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Delhi | Shrine Empire's new group show experiments with light, line and liminality

A collection of works by 11 artists that pare art down to its essential elements

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Photo Caption: Artist Shobha Broota uses wool and yarn to create pure lines and patterns, dislocating it from the domestic space and expressing the minimal | Featured: Shobha Broota, Untitled, Wool on Canvas, 30x30 inches, 2017 | 'Shadow Lines,' Shrine Empire, Delhi

When viewing the exhibition *Shadow Lines*, at Delhi's Shrine Empire, one immediately becomes aware of the minimal nature of a show, one which seeks to unravel the complexity of one of the oldest and most fundamental aspects of drawing and painting—the line. Each of the 11



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notice that line need not be a two-dimensional graphic representation on paper. Lines can have texture, volume and are even formed from



Prism of Light

“*Shadow Lines* brings together a group of artists, spanning several generations, who view the world through the prism of light, line and liminality,” says Menezes. While conceptual underpinnings of each artist’s work may vary, “What unites them is their emphasis on tactility and texture, line and light, mood and movement, and the sensations conveyed by colour,” says Menezes.



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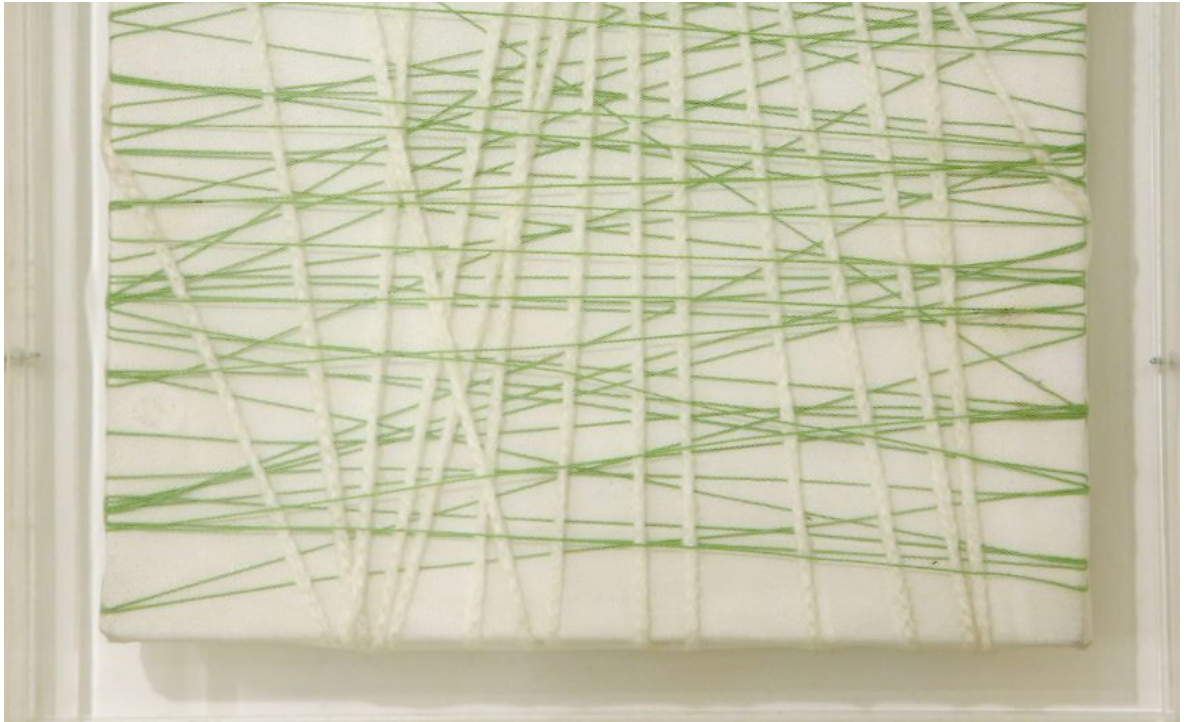
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Photo Caption: Shobha Broota, Untitled 2, Thread on Canvas, 10×10 inches, 2014 / 'Shadow Lines,' Shrine Empire, Delhi

Artistic Expression

In the group show at Shrine, the 11 artists explore myriad worlds and convey so much with just a single line. Classical examples are the high-modernist works of Nasreen Mohamedi and Zarina Hashmi, two artists whose interpretation of line reflects their restrained nature, even while delving into the depth and nuance of their artistic expression. Both created works in the 1960s and 70s that reflected on Partition.



