

Focus.....Out of Focus

*'waves in water,
sea...feet, snails,
oil, sand filled nails
delving attires, faces in the dark without makeup and
cinema posters
painters' **

To describe Kiran's work one can talk of a space, which reflects the period it is created in. Our Indian society consists of multiple trends and tendencies, which diverge continuously and change rapidly. In Kiran Telkar's installations, different ideas and objects like plastic bags, leaves and forms of the human anatomy made of fiber glass along with light, reflect the sensitivity of the artist in picking up 'instances' from his surroundings and transforming them to work as a 'complete' entity to perform his idea. And like the continuous changes in our world today, the installations perform as a small unit of time framed in the gallery space. It is this difference, which identifies his exposure, as living in an ever-changing fast-paced metro like Mumbai, where diverse factors intermingle giving way to an altogether unique persona.

As you enter Sakshi gallery in Mumbai, which displays the show titled 'Focus...Out of Focus', (between Sep 28th to Oct 16th 2002), of installations and paintings done by Kiran Telkar, you see each installation complete by itself. Using 'live beings' like flowers and simple objects like bamboo, dramatized by the strong light on or below them, the work reveal his simplicity enamored by the gloss of his urban surroundings. He has undergone various influences, which do not directly relate to art, his academic education in Interior Design at J. J. School of Art, Mumbai, did not restrict his impulse towards painting. He also worked as an electrician, at a cloth merchant in his school days. These interventions throughout his life were necessary for his growth as an individual and as an artist and to point out the new urban - 'Indian' persona.

While trying to understand the title of the exhibition, an ambiguity of the figures and objects in the paintings and installations is revealed. Looking closely, one observes that the different elements, though put together are out of focus, like in photographs. As the persistent mention of the Bollywood prints in the background, which forces the viewer to shift focus from the singular figures in the foreground, thus creating multiple vanishing points. And the painting that has a 'feathery' framework emerges the painting from darkness, which maybe 'focuses' on another story. In his paintings, he has used transparent muslin to reveal the imprints of Bollywood print(ed) in his mind. Where the singular figures speak a story, the background reveals another. The entire composition speaks of mysticism or maybe a suspicion, which constitutes the irregular space

he comes from.

When his installations are looked upon more apprehensively, the strong light indulges in promiscuity as the entire vision is approached as a moment of contemplation. But when looked at for a longer moment the sudden approach is towards a sublimity that brings the viewer to a 'stop'!

As he says, metaphorically, conveying the importance of the feeling of 'exaltation' in the life of a painter; to reach to the core of all what is happening around – *'Depth is important in life, it helps us reach the innermost corners of our souls; it brings us joy and peace. The ripples created in the water by the stone thrown into it brings us joy, the ripples represent expansion whereas the depth that the stone reaches is the destination of the stone.'*

*Excerpt from the poem written by Shublakshmi Shukla in the artist catalogue for the same exhibition