

# Mythical Paradigms

The Recent Works of Jagannath Paul



Mon Art Galerie  
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The Recent Works of Jagannath Paul

At  
Mon Art Gallerie  
6, Picasso Bithi (Hungerford Street)  
Regency, 3rd Floor  
Kolkata - 700 017  
West Bengal  
India

From 17<sup>th</sup> December 2011 to 16<sup>th</sup> January 2012



Eternal Bonding | Charcoal and Acrylic on Canvas | 36" x 54" | 2011



# Mythical Paradigms

Jagannath Paul's art articulates the belief that certain creative principles exist eternally. These principles are preserved in the collective consciousness embodied in myths which somehow capture the essence of these underlying thoughts and ideas. Idiosyncrasies of time and place prove to be ephemeral: they arise, flourish for a while and then disappear. The dramas reenacted in Paul's works do not. Instead they recreate the eternal paradigms in constantly changing variations and degrees. Art, for Paul, involves a rediscovery and a revelation of the eternal paradigms, which exist in that dimension of infinitely expanded space and time. The very existence of this eternal transcendent realm is revealed only by the artist. Only he has the vision, and only he has the courage to express that vision, regardless of what it may be or what it may allude to. The artist, then, creates, or rather recreates, a bit of eternity in permanent form. The mythic or transcendent faces – beautiful and filled with rapture – that exist in Paul's notion of eternity contain a kernel of truth which, though not widely recognized, is nevertheless manifested in the cycles of every human life. Artists express their essence in the way they create: the more in tune they are with themselves, the closer they will come to expressing that essence coherently and clearly. Paul's works appear not only to express his subjective essence but also recreate or, more accurately, re-actualize one of the mythical patterns that have served as models for human existence since time immemorial.

The artist, any artist, differs from others, in that as he or she attempts to bring order out of chaos, to winnow the kernels of truth from the chaff of experience, and, thus, to recreate a mythic paradigm, his own essence, which he reveals in his imaginative creation. The imaginative mind is the one which has realized its own freedom and understood its own nature. Thus, the defining

aspect of Paul's art is most certainly the eloquence and grace with which he intertwines narrative and technique and the acumen and levity with which he projects themes of languid sensuality onto them. Jagannath Paul's images are not strolls through cloistered sanctuaries of art. He makes uncompromising demands. He expresses freely and demands viewers go eye-to-eye with his art. He demands unflinching openness in full view of painful contradictions. Essentially, he demands that we re-examine our assumptions. That Paul is skilled is beyond doubt: he creates images with material sensuality, tactility and great atmospheric possibilities. He triggers a sense of associational free play in the viewer's mind and becomes a catalyst for a web of correlations. This painstaking, artisan like approach to his art is a manifestation of compositional intensity coupled with an imagination which is detailed and unconventional technical skills, especially with regard to the treatment of the human face.

Human faces dominate Paul's works and weave together a complex narrative based upon stories and experiences. Emblematic, wistful and mysterious faces appear to combine the personal with the mythical and the trivial with the random in manner that is subjective yet instantaneously accessible to the viewer. Each image explores time and space moving back and forth between what appears to be the near present and the distant past resembling the way the human mind chooses to recollect both places and events. These forms rendered with great dexterity show freshness of vision and imagination as well as an understanding of the oft-forgotten necessity of finding the pictorial means most suitable for conveying artistic and intellectual ideas. That is to say, Paul knows intuitively that these images would have been far less successful as, say, watercolours. There is, however, an element of

self-indulgence about the works. Using a limited palette, this is an attempt to adapt the order and method of classical art to the aim of exploring the depths of the human mind and its concomitant fears and desires. At one level, the works have a daring tone, oddly suggestive of a myth reduced to its most fundamental essence, and convey a coded erotic message about the nature of sexuality. This is a fantasy to be shared and, therefore, works as a legitimate artistic idea.

