

ART & DESIGN DIARIES

An Intersection of Inspirational Creativity

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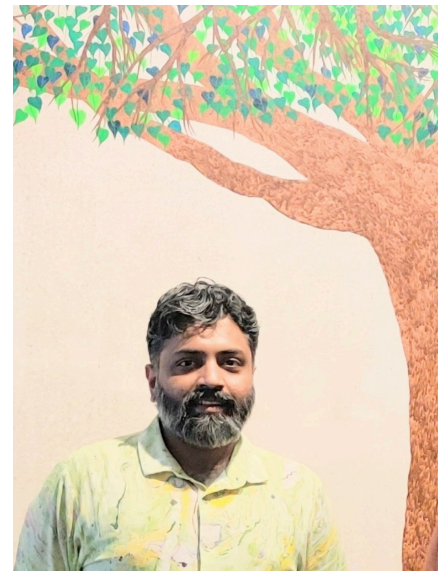
Ar. Sanjay Puri



Master Printmaker Devraj Dakoji



Late Sri Milind Nayak



Aishwaryan K

Designing Contextually Evolving Spaces

Sanjay Puri Architects



JYOTI C SINGH DEO
Founder & Editor
Art & Design Diaries

Indian Contemporary Architecture is abundant with Architects who consistently work at creating an infrastructure that maintains world class standards. Sanjay Puri is one such leading architect from India. He graduated from the Academy of Architecture, Mumbai in 1988 and has been instrumental in creating spaces that engage holistically with people.

Jyoti C Singh Deo, Founder and Editor of Art & Design Diaries speaks to him and the excerpts are as follows.

Q. What was your inspiration to become an architect and how did you achieve your goal?

I was 16 when I read “The Fountainhead” by Ayn Rand. This was my first introduction to architecture & was instrumental in my decision to pursue architecture.



Architect Sanjay Puri

Q. What is your design philosophy? What sets your firm apart from other contemporary architects?

We explore different ways of achieving contextual responses that are functional, create a varied perception of spaces, are sustainable & energy efficient simultaneously evolving a new language of space & form cohesively.

Q. As one of the leading contemporary architects of India, do you make a conscious effort to retain the Indianness in your designs? If yes, how?

We emphasize on the context in terms of location, regional architecture, climate, sun direction & the use of local materials & craftsmen. We don't strive to achieve Indianness in visual terms, it is embedded in

the way the design responds with traditional planning principles.

Q. What are the parameters to keep in mind while conceptualising a structure?

How do you differentiate a good design from a bad design?

The site location, climate, sun direction, facilitating natural light & ventilation, the client's requirements, the functional needs and aspects are all brought together in an interesting way at the conceptual stage. A good design takes cognizance of all these aspects while a bad one does not.



Q. The house of arches and the school done by you in Rajasthan are epitomes of sustainable innovation. Please tell us more about them.

Mirai House of Arches

Designed on a small corner plot of 622 sqm within a residential villa layout, Mirai is a contextual house in response to the hot desert climate of Rajasthan, India. Based on the location, the southern & eastern sides have minimum open space with adjacent villas on those sides to be built in the future. The northern and

western sides fronting a road junction have more open spaces with garden areas & existing trees.

Planned for a family with 3 generations living together, the house has 3 levels with 4 bedrooms, 2 living rooms, a gym and a study.

Sectionally the heights within are varied with an interesting play of volumes in each part of the house, bedrooms of a single volume, dining area of a double volume & a living area of an intermediate 1.5 level volume.

A curvilinear punctuated envelope surrounds the house creating interstitial semi open spaces all along the perimeter with deeper recesses on the garden facing sides. This envelope reduces the heat gain substantially whilst providing sheltered open spaces around the house to each room.

Designed to mitigate heat gain in response to the hot arid climate of its location, this envelope keeps the entire house cool in the hot summer months with temperatures in excess of 40°C for 8 months of the year.

This sculptural house is contextual to its surroundings, the climate & the owners' needs creating an interesting play of volumes, open enclosed & semi enclosed spaces at every level.

The design creates energy efficient spaces with reduced heat gain & indirect natural light in each part of the house.

Built of locally sourced bricks, sandstone & lime plaster with local craftsmen & contract labor from the immediate vicinity, water recycling, rain water harvesting & solar panels for energy generation. The house is built sustainably & is climate responsive.



The Rajasthan School

Imbibing the organic character of Indian villages & old cities, the Rajasthan School is a low rise 3 level school with open, enclosed and semi enclosed spaces of varying volumes.

Taking cognizance of the desert climate of its location with temperatures in excess of 35°C for most of the year, each of the classrooms are north oriented to derive indirect sunlight .

The auditorium , primary school and administration space occupy the southern side of the plot opening into a large sheltered open area towards the north beyond which the secondary school classrooms, library & cafeteria are located.

The semi-sheltered courtyard has multiple angular pathways, connecting the two parts of the school with landscaped play spaces that foster engagement.

Traversed by a series of linear trapezoidal frames and sun-breakers, this focal area has a constantly changing shadow pattern depending on the sun direction throughout the day.

The layout is intentionally fragmented allowing open landscaped spaces to be interspersed with the school's learning spaces.

The entire school opens towards a multipurpose playground & athletics track on the northern side.

The entire circulation is through open naturally ventilated corridors traversing & skirting the focal semi sheltered landscaped court in the centre.

Angled vertical walls act as sun breakers to reduce heat gain from the east, west & south sides generating cooler internal spaces.

The complete electrical power requirement is generated by the residual energy of a cement plant nearby. In addition, the entire water is recycled & reused. The building by its design is thus extremely energy efficient.

The organic layout creates a different character to each part of the school orienting each space with different views & different perceptions.

The Rajasthan School derives its character from the organic old cities, with an informal layout, interspersed open & enclosed volumes, designed in response to the hot climate, creating a school that is exploratory in multiple ways.



