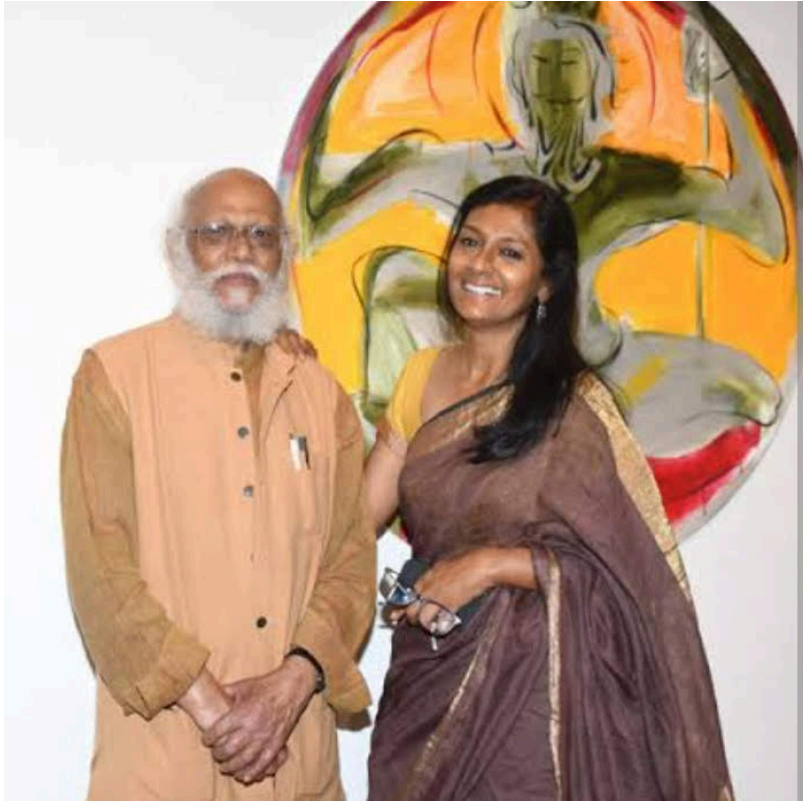


ART & DESIGN DIARIES

An Intersection of Inspirational Creativity

1st November, 2023

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Padma Bhushan Shri Jatin Das
With Daughter
Actor Nandita Das

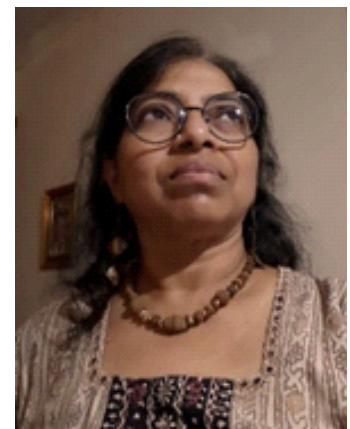


Ar. Vikas Bhandari & Ar Kalpak Bhandari



Humera Ali

A Retrospective show by Shri Jatin Das
Venue: National Gallery of Modern Art,
(NGMA) New Delhi
Date: 7th November 2023 onwards,
(for a period of two months)



Saswati Chaudhuri

Courageous and Original A Leading Indian Contemporary Artist

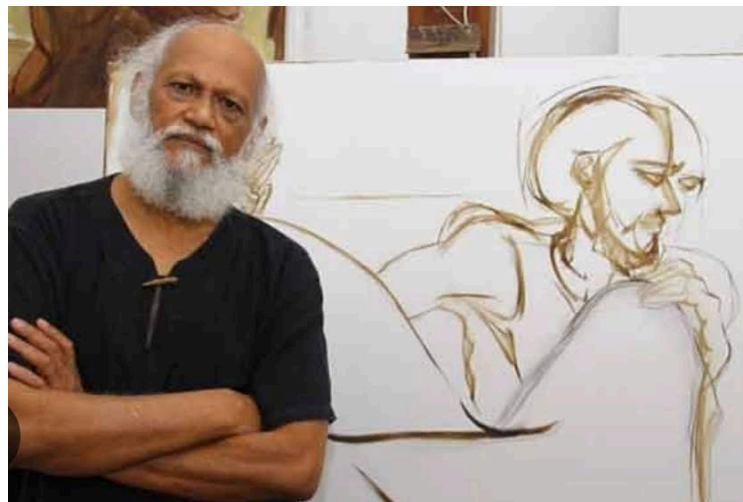


JYOTI C SINGH DEO
Founder & Editor
Art & Design Diaries

Shri Jatin Das is an artist who has dedicated more than 62 years of his life to the art world and needs no introduction. His extraordinary prowess at exalting a unique rawness of forms that glide on his canvases is the outcome of years of dedication and practice. It has been a journey etched in blood and sweat to reach a stature as remarkable as his.

New Delhi will witness a Retrospective show of the Shri Jatin Das from 7th November 2023 onwards for two months. The works will be on display at The National Gallery of Modern Art (NGMA) New Delhi. The show will include around 1000 works in various mediums like oil paintings, drawings, ink paintings, graphics, sculptures, terracotta ceramic platters, etc.

Born in 1941 in Mayurbhanj, Odisha, Jatin Das went to study at the Sir J J School of Art, Mumbai. He has had 71 solo shows and numerous national and international biennales and art camps. He has designed many postage stamps and his art works can be seen at various private and Government collections. One of the artworks was installed at the Indian Parliament house, New Delhi too. He was honoured with the Padma Bhushan in the year 2012. He has been a visiting Professor and speaker at various prestigious institutions in India and abroad. He has been involved in various charity events and has donated his artworks.



Shri Jatin Das

Jyoti C Singh Deo, Founder and Editor, of Art & Design Diaries, in conversation with Shri Jatin Das

Q. You are from Mayurbhanj, Odisha. How did you begin painting? Any memories of your childhood days that you cherish?

A. Baripada, the district headquarters of Mayurbhanj was a very enlightened town with many poets, painters, musicians, sculptors, etc. I used to draw and paint, do clay modeling and do a lot of gardening in my growing up years. I spent most of my time swimming in the river, working in the garden and drawing wherever, and whenever. As the middle child, I was neglected and being neglected was my freedom. I was called *Pagla* (the mad one) at home. I started painting in my early days but never thought of taking art as a profession. The word profession has innumerable connotations. I just always wanted to paint and draw, and so I continued doing it. At age 17, I almost ran away from home to study at Sir JJ School of Art, Bombay.



Q. What are your views about the retrospective show and the present art scenario in India?

A. I have been an artist for more than 60 years but I have never compromised in life or work. I have never been in the art market or business. Sadly the art world has become quite commercial. People like to buy either narrative work or abstract work. Because they can put it up in an office, hotel, house, or anywhere as decoration. Painting is not a decoration. Figures demand attention. Figurative works are therefore not sellable. An artist like me is a total misfit in society.

