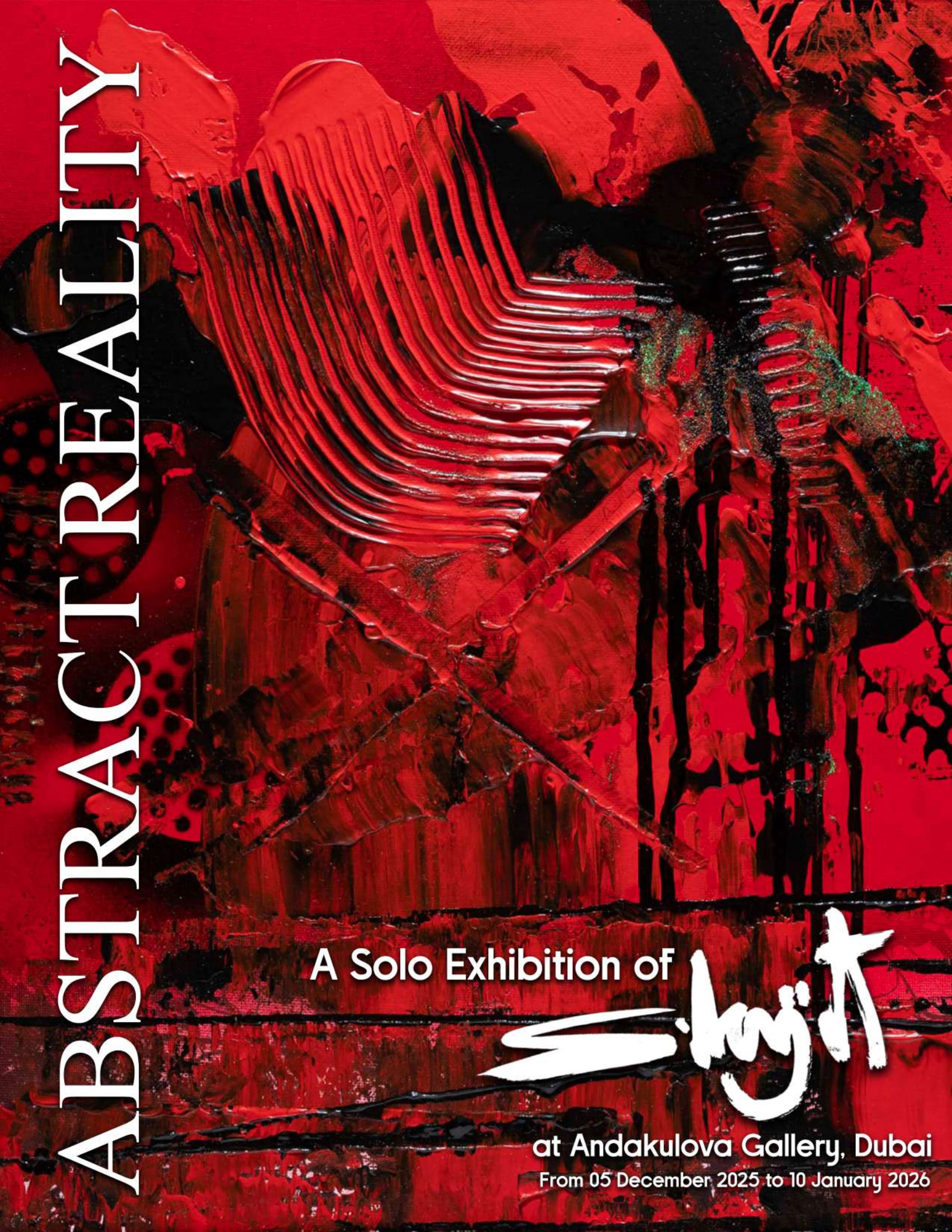


An abstract painting featuring a vibrant red background with thick, expressive black brushstrokes. A prominent, curved, ribbed form in red and black dominates the upper left. The lower right shows more chaotic, layered textures of red and black paint.

ABSTRACT REALITY

A Solo Exhibition of

Ally

at Andakulova Gallery, Dubai

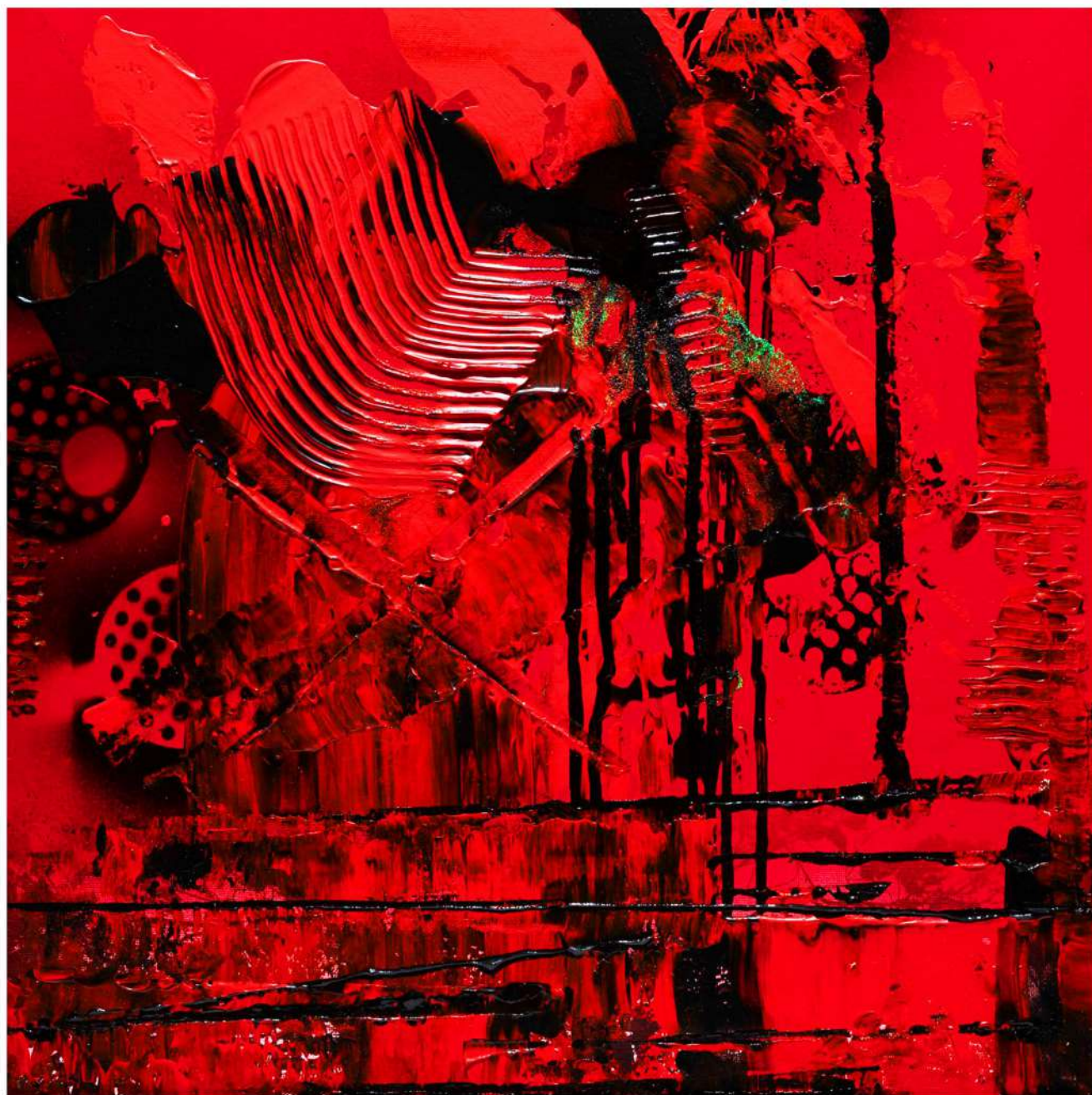
From 05 December 2025 to 10 January 2026

ABSTRACT REALITY



EYE WITHIN ART PRIVATE LIMITED

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Black & Red 18 x 18 Inches, 2024, Acrylic on Canvas

Hilma af Klint, a Swedish artist is considered to be the first major abstract artist in Western Art history. A considerable body of her work predated the first purely abstract compositions by Kandinsky, Malevich and Mondrian.

She was highly influenced by Theosophy. After the death of her beloved sister she started doing some paintings which were seminally different. These paintings which look like diagrams were visual representation of her complex spiritual ideas.

Rudolf Steiner, an Austrian literary critic and philosopher visited Klint in 1906, saw the works and photographed a few and later also coloured a few of them. He told Klint that these works were much ahead of her time and thus, she should show them at least after 50 years.

Klint herself also felt that her abstract works and the intrinsic meanings therein were so ground breaking and futuristic that the contemporary world was not ready to appreciate them and she wished for the works to remain unseen for at least twenty years after her death.

Later, Rudolf showed the photographs of Klint's work to Kandinsky, who have not yet embarked upon creating abstract paintings by then. He was influenced by them very much and inspired to start painting abstracts.

Among the various forms of fine art, music always have some abstract impact on human, animals and nature. There were stories that Raga Megh Malhar sung by Mian Tansen possessed powers to summon rain instantly. He also could control the elements of heat by singing legendary Raga Deepak and save the country from severe draught.

After the invention of camera in eighteenth century, the photographic accuracy or the need of depicting the perfect image by painting lost its dominance gradually.

We have seen that the painters who had chosen to express themselves in abstract orientation were often influenced by spiritual ecstasy and musical abstracts. Their expressions were much influenced by tantric and geometric symbolism and even belonged to other ethnicities. Most of the abstract painters had started abstractions either after getting tormented by their family mishaps, social crisis, wars, poverty, or natural disaster etc.

Silajit is totally different from most of them. His early love for painting and long-lasting love for poetry and music, makes his work both spiritual and melodious. One can immediately feel musical vibrations by simply staring at his paintings.

To fully appreciate and understand the very essence of Silajit's works one must consider the vital fact that as a part of his daily routine, he spends the first six hours of his typical day, from 4 am to 10 am to be precise, practising hatha-yoga, pranayama, breathwork apart from having a brisk one-hour walk amid nature, for the last forty-five years.

These routine habits of his, have transformed him into a powerhouse of cosmic energy. His ever-active brain keeps on generating passionate and intensive urges of creativity relentlessly. During this process, he ensures development of an extremely intuitive self-guidance system, which he utilises constantly while churning out his paintings.

Silajit is like a priest preaching solely with the vibrancy and emotive qualities of his colours, not just only to express beauty but worship itself on his journey to attain divinity. The element of sheer positivity exudes from his works. One can feel a soothing and lyrical progression among his colours, lines, markings and textures found all over his works.



Overpowering Yellow 22 x 14 inches, 2024, Acrylic and paper collage on paper

His works remind us of high tides of the river, rushing with flood of colours with different shades and forms to follow.

In some works, one can feel the gentle breeze in golden paddy field, which symbolises a bountiful nature with its beauty and serenity, shimmering and swaying with the gusts of musical wind.

He often uses black alongside other colours, which makes the other colours appear more vibrant and more communicative. His use of black, often reminds one about the Vantablack (blackest of the black as used by Anish Kapoor) which is often used to symbolise power, elegance, strength, formality and sophistication. As it was the first ever colour which was used in print, photography etc. It's truly called "Queen of all colour", by Renoir.

His reds are not reminding us bloodshed, war or danger rather it reflects the love, passion and fertility with strong primal emotion. A few blue coloured works symbolises calmness, stability, depth, wisdom, truth and serenity.

Seeing Silajit while painting is really worthy. You can feel that Silajit is profoundly united with the divine. For him, it is a trance like moment of intense spiritual vision, which forces him to draw and paint automatically.

Looking at his work, one can feel to be sitting by the sea shore, observing the waves swash and backwash time and again, but each and every wave is different and might be even better or with more potential than the older ones. often feel the same, while standing in front of different canvases of Silajit. Most of his successful works are full of joy with a rhythm of a wonderful unknown unprecedented melody. Silajit draws and brings the beauty which spreads happiness in the horizon.

