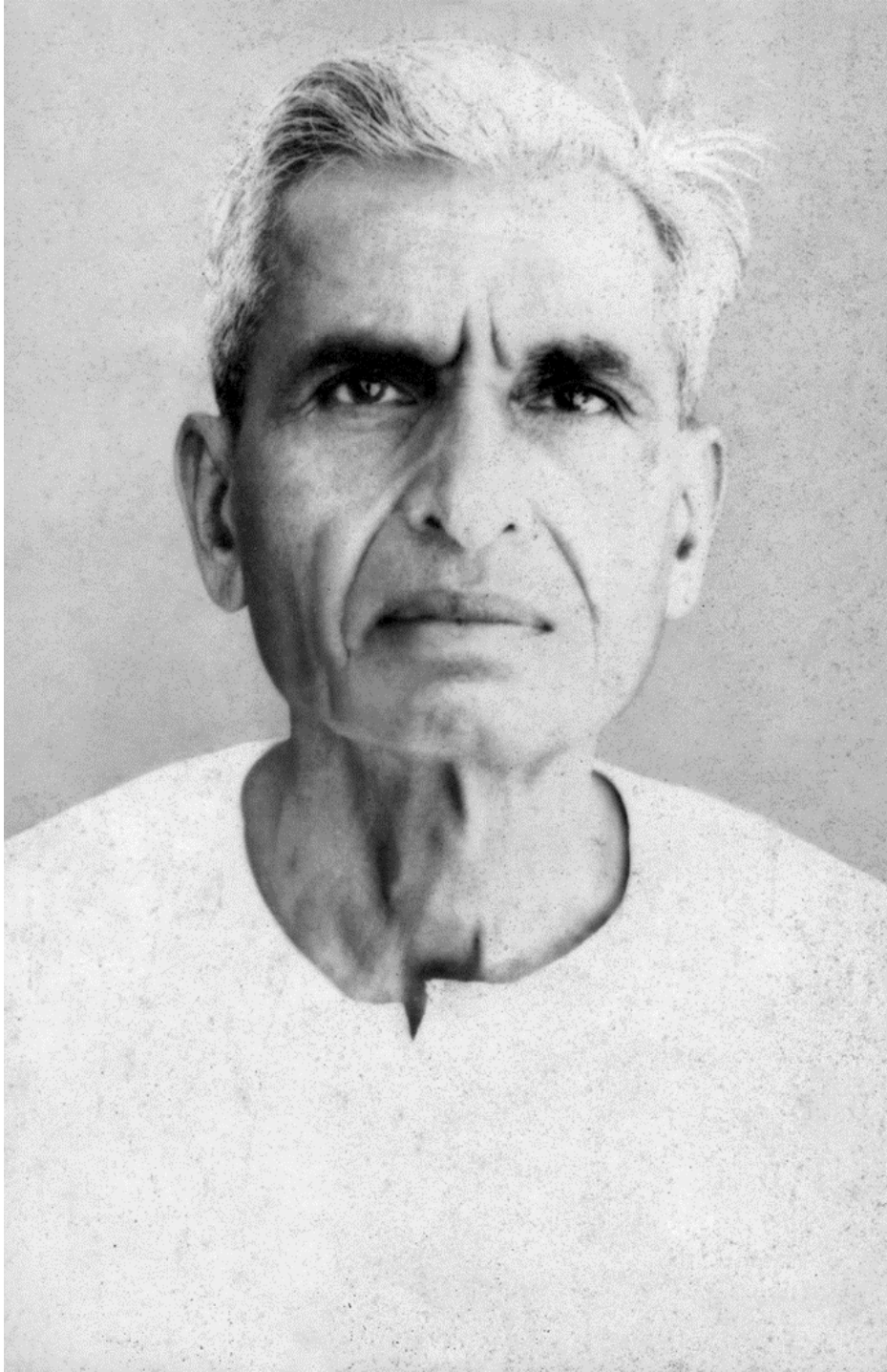


ART & DESIGN DIARIES

An Intersection of Inspirational Creativity

1st March, 2024

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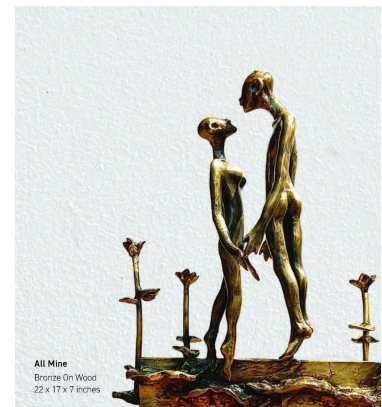
Rumale Chennabasaviah

Varna Mythri

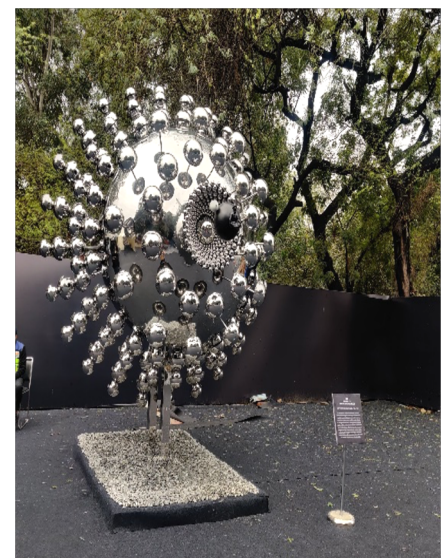
A Retrospective Exhibition of artworks of
Rumale Chennabasaviah at NGMA, Mumbai
Inauguration: 1st March 2024, 5:30 pm



Vikram Valsala



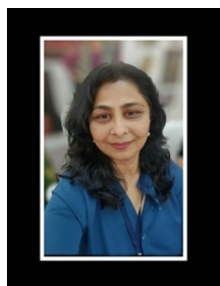
Sculpture by Dimpy Menon



**Installation by Shovin Bhattacharjee
at India Art Fair 2024**

Painter-Laureate from Bangalore

The Art of Rumale Chennabasaviah



JYOTI C SINGH DEO

Founder & Editor
Art & Design Diaries

A Retrospective exhibition of the artworks of Rumale Chennabasaviah will be conducted at NGMA, Mumbai. The retrospective will feature 80 works and 3 prints of the artist that span 3 major genres: cityscapes (special emphasis on the blossoms of Bangalore), landscapes, and spirituality. The exhibition is co-curated by Mr. KS Srinivasa Murthy from Rumale Art House, Bengaluru and Ms. Shruti Das, Deputy Curator of NGMA Mumbai. Ms. Nazneen Banu, the former director of NGMA Mumbai and Bangalore, who initiated the retrospective, is delighted that it has finally come to Mumbai.

‘Painter-Laureate of Bangalore’ was the name conferred upon Rumale Chennabasaviah by renowned litterateur Professor V. K. Gokak. He was also referred to as ‘The Artist Mentor’ by renowned artist and teacher Nadoja R.M. Hadapad.



Sanjay Kabe at Rumale Art House

(He is the son of Late Madhav Kabeji and Madhuri Kabeji. He was brought up by his parents along with Rumale ji who was a

Godfather to him. Sanjay is an Engineer and takes care of Rumale Art House.)



