

ART & DESIGN DIARIES

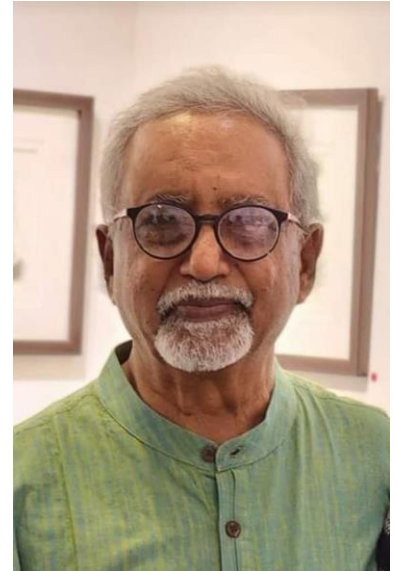
An Intersection of Inspirational Creativity

1st December, 2023

1st Edition, Issue 1 K, Contact No: 9437629005, Email:artdesigndiaries@gmail.com



Vrindavan Solanki



Pa Sa Kumar



Painting by Ganesh Doddamani



H S Venugopal

A Leading Luminary of Indian Contemporary Art

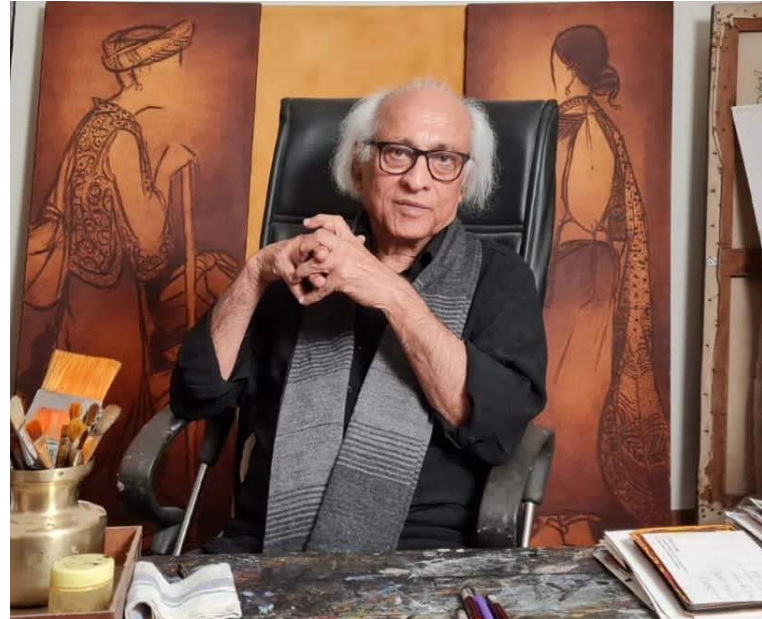
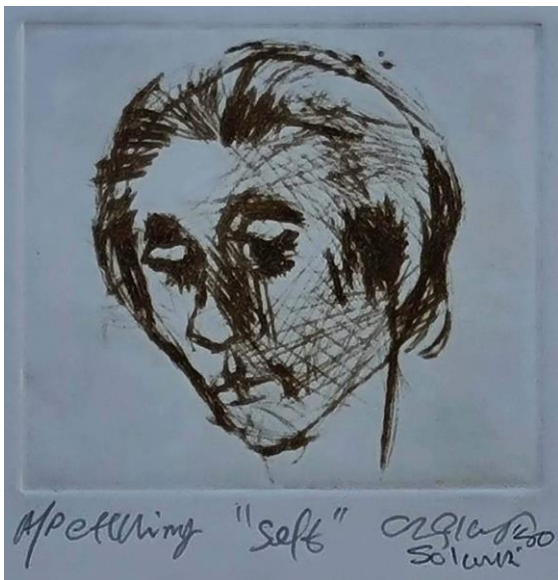
Vrindavan Solanki



JYOTI C SINGH DEO
Founder & Editor
Art & Design Diaries

Vrindavan Solanki is one of the greatest artists of our times who has an intuitive ability about the principles of art combined with the techniques of perspective and composition. He is a multi-faceted artist who merges the boundaries of creativity and writes poetry with the same grace as he paints. Though unpublished, his poetry, mostly in Gujarati, is a snapshot of his soul. His art in sepia-toned colours of softly blended figures and scenes are exquisite poetry on canvas and dance in a symphony of light and shadows.

The faces may be hidden from sight, but the entire story of the faceless figures revolves around them. The details in the decorative attire elucidate the surroundings.



Vrindavan Solanki

He is known for the soft, faceless paintings of rural characters from Gujarat, scenes from the forests of Girnar, the big black rocks in the jungle, the traditional houses of Junagadh and streets of Gujarat, pan shops, couple series, mother & child, Mumbai series, etc. His fascination with the people he sketched can be traced to his childhood when he observed village people of Saurashtra who visited his house and he effortlessly sketched scenes from his daily life.



"During the school admission when I was asked to write the alphabet 'Ka' in Hindi, I drew a Kalash instead," he says as he reminisces an episode from his childhood days. What he depicted through his art, became his philosophical language, and it remains the same even after fifty years.

Art connoisseurs are intrigued by his paintings which depict blank faces and he explains that in today's age, each person has two faces, one that he/she presents to the world and the other that is within the person. The individuals do not know their true identity and hence are unable to convey it to others.



"I paint regularly and observe other artists' works with an open mind. My passion to keep working and creating art is my devotion," he says. At eighty-one years of age, he creates artworks regularly and accredits his wife, Chitra with being the backbone of

his life. She is his companion and assumes all the responsibilities of family life singlehandedly while he focuses on his art.

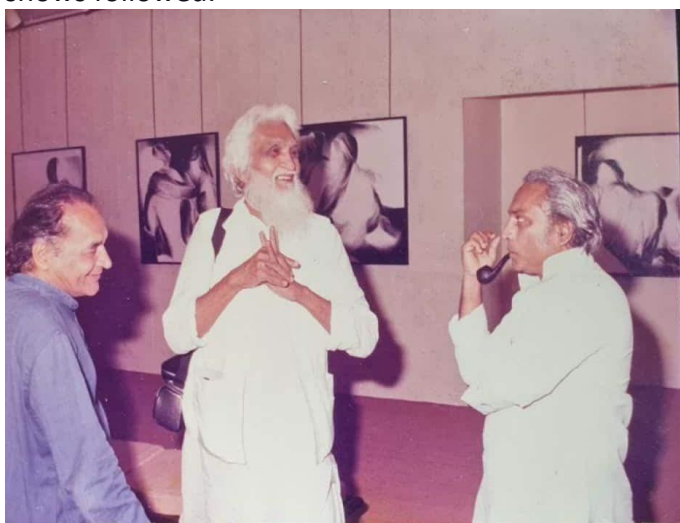
Born in the year 1942 to Diwaliben, his simple and god-fearing mother, and Shri Damodarbai, his father, who owned a brass and copper vessel shop, he dedicated his time to painting. He was a quiet and undemanding child, who indulged only in painting while children his age would be busy playing. Born into a family of five sons and one daughter, he never faced any resistance to pursue art as a career. He fondly recollects his mother's affectionate words "To be an artist, is a matter of divine will, and you will be one," she had predicted.



His artistic sojourn was abundant with teachers like Shri Ram Shankar Thaker, Shri K G Pawar and Shri Jayendra bhai Jadav, who encouraged his passion for art along the way. He had the company of creative co-travellers and poets like Shyam Sadhu, Rajendra Shukla, and Manoj Khanderia. He and Ghanshyam Vyas, his flutist friend would explore the dense forests that encircled the Girnar hills of Junagadh and would soak in the mysteries of the enchanting ambience. Those memories still inspire his art.



Kalaguru Ravishankar Raval brought him to J J School of Arts and gave him valuable insights into what an artist ought to be like. He guided Vrindavan about the cultural sensibilities and duties that an artist must have towards society. He planted the seeds of such significant thoughts, guidelines and course of action in him at a very young age. "I still recollect those lessons from circa 1950s and put that into practice, in my art, even today," he says. When one of his large works won the first prize at the Gujarat Lalitkala Akademi, he gained recognition and more awards and solo art shows followed.



