

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

1st November 2024

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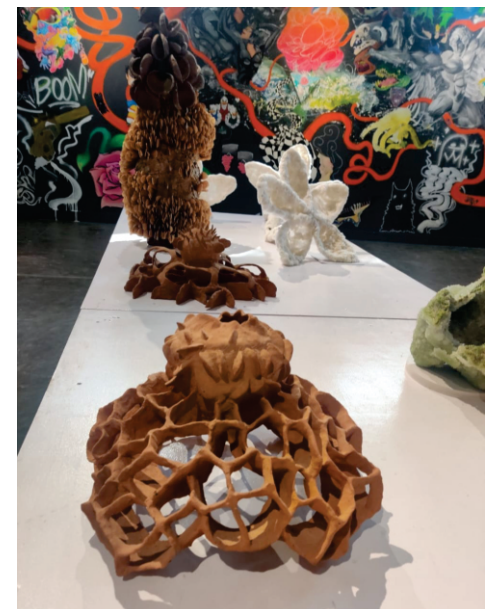
'Bharat Ratan' Naval Tata



Nishant Dange



Paintings From 'Timeless Treasures'



Art Works By Students

Ratan Naval Tata

The Architect of India's Industrial Success

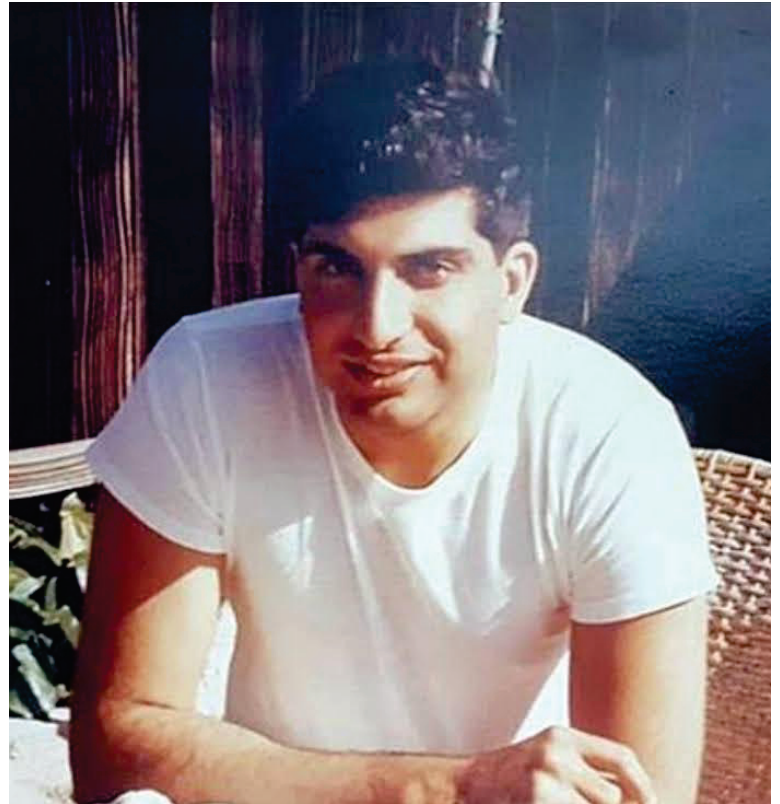


Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions



(Left to Right) Mr J R D Tata with Ratan Naval Tata with the statue of Jamshedji Nusserwanji Tata.

"I want to be known as the man who made a difference," said Ratan Naval Tata, in an interview and that is how he will be known forever for his impactful contribution to India's growth. He was a man who led by example and embraced responsibility, never retreating into the shadows of evasion. Each decision, each bold move was a brushstroke on the vast canvas of his life, an indelible mark of his character. In business, where uncertainty reigns, he stood resolute, taking full ownership of his actions. In a world rampant with excuses, he emerged as a beacon, illuminating the path of integrity and unwavering commitment.



Ratan Naval Tata

Ratan Naval Tata, born on December 28, 1937, in Mumbai, India and who sadly passed away on October 9, 2024, at the age of 86, was a towering figure in the world of industry and philanthropy.

He studied at the Champion School, Mumbai until 8th grade. He then continued his studies at the Cathedral and John Connon School in Mumbai, the Bishop Cotton School in Shimla, and the Riverdale Country School in New York City, from which he graduated in 1955. After high school, he enrolled in Cornell University, from which he graduated with a bachelor's degree in architecture in 1962. In 1975, Tata enrolled in the Advanced Management Program at Harvard Business School.

Serving as the Chairman of Tata Sons from 1991 to 2012, he transformed the Tata Group into a global powerhouse, renowned for its innovation and excellence across a spectrum of industries, from steel and automobiles to telecommunications and hospitality.



Under Ratan Tata's visionary leadership, the Tata Group augmented its vistas, making strategic acquisitions of esteemed global brands like Jaguar and Land Rover, as well as Tetley tea. He was also behind the groundbreaking launch of the Nano, famously the world's most affordable car, showcasing his commitment to accessibility and ingenuity.



Beyond the ambit of business, Ratan Tata was deeply committed to social responsibility and sustainable

development. His work with Tata Trusts has significantly impacted healthcare, education, rural development, and poverty alleviation, demonstrating his belief in giving back to society.

Ratan Tata's remarkable journey is a testament to his unwavering dedication to both corporate excellence and societal progress, earning him admiration and accolades, and solidifying his legacy as one of India's most influential leaders in modern history.

His passing was grieved by every citizen of the country and he will live on in people's hearts forever.



Long before Ratan Naval Tata became the legendary chairman of Tata Sons, he was a young architect with a degree from Cornell University, New York, eager to apply his skills in a Jamshedpur, a city that already bore the mark of his family's visionary efforts. Upon returning to India and joining Tata Motors (formerly TELCO) as a trainee, he brought with him not only his leadership potential but also his love for architecture. This passion resulted in two stunning houses on Road No. 10, Circuit House Area (East), Jamshedpur—houses that remain a tribute to his creative genius.

'Everything I Never Saw', Solo Show by Nishant Dange

Kalakriti Art Gallery, Hyderabad



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions



Hands dipped in charcoal, Nishant Dange wields the shades on canvas like a poet would play with words, crafting evocative images that dance between black and white. Each stroke of charcoal breathes life into the canvas, creating a textured landscape where emotions unfurl. His art is a dialogue with nature, often adorned with motifs of butterflies and leaves which are symbols of transformation and suppleness.

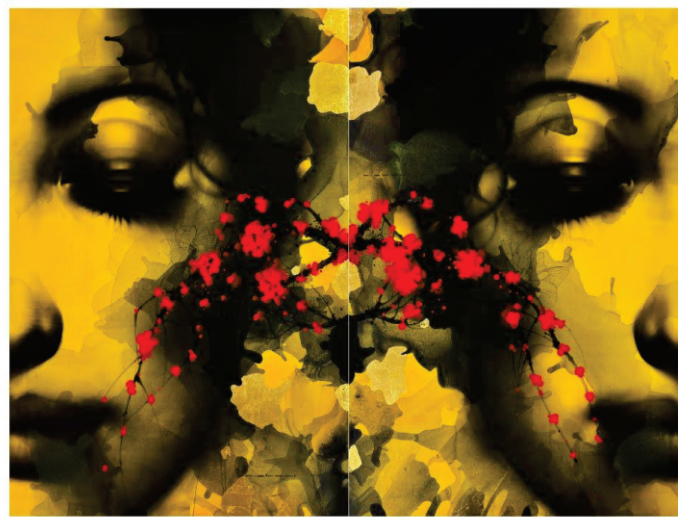


Nishant Dange

Nishant Dange's solo exhibition, 'Everything I Never Saw', was a profound quest of transformation, femininity, and nature, seen through the lens of an artist deeply influenced by his journey. In his world, butterflies flutter with the grace of transformation, their wings a testament to the beauty of change. Leaves, with their intricate veins, whisper stories of growth and renewal, basing his metaphysical visions in reality. Through these motifs, Nishant captures the fleeting moments of existence, inviting viewers to reflect on their transformation. His art portrays the physical and emotional transformations women undergo in their journey.

The interplay of light with black ink and charcoal conjures a sense of drama while soft gradients convey vulnerability. The women seem to come alive in a meditative exploration of emotions. In Nishant's hands, art becomes a sanctuary—a space where the delicate threads of femininity, nature, and the human experience intertwine in harmonious elegance.

Nishant studied at the Govt. Chitrakala Mahavidyalaya in Nagpur. Over the years, his work has earned him recognition for his unique aesthetic language, which delicately merges symbolism, nature, and emotional depth.



The exhibition was a visual and emotional experience, revealing the subtle and unseen facets of human transformation through Nishant's exquisite art.

His relocation to Goa and the serene and introspective environment has inspired a shift in his creative process.

