

FOREWORD

In 1975, teenager Suhas had an opportunity to witness an abstract drawing exhibition based on Rabindranath Tagore's poems by Goa's acclaimed and veteran artist Vamona Navelcar at the Menezes Braganza hall. This experience was a moment of truth for Suhas who was studying Science at the time and he felt drawn towards Abstract Art. Post this, he adamantly pursued his graduation in Fine Arts at the Goa College of Art against the wishes of his parents who wanted their son to be an Engineer or a Doctor.

His journey as an artist was certainly not easy and it kept getting tougher as time went by. It was his conviction and perseverance that kept him on the path of exploration into the unknown territories of abstract painting for more than thirty years. During this period he weathered immense changes in art movements, art market, styles, choices and preferences.

As a painter he has no specific objective or purpose to create his work, but he paints out of compulsion. It is an addiction for him. Undoubtedly, it is a journey which takes him to a new place every time, knowing that in this endeavor satisfaction is rare. Yes, at times it appears that he practices a form of deliberate insanity where there is no guarantee of appreciation or acknowledgement.

What moves him is the perpetual curiosity to see what is happening in a given space. Therefore, he rigorously and tenaciously pursues the discovery into color, light, line, form, texture and their relationships with each other and how they affect emotions, feelings and intellect. Over a period of time, he has evolved as an artist, where his works are now more defined. However his love affair with various kinds of lines - be it thick, thin, strong, weak, emotional or sentimental continues.

His process of work is simple. It is called 'mark making'. The marks are made on canvas or paper using different materials such as pigments, brushes, tree barks, sticks etc. In his work, the mark and the material, with which the mark is made is very important. In this body of work that is on display at the Sunaparanta

Goa Centre for The Arts, he has tried to explore and express this process of 'mark making' using various forms and lines to see how they function together and how different types of marks communicate with each other.

The process is in fact evolved out of his observation of surfaces exposed to the elements, where the marks are in the form of rust or moss. The other influence has been Graffiti that he saw during his trips to Europe. These were the influences that transformed Suhas' visual language to what it is today. Therefore, one can look at his work as an extension or a sophistication of the mark making process.

As one of his close friends I have seen him creating a crisis on paper or canvas and then he tries to resolve it and that evolves as the 'painting'. In every painting one can see how much he has put at stake all the learning of his lifetime. It is very evident that he pushes himself every day, whether he is in a bad or good mood, inspired or not inspired, in times of despair or in times of illumination. He just keeps pushing himself. That is how he has become one of the most prolific and profound abstract painters from Goa.

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