Vrindavan Solanki with M F Hussain

Life at J J School of Arts, Mumbai was a bittersweet phase of his life. The wonderful times spent with his batchmates Shri Salve, Shri Kolte and seniors like Shri Jatin Das were precious.

Prof. Solapurkar and Prof. Sampat were always encouraging and caring.

The second step in his evolution as an artist was during his years at the Faculty of Fine Arts, Vadodara, where he faced financial and other hardships. Art knows no language barriers or so it's said, but he faced discrimination due to his lack of proficiency in the English language. However, his prolific creativity overpowered the language barrier and he was soon the favourite student of his professors. K G Subramanian and N S Bendre told him to observe old buildings and paint them and that led him to be one of the pioneers in recreating scenes of old towns and villages in India as it was a rare phenomenon in art in those days.



In March 1969, when he was in the last year of his Master's in painting at the Faculty of Fine Arts, on the advice of his favourite Professor Mahendra Pandya, he did a show of his black & white paintings at the Jehangir Art Gallery in Mumbai, in which all the works were in black ink on white art paper, done using a crow quill pen, depicting figures from rural Saurashtra, old homes of Gujarat and the jungles of Girnar. These were done very naturally, with minimal intervention of philosophical exposition, only depicting what was felt and seen by the eyes and the heart and grasped through observations over the years.

Vrindavan Solanki's works are spread over diverse mediums but his choicest medium is black ink on white paper. This medium requires a lot of control as the plain white surface of the paper is a colour in itself, which is given a form and a meaning by the black ink. Though he has also done works in oil paint, acrylic, dry pastel, charcoal, oil pastel, oil bar, water colour, different types of crow quills, tea, coffee, brown water and other mediums as well. He also has a fondness for etchings and so he does that often.



He has done many art projects and each of them has been distinctive. As a 28-year-old, he undertook a major project which was a large work that took him almost four months to complete. The work was done in Junagadh and was later transported to the booking office of Air India in New York. It was 10 feet tall and 30 feet long canvas. The people of Junagadh, Gujarat, celebrated his achievement and were proud of their artist son.

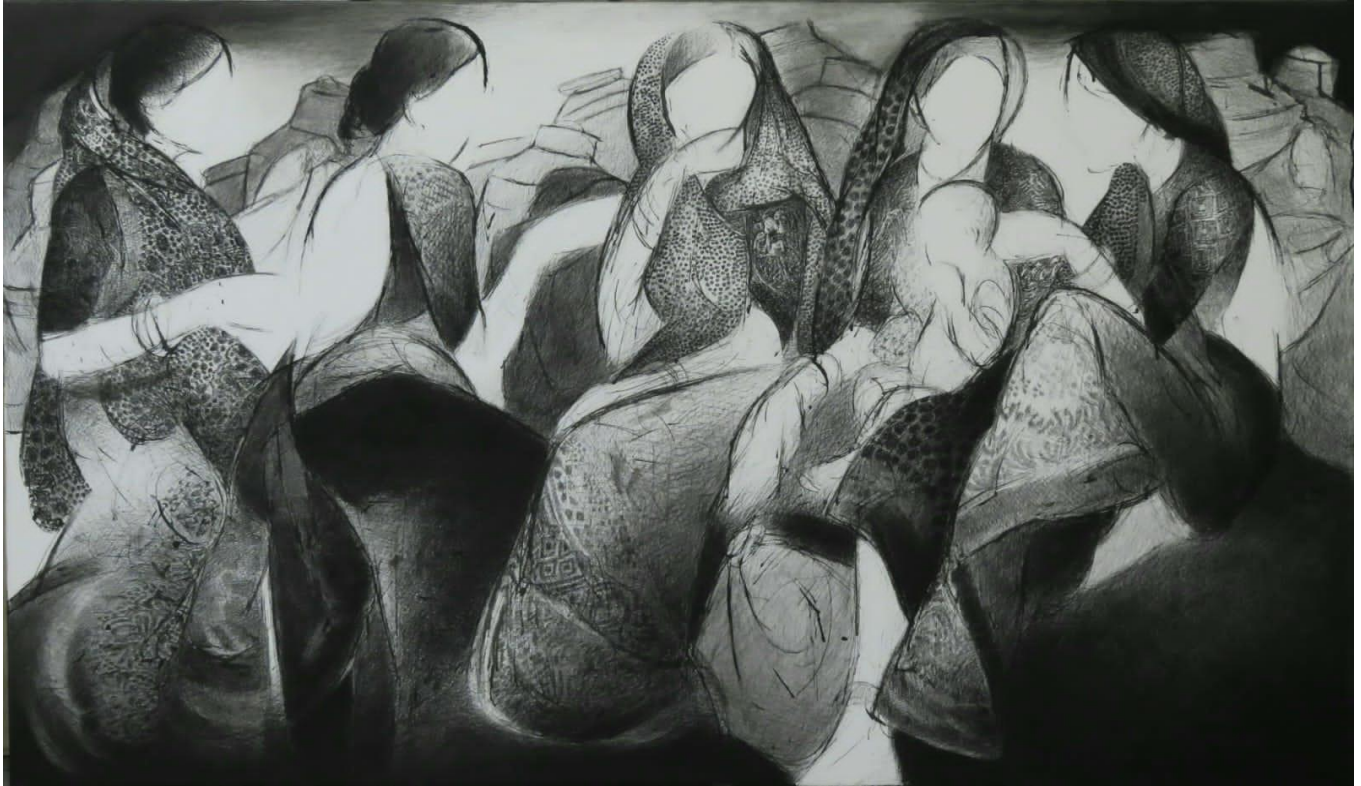


Old city of Ahmedabad

The paintings of the gigantic machines at the TATA steel factory in Jamshedpur opened up a new vista for him. Around the year 1990-91, using approximately 32 to 40-inch black ink and AGFA photographic paper, he painted the impressions of the large machines at the TATA Steel Plant at Jamshedpur, for their annual calendar. He would visit Jamshedpur and while working on the project would sit in front of the machines in a silent dialogue with them. He produced 12 paintings and many more sketches and drawings.

"I firmly believe that a creative person must never live under the impression that he/she has to have a particular style or identity. He must continue creating from what he sees around him, from his life, simply and easily, without carrying any such burden," he says. "An artist must create art from what he/she feels can be represented from around them and an artist represents himself/herself through the medium of expression," he adds.

"It is important to understand what one should paint but more important to understand what not to paint, that is the learning of an artist's life and if one can capture the joy of the creative process as well, one will continue painting. That is the reality that an artist must understand," adds Vrindavan Solanki as he signs off.



Gallery Sumukha, Bangalore at Art Mumbai 2023



The participating artists represented by Gallery Sumukha, Bangalore, at the Art Fair Mumbai 2023 were Aishwaryan K, G Ravinder Reddy, Mohit Mahato, Paresh Maity, Pushpamala N, Ravikumar Kashi and Riyas Komu

An Artistic Tribute to a National Legend

Haripura Panels



NAZNEEN BANU
Director,
NGMA, Bengaluru

National Gallery of Modern Art, Bengaluru is proud to present **Haripura Panels** by Nandalal Bose. This in-house curated exhibition is the first ever comprehensive showcase of 77 Haripura Posters created by the legendary artist, which are declared as **National Treasures** and form part of NGMA's permanent collection.



Nandalal Bose (1882-1966), popularly known as *Master Moshai* is considered a pioneer in the field of Modern Indian Art. He came from a modest Bengali Family of Kharagpur in Munger Dist. of Bihar, India. Earned

academic qualification from the Central Collegiate School, Calcutta, and Calcutta School of Arts. In 1921 he became the principal of the prestigious Kala Bhavan at Shantiniketan. Recipient of several awards and recognitions, he was conferred Padma Vibhushan by the Hon'ble President of India in 1953.



Nandalal Bose

He began his artistic exploration in the fervour of the *Swadeshi Movement*, rejecting the western colonial norms of art and taking inspiration from the ancient Ajanta Murals that had a deep influence on the young artist who also became part of an international circle of artists and writers that endeavored to revive classical Indian Culture. His works broadly reflect the changing landscape, portraying people, and places at a time when modern India's cultural development was at its threshold.

