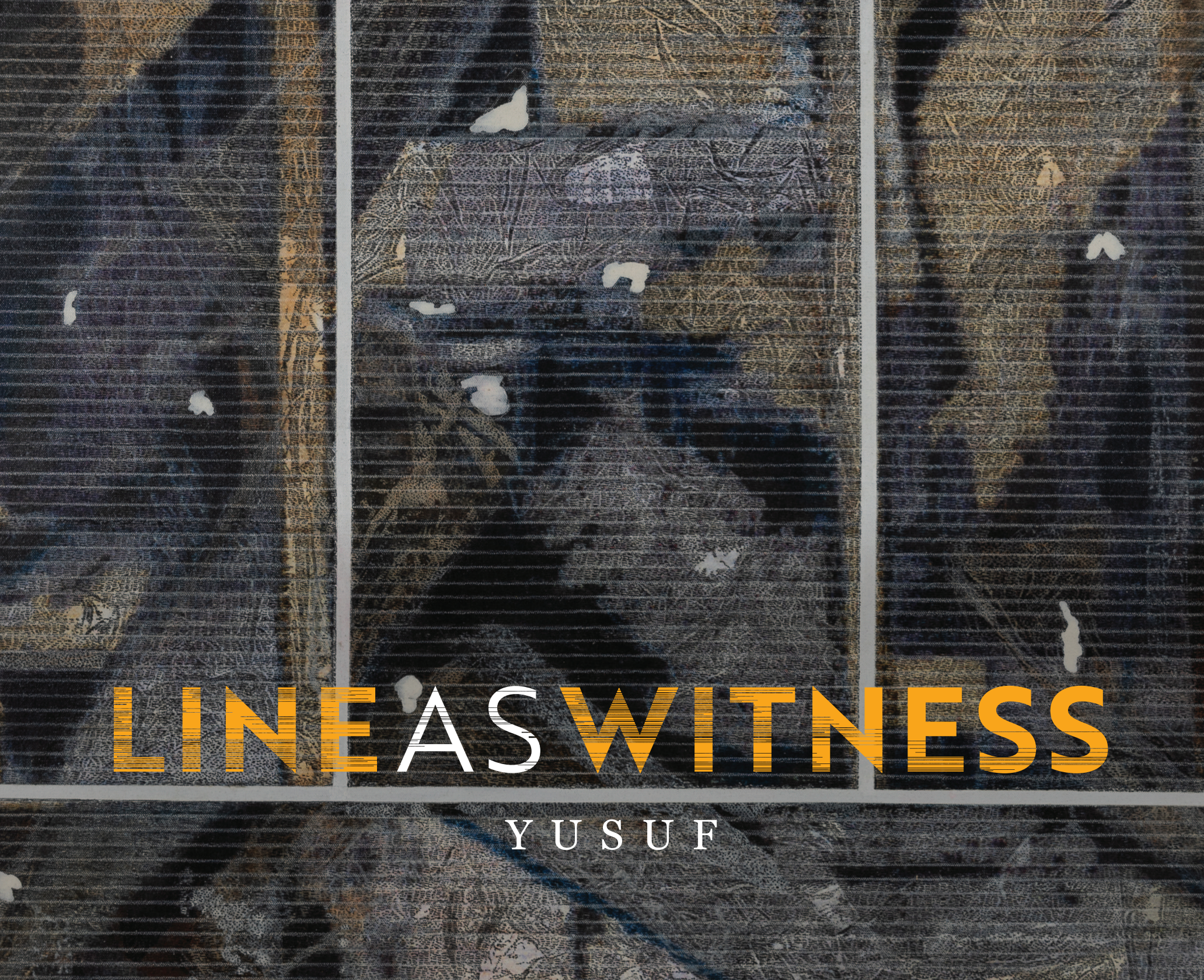


LINE AS WITNESS

YUSUF

LINE AS WITNESS

YUSUF

Photography: Raj Salhotra
Book Design: Mukesh K Mishra

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LINE AS WITNESS

YUSUF

BLACKCUBE | NFA NAMTECH FINE ART | NRITAVA ART LLP



FOREWORD

For more than four decades, Yusuf has quietly built a distinctive and deeply thoughtful artistic practice centred around one of the most fundamental elements of visual language: the line. What may appear at first as a simple gesture becomes, in his work, a powerful means of exploring form, rhythm, and space. Through patience and persistence, Yusuf has demonstrated how the most minimal mark can open up a vast field of visual and conceptual possibilities. This has remained a clear artistic philosophy for him as his work has continued to evolve. Across canvases, works on paper, thread-based pieces, and sculpture, Yusuf's exploration of the line takes on different forms while retaining a common spirit of inquiry. His works often suggest fragments of the natural world, yet they remain firmly within the realm of abstraction. What makes Yusuf's work special is its remarkable balance of simplicity and depth. With restraint and clarity, he invites viewers to slow down and look closely.

NFA
NAMTECH FINE ART

LINE AS WITNESS



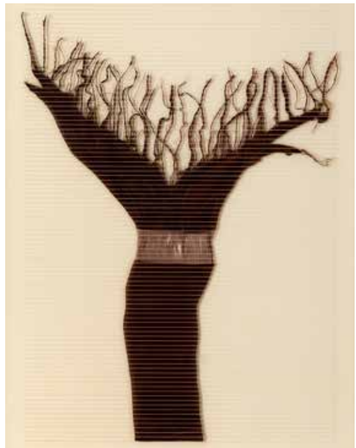
For Yusuf, the line is not merely a formal element of drawing; it is the fundamental unit through which the world becomes visible. Throughout his decades-long practice, the artist has returned to the line with a rare sense of persistence and inquiry, treating it as both subject and method. In his work, the line performs multiple roles: it measures space, records movement, constructs form, and holds within it the memory of a gesture. A line is not merely a modest mark; it is a living unit capable of endless transformation, a site where perception, abstraction, and lived experience converge. Born in Gwalior in 1952 and trained in painting and sculpture in the 1970s, Yusuf's artistic language developed through a sustained engagement with drawing and printmaking. Over time, the line emerged as the central protagonist of his work. For Yusuf, a line is never singular. It inevitably produces another alongside it, and between these two appears a third presence - the space that separates them. This is where Yusuf's philosophy becomes most potent: The white line between two dark ones carries the same weight and intention as the lines themselves. What appears absent becomes active, as if they are breathing intervals, transforming the canvas into a field where presence and absence exist in constant dialogue. In his compositions, absence speaks as powerfully as presence. The negative space is not background; it is structure. It carries rhythm. It holds silence. It completes the mark.

This sensitivity to the relationship between presence and absence shapes the visual structure of Yusuf's paintings. Many of the works in this publication reveal surfaces built from dense horizontal line structures that stretch across the canvas. These lines are not simply backgrounds; they establish the atmospheric field within which forms emerge. At times they create the sensation of motion, like waves of energy passing across the surface. At other moments they appear almost still, forming a quiet grid that stabilises the composition. The viewer's perception oscillates between these two states - movement and stillness - making the paintings feel simultaneously dynamic and contemplative. Within these fields of lines, Yusuf introduces organic forms that seem to hover, dissolve, or crystallise within the pictorial space. These shapes often carry the suggestion of fragments drawn from nature - suggesting dunes shaped by wind, the intricate structures of living tissue, or fleeting silhouettes drawn from memory. Yet these references remain ambiguous. Yusuf does not depict nature directly; instead he evokes its processes; growth, erosion, sedimentation, or the gradual unfolding of time. In this way, the works operate within what might be described as a form of abstract realism - where the memory of natural phenomena persists, even as the imagery resists literal depiction.

Colour enters these compositions with similar restraint. Much of the surface is composed of muted greys, blacks, and earthy tones, establishing a calm and contemplative atmosphere. Then suddenly a flash of red, ochre, yellow, or deep blue appears. These colours function like pulses of energy within the painting, their placement is deliberate and precise - small yet powerful interruptions creating moments of visual interruption activating the surrounding field of lines. This careful orchestration of structure and freedom reflects the artist's ongoing negotiation between discipline and intuition. While many of the lines appear meticulously ruled across the surface, the forms that inhabit them often seem to emerge through improvisation. The result is a visual language that balances geometry with fluidity. The works feel composed yet open-ended, as though they could continue expanding beyond the edges of the frame. This sensitivity to structure can be traced back to Yusuf's early exposure to Rajasthani miniature paintings. As a young student, he was captivated by the meticulous detail - especially the delicate scripts embedded within the works, flowing out of the edges. Letters resting on faint guiding lines fascinated him. Those subtle ruled lines, meant only to support writing, became for him a revelation. They were invisible frameworks - quiet scaffolds that structured expression. For Yusuf, lines became a guide, a discipline, an architecture, a language.

With the line, geometry entered his vocabulary. Like Piet Mondrian's insistence on the grid as a moral and visual order, Yusuf's geometry is foundational. Yet where Mondrian's lines declare certainty, Yusuf's lines breathe. They are less rigid decree and more lived rhythm. They bend, waver, and accumulate texture. They hold the memory of





the hand. There is humility in this reference - the ruled pages on which children first practice writing - a return to origin. Yet the works are anything but naive. They demonstrate acute awareness of engineering, of how structure produces perception. Directional shifts in line create tonal contrast. Vertical striations alter the reading of depth. Repetition generates pulse. Silence frames density. What appeared animated becomes still. What felt fluid becomes architectural. This oscillation between movement and monumentality defines Yusuf's practice. Underlying this practice is an enduring inquiry: how much meaning can something minimal hold? Yusuf pushes the boundaries of what a line can signify. In many artworks, the line is traditionally subordinate - outlining form, describing contour. Yusuf reverses this hierarchy - the line is not servant but subject; it is not boundary but body. This allows his works to remain open to interpretation, inviting viewers to locate their own meanings within the movement of lines, requiring attentive looking. One might see geological strata; another might see woven textile; another, architectural fragment; another, spiritual metaphor. The multiplicity is intentional. The line contains possibility rather than conclusion.

At the conceptual level, Yusuf's work also engages with broader questions about the condition of contemporary life. In one reflection, the artist speaks of the complex relationship between human beings and the increasingly mechanised world around them. Machines promise efficiency and speed, yet they also distance us from sensory experience. Within this context, the line becomes more than a visual device - it acts as a quiet but persistent witness, with each line recording the movement of the hand and the passage of time. Each mark carries within it the possibility of another mark, another form, another unfolding of meaning. It is a reminder that creation begins with a simple gesture.

Occasionally, Yusuf extends this exploration beyond the flat surface into sculptural form. In these works, the language of line moves into space, taking on volume and shadow. Though fewer in number within his practice, the sculptures echo the same central idea: that a single linear gesture can expand outward, shaping both surface and structure.

Ultimately, Yusuf's art is an ongoing conversation between control and freedom, discipline and flow, presence and absence. The line - simple, direct, and elemental - becomes a site of profound exploration, a philosophical proposition. It is a mark that records the act of seeing, thinking, and feeling whilst carrying the memory of movement. Through the quiet persistence of this gesture, Yusuf reminds us that even the most minimal element - a singular line - can contain an entire world of possibility, and yet, the meaning resides in the spaces in between.

Sanya Malik
Curator and Director,
Black Cube Gallery

ACRYLIC ON CANVAS

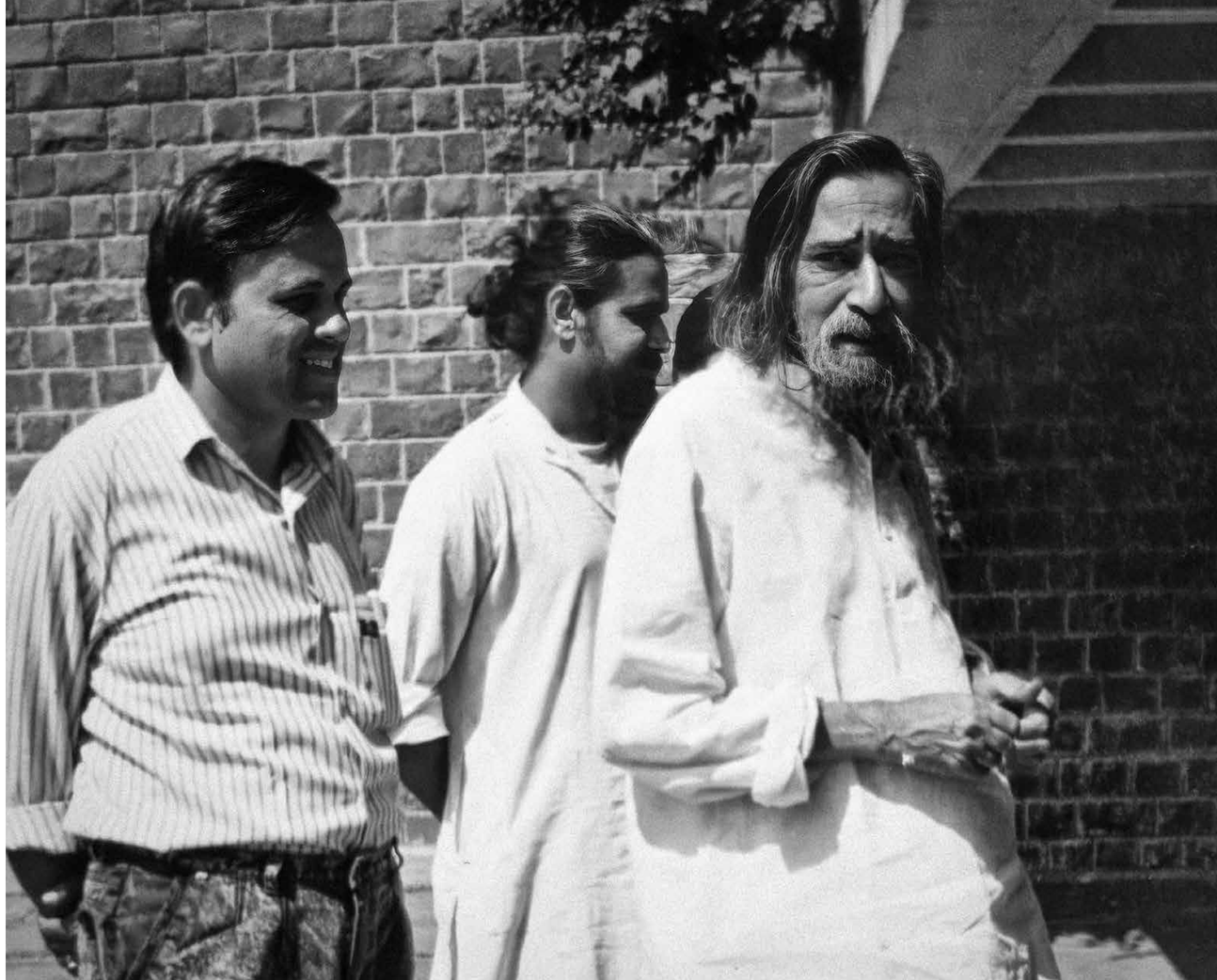
Across Yusuf's canvases, the line becomes both structure and atmosphere. Stretching horizontally across the surface, it establishes a quiet yet persistent rhythm that holds the composition together while allowing forms to emerge and dissolve within it. At first glance these works appear stable - constructed through carefully layered lines that traverse the entire width of the painting. Yet with sustained viewing, the surfaces begin to vibrate. The repetition of lines produces subtle optical movement, creating the sensation that the painting is slowly shifting, breathing, and unfolding before the viewer.

Central to Yusuf's thinking is the idea that a line is never singular. When one line is drawn, another inevitably appears beside it, and between them emerges a third presence—the space that separates them. In his paintings, this interval is not empty; it is an active participant in the image. The white spaces between lines hold as much visual weight as the marks themselves, transforming the surface into a dynamic dialogue between presence and absence. This interplay between discipline and spontaneity defines Yusuf's painterly language. The ruled horizontal lines introduce a sense of order, while the forms layered above them retain a fluid, intuitive quality. The result is a surface that feels simultaneously constructed and evolving - where geometry meets improvisation and stability coexists with motion.

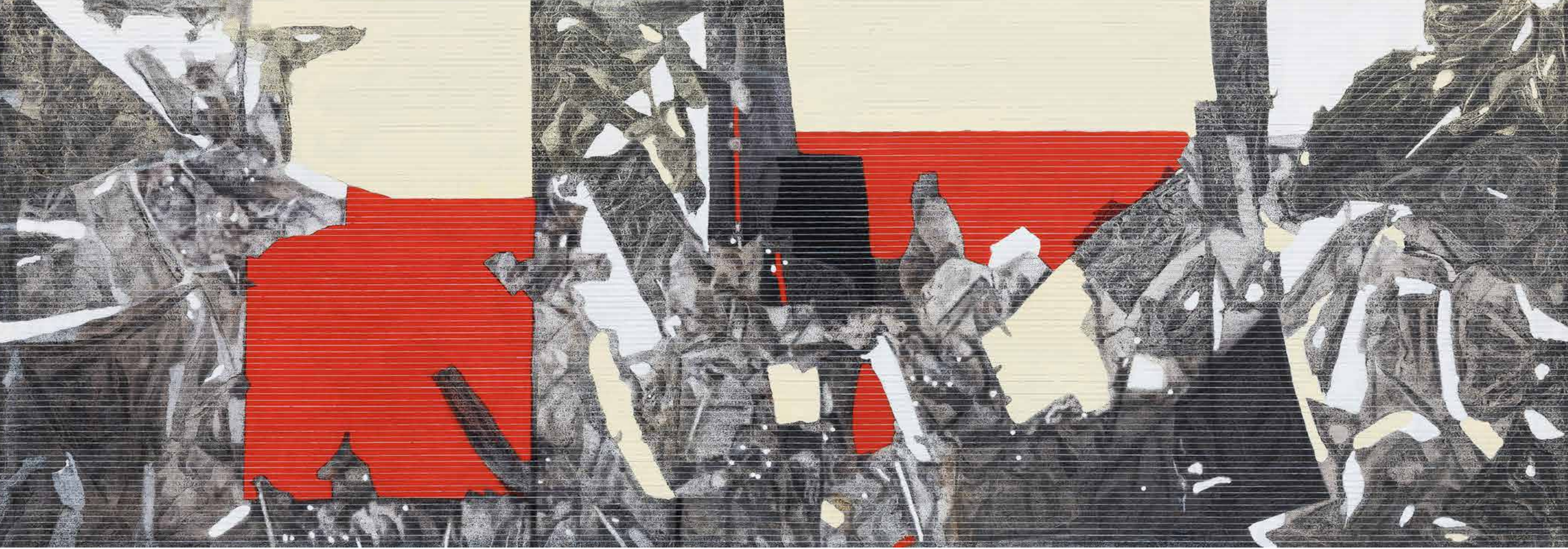
Ultimately, Yusuf's canvases invite the viewer into a slow act of looking. From a distance they appear composed and architectural. Up close, they reveal intricate accumulations of marks and textures that suggest the passage of time. Through this layered process, the canvas becomes a site where the line records movement, memory, and the quiet persistence of observation.

"...His line partakes both of the particle and the wave quality of light. It creates continuous contours while even proceeding as discrete quanta... The images it creates in its passage are fixed, yet poised on the point of dissolution: thus the continuous throbbing energy of these drawings."

J Swaminathan, 1986



YUSUF WITH J SWAMINATHAN



ACRYLIC ON CANVAS, 36" X 103"



ACRYLIC ON CANVAS, 36" X 103"



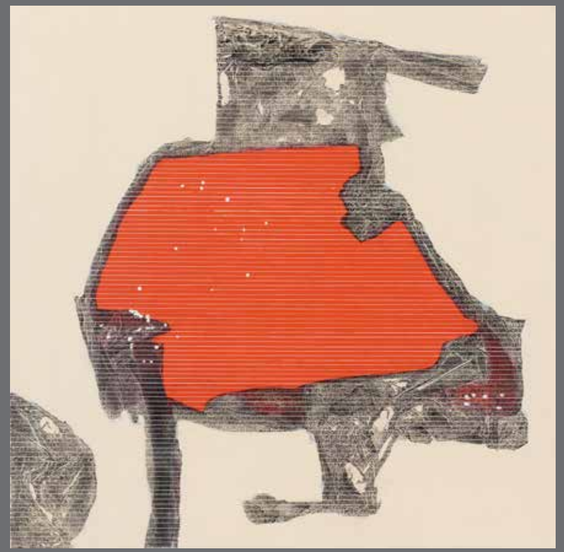
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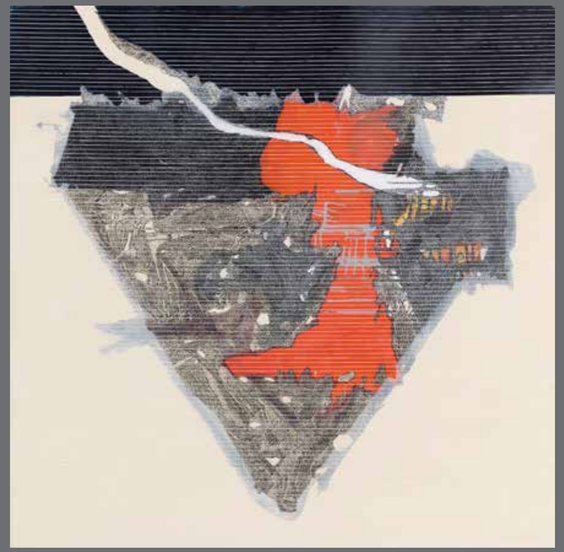
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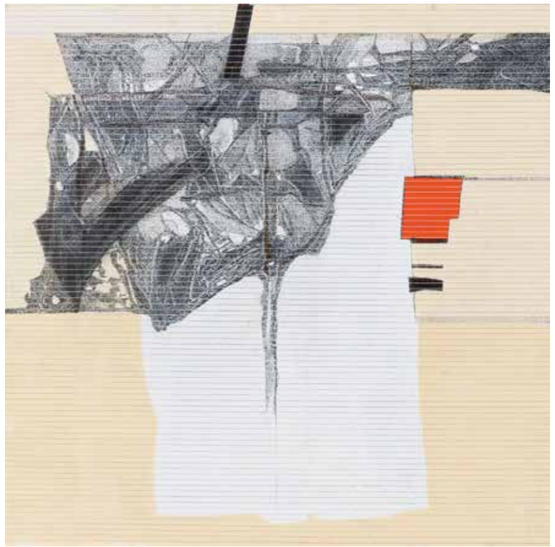
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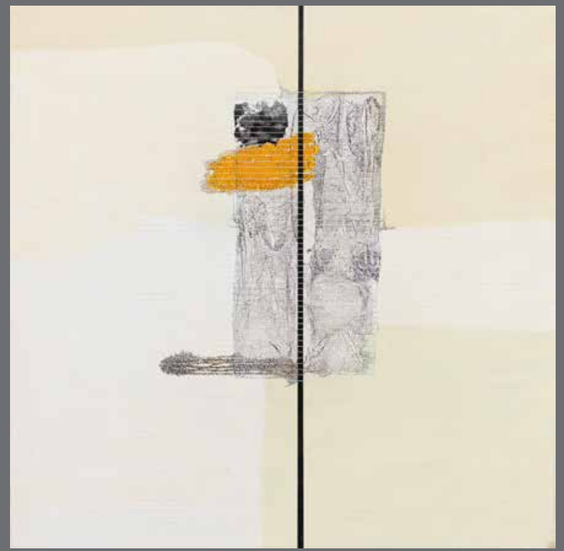
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ACRYLIC ON CANVAS, 36″ X 36″



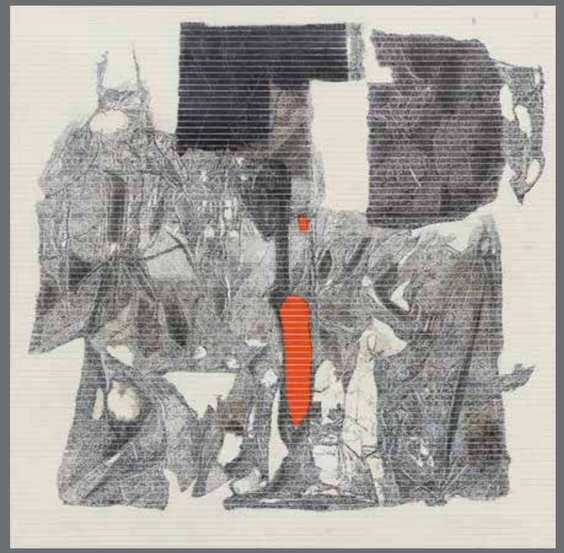
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ACRYLIC ON CANVAS, 36″ X 36″



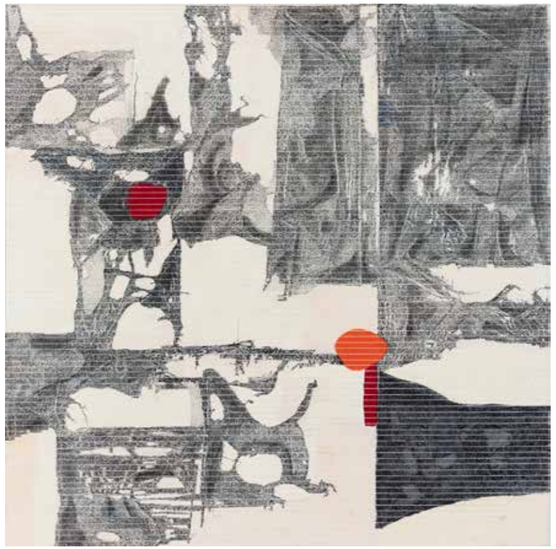
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ACRYLIC ON CANVAS, 36" X 36"



ACRYLIC ON CANVAS, 36" X 36"



ACRYLIC ON CANVAS, 70″ X 48″



ACRYLIC ON CANVAS, 70″ X 48″



ACRYLIC ON CANVAS, 70″ X 48″



ACRYLIC ON CANVAS, 71″ X 48″

“When I picturise the group of lines as a basic element, a strange happening occurs. Many lines emanate from this indivisible point, which then give birth to innumerable unrecorded lines. So, when I draw one single line I am actually creating two of them - positive and negative. The white lines between two drawn black lines is not purely space that has been left out, it is actually a deliberate effort.”

Yusuf





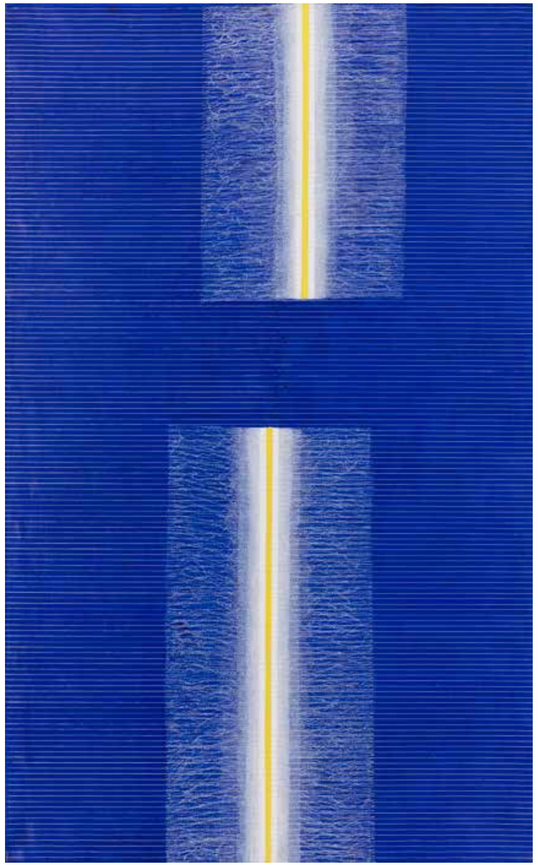
ACRYLIC ON CANVAS, 82" X 48"



ACRYLIC ON CANVAS, 48" X 79"



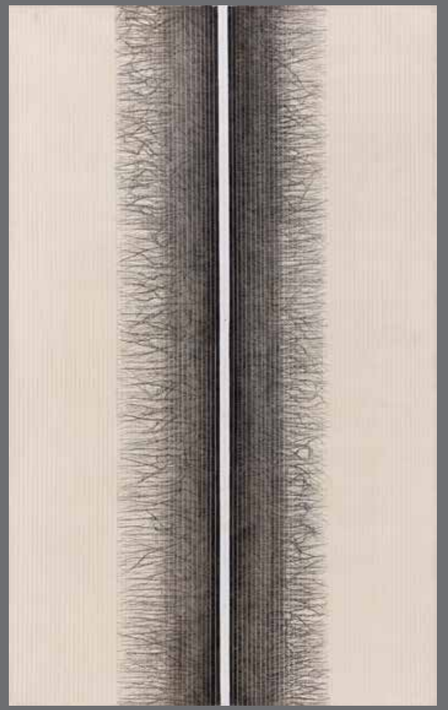
ACRYLIC ON CANVAS, 48" X 79"



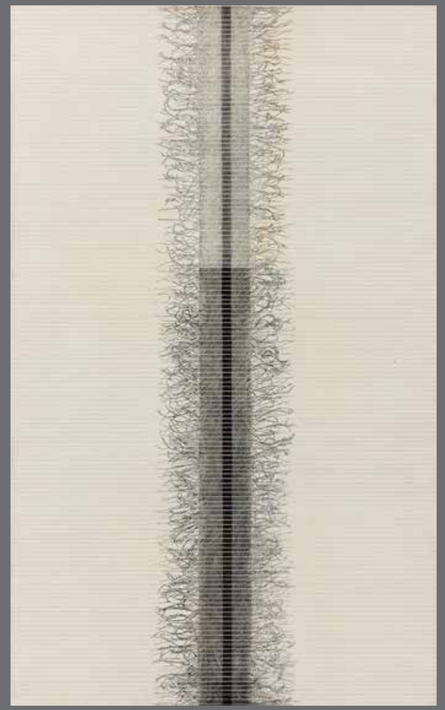
ACRYLIC ON CANVAS, 63" X 36"



ACRYLIC ON CANVAS, 79″ X 48″



ACRYLIC ON CANVAS, 60″ X 36″



ACRYLIC ON CANVAS, 60″ X 36″



ACRYLIC ON CANVAS, 48″ X 48″



ACRYLIC ON CANVAS, 48″ X 48″



ACRYLIC ON CANVAS, 48″ X 48″



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ACRYLIC ON CANVAS, 48″ X 48″



ACRYLIC ON CANVAS, 48″ X 48″



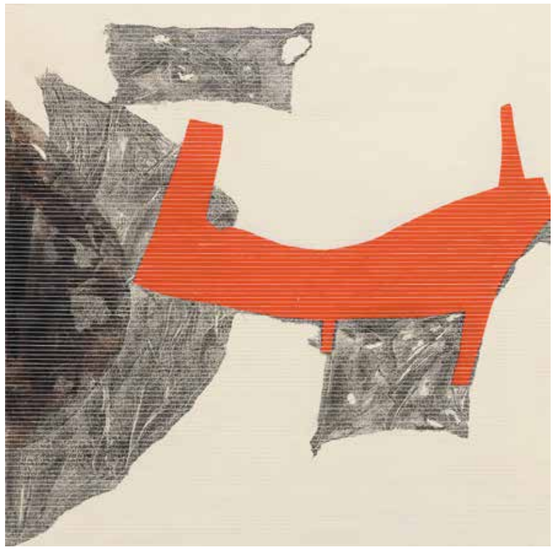
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ACRYLIC ON CANVAS, 36″ X 48″



ACRYLIC ON CANVAS, 48″ X 36″



ACRYLIC ON CANVAS, 36″ X 52″



ACRYLIC ON CANVAS, 36″ X 50″



ACRYLIC ON CANVAS, 36″ X 50″



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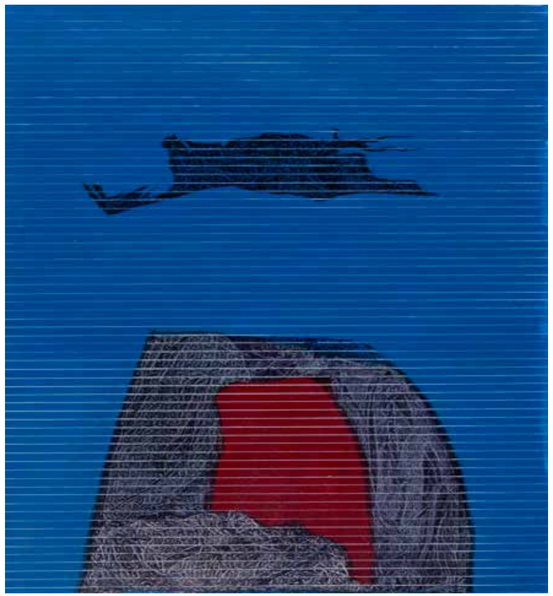
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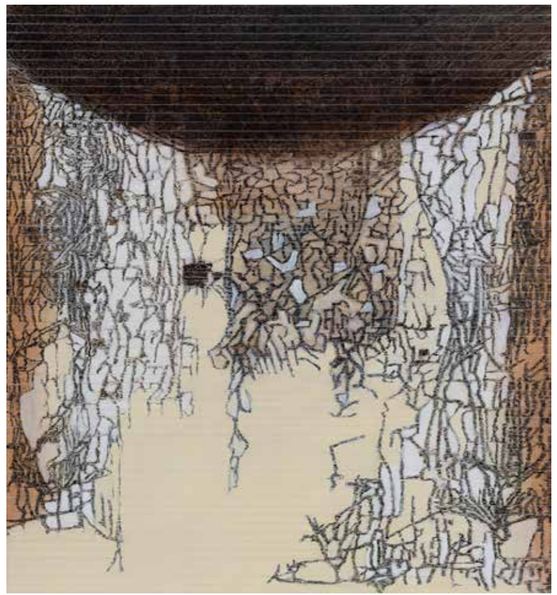
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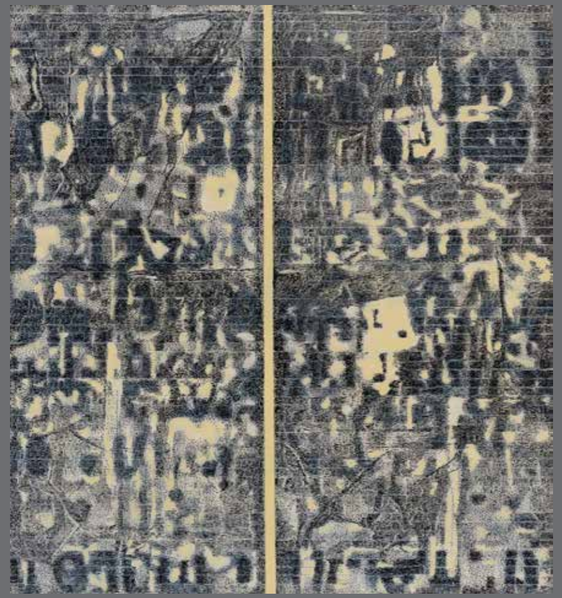
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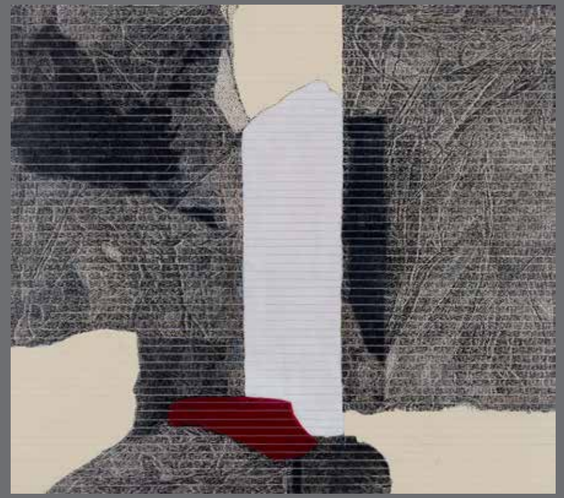
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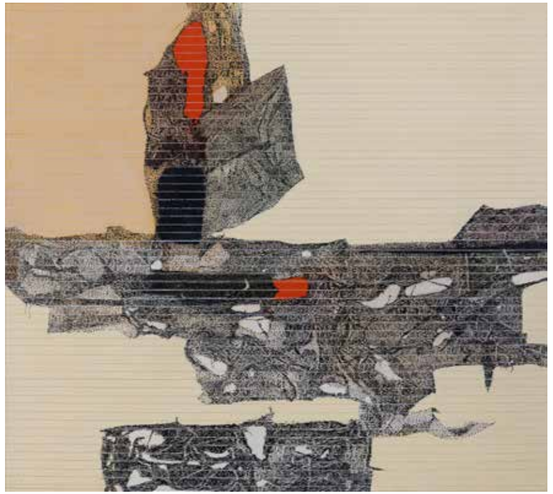
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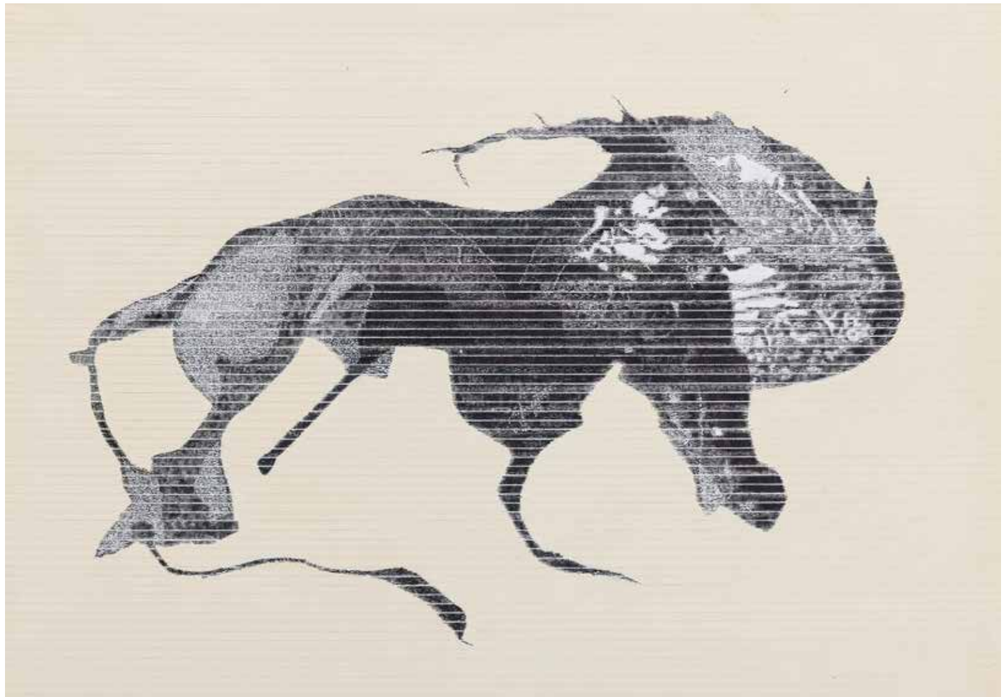
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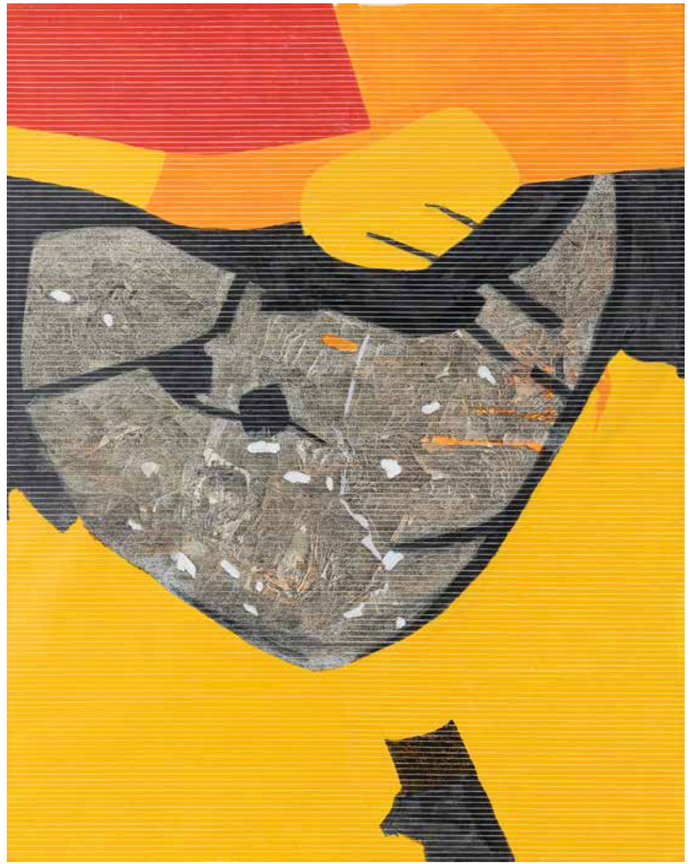


ACRYLIC ON CANVAS, 69" X 40"



ACRYLIC ON CANVAS, 30″ X 45″

ACRYLIC ON CANVAS, 54″ X 48″



"Through a linear language of which he has acquired mastery, Yusuf reveals his essential preoccupation: lines in space. He starts with the simplest strategies of horizontal, vertical and diagonal lines to build up pictorial situations of great complexity and sophistication. An intuitive perception of geometro-dynamics and acute form sensibility lead him to the higher structures of human awareness."

