

## A Life-time of Artistic Splendour

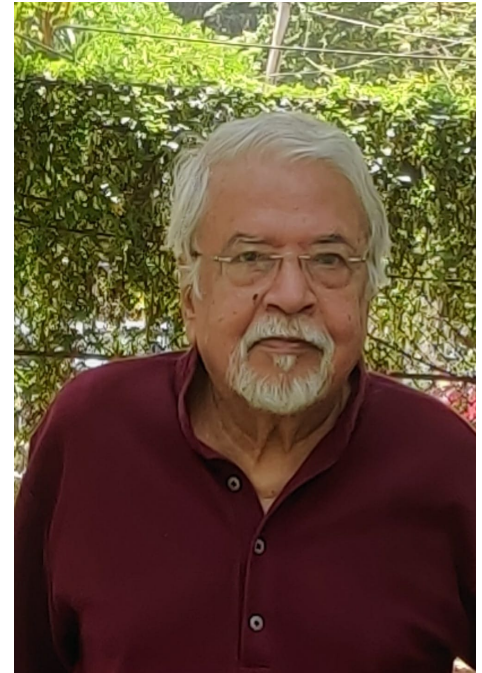


**JYOTI C SINGH DEO**

Editor  
Art & Design Diaries

**Q) You have used the tree or vriksha as a subject for your artwork. Trees have undergone rough weather over time. How do you define it/paint it, in the urban context with the city losing its green cover?**

A) After completing the Fantasy series, I came to the Tree of Life series (*Vriksha*- an Indian name for Tree). It so happened that I was exhibiting in the early 70's in Delhi and a friend who came to the exhibition asked me whether my painting had any connection to the Tree of Life. I had moved a tree to the middle of the canvas in my Fantasy series and so my friend thought that it was the Tree of Life. That was not the case. I bought a book on the Tree of Life and found that artists and craftsmen of various religions had done their artwork based on the Tree of Life. This inspired me and I went on with the same series for almost ten years. As long as I lived in Choramandal Artists' Village in Chennai, my Tree was philosophical, like *Kalpa Vriksha*, but it took a different turn after I moved to Bangalore. I met friends who were activists and I also



S G Vasudev

brought my activism and called the series Earthscapes.

Here the Tree went through mutilation, burnt with agony -- No more was the tree worshipped. This treatment for Trees is happening today in our urban context.

**Q) Your retrospective exhibition held at NGMA, Bangalore was a grand success and a true inspiration for all artists. Do you still feel the need to paint every day?**

S G Vasudev is a name synonymous with the contemporary art world. At 82 years of age, his enthusiasm and zeal to view each art piece and participate in the journey of every artist who is showcasing his/her works is unsurpassable. After having spent a lifetime delving into art, he retrospects on his life, and times gone by. His distinctive style of art gained him recognition and he never shied away from experimenting with various mediums like copper, tapestry, or collages. His works found their way into various movies too and he has also been the art director for two award-winning Kannada movies. He is the founder and managing trustee of Arnawaaz Vasudev Charities which gives financial assistance to young artists since 1989.

**Jyoti C Singh Deo, the Editor of Art & Design Diaries, speaks to him about his artworks and journey**

A) It so happened soon after my retrospective exhibitions in Bangalore, Chennai, and Mumbai,



Covid started, and that limited movements. We had moved to an apartment building at the time of my retrospectives. I could not go to my farm studio or my studio in Koramangala. I had to work in a bedroom converted into a studio and so I did a series of drawings that led to Collages. I am still working on Collages.

**Q) Do you have any favourite work of you's that you like to revisit? What events were**



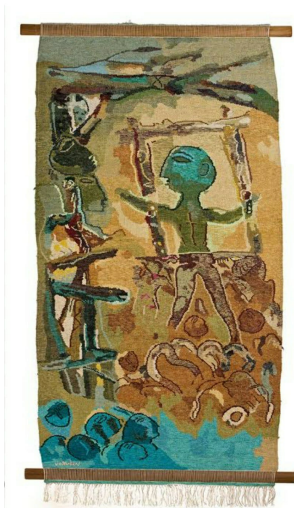
***happening in the world at the time the piece was created?***

A) I don't have any favourite work. All the works are part of a series that I have done over the years. Only in the Humanscape series, I painted a human figure with agony which is the result of the demolition of Babri Masjid in 1992.