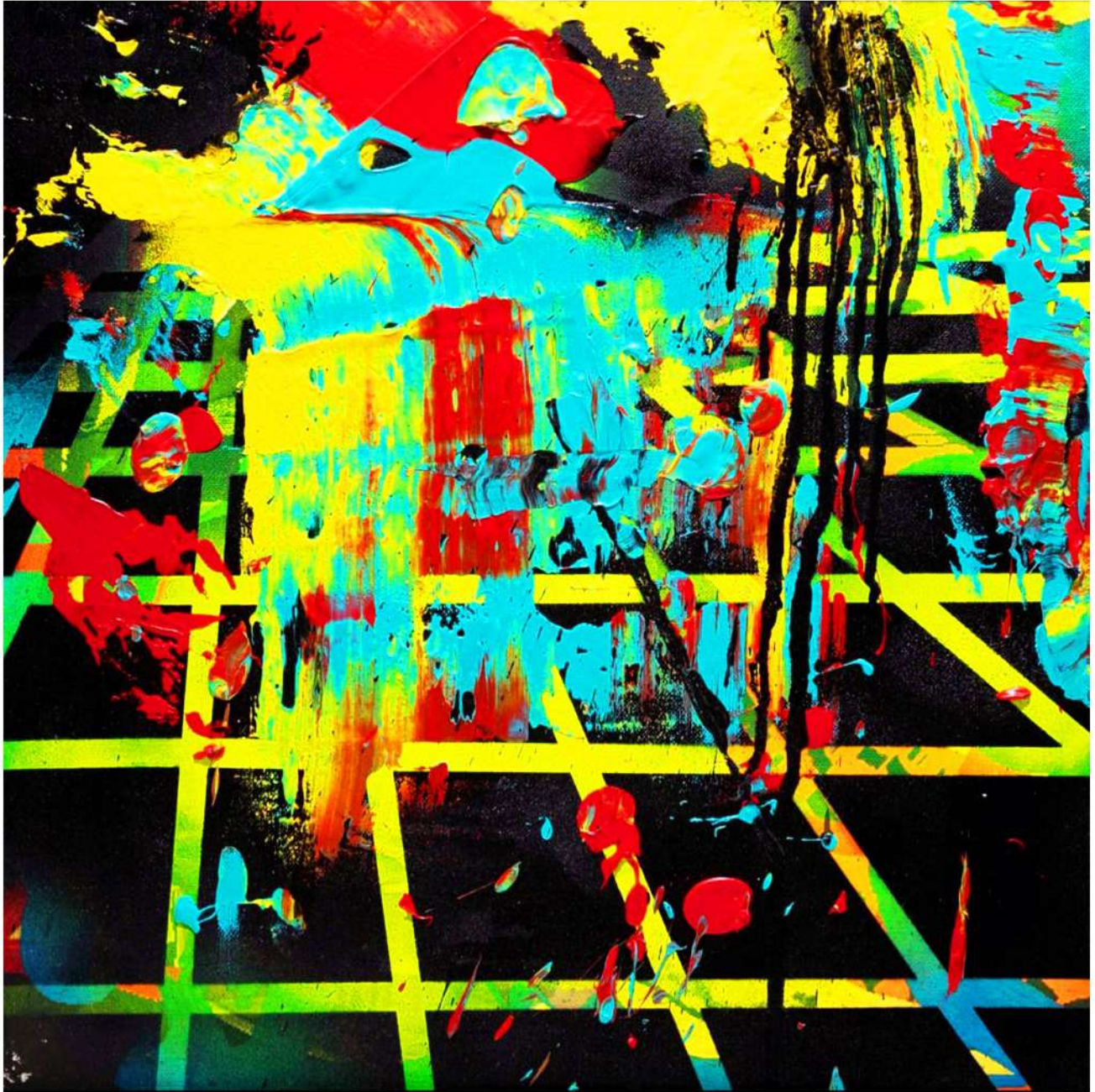
In the current era, this world needs a few more creators like Silajit who are still hoping and working for a liveable and loveable universe.

We have named this exhibition as "Abstract reality" because Silajit always departs from its literal depiction and conveys the underlying essence through emotional or personal experiences of elements like lines, shapes and most dominantly colours.

Silajit never fails to creates a subjective interpretation or summary of observable world, focusing on its fundamental visual qualities and emotional impact rather than a realistic representation.

He always focuses on essence not the representation.

GOUTAM DAS



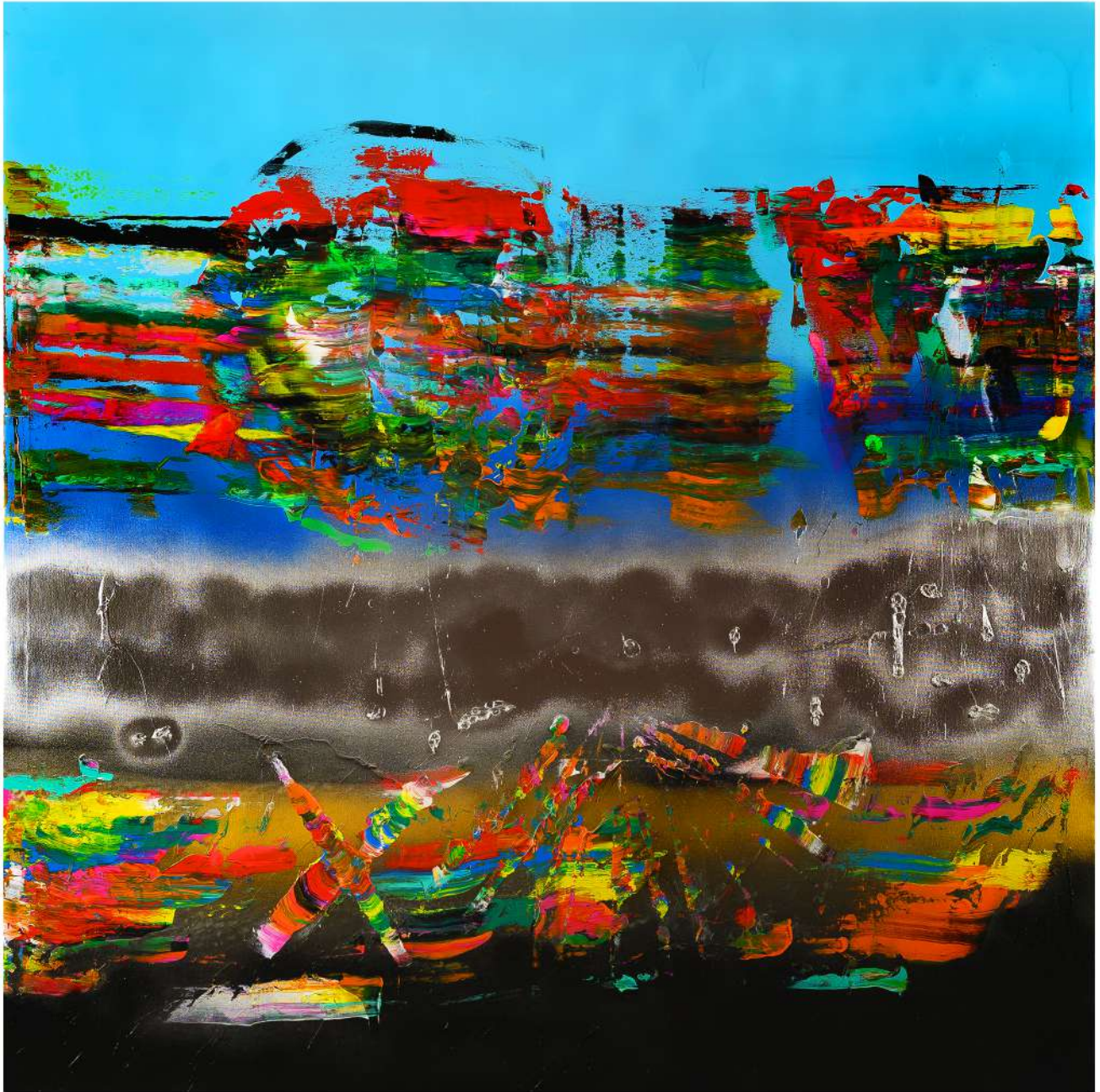
Perspective Nullified 18 x 18 Inches, 2024, Acrylic on Canvas



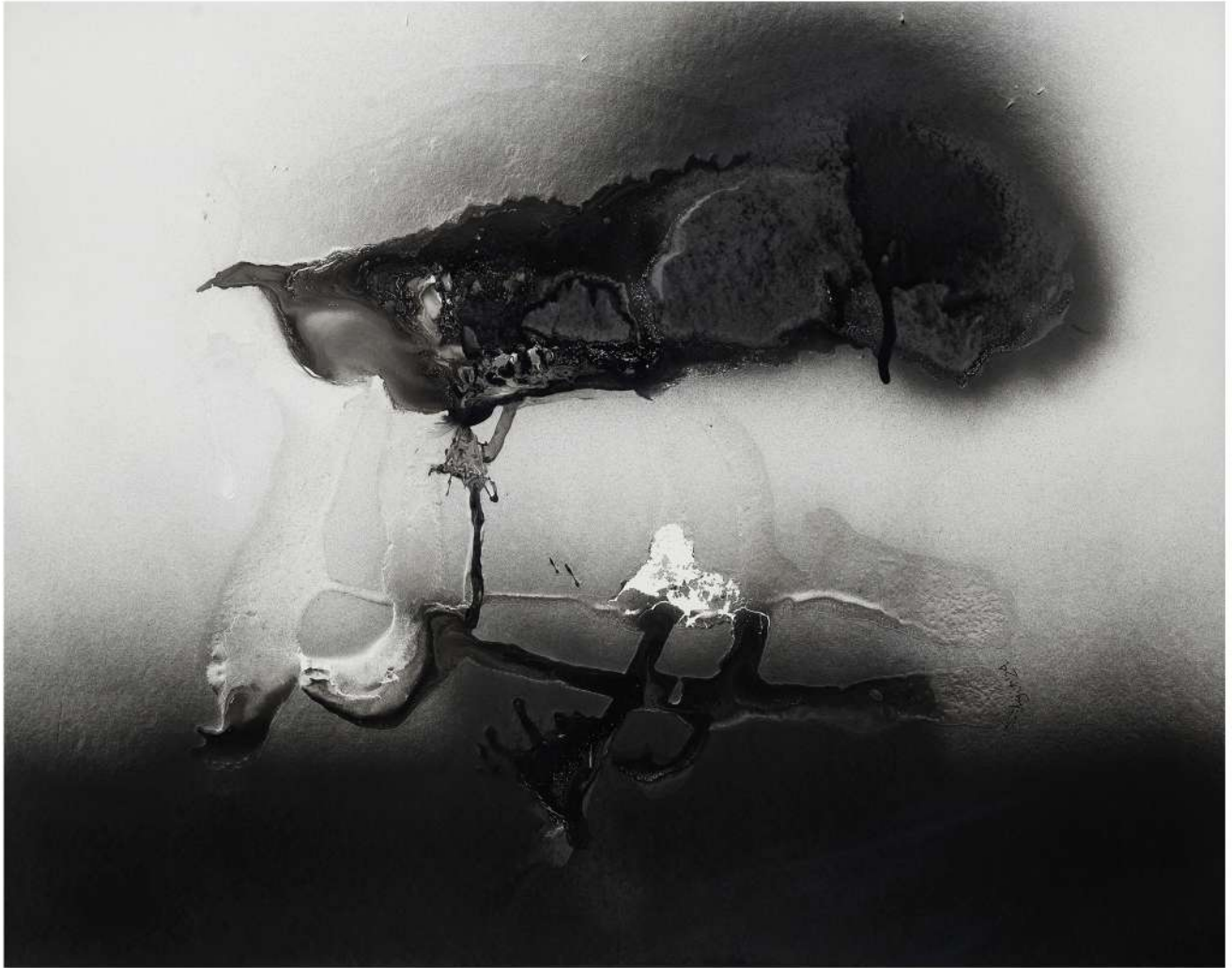
Under The Tree 56 x 56 Inches, 2025, Acrylic on Canvas



The Blue Window 12 x 12 Inches, 2017, Acrylic on canvas



Flowing to the Infinity 55 x 55 Inches, 2024, Acrylic on canvas



Screen Presence 28 x 22 Inches, 2024, Ink on paper



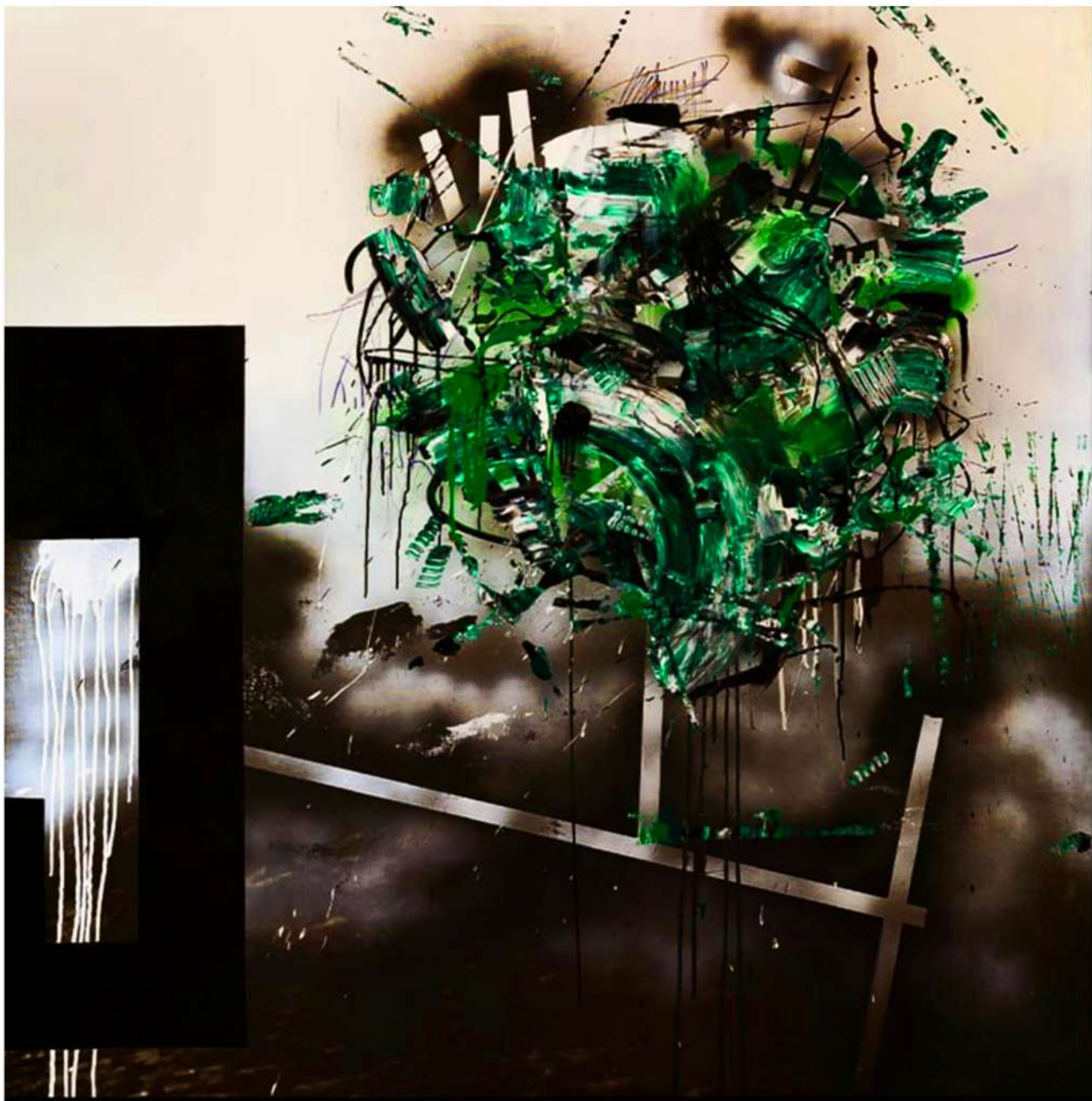
Fludity 12 x 12 Inches, 2017, Acrylic on canvas