His unique artistic skills and techniques got refined under the supervision of Abanindranath Tagore. Fascinated by the latent potential of folk art and indigenous forms of creative expression, he incorporated them in his works albeit stylising them in a unique and distinct representation for depiction and narration of local life. Through his works he brought to life the scenes from Indian Legends, emphasized the beauty, dignity, and grace of ordinary Indian women, and depicted the simple life & rustic charm of rural India.

He was also entrusted with the historic responsibility of beautifying and decorating the original manuscript of the Constitution of India. An important task that he undertook at the culmination of his artistic career and successfully executed with his disciple Rammanohar.



His unique artistic manifestations and original style were recognised by the artists and art critics alike and his paintings are considered as the most profound aesthetic expressions in India. Few names ring as loudly in the annals of Indian art history as that of Nandalal Bose, who left an indelible imprint on the Indian art world through the bold brushstrokes that captured the essence of the social and cultural milieu of Indian

Society at a historic and defining juncture of its prolonged struggle for Independence.

This exhibition focuses on 77 Haripura Posters created by the legendary artist in late 1930's. Nandalal Bose was commissioned by Mahatma Gandhi and assigned the task for creation and decoration of pandals for the 51st Annual Convention of the INC which was held at Haripur, Gujarat on Feb 19, 1938. Mahatma Gandhi wanted something that would be accessible and relatable to the common people visiting the Congress session that reinforced its commitment towards *Poorna swaraj*.

Embarking on this ambitious project, Nandalal Bose visited "*Vithalnagar*" a small settlement near Haripura, and spent many weeks observing and sketching the local life and village culture. About 400 paintings were created for the decoration of the venue of which about 84 were created by Bose alone, 77 of these are on display as part of this important exhibition. These folk style paintings, rendered in bright colours with bold & free brush stroke, depicting scenes from everyday village life beautifully captured the essence of the social and cultural milieu of rural India. The posters played a prominent role in the conference and became symbolic as an artist's ode to India's soaring spirit of freedom.





Today, history looks at the Haripur Panels as much more than mere artistic compositions. They have metamorphosed into a visual manifesto, an anthem of India's struggle for freedom; its indomitable spirit of sacrifice, resilience and unity that surged through every Indian and ultimately gained India its independence.

Nandalal Bose's Haripura Panel is a treasured remnant of India's past, a reminder of the freedom struggle, the collective strength of ordinary people and the artistry that documented and immortalised it. It is truly a masterpiece that captured the essence of "We the People" and continues to educate, inform & inspire generations of artists and patriots alike.

As we open this outstanding show, honouring the life and legacy of India's legendary artist Nandalal Bose, whose extraordinary artistic contribution made an everlasting impact on the cultural fabric of our country, I extend my sincere thanks to Ministry of Culture, Govt of India for their constant support and patronage.

I would like to laud and acknowledge the hard work of our Curatorial team; Mr Subarna Patro, Ms. Amrutha R, Mr. Darshan Kumar, Mr. Kaushik, Mr. Shailendra as

well as all support staff for curating, coordinating, and putting together an impressive design and display.



Last but not the least, I would like to express my heartfelt gratitude to the National Gallery of Modern Art, New Delhi for generously lending us the National treasure collection for display at NGMA Bengaluru.

It is with great pride and anticipation that we present these iconic works to our discerning visitors and the people of Karnataka commemorating Karnataka Rajyotsava.



ART EVENTS (November - 2023)

Title: Markings of a Hand

Solo show Pa Sa Kumar

Art Houz Gallery, Bangalore

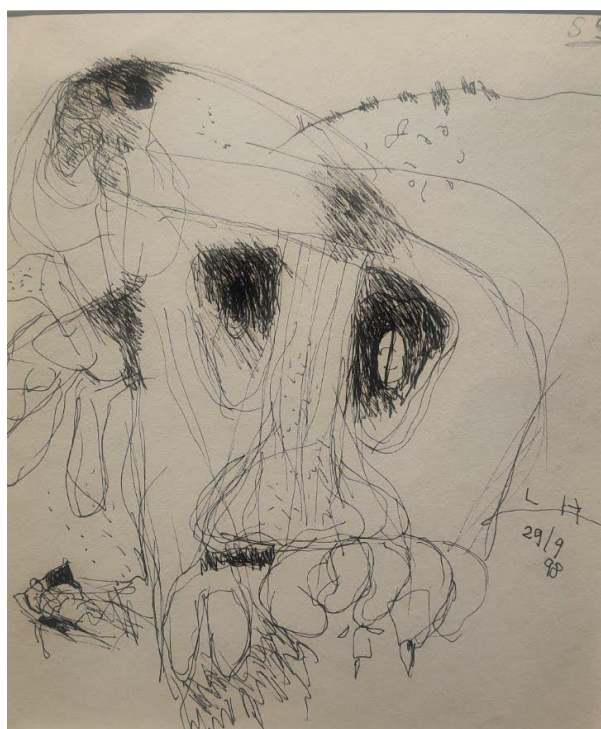


Pa Sa Kumar

Renowned art historian Dr. Pramila Lochan, recognising the artistic prowess of Pa Sa Kumar (Pa Sampath Kumar), played a pivotal role in advocating and curating the exhibition of his left-hand drawings for a wider audience. The show was held at Art Houz Gallery with the support of Jayanthi, the Gallery manager and was inaugurated by Ms. Sheela Gowda, Prof M J Kamalakshi, Prof Rajani Prasanna and Prema Kumari. The show was viewed and appreciated by audiences from across all strata.

Pa Sa Kumar, a venerable artist hailing from Karnataka, emerged as a maestro of his art, particularly renowned for his illustrative narratives that captivated readers of stories and novels. His daily contributions to newspapers were eagerly anticipated, becoming an integral part of the readers' morning ritual. However, a fateful incident left his dominant right hand enveloped in bandages, causing a period of profound existential dilemma as familial responsibilities loomed large. In the face of adversity, he transferred his artistic endeavours to his left hand,

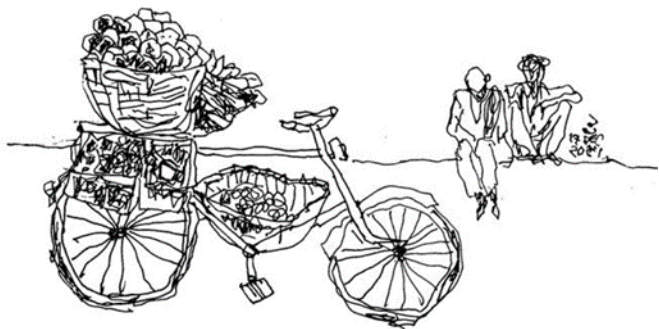
transmuting the anguish, anxiety, and grief of his predicament onto the blank paper, ultimately transcending his loss to win over the situation. The drawings in pen and ink are knotted together in a string of thematic confluence of emotions and never once does the viewer get distracted.



The initial forays into left-handed art were characterised by raw, instinctive inked lacerations, vividly conveying the agony of a man confronting an uncertain future while confined to his bed. Pa Sa Kumar, transcending personal tribulations, embraced a broader spectrum, infusing elements of humour, surprise, irony, and hope into his creations.

Once he regained his composure and confidence, the artist experimented with ink impressions of the thumb and fingers. The scribbles turn into hastened curves and lines articulating the mundane into exorbitant works of art. He integrated the rooster, dogs, folk

singers, portraits, the moon, nudes and many more into his drawings and few monochromatic paintings.



The moon, metaphorically representing the aspirations of the middle class and impoverished, served as a recurrent motif in Pa Sa Kumar's works. Reflecting on his "moon series," the artist articulated, "The dreams never end but we still chase it everyday." The "Moonseller series" emerged as a celebration of the inherent innocence ingrained in the human psyche, capturing the enduring pursuit of dreams despite societal challenges.