**Q) What according to you is the role of art in society?**

A) Art has an important role in society. We all belong to society and are responsible for what's happening around us. We should take part and try to change it for the better. It is for this reason that I got inspired in creating Ananya Drishya and Art Park: both are artists' initiatives. I played a small role in art education at Bangalore University and in the creation of the National Gallery of Modern Art in Bangalore.

**Q) What is your role in Art Park and Ananya Drishya and how has it evolved over the years?**



A) I planned both Ananya Drishya and Art Park with a few artist friends. My role is to see that both activities go on. Sometimes, venues become a problem, particularly for Ananya Drishya. We were doing a program of presentations by an artist every month as long as the Venkatappa Art Gallery auditorium was in shape. Now we are doing it at different places like the National Gallery of Modern Art or Chitrakala Parishath, whenever possible.

Regarding Art Park: We do this on the first Sunday of every month at Sculpture Garden, next to Ravindra Kalakshetra. This was when we were supported by the Kannada and Culture Department, but sometimes, venue and finance becomes a problem. We are managing this event in many other places wherever we get sponsorship.

**Q) What would you want to convey to the art fraternity?**

A) Be honest, sincere and work hard.





# Tejaswini Sonawane – A Rising Star



Tejaswini Sonawane receiving the National award

Born and brought up in the quaint town of Solapur, Maharashtra, Tejaswini Narayan Sonawane was the recipient of the 61st National Award for Printmaking and she stood tall as she received the award from the President, Shri Ram Nath Kovind at the Rashtrapati Bhavan. Her hometown rejoiced and celebrated along with their favourite daughter who had brought fame to their town and on her return, the town cheered and felicitated her.

She attended the National level art camp held by Lalit Kala Akademi, New Delhi, along with National awardees of various years under the aegis of Dr Uttam Pachrane, the then Chairman of LKA. Tejaswini is the recipient of various awards and scholarships throughout her artistic journey, Bendre-Hussain Scholarship being one of them. Bitten by the artistic bug ever since she was a child, she diligently practiced art each day.

After her basic education in Solapur and Pune, Tejaswini moved to Mumbai to pursue her master's from the prestigious J J School of Art. Sumesh Sharma and Zasha Colah who are the curators from Clark House Initiatives recognized the talent and encouraged her to go to the Berlin Biennale.

A week of International Art interaction enhanced the learning curve. She moved to Paris for a solo trip and to soak in the artistic splendor of a city so resplendent

in art. She recalls how Jihan El-Tahri, an artist from Paris, whom she had met at a residency in Mumbai, helped her with boarding and lodging. The camaraderie and hospitality of the artist from another land was an experience she cherishes. "I feel blessed to have met such amazing people in my journey," says Tejaswini, as she recollects fondly.

Apart from various national-level art shows, Tejaswini has also participated in Busan International Art Fair, held in Busan, South Korea. "It is always good when an artist's work is sold and I sold my works there, but the appreciation of my works was immense and I am glad I participated," she says.



Artworks at a Solo exhibition

Tejaswini stands tall against all odds and contributes her success to her doting father who is her pillar of strength.

He stood by her in buying a print-making machine as a part of the preparations for her solo show held at Jehangir art gallery, in Mumbai. He supported her in setting up her studio at Solapur. It was no easy feat but the family stuck together to achieve the goal. She is also thankful for the support rendered by her mother and sister.



Tejaswini battles every obstacle with a smile and a positive attitude. She believes that every obstacle in life makes us stronger. She works as an Assistant professor in Graphic Art Department, BSV, evening classes at Karnataka Chitra Kala Parishath, Bangalore, and plans to set up a small printing machine as a travelling workshop which would benefit students eager to learn the art of printmaking.