Monsoonal 28 x 22 Inches, 2024, Ink on paper



The Vibrating Squares 55 x 55 Inches, 2024, Acrylic on canvas

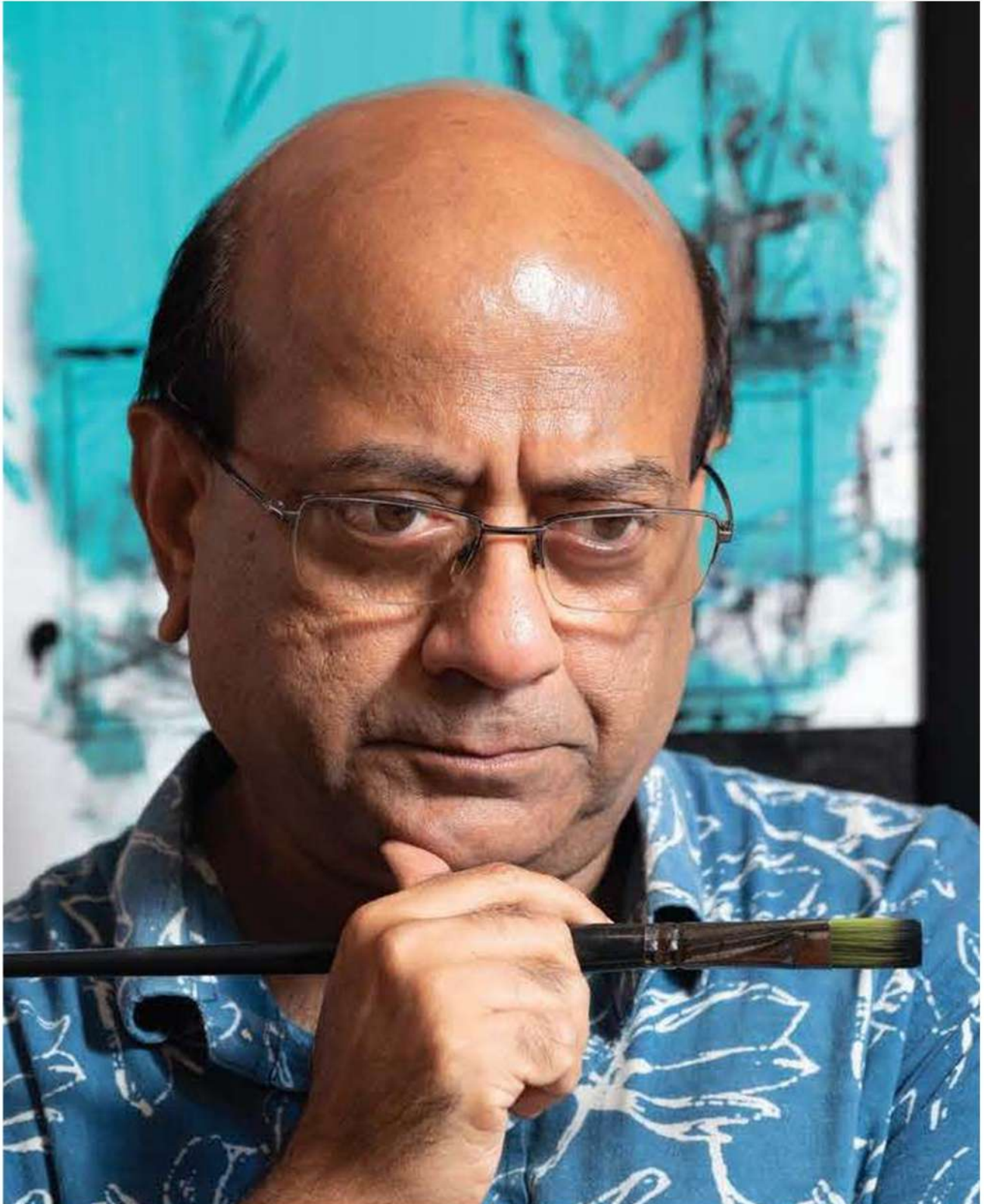


The Conflict 55 x 55 Inches, 2024, Acrylic on canvas

THE INTROSPECTIONS

SILAJIT GHOSH

My sole objective being, to impact profoundly and instantly the viewer's psyche, I found it most practical to accomplish the same, through use of raw colours with utmost pure hues, glowing luminescence and their applied compositional structures.



This concept is based upon the very basic facts of physics that all forms of physical energies like light, heat, sound, electricity and magnetism etc. exist and operate through their waves with specific ranges of modulation. Moreover, the impacts of all of these energy waves, solely depend upon the steadfastness, purity and integrity of the base or the absolute "ZERO" level of the wave-scales. This in turn, enhances to the utmost, the poignancy of the fluctuations of these waves.

Thus, as I approach my work with a calm, unwavering, resilient and serene frame of mind, it acts as the base of the scale or the "zero state", upon which the purity and impact of the colours applied by me, depends completely. Further, the sense of the most authentic knowledge that there is complete absence of "DUALITY" (stated as "ADWAITA" in our Vedas), between art and myself engrosses and absorbs my entire being and existence as a whole. Thus, art is getting itself created, using me as a mere medium compels me to have and keep, complete trust and faith that, whatever is produced finally, has no other alternative but to succeed as a masterpiece. This very concept serves as the base, for the purposes of maximization of the impacts of the inherent wave energies of the light rays, that reflect off the raw and pure colours laid over the canvas and hit the retina of the viewer's eyes. This comprehensive process, ensures the transmutation of the power of the light-energy waves, to resonate with those of the viewer's psyche at purely emotional and vibrational root levels directly and thus creating, the desired impact which is spread far wide and instantaneously.



The Repeated Mould 56 x 68 Inches, 2025, Acrylic on canvas



Café Coffee Day 56 x 56 Inches, 2025, Acrylic on Canvas



Wood Fire 24 x 20 Inches, 2022, Acrylic on canvas



El Dorado 14 x 14 Inches, 2017, Acrylic on canvas

THE QUEST WITHIN

NANAK GANGULY

The moment of aesthetic distance in Silajit's work has a double edge producing work that uniquely straddles modes of abstraction. Like much of his work, the painting is about a break through, a moment of grace. But it is his language that defines his subtle emotional content.

His technique is esoteric: over surfaces ranging from single simple paper to canvases, he lays down layer upon layer of variously coloured acrylic on canvas and small to medium format pen and ink drawings on paper. Here, wondrous shifts between intellectual processes and explicitly physical activities reunite the cerebral spirit of the mind with the dissolving object into his painted space into nearly effaced out markers trying to hold onto a grain which he builds up in decisive stages of scraping, rolling and distanced markings. This is done without a conscious thought and very quickly.

He has an ability to state the most enduring truths in a style that is measured and patiently gathers a subliminal energy and is told through the countless pieces of ephemera that collectively frame a life. The general effect is mysterious.

It becomes doubtless the purest pictorial situation and is fitting that his language, often evokes and on several occasions actually realize the potentials of a meditative enclosure and are replete with images of a static eternity that substitutes the external one translating feeling and emotions into a visual language.

His language represents an immense shift in our sensibility; the intensities of the sensation are more acute since the visual field is organized on the basis of his intensity, romanticism and of the way they are painted provide a celebratory transcendence of the subject matter. How does one wade across these somnolent sloughs, the sparse and effusive grounds where all our leads are buried? Along with the modernist techniques he foregrounds other devices to celebrate the surface, illuminating, inexorably bringing to life, tending a surface he fears might dull. Silajit's ability to conjure up experience through colour and through the shape and weight of lines and rhythms of composition are eloquent. One senses a working out of pictorial conventions, of attitudes and of free associations that swivel between dream and reality.

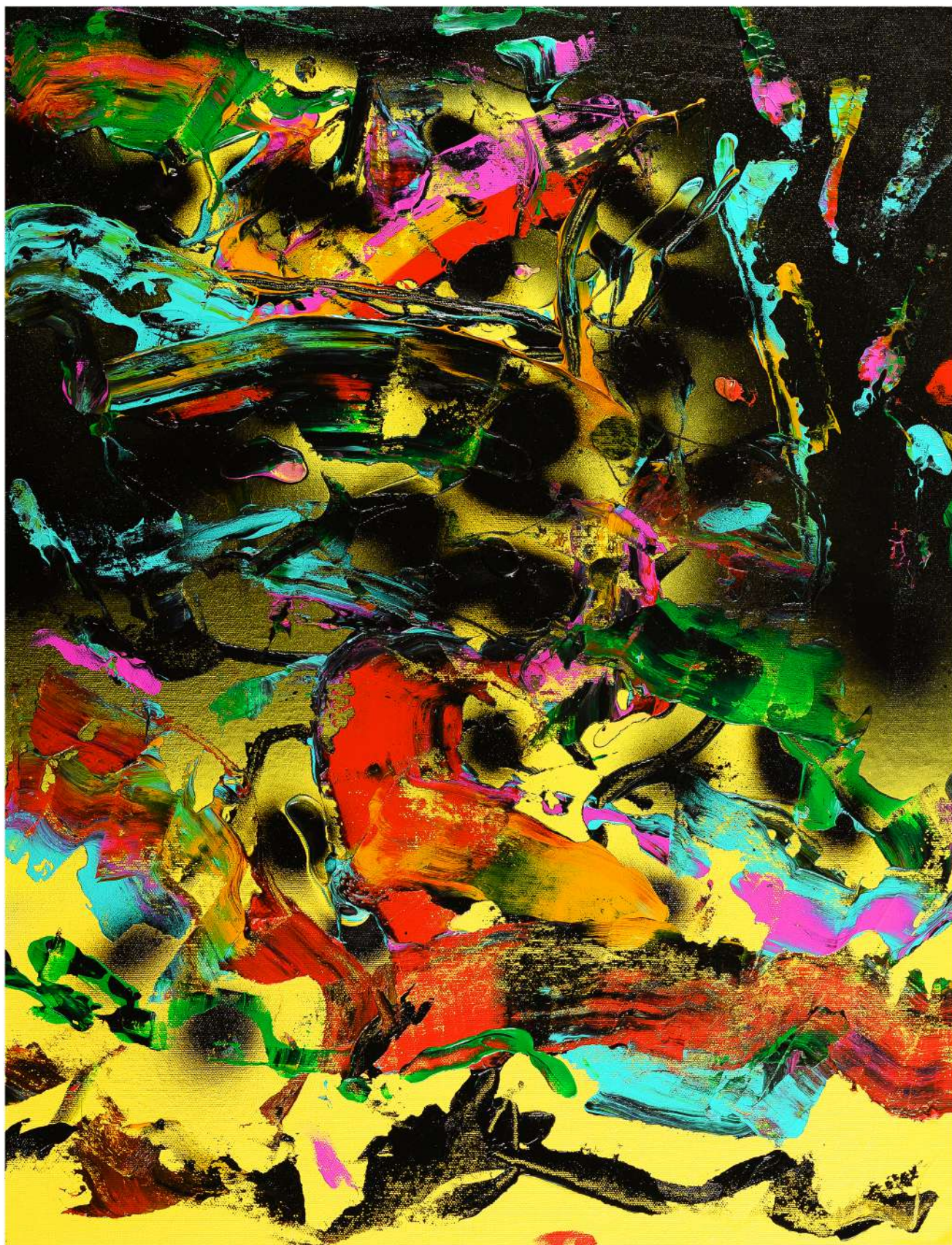
He reminds of Matisse, where Matisse talks of avoiding mixing colours lest it render them dull, recommending instead superimposing colours, including making two colours act as one and avoiding the uppermost colour looking like coloured varnish. Silajit knows the colour has to determine form from inside, as it were, only finding its intelligible shape as it hits the surface. These paintings celebrate their artifice, and sweeping brushstrokes seem genuinely felt, warm and intimate. He starts with a bright palette and at the last moment he builds up tones using layers of thin colours: earlier they would have threatened the tone of an essential eclectic exercise.

He has a quality of being obviously impenetrable or hermetic in its reference, of both demanding and rebuffing interpretation yet it diverged, not only in that it was less immaculate, but that in relation to its subjectivity of the soul it is much less distanced. His choice of markers ostensibly less urgent to create a language whose warmth and vulnerability now seems to some respects more nourishing, more emotionally charged.