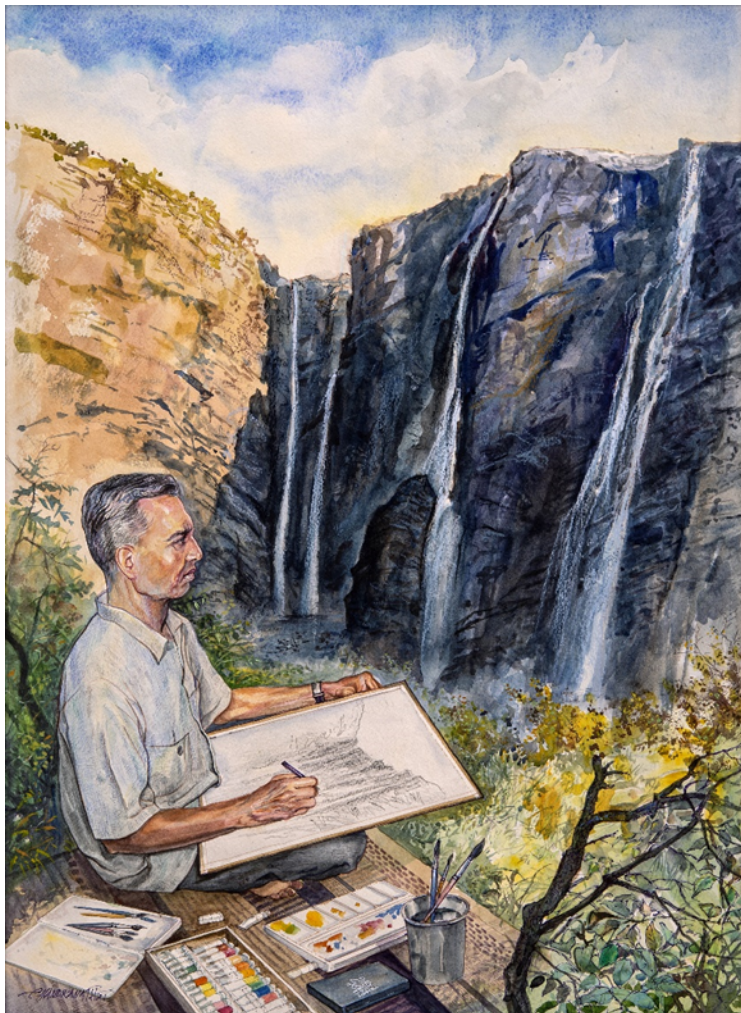
Statue of Shri Rumale Chennabasaviah

The flaming Gulmohars and purple, yellow and pink flowers that adorn the skyline of Bangalore have been immortalised by Rumale Chennabasaviah. The red gulmohar flowers etched on canvas seem to be sewn in silk and the shadows disclose the story of a city in bloom. The golden yellow showers of the Indian Laburnum, the rich orange of the Flame of the Forest, the pink Cassia Javanica, Jacaranda's, Gulmohur and the Frangipani flowers lining Bengaluru's streets were captured by him on paper and canvas.

He was inspired by nature and as a true impressionistic artist, sat at the venue and painted in ‘plein-air’. He was seen painting at various venues in Bengaluru. He often trekked several kilometres with his art materials to the locales that suited him and waited for the perfect light and painted.

He worked in both watercolours and oil paints and mastered the British watercolour technique and

painted landscapes in large dimensions from nature – an achievement that set him apart in the pantheon of artistic greatness.



Rumale ji's painting done by Shri Chandranath Acharya

Born on September 10, 1910, in Doddaballapura, Bengaluru, Rumale Chennabasaviah was a multi-faceted personality. A disciplinarian to the core, he imbibed qualities like righteousness and the practice of meditation from a very young age. He was spiritual and believed he was guided by a destiny to serve his country. Rumale studied art in 1929 at Kalamandira School of Arts, Bengaluru and at Chamarajendra Technical Institute, Mysore in 1931. In his early years, he remained an artist until he turned to the freedom movement. He was so committed to serving the country, that he gave up painting and dedicated himself to social reforms and nation-building.

He is one of the founding fathers of Karnataka Chitra Kala Parishath and helped in setting up M S Ramaiah Educational Institutions, a prestigious college in India. When he was MLC, he fought for NIMHANS to remain in Bengaluru and not to be shifted to Ranchi. He went on to become a Member of the Legislative Council of the State of Mysore for two terms between 1952 and 1960. He was the Organising Secretary of Bharata Seva Dala, Mysore State, from 1950-55 and was also the editor of the noted Kannada daily "Thayinadu" from 1956-60. He was instrumental in setting up various educational Institutions in Bangalore.



During his terms as MLC, his vision of the city saw a marked change and he realised the conscious effort of Krumbiegel and other botanists to create a series of floral zones. Rumale's association with Stetaslov Roerich was also a significant milestone that set the backdrop of a rich artistic heritage of the city.

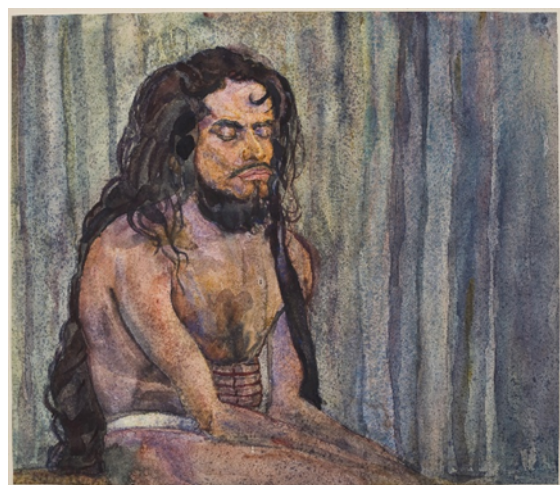


Shriman Tapaswiji Maharaj and Sri Sri Sri Shivabalayogi Maharaj in the State of Sahaja Samadhi.

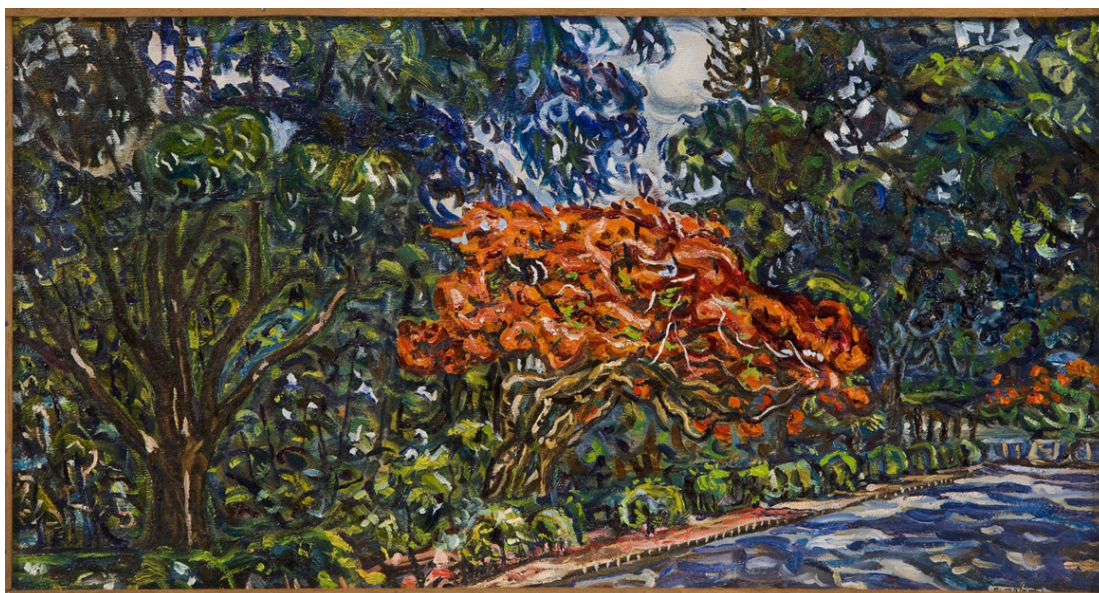
He set up Rumale Art House, Bengaluru's first private art gallery, in 1973 to display his works. Rumale received several awards, including the Dasara, Karnataka Lalit Kala Academy, All India Fine Arts and Crafts Society, and Karnataka State Rajyotsava awards.



Rumale was posthumously bestowed the status of the Distinguished Citizen of Bangalore in the year 1988 after he passed away in Bengaluru in February 1988, succumbing to injuries sustained in a road accident. His life is a testament to a life lived well and on his terms. His devotion to work and the cognizance and value of time and resources is an inspiration for generations.



