

# ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

1<sup>st</sup> October 2024

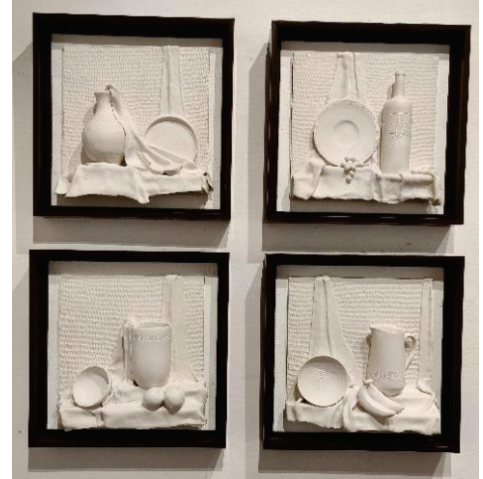
2nd Edition, Issue 1 D, Contact No: 9437629005, Email:artanddesigndimensions@gmail.com

Founder and Editor: Jyoti C Singh Deo

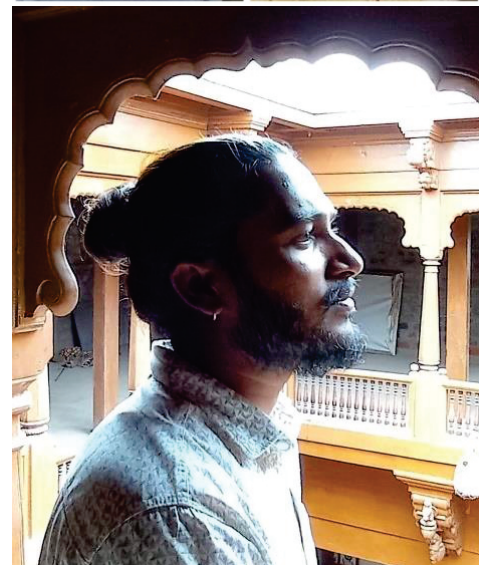


**Smt. Saraladevi Mazumdar**

An art exhibition by  
**Smt. Saraladevi Mazumdar**  
is on at Devraj Urs Gallery,  
Karnataka Chithrakala parishath,  
Bangalore  
1st October 2024 to 6th October 2024



**Motan Sankalpna Uday**



**Santosh N Pattar**



# Smt. Saraladevi Mazumdar

## An Artist, Gandhian, Freedom Fighter and a Social Worker



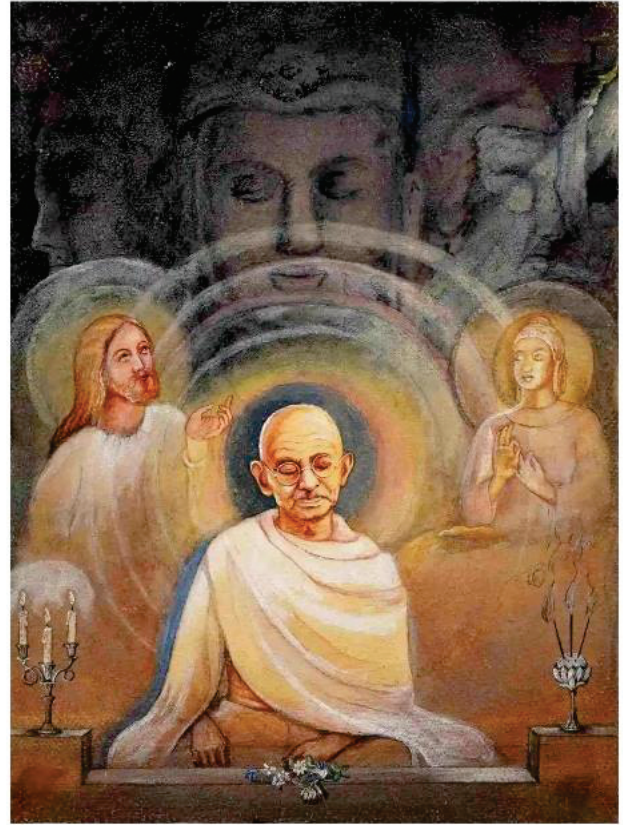
**Jyoti C Singh Deo**  
Founder and Editor  
Art and Design Dimensions

*Smt Saraladevi Mazumdar's ongoing show at Karnataka Chitrakala Parishath, Bangalore, showcases the entire collection – Gandhi series, women, Gods and Goddesses and normal day to day lives of people.*

*The show was inaugurated on 30<sup>th</sup> September 2024, by the Guests of Honour, Srikrishna Kulkarni, the great grandson of Mahatma Gandhi, Dr. M S Murthy (Director, Bhoomi Centre for Art Studies) and Jyoti C Singh Deo (Founder and Editor, Art and Design Dimensions) in the presence of Mr Pranav Oza and the Kala Sarala family and other distinguished audience. Dr. B.L. Shankar, President of Karnakata Chithrakala Parishath graced the ocassion.*

In 1936, Saraladevi walked the corridors of Sir J J School of Arts, Bombay as she was granted admission to the course in Diploma in Fine Arts. She was trained under the tutelage of Shri Jagannath Ahivasi and obtained the degree in 1939.

Born in 1911, Saraladevi was armed with an iron will. She had inherited her scholastic abilities and adherence to high values in life from her father who was a judge and a mother who was progressive with a liberal mindset. It was an era where women were confined within the comforts of home and mostly stayed indoors. The freedom struggle launched by Mahatma Gandhi had inspired many women to participate in it and so did Saraladevi. She defied the British diktats and went on to serve a jail term of around six months.



Saraladevi Mazumdar - Trinity of Non-violence

Saraladevi was a born artist but shied away from publicity. Her childhood days were spent creating art on paper and canvas and she had also participated in local 'Rangoli' competitions. After school, she joined Karve University (now known as SNDT) and got P.A. (Proficiency in Arts) which is equivalent to today's Master's degree, in drawing.



**Guests At The Inauguration**



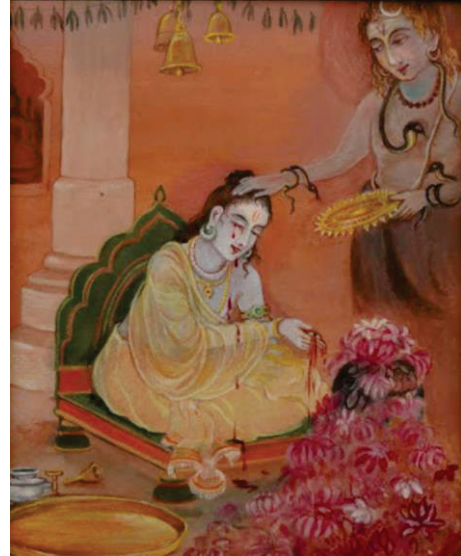


She got married in 1935 and after marriage with the full support and inspiration of her husband, Purendrarai, she joined Sir J. J. School Of Arts.