Q. Your design solutions are contextual, climate responsive, sustainable & exploratory. What material do you deem best and why?

The material depends upon its suitability for the design based on its location. The available material palette & its contribution to the design.

Q. You are the recipient of various awards. Please tell us about some of your best awards and designs.

Yes, we have won 360 International & National awards. Ishtavam 9, The Street, Mirai House of Arches, 18 Screens, The Rajasthan school & Prestige University are our most satisfying projects since in each case, the design is a unique contextual response.



Q. Where is Indian architecture placed in today's world and what has been your contribution to the international arena?

Some Indian architects & architecture both are being noticed worldwide. Participating in design events, being on the jury at international events, sharing work on international platforms all contribute to recognition worldwide.

Q. What according to you is the future of architects/ interior designers amidst the A.I wave?

There will always be a good future for good architecture. Ai offers us tools that can be used effectively to create better, more informed & more responsive architecture if used correctly. Ai should not

be used as a substitute, it should be used as a means towards the final outcome.



Remembering Milind Nayak

An Artist who celebrated Nature

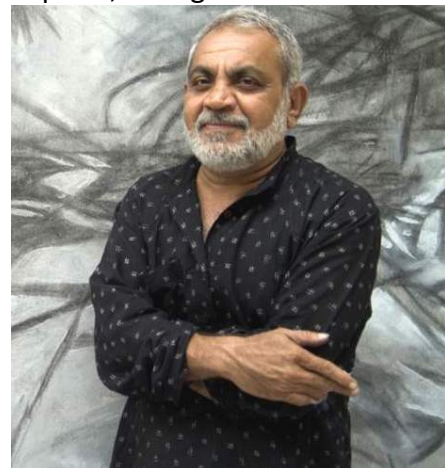


Sima Bhushan
She is a Writer and an
Art collector

My first brush with Milind's work was in a once leafy suburb of Koramangala where he was exhibiting his work. Since the bungalow was right around the corner, curiosity drew me there. But when I walked in, I was stunned by the uniqueness of his work. I stood at the door taking in the almost panoramic view that his numerous paintings offered.

My tired eyes were calmed immediately by his choice of colours. I had walked into nature's snare- rustling bamboo, falling leaves of all shapes and shades, trees with verdant boughs, water so blue with the reflection

of the clouds above, here and there a faint shadow of the green trees overhanging. For a minute, I stood there at one point, taking it all in. I was hooked.



Late Sri Milind Nayak

From that point onwards I became associated with him. The walls of my home were addressed as 'Milind's

walls' as his paintings adorned them. The paintings brought my family infinite peace and tranquility. At the same time, I helped him sell his work with success. I had no hand in the success and it was his work that drew art lovers to him.

Milind quintessentially painted nature, with unrestrained strokes pretty much like the force of winds that he captured in his canvas sometimes. He depicted it all perfectly -- the palm tree swung treacherously sometimes, the trees rocked with movement, and the water rippled gently sending out rhythmic waves. Nature played with full action in his works. One could visualize and feel calm and happy by looking at the paintings. There was no allusion to any humanity in his work. Pure nature. A reflection of a true artist.



Milind's techniques were diverse. He had almost rejected the traditional paintbrush. His strokes were masterful as he used the palette in all his works both in

watercolors and oil painting. It was a treat to watch him work, humming a classical raga and unleashing his creativity on the canvas. There was no attempt to reign himself. He painted without a preparatory sketch and the elements in his painting evolved, layer by layer in his work. Within a couple of hours, the work would evolve so perfectly that everyone was awed.



This elemental artist was born to nature in Udupi, Karnataka in 1954. He must have automatically recorded all the sights and sounds of his green environment as they came to him in automatic mode as he painted. Now when Udupi is overwrought with the dust and greed of construction, his work remains as a testimony to a time gone by.

His paintings were as honest as he was. He painted with his heart and with unbridled passion. He painted prolifically, sometimes finishing a painting overnight. His water colours sparkled with colour. Purple jacarandas, blazing yellow laburnums, and unabashedly red flames of the forest all found a place

in his works both pictorial and impressionist. Sometimes even abstract.

His favourite medium was pastels but he had to bow down to the public opinion that pastels were not a long-lasting medium and worked with other mediums too. His abstract work was phenomenal in its nature where the mind succumbed to the emptiness of vast scapes of colours that his palate spontaneously offered.

He was hardly a conformist as he never campaigned for himself or extolled his work. A modest man with a generous heart, he often gifted his work to friends and admirers. Monetary gains were incidental for him as he painted on his favorite themes.



He was not formally trained in art but was deeply indebted to his mentor GS Shenoy for his guidance. Having worked as a banker for 15 years or more, he finally resigned and devoted himself to painting with the unstinted support of his family.

In his last few years, he was racked with chronic health issues but his enthusiasm for life and his work never waned. His retrospective in the Rangoli art gallery was a tribute to his eternal work where he, seated in his wheelchair still demonstrated his work masterfully.



Gone too soon, Milind's work will remain unchallenged, reminding us of the times that he lived in.

I can still picture a little boy peering into the macroworld of the mini pond that once existed, full of weeds, little insects, beetles, lotuses, and grasshoppers all transferred to the painting that hangs in my bedroom.

(Sima Bhushan is an art lover by nature and a collector by compulsion. She is an enthusiastic writer and loves music)

A multi-talented and dedicated artist Rehaman Patel



JYOTI C SINGH DEO
Author is the Founder and Editor
Art & Design Diaries

In the year 1993, Rehaman Patel, a young art student walked past a corridor at Venkatappa Art Gallery in Bangalore to meet the legendary artist M F Husain. The memory has been etched in his mind and the autograph of the senior artist has been a prized possession ever since.