In 1962, at the age of 52, he left his political and social life and turned towards art and spirituality. He painted a few portraits including rare portraits of his gurus –



Creating a Beautiful World in Black and White

Vikram Valsala



Jyoti C Singh Deo
Founder & Editor
Art & Design Diaries

An artist derives the meaning of life through careful observation and perception and creates a world of subjective disposition.

Vikram Valsala is an artist from Kerala and a promising star in the art world. His works in charcoal are myriad lines and shades that shimmer through the white canvas or paper. The obscure lines and shades merge and his drawings explain the unpredictability of the physical universe in a semi-abstract tone.

The concept is given various dimensions, and the medium allows viewers to use their imagination to connect with the space in ways that suit their ideas.



"While studying at Marseille, I visited the Louvre Museum and it was one of the greatest moments of my life as an art student"

-- Vikram Valsala



Vikram Valsala

Vikram found his truest expression through the medium of charcoal. With this humble medium, he captures the essence of emotion, the depth of human experience, in a symphony of shades and shadows. His charcoal sketches are more than mere drawings; they are windows into the soul, mirrors reflecting the complexity and nuance of the human spirit. Sculpture was his chosen field for a Master's degree from the University of Hyderabad. A one-year study program in sculpture at Ecol De Beaux Art France broadened his perspective of art. Vikram is inspired by El Greco and his paintings have had a great impact on him. "The use of brushstrokes to express oneself is an intriguing aspect of El Greco's paintings. A painting titled 'View of Toledo' by El Greco is a prime example of this." says Vikram.



A keen observer, Vikram is aware of the history and diversity of India. He believes that within India, religious ideologies have impacted the landscapes and this can be seen throughout the country. "The majority of my inspirations come from my travels and I have noticed the transitioning and merging of cultures across India," he says. Vikram observed the marquee of absolute disregard for nature and the blatant advancement in construction at every place. Modern cities have been carved from landscapes that were the essence of nature and this is solely due to humans' covetousness to acquire material gains. Vikram includes these structures in his art too.



I am the only reality Charcoal on paper 8.3"x11.7" 2023.

Iron is Vikram's chosen medium of sculpture. He also uses ornamented cast iron to create traditional art forms and also subjects related to different religions.

He has had various group exhibitions. Some are as follows. 'An Old man asked where is the Centre of the Earth and the Kid Replied' Group show at Durbar Hall Art Gallery Kerala and Biophilia at Kozhikode, Kerala are some of his recent group shows. His earlier group show was at Srishti Art Gallery Hyderabad, Chitrasala Art Gallery, Thrissur, Gallery Veda, Chennai and Alliance Francais de Trivandrum. He participated in a recent art exhibition titled, 'Possible Lands' at Niv Art Centre, New Delhi.



"I am curious, what comes next?" Iron & Fiber 40"x40"x9" 2011

'Something in the dark' was a solo show at Gallery Nany in Kerala. In the year 2012, he participated in a group show titled, Mediated Experience at Ecol De Beaux Art Marseille in France.

He is the recipient of scholarships from the French Embassy and Kerala Lalith Kala Akademi. He has also attended various art camps that have added to his artistic skills and facilitated in enhancement of his dexterity.



Reincarnation of a planet mud on fiberglass 60"x36"x36" 2011

ART EVENTS (December - 2023)

The Sky, The Sea, The City Gallery Sumukha, Bangalore

'The Sky the Sea the City' an art exhibition of works by Surekha Sharada, Pushpamala N and Ayisha Abraham, at Gallery Sumukha takes visitors on a journey to the past. It's a nostalgic reaffirmation of a past that dominates our psyche by being present in our existence. It was a unique experiment by Ms. Premilla Baid to bring together three artists who work on similar mediums and belong to the city of Bangalore.

The photographs are a documentation of the reflective paradigm and transport the onlooker into a world of lingering views. The narrative of migration, diaspora and oceanic life offer a stage that sets the story of the sea that engulfs innumerable emotions.



Surekha showcased 4 short videos titled Sea watchers: people sitting on chairs. Fleeting moments: seagulls and waves. River tales: boats with people and birds

River tales: shows birds flying around a boat full of people. The birds fly down for fish disturbed by the speeding boat but the visuals appear otherwise. The birds seem to tug the boat ahead.



Surekha's works showcase "Sea watchers" of the day by the sea. People sit on chairs, their feet in water and they gaze at the horizon. They sit there in the hope of being able to reach out to a faraway land called home. They remain calm as the waves splash around them.



In a video documentary titled Indian Arrival Day, (23 mins). The video explores the complex historic relation between Indians' migration to the Caribbean Islands. This video was captured during her art residency in Trinidad. Every year, the first of May is marked as "Indian Arrival Day" in Trinidad, to commemorate the arrival of Indians to the Caribbean islands.



Pushpamala N has never shied from experimenting with tales that lay bare and within everyone's sight, yet the common man fails to decipher them. In the *Return of the Phantom Lady* (*Sinful City*), the Phantom Lady rescues an orphaned schoolgirl and exposes the land mafia in a photo-romance set in cinematic locales in the city of Bombay/Mumbai. The locations of Dharavi, Gorai and other regions that maintain the underbelly of the city were a perfect backdrop for the unravelling of the saga and a suitable site for the adventures.

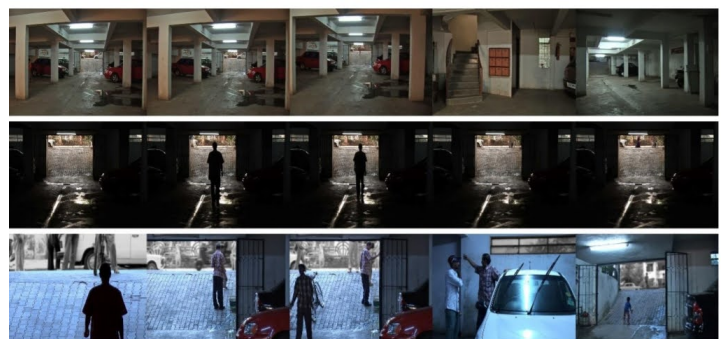


Ayisha Abraham is intrigued by the developing infrastructure and pace of development happening all around us. Old houses give way to apartment dwellings and landscapes have transformed into concrete jungles. She observes the life of a solitary aging security guard who seems muted by his helplessness and a job to feed his family. She is fascinated by the emergence of underground spaces in the city and the human existence that thrives in these hidden places. She documented the meagre means of existence of the security guard and the significant things his day is made of. The irony of his life is dominated by the insufficient amount he earns for his livelihood. Ayisha discovered that the security guards were farmers, gardeners, potters etc. in their hometowns, with unique experiences and memories spanning the past and present.