As Silajit recites to us the entire dramatic scale of his subliminal passions, no wonder we are received with grand emotivity, transcendental emotivity, so precious that makes our soul tremble before the pulsing drama of abstraction. It is as though Silajit sets out to escape the confines of everyday reality,



Ice Cold 22 x 14 inches, 2024, Acrylic and paper collage on paper



Riot 18 x 24 Inches, 2022, Acrylic on canvas

the colours of the intermediate zone do not suggest the etherealized ambience of ecstatic release; Silajit captures a very characteristic kind of pleasure, the moment when, as we move from one world to another, we look back, with nostalgia and recognition at the world we have left.

The paintings speak here to contemporary abstraction's continuing fascination with isolation and depersonalization of the autographic gesture. Silajit recreates for the eye, in two dimensions, something of the pleasurable hindrances of a winding progress through pictorial space. On the one hand, the image has obviously been allowed to take on a formidable autonomy; it has a very solid bodily presence. Yet the viewer has only to look a little closer to see how much has gone on underneath, how whole areas have been covered up, there's stability at the end. Despite the definiteness of the final image, the strong brush strokes, swift and agile, and the shaped markers we feel that each of these signs has not been made, but broken through. It is a language of unknowing, refusing any systematic or readymade language of forms.

The diagram is never an optical effect, but an unbridled manual power, a spectacle that forces the eye to confront this manual power- it is a frenetic zone in which the hand is no longer guided by the eye and is forced upon sight like another will, which appears as chance, accident or the involuntary. The artist is like an apothecary of the aesthetics of sensation, colour and form. The colour pulsates, from his crucible laced with eclectics, he gifts them the texture with a certain fluency allowing these pulsating strokes to follow the natural folds. He uses them as multiple washed fields of motion contradicting nature and this distinct use of lines create a formal contradiction on the canvas that gives life to the markers, a contradiction that is further heightened by a gesture.



Childhood 24 x 18 Inches, 2022, Acrylic on canvas



Disintegrated 56 x 56 Inches, 2025, Acrylic on Canvas



The Theory of Big Bang 55 x 55 Inches, 2024, Acrylic on canvas



Soul Tree 55 x 55 Inches, 2025, Acrylic on Canvas



Flight to Antarctic 19 x 16 Inches, 2018, Acrylic on canvas



Autumn 15 x 22 Inches, 2022, Acrylic on canvas



Cause and Effect 22 x 28 inches, 2022, Ink on paper



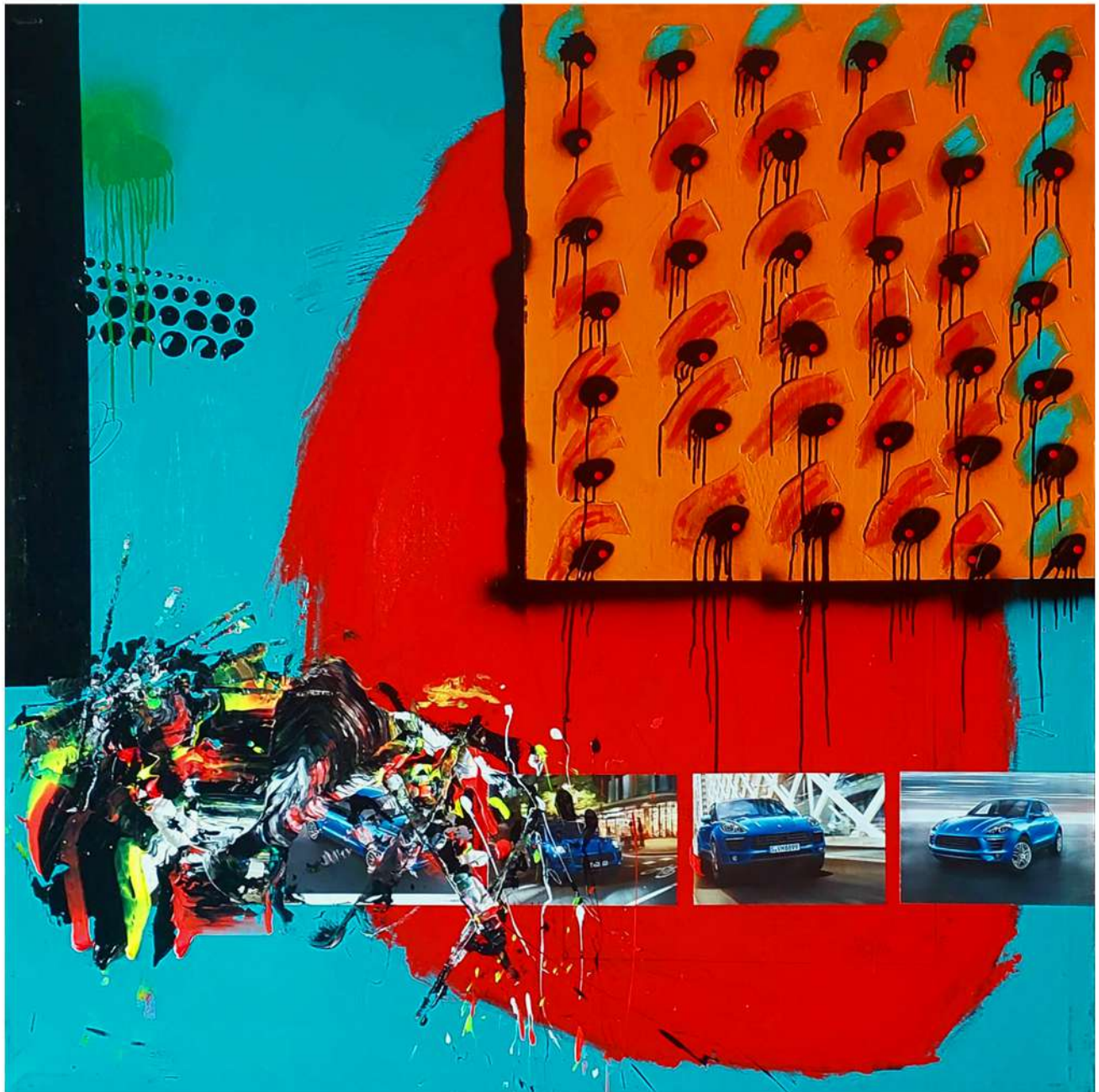
The Inner Eye 22 x 28 inches, 2024, Ink on paper



Uncertain 19 x 16 Inches, 2018, Acrylic on canvas



Anatomy of Destruction 55 x 55 Inches, 2024, Acrylic on canvas



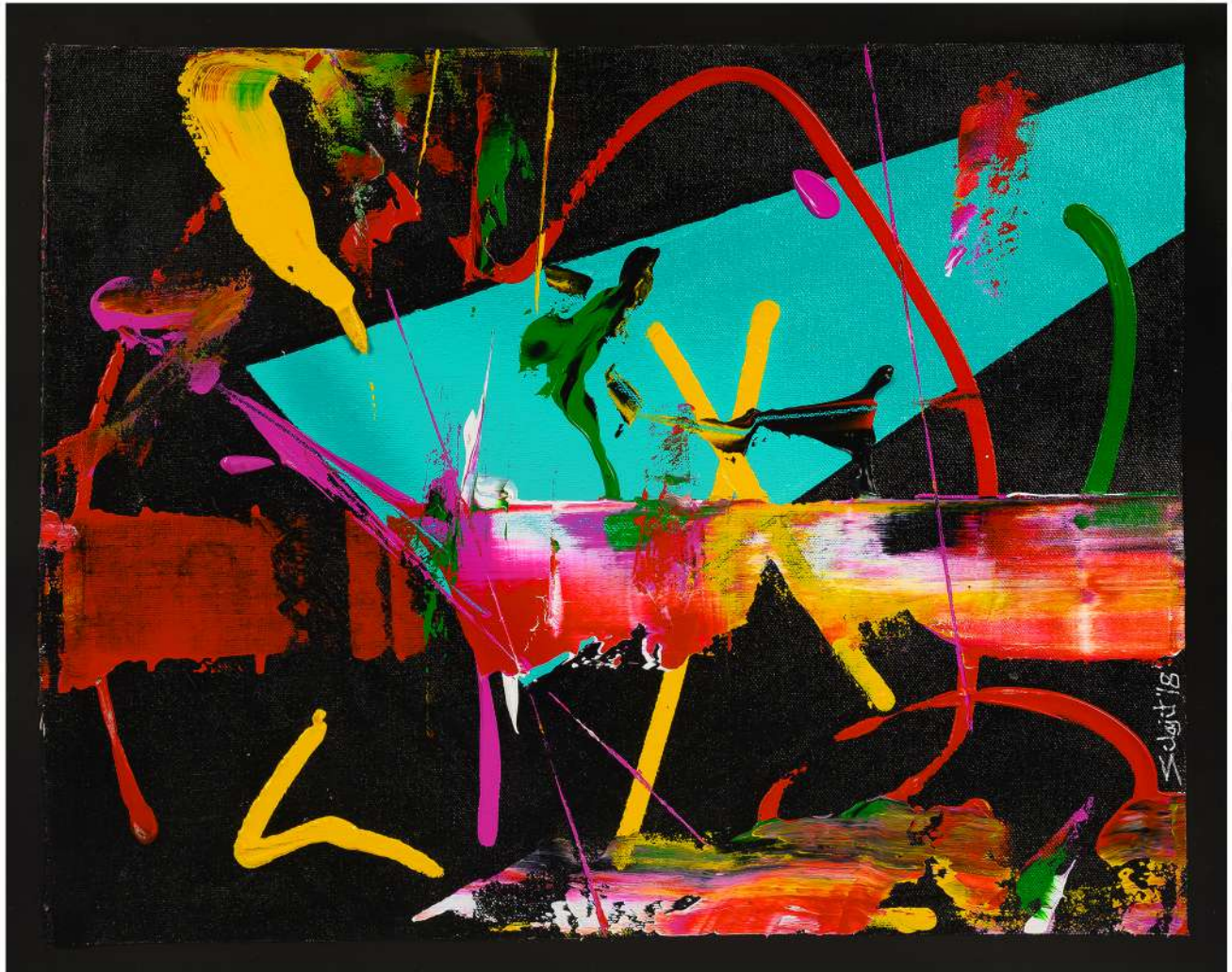
Automation 55 x 55 Inches, 2025, Acrylic on Canvas



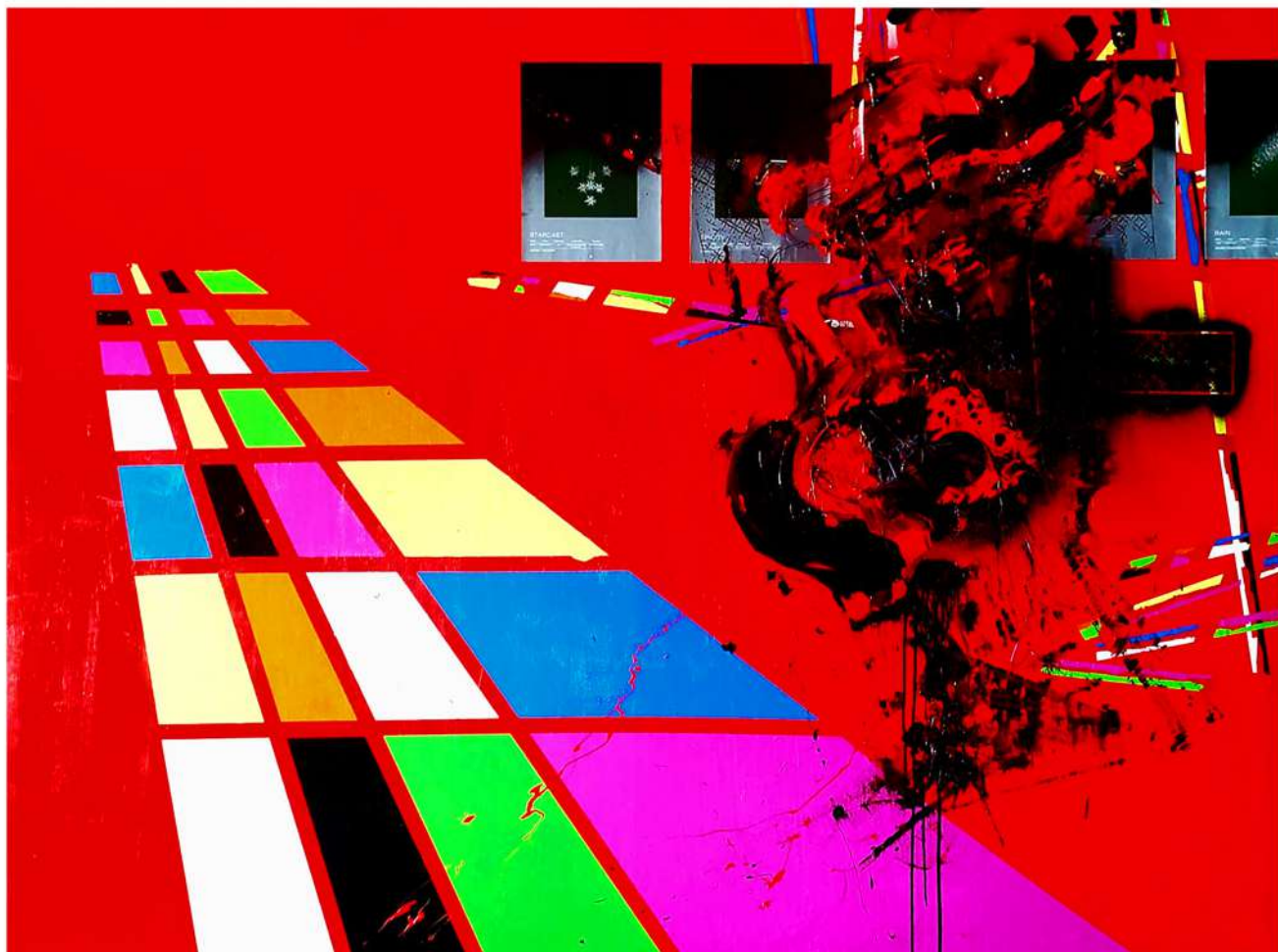
As You Like It 18 x 18 Inches, 2024, Acrylic on canvas,