Born into a traditional family, Rehaman Patel grew up surrounded by the customs and stories of his ancestors. He was attracted to the art of Surpur miniature painting and worked on it for a long time. This age-old craft, once patronised by the Nayaks of the Shorapur kingdom, was on the verge of fading into oblivion. Patel, however, was determined to breathe new life into it. Patel concentrated on Surpur miniature painting, crafting intricate works that drew inspiration from Indian mythology. His creations seemed to whisper the ancient tales of gods and heroes, preserving the essence of a bygone era.

Rehaman Patel did Master of Fine Art Painting in 2001 and a Ph.D. in Bidri Art of Karnataka in 2010 from Gulbarga University. Bidri Art is a craft celebrated for its intricate metalwork. He documented his extensive

research work on Bidri art in his book titled Karnataka Bidri Kale (Bidri Art of Karnataka) in the year 2010. The book is available in Kannada and English. He has been invited to many reputed institutes to talk about his work and has also spoken on the subject on ETV Urdu, DD National Urdu Chandana.



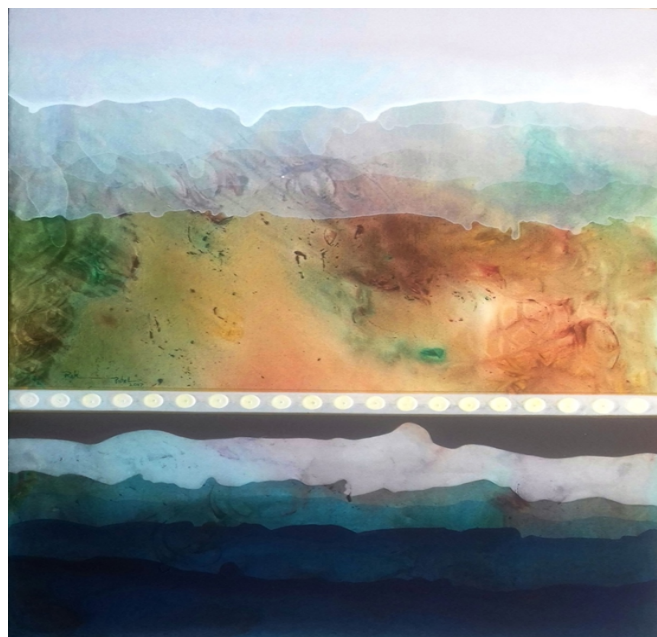
In recent years, Patel has taken to abstract art. "My art is a bridge that connects the past to the present," he says. The vibrant colours in his paintings reflect the vivid murals found within historical monuments like the Rashtrakuta, Chalukya, and Bahmani architectures. Some of his most celebrated works include the Narasimha Avatar, a masterpiece permanently displayed at the National Gallery of Modern Art in New Delhi, and the South Central Zone Cultural Center in Nagpur. Many of his creations have found a permanent home in esteemed institutions like the Central Lalit Kala Akademi and the National Gallery of Modern Art in New Delhi, Karnataka Lalithakala Academy and South Western Railway-Mysuru Division as well as the Private collectors across the globe treasure his paintings, from the United States to Europe and Bangladesh.

Rehman Patel's art has graced exhibitions across India and neighbouring countries like Bhutan, Sri Lanka, and Bangladesh. He has also participated in Germany, South Korea, Turkey and Egypt International Art Fairs. His interpretations of socio-cultural issues have garnered widespread recognition.

Paintings like 'Demonetisation,' which vividly portrays the struggles of people during those fifty tumultuous

days, and 'Not in my name,' which champions the cause of women's empowerment, are striking examples of his commitment to addressing the concerns of common people. One of his most thought-provoking pieces, 'India under one umbrella,' showcased at an International Art Exhibition in Dhaka, Bangladesh, is a testament to the unity and communal harmony that define India. Another remarkable work, 'Youth towards education,' speaks directly to the 21st-century generation. It implores them to break free from the shackles of hatred and ignorance and embrace knowledge and humanity. Patel's art becomes a vehicle for social change, delivering powerful messages through semi-realistic paintings and symbolic elements.

Beyond his artistic prowess, Patel founded the Indian Royal Academy of Art and Culture and is the founder and editor of Royal Art Times. "I run the academy with my pocket money and artists' contributions. Though it is registered under Societies Registration Act, the government support is zero." says Patel.



Through this platform, he nurtures emerging talents, conducts art exhibitions, camps, seminars, and offers scholarships to aspiring artists. He also represents and promotes artists at foreign forums. His talent has earned him prestigious awards and accolades including the Karnataka State Award and international recognition for his exceptional work.

ART EVENTS (September - 2023)

Title: Master Printmaker: Devraj Dakoji
National Gallery of Modern Art, Bangalore



'Master Printmaker' - Devraj Dakoji travelled to Bangalore to showcase 400 artworks at NGMA, Bangalore. Eminent Painter, Poet and Art Critic, Padmabhushan Ghulam Mohammed Sheikh inaugurated the exhibition on 8th Sept 2023. Shri. Chiranjiv Singh, former Ambassador of India to UNESCO was the Chief Guest and Shri. Sham Sunder presided over the event which was inaugurated in the presence of Ms. Nazneen Banu, Director of NGMA Bengaluru & Mumbai, and Subarna Patro, Darshan Kumar YU, Amrutha R, the Curatorial team of NGMA Bengaluru. The artworks on display attracted an audience that comprised of several eminent artists and art lovers from across the country. Shri Ghulam Mohammed Sheikh spoke on the artworks by Devraj Dakoji and about the importance of print as an artwork, printmaking techniques and challenges in the field as viewed from the prism of an artist's lens.



