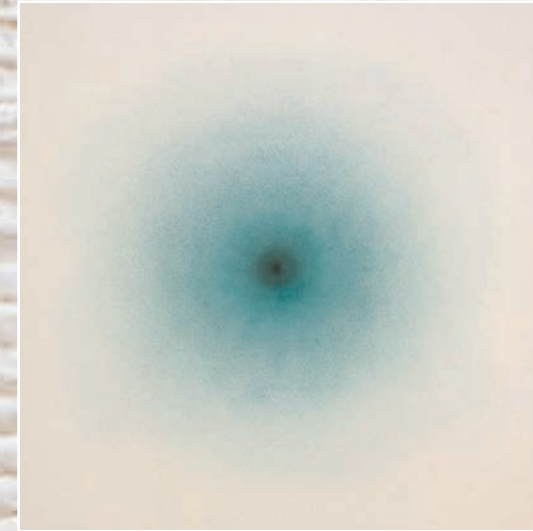


V E S T U R E O F B E I N G



shobha broota

design by aiyana gunjan

selection by keshav malik

V E S T U R E O F B E I N G

shobha broota

selection by keshav malik

Introduction

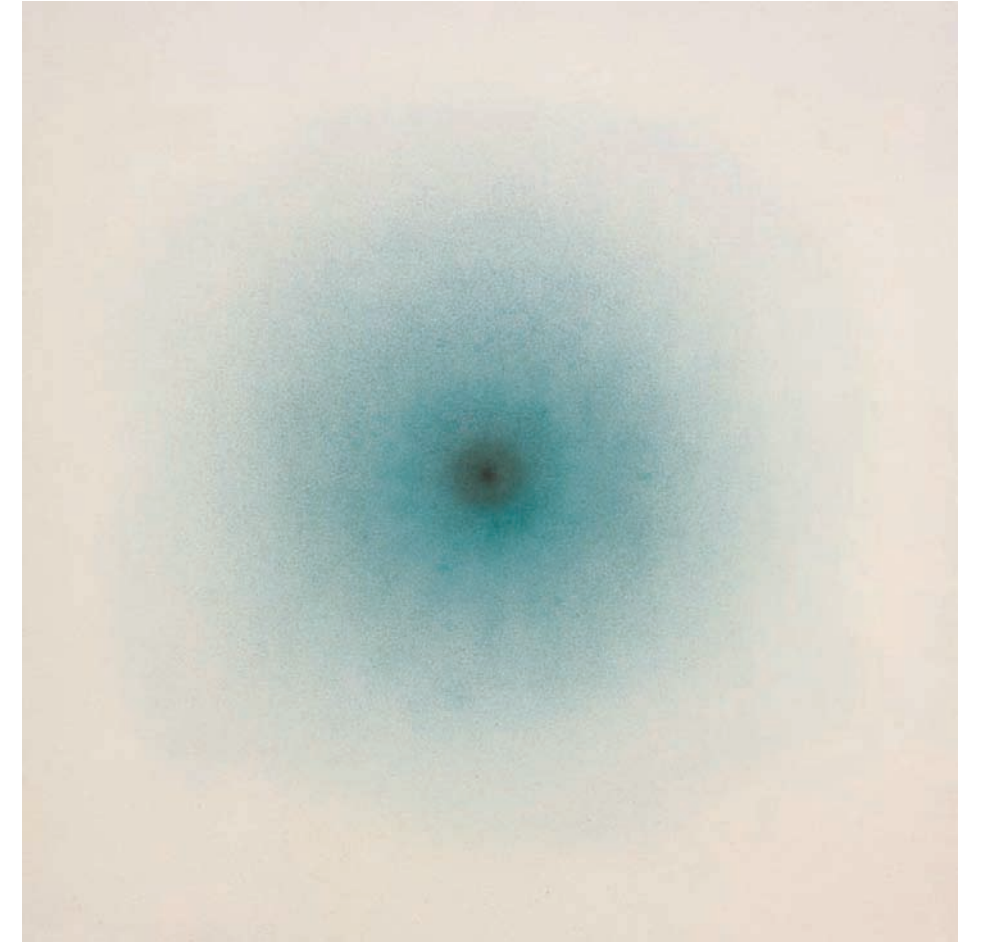
This exposition affords a bird's eye-view of the select works of Shobha Broota from the beginnings of her artistic career--early nineteen sixties, to the present moment. And, as it is with all persevering painters, her artistic profile over time is seen to become ever more inevitable, painstakingly honed to a razor fine. If then we were also to note certain variations, in media or genre, in the body of her metier, such imaginal shifts would appear, all the more to have led to a singularity, a subtlety, as well as simplicity in the working out of her subsequent compositions, so much so as to betoken an enviable mastery of the crafting of a meaningful art. So then, at the apex of the works, we can without demur murmur: the artist lives by the ado that 'ripeness is all.'

What though are the chief criteria of the painter's key compositions?-- an art that is integrative, as much as transparent of the inner spirit; an illuminant, if in an indescribable

sense; abetting in the interrelatedness of our selves with the world that inexorably turns around us. Some times this order of art can take on in-explicit forms but which still are intensely affective since they reflect quintessential aspects of each and all of us; act as reminders of life's deeper sources and goals. At other moments the works affect a balance between diverse or divisive elements; attain a proportionality and harmony that resonates throughout a viewer's being. This in turn has the effect of communicating universal, that is, objective principles of cohesion such as give us the feel of certainty about the very nature of reality, and of our relationship to the surmised Whole-- datum of clean circles, flowing dots and lines.

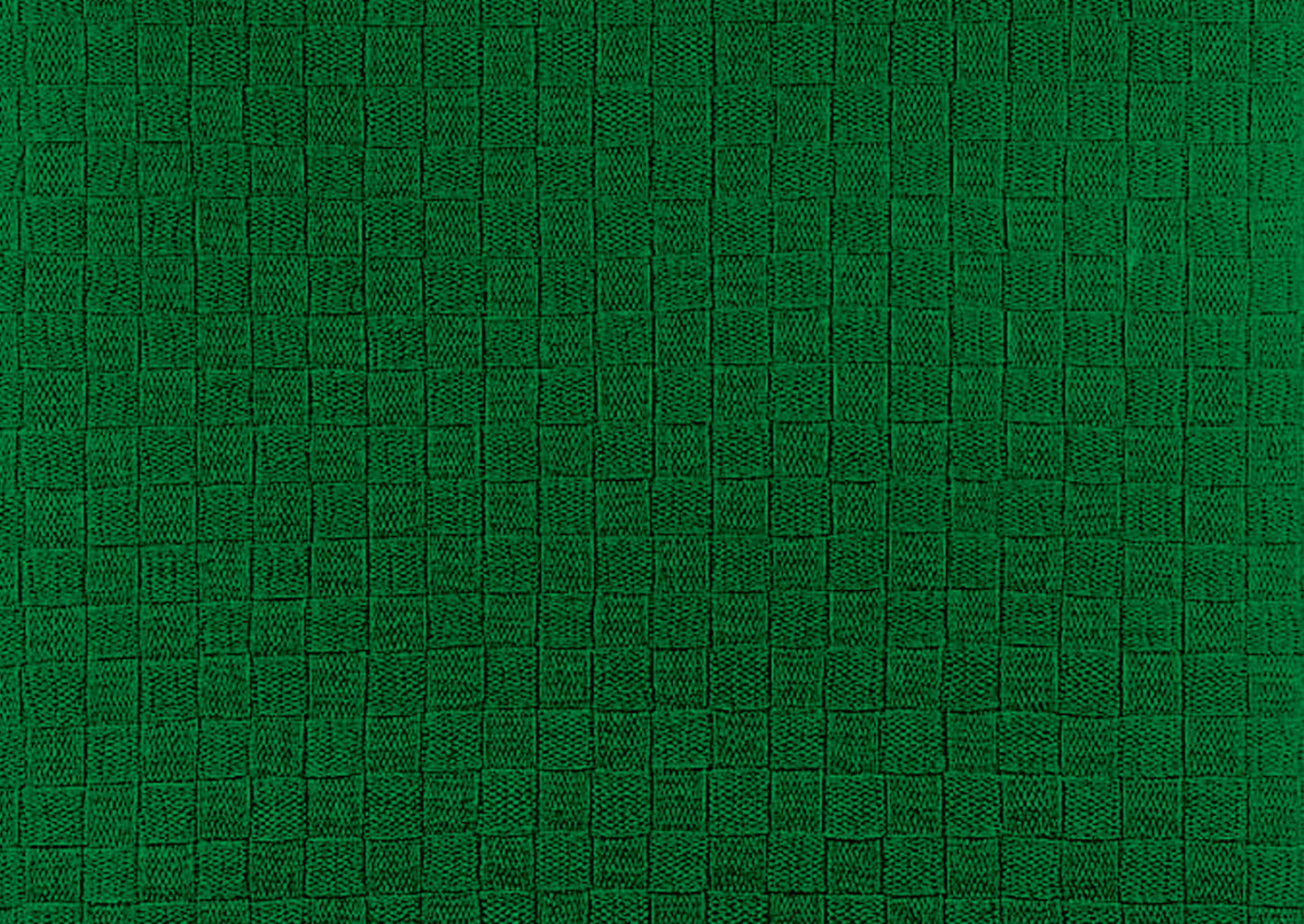
Keshav Malik

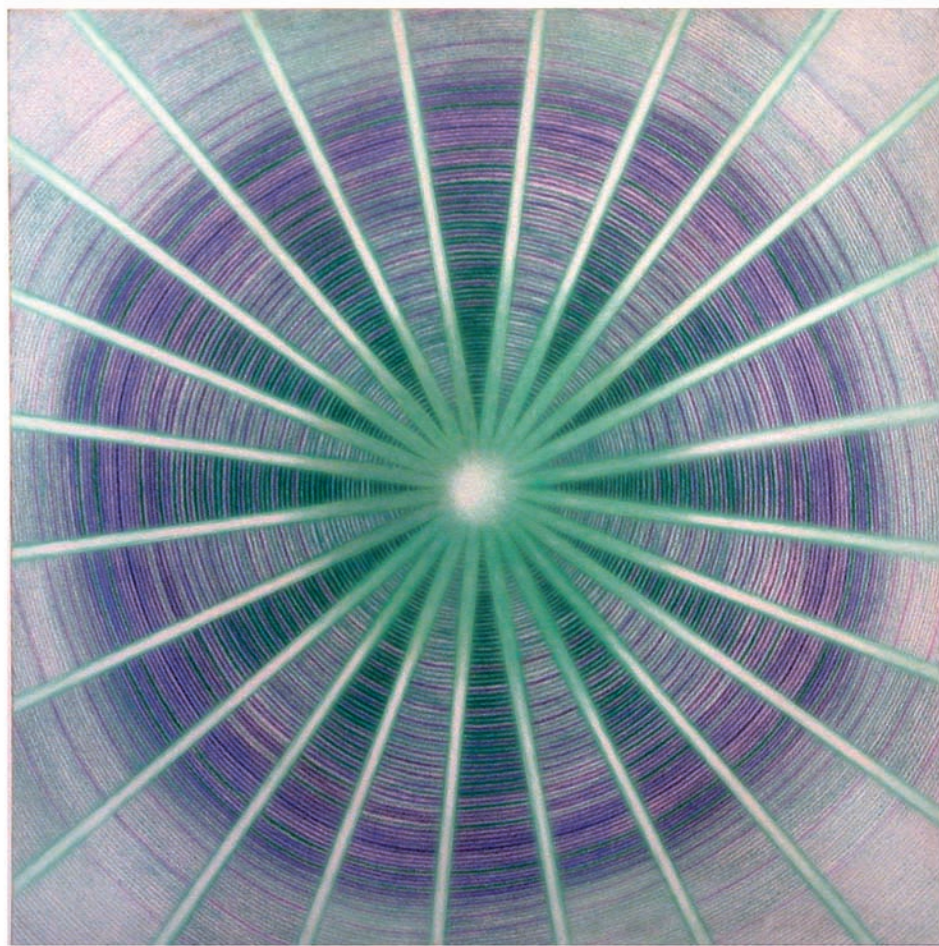
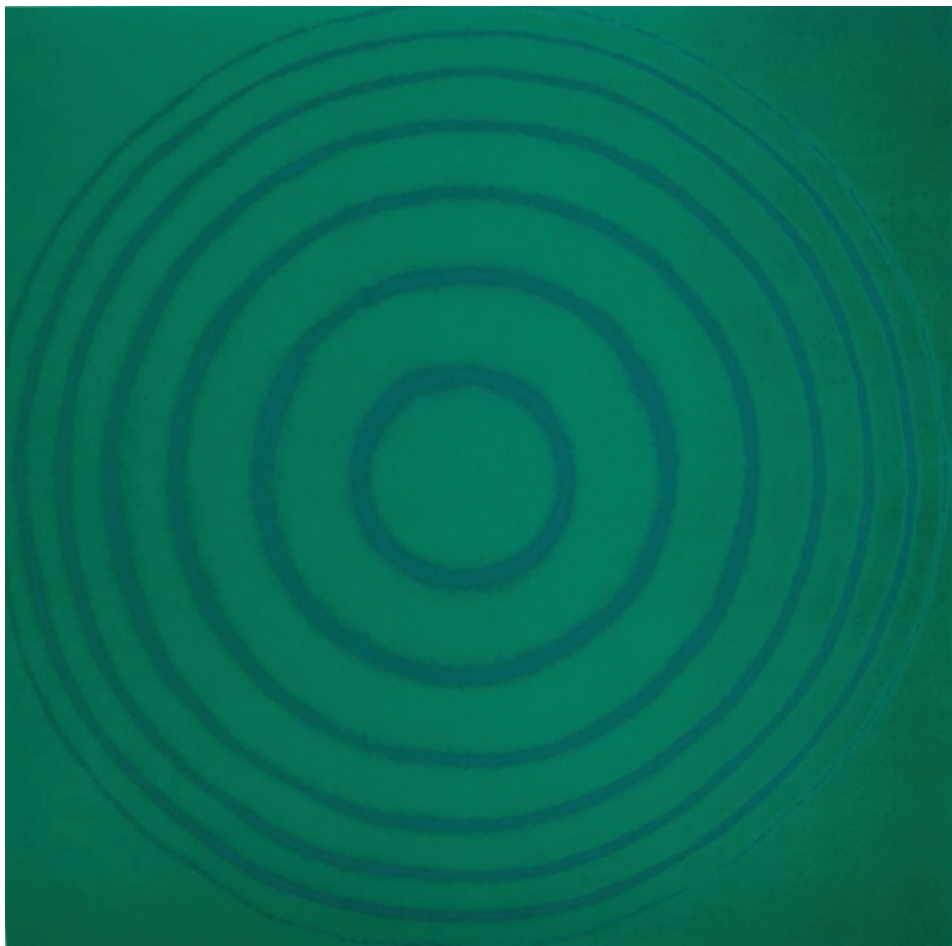
Quotes by Shobha Broota & Keshav Malik



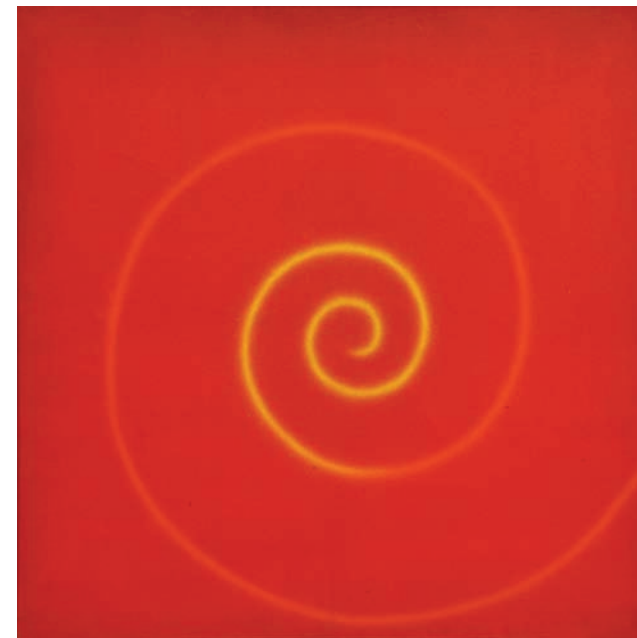
We are all born..then we go through conditioning. We are taught to live in a certain way. Slowly we get bound by beautiful frills of life. We live blindly thinking this is it, but somewhere deep down, I knew this was not true life. It's all made up of conveniences.