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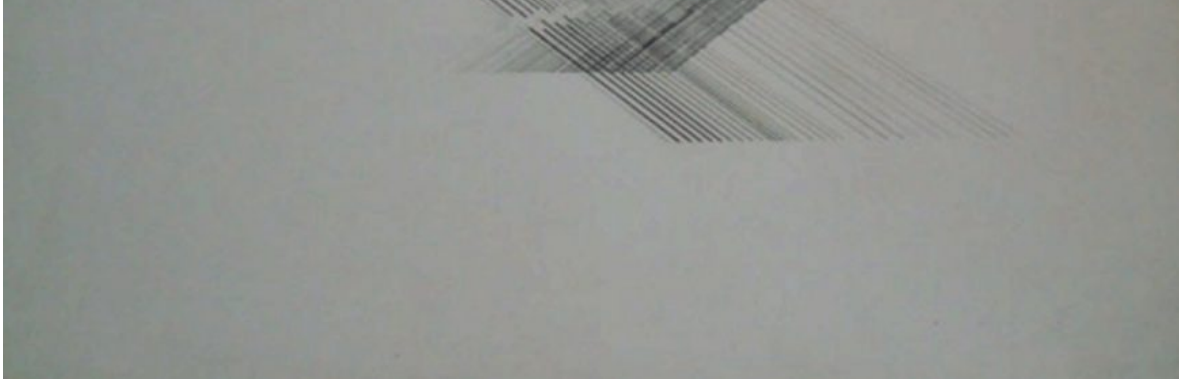
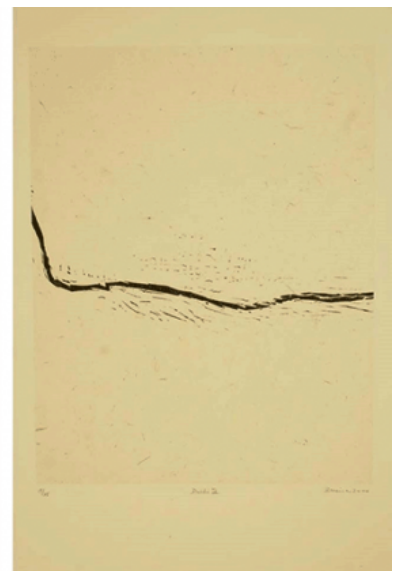
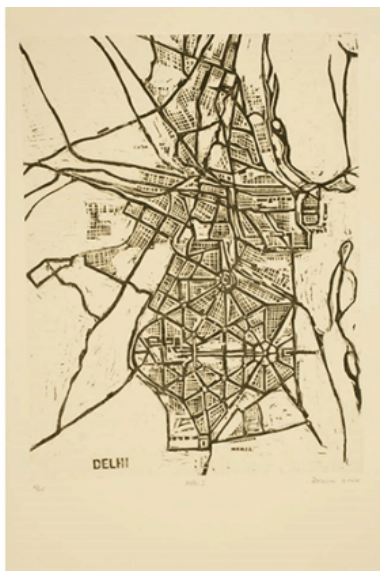


Photo Caption: Nasreen Mohamedi, Untitled, Mixed Media, 19×27 inches, 1975, Private Collection | 'Shadow Lines,' Shrine Empire, Delhi

Zarina Hashmi | Aerial Maps

Hashmi's aerial maps, created in woodcut-prints, express a longing for home. Having experienced the horrors of Partition first-hand, Hashmi moved to New York and lived as a diaspora and itinerant for many years. She began to incorporate maps in her works, which expanded to include the topographical details of cities whose histories have been torn due to political conflicts—Aligarh, Delhi, New York, Baghdad, and Kabul. Hashmi uses individual expressions to capture this collective experience using a few lines, abstracted geometry, and the slowly dying language of Urdu.





