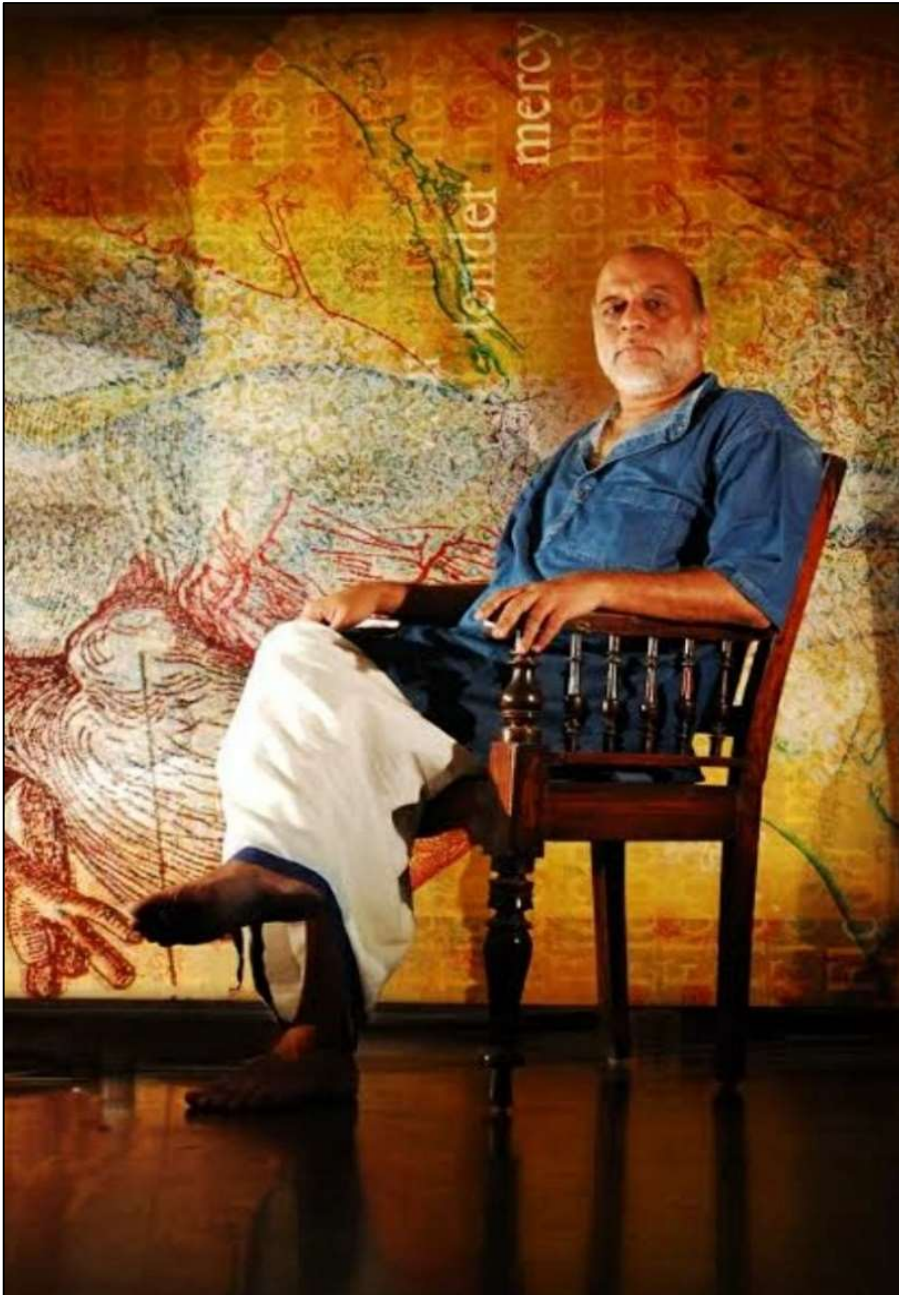


# ART & DESIGN DIARIES

An Intersection of Inspirational Creativity

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Prof. Vedhanbatla Ramesh



Ms. Nazneen Banu



Naresh V Narasimhan



Govind Vishwas

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# Magic of the Maestro

## A Renowned Artist & Teacher



JYOTI C SINGH DEO

Editor  
Art & Design Diaries

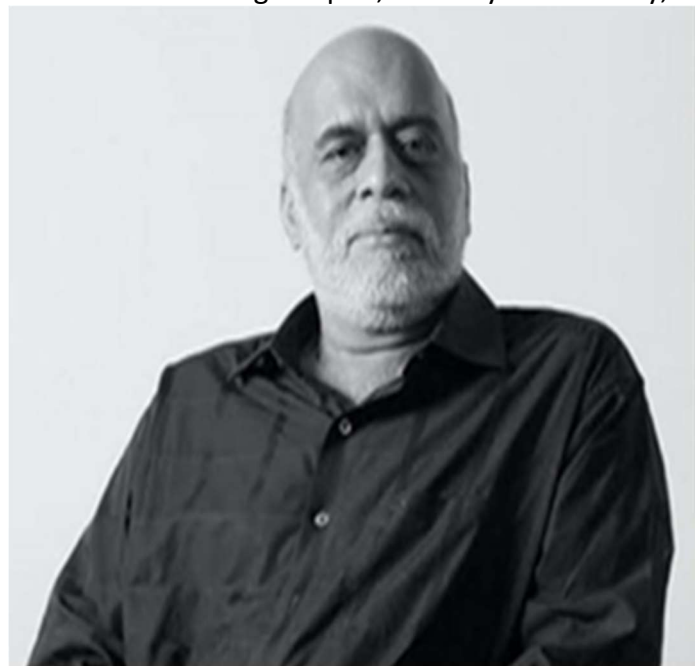
Visakhapatnam, the city of Destiny, a coastal town in Andhra Pradesh is home to legendary artist Professor Vedhanbatla Ramesh. The tranquil corridors of the Fine Arts Department at Andhra University witnessed the existence of the artist who taught by day and painted when at his studio. He is a rare fusion of academic brilliance and an ethereal devotion to his craft, seamlessly intertwining the worlds of teaching and creation. Born in Eluru, in Andhra Pradesh, he travelled to various places as his father was in a transferable job.



Prof. V Ramesh at Bikaner House

He pursued an undergraduate course in Science but later moved to Baroda for Graduation and PG in Visual Arts. "Baroda was the epicentre of Arts and the extraordinary teachers made the place what it was. It was at that time that various contemporary artists

careers were being shaped," he says. One day, his



Prof. V Ramesh

father brought an application form for the post of lecturer at Andhra University and filled it. The Fine arts department at A.U, a sanctuary of solitude and introspection, resonated with the echoes of countless hours spent with the elusive spirit of refining artistic skills. "It has been 35 years since then and I enjoyed teaching," says Prof. V Ramesh who retired from his job at A.U. Just as any good teacher, he feels a sense of pride when he sees his students placed well in their careers.

His retrospective exhibition at NGMA, Bangalore in the year 2014, speaks volumes about his art that has transcended to a spiritual level. He reminisces about his first show in the year 1988 at Pandole Art Gallery. He experimented with sea scape till the year 1999 and then realised he wanted to challenge himself. "A canvas has to be the fight and yet you have to fall in love with the canvas to be able to create works," he