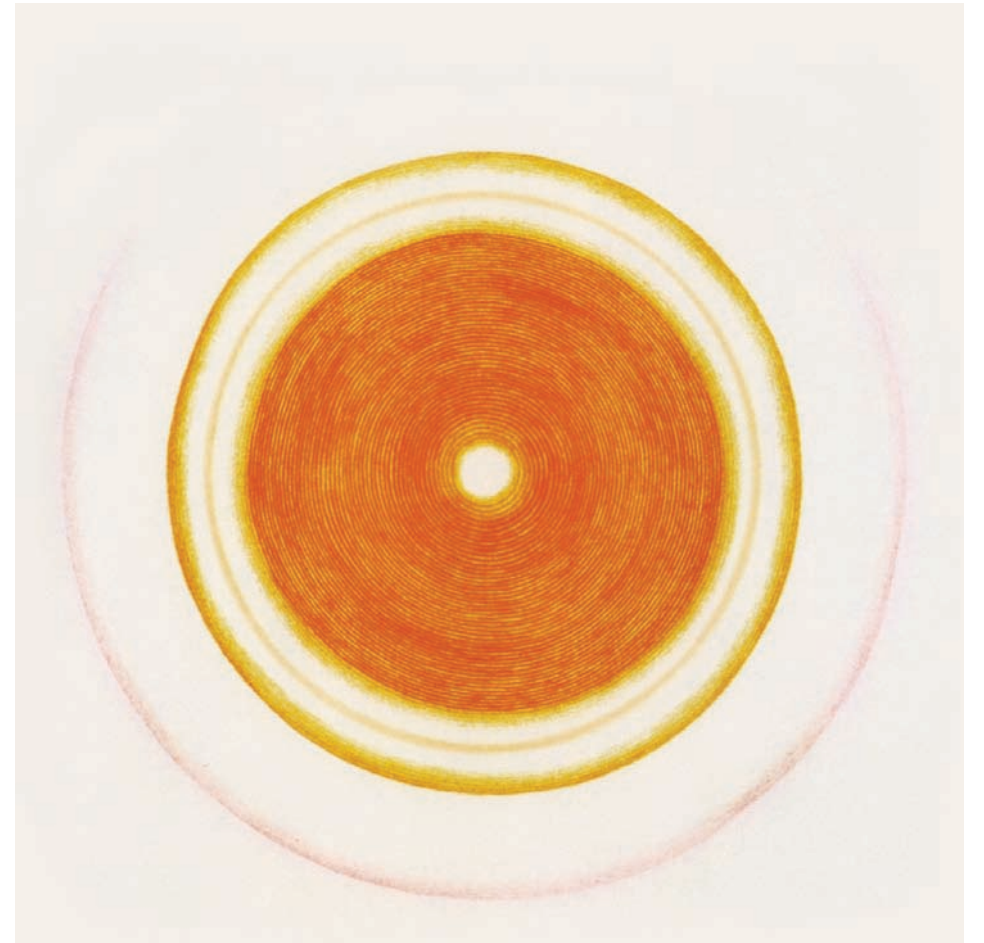
Once I realized this, I surrendered. I found there is another realm of existence from where life is being guided. In surrender, there is no longer any fight and struggle within...life simply flows. sb



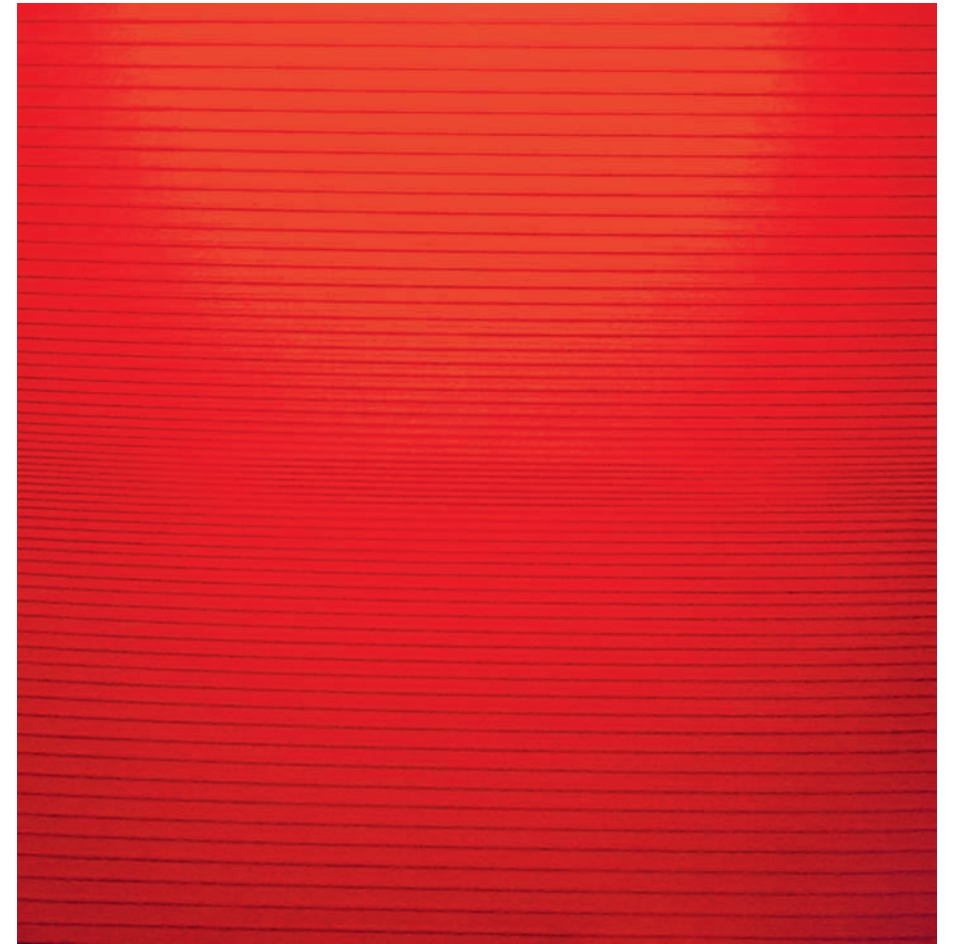


Much is achieved when I live in silence. My work is a journey in search of my own self. It is the experience of space, color, expanse and movement, through which I travel into this mystical world. My work is geared towards a silent inner communication. sb



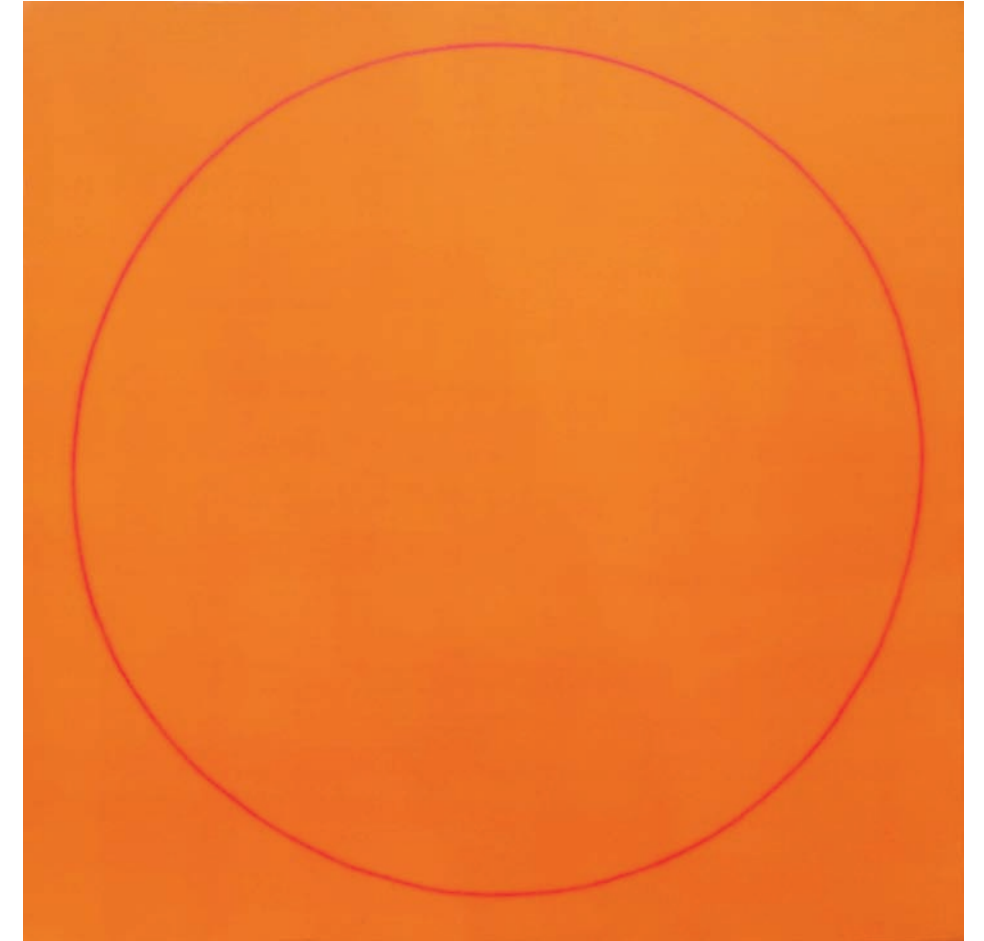


The love of beauty (as the beauty of love in the totality of its meanings) is one such instance of the experience of certainty. Such is the kinship of Shobha's art. km





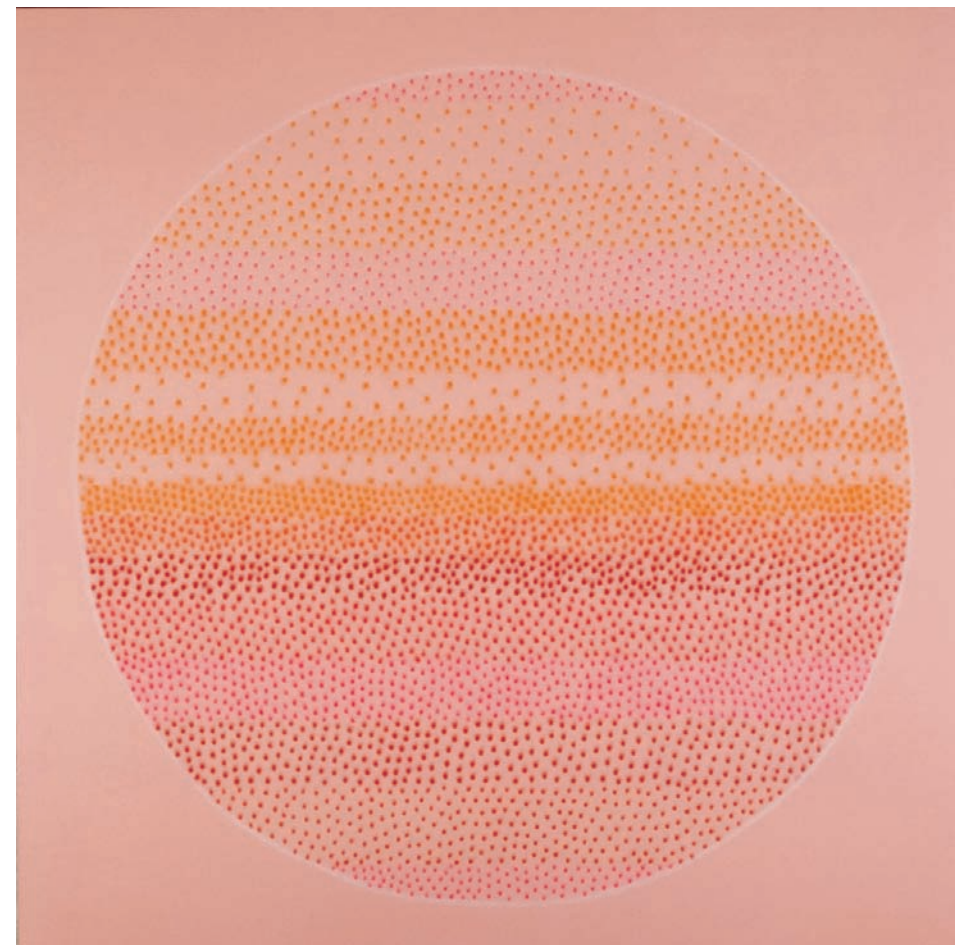
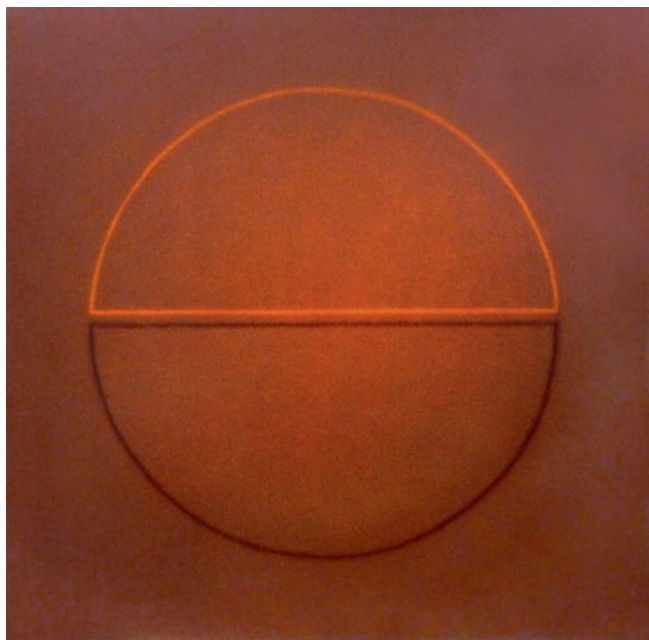
Shobha's work does not allow reprieve - it is only designed for those mindful ones who are exacting, catholic in taste, in search of the greater meaning. km



