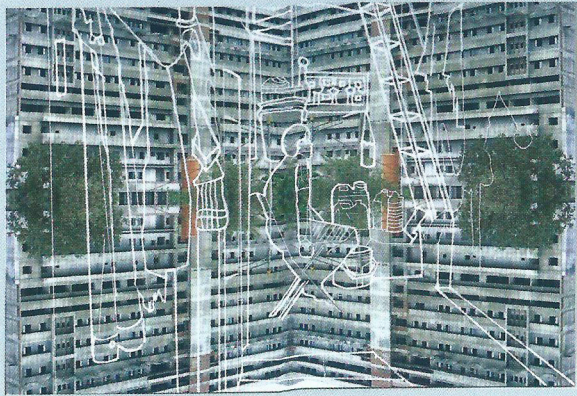


HALLUCINATIONS OF CONTINUOUS CONSTRUCTION



Pratap Morey. *Superimpose V* (1 out of 4 works).
Watercolour and digital print on paper. 6" x 8.5". 2015.

fractal-like spaces, at once lending the ungraspable process of growth a measurable dimension. Such overlaps reorient the co-ordinates of living conditions by rendering them as sinister presences.

One particular image within the polyptych, *Superimpose V*, is poignant – it shows the outline of a man seated in his older space overlapping an unfinished metamorphosed building skin. The viewer is compelled to confront the replacement of an older domestic setting by new standardized spatialities. Moreover, the outlined man seems to be trapped within the dilemma of the old and the new, literally, as if the building skin were a cage. The man seems to be working out his wilful transition in the new environment.

It is the 'wilful' that finds little place within the heuristics of Morey's works. The city seems to be an imposition within the antithetical vocabulary of order and disorder, unfinished drawings, finished photographs, clean and busy surfaces, and the then and the now, the before and the after. The narratives of several lives that inhabit the in-between space of aspiration might well lead to the loosening of Morey's perspectives in the future, perhaps resulting in a medieval cartography that is abstract and sensuous.

Mashed up images of urban development define Pratap Morey's perspectival landscapes in *measure/decipher* at Tarq, Mumbai, from the 6th of November to the 5th of December. Morey assumes the dual roles of architect and surgeon in crafting the tumultuous landscape of Mumbai. He demonstrates how the erasure of urban fabric is brought about by the simultaneous processes of imagining and constructing – 'the beautiful' is often projected through perspectival visionary drawings on the one hand and the surgical 'removal' of the old and its re-production as new built form on the other. The pinched protruding beast-like building forms in the teeming cityscape look part of war zones as they consume older neighbourhoods. The architectural model expressed as a work of art (or vice versa) comes across as a reasonably successful experiment.

The tension between the old and the new is primary to Morey's works. Metamorphosed photographs of emerging buildings seem to ambush the fragile outlined memories of older environments. In one series, you witness the hallucinations of perpetual construction; in yet another, scaffolds, reinforcements, unfinished frames and structures inscribed within an ordered perspective create