The portraits of unknown people are a chain of practice sketches and the dark lines that constitute the hair is a string of zig-zag lines that cling together while the bicycles in his works have the mature thought of an adult but the childlike strokes of a child. Every great artist has worked towards unlearning the art he/she learned and achieving the childlike vulnerability in art. A feat very successfully achieved by Pa Sa Kumar who overcame his hurdles.

The curation includes outreach programmes of a demonstration by the artist and a discussion with eminent artist Chandranath Acharya about illustration, art and creativity. Besides this, a forty-five-minute projection of his earlier works called 'My Experience along the black line' that was created by the artist earlier is also showcased. The significance of the line and its manifestation is explored and unravels the techniques, layers and deliberations of line drawing. The video exhibits his illustrations and creative drawings in leading Kannada dailies.



In essence, Pa Sa Kumar's left-handed creations surpass the limitations of his past, defined by the precision of his right hand, presenting a dynamic fusion of strength and vulnerability in his evolving artistic narrative.

Written by Jyoti C Singh Deo



Fish Tales and Catamaran

Subodh Kerkar



Jyoti C Singh Deo

The author is a
Bangalore based artist
and writer

When a person has been trained in the field of medicine and has breathed the sea in his lungs for all his life, he is bound to be an artistic concoction of a fluttering heart that sings the tunes of the seas.

Subodh Kerkar was always an artist at heart though life had other plans. It was just a matter of time before he realised his dreams and drifted from the field of medicine to being a full-time artist.



Subodh Kerkar



Every work of the artist is an ode to his state and surroundings, ie Fishermen, sea goddesses, crabbers, mermaids, seafarers, and everyday Goans.

As a doctor, he has interacted with locales at a humane level too and observed their way of life. The sea is both an internal and external presence and the driving force behind the Goan painter, sculptor and installation artist's out-of-the-box works. The essence of sea flows through the oeuvre and captures the the soul of a world overpowered by the large expanse of blue that spreads across the horizon. His works are often crafted from assorted materials like sand, shells, boats, bones, and discarded plastic bottles.

He is also the Founder and Director of a private gallery called Museum of Goa. His installations and public art on the shores of Goa are imbued with a marine halo around them.



His recent exhibition "Fish Tales and Catamarans" held at Kynkyny Art Gallery lived up to its Title. The large canvases of multilayered artworks of fishermen with eyes that tug at the soul of the onlooker. The hypnotism of the eyes scales the wooden sculptures carved out of boats that lie dormant at the coast of Goa. He plays with clay and thaws and lashes at it to create images of faces and fishes. "I like the feel and cohesive character of clay which lets me mold it," says Subodh. "F N Souza lived very close to where I live and I am greatly influenced by his works," he adds.



He also mixes watercolour and charcoal in some of his works. His works on capiz shells are intriguing faces that are styled in his distinct lines with eyes that resemble a fish. The clay plates are designed with faces adorned with little ruptures and flowy lines and they light up in an oxidised red colour.

Subodh Kerkar's artistic journey is a celebration of the sea's profound influence on both his life and his creations.



In a world where the sea meets art, Kerkar's vision serves as a poignant reminder of the beauty that emerges when passion, profession, and the eternal waves of the sea converge.

‘Multi Realm of Expression’: A Dialogue with life Solo show by Nanjunda Swamy IIWC, Bangalore

In the vibrant world of art, where creativity knows no bounds, Nanjunda Swamy has created a world of his own. He is renowned for his ability to capture the essence of individuals with a few strokes of his pen, distilling their unique personalities into whimsical, embellished forms. When you see caricatures, it's a mix of humour, wit and intelligent sketching.



Nanjundaswamy was born on November 4, 1964, and belongs to Shimoga. His father, Y. K. Srikanthaiah was an artist, painter and musician. Nanjundaswamy relocated to Bangalore 9 years back and entered the world of drawing cartoons eight years ago. He has been awarded in prestigious national and international competitions. James Wajaz encouraged Nanjunda Swamy's artistic expressions and his cartoons are emerging in many magazines including *Taranga*, *Tushara* and *Uthana*.



He conceived a brilliant idea that would blend the worlds of literature and caricature and embarked on a project that involved drawing caricatures of well-known writers and authors for his upcoming art exhibition. The concept was simple yet intriguing: he would depict these literary figures not only as the world knew them through their words but also through the lens of his playful and artistic style. "The basic aim of the show is to introduce our literary giants to our younger generations," he says. The list of writers he chose was diverse, ranging from classic novelists to contemporary poets. As he meticulously researched each author's life and works, he sought to uncover the quirks, idiosyncrasies, and unique features that defined them.



Nanjunda Swamy

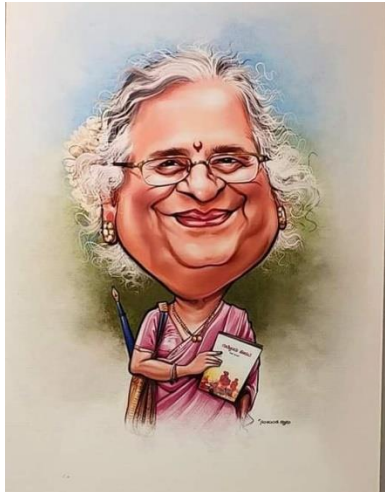
Nanjunda Swamy was not just creating caricatures; he was weaving a narrative that transcended the boundaries of the written word.



The exhibition, titled "*Kuncha Kanda Kannadada Sahitigalu*," opened its doors to an eager audience. As visitors strolled through the gallery, they were greeted by caricatures that brought literary giants to life in a way that words alone could not. Senior Cartoonist H S Vishwanath

was one of the esteemed visitors to the exhibition.

The features of the caricatures were not merely physical; they delved into the essence of each



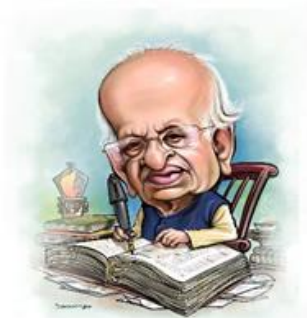
writer's style, themes, and contributions to the literary world. The exhibits included all Jnanpeeth awardees from Kuvempu, Dr Da Ra Bendre, V K Gokak, Chandrashekhara Kambara, Dr D V Gundappa, Prof G V Shivarudrappa, Laxman Rao, Triveni, Devanur Mahadeva, Lankesh, Jogi, James Vaz, Vasudendra, B R Laxman Rao,

Dundiraj and many more. There were 96 caricatures on display. Among the standout pieces was the caricature of a smiling Devanuru Mahadeva with a pen in hand. T P, Kailasam, depicted with a mischievous grin and a cigarette looked amusing.



Triveni's caricature, with its flowing lines and ethereal quality, reflected the stream-of-consciousness style that defined her writing. S. L. Bhirappa looks a little dishevelled in the pic. The ever smiling Sudha Murthy was recognized by one and all. Every sketch was unique. As visitors engaged with the caricatures, they discovered

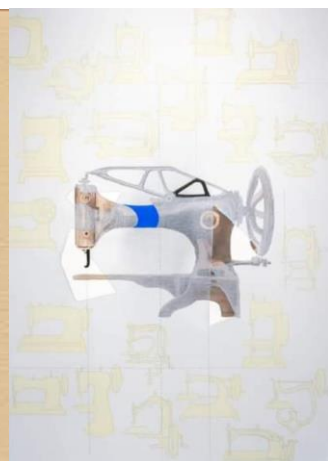
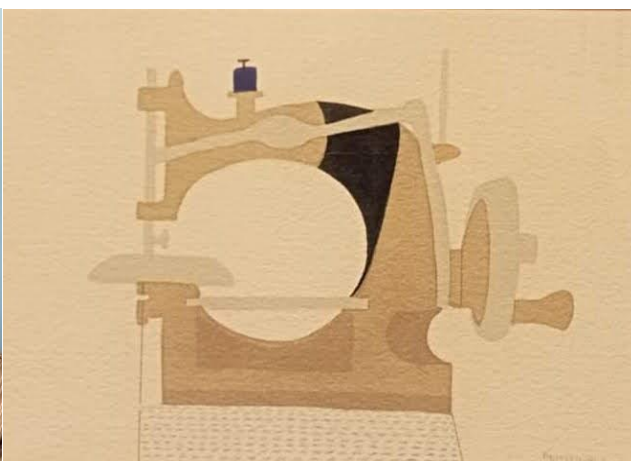
hidden details that Swamy had woven into each piece. Symbols and literary references adorned



the caricatures, inviting the audience to explore the richness of literature that inspired Swamy's creations. Swamy's artistic prowess paid homage to the timeless power of literature and the indelible mark left by those who dared to put pen to paper. The exhibition became a celebration of the written word, a visual journey through the minds of those who had shaped the literary landscape.

