

ART & DESIGN DIARIES

An Intersection of Inspirational Creativity

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Milind Mulick

Season's Greetings
Happy New Year 2024



Ravikumar Kashi



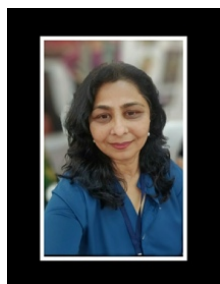
Painting by Laishom Rituchandra Singh



Arunkumar H G

Creating a Vibrant and Colourful World

Striking a musical chord



JYOTI C SINGH DEO
Founder & Editor
Art & Design Diaries

Water colour is a medium that enchants all artists at some point in their career as an artist. However, it's just a few who command the medium with as much ease as eminent artist Milind Mulick. He is revered and admired for his expertise in creating a world of bright and picturesque vistas that have his signature style.

Growing up amidst the serene landscapes of the countryside, he found inspiration in the play of light, the dance of shadows and the ever-changing moods of nature.

He has shared his profound insights through the written word, authoring a remarkable collection of 13 books on the subject. His distinctive style of painting has been a milestone for people who aspire to become artists and more so for the ones who dig deeper into the depths of watercolour as a medium. Over the years, Milind Mulick shared his expertise through extensive workshops for art enthusiasts. From instructional guides for beginners to profound reflections for experts, he has powered many onto the path of creativity.

He is also very fond of music and is a guitarist. He was a part of the college band and continues to indulge in music.

Jyoti C Singh Deo, Founder and Editor of Art and Design Diaries in conversation with Milind Mulick.



Milind Mulick

Q 1. Watercolour is considered the toughest medium. How did you get interested in it? And how much time did it take for you to master it?

Ans. Watercolours are usually considered a challenging medium but I don't think so. Rather, I find oils and acrylics tougher. I guess it's just a matter of getting used to something. For plain air, watercolours are least cumbersome. Also, the ability to create soft luminous and translucent effects, is difficult to replicate with other mediums.

I have indulged in watercolours ever since I was a child, ever since I remember.

Q2. You drew and painted as a child but chose to pursue a course in engineering? How did it help in your present profession?

Ans. I have painted and sketched since a very young age. When children, my age wanted to run out and play, I longed to run back home to paint and sketch. I joined engineering, I guess more as a peer pressure.



Milind in Russia with other famous artists

Q3. What are the watercolour techniques you suggest beginners should adapt? What colours highlight a painting or make it look bland?

Ans. All the beginners must learn to get a hang of washes, glazing and brushwork. Rather than particular colours highlighting a painting, I think colour harmony and contrast highlight it.

Engineering College helped me realise where my passion rested. It definitely was difficult to study engineering when my interest was somewhere else.



Q4. Is art a sentimental statement by an artist? How attached are you to your works?

Ans. I am a painter inspired by everything around me. My painting celebrates colours, form, shapes and texture of day to day environment and my connection to the natural world. I am more drawn to energy of urban environment. We usually don't notice the beauty of everyday moments. You will find my paintings to focus on that. I won't say my art is my sentimental statement.

I am attached to my art in a detached way. When people admire it, they want to buy it, I am happy to let it go.

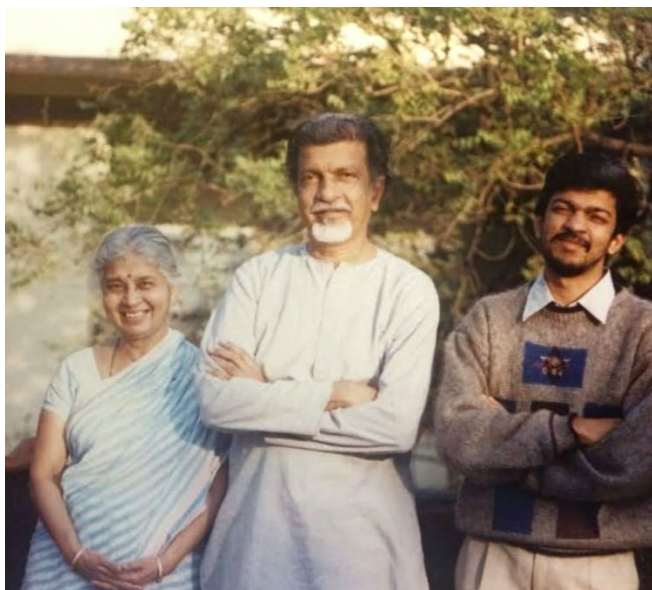
Q5. What concept do you elucidate when you choose a topic that may not seem too picturesque?

Ans. Routine scenery has more artistic value. Every corner and street has a story to tell. It gives me colour shapes and movement that a very picturesque scenery may not give.



Q6. What do you consider a difficult piece of art? How should any artist overcome that difficulty?

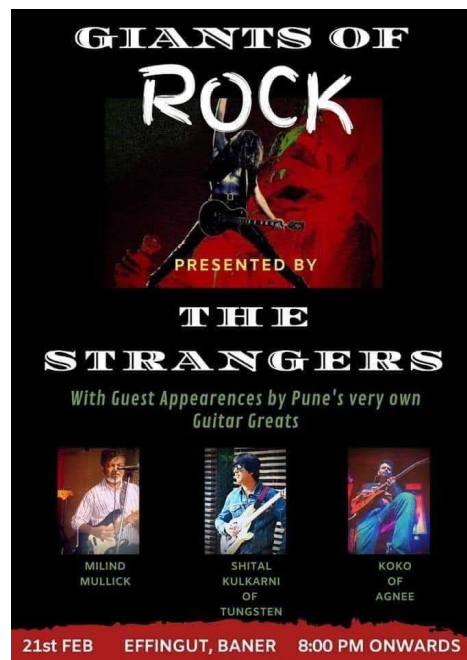
Ans. I don't think any piece of art is difficult. Every artist has his own style. Whatever comes from inside him is easy. It becomes more so, when it attracts people and gets him appreciation. An artist has to paint from his heart and no difficulty arises.



Milind Mulick with his parents

Q7. Who have been your biggest artistic influences?

Ans. My father, artist Pratap Mulik, was my biggest inspiration. Because of him, I got an opportunity to interact with artists such as Shivaji Tupe, Ravi Paranjape, to name a few. Edward Wesson, John Pike, and many others also had a lot of influence on me.



Q8. How important is music or any other creative influence to your art?

Ans. Music always affected my subconscious mind, while I was painting. Different types of music affected my painting process, colour choices etc. I have had painting demos with live music, many a times. As it is, music has had an important role in my life. I was a part of a music band in college, where I played the guitar. Guitar is another of my passion.

Q9. Mention a specific critique, you have received about your work. What have you learnt from it?