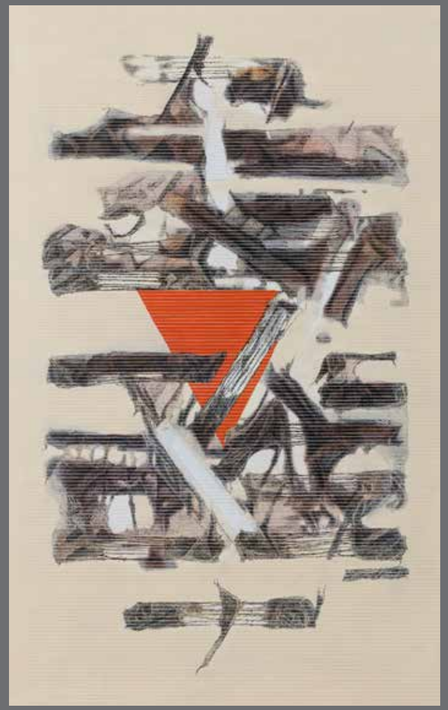
S.H. Raza

YUSUF WITH S.H. RAZA





ACRYLIC ON CANVAS, 78″ X 48″



ACRYLIC ON CANVAS, 78″ X 48″



ACRYLIC ON CANVAS, 48″ X 83″

ACRYLIC ON CANVAS, 44" X 79"



ACRYLIC ON CANVAS, 40" X 79"





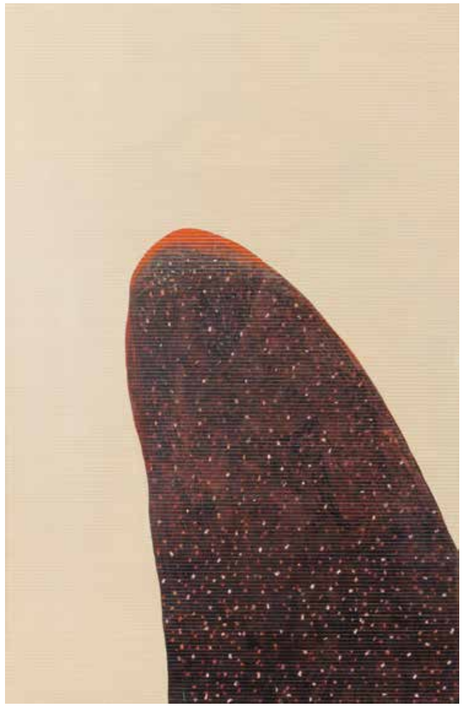
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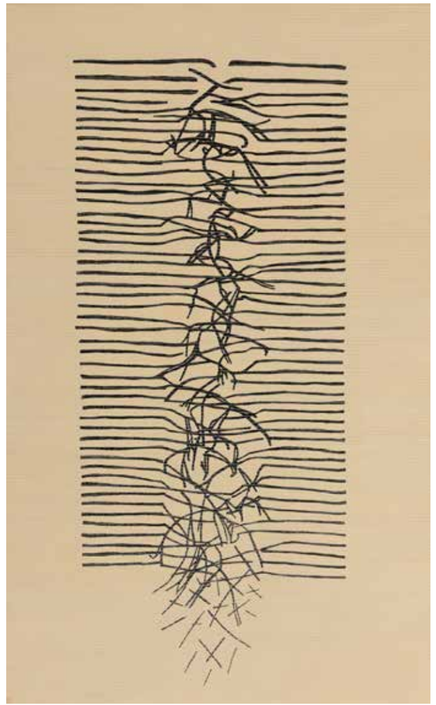
ACRYLIC ON CANVAS, 82″ X 40″



ACRYLIC ON CANVAS, 48″ X 73″



ACRYLIC ON CANVAS, 72″ X 48″



ACRYLIC ON CANVAS, 81″ X 48″



ACRYLIC ON CANVAS, 73″ X 48″



ACRYLIC ON CANVAS, 60″ X 48″



ACRYLIC ON CANVAS, 81" X 48"

ACRYLIC ON CANVAS, 83" X 48"



“The line does not illustrate music; it becomes music, tracing frequencies that exist beyond the reach of any instrument.”

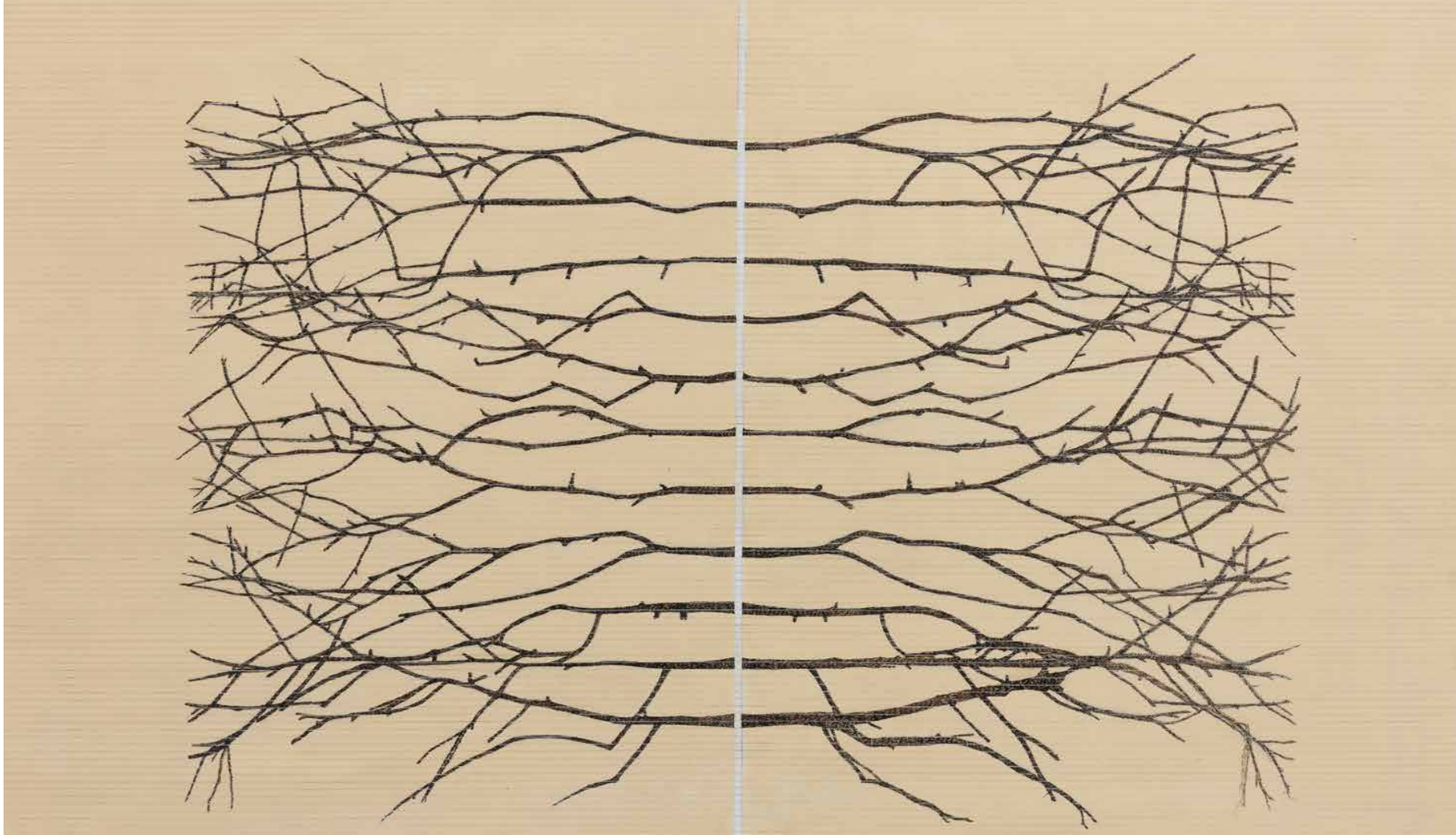
Yusuf



ACRYLIC ON CANVAS, 48" X 80"



ACRYLIC ON CANVAS, 48" X 80"





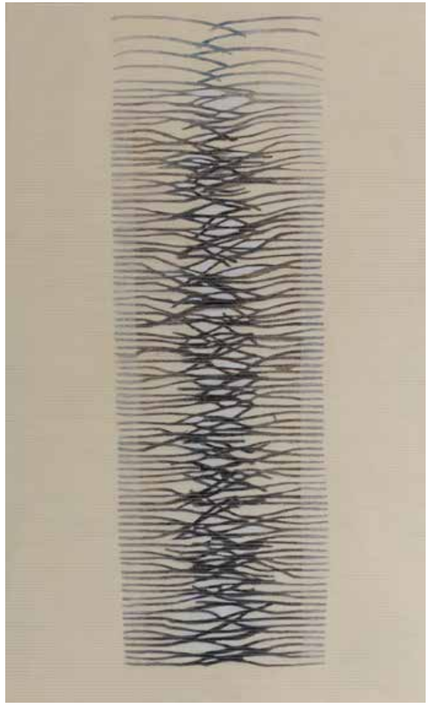
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ACRYLIC ON CANVAS, 81″ X 48″



ACRYLIC ON CANVAS, 78″ X 47″



ACRYLIC ON CANVAS, 81″ X 48″

ACRYLIC ON CANVAS, 81" X 48"





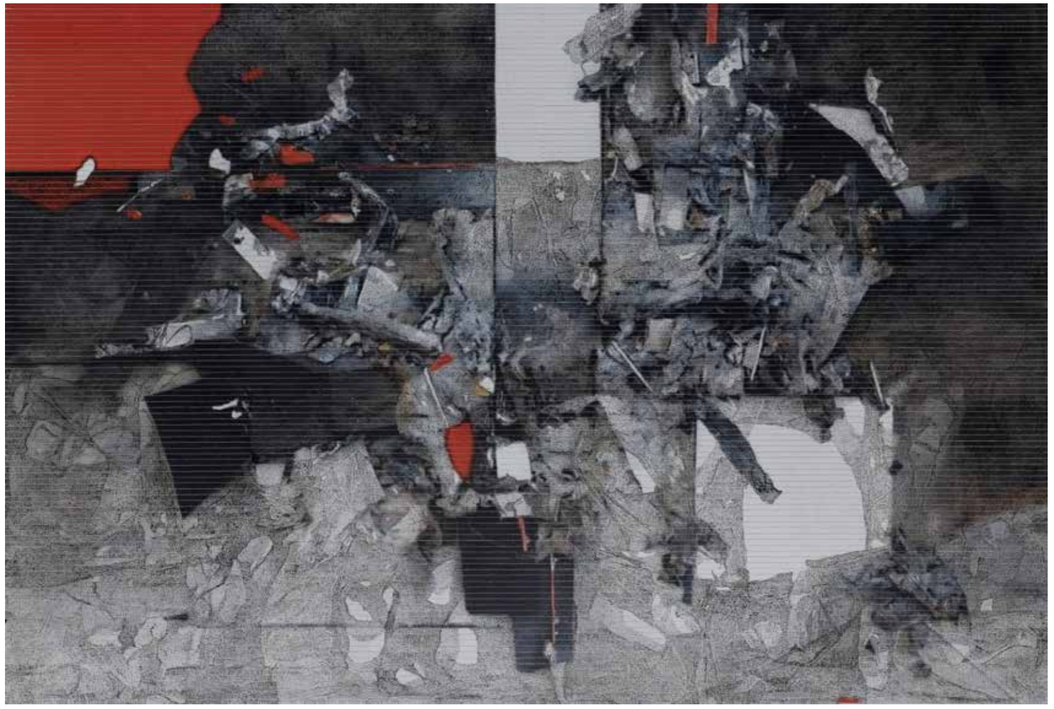
ACRYLIC ON CANVAS, 50″ X 36″



ACRYLIC ON CANVAS, 48″ X 54″



ACRYLIC ON CANVAS, 70″ X 32″



ACRYLIC ON CANVAS, 48" X 72"



ACRYLIC ON CANVAS, 48" X 72"



ACRYLIC ON CANVAS, 48" X 70"



ACRYLIC ON CANVAS, 48" X 76"



ACRYLIC ON CANVAS, 48" X 64"



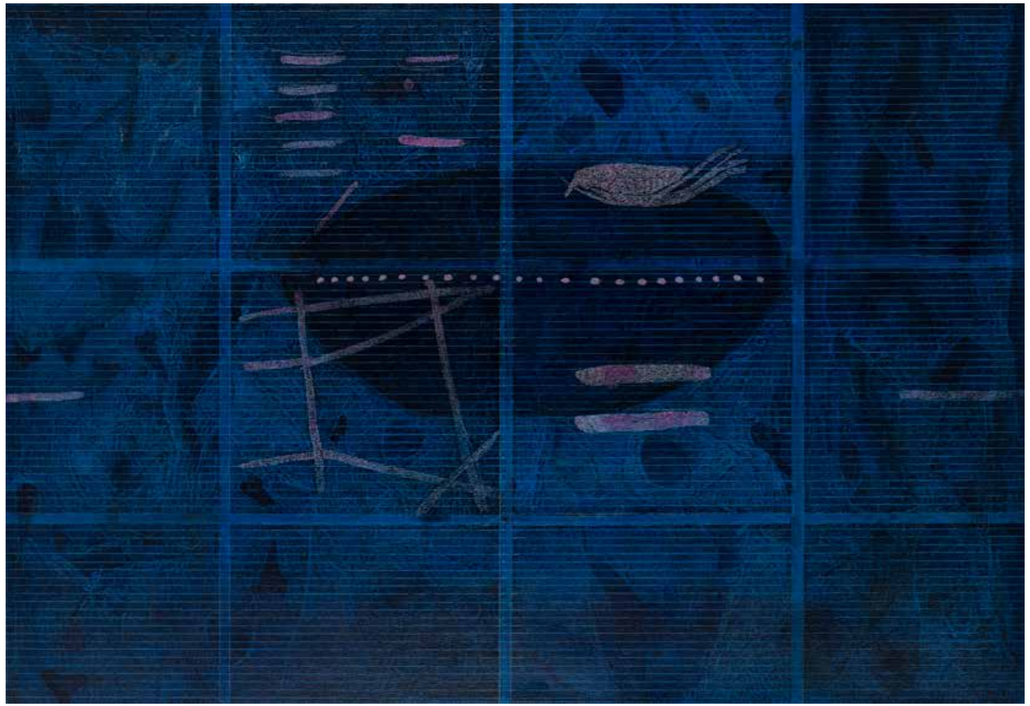
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ACRYLIC ON CANVAS, 50" X 36"



ACRYLIC ON CANVAS, 50" X 36"



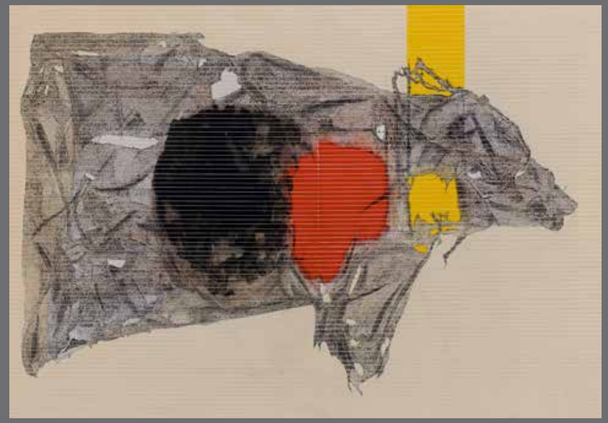
ACRYLIC ON CANVAS, 36" X 50"






ACRYLIC ON CANVAS, 36" X 50" (EACH)



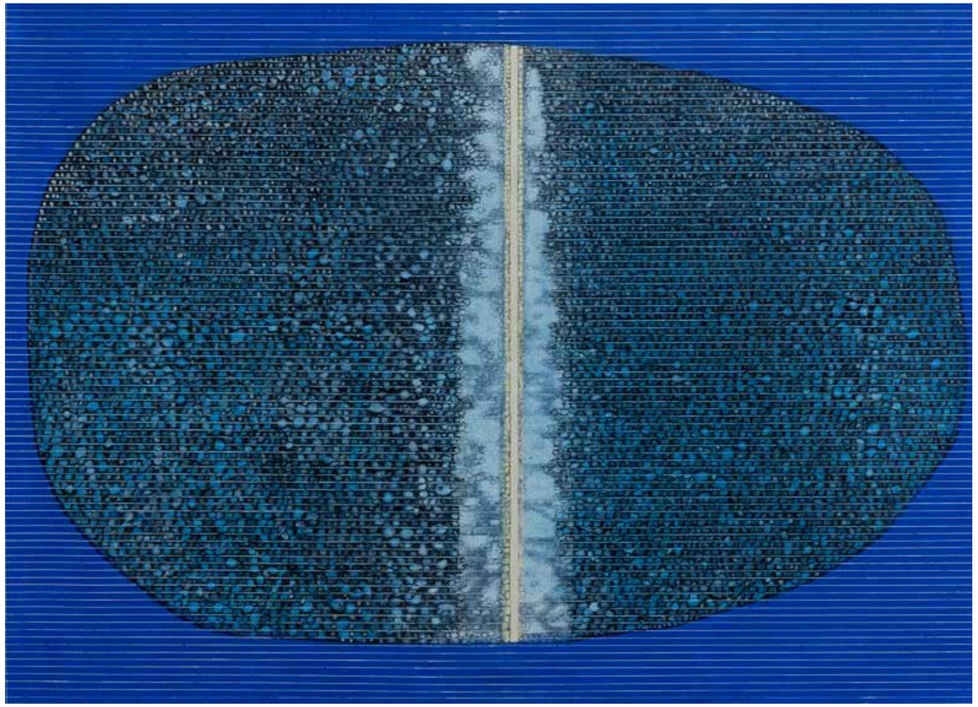
ACRYLIC ON CANVAS, 36" X 50" (EACH)



ACRYLIC ON CANVAS, 52″ X 36″



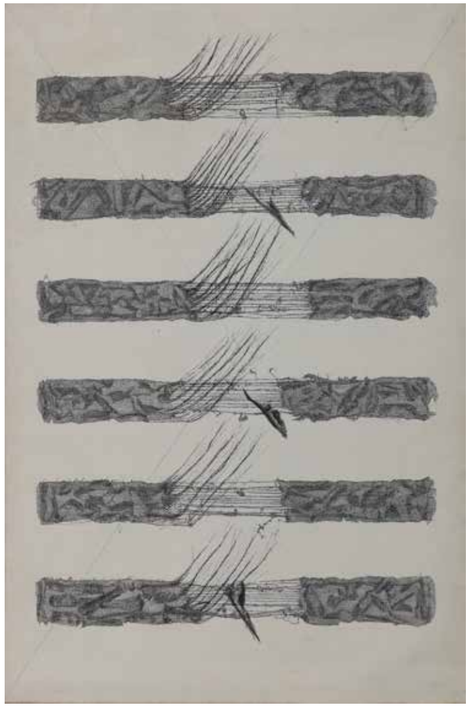
ACRYLIC ON CANVAS, 36″ X 50″



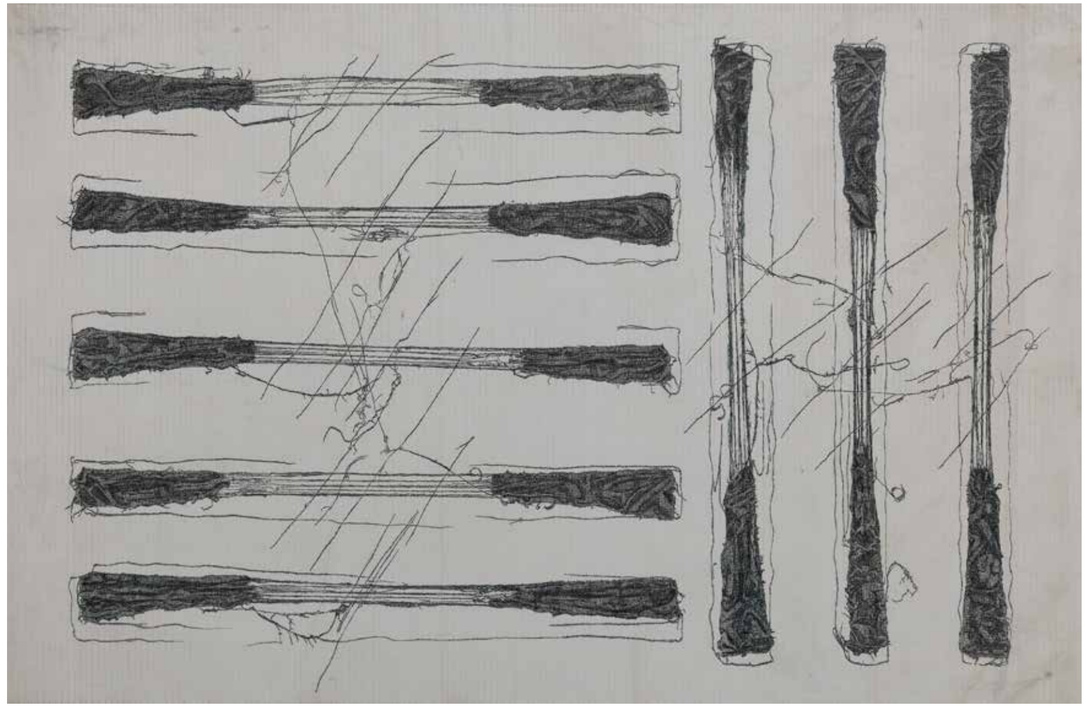
ACRYLIC ON CANVAS, 30" X 42"



ACRYLIC ON CANVAS, 52″ X 36″



ACRYLIC ON CANVAS, 65″ X 42″



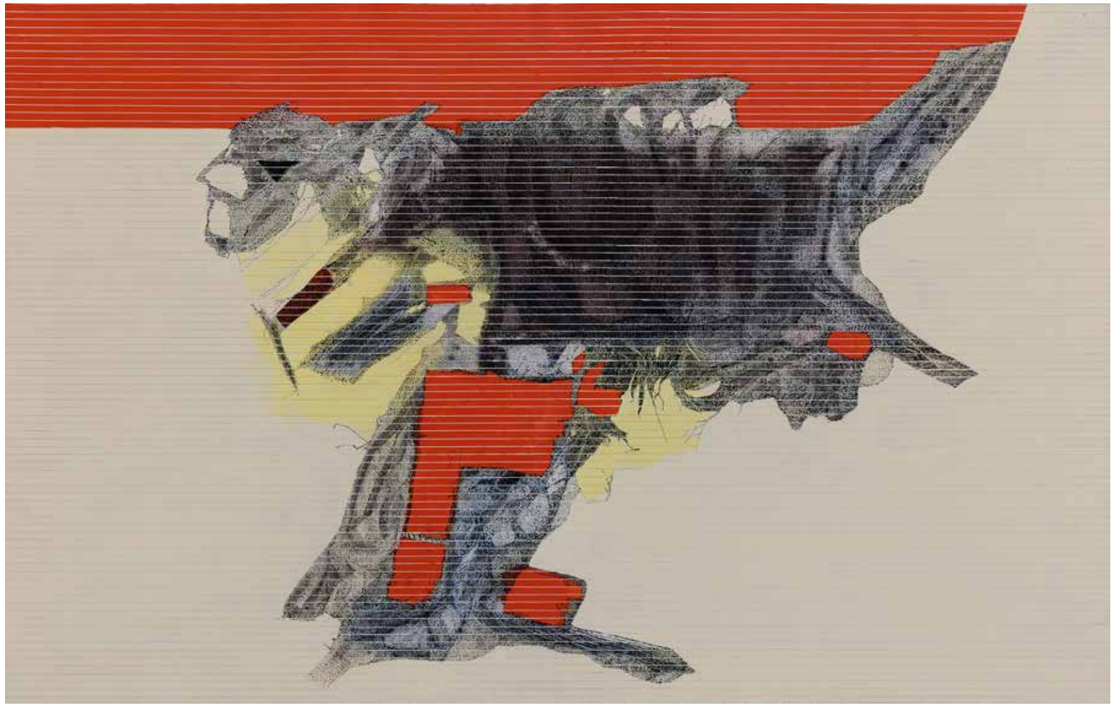
ACRYLIC ON CANVAS, 42″ X 65″



ACRYLIC ON CANVAS, 42″ X 65″



ACRYLIC ON CANVAS, 36″ X 52″



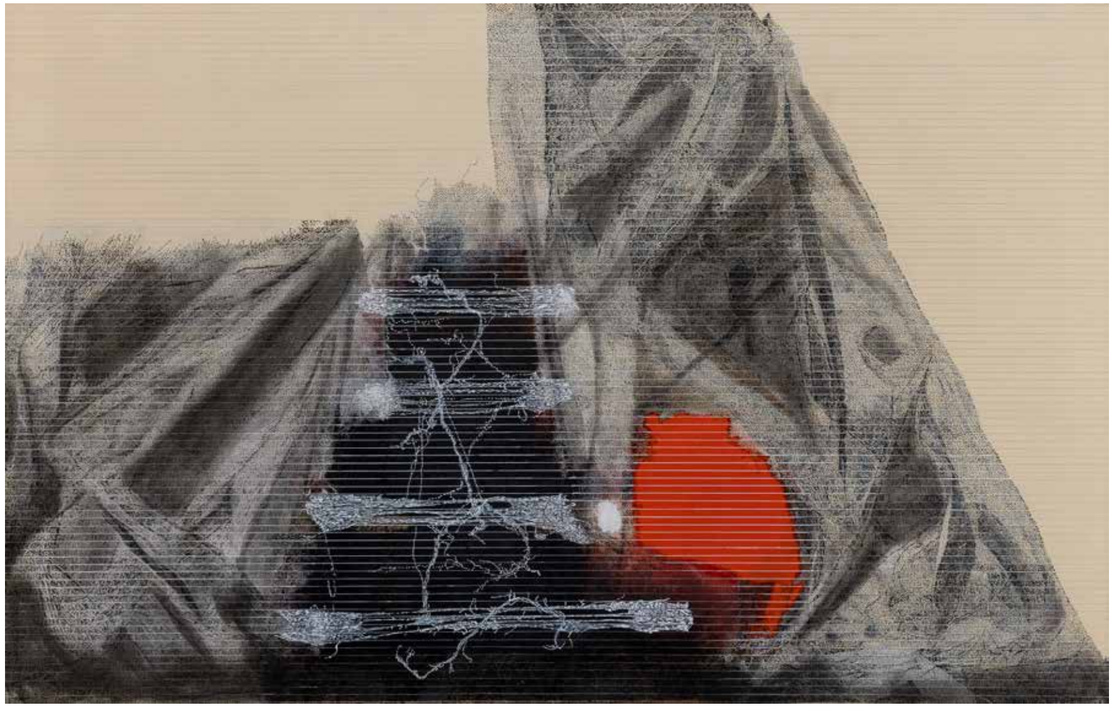
ACRYLIC ON CANVAS, 36″ X 65″



ACRYLIC ON CANVAS, 36″ X 65″



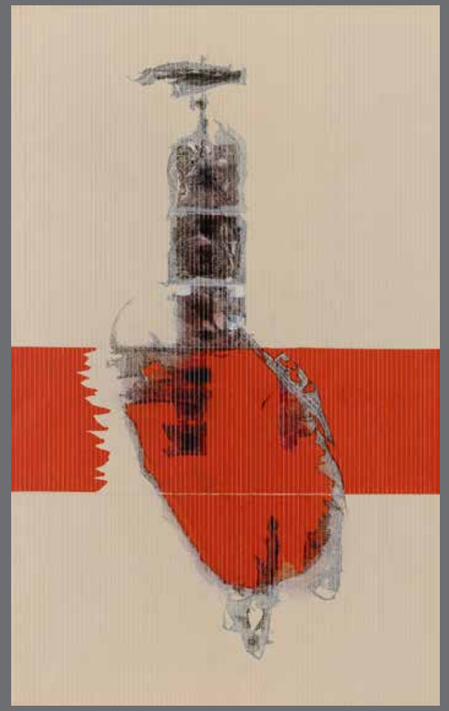
ACRYLIC ON CANVAS, 36″ X 65″



ACRYLIC ON CANVAS, 36″ X 65″

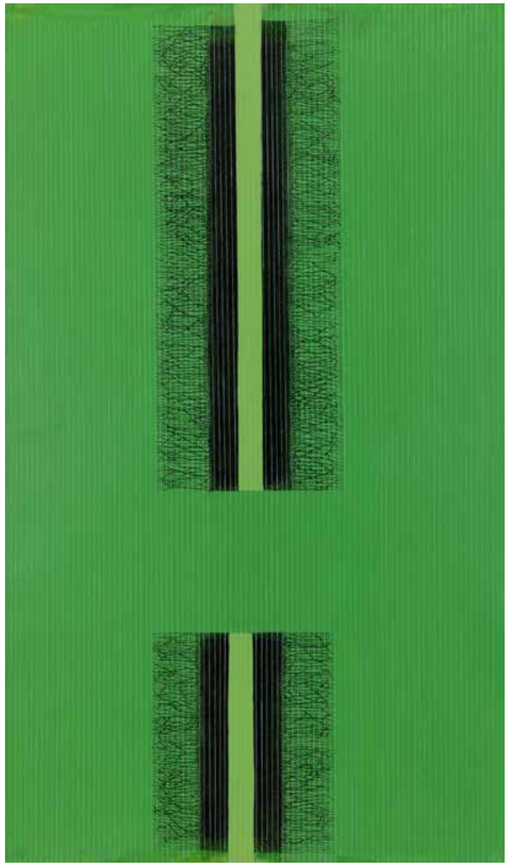


ACRYLIC ON CANVAS, 65″ X 36″



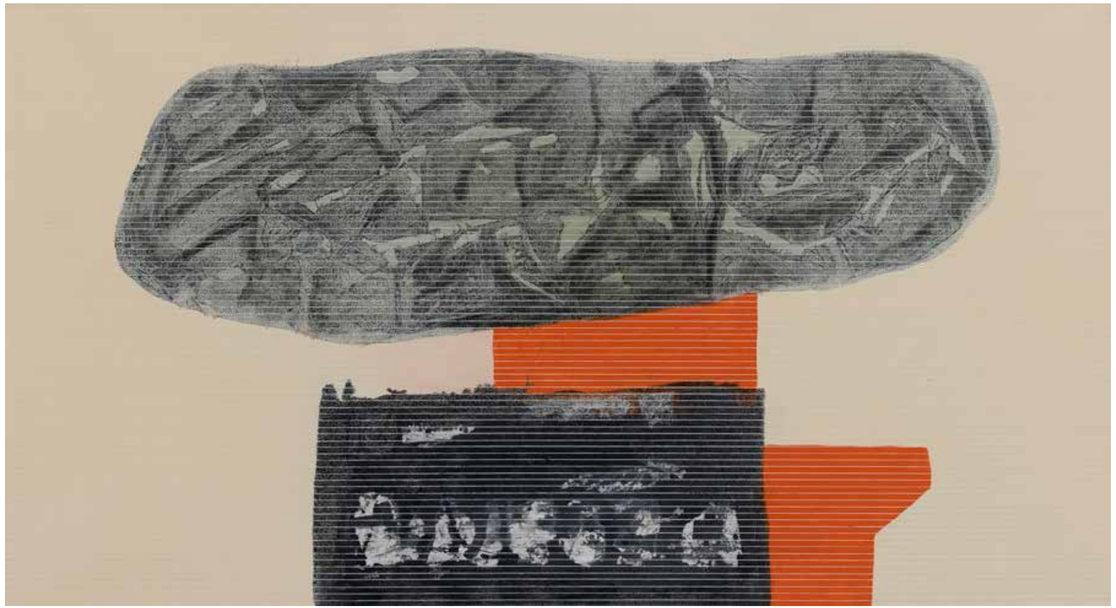
ACRYLIC ON CANVAS, 60″ X 36″

ACRYLIC ON CANVAS, 63″ X 36″





ACRYLIC ON CANVAS, 36″ X 60″



ACRYLIC ON CANVAS, 36″ X 67″

ACRYLIC ON CANVAS, 38" X 65"

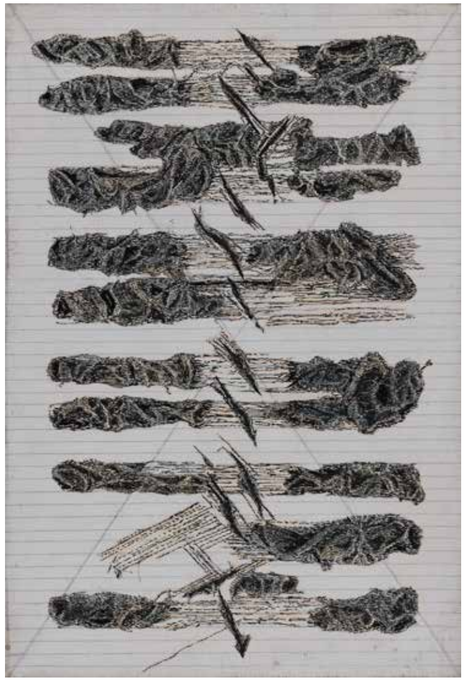




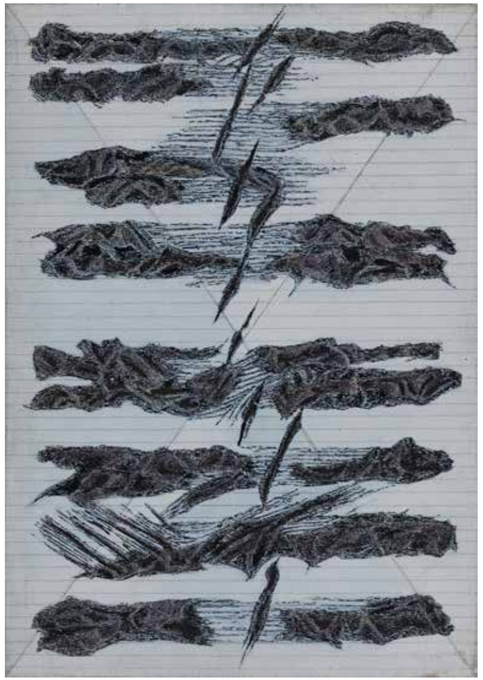




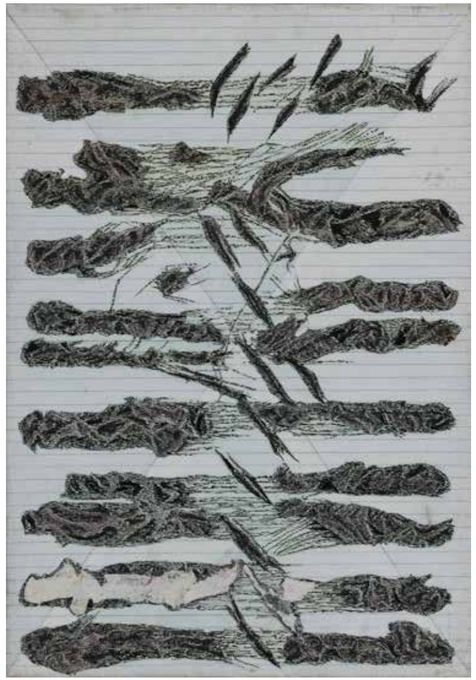
ACRYLIC ON CANVAS, 22" X 15" (EACH)



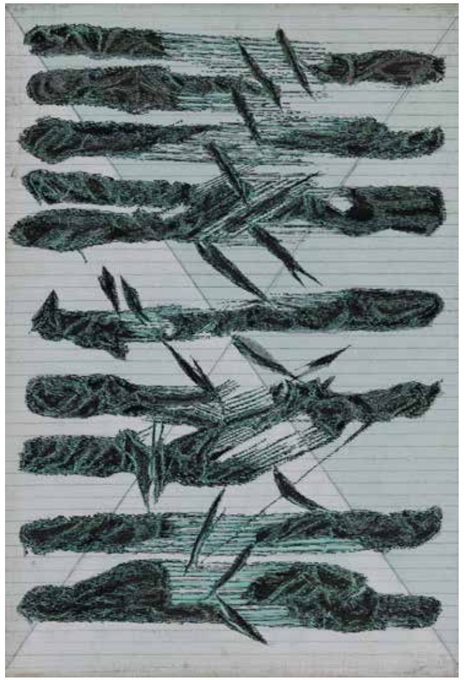
ACRYLIC ON CANVAS, 19″ X 15″



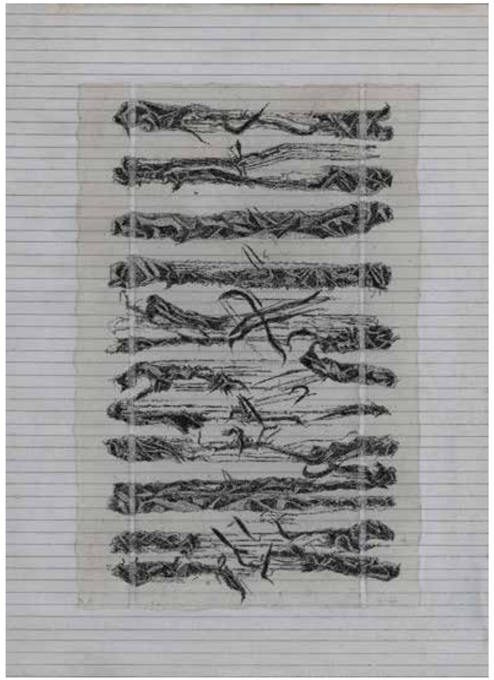
ACRYLIC ON CANVAS, 22″ X 15″



ACRYLIC ON CANVAS, 22″ X 14″



ACRYLIC ON CANVAS, 21″ X 16″



ACRYLIC ON CANVAS, 21″ X 15″



ACRYLIC ON CANVAS, 24″ X 24″



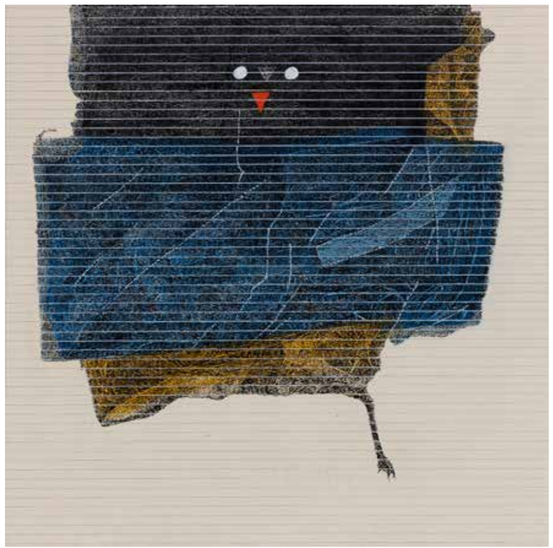
ACRYLIC ON CANVAS, 26″ X 26″



ACRYLIC ON CANVAS, 14″ X 22″



ACRYLIC ON CANVAS, 26″ X 26″



ACRYLIC ON CANVAS, 24" X 24"