Pushpamala N
Paris Autumn (Video)
 An experimental short film created from still photographs
 B&W, 35 mins. English, with sound
 Edition of 6
 2006

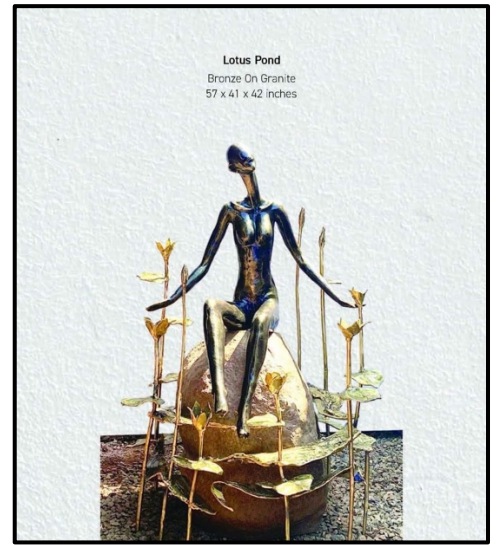
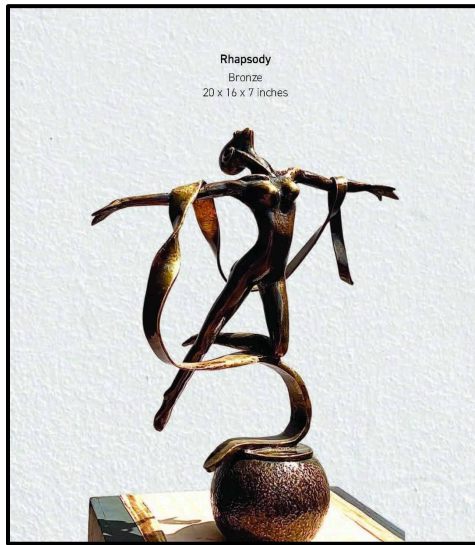
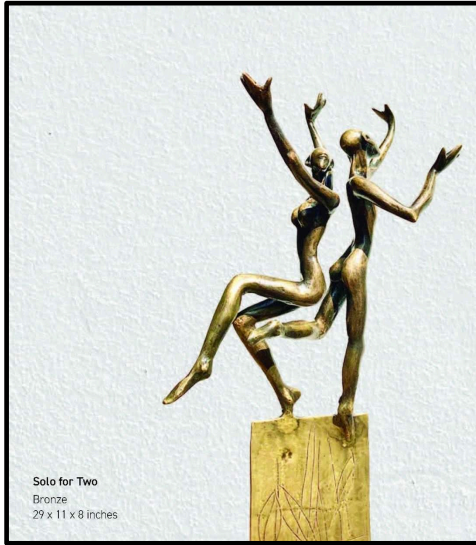
Paris Autumn, a film constructed of still images, showed the artist as a flaneur, investigating the violent history of the city known as the centre of civilization and culture. The stories of Henry IV in the 16th century unearth links that lead to the Louvre in Paris.



In the video titled *One Way* (14:05 mins), the security guard speaks about his home in Nepal and how he migrated to the city in search of a better life

Written by Jyoti C Singh Deo

'Song of Life', Solo Show by Dimpy Menon Gallery Art Positive, New Delhi



The art exhibition titled 'Song of Life' was a celebration of a lifetime spent conceptualising and creating art in bronze. Dimpy Menon excels in sculpting bronze into playful yet dynamic figures in bronze. Her perspective of life comes alive when you see figures leaping in the air or swirling in a bid to dance to the tunes of songs life offers. While some figures spring like gymnasts reaching for the sky, others stay grounded to the land with nature surrounding them. Whether it's a dancer caught mid-twirl, a sprinter suspended in the rush of movement, or lovers locked in a tender embrace, each creation pulsates with an almost palpable vitality. The medley of a perfect body and mind evokes a response of joyousness and ecstasy. Her vivid imagination finds solace in the fine understanding of the human psyche and the fluidity of the figurines adds a musical element to the metallic wonders. The figures are almost meditative and the delicate silence that ensues from the sense of motion is a spectacle rarely seen. Dimpy created the sculptures for her show within six months but she has been working for the last four decades and the experiences and memories of life have enriched her work. The human figures are anatomically accurate and the muscular yet lean humans rouse a sense of inquisitiveness.



Dimpy Menon

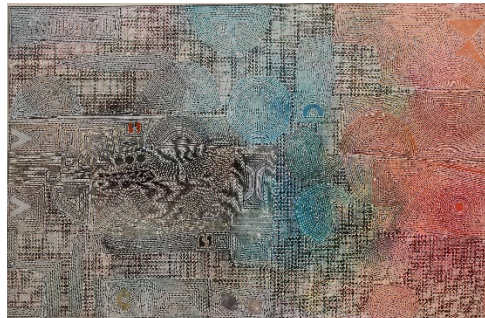
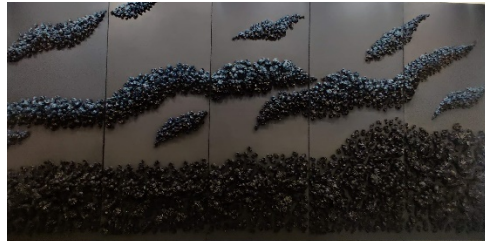
The nude statues do not disturb the viewers but leave them stupefied at the elegance of the lean bodies.

Dimpy Menon won the Lorenzo il Magnifico Bronze award at the Florence Biennale in October 2015. Her sculptures are installed at The Trident; Mumbai, The Oberoi Hotel, Alila, Anna Salai; Chennai and various other places across the globe. Dimpy graduated from College of Art, Chennai in 1986 with flying colours and has been working ever since.

Written by Jyoti C Singh Deo.

India Art Fair 2024, New Delhi (Photo gallery)

The 15th edition of India Art Fair was successfully conducted at NSIC Grounds, New Delhi from 1st to 4th February 2024.. It showcased modern and contemporary art from across India and South Asia. There were 100 exhibitors including 72 galleries, 7 design studios and the participation of a major regional art institution.



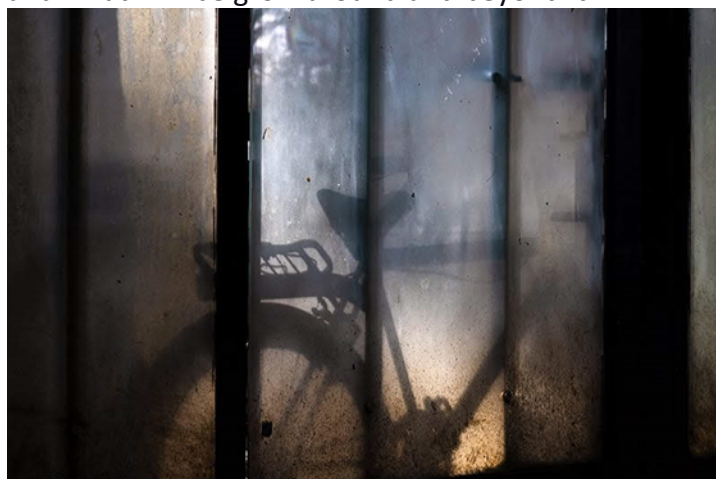


(Photos by: Jyoti C Singh Deo)

'Gaze of Silence', Solo show by Vivek Mathew Reves Gallery Bangalore

"Nothing is ever the same. Once a moment has passed by, it's just a memory," says Vivek Mathew at his eighth solo photography exhibition held at Reves Art Gallery in Bangalore.

Titled 'Gaze of Silence', the exhibition is an exploration of a city warped in subdued and poignant moments. He has seen the old-school Bengaluru establishment remain a totem pole for what-was when the what-is and what-will-be grow around and beyond it.



The prosaic profoundness of our surroundings peep through the canvases in a relentless attempt to convey stories - stories of an old bicycle nestled by the window, a man at the coffee shop, a man at the traffic point and a man standing telling tales of a silent moment tucked in memory. The rains added the atmospheric element and dimmed the light to gain a subtle feel to the photographs.

The silhouetted images, raindrops and blurred images seem reflective and add a dreamy connotation to the real world. Vivek doesn't edit his photographs and is of the view that editing a picture distorts the essence of the art form. The photographs were not clicked with any theme in mind but the subconscious mind was at play and resulted in a milieu of artworks that revolved around a theme. The series is inspired by a legendary photographer, Saul Leiter from New York.