The proximity to nature channelises his perspective with a deeper sense of understanding and personal transformation. Nishant's iconic female figures continue to radiate beauty, love, and innocence but are now set against the backdrop of the sea's endless motion. The waves, sand, and sky converge in a symphony of colours and movements, inspiring him to create even more captivating artworks.



'Material Ontology', Group Show, Gallerie Splash, Gurgaon

(Exhibition is on view until 4th Nov 2024)



Aishwaryan K



Ekta Singha



Kushala Vora



Mansi Trivedi



Nandita Mukand

Material Ontology is an exhibition curated by Satyajit Dave and held at Gallerie Splash, Gurgaon.

Historically, the discourse surrounding art has often glorified the immaterial: the idea, the notion, the sublime. In "Material Ontology," the artists examine the preference for the conceptual over the physical by stating that matter has its agency.



The artists explored how materials both anchor and transcend their conventional contexts and analyse the philosophical connections between matter and

meaning and the acceptance that material is an active entity with a history and energy of its own. This exhibition looks at how materials help shape our world and impact our culture, history, and identity. It encourages the viewers to think about how we interact with the things around us. The artworks in the show ensure that the viewer's think about how they relate to these materials, focusing on both their physical qualities and their deeper meanings in history.

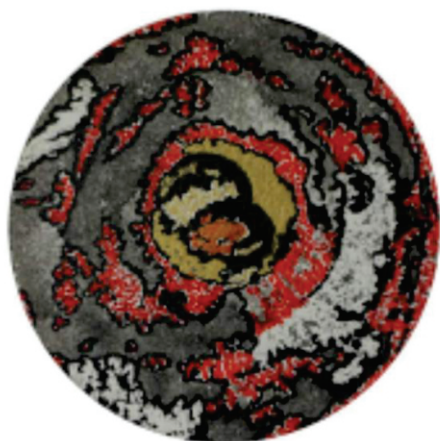


"A terracotta sculpture transcends its status as a mere item, evolving into a dialogue between the soil and the hands who crafted it, as well as between the elemental and the cultural. This inquiry into materiality is intricately connected to wider philosophical discussions," says Satyajit.



The participating artists are Aishwaryan K, Ekta Singha, Kushala Vora, Mansi Trivedi and Nandita Mukand.

Aishwaryan K' used acrylic, mettalic ink and archival ink on Elephant dung paper. Nandita Mukand used medical gauze, cement, resin, acrylics and wire to create artworks. Kushala Vora experimented with fossilised notebooks, porcelain and terracotta. Mansi Trivedi used mixed media on paper while Ekta Singha used natural pigments, Gouache, graphite and Nepali handmade paper on linen.



In 'Material Ontology', the artists believe that materials have a kind of awareness or history connected to human use. These materials remind us of the work that went into making them, the political issues related to how they are sourced and the time taken in their creation. The artists showed how nature and culture are connected by using different

materials. For example, synthetic materials like plastic may seem separate from nature, but they still show signs of human impact -- how they were made and their effect on the environment.



On the other hand, natural materials like clay or fibre remind us of the cycles of life and decay, which go beyond human control. These ideas encourage us to think about change, the fleeting nature of life and art, and the ethical questions about creating in a world with limited resources.

Written by Jyoti C Singh Deo

National Gallery of Modern Art, Bangalore



Junhi Han, Chief of Sector for Culture, UNESCO, New Delhi visited National Gallery of Modern Art, Bangalore and appreciated the documentation of modern visual art at the institution.

'Dtale Archists', Group show ,Gallery Dtale, Whitefield, Bangalore

(The exhibition is on till 16th November 2024)

GalleryDtale Archist is a newly launched art space that caters to art, design and technology and promises to explore and nurture talent.



Bose Krishnamachari and Sreejith Pathangalil have accentuated the Whitefield art scene by adding a vibrant sanctuary of aesthetic marvel. The space unfolds as an extension of a design store, enveloping visitors in the essence of Kerala—a vibrant blend of foliage, warm hues, and natural textures that evoke the spirit of the land.



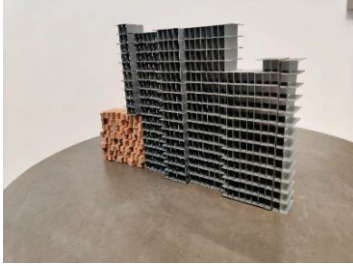
The recent exhibition, titled 'Dtale Archist,' unfolded as a splendid coalescence of contemporary artists from across the country.



The participating Artists, Designers and Architects are Astha Butail, Harisha Chennangod, Pooja Iranna, Prajakta Potnis, Samira Rathod, Shailesh B R, Sudarshan Shetty, Sunil Padwal, Tania & Sandeep Khosla and Tony Joseph.



As one walks into the gallery, one can see the modular seating arrangement by Tony Joseph. It is a multi-seater that can be reshaped to benefit interactions as required. Pooja Iranna's cityscapes is a profound reminder of the concrete reality surrounding us. Shailesh's installation of a cuboid Earth with everyday objects placed on it gives viewers a different perspective and strikes a visual dialogue. Chennagod's art incorporates multi-coloured lines that intersect each other and create an abyss that transgresses imagination. The other artworks are equally appealing.



About the Artists:

The practice of Indian artist Astha Butail moves between painting, installation, brass, glass, textile and paper. Butail draws upon references from literature, philosophy, nature, spirituality, history and orality.



Prajakta Potnis' work digs deeper into the nexus between the fragility of the human body and greed of the capitalist state. Through the process of paintings, radiology, video and time-based installations she examines the overburdened female body that has been incessantly exposed to varied forms of toxicity.

HarishaChennangod is a contemporary artist hailing from Kerala. His work weaves profound narratives through his minimalist abstract artworks, embodying a philosophy of intentional simplicity and mindfulness.



Through her work, Pooja Iranna presents manmade structures, which talk of human beings, their presence, expressions, experiences, mind and emotions without their physical existence. Pooja has been talking of these structures ever since she started her practice almost three decades back.

Samira Rathod is an architect, teacher, writer, and editor. She is the principal architect and founder of Samira Rathod Design Atelier (SRDA). Sudarshan Shetty is trained as a painter at the Sir JJ School of Art in Mumbai, moved early on to sculpture and installation and more recently into film. He is well known for enigmatic, largescale installations in which physical objects, composed and brought together in familiar and unfamiliar ways, Shailesh B R's practice is deeply rooted in philosophy and seeks to explore the fundamental aspects of our world, such as existing knowledge, systems, traditions, rituals, metaphysics, and philosophy itself.

The exhibition is an absolute must-see, a visual feast that promises to captivate and inspire. Don't miss the chance to immerse yourself in this extraordinary showcase—it's an experience that lingers long after you've left!

Written by Jyoti C Singh Deo

I ask you to judge me by the enemies I have made
Franklin D Roosevelt

Quieter Than Silence, Solo Show by Shakuntala Kulkarni Gallery Sumukha, Bangalore



Shakuntala Kulkarni

Shakuntala studied painting at Sir J. J. School of Arts in the 70's and her concerns then were about formal level and later Human predicaments.

Since the mid-80's, the concerns in her work shifted to gender specific issues. They have been an enquiry into the lives of urban women and started addressing their threatened public and private spaces within the society which is essentially patriarchal.

In the early-90's, the need to rearrange and stretch the visual language to address these concerns and to get a deeper enquiry, compelled her to shift the works from two-dimensional space of painting and printmaking to three-dimensional sculptural space.

Shakuntala started experimenting with time, form and space doing multimedia installations and was also able to blur the barriers of different languages by using different disciplines and materials. This led to working with moving image, sound, light. She also started using body as the site of contestation for addressing her concerns through performance videos.

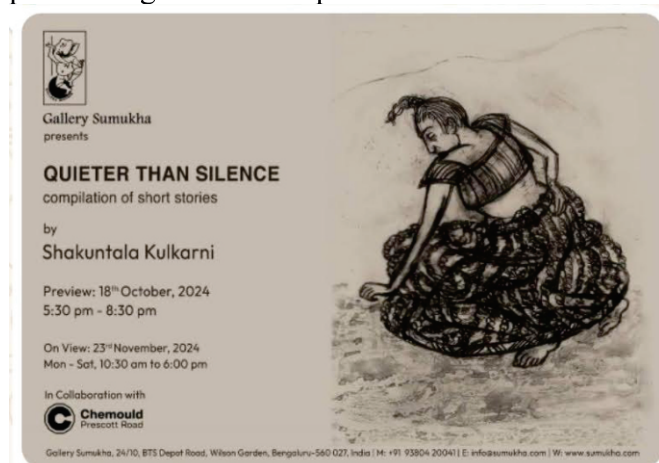
Shakuntala Kulkarni's drawings unfold like a visual odyssey, where the human form morphs into a garb of strength and vulnerability. Here, women emerge as central figures, their bodies intricately intertwined with costumes and armour that redefine their shapes. The figures, sometimes clothed and at other times bare, assume complex postures, capturing the complexities of female existence in a society.