says. He began working on abstracts with chalk and paper and began painting again.

"Devotion is the heartbeat of the work that I've been doing for the last 20 years now. It is the pulse that reverberates with each brushstroke, ingraining the canvas with layers of ideas," says V Ramesh. His works are a portrayal of three women poets/saints from India -- Karaikal Amma, from Tamil Nadu in the 5th century AD, Akka Mahadevi from Karnataka in the 12th century AD and Lal Ded from Kashmir in the 14th

century AD. These three women poets were not only known for their devotional fervour but also for their insight into human existence. They were separated by centuries and geography yet their passion remained unconventional and they were unapologetic about their chosen path. Their tone and tenor remained similar.

In remembering them he feels the insistence that a greater destiny awaits any human if they strive for whatever they deem right. The canvas becomes a tapestry of prayers, whispered secrets, and profound surrender – a testament to the power of unwavering dedication.



" BE STILL "

4'X8' ( dyptych )



oil on canvas - 2006

V Ramesh uses allegory in his art because it facilitates him to express himself poetically and potently. The layers of paint, images and text draw the viewer into a world wrapped in imagery imbued with deep personal reverence. These images merge to create a sense of meditation. When an artist's heart finds its deepest resonance in the theme of devotion, intertwining passion, purpose and creativity, it transpires into an enchanting masterpiece that echoes through the corridors of time. In one piece, hues of gold and amber blend seamlessly, capturing the glow of devotion. In another, stark monochromes give life to the shadowy contours of doubt and perseverance.



He has participated in various art exhibitions. A few of them are Delhi Art Fair in 2013, the 2nd Bienalle at Havana, Cuba, and Bharat Bhavan Biennale, Bhopal. Sakshi Gallery, Mumbai and various solo shows at Threshold Art Gallery, New Delhi.