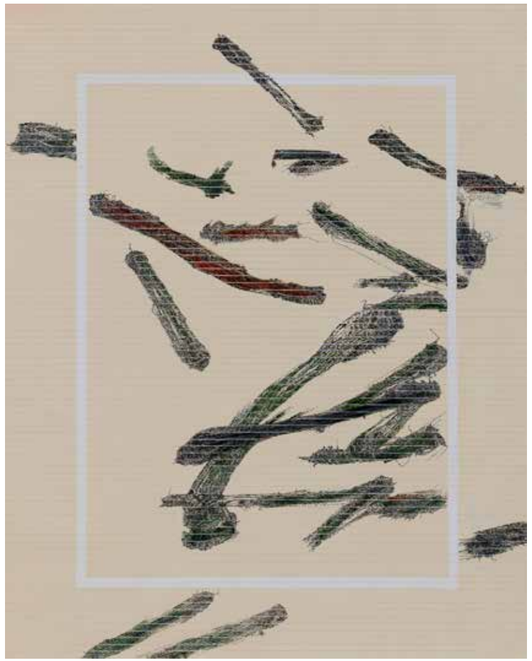
ACRYLIC ON CANVAS, 24" X 24"



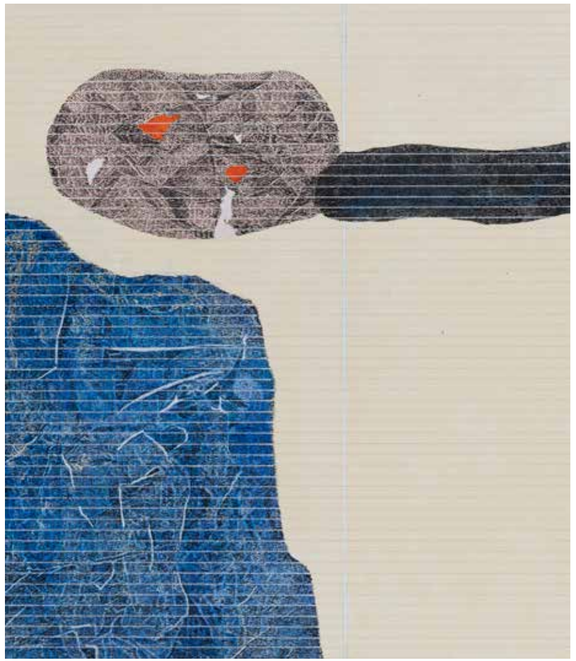
ACRYLIC ON CANVAS, 24" X 24"



ACRYLIC ON CANVAS, 24" X 24"



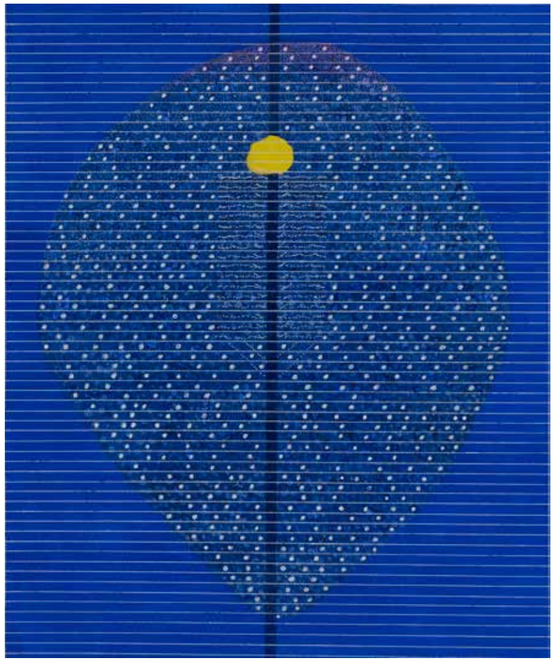
ACRYLIC ON CANVAS, 38″ X 30″



ACRYLIC ON CANVAS, 30″ X 24″



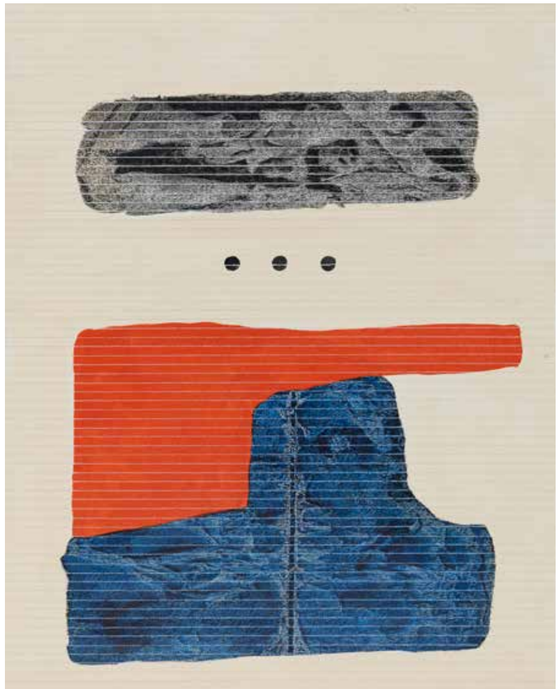
ACRYLIC ON CANVAS, 27″ X 24″



ACRYLIC ON CANVAS, 25″ X 24″



ACRYLIC ON CANVAS, 30" X 20"



ACRYLIC ON CANVAS, 30" X 20"



ACRYLIC ON CANVAS, 30" X 20"



ACRYLIC ON CANVAS, 30" X 20"



ACRYLIC ON CANVAS, 30" X 20"



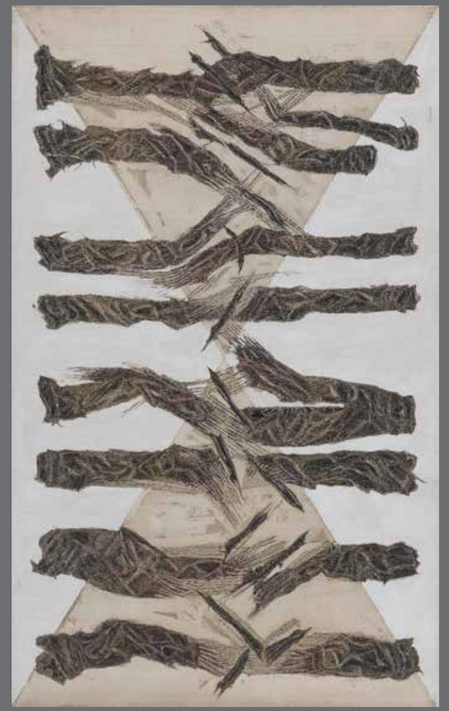
ACRYLIC ON CANVAS, 30" X 20"



ACRYLIC ON CANVAS, 30" X 20"



ACRYLIC ON CANVAS, 30" X 23"



ACRYLIC ON CANVAS, 30" X 23"



ACRYLIC ON CANVAS, 50" X 36"



ACRYLIC ON CANVAS, 50" X 36"



ACRYLIC ON CANVAS, 40" X 80"

“For me the line is a living unit, full of limitless possibilities. I believe that when an artist creates a shape using the line, then it is the line that gives it a definite shape, ending all other possibilities. That is why in my line drawings you do not see the shape of any natural thing - my group of lines is full of possibilities capable of being taken anywhere. My creations are not created through extraneous lines. In fact they are a group of innumerable lines which can be increased or drawn in any direction. And so my line, their shape and form is always basic where the innermost values remain the same and where the possibilities are endless.”

Yusuf



YUSUF WITH AKBAR PADAMSEE



ACRYLIC ON CANVAS, 92" X 72"

ACRYLIC ON CANVAS, 78" X 144"





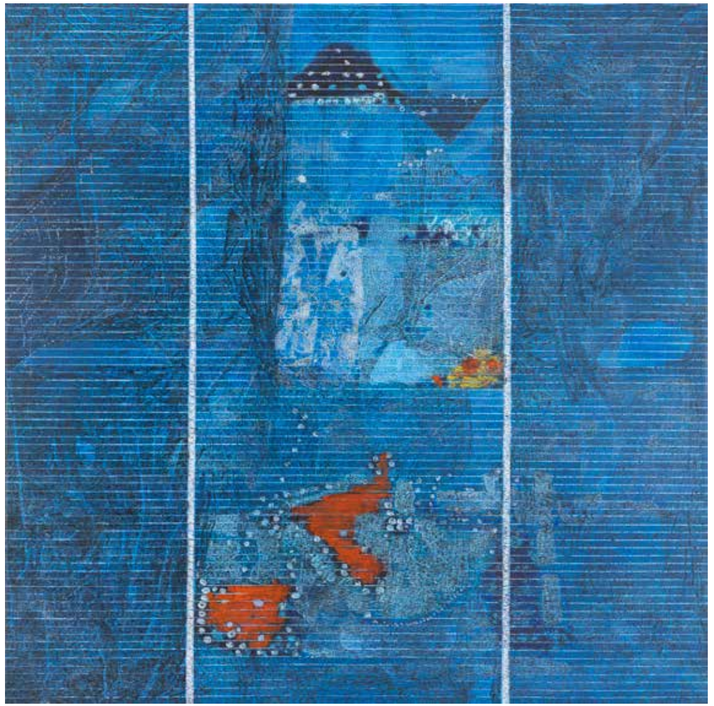
ACRYLIC ON CANVAS, 76″ X 46″



ACRYLIC ON CANVAS, 76″ X 46″



ACRYLIC ON CANVAS, 49″ X 36″



ACRYLIC ON CANVAS, 36″ X 35″

MIXED MEDIA ON ACRYLIC SHEET AND CANVAS

In Yusuf's thread-based works, the line leaves the drawn surface and enters the tactile world of material. Thread becomes the medium through which the artist extends his long exploration of the linear gesture, transforming it from a drawn mark into a physical structure that occupies space. These works emerge through processes that combine craft and image-making. Using cotton cloth and silk-screened or stitched lines, Yusuf builds surfaces where thread itself functions as a drawn element. Each strand acts like a line pulled from the canvas into the material world. The resulting compositions maintain the rhythmic sensibility of his paintings, yet they introduce a new dimension of texture and physical presence.

Thread carries a quiet intimacy. Unlike paint, it holds the memory of touch - the tension of the hand pulling it across the surface, the patience required to guide its path. Through this medium, Yusuf bridges the realms of drawing and craft, suggesting that the act of making art is inseparable from the labour of the hand. The line here is not simply seen; it is felt.

In these works, the spaces between threads become particularly significant. Light passes through these intervals, casting subtle shadows and emphasizing the dimensional quality of the piece. The line is no longer confined to the flat plane; it creates depth and rhythm within the material itself. Threadwork thus represents a quiet yet profound extension of Yusuf's central inquiry. By translating line into fibre, he reveals how a simple gesture can move across mediums while retaining its conceptual essence. The line becomes both image and structure, bridging the worlds of painting, drawing, and craft.

“My paintings are musical notations
of music yet unborn.”

Yusuf

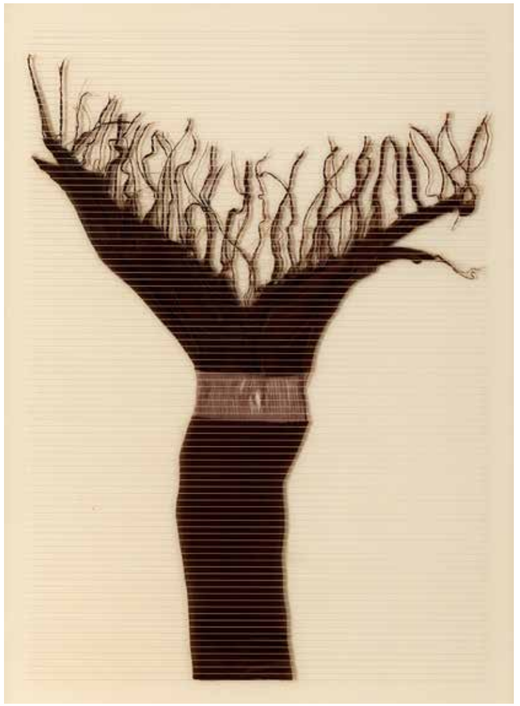




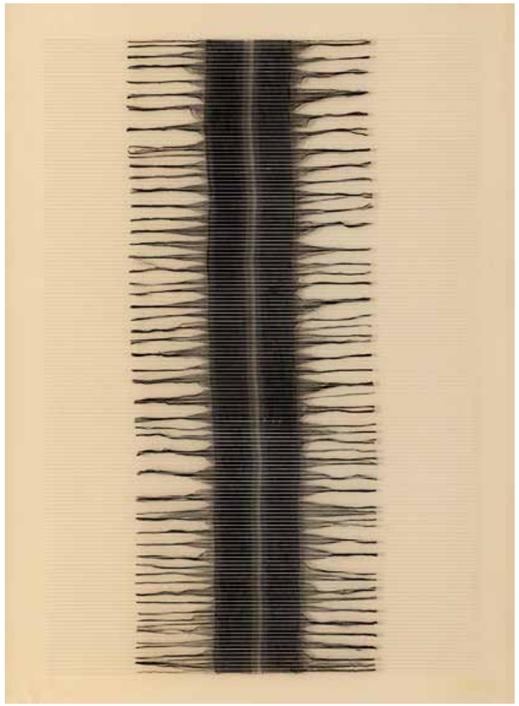
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46″ X 34″



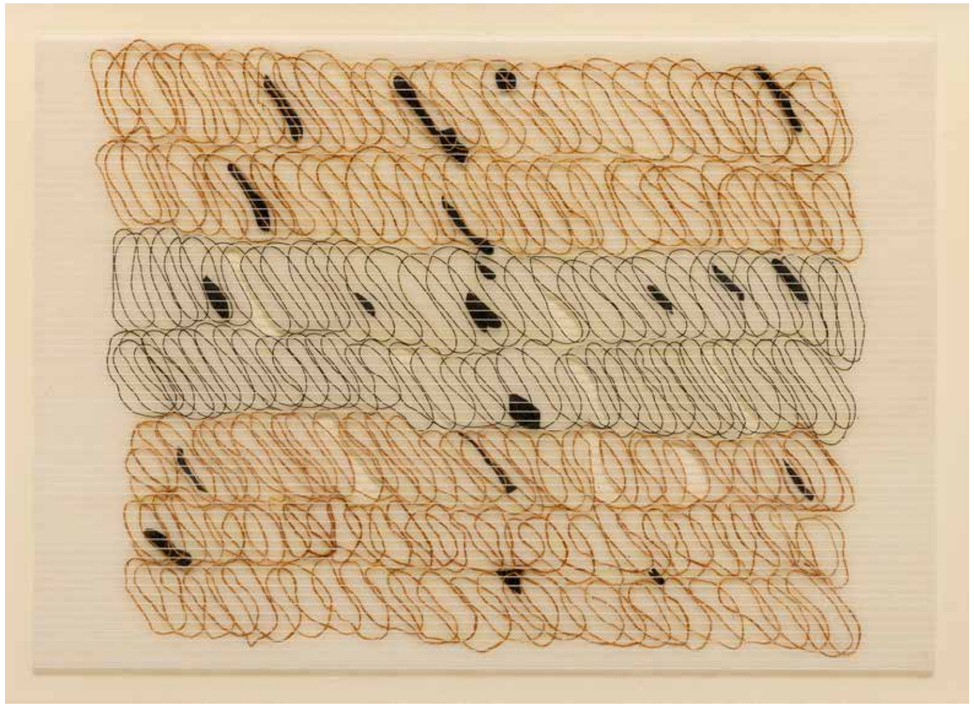
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46″ X 34″



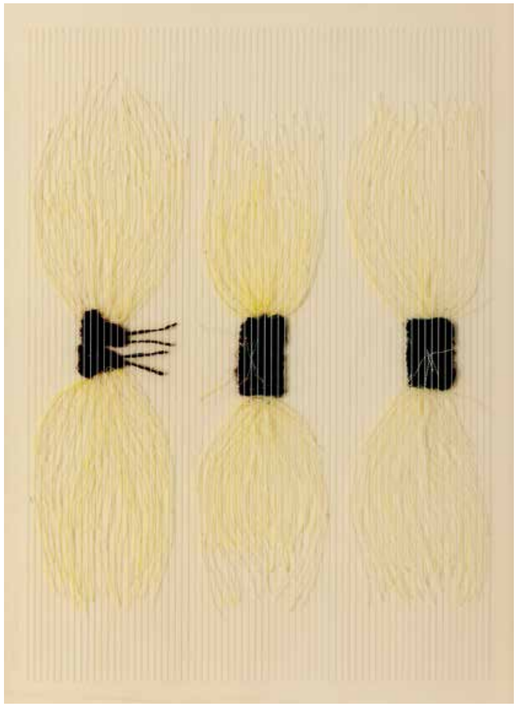
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46″ X 34″



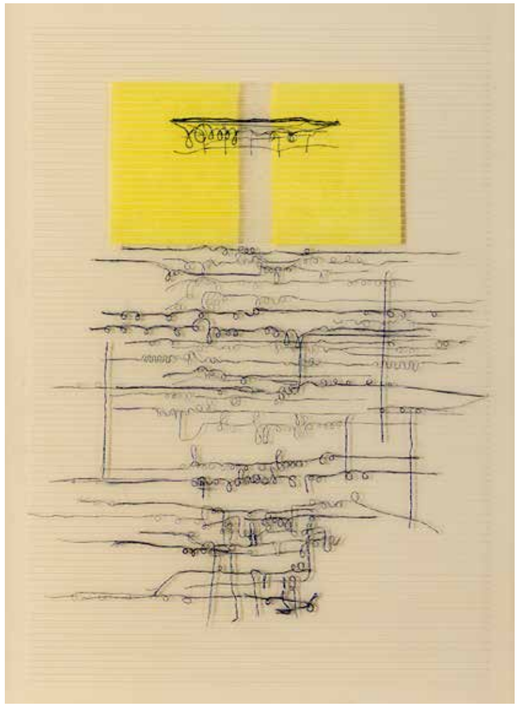
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46″ X 34″



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 34″ X 46″



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46″ X 34″



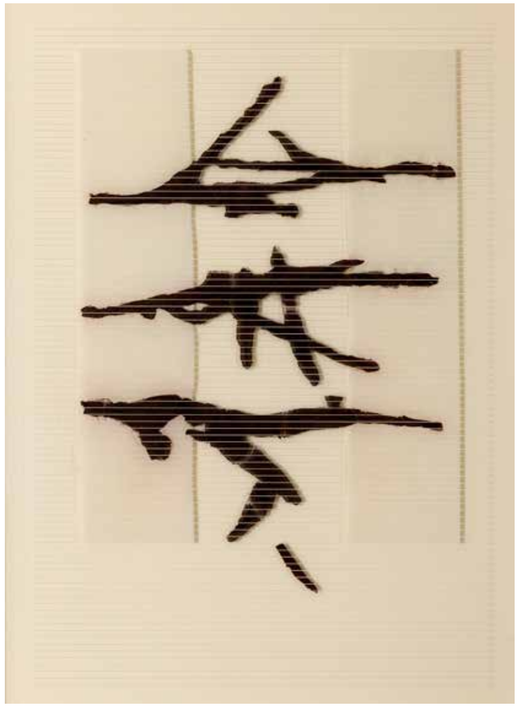
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46″ X 34″



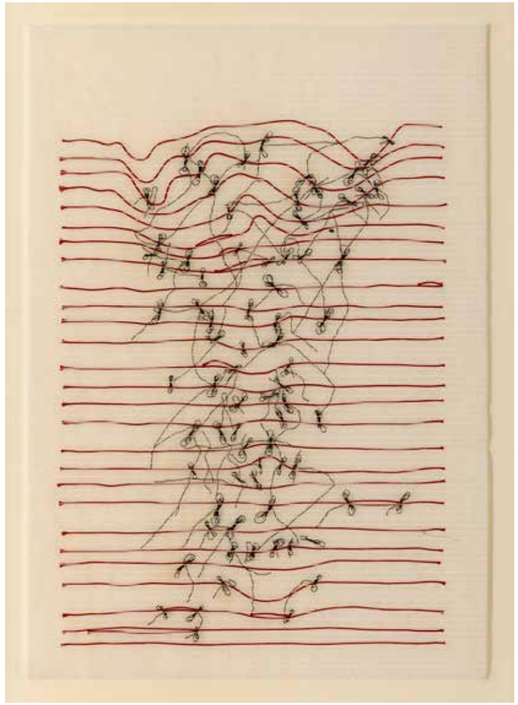
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 34″ X 46″



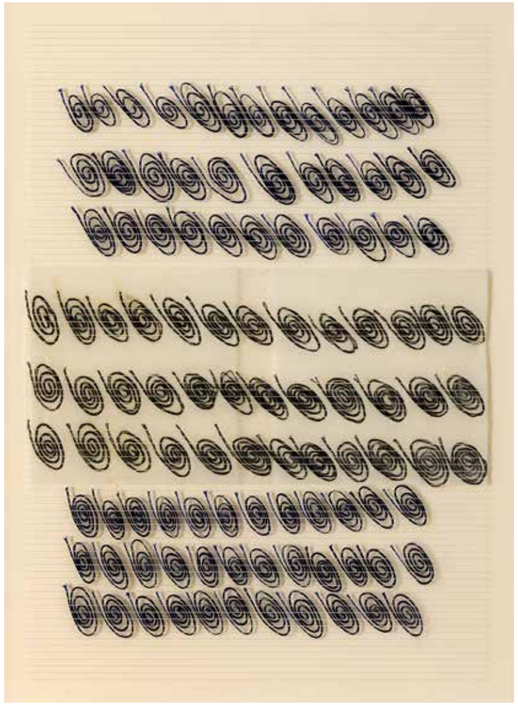
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46″ X 34″



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46″ X 34″



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46" X 34"



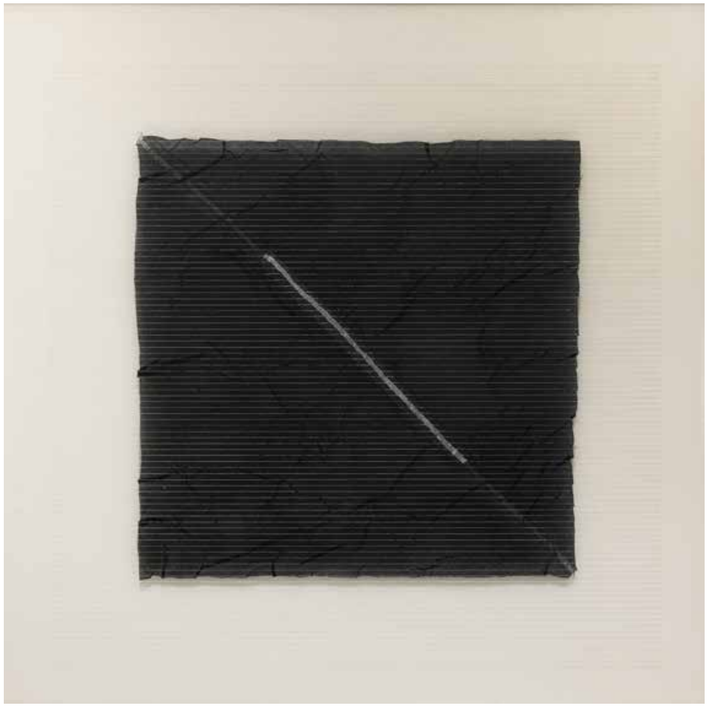
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46" X 34"



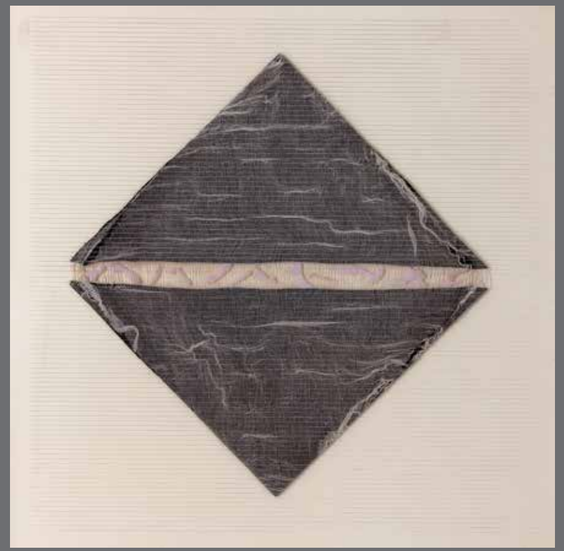
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 46" X 34"



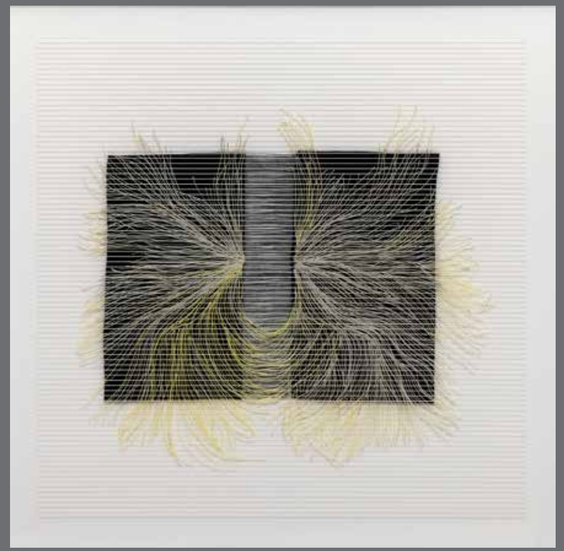
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



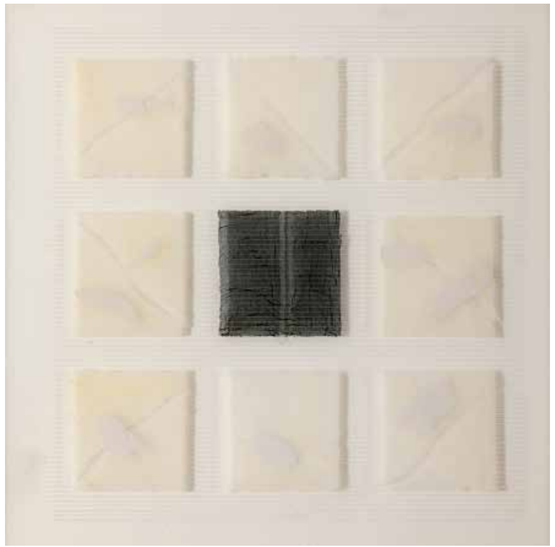
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



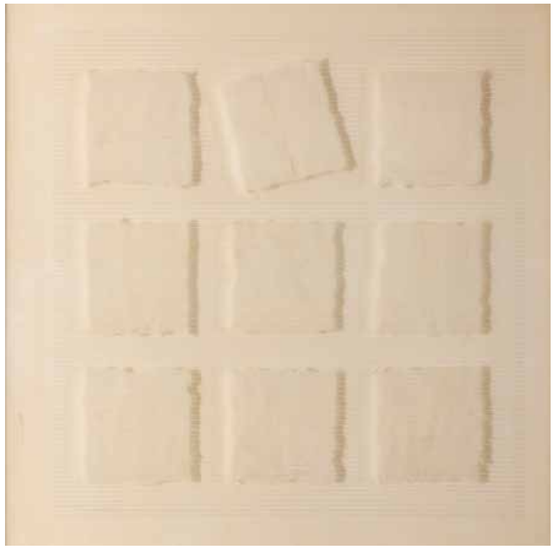
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



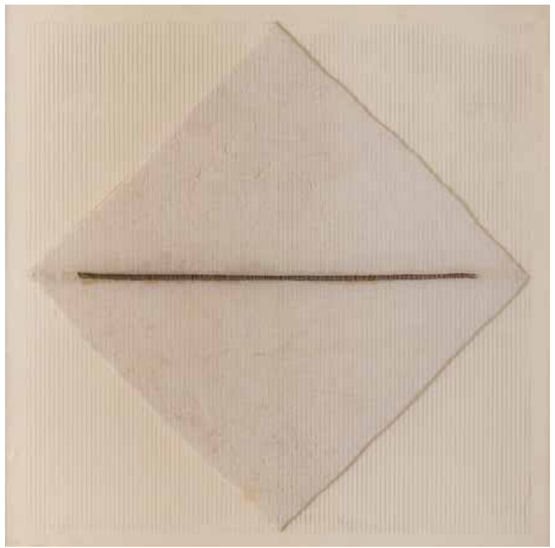
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



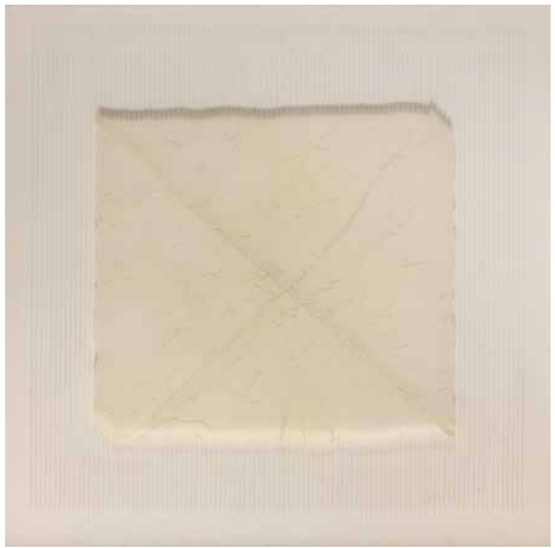
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



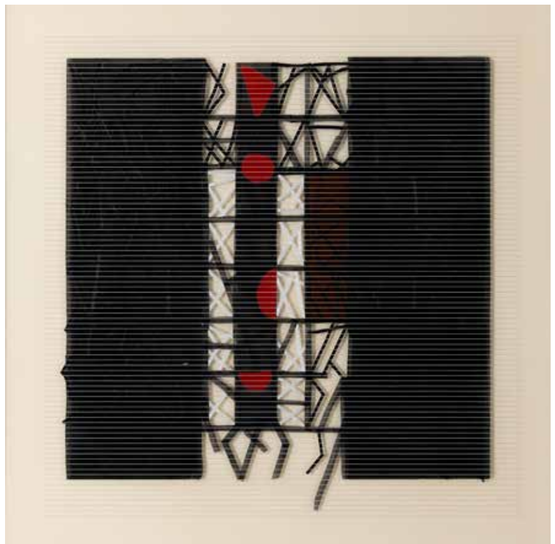
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



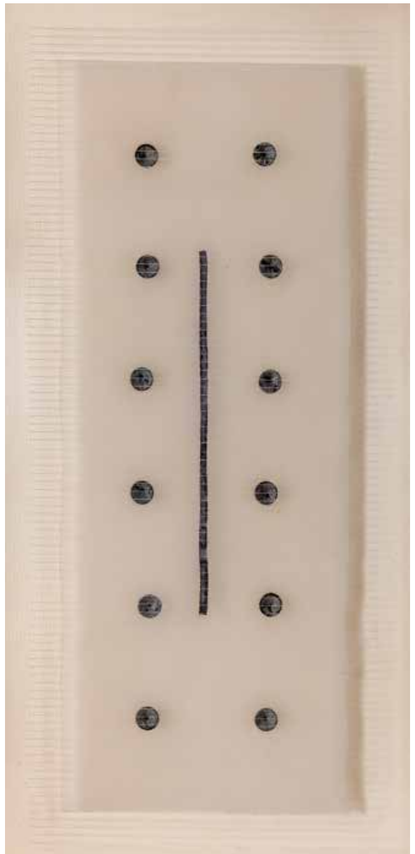
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″

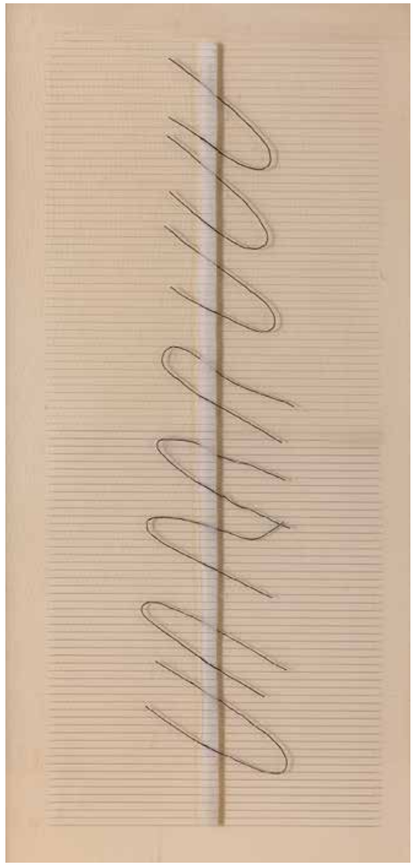


MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 48″ X 48″



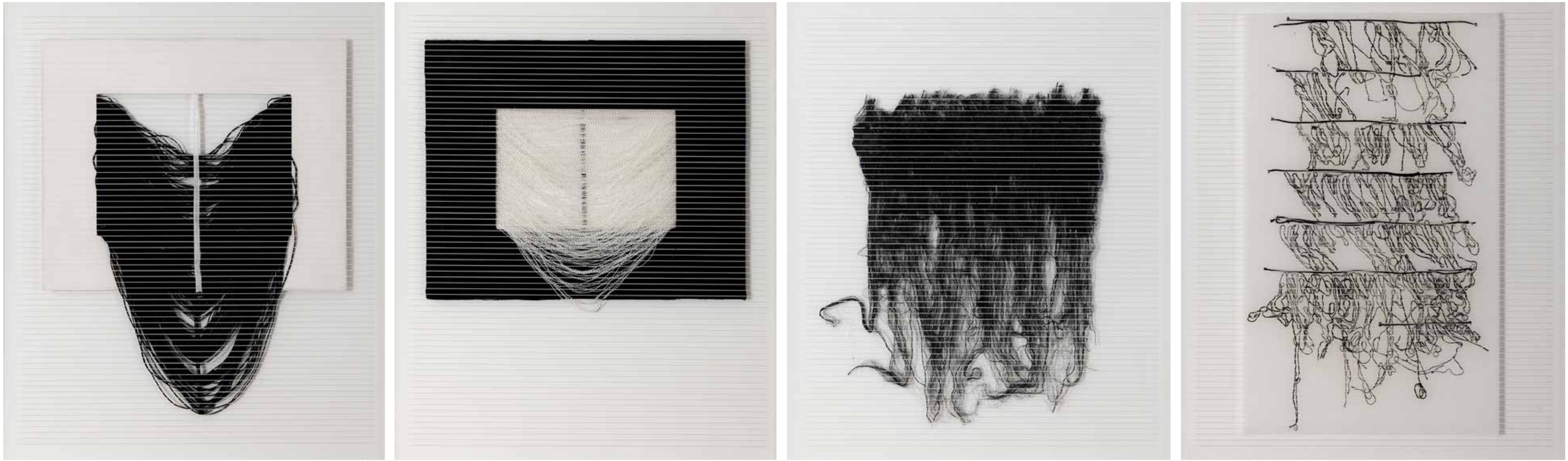


MIXED MEDIA ON ACRYLIC SHEET
AND CANVAS, 37.5" X 24" (EACH)

MIXED MEDIA ON ACRYLIC SHEET
AND CANVAS, 37.5" X 24" (EACH)







MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 29.5" X 36" (EACH)



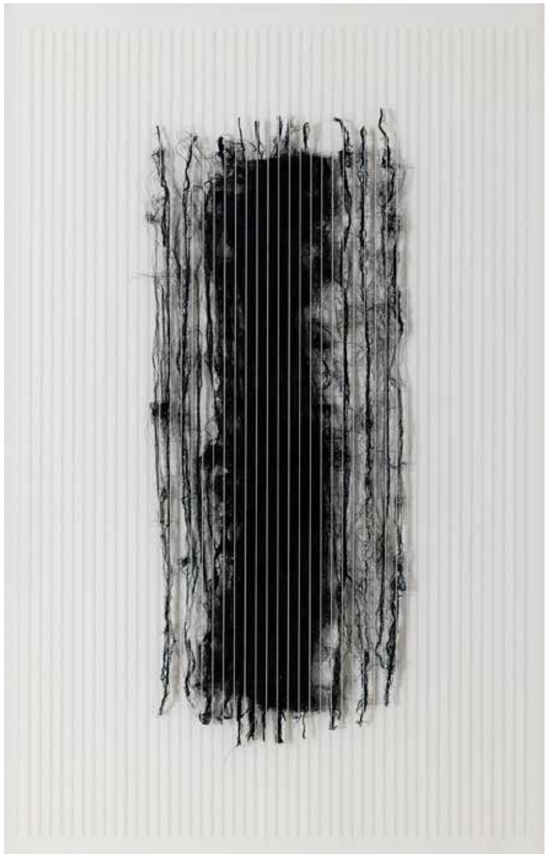
MIXED MEDIA ON ACRYLIC SHEET
AND CANVAS, 29.5" X 36"

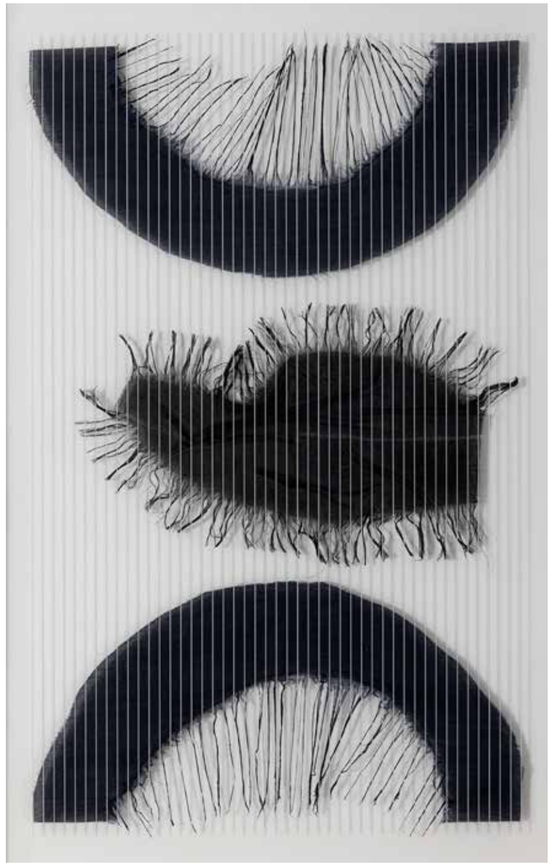
MIXED MEDIA ON ACRYLIC SHEET
AND CANVAS, 29.5" X 36"





