
Special Project

Conversation with artist Sadhana Raddi.....

Submitted by
POORVA LAVATE
0 5 6 1 3 0 0 2

Guide
PROF. RAJA MOHANTI

INDUSTRIAL DESIGN CENTRE
Indian Institute of Technology,
Powai, Mumbai

Conversation with artist Sadhana Raddi



Approval Sheet

Special Project

titled

Conversation with artist Sadhana Raddi.....

Submitted by

POORVA LAVATE

0 5 6 1 3 0 0 2

Is approved as a partial fulfillment of requirements for Masters in Design degree in
Industrial Design Centre, IIT, Bombay

Project Guide

Conversation with artist Sadhana Raddi



Acknowledgment

My profound thanks to my guide Prof. Raja Mohanti for putting forward this topic. His guidance and support has made this project possible.

My sincere thanks to Sadhana Raddi for sparing time for the project. She has helped and supporting me in all respects. Thanks to artist Jayashree Patankar, for her valuable thoughts.

Amit, aaie and baba.....who have always stood by my side and without whom, it is impossible to work. I am immensely grateful to them.



Contents



Contents

1.0	Introduction	01
2.0	Notes from my study of Art History : Modern Art	04
3.0	Views expressed by Sadhana Raddi about her work	10
4.0	My impression about Sadhana Raddi'd work	17
5.0	Appendix- Transcriptions	20
3.1	Interview : part I	21
3.2	Interview : Part II	26
6.0	Bibliography	30
7.0	Colour plates	33



2.0 Introduction



The intent of the study is to understand the creative forces behind the minds of creative persons. My deep interest in visual art, especially painting led me to take up 'an artist' for this project. Works of Sadhana Raddi fascinated me ever since I met her during one of her exhibitions in Jahangir Art Gallery, Mumbai last year. This project is a good platform to know and understand approach of Sadhana Raddi in creative realm.

For ease of study, the research will be divided in three parts, which will cover various aspects of the projects. The work will happen simultaneously in all the three domains but to make it more comprehensible, I will explain them in three parts.

The first part will cover the study of Indian and Western Art History. It will also include studying various art movements and artwork of different contemporary artists across the globe. Studying diverse schools of thoughts sprouted in the West and their influences on Post- Independence Indian Art Scene will also be interesting. This part of study will essentially accustom me to art world and will give an overall perspective of the art scene in India and in West.

In the second part, I will be meeting Sadhana Raddi. Series of conversations with her will be recorded and transcribed. Watching her at work in her studio will also unfold many aspects of her creativity. Meeting her over a period of time and talking about her work, her thought process and idea of creativity

The third and final part will comprise of viewing artwork of Sadhana Raddi in relation to the study of art history done in first part. It will essentially containing my impression about her work. Viewing Sadhana Raddi in the spectrum of art world will be the focus of this part. Understanding the creative aspects that are unique to her, her style, her approach towards art will be seen in relation to happenings in the art world.

A brief note about the background of an artist will explain about her achievements. Sadhana Raddi is educated and works in Mumbai. Her studio is located in Chandivali, Mumbai. She has been working and exhibiting since 1999.



Education

Govt. Diploma in Drawing and Painting
M.A. in Psychology
M.A. in Ancient Indian Culture

Solo Shows

December	1997	Artist Centre, Mumbai
February	1999	Jahangir Art Gallery, Mumbai
December	1999	Chitrakala Parishath, Bangalore
September	2000	Aurodham Art Gallery, Pondicherry
September	2001	Taj Art Gallery, Mumbai
December	2001	DCB Art Gallery, Mumbai
February	2002	Designscape Gallery, Mumbai
February	2002	Birla Academy of arts and Culture, Kolkata
August	2002	Jahangir Art Gallery, Mumbai
October	2002	Shridharani Art Gallery, New Delhi
December	2004	The Museum Art Gallery, Mumbai
February	2006	Jahangir Art Gallery, Mumbai

Important Shows

Young faces in Indian Art - Birla Academy of Arts and Culture, Kolkata
Auction work Sotheby 98
Harmony show 98
Gallery Vinyasa 99
Absolute Abstracts Jamat 03



2.0 Notes from my study of Art History : Modern Art



Reading about art history formed the first part of my study. It comprised of reading about various art movements that happened in West, from impressionism till today's post modernism. Knowledge about art history not only helps in understanding the art form but it also enriches one's ability to appreciate it. Various views of critics on artists also help in developing a critical view point about art which helps in better understanding of art and artist's expression.

This section of report mainly deals with various excerpts and quotations from the books referred for the study of art history. The authors include *Mr Herbert Read, Ms Gayatri Sinha, K.G Subramanyan, Maly and Dietfried Gerhardus* etc who have talked about various art movements and styles in Europe, America and India. This part also includes the various views and thoughts expressed by the artists themselves about their work and art as a visual medium.

My study began with understanding the meaning of 'art' and relevance of studying art history in context with human development.

With respect to European art history, I found both the books by renowned British art critic Mr Herbert Read very comprehensible. Some of the extracts from his books '*A Concise History of Modern Painting*' and '*Art Now*' are given below which helped me in the concerned study.

"Art can be defined as a means of conceiving the world 'visually' and whole history of art is an account of various ways in which humans have 'seen' the world. An artist has an ability and desire to transform his visual perception into material form. The first part of this action is 'perceptive' and second part is 'expressive', but it is not possible to practice to separate these two processes: the artist expresses what he perceives; he perceives what he expresses"

The science of art is a science that admits evidence from many fields hitherto not associated with the philosophy of beauty - evidence from history and anthropology, from religion and psychology, from morphology and philology - from every field that deals with spirit of man and the modes of its expression.



Art is for the first time clearly conceived, not as the mere reproduction of a ready-made, given reality, but as the discovery of reality, which discovery is communicated in symbolic form. The limiting concept of beauty is discarded, art, as Goethe said, is formative long before it is beautiful; it gives form to feelings that are otherwise obscure or inchoate, and that is its main biological and cultural function. Art is 'an interpretation of reality- not by concepts but by intuitions; not through the medium of thought but through that of sensuous forms'

While talking about Rabindranath Tagore's viewpoint on meaning and concept of art, Pabitra Kumar Roy in his book - '*Beauty, Art and Man*' says " we are told not to ask for the meaning of term art; we should, we are told, rather ask for the use of the term. It follows that the theory of art is logically impossible, for art does not and cannot have a system of necessary and sufficient properties. 'Art' is an open concept. This means that it is impossible to identify some necessary properties of 'art'; because new art forms may in the mean time emerge. The conditions of the application of the concept are changeable."

Ananda Coomaraswamy in his book called '*Figures of Speech or Figures of thought*' says "art is a kind of knowledge by which we know how to do our work; it means a communication by signs and symbols.' He also says that ' art is a metaphysical riteno distinction can be drawn between art and contemplation. It is the embodiment in material of a preconceived form, it is the knowledge of how things ought to be made. Art is mimetic iconography." He also says that " all art is an applied art; a work of art is made to be effective and not meant for effect. A work of art is for use, for life. Art is for life's sake. Art is a craft and work of art is an artefact." While talking about beauty, he says, " beauty depends not on taste but on judgement. It is a cognitive property of works of art. Whatever is well and truly made, will be beautiful in kind because of its perfection. Beauty is not a goal of art; it is an 'inevitable accident'. The artist works for determinate ends. As an end, beauty is indeterminate."



The next question which arises that 'who is an artist?' And ' what is his role?'

For an artist, painting is a medium through which he communicates. Colours, lines and forms become linguistic tools for him to express. As told by Konrad Fiedler " the artists considers his materials and solves, not the technical problems of representation but the formal problem of expression. His relation to nature is not perceptive but expressive. The artists speaks in stone, in wood , in bronze, in colour, just as the poet speaks in words: the artists makes thoughts visible, without the intermediary of verbal concepts.