Colour Burst 18 x 18 Inches, 2024, Acrylic on canvas



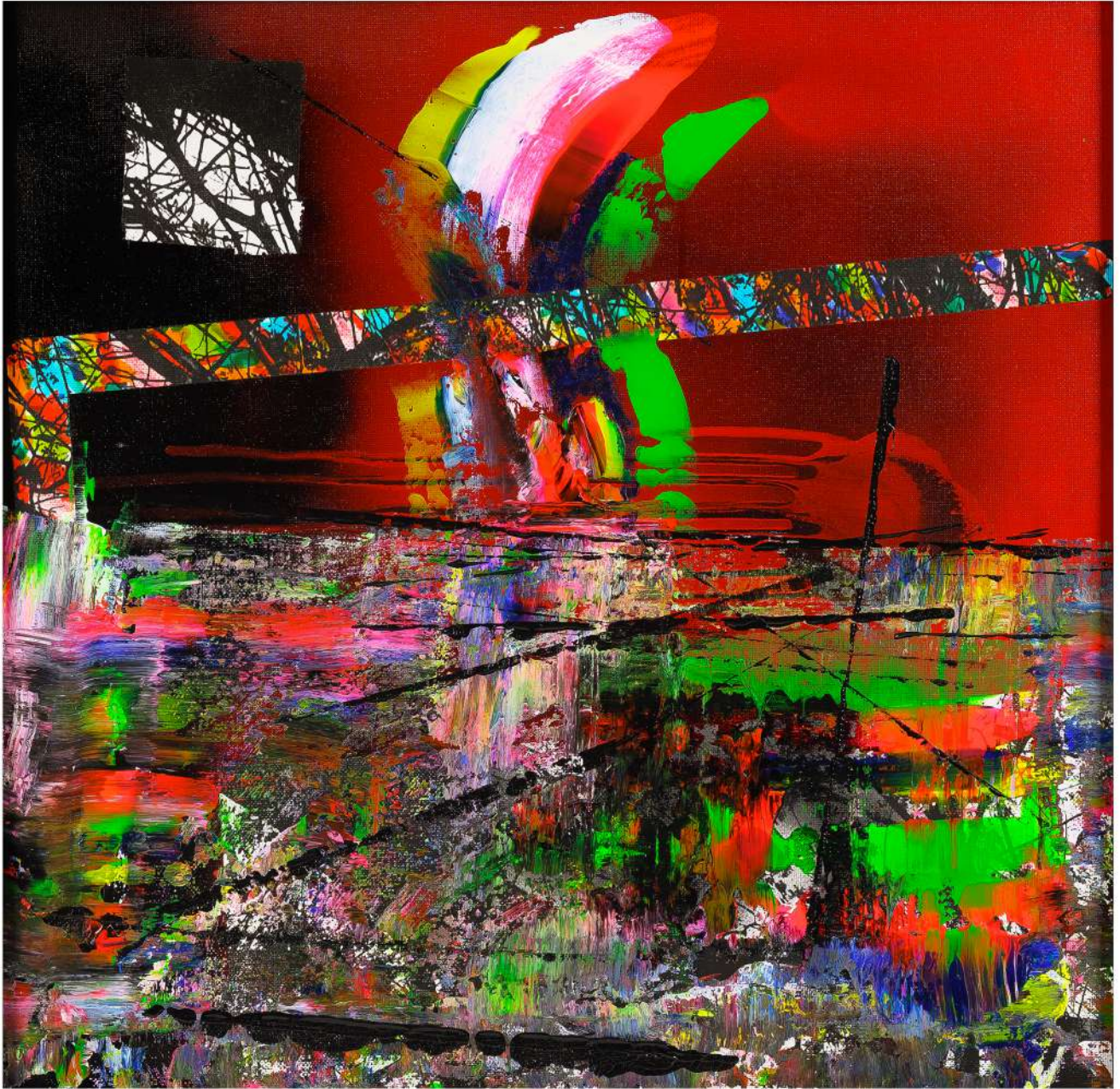
Blue Ray 16 x 19 inches, 2018, Acrylic on canvas



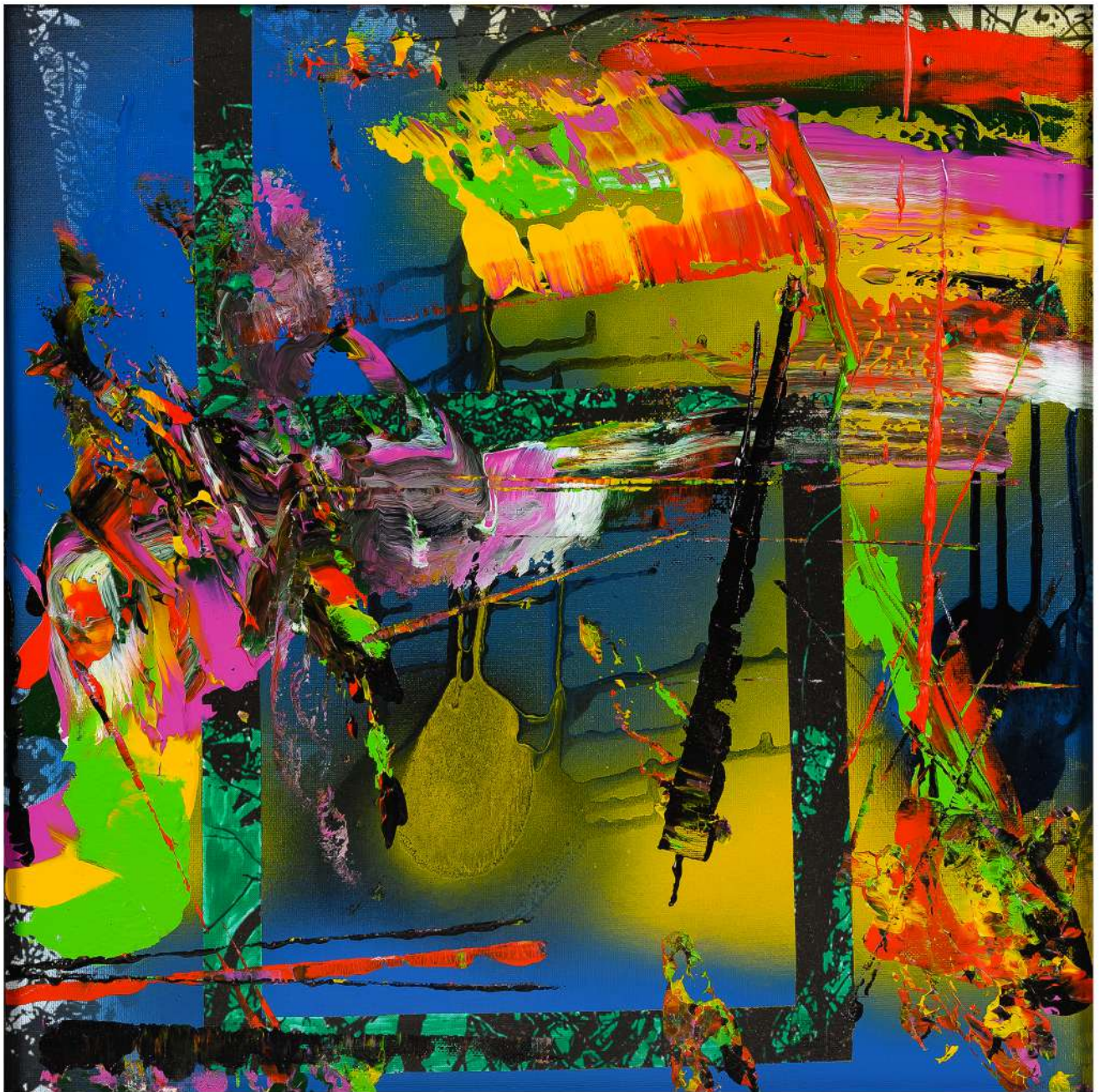
The Delay Flight 56 x 76 Inches, 2025, Acrylic on canvas



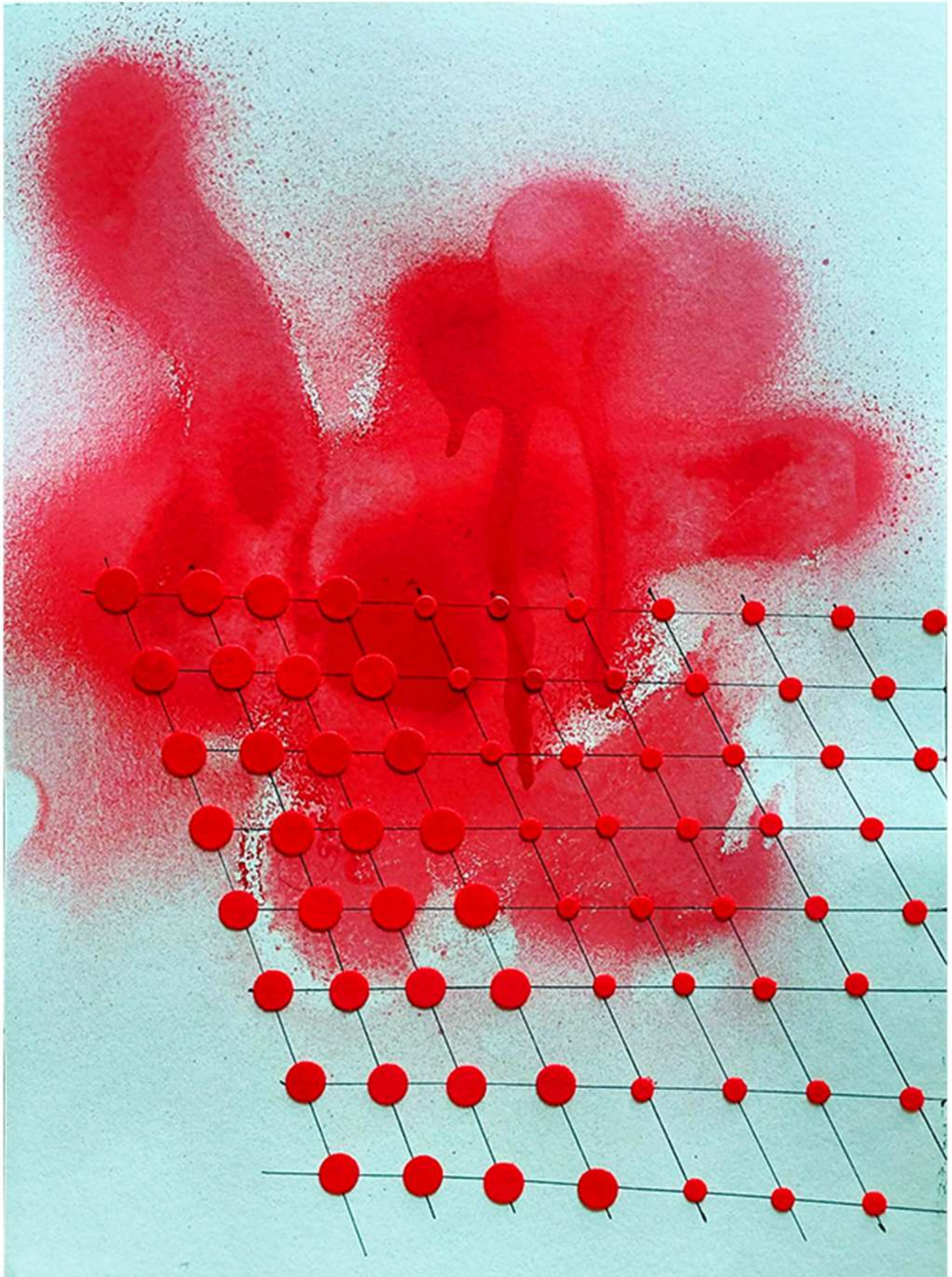
The Beach House 18 x 18 Inches, 2024, Acrylic on canvas



