

CONFETTI

"... in fact, all tone is banished and only line remains. In Nasreen Mohammedi's (work) line is pure abstraction. It often suggests natural or man-made forms. But it suggests these not as sensuous objects but as a certain order or system. All her drawings suggest a pure mathematical and conceptual order. They return us to nature as idea, one might say." - Sudhir Patwardhan

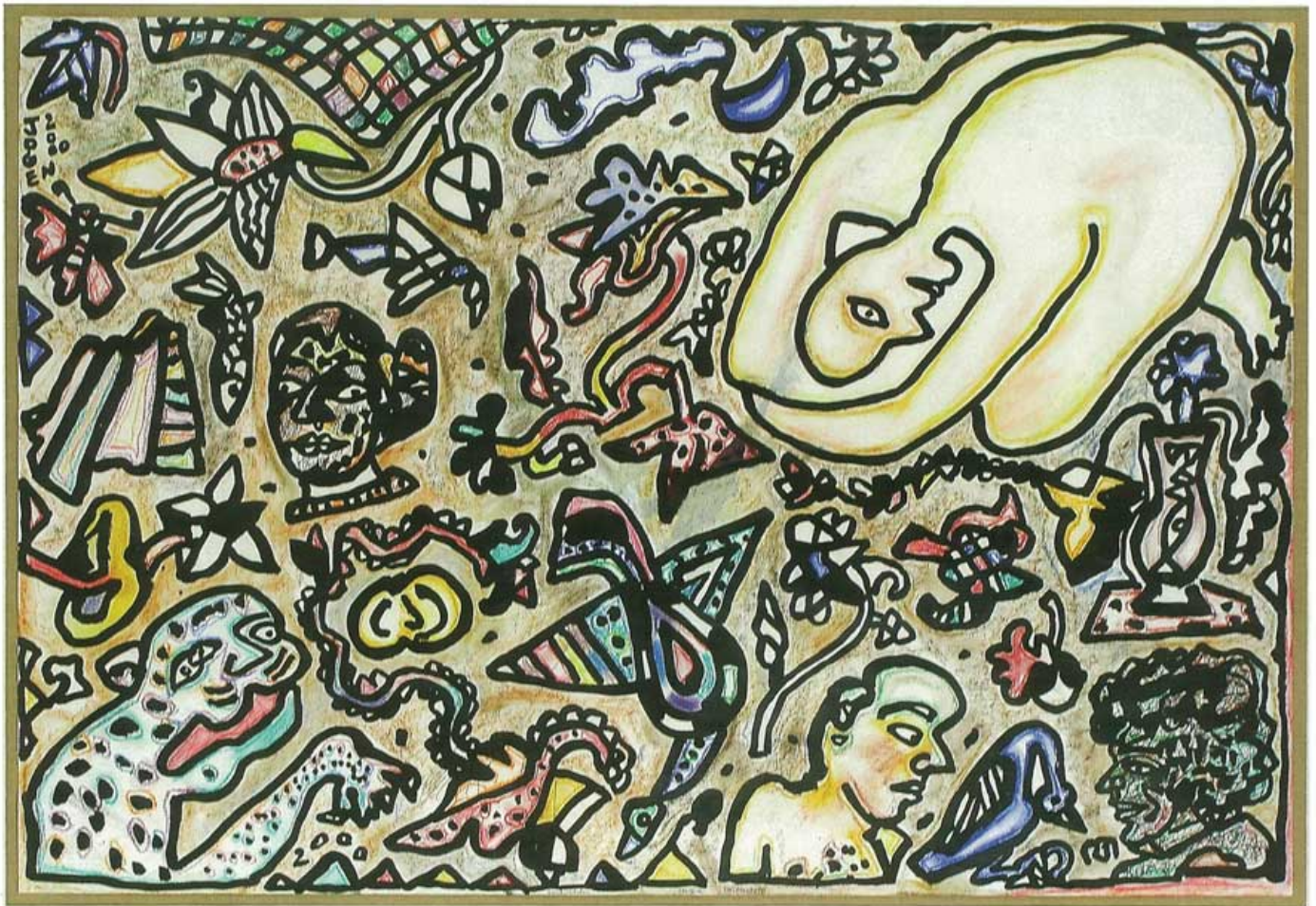
Nasreen Mohammedi
Dotted, Unknown
Ink on Paper, 47.5 x 47.5 cms;
Courtesy: Jehangir Nicholson Art Foundation

THE EXACTITUDE OF SEEING

A recent exhibition titled *Taking the line for a walk* brings together from a collection a range of different drawings by some of India's most significant modern and contemporary artists. This visual essay looks at the landscape of the canvas and the artist's engagement with exacting landscapes from the lived worlds around themselves, talking of ideas, emotions, and spontaneity or precision, and the tensions and polarities amongst them through aspects such as 'line' and 'tone'.