-- Jyoti C Singh Deo



Name : Tejaswini Narayan Sonawane  
Title : "Femininity"  
Medium : Wood Cut Print on Cloth  
Size : 48 Inch x 48 Inch  
Year : 2015

## National Awards in the field of Art for the year 2023



ललित कला अकादेमी  
Lalit Kala Akademi  
National Academy of Art, New Delhi

### AWARDEES OF 63<sup>rd</sup> NATIONAL EXHIBITION OF ART 2023

S.no	Awardees Name	Title of the Exhibit	Medium
1	Abhipsa Pradhan	Journey - 58	Painting
2	Akash Biswas	The Coral (I)	Painting
3	Anamika Singh	Distortion -006	Printmaking
4	Anas Sultan	Metamorphosis - XI	Painting
5	Arti Paliwal	Nature-I	Sculpture
6	Bhaurao Bodade	Untitled	Painting
7	Chuguli Kumar Sahoo	Innocence & Freedom	Sculpture
8	Deepak Kumar	Life of My Mother	Painting
9	Deepak Kumar	Crossing	Painting
10	Janhavi Khemka	Sapna	Video Installation
11	Kiran Anita Sherkhane	The Elements of Life	Painting
12	Kumar Jigeshu	Untitled Emotions	Photography
13	Mahendra Pratap Dinkar	Nature Balance - 2	Sculpture
14	Nagesh Balaji Gadekar	Who Am I	Printmaking
15	Narottam Das	Navavadhu	Sculpture
16	Pankaj Kumar Singh	Transformation of Cosmic Entity- 2	Painting
17	Pawan Kumar	Light of Hope - II	Photography
18	Priyom Talukdar	Domination For Self Satisfaction, Since 1449 A. D	Printmaking
19	Sama Kantha Reddy	Iron Beauty	Sculpture
20	Somen Debnath	Nostalgic Memories - II	Sculpture



Kiran Sherkhane, from Karnataka, is the recipient of the 63<sup>rd</sup> National award for Painting from Lalit Kala Akademi, New Delhi



# An Eco-Friendly Architect



**JYOTI C SINGH DEO**

Author is a Bangalore based artist and writer.

Sathya Prakash Varanashi is a Bangalore-based architect with diverse experience to his credit. He is an academician, writer, public speaker and event organiser. He has also been a member of various committees and NGOs. Sathya Consultants, a firm he started 30 years ago, focuses on cost consciousness, climatic conformity and cultural appropriateness.



Sathya has been an explorer at heart, having travelled across India and Europe before settling down in Bangalore in 1993, with a vision of sensitising education and eco-sensitive designs. A multi tasker, his imagination enhances his communication skills which leads to conveying of ideas and effective co-ordination with a diverse team

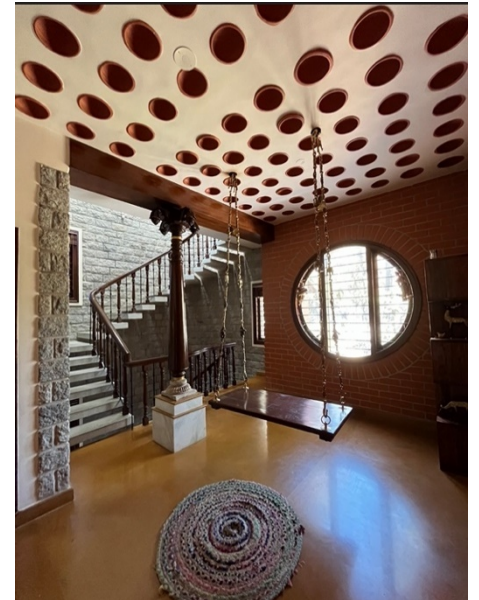
of professionals. Though Sathya says his firm, now co-ordinated by associate Deeparani has no signature style, their designs are known to foster ecologically sound designs and become a social catalyst. By deeply involving the project owners in the design process, Sathya Consultants has achieved inclusivity, connectivity and well-being of the people concerned.

He gratefully acknowledges his mentors Shankar Kanade who inspired design thinking, Jaisim who made him seek the alternates, AGK Menon for providing multiple professional orientations and K T Ravindran for being a faculty, friend and guide. Laurie Baker, whom he never met, has been an early influence who inspires him even today.

Sathya completed his B.Arch in 1977, studied Urban Design in Delhi during mid 80's and got a second master's degree in Heritage Conservation from the United Kingdom.

He remembers how he got transformed from a below-average student often failing in exams, into a serious, professional thinker, thanks to the international heritage documentation camp at Hampi with George Mitchell and John Fritz. This camp was an eye-opener. Staying on Varanasi Ghats and working on its conservation plan was a virtual 'deschooling' providing exposure to the harsh

and crude realities of life, also serving as a survival guide for the future. Studying abroad in the UK before globalization in 1987 opened up new horizons. Incidentally, his wife Vishala Varanashi also believed in such exposure to life!