Q. You will be showing the Pankha series. Will you be showing all the other paintings as well?

A. This is a show of my artworks. The Pankha is a different project altogether. It is an indulgence, for which I have spent more than 40 years collecting hand fans from all around the country and many parts of the

world. I have been deeply interested in the traditional arts and crafts of India, travelled to many places and collected innumerable artefacts over 60 years. I have also indulged in making a collection of **Pankha** (hand fans) for 45 years, exhibited in many countries overseas and museums in India; there is a proposal to set up a **National Fan Museum** in Delhi shortly. (Pankha overview is enclosed).



Q. How active is the JD Centre of Arts?

A. I have set up the **JD Centre of Art** (JDCA) in Bhubaneswar, Odisha, my home state. The Odisha government donated the land to JDCA and the building was designed by my dear friend, eminent architect BV Doshi. The building is almost ready. Hopefully, it will open mid-next year.

My brothers, my children, especially my son, Siddhartha, a Museum expert who specialises in designing public spaces are taking responsibility for the Centre. Several eminent people from Odisha and the rest of the country are continuously guiding us, and supporting us. Many of them are part of our trustees and advisory committees. Some people still ask me why I chose to build the Centre in Odisha. It is my home state, but more importantly, Odisha has a rich cultural heritage that needs to be preserved and appreciated. The big metros still have many art galleries, museums and talks by artists, but smaller cities often lack these spaces and interactions.

Over the years, our humble activities continue to bring some awareness and sensitivity towards the arts.

For 19 years, without interruption, we have been holding the 'Meet the Artist program' every second Saturday of the month at the JDCA camp office. For the last 12 years, we have been holding a unique Film Festival on Art and Artists.



As a practicing artist, setting up the Centre has been an uphill task. I have given it all my time, money and energy, and my entire collection is now waiting to move to the Centre. From here on it is for others to take it forward. So I request like-minded people who care about the arts, the livelihood of the art communities and expanding public spaces, to join hands for the people of Odisha and India at large. Now that my 50-year collection is finally rearing to come out of its boxes, it is only with the support of many that it will finally get to breathe. I nurtured a vision to create an Art Centre that preserves and promotes tribal, folk, classical and contemporary arts, all under one roof. For this I have been collecting antiquities, art and crafts and preserving them in boxes for years.

Now it is finally becoming a reality in the form of the JD Centre of Art (JDCA) in Bhubaneswar, Odisha.

Q. You have various artworks to your credit. Please elaborate on the Earth bodies series.

A. It is one of the series - a title of my show that was in 2009 at Visual Art Gallery, India Habitat Centre, New Delhi.

My works are not narrative, they are not factual. They have no reference whatsoever and are not bound by time and place. They are simply earth bodies; free and trapped, at the same time. I never know what I am going to paint. There are hundreds of ideas but there's nothing specific on my mind. I am not thinking of anybody or anything. I never think of the viewer or the buyer. In my 62 years of being an artist, I've never thought of it. If you believe in something, you do it for just that. That is joy.

If you observe nature, plants, animals, sky and water, you learn many things. You have to think of science and art as one thing. There are different kinds of colours, lights and forms in nature. You don't need to invent anything – just follow nature.



Aesthetic Approach to Architectural Brilliance

VEEKAS Studio



ITRI SINGH DEO
Author is an Architect and
Interior Designer

VEEKAS Studio, in the vibrant neighbourhood of Pune's Baner, is known for its aesthetic approach while demonstrating architectural brilliance in its unique concepts. It was founded by Vikas Bhandari in the year 1975 and was formally named VEEKAS studio in 1915. Vikas Bhandari has been instrumental in various development projects in the city of Pune, Maharashtra. Ar. Kalpak Bhandari is a second-generation architect who studied at MM College of Architecture - Pune University. 1998. He studied the 'AVATAR' - Masters in Architecture course at the prestigious Bartlett School of Architecture - UCL, London (2009-2010) Apart from being an architect, Kalpak Bhandari loves being outdoors and is a high-altitude mountaineer and a scubadiver.



Ar. Vikas Bhandari receiving the IIA S. K. Belvalkar Award
from Shri Raj Thackeray Ji at Pune, India.



Ar. Kalpak Bhandari

VEEKAS Studios has been the winner of National Design Competitions for the following:

1. Manikchand Plaza - A large 1.5 million square feet Urban development housing all the needs and requirements of the urban population under one roof.
2. Redevelopment of Minto Hall, Bhopal - we were amongst the top 3 firms shortlisted for this project in a 2-stage design competition. Unfortunately, the project was shelved midway through the competition due to a change in governance/political party.

3. Iconic Satara: Design for the Satara Municipal Council - We won this National Competition amongst 188 entries from firms across India in September 2019. The construction is in full swing and the building is slated for completion at the end of 2024.

VEEKAS Studio has been included twice amongst the TOP 100 Design firms by Architects & Interiors magazine, ITP Publishing.

The works of VEEKAS studio are published in most leading magazines covering Architecture and Interiors.

The VEEKAS studio office is a remarkable experience in itself, with clean lines on its interior elevations, geometric patterned mosaic flooring with planter boxes and partition screens as space dividers. The intelligent use of materials and colour palette lends the office interiors a modern and elegant experience. The juxtaposition of steel, concrete, corten steel and glass creates a captivating structure that mirrors the ideology of the studio itself. Inside the studio is a symphony of form and function. Spatially well-lit ambience allows for an inviting and creative atmosphere. The thoughtful layout optimises space, ensuring aesthetics with functionality.

With a diverse portfolio of projects like residential developments, retail and office buildings, school and college campuses, institutional architecture, hospitals, industrial projects, hospitality and recreational projects, residences and farmhouses, they continue their quest for providing innovative and creative solutions that influence the way these spaces are experienced and influence the users.

The firm has to its credit several prestigious national and international projects. They are the premiers in residential developments in Pune for companies like Tata Housing, Bajaj Housing, and New India Industries Pvt Ltd. to name a few. The firm has designed a large number of projects predominantly in Pune and is also designing projects in Bhopal, Bhuj, Palitana, Ahmedabad, Ahmednagar, Nagpur and Noida at the moment.

Architect Iti Singh Deo in conversation with Architect Kalpak Bhandari from VEEKAS Studio

Q. When did you begin your career and how was the scenario for architects then and how is it now?

A. I graduated from Pune University in 1998. Although my exposure to architecture started much before that. My father - Ar Vikas Bhandari is a reputed architect and he used to take me for site visits along with him. I would often watch him work at home post office hours. During my college days, I would often go to the office post my college and work on my office assignments and participate in the discussions. So, yes, I had an added exposure to architecture way before my formal education and graduation.



Q. You have seen urbanscapes change from its nascent stage to what it is now. What are your views about the city of Pune and its development?

A. Pune like all urban cities across India has seen exponential migration from smaller cities and rural areas for better prospects, growth better facilities in terms of education, healthcare and other facilities. This has led to growth in urban population and issues/problems related to the same. Cities with predominantly low rises and horizontal growth have now turned to centers of high rises and are becoming densely populated.