The exhibition is an attempt to return to the drawing board and turn the spotlight once again on the art of Drawing, that has been gradually overshadowed by painting and newer art practices. Many of India's greatest artists have all created drawings at various points in their careers and the exhibition presents some of these rarely seen works

Kamini Sawhney



Jogen Chowdhury
Abanamita (Surrendered), 2000
 Ink & Dry Pastel on Paper
 74.5 x 109.5 cms

Lines, the way I understand and use them, are a language. Lines are devices which help me express my thoughts and emotions, and so, for me, lines are not simple tools that are to be rendered invisible at the culmination of my work. On the contrary, lines play an important part within my visual stories. It is what there is to see, along with surfaces, colours...and in fact, to separate all these elements does not help to come any closer to a specific story. A line can also easily become a surface or a colour – it all depends upon the surroundings. —

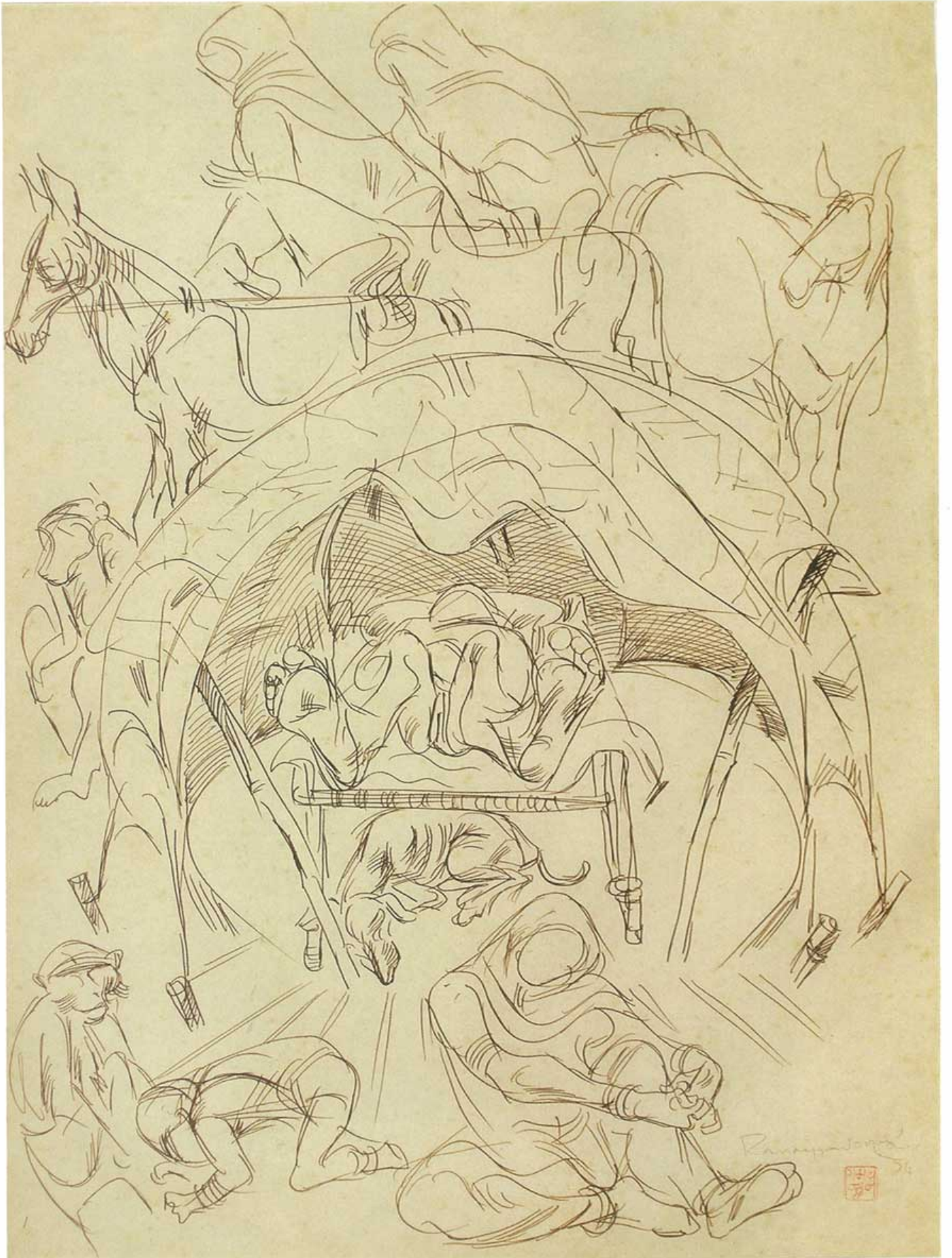
From the essay *The carpet of life* by Dominique Lämmli published in *Spatula — How drawing changed the world* by (ed) Gordon Shrigley. (Marmalade; Surrey, 2004)





Opposite page:
Gulamohammed
Sheikh
*Corner of a
Railway Station,*
1994
Charcoal on Paper
178 x 126.5 cms.
This page,
left: Sudhir
Patwardhan
Dying City, 1999
Charcoal on Paper
72 x 102.5 cms.
Below: S H Raza
Untitled, 1953
Graphite on Paper
44.5 x 57 cms







"Line and Tone are two aspects or polarities within drawing. In representational drawing especially, they are in constant tension with each other. Line, it is said, is conceptual – it gives us an idea of something. Tone suggests volume, receding and advancing planes; it suggests space; it gives us the sensation of things." – Sudhir Patwardhan, who conducted a walk through the exhibition, curating the ways in which one could read across the many drawings, their gestures and techniques, their ideas and imaginations, in this exhibition

Opposite page: A Ramachandran
Monkey Trainer's Colony Series, 1974
 Pen & Ink on Paper
 56 x 41 cms.
 This page, above: F N Souza
Untitled, 1958
 Ink on Paper
 23.5 x 33.5 cms

All images are from the exhibition *Taking the line for a walk* curated by Kamini Sawhney. All images are courtesy of the Jehangir Nicholson Art Foundation