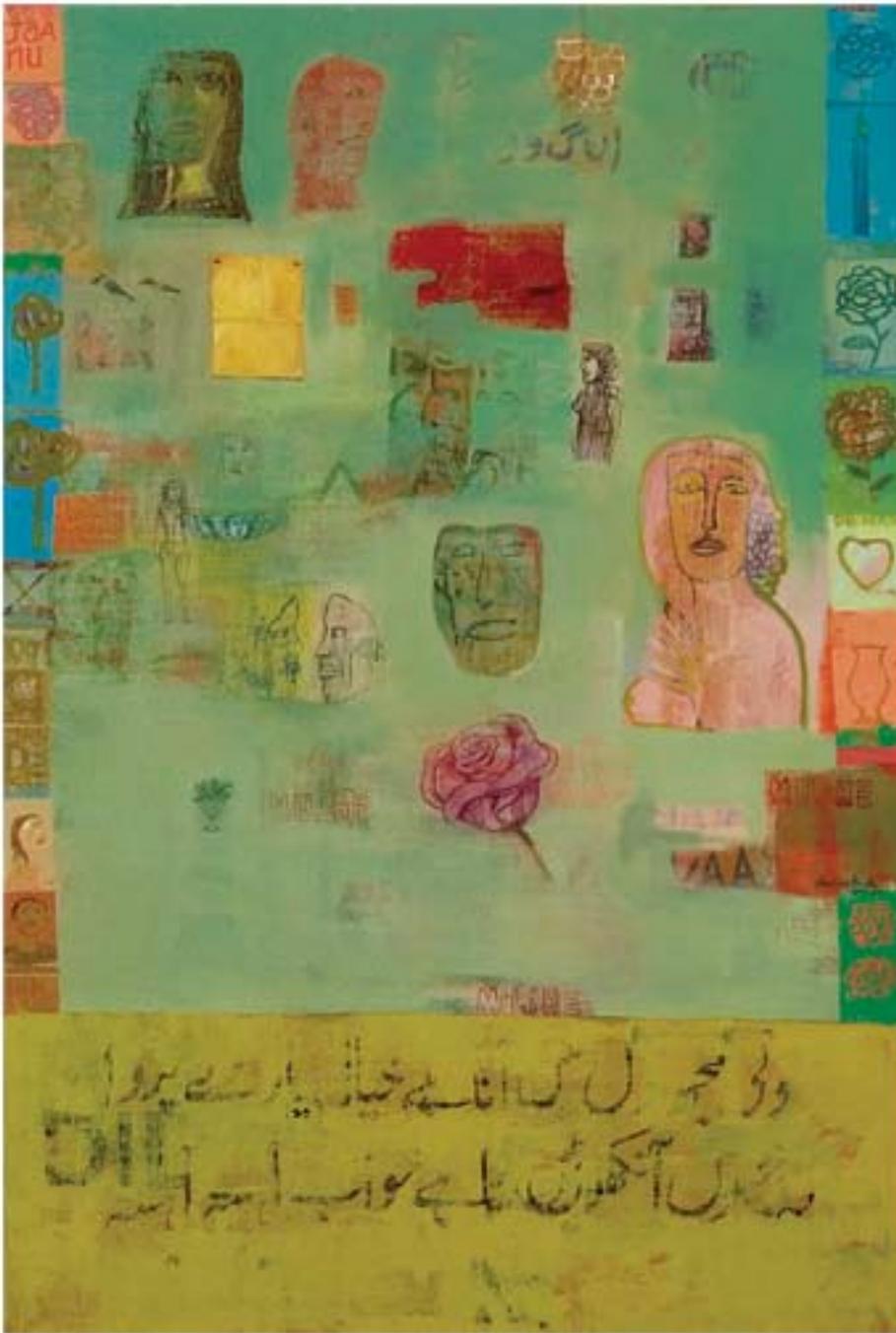




Kaagaz ke Phool
acrylic on canvas
60.75 x 48 in.
2007

Kaagaz ke Phool
acrylic on canvas
61 x 47.75 in.
2007





untitled
acrylic on canvas
180 x 121 cm.
2006-2007

untitled
acrylic on canvas
66 x 84 in.
2007





Born in 1971 in Hyderabad, Bin Amar received his Bachelors degree in Painting from J.N.T University (Gold Medalist), Hyderabad in 1996. Solo exhibitions have been held at Lakshana Art Gallery, Hyderabad (2007), Indian Council for Cultural Relations, Kala Bhavan (2000) and the Central University of Hyderabad (1996). He has participated in several group exhibitions including Gallery Espace, Hyderabad (2006, 2005, 2004), Gallery Threshold, New Delhi (2006, 2005), Sakshi Gallery, Mumbai (2000, 1998), Alliance Francaise, Kolkata, (2000) and Nazar Art Gallery, Baroda (1998). The artist currently lives and works in Hyderabad.





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