Ans. I have been told many a times that I have painted the same subjects for years. I think most of the artists have their favourites. I have mine and as long as I enjoy paintings those and get an appreciation for that, I would want to paint them.

Q10. How important is art for society and why? What are some grave challenges facing the local art community?

Ans. Art is not a basic need for humans, but it can create happiness, can act as a therapeutic relief. In a country like India, the artists face a lot of challenges in selling their art work. It's tough to reach their audience.



Self Portrait



Q11. How do you define success as an artist?

Ans. Success in art field is a balance between satisfaction an artist finds from his painting and in earning from art. Though growth of an artist usually is the result of his dissatisfaction. Art is a journey of an artist's dissatisfaction with what he does.

Title: Shadows Left Behind, Solo show by Ravikumar Kashi Gallery 1 Shanthi Road, Bangalore



Jyoti C Singh Deo
Founder & Editor
Art & Design Diaries

In the quiet recesses of his art studio, Senior Artist Ravikumar Kashi set on a mission to immortalise the echoes of his past. "Life is uncertain; death is certain," echoed the wisdom of Buddha, and within the hallowed walls of creation, Ravi sought solace.

Manorama, Ananthanarayana, and Sujay—mere names to the world, but to Ravi, they were his family. One was an affectionate and doting mother, the other, a strict yet loving and caring father and the third, a brother -- all lost in time to the cruel claws of death.



Ravikumar Kashi

In the wake of this profound loss, Ravi turned to create a lingering string of memories as he realised life isn't just about the inevitable march towards death; it was also about the cherished moments, the melodies of shared songs, and the timeless embrace of love that transcends mortality.

Gallery 1 Shanthi Road, Bangalore saw visitors who were nostalgic with emotions and the exhibition of memorabilia of Ravi Kashi's family struck a chord with all. Ravi found a sanctuary—a place where grief met art, and healing unfolded.

At the entrance of the gallery lay a box with a diary and on the wall hung a large sheet of kora cotton cloth on which the artist wrote a Kannada poem by Adiga in his handwriting. His father used to stitch his bags, dresses from the Kora cloth as it is a tough fabric.

"The text you see in the box was written by my father. When he was 85/86 years old, I had requested him to write about his life, childhood family etc," says Ravi. "He documented all the struggles. My father's handwriting was beautiful and he always told me to

improve my handwriting. So this is a kind of juxtaposition of my handwriting against his." he adds.

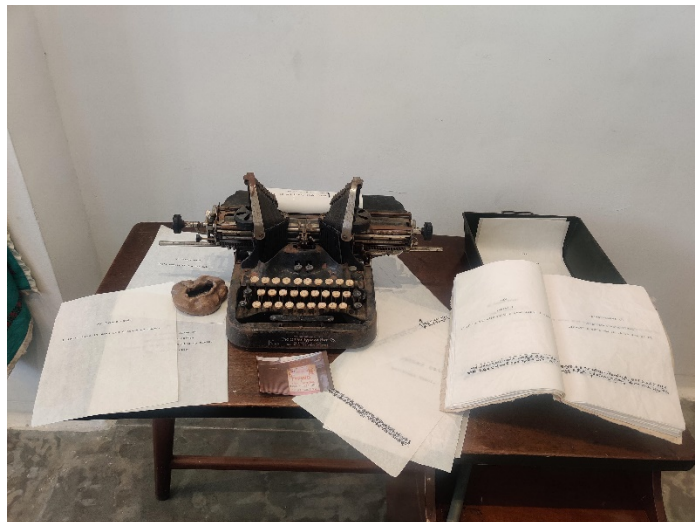
The next artwork, an installation called 'kaya' was made from aluminum wire, stretched Hanji fiber and Daphne fiber. The shreds of paper - a testament to the lack of words and the refuge into a cocoon of softly blurred images that reminded one of the impressions of childhood. The fiber was carefully layered on the aluminum wire to look like the torso. It was a reminder of his brother - younger brother.



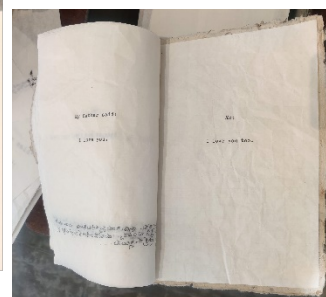
His mother's sarees, once worn with grace were distributed amongst the female members of the family, and were rejuvenated and eternalised in the images of a diary. The air in his studio resonated with the silent hum of tunes she sang as a young woman. His mother's warmth manifested in the pages of a diary where musical notes danced in ink.

The yellowed pages whispered the rhythm of her heart and Ravi transformed those notes into visual poetry. These works were created in the year 2018 during a residency in the artistic commune of Belforte del Chienti, Italy, and encapsulated a period of solitude and reflection.

"My mother had learned singing in her youth. She penned the songs and their raga notations in Kannada in her diaries. Every day, she would light a lamp at the altar to God and sing; as a child, I would sing with her." he said, as he remembered her fondly.



Ravi Kashi has very poignantly expressed his relationship with a father who strived hard to be a good father to his children. The meager amount he earned from his job as an asst. station master with the Indian railways was insufficient for the family. He quit the job and set up a typing shop with a second-hand Oliver typewriter from the 1930s purchased from the Mysore palace.



With the advent of new technology, the business saw an upward shift into newfound areas. The typewriters found a place in the attic only to be discovered by the artist himself.

Another artwork titled 'My Father Said' was digitally printed on Chinese paper and copier ink transferred on banana fiber paper. It was the typewriter that spilled the spoken and unspoken conversations between the father and son. Some were verbal parental anecdotes and the others the unsaid dialogues to create a better life for his son. The story of a father-son relationship unfolded through the crumpled pages as various emotions of obedience, rebellion, order and entitlement unfurled. The last page, however, summed

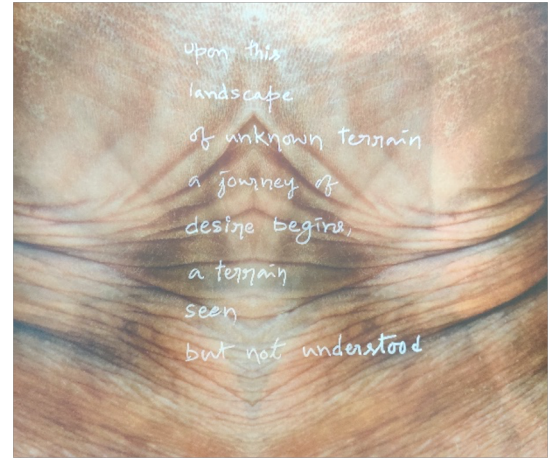
it all in one unanimous sentence. It said 'I love you' -- on both pages. An orange clutter of strings tucked in the drawer spoke of his father's religious inclination toward Hindu ideology while the typewriter clicked away as life went on.