Shakuntala's work is a profound exploration of the female experience, rich with symbolic imagery that conveys themes of pain, violence, and defeat, yet simultaneously celebrates victory. The dominant use of black pigment in many of her pieces intensifies a sense of dread, while in others, a lively, animated line breathes life into the contours of the bodies, suggesting movement and vitality amid stillness.

The artist's investigation into the lives of women is a constant thread throughout her diverse practice. From sculpture and installation to video and performance, she has embraced various mediums. Yet, it is drawing that takes center stage in this exhibition, where her studio feels haven of creativity, with drawings that

cling to walls, boards, and doorways. Each sketch serves as a foundation for her sculptures and installations, illustrating the genesis of her ideas in a riot of visual thought.

This exhibition, dedicated solely to her drawings, invited viewers to navigate the complex interplay between safety and the loss of freedom. In their strange, inward silence, the figures suggested that a woman must often become her saviour, navigating her path through societal expectations.



The series titled "Swaha," which depicted a procession of twenty-one women, resolutely striding forward. They held their headgear high, as if ready to crown themselves as sovereigns or perhaps to offer a final tribute to their burdens, seeking liberation.

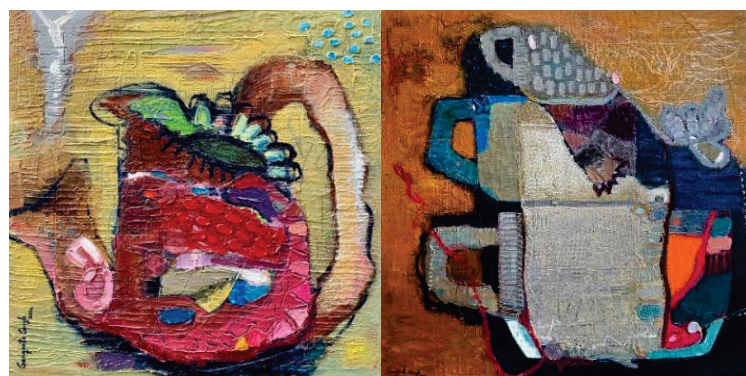
In "Embodied Echoes," Shakuntala Kulkarni invited viewers to witness the myriad forms of womanhood—bizarre yet beautiful, vulnerable yet indomitable. In the paintings titled 'Fallen warrior', "Shattered", 'Antaheen' - there were dark elements that tugged at the viewer's conscience. There were paintings of helpless migrants trudging along as if in a trance, and bodies desperately trying to maintain balance. The images of fallen, defeated warriors, their armour transformed into a burden rather than a shield of protection.

Through her drawings, Shakuntala created a haunting narrative that resonated deeply, encouraging reflection on the intricate dance between suffering and strength and ultimately, the power of self-affirmation.

Written by Jyoti C Singh Deo

'Reflective Memoirs', Solo Show by Sangeeta Singh The Nehru Centre, London

Sangeeta Singh unveiled her solo show titled "Reflective Memoirs" at The Nehru Centre, London, UK in October 2024. This exhibition showcased Sangeeta Singh's latest works, weaving personal experiences, memories, and artistic expression.



The "Reflective Memoirs" series reflects hospitality, friendship, and togetherness, which are essential aspects of Indian culture. The themes, bright colours,

and elements used—like flora and fauna—strongly connected to the artist's upbringing in India. The current series features mixed media works on canvas and paper, using materials like safety pins, beads, threads, sequins, charcoal, pen, ink, acrylic, and oil paints. Importantly, tea stains and dried tea leaves have been incorporated into the paper works for added diversity.

Some paper works also include excerpts from the artist's poems. Key elements in the works—teapots, teacups, teabags, and other utensils—highlight the artist's experiences while preparing her own cup of tea. The "Aerial Brew scape" series emerged, where teapots transform into distorted versions.



In India, chai, as it is universally known, is more than just a morning cup of tea; it is a vital part of daily life. Everything from light gossip to serious political discussions happens over a strong, sweet drink known as kadak masala chai. Chai is not just a beverage; it is woven into the fabric of the nation and is also an important part of Sangeeta's work.

The "Tea Side Stories" series developed after she participates in an art residency in Turkey in 2016. During the residency, artists shared their creative journeys over Turkish tea, which fascinated the artist, especially the double-layered kettles. These shared moments over tea fostered connections among the artists and inspired a series filled with the emotions they experienced together.



Sangeeta Singh

This experience led the artist to explore how both trivial and significant life moments are often accompanied by a cup of tea, highlighting the universal connection created by this ritual. The work incorporates themes of migration, movement, and solitude—experiences the artist has closely encountered. In the current series, teapots serve as metaphors for living spaces like homes, abodes, or cities that share boundaries.

Over the past two years, the concept of letting go has become central to Sangeeta's existence, prompting her to release forms that no longer align with her evolving vision and emotional state. She continues to explore and evolve as an artist with each passing day.

Written by Jyoti C Singh Deo



Art Park, Gandhi Bhawan, Bangalore

On
20th October 2024
Time: 11 am - 5 pm

At
GANDHI BHAVAN
Kumara Park East, Seshadripuram, Bengaluru - 560 001

Chief Guest: Sri M.C. Narendra
Hon'ble. Secretary, Karnataka Gandhi Smaraka Nidhi

Participating artists:
AM Prakash | Aishwaryan K | Arasu. T | Babu Jattar
Bharath Laddiyavar | C Chandrasekar | Chandranath Acharya
GS Krishna Setty | Dimple Shah | Pradeep Kumar. DM
Ishwarayya Mathapati | Jyoti C Singh Deo | Lokesh BH
Mahadev Altannvar | Mallikab R Nadaf | MG Doddamani
Praveen Gayakar | Raghavendra Patil | Santosh Pattar
SG Vasudev | Shilpa Bhat | T.Hanumantha | TN.Jalihal
Umesh V M | Veeresh Rudraswami | Vijayalakshmi

For more information call:- Pradeep Kumar. DM +91 98448 30382

Art Park Committee
Founder: SG Vasudev | President: Ms. Bhagya Ajaikumar
Members: Bharath Laddiyavar | Dimple Shah | Prof Jayakumar. G
B Jayaram | Lokesh BH | Mallikab R Nadaf | Nalini Malaviya | Naresh Naik
Navya Nataraj | Pradeep Kumar DM | Sandeep S. | Shan Re | Sudha Baregar

ARTPARK
Bengaluru
at
GANDHI BHAVAN
20th October
11am to 5pm



Art Park, for the month of October was a celebration of Mahatma Gandhi's life. The invited artists assembled at Gandhi Bhawan, Bangalore to showcase their art works. 20 - 25 artists are invited by the committee to participate. They are handed drawing sheets and they painted at the location.

Art Park has been a regular art event that is held at various locations in Bangalore and is an initiative undertaken by Eminent artist Sri S G Vasudev. "Very few people go to museums so I started Artpark so that people can visit and buy artworks at an affordable price and interact with artists and see them work," said Sri S G Vasudev.



The event featured artists showcasing their talents live. Sri C S Krishna Setty and Sri S G Vasudev captivated onlookers with their artistry, making it a true delight to witness these senior artists in action.

They also spoke at the event and shared their inspiring messages for all artists.

The show received a warm reception from everyone, captivating hearts and minds alike. Attendees were enchanted, sharing their admiration and enthusiasm for the remarkable artistry on display. It truly resonated with all who experienced it.



The President of Gandhi Bhavan, Sri Vishnu Kumar N R said it would be good if artists can conduct the exhibition at the location next year too. The secretary Sri M C Narendra also spoke at the event.



Jyoti C Singh Deo

Contemporary Doll Exhibition Karnataka Chitrakala Parishath, Bangalore



The Doll Festival also known as Gombe Habba, Bombe Habba, Bommai Golu, Bommala Koluvuor or Bommai Golu, is a cherished tradition during the Dasara festival, particularly in South India. Families create vibrant displays of dolls arranged in tiers, often depicting scenes from mythology, culture and daily life. This celebration not only highlights the victory of good over evil but also fosters community bonds as friends and relatives visit each other's homes to admire the intricate setups. With prayers, rituals, and the sharing of sweets, the Doll Festival brings a festive spirit that emphasises creativity, family togetherness, and the rich cultural heritage of the region.



The Contemporary Doll Exhibition held at Karnataka Chitrakala Parishath was curated by T V Tharakeswari. The show was inaugurated by Princess Smt Kamakshi Devi Wadiyar and Prof H C Boralingiah, President Karnataka Janapada Parishath. The show was unique in its approach as it included each staff member of CKP and conveying a deeper message that the staff at CKP works as a family.