Master Printmaker Devraj Dakoji lights the lamp at the Inauguration of his solo show at NGMA, Bangalore

About Devraj Dakoji

The internationally acclaimed artist and printmaker Devraj Dakoji now lives in New York teaching, collaborating, and working at Robert Blackburn Printmaking Workshop, The Elizabeth Foundation for the Arts. Born in Dharmaji Gudem village in the West Godavari district of Andhra Pradesh in 1944, Devraj joined the Government College of Fine Arts and Architecture, Hyderabad in 1959. He then pursued further studies in printmaking at M S University, Baroda under the tutelage of K. G. Subramanyan and Jyoti Bhatt. He went on to do post-graduation from Chelsea School of Art, London. In 1992, Dakoji expanded his artistic horizon by learning collaborative printmaking at the Tamarind Institute, University of New Mexico, Albuquerque, U.S.A.

The works displayed include drawings, paintings and prints, created over five decades of Devraj Dakoji's artistic journey. In one section of the gallery one can find tickets on which Dakoji has painted as he didn't want to waste the material. Many of his works consist of elements of animals or figures. Most of his works are inspired from Indian culture and are an interplay between the real and imagery. The rocks in his artworks are a study in static existence and abstraction in a multiverse that is layered with naturalism. The ingenuity of the shielded layers of black and grey, illuminate the sheets of paper to create a sense of calmness.



Devraj Dakoji is the only master printmaker in India having a deep knowledge of collaborative printmaking and edition and an understanding of different techniques of printmaking as science. The exhibition brought great insights into printmaking in Indian art since 1960. The exhibition also has a section on Devraj and Pratibha Dakojis'

forethought venture of atelier 'edition studio 2221' set up in New Delhi in the late 90s' which poses many questions about contemporary printmaking practice and collaborative printmaking in India. This section also showcases many international artists' collaborative works with the master printmaker.

(The exhibition is on until 10th October 2023 and is a great learning opportunity for art students, artists and the public at large.)

Title: Green Pastures - A UK plein air chapter
Solo show by Praveen K R
Gallery - Karnataka Chitra Kala Parishath, Bangalore



An engineer by profession, Praveen K R, honed his artistic skills under the able guidance of his father, the state award winning artist, Shri R S Karebasannanavar and retained his passion for art. He moved to England to pursue higher studies and continued to paint and participate in art contests there. He is an elected member of Buckingham Art Society, England and worked tirelessly as he experimented with his art as he travelled to different places there. He captured the country's diverse landscapes, historical sites, and everyday scenes.

In his recent art exhibition held at Karnataka Chitra Kala Parishath, he exhibited exquisite water colour works that showcased the landscapes of England and its outskirts. His artistic journey, which began in India, had expanded to embrace the enchanting beauty of England, resulting in a collection of artworks that

celebrated the union of two worlds through the medium of water colour.

The fluid plein air works done at street corners and in front of houses were nostalgic for the artist. "It is indeed remarkable that I had the opportunity to capture the places in my paintings," he said. Plein air painting can be a cumbersome experience as one needs to abide by the rules of the place but Praveen worked against all odds and created a large body of works. An open air art event at Norfolk County inspired him to cultivate the habit of painting on the spot. Praveen has won accolades for his artistic endeavours and strides ahead

-- Jyoti C Singh Deo

Photography Exhibition by Parisara at KCKP, Bangalore



Vivek Chandran

Prosenjit Dawn

Parag Rangnekar

Title: Presence of Absence
Solo show by Rakhee Shenoy
Bangalore International Centre



Armed with expertise in textile design, Rakhee Shenoy, a third-generation artist from Bangalore, displayed a series of mixed media artworks in her solo show in the city. Art enthusiasts thronged Bangalore International Centre to witness the unravelling of the canvases and installations curated by Artisera.

The initial canvas serves as the stage upon which her embroidered artistry came to life. The subtle lines and deftly embroidered motifs enhanced the canvases by giving them an embossed look. A bounty of nature scapes was like a whiff of fresh air breathed into the urban spaces. Rakhee meticulously transfers images onto canvas, creating a printed foundation, layered with tranquil landscapes, birds and fishes humming with emotion and a burst of abstract colours

exploding into a melodious symphony captured in time.

The series steered the viewers to peek into the artist's mind and envision the innocence of a world where fishes fly and where flowers and butterflies rule. A hint of an old postcard or an old chair sitting pretty in a corner rendered an old-world charm to the paintings. The colour palette of the backdrop and the threads used to embroider were bound in subtle tones and were a pleasing sight. Every stitch was an act of devotion, a labour of love that infused her work with a palliative tonality.

Rakhee greeted and guided the guests through her artworks while her parents, eminent artist, Gurudas Shenoy and his wife Amrita Shenoy looked on proudly.

■ Jyoti C Singh Deo

22 Art Street at Karnataka Chitra Kala Parishath (Group Show)



Title: Art Park Sculpture Garden, Ravindra Kala Kshetra



The Sculpture Garden at Ravindra Kala Kshetra Complex was abuzz with activity as it braced itself for yet another edition of 'Art Park'. This was held in September and was curated by Nalini Malaviya and Pradeep Kumar D M. "This time the idea was to bring in more women artists for the event," said Nalini as she added that 28 talented artists participated. The artworks painted at the venue were priced at just Rs 1000/- and art lovers and collectors looked forward to it. Art Park provides an opportunity for art aficionados to discover and acquire pieces that resonate with them at a personal level.

Founded by the visionary and eminent artist S G Vasudev, Art Park has become a significant milestone in the art circuit of Bangalore. One of the most distinctive features of Art Park is its periodicity,

occurring every month. This regularity also ensures that the art scene remains dynamic and continuously evolving, as artists are encouraged to produce fresh and innovative work for each edition of Art Park. Art Park was established with the intention of providing a space where artists from diverse backgrounds and styles could come together to display their work, share their ideas, and learn from one another. The green environs of the Park was a perfect ambience for unbound creativity. Art Park is known for its commitment to showcasing a wide spectrum of artistic forms across different genres. It is a meticulously scheduled art platform that has sustained all odds since its inception in the year 2014 and provided a platform to artists in Bangalore. The event takes place on the 1st Saturday of each month, offering a captivating platform for both emerging and contemporary art.