Artist applies himself to colours and forms, and since he loves colour for colour and form for form, since he perceives them for their sake and not for his own, it is the inner life of things that he sees appearing through their forms and colours. Little by little he insinuates it into our own perception, baffled we may be at the outset. For a few moments at least he diverts us from the prejudices of form and colour that come between ourselves and reality. And thus he realizes the loftiest ambition of art, which here consists in revealing to us nature"

Artist and his expression is very complex phenomenon and equally difficult to put to down in words. It is like translation from one language to another when there are no equal parameters in both the languages for translation. It is interesting to know how art is different from skill rather is it different? It is helpful to read what Herbert Read says about this..... "Art is more than skill, because skill is purely functional. Art begins where function ends: it is refinement on function though it should not interfere with function. Where functional forms are equal in operative efficiency, there is still room for aesthetic sensibility to make a choice-to say that one spearhead is *more beautiful* than another, one axe is more beautiful than another. This brings us down to the root problem of aesthetics- what do we imply by this preference? That one shape is more pleasing than another-but why?

If it had done nothing else, the genetic method in would have justified itself by finally isolating this question. In order to answer it another method was necessary- the psychological method. It is not possible to explain the pleasure or satisfaction we derive from the formal elements in art until we have laid bare the physiology of instinctive responses, explained the part played by pattern in the stimulation of visual acuteness, the relation of rhythm to bodily and perhaps (as the Chinese would have us believe) to cosmic



movements, the unconscious appeal of representational and non-representational symbols, the emotive effect of pure colours and tones; and so on.”

But at the same time, change is central to any creative activity. All great languages have undergone changes. “Those which resist the spirit of change are doomed and will never produce great harvest of thought and literature” says Rabindranath Tagore. Painting is nothing but a language of expression. Art of all the countries changes from age to age and so is an artist. He matures over the period of time, changes and explores new dimensions of expression. This is the underline reason for existence of so many art movements and school of thoughts. This is the underline reason behind happening of various art movements in world art scene. Starting from impressionism, post impressionism, expressionism, cubism and abstract expressionism.

I would like to give one excerpt from Fernand Leger’s book called ‘*Functions of Painting*’. While talking about origins of paintings, he says “the impressionists were to first reject the *absolute value of the subject and to consider its value to be merely relative*. That is the tie that links and explains the entire modern evolution. The impressionists are the great originators of the present movement; they are its primitives in the sense that, wishing to free themselves from the imitative aspect, they considered painting for its colour only, neglecting all form and all line almost entirely.

The admirable work resulting from this conception necessitates comprehension of a new kind of colour. Their quest for real atmosphere closely interconnected, enveloped in a coloured dynamism that their methods did not yet allow them to develop. For the impressionists a green apple on a red rug is no longer the relationship between two objects, but the relationship between two tones, a green and a red.”

While reading about abstraction and work of Kandinsky, I came across a very interesting thought expressed by Kandinsky mentioned by Herbert Read in his book called ‘*Art Now*’. He says, “there are two dangers to which most painters subsequently succumbed, and also defined more precisely what he meant by ‘improvisation’. The first danger was the completely abstract use of colour in geometrical form (danger of developing into purely external ornamentation) pure patterning. The second danger - a more naturalistic use of



colour with concrete form(danger of shallow fantasy).”

Kandinsky continues , “We are experiencing one of the great germinative periods in the history of art, and that artists are moved by a great compulsive force, an ‘internal necessity’. The natural forms which had been the concern of conventional art represent impediments to the free expression of this internal necessity and they must be set aside.”

Herbert Read says, “cubism, which was the experiment in this direction being carried out at the time Kandinsky was writing, was a transitional phase in which natural forms were forcibly subjected to a geometrical construction; this, said Kandinsky, was a process which tends to hamper the abstract by concrete and spoil the concrete by the abstract - in other words, cubism was a compromise. What is necessary is a form of art appealing less to the eye and more to the soul; not obvious geometrical construction, but forms(configuration) emerging unnoticed from the canvas.”

To conclude would like to mention one more excerpt by Herbert Read. He says, “ painting remains a craft, a technique to be master, the product of discipline. I have mentioned the fact that Kandinsky, who might be called the first master in this new school of painting, was a highly conscious craftsman : his paintings exhibit great science, great skill. The same can be said of Klee and Picasso. There is no escape in art (and why should there be?) From the few but exacting conditions that determine the effectiveness of the means employed. The artist must proceed with the fullest possible equipment. ‘Internal necessity’ is perhaps the key phrase in the art of our time; but to this internal necessity corresponds an external necessity, which is simply the necessity to communicate with other people with the maximum intensity; and art is the reconciliation of these two necessities.”

2.0 Views expressed by Sadhana Raddi about her work



This project is an attempt to understand 'creative' aspect of an artist and thought process behind creative minds. Talking to abstractionist like Sadhana Raddi about her influences, believes and thoughts was an interesting journey. It not only helped me in knowing an artist but also enriched my knowledge in creative realm.

Creativity is beyond the barriers of age and education can be said with respect to Sadhana Raddi. Born and educated in Mumbai, she is working and residing in Mumbai..Right from her schooldays, she was interested in all creative activitieslet it be knitting or stitching or small craft exercises done in school. She also had a flare for making beautiful doll. Attached to her parents, family and Sadhana values the relationships in her life. She was keen on pursuing career in paintings, but since her parents insisted on graduating in arts, she did B.A. in Psychology. Determined about her goals in life, she studied painting in J.J College of Arts simultaneously. Finished her Diploma in Painting and also M.A. in psychology and Ancient Indian Culture.

Education in psychology helped her in many ways. various concepts and theories such as Stimulus and response, Gestalt Laws, Theories of Generalism and Behaviourism etc were helpful. She could actually experiment and apply them through medium of paintings. Psychology has always been important influence on the works and personalities of artists. It formed the basis for movements like Surrealism and Dada.

When we discussed about various influences on her as a creative person, many things were noticeable. Life and works of Amrita Sher Gill interested her. Especially the colour palette and carefree life of Amrita Sher Gill. Also work of Picasso, Van Gogh, RembrandtImpressionists and Post- Impressionists. She was impressed by the attitude towards life and work; shown by all these artists. She also admires Raza, Akbar Padamase and Atul Dodhiya. 'I like Raza because of his choice and rendering of colours. Although it appears flat from a distance (a quality which she does not believe a painting should have), there is so much of activity happening in those flat colours.....they are interesting' explains Sadhana. Her belief that a person should not only be a good artist but should be beautiful at heart, reflected in the conversation.



Literature is from where she draws her inspiration the most. 'Yugant' by her favorite author-Irawati Karve, she admires the most. 'Once in six months I must read it. Every time I see something different in it !!!' says Sadhana Raddi. John Keats's 'Human Seasons' inspired her extensively worked-on series, called 'Seasons'. This series is one of her acclaimed works and as she explains, 'seasons have become a language or a medium through which I think and express. Everything that I see and think, I see through seasons !' Though she enjoys music, it has never become a subject of her painting. She likes to listen to sitar by Ravi Shankar and have many musician friends.

Her initial work dated back to 1989 consists of commissioned works, which she did for various restaurants. During that period, two school of thoughts prevailed in Indian art scene. People were interpreting 'Indianness' through their work, taking inspiration from various folk paintings. Kalighat paintings, Mughal miniatures and Ajanta cave paintings were showing their presence through works of various artists like Jamini Roy, Abanindrabnath Tagore, etc. On the other side, were artists who wished to follow European art practices like Amrita Sher Gill (though her later works showed great influence of miniatures and Ajanta paintings), Adimoolam, Souza, Ara etc. Sadhana Raddi chose abstract medium for expression. 'I was never confused.....From the beginning, I was sure that I will paint only by imagination' she explains. Knowledge of psychology helped in giving 'form' to the expressions. It worked as bridge to form a language of expression consists of colours and forms to present her formless thoughts and experiences.