Returning to Bangalore in 1993 after a teaching stint at SPA, Delhi, Sathya taught at BIT, Bangalore as Professor and HOD before quitting full-time academics in 2000. Since then, he has been a visiting faculty, academic jury and speaker at various institutions across India.

Sathya reminisces about his student days in Bangalore in the late seventies and early 80's which saw an influx of architects from Maharashtra who brought modern functional architecture and a few theories of designs.

On being asked about current trends including Artificial Intelligence, he states that technology is a double-edged sword – both constructs and disturbs – but technological advancement is inevitable. He refers to AI as Architectural Intelligence on a lighter note and says it will remain forever. This intelligence originates from the impulse, instinct, intuition and imagination and should never be given up.

Originality cannot be curbed by technology but may add a different set of skill set.



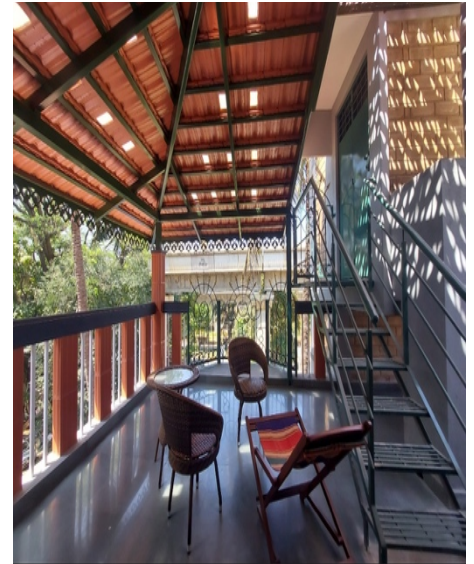
His firm primarily focuses on plan-making saying it's fundamental for any good building.

Carefully selecting natural materials like mud, bricks, stone, hollow clay blocks, bamboo and thatch are important and should be integral to the structures. The philosophy of the firm has been to seek structural alternatives in foundations, walls, openings, lintels, roofs, columns, beams, arches, domes and others. It is important to design with climate (for heat, light, air, glare, rain, water, dust, deterioration, and sound) in mind. However, for over two decades now, Sathya Consultants has developed critical ecological concerns trying to understand and apply ideas towards embodied energies, life cycle analysis, recyclability, energy efficiencies, passive cooling and ease of maintenance.

Desha Forum, founded by him and his junior architect Keran Raja, is now experimenting with a design-build approach, building contextually, creatively, ecologically, economically and locally.

Unlike a few others, Sathya's life has been a fusion of architecture, urban design, heritage conservation (has been an INTACH consultant and convener) and eco-friendly designs, but avoids the term sustainability. In his TEDx talk titled 'I am causing climate change,' Sathya suggests 3 sutras of being simple, humble and frugal – the kind of life he lives. His own

attempt at living a low carbon footprint life has been recognised by many.



It is much needed today to spread ecological awareness in society and to that end Sathya has written close to 500 newspaper articles on related topics. He has walked the talk with humility and his work speaks for itself.

Asked about his message for the young, he simply suggested not settling down early, travelling, observing, interacting, exploring and learning.



# Fontainhas – Goa's Pride



**ITI SINGH DEO**  
Author is an Architect and  
Interior designer

*Lime, green, ochre and azure, blue painted walls make us woo,  
Quaint balconies and tiled rooftops, A neighbourhood where time never stops.*

*Winding streets like a playful maze, Inviting wanderers with their quirky ways.  
Bougainvillea vines climb high, Creating a whimsical, colourful sky.*

*Graffiti art adorns the walls, Unleashing creativity that enthralls.  
Mysterious alleyways, secrets unfold, In Fontainhas, a treasure trove to behold.*

*The scent of spices fills the air, Mingling with melodies everywhere.  
The echoes of the Portuguese past, Blend with Goan rhythms that forever last.*

*Fontainhas, a vibrant fusion of cultures, Where tradition and modernity dance as partners.  
In every nook and cranny, surprises await, A charming neighbourhood that captivates.*

*So stroll along the cobblestone lanes, Let Fontainhas ignite your imagination's flames.  
In this quirky enclave, joy will unfurl, In the vibrant Fontainhas of Goa, my pearl.*



Fontainhas, located in the heart of Goa, is a neighbourhood that exudes charm and showcases a rich tapestry of architectural heritage. Steeped in history, it offers a glimpse into Goa's colonial past. The architecture of Fontainhas is heavily influenced by the Portuguese, who ruled Goa for over four centuries. In 1984, UNESCO recognised it as a heritage site.