Paul's compositions appeal at not just the sensory level, but strike a deeper chord where reality and mystery come together to create a surface pregnant with suggestion. The ambiguity of these images is primal, and the effect intense. The search born of it is almost a metaphysical one: to go beyond what can be felt or perceived. Also, there is a feeling of art as a correspondence between burning internal compulsions and an intense vision articulated in movements, gestures, structures and colours where the artist is merely a witness to, and the instrument of, the vision within himself. Furthermore, the works radiate a strong sense of awareness about primary human existence as well as an enjoyable lack of self-consciousness, a rarity in artists from this part of the world. The works convey an artistic passion but of a kind which is generated using the most minimal means. The balance between figure and background becomes the source of poignant expression. The vitality of expression is untamed but it is not the product of uncontrolled enthusiasm. There is in Paul's work a fundamental affinity between the creative, the natural and the psychological as well as a refined sense of rhythm which is further enhanced by the artist's evocative compositional structure which makes a constant call on the viewer to relinquish, at least temporarily, preconceived notions and observe in silence.

**Anirudh Chari**



**Made for Each Other**  
Charcoal and Acrylic on Canvas | 54" x 20" | 2011





**Affection** | Charcoal and Acrylic on Canvas | 36" x 42" | 2011



**Bond of Love I** | Charcoal and Acrylic on Canvas | 48" x 48" | 2011





**Entwined Hearts I** | Charcoal and Acrylic on Canvas | 36" x 54" | 2011



**Entwined Hearts II** | Charcoal and Acrylic on Canvas | 36" x 54" | 2011





**Eternal Love** | Charcoal and Acrylic on Canvas | 48" x 48" | 2011

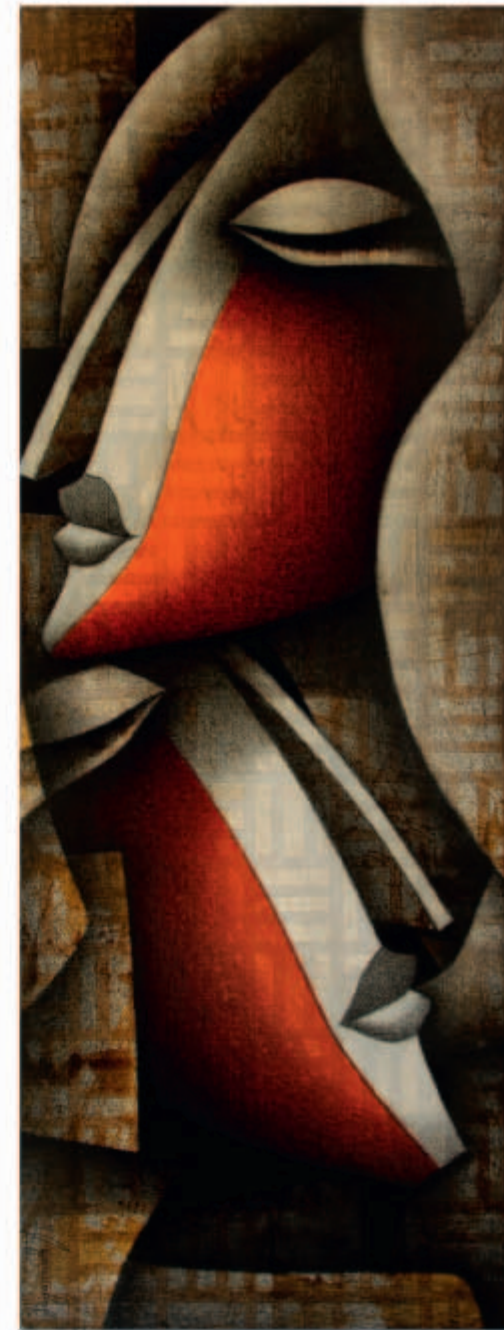
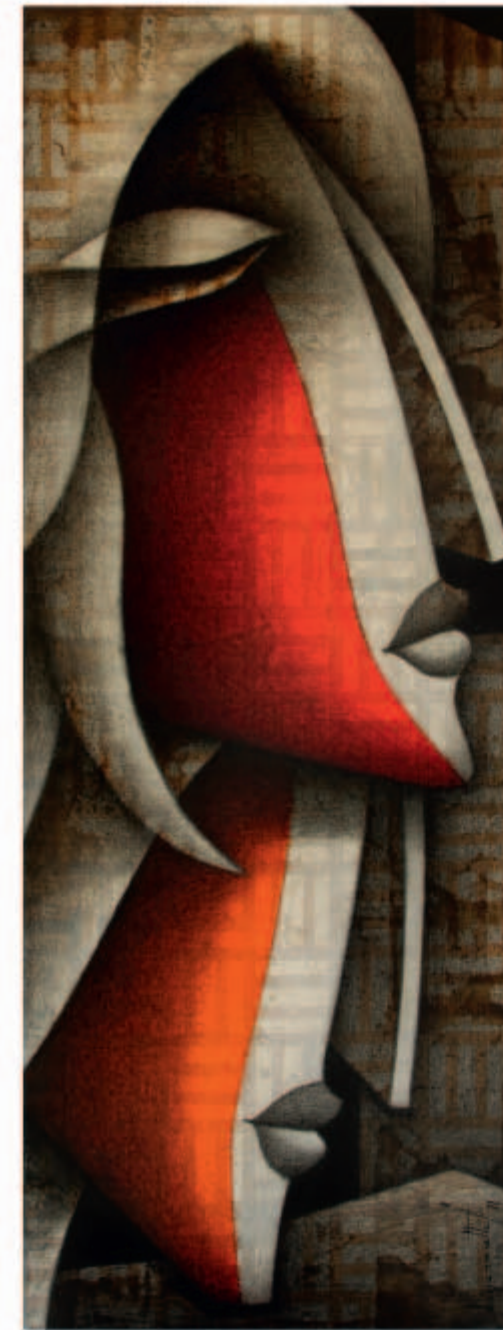