The participating artists were Hemanth Raju, Jagdish S, Puneeta Khatri, Roopa Kangovi, T V Tharakeshwari, Nashmitha D N, Shreekanth A, Jakrias Ekk, Jyoti C Singh Deo, Urmila VG, Geetanjali Kapoor, B M Malathi Devi, Abhayashrama, Shylaja Ramesh, Mamath N Swamy, Shimona Agarwal, Vijay Lakshmi Senthil Kumar, Sneha Manjunath, Mamta Bora and Dr Shalini Singh.



Gallery 1 had dolls from the collection of Karnataka Chitrakala Parishath. There were kinnala dolls, leather puppets, ganjiffa and mysore traditional paintings. Gallery 2 had mythological dolls created with various mediums.





Gandhari and Manthara were created in mixed media by T V Tharakeshwari. "For Manthara I used bamboo, Arecanut for face and cloth", said T V Tharakeshwari. "Creating Gandhari, was equally interesting. I used Arecanut leaves to make the face," she added. In a box lay 101 children in which 100 were male eggs and the pink-coloured egg was a female child named Dushala. Cocoons were used for eggs.



'Bhomija' was created by Puneeta Khatri. The sculpture was created in clay and metal. This medium captured the grace and strength of this revered figure from the Ramayana. Clay represented Sita's connection to the earth. It captured the earthiness and simplicity that she embodies. She respects and finds solace in the natural environment. Like Earth that endures weathering seasons, Sita can withstand trials like exile, captivity and public scrutiny. She is always calm and firm in her values thus symbolizing the Earth's silent endurance. The use of metal symbolised her inner strength and readiness to endure any challenge. This resilience is evident during her captivity by Ravana in Lanka. Sita

withstood Ravana's threats and advances, firmly rejecting him despite her vulnerable position showcasing her ability to remain steadfast in her principles even in isolation and danger. Gallery 3 had contemporary dolls ranging in mediums like sand, e-waste, flowers, steel, wool, papier mache, clay, wood etc.



Jyoti C Singh Deo created dolls with e-waste and sand. The dolls spoke of the modern style of life and the onset of change in the simplistic approach to dolls as toys. Vijay Lakshmi Senthil Kumar created Japanese dolls by using objects from her surroundings.



Dr. Shalini Singh used waste paper, carry bags and packaging material to depict nature, "I am concerned about nature and this is my effort to show that we need to save nature," she says. Mamta Bora created dolls out of wire. The dolls seemed to dance even though they stood at a place. Dolls by Geetanjali Kapoor were made of paper mache'. The creations exemplified a modern outlook and represented the modern woman. Shimona Agarwal created dolls in her style of work. The dolls in clay added beauty to the show. Sneha Manjunath's dolls titled 'Jolly ride' was a set of two dolls riding on bicycles. Each creation was a labour of love and the viewers loved and admired the dolls.

Written by Jyoti C Singh Deo

‘Reclaim Constitution’ National Gallery of Modern Art, Bangalore



For Gandhi Jayanti, Bangalore’s National Gallery of Modern Art (NGMA) hosted a Constitution-themed doll exhibition. Organised by Reclaim Constitution, a collective dedicated to promoting Constitutional literacy, the exhibit presented a selection of dolls portraying significant figures from India’s historical and cultural tapestry. These figures, depicted in the 22 artworks within the Indian Constitution, included Mahatma Gandhi, Rani Jhansi, Buddha, Tipu Sultan, and scenes from the Ramayana and Mahabharata. Although the display used the “Gombe Habba” arrangement typical of Dasara festivities, it was distinct in its secular and historical focus, presenting India’s multicultural heritage. The exhibit featured contributions from prominent artists such as Gireesh, Nanda Gireesh, and Fastin Pedros from Chitrakala Parishat.

Among the unique highlights was a 15-doll set representing the “Founding Mothers of the Constitution.” As NGMA Bangalore’s director Priyanka Francis explained, the connection to India’s foundational artwork was intentional; the artist Nandalal Bose, responsible for illustrating the Constitution, also designed the Haripura panels that

are currently exhibited at NGMA, creating a meaningful link between India’s independence movement and the values that continue to shape the nation. Adding to the historical depth was a 130-year-old Krishna idol, shared by the family of P.V. Kuppuswamy Naidu, founder of the iconic Naidu & Sons Bakery in 1888. This intricately carved Krishna idol had been an integral part of Janmashtami processions, symbolising Bangalore’s long-standing tradition of multicultural celebration. According to Vinay Kumar of Reclaim Constitution, the idol recalled a time when communities from all backgrounds came together, exemplifying the harmony the exhibition hoped to inspire. The event was enriched by nadaswaram performances from artists Mahboob and Khaleesabi Subhani, a panel discussion, and a screening of a documentary on nadaswaram maestro Sheik Chinna Moulana. These additions helped weave a dynamic cultural experience that underscored the Constitution’s inclusive spirit. In the lead-up to the event, the collective invited the public to lend their miniature dolls to broaden the collection and encourage local participation. Kumar shared memories of the Gombe Habba celebrations from his youth, where diverse dolls showcased various cultural

narratives, from freedom fighters to figures of tribal and regional importance. However, he noted that this cultural diversity had begun to wane, replaced by more religiously themed displays. In contrast, the exhibition aimed to revive and spotlight India's rich, syncretic traditions by featuring diverse symbols from across Indian society, reflecting a vision of unity that embraces different faiths, histories, and art forms. Through this display, Reclaim Constitution and NGMA aimed to inspire visitors to reflect on the Constitution's values and celebrate India's pluralistic roots. The exhibition not only offered a view into the depth of Indian heritage but also highlighted the enduring relevance of secularism and inclusivity in today's world. The doll exhibit was open to the public on October 3 and 4, allowing attendees to immerse

themselves in this unique homage to India's vibrant past and united future.



Written by Shamaa S Pavagada
(She is a Student at R V University)

“Unconventional Alliance’ Exhibition Hall, Faculty of Fine Arts, Vadodara

"Unconventional Alliance brought together a diverse group of artists to continue Vadodara's vibrant art scene. The artists were from eclectic backgrounds, including senior teachers, heads of departments, and deans of M S University's Faculty of Fine Arts. The exhibition was inaugurated on Friday evening by eminent artist Jyoti Bhatt, art historian Deepak Kannal, and Arupa Lahiry, regional director of the IGNCA regional center in Vadodara. It was held at the exhibition hall of the Faculty of Fine Arts. Around 50 artworks by 38 artists, including KG Subramanyam and Bhupen Khakhar, were showcased at this exhibition.

and thought-provoking," Buch added, emphasising the transformative power of art to challenge, inspire, and connect.



UNCONVENTIONAL ALLIANCE
Curated by Rupal Buch

Chief Guest
Jyoti Bhatt - Eminent Artist

Deepak Kannal - Artist - Art Historian
Ms Arupa Lahiry - Regional Director
(IGNCA Regional Centre Vadodara)

Opening:
Friday - 18th October 2024 at 5.30 PM
Show Continue till 20th October
11.00 AM to 7.00 PM

Venue :
Exhibition Hall, Faculty of Fine Art,
M. S. University of Vadodara

Participant Artists

Jyoti Bhatt - K.G Subramanyam
Jeram Patel - Bhupen Khakhar
Ratan Parimoo - Naina Dalal
G. M. Sheikh - Jayant Parikh
Deepak Kannal - Ganesh Gohain
Santana Gohain - Anuj Poddar
Arunanshu Chowdhury - Hina Bhatt
Jitendra Baoni - Kakoli Sen
Kanti Parmar - Nikunj Kalgiwala
Vinod Daroz - Himanshu Joshi
Nehal Rachh - Heeral Trivedi
Ajay Kanwal - Rai David
Shanta Sarvaiya - Amarnath Sharma
Nandini Das - Ajay Lakhera
Nimesh Patel - Debashish Dutta
Neha Goswami - Rupal Buch
Amrita Goswami - Ridhee
Poonam Vishwas - Hetal Kalgiwala
Tejal Patel - Bansari Patel

"It fosters unexpected collaborations among local artists," said Rupal Buch, the curator of the show. "This exhibition celebrated unexpected pairings, where separate elements converged to create something new

The exhibition featured paintings, sculptures, ceramic works, and prints. All participating artists are based in Vadodara. They utilized materials such as metal, glass, and ceramics in their sculptures, with acrylic as a common medium. Works by senior artists who studied or taught in the 1950s and 1960s were also on display. Among the showcased artists were Jeram Patel, Ratan Parimoo, Naina Dalal, Jayant Parikh, Ganesh Gohain, Santana Gohain, Anuj Poddar, Jitendra Baoni, Kakoli Sen, Vinod Daroz, Himanshu Joshi, Ajay Kanwal, Shanta Sarvaiya, and Poonam Vishwas, among others.