When asked about how she selects subject for her painting, she talked about a very interesting process adopted by her. She emphasized the practice of sketching. 'An artist 'must' sketch everyday... at least for half an hour. It is like polishing the tools.' She does not believe that artist should be driven by only inspiration. As she mentions 'if I am a painter, I must do a painting everyday or at least some activity related to painting'. She takes down notes everyday. Any interesting incident, news, photographs, events experienced by her is noted in the form of words, doodles or sketches.

Her canvases during initial phase in 1989, shows reflection of Cubism. Cubist forms and treatment is noticeable. The colour palette consists of pastel shades. Dark and light shades



Of orange and brown gives impression of effect of light on a town scape with two human figures seen in foreground. (colour plate)

Her work for the exhibition called Impressions in 1999 showed great shift from her earlier work in 1989.(Colour Plates V - IX) It was different not only in terms of form and content of the work but the treatment and expression also showed a shift. Pure colour forms and Paul Cezanne concept of *colour equivalence* reflected to some extent replacing the cubist forms in earlier work. Treatment of light was much different than before.

Pastels were replaced by bold chromatic colour choices. Warm colour palette appeared predominantly (with one or two exceptions), which remained as her first choice till today. While talking about symbolism in her work, she said that symbolism appears with respect to colour sensations. 'Orange or Yellow, according to me signifies well-being and prosperity. Red stands for maturity' says Sadhana Raddi.

Her another important series called 'Seasons' (Colour Plates X - XIII) which is inspired by John Keats's 'Human Seasons' marks the beginning of an interesting expression. The poem is as follows

Four Seasons fill the measure of the year;
There are four seasons in the mind of man:
He has his lusty Spring, when fancy clear
Takes in all beauty with an easy span:
He has his Summer, when luxuriously
Spring's honied cud of youthful thought he loves
To ruminate, and by such dreaming high
Is nearest unto heaven: quiet coves
His soul has in its Autumn, when his wings
He furleth close; contented so to look
On mists in idleness--to let fair things
Pass by unheeded as a threshold brook.
He has his Winter too of pale misfeature,
Or else he would forego his mortal nature.



Canvas for her is an extension of her own feeling and emotions. Her paintings reflect the whole range of human expression. Like changing seasons in nature, she paints changing human emotions. She has been exploring this phenomenon ever since and it has now become a language and identity for her. Her latest exhibition in Gallerie Leela was based on the same thematic expression.

'The Dreamings' (Colour Plates XIV - XIX) was her new set of works in 1994. She displayed a range of assemblages and paintings in it. The assemblages are reflections of her immediate surroundings and how she interprets them. The interpretation is depicted in lines, doodles, dots, circles, etc. These five elements form a script. She says, '....during the process of making works mind travels and intricate web is created around the painting, the painting remains a starting point and connections with the surroundings animate and inanimate objects, actual and nonexistent places get established. Ambiguity and complexity in certain areas serve to provide range of simultaneous meanings this creates the need to write and map the voyage in painting own script giving individual meanings to conventional symbols is evolved. Thus the works are called Dreamings. Dreamings refer not only to the state of unreality but to state of reality beyond ordinary'

In them, she looks for familiar faces. Homely circles with dots, representing her near and dear ones. There are crisscrossed and crooked lines. The geometrical patterns depict the voyage its ups and downs as the artist strives to map her journey. Painting serves as the means of jotting every moment of life that takes her forward.

She says, "Dreaming to me is not a reference to a state of unreality but rather to a state of reality beyond the ordinary. The entire activity of painting creates an intricate web of dreams. Some related to a particular place; others travel over vast distances and connect those lands, which are non-existent. On completion the painting looks very complex to me. Ambiguity in them serves to provide a range of simultaneous meanings."

One strikingly different triptych is also part of this show. Unusual experimentation with colours makes them interesting and noticeable.



Visit to her recent exhibition, in Gallerie Leela featuring 'Seasons III' (Colour Plates XX - XXXI) proved to be very helpful. Discussions on some of the canvases put up in the exhibition, opened up few more layers of this phenomenon called 'artist'.

She has evolved her striking style of layered work right from the beginning. She has been exploring and exploiting this technique ever since she started painting. She builds her painting.... layer-by-layer. Each successive layer reveals and hides the preceding layer giving a mystique character to the work. As she mentions, the density of paint in successive layers have reduced in recent works. Also the layers are becoming more and more transparent giving the effect of glazing. When asked about reason for doing so, she explains that thick colours do not have momentum and she believes that work should be transient in quality and not static or stationary. Also compared to earlier work, her colour palette is now restricted to two or three coloursthey are becoming minimum.

White has always shown a key presence in all her works. While discussing about that, she explained that for her, white is a form. 'You may say it's a part of drawing'. In some works it shows movement also..

As shown in (Colour Plate XXV) this triptych talks about 'travel'. Her travel from one canvas to second, from second to third. 'I have visualized myself in it. The black formation is nothing but the vehicle, which is taking me along. it is taking me some where' she says.

There is frequent occurrence of triptych and diptych in her works. They act as mean to express movement and transition. Artists have explored triptych and diptych to show the movement. There are attempts in history to express movement such as futurists' experiments. While explaining to me, Sadhana Raddi gave analogy of children. All three paintings in triptych are like children in the family...independent but relate to each other when viewed together. We want our children to face life on their own but be harmonious when they are a family.

Treatment of light in her work was interesting for me. Its beautiful presence reminds of Turner's work. When discussed about it, she explains how she sees 'light' in her painting 's concept. In Turner's work light has essentially have a quality of travel but in her work, light



is not treated like that. It is very much static in her work. Light acts as form giving element here whereas in Turner's paintings, we see travel of light. She uses light to highlight certain things or highlight the form.

When we talked about painting shown in (Colour Plates XXX) she has seen her father in it. The non-physical existence of her father is expressed. It is very interesting how she relates human nature to landscape.....or its human-scape that she gives form to.....

Another work (Colour Plates XXIII) that we discussed had a quality of vast, unending depth. It was dominated by deep blue colour except two tiny spots of white. 'These whites are like glimpse of hope that every person possesses even if there is darkness all around him' she explains.

This work (Colour Plates XXII) shows change of mood since she had used a different colour palette compared to other works. When asked about it, she told me that it's her daughter who insisted her to use different colours since warm colours have been her first choice.

The large painting in the center (Colour Plates XXXI) was most promising. It was a huge canvas 5'x7' in size. A seascape with many floating forms which were giving impression of receding. 'It is not a 'premeditated' work like triptych', she explains, 'I started with landscape, which became seascape with appearance of lots of floating forms.... which I find interesting. Work in this painting have happened at unconscious level unlike triptych'

It was an amazing experience talking to Sadhana Raddi and assimilating her thoughts. Understanding artists' mind is next to impossible but conversing with people like Sadhana Raddi would defiantly help in knowing various approaches creative people adopt. As told earlier, history of art is nothing but different ways in which people have *seen* the world. This project was a wonderful experience in seeing world from Sadhana Raddi's eyes.



2.0 My impression about Sadhana Raddi's work



This part of the report consists of explaining what I personally feel about Sadhana Raddis work. I will be expressing my ideas and views about her work.

Right from the first time, when I came across her work, I felt that there is some element of mystery in all her works. Though I would say that her work is synonymous to Abstract Expressionism, it is never only abstraction. As explained by her, nature is something, she draws constant inspiration fromI believe that the mysterious nature of nature.....unpredictability is evident from many of her works. There is a some sort of incompleteness that draws me towards her work and explore it with new meaning each time.

If we view her latest exhibition in Gallerie Leela, this is very evident from almost all the canvases. Use of colours is amazing and white is like the climax in all the paintings.

In her very initial works (colour plate I, II), we can say that there was an influence of cubist theories and principle of art. The faceted human figures were individual forms in themselves.