Our Architecture practice has evolved as cities are evolving. These are influenced by the bye-laws and the potential available to build and from designing a lot of bungalows and private residences initially, it has evolved to designing 10-storey housing projects 12-15 years ago to 20-25 story buildings 8-10 years ago. The sky is the limit now as the height restrictions have been eliminated.

Also, a major difference we have seen is the number of architecture colleges in the city which led to a rise in the number of architects exponentially, resulting in competition. Of late I see that this competition has led to unethical and unsustainable practices by a lot of professionals as well. It's a sorry state of affairs but something we all have to live with and navigate keeping fundamentals and quality intact.

Quality of services and planning fundamentals are changing rapidly. Sizes of accommodation/dwellings are diminishing due to affordability and high rises are overpowering everything. New technological developments also influence architectural practices and adapting and incorporating them as well as introducing new concepts has become essential to keep up with the times.



Q. Do you have a signature style and do you think it's important to have one? What were the projects you did? Any favourite works?

A. We have always been strong followers of the concept that 'form follows function'. We give importance to functionality and adaptability to the changing needs of the clients/society and that we believe, is a more timeless solution to the needs of the

clients. Aesthetics is important but not to take priority over function and will remain the same for us. While I say this I will also say that aesthetics in today's times has become more important than it was in the past. With rapid globalisation, boundaries opening up, world travel becoming common, social media being available to each and every person holding a smartphone - exposure of the common man has gone up substantially and so have aspirations. With new-age businesses evolving and options to more avenues of earnings, people have higher disposable incomes and the overall aspirations and wants for good and good-looking things have gone up.

The number of millionaires is increasing and so are the demands of the Neo rich. All this influences architecture and interiors and the way we approach things these days.

As far as having a distinctive style is concerned - I believe that we do have one - it's straight, clean simple, true to the structure and function kind of architecture and less reliance on superficial makeovers and facades that we see a lot. We believe buildings have to be easy to maintain and not be a burden/ extra effort and expense to maintain them. We also believe in sustainability by way of planning to make best use of natural resources. This does govern our architecture in ways and adds or contributes to our architectural style. Although we do not stick/adhere and insist on a particular style, we have a clean, simple straight line refined way of addressing our architecture. The selection and use of materials, and their application follow the above principles and hence they all add up to a certain style of architecture.

We as a firm also undertake interior design of residences, offices and hospitality projects. Here I feel our style is more eclectic and a fusion of sorts rather than confirming/adhering to any one particular style. We try and understand the client's taste, needs and aspirations while also having an understanding of his background and probable growth trajectory and try to find a solution that appeals to them and stays relevant for a long time. We certainly do not superimpose our likes and beliefs on them but educate/guide them and help them understand and realise their style. A lot of effort nowadays goes in helping them to identify their

liking from an array of images they see on social media and other easily available apps.



Q. Do you think the art and heritage of a place should be kept intact and old buildings should be renovated or should they be demolished?

A. I am definitely for heritage and would love it to be preserved and culture to be kept intact as much as possible and people to be reminded of it. I love the character of European cities and towns with an abundance of old architecture and history that's preserved. A lot of effort needs to be undertaken by us in India to preserve and conserve what we have with us. India, like a lot of other places, is rich in culture and has heritage that we should take pride in it.

It is sad to see so many heritage structures in India not being maintained and having basic infrastructure like well-maintained sanitation facilities, beggar-less streets leading to such structures/monuments and eating facilities. Even if the basics are taken care of a lot of Indians will be aware and start valuing and visiting the heritage sites. It's time the government takes cognizance of the situation and addresses the issue.

As far as earmarking heritage structures with urban areas is concerned - one must understand that by doing so the owner is being deprived of the possibility of pulling it down and encashing the potential of the land beneath while a property adjacent to such heritage structure could be developed as a glass box or with any other aesthetics irrespective of the adjacent heritage structure.

By ways of laws and governing rules, the government should ensure that if a reservation of Heritage Grade

1/2/3 is being imposed on a particular structure to preserve it and make sure it stays intact - they should make provisions in funding and ensure that the structure is maintained and the owner of the structure too is compensated substantially and not deprived of his right/want/aspirations to prosperity completely. That I feel is the only way to get cooperation from landowners of such heritage structures in maintaining and retaining them in proper condition which will ensure the reason for putting such structures in such heritage lists is served and not just a provision on paper, whereas ground reality could be completely different and defeats the basic purpose.

Q. What are the attractions and challenges of being an architect?

A. The possibility to be creative and explore the creative aspect of each thing we do as architects is exciting. The best part is that we get paid to be creative and can explore possibilities by investing time and expertise and no money in it (apart from what we have invested over years to gain the education, expertise and subsequently experience by way of practicing and doing multiple projects).

We as architects can define/mould ways people use architecture and are in turn moulded themselves as people/individuals/communities. The power of architecture is huge and should be understood by us. While the potential to create a positive impact is huge the risk and challenge to not go wrong is also huge.



I only like to think and focus on the positives and how to better myself, the practice, our architecture and how we do things in a better way for the larger and better picture as a whole.

Q. What are the materials you prefer as an architect and why?

A. I believe in using natural materials, whether it's stone, wood, or metal in its purest form. I am not a fan of imitation and do not fancy marble look-alike tiles, metal look-alike laminates and similar products. The materiality, texture, natural colour and feel of these materials are what I love. Possibilities of engaging and moulding these natural materials and the emotions and feeling of warmth, rawness, high luster luxury, etc that these materials can bring about excite me.

Concrete has great capabilities. A conscious use and blend of these in good proportions as appropriate for a particular design solution is what I look at.

Q. Do you think artificial intelligence will help architects in any way

A. AI will have an impact on how buildings function and tasks like monitoring sunlight & lighting, sanitation and waste disposal, incorporating parameters of sun path, heat loads and monitoring related lighting intensities and air conditioning loads. I don't think AI will influence architecture and practices greatly as the beginning point and inputs or defining strategies, to begin with

need to be done by humans and ensuring they function and operate in the desired manner has to be checked to a certain extent. Human intelligence and creativity can't be replaced.

I think AI can be and will certainly help as a tool to improve performance, analyse data and fine-tune things and help in achieving efficiency in performing certain tasks.

Q. What would be your suggestion to the younger generation of architects?

A. There are no shortcuts to success. Hard work, logical thinking and persistent efforts are the steps that lead to a successful career. Understanding humans and psychology is important in creating relevant architecture that will be relevant for a long time. Being true to your feelings, understanding your liking and focussing on your strengths and improving on your shortcomings is the way forward. Keep bettering yourself on some front or the other - one day, one project at a time is what I would want to tell the youngsters to do.