Books, Glasses, Dentures, strings, notes, radio, cameras, and watches were among the other objects that would have once been precious belongings to his father.



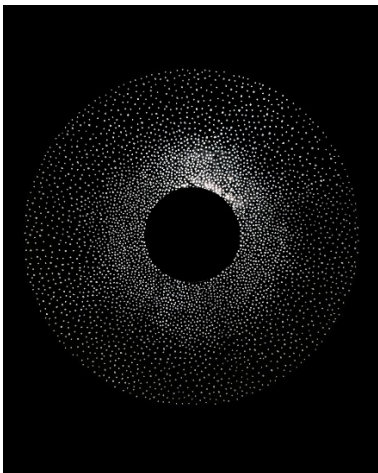
He photographed his father's skin. The skin had become translucent and looked more like the ripples of the ocean. It was indeed a peep into the passage of time that waits for no man or woman. In the corner lay a brochure with the title 'unknown terrain' written on it. It spoke of the body and aging. The artist clicked the

images on a mobile phone with a special effect filter called "Mirror", which makes the folds of his hands and legs look like anything other than what they are. The book is interspersed with texts to add another dimension.



Thank you Ravikumar Kashi for reaching within your heart and being brave enough to bare your soul. Ravikumar Kashi along with his wife, Anita, welcomed the visitors to the space they called their own for a couple of days. The flow of viewers consisted of senior artists, writers, friends and unknown visitors who were moved and each left with a heart full of their memories -- of loved ones who were lost on the way.

The Evoke Edit, KAASH, Bangalore



The exhibition opened with Ar. Sameep Padora, Dean of School of Architecture, CEPT University in conversation with Manju Sara Rajan, Founding Member of KAASH on 'The Making of a Home'.

The opening was KAASH's part of Manju Sara Rajan's Makers' Trail for Unboxing Blr Habba 2023.

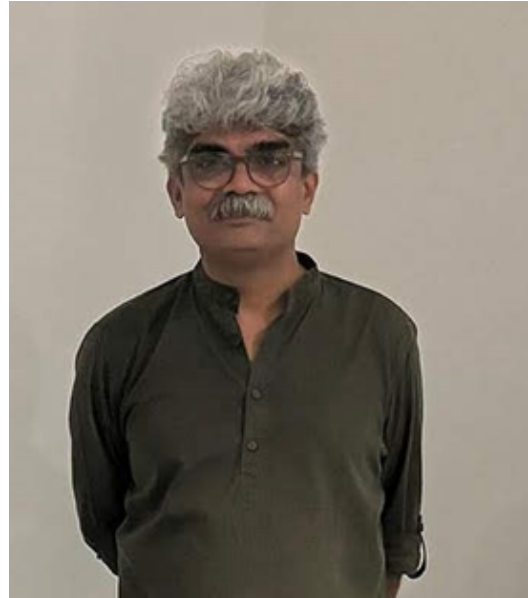


ART EVENTS (December - 2023)

Title: OVERSHOOT, Solo show by Arunkumar H G Gallery Sumukha, Bangalore

Arunkumar H G was born in 1968 in Sagara, Karnataka. He completed his Bachelor in Fine Arts (Sculpture) between 1989-1993 & Masters in Fine Arts (Sculpture) between 1994-1995 both from the Faculty of Fine Arts, M S University, Baroda.

Some of his recent solo exhibitions have been 'Construction', O P Jindal University, Sonapat, Haryana & Gallery Espace, New Delhi (2018); 'In-site', Aicon Gallery, New York (2018). He has also exhibited in 'We are still Alive', MASH Foundation, New Delhi (2020); 'Art Now', Art Alive Gallery, New Delhi (2019); 'No Place Like The Present', Akara Art, Mumbai (2019); 'Possibilities for a no-alienated life', Kochi Muziris Biennale, Kochi (2018); 'Damned Art/Embrace Our Rivers', Goethe-Institute, Chennai (2018).



Arunkumar H G



Arun Kumar's exhibition 'OVERSHOOT' carries forward his continued quest for themes relating to man and ecology.

He is appalled by the draconian advances of consumerism that have left the world in a messed up and ugly landscape of garbage that devours nature. He creates artefacts that are organic and strives to stay away from materials that aren't biodegradable. Human activity and the need to acquire more materialistic products have led humanity to a downfall. Agriculture has suffered as landfills groan under the pressure of an earth solidified with manmade yields.

OVERSHOOT is a souvenir of nature where animals are the focal point of the artworks which are represented by markers, symbols and metaphors. Arun is inspired by tales from '*Panchatantra*' and '*Jataka Tales*'. In his work titled '*Varaha*', he imagines '*varaha*' from the mythological tale where Lord Vishnu goes to *Patal lok* to rescue Goddess Lakshmi but in the present context,

the imagery has spiraled to a world of ugly realities of grime that lays strewn across empty places. The symbolism stirs the mind into reflecting upon a drastically changed scenario.



He portrays the nature-human conflict for survival at the behest of an indomitable struggle to overpower one another. His work titled 'Remnants' are large planks of wood with landscapes etched on them. These are subtle reminders of the lost mountains and Arun brings back memories of the woods that once balanced the ecosystem but are now repurposed and used.

'Matter of Life', makes the viewer contemplate the amount of destruction and environmental catastrophe that surmounts the earth's spaces. It studies the poignant dilemma of waste disposal that raises its fangs and lies curled without any solution.



Arun worked at a toy factory and that impacted his artistic mind. He uses used toys and repurposed wood sourced from Industrial scrap yard, Plastic waste, paper pulp, cement dust, and epoxy among other materials to create his works. The exhibition acknowledges the efforts of the people who create awareness about the environment and are instrumental in protecting nature from reaching total collapse.

Jyoti C Singh Deo

Title: Bengaluru Print Exchange International 2023 Group show by 60 artists at Lavaru Art Centre



Print as a medium of art has been around for ages. Printmaking involves creating an image on a matrix, such as a woodblock, metal plate, or stone, and

transferring that image onto paper or another support. This process allows for the production of multiple copies of the same image, making printmaking an art form that combines technical skill with the potential for widespread dissemination. Its acceptance is getting larger and larger among contemporary artists/designers and patrons.

Alka Chavda, Director of Lavaru Art Center and Suresh Kumar the curator for the BPEI project embarked on a journey to find and showcase works of artists from across the world. The BPEI project is an initiative of Lavaru Art Society, Bengaluru and is being hosted by Lavaru Art Center, Bengaluru. The show was inaugurated by the Chief Guest, Chi SU Krishna Setty

eminent artist and former chairman, Lalitkala Akademi, New Delhi.