There was a drastic and significant change in her style of painting in later stages ...seen in colour plate V and VI. Colour was no longer used to fill a form but colour in itself is seen and conceived as a form. The impressionists' viewpoint is explored further. The nature started taking 'form' through colours. The colours used were very primary colours, mainly red, blue, green and white. Her expertise is in beautiful use of colours and this strength was further developed as we can see her work progressing.

White as she explains is 'form' in my painting. Some of her recent work (colour plate XXV)reminds me of the luminosity experienced while viewing Turners' work. But in her work, light is not so transparent as Turner's light.

The work shown in colour plate X is simply brilliant and my most favorite of all. The earth colours with yellow and white are simply magical. There is so much to tell in the painting and every time there is a new story!!!



If we review her work from plate XX onwards, one thing i would like to mention is the mixing of colours. Some of the colours like purple in XXVI or the pink and green in colour plate no XXII are unusual. Her work shown in colour plate XXII is also unusual in terms of colours used. The colour palate if totally different in this piece of work.

White in colour plate XXIII is so well placed that the work draws the attention of the viewer immediately. It has a very strong presence.

If we see colour plate no. XX which shows the complete exhibition display of Sadhana's work, we can say that each piece demands a space and it is very powerful in terms of its intensity.

I feel lucky to know her and privileged to write about Sadhana Raddi and her work in the field of art.



3.0 Appendix - Transcriptions



The conversations that happened between myself (Poorva Lavate) and artist Sadhana Raddi are transcribed here

3.1 Interview: part I

(Poorva Lavate: PL) Why did you choose to become a painter?

(Sadhana Raddi: **SR**) I always liked painting. Even during my school days..... I passed all those exams very quickly..... they all use to do it in 9th standard and I cleared all the exams in 6th /7th only. Then after 11th standard, I always wanted to go for this art course, but since parents insisted, I joined both the colleges....arts College as well as arts. I did BA in psychology and again I did MA. Simultaneously I did this Diploma in paintings. I really liked it ...all the creative things. I was very good at crafts in my younger days all the vacations were spent in doing crafts things only like stitching, knitting. I use to make dolls.

(PL) Influences on you in the early days...

(**SR**) In our younger days we were not didn't have much exposure to the library so we hardly knew any biographies of the artists but I knew Picasso's work and also Amrita Sher Gill's. Being an Indian, lots of things werein daily papers, her mention use to be there and in Marathi magazines. I liked the way she livedso carefree and the colours she used....mainly the colours. Thought her works are figurative, they are not representations, like you know, it is not a copy of anything....whatever she painted, it came from her own imagination.....so that is what attracted me.

(PL) Comment on the Indian art scene at that time.....

(**SR**) There were clear demarcating lines....some people use to do western compositions and some Indian and also the miniature.....so there was nothing like cross-over. They use to accuse each otherwhat u are doing ...this is not art. Now at least people are more openThey have started acceptingWhat have you doneohh; at least let's see what it is. That is the difference ...really



(PL) Did you face the conflict of which school of thought you belong to?

(SR) No, not really. I was not confused at all because. From the beginning I was sure that I will paint only through imagination. I will not copy anything.....so the confusion was not there. I had very good teachers. When I did art, I was exposed to so many things. Psychology made me compare those principles which always I use to apply....connecting two things. Then I started reading biographies of all those artistsSo in use to thing, only artists who use to think, they have withstood the test of time. Rest are just vanished.

(PL) How do you select your subject?

(SR) I keep notes everyday...like yesterdays paper I saw one group of people and they were gathered for some prayer or to register a protest and there were building standing behind, so I take notes about what attracted me and how is it depicted in the photograph. In the process on painting, paintings changes....initially I might have thought that I will do this ...but it changes. I work in serieslike seasons. Sometimes for seasons also I chose black and white. Two years I had worked on seasonsclear cut demarcation of Spring, summer, Winter and Autumn. Then I chose one particular colour for spring, one colour for winter.....explorations in the same colour.

(PL) When was your first exhibition and how was your experience?

(SR) Ten years back I started exhibiting.....that was by first solo show. I did in Sell wise it was very good and work was also appreciated. But only thing is that people use to say ... 'oh, she is copying somebody'...but it was never so. I was very sure that I have not copied somebody. but they use to say...they use to find resemblance with a particular artistor maybe influence. But that is always thereyou need time to overcome that. Every painting is a continuous evolution....its a change

(PL) Role of your background in psychology in your work....

(SR) Yeah yeah ...it has helped me greatly...especially experimental psychology, experimental psychology teaches you the action time....stimulus and response. All the thought processes and specially those tests likethey are administered to decipher your mind. That's what we were taught in clinical psychology....HPP test etc...then we use to prepare a report from those tests administered. Those really helped me.



(PL) What is your opinion about feedback?

(SR) I don't even consider it.

(PL) Isn't it important?

(SR) Only financial feedbackyes. If it is sold, it is good. But appreciation wise, I don't really consider because there are hardly any critics available.

(PL) How do u plan an exhibition?

(SR) Like from practical angle, for example in Jahangir, we have to book 5 years in advance, that we continuously keep booking the gallery now dealers also approach ...art gallery dealers. Like now this Leela has approached me. I am doing a show for them on 12th February now.

My second solo exhibition was after one and a half year from my first show ten years back. Since then I am continuously exhibiting every year

(PL) What governs the size of your canvas?

(SR) I start about ten to twelve canvases at a time. ...that is mainly because of technical things. My work is a layered work....so one layer has to be dried completely before applying the second layer. but while completing, I always work on the single painting.

(PL) Was your initial work as abstract as today's?

(SR) Earlier work was more abstractnow I feel many forms are coming out. They are coming out automatically of course there is more clarity in my work now. Those days it use to be heavy. Figurative I never did. Landscapesactually major part of my work is landscape ...but it was not representational.

(PL) What would you like to do in future?

(SR) I would like to do thematic work now....take a theme and work on it. More concrete. I may refer to a particular book or a particular author and then paint
When we think of seasonswe always think of natural beauty....but I happen to come across the John Keats poetry.....Human Seasons. There is no clear demarcation. ...even in autumn there could be spring.



(PL) What types of literature do you like to read?

(SR) I have just completed one book of Burman.....her biography. Now I am reading Gitanjali and all the literature written by Rabindranath. ...whatever I come across. That is the main thing I am reading And also Yugant by Irawati Karve...Yugant. ...once in six months I must read iteverytime I see something different in it. I have also started collecting literature by Irawati Karve and I am planning tostudy it. Just study.

(PL) What all factors influence you? Music?

(SR) MusicI have lot of my friends who are musician..either they are interested in music or they are musician themselves....but not much really. I like listening to the music. ...while painting, I listenFM or something is always on ...or I use to listen to Sitar by Ravi Shankar. I do enjoy. ...but they have never become subject of my painting like literature.

(PL) Do you see any patterns in your working?

(SR) I don't believe in inspirationsfor me, if I am a painter, I must do a painting everyday or some activity connected to painting.

(PL) Have ups and downs in life reflected in your work?

(SR) I am not very conscious about it but when people see. ...they say that ...this is not you....what happened?? When I had a show in Feb last year in Jahangir, people said 'are kya ho gaya hai? Anything wrong with you?' because in all those paintings, there was no connection....last year I had lot of difficulties. My studio was flooded, then my son was not well....so that might have reflected in my work. I would say, my those paintings were not that assertive...just for the sake of finishing I did them.

(PL) How do you choose colours?

(SR) Colours are to be made and perfected...it comes automatically...institutions and colour application also.

(PL) Would you like to do figurative in future?

(SR) Figurative ...automatically my work is becoming figurative ... form dominated.



(PL) *Whom do you appreciate amongst the contemporary Indian artists?*

(SR) All. ...very difficult questing. I like Raza, and Akbar Padamse. Not only art but as a person also, these people are very nice. Atul Dodhiya is also very good. He had a great show at Bodhi Art Gallery



3.2 Interview: part II

(PL) Is there any symbolism in your work?