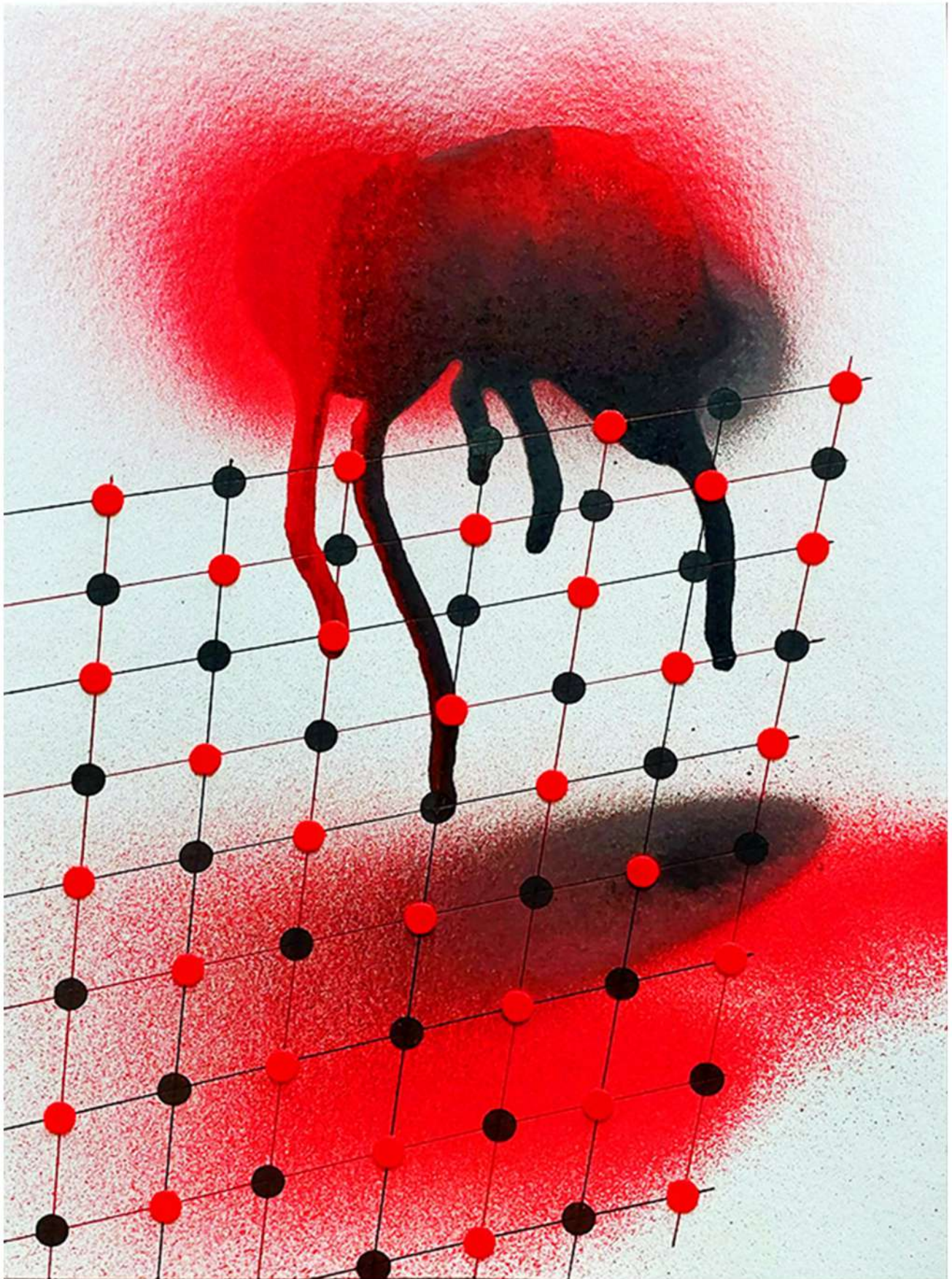
Reflections 18 x 18 Inches, 2024, Acrylic on canvas



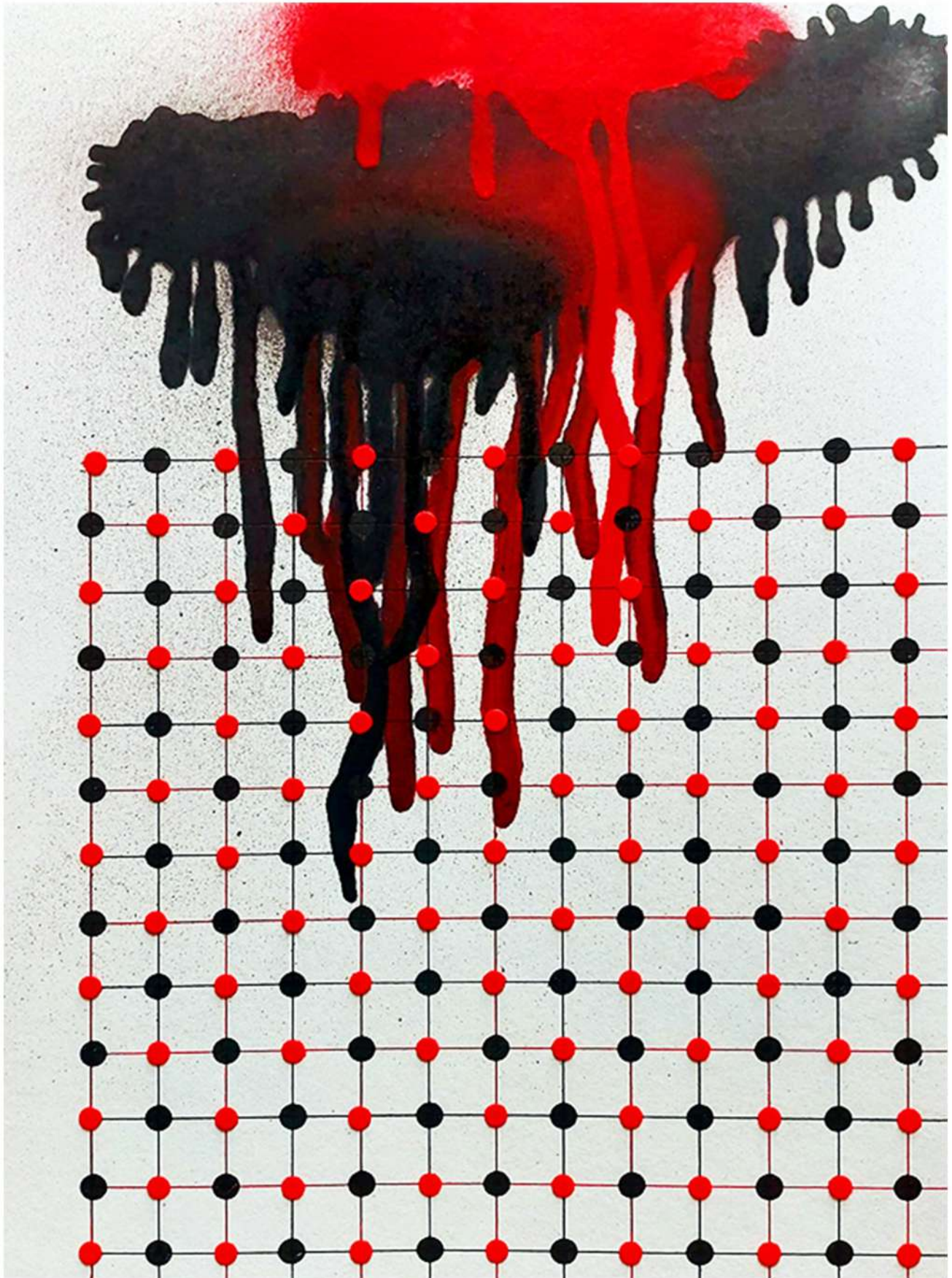
Out of the Box 18 x 18 Inches, 2024, Acrylic on canvas



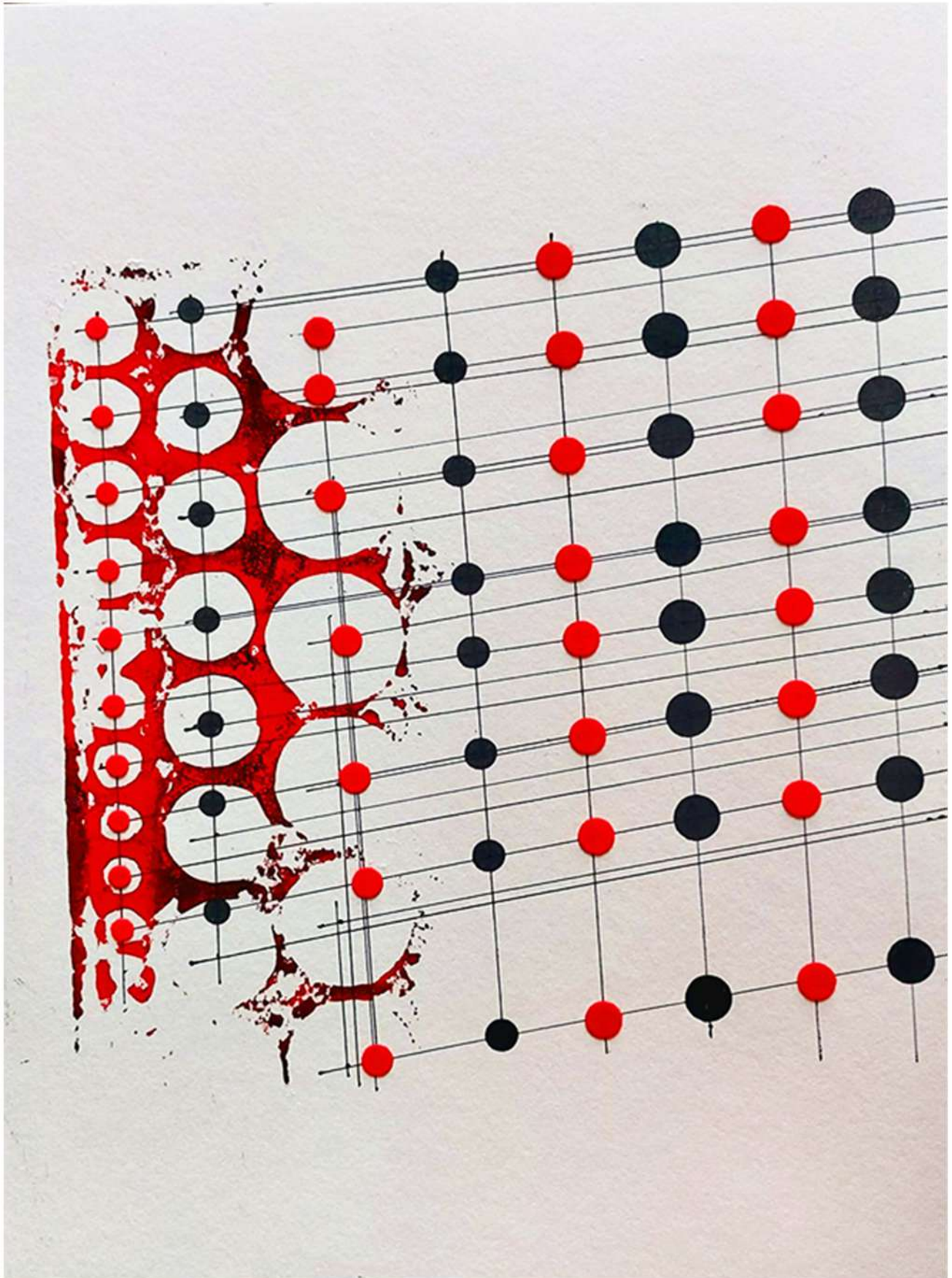
Nuclear Fusion 11.5 x 8.5 Inches, 2025, Acrylic on paper



Powergrid I 11.5 x 8.5 Inches, 2025, Acrylic on paper



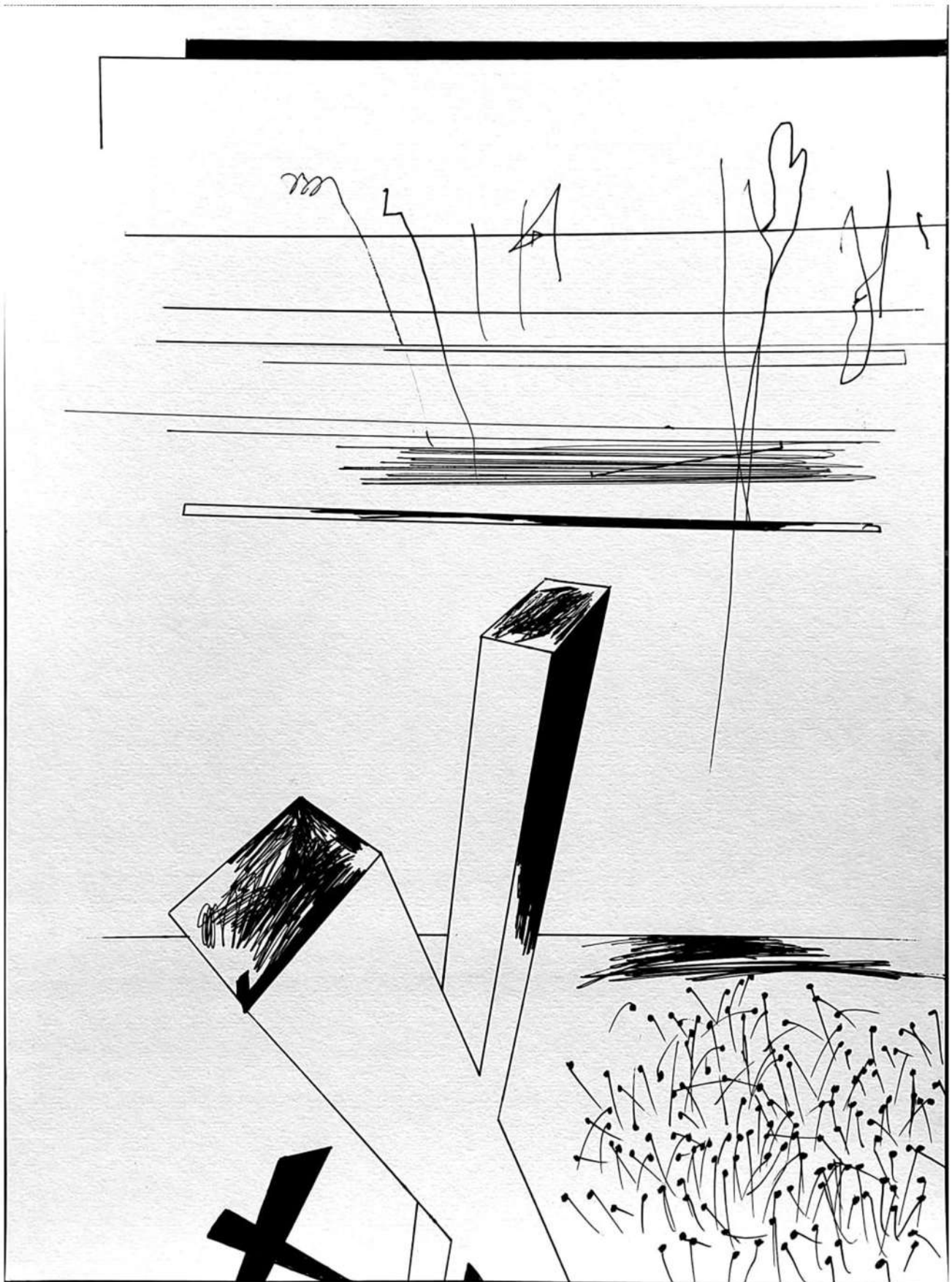
Powergrid II 11.5 x 8.5 Inches, 2025, Acrylic on paper