Jyoti C Singh Deo

'Timeless Treasures', Group Show, Karnataka Chitrakala Parishath

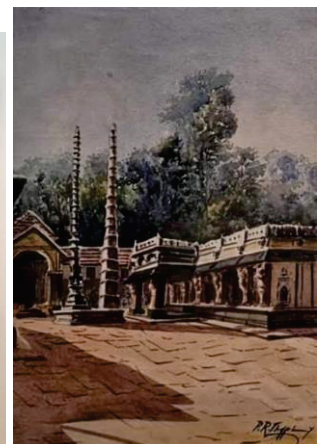
Pictures: Satheesha K R



Karnataka Chitrakala Parishath organised an exhibition of the artists of Karnataka from the 20th century. Titled 'Timeless Treasures', the exhibition was a unique display that ruminated memories of the bygone era. The exhibition was inaugurated by Nadoja Dr J S Khanderao, Dr M S Murthy and Sri K V Subramanya in the presence of various artists and art enthusiasts.

Every artwork struck a chord with the audience. It was a personal experience for some artists and viewers who were nostalgic as they witnessed the artworks that belonged to their family members or friends. The exhibition represented artworks by 60 artists, all of whom have created a niche for themselves in the art world. This was a tribute to the artists.

The exhibition portrayed artworks in various genres like landscapes, figurative, abstracts, pencil sketches etc.





The exhibition was a reminder that art lives on. It offered a poignant tribute to the remarkable talents of senior artists who have left an indelible mark on the art world. Each piece told a story, inviting viewers to connect with the emotions and experiences of the artists, even in their absence. Through carefully collecting and thoughtful narratives, the exhibition not only celebrated their contributions but also

prompted a deeper contemplation of the enduring impact of art across generations. Visitors were compelled to have a dialogue between the past and the present and left with respect and honour for the artists whose legacy has shaped the artistic landscape, not only of Karnataka but India and the world at large.

Jyoti C Singh Deo

‘Abstract Contemplations’, Solo show by Dr Amarnath M S MKF Museum of Art, Bangalore (23rd Nov 2024 to 8th Dec 2024)

“Abstraction allows man to see with his mind what he cannot see physically with his eyes” Arshile Gorky.

Reflecting on deep thoughts about life, consciousness and man’s place in the universe, Dr. Amarnath M S practices art in the genre of Abstraction. The mixed media collection on wood and canvas, invite the viewer to experience a very personal journey that is meditative, evoking their thoughts on the subject of their own existence and consciousness. He aspires to explore questions on the existence of mankind, that engages with the viewer.

abstract styles and contemporary aesthetics to achieve this.”

Amarnath’s compositions are a juxtaposition of organic forms within layers of a spontaneous palette of bright pigments and a hierarchy of geometric forms overlaying in parts. Relying on the brilliance of pure pigments and adding the allure of white, the influence of an urban space as his domicile, his inspiration is derived from geometric patterns and symbolism that builds and represents his experiences.



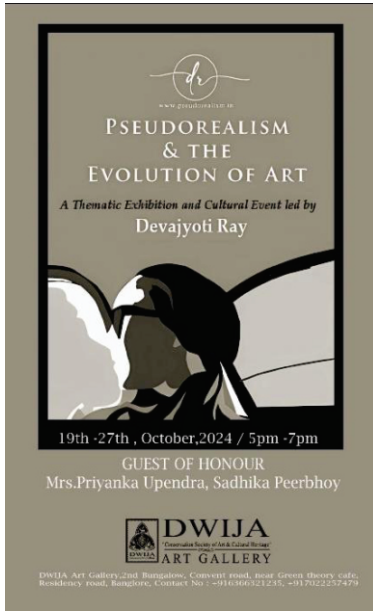
Amarnath expresses that he believes there is a “freedom of expression” in Abstraction. “My goal is to create visually engaging pieces that stimulate viewers’ thinking and evoke emotional responses. I use



Each work creates an illusion for the viewer that the artist attempts to lead towards. He relies on the brilliance of pure pigments while adding the allure of white, as he draws inspiration from his erstwhile life in a village, that of our culture, human relationships and also that of drawing from his personal experiences.

ADD NEWS

Solo Show by Devjyoti Roy, Dwija Art Gallery, Bangalore



Devjyoti Roy

Pseudorealism & the Evolution of Art, a solo exhibition by the renowned artist Devajyoti Ray. This thematic showcase explores the dynamic intersection of realism and abstract interpretations, encouraging viewers to question the boundaries of reality in art. The show was inaugurated by Mrs. Priyanka Upendra and Sadhika Peerbhoy and explored the boundaries between perception and reality.

The artist depicted lifelike subjects like people, animals, or objects with meticulous detail, placed in dreamlike, impossible, or otherworldly settings. Devajyoti explored themes of identity, perception, and reality, questioning what is "real" in the modern world and how we interpret the things we see by blending the precision of reality with the boundlessness of fantasy.



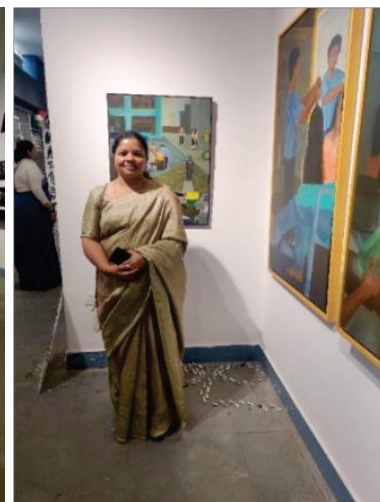
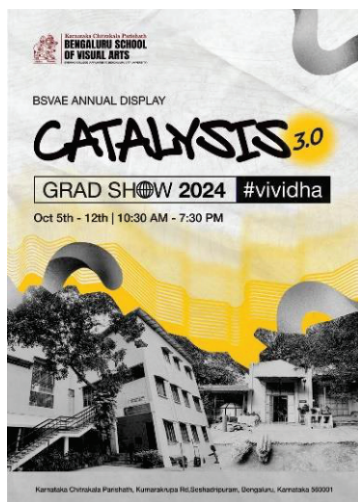
The vibrant paintings were scudorealistic which is a relatively emerging form of contemporary art that focuses on creating hyper-realistic images with a surreal or mythical twist.



Self Portrait with Thought Boxes

-- Jyoti C Singh Deo

'Catalysis 3.0', Grad Show 2024 (Picture Gallery) Bengaluru School of Visual Arts



The exhibition 'Catalysis 3.0' showcased the innovative artworks by students of Bangalore School of Visual Arts. The bursts of creativity and fresh perspectives, reflected the dynamic spirit of the next generation of artists. The large canopy in red which stood at the entrance reminded one of the protector of the forest. The motorcycle, created by the skeletal remains of a used motorcycle, covered by corrugated cardboard was a well thought of attempt at design. The auto rickshaw at the entrance had hands and feet and was decorated with paintings in the interiors making it seem almost human. Another attractive piece of work spread over the galleries was the little feet.

The bold exploration of ideas, techniques, and mediums, demonstrated the students' willingness to push boundaries and challenge conventions. From intricate sculptures that played with form and texture to vibrant paintings that conveyed deep emotional narratives, the diversity of expression were both captivating and inspiring. The students harnessed technology, sustainability, and cultural influences and wove them into their work, resulting in contemporary art that speaks to the complexities of modern life.



This exhibition not only highlighted their artistic skills but also served as a testament to their vision and potential, inviting viewers to witness the evolution of art through fresh eyes. Manu created a large tree made of steel which stood as a tribute to nature. His works were futuristic. Tejaswini's prints were incredible and the use of both finished and used versions of works sent a poignant message to the viewers.



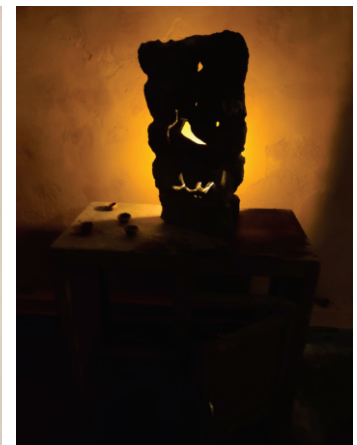
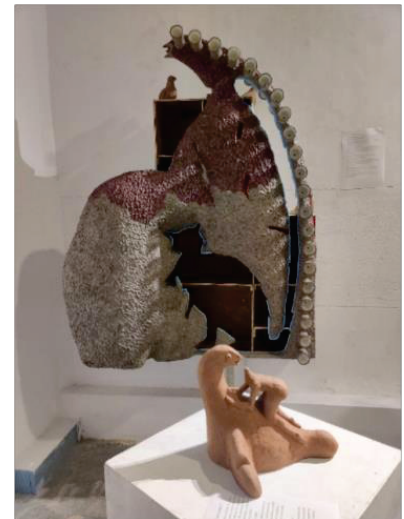
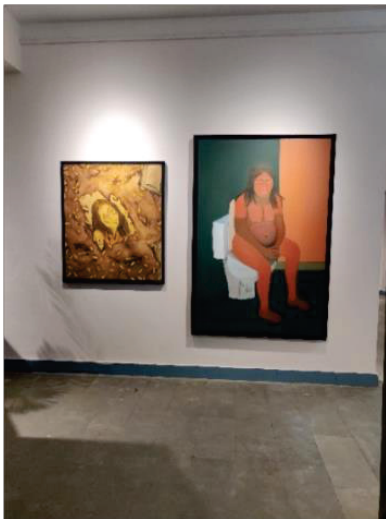
Pawan Kumar, who is a student of MVA 4th semester at the Graphic department brought his art alive by creating an interactive atmosphere. His work was spread over a room created with love and kindness. He compelled viewers to look at themselves and think and write a small message. The interaction added a personal touch to his varied style of art.



