

experience of the condition. It's quality is felt in the richness of the ambient which engages the imagination with a wide range of tactile visual incidents, and yet one cannot deny the slight quirk within this artists' frame of mind - there is a push and pull which she does succumb to altogether.

Yet Ruma's paintings evoke a splendour that must have existed be-

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Ruma's marks do seem to reveal her achievements as a whole, they point to an emphatic use of space - where interpretations compatible or otherwise have been revealed in a truly contemporary aesthetic mode.

In her deliberation to personalize or depersonalize she has also set a stage



low the thin white sheen of the canvas she touched. In the stillness of all else around you listen to these paintings - as they weave their way through the crest of melody. For Ruma perhaps it is the inevitable, that colour should be used with a fervent relish.

Suddenly even white becomes a primary colour to fan all her passion for

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for a creative art. Though self-taught, Ruma's works have a touch of self-conscious professionalism - the experience of watching becomes close to the experience of sliding from one level of reality to another.

Here then is not a lament, but a celebration. Ruma's phased-out modern movements outline a slow transition from fortrightness to fullness! ■