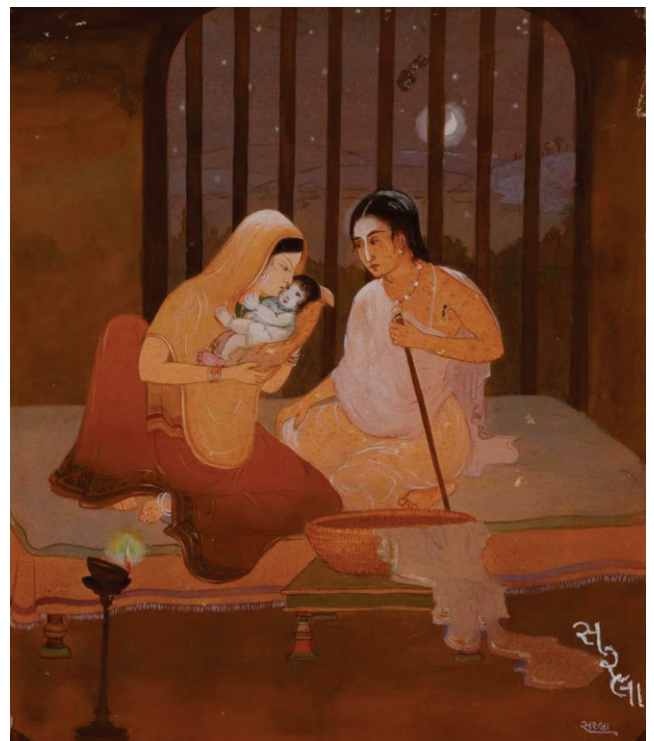


After India became independent she settled in Sunev, a village near Surat, in Gujarat. Undeterred by the hardships, she spread Mahatma Gandhi's thoughts there. A staunch believer in education, she gathered the villagers and educated them. In this endeavour, she was fully supported by her husband who stayed alone at Mumbai.

Saraladevi's artistic journey flourished as she wielded her brush, bringing to life themes that touched her heart. From the profound verses of the Shiva Mahimna Stotram to the enchanting tales of the Ramayana and the playful childhood of Lord Krishna, her paintings captured the essence of each narrative.



Additionally, she crafted delicate pencil sketches and vivid illustrations that graced the pages of Gujarati magazines like "Balajeevan" and "Gunasundari," as well as a Marathi publication, each piece reflecting her unique vision and talent.





In 1968, she created “Gandhi Chitra Katha” in Gujarati. Being deeply influenced by Mahatma Gandhi and having actively participated in the Indian freedom struggle, Saraladevi's book highlighted his journey from 'Mohan to Mahatma'. At that time it was translated into English, Hindi, Marathi, Tamil, Telugu and Malayalam. Around one lakh copies of the book in all languages combined were sold immediately.

Revived in 2021, so far, "Gandhi Chitra Katha" has been translated into 24 Indian languages and dialects, including Urdu, Kashmiri, Nepali, Khasi and 5 foreign languages French, Russian, German, Arabic and Persian, says Mr. Pranav Desai, her nephew.

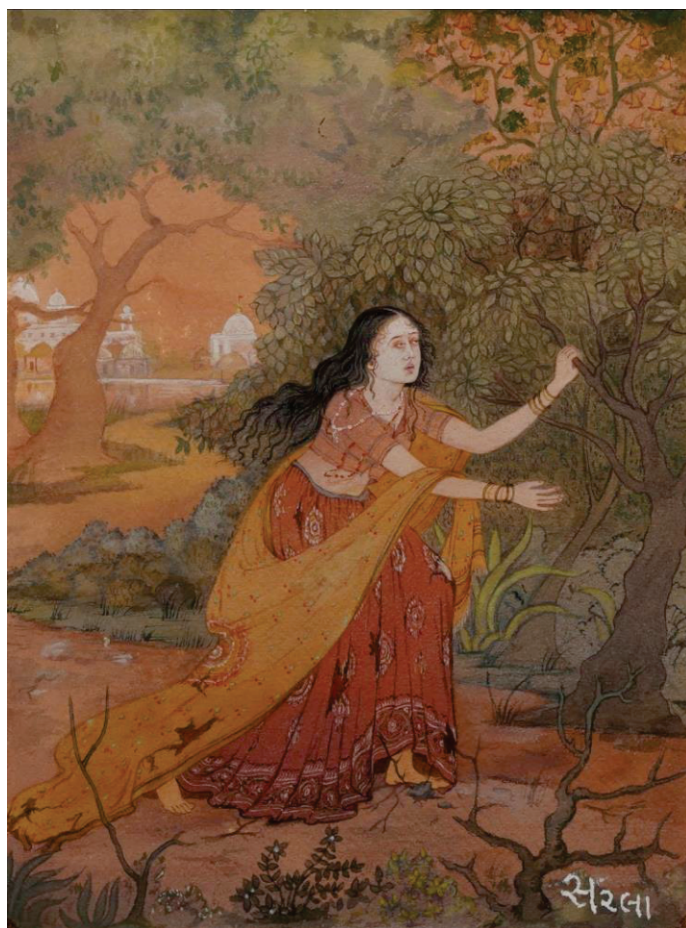
The famous Gujarati writer Krishnaveer Dikshit wrote in his Gujarati column "Kalam Ane Kitab" that “There is complete harmony between the pictures and the narration. These pictures will inspire the children and the adolescents quite effectively.”

The Government of Gujarat organised a competition of 'Books written in Gujarati' during 1969-70. This book was awarded first prize in the category of biographies in the children’s section.

The year 1975 was designated as International Women’s Year and Saraladevi embarked on an inspiring project, creating 27 stunning portraits of renowned women from both Indian and global histories. Spanning from the era of the Upanishads to the vibrant 20th century, her artwork celebrated the strength and achievements of these remarkable figures, weaving their stories into a beautiful saga of empowerment and resilience.

Over the years, Saraladevi's paintings have been exhibited at various forums. Her art exhibitions were held in Eastern and North-Eastern India, Wardha, Mumbai, Pune, Anand, Ahmedabad etc. They were a regular feature of the exhibitions held during Sarvodaya Melas in Gujarat. During the last year itself three exhibitions of her art were held, the most notable among them was the one at Jehangir Art Gallery, Mumbai.

Three of her paintings are prized possessions of Sabarmati Ashram at Ahmedabad, Gujarat.



#### BHAI SANTAN KI BHEER

These pictures of one saint arranged one in each arch are aptly titled; Bhai Santan Ki Bhir. Women saints’ paintings show the artist's sympathy for women, while the presence of Jesus Christ and Kabir is a sign of the artist's broad religious spirit.







---

## 'Diverse Perceptions', Group show Indian Institute of World Culture, Bangalore



**Jyoti C Singh Deo**  
Founder and Editor  
Art and Design Dimensions

The exhibition titled **Diverse Perceptions** brought together five artists, each offering a unique lens on the world around us. They formed 'Kalavistaara', a group encouraging art through various mediums. The art exhibition at Indian Institute of World Culture, Bangalore was abuzz with activity as viewers thronged the gallery to view the artworks.



**Prakash A M** delved into the enigmatic allure of caves and open spaces, his work serving as a powerful exploration of the hidden depths of nature and the human experience. Through his pieces, he invited viewers to reflect on the mysteries and sanctuaries that caves represent. The thoughts between what is wanted and unwanted are overpowered by the choice to free the thoughts. The silence and meditative lines capture the essence of these artworks and the eternal call for simplicity overpowers.



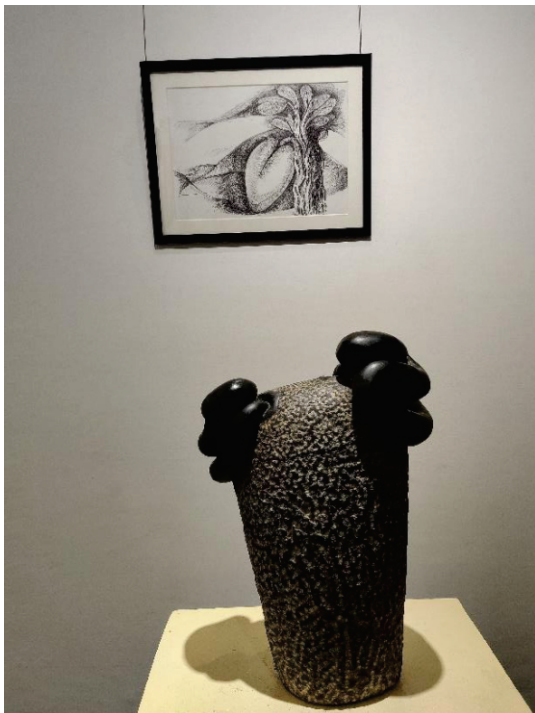
**Ganapathi Agnihotri's** fascination for the rhythms found in nature's diverse forms formed the basis of his creations. His works harmonised the natural world's ebb and flow, revealing patterns that delved into the combination of real and abstract. His work were an exploration of motifs aligned to nature and a vivid observation of the surroundings.