The paintings, prints, sculptures and other artworks created a stir as the viewers walked past them.

Art and Design Dimensions extends its warmest greetings to the students as they embark on their journey into the real world. May they continue to create art that brings pride to the nation.

Jyoti C Singh Deo



Group Show Ravivarma Institute, Mysore



On October 1st, the Sri Ravivarma Art Institute in Mysuru hosted a captivating installation and Kerala mural painting exhibition. The event was inaugurated by H. Janardhan, the esteemed former Director of Rangayana, with the distinguished presence of Mr Vishwakaema Acharya, the Principal of Shantiniketan College of Visual Arts. Students from the institute showcased their artistic talents, contributing to a vibrant celebration of creativity.

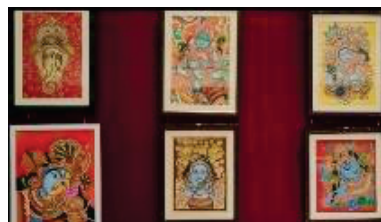


The focal point of the exhibition was a striking installation of Lord Ganesh. This artwork served as a poignant commentary on societal violence, specifically inspired by a tragic incident in Kolkata. In this compelling piece, a woman clung to Lord Ganesh's feet, symbolising hope and resilience as he annihilated evil to safeguard the good—a powerful protest against the escalating violence faced by women.

The exhibition also featured the rich tradition of Kerala mural paintings, which date back to the 8th century. Renowned for their intricate storytelling and vivid imagery, these murals have adorned the walls of temples, palaces, and churches for centuries. Each painting showcases the extraordinary craftsmanship and dedication of the artists, bringing to life tales from revered Hindu epics like the Ramayana and Mahabharata. With their earthy pigments and symbolic use of colours, these works evoke a profound spiritual connection, preserving ancient traditions while revealing the cultural essence of Kerala.

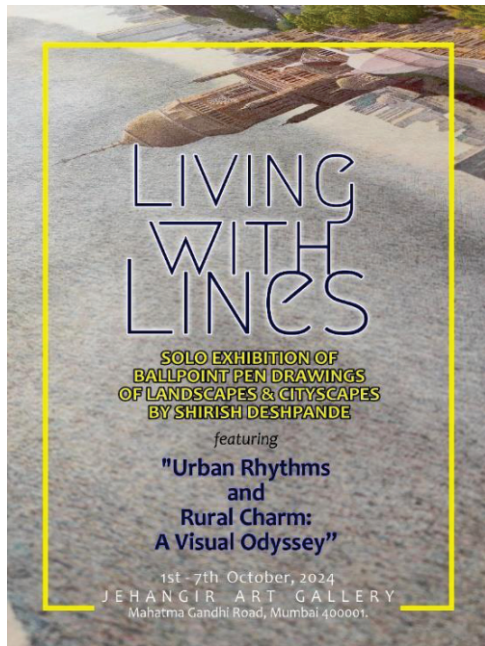


Through this exhibition, the students not only celebrated the timeless beauty of Kerala's mural art but also invited reflection on the pressing social issues of our time, merging heritage with contemporary relevance in a truly inspiring way.



Jyoti C Singh Deo

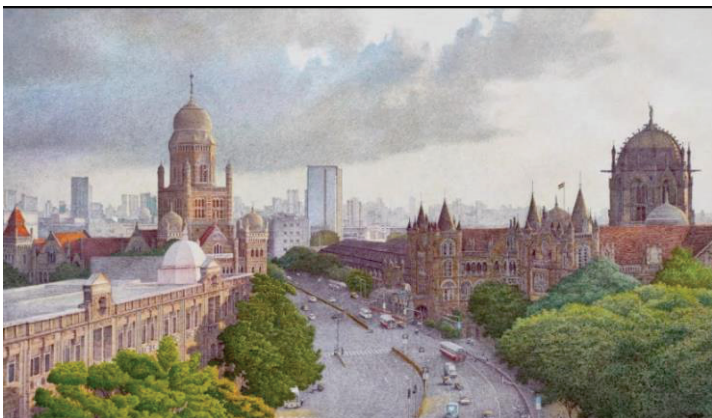
'Living with Lines' – Solo Show by Shirish Deshpande Jehangir Art Gallery, Mumbai



Shirish Deshpande

Shirish Deshpande is an artist who has articulated artworks from the humble ballpoint pen and has taken it beyond imaginable dimensions. He began working in the medium of the year 2008. The fine lines allow him to etch intricate details on canvas. He often delves into other mediums like acrylics, oil and watercolours.

"My artistic journey is a quest for emotional connection, a soul-to-soul exchange with the viewer. I strive to evoke emotions, inspire, illuminate, and provoke thought through my work," he says. If my art sparks even one of these responses, I consider it a success.

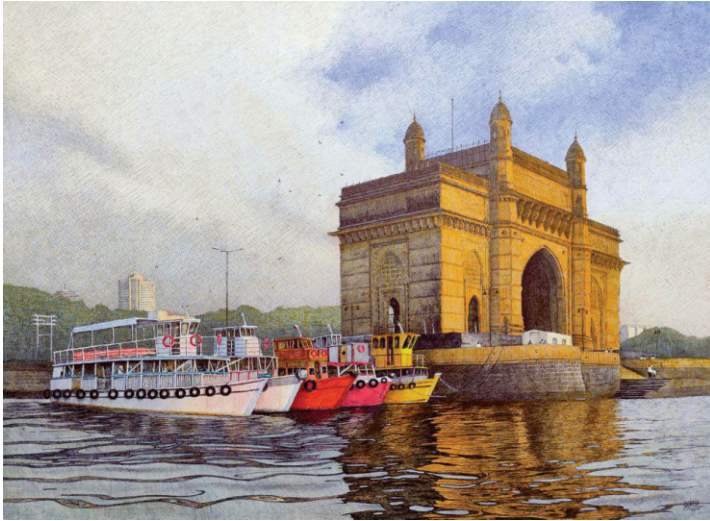


Light is my muse, casting drama and depth across my canvases. From rustic landscapes to abstract explorations, my art is a reflection of my inner world – a world of hopes, fears, tensions, and ideals. Through my art, I seek to connect with others, to share my emotions, and to understand theirs. I believe that art has the power to transcend boundaries, to touch hearts, and to inspire minds.

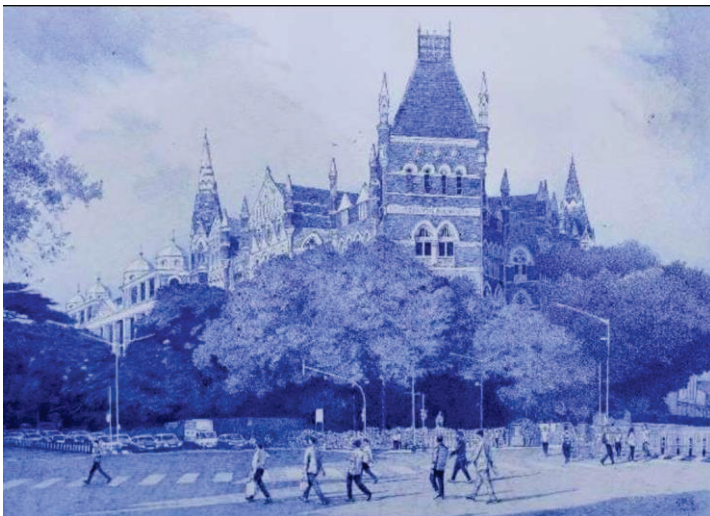
Shirish Deshpande holds a G. D. Art in Applied Arts from Abhinav Kala Mahavidyalay, Pune, India (1979). With a background in Communication Design, he has honed his skills in various artistic mediums, always seeking new ways to express himself. At a time when there was just offset printing and everything was done manually, he initiated his screen printing unit in Belgaum. He forayed into Graphic Designing and owned a Design studio in Pune.

As the artist works with the pen, he finds himself lost in the meditative rhythm of its strokes. In the pen's limited palette, he discovers a world of tonal depth, a nuanced language that speaks directly to the soul. With every line and stroke, the artist coaxes the pen

to reveal its hidden potential, surrendering its secrets to the paper. And so, his art unfolds, a testament to the magic that lies just beyond the edge of convention. "I tested pens for light fastness so as to retain colour on the paper", said Shirish as he spoke about his paintings. He uses pens like Mitsubishi Uniball for blue colour and Pentek brand of pens for red.