Nurturing Nature Through Art

Humera Ali



Jyoti C Singh Deo

The author is a
Bangalore based artist
and writer

Zeearts Gallery's annual art event at Carousel du Louvre, Paris was a spectacular event that showcased works of many artists from the Middle East and from around the world. The theme was 'Unity in Diversity' and was an endeavour to merge different cultures through art and create an awareness for a cordial and peaceful world. The art works were exhibited from 20th to 22nd October 2023.



Humera Ali

Bangalore-based artist Humera Ali was a part of the group exhibition and showcased five of her works titled - Genesis, Transitions, Kaleidoscope, Reverie and tranquil. The art works are a process to showcase an evergrowing nature and its conservation. She soaks in the beauty of nature and recreates the subtle aspects of it in a bid to enhance the experience of living on the green planet.

Humera has participated in various art exhibitions held in Bangalore, Mumbai and other parts of India and International art shows held in Dubai, Mauritius, Singapore and Hungary too.

Humera's portfolio showcases a diverse range of settings, from expansive, sweeping vistas to intimate, detailed close-ups of nature. The attention to detail is evident in every piece, as she creates tiny flowers, ripples and pebbles that make her paintings feel like windows into the natural world itself. The gradients sparkle through the wide expanses of terrain as she captures sunlight. Every brushstroke reflects her profound understanding of the environment, from the way the light dances on a forest's canopy to the interplay of colors during a tranquil sunset over a still lake.

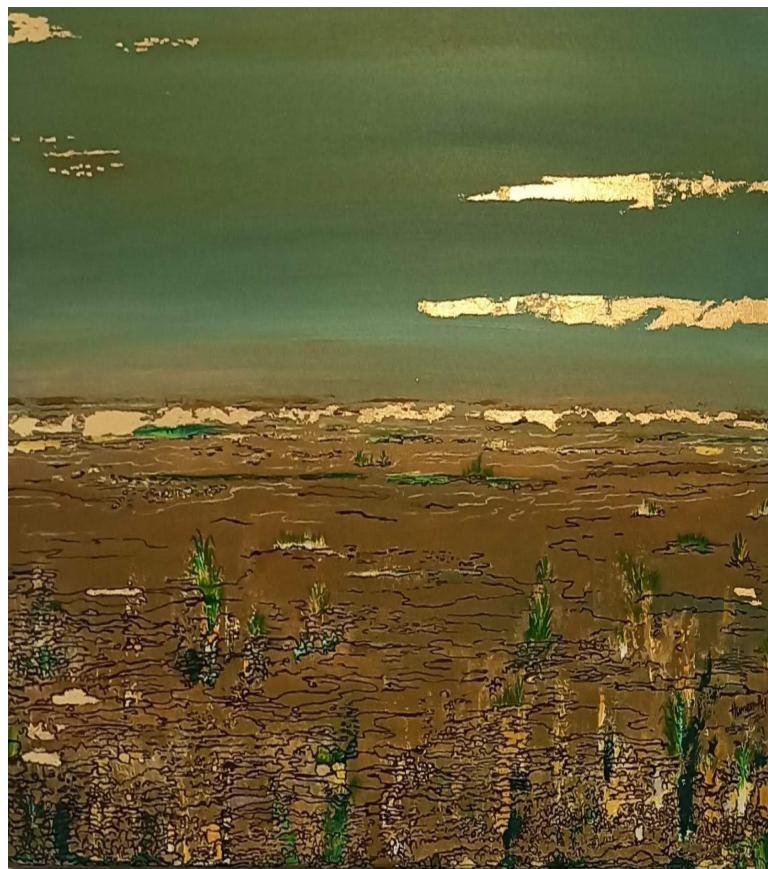


Her dedication to the surreal forms of environment generates a symphony on canvas and leaves the viewer in awe. "I use abstraction as a tool to convey my concern for the environment and its conservation," says Humera. Her second solo show at Bangalore was on water where she recreated what she observed. The contemplative mind had engulfed the surroundings

and the subtle nuances of the tone set the viewer into a trance like experience.

"I am deeply concerned about the rapid urbanisation of our Earth and feel the need to save the planet. The depleting water levels is also a major cause of concern for the world," she says. "I can paint and so I do that and spread awareness by doing so," she adds.

Humera's artworks are part of collections in South Carolina, Sydney and Canada. She fondly remembers senior artist Late JMS Mani who mentored her in her initial days as an artist. She has also contributed to the community by providing art therapy to children with chronic illnesses and provided them with a healing touch.



ART EVENTS (October - 2023)

‘Multi Realm of Expression’: A Dialogue with life Solo show by Saswati Chaudhuri Lalit Kala Akademi, New Delhi

“I am seeking. I am striving. I am in it with all my heart.”

– Vincent van Gogh

An artist communicates through artistic expression that comes from within. However, artists are humans living in the same society like everyone else. So outer world matters, life inspires, while observation and insight play key roles for visual artists, who evolve through time experiencing complex life and diverse visible worlds having many facets.

Saswati Chaudhuri, an artist from Bengal believes art begins with emotion and artistic expression has no boundaries. Saswati’s love for art was nurtured during her growing-up years with her parents. Her mother’s sketchbook and father’s freehand cartoon drawings encouraged her to spend time with art.



Saswati Chaudhuri

She was born in Calcutta in 1961 and brought up in an intellectually inclined family that drifted around many cities of India and finally settled in Calcutta during the 70s. From a very tender age visiting places like Darjeeling, Cherrapunjee, Guwahati, Jalpaiguri, Delhi, Kanpur, Shimla, Jaipur, Jodhpur, Kota, Bhubaneswar, many religious and heritage sites fascinated her about art and culture. Living in the art-capital of India, now known as Kolkata, a vibrant city celebrated for its history, intellectual vitality and political awareness enhanced her thinking. Exposure to art, music, literature, dramatics and cinemas, shared stories and visiting museums with family enriched her more. Her grandparents motivated her to explore and learn art from Indian old masters like Abanindranath Tagore and Nandalal Bose by reading and observing. As a child-

artist she loved pencil and ink drawing, mostly portraits, which were published weekly in the children section of Bengali newspapers in Calcutta.

While sketching and drawing were her favourite, she consistently handled diverse materials as she was interested in trying many crafts. Eventually she studied Fine arts at Govt. College of Art & Craft, Calcutta (1979 to 1984). An all-inclusive academic training provided her skill and artistic foundation. She feels fortunate as she trained under celebrated artists like Ganesh Haloi, Bikash Bhattacharya, Ashesh Mitra, Isha Mahammad and seniors who guided her to experiment with art, study about artistic practices around the globe which energized her for self-searching and developing her own visual statement and style, going through changes as a practicing artist for nearly four decades now. Her understanding about social, political, cultural and interpersonal life closely enthused her imagination in her long odyssey.