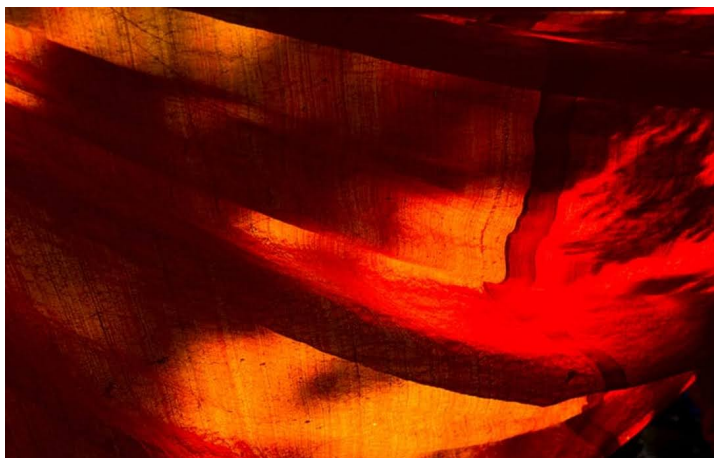


Vivek Mathew

The other photographs of nature were equally vocal in their spirit. Some of them were images of light passing through the leaves. The softness of the light enhanced the image of leaves, creating a surreal experience and the foliage seemed like an extension of the walls. Many of the photographs looked like paintings and were truly inspirational to all visitors. Ever ready to click a photograph, Vivek has grazed through topics from art, architecture, nature, humans, interiors and industrial photographs too.



Vivek has received accolades from art enthusiasts across all genres and was also declared the “Young and Unusual” photographer of today by India Today Magazine. He has also been featured in prestigious publications like The Times Journal of Photography, Time Out, Design Today, Better Interiors, National Geographic Traveller India, Forbes India, Smart Photography, Bangalore Mag, The Times of India, Femina, Classic Imaging and Women’s Wear Daily -New York.



Vivek’s unique expressiveness has been a part of several commercial projects and ad campaigns, the most prominent one being that of Bangalore Traffic Police’s “Don’t Drink and Drive” initiative. Manipal Education, First Flight, Lenovo, Volvo, The Leela Hotel, and many more. He has also contributed to three

coffee table books –The Laidlaw Memorial High School, Ketti, Nilgris, for their 100 years, Innovate Bengaluru and Best of Bangalore Vol .2 Innovation Edition.



Written by Jyoti C Singh Deo

Haat of Art, Palace Grounds, Bangalore



Haat of Art, Bangalore, held at Jayamahar Palace was a fun-filled and exciting three days of artistic fervor. There were nearly 4000 artworks on display by more than 100 artists.

Curation: The essence of an Art Exhibition



Written by Shri C S Krishna Setty

Curating art exhibitions is a multifaceted and dynamic process that involves careful selection, thoughtful arrangement, and engaging presentation of artworks to create a meaningful and cohesive narrative. In this extended discussion, we will delve deeper into the complexities of art exhibition curation, with a focus on Indian scenario. There are various well known Curators in India.

The Essence of Art Exhibition Curation

Art exhibition curation is an art form in itself, requiring a deep understanding of art history, theory, and contemporary practices. It is a process that begins with a concept or theme, which serves as the guiding principle for the selection and arrangement of artworks. The curator's role is to create a narrative that not only showcases the artworks but also provides context, meaning, and a unique experience for the viewers.

Selecting and Organising Artworks

The selection of artworks for an exhibition is a critical step that involves both artistic vision and practical considerations. Curators must consider the quality of the artworks, their relevance to the theme, and how they will resonate with the audience. They also need to consider the logistical aspects, such as the size and scale of the artworks, the layout of the exhibition

space, and any technical requirements for displaying the artworks.

At the Kiran Nadar Museum of Art (KNMA), one of India's leading private museums, the collection is curated to showcase the diversity and richness of Indian art. The museum's curators select artworks that range from modern masters to emerging artists, creating a dialogue between different generations and styles. The museum's exhibitions often explore themes such as identity, politics, and culture, offering visitors a thought-provoking and immersive experience.

Creating a Narrative

Once the artworks are selected, the curator must develop a narrative or structure for the exhibition. This could involve arranging the artworks thematically, chronologically, or conceptually, depending on the curator's vision. The goal is to create a coherent and engaging flow that guides viewers through the exhibition space, allowing them to make connections and gain insights into the artworks.

The Kochi-Muziris Biennale, held in the historic city of Kochi, Kerala, is a prime example of a curated exhibition that creates a powerful narrative. The biennale showcases a wide range of contemporary art practices from India and around the world, with each edition curated around a specific theme or concept. The biennale's venues, which include historic buildings, warehouses, and public spaces, are carefully curated to create a unique and immersive experience for visitors.

Engaging the Audience

An important aspect of art exhibition curation is engaging the audience and creating an interactive and immersive experience. This can be achieved through innovative exhibition design, interactive elements, and educational programming.

The Serendipity Arts Festival, held annually in Goa, is known for its engaging and interactive exhibitions. The festival features a wide range of art forms, including visual arts, performing arts, and culinary arts, curated around a central theme. The festival's exhibitions often include interactive installations, workshops, and performances, creating a vibrant and dynamic atmosphere that encourages audience participation and exploration.

Educational Programming

In addition to the exhibition itself, curators often organize educational programs such as artist talks, workshops, and guided tours to deepen visitors' understanding of the artworks and the themes explored in the exhibition. These programs provide valuable context and insights that enrich the viewing experience.

Roobina Karode, the director and chief curator of the Kiran Nadar Museum of Art, is known for her innovative approach to educational programming. Under her leadership, the museum has developed a wide range of programs for visitors of all ages, including lectures, workshops, and guided tours. These programs not only enhance the visitor experience but also help to foster a greater appreciation for art and culture.

Uma Nair is a well-known art critic, curator, and writer based in New Delhi, India. She has curated several exhibitions and is known for her insightful commentary on contemporary Indian art. Nair's approach to art curation is deeply rooted in her understanding of Indian art history and her keen eye for emerging talent.

One of Nair's notable curatorial projects is the exhibition "Transcending Boundaries," which was held at the Lalit Kala Akademi in New Delhi. The exhibition showcased works by artists from India and Pakistan and aimed to promote cultural exchange and dialogue between the two countries. Nair's curation emphasised the shared cultural heritage of India and Pakistan and highlighted the ways in which art can transcend political and geographical boundaries.

Collaborations and Community Engagement

Art exhibition curation often involves collaborations with artists, collectors, galleries, and other institutions. These collaborations can enrich the exhibition by bringing in different perspectives and expertise.

Ranjit Hoskote, a noted Indian poet, curator, and cultural theorist, has collaborated with a variety of artists and institutions to curate exhibitions that push the boundaries of traditional curatorial practices. His exhibition "The Sacred Everyday: Ritual, Revelation, and Recollection," held at the Serendipity Arts Festival in Goa, explored the intersection of the sacred and the secular in contemporary Indian art. The exhibition featured works by artists such as Sheba Chhachhi, Gigi Scaria, and Sudarshan Shetty, and was praised for its thought-provoking thematic approach.

Digital Innovation

In recent years, digital technology has played an increasingly important role in art exhibition curation. Curators are using digital tools to enhance the exhibition experience, reach a wider audience, and create new forms of engagement.

The Kiran Nadar Museum of Art has embraced digital innovation in its exhibitions, using technologies such as virtual reality and augmented reality to create immersive experiences for visitors. For example, the museum's exhibition "The Artful Transposition: From Fort Kochi to Palazzo Mora" used virtual reality to transport visitors to the historic city of Kochi, where they could explore the artworks in their original context. Curating art exhibitions is a complex and multifaceted process that requires a deep understanding of art, a strong curatorial vision, and a commitment to creating meaningful experiences for viewers. Examples such as the Kiran Nadar Museum of Art, the Kochi-Muziris Biennale, and the Serendipity Arts Festival demonstrate the richness and diversity of the Indian art scene and the innovative approaches that curators are taking to engage audiences and showcase the best of Indian art.

'A Visual Vocabulary', Solo show by Satyabrata Das MKF Museum of Art, Bangalore



Shirley Mathew
She is an artist and curator
at MKF Museum of Art

"If you truly love Nature, you will find beauty everywhere." Vincent Van Gogh

Satyabrata Das's paintings are reminiscent of and are inspired by the play of colours like the confident strokes of the iconic post-impressionist artist, Vincent Van Gogh. The roll and play of clouds above the sweeping landscapes are a visual narrative of the places the artist has visited and has soaked in. Many are lasting memories of places the artist has visited and attempted to re-create with photo-references of inspiring landscapes of paintings that are pulsating and evocative.