*Jyoti C Singh Deo
(Author is an artist and writer)

Title: The Machine, Solo show by Aaditya Sadashiv Karnataka Chitra Kala Parishath, Bangalore



A series of paintings that studies the abstraction and aesthetics of the Sewing Machine.

Having abundantly been used in the textile industry, the sewing machine which was once a part of most of Indian households, has now become an antique piece. The traditional pedal sewing machines have been replaced by motorised systems which are often found these days.

However, despite the loss of its purpose and value, Aaditya Sadashiv was intrigued by the form of the machine and translated his thoughts into artwork.

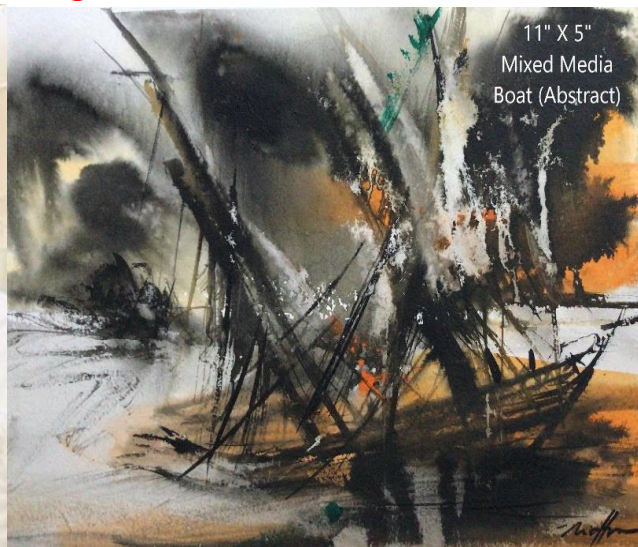
"Objects and Forms of heritage value have always been my subject of work since my exposition to Heritage artefacts, structures and objects," says Aaditya.

After several observations and studies, he started to perceive the shape and form of the sewing machine as an abstract form rather than just a technical or mechanical device. His use of subtle colours is an underlying statement of a rich past of the sewing machine and its contribution to revolutionising the apparel industry.

The artist's eye for detail invites viewers to pause, reflect, and appreciate the intricate dance of creation that occurs in the quiet corners of our daily lives.

Jyoti C Singh Deo

Title: Soul Sessions by Vidhu Pillai (Solo Show) Sublime Gallery, Bangalore



Vidhu Pillai, conducted his third solo exhibition at Sublime Gallery in Bangalore recently. Titled "The tree house or birdhouse in the moonlight," this series represents a culmination of the artist's profound contemplation over the past 2-3 years. Through 33 mesmerizing artworks, predominantly in acrylics with a sprinkle of watercolours, Pillai takes viewers on a visual journey inspired by the moon and its nocturnal radiance.

His exploration begins with the moon, that infuses his canvases with a unique emotional quotient. Human emotions are vividly portrayed through warm colours, creating a visual symphony that resonates with viewers on a personal level. The artist employs bold strokes of paint, each layer coated with a rich palette that captures the essence of the emotions he seeks to convey. Pillai skillfully incorporates breezy

backgrounds in shades of blue, adding depth and dimension to his compositions. This play of light and shadow creates a dynamic contrast inviting viewers into a world where nature and emotion connect. A poignant aspect of Pillai's work is his connection between humans and birds. Drawing parallels between their habitats, he notes that both species construct homes that often share similar shapes and forms. His art is deeply rooted in personal memories, with elements from nature such as small homes in coastal hamlets, plantain trees, canals, and muddy streets. These are not mere artistic embellishments but reflections of the artist's observations as he navigated his surroundings, creating a link between the artist's past and present.

Jyoti C.

Title: Jalavarna (Group show) Karnataka Chitra Kala Parishath

'Jalavarna' as the name suggests, denotes water and colour. It was a group show of eight artists conducted by the Kantharaj Watercolour Foundation and held at Karnataka Chitra Kala Parishath. The exhibition was inaugurated by renowned artists C S Krishna Shetty and Gurudas Shenoy.



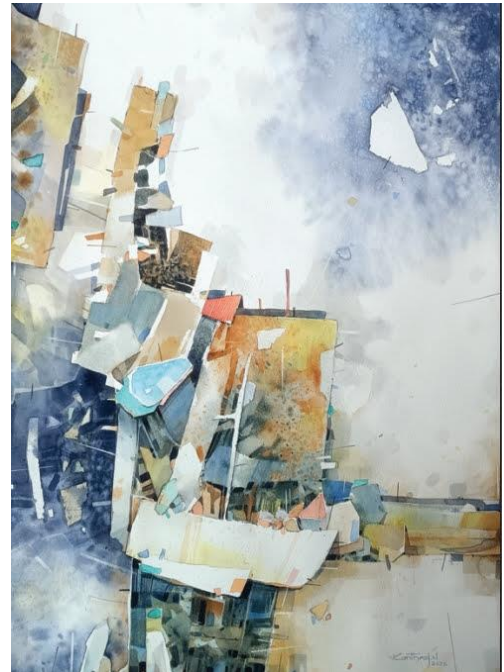
When water and colours are combined, the outcome is a resplendent flow of colours that shine through the white paper or canvas/paper. It may seem like an easy medium but the techniques prove that the softer the colours, the better the painting. It can be explored in depth.



The main objective of the Kantharaj Watercolour Foundation, which conducts workshops, camps, competitions, and exhibitions, is to promote watercolours and inspire the next generation.



"Today, we can see that watercolor is slowly disappearing, I realised that I had been sticking with watercolour and kept working with it," says Kantharaj. As part of his foundation, he decided to build more user-friendly and accessible platforms, promote experimentation, and make them available to everyone to support the global flourishing of the next generation of Karnataka artists working in watercolour mediums.



The artists who participated were Lingaraju M S whose expertise in the wash method livens the temple architecture and enhances the structural beauty, Kantharaj N experiments with water colours and uses geometrical designs layered with lines, His

play with all shades of the same colour leaves a subtle layer of white at the edges, Rajesh P works around the theme of environment in his paintings. In one of his paintings, he shows the crow eating the human brain. He depicts plastic cans and empty bottles lying around which are of a major concern for preserving earth.



Lokesha R creates a magical world through his art by minimalistic use of colours. The greens shine through the lightest to the darkest shade as he plays with various watercolour techniques. Shantha Kumar T H used the girl child with a slate in a painting. The hut at the back seems to be under construction as is the future of the child which is under construction too. Bhyrava B M's paintings show isolation. The detailed use of colour in sequences exudes a greater meaning to the thought-provoking paintings. Veena R Nandi creates a dancing figure amidst an abstraction. Her artworks feature antique sculptures as well as distinctive and masterfully constructed background textures. Shivakumar S Jaknalli used peacock as his motif in his paintings. The gentle drip of water and the play of light and shade were associated with small signs of the Indian flag.

*Jyoti C Singh Deo

Title: The Play: Experiments with Indian Miniatures
KAASH Gallery, Bangalore

The recent art exhibition, "Play: Experiments with Indian Miniatures," unfolded as a vibrant show of light and shadow, enhancing the inherent beauty of the displayed artworks. It was acquired from the extensive collection of the Victoria and Albert Museum. This show seamlessly blended rare embodiments of various South Indian schools, offering a captivating exploration from archival to contemporary pieces. Artists boldly and skillfully blurred the lines between art and design. Manuscript illumination and 'Miniature' painting, once flourishing under courtly patronage, find a resurgence in this exhibition. Preserved by art connoisseurs across the nation, these works have transcended time and space. Contemporary artists take center stage, providing a fresh perspective on traditional forms. The symbolism and intricate details inherent in these miniatures demand a renewed outlook. The artworks, intricately weaving elements of festivities, debauchery, sensuality, worship, and humor, manifest as nuanced expressions in subtle lines and colors.