**Dotted Diva** | Charcoal and Acrylic on Canvas | 48" x 48" | 2011





**Made for Each Other I** – Charcoal and Acrylic on Canvas | 54" x 20" | 2011 – **Made for Each Other II**



**Made for Each Other III** – Charcoal and Acrylic on Canvas | 54" x 20" | 2011 – **Made for Each Other IV**





**Mystical Diva I** | Charcoal and Acrylic on Canvas | 36" x 36" | 2011



**Untitled** | Charcoal and Acrylic on Canvas | 36" x 42" | 2011





**The Face** | Charcoal and Acrylic on Canvas | 36" x 42" | 2011



**Mystical Diva II** | Charcoal and Acrylic on Canvas | 36" x 42" | 2011





**Bond of Love II** | Charcoal and Acrylic on Canvas | 36" x 54" | 2011



**Togetherness** | Charcoal and Acrylic on Canvas | 36" x 52" | 2011





**Composition I** – Charcoal and Acrylic on Canvas | 48" x 20" | 2011 – **Composition II**



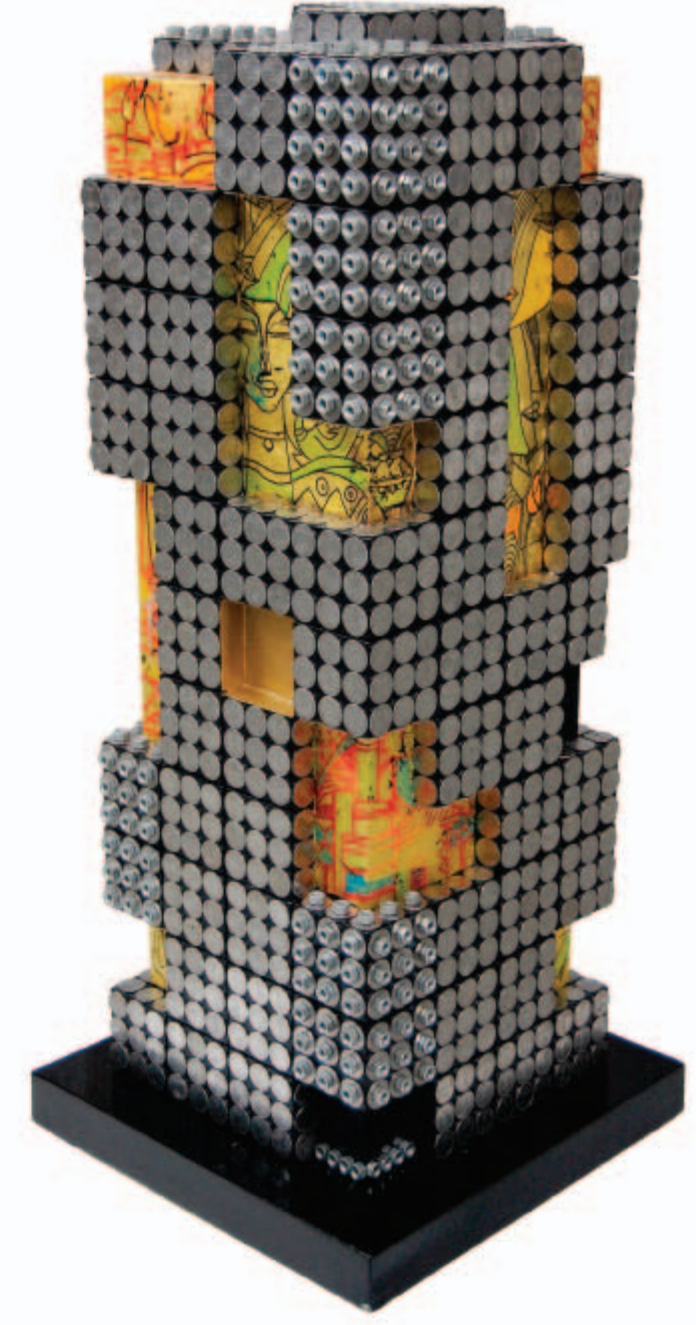
Jagannath Paul is an immensely talented and sensitively orchestrated young artist, who has struck a deep emotional chord in the hearts of viewers with the strength of his artistic conviction. A natural penchant for charcoal, mastery of the human anatomy and clear vision of profound integrity makes this young artist create arresting paintings that are aesthetically resplendent, remarkably distinctive and bear a universal appeal. His works show tremendous balance between figurative style and rhythmic patterns.

