

Through a labyrinth of light spaces

An appropriate phrase for Sandip More's recent musings.

A labyrinth would connote an irregular complex structure, a maze of secret chambers through which one finds the way – getting lost in the entanglement of spiraling forms or floating on the enlargement of a singular spatial form – breathing the space or weaving through their labyrinthine construction; all is a process of this artistic musing.

We all have our labyrinths – traveling through the ones created with time and society or creating newer ones based on our individual psychological-philosophical-logical-intuitive perceptions. With a step into both these mazes belonging to archaic and modern times an artist constructs his own lattice bridging them in a complex structure of thought, form and feeling - *feeling* being the most constant, though invisible thread of all creations. The reason of art springs from this emotive link, elevated by thought, into newer expressive forms.

In case of Sandip's works, the element of feeling shapes itself with a repetitive layering of pigment forming smoggy lines of thought all construing to form an unusual dimension – probably beyond the fourth. A line is a definite construction of thought, but these smoggy lines actually denote the shedding of these thoughts in an attempt to venture deeper, into newer dimensions of pictorial experience. Cubism was a result of this line-thought construction but Sandip's attempt goes beyond this line-thought, creating a dimension parallel to or perhaps exceeding the fourth dimension. The construction of these *smoggy lines* is not just the mere result of a brushwork technique but instead have their roots in an age-old tradition of metamorphosing. The process can be witnessed not only in the pictorial sense but has been for Sandip, in a true sense a shedding of orthodox ideas, rigid systems of moral thinking, breaking the circle only to understand the sphere. Similarly these illusory lines began as a construction of a square, a space impregnated with infinite dimensions that finally conceive itself as a *dimensionless space*.

Sandip's insights for the future gave him the strength not only to revolutionize conventional forms and structures of pictorial expressions but infused them with his own belief in contemporary thinkers like Swami Vivekananda. The form derived was definitely contemporary in style and nature, but it was not just a sensory analysis instead it was combined with a deeper introspection. An analysis not rooted in mental conceptions but intuitive perceptions.

The two labyrinths, that of an ancient belief - *All is Spirit and emanates itself as Light* and the various contemporary perceptions - *that light makes visible all things, it is the light that we paint that gives dimension to a canvas, that it is the subjective and objective analysis of light from which the isms emerged*; a discovery for scientists, a realization for the seeker-philosopher, a subject for the artist - all entwine to form a labyrinth of light spaces in the process of which the constructive lines rise up into clouds of colour to form the smoggy lines, which too disappear to enter into angular dimensions of light – metamorphosing the primordial and the modern to construe the *now*.

'light spaces'

A *light* balloon floating in the space of air fused with the *light* of the Sun. It traverses the vast spaces of air and ether, halting at neither, only to plunge deeper into the spaces of light-sound-vibration.

A sound that is unheard of, it's the sound of space.

Sandip not only perceives this sound but analyses it with his medium of paint, pigmenting it repetitively like coating a canvas, to create at last a matrix of light. Sieving through the riddles of spaces like a wizard, he navigates through the intricate dimensions of space, forming a molecular assemblage of light-pigment. The resonance of this colour cluster gives birth to a range of colour tonalities, strung together to form a volume of a unique opaqueness with varying densities. The sharpness of the colour is mellowed by an external listening of Indian Ragas or Marathi Devotional songs that actually add the *madhur bhava* required in a painting. Sound plays the role of a catalyst in the case of Sandip's work. It is itself not the subject but a means of reaching the subject, which for Sandip is everywhere and everything that is touched by light. Weaving through the light-space-vibration he surpasses their intermediate barriers floating in an image of soundless space illumined by its own enlightenment.

The labyrinth is at last broken — leaving behind the coated canvas to reveal its own dimensions for us to traverse. The process begins, engulfing us with a series of thoughts, fears, anxieties that submerge into the depths of these dimensionless spaces. Relinquishing thought to enjoy the freedom of no-thought Sandip takes us through a labyrinth of light spaces – a joyous ride.

- Jesal Thacker