In 1987 she started her working-life in teaching and continued commitment to art as well. In the early phase, she mostly created drawings on paper and oil-on-canvas which purely came from her academic background then came acrylic and mix-media. Since 1979, in her artistic research Saswati has used a variety of mediums in her many bodies of work. She grants herself adopting new techniques, moving towards

fresh thoughts, experimenting with mediums, understanding limitations and possibilities. She loves to interact with life, realizing many dimensions, discovering 'silent' visual forms that are a reflection of the inner realm that she feels magical and joyful.



Saswati's 11th solo show titled 'Multi Realm of Expression' at Lalit Kala Akademi, New Delhi was inaugurated on 19th October 2023 at 5-30 pm by Prof. V. Nagdas, honourable chairman, Lalit Kala Akademi, Ministry of Culture, Government of India in presence of respected guests senior artist and former chairman AIFACS, New Delhi, Prof. Paramjeet Singh and art-critic poet Shri Prayag Shukla with many other esteemed artists. This exhibition showcased her three series of works that were oil/acrylic on canvas, drawings and mix-media under three sections **Conscious**, **Spontaneous** and **oalescence**.

Saswati believes in humanity which might have come to her from Vaishnavite poet-saint Chandidas from fourteenth century Bengal, one of India's first humanists, who said, '*sabar upare manus satya tahar upare nai*' (The supreme truth is humanity, there is nothing more important than that). Her humanist thought takes a woman as human with her aspiration and dreams, full of life where gender is not important.

Her drawings are spontaneous and free flowing as she enjoys pen-and-ink medium, experimenting with colour-wash and other treatments making them aesthetically rich. Her mix-media works are the reflection of observation. Her sensitive mind and soul are affected by the conflicting events in the society due to various reasons happening around, we see in news and current affairs. She tries to document her time and feelings as an artist in semi-abstract visual representation. This show was on view till 26th October 2023.

Saswati has been showcasing her works in groups, joint and sponsored shows since 1980 in Kolkata, Bhubaneswar, Chandigarh, Delhi, Jaipur, Udaipur, Mumbai, Hyderabad and other places. She has curated group shows in Delhi and presented online exhibitions showcasing artists from different countries. Her works have been appreciated by her contemporaries. Her printmaking work was awarded President's Gold medal by Indian Society of Oriental Arts, Calcutta in 1982,

which she received from then Governor of Bengal Shri B. D. Pande. She was also awarded for her paintings in 1984 and 1986. She received Jr. Fellowship award in Visual Art (Painting) from Dept. of Culture Ministry of Human Resource Development, Govt. of India, 1998-2000. Her painting '*Vasantasena*' was awarded in a Group Show titled 'Art Through light' in the senior most category, 2013 at State Gallery of Fine Arts, Hyderabad. She was a member of the selection committee of the National Art Exhibition organized by SCZCC, Nagpur in 2012.

Saswati's present working studio has been in Delhi since 1997. She studied Masters in Museology, regularly writes on art and artists for magazines and newspapers online and offline publications. Her artworks are collected by AIFACS, NGMA, IGNCA, WZCC, NCZCC and other private collectors in India, London, New York, Kentucky, Portugal, Ireland and Thailand.

(ADD News Desk)

Title: Gandhi -- Past, Present, Future (Group show) Rangoli Metro Art Gallery, Bangalore

Twenty-seven artists showcased their artworks at Rangoli Metro Art Gallery, Bangalore to celebrate the life of Mahatma Gandhi in October 2023.



The art exhibition was curated by Pradeep Kumar D M and the participants were asked to reflect upon what Gandhi meant to them in the past, present and future context.



The thoughts translated into paintings, prints, collages, sculptures and installations. The artworks observed Gandhi as an individual, the family man, the freedom fighter, the activist and the icon. There was a conscious exclusion of popular events/imageries so that the viewers could derive their own version of the great leader.



An installation where cotton, shaped like human beings hung above the charkha. The artist, Deepa K explained that the charkha is dead and she wanted to convey the same through her art. Another artist showed the Mahatma on his journey on foot through monochromatic expressions.

The Gandhi topi by Latha M looked remarkable as it it was layered and placed on the wall. Sudha Baregar created artwork in water colours where she showed the three monkeys in one work and in another work, she painted a book on Gandhi with subtle grey overtones with ants walking on.



"The show is about the Past, Present and Future of the Mahatma," says Pradeep Kumar DM. Even after 75 years of his demise, Gandhi remains an enigma and a global icon.

There has been a generational shift, yet the philosophy of Gandhi continues to inspire youngsters. Hanumantha's version of Gandhi was a well-blended technique. He showed Dandi Yatra through his paintings.



Most of the works here critically endorsed the symbolic iconography of Bapu. The pair of glasses, the walking stick, the circular-dial watch, the Gandhi cap, the portrait, the spectacle of his death, and his quotable sayings in various languages.



Miniature versions of him, involved in weaving the symbolic charaka, through the popular media as well as sculptural forms, amidst the common people were also present and were all deciphered by the artists.

A few artists assigned newer symbols to his persona by making him ride on a tiger, act as a matador to tame evil etc. Gandhi's public life and his experiments with truth were mostly represented.



Most of these artworks subjectively depicted his imagery during his involvement in the freedom movement. The Dandi march, the rupee note with his omnipresent presence and even the concept of dry day was artistically pruned to create an aura of his presence



The show left an imprint on the minds of the viewers and each person was left to dwell on the imaginative excellence of the youngsters who made Gandhi their own. The artists brought alive the vision of the Mahatma by raising the bars and pushing their creative boundaries to bring together a sublime experience.

ಮೈಟ್ರೋ
ರಂಗೋಲಿ ಮೈಟ್ರೋ ಕಲಾ ಕೇಂದ್ರ
Rangoli Metro Art Center
On the occasion of
Mahatma Gandhi Jayanti

ಗಾಂಧಿ
Gandhi
PAST | PRESENT | FUTURE

Preview : 6th October 2023, 6 pm
Date: 6th to 16th October 2023. Time: 11 am – 7:30 pm
Curated by: Pradeep Kumar D M

EXHIBITION BY YOUNG CONTEMPORARY ARTISTS

Bharath Laddiyavar	Malikasab Nadaf	Sandeep D H
Deepa K	Manoj Megalamani	Santosh Pattar
Gowthami M	Nagaraj Hallad	Sharanappa V M
Hanamant S	Parvatappa P	Shrishail Kulagod
Hanumantha T	Prakash Patil	Sudha Baregar
Ishwarayya P Mathapati	Priyanka A	Sumi Devi
Latha M	Ranganna Patil	Suresh Kondekar
Mahadev Allannavar	Sachin Salunke	Vinyas Katenahalli
Mahesh Ningappa Dafalapur	Sachin Sastry C	Vivek R M

ವಿಸ್ಮಯ ಗ್ಯಾಲರಿ, ರಂಗೋಲಿ ಮೈಟ್ರೋ ಕಲಾ ಕೇಂದ್ರ, ಬುಲೆವಾರ್ಡ್, ಎಂ.ಜಿ. ರಸ್ತೆ, ಬೆಂಗಳೂರು - 560 009
Vismaya Gallery, Rangoli Metro Art Center, Boulevard, M.G. Road, Bengaluru - 560 001
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Written by Jyoti C Singh Deo

