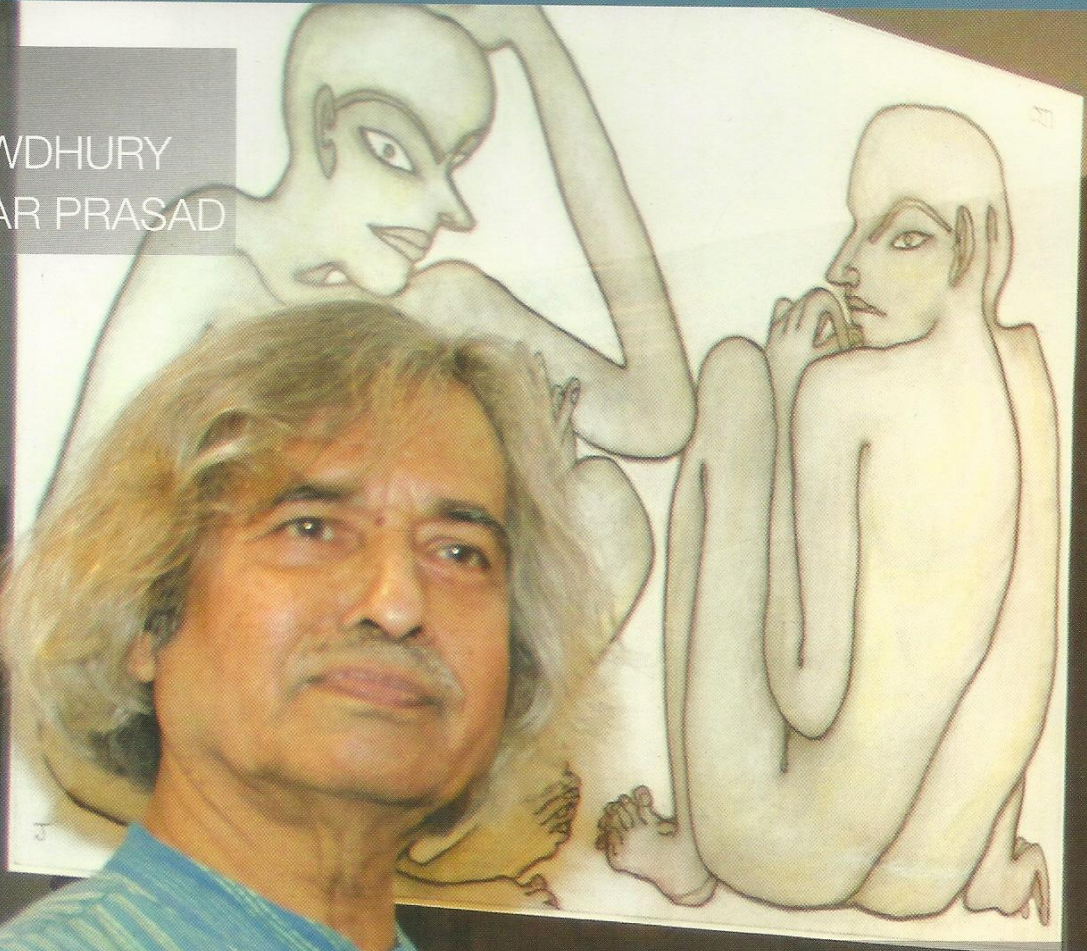


INDIAN CONTEMPORARY  
**ART JOURNAL**

Volume 11  
2013  
India Rs. 150  
US \$ 11  
UK £ 7  
Europe € 9

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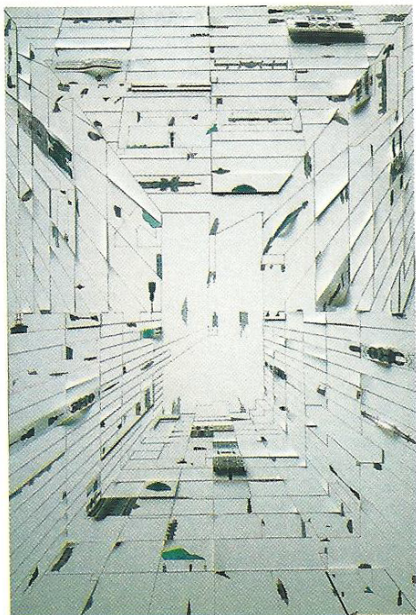
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# RHYTHMIC SPACES

The pictorial elements rationally superimposed on the format govern the focal point of the overall composition and through them Pratap attempts subtle statements of satire

Cityscapes are an immediate context and reality that we the present age people have as an integral part of our existence, unlike a Wordsworth or any of the romantic poets for that matter, over whom nature played the role that the cities are playing upon us. Naturally the sensibilities acquire a temperamental shifting. An artist today could be doing honest justice to his role as a city dweller by playing the role that Pratap

Pratap Movey,  
City escape,  
Mix Media



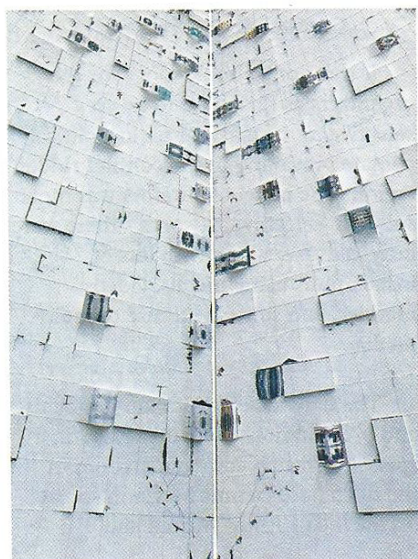
Morey plays through the 'visual affairs' which he creates.

