



first solo painting exhibition

Power of Pain & Pathos

PRITI ALI



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by

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18 - 31 March, 2016



Indira Gandhi Cultural Centre

Shared culture between India and Bangladesh provide a unique bond between the two countries. The people of both nations, especially, the erstwhile united Bengal, take pride in their rich civilisational heritage of thousands of years, along with the music and poetry of Rabindranath Tagore and Kazi Nazrul Islam, Baul and Folk music, classical performing arts and visual arts, all of which are celebrated with enthusiasm and joy in both countries. Large numbers of Bangladeshi and Indian cultural artists exchange visits every year and this is also an important contributor towards the deepening of cultural links between these two states.

Recognising the significant contribution of our shared cultural traditions, the Government of India, took the landmark decision of establishing the Indira Gandhi Cultural Centre in Dhaka under the aegis of the Indian Council for Cultural Relations (ICCR) in the year 2010. The Centre was formally inaugurated by Dr Karan Singh, President of ICCR, on 11 March 2010 in Dhaka and has since been involved in the promotion of friendly bilateral cultural exchanges between India and Bangladesh.

Cultural activities undertaken by the Indira Gandhi Cultural Centre include organising training courses in Hindi, Yoga, Hindustani Classical Vocal and Instrumental Music, Indian Classical Dance and Painting; organising visits of Indian artistes from India to Bangladesh; supporting performances of Indian artistes visiting Bangladesh privately or on invitation from local cultural organisations; encouraging local artistes, especially those who have undergone training in India, by providing them a platform to perform at the Culture Centre; amongst others.

The activities of the Centre encompass the entire cultural domain, including music and dance programmes, painting competitions, screening of Indian and Bangladeshi films and documentaries, film festivals, art exhibitions, book launches, lecture-demonstrations, group discussions workshops in Yoga, Hindustani Classical Vocal and Instrumental music, Indian Classical Dance and Painting, etc. The Centre has promoted active cultural exchange of top Indian and Bangladeshi cultural artistes through regular bilateral visits for performances in each others' nations.



Monsoon a Pleasant Season . Mixed media on canvas . 61 x 20 cm

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Inevitable Beauty of Nature
Mixed media on canvas . 58 x 101 cm . 2015

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An Exotic Glow
Mixed media on canvas . 60 x 60 cm

A Sensorial Panorama

Sharmillie Rahman

The visual plane Priti Ali brings to bear on us gently transforms itself into a sensorial panorama as the mind seeps slowly into the spontaneous play of colour, sweeping shapes, and above all a surfeit of 'mood'. A certain sensuousness forms the bulwark of the majority of her paintings, large or small, staying carefully clear of the quicksand of any overt, conceptual gambit. It is not always a rhythmic journey, as the gaze trails on the forms, the mellifluousness of which are often broken to recast the mind on a different tone/note of sensation, to tentatively and tenderly enter a zone/realm of mood that each work evokes tinged with the subjective essence of the time and space of its creation, and that of the creator.

Belaboured – bearing marks of negotiation, if not confrontation, with the modality of abstract expressionism – the works have been treated with time and care that nurtures the process of slow brewing bringing each composition to a journey's end, transfigured into an object in sight. One is led to recall the modernist techniques of alienating reality from its visual representation and transferring the cognates of common/familiar perception into a parallel universe of phenomenality. The passage of time that witnessed the event, or the 'happening' of art(work) coming into being is condensed paradoxically in all its fluidity into the singular moment of its 'revelation', of being 'seen'. The encounter could not be anything less than palliative to the senses that have come to be routinely assaulted in a permissive culture of rampant broadcast of violence. It is not easy to contextualise mood, but if one attempted, it would not be too far-fetched to presume that the broad, rough stokes, the willful slathering of white almost as an afterthought could have arisen from a sensibility stained by the angst and pathos of a 'critically engaged' existence; the wild scrawls etched on the body of a work or two vindicate the very mood perched on the cusp of restrained discontent.