The 3rd edition of Bengaluru Print Exchange International (BPEI 2023), an international Printmaking event, in Bengaluru, showcases the works of 60 Printmakers (26 International+ and 34 National).



As one walks into the gallery, one can feel the presence of the artists in a surreal and enigmatic way. The prints explore and indulge in the representation of the artists who have created wonders in A4-size artworks. It is a delight to watch the works of artists from India, Canada, the USA, Iran, Argentina, Romania, France, Germany, Nepal, and Bangladesh all under one roof.



Some of the major artists/printmakers include- Guy Langevin- Canada, Andy Holiday- in the USA, Juan Sebastian Carnero – Argentina, Kabi Raj Lama- Nepal, Mika Sakimoto- Japan, Shirin Javaheri- Iran, Prof Rajan Shripad fulari- India, Nina Klimovskaya- Russia, Urmila V G - India, Gowthami M- India, Atanu Bakshi- India, Manjunath Honnapura – India



For the project, the printmakers sent 20 prints for the exchange/ exhibition in their select media of Printmaking, including- Mezzotint, Etching, aquatint, Woodcut, Linocut, Viscosity, Solar plate etching and Screen-print. Digital Photographs are not taken, while Prints done by hand are promoted in contrast to mechanical reproduction.



The prints are archived and freely available for research and writing. This also aims to connect various art institutions and organisations to explore Printmaking, for its technique and contents, enriching contemporary minds.

The artwork of Atanu Bakshi titled 'Coal mining life' is a poignant tale in intaglio. The figures carved in lines portray humans reduced to bones. Guy Langevin's Mezzotint work called 'Goddess' is realistic. Its subtle

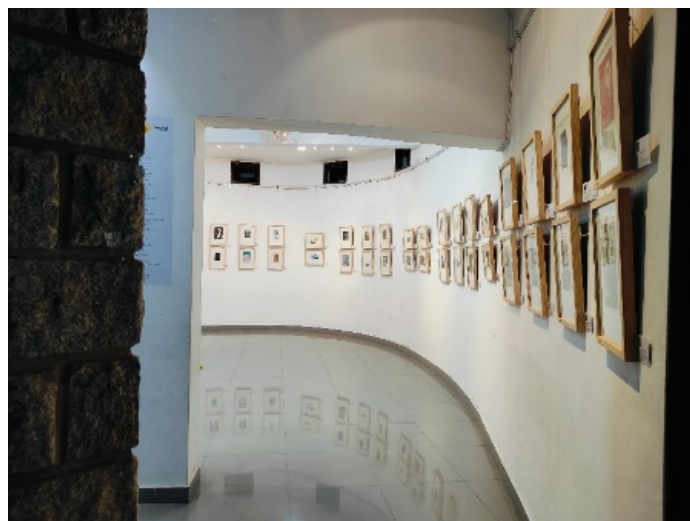
and magnetic approach makes it a masterpiece. Juan Sebastian Camero from Argentina's creation is a colourful and layered scenario of memories in linocut. Mika Sekimoto's lithograph titled 'To the Sky' is a beautiful graphic articulation of nature and birds moving to the sky.

Manjunath Honnapura's distinct etching with a bullet and bullet marks and roots is left for the viewer to interpret in what they deem best. Md Fakhru Islam Mazumder is from Bangladesh and his woodcut art titled 'Breathe life into beauty' is a depiction of a woman who sits pretty. The print leaves the viewers mesmerised by the subtle tones of browns that merge into one another.



Rebba Prakash's aquatint work titled 'Deadend' is a static and lifeless image that reminds one that there was life not very long before. Sanket S Gawde's etching showcases 'Passion in the face of death'. The figures intertwine in a grasp of endless romanticism.

Rajan Shripad Fulari's 'Whispers of Growth' in intaglio has a figure whispering thoughts and the wings and fruit share a story of evolution. Spandan S Mundhe's etching titled 'Staircase towards the crown' leaves one speechless with the expressions and the effects of the crown made of legs. The portrayal of society as a harbinger of dichotomy sits strained in the well-portrayed image.



Sukalyan Dutta's Sadhu in aquatint is a labour of love. The detailed study is immersive and creates a form that transcends the environs of zinc and seems to be present physically. Urmila VG's biotic -3 1 in woodcut plays with subtle colours and justifies the title. Victor Lipkin's 'Ester' in Linocut showcases a surreal charm in the image.

These are just some images explained. One has to see the works to understand and experience the magnificence of the artworks. It's a must-watch.

Written by Jyoti C Singh Deo

(The exhibition continues until 15th January 2024)



Bengaluru Studio Potters Market Gallery - Karnataka Chitra Kala Parishath, Bangalore



“The beauty of pottery lies in its imperfections, celebrating the uniqueness of handmade art.”

Bengaluru Studio Potters Market was held from Dec 8th to 10th at the gallery space of Karnataka Chitrakala Parishath. The event witnessed the works of 35 studio potters from Bengaluru and across India.



The potters market was inaugurated by the Chief Guest Mr. G Reghu, a highly accomplished artist and sculptor. The other guest of honor was Mr. Ullaskar De, who served as the director of the ceramics department at the Regional Design and Technical Development Centre, Bengaluru.

All the products were handmade by these 35 studio potters, and they were all diverse and unique, ranging from exquisite tableware, home décor, wall art, garden décor, sculptures, miniatures, and one-of-a-kind pieces



Bengaluru Studio Potters Market was launched in 2016 by Nalini Dharan and Kshitija Mitter. It was an endeavour to create a platform that could promote the value of handmade and one-of-a-kind craftsmanship. After 2016, it couldn't be organised due to various reasons. But now that the community of studio potters has grown, the team has onboarded a team of Bengaluru studio potters, who will be taking this on as a yearly event.



The event was sponsored by Claystation, which deals with clay, pottery tools, pottery equipment, classes, etc, and Packmile, an eco-friendly, sustainable packaging company. All three days of the potters market witnessed a continuous flow of visitors, who interacted with the makers themselves, understood the process of making the pieces, appreciated the value of handmade ceramics, and bought several of these handmade creations for gifting and personal use. The event was a huge success with the visitors asking when the next market would be!

Jyoti C Singh Deo

Group show by Divine Art Group Karnataka Chitra Kala Parishath, Bangalore



Divine Art Group conducted its art exhibition at Karnataka Chitra Kala Parishath, Bangalore. The show was inaugurated by Shri Chiranjeev Singh, Shri Chi Su Krishna Shetty and Shri Chandranath Acharya. It was a rare to see paintings of artists from Punjab along with an artist from Karnataka. The distinct style of the three artists gave an insight into varied themes.



