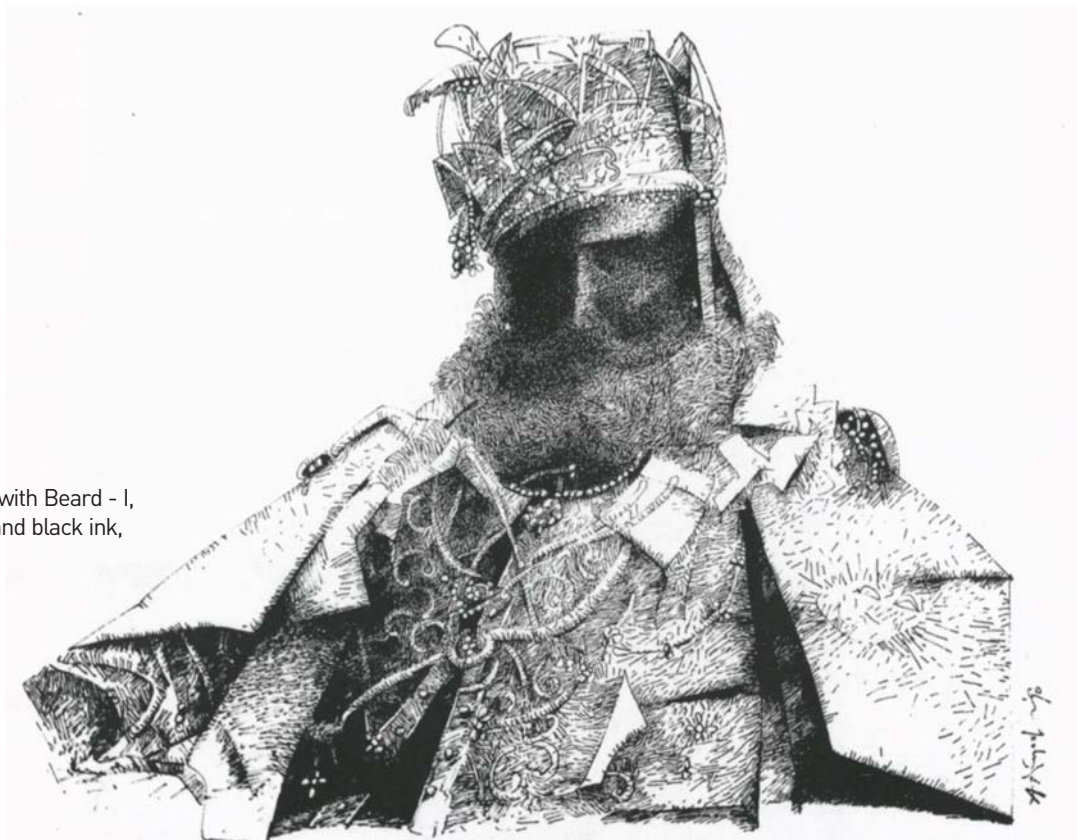


King with Beard - I, pen and black ink, 1990.



King as Warrior, pen and black ink, 1989.



Maratha Noble, pen and black ink, 1989.



Dhanapal and his Sculpture, charcoal on paper, 2006. (Below) Musician, charcoal on paper, 2006.

Maharajas and the common man

Adimoolam's sense of irony comes out starkly and comically in his Maharaja series. Unlike various common men and women who populated his sketchbooks and numerous pages, where multiple human emotions are explored from poignancy and grief, to fulfillment and mirth, to reflective and meditative, his Maharajas are in full regalia and have all the paraphernalia of royalty but are devoid of human emotions. There is a conscious decision not to give them a face. For him, the idea of a Maharaja in a republic is that of power without empathy.



S. Dhanapal about Adimoolam

S. Dhanapal observed: "Adimoolam has surpassed many European masters in drawing; his drawings are so powerful and exploit the space and volume so effectively. I feel as if one can see all the five natural elements, the panchaboothas, in his work. The distortions seem to occur on their own without any conscious effort from Adi; the lines flow like music; just as a good musician can handle any raga with flourish, so can Adi handle any subject with total ease."