My journey has been a progression from detailed realism to 'essence-ism. sb

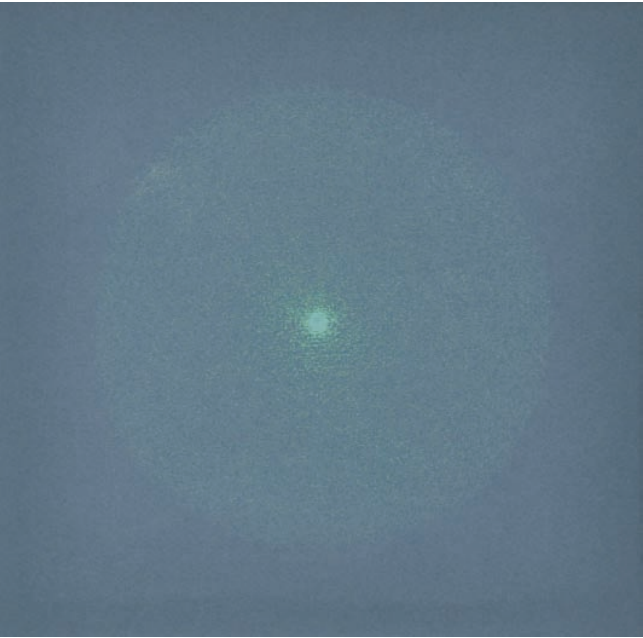
For me, creativity is an exploration within my inner being, where intuitiveness and spontaneity takes me beyond the limits of my thinking-mind into no-mind. sb



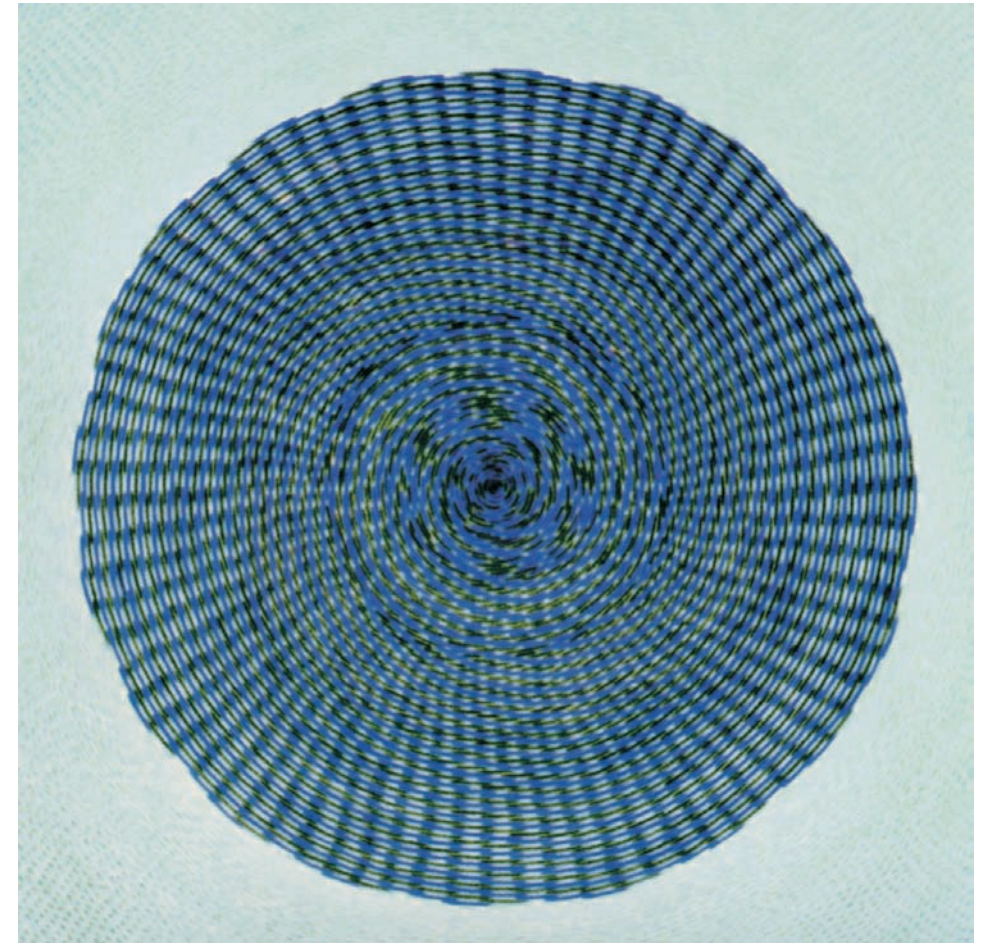


Sitting in silence before a blank canvas, I contemplate. sb

Intuitively, I start applying pigment layer by layer, merging one tone with the other, one color with the other... playing with the structural formation..and suddenly I realize that there is nothing more to it. The work completes by itself. sb

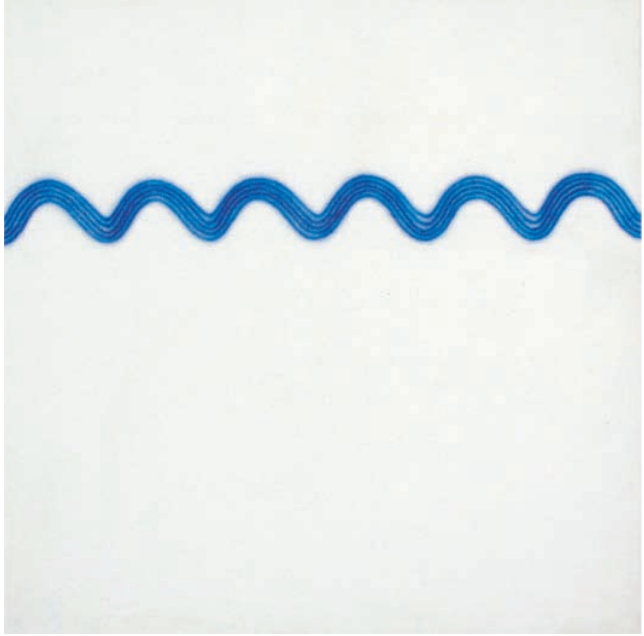


I have used the experience of contraction and expansion in numerous ways in my work,
and life. sb

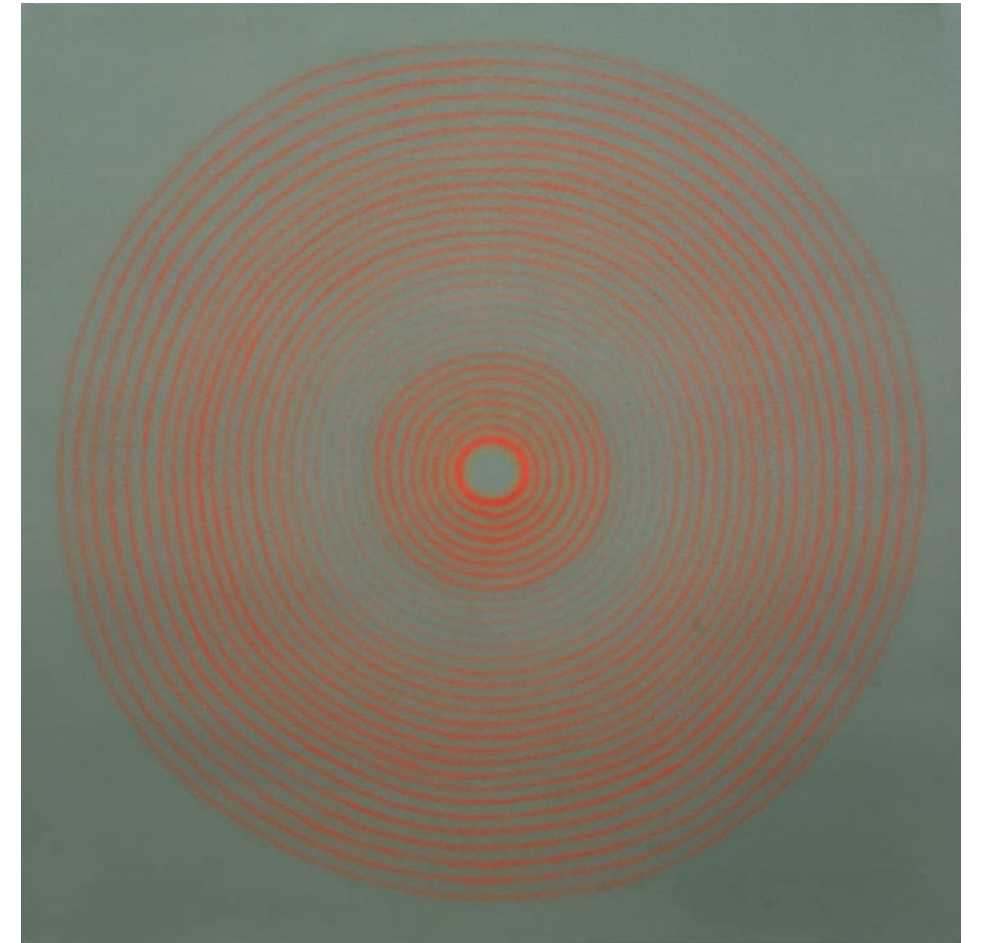




I try my best to shed all that is unnecessary and come to the minimum in expression. sb

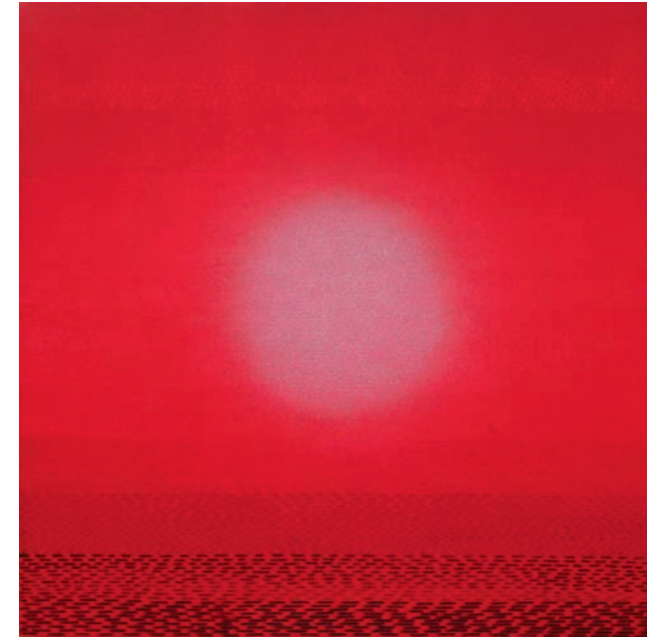
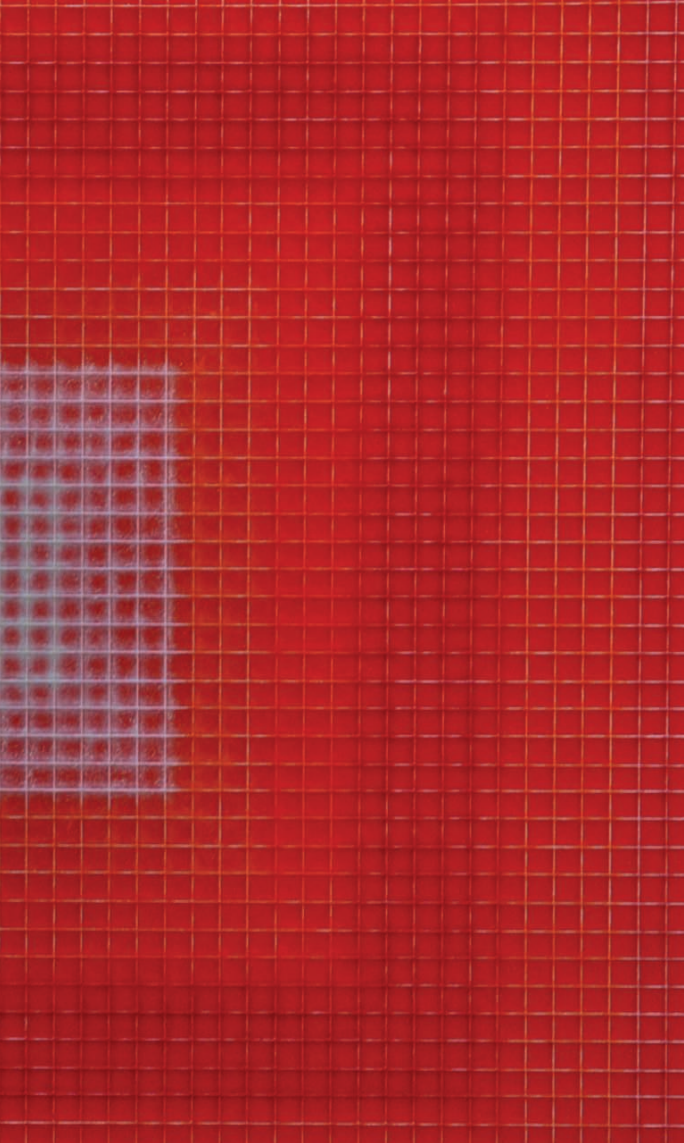