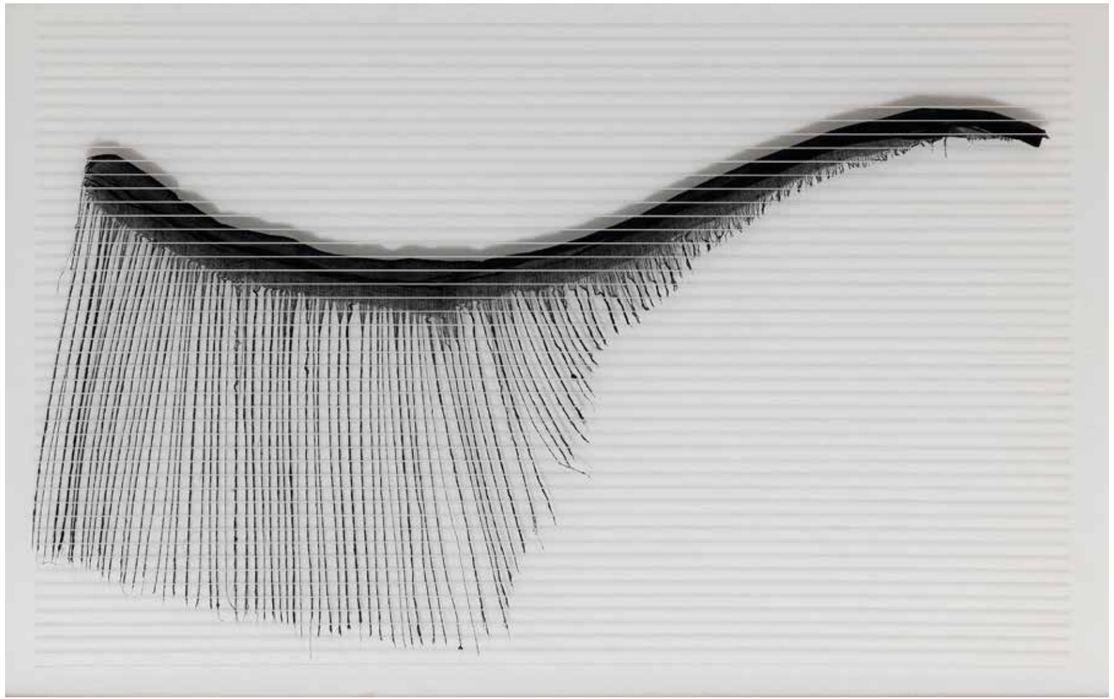
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 35" X 22.5" (EACH)



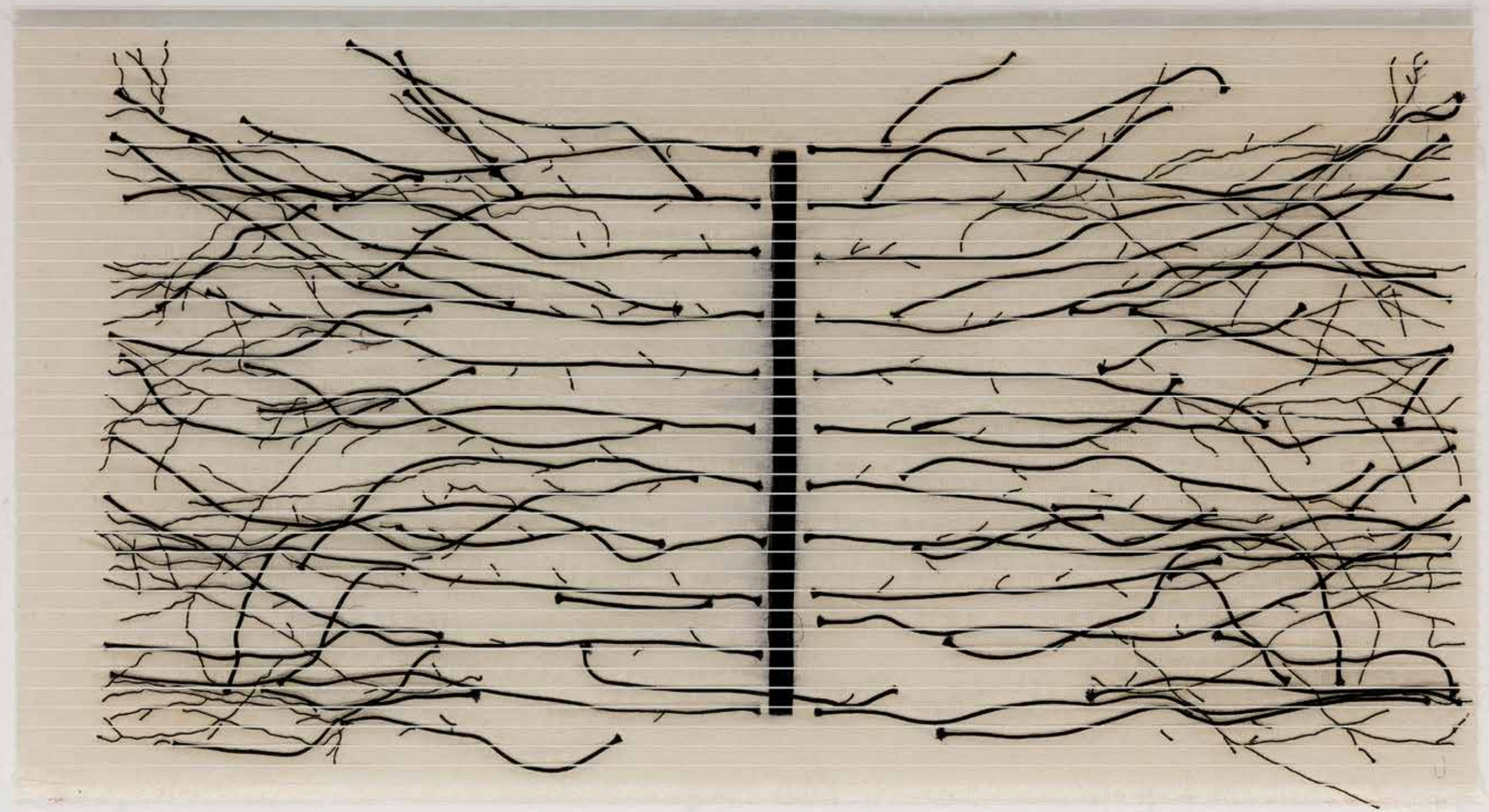




MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 35" X 22.5"

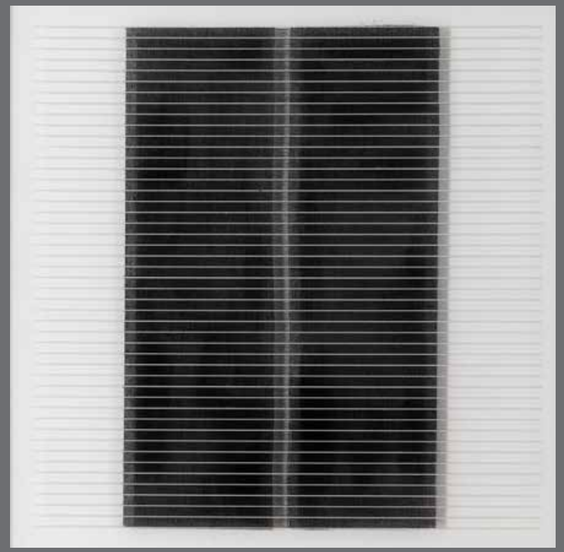


MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 35" X 22.5"

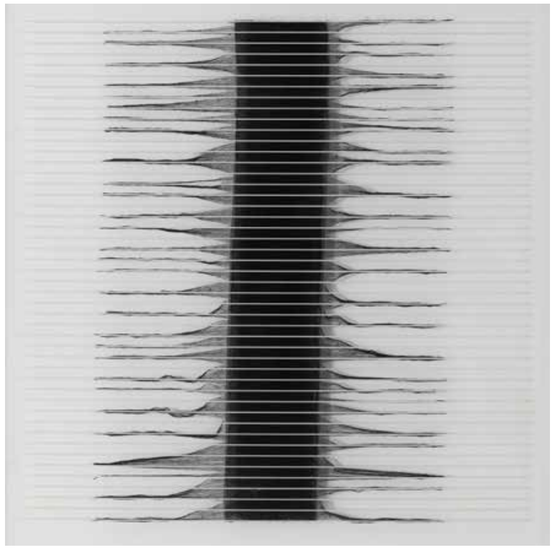


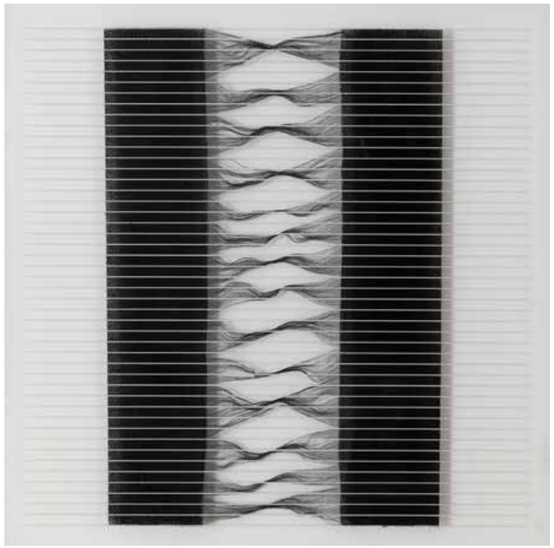
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 35" X 22.5"





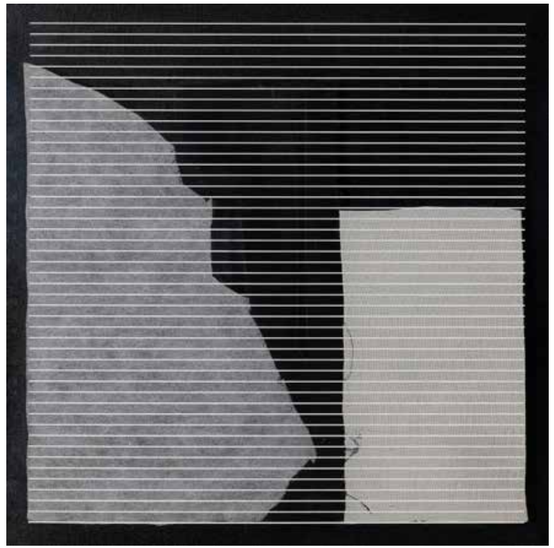
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 24″ X 24″



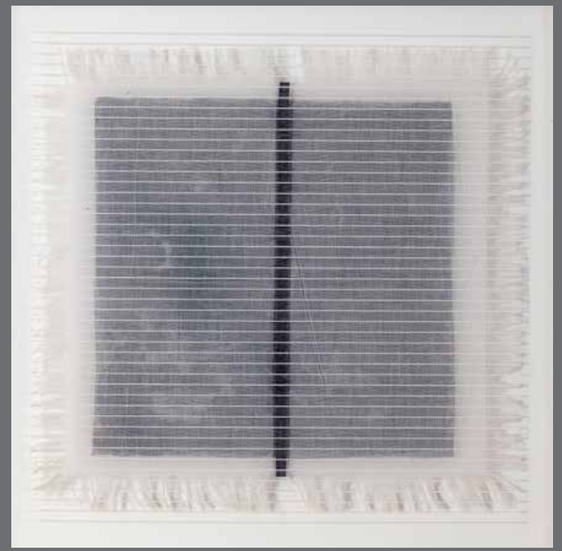


MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 24″ X 24″



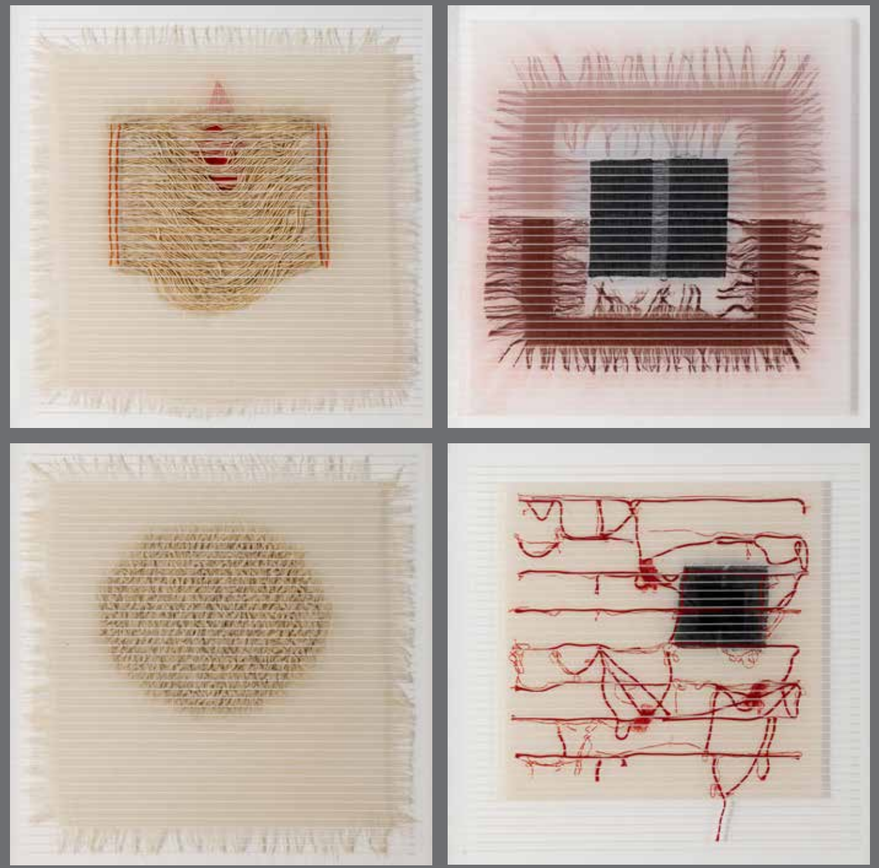


MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 24″ X 24″



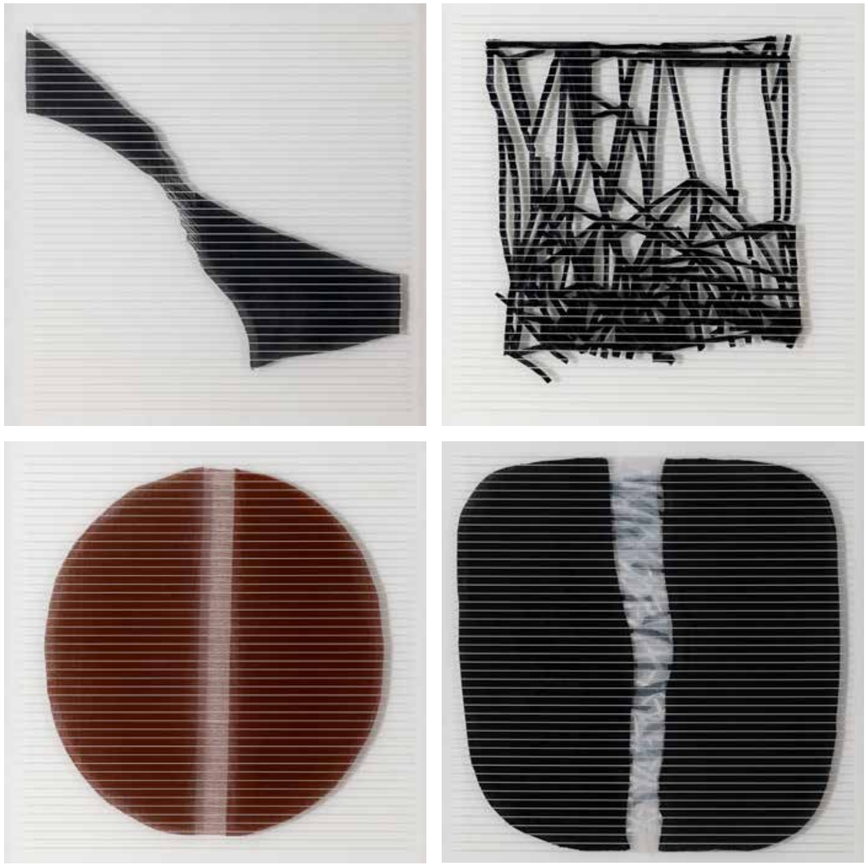


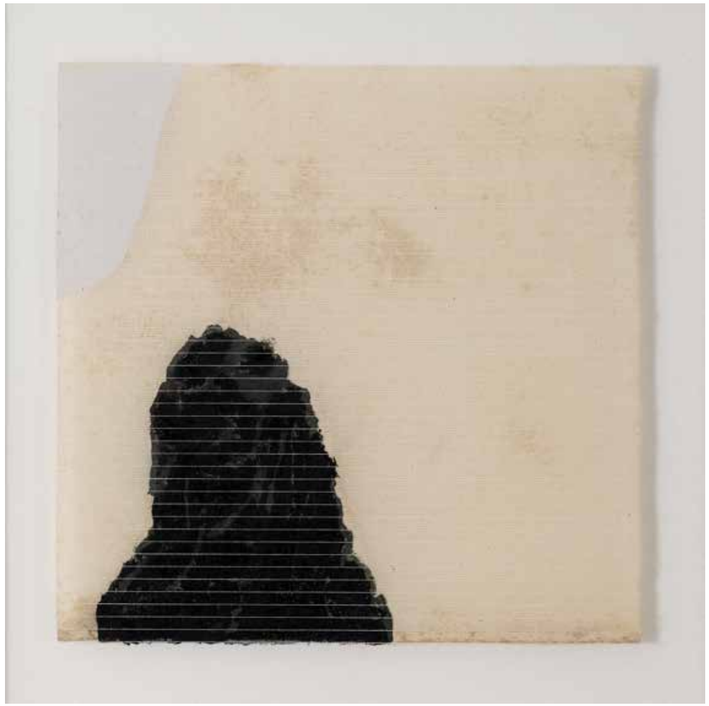
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 24″ X 24″



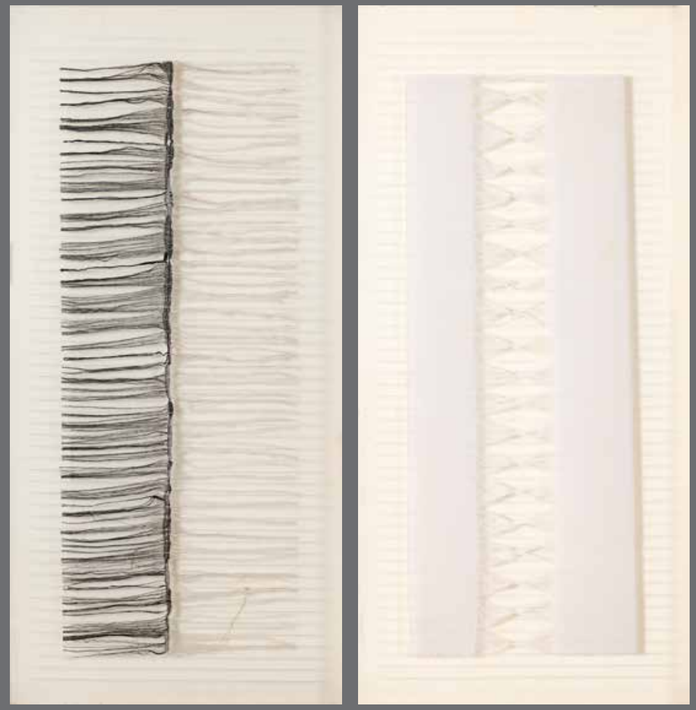
MIXED MEDIA ON ACRYLIC SHEET
AND CANVAS, 24" X 24" (EACH)

MIXED MEDIA ON ACRYLIC SHEET
AND CANVAS, 24" X 24" (EACH)

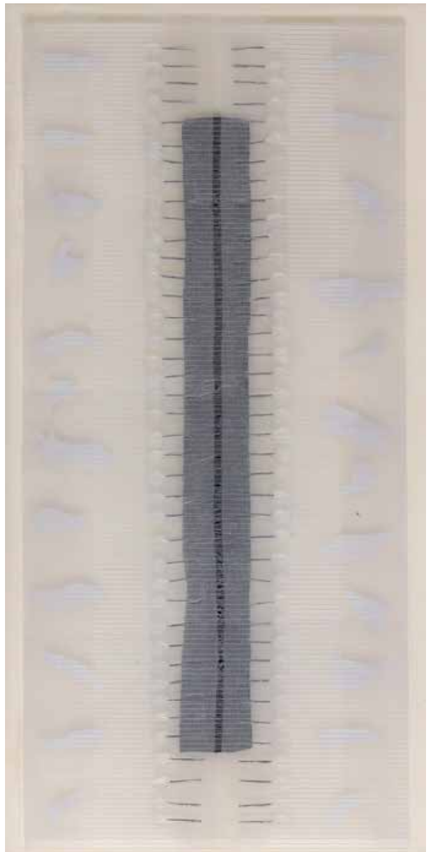


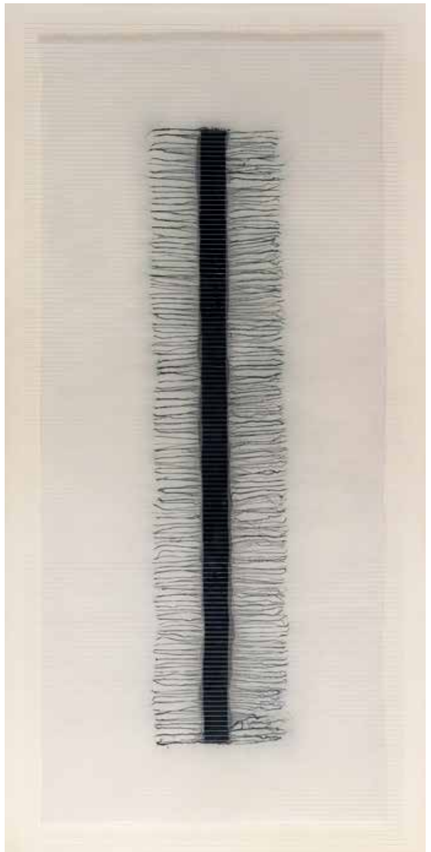


MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 24″ X 24″



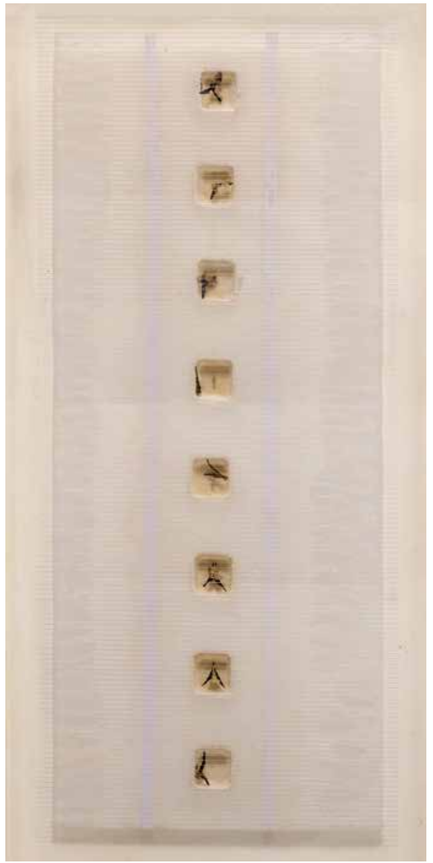
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 24″ X 12″ (EACH)



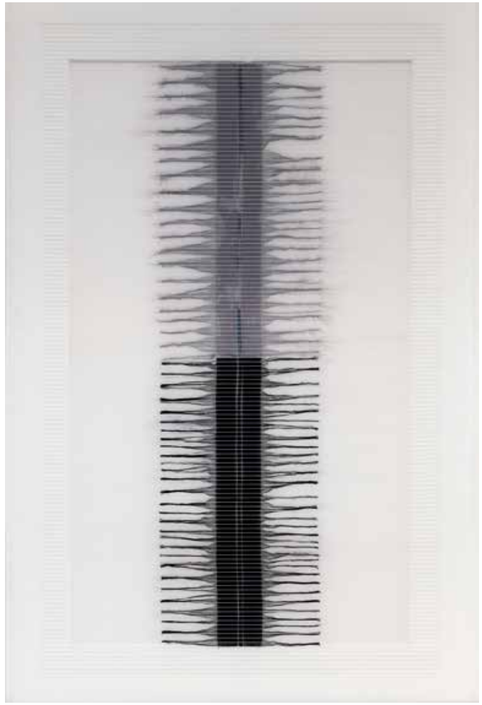


MIXED MEDIA ON ACRYLIC SHEET
AND CANVAS, 71" X 35" (EACH)

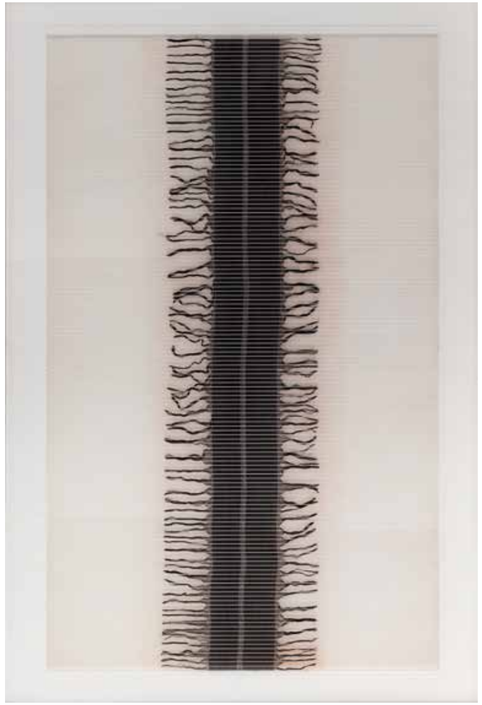
MIXED MEDIA ON ACRYLIC SHEET
AND CANVAS, 71" X 35" (EACH)







MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



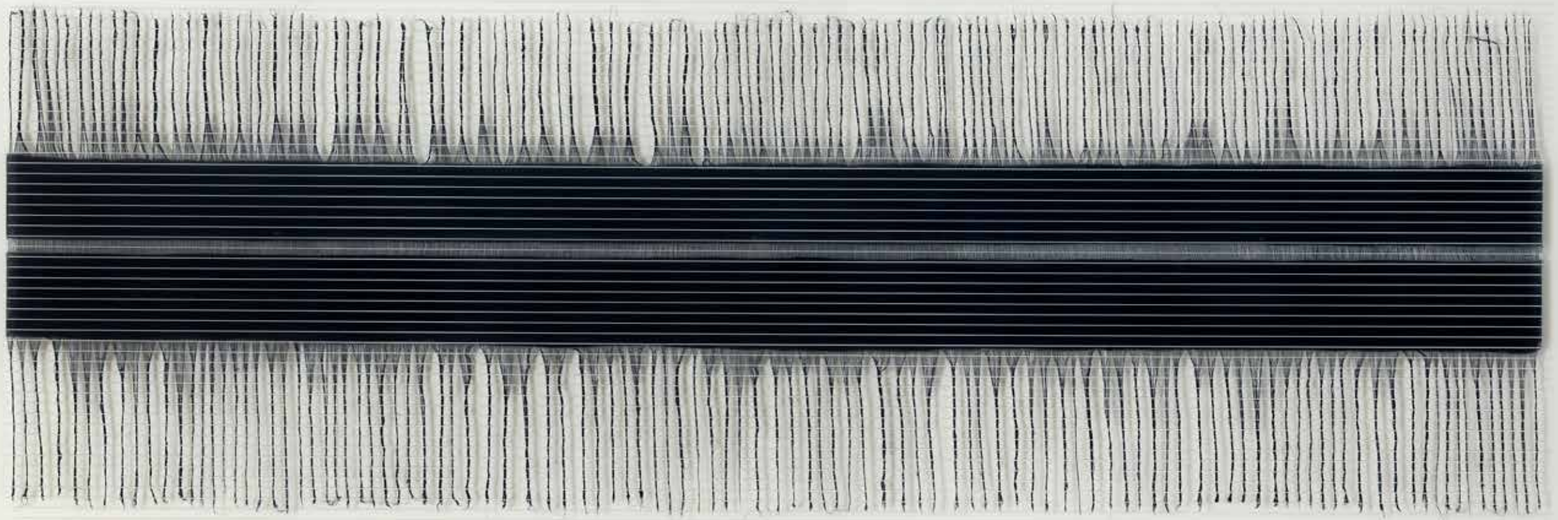
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



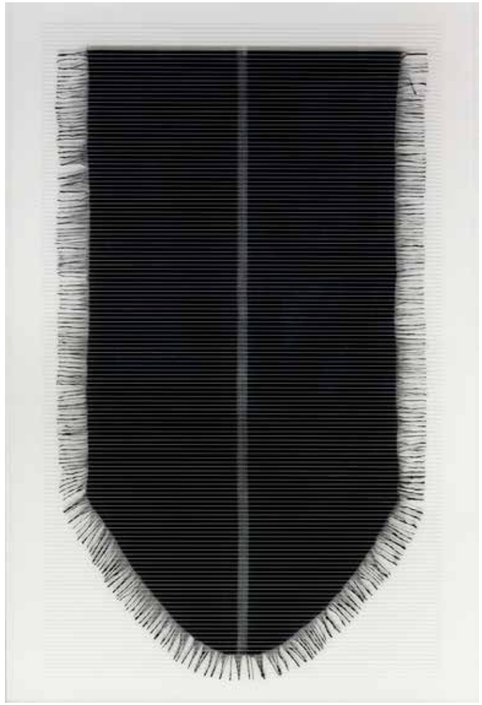
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



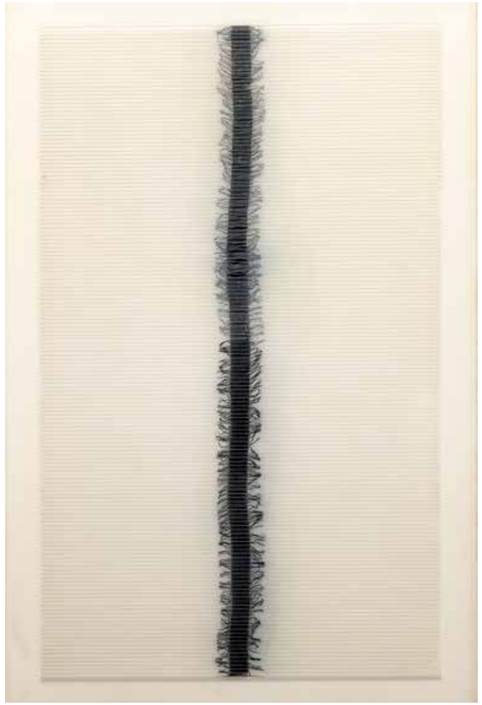
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



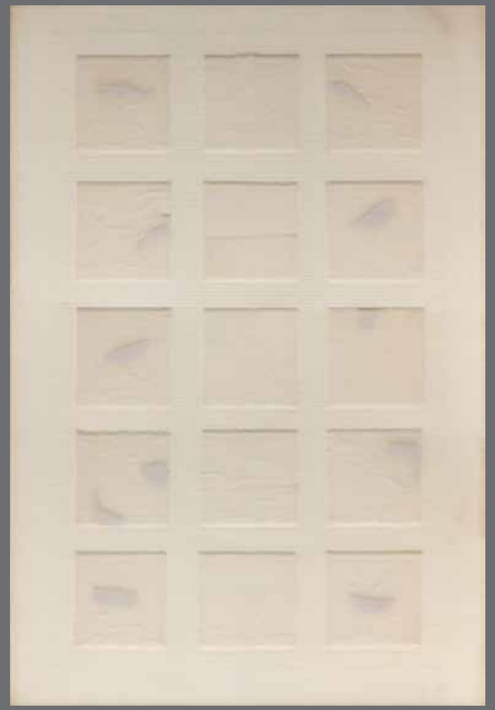
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



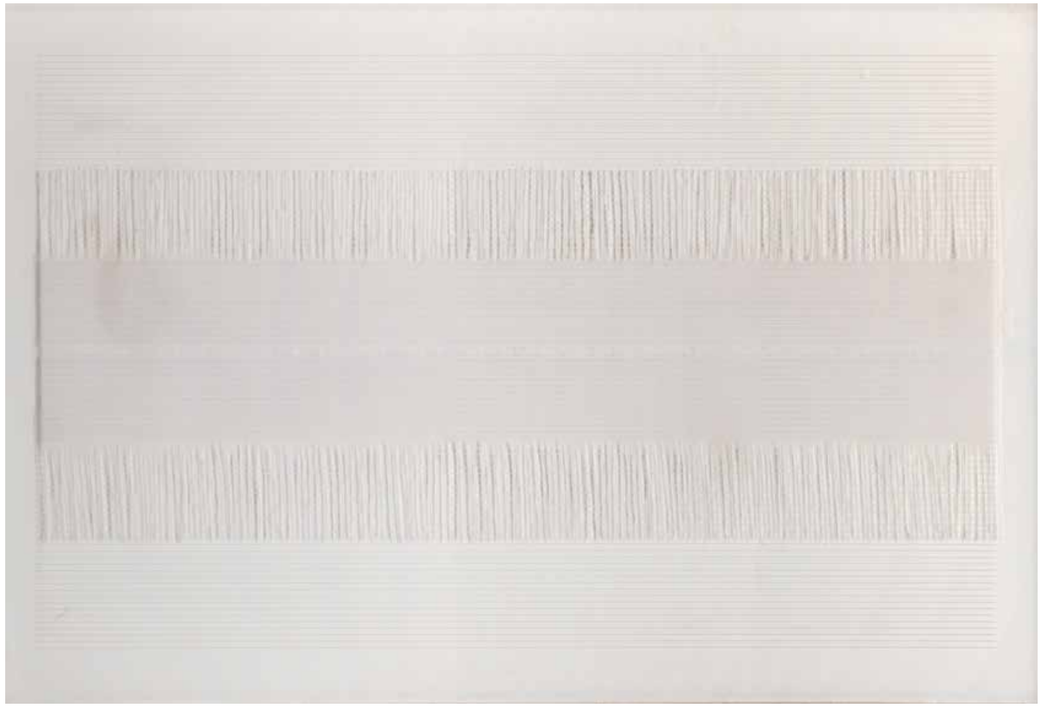
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



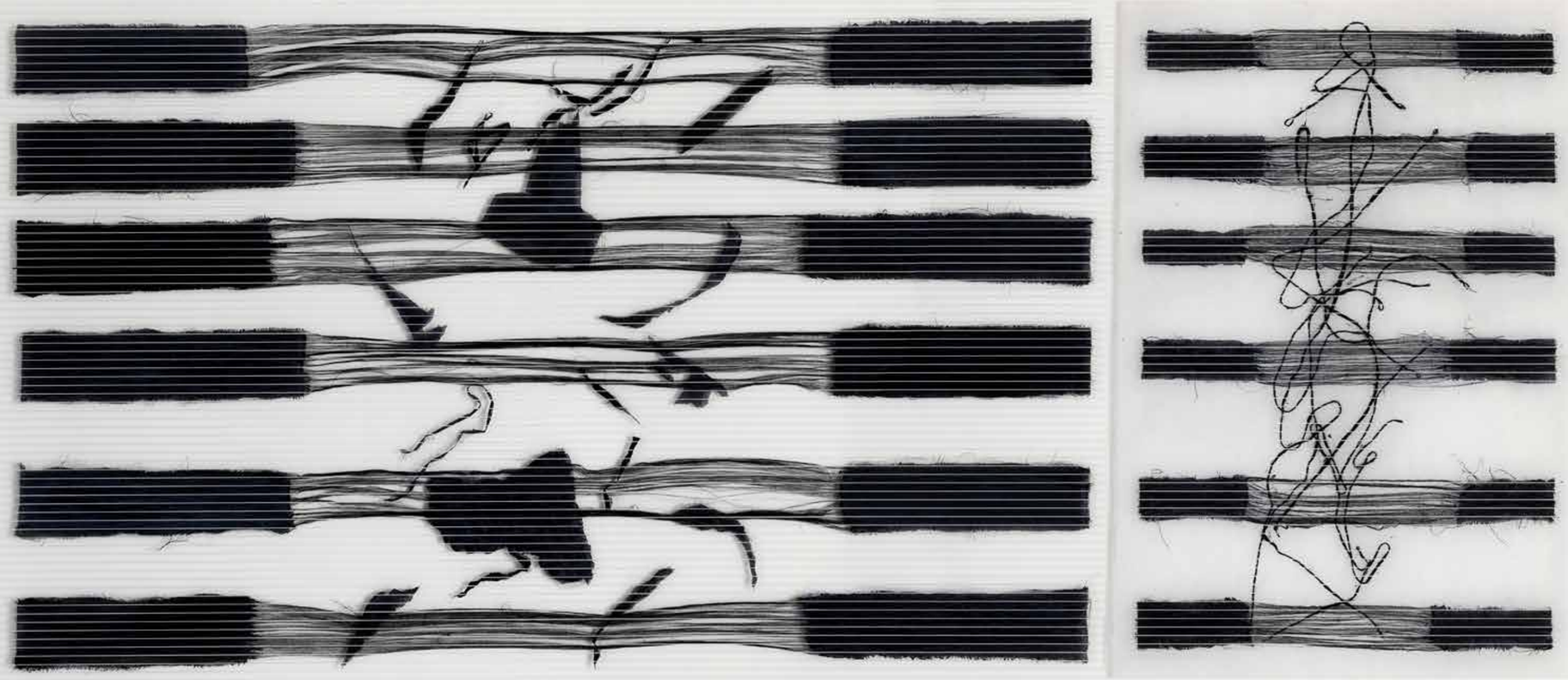
MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 71" X 47"



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 47" X 95"



MIXED MEDIA ON ACRYLIC SHEET AND CANVAS, 47" X 95"

MIXED MEDIA ON PAPER

Drawing on paper remains one of the most immediate expressions of Yusuf's artistic thinking. Here, the line appears in its most direct and intimate form - unmediated by the scale or material weight of canvas. Many of these works reveal the origins of the visual language that later appears in Yusuf's larger paintings. Lines gather in clusters, spread across the surface, or stretch rhythmically from edge to edge. At times they appear carefully controlled, while at other moments they seem spontaneous and exploratory.

The relationship between line and space becomes especially pronounced in these drawings. As lines accumulate, they generate subtle tonal shifts across the surface. Dark areas emerge not through the application of colour but through the density of marks themselves. In this way, the drawings demonstrate how contrast and depth can arise from the direction and repetition of lines alone. Paper also allows Yusuf to explore the transformation of the line into other elemental forms. The dot frequently appears as a starting point - an origin from which lines expand outward. The movement from dot to line reflects the artist's belief that every gesture carries the potential for further transformation.

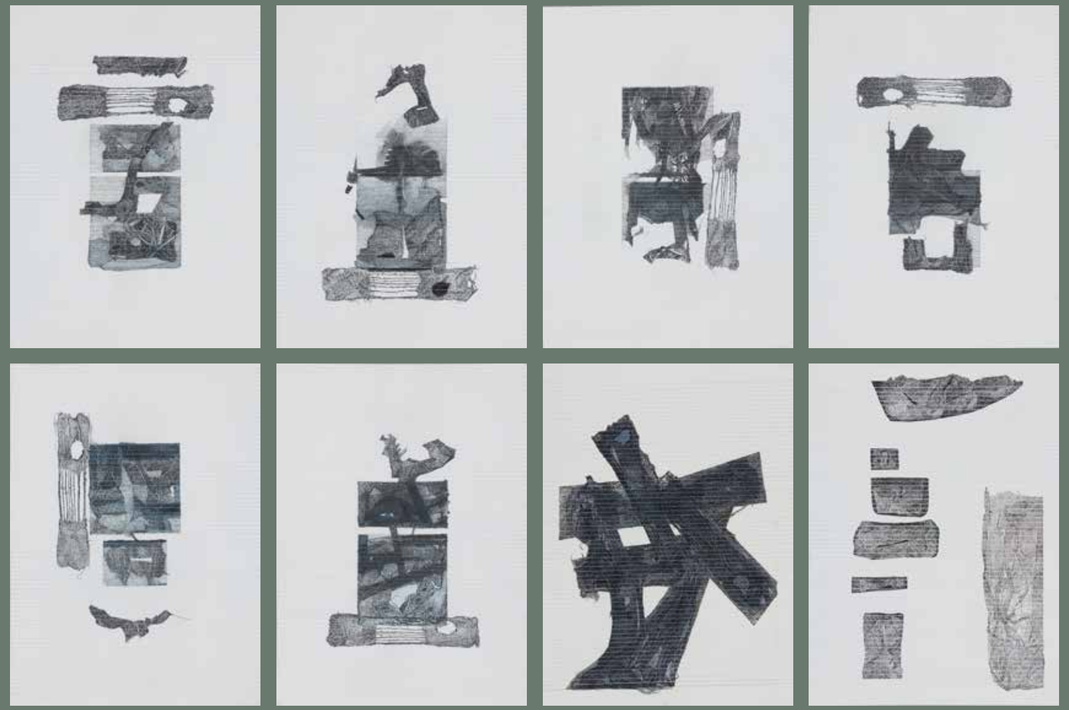
These works possess a quiet intimacy wherein the viewer can sense the immediacy of the artist's hand moving across the surface, tracing paths that later evolve into the more complex structures of his paintings and installations. Paper thus functions as both laboratory and archive - a place where the fundamental ideas of Yusuf's practice take shape.