**Hariram V** showcased exquisite prints that mesmerised viewers, while his installations of dwellings offered an organic portrayal of a metaphysical universe. Each composition acted as a portal, inviting contemplation on the interconnectedness of existence and the spaces we occupy. He aspired to shape up a cityscape but the dream was not fulfilled and remain as geometric abstractions leading to abstract expressions.



**Venkatachalapathi** presented sculptures that expressed the intricate facets of life, growth, love, and intimacy. His work evoked a profound emotional resonance, capturing the essence of human connection in its numerous forms. He has created sculptures in fiberglass, clay, ceramic, bronze, granite and metal. His drawings explore the dimensions beyond.

**Venugopal H S** draws profound inspiration from his surroundings, crafting artworks that celebrate the beauty and intricacy of nature. His pieces reflected a deep connection to the natural world, capturing its vibrant colours and textures. His observation of landscapes inspire him to metaphorically explore social and spiritual themes. Tree, trunks, and boulders are a few objects from nature he likes to paint.



Together, these five artists covered a large expanse of perspectives so diverse, it served as a making **Diverse Perceptions**. It was a celebration of creativity and a thought-provoking journey through various dimensions of art and life.





## 'Jatre', Solo show by Santosh N Pattar

1 Shanthi Road, Bangalore



**Santosh N Pattar**

Santosh Pattar hails from Kustagi Taluk in North Karnataka, where he completed his initial education at Vijaya College of Fine Arts, Gadag, in 2019. He then moved to Bengaluru to pursue further studies at Bengaluru University and graduated in 2021. Currently, he serves as an art teacher at RBNMS School in Ulsoor.

Santosh Pattar immerses himself into the world of folk art, breathing life into a visual language that dreams of an idyllic village where humans, birds, and animals flourish in harmony. "We are all born out of same space and are connected by an invisible umbilical cord," says Santosh.

His paintings radiate joy as they celebrate an utopian vision where the abundance of nature is honoured through the reverence of Mother Goddesses, uniting the community through rituals akin to a festive 'Jatre'. With a meticulous eye for detail, Santosh's work draws inspiration from the rich traditions of folk art and miniature painting. His compositions are characterised by a mature and thought-provoking symphony of flowing lines and lyrical forms. His quest for a spiritual existence guides him into an inward journey where he delves into the essence of self and the constant inquisitiveness for balance in the intricate dance of life.



In his art, he embodies the spirit of the Veerashivas from his region, champions of a casteless society, weaving their ideals into his vision of a harmonious existence where every element is interconnected. Through each brushstroke, Santosh invites us to envision a world where unity and celebration reign supreme.

He is an artist to watch out for and a promising talent on the rise.



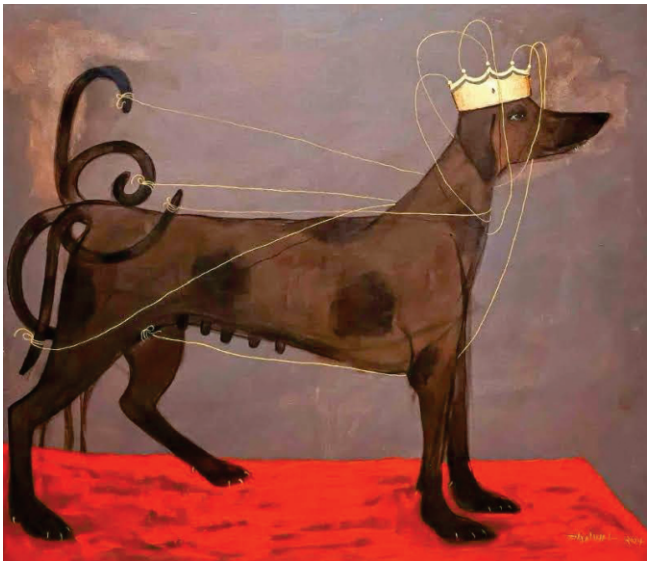
**Jyoti C Singh Deo**



---

## 'Unknown 8', Group show Dwija Art Gallery, Bangalore

In the beautiful and ageless environs of Gallery Dwija, where the walls of the gallery whisper of history, a group of artists convened to showcase exotic artworks. The group showcased under the title of 'Unknown 8', but it's just a matter of time before they will take over the art world. They were a constellation of creators, each brought their unique flair to a canvas soaked in the colours of culture, politics, and the everyday.



Albert Shrivastava's series called 'Duality Within' was self-explanatory and experimented with watercolours. Attri Chetan's woodcut on paper, a set of 25 works titled 'Enclosure and Openings' spoke of urban life. The afternoon sun radiated a different hue and transformed the sceneries into a glowing piece of art. Babu Perupally's 'The Expectation', an etching on aquatint paper where a woman can be seen lying on a floral background was exquisitely carved to magnify the mundane into a beautiful work of art. Jimmy Khatri's digital prints captured the essence of urban struggles and space fusing surrealism with the grit of city life. Dushyant H P who hails from a village is overcome with emotions with the urbanisation of his surroundings. The influx of machinery has changed the face of the earth and can be seen in his artworks;



Dhyaneswar Randhal's work 'Dedication is my meditation - NEXT' was another beautiful work where the lines between reality and imagination were blurred, inviting viewers to step into worlds where the extraordinary emerged from the ordinary. Debaroti Seth's work titled 'Travel' in mixed media was crafted from discarded materials — cotton, fragments of paper and remnants of textiles. The work embodied the philosophy of sustainability, making profound statements about consumption and waste. Bhanu Shrivastav's engravings on Inked Plywood were titled 'Inhumanity's Imprint'. The wood was coated with coal and stories echoed ironical existences. Subhankar Chakraborty's works spoke of tales of Sunderbans - of the folk arts of the region and of the environment. It was a nostalgic trip to a place he calls home.



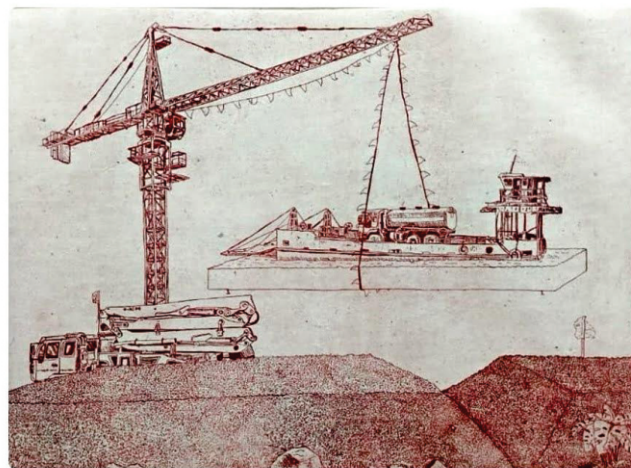




Motan Sankalpana Uday's porcelain works stole the show with its serene perfection. Still life couldn't get better. The artist breathed life into the artefacts that are now embedded in time.