In his recent show held at Jehangir Art Gallery, Mumbai, cityscapes and landscapes were at the center stage. The vibrant mosaic of urban life—bustling streets, flowing traffic, and glowing streetlights—intertwines with sturdy concrete, creating a visual symphony that defines the work. In contrast, Indian rural landscapes possess a distinct allure, born from the freedom to create amidst limited means.

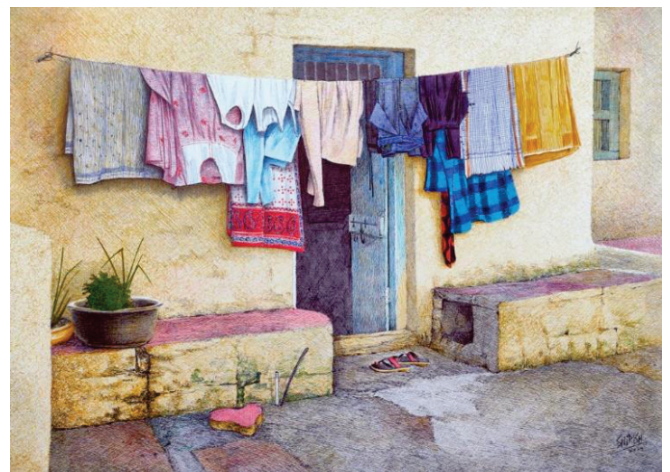


This simplicity fosters an authentic, organic beauty,

reflecting the warmth and hospitality of its dwellers. Each painting of a village carries the echoes of daily life, whispering tales of the people who call them home, even in their absence.



This exhibition invited viewers to delve into a world of drawings where the absence of human figures paradoxically revealed a deeper presence. The intricate details, rich textures, and vibrant colours guided visitors through a space where urban energy and rural serenity intertwined, illuminating the beauty found in the everyday.



In the process of creating his artworks, Shirish Deshpande stays true to his vision, to experiment, and to innovate. He is often asked about the process of his art and during Covid, he wrote a book titled 'Exploring the Ballpoint' and published it in 2021. He is of the opinion that future generations should know about various artistic techniques in the pursuit of artistic expression.

Jyoti C Singh Deo

Serenity: Finding Calm in Chaos, Solo show By Rashmi Soni

Sublime Gallery , Bangalore



Rashmi Soni

Water has always been a powerful source of inspiration for Rashmi Soni. She can sit beside it for hours, finding peace, inspiration, and innovative ideas to work further. Whether it's a calm lake or waves crashing onto the shore, water seems to mirror emotions—quiet yet full of depth. The artist's new series, *Serenity*, is her way of exploring that connection and sharing it with the world. In *Serenity*, Rashmi artist tried to capture the different moods of water. Water is one of those rare elements that can be both peaceful and wild at the

same time. It's calm when one is standing by a still river, yet it can be fierce during a storm. At the heart of *Serenity* was the idea that water, like life, is always moving and changing. It teaches one to go with the flow, to embrace the calm moments, but also to accept the chaos when it comes.

For the artist, water is not just something to see or touch; it's something to feel deeply. It serves as a source of peace when life becomes overwhelming. They believe many people feel this same connection—whether they're by the sea, a lake, or even just listening to the rain. That's what the artist hopes to convey through their paintings. They want viewers to experience that sense of calm, a retreat from the busy schedule of life, and maybe even find a little bit of inner peace through the artworks.

The colour palette of soft blues and green shades were meant to invite viewers in, calm their minds, and allow them to reflect. Harsh or bold tones were avoided to keep the focus on creating a peaceful, meditative atmosphere.

The process has been both challenging and incredibly rewarding. Each artwork differs in size, ranging from small, intimate pieces to larger works that invite viewers to immerse themselves fully in the mood of the painting. The artist hopes these paintings help others find that same sense of balance and peace as she does.

(ADD News)



'Aurora', Group Show, Karnataka Chitrakala Parishath, Bangalore



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



The spectacular blend of bright colors painted the culture and traditions of Kumbakonam, Thanjavur district in 'Aurora', an exhibition held in the Karnataka Chitrakala Parishath from Oct. 14 to Oct. 20. The paintings were a collaborative work of four friends, Ram C, Devaraj, Dhyanesh and Sriram who completed their master's in fine arts together in Kumbakonam Government college of Fine Arts.

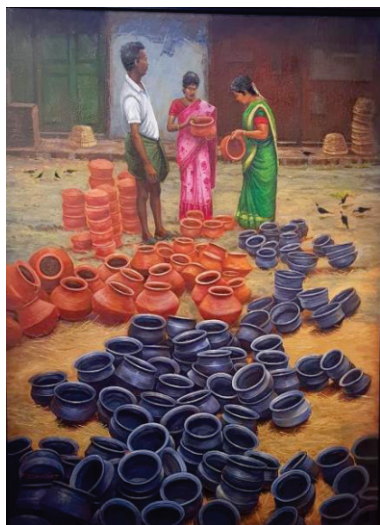


The exhibition portrayed everyday life and the city they live in. It brought intricacies involved like daily chores, people we come across, family, temples, market place and so on that define our day. We wanted to depict the culture and the traditions we are surrounded with says one of the painter Ram C. He further adds that they wanted to bring on the canvas the beauty of the environment and the culture they grew up with.



The oil on canvas showcased temples of Lord Hanuman, Vinayaka and Nataraj. The bold colors painted the temple town, women worshipping the deities and deeply

involved in everyday chores. It brings the niceties of traditional women and the city. The paintings of pot seller, cucumber and coconut vendor were a sight and so perfect to the reality. The reddish doors paintings and depiction of housewife's life were beautiful.



With Aurora being their first exhibition after their fine arts course, the painters are in joy with the response received. Our childhood passion for painting has now turned into a passion with the guidance of artists and teachers Siv Balan and Manoharan says one of them. Their first exhibition stays true to its name 'Aurora', beaming light with bright and bold colors and dawn of their artistic journey paving way for their travel shows pan India.



Solo show by Veeresh Rudraswami, Bangalore



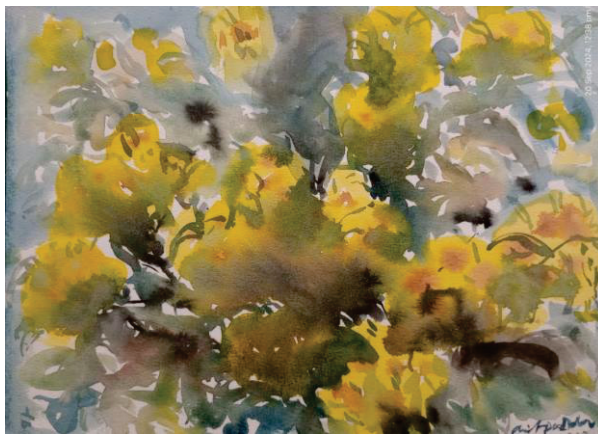
Veeresh Rudraswami's work illustrates surrealism and the work-life relationship, representing their present state through these creations. The old memories carried are filled with pain, yet he appreciates colours in his life, which is reflected in their work. The dots in the background symbolize the struggles. The artwork serves as a reflection of the concrete jungle of modern life which is in contrast to the place where he was brought up, which was abundant in greenery. Now, he is appalled by the use of plastic plants, found in apartments built after the destruction of real nature. In this artist's perspective, the cube represents more than just a structure; it embodies the invisible power of time and space, connecting reality and ideals while facilitating communication between them. The transparent cube signifies an uncertain space,



surpassing typical notions of inside and outside. Each person's dreams are based on assumptions, yet the images experienced in dreams inspire the artist's work. By incorporating hard and smooth materials at various angles, they compile these elements to create final objects that appear to soar into the sky. Objects like pipes, tiles, and scrap materials—each with distinct textures, colours, and sensations—enrich the work.

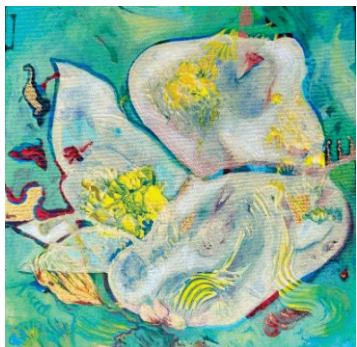
In "Dream Tree," the artist depicts a tree that might have emerged from a dream, using materials such as pipes and tiles to craft a unique pattern. The interplay of place, time, and situation has greatly supported the artist, allowing him to enjoy his work and continues to present it in the existing form.

