

Colour Chorus: A Non-Romantic Spirit.

Every organized picture is, to some extent, an abstraction through the use of abstract shapes for unifying composition. This word abstraction, however, has many meanings, even when applied to paintings. But as used here, abstraction means the departure away from nature, not abstracted from nature. _Ray Bethers/ The Studio/1953

Artist Pramod Ramteke [Born 1944, Nagpur] works, I have encountered recently, and the visuals absorb my mind. He has worked with varied mediums and techniques and had teaching experiences at Sir J.J. Art College Mumbai. Ramteke's work never remains with a fixed style or typical pattern. The lifelong searching process is a challenge for any artist. Composing works as a supporting act for any visuals is no easy task, it is a complicated subject. We all have our limitations. So, writing on art always speaks as an artist and a learner—any form of visual arts needs courage when it transmits enduring energy. The creation of the human mind may be absorbed by an analysis of beautiful and thoughtful appearances. The relevance of Pramod Ramteke's work needs a wide path for a large audience. As a practicing artist or researcher, it is not my task to establish his language as 'Modern' or Postmodern. Only time and audience will decide that through their education and many encounters with his works. Ramteke's work speaks about sincerity and dedication towards a deep search of visual vocabularies, which is, of course, a never-ending process. Probably a continuous searching attitude creates a solid history; the door of curiosity never shuts! The authentic arts are alive in that enduring space.

Ramteke's works are living portraits and appear as new spirits. Every time the spirit of these images gives a new direction to think and work more! So, Visual archives can become meaningful for people because of the relationships built within the mindscape through the image graph, which starts a new vocabulary and new energy to connect the present time. The visual archive is a flexible zone to blow the mind to a vast extent. Images have a significant role in reminding us of our past and are always a space to create new words.

I have never spoken to Pramod Babu about his ideas, thoughts, and other art elements. I wanted to be adventurous and tried to experience his works on screen several times. There are many clues, experiences, quick facts and largely an excellent mindscape he has exposed through his arts. His art is directing the audiences for a marked lane but throwing energy to experiences by alternative routes. For his pictures, the rules of perspective never compromise the spatiality of a painting. On a flat surface, the accommodation is negative. Therefore, the convergence of which view teaches us to simulate depth—visual space results from the harmony of the sensations of intersection and capacity of the eye.

Ramteke's paintings are a resounding impact of his remembered actions. He creates a new world in, and from, the struggle with one another, an unfamiliar narrative that is the work of art. Each piece originates from an individual womb —through his rural and urban experiences. Which out of the fierce din of instruments ultimately creates a new juggled space? A non-repetitive sphere with many elementary motifs.

The range of his works is a Non-established pictorial space. One must have recourse to tactile and moving sensations, indeed to all faculties. Each piece is a whole personality that, on contracting or expanding, transforms the plane of the picture. As it reacts, this plane reflects nature upon the spectator's understanding. Thus, pictorial space is defined: a sensitive passage between two intimate rooms.

The forms which have emerged within the spacing spring from dynamism. Our intelligent mind may grasp it and indulge in an exercise of our sensitivity.

The fact commonly referred, that we find in a painting the familiar characteristics of the sight which motivated it. Let us imagine an image—the intensity of colours, the thickness of lines, abstract foliage, dimensions of each object. If we find some points upon the canvas, we can have some clue about the painter's mind. The diversity of the relations of a line is indefinite; on this condition, a work of art moves us. The curve holds the straight line; the tone is warm in the domain of colour, creating a depth to discover.

The art of Pramod Ramteke carries its dynamics. Fundamentally unbiased, inevitably comprehensive, it need not immediately be attractive to us. On the antithesis, it should move slowly toward the imaginative depths. It does not harmonize; It blends with the totality of surroundings: it is an organism. While the painter, eager to create, rejects the raw image as soon as he has used it, he never remains the slave of the painted image. Ramteke never sees the world only through the adopted sign.

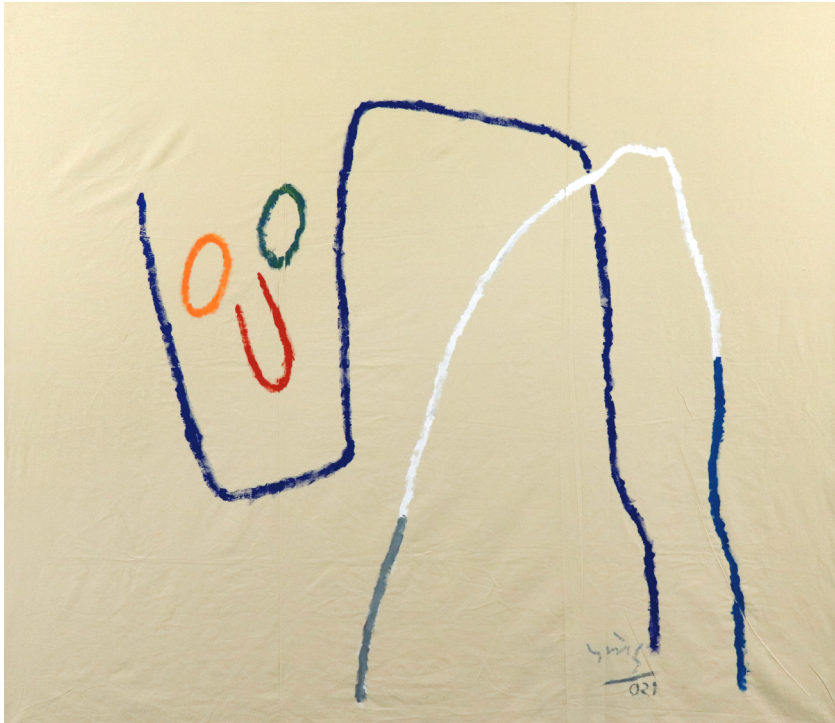
His works have deep relations with nature and its varied elements; many of the titles indicate that. But Ramteke has evolved un-measurable visuals ahead of two-dimensional surfaces. I am sure this exhibition will unfold many other dimensions of his works beyond pre-existing ideas.

Samit Das

Artist & Curator

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Untitled | Acrylic on Raw Linen | 96" x 108" | 2021



The Symbol of Birth | Oil on Paper | 17" x 15" | 1982