The artists collective was woven from diverse threads, yet united by a shared purpose: to challenge and add to the status quo of India's contemporary art landscape. They recognised the power of art as tools for dialogue whether cultural, social, or economic. The artists were fueled by passion and the belief that innovation thrived in the undercurrents of obscurity.



On the night of the opening, the gallery buzzed with anticipation. Guests wandered through rooms filled with innovative art. The air crackled with energy as conversations sparked around the blending of art and activism, tradition and modernity. 'Unknown 8' proved that sometimes, the most profound artistry arises from the shadows, waiting for the right moment to take center stage.



Written by Jyoti C Singh Deo



---

## 'Meri Notebook', Solo Show Anju Grover, Triveni Kala Sangam, New Delhi



Anju Grover is an artist whose work weaves elements of self-portrayal, reflecting her complex relationship with memory and identity.

Her artworks often feature imagery, representing how memories can enhance the vision of life and add beauty to it. In her recent solo show titled 'Meri Notebook' held at Triveni Kala Sangam, New Delhi,

Anju expressed profound emotions in connection with the urban lifestyle. The intimacy found in the relationships of a mother, son and daughter, etc are expressed in her paintings. Her art becomes a cathartic process, both for herself and for her audience, as it encourages an examination of how memories shape our identities. Anju has learnt art under the guidance of, Mr. Satish Sharma, following *guru-shishya* tradition.

In her self-portraits, Anju incorporates abstract forms and surreal elements, challenging traditional representations of identity. Each work serves as a mirror, reflecting not only her own struggles but also the universal human experience of grappling with the past. Her choice of subjects—often intimate and introspective—allows for a deep exploration.

Jyoti C Singh Deo

---

## 'Collective Resonance', MKF Museum of Art



Charvi Art Gallery, Bangalore conducted its art exhibition titled 'Collective Resonance' at MKF Museum of Art, Bangalore. "I have seen artists evolve over years and it was time to showcase their works again," said Chandar Kumar, The Founder of Charvi Art Gallery. The artworks of Mr M G Doddamani, Prabhu Harsoor, Paul Chiranjit, Ashwini Hegde, Shashi Bharti and Vaman Pai were on display.

## "Baroda Buzz": Group Exhibition Featuring Artists from Baroda Art Positive Art Gallery, New Delhi



'Baroda Buzz' showcased the works of 15 talented artists from Baroda who have made significant contributions to the art world through their unique and impactful creations. Among the esteemed artists were the city's renowned artists Govind Vishwas along with Himanshu Jamod, Kalpana Vishwas, Rutvi Bakhadia, Subhakar Tadi, Gopa Roy, Bansi Dholakia, and others.



Govind Vishwas exhibited two of his latest paintings in the show. His works explored the concept of Akhanda Bharat and delved into subconscious memories, reflecting his innovative approach. He uses various materials to create a special experience that evokes nostalgia and a sense of unity.

Himanshu Jamod's paintings featured ships and maps. They captured the layers of existence as the narrative of a ship's journey that fades over time. Kalpana's meticulous works portrayed the map of a being's life cycle, depicting the circle of life. These artists tirelessly created artworks that were both thought-provoking and visually compelling.

The selection of the paintings for this prestigious exhibition was made by the gallery's director, Anu Bajaj, during a recent studio visit at Space Art Studio at Baroda.

- Jyoti C Singh Deo

There is no must in art because art is free –  
Wassily Kandinsky



## 'Nilambu', Solo show by Sitikanta Samantsinghar, Nine Fish Gallery Curated by Gourmoni Das

The exhibition “Nilambu: The Body of Blue Water” at Nine Fish Art Gallery in Mumbai showcased Samantsinghar's artwork, highlighting water as a main theme.

For him, water represents both life and death, which makes viewers think about their habits and important issues that are often overlooked. By presenting water as a vital source of life which is sometimes wasted, he invites us to reflect on ecological and political challenges. His art blends traditional techniques with a strong awareness of today's environmental problems.



Sitikanta Samantsinghar is an artist whose works are woven around three pivotal points that shaped his vision. His early immersion in agricultural life, a contemplative period spent near Chilika Lake, and a composition of traditional crafts.



Samantsinghar hails from Odisha and in Odia culture, nature is revered as a manifestation of God, to be protected from evil. The villagers or locals depend

upon supernatural forces in everything around them. People remain untouched by the fast-paced and ever-changing world. Folk traditions dominate the art world and the imagery closely reflects the relationship between nature and humans. This connection is evident in the artistic practices of the region, which are deeply influenced by everyday life.

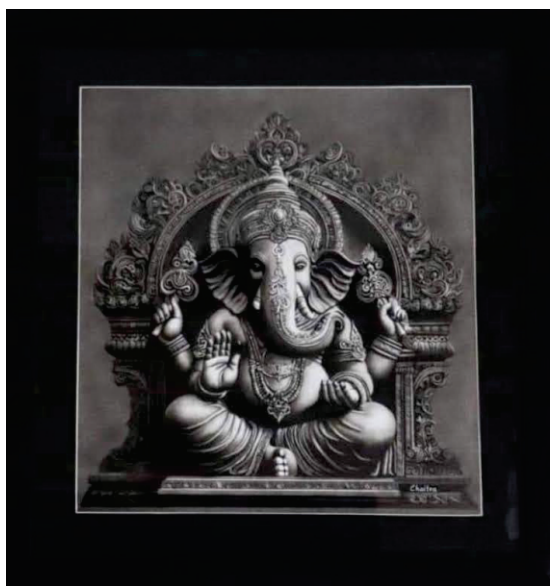


Samantsinghar's focus on ecology and migration is deeply informed by his firsthand experience of the deteriorating wetlands in Odisha. Living near Chilika Lake, a crucial wintering habitat for South Asian migratory birds, he has witnessed its gradual transformation. His artwork delves into the complexities of bird migration. The fragile tree with a few leaves evokes the ecological and migratory crises plaguing the region. Samantsinghar poignantly equates bird migration to a game of chance, marked by uncertainty and formidable challenges like extreme weather, exhaustion and starvation.

Samantsinghar ingrains his canvases with natural pigments, creating depth and texture. These multimedia works act as powerful catalysts, amplifying the artist's urgent message about ecological challenges.

Jyoti C Singh Deo

## ‘Vakratunda Mahakaya’, Group exhibition IIWC, Bangalore



Vakratunda Mahakaya was the second edition of the Akanksha Gallery's Ganesh Chaturthi event held at Indian Institute of World Culture, Basvangudi. The foundation is an online art gallery that showcases and supports artists from all backgrounds and has given opportunities that have gained national and international experiences. The show was inaugurated by two Chief Postmaster Generals, Smt. Manju Pillai and Sri. Sujit Chowdhury on 5th September. The event brought together 75 artists and their works, all for sale, from across the country, uniting them in a spectacular tribute to the elephant-headed deity, Lord Ganesha.



It was held during Gowri Pooja and Ganesh Chaturthi festival season (5th-15th September), which was the perfect timing for such a diverse show. It revolved

around the holy form of Lord Ganesha who removes obstacles and is the embodiment of intelligence and creativity. The theme of the show was to encourage and see the humongous collection of the lovable Ganesha in all colours, forms and mediums.



The show highlighted the various mediums and perceptions all these artists used for their version of Lord Ganesha. The show was curated by Shivanand B, one of the many eminent artists listed on the show. All the art pieces were arranged in a very organised manner. There were six rooms in the gallery, each one of them having art pieces with a particular medium/style or a certain size. All the proceeds of the show went towards a trust called Art Can Care (Art for Cancer Care) which helps in rehabilitation and the medical expenses of extremely poor cancer patients across India.