Through these drawings, the line reveals its most essential quality: its capacity to grow, multiply, and generate meaning from the simplest gesture.

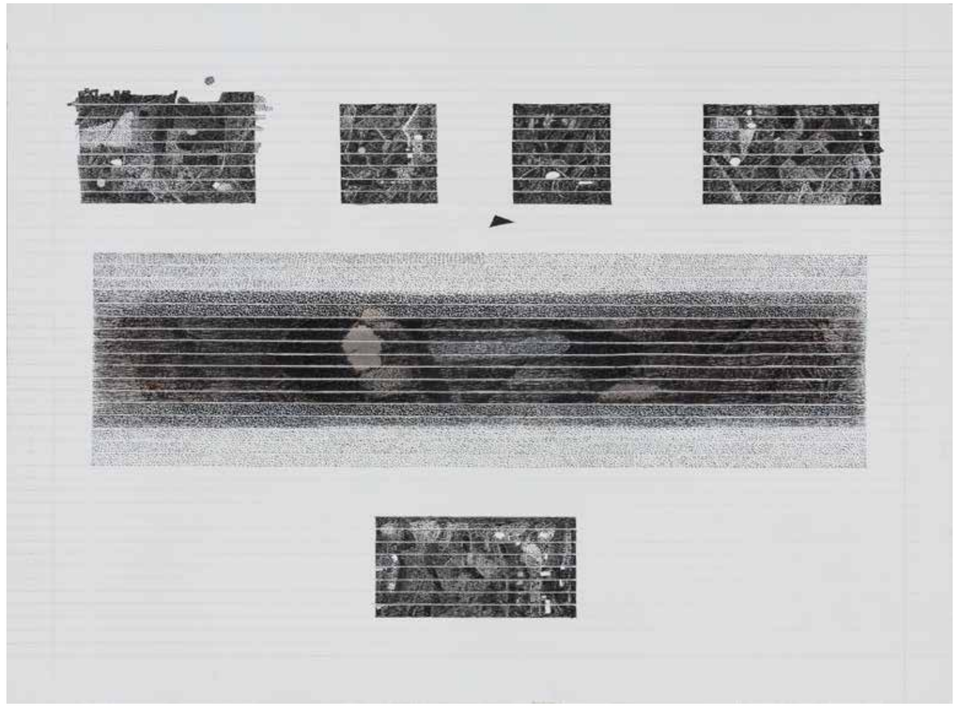
Here is a painter's vision of great authenticity, with origins deep-rooted in different facets of Indian thought. The long and discreet research of Yusuf reveals an original expression of rare sensibility. His paintings should be seen in silent meditation, without prejudice or preconceived notions, for sheer joy and exaltation."

S.H. Raza





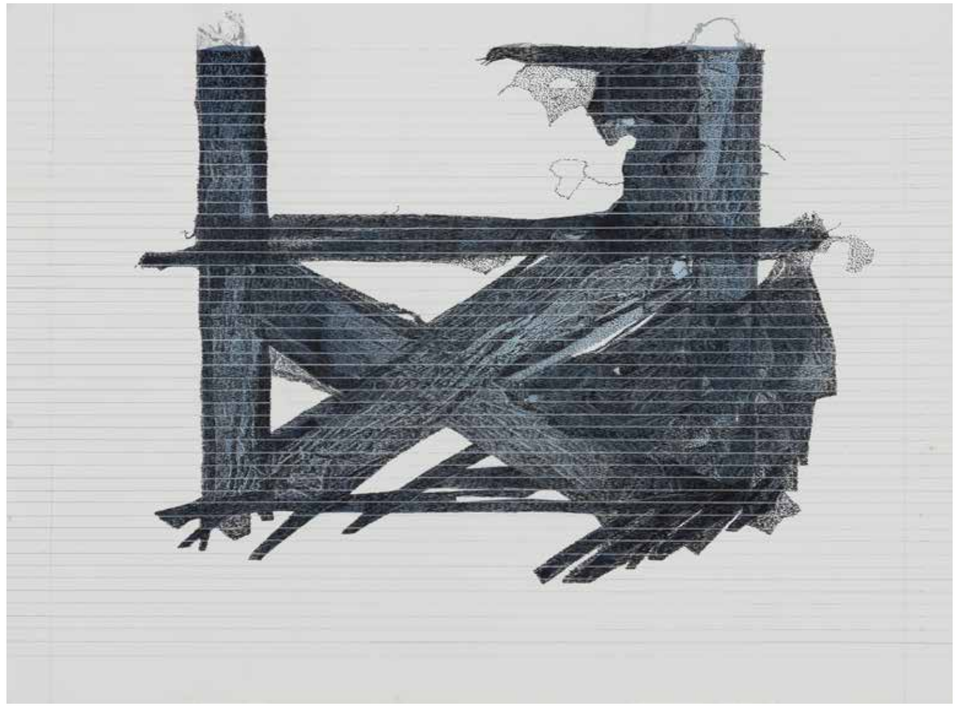
MIXED MEDIA ON PAPER, 30" X 22" (EACH)



MIXED MEDIA ON PAPER, 22" X 30"



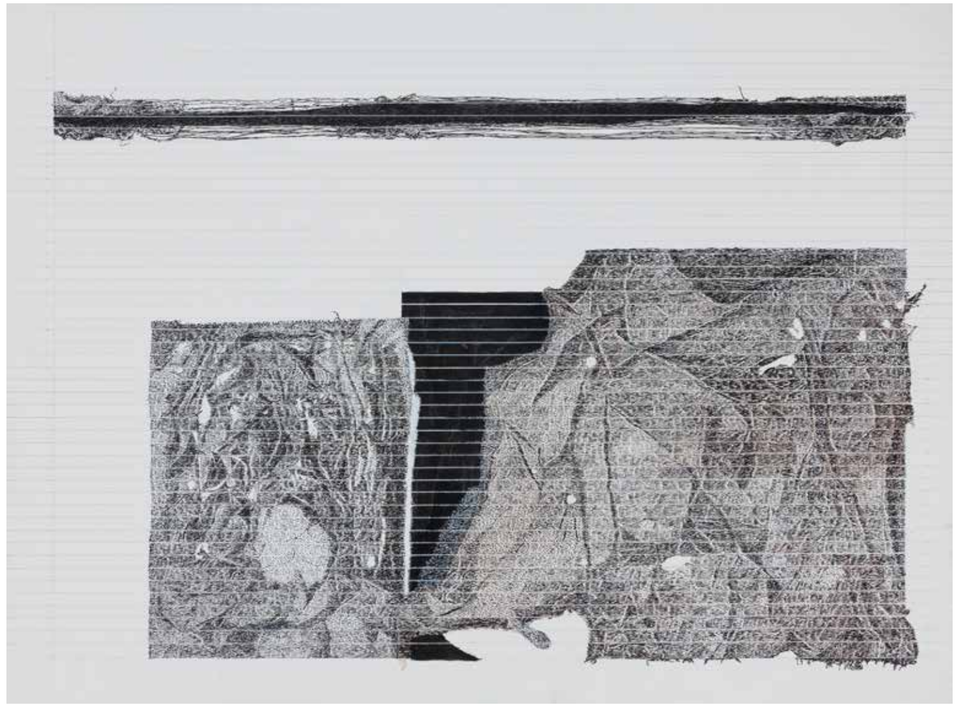
MIXED MEDIA ON PAPER, 30" X 22" (EACH)



MIXED MEDIA ON PAPER, 22" X 30"



MIXED MEDIA ON PAPER, 22" X 30"



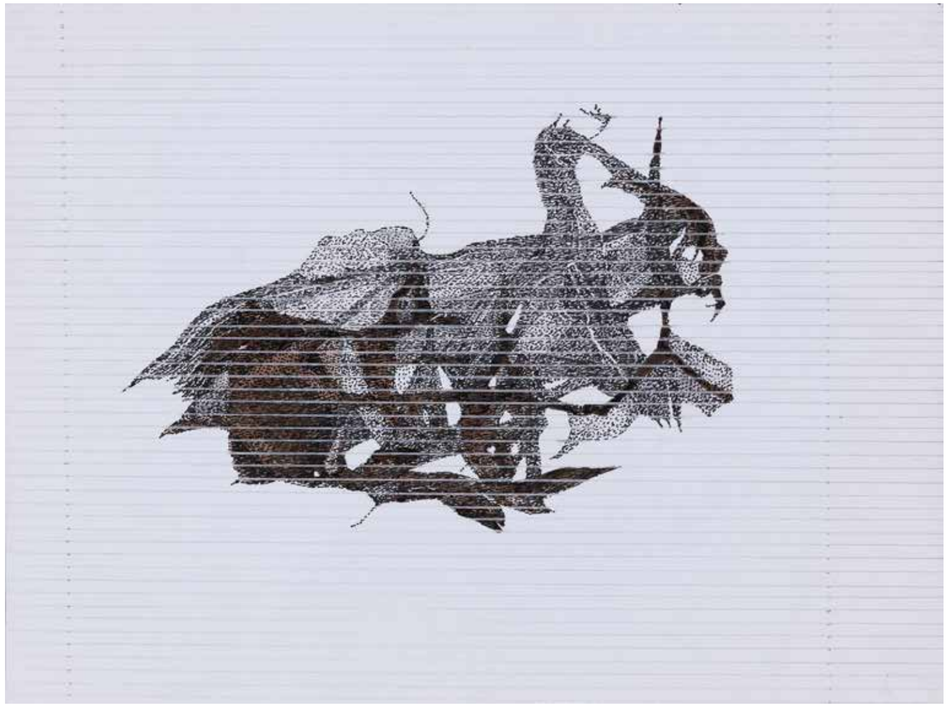
MIXED MEDIA ON PAPER, 22" X 30"



MIXED MEDIA ON PAPER, 14" X 10" (EACH)



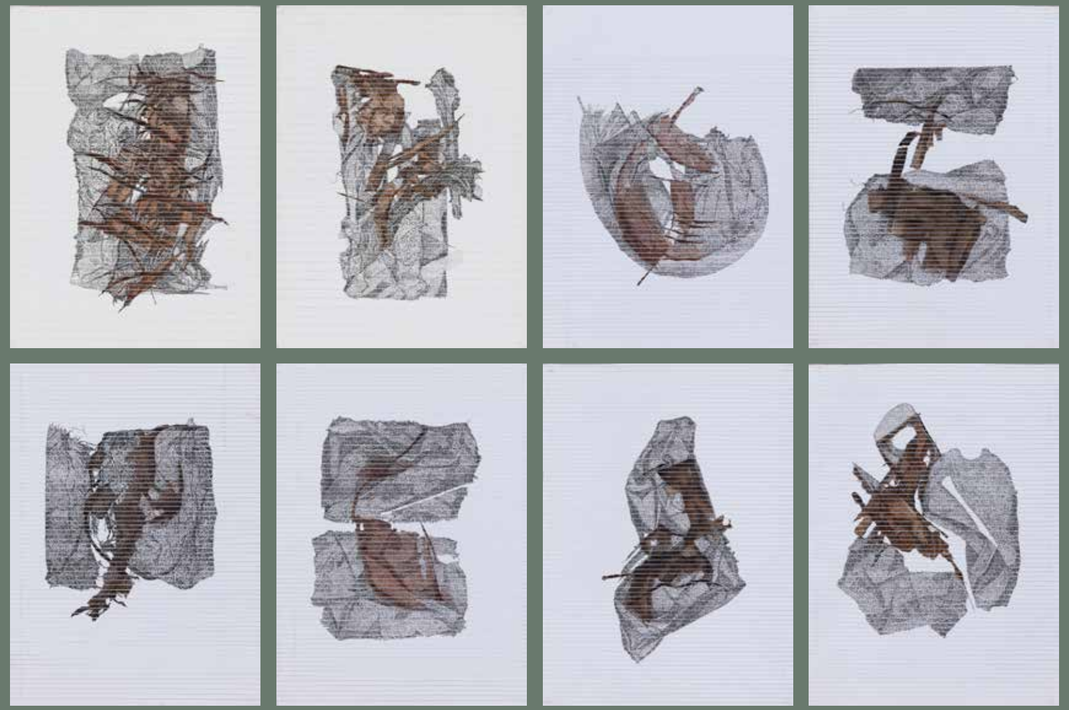
MIXED MEDIA ON PAPER, 14" X 10" (EACH)



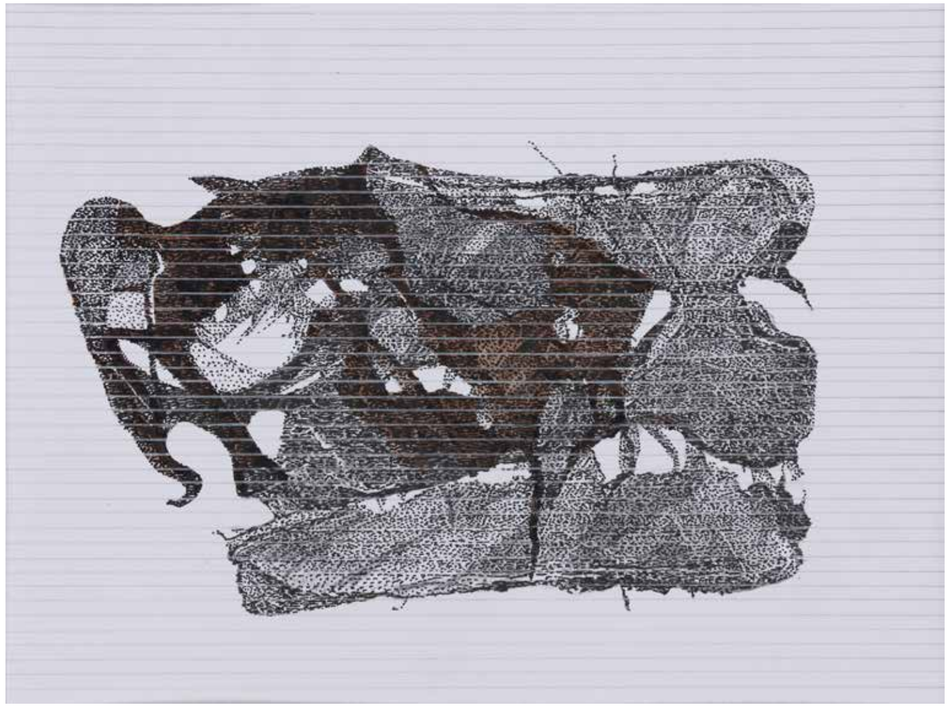
MIXED MEDIA ON PAPER, 14″ X 10″



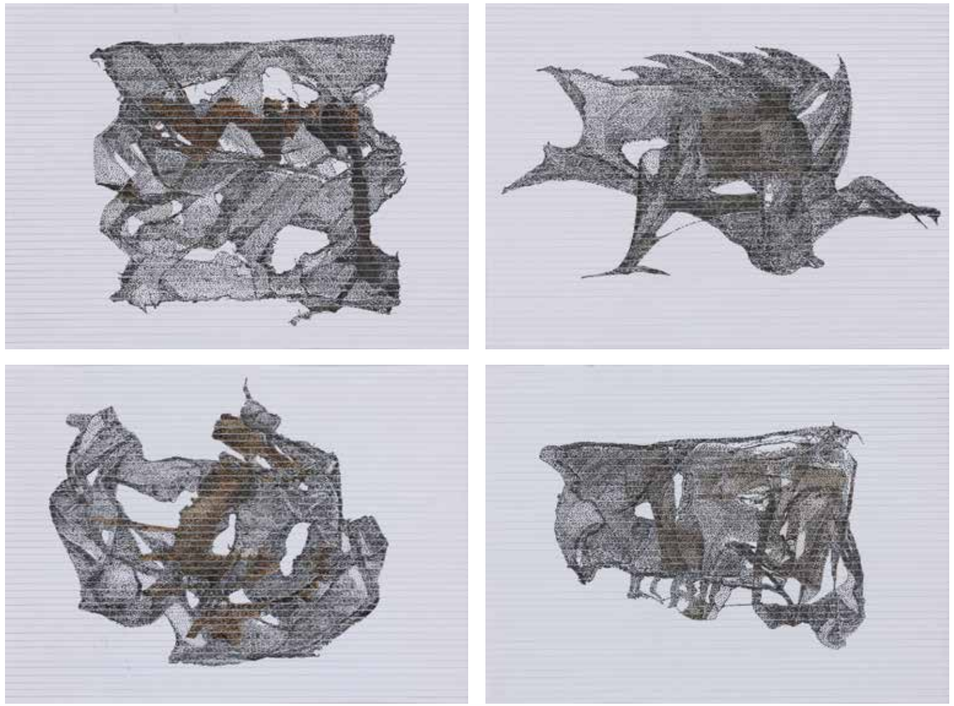
MIXED MEDIA ON PAPER, 10″ X 14″



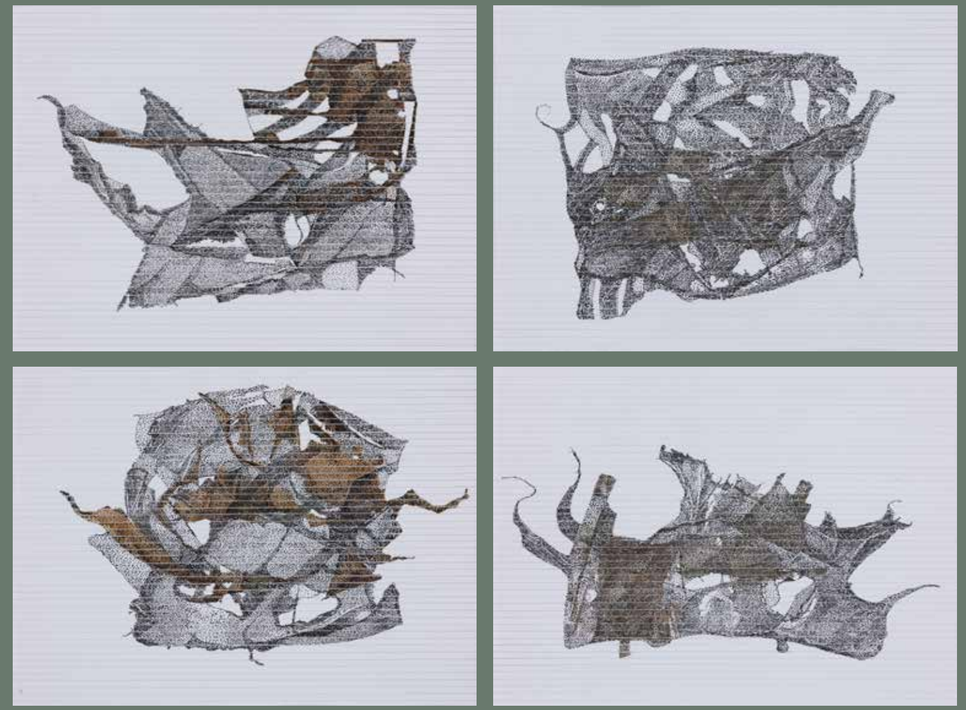
MIXED MEDIA ON PAPER, 14″ X 10″ (EACH)



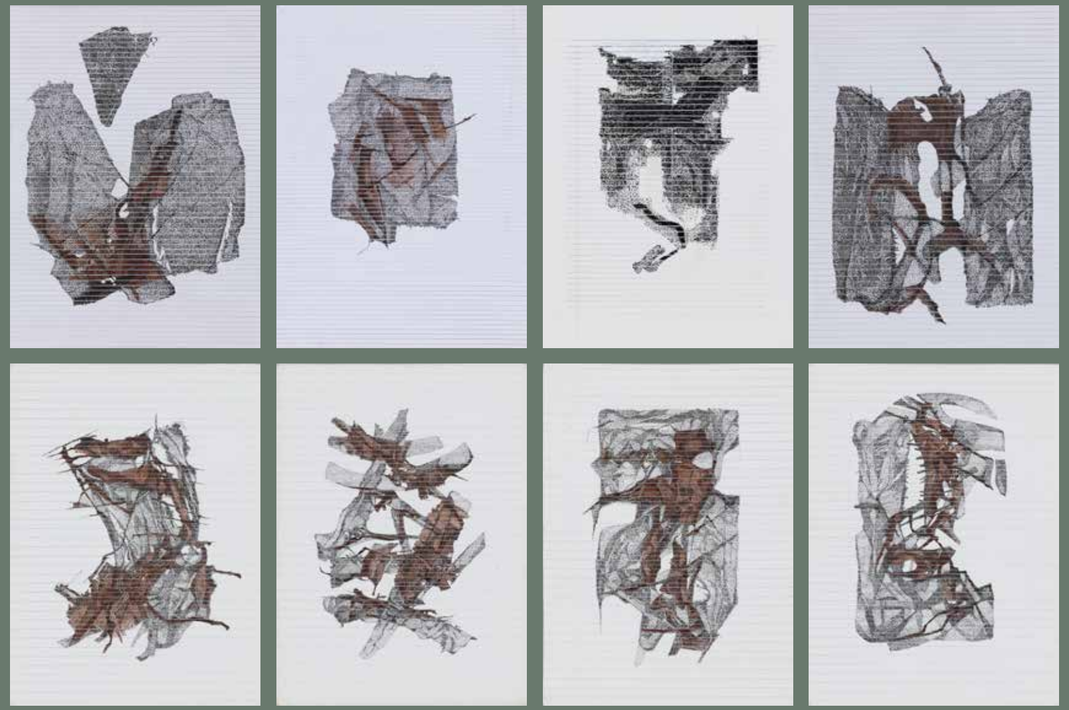
MIXED MEDIA ON PAPER, 10″ X 14″



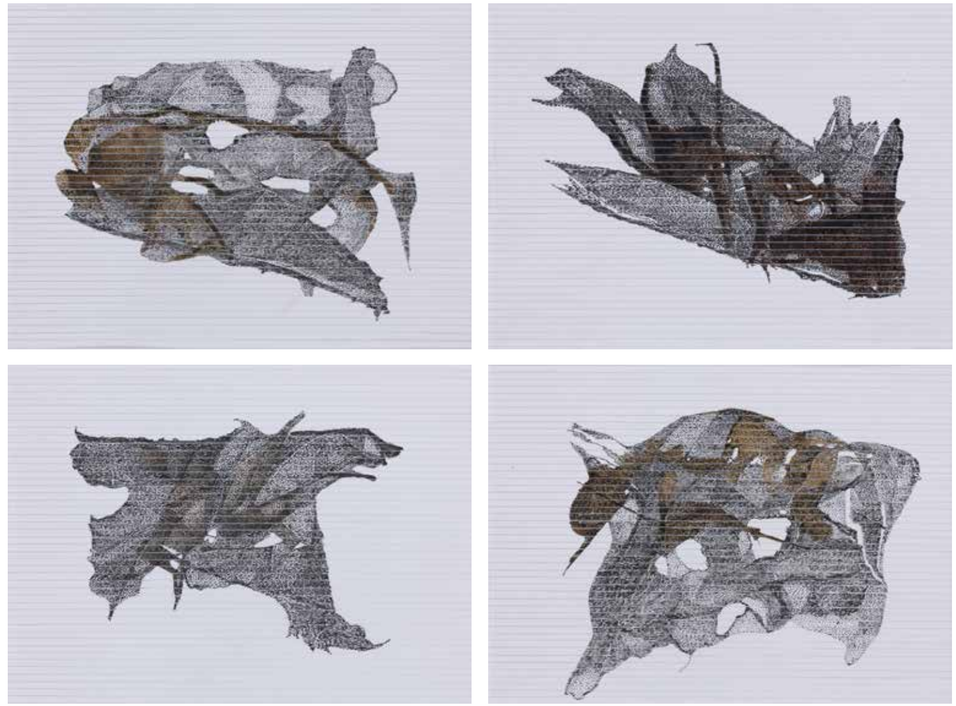
MIXED MEDIA ON PAPER, 10" X 14" (EACH)



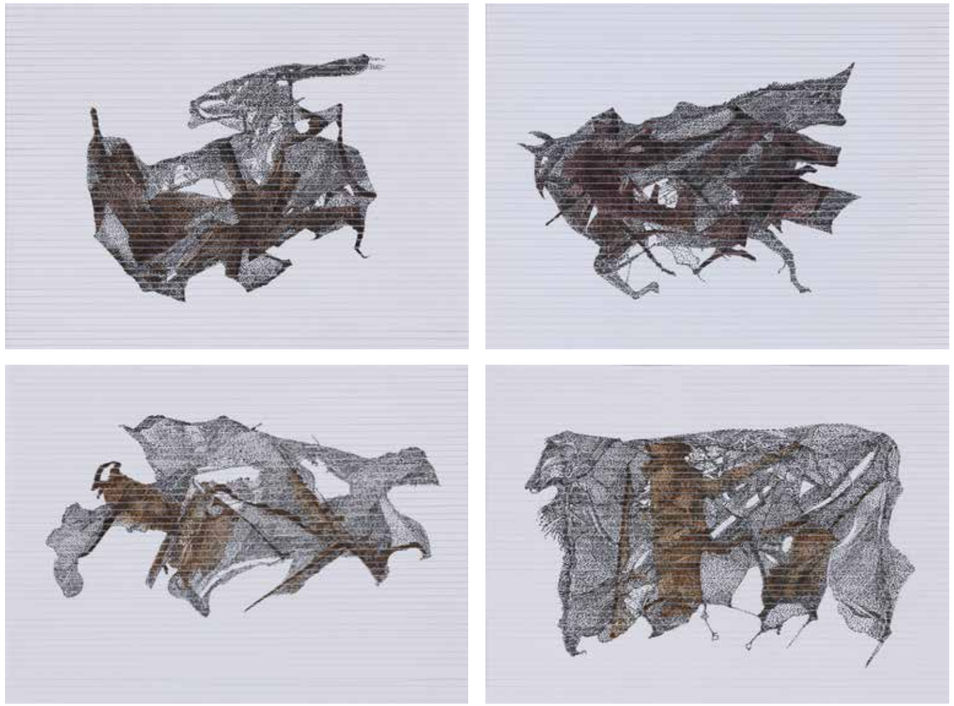
MIXED MEDIA ON PAPER, 10" X 14" (EACH)



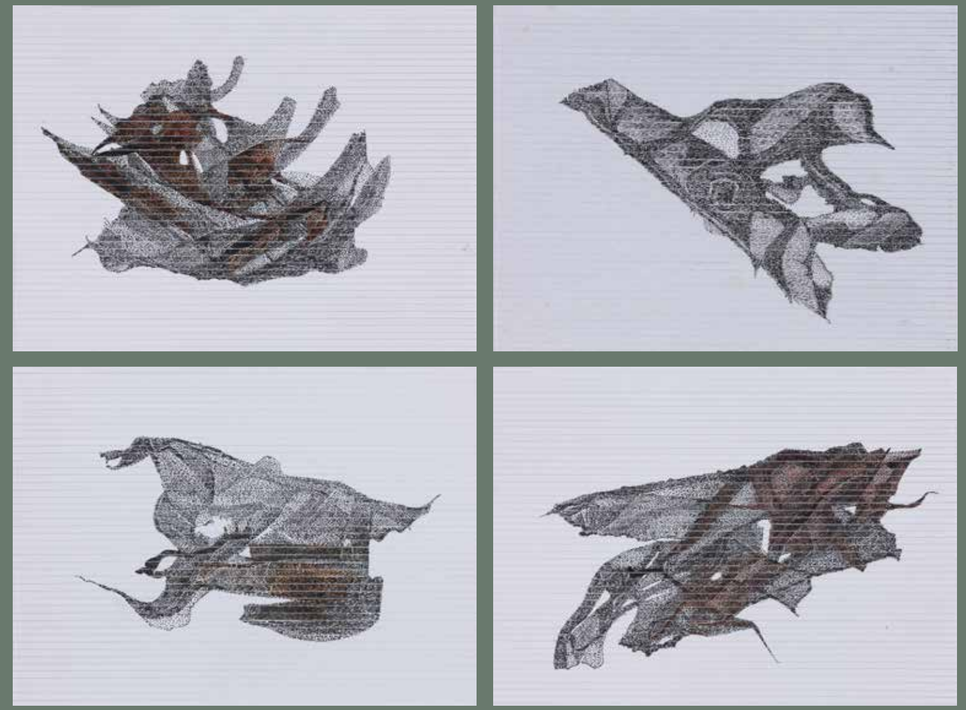
MIXED MEDIA ON PAPER, 14" X 10" (EACH)



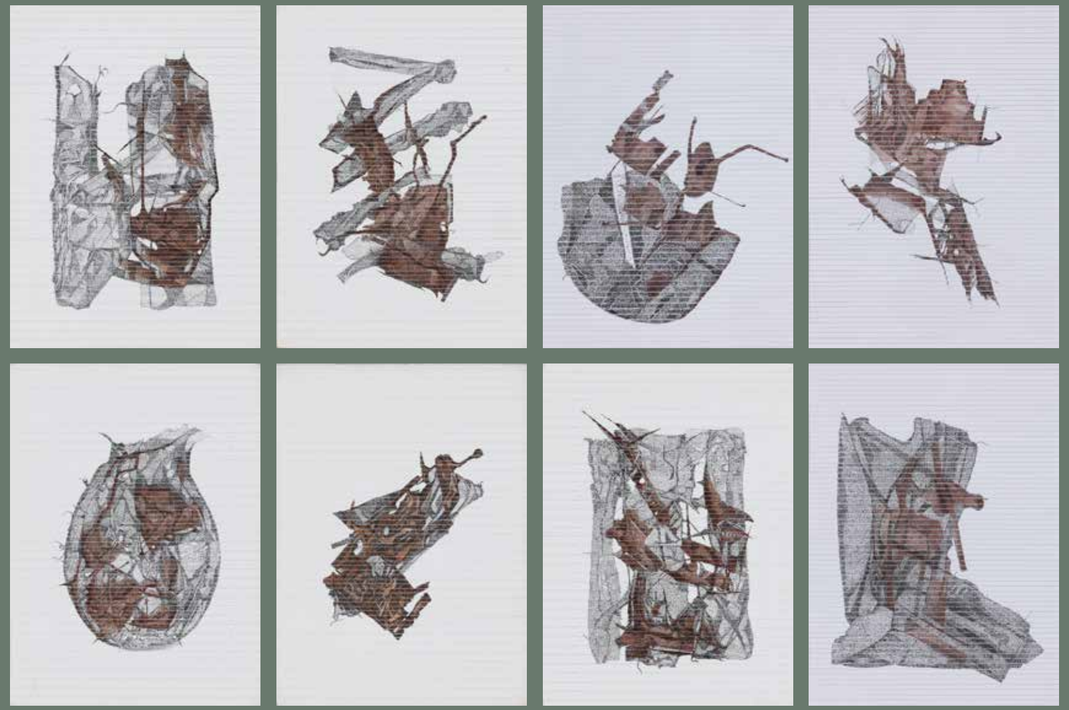
MIXED MEDIA ON PAPER, 10" X 14" (EACH)



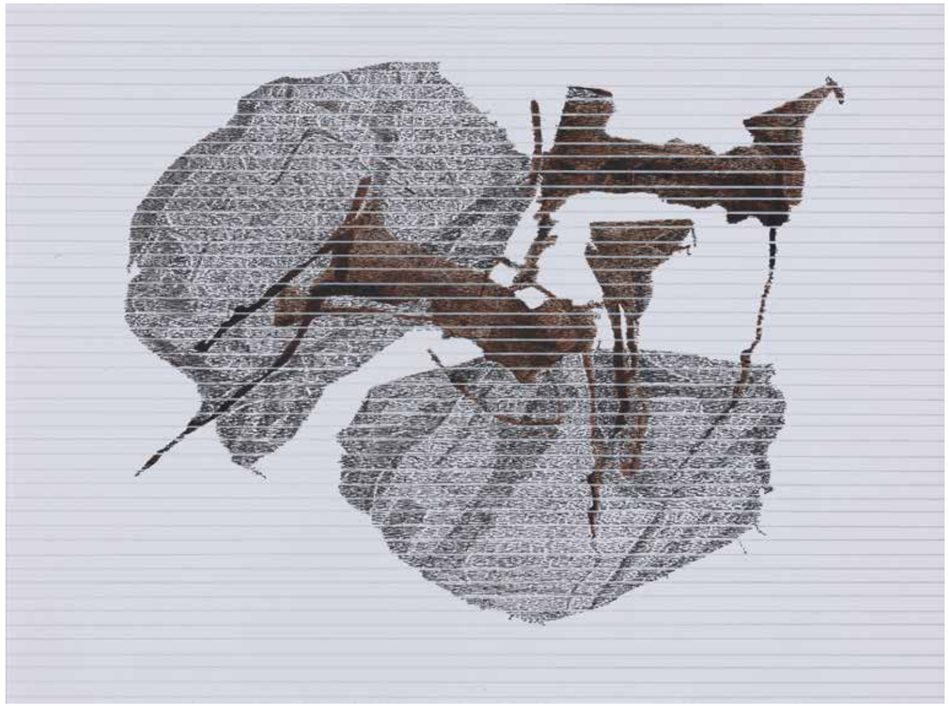
MIXED MEDIA ON PAPER, 10" X 14" (EACH)



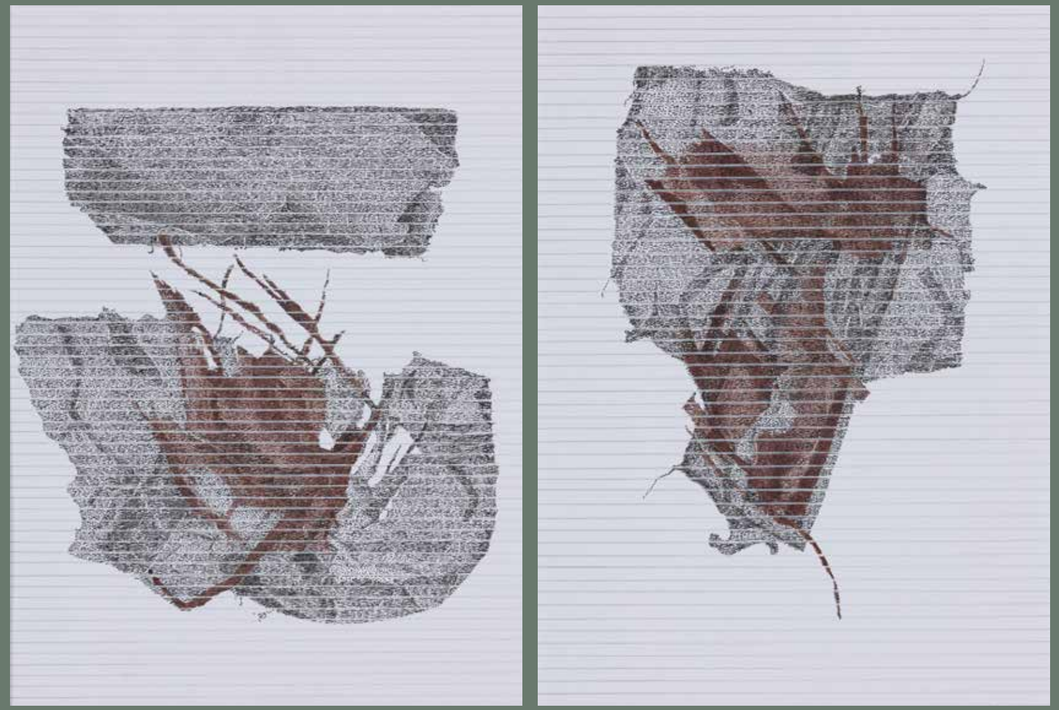
MIXED MEDIA ON PAPER, 10" X 14" (EACH)



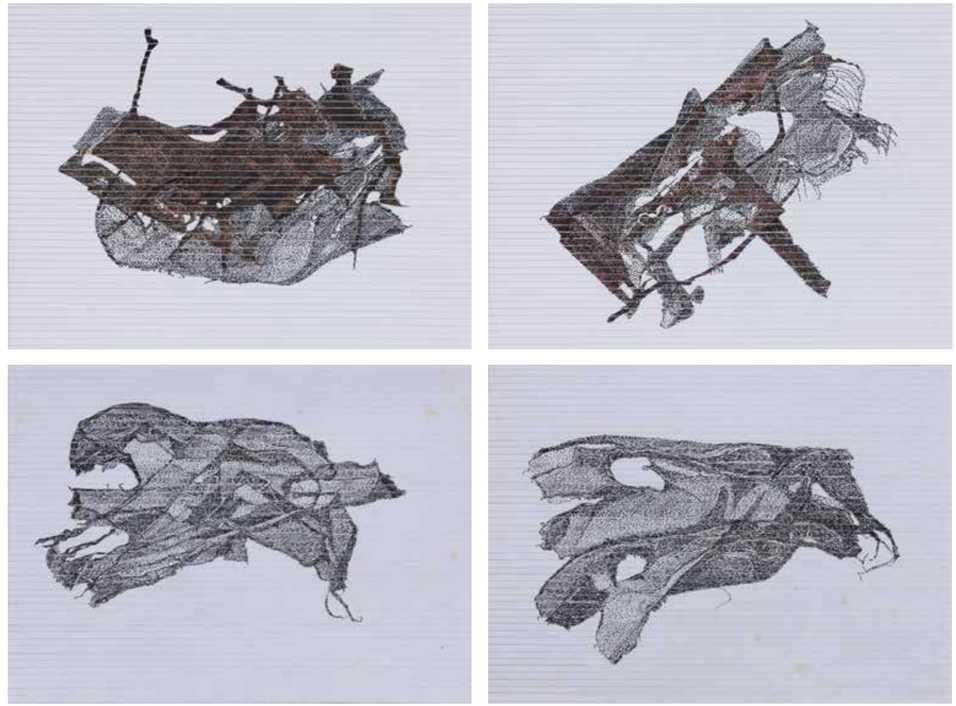
MIXED MEDIA ON PAPER, 14″ X 10″ (EACH)



