

**2003 : Jehangir Art Gallery with MF Husain**

**Bina's Brushwork**

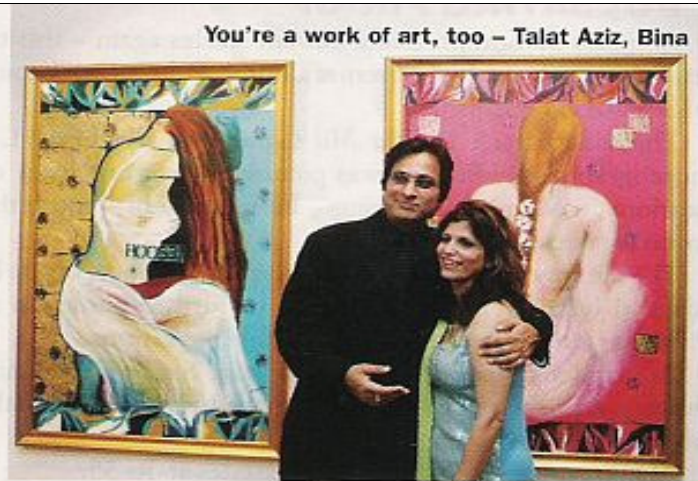
Artist Bina Aziz, wife of *ghazal* singer Talat Aziz, had a solo exhibition of her paintings at the Jehangir Art Gallery last month. (Bina's last solo show was at the Taj Art Gallery in June 2000.) Very much around on the



**Husain and Bina Aziz**

occasion to lend Bina moral support: Hubby Talat Aziz, veteran painter-mentor MF Husain, artist Suhas Awchat and close friends Padmini Kolhapure and Poonam Dhillon. Bina's wonderful collection on the spiritual was a sell-out.

2005: Group show in Museum Gallery that was later taken to Lahore (Pakistan)



### **CROSS-CULTURAL ART**

Bina Aziz, art promoter for Bridgeline Entertainment and wife of singer Talat Aziz, curated an exhibition titled 'Bridging Borders', at the Museum Art Gallery, Mumbai, featuring 13 artists – Subhash Awchat, Vinod Kumar, Milburn Cherian, Brinda Chudasama, Anwar Ali Raza and Bina herself, to name a few.

Around the same time, Bridgeline Entertainment launched their company at 'Joss'. The aim of Bridgeline: to promote cross-cultural relations between different nations, artist management, event management, film production, art promotion and music production.

Tony Ashai – President and CEO of Bridgeline, along with Talat Aziz, Creative Director, threw a party, at which some of the celebrities who came to wish them were old friends Mumtaz and Mayur Madhvani with daughter Tanya, Gulshan Grover, Padmini Kolhapure, singer Rageshwari, Pankaj Udhas, Anup Jalota, Hariharan, Khayyam, Udit Narayan and cops Javed Ahmed, AN Roy and MN Singh.

The same art show was held later at Lahore in Meherganj and a party followed at the Haveli of Yusuf Salauddin. Pak stars like Resham attended.



# Bridging borders through art

BY ATTEQA ALI

LAHORE - Off the beaten path, Nehr Ghar is small gallery space located in Rashida and Muhammad Ahsan's home built in 1930. Although many might overlook this quiet venue, the family of the homemakers has organized a fine exhibition of paintings and drawings. "Bridging Borders" includes artists from Pakistan and India. It is a production of Bridgeline Entertainment and will remain on view through January.

While a theme is not clear from the display, the included artists and title suggest that it might be about India and Pakistan relations. According to the catalogue, Bridgeline's belief is that "art has no boundaries." Presumably, even as political issues might create borders, art can go beyond these.

The works themselves do not deal directly with India and Pakistan's relationship. They are, in fact, quite disconnected from each other. The paintings and drawings take different formats.

Laila Rehman, for example, makes oil and pencil drawings. Trained in Pakistan and England, her imagery includes semi-abstract human figures alongside some plant life. The bodies are headless and sometimes featureless

as they wrap and twist on the border of the image. In "A Quiet Disguise" a clothed body turns into leaves or petals.

An Indian counterpart is perhaps Bina Aziz. She paints images of the female body. While her representations seem to be more realistic, they still focus mainly on the torso. In this work, the body becomes a decorative object next to the designs. While the bodies are modeled, letters



marked on top of them, flatten them.

People appear in Chandra Bhattacharjee's paintings as well. He, on the other hand, focuses on

their faces. "Intermission" includes two profiles—one hides another. This work is hung next to Ali Raza's "All is well if the

end is well." In this acrylic and house paint on canvas, a man's profile is next to a woman's face. Also included in this work is a "shamiana" with a mousetrap in between. The former, a symbol of a wedding, is perhaps not as good a thing as we might imagine.

In a completely different approach, Vinod Sharma makes rockscapes that are at once abstract and representational. These oils on canvas show textured landscapes that paint can have on a surface. More abstract are paintings by Anwar who makes lines and shapes on his surfaces.

The sum of the exhibition is works that have some interesting aspects to them. Yet the whole could have been even better if there was a unifying theme.