M V Kambar from Bangalore hails from Humnabad Bidar dist, Karnataka. He won the Karnataka State Lalitkala Academy Award thrice. He often works in miniature format and imagery features icons and episodes inspired by the devotional genre.



Gurpreet Singh Mikoo from Jagraon, Punjab is a well-known artist who specialises in art conservation and fresco painting which are found in the Golden Temple, Amritsar and Krishna temples. Kishankot etc and many private collections. The paintings are very attractive with delicate lines and beautiful colour schemes..



Avtar Singh from Derabassi, Punjab's paintings are mostly based on spiritualism and are related to the teachings of Shri Guru Nanak Dev ji. He also paints on the individual, society and nature. He has participated in various solo and group shows and art camps across the country.

Jyoti C Singh Deo

Creating a Mega Canvas, Akshaya Kalayatra 2 –Dakshin Camp Hina Bhatt Art Ventures, Bangalore



Hina Bhatt, the founder of Hina Bhatt Art Ventures initiated Akshaya Kalayatra - 2 from 10-15 December 2023 to bring out the cultural visual nuances of each zone as well as to create an opportunity for other aspiring artists to visit and interact with the participants of the camp. Hina Bhatt, an artist and the curator of the art camp envisioned the event and fulfilled the artistic sojourn with dedication and elan.



Akshaya Kalayatra-2 was more than an event; it was an ode to resilience, a celebration of diversity, and a testament to the unyielding spirit of the artistic community. The artists gathered in Bengaluru and brought with them not just paint and brushes but stories, dreams, and a commitment to create lifetime memories and beautiful art. Conceptualised during the COVID period, when the art world was also badly affected, Akshaya Kala Yatra gained nationwide recognition by maintaining interaction through art and supporting artists across the country.

The very soul of Akshaya Kalayatra-2 was the absence of digital media and the embracing of the physical convergence of 24 talented artists hailing from the southern states of Tamil Nadu, Pondicherry, Andhra Pradesh, Telangana, Kerala, and Karnataka.



Vasanth Rao received the Ramniklal Shukla Prashasti Award from the foundation (HBAF) for his contributions as a curator in the field of arts. "This award is named after my father who was a connoisseur of arts and imbibed in me the passion for arts from a very young age," said Hina.

The five days spent at Shakti Hill Resort by the artists at the art camp were fuelled with discussions and conversations around art. Artists worked in a different environment, away from their studios but were very positive and created some ethereal artworks. Each

artist dug into their treasure trove of imagination and expertise to devise masterpieces. Chi Su Krishna Setty, an eminent artist from Bangalore said the ambience added value to the paintings and appreciated the hospitality of the organisers.



The other artists complimented the camp and were pleased to be a part of it.

"The camp was different from other camps and we learned through art discussions while we painted and enjoyed," said Basuki Dasgupta, one of the participating artists.

"I enjoyed the camp, and the simplicity and well-mannered approach of the curator towards the participating artists was truly commendable," added Pa Sa Kumar, a senior artist from Karnataka. The other artists agreed. The artful impressions of the art camp left an indelible mark in the minds of the artists as they headed home.

Gouri Vemula added that Hina is more of a friend and did her best to keep us comfortable while Gurunath Govindan said he was happy he was a part of the camp as the stay, food and space given to the artists was commendable.



The participating artists were:

Hina Bhatt, Pune
 Vasanth Rao, Udupi/Sydney
 Chi Su Krishna Setty, Bengaluru
 P Sampath Kumar, Bengaluru
 Basuki Dasgupta, Tumkur
 Babu Xavier, Kovalam
 Bhaskar Rao, Hyderabad
 Rajkumar Sthabathy, Pondicherry
 Ashok Kumar Gopalan, Pathanamthitta
 Gouri Vemula, Hyderabad
 Kandan G, Hosur
 T Athiveera Pandian, Chennai
 M G Doddamani, Bengaluru
 Hemalatha Senathipathi, Chennai
 Raju Durshettiwar, Chennai
 Kappari Kishan, Hyderabad
 Kiran Sherkhane, Hubli
 Kasa Vinay Kumar, Tadepalligudem
 Ganesh Dhareshwar, Bengaluru
 Tiroumale Dhcinamourthy, Pondicherry
 Suresh Kumar, Chennai
 Gurunathan Govindan, Chennai
 Divya Chinni, Vishakspatanam
 Ganapati Hegde, Bengaluru
 Nayana Baburao, Gulbarga



Written by Jyoti C Singh Deo

Chilika Shelduck International Folk Carnival by Odi Art Centre Barkul and Bhubaneswar, Odisha



The exhibition at Odisha State Museum from 26.11.2023 to 01.01.2024 was inaugurated by Ms Sujata Rout Karthikeyan, Director of OLL & C and attended by many other dignitaries.

The Odi Art Centre, in collaboration with the Purvasha Folk and Tribal Art Museum at Barkul, Chilika, orchestrated its ninth Shelduck International Folk Carnival from the 24th to the 28th of November 2023 with assistance from Ministry of Tourism, Government of India and Director Culture, Department of Culture, Government of Odisha.

The 5 days long event served as a vibrant celebration of the cultural tapestry of Odisha, India and South Korea. The festival aimed not only to showcase the diverse indigenous traditional art forms but also to preserve them for future generations.

This year, the festival reached new heights of significance as the Founder of Odi Art Centre, Sri Prasana Kumar Dash, along with Chairman Sri Pradosh Ch. Mohanty and Secretary Sri Manas Patnaik, added a distinctive touch by extending invitations to foreign delegates. This initiative resulted in the first international edition of the Shelduck Festival, welcoming twenty-two performing artists



Kim Yu Kyung WISH
2019/2020



Kim Eun Ji
Gung Morando (Peonies of the Palace)
2019/2020



Kim Ja Kyung Picnic
2019/2020



Kim Ji Min Morando
2019/2020

from the SuyeongYaru Conservation Association of South Korea. Their visit not only enriched the festival with unique art forms but also marked a significant step in fostering cultural exchange between India and South Korea.

To commemorate fifty years of friendship between the two nations, an exhibition was inaugurated on the festival's third day at the Odisha State Museum, Bhubaneswar in collaboration with Odi Art Centre.

Executive summary of the event:

- Day 1: The festivities began at Chilika lake.
- Day 2: Student Marvel and Cultural Bliss
- Day 3: Economic Insights and Artistic Honours
- Day 4: Artistic Flourish and Community Triumphs
- Day 5: Grand Finale: Cultural Unity and Acknowledgments.

