

Pramod Ramteke: A Modernist of Exclusion

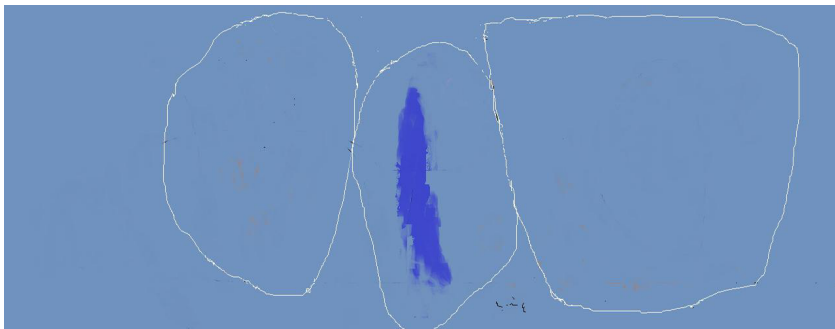
The modernist narrative in India has also baggage of exclusion where some artists are constantly missing from the historical narratives. It's a narrative of exclusion that goes beyond the sphere of meta-narrative of modernity to comprehend and address exclusions. It has tacit interplay of elite control and sanctions all the time. Pramod Ramteke is one such artist excluded from the narrative of modernism, trained in the environment of Sir J. J. School of Art's abstract lust, he worked hard to explore his language of abstractions all the time. His explorations arrived at delineating either a mass in the centrality of picture space with numerous forms that exist in the environment or generally invisible to our thinking. His handling of color and form has been highly commendable for an absolute control over its formalistic abstract existence. At times his minimalistic forms with simple geometrically shaped forms are constructed on the surface with superiority over the materiality and often carry certain tensions that are associated with his own existence. He being an art teacher has absolute command on the figure paintings. His unique way of life paintings are his marked achievements. As and when Pramod Ramteke makes figurative composition, he preferred simplicity of figures either single or group with dense application of color with textural surface. His pictorial thinking always moved in fragments, creating fragmented visuality with his unique handling of color and creating textural surface.

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The Naga | Iron Scrap | 6" x 13" x 7" | 1987



Purple Beauty | Acrylic on Canvas | 28" x 71" | 2021



The Innocent One | Ink on Mount Board | 7" x 7" | 2020