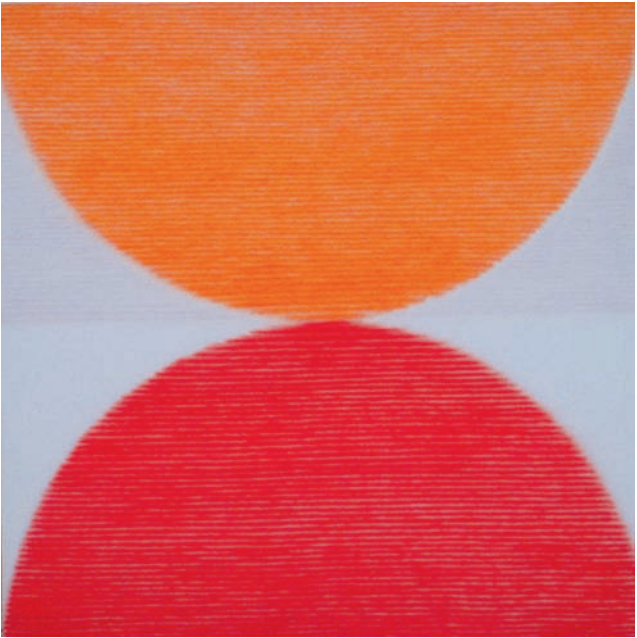
The work, on the surface, is simple, because this same simplicity is applicable to the fact that all of us are different yet we are all human. Human? In the sense that the work is integrative rather than disintegrative. The feel of the sacral comes of this all-embracingness. km



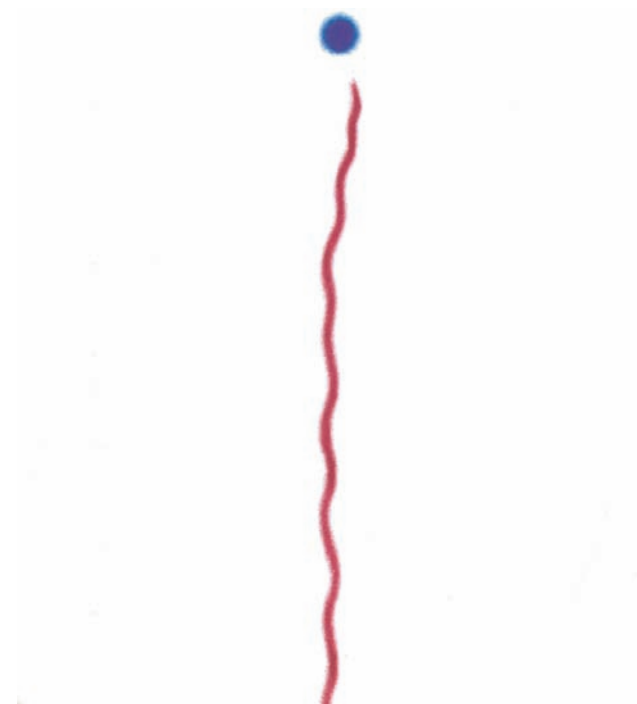
The genre is inclusive, not exclusive. km

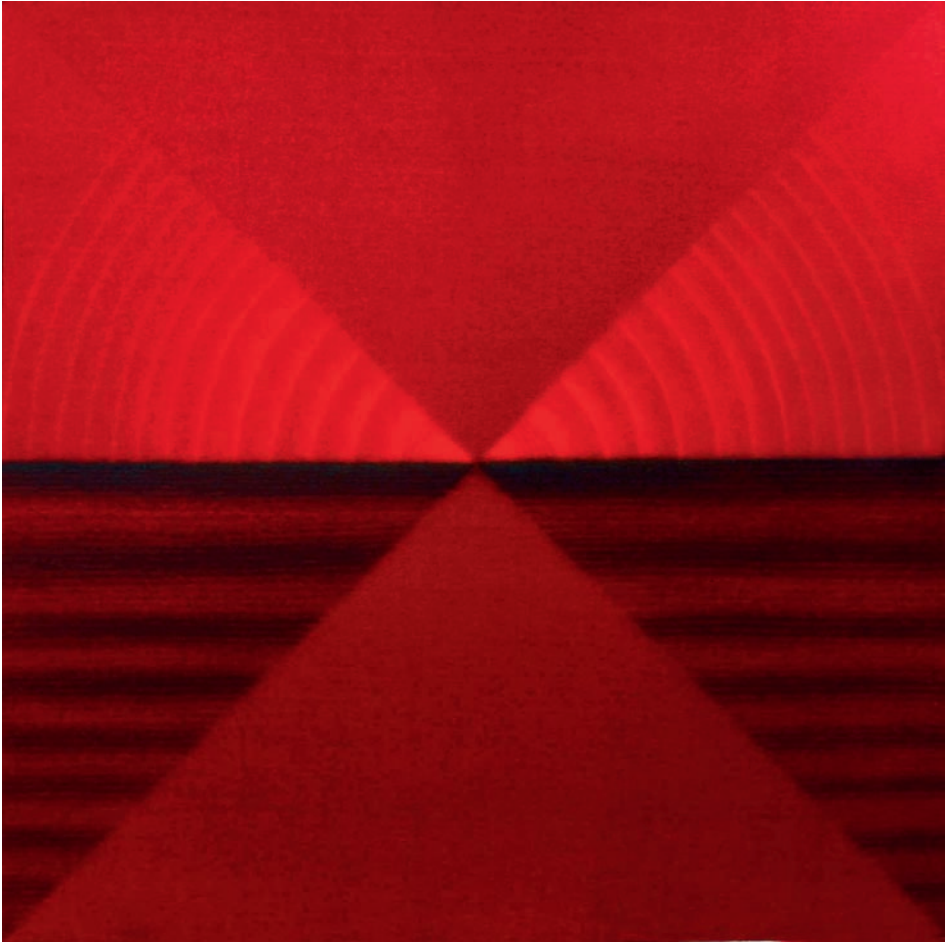


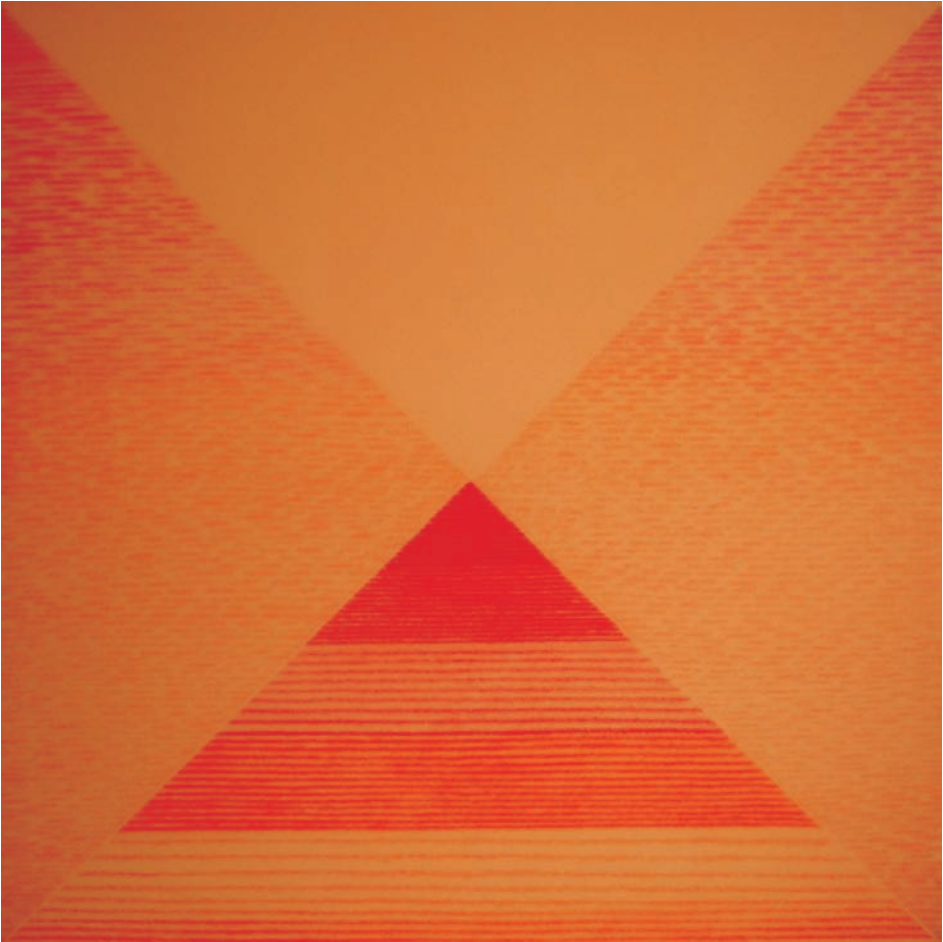




There is dignity in her compositions for she is by nature considerate and courteous. There is speech but it is to the point. Her work is primary, a communion of self with soul. km