Dr. Vijay Siddramappa Hagargundgi's contribution to the exhibition stands out with strong, lyrical visuals that breathe life into the Surpur school of painting. His colour works find solace within a meditative space,

akin to a sanctum sanctorum, while his line drawings unveil his poetic sensibilities.

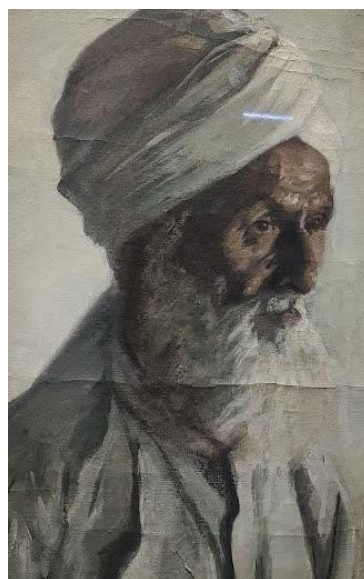
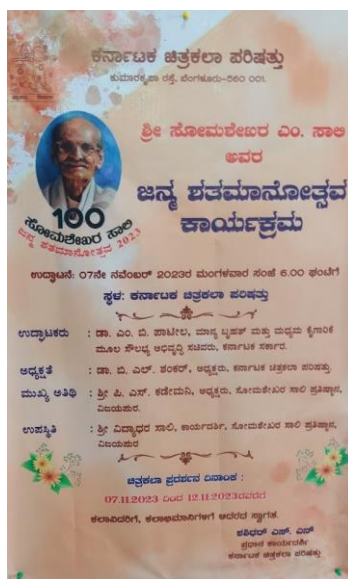
Riyazuddin, inspired by the Rajput school of Pahari Miniatures, subverts traditional iconography by portraying gods engaged in festive frolic on illuminated parchment leather. His works seamlessly straddle the realms of fine art and functional design, presenting themselves as 'collectible craft.' A second series of portraits by the artist serves as a testament to his adept sense of humor and storytelling.

Gargi Chandola's art is a synthesis of murals and the Pahadi school of art, unveiling detailed and delicate lines that lead viewers on a trajectory into the sensual and deviant play of characters and emotions within the human mind. In "PlayExperiments with Indian Miniatures," the exhibition not only pays homage to the rich historical legacy of miniature art but also propels it into the contemporary space. The artists featured skillfully traverse the delicate balance between tradition and innovation, creating a visually stunning canvas that captivates the imagination and invites viewers to explore the ever-evolving landscape of Indian artistic expression.

*

*Jyoti C Singh Deo

Title: Artworks of Somashekhara Sali Karnataka Chitra Kala Parishath



Four galleries of Karnataka Chitra Kala Parishath were illuminated by the light of the sketches and paintings of Somashekhara Sali. His son organised the exhibition of his father's artworks to commemorate the centennial celebrations of the senior artist. The exhibition was sponsored by CKP and hosted by Dr R H Kulkarni, senior art historian. The exhibition was inaugurated by Dr B L Shankar, the President of CKP and Dr Shashidhar S N, the Gen. Secy of CKP.

The yellow sheets all over the gallery reminded the viewer of the

eminent artist who spent hours on drawing, redrawing and painting them. The artworks were realistic and based on themes taken from mythologies and other classical texts. The study of human anatomy and perfection came across as a guide for all future artists. The nudes of women surrounded by trees, foliage and animals are illustrated to exhibit the beauty of women who is a part of nature.

As a realist and a Gandhian, Shri Somashekhara sketched Gandhi ji's portrait and many other portraits too. The technical

alignment of sculptures leaves the onlookers in awe.

He was also a poet and the editor of many books. He held various prestigious positions at art Institutions in Karnataka and was awarded *Kunchakula Prapurna*, *Lalithkala Sudhakara*, *Bharat Bhasha Bhushan* and many more. His artistic finesse is an inspiration for all future art students and artists. His works are an encyclopedia that should be a part of all libraries and art Institutions across the country.

Jyoti C Singh Deo



Title: Cochin Art Fair 2023, Group show Durbar Hall Art Centre, Cochin



Curated by O Sunder, the eighth edition of the Cochin Art Fair was conducted at the Durbar Hall premises in Cochin. Titled 'Sea and Soul' the paintings and sculptures at Durbar Hall Gallery were a testament to the flourishing artistic spirit of the region.



It not only showcased the talent of established artists but also provided a platform for emerging voices. Paintings, sculptures, mixed media installations, and digital art collectively wove a narrative that spoke of the diverse influences defining the contemporary art scene. Thought-provoking themes marked these works and they ranged from abstract explorations of the human psyche to socio-political commentaries.



62 artists were selected to contribute to the exhibition, which was inaugurated on October 19. It was graced by the presence of notable figures such as R. Gopalakrishnan, the former secretary of the Kerala Lalitha Kala Academy and many art enthusiasts.



Cochin Art Fair has been a beacon in empowering female artists of Kerala by breaking barriers and bringing women to the forefront of the art scene.



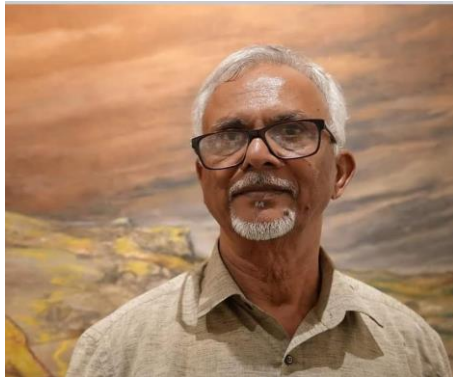
The exhibition boasts an impressive lineup of artists, including Bose Krishnamachari Rekha Rodwitya, Georg Martin PJ, Bijoy Chowdhury, T. V. Santosh, Surendran Nair, K. S. Dilipkumar, K P Thomas, Rajan Shripad Fulari Radha Gomaty and many more, all of whom contributed to the diverse and dynamic nature of this event. Each artwork had a profound character to it and exhibited the artist's style and ideology. However, the cohesiveness of the theme integrated the art while allowing the artist's work to speak for itself.



The Cochin Art Fair was not just an exhibition; it was a celebration of creativity, diversity, and the boundless possibilities of artistic expression.

* Written by Jyoti C Singh Deo

Title: Speaking Tree, Whispering Trunk
Solo show by H S Venugopal
Gallery - Karnataka Chitra Kala Parishath, Bangalore



H S Venugopal

A recent solo show by H S Venugopal exhibited his passion for trees and the inspiration he draws from them. The show was curated by senior artist, writer and art curator Shri Giridhar Khasnis.

H S Venugopala is an artist whose canvases come alive with the lush foliage of trees intertwined with the intangible presence of imaginary figures.

He finds solace and inspiration in the whispering leaves and the steadfast trees in forests, rocky landscapes and even urbanscapes that seem to hold the secrets of centuries.

An ardent observer of nature, he would sit for hours staring at trees and see images of various forms and figures in the trunks, branches and leaves. One can observe female forms on tree trunks too.



His contemplation led him to a meditative trance and he decided to pay obeisance to the trees in the way he knows best, ie painting.



His proximity with the topic guides his conceptualisation to unravel the stories conjured in the mind. Translating it onto canvas happens with comfortable ease and the onlooker is awed by the blend of spirituality, sensuality and serenity in the paintings.

The tree trunk is the focal point of most of the artworks and he enhances the rough texture of the trunk with thin layers of paint and lines. These exhibit the strength of the trunk.

His art lies in the intricate story telling of society at large. The canvases talk of societal norms set to keep the flow of life in motion and of the individual who is the spoke in the wheel, without whom society is incomplete.

“The main inspiration of my works is based on my surroundings. The plants have become the metaphor of my works. Shapes and forms of the tree gives ideas to my mind” says H S Venugopal as he talks about his artworks.