Narrow winding streets, vibrant-coloured houses with tiled roofs, and ornate balconies adorned with intricate wrought ironwork define the architectural style of Fontainhas. The neighbourhood's name, derived from the Portuguese word "fonte" meaning fountain, reflects its history of natural springs that provided water to the local population. The area is a colourful palette of vibrant hues of pastels and fluorescent colours.

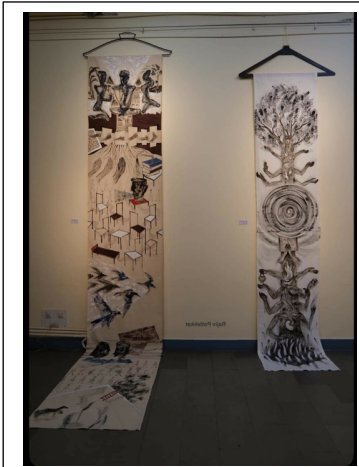


Fontainhas came into prominence during the 18th and 19th centuries when it served as a residential area for Portuguese administrative officers and wealthy families. Today, its well-preserved heritage buildings and quaint atmosphere attract visitors seeking an authentic Goan experience.

While exploring Fontainhas, one encounters landmarks like the Chapel of St. Sebastian, the Menezes-Braganza House, and the Institute of Menezes Braganza. These architectural marvels reflect a fusion of Portuguese, Indian, and Islamic influences, making Fontainhas a living testament to Goa's multicultural past.

In conclusion, Fontainhas stands as a captivating neighbourhood that showcases the architectural grandeur and historical significance of Goa's colonial era. It invites visitors to step back in time and immerse themselves in its captivating charm.

## ART EVENTS (JUNE 2023)



Ganesh Dhareshwar's solo show titled 'Spiritual Ruminations' was an unravelling of poetic fluidity. The installations — clawing their presence into the psyche of the onlooker. The table set, the rocks and the chairs were just a few of the mesmerising works. The art works — figurative abstractions, abundantly layered with strokes defined the artists inward journey into his mind. His pursuit to reach a spiritual existence was conveyed fruitfully through multiple mediums. The exhibition held at Karnataka Chitra Kala Parishath, Bangalore was curated by eminent artist Chi Su Krishna Setty and was attended by senior artists and art lovers from the city.





A solo show titled 'Fragments of an infinite sky' by Smita Verma and curated by Nalini Malaviya was showcased at 'Art Houz' Gallery, Bangalore. The paintings captured Urbanscapes and nature in Kangra style of art and makes for a visual delight.



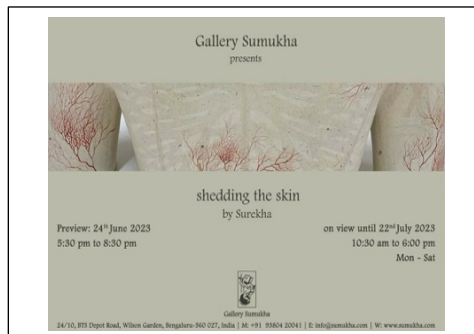
Annual show by the students of BVA and MVA from Karnataka Chitra Kala Parishath, Bangalore was an exotic experience. The sculptures and paintings were abundant with a fresh set of ideas and the implementation was delivered successfully.



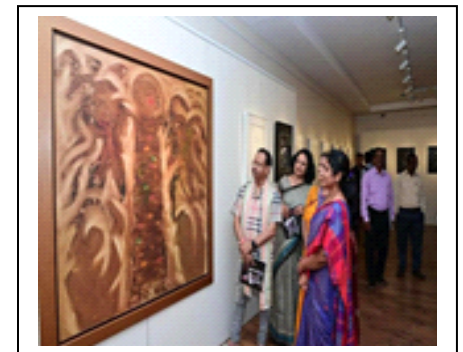
A Retrospective exhibition of Shilpi K Narayana Rao at Karnataka Chitra Kala Parishath was a celebration of our traditional past and the graceful acceptance of modernity. The life-like sculptures were a spectacular.