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Nasreen Mohamedi | Transcendent Lines

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Mohamedi who was born in Karachi, expresses the pain of Partition

abstraction, writer, critic, curator and historian Geeta Kapur. We glimpse a longing for a deep solitude in her abstract mixed-media line drawings. Her diagonals, chevrons and planes appear to take flight, floating above the surface of the paper, mirroring as it were the very transcendence she hoped to achieve.

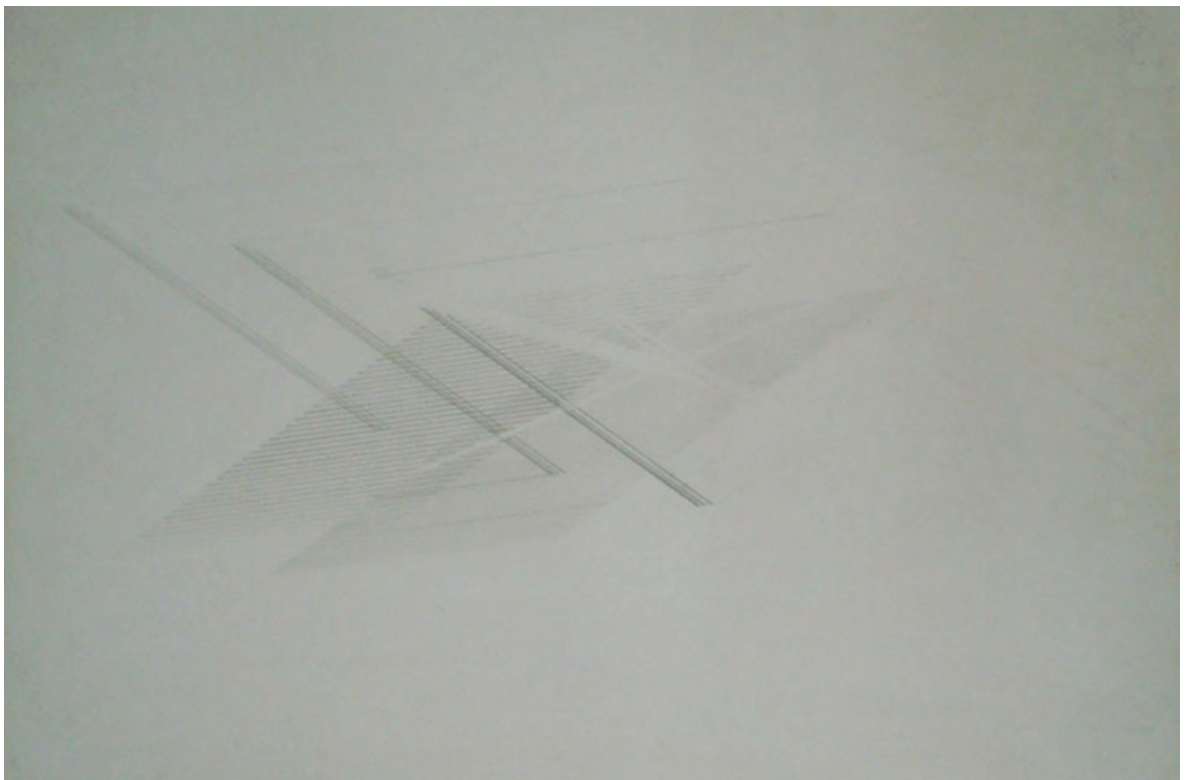


Photo Caption: Nasreen Mohamedi, Untitled, Mixed Media, 19×27 inches, 1975, Private Collection

Ayesha Sultana | Textured Surfaces

Ayesha Sultana's work translates line drawings from a limited-edition book into photographs that captures various textured surfaces. "The photographs in my Form Studies series complement the drawings of the book. It relates and translates material, texture, line, and colour onto paper, birthing new ideas of the sculptural form inspired by the urban and natural landscape," writes Sultana.