The works that are relatively minimalist in form deserves mention; at the same time, these works also happen to host recognisable figures: the silhouetted bust of a woman, erected with firm-handed strokes, unadorned and uncovered, seems to stare back at the viewer from a face without eyes, here, the inner

Departure of Moments
Mixed media on canvas . 76 x 24 cm

gaze, the interiority of the subject, both of the artwork and of the gaze, openly precipitates dialogues, a transformative symbiosis between art and its viewer/receptors, that which is implicit in all viewing experience. The blank face reflects any number of narcissist selves framed as they could be in the locus of the 'present' or a slice of an unresolved past, all in an invocation of a mood. In another one that stands out in style are seen seated figures barely hinted, their nebulous weightlessness becomes charged with differentiated hermeneutics of living again by revealing themselves to eyes conditioned to read between lines. The sparse and confident strokes lending themselves to playful use of colour turn this work into a 'strong' link.

The drawings in charcoal, ink and occasionally enlivened with watercolour wash show less meticulous attention than what is apparent in the paintings. Most of the depictions of anamorphic forms, perhaps, are indicative of an uneasy and dystopic relationship with machines that threatens to overshadow a predictive future. Again from the array of drawings it seems sparsity is her strength, especially when Priti leaves some room for 'space' not only to harbour the contents but also to reconfigure itself through an interplay between the two.

Priti Ali is a young artist with evident passion for her craft, she might also like to dabble in other forms of art outside her comfort zone, and having said so, one can only wish she tirelessly continues to push the boundaries to break new grounds, after all, the world, both inside and out is her playing field.



Profound Perception of Empathy :

Priti's First Solo Exposition

Rabiul Husain

Priti Ali, a young painter, for the first time has come forward to show her feelings, ideas and thoughts in colours, tones and textures in this solo exposition. She likes to express herself in abstract and formless identities in informal ways. The perception of subjectivity in terms of human consciousness and cognition has been attempted to be carried out through this sojourn creations. Like all, she spends her time with love, hate, joy, melancholy, dream, sorrow, solitude and suffering. These can not be expressed as we generally see the objects as they are but need to be visualised in heart, mind and realisation. And these have no visual forms, figures or shapes in particular but inherent subdued perceptions to be felt by the heart. So it is to be expressed in formless conjectures in other ways with the help of geometric patterns of dots, lines, squares, rectangles, circles, triangles, seven colours of vibgyor, tones and textures. Priti has sought this way of abstract expressions through these 54 nos. of her coloured manipulations in bright, clear and hazy exposures. She likes to play in various created textures as if those are coming out of a spontaneous fountain of feelings and sensitivities. The in-depth expressions granulate like cloud or snowfall in straight or angular gestures, dotted or in-line motivations, threaded or intertwined articulations. The subdued feelings and intuitions of mind are expressed through various kinds of colours, forms and compositions. Those are symbolised with the creative impulses as responded and realised by her. Sympathy and empathy both play vital roles together in doing so in her visions, missions and passions. Priti uses mediums of acrylic, charcoal and mixed way to create her canvases, large or small, hanged in the wall in horizontal or vertical positions. She likes to think over the mindful issues of endless human feelings of sadness, agonies, distresses as well as happiness, pleasure and well-being of mankind at this troubled and tensed time. Priti wants to express peace, prosperity and tranquility through her works in clustered or threaded exposures as if of fungus or mushroom-growthed compositions. The symbols of beauty and elegance come in reminiscences through these coloured compositions emitted with spontaneity. In this way, she has tried to achieve a signature of her own perceptions.

There is no doubt that the profound human subjective expressions, as exposed in this showcase, and skillfully made up through Priti's creations, will be greatly appreciated by the artists, art connoisseurs and collectors of present time.