Title: Diverse Visions at Raja Ravi Varma Art Gallery, Pune
Group show by eleven artists



‘Diverse Visions’ was a group exhibition curated by Priyamvada Pawar. Eleven visionary artists from various parts of India came together to exhibit their latest art works. The artists were Ami Patel, Bhuwal Prasad, Dinkar Jadhav, Kiran Sherkhane, Lakhan Singh Jat, Prabhakar Ahobilam, Sanjay Tikkal, Sanju Jain, Shivkumar Soni Somnath Bothe and Stalin P J. As the name depicts, the show was a window into the hearts and souls of the artists. The show was held at Raja Ravi Varma Art Gallery, Pune

Title: Aroopa Roopa
Solo show by Mothukuri Ramesh
Gallery - Karnataka Chitra Kala Parishath, Bangalore



Born in 1970, Mothukuri Ramesh was always interested in drawing and painting. A multi-talented personality, he has curated 22 exhibitions in India and has been

on the jury panel for various art exhibitions. He has participated in various workshops and seminars on printmaking, terracotta pottery, mural making, photography, design, woodcut, etc and his artworks and illustrations have been published in leading magazines like India Today. An art enthusiast, he dabbled with video documentaries too and created a video on the Choramandal art village for Gulbarga University,



New York, Belgium, Canada and Sri Lanka.



In his recent art exhibition at Karnataka Chitra Kala Parishath, Bangalore showcased a sculpture made with wood and steel. It was from the 'Head series'.

The other paintings were thought-provoking abstract works. It doesn't come as a surprise that an artist of his experience has won many awards and continues to work and exhibit his works regularly.

-- Jyoti C Singh Deo

Title: Land of Stories

Group show by students (Kumbakonam College of Arts)
Karnataka Chitra Kala Parishath, Bangalore



A delightful extravaganza of artistically sculpted artworks by students from Kumbakonam College of Fine Arts was an artful soiree. Students were asked to create sculptures around the theme of the animal kingdom and the incredible ideation combined with the mundane resulted in a delightful parody of realistic existence.



The cow became the central element in the works of Joyal Jabakumar. He is deeply inspired by them as they held a special place in his daily life. The lines etched on wood and the paintings of cows were a beautiful depiction of the animal.



Livingstan was always passionate about sculpting and began working with clay since childhood. He derives inspiration from the village life and the essence of his community and aims to convey the same through his art.

Harikrishna's sculpting career began as a family tradition of crafting clay sculptures. His muse is nature and he focuses on trees and the industrious ants. He was inspired by the spilled glass of tea at the tea shop before creating one of the sculptures.



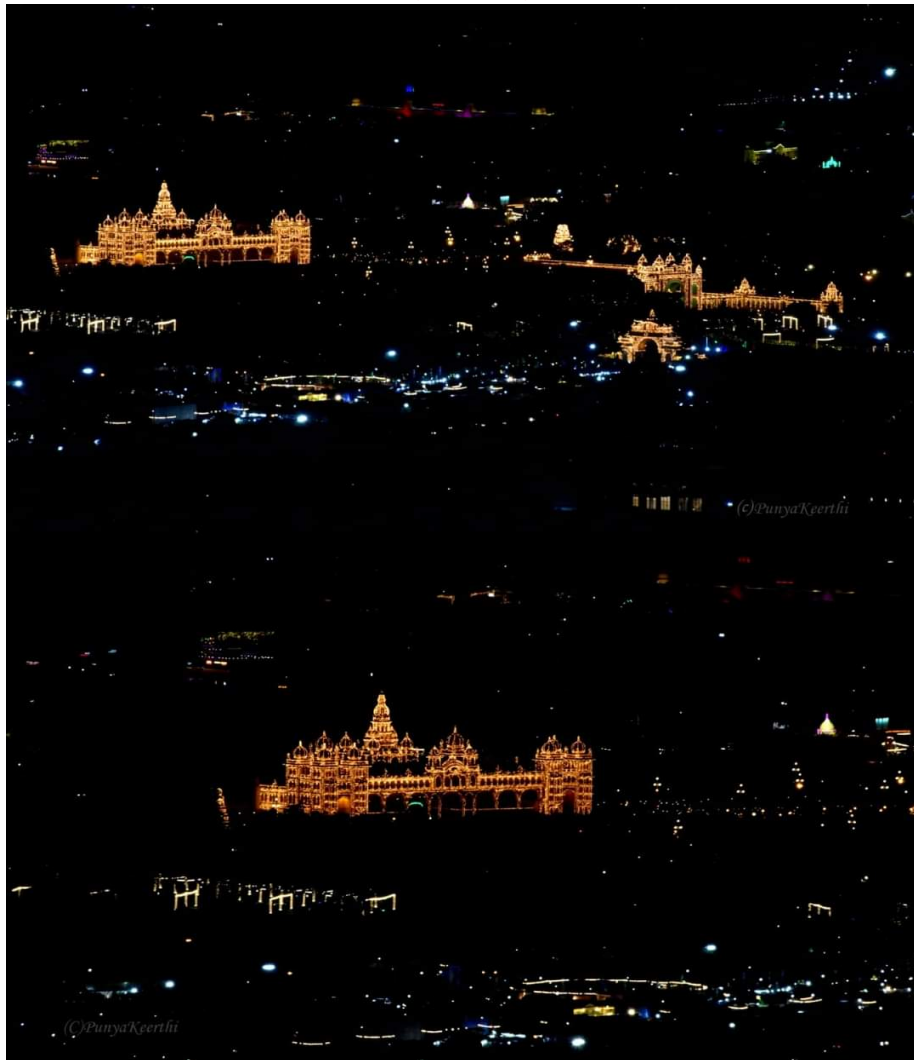
Manoj's focus for the exhibition lies in sculpting Chippiparai breed of dogs which is common in his town. He converted his fear of dogs into an art form and desires to continue creating the form which is revered in his hometown.



Prabhu hails from Pondhugampatti, near Alanganallur in Madurai. He was raised in an agricultural family where he played with the bulls used in the traditional sport of 'Jallikattu'. He converted these memories into bronze and wishes to continue doing so.

■ Jyoti C Singh Deo

Title: Glorified Heritage
Chamundi Hills, Mysore (On the occasion of Vijayadashmi, 2023)
Pic Courtesy: Punyakeerthi P



Title: Miniature Postage Stamp Masterpieces – ‘*Thook lagana manaa hai*’
Shenoy Design Studio, Bangalore
Curated by Nilesh Kinkale



Bangalore is home to a unique travelling art show titled ‘Miniature Postage Stamp Masterpieces - *Thook lagana manaa hai*’ till 2nd November 2023. This is a show conceptualised and curated by Nilesh Kinkale (a visual artist and curator), Nippon gallery - Mumbai and Arka Art Trust. The works were displayed earlier at Nippon Art Gallery, Mumbai and is set to travel to other cities too. There are 460+ artworks on display at Bangalore. The exclusivity of the art show is in the fact that artworks of masters like Jogen Chowdhury, Jatin Das, Dilip Ranade can also be seen.