The branches represent the individuals as they form the most important part of the societal chain. The leaves sway with the breeze as the silent community watching from the fence.

The forms and textures, shades and colours, accompanied by gentle sway of the branches provide a deeply meditative visual experience to the viewer.

-- Jyoti C Singh Deo

Title: Josha Karnataka Chitra Kala Parishath



JOSHA

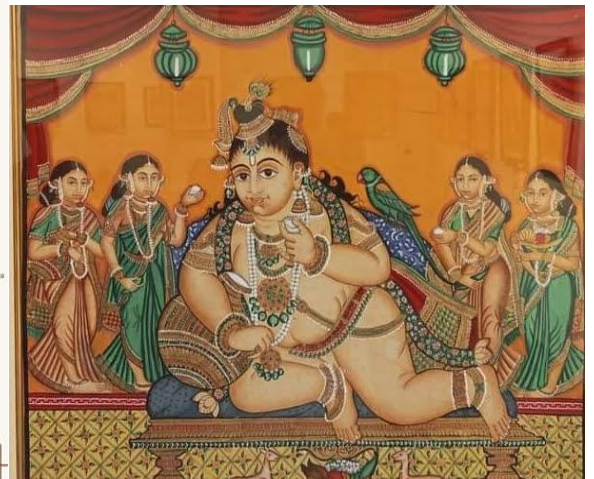
Please join us for an exquisite exhibition of art and creativity as we reveal a captivating collection of Mysore traditional paintings by Shanthi Suraj and Josheela S V

Inauguration at
11:30 am, 16th Nov 2023

GUESTS OF HONOR

K.N.Shantha Kumar President, Press Trust of India, (PTI) Director, (Prajavani), The Printers Mysore Pvt Ltd.	Govindaraju Jeeyar Senior Artist Former Principal, Kala Mandhira
Prof. M J Kamalakshi Senior Artist Former Secretary, Karnataka Chitrakala Parishath	Shyamala Ramanand Art Curator, Artist Founder, Akanksha Group

Paintings Exhibition:
16th - 19th November 2023
10:30AM to 5:30PM
Gallery 3, Karnataka Chitrakala Parishath,
Kumara Krupa Road, Bengaluru



Shanthi Suraj and Josheela S V's exhibition of traditional Mysore paintings was a captivating experience. It was held at Karnataka Chitra Kala Parishath, Bangalore. They have retained the old charm of the art and added some new elements too. Their effort to retain the art is commendable. There were various images of gods and goddesses and images from mythology too. The two artists have spent many years in honing their skills and it could be seen in the perfection in the paintings.

Title: Glazes of Nature
Solo show by Manisha Gopinath
Gallery Time and Space, Bangalore

A mini forest in soft pastel shades of greens across the walls welcomes guests to Gallery Time and Space. These are petals and flowers molded in ceramic, exquisitely serenaded in songs of timeless creativity but hardened into forms that will last forever. Manisha Gopinath's solo show of ceramic works is a discourse in sophistication. The show was inaugurated by senior artist Ms Bharathi Sagar.

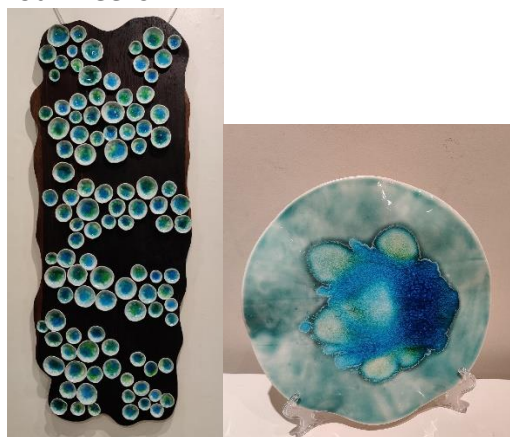


Some of the flowers are mounted on wooden panels while some are on ceramic plates. The little birds perched on twisted branches seem to sing. The glazes of blue, green and white are set in distinctive forms and are carved, molded and fired into porcelain and stoneware.

Manisha worked as an HR personnel but a mid-career break was inevitable as the family grew. She learned the art of ceramic work from Creative Arts Centre, Dallas and was glued to the art. "I knew I had to pursue ceramic work as I loved it and I went ahead and learned the art from various teachers," says Manisha.



Manisha's process of ceramic art begins with a lump of clay, which she skillfully moulds and sculpts into intricate shapes. Each petal is carefully formed, paying meticulous attention to details like texture, curvature, and even the subtle imperfections that lend authenticity to her creations. The kiln turns these clay sculptures into enduring pieces of art. The ready pieces are then glazed and the work is completed in four weeks.



The botanical impressions were but an observation of the surroundings that lie embedded in her psyche. She adores nature and is inspired by it. Each piece was handcrafted instinctively and given a larger canvas if need be. The plates created by her had a transparent look with an earthy scheme of colours. Even the smaller pieces resonated with the viewers. It's not a surprise that many artworks bore the red dot on the inaugural day.

Written by Jyoti C Singh Deo

Title: Emotive Resonance
Solo show by R B Murari
MKF Museum of Art, Bangalore



R B Murari is a Chennai-based artist and the son of senior artist R B Bhaskaran. His artistic sojourn has been powered by watching his father and Grandfather the legendary artist S. Dhanapal paint.

In his latest solo exhibition hosted at the MKF Museum of Art in Bangalore, the artist crafted a myriad of artworks. He created the artworks in a rhythmic pattern creating vibrant swirls that came alive in a mesmerising display of colours and form.

The frenzied lines in abstract juxtaposition overlap and merge to digress into compelling the viewer to see things their mind's eye wishes them to see. He layers the canvas with dots and shades and in doing so covers and uncovers elements of amazement. While no two viewers can identify the same images from one painting, that adds to the charisma of the artwork. The continuity of thought patterns in a linear stream of consciousness leads to a profound visual experience.

Murari tackles myriad emotions like joy, despair, passion and tranquility of the mind with a subtle mix of colours and patterns layered to create depth.



Murari is a creative producer at a Montreal-based I T consulting firm with a background of education in Marketing Business administration from leading Universities in India and Poland. His works have been exhibited in prestigious galleries such as Lalit Kala Gallery in New Delhi, Kala Art Gallery in Texas, Sarala Art Centre in Chennai, and Gallery Sara Arakkal in Bangalore.

Written by Jyoti C Singh Deo

Title: Petrichor – Smell of Nature
Solo show by Ganesh Doddamani
Karnataka Chitra Kala Parishath



The essence of petrichor is the earthy scent that arises when the first rains touch the soil. The earthiness whiffs in the air in a ballet of joyful dance. Ganesh Doddamani, an artist from Bangalore translates it into a mesmerising shower of vibrant colours. His solo art exhibition, as he turned 50 years old, was held at Karnataka Chitra Kala Parishath. There were various large and small works and some works were done on clay pots were all remarkable.

Doddamani's paintings have a distinctive bandwidth to them with a contemporary approach to the natural elements surrounding us. The composition is usually in horizontal bands loosely suggesting earth and sky. The hues mirror the diverse moods of nature.

Whether it's the warm and golden tones of a sun-drenched meadow or the cool and calming blues of a

rain-washed landscape, his paintings transport viewers to the heart of the natural world. His use of complementary colours heightens the visual impact, creating a soothing impact for the viewers.

Whether it's the fiery yellow, oranges or reds of a sunset or the serene purples, blues and pinks of a dawn sky, his mastery of colour captivates the imagination.

Nature takes over the canvas with signs of foliage in thin lines. The sense of rhythm flows through the length of the paintings and the viewer is awed by the musical pattern fusing from one colour to the other. One has to see his paintings to experience nature in its majestic abstraction.

*Jyoti C Singh Deo



Title: 13 th Annual Exhibition by Art Maniac (Group show) Karnataka Chitra Kala Parishath, Bangalore



Dr Shilpa J

*She is an Asst Professor in
the Department of Journalism,
Mt Carmel College*

Give an artist a brush, some colours and a piece of paper or cloth, and he can create wonders bringing life-like pictures on them. So is the case with a sculpture and a photographer. What happens when you give all three groups of artists a gallery to exhibit all their wonderful works under one roof? It is bound to be an art extravaganza.

