



● ABOVE: Tara Sabharwal's magical eye explores the world of dreams. BELOW: Willie Landels' graphic image, 1994 Paper Collage.

**Figuratively speaking,
it's abstract expression**

**WILLIE LANDELS: NEW WORKS
AND**

**TARA SABHARWAL: A GENTLE
SHADE**

**Rebecca Hossack Gallery Fitzrovia,
35 Windmill Street, W1.
Until September 30.**

ACCENT ON ART

— With Estelle Lovatt

THE tension between the courageous and confident challenging the aesthetically interesting is to be found in Willie Landels' work.

Formerly a set designer, teacher, furniture maker and Art Director/Editor of *Harpers and Queen* magazine, Landels now offers exciting abstract pictures.

Having already exhibited in Sydney and Europe, Landels, a very fine artist, has developed a personal style of abstract design that has been figuratively inspired.

From the school of expressive abstraction, Landels marries shape with texture as he interlocks aerial views of the landscape.

My favourites include *Untitled VI*, a brown enamel painting on a wooden panel, and *Untitled XI*, another explosion of pigment which surprisingly creates a highly controlled imitation of perspective.

Landels interconnects large areas of juxtaposed and contrasting hues to suggest movement and space. Vigour is achieved by locking pure colour together.

Although his palette is limited, Landels organises and reconciles figurative planes by starting with symmetrical forms. As he puts it, "painting with geometrically

organised shapes get a distorted and looser free-form".

Following on the investigation of all possibilities available to inter-dependent, self-contained units Landels also works well in collage.

Torn and cut coloured paper interlock with one another to create a sense of the landscape. But, on close inspection, one is invited to float over various female body parts such as breasts and hips. Definite clean outlines, so essential to each stencilled form, makes these bodyscapes impressive, and add to a remarkably powerful show.

The strength behind quality psychological rendition lies in figurative imagery edging towards intellectual experimentation. And so, Tara Sabharwal quite magically explores and paints her dreams.

She captures a spiritual reality that suggests nothing less than her world of delightful expression, as in *Monsoon Flood* — a small, black and white composition of figures, ideas and memories, that reflect times past.

Painting with delicate washes, Sabharwal's depth of colour accentuates all emotional reasoning in dream analysis.

In the landscape *Green Animal*, the horizontal female figure assumes the role of Mother Earth by literally becoming part and parcel of the natural flora.

Sabharwal's skill in organising her figures comes from her art study in India and England. Hence, her work, although stylised, realistic and dramatic, is not cloying.

Her fluid, rhythmic lines suggest those in Indian miniatures. Expressed through symbolism, each mystical and philosophical notion is bound in Hindu spirituality.

Abandoning an everyday logical use of space, Sabharwal arranges her pictures subjectively giving subtle clarity to her visions of the human condition.

Embrace and *Boat Race* are worth attention.

Transmitted by the strength of her imagination together with the quality of her mark making, Sabharwal's dreamscapes are special.

