

Uma Nair's Critique on "Namah Series"

Namah series

Laila fills her latest compositions with preservative references that seem to convey that there is always something that stays within when we come to the moment of prayer. Within the fragmentation of form we are reminded that between the inexorable march of time and the imprints of stillness there is also the rapture of unconscious peace, born of transient memories that shift between time past and time present.

Ephemeral experiences Namah II

This work with its embers of terracotta tones has a sculptonic identity to it. It also in some ways seems to be offering us rare glimpses of serene moments that anchor us in the present.

Ganesha for Laila is a universal force, a form born of grace as well as gravity, a form that lives within our minds like a reflective reverie. In this work we think of the form as both ritual as well as relic.

Namah III and IV

The hints of suggestive limbs in his form as remover of obstacles in everyday life, expands to tell us that he is loved by his devotees (Bhakti) for his many traits, including his insatiable appetite for sweet cakes and his role as a dispenser of magic, surprise, and laughter. When we look closely at the beauty of form within contours in this work we are reminded that Ganesha is also the lord of ganas (nature deities) and can also take on a fearsome aspect in this guise.

Laila imbues her new figurations with a character of resonance as well as the rhythms of rustic relevance. Tracing her graphic Ganeshas movements in space on canvas, she transposes her deities into a space beyond the confines and dictates of time.