Man's insignificance is apparent against the backdrop of rolling hills and cascading waterfalls in appreciation of Nature, to invite the viewer, to experience the magnitude of what the earth in all her grandeur has to offer mankind.

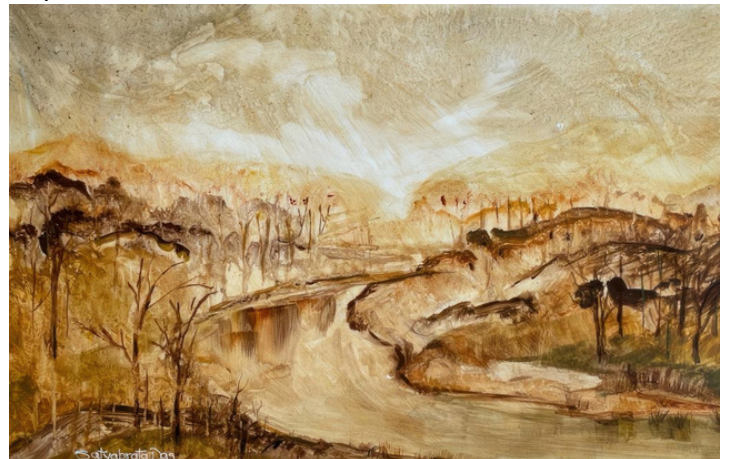


Satyabrata Das

Spontaneous brush strokes using pigments in a dense and opaque manner, depict the imagery of the force of cascading waterfalls, the scale of Nature while minimizing human figures that facilitates interpretations for the viewer. Relying on Acrylic and Oil mediums on canvas, the artist creates a pictorial vocabulary.

A lyrical rendition lies within a warm palette of colours with the use of black pigment to highlight and create depth to the compositions.

Satyabrata Das is a seasoned artist who plays with the dark and light totality of each composition, to create an impact.



Satyabrata Das, an accomplished artist, was born in the culturally rich state of Odisha. His artistic journey began at the Santiniketan Visva Bharati University, where he studied Fine Arts & Craft, and honed his skills and nurtured his creative spirit. Seeking a broader perspective, Satyabrata pursued an MBA from Pacific States University in Los Angeles. Throughout his educational journey, Satyabrata earned recognition for his artistic prowess, receiving the prestigious Odisha State Gold Medal for his outstanding performance in a spot painting competition. Under the tutelage of eminent artists such as Prof. KG Subramaniam, Prof.

Somnath Hore, and Prof. Ajit Chakraborty, Satyabrata developed a profound understanding of various artistic forms and techniques. In his early student days at Santiniketan, Satyabrata Das had the privilege of being mentored by the eminent artist and sculptor Sri Ram Kinkar Beij. This mentorship played a pivotal role in shaping his artistic vision and instilling in him the importance of creativity and passion in the world of art. Satyabrata Das lives and works in Bhubaneswar, Odisha.

‘Artworks of artists from Choramandal Art Village’ (Group show) Karnataka Chitra Kala Parishath, Bangalore



Karnataka Chitra Kala Parishath in collaboration with Choramandal Artist's village exhibited artworks of artists from Choramandal Art village. The show was inaugurated by Shri Venkata Murthy, Shri B L Shankar and Shri C S Krishna Setty.

Choramandal Art village has nurtured many artists who have created a name for themselves in the art world. Eminent artist S G Vasudev is one of the pioneers of the institution.

The exhibition showcased artworks of students and various senior artists too.

If you travel south from the city of Chennai for about six miles along the east coast, you will come to a sign marked Choramandal Artists Village. You will read that you are invited to visit the village. You will realize that the village is home to some of the best artists of the country. Choramandal is a cooperative enterprise undertaken by a group of 30 artists who form themselves into an association to provide adequate opportunities and to create a perfect atmosphere for developing and utilizing their artistic talents.

Title: Dear Pandemic

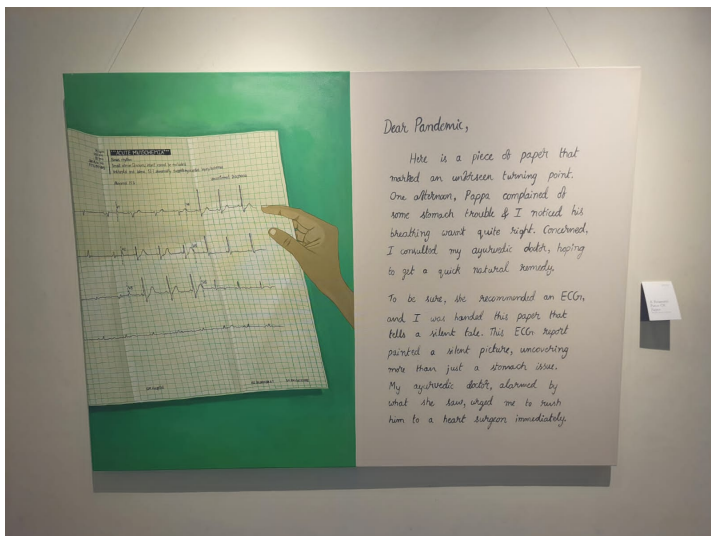
Solo show by Chitkala Ramesh

Karnataka Chitra Kala Parishath, Bangalore



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

The word 'pandemic' evokes a lot of emotions, especially after all the unexpected hardships and the huge loss humankind suffered in the recent past. Whereas, 'Dear Pandemic', a solo art exhibition by Chitkala Ramesh held between February 02 and 12 at Karnataka Chitrakala Parishath depicted varied emotions with a unique take on the pandemic and its effects on life and more.



The show delicately layered the memories of lockdown, isolation, and fragile existence that transpired during the time. Her surreal artwork brought the four phases of experiences, bright, earthy, blues and muted memories.



Chitkala has wonderfully brought the bright side showcasing the beauty in isolation, life in loneliness and her conversation and companionship through acrylic on canvas.



She has painted the joy of solitude that made her embrace the beauty of nature. Her painting of an unwavering buffalo enjoying the waves of Goa Beach at its peace speaks mounts. The view of the sea of trees through the window of the confined room faded her grief of isolation to the delight of being in nature's wonder. She has captured the small joys of life with furry paws Munna and Simba. The earthy-coloured paintings narrate her calm and composed moments with her grandmother and her home 'My Bougainvillea'. The long gaze of her

grandmother and the hand-stitched Barbie clothes adorned on her walls will engulf one with their family moments.



It is nostalgic and exhibits the experience of warmth. Her grounded life was disturbed as Chitkala's dad had to be hospitalised. The blues and greens on canvas tell the silent tales after she drove her sick dad to the hospital in her confidante Nano car. The canvas with wavering ECG, beeps of machines distracting the silence, Dad's passcode and that last bye brings tears to the edge of my eyes.

The last phase, muted with shades of white paints the sense of loss. The portrait of her dad as a tribute, the brother during the ritual, and the rainbow cake depicts the perfect farewell yet the memory that remains forever. The last painting 'Here Comes the Sun' with varied tones of colour journals the shades lived by Chithkala during the pandemic. 'Dear Pandemic' is a bouquet of Bitter-sweet tales that portray loss and hope, an essence of life.



Awards and Achievements



C Krishniah Chetty group of Jewellers presented IWAA-Indian Women Achievers awards and KWAA - Karnataka Women Achievers' Awards on 23rd December 2023 at Bangalore to celebrate Excellence in myriad fields.