There were artworks with unique depictions of Ganesha in numerous mediums and art styles such as acrylics, charcoals, oils, watercolours, mixed media just to name a few. Even the artists were of diverse backgrounds, specialising in multiple mediums of art. Some of the artworks depicted the deity as an idol, abstract Ganesha, traditional Thanjavur Painting portraits.





Also in addition to various folk art styles from across the country, modern representations, mandala style Ganesha and the Lord in his child form, popularly known as Bal Ganesha. It would take one at least an hour to go through such a dynamic collection in the gallery.



The Vakratunda Mahakaya Show was more than just an exhibition of art. It was a celebration of India's rich cultural heritage and spiritual depth. By bringing together these many artists, who showcased the timeless relevance of India's artistic traditions. This show can safely be one prime example of the concept of perception, representation and individuality. Akanksha Gallery set up a lovely platform for the exposure and promotion work of such amazing artists. The show left a lasting impact on viewers and it was a visual feast for all.

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

## 'Reflections of Traditions', Solo show by Divya Chinni Visakha Museum, Visakhapatnam



Divya Chinni

Divya Chinni is an artist from Visakhapatnam in Andhra Pradesh. Her compositions emerge from her observations and experiences in everyday life and the objects surrounding her. She has always been captivated by simple, mundane things, various shapes, forms, textures, and early architecture. She loves bringing these objects to her canvas, transforming them from ordinary-looking objects to surreal artworks. These still-life compositions aren't arranged traditionally; instead, they tell stories of lives lived, transporting viewers back in time to meaningful moments. Her goal is to render the forms of objects on canvas so meticulously that they seem to come alive. She wants people to experience these objects, allowing their silent music and sounds to evoke personal memories.





She considers her work a documentation of cultural heritage.

Divya's process involves taking visual notes through photography, creating rough sketches in her sketchbook, and experimenting with the composition of these documented elements to develop a unique aesthetic appeal. The final artwork on canvas primarily uses acrylic as her main medium, which she finds flexible for achieving desired effects.



She explores other mediums like graphite, charcoal, and woodcut. Most details in her compositions come from her memories. She revels in the interplay of light and dark, meticulously layering her work to craft an illusion of depth that pulls viewers into the world of realistic insight. It's as if she's inviting them to step through the canvas and walk alongside her, sharing the warmth of a sun-drenched afternoon or the quiet stillness of twilight.

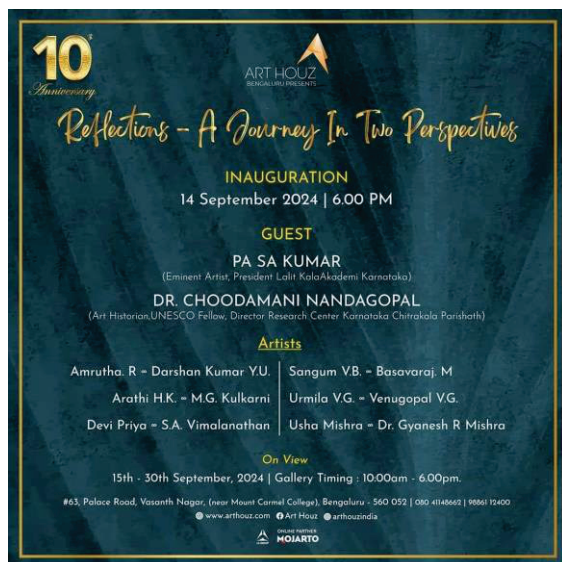
Jyoti C Singh Deo





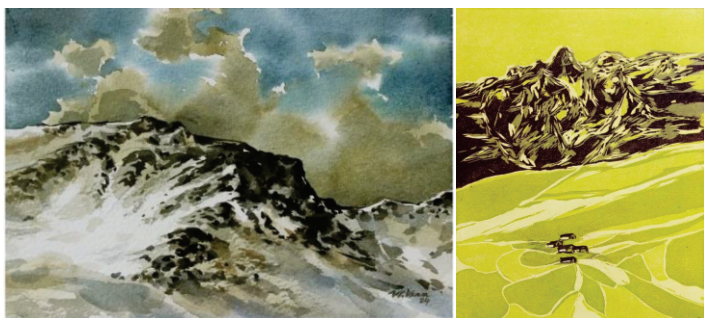
## REFLECTIONS - A JOURNEY IN TWO PERSPECTIVES

### Art Houz Gallery, Bangalore



Art Houz celebrated its 10th anniversary by hosting its 108th show at the gallery in Bangalore.

This exhibition revolved around the idea of dual perspectives, exploring how two distinct artistic visions can intertwine and complement each other. It delves into the dynamics of relationships, shared experiences, and the evolution of creative expression between couples.



The participating artists, couples who have been on the journey of artistic pertinence came together to showcase an array of explicitly woven art. "This concept emphasizes that life is a mirror reflecting our thoughts, emotions, and actions. As we embark on this journey, we encounter moments where opposing perspectives clash, yet they complement each other, providing a fuller understanding of the world around us," says Jayanthi Shegar, Gallery Manager at Art Houz Gallery.

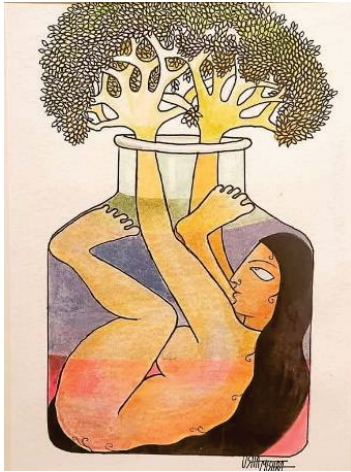
"The current set of works are visual interpretations of the memory from our shared experiences of travel since more than a decade. Though the works are created with diverse mediums of watercolours and woodcut prints, they are manifestations of the place and time, the distinct topographies, cultural and historical connotations which became part of the visual language," says Urmila Venugopal as she talks about her art works. She and Venugopal V G complement each other's art works yet have created their own styles of art.



Usha Mishra's works depicted the inadequacy of space for a woman. "A woman doesn't have space to express herself. She is restricted to being in a specific zone," she said.







S A Vimalnathan's art enhances texture with multiple layers on the canvas. The theme was woman and her feelings. "In my series, the moon becomes my mother, her gentle light a constant presence in my life's journey. Each phase of the moon, captured through Google images on particular dates, reflects the passage of time and memory. Plants symbolize my growth, nurtured by her memory, gilded with pure silver and gold leaf, representing resilience and strength. This collection is a tender homage to love and loss, a testament to the enduring bond between mother and child, eternally illuminated by the moon's embrace," says Devi Priya.

The sculptures in brass by Gyanesh Mishra and stone by Basavaraj M enhanced the art experience.