(SR) No, not reallynot at least in the form. But in the colour you may see some symbolism, dominance of red or dominance of orange, yellow, which according to me signifies well being. Then red is maturity.

(PL) Why do you avoid direct imagery?

(SR) According to medirect imagery if used, painting becomes static and in reality, nothing is stationary. like, the same thing, same spot, same object if you see next day, you will see it differently. so avoid using direct imagery

(PL) What are the major influences on your work?

(SR) Mainly impressionism and post-impressionism. I am impressed by those artists, the way they use to live, their lifestyle, their attitude towards work and life. That is what is most appealing to me. I am influenced by Picasso; I am influenced Van Gogh and again to certain extend Rembrandt...they all belong to different periods and school of thoughts.

(PL) How about Turner?

(SR) Not much ...I have not seen much of his works also ...neither in the books nor on the Internet also and I don't think I am that influenced by Turner.

(PL) In some of your works reminds me of landscapes done by Turner.

Maybe because of light that I putbut it is quite different than the Turnerits very much different. Light comes automatically....to highlight certain things or highlight the form. That is how light plays in my work, not as light and shade or light falling on somethingtravel of light; it's not that kind of a thing. Light to me is a form in the painting. To highlight that particular area or that particular form, I use light. But it is not a travel of light. Travel of light is something different. In Turner's paintings you will see travel of light, it not so here. I am inspired by literature. I read a lot and also my background in psychology. Reading in psychology, stimulus- response, theories of Generalism and Gestalt and theory of Behaviourismthose two theories have really helped me.



(PL) Some modern artists claim that they are painting themselveswhat are your views on this?

(SR) Portraying themselves or painting inner self...meaning whatever going on at subconscious levelthat comes, but it is not done consciously.

(PL) Do you try to break away from the colour palate that you have been using?

(SR) No....but automatically it takes place. Blue becomes dominant, sometimes red or change the number of colours. Previously, I use to use lot of colour...as in number of colours. Now it has reduced to two colours or three.

(PL) What could be the reason for that?

(SR) What I want to express, I can express in minimum possible number of colours. I don't have to go for many colours.....and tools are also becoming minimum.

(PL) Would you like to talk about the technique of your paintings?

(SR) Technique differs and depends on individual to individual. Everybody has his or her own technique. Mine is a layers methodI go on building the painting. First layerthen some part of that layer remains till the last. I have been working in the same technique from beginning. But the thickness of colour had changed. Earlier I use to use thick colours before....now they are becoming thinner. They are becoming more transparent. Density of colours is lessfor each layer.

(PL) Reason for doing so?

(SR) Reasonsometimes with thick colours, painting becomes static. The momentum is not there. I don't find a momentum in the thick colours. According to me, the work has to be transient, it shouldn't be static or stationary.

(PL) Do you think accidents are important in art?

(SR) Noinspiration and accidents ...I don't believe in it. accidents ...they could happen unconsciously but there is some discipline you will see in every work. Nothing is an accident. You won't see any art done without goals



(PL) What are your views on use of colours in your work?

(SR) Mainly I think colours have to be complimentary. That we have to take care of colours....I like to paint in bright colours. I cannot work in monochromatic palate....like black and white. There has to be colours in my work....it is incomplete otherwise

(PL) Many modern artists claim to be realist....even if their work is abstract. Do you consider yourself one?

(SR) By realist I mean to every work there is a themethere is a thought process behind it. For me it is also the same. There is a thought behind each and every painting and it is not done in a haphazard manner. So I won't call my work as realist but it's a thoughtful work. It has a theme....maybe a continuous theme or influences, anecdotes like.

(PL) Can art be taught or should it be taught?

(SR) Technique one has to be taught. Technique you have to learn and then fundamentals ...yes. Some guidance is necessary.

(PL) What is the role of white colour in your work?

(SR) White is a form in my paintingsit is a form. You may say it's a part of drawing. Sometimes it is used to show the movement also. It's the form. Regarding rest of the colours....it's my liking and choice. I have always used warm colours.

(PL) From the contemporary Indian artists, whom do you appreciate more?

(SR) They are so manyI like Raza. I like his work because of his use of colours and rendering of the colours. Although it appears flat from a distance, but there is so much activity in those flat colours.....they are interesting.

(PL) Would you like to talk about some of your works displayed here.....I am sure every painting must be a story in itself.

(SR) This triplet (set of three paintings) is a travel....from one canvas to second...from second to the third. I am visualizing myself in it. How I am traveling.....the black formation is a vehicle that is taking me somewhere.



The blue one....only two white spot you can seeeverywhere it is blue, but there are two white spotsthey are like glimmer of hope. It's a very simple painting but based on

Also the centre one5'X7'. It is the largest one. That is basically I started with the landscape and then it becomes seascape. There are lots of disappearing, floating forms in itI find it very interesting. That you can say that have happened unconsciouslyno conscious efforts have been made for it like triplet....it is not premeditated work.

The red square has also well worked....that is a landscape. Someone is watching from the top right watch point.

(PL) Reason behind the theme of 'Seasons'?

(SR) 'Seasons' is the languageor medium through which I think and express. Everything I think and see....I see through seasons.

This square brown painting is a night scene. Nothing is premeditated. It has also emerged while working on it.

(PL) Reason for change in colour palate in this work.....

(SR) No special reasonbut my daughter always use to ask as to why am I always using warm colours.

(PL) Is that her you have expressed in painting?

(SR) No, no ...she is not there in the painting ...its completely non formative work.

(PL) Do you plan your compositions in advance?

(SR) Sketching I always do ...at least half an hour everyday but that is just to keep the hand practice. Any object or from newspaper. But that is just to keeping the tools polished. While working I do not make a drawing or doodle....I start directly.

(PL) Does size of canvas play an important role in expression?

(SR) No; not really ...same composition can be reduce or enlarged. It can be as effective as the earlier.



4.0 Bibliography



- 1 Read Herbert : *A Concise History of Modern Painting*
1960 Faber and Faber Limited, 24 Russell Square, London
- 2 Sinha Gayatri : *Indian Art : an overview*
2003, Rupa & Co, New Delhi 110 002
- 3 Subramanyam K. G : *Moving Focus , essays on Indian Art*
Seagull Books, Calcutta
- 4 Gerhardus Maly and Gerhardus Dietfried : *Cubism and Futurism*
1979, Phaidon Press, Oxford
- 5 Gerhardus Maly and Gerhardus Dietfried : *Expressionism*
1979, Phaidon Press, Oxford
- 6 Clay Jean : *From Impressionism to Modern Art*
1975, Chartwell Books Inc, 110 Enterprise Avenue, New Jersey 07094
- 7 Kuh Katharine : *The Artist's Voice*
1962, Harper and Row, New York :
- 8 Legar Fernand : *Functions of Painting*
1965, The Viking Press Inc., New York
- 9 Roy Pabitra Kumar : *Beauty Art and Man*
1990, Munshiram Manoharlal Publisher Pvt. Lit., Rani Jhansi Road,
New Delhi
- 10 Read Herbert : *Art Now*
1960, Faber and Faber Limited, 24 Russell Square, London