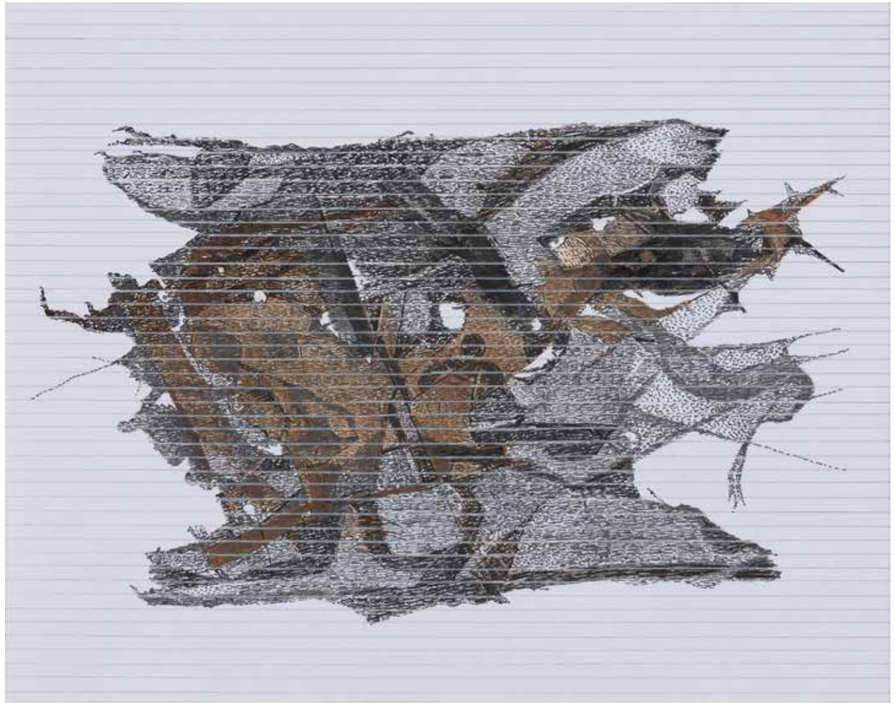
MIXED MEDIA ON PAPER, 10″ X 14″



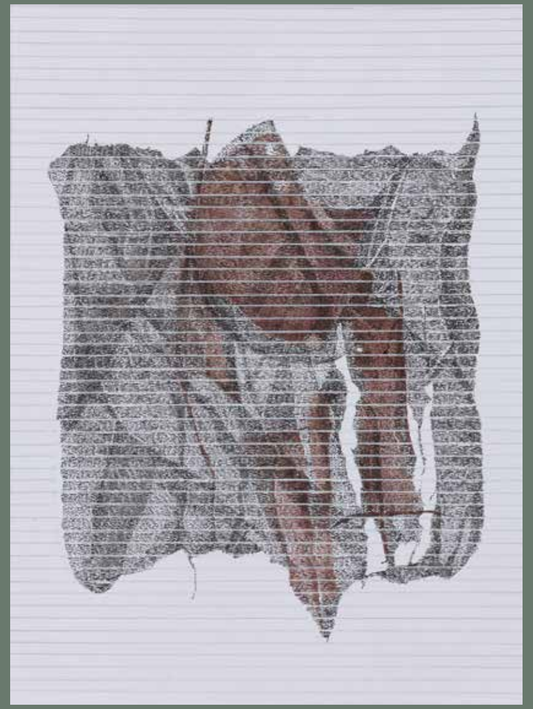
MIXED MEDIA ON PAPER, 14" X 10" (EACH)



MIXED MEDIA ON PAPER, 10" X 14" (EACH)

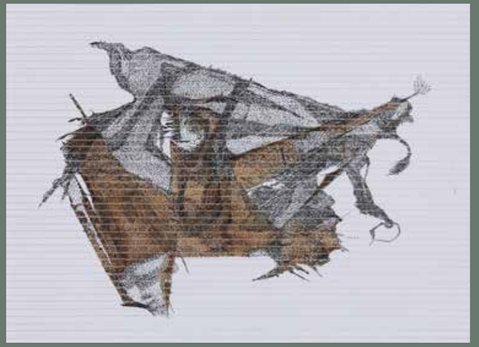


MIXED MEDIA ON PAPER, 10" X 14"



MIXED MEDIA ON PAPER, 14" X 10"

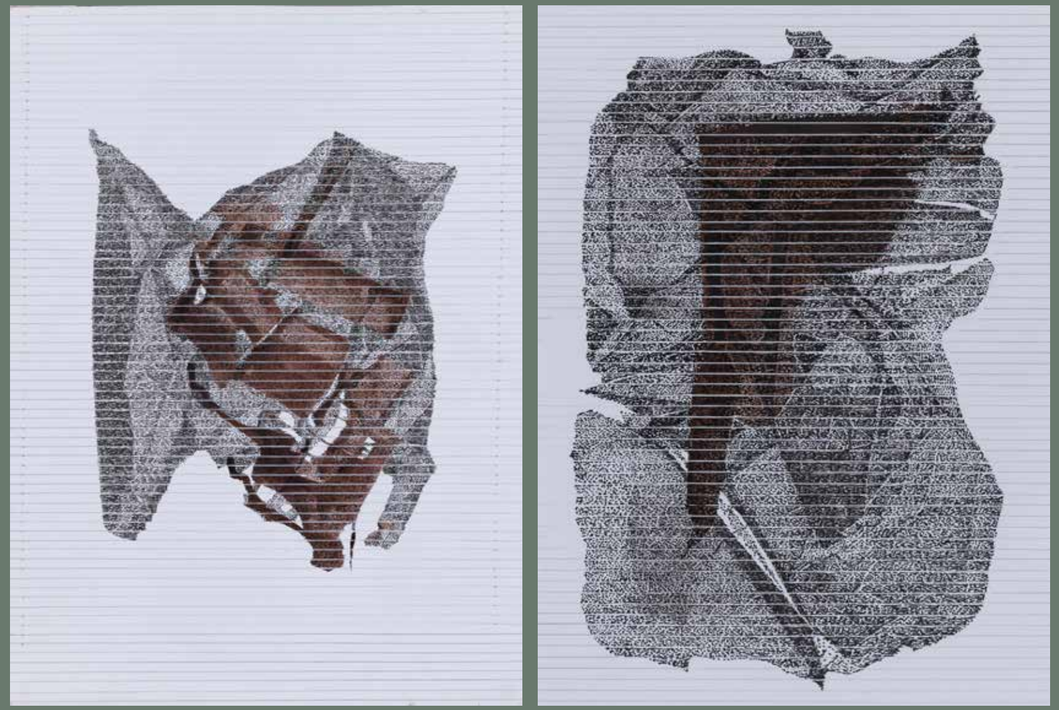




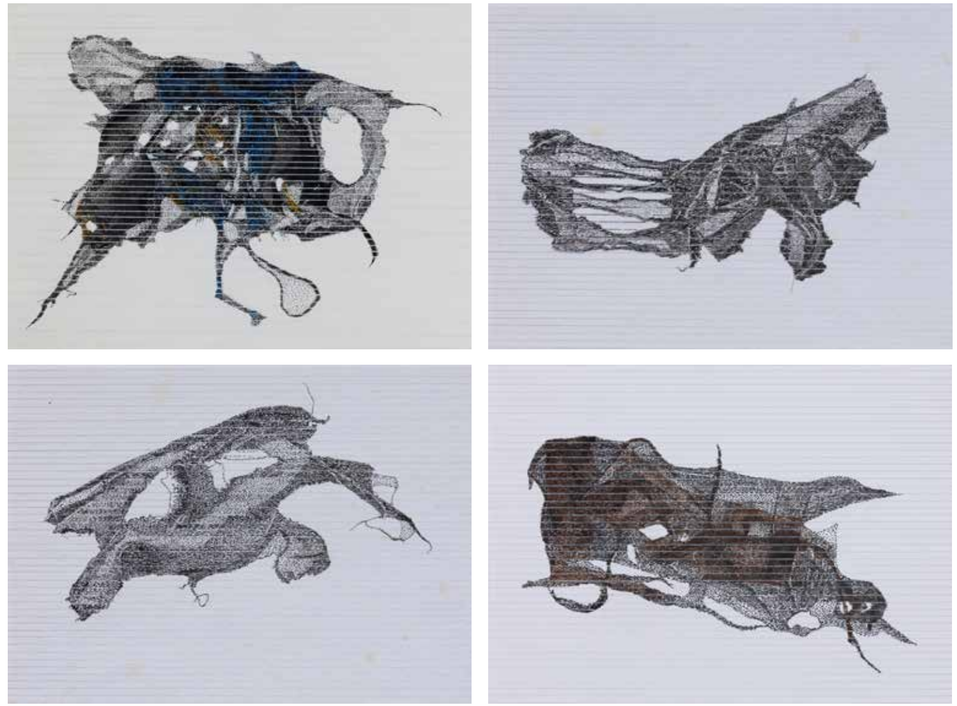
MIXED MEDIA ON PAPER, 10" X 14" (TOP AND BOTTOM)



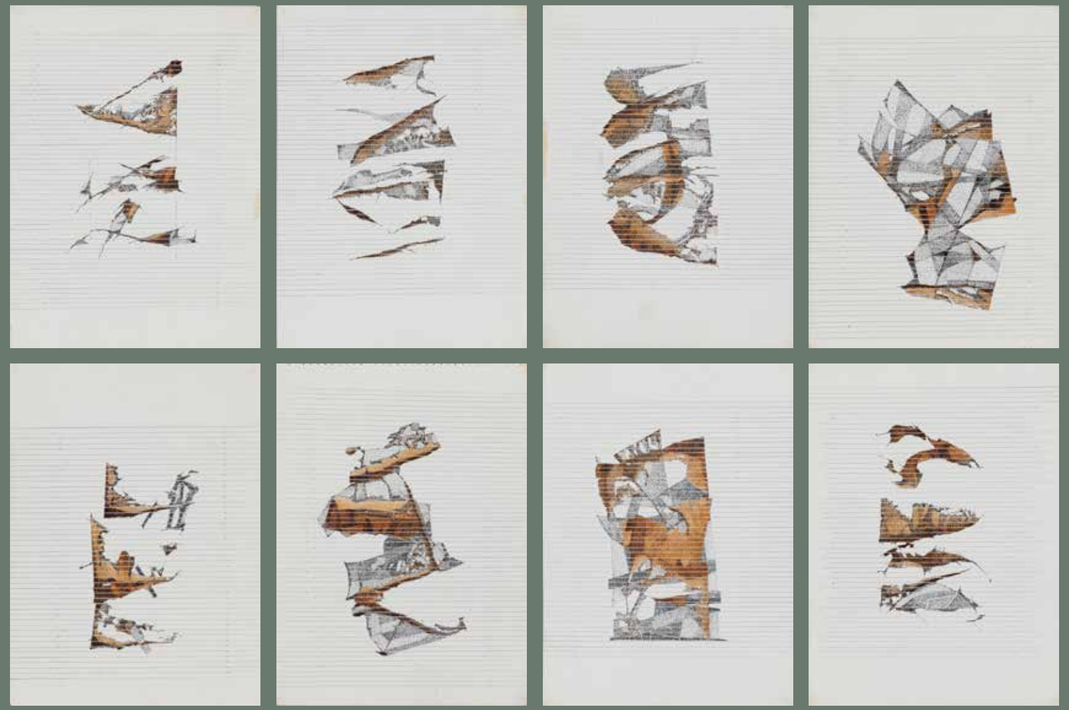
MIXED MEDIA ON PAPER, 14" X 10" (EACH)



MIXED MEDIA ON PAPER, 14" X 10" (EACH)



MIXED MEDIA ON PAPER, 10" X 14" (EACH)



MIXED MEDIA ON PAPER, 14″ X 10″ (EACH)

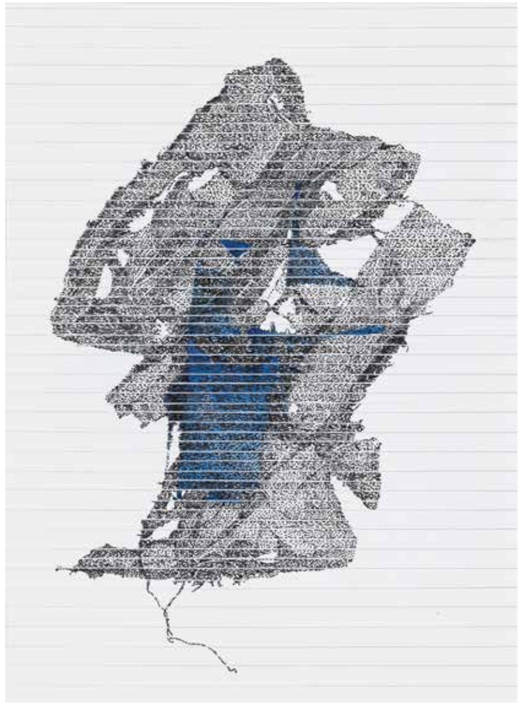


MIXED MEDIA ON PAPER, 10″ X 14″

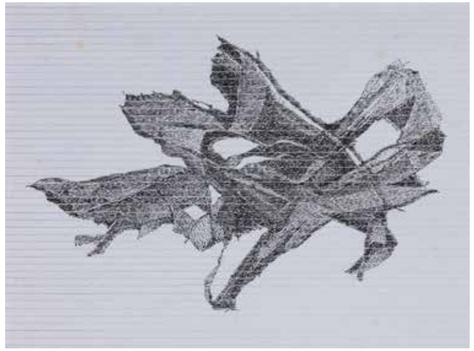


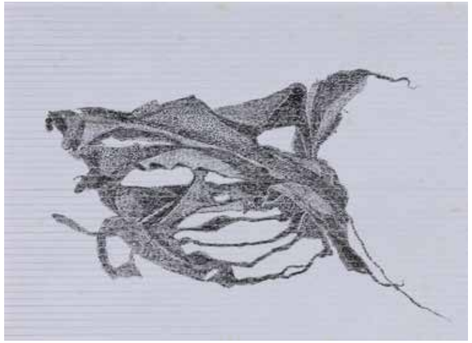


MIXED MEDIA ON PAPER, 14" X 10" (EACH)

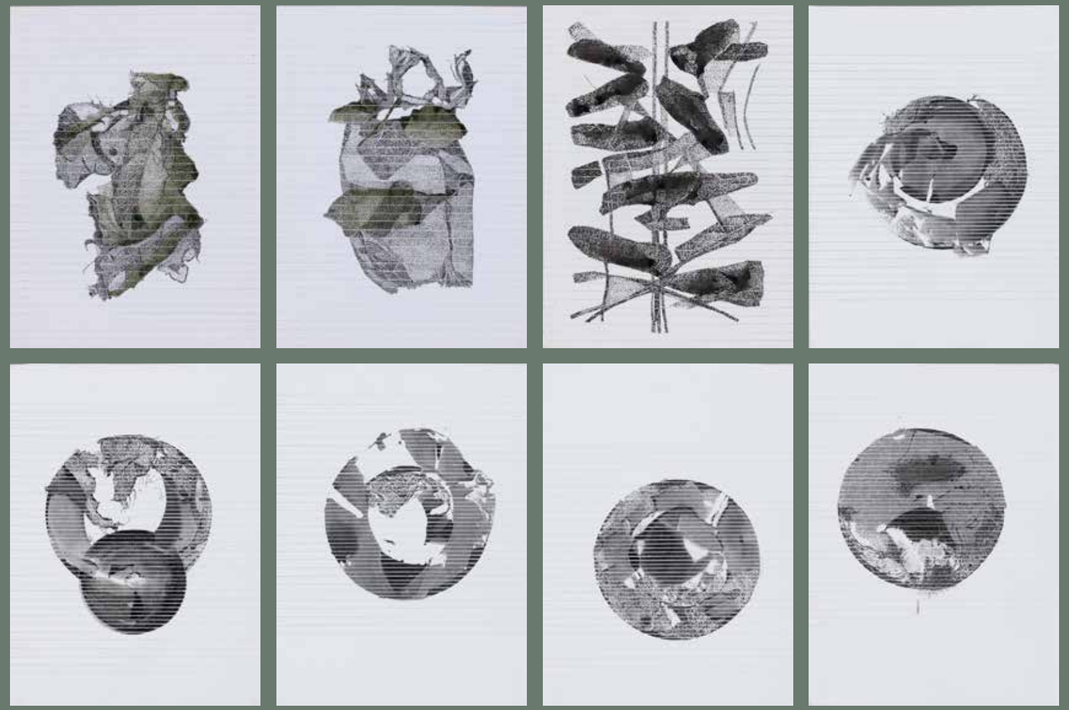


MIXED MEDIA ON PAPER, 14" X 10"

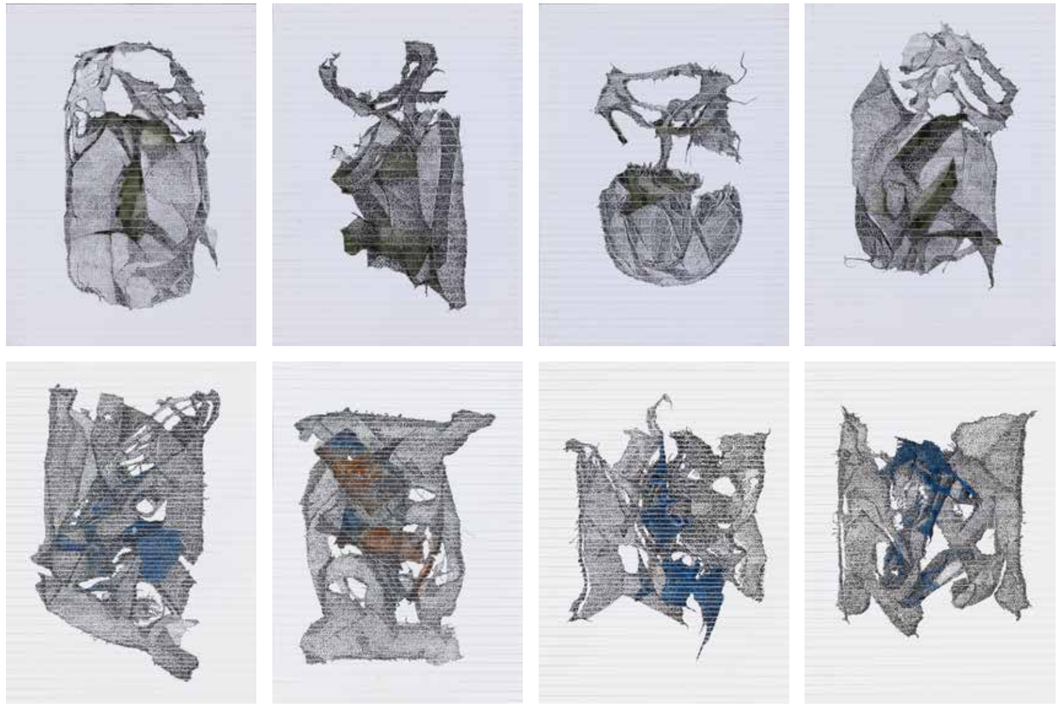




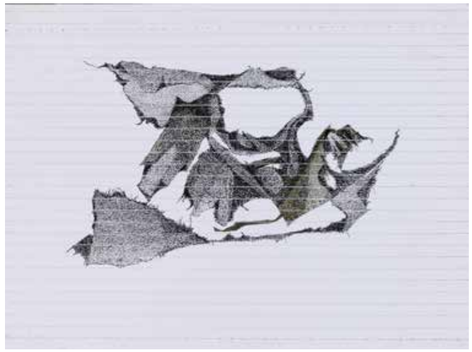
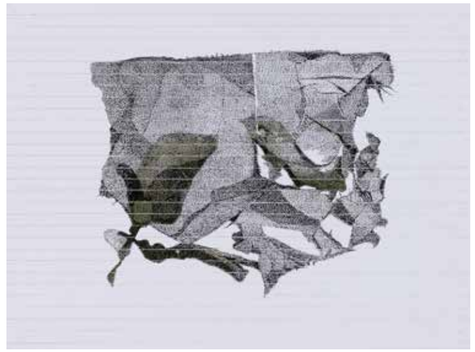
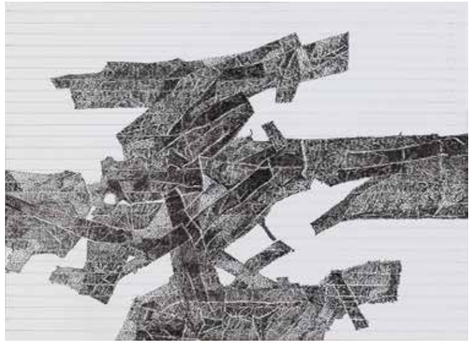
MIXED MEDIA ON PAPER, 10" X 14" (TOP AND BOTTOM)



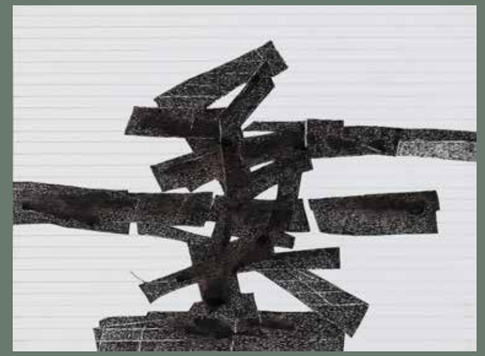
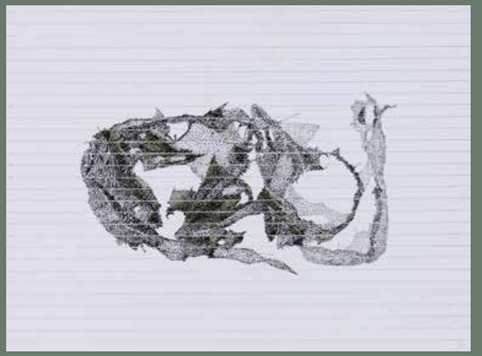
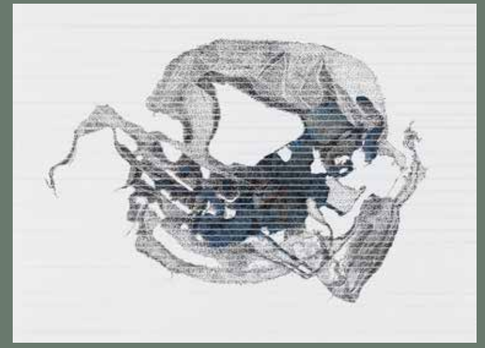
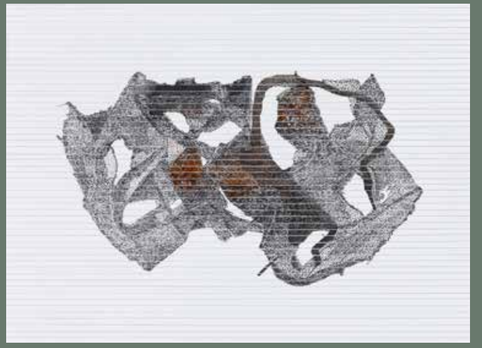
MIXED MEDIA ON PAPER, 16" X 12" (EACH)



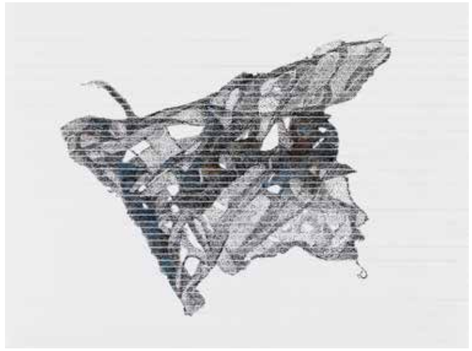
MIXED MEDIA ON PAPER, 16" X 12" (EACH)

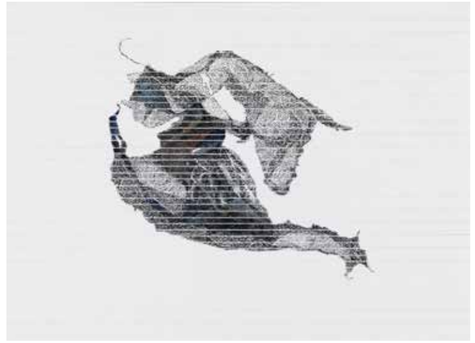





MIXED MEDIA ON PAPER, 12" X 16" (EACH)

MIXED MEDIA ON PAPER, 12" X 16" (EACH)



MIXED MEDIA ON PAPER, 12" X 16" (EACH)

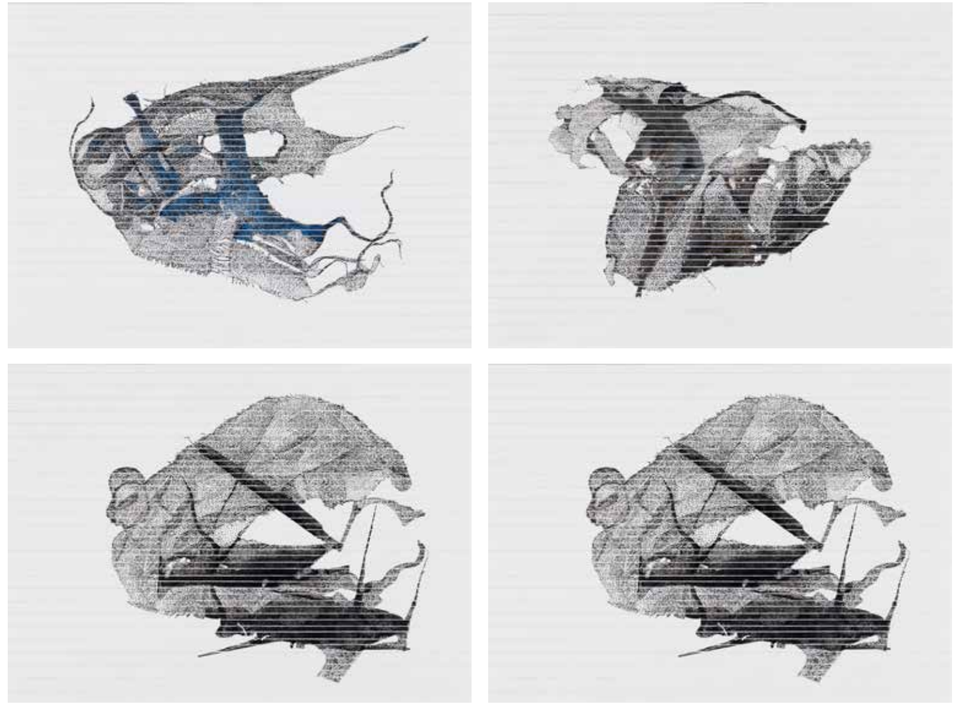




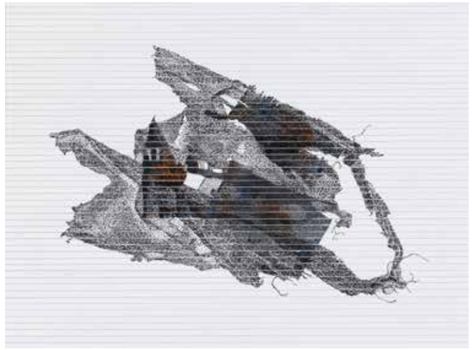
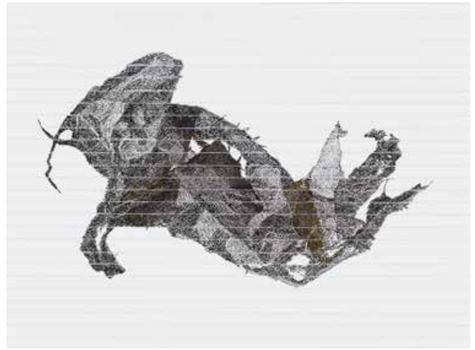
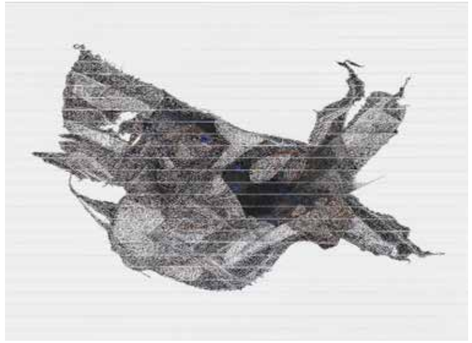
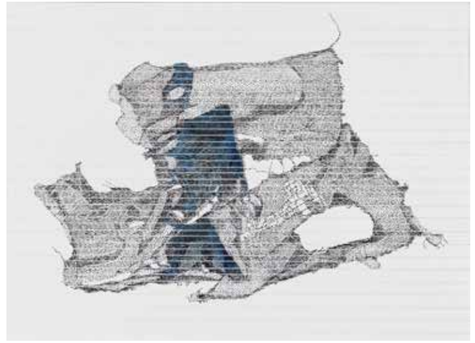

MIXED MEDIA ON PAPER, 12" X 16" (EACH)



MIXED MEDIA ON PAPER, 16" X 12" (EACH)

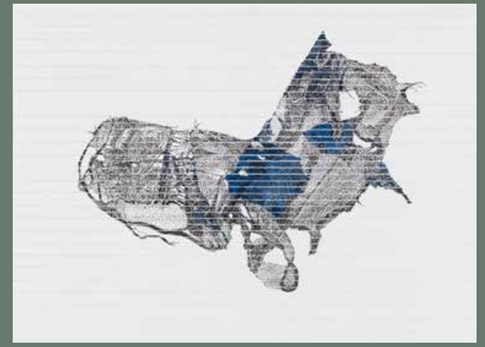
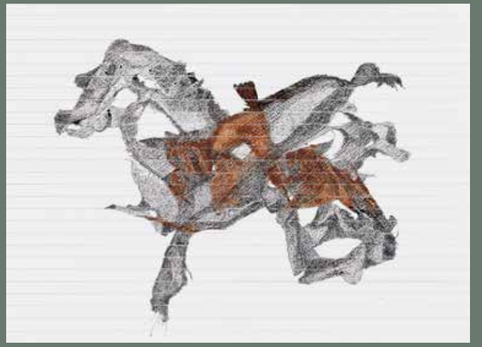


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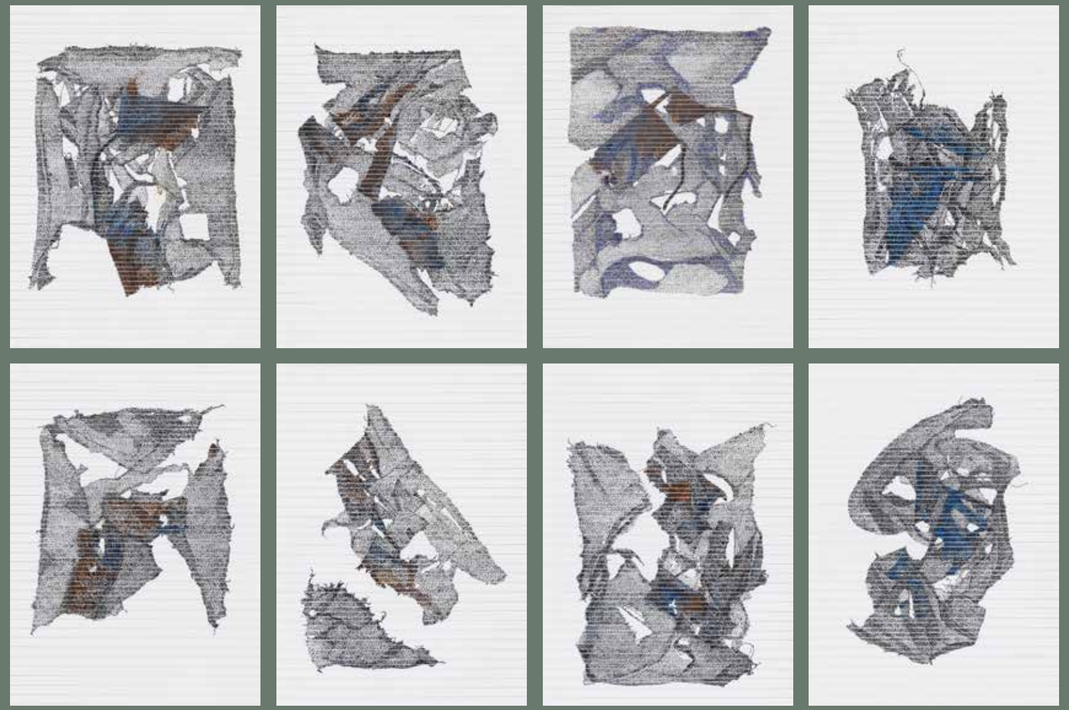





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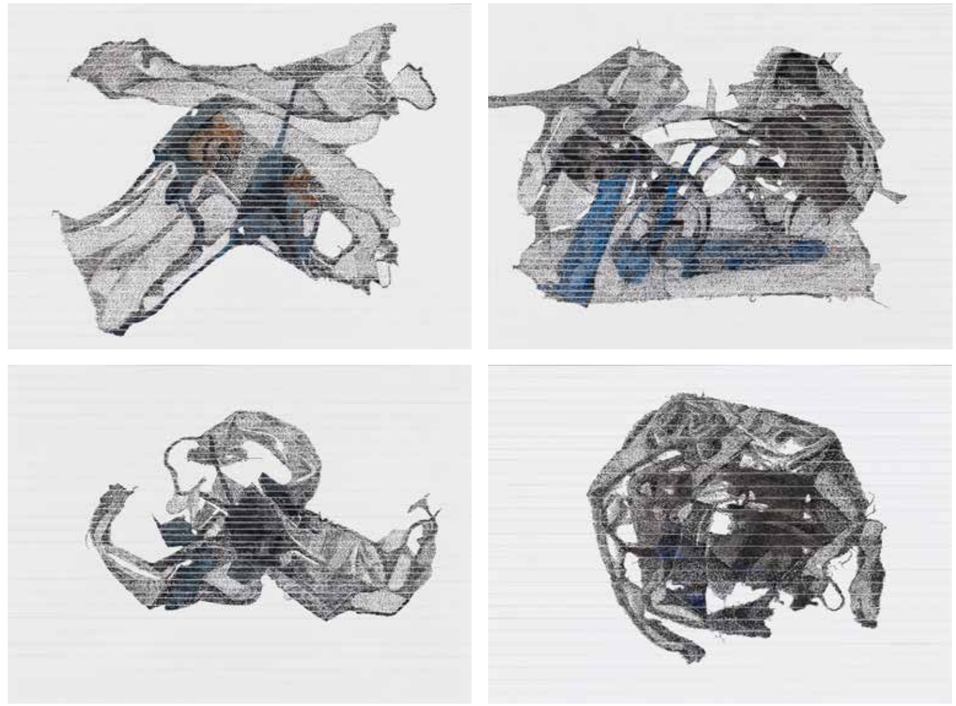


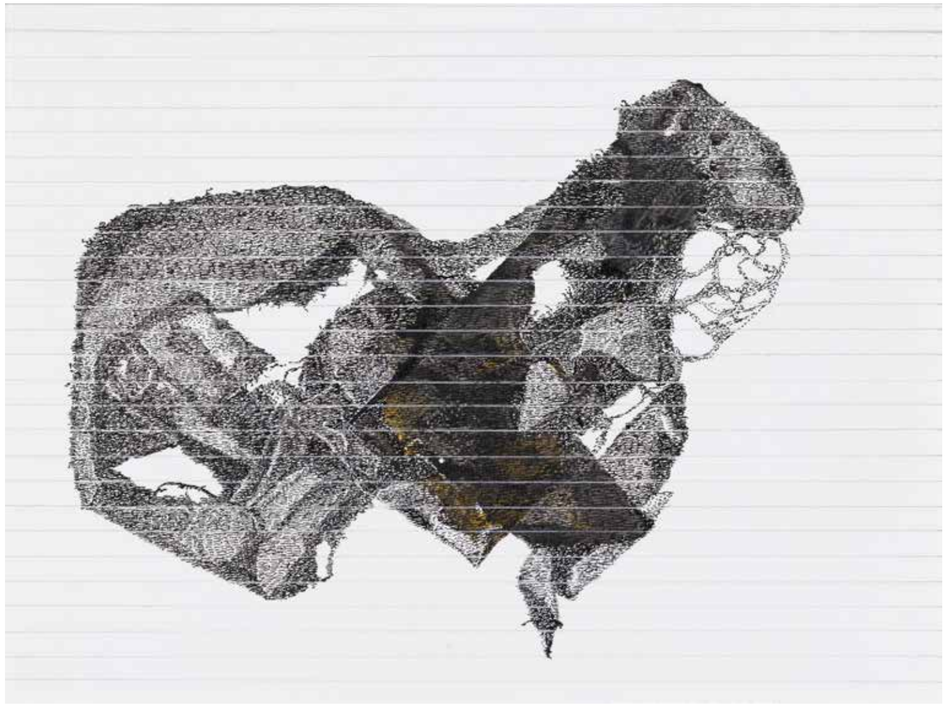
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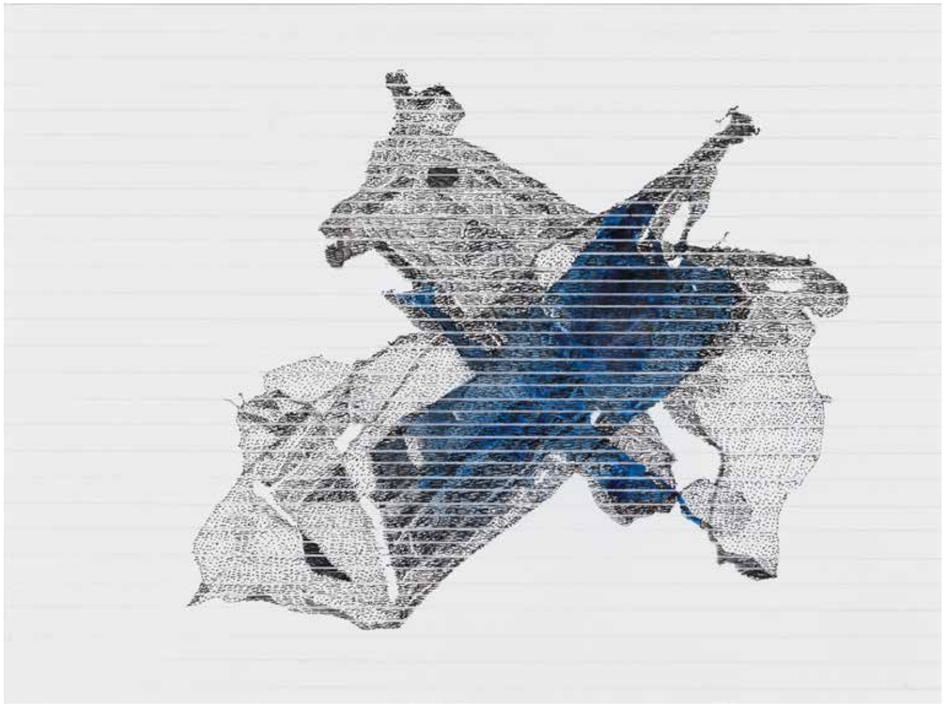
MIXED MEDIA ON PAPER, 16" X 12" (EACH)