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Photo Caption: Ayesha Sultana, Form Studies Photographs, Digital print on hahnemuhle paper, 7×5.25 inches each, set of 20, 2018, Ed 11 of 1 | Shrine Empire, Delhi

Manisha Parekh | Patterned Illusions

Manisha Parekh’s linear objects throw interesting patterns and lines on the wall playing with illusion of three-dimensionality. “For this particular piece, I worked with welders. The process is very basic and low-tech but it feels like drawing and it is so much about line. It is simple and yet can have immense possibilities,” says Parekh. Through these works the artist poses questions like “Is it a real sculpture or a



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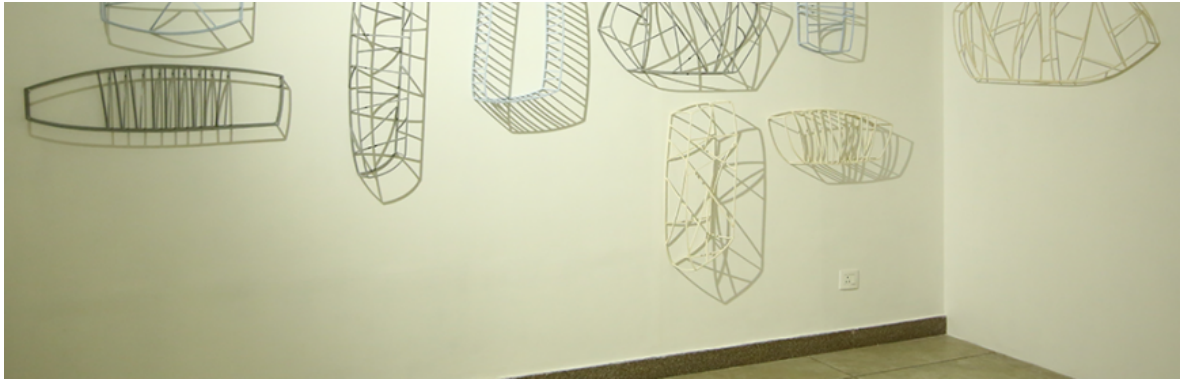

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Photo Caption: Manisha Parekh, 'It Me or Is It You?' Welded mild steel and enamel paint, Dimensions Variable, Set of 10, 2019 | Shrine Gallery, Delhi

Hemali Bhuta | Transient Passage

Hemali Bhuta's visceral 'Roll' of binding cloth, M-Seal, and acrylic copolymer emulsion, interprets line as something organic and transient with the passage of time. Bhuta's work has been anchored in the organic and she has worked with a number of materials drawing upon personal experiences like memories. "This work celebrates the idea of a breaking down, of scatter, of time and change, of impermanence and weather, of storage and the hidden, of gestures like rolling, copying, cutting, painting, and filling," says Bhuta.