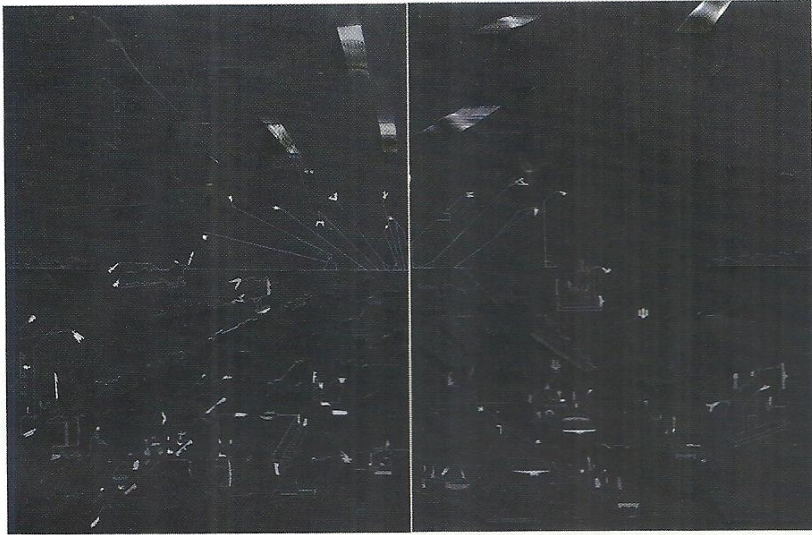
Pratap shares his act of witnessing various phenomenon of construction, rehabilitation, displacement of population, commonly seen occurrences in a city like Mumbai. His commentary subtly engulfs the ramifications of all these changes in the name of development. As a metaphor to the cities vertical growth most of his works have an illusory void in them. He creates rhythmic spaces sometimes in monumental proportions with radiating lines in his architectural works while using images digitally worked upon with engravings etched upon archival boards, deriving his ideas sometimes from virtual games like 'Teters' or the Brick game. "Each image converses with its mirrored reflection building up a visual dialogue with the space which can be decoded by the viewer. So there are always two halves in my works. This interest came with a self-indulgence which developed into a strong association with the 'mirror' and its reflective responsibilities. All the works are in a 'diptych form' with an underlying concept to magnify or exaggerate the affair/intimacy/tension created by them", says Pratap.

Morey explores his artistic inclination into the format of the architectural parlance. It appears

questionable at a point to call it art, as the word art is conventionally used to describe something that gives one an aesthetic experience. It would be valid to quote Clyde R. Taylor, a black film scholar and literary and cultural essayist in the context to bring to light the other aspect of the issue. "Aesthetics" he says, "deceives students into thinking that one world view could explain all art. Art historians, philosophers and anthropologists should not think they could "absorb" all views. It is presumptuous to assume that a general aesthetics can interpret

Pratap Movey,  
Gap in the mind I,  
Mix Media





Pratap Movey,  
Gap in the Mind II,  
Mixed Media

all art, at all times and everywhere".

The dilemma is probably resolved further with the understanding and acceptance of 'plurality of approach' towards communication. Truth has remained same through ages and shall remain so. But if handed down to us in the same language, will fail to shed its substance upon us with the intensity of novelty it calls for, if stagnant in its verbal or visual grammar. And every new being that raises his inquiry with passion will automatically land upon a different vehicle to deliver his message. Morey though steers clear, off the role of administering guiding statements. He would rather don himself in the attire of a commentator, where the artist doesn't impose his view point and perspective, but allows many levels to

waft like waves of thoughts, and shares unobtrusively.

Though working with the grid has been criticized by some visual artists, Pratap maneuvers the orientation of the images in his compositions contributing to the illusion of space through the use of grid as his predominant vernacular. Though grid is felt to produce results that are "stifling, rigid and non-creative" however can assist in creating interesting images and compositions if used in a sophisticated manner. The chessboard is probably the best example of a grid. Though essentially a repetitive and monotonous pattern, the alternating black and white units increase the visual interest. Pratap makes interesting use of variations on a simple grid allowing his compositions more dynamism since pure repetition would have led them a monotonous hangover.

The pictorial elements rationally superimposed on the format govern the focal point of the overall composition and through them Pratap attempts subtle statements of satire upon the so called development, and rehabilitation processes taking place. To create a contrast again, the vertical growth of the city finds a horizontal reception at places in his architectural compositions. Through 'high order' that he captures through his lined compositions he sneaks into the 'disorder' that is being given the veneer of order in the metros. His intellect is at its best when he makes good use of puns in the titles that he chooses for his works. For instance he frames "this order" to communicate 'disorder'; 'avoid' transforms into "a void"; "being human" emerges as "be inhuman"; 'cityscape' presents itself as "city escape"; the common refrain in Delhi Metro-'mind the gap' metamorphoses into "gap in the mind". His play upon these epigrammatic expressions fulfills two goals with one swish: while taking you by a humorous surprise, he strengthens his otherwise subtle sarcasm laden statements where his witty turn of thought throws light upon the pathos of the present day city life that he offers upon our platter emitting the aroma of mockery.

Pratap's work thus comes across as that of an intellectual creating subdued, subtle, reserved statements quite accomplishing the worthy goal of taking his viewers into a ruminative spree.

Pratap Movey,  
Be in human,  
Mixed Media

