

UPCOMING SHOW

Up to 15 works on show
September 4-30, 2008
Sue Greenwood Fine Art
330 N. Coast Highway
Laguna Beach, CA 92651
(949) 494-0669

• SHOW LOCATION LAGUNA BEACH, CA



SIDDHARTH PARASNIS

The architecture of space



TRAVELING THROUGH THE SOUTH 6, OIL ON CANVAS, 32 X 32"



TRAVELING THROUGH THE SOUTH 5, OIL ON CANVAS, 30 X 30"

Hovering between realism and abstraction, Siddharth Parasnis' new architectural paintings can be seen as simplified color fields, but also perhaps as a nod to the Bay Area Figurative Movement and artists like Richard Diebenkorn and Nathan Oliviera.

"I love architecture, and the paintings are based on this, though sometimes it's obvious and sometimes more abstract," says Parasnis. "For me to get started, I travel and take lots of photographs. I'm going to Denver soon and hope to take pictures of old, rustic houses and use those for inspiration."

While the photographs serve as a visual reminder for the paintings, there comes a time during the artistic process when the images drop off and the work becomes about how the paint lays on the canvas, not just replicating a photograph.

"The paintings are about art; they have a painterly aspect but I start with something architectural I found," says Parasnis. "Then, it becomes about the paint itself—the brush marks, the act of putting the paint on or taking it off. And, after a certain point, the photograph gets lost and it becomes me and the painting and the relationship between the tangible and intangible, color or not color, and busy areas versus quiet areas. And, of course, all that struggle that goes on."

Parasnis is fine with viewers seeing the architectural shapes in the work but he also wants them to understand the qualities of the paint that he is dealing with. However, he is inspired by his love of architecture and the architecture he sees around him every day.

"I like all kinds of architecture," says Parasnis. "I live in San Francisco, and

I love the Victorian houses that are so old and decorative. Here, you get all of these bright pinks, yellows and blues that look so nice. I've also traveled through the Southwest and love the adobes, the mud houses and the different shades of brown. I love the colors and the desert and am very inspired by this."

Parasnis also pays close attention to not only what he keeps in the painting but what he leaves out. He never has figures in his work because he believes they would only draw away from the theme of the work.

"I like that tranquility and quietness, that feeling in my work," says Parasnis. "It's more about the atmosphere and ambience of the paintings as viewers seem to bring their personality and existence into the painting. I would rather create ambience with the evening light or sky

The Gallery Says . . .

“Siddharth Parasnis translates rustic architectural structures onto the canvas, abstracting and simplifying them in order to strike a balance between likeness and abstraction. His work resonates on both an abstract and representational level, which makes them familiar and foreign at the same time.”

—*Sue Greenwood, Owner, Sue Greenwood Fine Art*



A HOUSE BY THE LAKE 2, OIL ON CANVAS, 32 X 32"



A TOWN NESTLED IN SNOW, OIL ON CANVAS, 32 X 32"

The Collector Says . . .

"There is presence in each piece that Siddharth Parasnis paints. On one hand, they are so real that you could almost enter into the canvas and feel the ambiance, on the other hand, the abstraction makes the paintings intriguing and ambiguous which does not tell you the whole story and leaves much up to the imagination."

—Paul Wikkerink



Siddharth Parasnis keeps a studio in San Francisco where he works on these large-scale images.



BLUE SKY AND A YELLOW HOUSE, OIL ON CANVAS, 32 X 32"

or a quiet lonely evening or even the moonlight. If I were to use figures, the work would be busier and mixing them with architecture just wouldn't work."

Parasnis would also like collectors to react to the paint on the canvas in much the same way as people react to the work of the abstract expressionists, who are also heroes of the artist.

"I would like them to see how my paintings are about paint more than anything else," says Parasnis. "I honest and truly believe that painting is about the medium itself and not the image. If I were to paint architecture like it really is, I might as well just take photographs of it. But, if I put my own vision in there, you get a combination of how I see the world and what painting is to me." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com