

My films demolish logic: Husain

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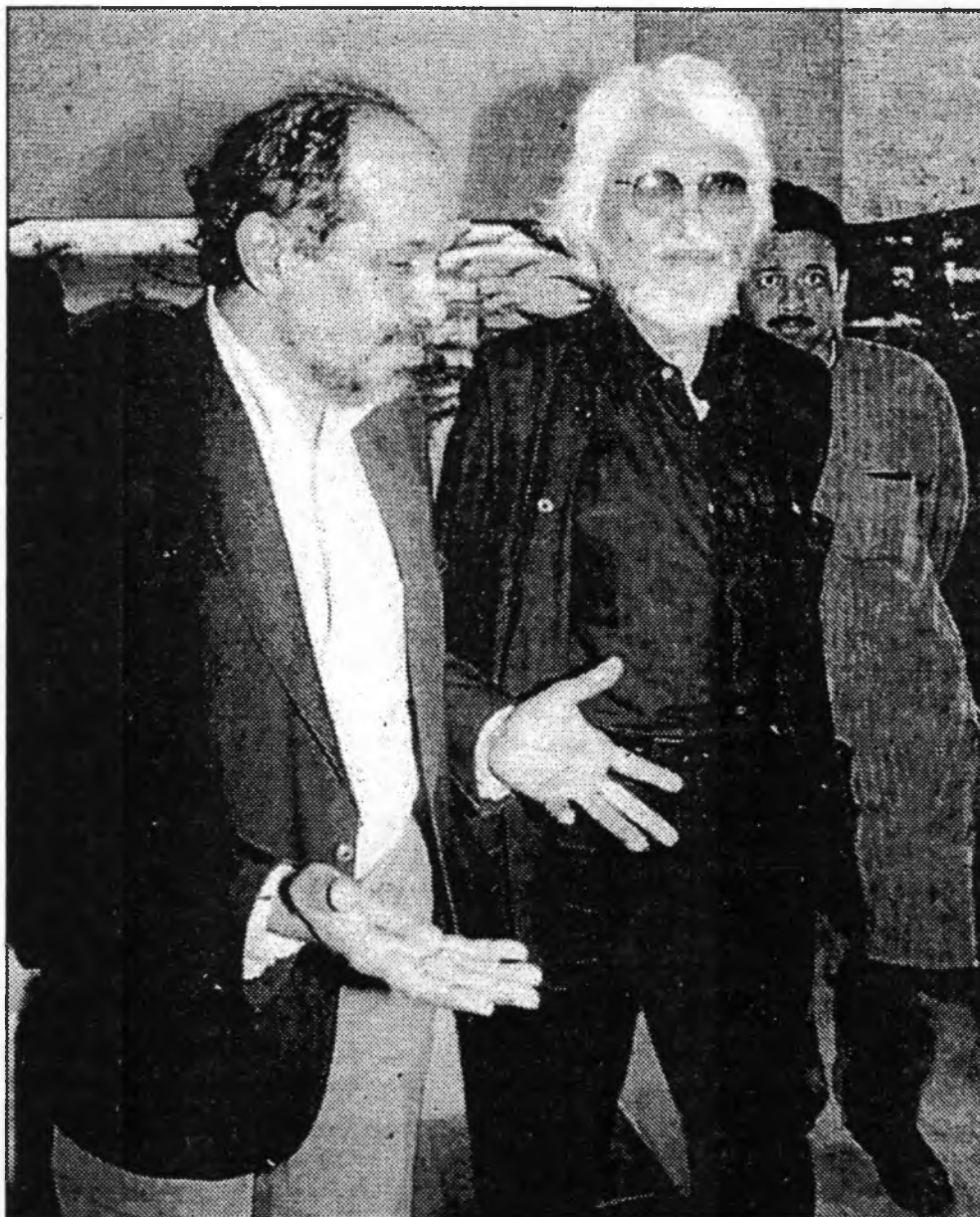
FOR India's best known bare-foot painter, it was an evening in the hushed portals of academe, away from the glitterati's clink of cocktail glasses and the auctioneer's hammer falling on sky-rocketing prices of art he paints live.

After a small audience sat through the screening of M.F. Hussain's *Gajagamini* in the plush National Institute of Advanced Studies auditorium located inside the campus of the Indian Institute of Science, he hardly stunned anybody when he said, "It's not a film."

As the snazzily dressed Husain armed with a trademark paintbrush spoke on "Art and Cinema," he got bouquets as well as a few barbs for his much panned cinematic ode to screen diva Madhuri Dixit from the gathering comprised of Bangalore's intelligentsia, students, professors and culture vultures.

Clearly enjoying himself, Husain said that he had poured 60 years of his experience of painting images on canvas into the film. And responding to complaints that there was a disconnect between the film and the viewer, he freely admitted that he had "deliberately demolished logic" while trying to create a "pure visual experience."

Hussain felt that the film, described as "one continuous



Artist M.F. Husain is flanked by Roddam Narasimha, Director, National Institute of Advanced Studies (left) and artist Gurudas Shenoy after a screening of *Gajagamini* in Bangalore on Monday.

— Express photo

impressionistic painting," was incomplete. "I could not go beyond a truth as I still had millions of images I could draw upon; I can make hundreds of versions of the same film."

About his next film, *Meenakshi*, which stars Tabu and is due for a June release, he said that someone in Bollywood had groaned, "Oh no. Not again."