Jyoti C Singh Deo

## 'Recipes & Cookbooks: A Culinary Tapestry', 1 Shanthi Road





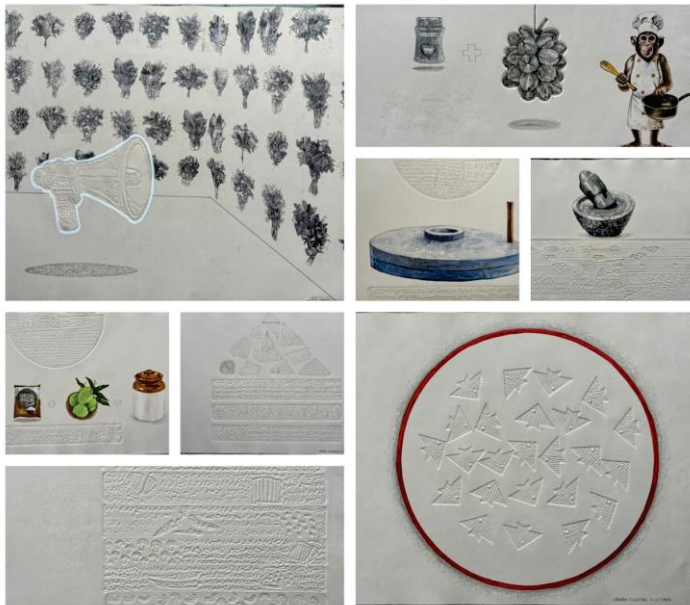
Nine artists explored the multifaceted world of recipes and cooking through their unique lenses. Each piece invited the audience to engage with food through touch, sound, or visual artistry, celebrating the act of cooking as a moment frozen in time and space. The artists who participated were Manjunath Honnapura, Sudha Baregar, Smitha Cariappa, Advithi Emmi, Seema Jain, Manmeet Devgun, Antara Mukherjee, Umesh P N and Suresh Kumar G.



Food and cooking are acts that do not demand much time, yet recipes and cookbooks serve as substantial memories of these brief experiences. They are not just collections of instructions; they are memoirs and historical artefacts, capturing the essence of those who create and enjoy the dishes. In the margins of these recipes, whether passed down generations orally or inked forever, lie the rich stories of lives intertwined with food.



These artists were not mere observers; they are practitioners who cook regularly, infusing their work with authentic perspectives and lived experiences. Together, they created an experience that eternalised the true essence of cooking: a vibrant expression of life itself.



Cooking is woven into the fabric of our existence, carrying the weight of emotions, identities, and cultural narratives. It shapes our feelings, reflects our gender and sexuality, and echoes our language, religion, and heritage.

The show was curated by Dhanya Rajaram and was a dialogue on the socio-political, cultural and nostalgic idea of an aromatic bubble that remains in our psyche long after the moments are gone.

Jyoti C Singh Deo

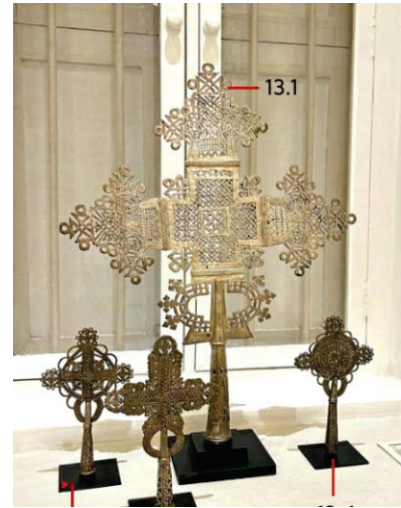


## ‘Evoke’ KAASH, Bangalore

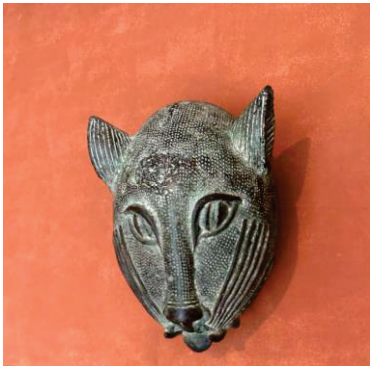
KAASH Bangalore’s sister brand Evoke London makes its journey to India with a very special exhibition of handmade collectibles from across Africa and South Asia.



A special addition to the exhibition: a presentation of limited edition textile screens and artworks by Asami Nagashima Sarabhai of *r a s a i*.



Sitting in the heart of London’s artistic Marylebone Village, Evoke and KAASH are intertwined in their purpose and passion to spotlight the richness of handmade traditions, elevated with current dialogues on design and making.





## Diamond Jubilee Celebrations University College of Arts, Davangere



University College of Visual Arts - Davangere is a reputed visual art colleges in India. Its root goes back to 60's. The College was established in 1964 and was called Govt. School of Arts and Crafts in Davangere. This was the first Govt fine art/visual art school in Karnataka. It was under the control of Director of technical education -Bangalore. With the Govt. order in the year1992, Govt. School of Art and Crafts was transferred to Kuvempu University and brought under its jurisdiction as its constituent college. Hence, it was renamed as University College of Fine Arts, Davangere. In the year 2009 this college came under jurisdiction of Davangere University and its constituent college due to geographical location and renamed as University College of Visual Arts, Davangere.



2024 is the Diamond jubilee celebration year of Davangere Kala shaale (today's University College of visual arts Davangere). So, a group of old students of this institution named "DAKAHAVISA" has organised an artist's camp in association with Karnataka Lalitkala Academy - Bengaluru at University College of Visual arts Davangere in Davangere 's Visual Arts College campus from 20 th September to 22 and September -2024.

DAKAHAVISA organised a show at "Drushya Vishwa Kala Gallery" of this college. The Group show was a meaningful event among all the other activities related to diamond jubilee celebration. This exhibition showcased the artistic vision, perception, standards of creativity and the knowledge of contemporary art of DAKHAVISA team. This exhibition involved the batch mates of the academic year1964 to 2023.





About 40 members of DAKAHAVISA participated and one artwork of each participant was showcased in this exhibition. Almost all the art works among the exhibited were contemporary in style. Drawing on paper, acrylic on canvas, mixed media art, collages, metal, metal & bronze sculptures etc were exhibited in this show.



Ganesh Dhareshwar's work titled 'negotiation' diptych, medium -acrylic, hand stitiches, copper) attracted the attention of the viewer's due to its new and mixed medium. C S Krishna Setty's untitled work drew attention of the viewers for its abstract forms with minute textural background, application of contrast colours with harmonious blending and unique space division.



Shrinath Bidare freely played with colours. In his painting, brush strokes, knife strokes created beautiful and balanced colour tones. Rangaswami, Omkarmurthy, Krishnamurti Char proved their grip on

mediums through their creative/modern sculptures (krishnamurtichar's metal & bronze medium sculpture - size 2.5 feet x 2.5 feet, Omkarmurti's sculpture - 'future life-medium -stone and bronze - size-16"x15"x10", ). Prahlad K V Acharya's work entitled 'nature towards abstract' (medium-acrylic on canvas,,size -30"x30" ) was also one of the best art works of this show.



Participating artists were - Achyuthananda .B, Arun Dhavali, Babu Jatkar, Baburao Nadoni, C.S.Krishna Setty, Chandrakant.C, Chandrasekhar Mali, Dr.Parashuram, Ganapati S.Hegde,Ganesh Dhareshwar ,Ganesh Doddamani, Gopal Manuvacharya, Hemalata N.S,Krishnamurtichar char K.N, Lakshmi Mysore, M.Mohan,Mahantesh Harti,Muralidhar A hat,N.S.Gururaghavendra,Nagapati That,Omkar Murthy, Praveenachar, Praveenkumar Zingade, Rangaswami D, Rtn Shilpa khadakhavi, Sampath Kumar P, Sheelavanth Yadgiri , Seshachala ,Sheshgiri K.M, Shrinath Bidare, Shrinkage K.P, Sulochana H.B , Suresh Waghmore, Uday D.Jain, Vidyadhar Dali, Vinayak Here, Vinod Kumar, Vishwanath A.S, Vishwanath Here, CRC shekhar. Karnataka Lalitkala Akademi organised a state level artist's camp in association with DAKAHAVISA and University College of Visual Arts. Davangere on this occasion. Diamond Jubilee celebration of University College of Visual Arts Davangere by DAKAHAVISA was the golden opportunity for meeting, sharing thoughts and reconnecting with friends.