-- Jyoti C Singh Deo

Launch of Art Programme at Kempegowda International Airport Bangalore International Centre





ART PROGRAMME



Kempegowda International Airport
BANGALORE

Launch of the Art Programme at Kempegowda International Airport Bengaluru

Date: September 8, 2023

Time: 10 am - 6 pm

Venue: Bangalore International Centre (BIC), Domus, Bengaluru

TIME	SESSION	TOPIC	MODERATORS	PARTICIPANTS
10:30 AM	SESSION 1	ARTS AS A SUBJECT	Lakshmi Kuppa	Pradeep Kumar D M, Nalini Malaviya, S G Vasudev, Sankar Dasgupta
11:30 AM	SESSION 2	Traditional & Heritage	Pradeep Dasg	Pradeep Kumar D M, Nalini Malaviya, S G Vasudev, Sankar Dasgupta
12:30 PM	SESSION 3	Historical & Public Spaces	Renuka Jeyaram	Pradeep Kumar D M, Nalini Malaviya, S G Vasudev, Sankar Dasgupta
1:30 PM	SESSION 4	Traditional Community	Siva Varma	Pradeep Kumar D M, Nalini Malaviya, S G Vasudev, Sankar Dasgupta
LUNCH BREAK				
2:30 PM	SESSION 5	Art in Public Spaces	Renuka Jeyaram	Pradeep Kumar D M, Nalini Malaviya, S G Vasudev, Sankar Dasgupta
3:30 PM	SESSION 6	Preservation of the Past	Renuka Jeyaram	Pradeep Kumar D M, Nalini Malaviya, S G Vasudev, Sankar Dasgupta
4:30 PM	SESSION 7	Language of Architecture	Sankar Dasgupta	Pradeep Kumar D M, Nalini Malaviya, S G Vasudev, Sankar Dasgupta
5:30 PM	SESSION 8	Art in Public Spaces	Renuka Jeyaram	Pradeep Kumar D M, Nalini Malaviya, S G Vasudev, Sankar Dasgupta



A day long symposium at Bangalore International Centre laid impetus on the need to install art in public spaces. It was conducted by various speakers and artists whose art works are displayed at the Kempegowda Int. airport spoke about them.

Title: Archive of Memory
Aishwaryan K
Gallery Sumukha, Bangalore



Born in 1986, in Palakkad, India, Aishwaryan K obtained his Diploma in Painting from KEN School of Art, Bengaluru, India (2008) and his Post-Diploma in Printmaking from Bangalore University, Bengaluru, India (2010). Aishwaryan currently works as an Administrator at Gallery Sumukha and is also represented by the gallery in Bangalore. He has been conferred with the 44th Karnataka Lalit Kala Akademi State Award (2016). He has also been the recipient of Inlaks Shivdasani Foundation's Grant(2015); K K Hebbar Art Foundation, (2015); Arnawaz Vasudev Charities Scholarship (2009 & 08).

Archive of Memory, a solo show by Aishwaryan K was a well-chronicled repository of thoughts tucked away in the subconscious mind of the artist.

The six artworks in his solo show are portrayals of pages of his own life and lead the viewer to explore the artist's mind. One can see a methodical approach towards the creative cacophony kept alive amidst the race to fulfill the responsibilities that life offers. Aishwaryan nudges the viewer to introspect and align with his philosophical views on life.

In a simple portrayal of a tree, the artist creates the complex chronology of reticence. A figure hidden in the folds of the trunk of the tree is the artist, concealed in a world of distractions.

Another work titled 'Silver lining' was an artwork, where a long wire was curved into abstraction and lay on the ground. The seeming simplicity of the artwork

dissipates, as one inches closer to observe the string of intricately beaded alphabets which are names that have touched the life of the artist, Aishwaryan K. The artwork was a tribute to people who have impacted Aishwaryan's life and added value to it.

Aishwaryan digs into his memories and thoughts and unveils the profoundness of thought in his work titled 'Everything yet nothing' making one pause in solemn silence. The clay-covered handmade paper with cutouts of seemingly mundane objects tells us how important everything is until it ceases to be. The other works are equally mysterious and exude an element of surprise.

The exhibition is on till 7th October and one should see it to believe it.

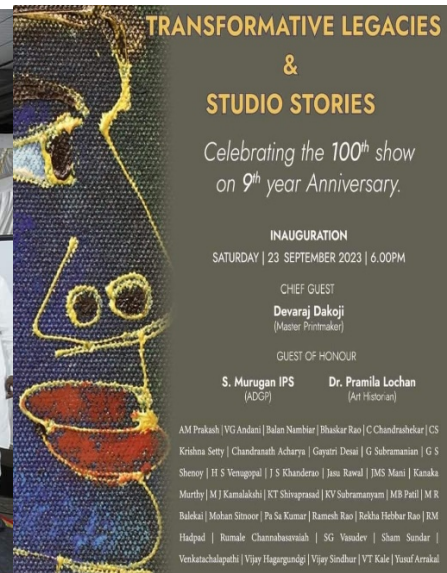
— Jyoti C Singh Deo

Title: Artspring 2023 by Dakahavisa (Group Show)
Karnataka Chitra Kala Parishath, Bangalore



Dakahavisa is a platform that incorporated an idea of accumulating works of the alumni of the College of Visual Arts, Davangere. It was challenging but the organisers contacted the distinguished artists and brought together an exhibition of varied art works. Among the many remarkable artworks were Vishwanath Hegde's and Rangaswamy's sculptures and Shilavantha Yadagiri's works. Vinod Kumar's work in wood and glass pieces was a major attraction. Among the artworks one could find artworks of eminent artists like Babu Jattakar, Ch Su Krishna Setty, Ganapati S Hegde, Ganesh Doddamani, Srinath Bidare and many more.