It was a culmination of artistic forms from India and art forms from South Korea. Visitors from across cities and age groups were delighted to see such a wide array of art forms and were pleased that they could attend the same.

Jyoti C Singh Deo

Title: Touch

Group show by Contemporary Group of artists

Karnataka Chitra Kala Parishath, Bangalore



Dr Shilpa J.
(She is an Asst Professor in the
Department of Journalism, Mt Carmel
College)

It is a visual treat and an art bonanza when renowned artists from West Bengal including the eminent Biswajit Mondal present their paintings to society.

Touch, the contemporary group of artists presented its 49th group show in Chitrakala Parishath between Dec.11 and 17. The exhibition was Inaugurated by Dr. B.L. Shankar, President of Chitrakala Parishath in the presence of Shri. K.V. Subramanyam, Eminent Art Historian, art critic and artist himself.



The exhibition reflected the richness of art and culture in varied forms and reality. Eminent artist Biswajit Mondal's painting in fine layered textures portrayed the beautiful relationship between a man and a woman that encompasses nature in itself. The intricate painting of Varanasi, the amalgamation of temples, culture and people lure one to the city of Varanasi.



The acrylic on canvas threaded the connection of nature, culture, heritage and people in finesse mesmerizing every onlooker.

The beauty of a woman, her aspirations, the essence of love in her and the longing for pure love were painted to perfection by Mintu Mallik. A lady and her inner feelings are the expressions of his painting. The wait for true love in every essence is depicted beautifully with an exhibition of emotions. An end to the wait for love is shown through a painting of Krishna meeting Radha with the purest form of love.

While one is swaying in love experiencing Mintu Mallick's paintings, it is Dipnaryan Paul's canvas that echoes the connection of man and nature through mythological characters. It subtly paints the beauty of nature interwoven in our lives. "In this racing world, we hardly have time to love nature and the people around us. My paintings intend to resonate the relevance of nature and love towards it," added Mr. Paul.

Nihar Dey's abstract paintings with brush stroke borders and texture catch your attention immediately. It plays on your mind leading to vivid interpretations and thought processes. You can see varied characters like birds, animals, hawkers playing flute and many more in an abstract form.



Balu Sadalage's oil on canvas picturing the city and serene moon brings peace to one and all. The very same feeling of tranquility is experienced with Nageshwar Sharma's ink and acrylic on paper representing nature and the universe at its best. In your walkway to all the remarkable paintings, Aarti Gupta Bhaduria's clay sculptures placed in the hallway seize your attention as well. It is a wave of emotions

sculpted into a form that allows one to interpret according to the realm of one's thoughts. The textures, shapes and sculptures on the whole communicate the delicate representation of waves of rhythm in emotions and thoughts. The sculptures tell a story so distinct based on the feelings and emotions embraced by every onlooker.

Touch in its 49th edition did in a real sense touch varied layers of life and nature that we are all bound by.



It indeed stayed true in its representation of humans, culture and many more that connect the hearts of every being.



Live Art in the Park by Art Mantaram Trust in association with BLR Habba 2023 at Lalbagh Botanical Garden

Showcase: bangaloREsidency Expanded Showcase 2023

Goethe Institute, Max Mueller Bhavan

The bangaloREsidency-Expanded was conceptualised to further intensify the reach and sustainability of the highly successful bangaloREsidency project, where artists from Germany are invited to residencies with their partners in Bangalore. The aim is to establish a long-term artistic exchange in a sustainable format that intensifies creative exchange through a novel practice of collaboration wherein Indian artists get to live and work in Germany with one of their list of 13 host organisations, gain access to the art practice of the other culture and thereby enrich their creativity.



Abhilash Ningappa, born and based in India, is a performer, and choreographer. Abhilash Ningappa spent six weeks in Germany creating Floating Clouds, drawing inspiration from the region's art and culture. Floating Clouds was a personal exploration of life's challenges for an artist. It reveals their thoughts and feelings about living a life focused on art - its difficulties and its joys.

Afra Khan practices as an electronic music producer, live controllerist/DJ and visual artist engaging primarily in audio-visual art + digitally manipulated, architectural/abstract photography. The Retro Receiver is a mixed reality interpretation of the tachyonic antitelephone - a hypothetical device in theoretical physics that could be used to send signals backward into one's past to influence the future.

Ajit Bhadoriya is a lens-based artist who works with concurrent themes of home, displacement, the tension between the urban and the rural, divided by the frail representation of nature, aspiration of home, and landscapes in the making. When confronted with these landscapes in reality, his instinctive response was to transform the natural setting into a backdrop reminiscent of the ubiquitous tool in photography—the seamless studio backdrop.

Bhavani GS is a multi-disciplinary artist from Kodagu, based in Bangalore. Trained as a painter, she also works with moving images, photography and site-specific land art.

Her experience in Munich started with a tram ride over the River Isar. The clean rivers in the middle of the city inspired her and brought her back home to the River Vrishabhavathi which used to flow south across Bangalore City to join the River Arkavathi. This river now meets with sewage instead, and is then treated.



Deepanwita Roy is a contemporary artist from India, and works at the intersection of choreography, dance, movement, nature, video art and environmental issues. What's Going On Here? is an eloquent expression of movement-based artistry, presented as a mesmerising trio piece. This artistic endeavour catalyses to encourage the audience to question their behaviours and their implications on the environment. Sanskriti Bist is a food photographer, stylist and recipe developer based out of Bangalore. "Kitchens are anchors that find a middle ground across spectrums of

cultural existence, effortlessly facilitating interaction with people. During my time in Lichtenberg, my fridge was regularly stocked with capers, mustard, beer, and cucumber pickles - a combination of ingredients that would normally not be found in my pantry at home in India," she said. She embarked on a journey to learn a little bit about Berlin through its home kitchens.

Shivu Mahesh is a ceramist, sculptor and studio potter working out of his well-equipped studio in Bangalore. Translatoy's maps a linguistic space between the Kannada language, spoken in South India and the German language. Highlighting differences in script, signs and vocabulary, the artist still found similarities, which he illustrated with 15 words. With 3D-printed cars, those words can be inscribed onto streets of clay covering the exhibition space. Visitors could participate by leaving linguistic traces, thus completing the installation playfully. Navigating through language thereby became a performative experience

Shruti Chamaria's Monotokens was a photo-performance series that impishly explored the architecture of transformation, the provocation of historical practices, and the embodiment of joy. The work captured recreated scenes, personal encounters, as well as a space to be private in public through the restored photoautomats (chemically operated photo booths) located across Berlin. Using the mundane half-length curtain to create a boundary between exterior and interior, alongside its scenographic functions in various cultural contexts.