Written by Dattatreya N. Bhat  
Art writer



## Solo show by Banani Kundu Karnataka Chitrakala Parishath, Bangalore



*Dr Shilpa J.*

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

The Hardships & Heartbeat, a solo exhibition by Banani Kundu at Karnataka Chitrakala Parishat held on Sept. 25 & 26 vehemently presented the shades of life. It brought the juxtaposition of varied emotions that construct and draws meanings in our lives. Her paintings emanated from the daily experience and observation of surroundings and the environment. The intricacies of people's life, the journey and struggles witnessed around were painted raw. The paintings spoke in exuberant hues with textured effect adding to the beauty of expressions originating through each of them uniquely.

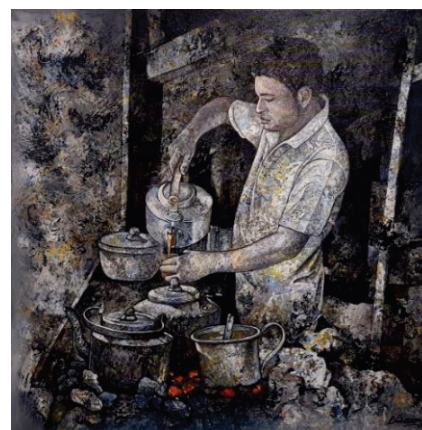


Banani Kundu's paintings capture the human experiences like joy of friendship. The painting of a group of women deeply engrossed in chatting and the bond they share amidst work caught everyone's eye. It carved the essence of relations and the happiness that it is surrounded with.



Banani Kundu

The grey tone 'Chai Wala' or 'Old man drawing the cart' paintings with textured colours were realistic in depiction. The hardship of life was portrayed with men and women doing their daily chores - a fish seller, holy bull walking, construction workers, sculptures and vendors on streets that are a common sight every day. With acrylic on canvas, Banani has explicitly painted the passing moments of life which though evident are otherwise ignored. While illustrating the hard work, she coloured the emotions dwelling within the environment.



The bright colours highlighted the joy imbibed in the struggles of life. 'I wanted to talk about the social issues that we encounter in our surroundings. Expressing the struggles through art has brought me immense satisfaction', said Banani. Along with the hardships the paintings exhibited love aesthetically. The painting of 'Girl waiting for her love' surrounded with nature and serenity of emotions was



beautifully brought on canvas. Her paintings of Radha and Krishna and couples celebrating love in all forms, the portraits of Lord Nataraj and Lord Ganesha were embodied with divinity. One could see the hues of contrasting and conflicting emotions that blend into life and also celebrates it.



The self-taught Banani Kundu feels that art is a blessing in her life, and she finds inner peace through it. "Every painting is a meditation and an emotion.



It is the beginning of my artistic journey and I have a long way to go. Mr. Sudhir Meher, a renowned artist, is my guiding force to explore more art," said Banani. The hardships and heartbeats exhibition depicted the struggles of life which are also coupled with joy, contentment and other emotions. The vibrant colours with textures added to the effects and experiences that we are surrounded with. The art celebrated life in its myriad emotions.

## Art Park, September, Bangalore



Noted artists of Karnataka offered their tributes to Rumale Chennabasaviah, the master artist from Bengaluru, on his 114th birth anniversary. The artists and all art enthusiasts saw the artworks of Rumale Chennabasaviah at Rumale house and were in awe of the works that look as beautiful as they must have looked when they were painted, Many artists of Bengaluru/Karnataka chose a unique way to offer their tributes to Rumale ji. They did it by attending Art Park, a unique initiative.



Art lovers, art enthusiasts, art students, artists and general public can interacted with artists from Bengaluru/Karnataka, who gathered at Rumale Art House while they displayed their artworks.

Jayant Kaikini the noted poet, author, lyricist was the Chief guest at the function on 15th September at 11 a.m. The Art Park event was held from 11 a.m. to 3 p.m.

ADD News



---

## Book Launch



Rochelle Potkar

Vividly depicting love, grief, anger, defiance, these poems glimmer like coins beneath the water surface, tethered with the weight of wishes clinging to them. As sensuous as it is articulate, *Coins in Rivers* (Hachette India) is a deep meditation on womanhood, motherhood, and citizenship by prize-winning Mumbai-based poet Rochelle Potkar.

---

## Fireflies: The Glowing Jewels of the Wild (CKP)





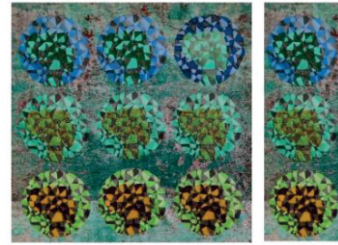
## FICCI Flo Kalaa Bazaar, BIC, Bangalore



Ficci FLO Bangalore runs a myriad of social initiatives aimed at empowering women from the grassroots. SHE represents the Skilling, Health and Education cluster. It is a member's lead movement to drive change, enable better lives and create Social Impact. The cluster's objective is to provide equitable opportunities to grow by upskilling to become financially independent. Courses and trainings have been run in Culinary, Beauty, Tailoring and Mehendi Art, enabling participants to generate an income. Programs are being conducted regularly in Health awareness, women centric issues and care. Education includes financial and digital literacy, learning self

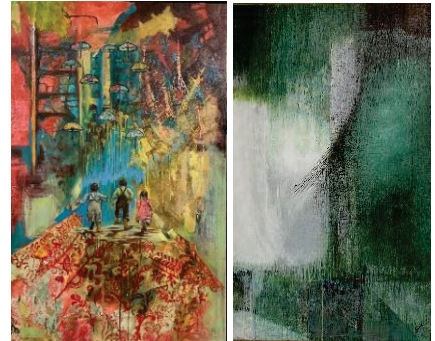
defense techniques, understanding legal rights and more.

FICCI Flo, celebrated Kalaa Bazaar a yearly art event at BIC, Bangalore. The show was inaugurated by Vinita Chaitanya and Sandeep Khosla. The paintings showcased at the exhibition ranged from figurative to abstract artworks.



Jyoti C Singh Deo

## Meraki, BIC, Bangalore



Meraki, an art exhibition featuring three artists whose works reflect the diverse cultures they've encountered around the globe. While each artist brings their unique perspective, a unifying theme transcends boundaries in their art. The show was curated by Mr M G Doddamani.

Dipali is on a journey of exploration, experimenting with new styles and techniques. Her creations blend impressionism, still life, figurative art, collage, floral elements, and abstraction. Constantly evolving, she incorporates materials from her environment, showcasing her artistic growth.

Manika's large canvases exude confidence in both space and composition. While rooted in traditional Indian influences, she seamlessly integrates various mediums, including threads, fabric, flowers, and everyday motifs, enriching her work with depth and texture.

Neena's vibrant colour palette is striking yet minimal, using just a few hues to enhance her subjects. Her tree series showcases beautifully textured tree trunks that capture their essence and character, while her figurative pieces feature semi-abstract subjects set against subtle backgrounds, inviting contemplation.



---

## ‘Mapping Namma Uru – 487’, NGMA, Bangalore

As the sun set on a cool Bangalore evening, Dimple B Shah stood facing an eager audience who waited in anticipation at NGMA, Bangalore. The performance was in collaboration with Ananya Drishya. 'Mapping Namma Uru - 487' was a trajectory into the city's bygone era -- into the narrowing lanes of the old town of a city that has grown manifolds.



The lights dimmed, and a hush fell over the audience as she stepped forward, adorned in a saree tied in Kannadiga style. She dragged the bioscope as she blew the whistle. With a deep breath, she stopped by to sip water in a bid to quench her thirst, not just from the ordeal she had faced but from a thirst that had persisted through the ages. Times and places change and leave behind memories. However, the longing to reach out to the same place, just one last time, is a surreal feeling.