The use of charcoal and acrylic on canvas testifies his inventiveness and gives a sensory feel of pigments. The tonal variations of contoured forms make his works visually engrossing. His acrylic palette comprises of solid colors such as vermillion, orange, yellow, blue and green. Applied with a carefree flourish, these colors build an atmosphere of charged energy and add an extra nuance that completes a dramatically illuminated canvas.

Jagannath paints faces full of grace and charm and places images of swam and lotus by their side to evoke a harmonious and myth like granger. He creates enchanting and absorbing movement on the canvas with figures and forms and at the same time entices us to explore the opaque areas of the picture surface, with a sense of unearthing of the intent of the total image. Thus, the poetic qualities of his work come to us in the most sensitive and subtle manner.

These sequential works deliberately avoid any narrative and go on exploring various steps of a certain inner experience with an expectant air and sense of fulfillment.

**Prayag Shukla**



**Money Building**  
Wood & Coins | 36" x 18" x 18" | 2011





**Towards the Light** | Charcoal and Acrylic on Canvas | 36" x 42" | 2011

#### Solo Shows :

- 2011 Museum Art Gallery, Mumbai
- 2010 India Habitat Centre, New Delhi
- 2009 Museum Art Gallery, Mumbai
- 2008 Stainless Gallery, New Delhi
- 2007 Echoes of Ecstasy, Lalit Kala Academy, New Delhi
- 2005 Three Blind Mice
- 2005 Museum Art Gallery, Mumbai
- 2004 Pradarshak Gallery, Mumbai
- 2004 Nehru Centre, Mumbai
- 2003 Indian Art Gallery, Pune

#### Group Shows :

- 2010 ICA Gallery, Jaipur
- 2010 Mahua Art Gallery, Bangalore
- 2008 Art Singapore 2008, Colorido, Singapore
- 2007 Art Singapore 2007, Colorido, Singapore
- 2007 "Emerging Sensibilities", Colorido & Gallery G, Bangalore
- 2007 "Conversation with Colours", Colorido and Time & Space Gallery, Bangalore
- 2006 "Decoding 9 Jewels", Colorido, Kitab Mahal, Mumbai
- 2005 "Colours", Dubai
- 2003 Menu Day Art Gallery, World Trade Centre

#### Awards :

- 2003 Hindustan Pencil Ltd. Award, Bombay Art Society
- 2001 Camlin Award, Mumbai, Governor Award, New Delhi
- 1996 Academy Award from Academy of Fine Arts, Kolkata
- 1996 Gopen Roy Award from Indian Society of Oriental Arts
- 1995/96 College Award for Best Pencil Study, Kolkata



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