Conceived as a framework to disrupt the act of Waiting – Staging – Existing – Collecting. Each machine generated a black-and-white pictorial strip (distinct in quality). Thus, producing a gift or a token that evoked different tones and meanings.

Srinivas Harivanam, while watching the wheel, imagined a mouse running on a palm – an installation with a sound setup that drew the experiences and aspirations of second-generation bodies from marginalised castes in migration to urban areas like Bangalore, in search of financial stability and self-dignity. The work was set up with a 'locked' rotating chair arranged in linear mode to invoke the clinical representation of the urban and its industry, showering a sense of a techno future in the guise of

precarious conditions for work. The two-directional handheld pointing device (mouse) became an extension of the migration, drawing away from the distress driven on the bodies and further questioning the higher landscape of play of cultural and caste institutions in a disguised way at urban centers.

Pratyay Raha is a sound artist and composer working in the area of acoustic ecology and new media. Meta Mangrovis was a spatial investigation to explore and experiment with the ideas of environmental sound, human voice, degrading landscapes and human-environment relationships. It was a poetic and surreal representation of the mysterious Sundarbans and the mangrove delta region as a reservoir of entangling soundscapes. The project navigates deep into the study of human-animal interactions in the region through acoustic memory and sonic storytelling.



Tasneem Lohani's "Rest Now, Sleep Later" was a 3D immersive soundscape reflecting on the state of rest and wellness in our current techno-capitalist production-obsessed society. Working on this from the Indian postcolonial perspective, she questions Indian IT workers' relationships with their American employers. She used field recordings from her Leipzig residency home exploring domestic life and their Feierabend evenings for celebration, lifestyle in the German city and drawing the stark differences in lifestyle back in India. The startling and anxiety-inducing were manipulated, slowed down and stretched out to resist the urgency of the call to work. The work was inspired by ancient Indian raga music's philosophy of sound for healing, connecting and relaxing our bodies.

Jyoti C Singh Deo

India Art Festival, 2023 Palace Ground, Bangalore

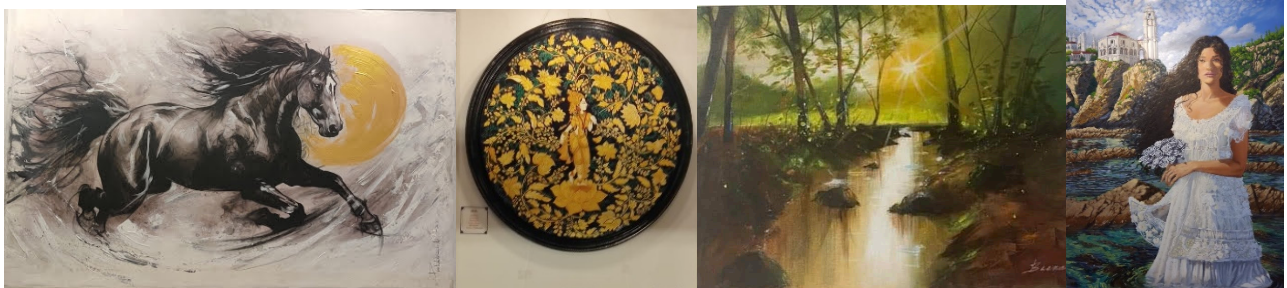
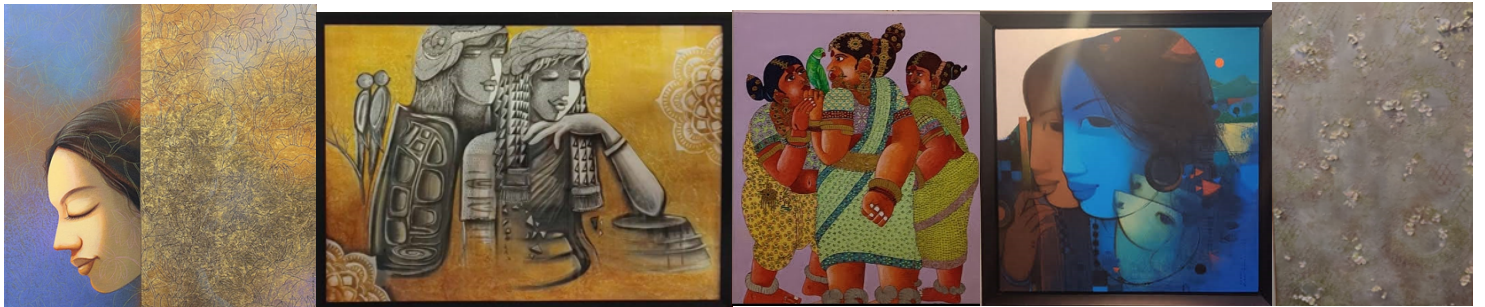


India Art Festival was held at Palace grounds, King's court at Bangalore. It was a riot of colours that dazzled the city and was an immersive audio and visual experience for all. Various artists graced the occasion. 400 artists exhibited 3500 artworks in 80 booths. There

were live painting demonstrations by artists, musical performances and film screening of 'The eternal canvas -12,000 years journey through Indian art', a cinematic exploration of India's rich heritage spanning millenia at the venue.

Some images of artworks from The India Art Festival





Annual Art Exhibition

Visual Art Department, Manipur University of Culture



Manipur University of Culture recently conducted the Annual art Exhibition of the newly formed department of Visual Arts at the University.

The exhibition showcased the artworks of students of BA and Master's degree of the Department of Visual Arts (MUC). The works comprised paintings, sculptures, print making, applied arts and also photography.

The event was carried out successfully under the able guidance of the Hon'ble Vice Chancellor, Registrar of Manipur University and the teaching staff of the Visual Arts Department.

The artworks exhibited seriousness of intent and the knowledge of techniques. Students participated in the exhibition with zeal and enthusiasm.

The state of Manipur is reeling under mindless violence and the sorrowful times did not deter the students from expressing themselves. On the contrary, the students dedicated their art to the suffering citizens as they expressed their fear and agonies.

Jyoti C Singh Deo



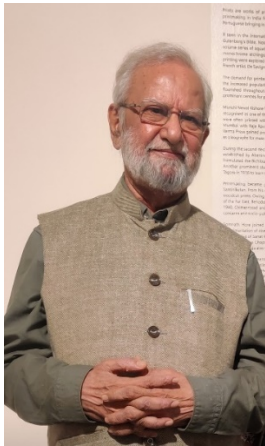
Some artworks from the exhibition

Title: Meet the artists, Art Park Sculpture Garden, Bangalore



'Meet the artists' by Art Park at Sculpture Garden. Bangalore

Awards and Achievements



Eminent artist Prof. Ghulam Mohammad Sheikh was awarded the Legend of India - Lifetime achievement award.