As the performance progressed, the scent of the city wafted through the air. It was the unmistakable aroma of roasted filter coffee mingling with the smell of jasmine flowers. Dimple carried a large pole with metal sheets hanging from them. The audience could almost see the bustling streets of Malleswaram, where vendors called out; their voices blending into a symphony of everyday life.

Then came the taste, she paused, letting the silence hang in the air. She reached out and roasted coffee

beans as the audience poured over to taste the other dishes served.



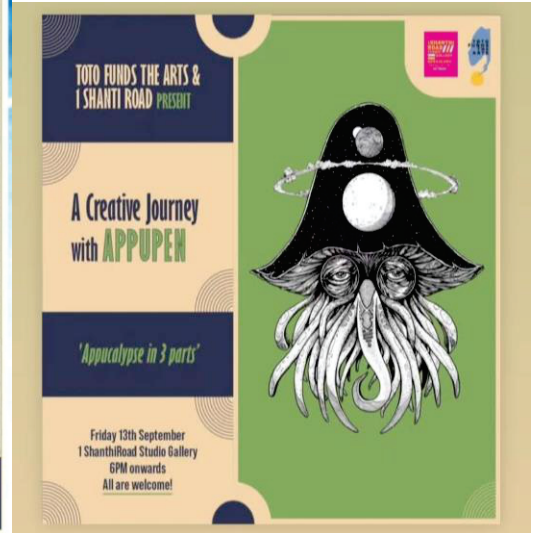
Dimple B Shah

As the performance drew to a close, the audience thronged around the table where they admired the postcards from Bangalore of yore and painted with coffee before signing off. It was a reimagining of the past unfolding in the present, a journey that the audience experienced in real time.

Jyoti C Singh Deo



## Other Events



## Ongoing and Upcoming Exhibitions



**सलारदेवी**  
सत्यम् • रम्यम् • लाक्षणिकम्

**INVITATION**  
Your August Presence Is Requested  
At The Opening Ceremony Of  
**Kalasarala 2024**  
An Exhibition Of  
Iconic &  
Illustrious Paintings Created  
Over Half-A-Century Back  
By  
**Smt. Saraladevi Mazumdar.**  
Inauguration  
30th September 2024 Monday • 5:30 pm  
At  
**D Devaraj Urs Gallery**  
Karnataka Chitrakala Parishath, Bangalore

Guests of Honor  
**Shri Krishna Kulkarni**  
Great Grandson of Mahatma Gandhi

**Dr. Choodamani Nandagopal**  
Director, Centre Of Excellence in Art &  
Culture Research, Bangalore

**Dr. M. S. Murthy**  
Director Bhoomi Centre for Art Studies,  
Bangalore

**Jyoti C Singh Deo**  
Founder and Editor, Art and Design Dimensions, Bangalore

Vibhuti and Pranav Desai, Tarak and Bhushan Oza, Bharat and Ketan Rajyaguru  
Master of Ceremony Mr. Bhushan Oza

Exhibition Will Be On View  
at  
**D Devaraj Urs. Gallery**  
Karnataka Chitrakala Parishath,  
Art Complex, 1, Kumarakrupa Rd,  
Kumara Park East, Seshadripuram,  
Bangalore, Karnataka 560001

October 1 to October 6  
Tuesday to Sunday  
10:30 am to 7:00 pm

Pranav Desai +91 92232 16959  
Tarak +91 98792 13696  
Bhushan +91 81286 55850  
Ketan +91 98256 44215

guru.designshop@gmail.com



GALLERY  
DTALG  
ARCHIST

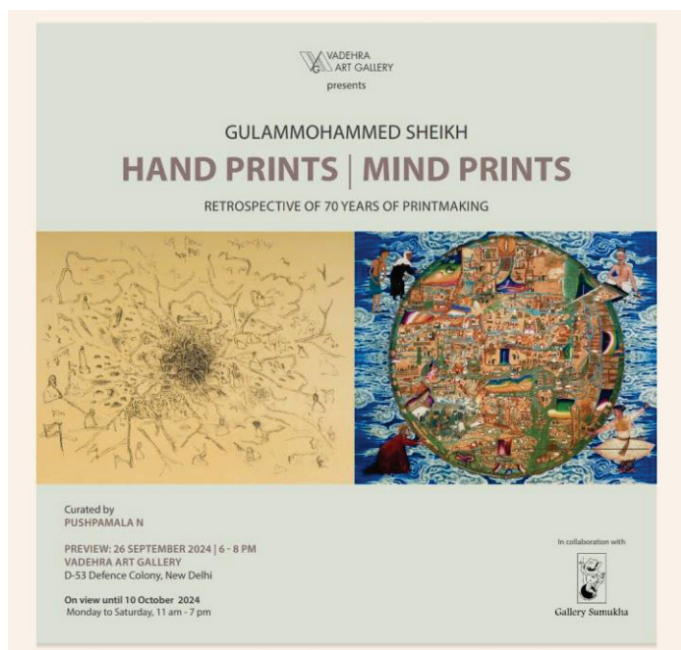
### DYALE ARCHIST (II)

SPECIAL PREVIEW : OCT 4TH 6PM - 10PM

**FEATURING  
ARTISTS + ARCHITECTS + DESIGNERS**

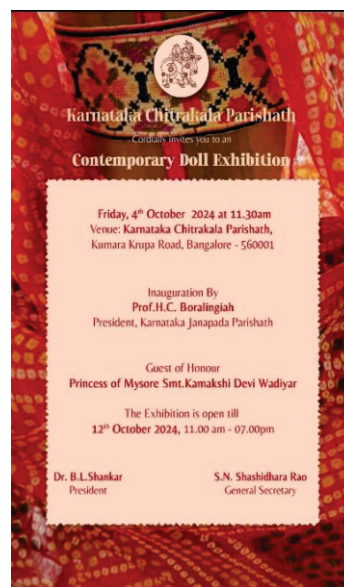
ASTHA BUTAIL  
HARISHA CHENNANGOD  
PRAJAKTA POTNIS  
POOJA IRANNA  
SAMIRA RATHOD  
SHAILESH B R  
SUDARSHAN SHETTY  
SUNIL PADWAL  
TANIA & SANDEEP KHOSLA  
TONY JOSEPH

ARTISTIC DIRECTOR : BOSE KRISHNAMACHARI



## Karnataka Chitrakala Parishath, Tentative List

Date	Artist Name	Exhibition Title
<b>Gallery No-1,2,3&amp;4</b>		
04.10.2024 to 13.10.2024	Chitrakal Parishath	Contemporary of Duss...
<b>Gallery No-1&amp;2</b>		
14.10.2024 to 20.10.2024	Vittal Rao	Traditional I
<b>Gallery No-3</b>		
16.10.2024 to 20.09.2024	Naveen patter	Painting
<b>Gallery No-4</b>		
14.10.2024 to 20.10.2024	Sriram	Painting
<b>D Devaraj Urs Gallery</b>		
30.09.2024 to 06.10.2024	Saraladevi Mazumdar(Artist)	Kalasarala P
19.10.2024 to 20.10.2024	Youth Photography Society	Photography
<b>7- Galleries</b>		
05.10.2024 to 13.10.2024	Bangalore School of Visual Arts	Students An



Founder & Editor: Jyoti C Singh Deo  
Contact no: 9437629005  
Email ID:  
[artanddesigndimensions@gmail.com](mailto:artanddesigndimensions@gmail.com)

Disclaimer: The content published in this online magazine are views expressed by the esteemed persons featured in it. The author/authors assume no responsibility or liability for any errors or omissions in the content of this site. The content may not be reproduced without the consent of the Author/Editor of the magazine.