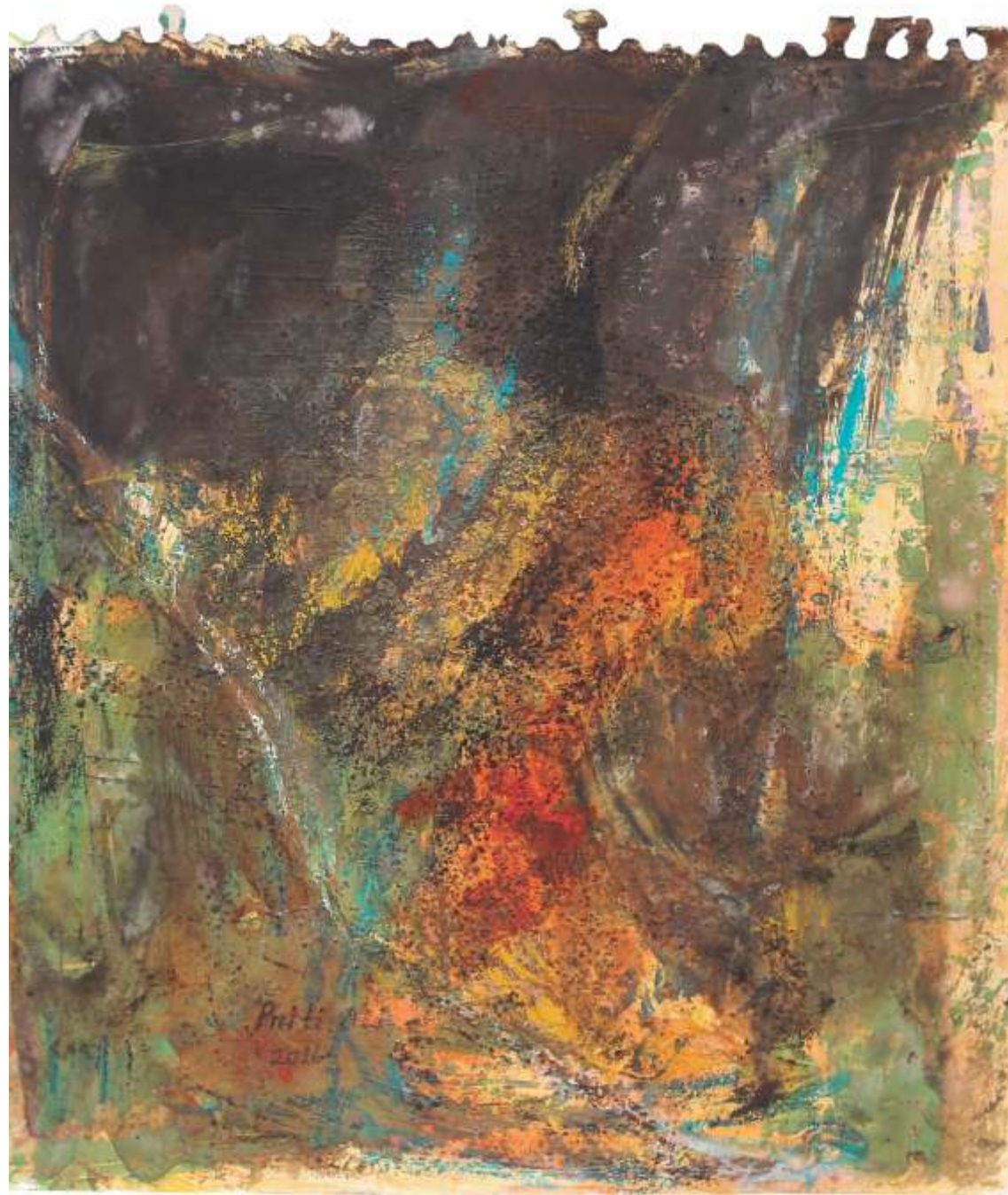
সত্তার গভীর অন্যর্থবোধ : প্রীতির প্রথম একক চিত্রপ্রদর্শনী