Dr Alka Chadha Harpalani from Bangalore was chosen as a winner for 'Excellence of Art' for her incredible journey and achievements, her profile standing out from over 2800+ nominations from across the state of Karnataka. She has carved a niche on 'Art'-scape as a painter, poet, researcher, educationist, columnist and a widely published, prolific art writer

"KALAI CHEMMAL AWARDS, Chennai



List of categories and awardees:

CONTEMPORARY SCULPTURE:

- 1) Hemalatha Senathipathi
- 2) Vijayavelu
- 3) Karunamoorthy

CONTEMPORARY PAINTING:

- 4) Viswam
- 5) Subramanian G
- 6) Prabhuram

- 7) Arunagiri

- 8) Pugazhendi

- 9) Athiveerarama Pandian

TRADITIONAL SCULPTURE:

- 10) Selvanathan Sthapathi

- 11) Munaiver Rajendran

- 12) Ravindran

- 13) Paulraj

TRADITIONAL PAINTING:

- 14) Artist Ramu

- 15) Maniam Selvan

- 16) Rajmohan

- 17) Vasuki

- 18) Velmurugan





Nuril Prabhat Bhosale receiving the
Maharashtra State Art Award 2023-24
(Artist Category)
Directorate of Art Mumbai.



Jyoti C Singh Deo presenting her painting to The
Hon'ble President of India, Mrs Draupadi Murmu at
Rashtrapati Bhavan, New Delhi.



Ramu Maredu receiving an award given by the office
bearers of the Hyderabad Art Society for his
contribution towards art.



Senior artists at Rashtrapati Bhavan, New Delhi

Kalotsava, Art Camp by Art Mantaram Bangalore



The inauguration of KALOTSAVA was a momentous occasion, graced by the presence of luminaries such as Shri Chiranjeevi Singh, Director for Kannada and Culture, and Mrs. Dharani Devi Malagitti, Director of the Arts.

Alongside them stood the stalwarts of Art Mantram – Mrs. Jija Hari Singh, the visionary mentor, and the esteemed Secretary, Kashmira Nair, and President, Raji Narayan.



Under Mrs. Singh's guidance, blossomed the idea of an exquisite art camp, held at Ravindra Kalakshetra. Here, amidst the echoes of artistic enthusiasm, 16 esteemed artists, both established and emerging, converged to unleash their creative spirits upon the canvas.



The camp was curated by Ramesh Terdal. There was no specific theme and all artists were free to express themselves in their style which helped the participants to articulate their thoughts onto canvas. It allowed each participant to explore the depths of their imagination without constraint.

The camp bore witness to a symphony of artistic expression, as the initial cohort of six artists – Raju Terdal, Kumbhar N. S, Shan Re, Jitha Naren, Madhubala Bhosle, and Ramesh Terdal laid the foundation for a spectacle of creativity.

The other participants were Sajid Wajid, Renuka Kesaramadu, Dhananjay Das, Priya A, Shilpa, Sri N. K, Beeresh H. K, Prakash Nayak, Santosh Pattar, Shalini Singh, Gautam Bansal, and Shimona Agarwal.

Jyoti C Singh Deo

'Sentient', Group show Dwija Art Gallery, Bangalore

The art exhibition titled 'Sentient' at Dwija Art Gallery and curated by Ayushi was an amalgamation of carefully selected artworks. The artists whose works were intense and earthy transported the viewers into a world of sublime emotions. The noted artists and photographers were Ram Kumar Manna, Giridhar Khasnis, B Devaraj, Milind Limbekar, Pradipta Chakraborty, Amal Dev, Dileep Swastik, Amrita Varma, Raja Boro and Appajaiah K S.



Ram Kumar Manna's works breathed life into robust gods and goddesses with the alluring mystery of terracotta. Giridhar Khasnis captured the inscrutable stillness and irreversible time through solemn moods and metaphoric narratives. B Devaraj's work celebrated life's vulnerability as intertwined human and plant motifs with a serious graphic intensity. Milind Limbekar painted the universe as a living organism, with celestial bodies forming unimagined shapes and wandering souls in a metaphoric dance.

Pradipta Chakraborty weaved intricate mosaics, dismantling hierarchical assumptions and subverting fixed identities of figures, while Amal Dev's works, reminiscent of ancient artefacts, narrated the tales of modernity's ruins.



Amrita Varma's works explored mindscapes and Appajaiah through his works represented the realities of human beings in life and death.



The novel traditions of Dileep Swastik and Raja Boro's woodcut prints were a celebration of peace and tranquility in every stroke. The exhibition left an indelible mark on the minds of viewers and the fusion of a beautiful art space with beautiful artworks was an unsurpassable symphony, the tunes of which linger on in memories.

Written by Jyoti C Singh Deo

Dwija Art Gallery, Bangalore



Dwija Art Gallery is a recent addition to the vibrant art fabric of Bangalore. Located at 97 Residency Road, A colonial bungalow, believed to have been constructed in 1895 was converted into a state of the art, art space. It served as a printing press for three decades before being transformed into the majestic place it is today. The centrally located bungalow has enough space to accommodate artists and art enthusiasts for any art event.

The bungalow retains its original charm and showcases the enduring beauty of the bygone era. Once you step inside, the rooms that would have been someone's home look inviting with freshly painted interiors. The light settings are suited for an exclusive viewer experience when people visit the gallery to look at the paintings and other artefacts. The height of the walls paves the way for exhibiting large-sized artworks at the gallery. The gallery has enough office space and rooms and is inclined to facilitate art workshops and art camps.



Ayushi and M G Koti

Dwija Art Gallery (a collaboration between Dwija Conservation Society and Grafiprint Private Limited) is designed to provide artists, collectors, and the community with an immersive experience that celebrates the diversity of creativity and artistic expression. “Having completed a comprehensive analysis of the art market, Dwija recognises the specific needs of the artists and is committed to establishing a supportive platform for artists, providing them with proper guidance on using high-quality materials to enhance the lifespan and appearance of their artwork,” says M G Koti, the Director of Dwija Art Gallery.

Dwija embraces the responsibility where ethics reign supreme. Simultaneously, they aim to assist art collectors in selecting exceptional pieces for their collections.

This initiative underscores their dedication to fostering a symbiotic relationship between creators and appreciators and creating an environment where art flourishes and secures its rightful place in the hearts of enthusiasts.



Dwija Art Gallery

Dwija Conservation Society was founded over three decades ago. Committed to the ethical and methodical restoration of artworks spanning various historical periods and artistic styles, Dwija represents excellence and scholarly rigour and employs a multidisciplinary approach that integrates art, historical research, scientific analysis and advanced restoration techniques.

Dwija endeavours to safeguard the aesthetic and historical significance of each artwork entrusted to its care. Moreover, Dwija serves as a link of scholarly inquiry and collaboration, fostering partnerships with academic institutions, museums, and cultural organisations to advance the field of art conservation. Through symposia, workshops, and collaborative research initiatives, Dwija Conservation Society attempts to spread knowledge of art conservation.

