

We live in a media-dominated world, bombarded, as we are everyday with desirable visions, harboring a new age instinct of wanting and wanting more within us. The modern day bazaars have gobbled a major aspect of our physical and mental spaces, churning comfort images: Toilet paper to television sets. Understandably, wrapped in smart branding ideas these mundane products are transformed into marvelous collectables. Dollar Shops to Delis have whipped the dog in the manger. Therefore, when the retailer's lure extends its radius from the metros into small towns, it's no more a big deal when commercials exaggerate the existence of auto service stations in remote regions. Welcome to the world of unbeatable consumption.

Living and working in a distinctly consumerist period, it is but natural for artist Sajid Bin Amar to incorporate these octopus influences onto his creative canvas. In fact, his artistic genius thrives on the regular imagery culled out by the commercial harbingers (the advertisers). His stylized collages/paintings scan the smart and wicked world of DESIRE: glitz, glamour and twinkling glory. This way his work is a gentle parody of, as well as homage to, contemporary culture, beautifully balanced upon the fine line that demarcates commercial and fine arts.

The gentle adornments of drawings, reproductions, collages and even signage/typefaces, conveys a profound statement of what the artist sees around him, perceives and very selectively expresses images to compose his spectrum of painting.

Like Andy Warhol's repeating motifs are a hallmark of authorship and the validity of uniqueness, Sajid reinvents the application of mundane imagery, repeating the stencil effect for aesthetic purposes. The amalgam of paint washed clippings, drawings, patterns and geometrics of colour layouts are absolute grounds of a graphic surface, bold and experimental. A free flowing process but which has a thought out grid. Indeed, a Sajid signature.

His experience as a printmaker helps him register unusual relationships upon his canvas. Bubble-wrap impressions, line drawing portraits, scribbles, glossy clippings and patches of thick and thin paint applications integrate the diversity of various forms. He moves his creative process sans a single narrative. Yet the many elements create a dynamism only understood by the eye and a private script of subjective experiences.

While his earlier series were a riot of textures, the continuum today is a highly sober and mature output of collage, drawings and paintings. Therefore, to relish his works one has to enjoy the order in the chaos he creates. Significant/insignificant fragments are juxtaposed in such a fashion that the canvas might appear to be an abused public wall. But what fascinates the eye is the *deja vu* he creates with his elements. The feelings of 'I know' or vague experiences garner the success of creating high art of free-flowing commercial materials.

Moving on from his two-dimensional multimedia applications let's reflect upon the human figures generously portrayed by the artist. Line drawing profiles to stencil reproductions, or even selective collage sections parade the female figures in full force. The males, if any, are incidental. The appearance of the female form is an integral aspect of Sajid's visual vocabulary. Although, the female populates his art, they stand out as any other element of the entire topography. Says the artist: "The female form is merely another element that dominates the commercial announcers, therefore their presence show in my paintings as well." A judicious blend of various genres of the plastic arts becomes the distinct utterance of Sajid Bin Amar. The modernity or the contemporariness produced by this painter is amazingly cool. Although, cybernetic projects are replacing the classicism of the traditionally created visual language, Sajid combines the feel of the new and the rewarding labour of the old world techniques.

With so much diversity on the canvas, Sajid not only enriches the viewing

experience but also leaves considerable loose ends for the spectator to interpret innumerable subtexts. To sum it up in the words of John Berger in *Ways of Seeing*: "The relation between what we see and what we know is never settled."

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