রবিউল হুসাইন

তরুণ চিত্রকর প্রীতি আলী প্রথমবারের মতো তার অনুভূতি, ভাব ও ভাবনা নিয়ে রং, ব্যঞ্জনা এবং বিন্যাসের সাহায্যে সবার সামনে এই সৃষ্টিসম্ভার উপস্থাপন করলেন। তিনি বিমূর্ত ও নিরাবয়ব আঙ্গিকে এক সাধারণ ভঙ্গিতে নিজেকে প্রকাশ করতে চেয়েছেন। তাঁর এই সৃষ্টিকর্ম পরিভ্রমণের মধ্য দিয়ে মানবিক বোধ ও অনুভবের আত্মমগ্ন চিন্তা-চেতনাকে পরিচালিত করতে সচেষ্ট হয়েছেন। সবার মতো তিনি প্রেম, হিংসা, আনন্দ, বেদনা, স্বপ্ন, দুঃখ, নিঃসঙ্গতা ও যাতনার সঙ্গে দিনাতিপাত করেন। এগুলোকে আমরা সাধারণভাবে যেমন চোখ দিয়ে দেখি, তেমন অবলোকন করা যায় না বরং হৃদয়, মন ও অনুভূতি দিয়ে বুঝতে হয়। এসব ধারার বিশেষ কোনো চাক্ষুষ ধরন, আকার বা গঠন নেই, তবে অন্তর্নিহিত অন্তর্লীন অনুভূতি বিদ্যমান। তাই তা অন্যরকম নিরাবয়ব অনুমান জ্যামিতির বিন্দু, রেখা, বর্গ, আয়ত, ত্রিভুজ, সাতরঙের বেনীআসহকলা, শৈলী ও বুনুনির সাহায্যে প্রকাশ করা হয়। প্রীতি তার ৫৪টি উজ্জ্বল ও স্পষ্ট চিত্রকর্ম বর্ণিল নিপুণতায় বিমূর্ত প্রকাশে তুলে ধরেছেন। তিনি বিভিন্ন বুনোটে স্বতঃস্ফূর্ত বোধানুভবের শ্রোতধারায় সেগুলোকে নিয়ে খেলা করেছেন। অন্তঃসলিল সৃষ্টিগুলো মেঘদল ও তুষারপাতের মতো সোজাসুজি বা কৌণিকতায়, বিন্দু বা রেখায় সুতোলা বা জটিল আঙ্গিকে দানা বাঁধে। নিতল বোধ ও স্বজ্ঞাত অবচেতনাসকল বিভিন্ন রং, আকার ও গঠনকৌশল বিম্বিত। শিল্পীর সৃষ্টিশীলতার উচ্ছলতায় এগুলি নিয়ে যেমন তিনি ভাবেন বা বোঝেন, তেমনভাবে প্রতীকায়িত। সহমর্মিতা ও অন্যর্থবোধ দুটোই তাঁর দৃষ্টি, লক্ষ্য ও আবেগ সৃষ্টিতে কাজ করে। প্রীতি অ্যাক্রিলিক, কাঠকয়লা ও মিশ্রমাধ্যমে তাঁর বিভিন্ন ছোট বা বড় ছবি উল্লম্ব বা আনুভূমিকভাবে দেয়ালে সাজিয়েছেন। তিনি অনিঃশেষ মানবিক ভাবনায় ভাবিত হয়ে দুঃখ ও যন্ত্রণার বিপরীতে এই পতিত দুঃসময়ে মানবজাতির কল্যাণ কামনা একান্তভাবে করেন। ক্ষয়িত বা বর্ধিত ছত্রাকসুলভ প্রাকৃতিক সৃষ্টির মধ্য দিয়ে মানুষের সুখ, শান্তি ও সমৃদ্ধি তাঁর সৃষ্ট সৌন্দর্য, সৌষ্ঠব ও বর্ণচ্ছটায় উদ্ভাসিত। এইভাবে তিনি নিজস্ব পরিচয়ে পরিচিহিত হতে চেয়েছেন।

প্রীতির এই বহুমান একক প্রদর্শনীর মাধ্যমে স্বজ্ঞাত প্রকাশসমূহ যেভাবে দৃশ্যমান হলো, তা শিল্পী, শিল্পবোদ্ধা ও সংগ্রাহকদের সন্দেহাতীতভাবে দৃষ্টি আকর্ষণ করবে, এ আশা অবশ্যই কাম্য।