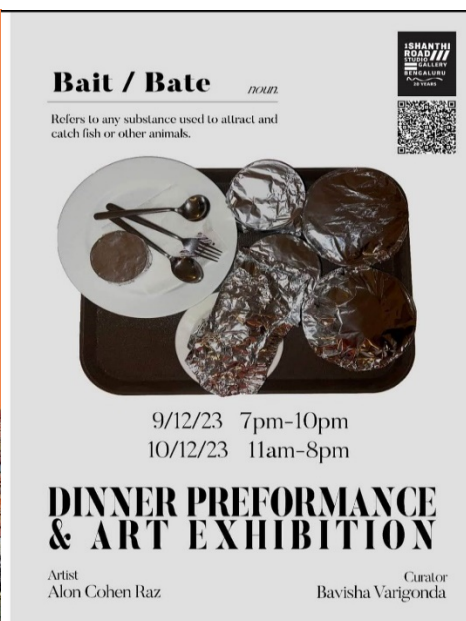
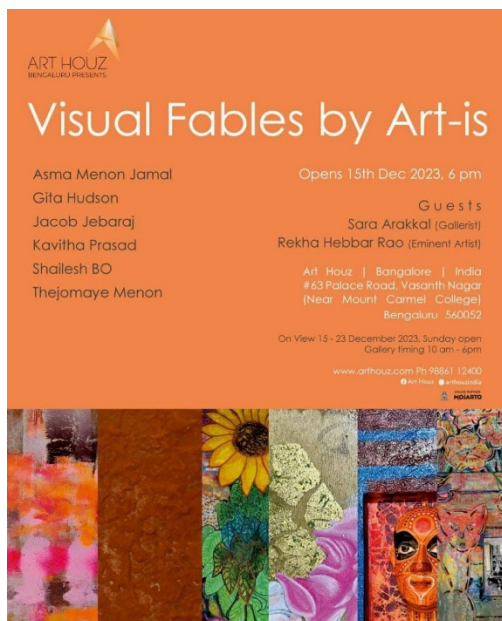
He has been instrumental in creating the narrative of contemporary Indian art and played a crucial role in shaping the discourse around it. He has contributed extensively as an art critic and curator.

He was awarded the Padmashree in 1983 and the Padmabhushan in the year 2014.



Renowned artist Shri Ganapati S. Hegde from Karnataka was honoured with the "Global Achievers Award" at an international ceremony held on December 23 at the Angkor Miracle Resort in Cambodia. The prestigious event witnessed the presence of eminent personalities like Padmabhushan Dr. Nirmalanandanatha Swamiji, head of Adichunchanagiri Mutt and Shri Vishweshwar Bhat, Chief Editor of Vishwavani.

Other Events



Ongoing & Upcoming Events

Inauguration of 'Beyond the curve' -- Solo show by Sanjiv Sankpal at Gallery Time and Space on 6th January 2024

Karnataka Chita Kala Parishath, Bangalore		
Date	Artist Name	Exhibition details
Gallery No-1,2,3,&4		
19.01.2024 to 30.01.2024	Shuvaprasanna	Painting
Gallery No-1,2,3,&4 Main road outside CKP		
07.01.2024	Chitra Santhe	Chitra Santhe
D Devaraj Urs Gallery		
16.01.2024 to 21.01.2024	Karnataka Chitrakala Parishaht	Traditional Painting
7-Galleries		
17.01.2024 to 21.01.2024	AVANi Institute of Design,	Architectural Institution Students Exhibition

MayinArt (Online Art Gallery)

Curated Platform for Art



The article is written by Avik Bandyopadhyay
He is the Co-founder of Mayinart

Q. What is MayinArt?

Ans. MayinArt is a Curated Online platform for art. At MayinArt, we discover a balanced selection of established and emerging artists from multiple countries. However, we are particularly devoted to uncovering genuine and creative artists from the most interior and remote areas, and bringing to light amazing pieces of art to art aficionados around the world.

We aim to gratify seasoned art collectors, established art lovers as well as nascent art patrons.

Q. What is the genesis of MayinArt?

Ans. Art for All; there is an art lover in every person! We believe that Art should not be an exclusive prerogative and privilege of the well-heeled. Art, like all good things in life, should be accessible to any genuine seeker and we undertake to make that happen while keeping our core values intact.

Vision:

We aim to democratize art. Our objective is to remove the impediments to accessibility and purchase of exclusive artworks by providing a safe and uncritical environment to explore art, offering rational pricing, providing access to advisory services and other interactive opportunities. We anticipate to exponentially increase the buyer base and hence the

market size for original, exclusive and exceptional art by making it accessible to all.

Mission:

At MayinArt, we want to give our artists the best possible platform to present their exquisite artworks and enable them to influence the greatest number of art aficionados possible. For art patrons, we wish to provide an innovative and immersive experience that can kindle their interest in art and inspire them to make the right purchase decisions without having to confront the protocols of walking into a physical gallery.



Kartika Affandi

Current Model:

Q. How do we go about our business?

Ans. We carefully select artists based on their creative interests, style, commitment to art, genre and activity levels. We spend time in understanding their potential and ingenuity.

We On-board the selected artists by formal signing of a well-balanced contractual agreement to ensure smooth operations. From here on Artists become our Partners.

We do a thorough study to understand the newly onboarded artist and each of his/her art works with regards to their attributes, theme, genre, inspiration,

etc. to help build a profile with all relevant information. Many of our artists are unable to do this independently. Hence, we bridge the language and technology gap by handholding them through this process.

We have on-the-ground curators to make sure each work is genuine, and truly done by the artist. We certify the authenticity and check the quality before each shipment.

We market our works through various social media platforms, planned physical shows and international gallery partners.



Q. Why Mayin Art?

Ans. Authentic and Exclusive – Non-duplicated, original pieces with a guarantee of authenticity from MayinArt. Extensive choice – Visual arts in myriad forms, styles and media based on real on-ground research and scouting carried out by our team.

Relevance – Intuitive, easy and guided selection presented to all art patrons by our intelligent platform Visualization - in 2D and 3D spaces to provide an interactive and immersive experience.

Well priced – Reasonable pricing and free advisory services to help you make the right choice.

Transparency – In transfer of rights of the artwork.

Values:

Mutual trust and camaraderie with all stakeholders is what we strive for.

Accountability for our actions, decisions, products and policies as a team is what we acknowledge.

Yield and result oriented business decisions to create a successful franchise is what we work towards.

Integrity in our dealings and interactions with artists, clients and all stakeholders is what we promise.

Need to make art available to all while uplifting the lives of our very talented artists is what drives us.

We showcase over 1,700 exclusive artworks from 140+ artists across India, Indonesia, Singapore, and the Middle East

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