

## Poems, paintings and more...



THOSE in the know would have you know that painting is silent poetry and that poetry is painting that speaks. By which account, both these forms use the same tools and share a palette of tonal nuance. And so Parthapratim Gupta presents his second solo painting exhibition, *Crossroads*, where “Art meets Poetry” — a unique exhibition where canvases and conversations blend. His work

has been inspired by poetry and literary pieces from across the world and, rooted in the process of art and the artist’s vision, the exhibition provides an insight into poetic exploration of a subject and its reflection on canvases through Gupta’s brushstrokes.

He is a much-acclaimed paediatric surgeon who believes that holding a scalpel and the paintbrush has no

dichotomy. In a constantly evolving process, his work cannot be identified as belonging to a single artistic genre. Just as Albert Einstein says, “Art and science are the fruits of same tree.” It is true that some things can be better expressed in a language of colour and, inspired by the verse and words espoused by Joy Sengupta and Eve Ensler, Gupta finds refuge in acrylic, charcoal and oil. The result: coloured ink on canvas.

With *Virginity* by Ribka Shibatu, he explores the many facets that are infused with irony and rendered on canvas with an ephemeral understatement. Deftly balancing and retaining the voice of the poet and its distance or intimacy, *Kolkatar Jisbu* by Nirendranath Chakrabarti settles all chaos among the bright colours. *Vagina Monologues* by Eve Ensler, with all its boldness, reflects a sense of anachronism and strict translation that instantly creates the imagery

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**Parthapratim Gupta manages to capture the essence of poetry through his exhibition, writes trisha bhattacharjee**

began to feel beautiful and delicious — like a great painting, or waterfall,” says Gupta, who uses charcoal but with a specific interest in the features of the material to create other ways of looking at and engaging, as he does, with *Banalata Sen* and *Abani Bari Acho*. The chessboard and strewn pawns in soft focus portray the idea of *Charge of the Light Brigade* by Alfred Lord Tennyson.

This exhibition is an attempt to make visible or delve into what one can see and simultaneously translates the artist’s vision. Each composed painting is accompanied by poetry that complements it. Speaking about the exhibition, the artist, Gupta said, “I tried to capture the essence of the poetry through my paintings. What I integrated on canvas is the vision of the poet as well as my visualisation of it.”

And the uniqueness of the exhibition does not end here, for what remains is the presentation of other art forms. Sujoy Prasad Chatterjee, curator of Weavers’ Studio Center for Arts, in all his rare talent, starts to sing an introduction to a dance that follows. The rare mixture of a Bengali song with contemporary dance infuses a sense of solemnity that is difficult to obtain.

To add to it, a musical performance by Abhik



Mukherjee, a US-based Indian artist, adds to the nature of the environment, the instrument being an *esraj* that has a traditional touch.

What is surprising is that these events have rarely been brought into the limelight while the country focuses on literature and music that presents a different picture that

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considered lesser in quality by many. The event being an art exhibition catering to a refined taste can catch the attention of a normal person or, in the local lingua, that of an “aam aadmi”.

The amalgamation of different genres of poetry that have been painted and portrayed by a single artist is commendable. The reciting of poetry by people like Ruchi Gupta and Sutapa Bandyopahyay helps in the understanding of the poem. The fall and rise in the recitation heightens the mood, thus given rise to a better understanding of these paintings. What can be truly said is that the whole event focuses on making the exhibition not just for the refined classes but that for the normally inclined.

