



SIDDHARTH PARASNIS

Vibrating with life

Siddharth Parasnis received his MFA in painting at Academy of Art University, San Francisco, California, where he also taught in the graduate program for four years. Northern California has been fertile ground for his imagination and his skill.

From the colorful spice markets of his native India and the bright patterns of women's saris, to the colors and patterns in the markets and crafts of Central America, his awareness and his memories of the world around him finds expression in his work.

"The experiences of color in my life are both conscious and subconscious," he says. "I'm drawn to places where the population is dense, to warmer colorful places rather than cold, gray places. The light here in California is so beautiful. I paint from the experiences I've had, from the warm feeling at dusk or at dawn, even to a foggy day in San Francisco."

His architectural paintings are built environments without the builders. "I want to create an ambience like a stage," he says, "a feel of human existence, but no humans. Bay Area painter Nathan Oliveira's figures are not portraits, for instance. They could be any person. I like the ambiguity."

The work of another Bay Area painter, Richard Diebenkorn, has been among his influences. Parasnis recounts Diebenkorn's admiration of Matisse and Matisse's admiration of the color and lack of perspective in Indian miniature paintings.

The influences are there, but the work is his own. His most recent paintings will be shown at Caldwell Snyder Gallery in San Francisco October 5 through 31.

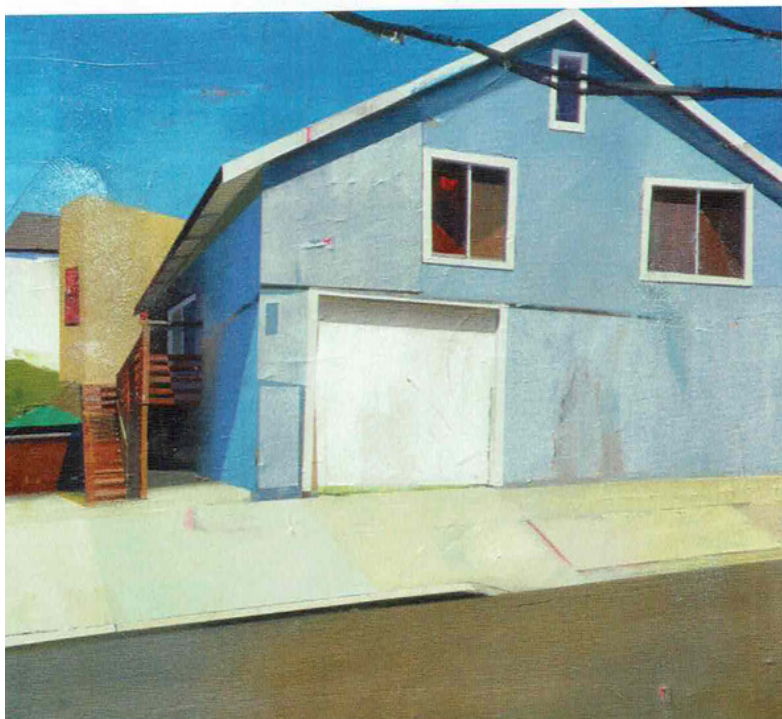
Among the paintings is *White Street #3* of simple, colorful houses seemingly stacked one on top of another, reminiscent of the Indian miniatures he saw in his youth.

His experiences and his dreams combine in the execution of his paintings. He might see a house and like its color but not its shape or admire its shape but not its color. The bits and pieces come





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together and speak to him over time. He carries a painting upstairs to the plain white walls of his living room where he can contemplate its progress as each layer of paint dries. He recalls Diebenkorn's admonition about not falling in love with a painting too early. Parasnis suggests, "If you think it's great and don't give it a chance, you won't find the greater."

Diebenkorn said, "One wants to see the artifice of the thing as well as the subject."

Parasnis makes his marks deliberately, building structures of light and color that vibrate with life. ●

1
White Street #3,
oil on canvas, 59 x 31"

2
Cityscape #16,
oil on canvas, 52 x 52"

3
*Sunny Day in San
Francisco #2,* oil on
canvas, 48 x 48"