



Symphony

conducted over a thousand musicians flawlessly. Similarly Ranjit's exhibition could be called that of a thousand shapes, textures and lines which come together in a symphony of drawing.

Ranjit's exhibits more than the four classical movements which define a symphony, as almost every individual piece is a movement in itself. From stunningly vast yet miserly landscapes to charcoal animals he moves through almost every tempo known to him. While his larger works tend to be more powerful yet restrained in their movement, the smaller more basic charcoals come across as sparse but real. Then again there are exceptions to every rule and his magnificent charcoal drawing of a bull thrusting its front legs is just that. There is an urgency in his lines which seems well placed for such a overpowering piece. The bull does not come across as angry but excited and the dense charcoal holds the attention of ones eyes even though the raging lines tend to draw one back, trying to take in a complete look of a grand piece of art.

The other animals in the exhibition are far more passive, yet they generally are more succinct than his larger works. It would be incorrect to say that his smaller animal work is more detailed as one might suspect, but in actually it is simply just sharper. The picture of a hungry skinny dog is one that sticks in the mind as does the piece where a cow is seated with its back facing the viewer. The lines are few and far between and there is a sense of displaced realism that holds the images together.





Aside from animal figures for a musically titled exhibition he also has a fair share of Bangladeshi folk musicians in his work. They sing, move and undulate like Mahler's first movement while thematically and conceptually they share a lot of common ground. The folk/baul musicians Ranjit portrays feel a worldly spiritual connection which could be lined up against Mahler's spirituality which he elaborately dissected in his first movement.