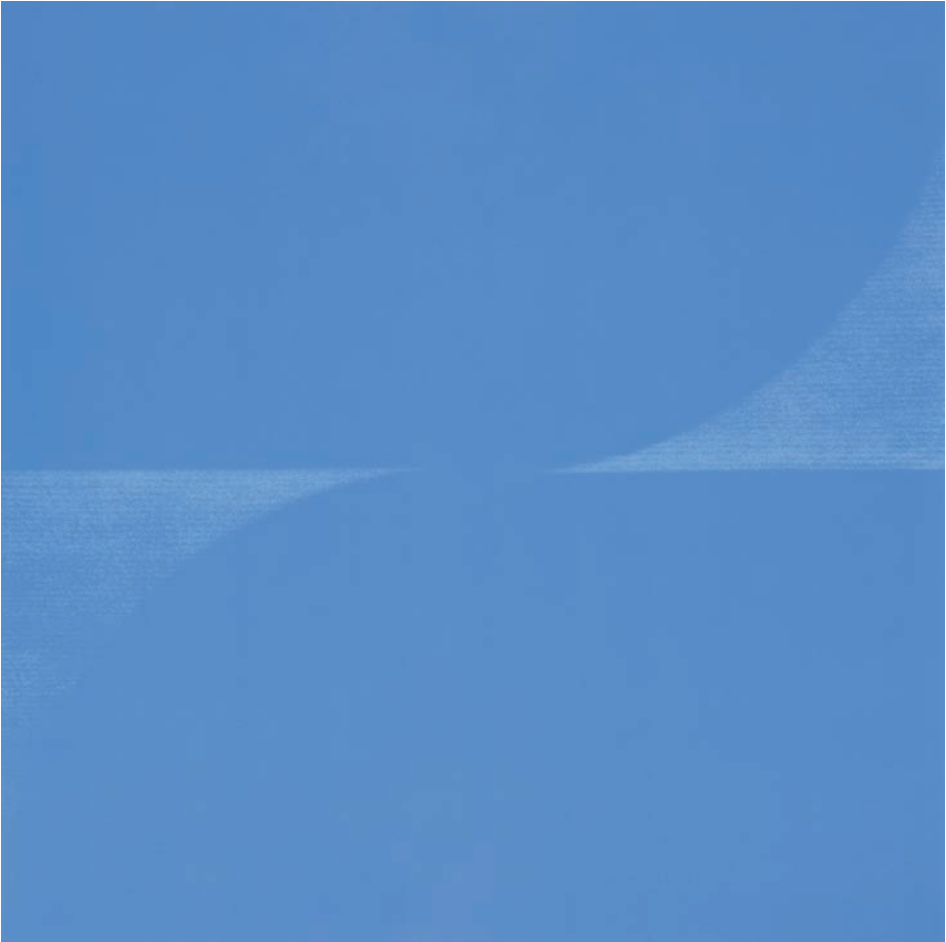




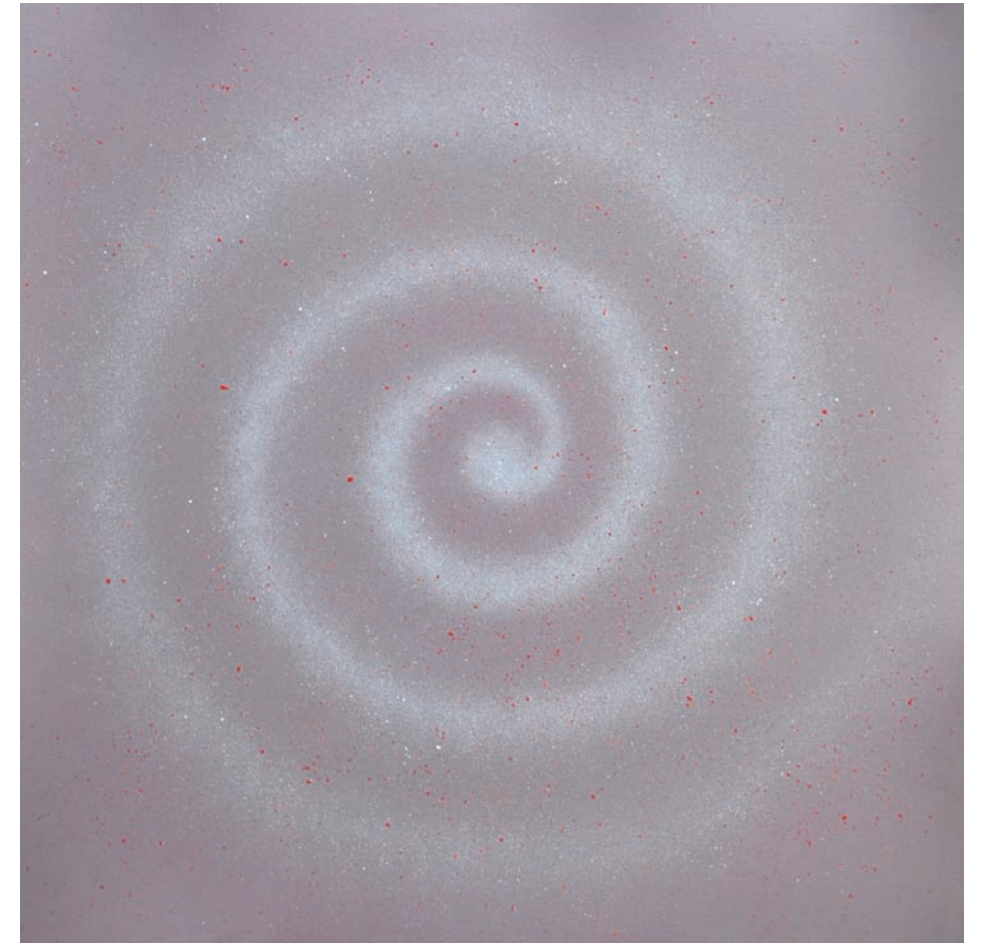


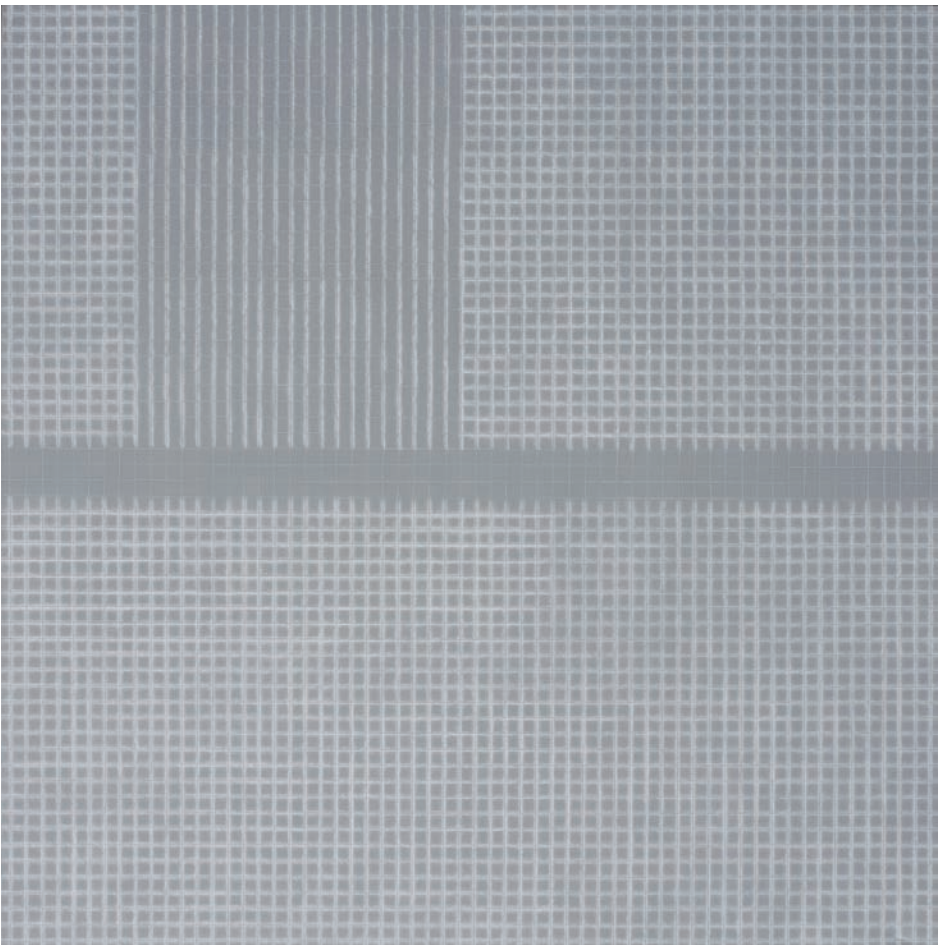
All creation is born from Nothingness and leads into Nothingness. The process of creation gives me joy, and insight, into the realm of eternity. sb

I feel blessed being a participant in this eternal drama, of knowing Nothingness. sb

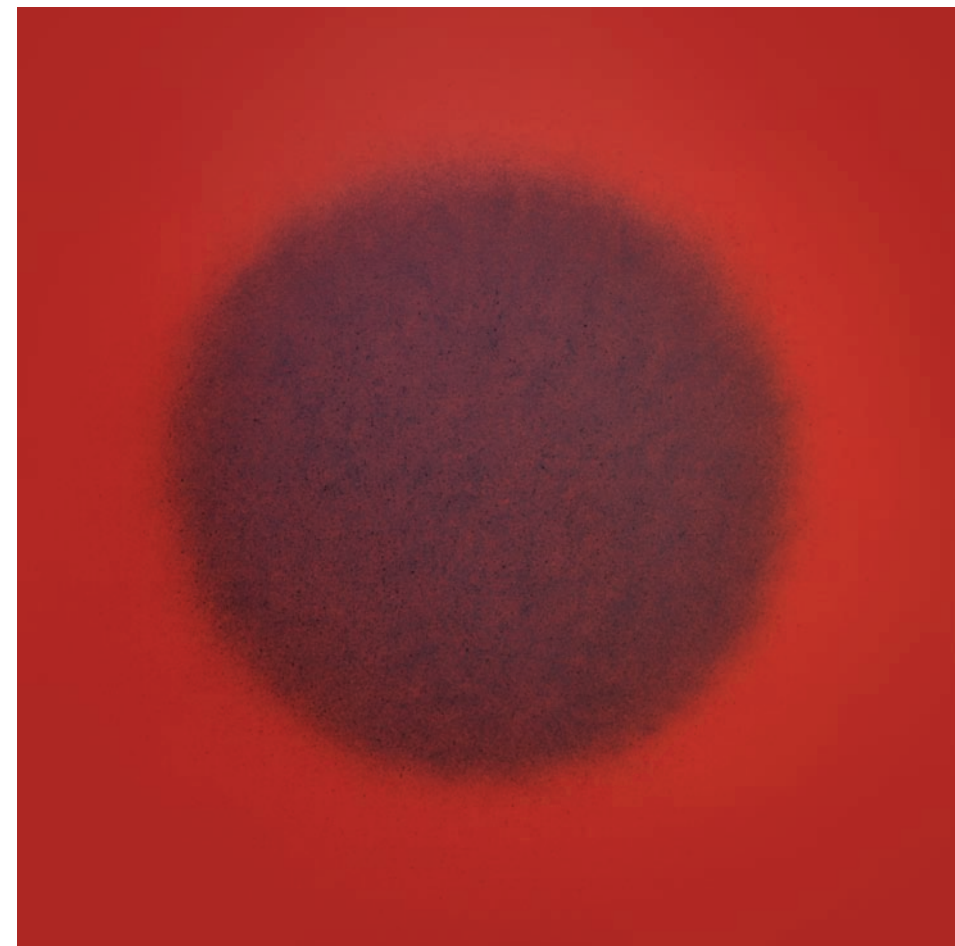
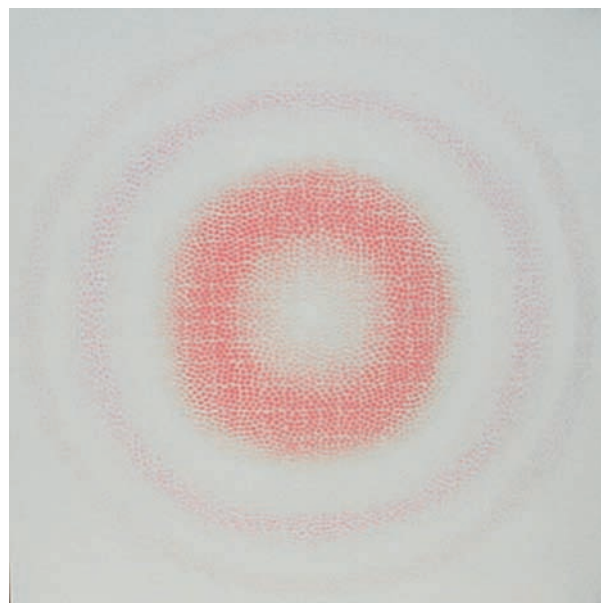
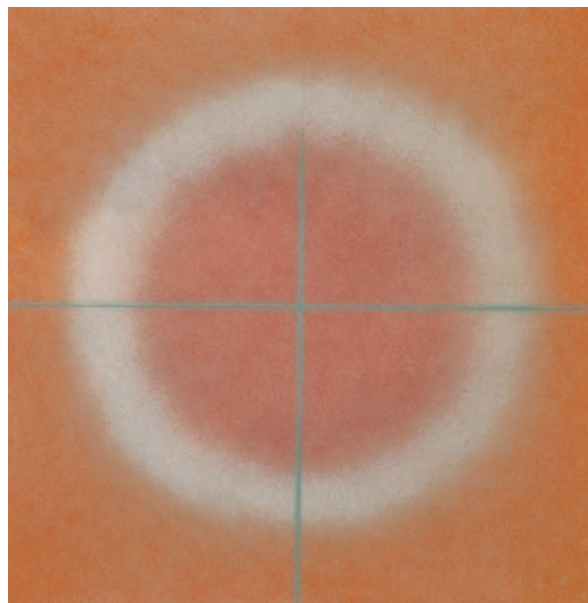


Often Shobha has titled her works 'ORIGINS'; that, for the soul must remember its history, and by so remembering to receive the gift of poise, learn moderation. km

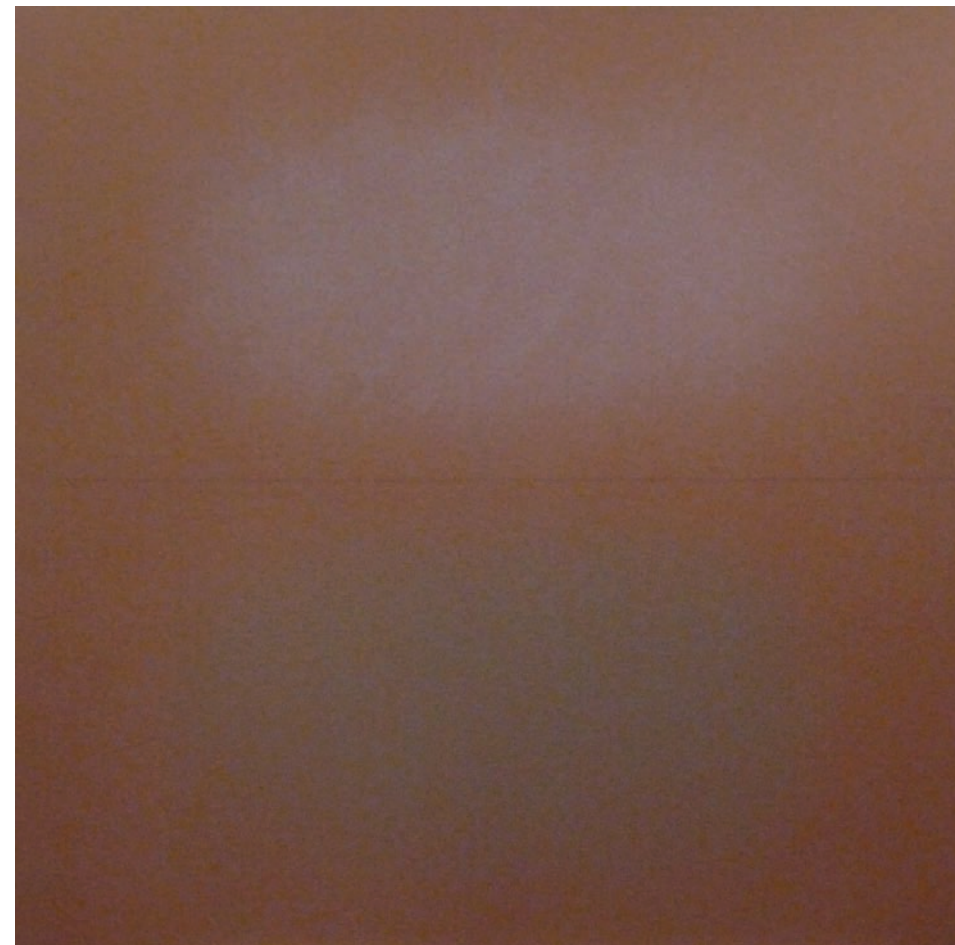




Artists like her enact the drama of human consciousness. The rapport is with the tens and millions of galaxies that inhabit space-time; and all this with a view that we are a little more of selves, a little more alive. km



