



BETWEEN THE SEEN AND THE SENSED

Ganesh Haloi's recent works on paper

SOUMIK NANDY MAJUMDAR

“Colour is the keyboard, the eyes are the harmonies, and the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.”

-Wassily Kandinsky

Ganesh Haloi is a midnight fiddler. He evokes the archetypal image of the lonely violinist from Marc Chagall's painting. He touches us gently and quietly while we slumber the night away. With primary elements like colours, lines, shapes and immeasurable space, Haloi plays out his tunes effortlessly in resonance with the longing *soul*. This is exactly how his art moves into our consciousness, even as the artist himself remains somewhat removed because he prefers to keep his art implicit and suggestive and evidently refrains from any descriptive language. By marking and drawing the attentive lines and strokes employed with various insinuations on dark, swampy colour grounds, Haloi creates muffled musical notations, as it were, offering a visual experience that relies less on expressionist reading and more on evocative response, bordering on what is commonly known as abstraction. The resultant visual reverberations, marked by calligraphic punctuations, thus induce a profound sense of contemplation, relinquishing the demand for any immediate meaning. The paintings keep oscillating between the palpable and the intangible, between the felt and the visualized, between the seen and the sensed. It is this ambiguous nature of Haloi's visual idiom that keeps the mesmerized viewers drawn to both the magical moment of his creation and its timeless quality, all at once.

Ganesh Haloi often says, “Isolation is the most important factor in these paintings. You are alone with nature, and then you become part of it—you participate in it.” That makes him a conscious and watchful interlocutor in the visual dialogue he embarks on with the nature he recreates. Contrary to the seemingly silent nature of his paintings, he actively engages himself with the growth, renewal and absence of the organic elements in nature. He celebrates the budding life in nature but he broods over the absence of it as well. Instead of playing the role of a mere witness to the life and decay of nature Haloi invents a visual language to partake in their joy and agony, appearance and vanishment, in their stillness and din.

Untitled
Gouache on Nepali handmade paper
12.75 x 29.5 inches
2018



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Untitled
Gouache on Nepali handmade paper
18.5 x 25.5 inches
2018



Untitled
Gouache on Nepali handmade paper
18 x 27.5 inches
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