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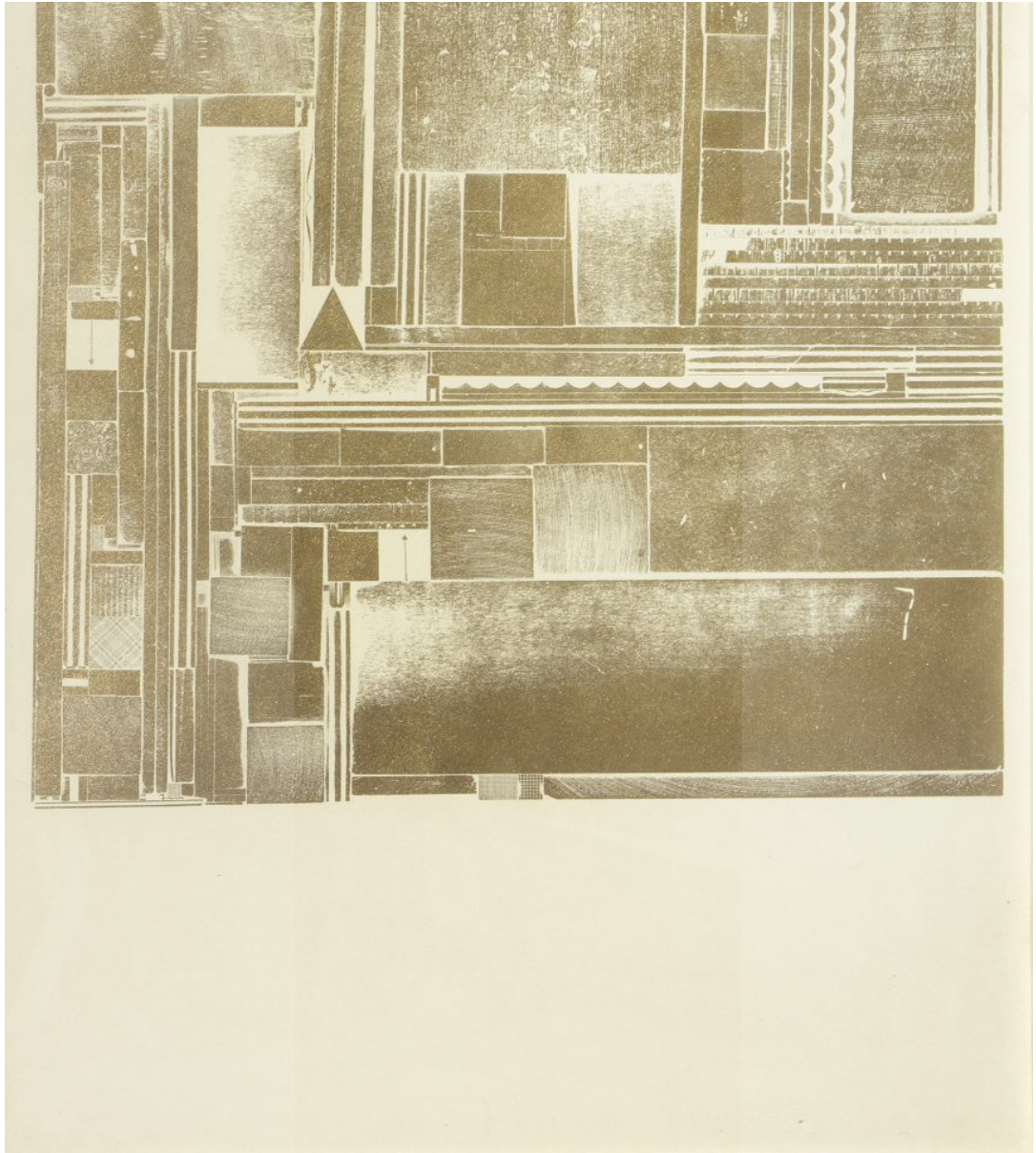
Hemali Bhuta, Blank for a Blank, Golden ink gold dust, Letterpress Print on Paper, 21.9x14.7 inches, Edition of 5, 2017 | Shrine Empire, Delhi



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Knitting Juxtapositions

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Others like Shobha Broota and Parul Gupta have chosen to interpret

to knit sweaters—to create pure lines and patterns, dislocating it from the domestic space and expressing the minimal.



Photo Caption: Shobha Broota, Untitled, Thread on Canvas, 10×10 inches, 2014 | Shrine Gallery, Delhi

Nehruvian Utopia

Tanya Goel's work are fragments of concrete collected from demolition sites of modernist architecture, covered in strips of silver leaf foil with aluminium and lead foil contrasted against the silver. Conducting a kind



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explore, and perhaps problematise, the Utopic vision of Ne...
created during the Nehruvian era.



Photo Caption: Tanya Goel, Aluminum Silver Leaf Studies, Aluminum Lead Silver Foils on Compressed Concrete, 12.5×9.5 inches, 2018 | Shrine Empire, Delhi

Baroque Celebrations

Finally, one is brought to the rather baroque works of Prashant Pandey, that stand out as temperamentally different from the Zen-like expression of the other artists, mostly because of his choice of medium. His glass assemblage that hangs chandelier like, evokes a celebratory air. One is told that the glass is inscribed with ‘bhasma’ or holy ash: it evokes a manuscript that signifies the rebirth of experiences once lived, but since forgotten. “We destroy things and discard thoughts, and then try and recollect them through the use of symbols,” says Pandey, adding a sombre note to an otherwise fun work.



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Photo Caption: Prashant Pandey, Untitled, Holy Ash or Bhasma On Galss Slides, 46×66 inches, 2018 | Shrine Empire, Delhi

‘Shadow Lines’ at the Shrine Empire, D 395 (basement), Defence Colony, New Delhi on till May 18, 2019.

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