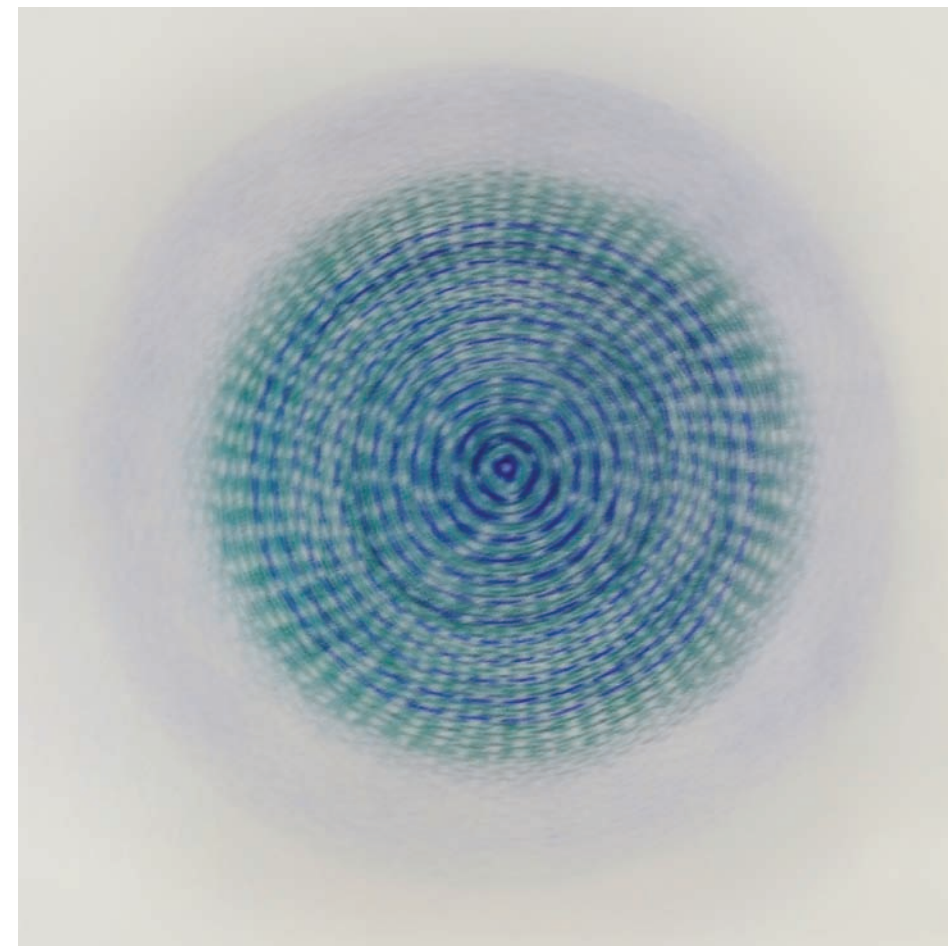
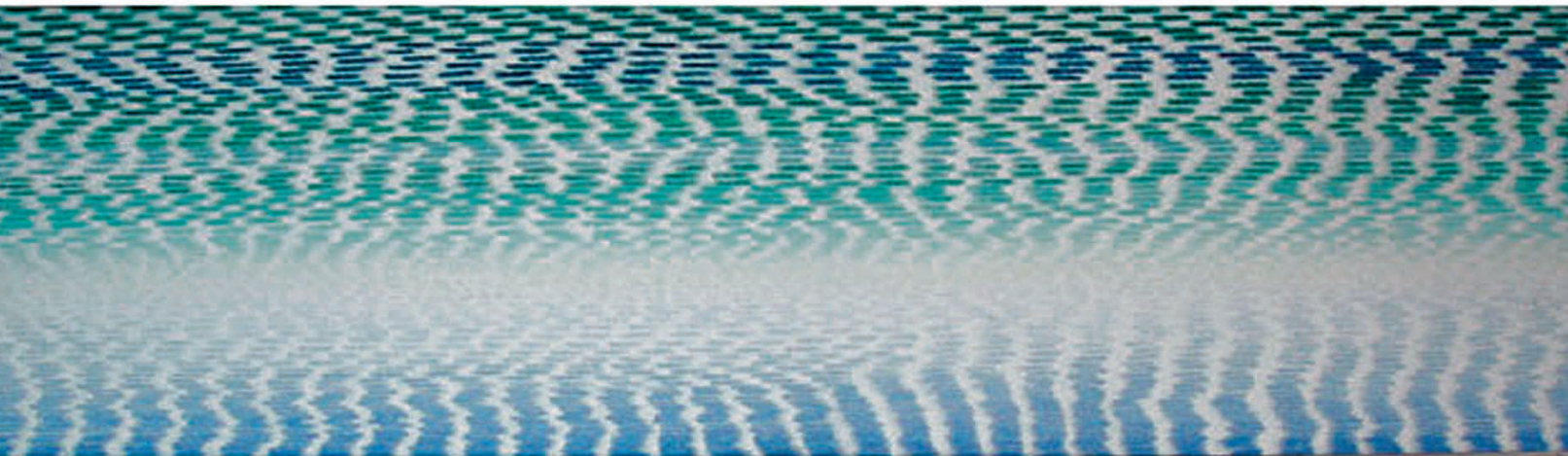
Just a flicker can reveal mysteries. sb



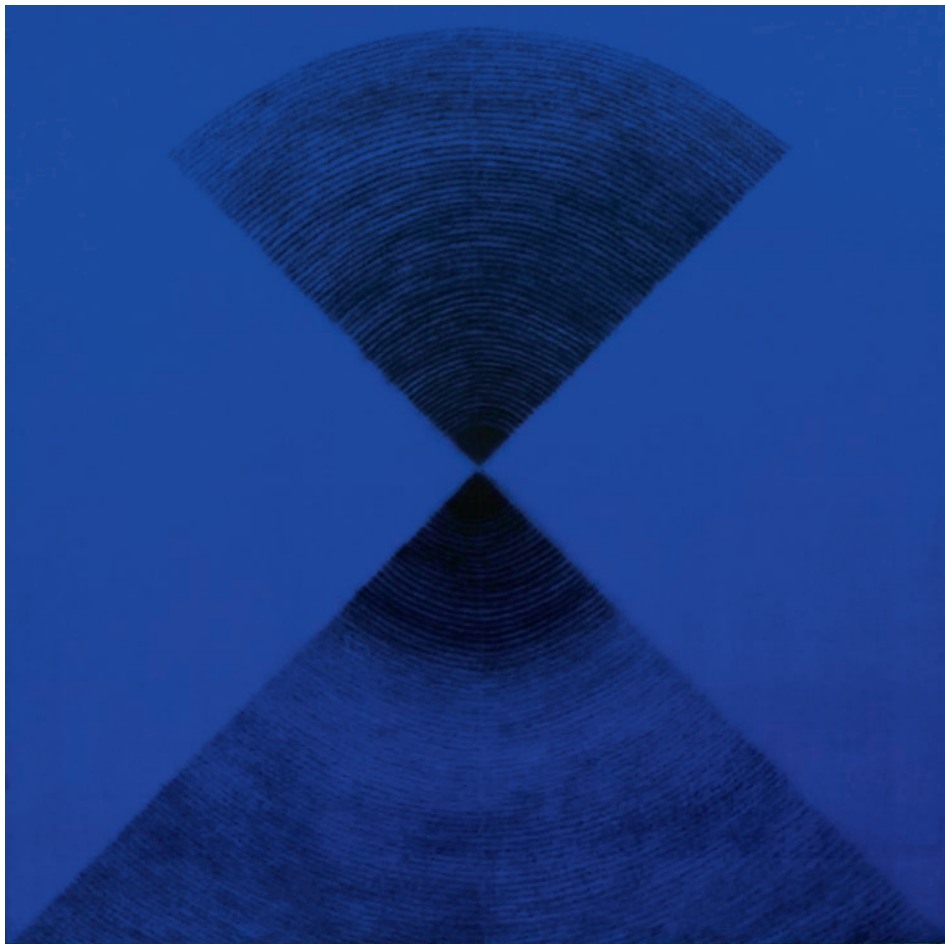
I aspire to feel the limitlessness of the immaterial...

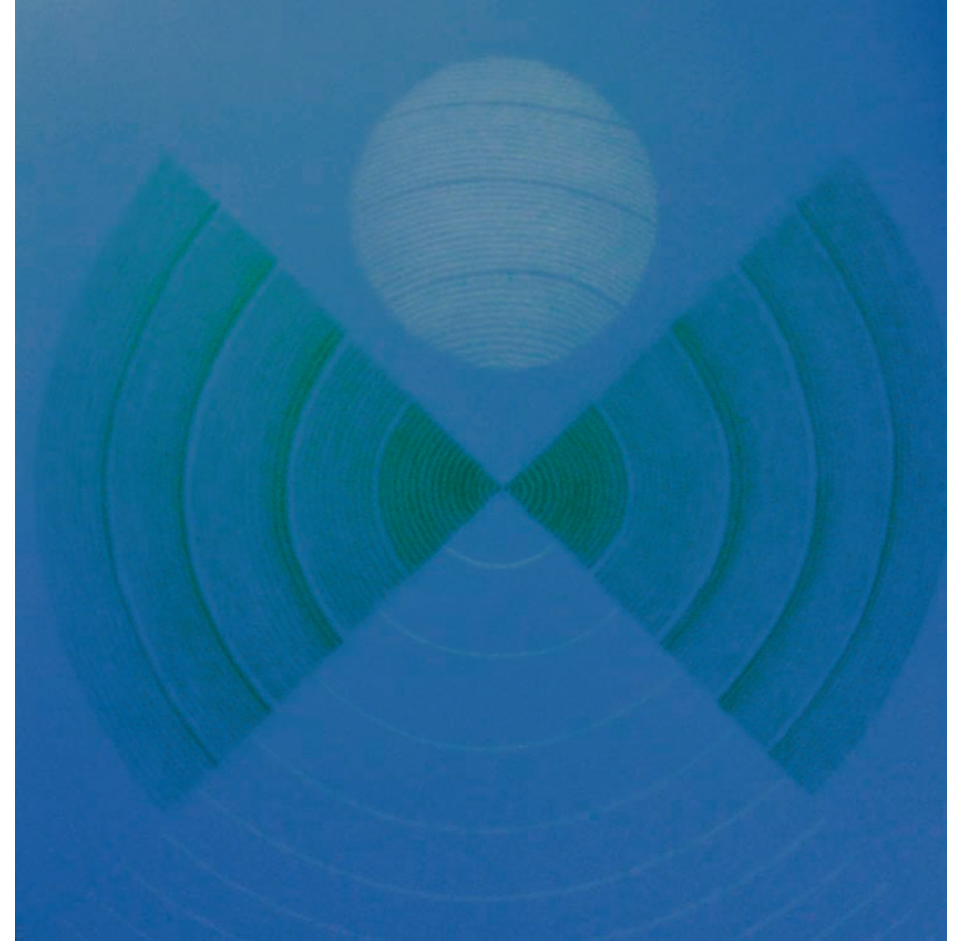
...through the limits of the material. sb

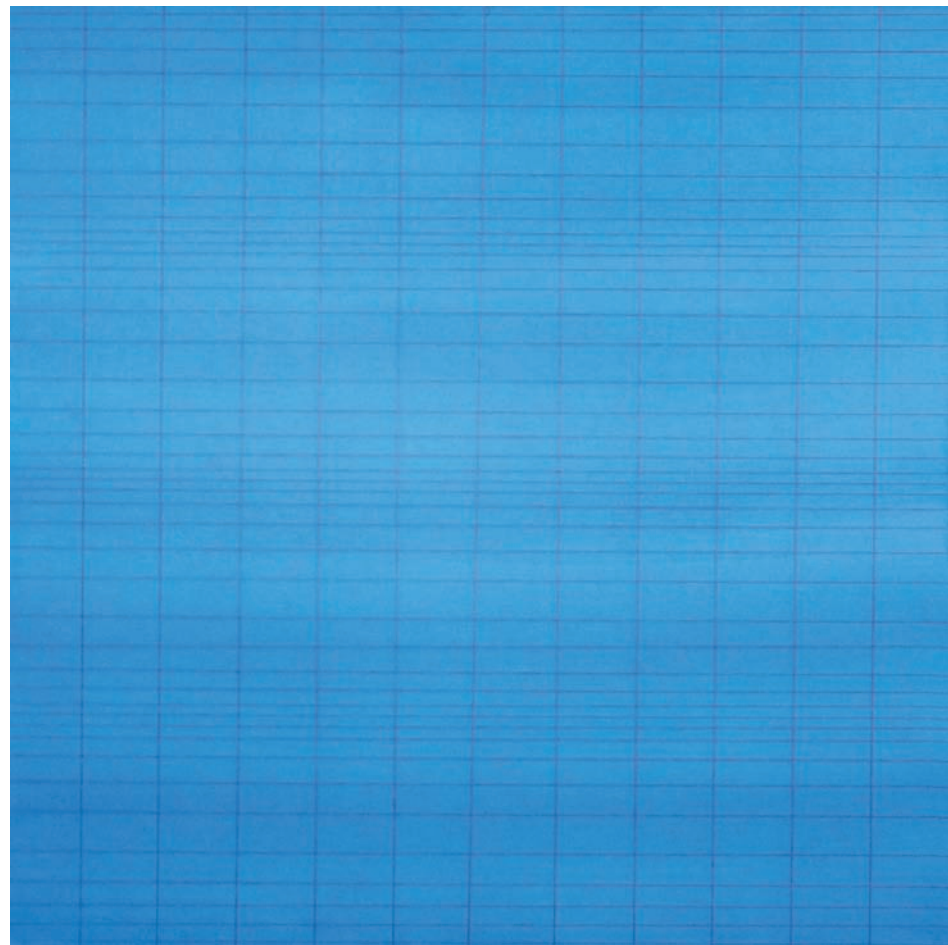




The discipline, preparation, effort, contemplation, as the musical sense of the inner ear that have gone into these works is palpable and one would not even dare to sum it up or even outline it. km







At the most basic level, nothing can be considered worthy, but the unified might be considered the most fundamental criteria for any artist regardless of the differentiation between craftsperson, 'fine' or applied artist. The quality then we might suggest that signals the difference between works of art is the power of unity they achieve. km



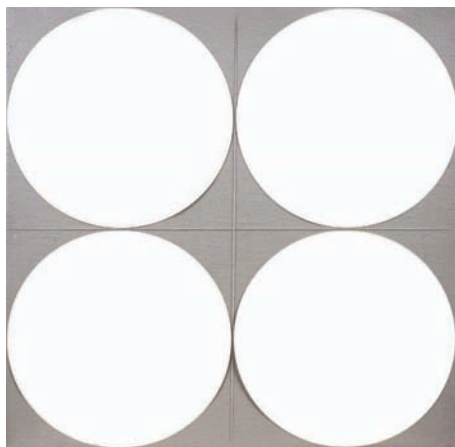
My intrinsic relationship with music takes me deep into the world of resonance, as abstraction and meditation; and which all perhaps then reflects in my work. sb