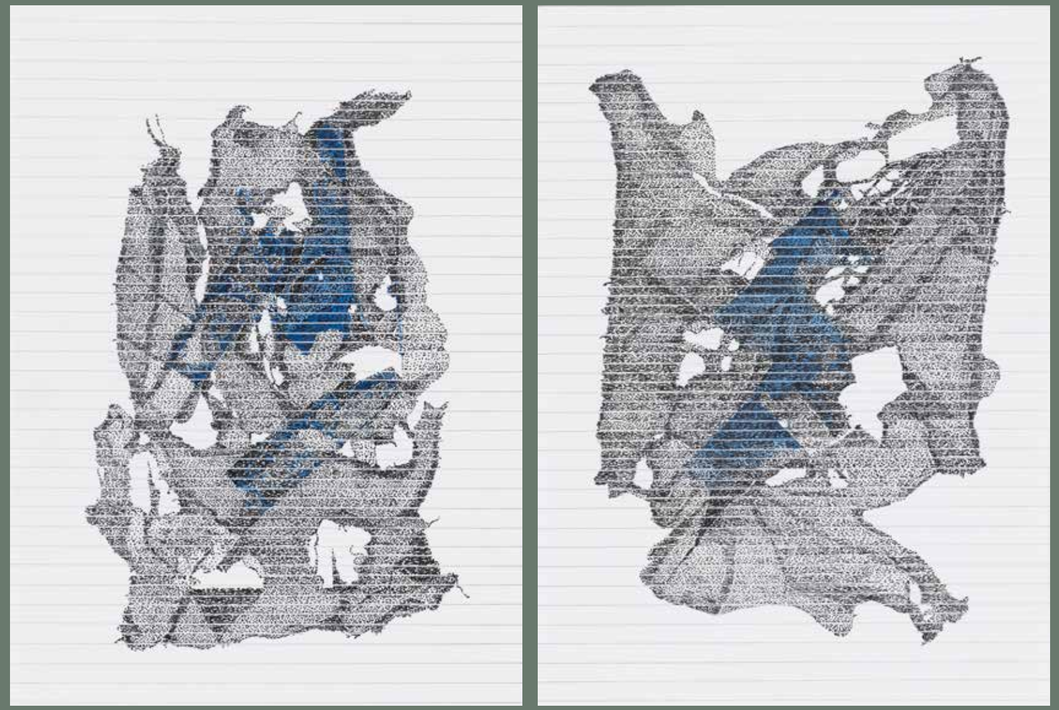
MIXED MEDIA ON PAPER, 12" X 16" (EACH)



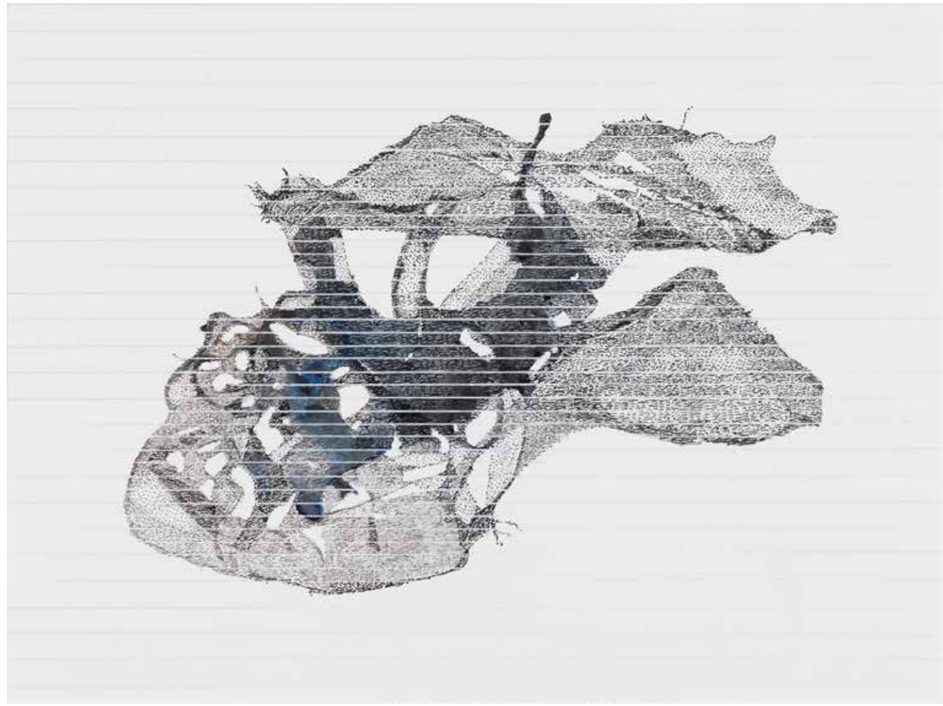
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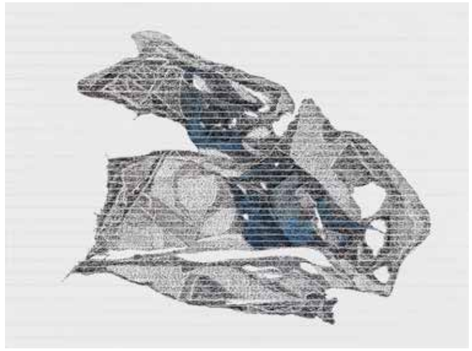
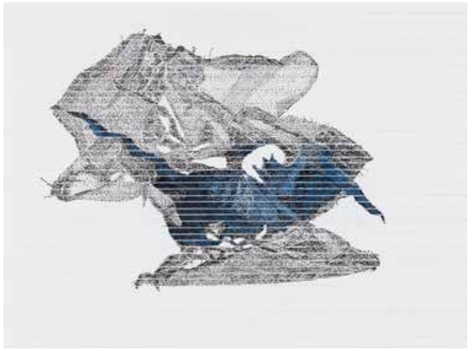
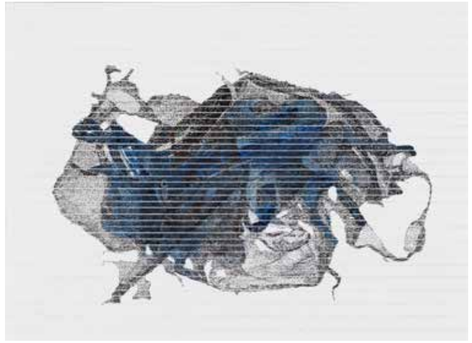
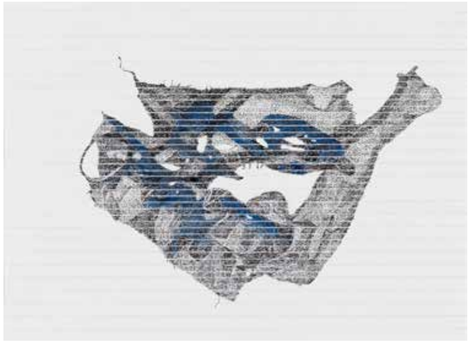
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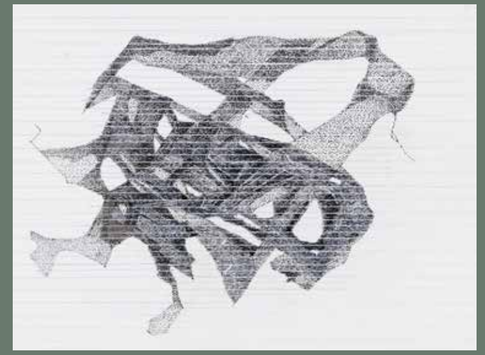
MIXED MEDIA ON PAPER, 16" X 12" (EACH)

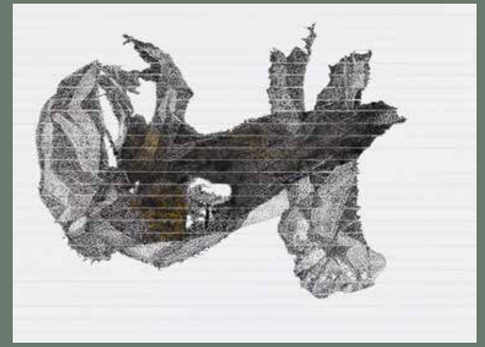
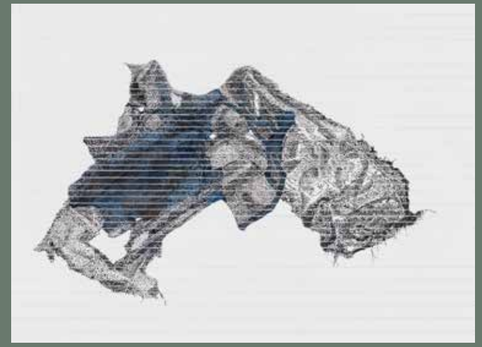


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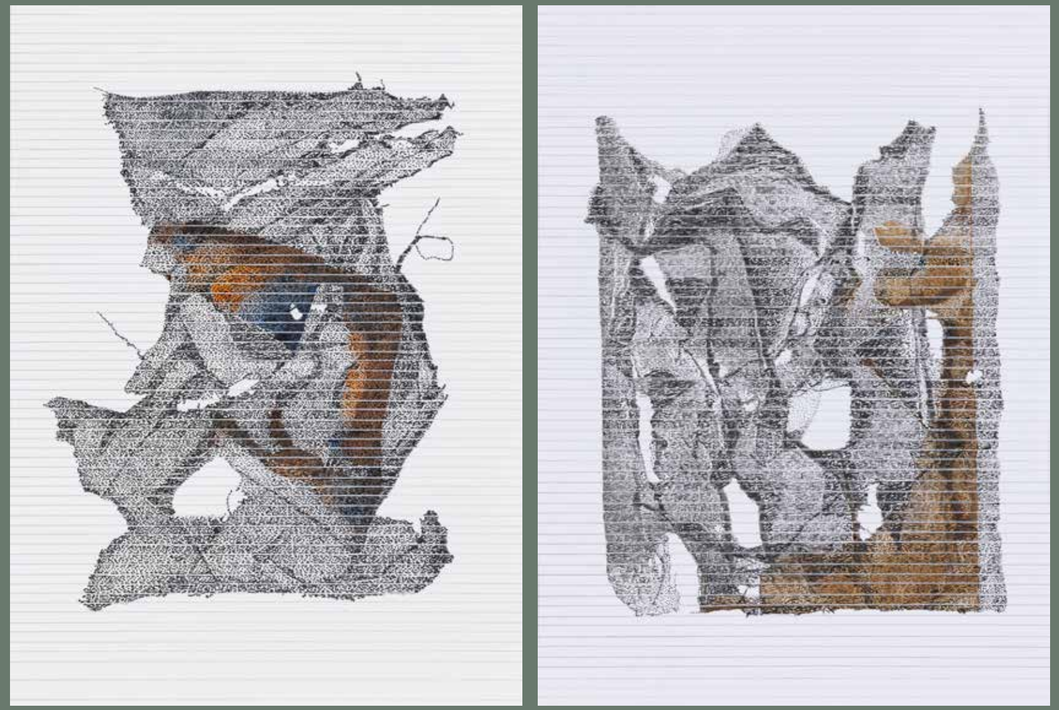





MIXED MEDIA ON PAPER, 12" X 16" (EACH)

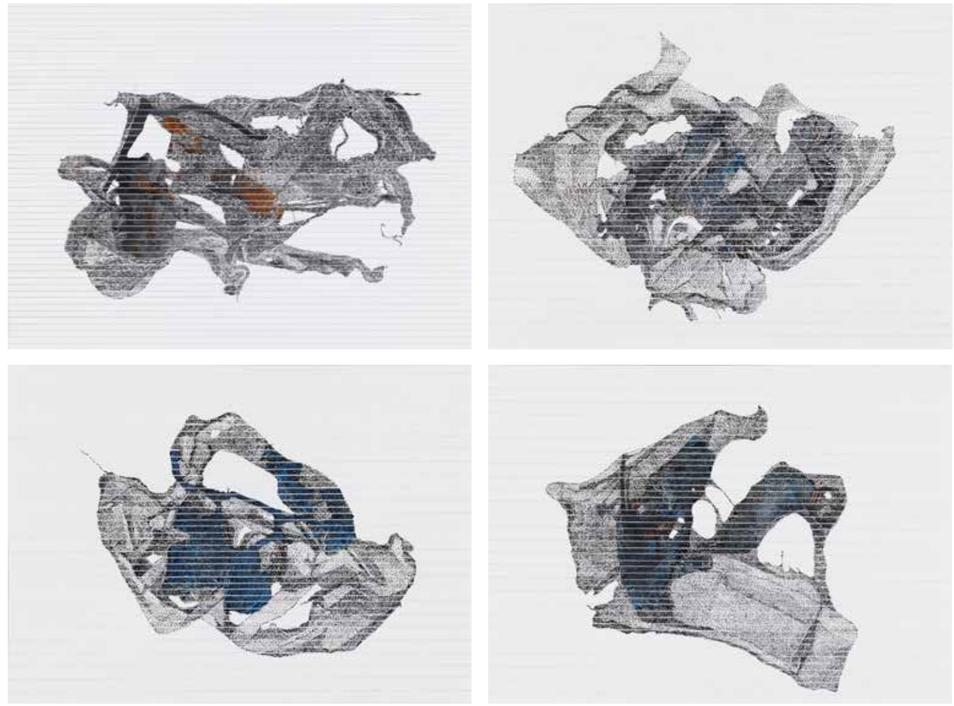


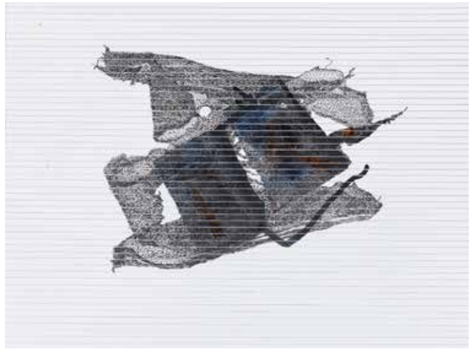
MIXED MEDIA ON PAPER, 12" X 16" (EACH)



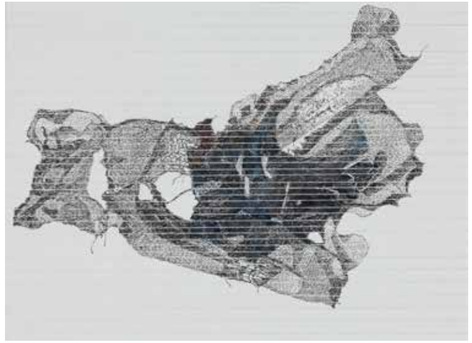
MIXED MEDIA ON PAPER, 16" X 12" (EACH)



MIXED MEDIA ON PAPER, 12" X 16" (EACH)



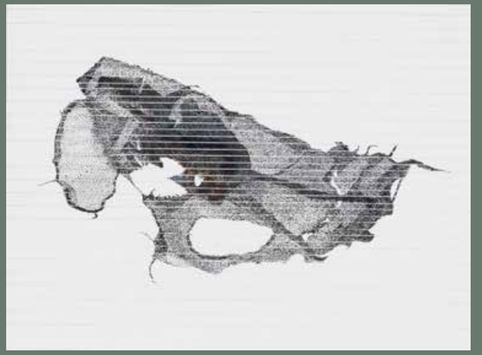


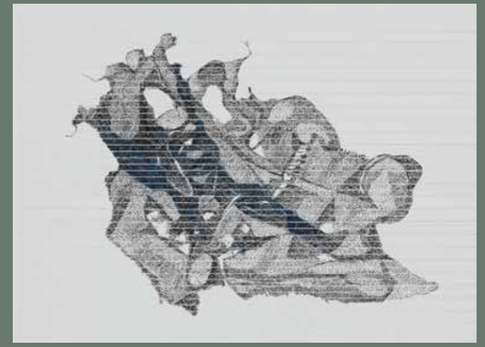


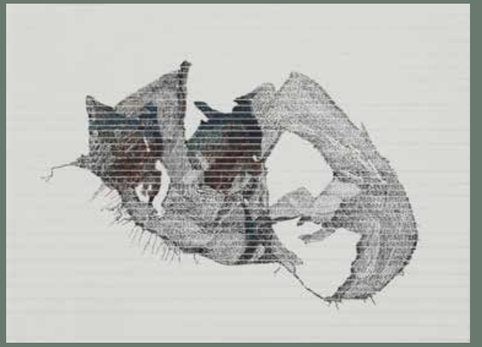


MIXED MEDIA ON PAPER, 12" X 16" (EACH)









MIXED MEDIA ON PAPER, 12" X 16" (EACH)



MIXED MEDIA ON PAPER, 16″ X 12″



MIXED MEDIA ON PAPER, 16″ X 12″

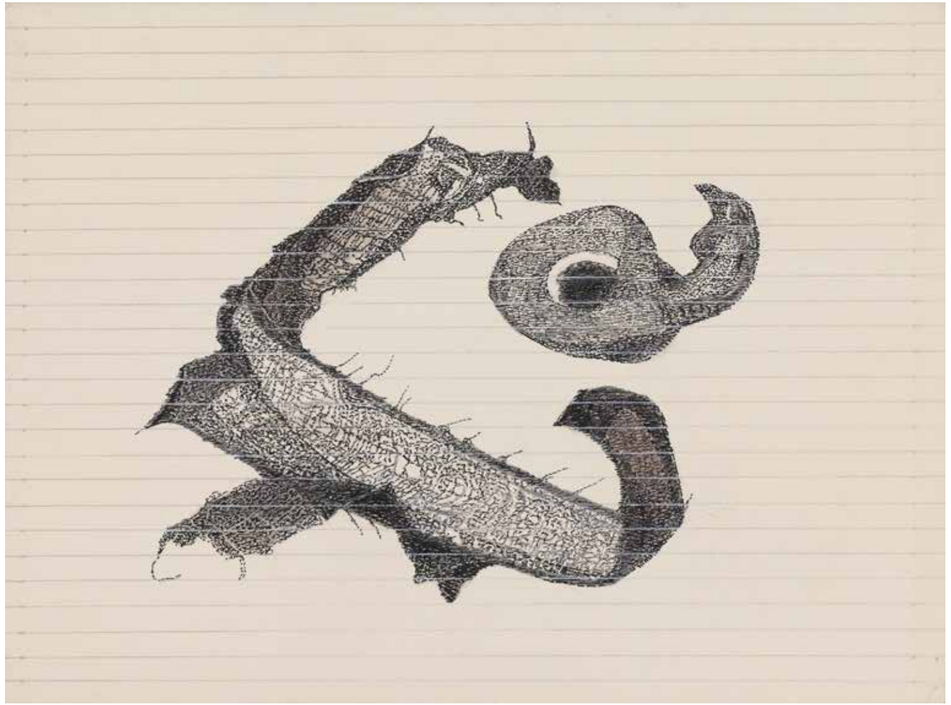


MIXED MEDIA ON PAPER, 12″ X 16″

“There is none better than Yusuf who understands
the meaning and magic of the line.”

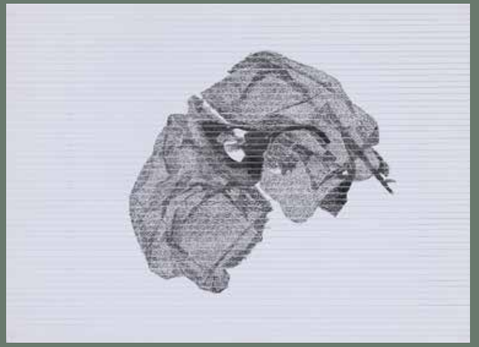
J Swaminathan



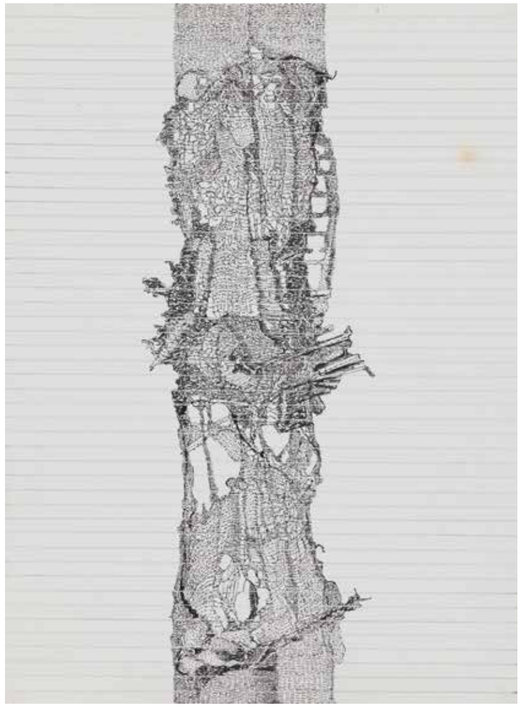


MIXED MEDIA ON PAPER, 12" X 16"

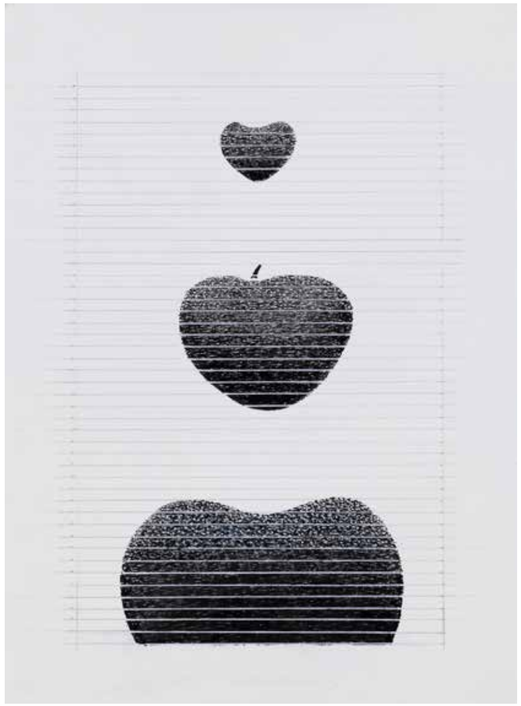




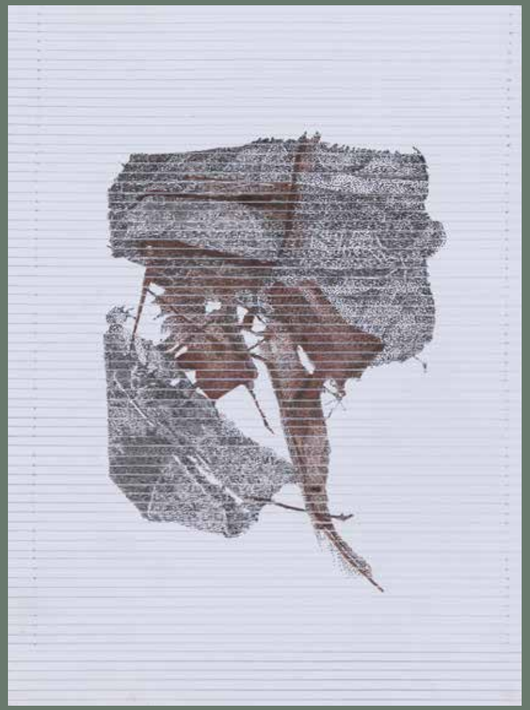
MIXED MEDIA ON PAPER, 12" X 16" (EACH)



MIXED MEDIA ON PAPER, 16″ X 12″



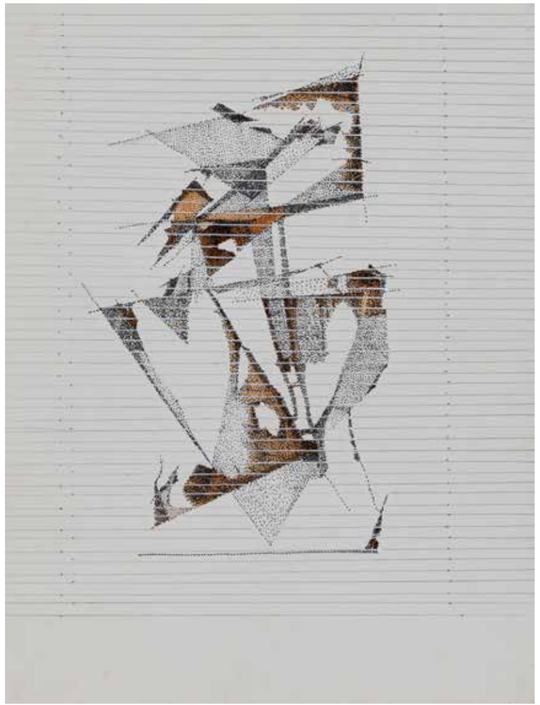
MIXED MEDIA ON PAPER, 16″ X 12″



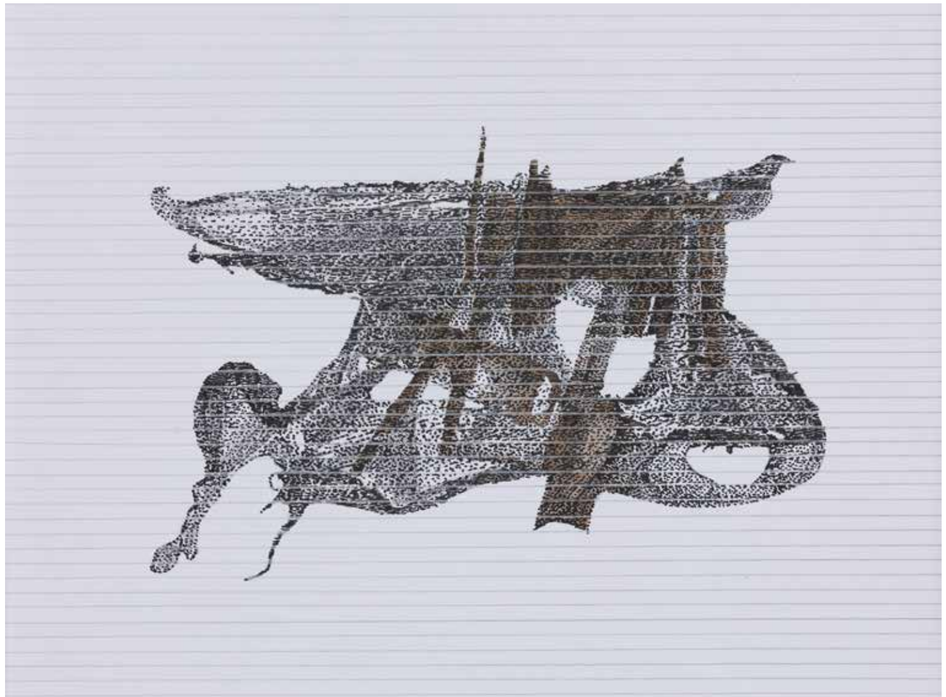
MIXED MEDIA ON PAPER, 16″ X 12″



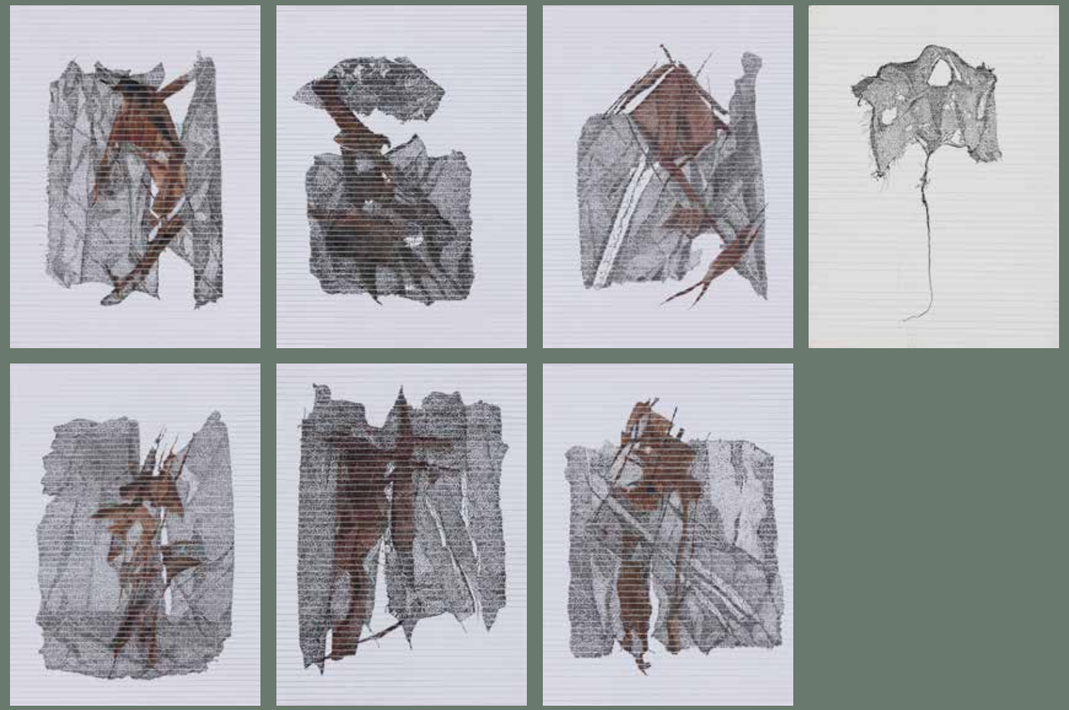
MIXED MEDIA ON PAPER, 15″ X 11″



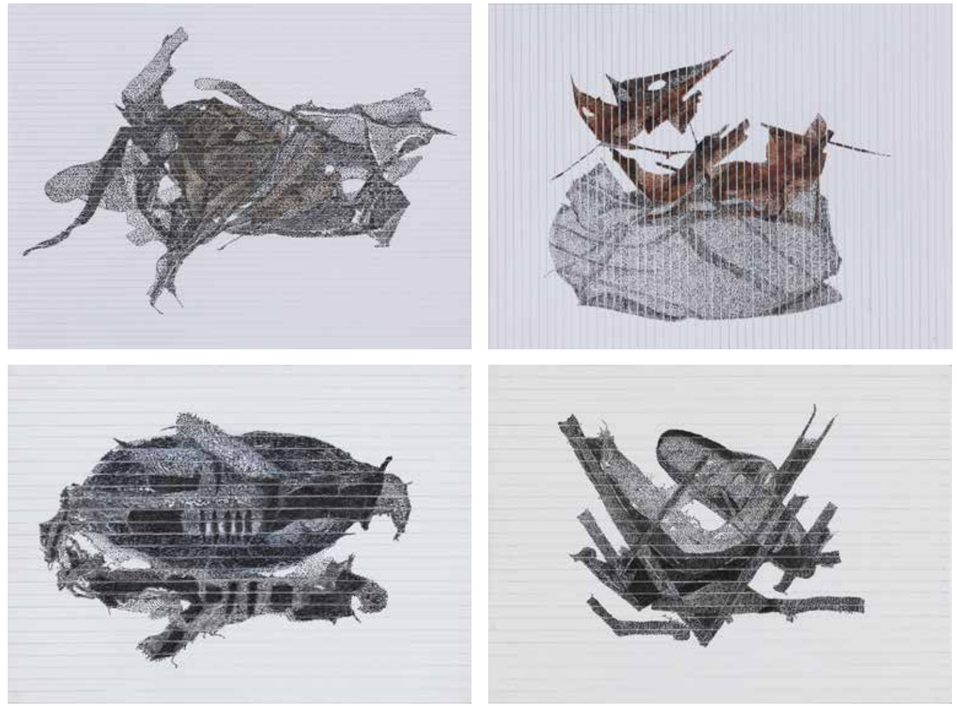
MIXED MEDIA ON PAPER, 15″ X 11″



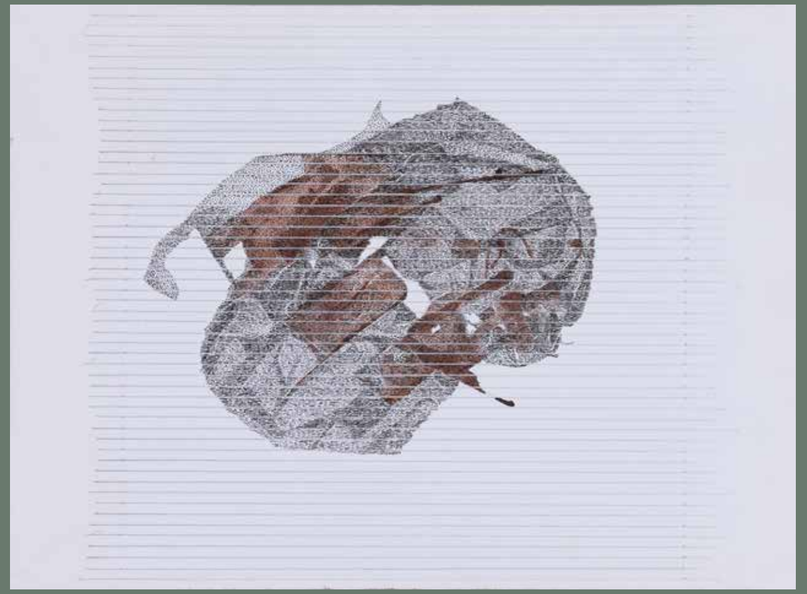
MIXED MEDIA ON PAPER, 11″ X 15″

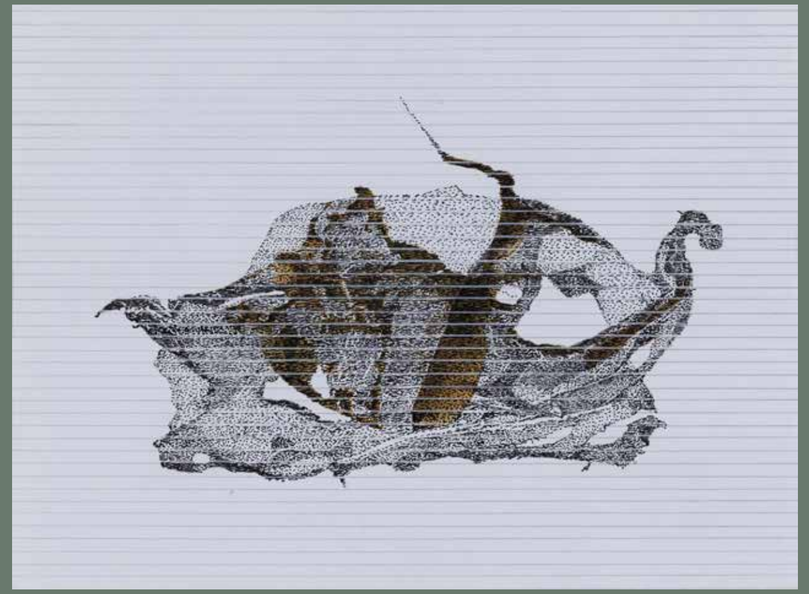


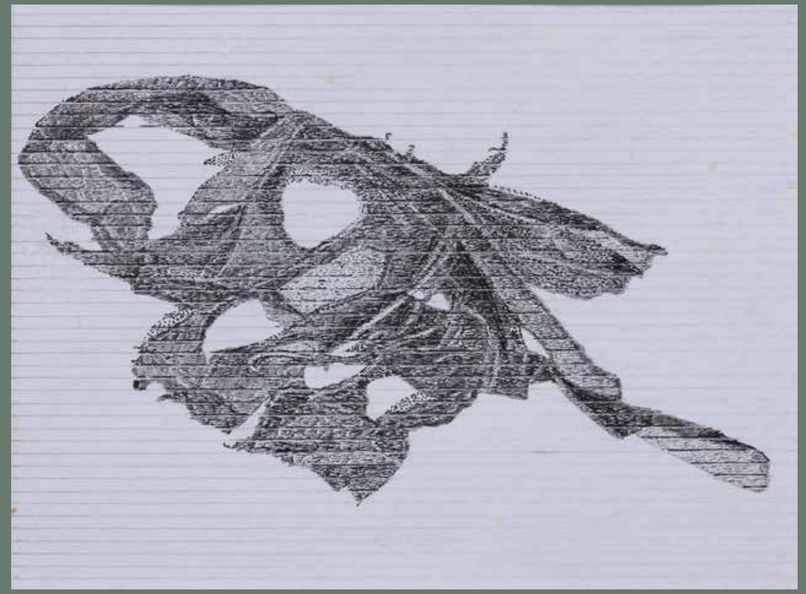
MIXED MEDIA ON PAPER, 15" X 11" (EACH)



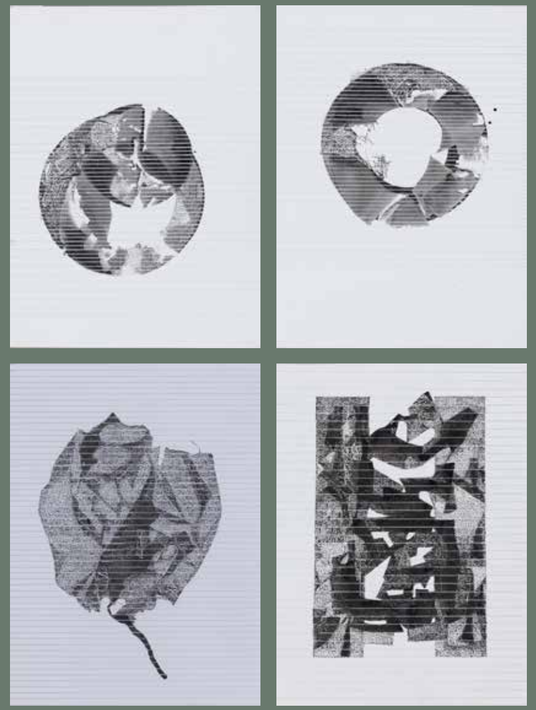
MIXED MEDIA ON PAPER, 11" X 15" (EACH)



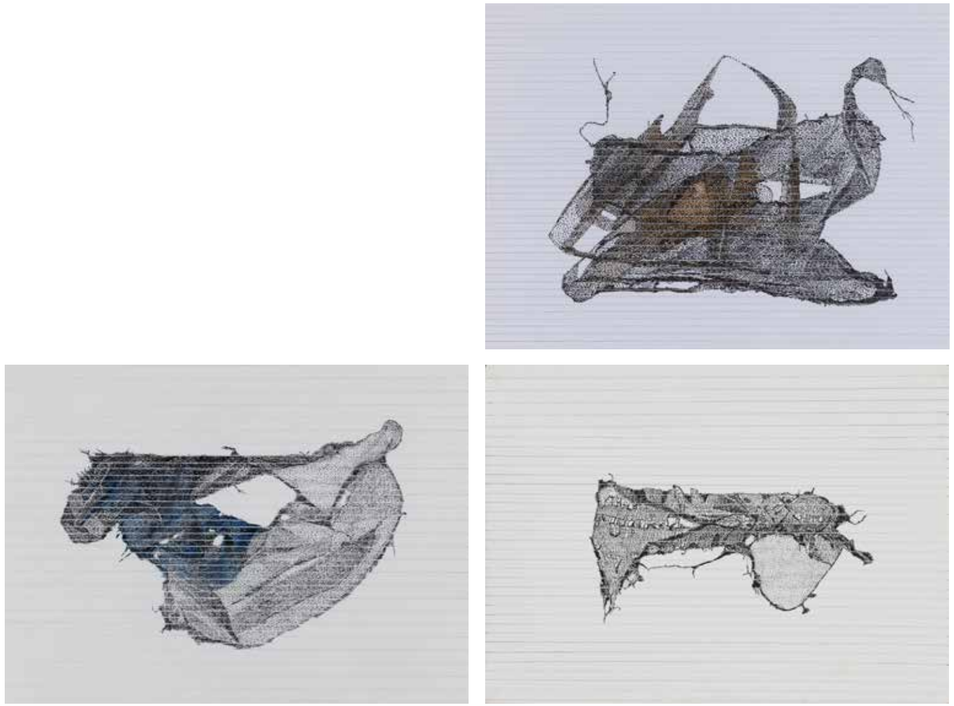




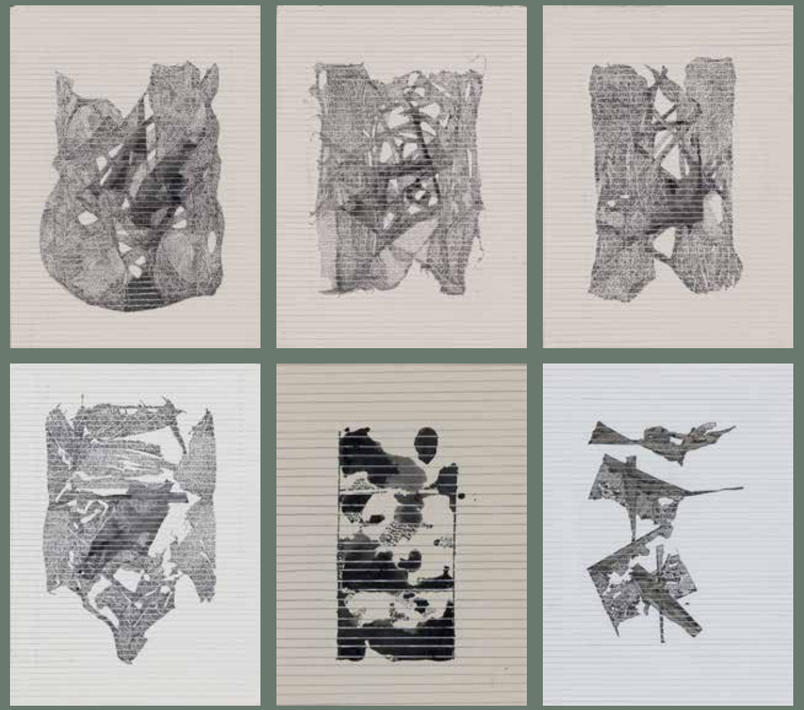
MIXED MEDIA ON PAPER, 11" X 13" (EACH)