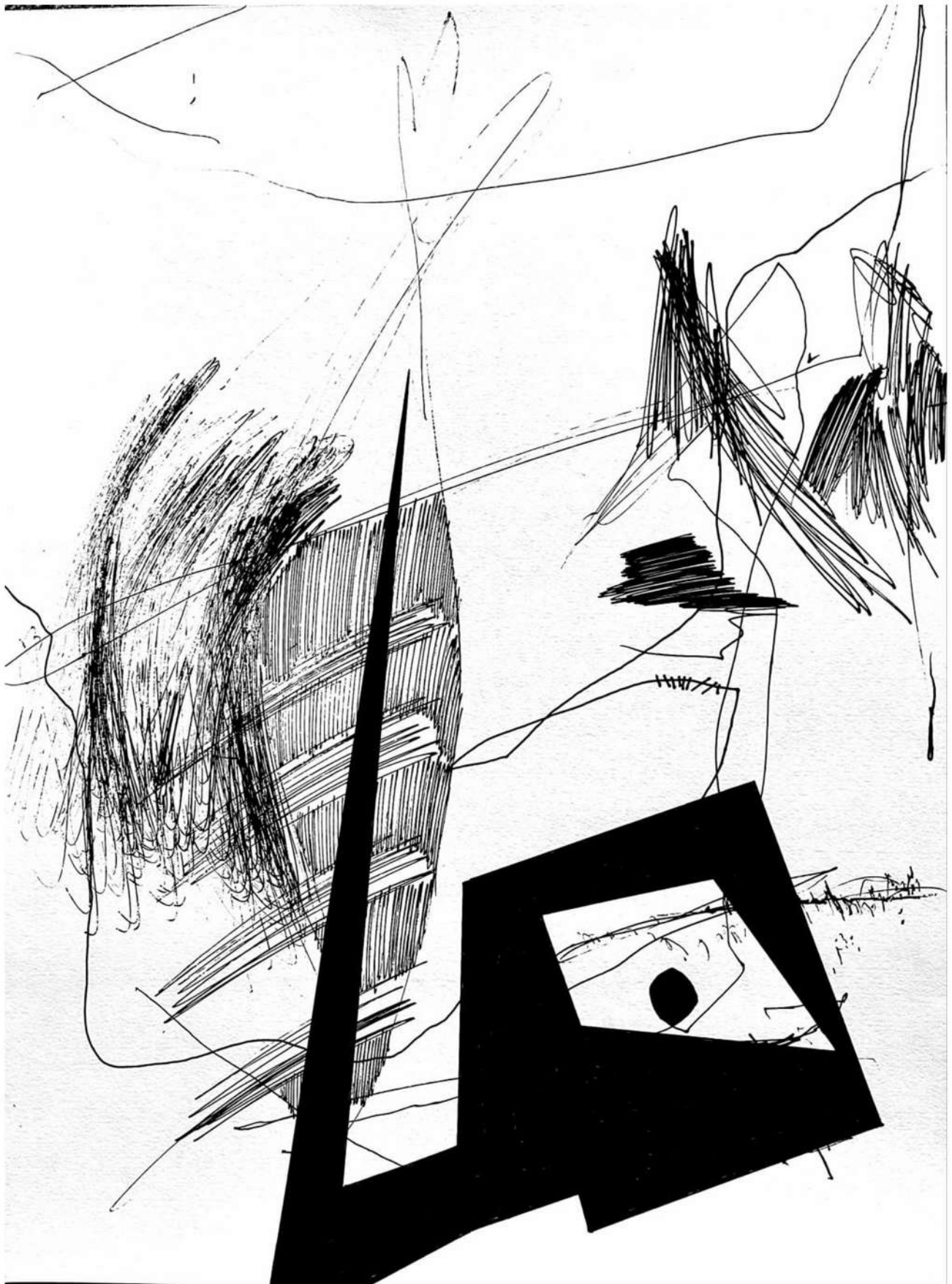
Powergrid III 11.5 x 8.5 Inches, 2025, Acrylic on paper



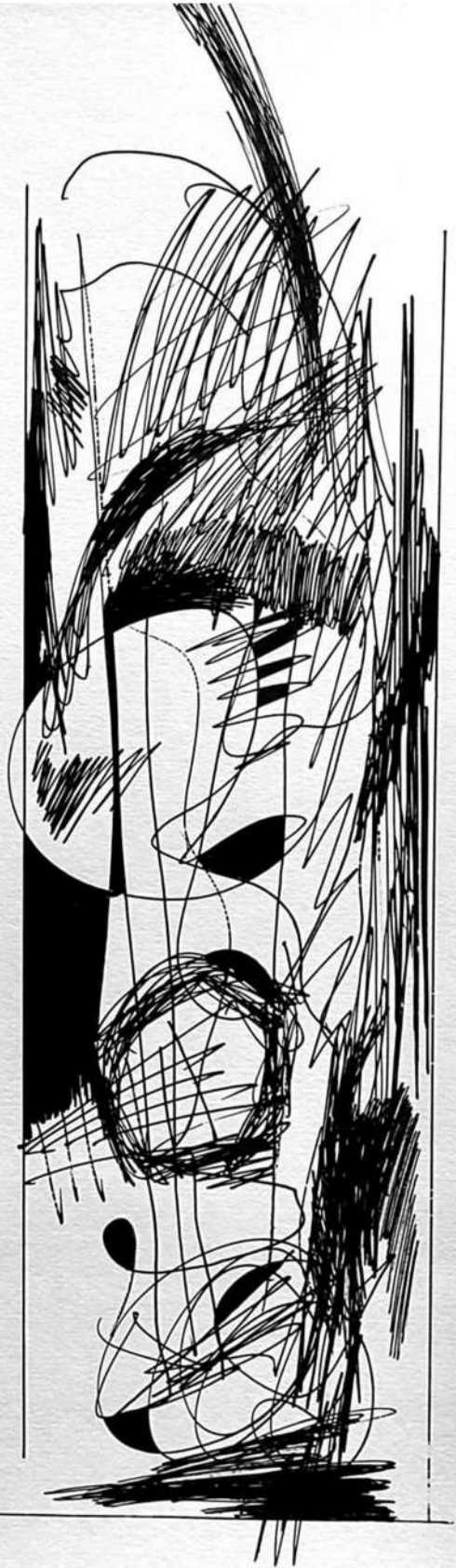
Radio Activity 11.5 x 8.5 Inches, 2025, Acrylic on paper



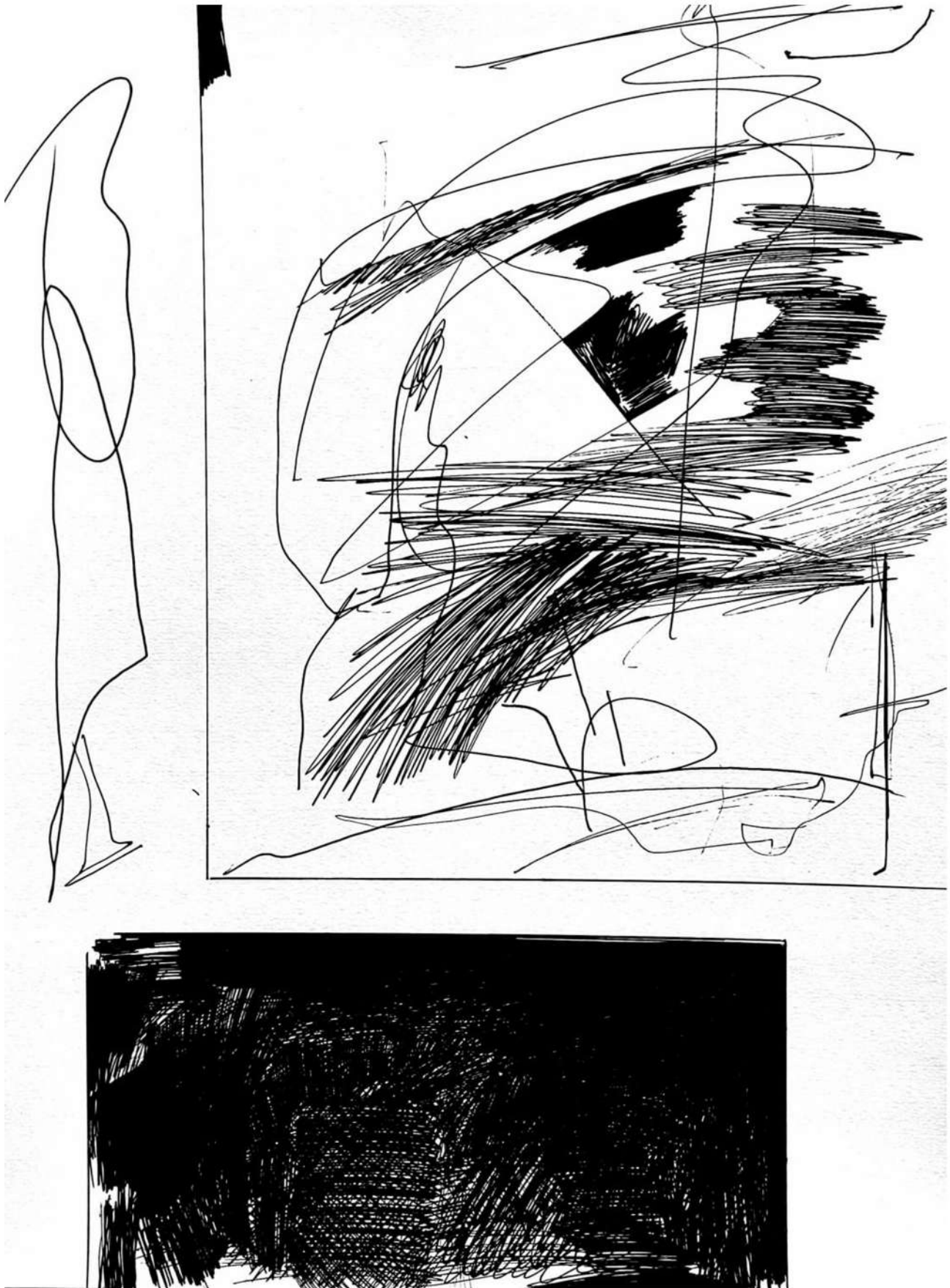
Cross and the Shadow 16.5 x 12 Inches, 2025, Pen and Ink on paper



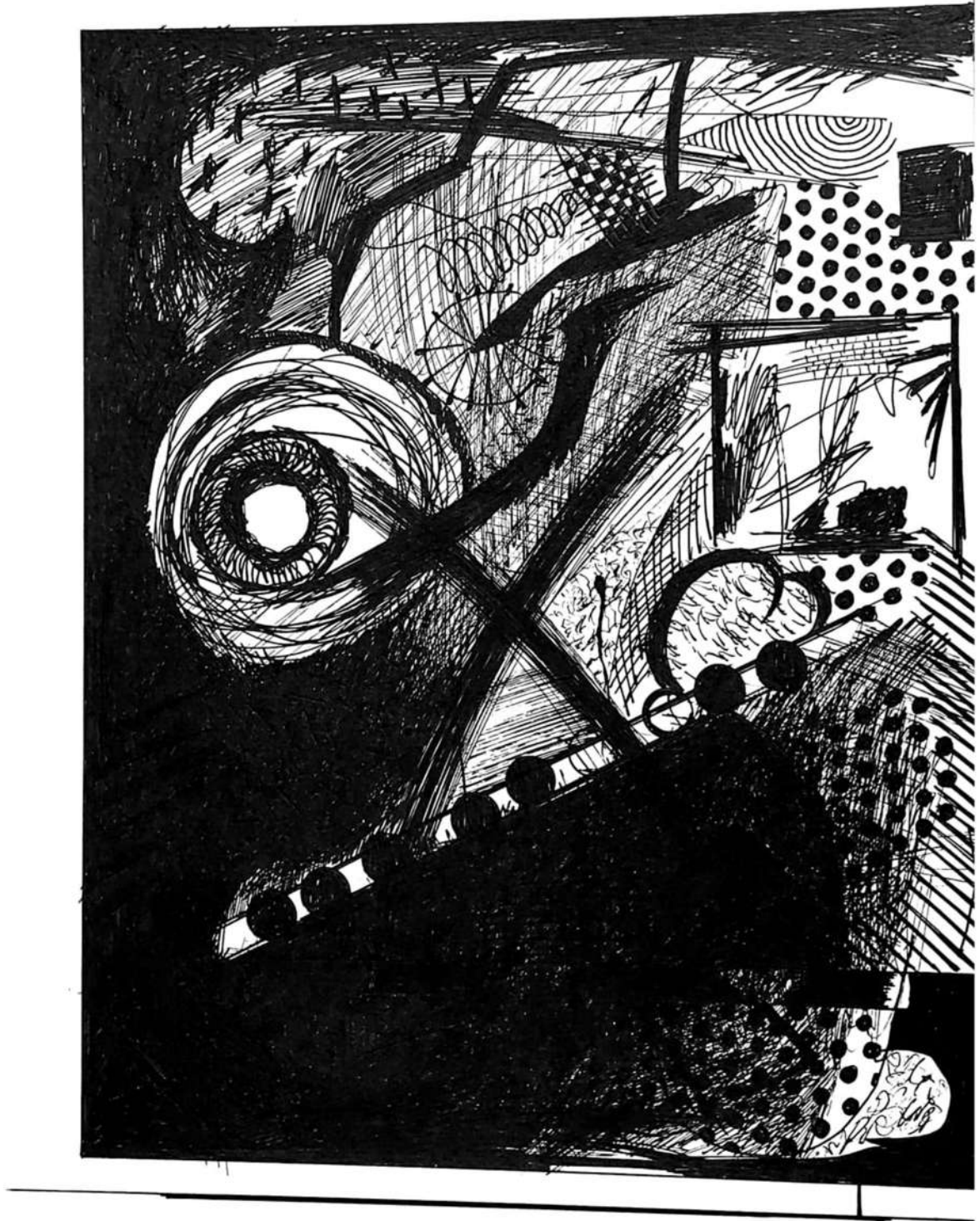
Conflict 16.5 x 12 Inches, 2025, Pen and Ink on paper