Colour plate I



Colour plate II



Early Phase

Conversation with artist Sadhana Raddi





Colour plate III



Colour plate IV





Colour plate V



Colour plate VI

Impressions

Conversation with artist Sadhana Raddi





Colour plate VII



Colour plate VIII





Colour plate IX





Colour plate X



Colour plate XI

Seasons I

Conversation with artist Sadhana Raddi





Colour plate XII





Colour plate XIII



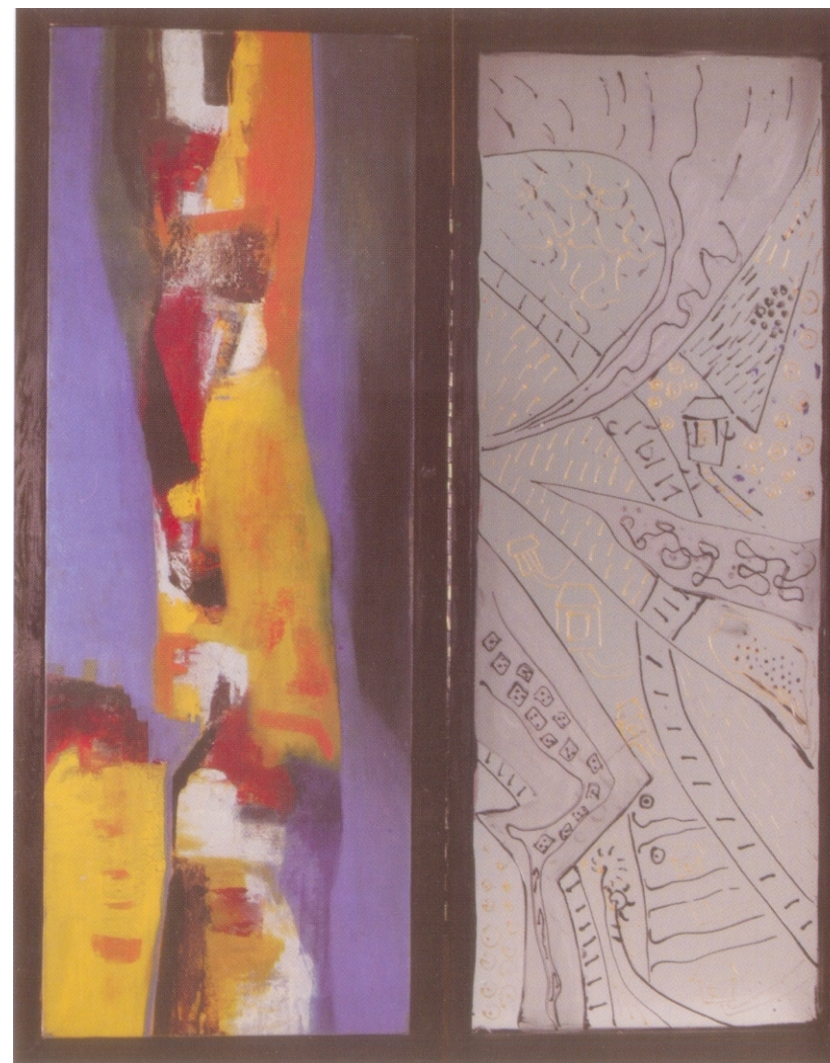


Colour plate XIV

The Dreamings

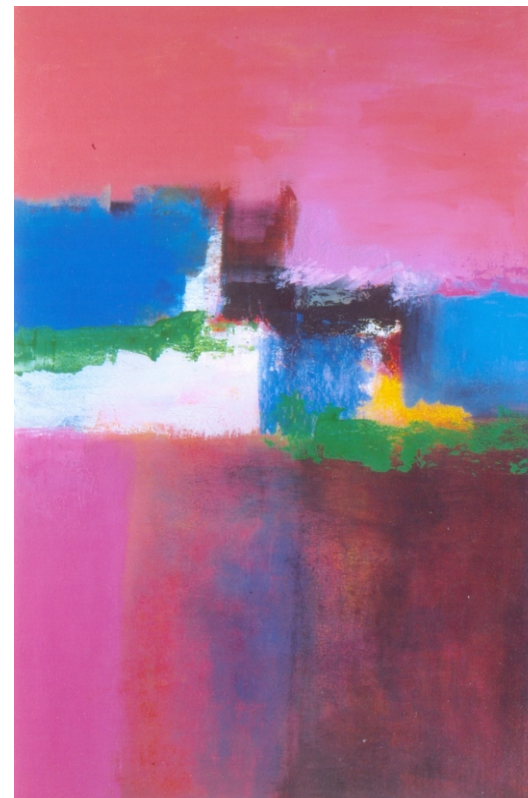
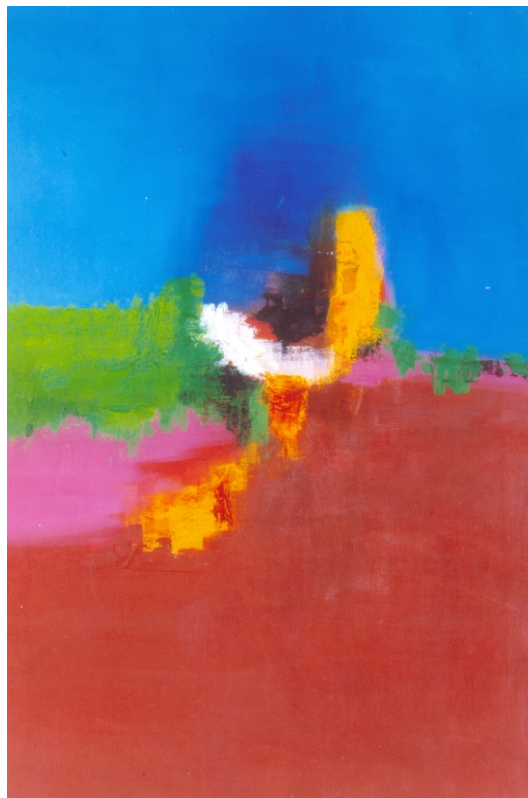
Conversation with artist Sadhana Raddi