Written by Jyoti C Singh Deo

Other Events



National Gallery of Modern Art, Bengaluru (Ministry of Culture, Government of India)

Invites you to the screening of the films

Moving Focus

a voyage with K G Subramanyan

(Duration: 56 minutes | Language: English)

film by Shaji N Karun, A Kairali TV Presentation

K G Subramanyan - celebrating a life in art

(Duration: 30 minutes | Language: English)


A DD Girnar presentation

Commemorating the birth centenary year of K G Subramanyan

on Sunday, February 11th 2024 at 5:00 PM

at the auditorium, National Gallery of Modern Art
49, Manikyavelu Mansion, Palace Road, Bengaluru - 560052,

Telephone: 080 - 22342338, Telefax: 080 22201027
ngma.bengaluru@gmail.com, www.ngmaindia.gov.in/ngma_bengaluru.as
facebook.com/NGMABengaluru, twitter.com/NGMABengaluru




PARICHAY

INTACH Chitrakala Parishath Art Conservation Centre, Bengaluru cordially invites you to Parichay. Let's collaborate, inspire and take action for a sustainable future

Activities | Presentation | Conservation Lab Walk through

Venue : Karnataka Chitrakala Parishath
Date : 02 March 2024, Saturday
10 a.m. onwards

Refreshments will be served



Sublime
INSPIRING AWE


GALLERIA
8TH FLOOR
UB CITY
Invites you

Ethereal Expressions

by
Badrunissa Irfan

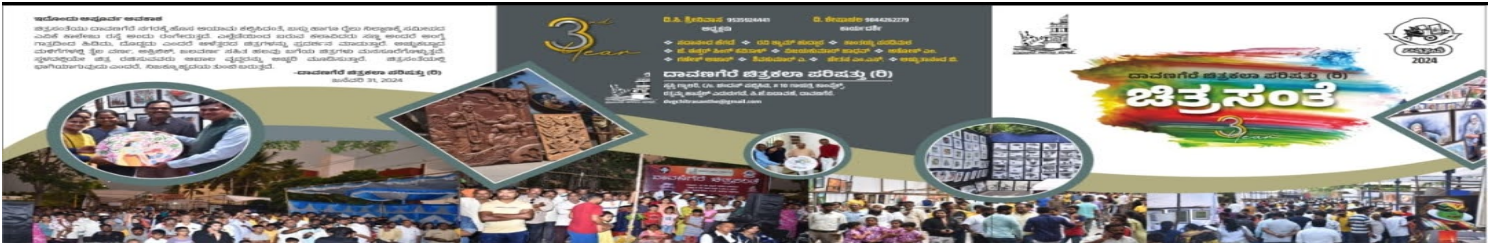
Opening Day
Friday
1st March, 2024
Time: 5:30 PM

Scan to know more



Proceeds from this show will be Donated to charity

Application forms for Davangere Chitra Santhe to be held on 3rd March 2024
Contact No: 9341011145



DAVANAGERE CHITRAKALA PARISHATH

DAVANAGERE CHITRA SANTHE

SUNDAY 3rd MARCH 2024

TERMS, CONDITIONS & GUIDELINES FOR PARTICIPATION IN DAVANAGERE CHITRA SANTHE.

- Submission of only One application per Artist is admissible.
- Registration Fees. Rs. 500/- (Non- Refundable) for Individual Artists. for Institutions Rs. 1000/- (Non Refundable)
- Online - Payment Transaction Number should be entered in application form at appropriate place. Application will be considered only on confirmation of Payment.
- The last date for submission of the application. will be on 26th FEBRUARY 2024
- If the event is cancelled for reasons beyond the control of the Management including but not limited to Acts of God, explosion, adverse weather conditions, floods, earthquake, hostilities, strikes, work stoppage, slowdowns, industrial disputes, accidents, riots are a civil disturbance, acts of Government, lack of electricity, non-performance or delay from suppliers, Davanagere Chitrakala Parishath shall not be held liable.
- The applicant shall not hold Davanagere Chitrakala Parishath liable or move legally towards Davanagere Chitrakala parishath for any happenings which are beyond the control of the Parishath.
- Chitra Santhe is open to all artists.
- Artists are requested to bring their best pieces
- Davanagere Chitra Santhe will be for only one day (8.30 a.m. to 6.30 p.m.)

NOTE :

GUIDELINES

- Artist's brief bio-data / resume to be submitted in word or Pdf (not more than 200 words)
- Address, Phone Number and Email are compulsory.
- Artist's Passport size Photo (High resolution)
- Registration (Non-Refundable) Fee May be Paid through UPI / SCANNING QR CODE OR Buy The DD in favor of: Davanagere Chitrakala Parishath, Davanagere and submit the same at Davanagere Chitrakala Parishath Address.
- Duly filled application should be submitted either by hand or posted to Davanagere Chitrakala Parishath address or even can be mailed to dvchitrasanthe@gmail.com also confirm the same by contacting 98442 62279.

SALES OF THE ARTWORKS

- Davanagere Chitrakala Parishath is organizing the Chitra Santhe to promote artists and help the art community.
- During the Chitra Sante - Davanagere Chitrakala Parishath does not sell or work as a mediator for buying and selling any artworks or take any Commission in this connection.
- Artists are solely responsible for the sale of their artworks.
- Artists are sole copyright holders for their artworks.

CATEGORIES OF CHITRA SANTHE PARTICIPANTS

* Professional Artists * Traditional Artists * Art Institutions * Hobby / Self Taught Artists * Student

DECLARATION FORM :

I hereby declare that I am a practicing artist. I am DECLARING that my artworks submitted for Davanagere Chitra Santhe, are done/created by me. I have read the terms and conditions and agreed wholeheartedly and abide by the rules of Davanagere Chitrakala Parishath, Davanagere

Date : _____
Place : _____ Signature _____

DAVANAGERE CHITRAKALA PARISHATH (R)

Swathi Gallery, C/o Chaudhri Publicity, # 10, 1st Floor,
Gayatri Complex, Opp. Ratnamma Hosital, P. J. Extn.,
DAVANAGERE-577 002

Phone : 94484 04419, 98442 62279
Email : dvchitrasanthe@gmail.com

Recognitions for Participants :


- * First Prize Rs. 5,000/-
- * Second Prize Rs. 3,000/-
- * Third Prize Rs. 1,000/-

Categories :

- * Best Still
- * Best Painting (General)
- * Best Painting (Students)

Account Details :
Name : Davanagere Chitrakala Parishath Account Number : 3620084408734 Bank Name : HDFC Bank, Davanagere IFSC : HDFC0808734

QR code for payment



SUNDAY 3rd MARCH 2024

Name : _____

Date of Birth : _____ Age : _____ Education : _____
Qualification : _____

Address : _____

Mobile : _____ Email : _____

Registration Fee of Rs. 500/- for individual Artists. Rs. 1000/- for Institutes in the Name of Davanagere Chitrakala Parishath, Davanagere has to be paid.
The Participants who do not have GST Registration have to give a declaration to the effect, owning the responsibility.

Bank Name : _____ Date : _____

Online Transaction Detail : _____

NOTE : LAST DATE FOR SUBMISSION OF APPLICATION IS ON 26th Feb. 2024
Please tick any one of the appropriate box only

Professional Artist ☐ Traditional Artist ☐ Art Institutions ☐
Hobby/self-taught Artist ☐ Student ☐

I agree to abide by the rules and regulations of the Chitra Santhe.

Place : _____
Date : _____ Signature _____

Karnataka Chitra Kala Parishath, List of Events for March (Tentative)		
Date	Artist Name	Exhibition details
Gallery No-1,2,3,&4		
08.12.2024 to 12.12.2024	Women's Artist Exhibition	Painting
Gallery No-1		
15.03.2024 to 19.03.2024	Tobu Ovimaan	Group Artist Exhibition
20.03.2024 to 24.03.2024	Shayamala Guruprasad	Painting
25.03.2024 to 31.03.2024	Rama sharma	Painting
Gallery No-2		
20.03.2024 to 24.03.2024	Anita Saran	Painting
Gallery No-3		
14.03.2024 to 20.03.2024	Vijaya Karnataka	Painting
22.03.2024 to 28.03.2024	K.V,Prahalad	Painting
02.03.2024 to 03.03.2024	Ovya Art Academy	Painting(group show)
D Devaraj Urs Gallery		
02.03.2024 to 03.03.2024	Sravani P.T	Painting(35 Differently abled Artist)
05.03.2024 to 06.03.2024	Stone Hill School	Painting
16.03.2024 to 24.03.2024	R Manivannan	Painting & Photography Group Show
25.03.2024 to 31.03.2024	Vasant Kumar	Paintings
7-Galleries		
29.02.2024 to 06.03.2024	Pragati Dalvi	Painting
23.03.2024 to 24.03.2024	Advaya Shale	Painting
31.03.2024 to 07.04.2024	Manasa Raj	Painting (Group show)

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

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