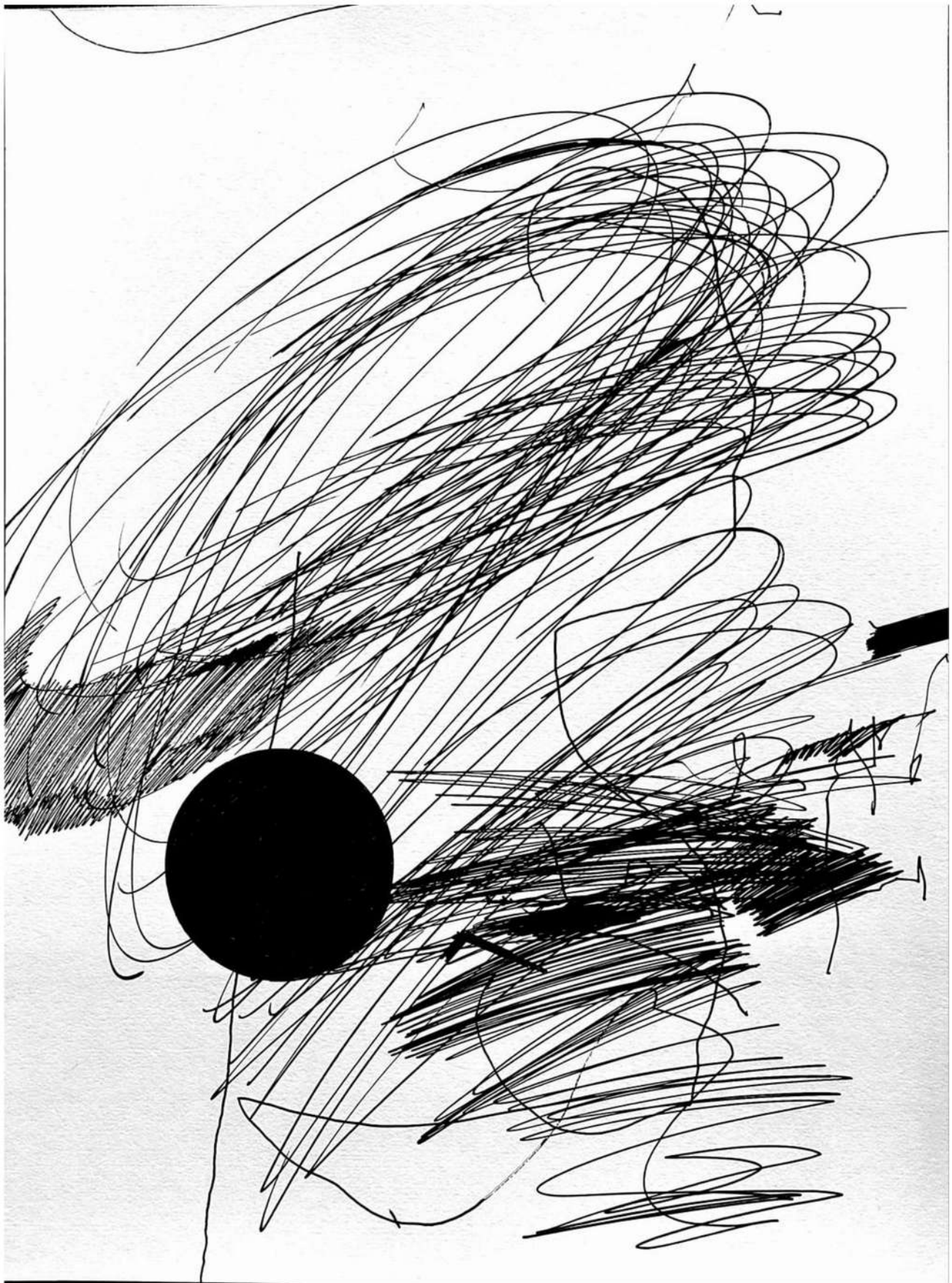
Two Friends 16.5 x 12 Inches, 2025, Pen and Ink on paper



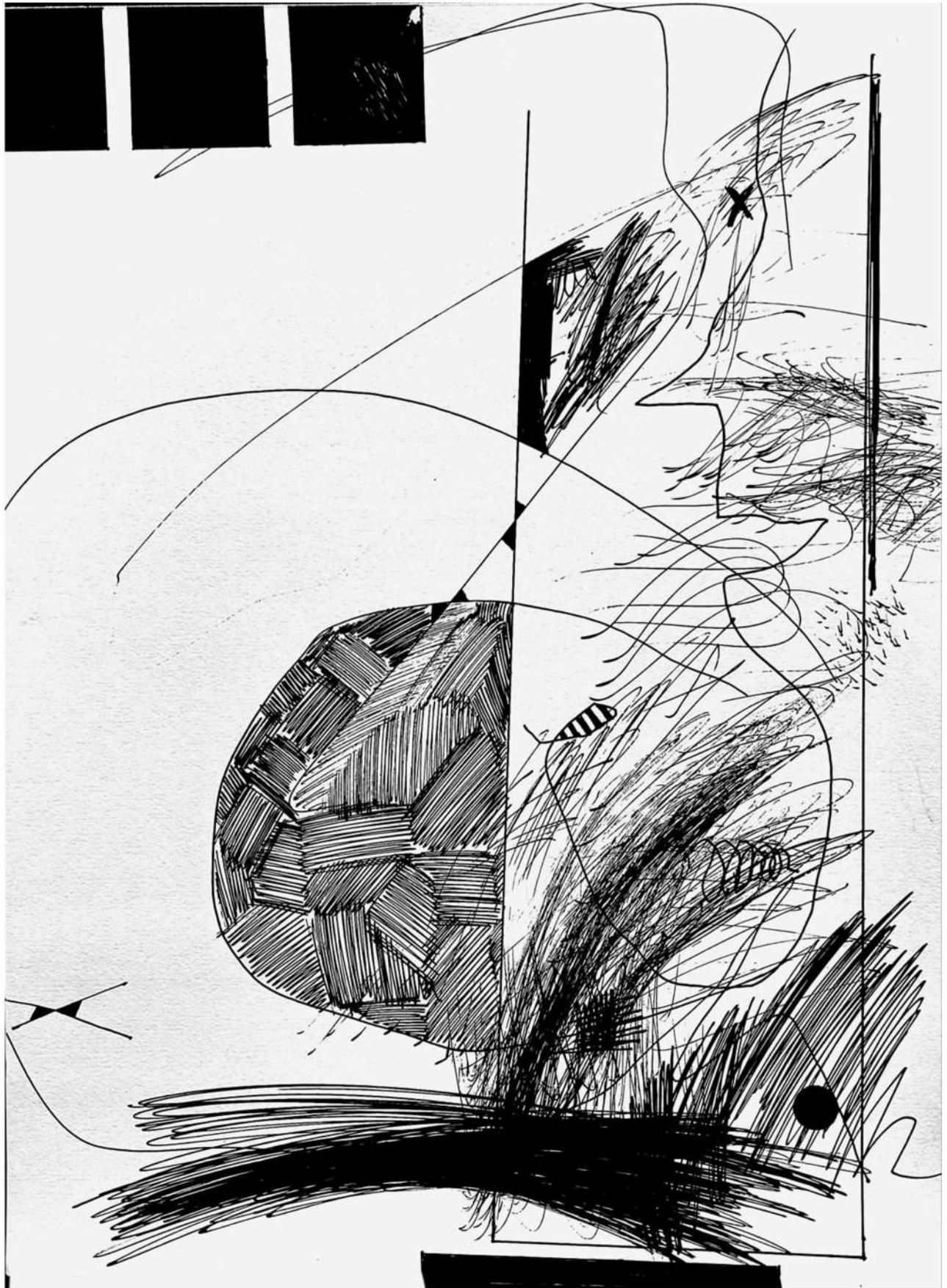
The Unexpected Visitor 16.5 x 12 Inches, 2025, Pen and Ink on paper



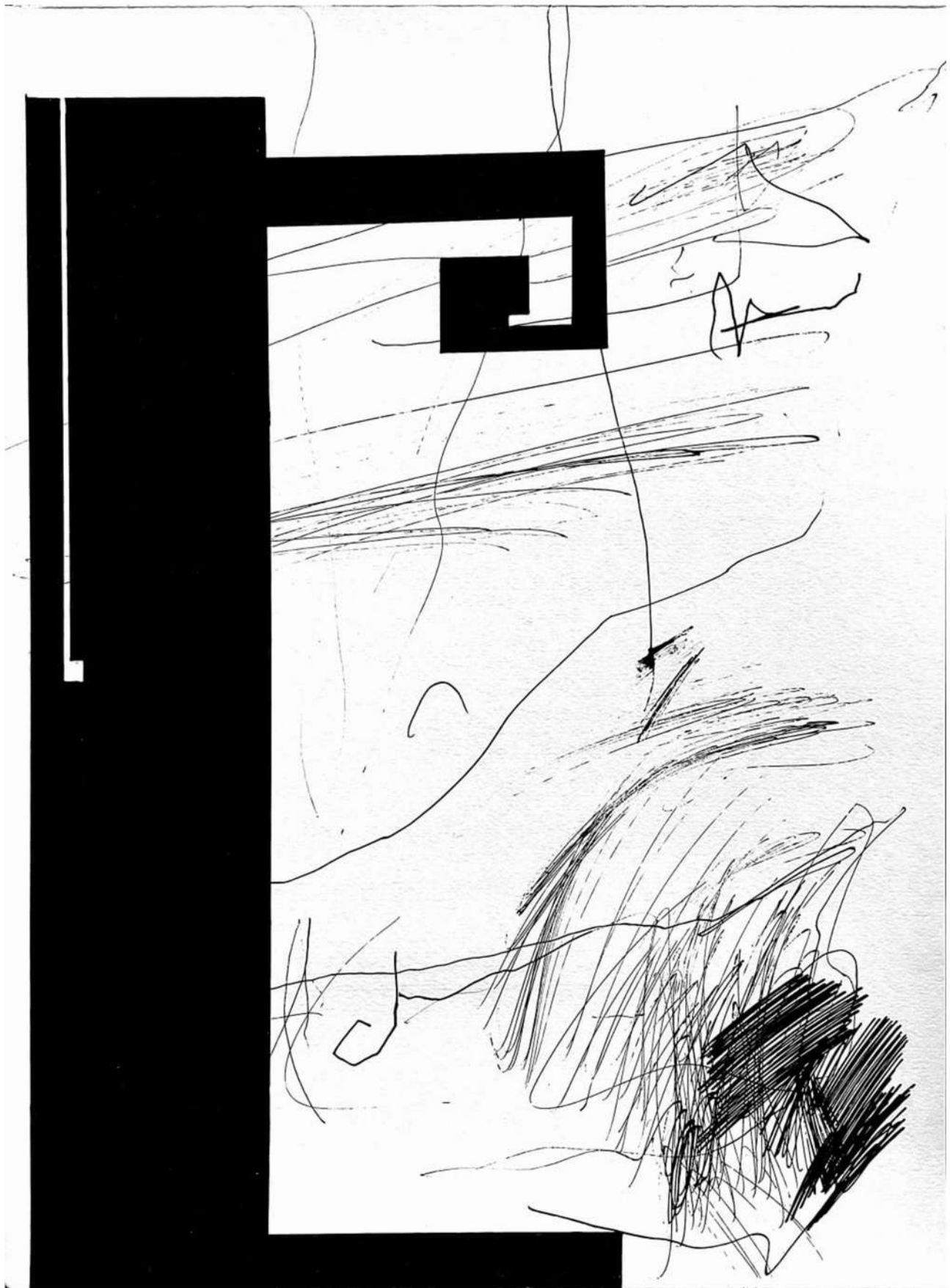
The Frame Within 16.5 x 12 Inches, 2025, Pen and Ink on paper



The Black Hole 16.5 x 12 Inches, 2025, Pen and Ink on paper



Different 16.5 x 12 Inches, 2025, Pen and Ink on paper



David and Goliath 16.5 x 12 Inches, 2025, Pen and Ink on paper



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