MIXED MEDIA ON PAPER, 12" X 10" (EACH)



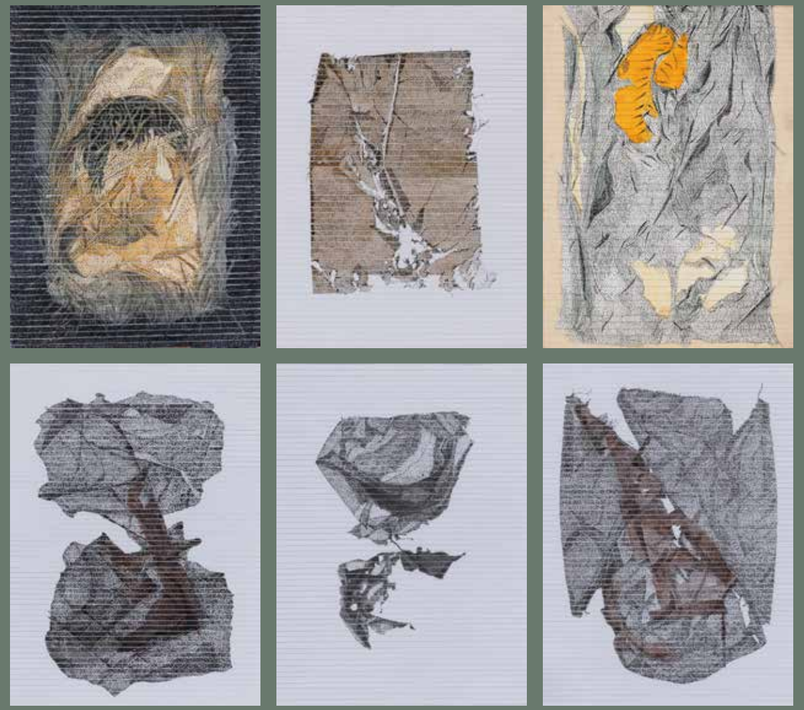
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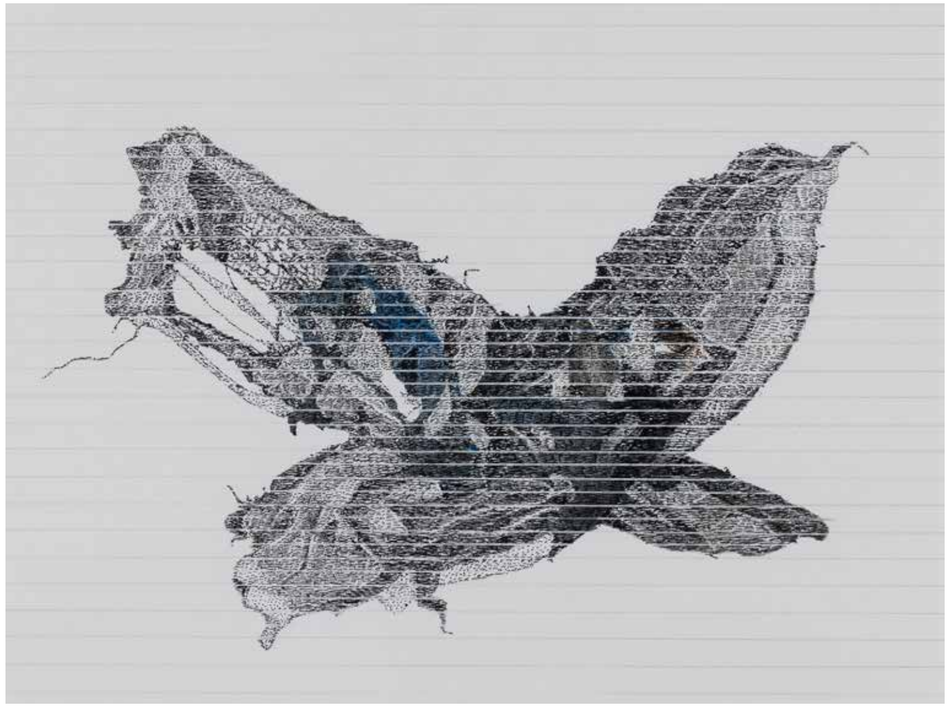
MIXED MEDIA ON PAPER, 12" X 9" (EACH)



MIXED MEDIA ON PAPER, 9" X 12"



MIXED MEDIA ON PAPER, 12" X 9" (EACH)



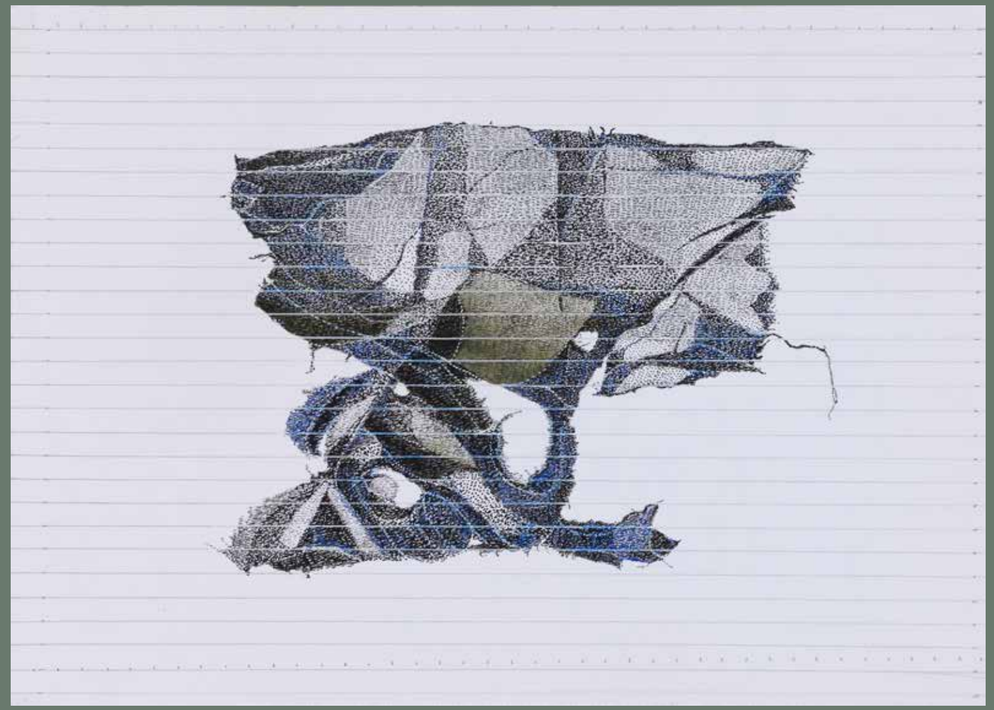
MIXED MEDIA ON PAPER, 9" X 12"



MIXED MEDIA ON PAPER, 22" X 15"



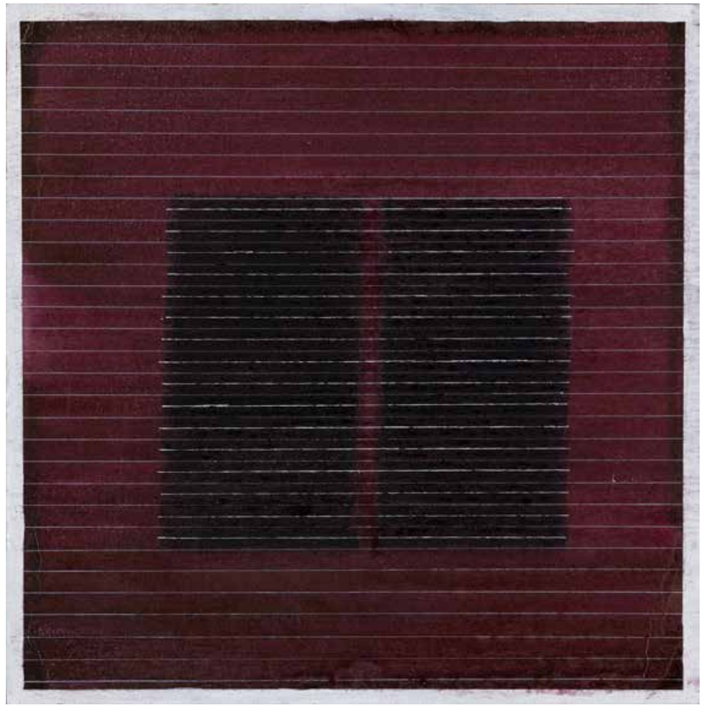
MIXED MEDIA ON PAPER, 22" X 15"



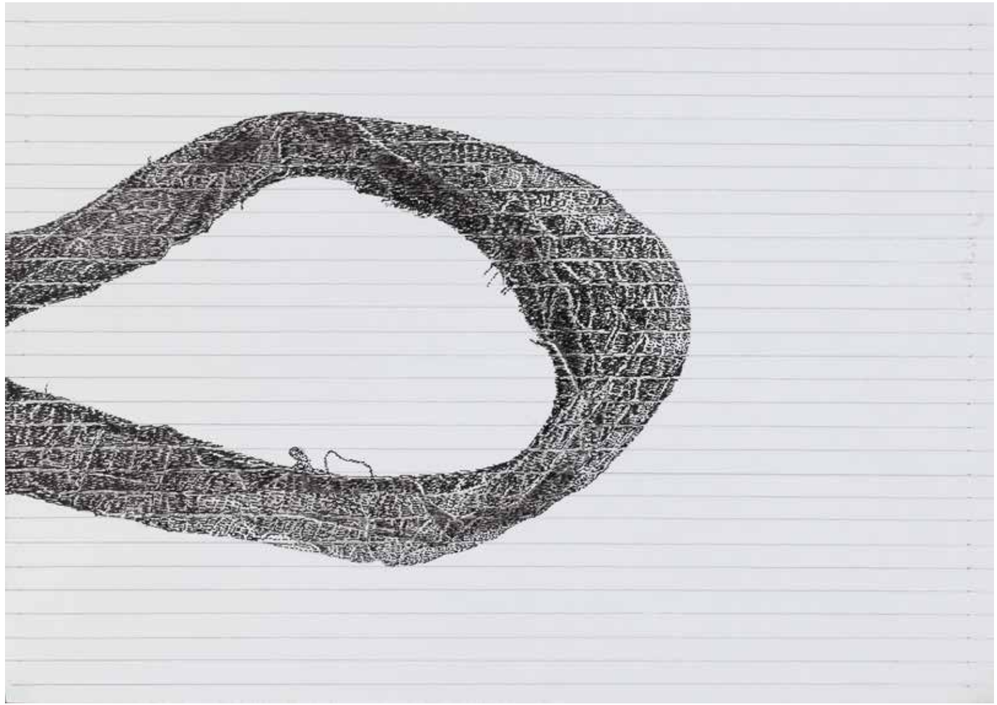
MIXED MEDIA ON PAPER, 15" X 22"



MIXED MEDIA ON PAPER, 15" X 22"



MIXED MEDIA ON PAPER, 16" X 16"



MIXED MEDIA ON PAPER, 14" X 19"



MIXED MEDIA ON PAPER, 19" X 14"



MIXED MEDIA ON PAPER, 19" X 14"



MIXED MEDIA ON PAPER, 19" X 14"



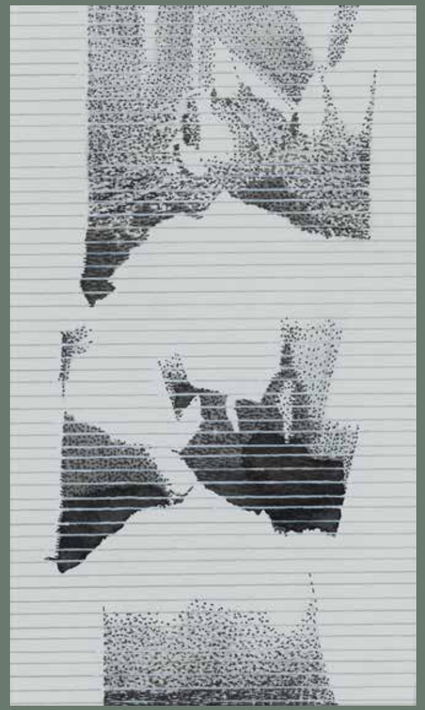
MIXED MEDIA ON PAPER, 19" X 14"



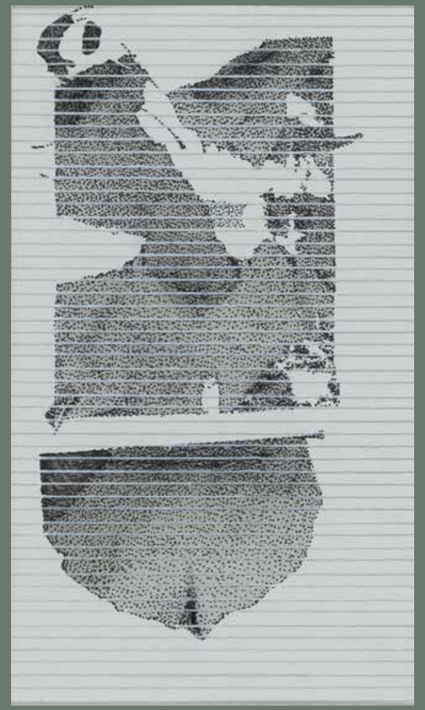
MIXED MEDIA ON PAPER, 19" X 14"



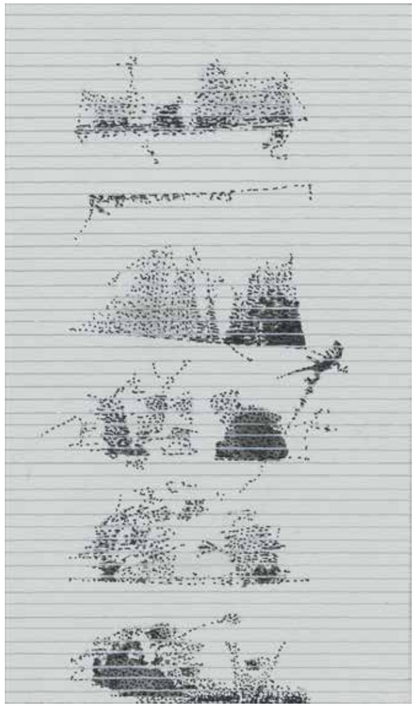
MIXED MEDIA ON PAPER, 19" X 14"



MIXED MEDIA ON PAPER, 11" X 9"



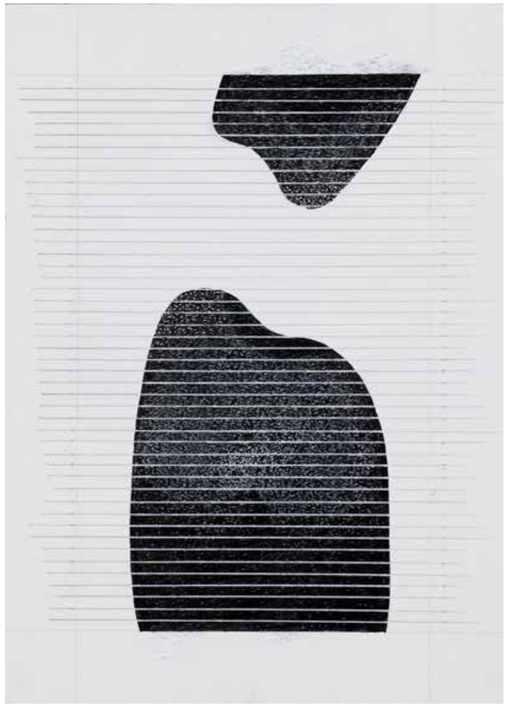
MIXED MEDIA ON PAPER, 11" X 9"



MIXED MEDIA ON PAPER, 11" X 9"



MIXED MEDIA ON PAPER, 11" X 9"



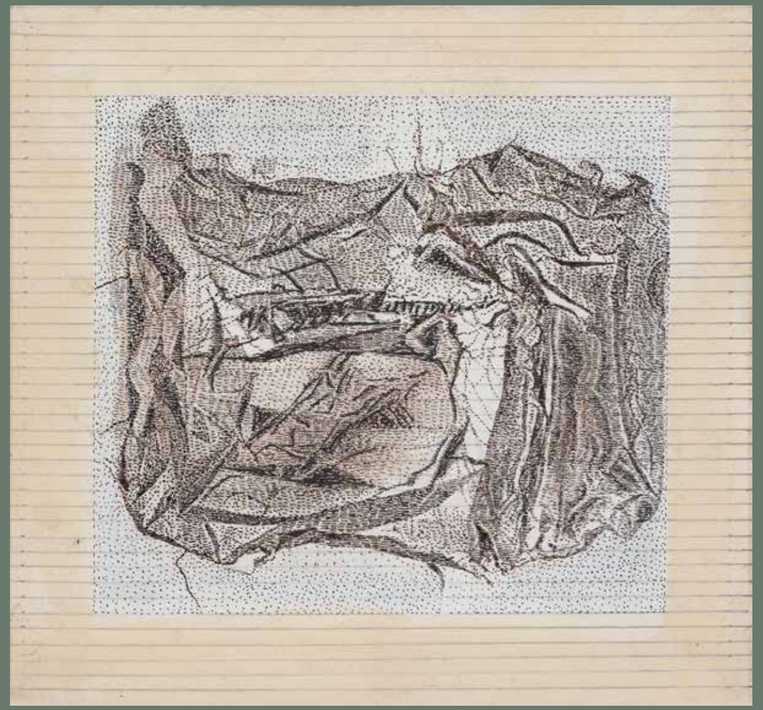


MIXED MEDIA ON PAPER, 11" X 8"





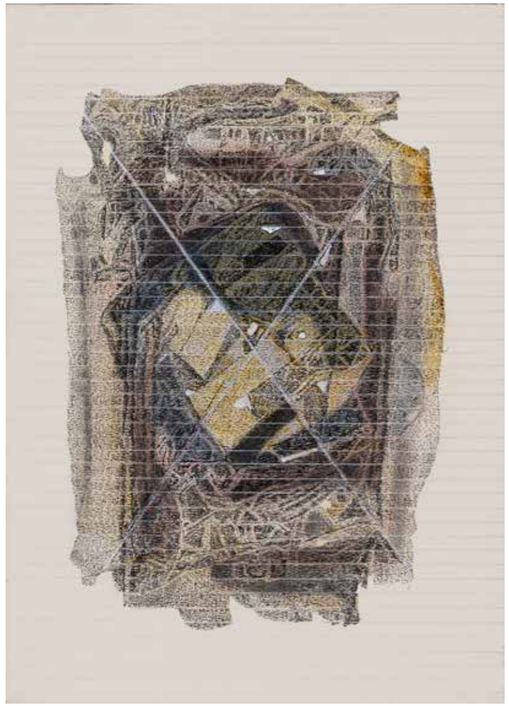
MIXED MEDIA ON PAPER, 11" X 8"



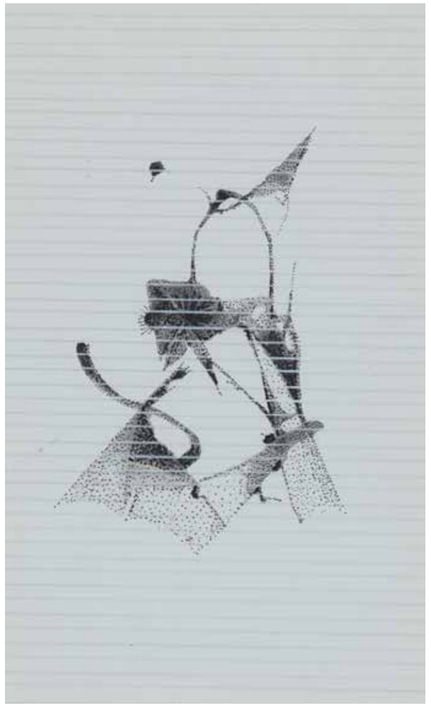
MIXED MEDIA ON PAPER, 8″ X 8″



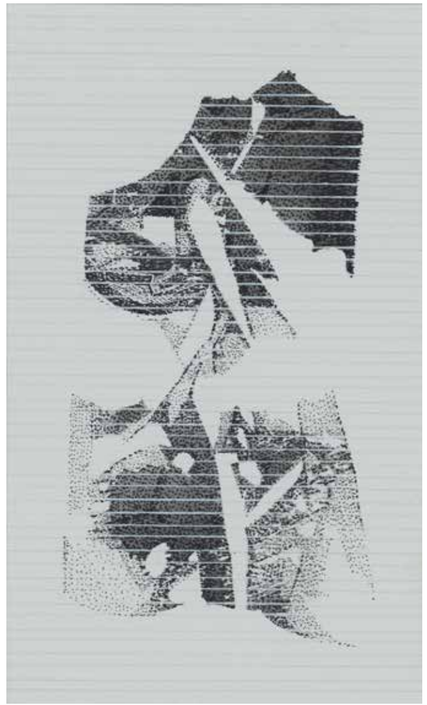
MIXED MEDIA ON PAPER, 12″ X 8″



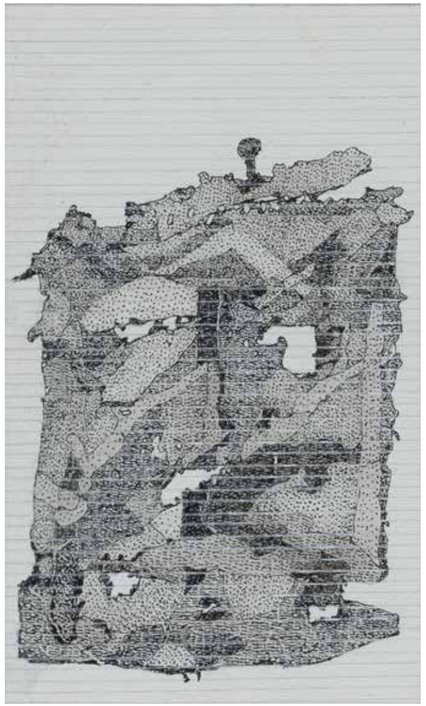
MIXED MEDIA ON PAPER, 12″ X 8″



MIXED MEDIA ON PAPER, 9″ X 5″



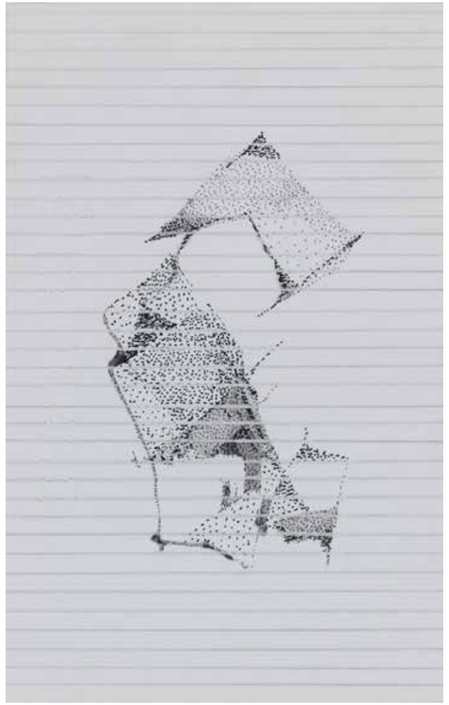
MIXED MEDIA ON PAPER, 9″ X 5″



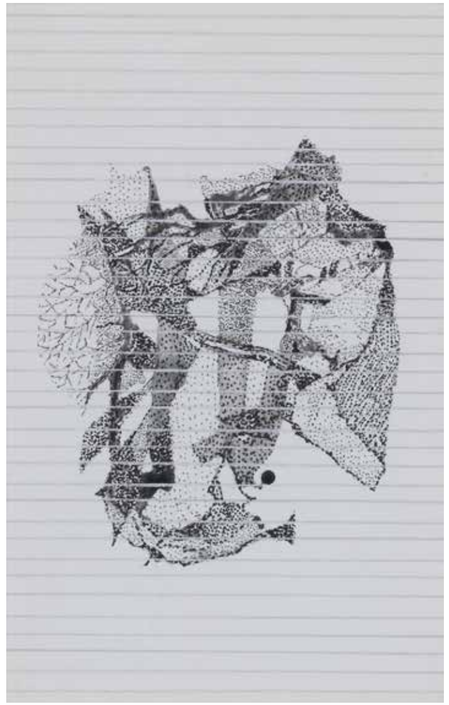
MIXED MEDIA ON PAPER, 9″ X 5″



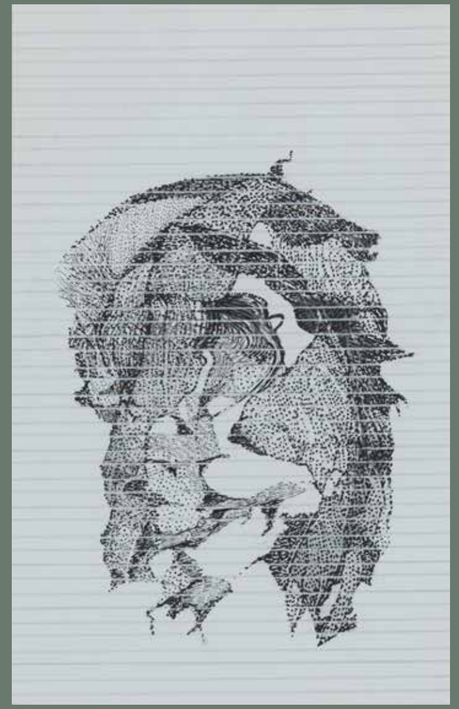
MIXED MEDIA ON PAPER, 9″ X 5″



MIXED MEDIA ON PAPER, 8" X 5"



MIXED MEDIA ON PAPER, 8" X 5"

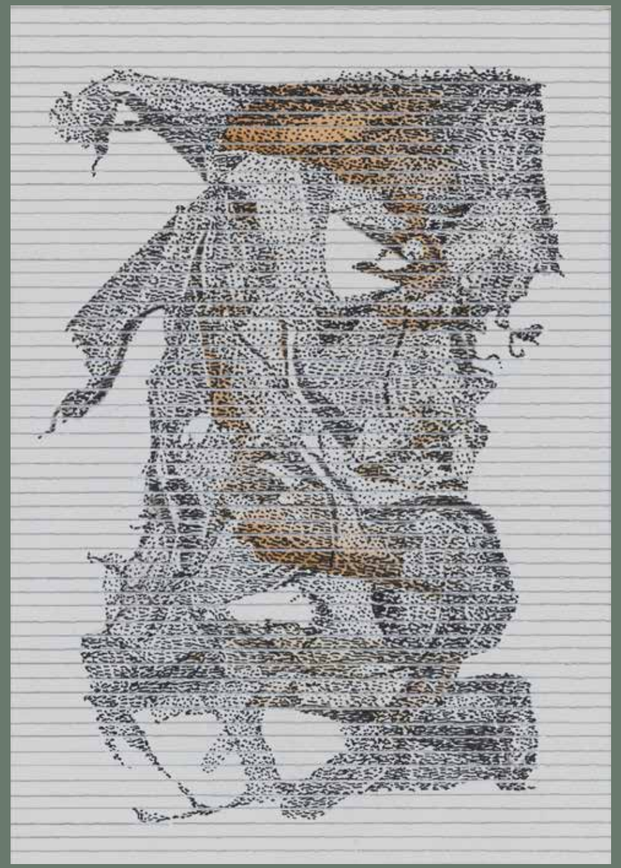


MIXED MEDIA ON PAPER, 8" X 5"



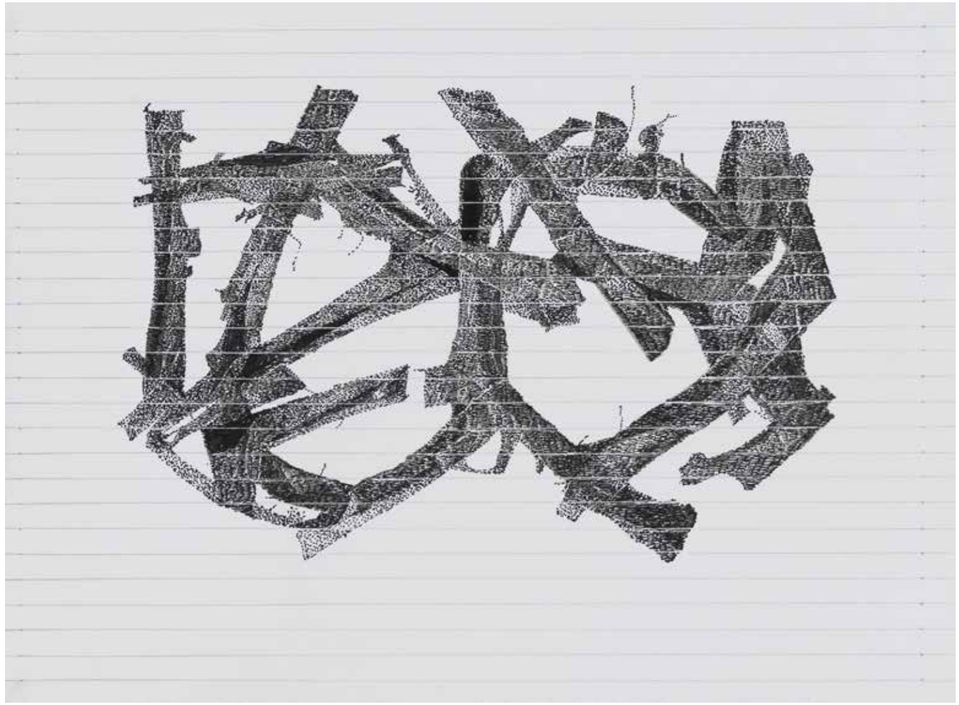
MIXED MEDIA ON PAPER, 8" X 5"



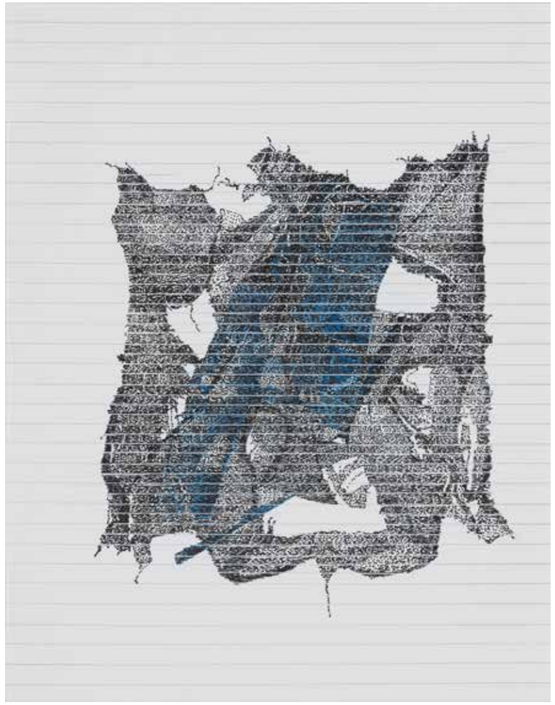




MIXED MEDIA ON PAPER, 10" X 7" (EACH)



MIXED MEDIA ON PAPER, 10" X 13"



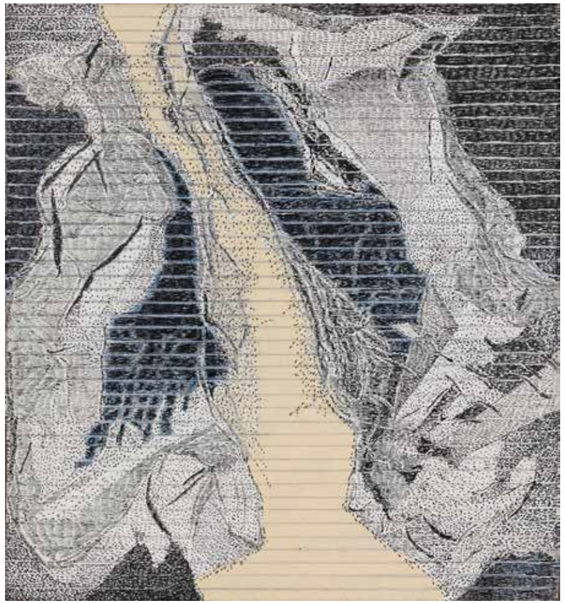
MIXED MEDIA ON PAPER, 14" X 12"



MIXED MEDIA ON PAPER, 9" X 8"



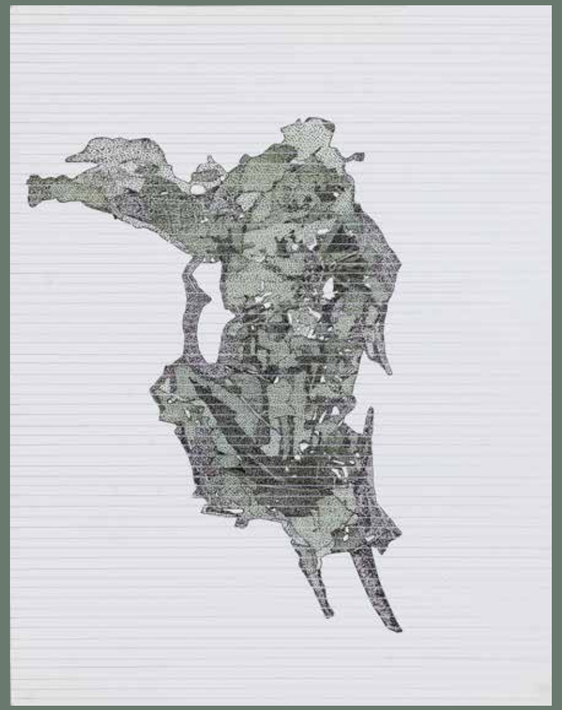
MIXED MEDIA ON PAPER, 9.5" X 8.5"



MIXED MEDIA ON PAPER, 9" X 9"



MIXED MEDIA ON PAPER, 9" X 10"



MIXED MEDIA ON PAPER, 11" X 10"



MIXED MEDIA ON PAPER, 5.5" X 3.5"



MIXED MEDIA ON PAPER, 24" X 24"



MIXED MEDIA ON PAPER, 23" X 22"

SCULPTURE

Yusuf's sculptures translate the language of line into three-dimensional form. While sculpture occupies a smaller portion of his practice, these works offer a compelling extension of the ideas that shape his paintings and drawings. In these pieces, the line no longer remains a mark on a surface, it becomes structure itself. Curved metal, shaped material, or constructed forms act as spatial equivalents of the lines that traverse his canvases. These gestures occupy physical space, casting shadows and inviting the viewer to move around them.

Where the paintings emphasize the vibration of repeated horizontal lines, the sculptures explore the tension between weight and movement. Many of the forms appear both grounded and fluid, suggesting gestures that have been suspended in space. Their silhouettes often echo the organic contours seen in Yusuf's paintings - forms that feel at once natural and abstract.

Despite their solidity, these works retain a sense of lightness. The artist approaches sculpture not as mass but as an extension of drawing. Each piece can be understood as a line unfolding outward, shaping volume through movement rather than accumulation. This approach aligns sculpture closely with Yusuf's broader philosophy of line. Just as the line in his paintings records the movement of the hand, the sculptural line traces a gesture through space. It captures a moment of motion and transforms it into a form that can be experienced physically.

“When an artist creates a shape using the line,
it is the line that gives it a definite shape —
ending all other possibilities.”

Yusuf



BRONZE, 20" X 11.5" X 9"







BRONZE, 22" X 14" X 20"





BRONZE, 20" X 10" X 10"







BRONZE, 20" X 10" X 11"





BRONZE, 18" X 28" X 18"





BRONZE, 20" X 28" X 18"





BRONZE, 24" X 14" X 18"





BRONZE, 20" X 9" X 18"



BRONZE, 24" X 9" X 18"







BRONZE, 20" X 24" X 10"





ABOUT THE ARTIST

Born in Gwalior, Madhya Pradesh in 1952, Yusuf obtained his Diploma in both painting and in sculpture from Gwalior in the 70`s.

In his contemporary abstracts, Yusuf generally sticks to sparse and sometimes-geometric forms spread across the surface. Occasionally he uses mixed media, but most of the time, Yusuf prefers to work with ink on rice paper. He has held 25 solo shows and participated in important group shows including the VII Triennale in New Delhi (1992) and the Bangladesh Biennale in Dhaka (1995). Yusuf has also taken part in several shows in Korea and Japan. He won the Raza Award in 1984 and the Lalit Kala Akademi National Award, New Delhi in 1987. Yusuf also received the National Fellowship from the Ministry of Culture, New Delhi.

He is famous for his pioneering work in setting up the Graphic Workshop at Bharat Bhavan, Bhopal, where he now works as Deputy Director of Graphics. The artist has become an honorary member of many national and international institutions, and has also delivered a series of lectures across Japan.

Yusuf has won awards including the All India Exhibition MKKP, Raipur (1976-77); the International Asian European Biennial, Turkey (1980); the All India Drawing Exhibition, Chandigarh (1984-85); the Bharat Bhavan Biennial, Bhopal (1986); the National Award Lalit Kala Akademi, New Delhi (1987); the M.P. State Award (1997, 1980, 1981); the Raza Award, Bhopal (1994); the All India Kalidas Award, Ujjain; and the M.P. Youth & Social Welfare Award (1997).

Yusuf lives and works in Bhopal.

ABOUT NAMTECH FINE ART

Namtech Fine Art is committed to fostering a wider appreciation for Indian Modern and Contemporary Art through thoughtfully curated publications. With a focus on producing high-quality books, catalogues, and critical writings, the initiative seeks to document, preserve, and illuminate the diverse practices and legacies of Indian artists. Through its publishing efforts, Namtech Fine Art cultivates a rich dialogue between artistic heritage and contemporary thought, offering a platform that connects scholars, collectors, and wider audiences to the evolving narrative of Indian art.

ABOUT BLACK CUBE

Black Cube Gallery is a modern and contemporary art space that challenges conventional hierarchies by bringing together established and emerging artists in a shared dialogue. Founded on the belief that art should exist beyond structured divisions, Black Cube creates a space where different artistic languages interact, where tradition and experimentation coexist, and where critical discourse is extended to all artists, not just the historically recognized. The gallery remains committed to fostering meaningful engagement with contemporary art, offering exhibitions that challenge, provoke, and expand the way we experience visual culture. At its core, Black Cube is more than a gallery—it is a space of exchange, experimentation, and new possibilities for artistic thought and presentation.

ABOUT NRITAVA ART LLP

Nritava Art LLP is engaged in representing the interests of Indian modern and contemporary artists through thoughtfully curated exhibitions, publications, and strategic cultural initiatives. The firm focuses on building strong market positioning for the artists it represents by driving visibility, demand, and long-term value growth. Through structured programming, targeted outreach, and consistent brand development, Nritava Art LLP works to enhance commercial performance and strengthen the market presence of its artists across domestic and international platforms.