Triumph and Disaster . 2016

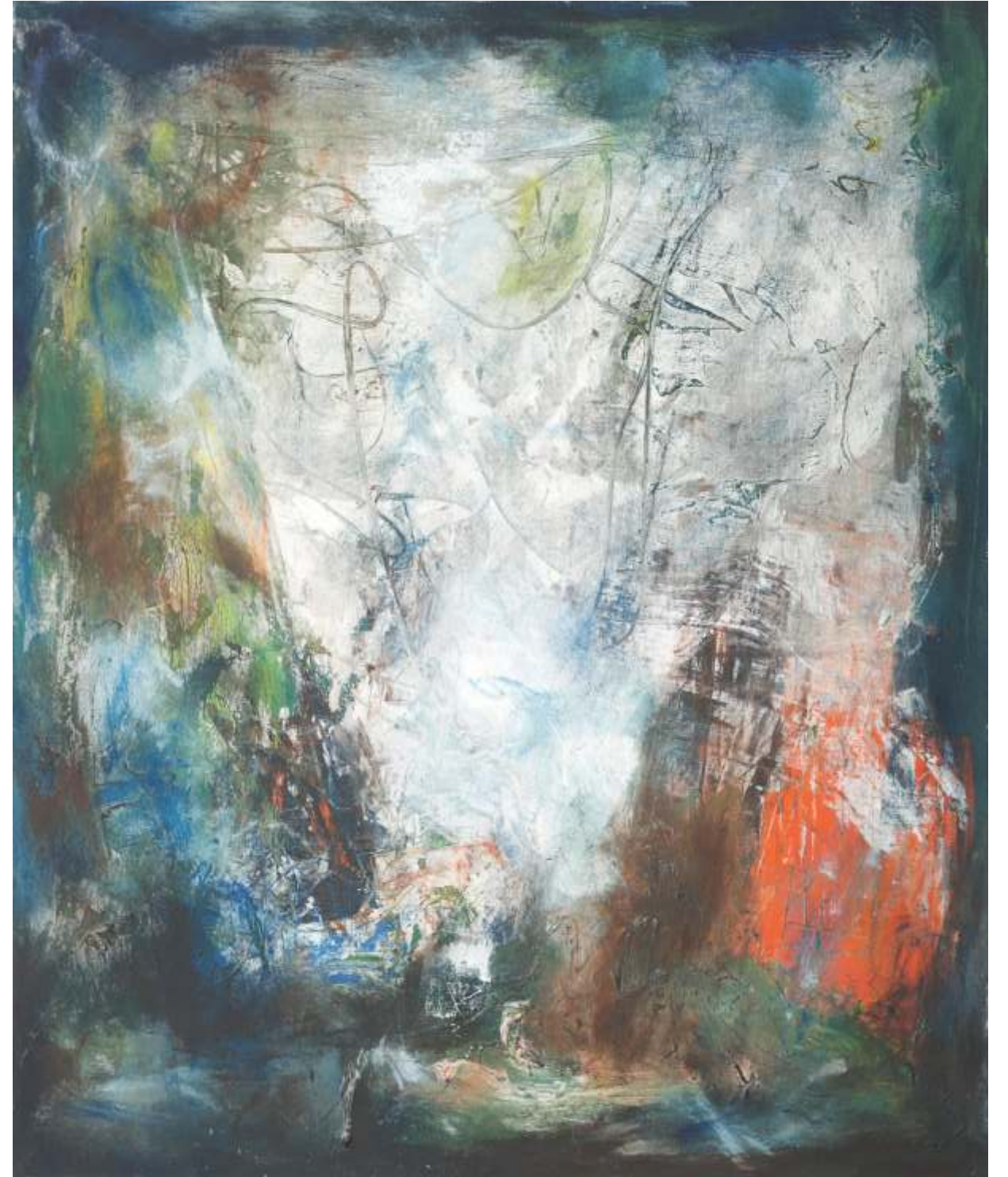


Dark and Deep . 2016





Circling Mystery . Mixed media on canvas . 50 x 60 cm



City Life-Haunting and Daunting . Mixed media on canvas . 91 x 76 cm