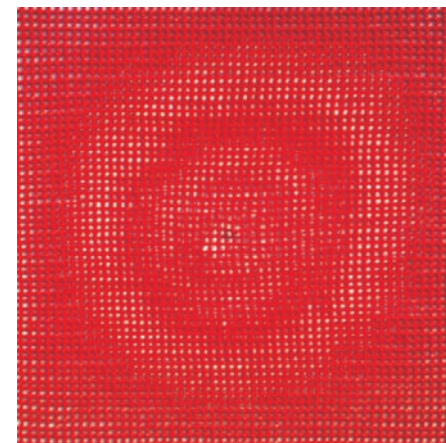
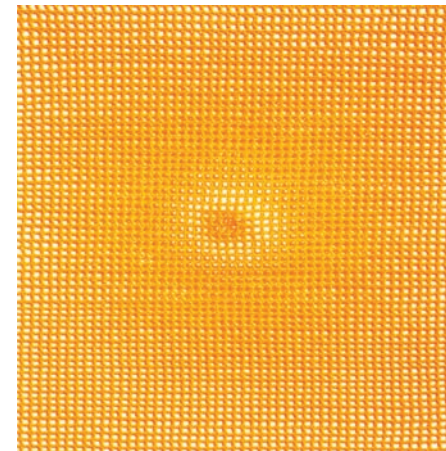
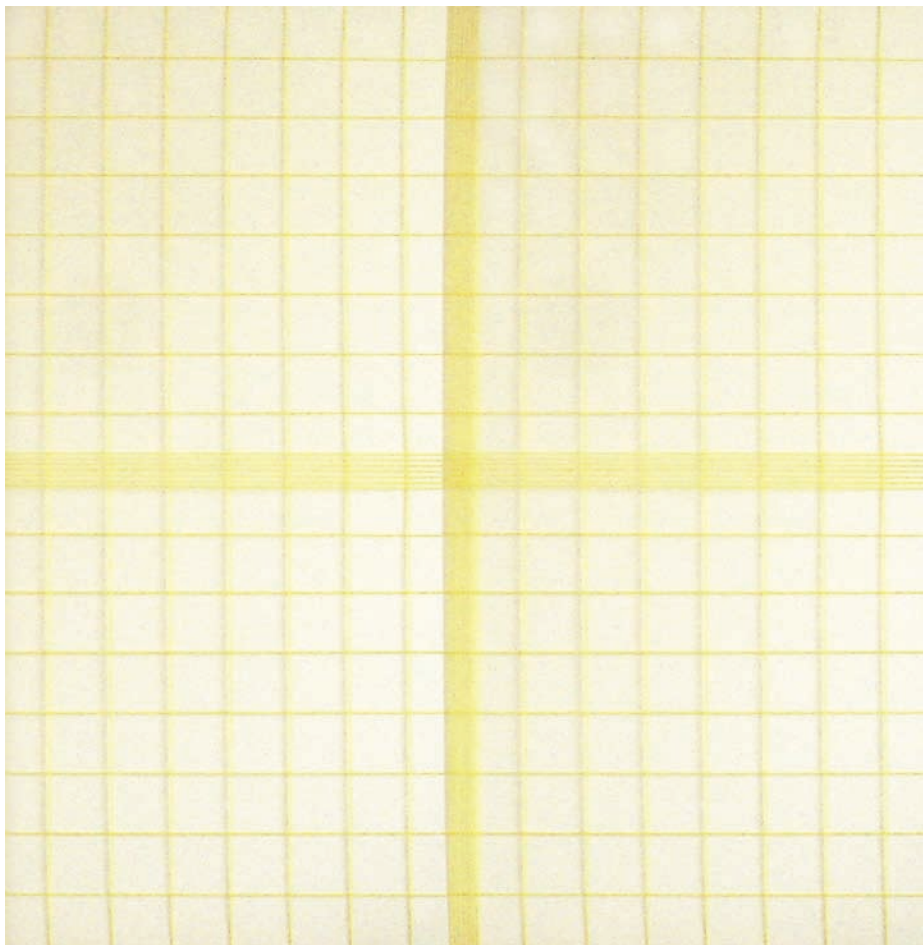


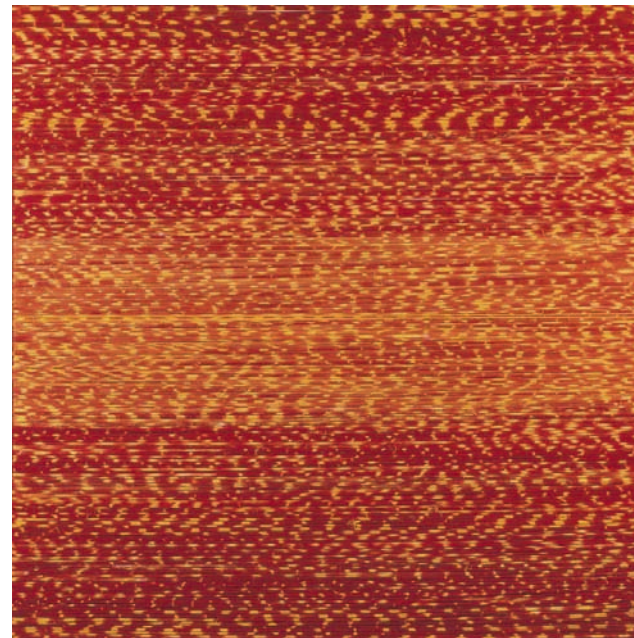
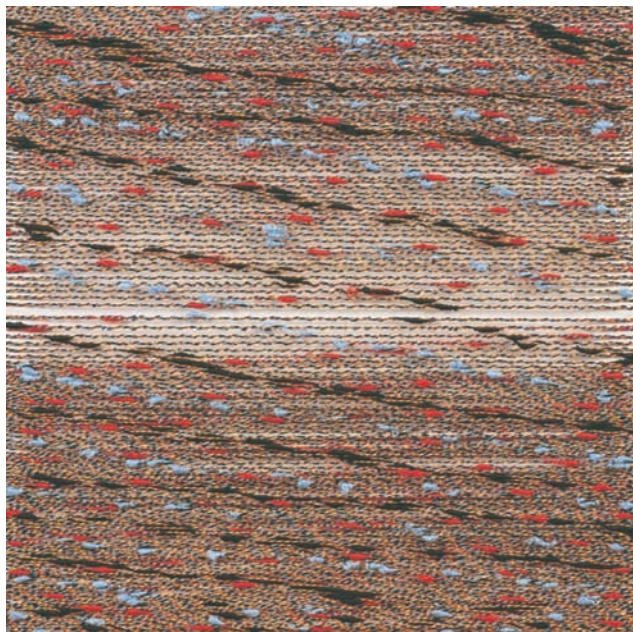
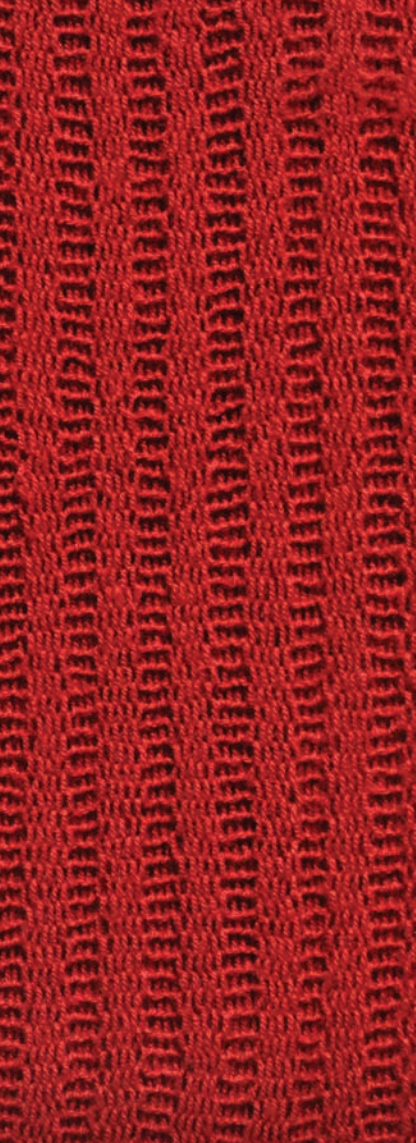


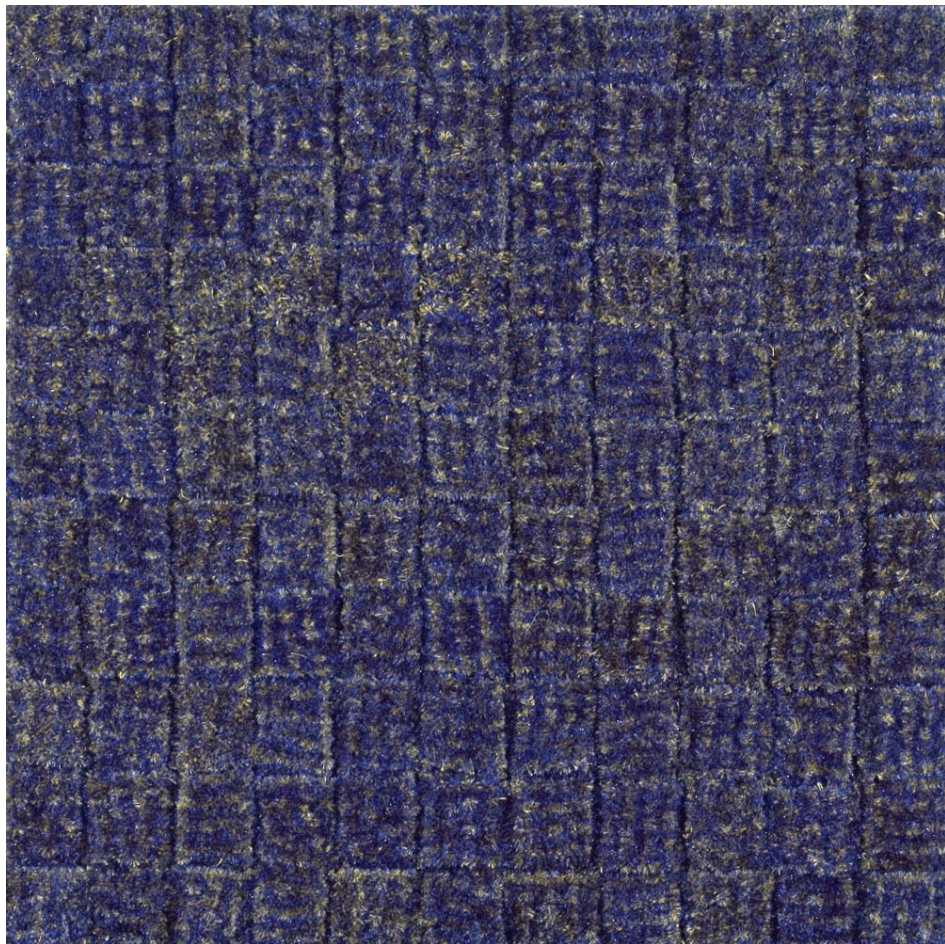


Shobha's works, in whatever medium, do not claim any whiff of holiness. Not at all. Rather they are her effort to understand and work within the boundaries of an age-old convention, that of the basic harmony or purity of the underlying reality, as of inner reality. km