Title: Transformative Legacies & Studio stories
Art Houz Gallery, Bangalore



Transformative legacies and studio stories is an art exhibition to commemorate the 100th art show at Art Houz Gallery, Bangalore. It was a conglomeration of distinguished artists of Karnataka on the inaugural day on 23rd Sept. These artists have worked for decades and are well known in their respective arts and their art works are a true inspiration to the upcoming artists. The show is on view till Oct 21st 2023.

Title: Catalysis
Grad show 2023, Vol-2 by students of BVC(E)
Gallery: Karnataka Chitra Kala Parishath, Bangalore



The Annual art show by students of Bangalore School of Visual Arts (evening college) at Karnataka Chitra Kala Parishath, Bangalore, was a treat to the soul. The young artists opened their hearts to reveal songs they would have left untouched. The flair in creativity was music in a place that reverberated with unbridled energy. A large clutter of bamboo and sacks with a broken

pathway below it stood tall at the entrance suggesting the urban apocalypse. As one walked ahead, a 3D model stood waiting. Sketches by artists displayed the diligent hours spent on learning and unlearning the art. Another artwork that caught the eye was a small piece of clay with a plant growing from it in the middle of a concrete jungle.



Another artist named Nayanamrutha T S used rice paper and burnt holes in them. She called it 'sentiments'. It was a stretch of bludgeoning emotions captured each day and showed how our emotions

impact our lives. The pattern of holes on the paper represents the repression of these feelings, while the light passing through it represents the manifestation of those feelings.



Monica D Prasad, a printmaker used acrylic sheets as her work of art and called it 'Drypoint', as she wanted to break free from the traditional use of print to showcase her works. She used the acrylic plates as her art works. She used the flowering trees of Bangalore to depict the concept of 'Impermanence'. The entire process was the play of light and shadow.

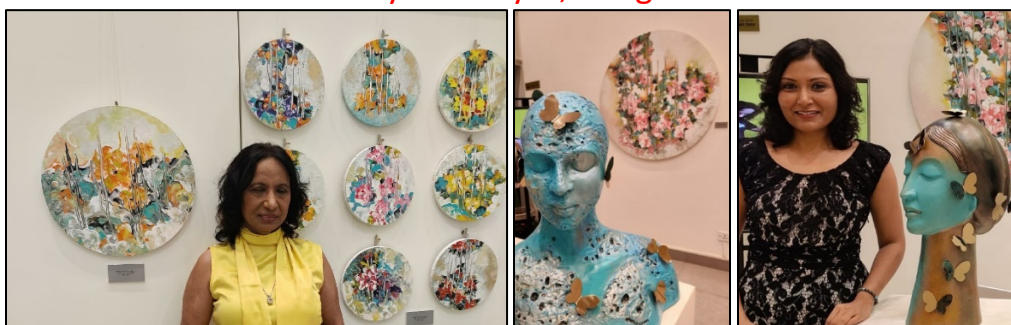
As one moved ahead, vibrant experimented artworks with motherboards and cloth could be seen. Sharadha K S created a room with a view and called it 'Home'. The room held the key to the past with replicas of a radio and bricks and a chair at the centre of the room. It was

self-explanatory. As one meandered through the corridors of the gallery, a trail of artworks and installations summarised an exuberant display of thoughtfully crafted designs with meaningful impact. The towering installation in wood by Bhoomika Raj Shetty called 'wooden sculpture' was a summary of unfulfilled dreams of a girl. The profound thoughts of the young artists and the skills of transferring them onto reality left most viewers speechless. The annual show left an indelible mark on every mind.

--Jyoti C Singh Deo

Title: Floral Symphony

Gallery: Gallery G, Bangalore

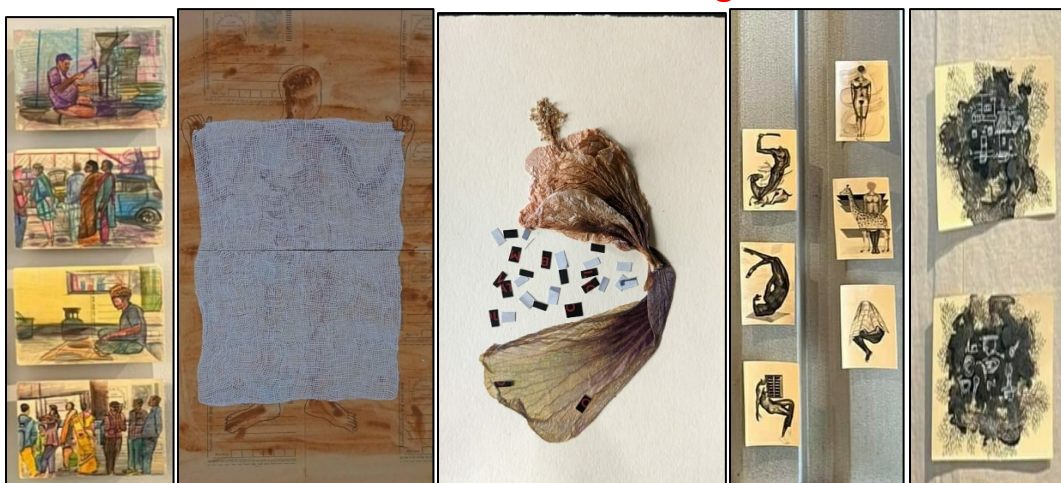


Of petals in vibrant hue they bloom, In gardens kissed
by Sun or pale moon's gleam,
Their fragrance is sweet, like nature's sweet perfume,
In fields and vases a living dream.

These are the lines of a poem penned by Shan Re, a senior artist from Bangalore. Her recent art show titled 'Floral Symphony,' was showcased at Gallery G, Bangalore. The artist swirls paints with her fingers on canvases creating a symphony of flowers. The flowers sway in poetic splendour and glow amidst the soothing backdrop.