'The Earth Laughs In Flowers', Group Show Gallery Time and Space, Bangalore



Gallery Time and Space presented a show titled "The Earth Laughs in Flowers", which commenced on 18th of October, 2024 and will continue till the 2nd of November 2024. This is a group show featuring 6 up and coming artists - Aleksandr Ibragimov, Asit Poddar, Kapila Nahender, Rekha Rao, Shan Re, Sultana Hasan was a floral extravaganza.

"We will also be donating 10% of the proceeds from the sales of this exhibition to the United Nations Relief and Works Agency towards the Gaza Emergency Appeal." said the gallery official.



The 60 paintings in acrylic, oil, and mixed media works were brightly coloured canvases that capture the delicate beauty of blooms. The works invite viewers to interact with floral forms, prompting contemplation on the fleeting nature of life. Curated with a focus on sustainability, the exhibition also highlights the importance of preserving our natural world. As visitors move through the space, they are enveloped in a sensory experience that blends art, nature, and mindfulness.

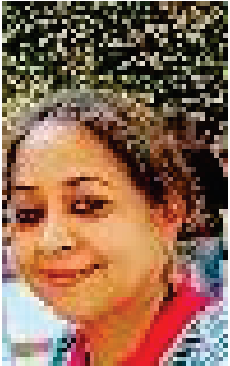


Shan Re painting at Gallery Time and Space. She uses her fingers to paint. This process was an accidental invention which happened involuntarily and she later mastered it.

Jyoti C Singh Deo

Book Review

What Else is Rain? Published by Folio Publishing House



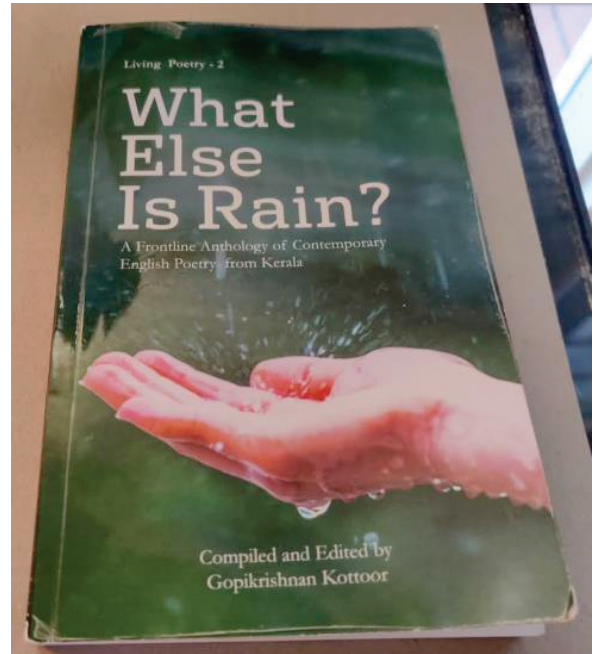
MANJU PRASANNAN PILLAI

Manju Prasannan Pillai is a retired Civil Servant who has been writing on Art, Culture and Heritage for the last 30 years. She is also a poet.

‘What Else is Rain’ is a collection of English poems by 62 Contemporary Kerala poets. The anthology is an eclectic collection with themes ranging from nature, love, longing, loss, diaspora and nostalgia for the homeland, among others. What sets this anthology apart is a rich tapestry of tightly edited poetry that is consistently good.

The voices have an underlying thread of unity despite their diverse stances. Curated by Gopikrishnan Kottoor, who is a well-known poet and literary voice of Kerala, the book is a collector’s delight. The book has poems by stalwarts and legends, it also has new and fresh voices like Abhijith Kaippilly who is just twelve years old.

Many of the poets featured are bi-lingual and there are underpinnings of experiences that evoke images and memories of Kerala. However, as with all good writing, the poems seamlessly transcend the immediate to achieve a more universal poetic idiom which is relatable to anyone who loves poetry. The book, in essence presents a panoramic view of writing



in Kerala today, highlighting the modern day concerns and ideas that currently preoccupy our consciousness. The 250 page anthology, with its delightful cover of a drenched rain filled landscape is representative of the prolific writing that is emerging today. The idea of rain evokes memories and associations and epitomises the sensibilities of a culture deeply melded with nature. Yet, as the title suggests, it also explores new ideas and new horizons and becomes a journey that soars above to reach new spaces.

‘What Else is Rain?’ is a book of poetry that answers its own question quite succinctly. It also addresses the need of bringing together poets of Kerala from across different parts of the globe in a single collection.

“What Else is Rain” is published by Geetha Nair of Folio Publishers, who herself is a poet and writer of repute. This is a book that is truly worth adding to your collection.

Other Events

EXHIBITION

Devi textile artworks by
Jayshree Poddar and
Sculptural Dhokra diyas by
Andrea Anastasio and Bhupendra Baghel

OPENING

26 October 6 PM - 8 PM

TIMINGS

27 October - 30 November
Tuesday to Sunday
11 AM to 7 PM

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Bengaluru 560025

UNDERLAND

RAJENDRA PRASAD SINGH
Solo Exhibition

Curated by Praveen Mahto

Preview
Thursday, 07th November 2024
5.30 - 8.00 pm

07th to 11th November 2024
11:00 am to 8:00 pm

Venue
Convention Foyer
India Habitat Centre,
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'BODY SONG'

PAINTINGS BY RUMI HARISH

In conversation with
Suresh Jayaram

7:00 - 8:00 PM
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Exhibition open from 17th to 22nd October
Paintings displayed one on sale
* Support Independent Artists and Free Expression

Swasti
The Contemporary Art Gallery

SWASTI GALLERY PRESENTS

Autumn Impressions

Preview on Thursday October 17th
6:30 pm onwards

SHOWCASING ARTISTS

ABDUL KHAN PATHAN
BAVISTHRA B
BHAGYA AJAIKUMAR
CHETHAN KUMAR
HEMA LATHA N S
KRISHNA G
MN MURTHY
NITISH KUMAR
SHARON ROSE

VENUE: #8, P, Kalinga Rao Rd, Sampangiram Nagar,
Bengaluru, Karnataka 560027

Silent lines

Silent lines
Second solo painting exhibition by Deepak Malapur

As I continue to explore the valley of lines and colours, it has been another exciting journey. There is a lot more to explore but this time along with some of my old works, I could come up with some new works. Thus I bring the collection of my art works under the title 'Silent Lines'. The show will resume on 20 October 2024 and wrap up on 27 October 2024. I whole heartedly welcome you all to grace this second solo exhibition of mine with your presence.

Inauguration at: 11.30 am, Sunday 20 October 2024
The show will continue till 27 October 2024, 10 am to 7 pm.

at KGLD Art Gallery,
Sunkadakatte, Bengaluru.

RIVERS OF LIFE | FORESTS OF LIFE | MOUNTAINS OF LIFE

Rivers and Forests of Life

Azim Premji University presents an immersive climate exhibition featuring India's extraordinary natural beauty

19-20
October 2024

Rangoli Metro Art Center, Metro Station, MG Road: Vismaya, Belaku, Katte and Chaya halls

Write to us at
mountainsoflife@apu.edu.in
for queries

Pre-register here:

Free and open to all

mountainsoflife@apu.edu.in

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Sapta

Group Exhibition of Paintings and Sculptures

Inaugurator
Inauguration 16th Oct 2024, Wednesday @ 5:00pm

Chief Guest

Jayanthi Shegar
Curator, Gallery Manager Art House

Achuth Gowda
MIRCS, Founder, Pallets Gallery

Artists
Naveen B Pattar, Sushil I Tarbar, B N Hariprasad, Vijay A Dhongadi, Thimnagowda N Patil, Dharshan Choudhari, Chethan Kumar

Cordially Invite you all to the Exhibition
16th Oct to 20th Oct 2024 Show Onview 10am to 7pm

Karnataka Chitrakala Parishath "Art Gallery No 03
Kumara Krupa Road, Bengaluru-01

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RANGOLI METRO ART CENTRE

BANGLORE

Oct 27 12 am to 7:30 pm

Indie Comix Fest

RANGOLI METRO ART CENTRE

SUN 27 OCT, 12pm-7.30pm

FREE ENTRY!

Tribal Artists at Rashtrapati Bhavan



Inauguration of Kala Souda Art Gallery, Kalburgi,



Pic Credits: Rehaman Patel

Kalaburagi Deputy Commissioner B Fouzia Taranum inaugurated Kala Soudha (Art Gallery) and Dashavarna Group Art Exhibition. Senior artist JS Khaderao, AS Patil, Mohammad Ayazuddin Patel, Rehaman Patel and Kannada Sahitya Parishath president Vijakumar Patil Tegaltippi, secretary Shivraj Andagi and Dharmanna Dhanni were present.

Discussion on Haripura Panels, NGMA, Bangalore



Ongoing and Upcoming Exhibitions



Karnataka Chitrakala Parishath, Tentative List

Founder & Editor: Jyoti C Singh Deo
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artanddesigndimensions@gmail.com

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