



What colour do you want?

Milind Nayak feels that an artist has to constantly innovate to create

:: SHAILAJA TRIPATHI

With Milind Nayak conversation flows like a river. There is a flow, rhythm and a pattern to his canvases too. Putting deft strokes and dense textures to good use, the senior artist deliberates on nature. But his bamboo shoots, laburnums, a pond, never gets literal. "Imagination can take you as far you want to. Besides nature has endless possibilities. Even a lifetime is not enough to study nature," says Milind. Battling a diabetic foot, the artist is hosting his latest exhibition "Eternal Spring" at Sublime Galleria. Almost 15 out of 30 canvases on display were done in this condition.

Milind Nayak didn't study art formally. He worked in a bank and alongside pursued his passion until 1998 when he couldn't balance both and quit his job. "Painting had taken a back seat during this period. I tried commercial painting, photography and when I came back to painting, I started doing bamboo shoot. I love bamboo for three reasons - it grows tall, it bends but never breaks and is a joy to watch," explains Milind. The artist had his last solo three years ago in the city.

Lush greens, ochres, deep reds, ambers depict nature in all its richness and fractality. "I have been doing bamboos for years but then how do you make it different. I chose a black canvas for a few works and started adding elements to it. It is different when you start with a negative. Elsewhere I dribble colour as you dribble a jalebi and then somewhere you handle oils like pastels." For material, Milind has used a variety of them - oil on board, oil on ceramic tile.

For one of the works, Milind grew a pond and then painted it. "I divided the colours into deep shadows, mild tones



DEFT STROKES Dense textures

and highlights. One creates ways and tools to innovate. Yusuf (Arakkal) did it. Vasudev (S.G.Vasudev) does it with the back of his brush," says Milind. He loves colours and he reveals that his understanding of colours got deeper and clearer with his association with photography. "In the dark room, I worked with colour enlarger and started to understand colours well. Human figures doesn't interest me much. For me, colours start to dissolve into forms," explains Milind.

Describing conceptual art as con art, Milind says, painting is now back. "I have seen everything all the way from the artificial boom to when it burst, strange installations and objects. There was a whole devaluation of skill sets but art is ultimately about beauty."

He also says that art education in institutions must also impart training in communication skills.

(The exhibition is on at Sublime Galleria, UB City, till April 1)