Romicon Revola, exhibited her works along with her mother Shan Re. An established artist herself, Romi creates effulgent sculptures with butterflies fluttering on the figures. Trilokini and Maya are two female characters that she has conceived as an iconography for a re-imagined world order. Butterflies are considered as bio-indicators of the health of an eco-system. They are highly sensitive creatures and react immediately to even subtle changes in the environment and they are often the first ones to leave if a particular habitat becomes unsustainable.

Title: Pincodes (Group show) Meeta Jain Architects, Bangalore



Postcards may have lost their utilitarian purpose but there is a sentimental value attached to it. People of those bygone days who used postcards as a means of communication vouch for the memories attached to them. Entire villages sat around the postman who would be the only educated person in the village and he would read the letter aloud. Today, they are just a nostalgic token of the past. Some artists chose to rekindle the tradition and called the exhibition 'Pincodes'. Meeta Jain Architects presented a unique show titled 'Pincodes' in Bangalore. It was conceptualised by Giridhar Khasnis & coordinated by Pradeep Kumar D M. There were 100 artworks by 11 artists. Bharath Laddiyavar,

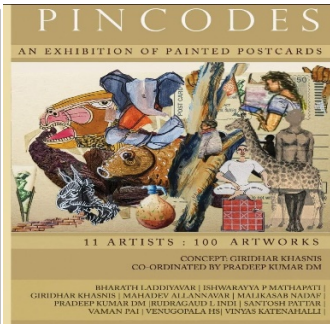
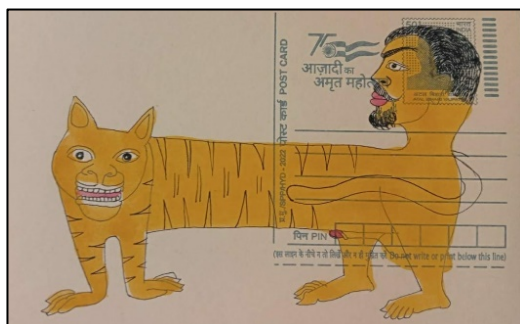
Ishwarayya Mathapati, Giridhar Khasnis, Mahadev Allannavar, Malikasab Nadaf, Pradeep Kumar D M, Rudragaud Indi, Santosh Pattar, Vaman Pai, Venugopal H S and Vinyas Katenahalli.

The artists summarised their genre of art and created a ripple in the art world with tiny postcards that were messengers of their hearts. Pradeep Kumar D M is from Davangere and is a guest faculty at Bangalore university. His postcards spoke of the evolution he sees around him. "I wanted to say that a thread can create everything and hide everything, just as a weaver works so hard to join threads to make cloth, same is life," says Santosh as he speaks about his postcards.

Bharath's artworks show him along with 5 elements in his perspective. Mahadev, an artist from a small town captures daily activities on his postcards. He travels by BMTC bus every day and observes the behaviour of people in public spaces. Vinyas Katenahalli painted *Maath Mallaiah*, which is a folk festival of his native place.

What sets "Pincodes" apart is the ability of each artist to convey their thoughts on a small piece of paper and evoke a sense of belongingness with each stroke. Every line drawn was an extension of them and were tales of emotions dabbed in stories of love, loss, longing and belonging.

--- Jyoti C Singh Deo



Title: Vakratunda Mahakaya
Group show by 50 artists
Gallery: IIWC, Bangalore



An inspiring gathering of numerous talented artists converged upon IIWC in Bangalore to present a captivating art show dedicated to the beloved Hindu deity, Lord Ganesha. Aptly titled, 'Vakratunda Mahakaya,' which is one of the many names of Lord Ganesha, this exhibition, celebrated diverse forms of Lord Ganesha. 50 artists, each with their unique interpretation and medium, collectively paid homage to Ganesha's timeless presence in Indian culture and spirituality.

The show was conceptualised by Shyamala Ramanand, one of the founders of Akanksha, an art forum that nurtures and gives new talent a platform to showcase their works. "It gives me immense pleasure to see the brightly lit up faces of artists when their works are displayed for viewers to see," says

Shyamala.

The five headed Ganesha painting by Banani Kundu was sheer magic. Subhadra Sarkar, a water colour artist, used just the three primary colours to create her Vermillion Ganesha. "I want to portray that he is limitless and Omnipresent and can reside in anyone's heart," Shyamala Venkatesh who created an aqua blue Ganesha. Another watercolour work by Swetapadma Majhi caught the eye amongst the works.

There were also works in Tanjore and mandala art forms. The variety of art works added to the festivities of the Ganesh Chaurthi celebrations that were on in the month of September 2023 and the memories of the art exhibition will live on in the minds of the artists and onlookers for a long time. — Jyoti C Singh Deo



Title: Flying Tigers and other beasts

Solo show by Priyanka Aelay

Kynkyny Gallery, Bangalore

Written By Dr Shilpa J.

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

A serene KYNKYN art gallery is transformed into a magical and fantasy world by Priyanka Aelay's solo exhibition 'Flying Tigers and the Other Beasts'.

The hues of colours and the magical wild creatures weave a story taking you into the artist's imagination. The acrylic canvas brings the intricacies of wild, forest and nature that draw you deep into the blend of reality and fantasy.



The big cats like tigers and cheetahs soaring in colours depict the bounties of nature in which the wild whirls. Aelay effortlessly brings the spectrum embedded in nature onto the canvas.

Her paintings depict the landscape in varied perspectives and interpretations with dense forest, starry sky and colourful natural hues.

The painted flora and fauna dwell deep and traverse beyond the canvas to the viewer. It enhances the experience with texture, patterns and layers evoking beauty of nature. The palette of colours celebrates

wilderness and mesmerises the audience with the magical world created by Aelay.

