

Method in Abstraction

Three abstract artists at Galerie Isa use colour and white with equal ease



Daniel Lergon's rust series employ the use of actual rust formed on the canvas as a medium

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WALKING into Galerie Isa, located in the Great Western Building, Fort, that once served as the residence of the Governor of Bombay, it becomes immediately apparent that abstractness connects the works of the three artists who are part of the upcoming show.

Brought together for this exhibition, titled "Visions from Beyond: A Foray into Metaphysics and Materiality", which begins on July 6, these 11 works range from the dazzlingly colourful—sometimes hypnotisingly so—to simply white on white. Despite their common thread of abstractness, the works of Dan Rees, Daniel Lergon and Mindy Shapero couldn't be more different in practise and execution. "Though they share a common interest in the field of abstraction, each artist has his or her own distinct focus," writes British author Jane Neal, in her brief. "These differences lead them into various investigations and explorations, such as the relationship between light and surface, the real and the imagined and the spiritual

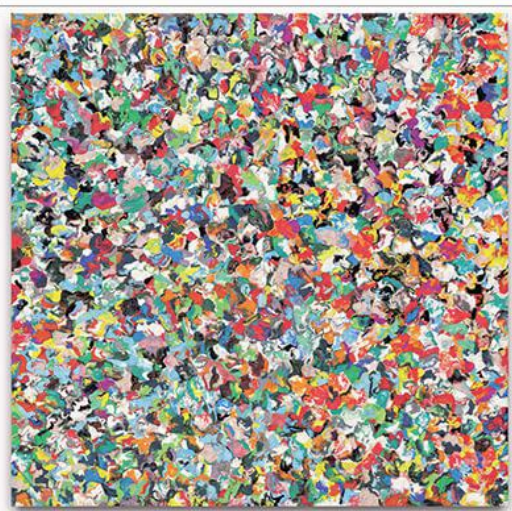
and fantastical," she adds.

The white-on-white works on the ground floor of the gallery and the rust ones on the first floor by Lergon, for instance, appear to intricately blend art and science. The former, made using lacquer on retro-reflective fabric, reflect light in a manner that makes the lacquer appear white from one angle and a shiny silver from another. The latter get their colour from actual rust, with water on pulverised iron on canvas serving as the medium.

For about four years now, Lergon has used no coloured pigments, choosing pure elements such as copper, tin or iron instead. "This allows me to focus on the potential of the given surface and to modulate this potential—either physically, by adjusting the reflection through the medium's density in case of transparent lacquer on light-sensitive fabric, or chemically in the process of oxidation in the case of works executed with water on pulverised iron on canvas," says the German artist. His actual thought process though, consciously involves very little science.

In stark contrast, the

works of both Rees and Shapero use an abundance of colour. The former, Berlin-based artist showcases four works in two different styles, using two varying mediums but achieving the same breathtaking result. A single plasticine on wood work—a medium he has recently moved on from—shows the use of hundreds of pieces of plasticine in various colours pressed on to wood to create a single, large explosion of colour. His other, current method of work in-



Hundreds of pieces of plasticine of different colours are the medium of Dan Rees' plasticine series

volves the use of oil paint on a layer of artex—a surface coating used to create texture—on canvas. In this, too, the variety of colours create a similar effect.

The only sculpture on display, one of Shapero's three contributions to the exhibition, takes up almost half the space available on the first floor of the gallery.

Dome-like in appearance, the intricacies of creating it are immediately evident. "The sculpture is made from wooden triangular forms, painted individually, and then arranged and stacked to create a dome-like form," says the American artist. "From a distance, it takes on the final dome-like image with the interior lines gesturing the explosion or implosion. But then, as you approach the sculpture, it can potentially fall apart and become something entirely different," she says.

Her two 'Inversion Drawings', with their math-

ematical precision, are easily the most hypnotising of the show. A number of small, straight lines in various colours originate from every side of the canvas, never colliding or crossing over each other, but converging at the very centre of her drawing board, to create an exploding effect. "They are all made of the accumulation of smaller parts that complete the thought or the idea," says Shapero. A statement that unintentionally finds itself relevant to the exhibition as a whole, too.

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Mindy Shapero's large sculpture is the only one of the exhibition, made from individually painted, wooden triangular forms