The dynamism of the artworks is in the detail and every time you see it, you are bound to experience something different. “It is an ode to the postage stamps that were an integral part of our glorious past,” says Amita Shenoy who is the host for the show being showcased at Shenoy Design Studio, Bangalore, in collaboration with Arka Art Trust. She has given the walls a red colour to denote the colour of the letter box which is redundant in this day and age of the electronic media.

The show is not just about visual pleasure; it's an educational experience. It is more than just an art show; it's a celebration of the global story-telling

through postage stamps and a reminder that within the small canvas of a stamp lies a world of history, culture and art. "The art material was provided by Nippon Gallery and there was a lot of postal exchange that happened prior to the exhibition," says Nilesh as he explains the process and execution of the concept. On being asked about the Title of the show he said it is an idiom and the curator has derived the literal and artistic take on the present day scenario of looking down upon others. He adds that such regressive behaviour that is prevalent in all fields of life ranging from politics to education or art and even society needs to change. A postage stamp is created to be licked and pasted on the envelope, but we have to generate a collective conscience and stop doing that.

This exhibition encourages visitors to pause and appreciate the beauty and significance of these tiny masterpieces that provide a unique perspective of the world we live in. It also offers visitors a deeper understanding of the cultural, historical, and artistic contexts in this philatelic journey.

The show is on till 2nd November 2023 and is certainly not to be missed.

* Jyoti C Singh Deo,
(The author is a Bangalore-based artist and writer)

Title: The Resonating Narratives (Group show) Gallery 78, Hyderabad



A captivating art exhibition curated by Ms. Aman Preet Kaur was showcased at Gallery 78 in Hyderabad. The show titled 'The Resonating Narratives' explored the transformative power of narratives that resonate with our emotions.

The four talented artists were:

Poonam Jain Biswas's artworks explored the universe and the depths of emotions. It was a thought provoking and strong play of subtle colours that harmoniously swirled around to create stories. The mesmerising currents of symbolism and abstraction were intricately spun into a symphony of visual language that intrigued and reverberated across the canvases that were crafted with lines and dots

Samiksha's work took us into the lives of the middle-class women of India. She explored the mundane aspects of the life of a middle-class household and stressed on the objectification of a woman. Her

installations were multi-layered compositions of texts that narrate the stories of her subjects.

Deepanjali Shekhar's works were profound and laced with emotional depth which is a crucial element of her art. She employed a minimalist approach and utilised symbols to convey the intricate facets of human nature. Her works reflected self-observation and personal experiences. The earthy colours evoked a sense of oneness with emotions.

Manasa Priya D's artwork was crocheted and embroidered work. The works exuded a delicate play of colours that explored the inner depths of the mind. Her artistic expression is deeply rooted in caregiving and tends to preserve domestic life. The choice of material captured the rippled effect created in her works and left the viewer's craving for more.

*Written by Jyoti C Singh Deo

Title: Kalaradhna

Solo show by Shakuntala Jain

Karnataka Chitra Kala Parishath, Bangalore

Written By Dr Shilpa J.

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



The hues of bold colors shine bright through Shakuntala Jain's paintings at Kalaradhna, the painting exhibition at Chitrakala Parishad from Oct. 12 to 15. She says that the colours in her painting reflect her inner joy and happiness. With a smile, as bright as her painting, Shakuntala takes me through the canvas of oil and acrylic paint that brings positive vibes. They emote our everyday expressions stressing deep about the relevance of peace. The shades of brown and red are extensively used in painting making it vibrant and giving it an earth tone.

Shakuntala Jain's paintings on Rajasthani women intricately showcase the free spirit of women yet subtly

wrapped in the veil of culture. The shyness, grace and elegance are intricately brought in through the strokes.

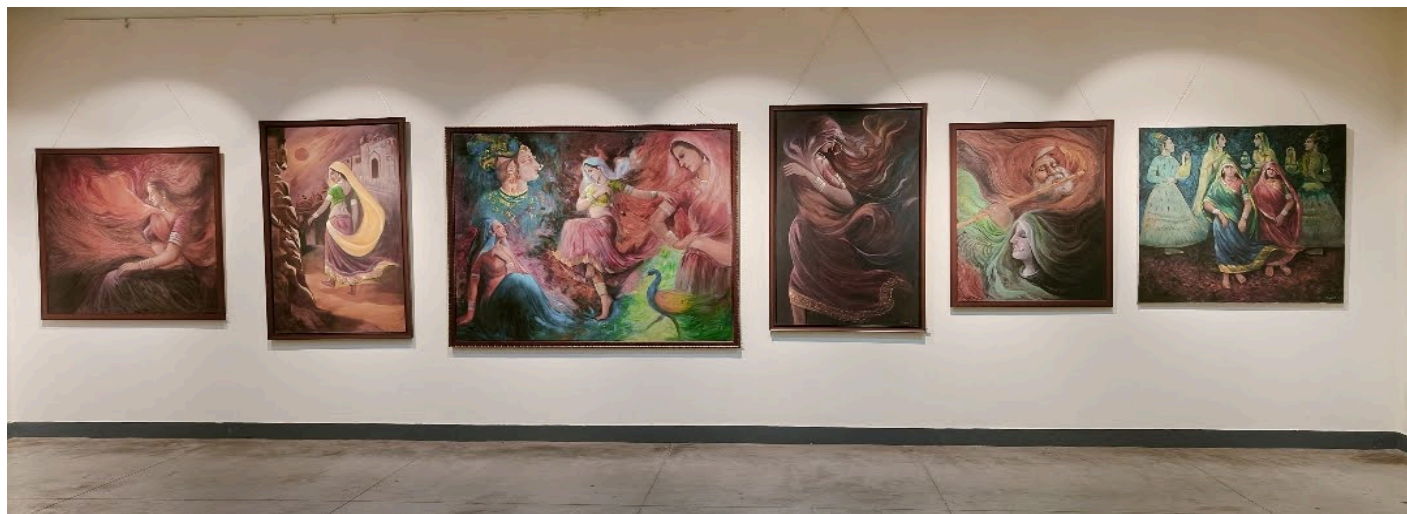


The feminine energy of a woman being the master of her thoughts that go out of the world can be seen on her canvas. 'My paintings reflect me as a woman and celebrate the free being in every woman' says Shakuntala. The expressive eyes add to the beauty of Rajasthani women in her paintings, a resemblance to her very own eyes.