The paintings also bring the narrative of life, the past and the present, free spirit and the entangled, colour and the darkness, celebrations to the gloom and reality with fantasy. She beautifully paints nature's vibes that are boundless and reflect the life of beasts.



Aelay's acrylic canvas paints the echoes of the forest which relaxes one with calmness. It speaks about freedom from a cage into the vastness of a magical world. A stroll of the beast into a fascinating mountain to nature being everything, Aelay brings the shades of blue and green to the *bhoodevi's* magical mango tree. The enchanting morning and night sky in the wedding day canvas creates a beautiful imaginary world for art lovers.

A Hyderabad-based artist, Priyanka Aelay's works which was on exhibition at the gallery till September 23 embeds the essence of folklore and folk art in her expression through contemporary art. She draws her inspiration from the realms of nature, ecology and folk

art of Telangana. Rajput,



Pahari and Mughal miniature art also have their influences on her painting strides. Her works speak aloud of her love towards the immensity of wilderness and nature.

Her art form is an explicit expression of enjoying the real beauty of nature coupled with fantasies that augment the experience devoid of the contemplative urban life.

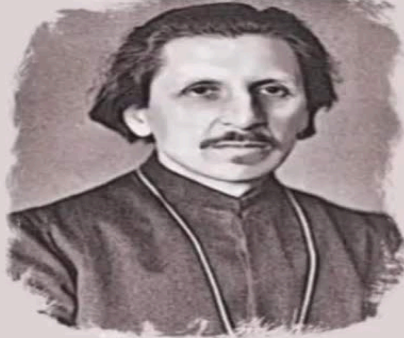
Statue of Nataraja #G20, New Delhi



The statue of Nataraja has been created and installed at the entrance of India Mandap, New Delhi. This project was undertaken by the Ministry of Culture, IGNCA team for the G20 summit held in New Delhi recently. The 27 feet tall and 18 tonne statue has been created from *Ashthadhatu* (8 elements). Radhakrishna Sthapati, a renowned sculptor and his team from Swami Malai took 7 months to attain this incredible feat. He hails from a family of 34 generations of sculptors, going as far as the period of the Chola Empire.

-- JCSD

Other Events



Essential
COOMARASWAMY
two days conference on his life and contribution
ಅನಂದ ಕೊಮಾರಸ್ವಾಮಿ ಅವರ ಜೀವನ ಮತ್ತು ಕೃತಿಗಳ ಬಗ್ಗೆ ಎರಡು ದಿನಗಳ ಸಮ್ಮೇಳನ

9 and 10 Sep. 2023
The Mythic Society
Nrupatunga Road, Bengaluru - 01
REGISTRATION FREE

About Ananda Kentish Coomaraswamy

Ananda Kentish Coomaraswamy, born in Ceylon in 1887, was a pioneer historian of Indian art and the foremost interpreter of Indian culture to the West. He expressed ideas upon which he would elaborate in other writings throughout his life. He stressed the spiritual nature of Indian art and furthered the view that art was produced through meditative yogic practice. He was the first well-known author of the modern era to expound the importance of traditional arts, culture, and thought as more than simply relics of a bygone past—in all that he wrote, he pointed to their critical role in restoring to modern man his true intellectual and spiritual birthright.

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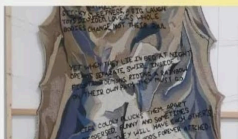
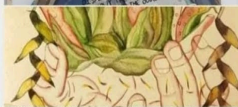
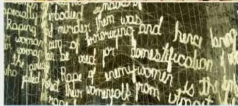

PRESENTING THE WORKS OF

- Deepanjali Shekhar
- Manasa Priya. D (collaboration of poems by Anjali patwardhan and Ekta kumar)
- Poonam Vishwas
- Samiksha

PREVIEW
30TH, SEPT., 2023
SATURDAY | 06:00- 09:00 PM

GALLERY 78
Madhapur, Hyderabad

CURATED BY
Aman Preet Kaur


*invoke your
inner Goddess*

THE BINDI PROJECT
INVITES YOU TO VIEW THE FESTIVE RANGE

28TH SEPTEMBER - 2ND OCTOBER
AT CHITRAKALA PARISHAD, BANGALORE
10AM - 7PM

Vastraabharan
BY CRAFTS COUNCIL OF KARNATAKA



Ongoing & Upcoming Events

Rangoli Metro Art Gallery

1. Indie Comic Fest 2023 on 8th October 2023. Free entry for visitors. Register to participate.
2. 'Gandhiji in Bangalore' a photography exhibition from 2nd to 16th October 2023.

Karnataka Chitra Kala Parishath, Bangalore

Gallery No-1		
11.10.2023 to 15.10.2023	Shakuntha;a Jain	Painting
18.10.2023 to 22.10.2023	Dr. Deepali Mahanta Kayal.	Painting

Gallery No-2		
12.10.2023 to 15.10.2023	Sneha Manjunatha	Painting (Group Show)
16.10.2023 to 22.10.2023	Ramesh N	Painting (Group Show)

Gallery No-3		
13.10.2023 to 15.10.2023	CKP Short term course students	Painting (Students Group show)
16.10.2023 to 22.10.2023	Joyal Jabakumar	Painting (Group show)
23.10.2023 to 29.10.2023	Dr. Avinash D Kate	Painting (Solo show)

Gallery No-4		
11.10.2023 to 15.10.2023	Anusha	Painting (Group Show)
18.10.2023 to 29.10.2023	Mrignayanee Emporium(Govt of India)	Handloom & handicrafts

7-Galleries		
28.10.2023 to 02.10.2023	Craft Council of Karnataka	Vastrabharana (Handloom)
14.10.2023	Charitable Services,Benglore	Charity bazaar(Handloom& handicrafts)
21.10.2023 to 29.10.2023	Utkalika Odisha State Emporium	Handloom and Handicrafts

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