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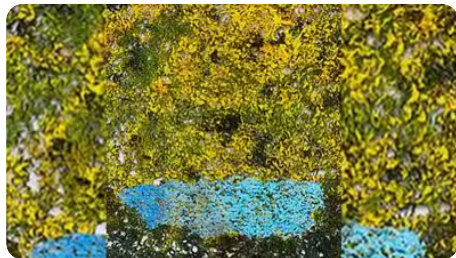
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At Sundaram Tagore Gallery Singapore, mid-career Indian born abstractionist Neha Vedpathak enchants art lovers in Singapore with her plucked Japanese paper abstract works that span 2017 to 2026 offering a resilient and recurring palette of her contemplative idioms in her studio at Chicago in America. In Plain Sight is a show

that breathes within the islands of her own love for a meditative mood in a series of interwoven themes that reveal the connective threads that run throughout her work.

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Vedpathak was part of Art Mumbai last year and her tactile paper installations and wall reliefs spoke in alternate realms of practice in contemporary abstraction. Her brilliance at going beyond the two-dimensional picture plane brought her to the beauty of handmade Japanese paper, noted for its long, exceptionally strong fibers, which became her defining medium and elixir. Her work *Illuminance*, *Immanence*, *Radiance (Kali)* is a masterpiece in contemplation of abstract elegance.

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Textured , tensile tones

It is the textured ,tensile tones in her works like Infinite Possibilities that echo the harmonies of part painting, and part sculptural relief, that catch the human gaze. It seems as if the mango tinted oval floats on the wall even as it casts dulcet shadows of soothing intensities. Known for a unique rigorous technique she pioneered, the act of “plucking,” is her repertoire.

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Process is her recurring principle. Vedpathak separates the fibers of the paper one by one with a tiny pushpin. Every work is built through thousands of these minute interventions that transform the paper into an entirely new material resembling lace or netting. She then sews together swaths of plucked paper and stains them with pigment. This time her colours are glowing with a deliberate buoyant brightness and warmth, we also note her labor-intensive process that often takes months to complete, making time an asset as well as integral force in each of her works.



Patience and passion

Fundamental Pause is yet another lithe beauty that invites scrutiny for its soothing tranquility. In an interview in USA Vedpathak said : "I view my practice as a collaboration between myself and the material. I like to 'listen' to the material and follow its lead. "

She has also associated her visual language with traditional Indian artistic practices. Her interest in the geometry of Tantric art in her early years in India, introduced her to geometric forms, patterns, and ratios that carried deepened spiritual significance. It gave her an understanding of a restrained approach that she calls "subtleism," which centers her practice within the nuance of color, texture, and materiality.



Themes of temporality

So many stars in the sky, some of them and some of me is a chromatic mix of darker intensities. The artist says : "I think categorization begets rigidity and I prefer my work to exist in the space of possibilities and boundless scope."

In that search for possibilities in space her search for a disciplined, repetitive form of artmaking led her to begin a manipulating process of white Japanese handmade paper, to transform the two-dimensional object into a relief.

Vedpathak spends hours in the studio, plucking at sheets of handmade paper with a tiny push-pin to separate its fibers. The outcome is a subtly textured surface that resembles white intricate cohesive groups of bunched up lace. Sometimes she applies color to the surface after it's been plucked, until the pigments reach the other side. Critics have said that her coloring technique could be likened to that of the Dansaekhwa artist, Ha Chong Hyun, who have a similar meditative practice, pushing paint through the back of the canvas to its front. Vedpathak's practice is laborious and layered. The plucking is both meditative and charismatically obsessive.



Conversations around minimalism

"In a sense plucked paper works can be understood as receptacles of time," says she. Her exhibition is a silent sonata that creates a corollary of conversations around minimalism. Encounters are her cartography but her love for pigments becomes her mapping of moorings. Her abstract grammar becomes the foundation of her visual vernacular. Her balance of pigment and paper, opaqueness and translucent islands all become her language of vibrant alchemies of geometry.



Throughout this exhibition at Singapore, Vedpathak demonstrates how, through technical precision and meditative repetition, the humble medium of paper can become a powerful work of complexity and presence, suggesting that transformation can emerge not just through spectacle, but through quietude, and undivided attention.

Finally, Vedpathak we sense an exploration of the individual aesthetic to the universal. "I feel very much connected to the universe," she says. "I've always felt—even when I was young—very aware, very in my body, very attuned to my surroundings, while also holding the sense of vastness at the same time."

(Images: Sundaram Tagore Gallery, Singapore)

Disclaimer: Views expressed above are the author's own.