The tranquility and the expression of peace can be seen in the paintings of Buddha. The paintings depict Buddha from the very young to the enlightened. 'I like to paint Buddha as I am a peace lover and a person filled with hope' explains Shakuntala. The feeling of serenity resonates in the meditative form of Buddha that persuades one to feel inner peace. In contrast, the dancing deities and Lord Ganesha's painting, the favorite of Shakuntala, are mesmerizing. One wouldn't

have seen lord Ganesha in so many forms. In 30 years, I have painted more than 880 Ganesh's, says Shakuntala. Every Ganesh is different as they cannot be replicated, she adds. Her paintings of Ganesha were inspired by her Ganesh postcard collection during childhood. From initial sketches, it evolved to intricate oil-based painting and love for it has sustained till now. With a doctorate of medicine in acupuncture, painting is purely a hobby for Shakuntala. A piece of music in the background that elevates her mood guides the stroke

on her canvas. She does multiple paintings at a time that exudes her inner happiness in the form of color and strokes. Being appreciated worldwide, her Ganesha paintings are nominated for the Karnataka Book of Records. Spirituality being her favorite theme, she has an array of art with all having their own stories to narrate through canvas. One element Shakuntala Jain's paintings echo is a strong reflection of peace and joy in her.



Title: Meet the Artists, Art Park & Exhibition of Art Works Fidelitus Art Gallery, Bangalore



Art Park in association with Fidelitus Gallery Bangalore presented the one day art event called 'Meet the artists'

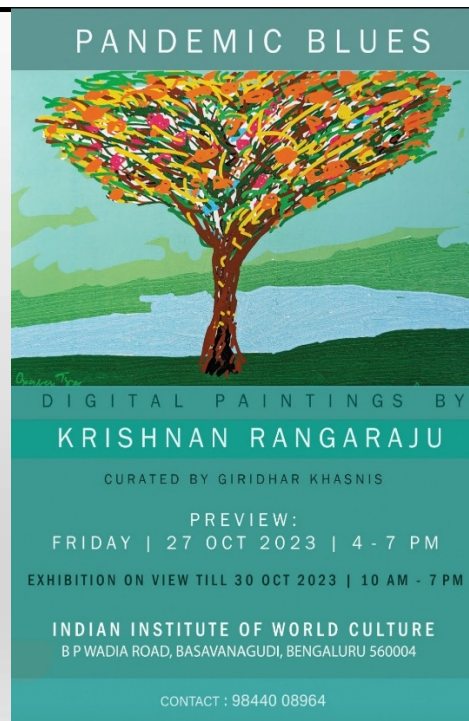
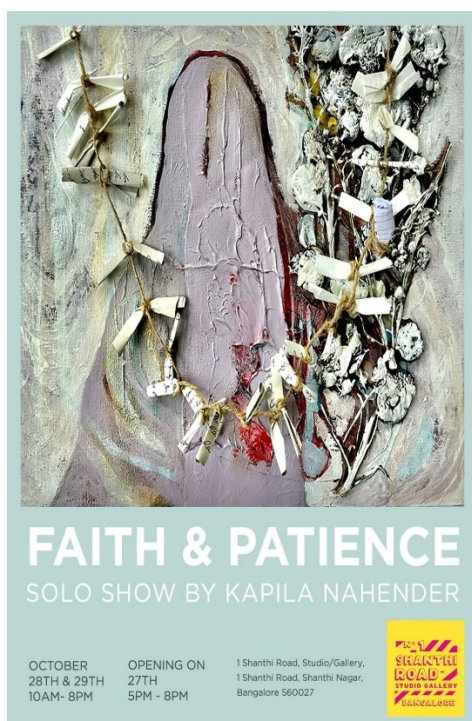
NGMA, Bangalore




NGMA, Bangalore in collaboration with Ananya-Drishya hosted a talk and presentation by artist Vijay Hagaragundgi. It was moderated by Manju Sara Rajan and Suresh Jayaram.

NGMA, Bangalore in collaboration with Indira Gandhi National Centre for the Arts organised a Book Reading of 'Bangalore Through the Centuries' and slide presentation by Naresh V Narasimhan in the presence of Ms Nazneen Banu, Director NGMA and Mr Mahendra D, Director IGNCA.


Other Events





Ongoing & Upcoming Events



Dhaki, 1937, Tempera on paper, 55.5x 82.5 cm, Acc. No. 4854, Coll.: NGMA.

 Ministry of Culture
Government of India

 राष्ट्रीय आधुनिक कला संग्रहालय
NATIONAL GALLERY
OF MODERN ART



National Gallery of Modern Art, Bengaluru
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National treasures from the permanent collection
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Inauguration by
Shri Thaawarchand Gehlot
Hon'ble Governor of Karnataka


In the august presence of

Prof. M.J.Kamalakshi Artist & Former General Secretary, Karnataka Chitrakala Parishath	Shri. Chiranjiv Singh, IAS (Retd.) Former Ambassador of India to UNESCO
Shri Sudhakar Rao, IAS (Retd.) Former Chairman, Advisory Committee, NGMA Bengaluru	Smt. Nazneen Banu Director, National Gallery of Modern Art, Bengaluru

Friday, 3rd November 2023, 3.30 pm onwards

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

Telephone: 080 - 22342338, Telefax: 080 22201027
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ARTISTS

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Dr. Vijay Siddramappa Hagargundgi
Gargi Chandola

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11:00 AM to 6:00 PM
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Karnataka Chitra Kala Parishath, Bangalore (Tentative list of events)

Gallery No-1,2,3&4

Date	Artist Name	Exhibition details
06.11.2023 to 12.11.2023	Someshekar M Sali	Painting (CKP) all four galleries
Gallery No-1		
1.11.2023 to 5.11.2023	Manjunath U Kambar	Painting (Group Show)
13.11.2023 to 19.11.2023	Venugopal H.S	Painting
20.11.2023 to 26.11.2023	Adithyaa Sadashiv	Painting
Gallery No-2		
1.11.2023 to 5.11.2023	Sudha Madhavn	Painting
13.11.2023 to 19.11.2023	Venugopal H.S	Painting
Gallery No-3		
1.11.2023 to 5.11.2023	Kantharaj N	Painting (Group Show)
16.11.2023 to 19.11.2023	Josheela S V	Painting
20.11.2023 to 26.11.2023	Ganesh Doddamani	Painting

Gallery No-4		
01.11.2023 to 5.11.2023	Usha Bala	Painting
15.11.2023 to 19.11.2023	Smitha B.P	Painting
22.11.2023 to 26.11.2023	Jyoti Machigad	Painting
D Devaraj Urs Gallery		
06.11.2023 to 12.11.2023	Vibhav Badrinath Kasal	Painting
17.11.2023 to 19.11.2023	K.S Srinivas	Photography
7-Galleries		
05.11.2023	Vinutha Prakash	Draswing competition for children
06.11.2023 to 12.11.2023	Arup Dey	Painting (Group Show)
25.11.2023	Little Millennium Preschool	Draswing competition for children
19.11.2023	Kavya Sanje	Performing Art

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