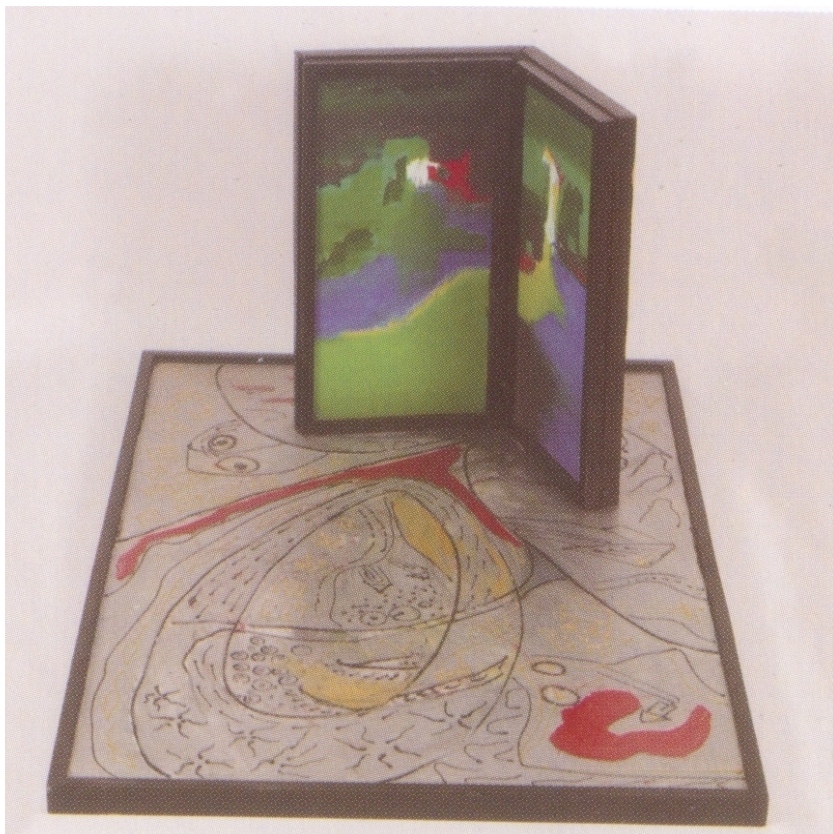
Colour plate XVI





Colour plate XVII





Colour plate XVIII



Colour plate XIX



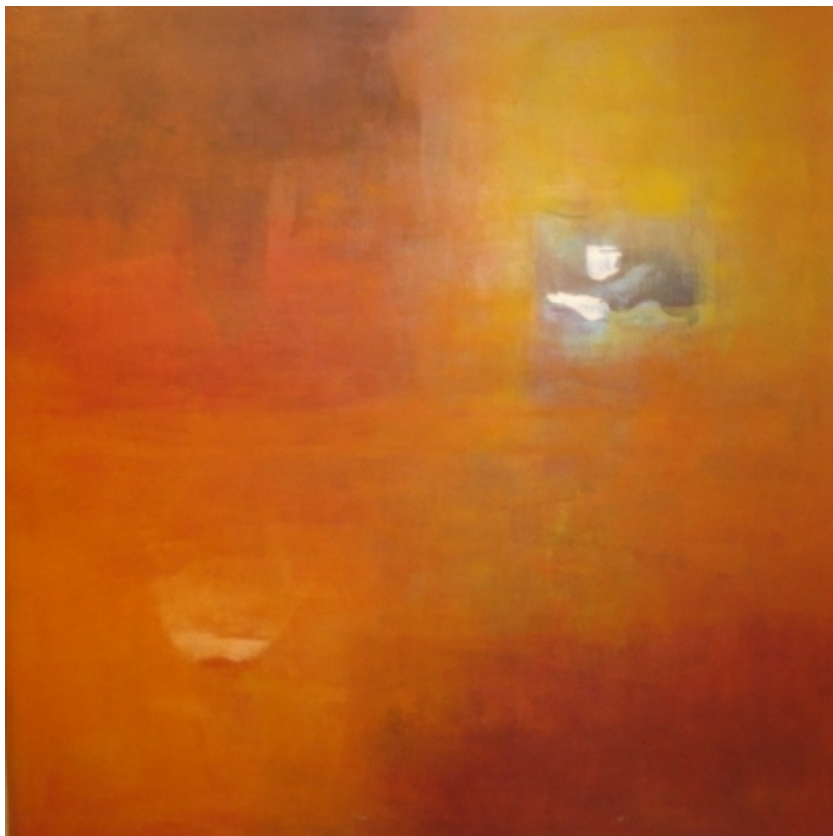


Colour plate XX

Seasons III

Conversation with artist Sadhana Raddi





Colour plate XXI



Colour plate XXII



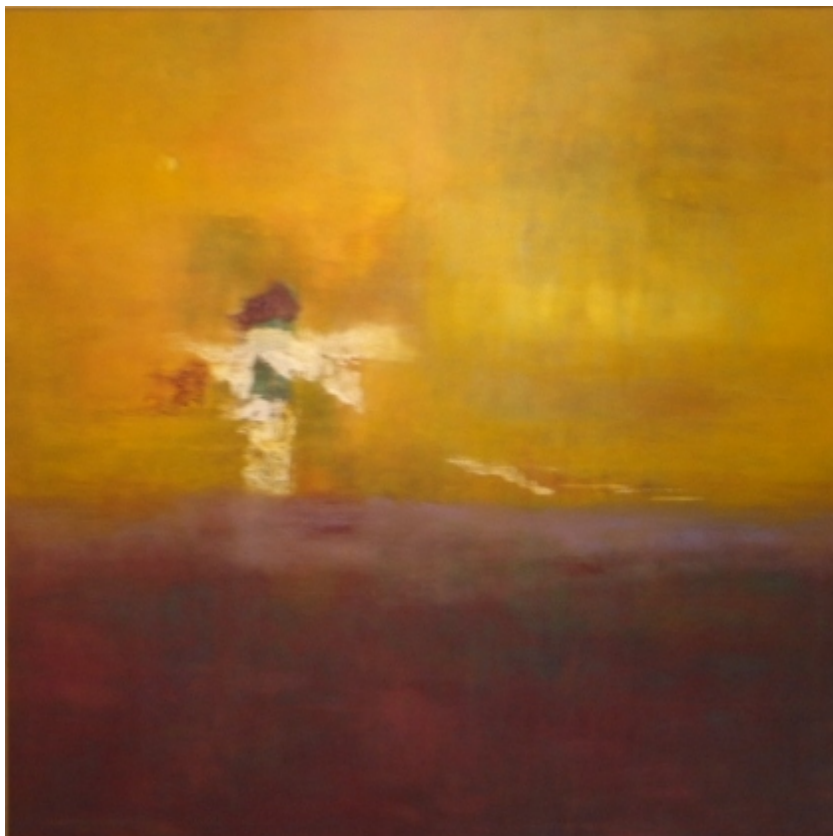


Colour plate XXIII

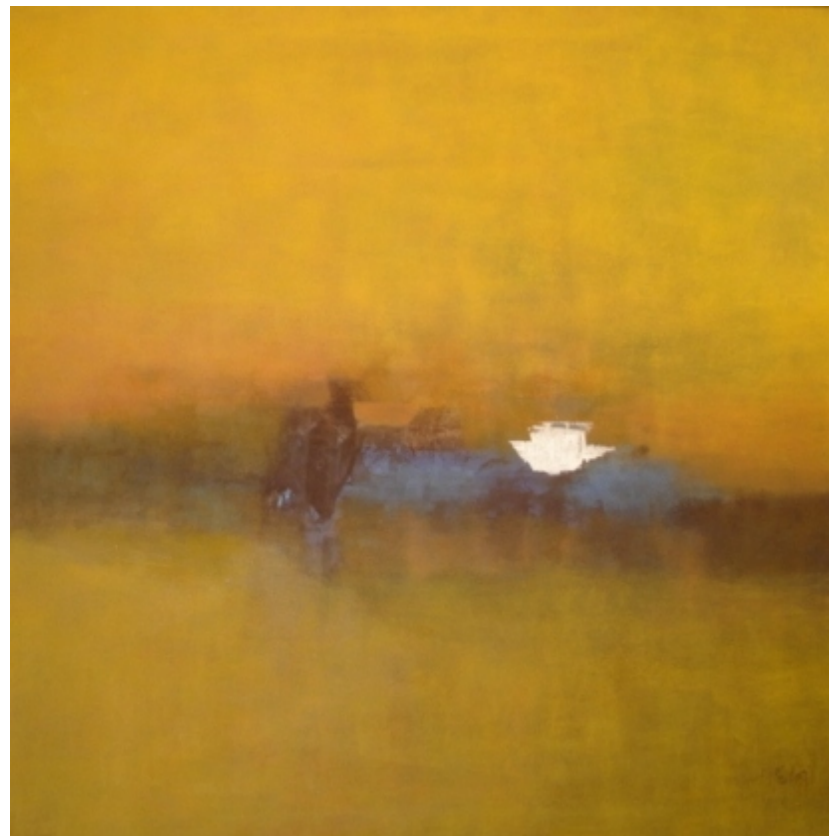


Colour plate XIV