Art Beru, a group formed by Ganapathi Agnihotri, Jayant Hubli, Vimalnathan, AshokBhandare, Ranjana Nagraj, Shivan and Shagoti and Nirmala Kumari conducted a National level Art contest and showcased works of the selected artists at CKP.



A solo show titled 'Shedding the skin' by Surekha Sharada was inaugurated on 24<sup>th</sup> June, 2023 at Gallery Sumukha, Bangalore and is on view until 22nd July 2023.



Gallery Artistmindz presents a Solo exhibition by S G Vasudev at the Exhibition Gallery, Odisha State Museum. The show was inaugurated on 18<sup>th</sup> June 2023 and will be on until 23<sup>rd</sup> July 2023

# Gallery Time and Space

## A Perfect Space for an Artistic Retreat

The true essence of art is in the way it resonates with the viewer and acts as a catalyst in the harmonious exchange of ideas between the artist and the viewer. The artist requires a space to showcase his/her works and art lovers need the same to reach out to see and buy artworks.



Artwork by Praveen Kumar

Gallery Time and Space, an art gallery from Bangalore offers a platform to both and conducts art exhibitions at regular intervals. It is home to exquisite artworks by artists from across the world. It is renowned for its expertise as a gallery and also provides art advisory services.

Renu George, the founder of the gallery, is instrumental in discovering and mentoring exceptional artistic talent and creating a haven for artists to thrive in it. Renu is a renowned name in the field of contemporary art and is widely recognised as a prominent art curator, gallerist, and promoter of

Indian contemporary artists. Her astute sense of art began at an early age. After a flourishing career in theatre, she moved on to pursue her passion for arts and set up the gallery in the year 1998.

The gallery boasts a team of seasoned professionals who possess a deep understanding of art history, market trends, and emerging artists. They possess the ability to curate collections that evoke an emotional connection, inspire creativity, and initiate a positive and engaging environment within the corporate setting as well as in the home base.

Another distinguishing factor that sets the gallery apart is its access to a wide range of artists, both established and emerging, national and international.







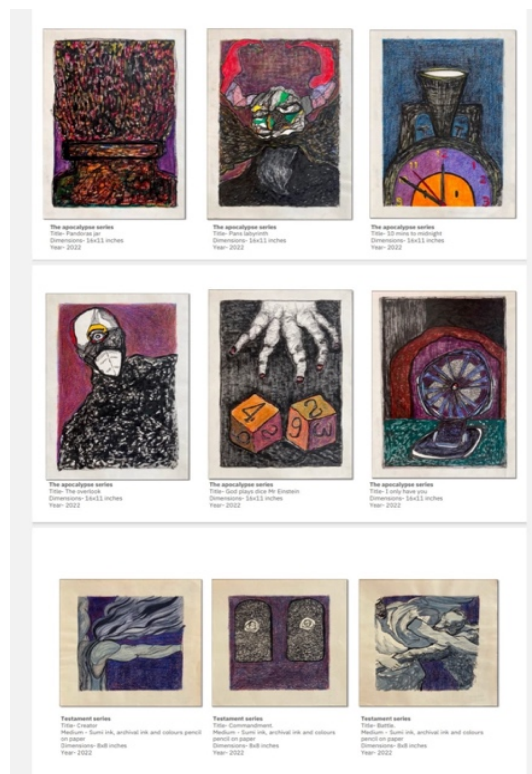
Contemporary Pichwai art by Kuldeepak Soni

***The gallery bridges the gap between the artist and the buyer and believes in creating an environment for corporate houses, hospitality businesses, homeowners and individuals with a penchant for art that is both contemporary and classical in its appeal and limitless in essence.***

Over time the gallery has expanded its reach to specific spaces. Gallery Time and Space carefully analyzes the space, considers the target audience, and tailors their recommendation to ensure that the selected artworks resonate with the corporate

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environment and its stakeholders.



Artworks by Clyde D'Mello

The future seems bright and the art world has seen a surge in activity after the brief Covid break. The gallery wears a festive look with art lovers thronging the gallery for exhibitions.

-- Jyoti C Singh Deo

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