A variety of art on a plethora of concepts from murals, nature, city landscape, womanhood, love and many more competed over each other out loud at Art Maniac's annual show in which 39 artists participated. The 13th annual exhibition of paintings, sculptures and photographs was held from Nov. 6 to Nov. 12 at seven Galleries of Karnataka Chitrakala Parishath.

It's an experience of joy when you walk into the gallery as it acts as a lens to several thoughts, perspectives, life and love in the world of art. Sojaa Soman's acrylic on canvas brings nature's vividness that she finds around so much in life through a painting. One can develop an interest in Kerala culture and practices through Kerala murals by Jyothi Anand. Her depiction of the Thrissur Pooram festival well known for caparisoned elephants was a treat to the eyes.



You are engulfed in the world of spirituality with paintings from Arpita Das. 'Each of us have a different experience in the world we live in, but we all crave for the peace within. My paintings try to bring the experience of peace in life through spiritual connection,' said Arpita. The streets of Odisha and the nature around were intricately painted in watercolours by Susanta Sen. Usha Ranjan Mandal's depiction of nature in a woman's persona would make one connect and fall in love with it.



Krishna and Radha are love personified. The expression of love through Radhakrishna paintings by Rituparna Chandra oozes love immensely. Her painting of Ganesha with a vintage look, through earthen colours, is appreciated. As you walk further the portrait and landscape photos of Amar Dutta capture attention amidst other paintings.



The paintings of Hamsa Damayanti were unique with acrylic paint on bird's feathers. It was intricate and one of a kind. Mrinmoy Sarkar beautifully brings in the

mother and child's love and relation in his paintings. 'I love my mother and have dedicated my life to her. My paintings are an expression of that love,' said Mr. Sarkar. The other contemporary artists' paintings dwelled on themes like gods, one's daily life, love etc. Various sculptures were also presented in the gallery.

The exhibition by Art maniac was an experience of art in different forms for the onlookers. The exhibition was a combination of art that dealt with allwalks of life and added joy to the lives of visitors.



Other Events

Dimensionless Art Gallery presents

CRYSTAL & ART EXHIBITION

Don't miss out on an exquisite display of artistry and elegance. Mark your calendar and be a part of this mesmerizing event!

2nd - 5th November 2023

Lillibees Art Studio,
Adarsh Palm Meadows,
Whitefield

+91 73531 78646
+91 77602 71416

ELYSIAN
Solo Art Exhibition
by Vibhav B Kasal

You are cordially invited to the opening on
6th November (Monday) 2023
5:00P.M. at Karnataka Chitrakala Parishat,
Devaraj Urs Gallery (Basement),
Kumara Krupa Road, Bengaluru

Inauguration by
Chit. Su. Krishna Setty
Veteran Artist, Senior Art Critique, Author
Former Chairman Lalit Kala Academy, Delhi

Guest of Honor
Amirish Malvankar
Seasoned Artist, Bengaluru

The Exhibition will be on view until 12th November, 2023
Visiting hours from 10:00 am to 7:00 pm

Karnataka Chitrakala Parishat
Devaraj Urs Gallery (Basement),
Kumara Krupa Road,
Bengaluru - 560001
+91 96322 12234

www.vbkasal.com

areas of common interest
Villiam Miklos Andersen

1Shanthiroad Studio/Gallery, Bangalore
Vernissage November 25th 6 pm
Gallery open 26th & 27th 11am to 6 pm

SPOT FRANKFURT AM MAIN
GOETHE INSTITUT MAX MULLER BHAVAN
basis
K: Karnataka Chitrakala Parishat
GOONJ FOUNDATION

HAIRPIN BENDS

Chitti Prabhala

opens 27th Nov, 5pm
till 30th Nov 2023
10:30am - 7pm

Karnataka Chitrakala Parishat
Kumara Krupa Road
Bengaluru 560 001

ALL ARE CORDIALLY INVITED TO THE
EXHIBITION OF MYSORE TRADITIONAL PAINTING
Dr. J. DUNDARAJA & STUDENTS

INAUGURATION BY
Sri. Mahendra .D
Regional Director,
Indira Gandhi National Center for the arts

Dr. Vijaya Siddaramappa Agaragundagi
Eminent Surpur Painting Artist

Smt. Prabha Mallesh
National Award
Eminent Mysore Painting Artist

On 27th to 30 November 2023
@ 11.30 A.M.

@ KARNATAKA CHITRAKALA PARISHATH
Gallery - 3
Kumara Krupa Rpad, Bengaluru - 560 001.

Exhibition Timings : 10.30 AM to 7.00 PM

Witnessing Disasters
AN EXHIBITION OF PHOTOGRAPHS BY
ANSHU GUPTA,
FOUNDER: GOONJ & GRAM SWABHIMAN

ALSO SHOWCASING
DISASTERS : MYTHS AND REALITIES
PICTURES INSIGHTS STRATEGIES INNOVATIONS
2 DECADES OF GOONJ'S LEARNINGS FROM GROUND ZERO.

Venue: Fidelitus Gallery
Ground floor, B block, Brigade Software Park, 42, 27th Cross Rd,
Banashankari Stage II, Bengaluru, Karnataka 560070
25th to 29th November, 10:00 am to 7:00 pm
Contact: Navami- 9354521395

Goony Center, Gupur Bagan Plot Marg, Santa Vihar, New Delhi- 76. ☎ 011-41402076 @ goonj.org @ malikgoonj.org

Ongoing & Upcoming Events

1. Solo show by Arunkumar H G at Gallery Sumukha from 2nd December 2023
2. Event by Art Mantaram at Cubbon Park on 2nd December 2023
3. Exhibition of rare photos from 1st Dec 2023 to 15th Dec 2023 at Indian Institute of World Culture, Bangalore.
4. Sri D Subbarammaiah Fine Arts Trust celebrates 30th Ragsree Sammellan 2023 on 1st, 2nd and 3rd December 2023 at IIWC, Bangalore

Karnataka Chitra Kala Parishath, Bangalore (Tentative list of events)

Date	Artist Name	Exhibition details
Gallery No-1		
08.12.2023 to 12.12.2023	Sunil Linus De	Paining
13.12.2023 to 17.12.2023	Inderjeet S Grover	Painting
Gallery No-2		
08.12.2023 to 10.03.2023	Nalini Thyagrajan	Pottery Exhibition
Gallery No-3		
01.12.2023 to 07.12.2023	Kambar M.V	Painting (Group show)
08.12.2023 to 10.03.2023	Nalini Thyagrajan	Pottery Exhibition
11.12.2023 to 17.12.2023	Mintu Mallik	Painting
Gallery No-4		
01.12.2023 to 07.12.2023	Shalini Menon	Painting -
08.12.2023 to 10.03.2023	Nalini Thyagrajan	Pottery Exhibition
20.12.2023 to 26.12.2023	Rajeev Varma	Pottery Exhibition
D Devaraj Urs Gallery		
02.12.2023 to 03.12.2023	Smt. Anitha	Photography -
08.12.2023 to 10.12.2023	Dr.Himagirish Rao	Photography
16.12.2023 to 17.12.2023	East West school Students exhibition	Painting
7-Galleries		

01.12.2023 to 03.12.2023	Satish Kumar	Music Therapy in India
09.12.2023	Little Millennium Preschool	Draswing competition for children
10.12.2023	Sri. Jaydeep Hingne	Handicrafts
22.12.2023	Rotary Club	Spot Paining competition
Lobby Hall		
09.12.2023	Dr.Vasundhar Bhupathi	Book Release
24.12.2023	Smt. Sangeeta Katti	SURBAHAR- MUSICAL PROGRAM

Founder & Editor: Jyoti C Singh Deo
 Contact no: 9437629005
 Email ID: artdesigndiaries@gmail.com

Disclaimer: The content published in this online magazine are views expressed by the esteemed persons featured in it. The author/authors assume no responsibility or liability for any errors or omissions in the content of this site. The content may not be reproduced without the consent of the Author/Editor of the magazine.