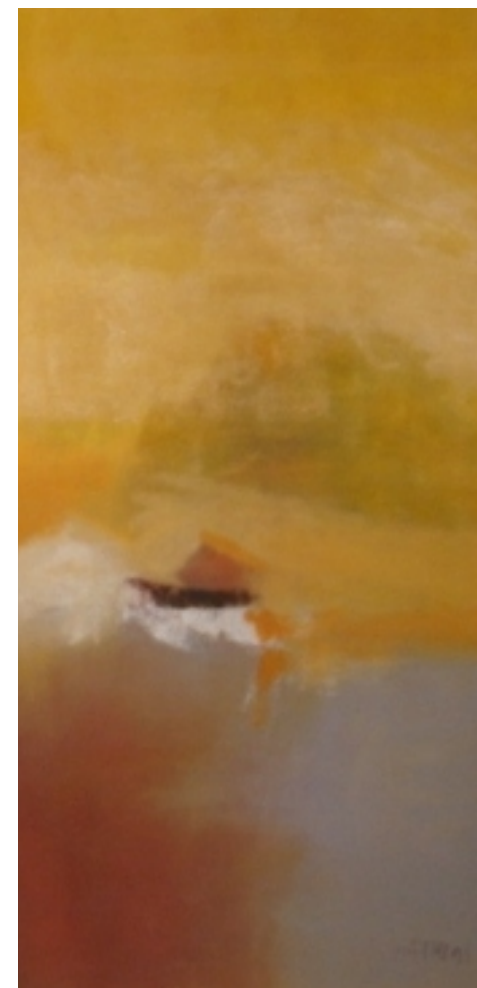
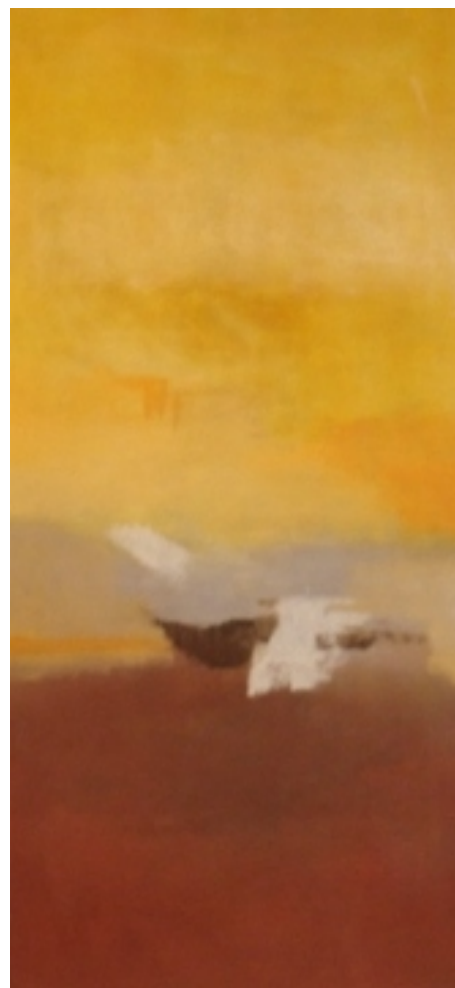
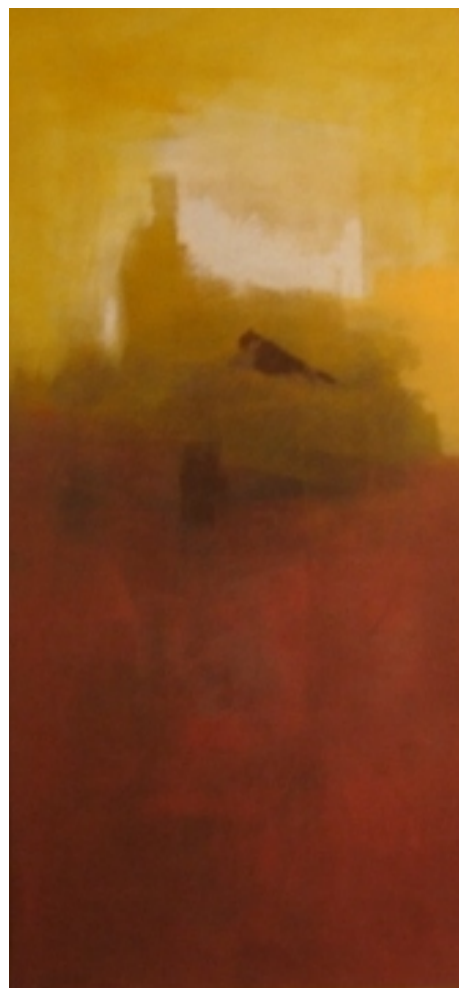


Colour plate XXVI



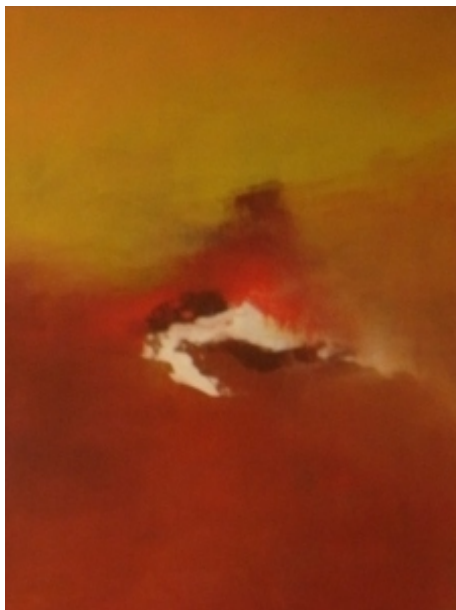
Colour plate XXVII



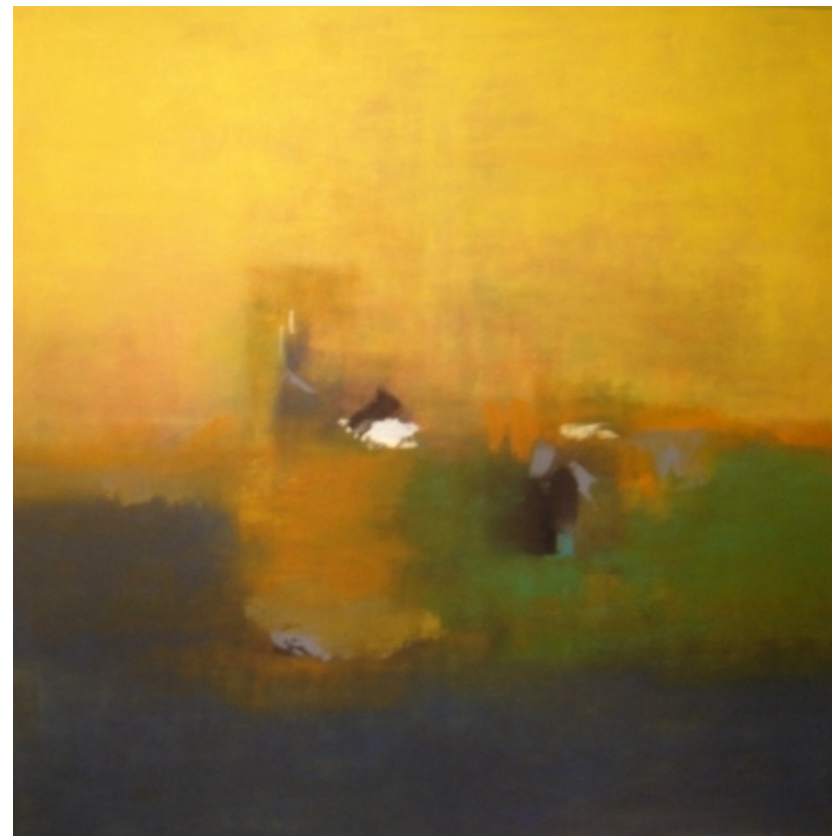
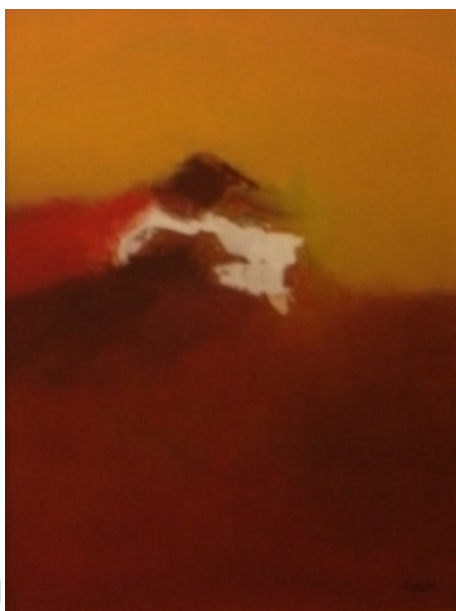


Colour plate XXV





Colour plate XXVIII



Colour plate XXIX





Colour plate XXX





Colour plate XXXI