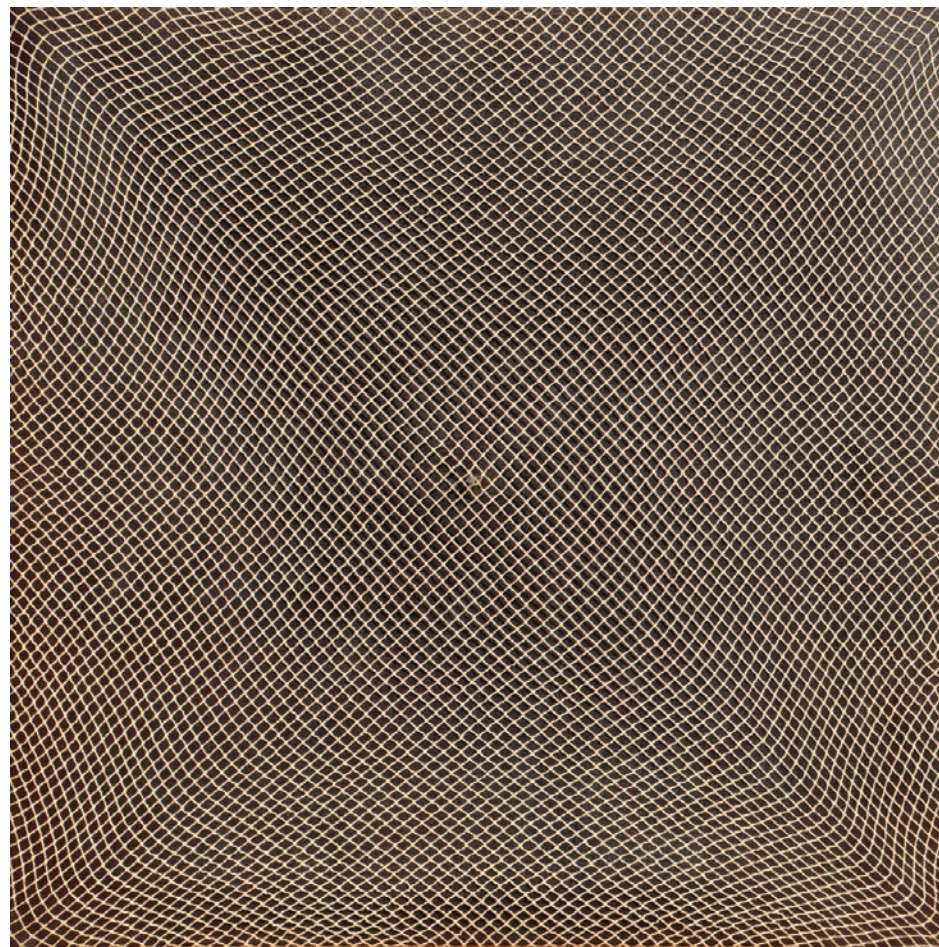


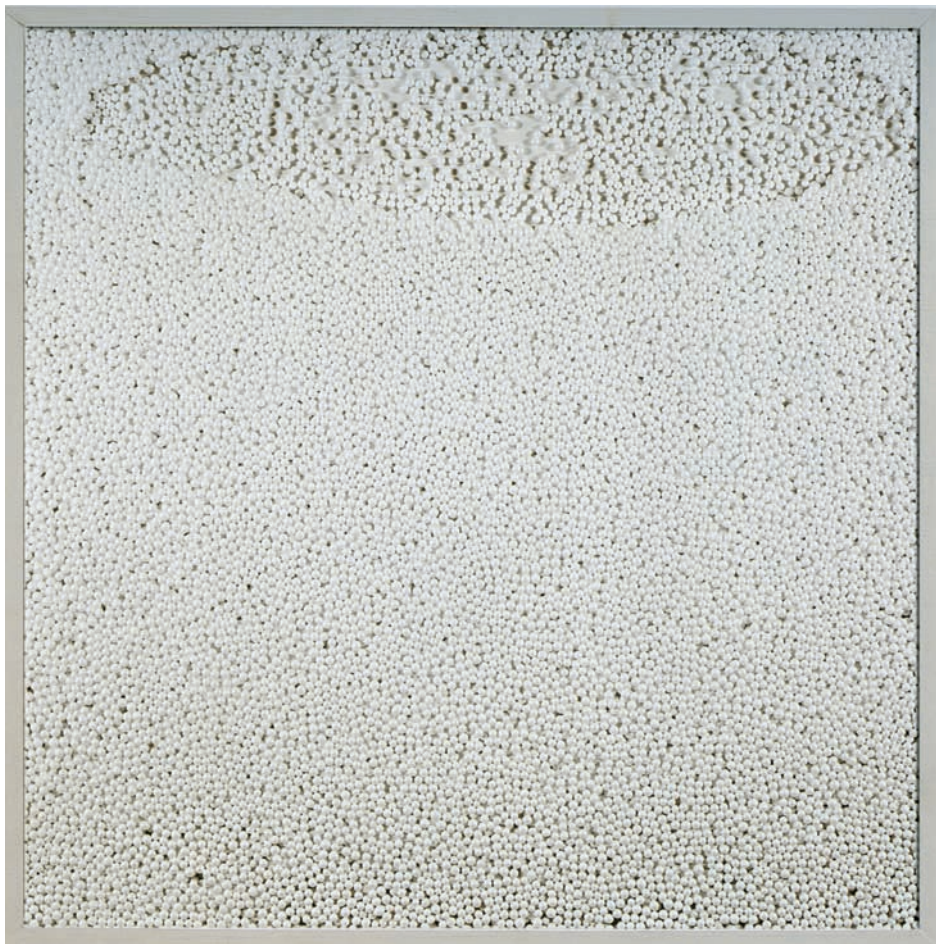




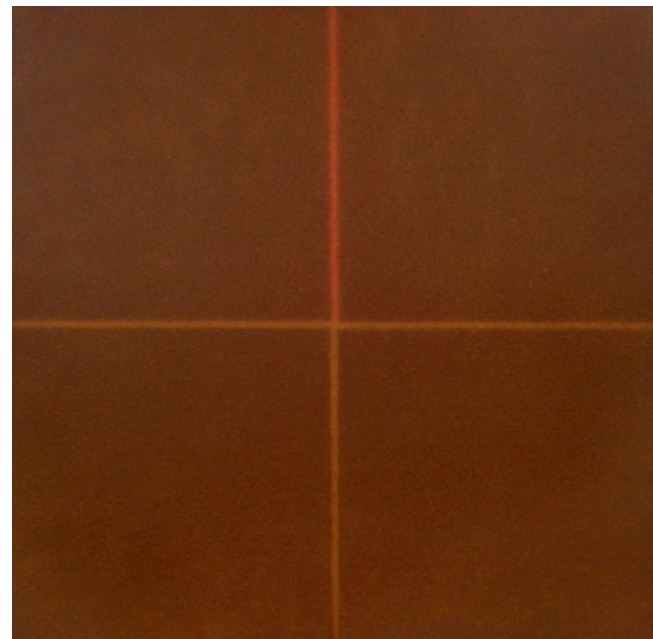
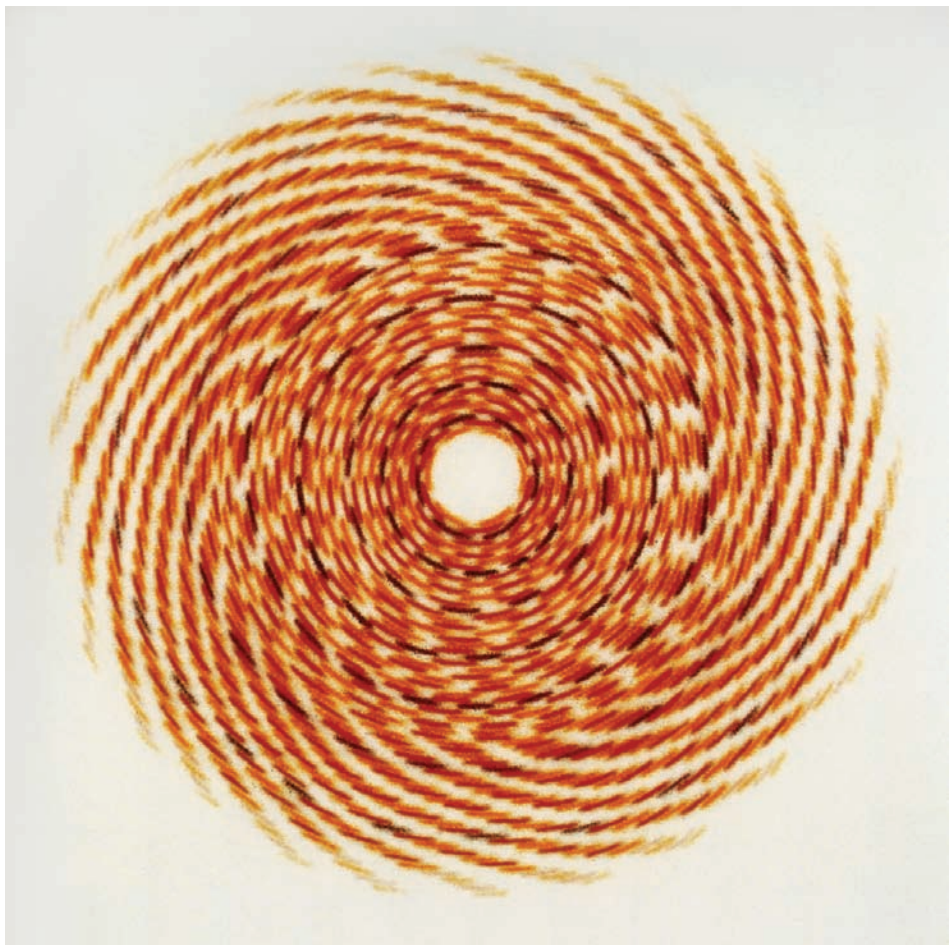


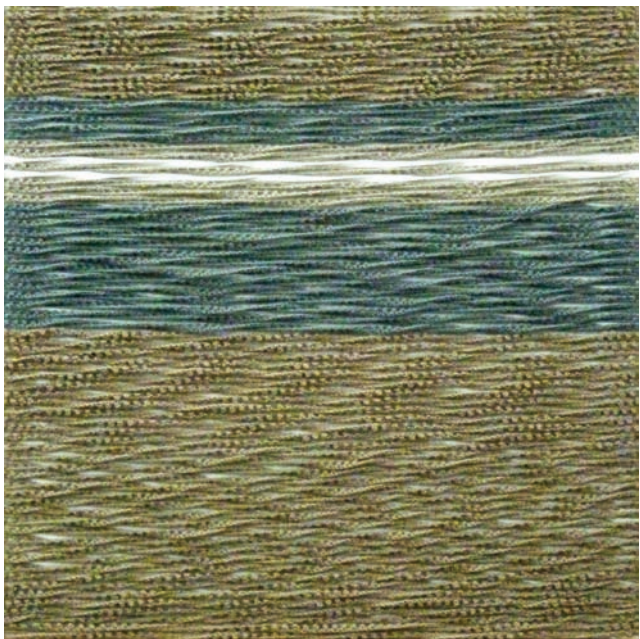
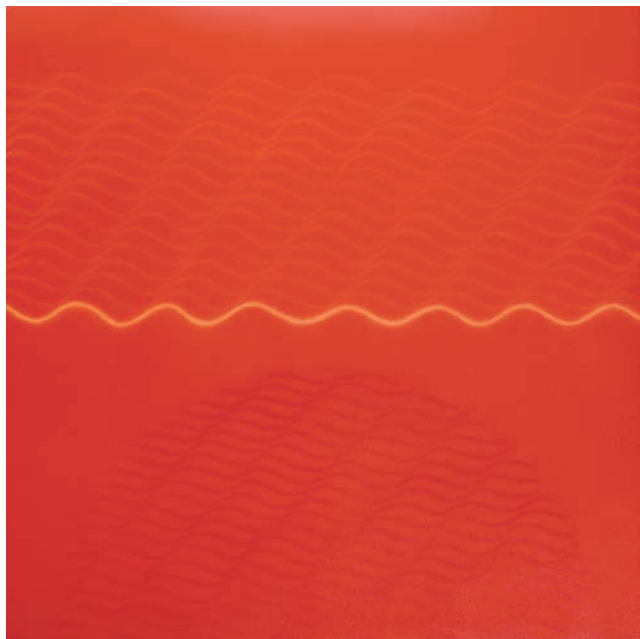


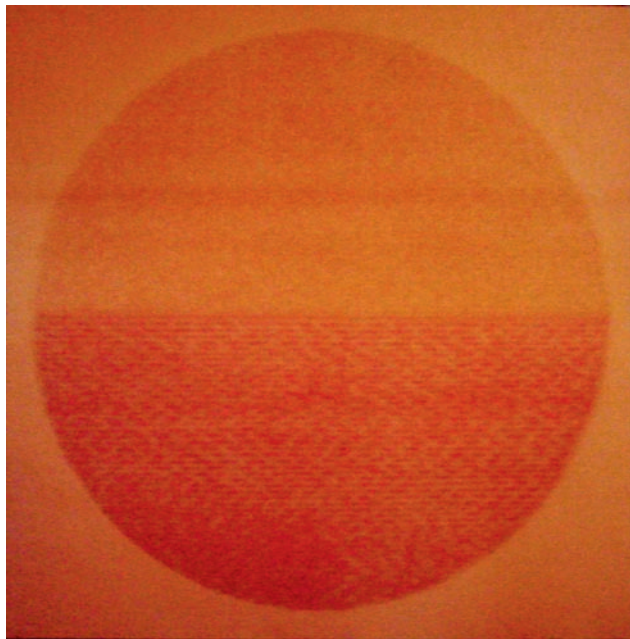




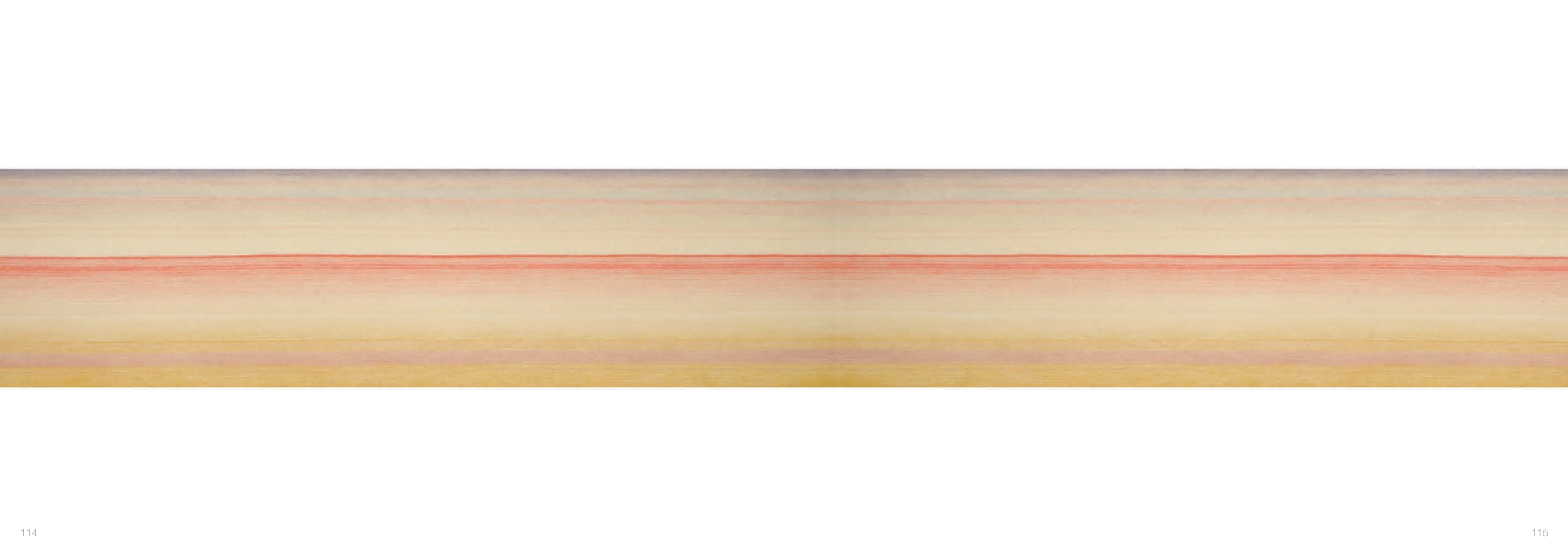
I ? - a witness to the Source from whence all my creative expression flow. It is a continuous movement which gives shape to my creations. It seems there is no beginning and no end to this flow. Each work is just a fraction of the continuity of this eternal movement. sb







Starting work from the centre and moving towards the periphery is an unending process. I feel the centre is the place of refuge. It takes one within and that is where, finally, I would like to rest. sb





Self Portrait 1971

Shobha Broota

Born, Delhi- 1943; Diploma in Fine Arts, College of Art, Delhi- 1964; Masters Degree in Vocal Indian classical-1962. Recipient of Awards by AIFACS and Sahitya Kala Parishad, Delhi; scholarships and fellowships by Ministry of Culture, India. In addition to solo shows since 1965 in India. Schoo Gallery in Amsterdam; Rebecca Hossack Gallery in London; Edith Cowen University, Perth; International Studio A.F.W.A. Fremantle; Aicon Gallery, Palo Alto, California. Selected participation in various exhibitions held in museums and galleries the world over namely in Tokyo, Cuba, Frankfurt, Hamburg, Italy, Hungry, Bulgaria, Yugoslavia, South Korea, Netherlands, Poland, Mexico, Chicago, New York, Los Angeles and Sydney. Invited for Artist Residencies in Kuala Lumpur, Perth, Fremantle and Guyana. Collection in National Galleries in India and Malaysia; and various private collectors namely E.M. Schoo, Chester Hervitz and many others. Studio and residence in Delhi.

Keshav Malik

A Fellow of the Lalit Kala Akademi, he received the Kala Ratna award from the All India Fine Arts and Crafts Society in 2001, and was conferred the Padma Shri in 1991. Graduating from A.S. College [Srinagar—J&K], he subsequently held cultural scholarships in Florence and Paris. Among other things, he has been the editor of Thought, Indian Literature, co-editor of Art and Poetry; he was the art critic consecutively of two foremost dailies of New Delhi, from the early sixties on to 2000.

His published works include several monographs on Indian artists, as well as 18 volumes of verse in English, the last of which two (titled Sub continental and Visions Illuminations) were published late in 2004.

He was the co-founder and the first President of the Poetry Society (India), and is the present President of Poetry Club (India), New Delhi.

Curating art exhibitions, also lecturing, on Indian art and poetry, he has travelled widely in India and elsewhere over the decades.

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Acknowledgement

If I may say so without false modesty, I am no more than a wee, wandering particle, whose very existence -- both material, as spiritual, has been made possible, and perhaps worthwhile, by a whole universe of helpful, giving individuals. My heart goes out to each one of them. Any virtue I may happen to have is entirely due to their unstinting affection for me. sb

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