"this or that - regarding a golden deer"  
oil on canvas — 7 feet x 4 feet, 2018,  
V. RAMESH

He was a part of a group show titled 'Reflecting the self', presented by Threshold Art Gallery that was held at Bikaner House, New Delhi to commemorate the 25<sup>th</sup> anniversary of the gallery in August 2023. His painting titled 'Self-portrait in the studio with a single malt'

shows him reclining on his chair -- An unusual analogous image of his present-day tranquil existence. He sits there contemplating the ways of the world and chalking out a new path, the seed of which was sown many years ago.

Yes, there is a new show on the horizon – Soon.



"SELF PORTRAIT IN THE STUDIO WITH A SINGLE MALT"  
Water colour on Acrylic Paper  
10 1/2 x 12 1/2 - 2023  
V. RAMESH

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# Serving with Commitment & Passion

## Director NGMA (Bangalore & Mumbai) -- Ms. Nazneen Banu

Ms. Nazneen Banu is an IDSE officer of 2001 batch, currently serving as the Director of NGMA, Bangalore and Mumbai. Ever since she took over as the Director of NGMA in Nov 2018, she has led the NGMA team to curate and organise several important exhibitions and outreach programs for diverse category of museum visitors including free workshops and engaging activities for underprivileged and special children. A graduate in Electrical Engineering, she holds a Master's degree from the prestigious Indian Institute of Science, Bangalore.

Recipient of several recognitions and commendations, her services under Govt. of India recently got greater recognition when she became one of the youngest engineers to be featured in the Compendium of "Women Engineers in India". It features inspiring stories & the journey of 75 pioneering women engineers and celebrates their career and contribution to Nation Building. She continues to serve with greater passion and commitment after making the transition from defense sector to the The Ministry of Culture.

*Jyoti C Singh Deo, Editor, Art & Design Diaries spoke to Ms. Nazneen Banu, Director, National Gallery of Modern Art (NGMA) Bangalore and Mumbai. The excerpts are as follows.*

*Q. What are the events and additions to the National Gallery of Modern Art, Bangalore campus that you have incorporated to enhance the art experience for viewers?*

A. As we all know NGMA is primarily a museum & a leading showcase of modern and contemporary art in the country. It functions as a subordinate office of Min of Culture Govt. of India. NGMA works for preservation, promotion, and dissemination of our rich and diverse cultural heritage with special focus & emphasis on



Ms. Nazneen Banu

modern and contemporary art. Towards this end, NGMA B organises numerous art exhibitions throughout the year (domestic as well as International under CEP). Besides exhibitions, we also organise various outreach programs and activities for diverse category of museum visitors. Our curatorial and programming team conceptualises and executes umpteen number of events which include, art appreciation programs, guided gallery walks, workshops, expert talks, panel discussions,

documentary screening etc. We also launched NGMA audio guide mobile app which can be easily downloaded on any android/iOS mobile phone. RFID tagging & digitization of permanent collection has been completed. NGMA B digital repository can be freely accessed on [www.museumsofindia.gov.in](http://www.museumsofindia.gov.in). Our persistent efforts towards democratising art and making it accessible to the masses resulted in listing of NGMA B in the 'Bengaluru Darshini' – Daily bus tour operated by BMTC. Thus, new cross section of people are connecting and engaging with art at NGMA on a daily basis.

Besides these programs, we undertook and completed many infrastructure development and maintenance works at NGMA to augment the life of permanent assets and enhance visitors experience & comfort. This includes Provision of special LED track lights in Old Gallery Block, provision of new furniture & renovation of kitchen at the Café, renovation of all public toilets, replacement of damaged termite infested wooden flooring with granite flooring at New Gallery block ground floor, strengthening of CCTV security & surveillance infrastructure, civil works to arrest water seepage /leakage , provision of new ramp to facilitate accessibility, provision of new LED Panels for display galleries, replacement of AC's etc.

*Q. NGMA has been a beacon of light for the art world in preserving and promoting Indian art. How has your journey in NGMA been?*

A. NGMA has been a uniquely enriching, exciting and a great learning experience for me. Prior to joining NGMA, I served with the Dept. of Military Engineer Services under Min of Defence, Govt. of India for over 16 years and got the opportunity to handle vast infrastructure development projects and maintenance works of the Army, The Navy, The Air Force as well as DRDO . During my previous stints under MoD I got the opportunity to serve & contribute towards developing & strengthening defense infrastructure and with my present

assignment as the Director of NGMA B, I am contributing my bit to develop & strengthen the cultural infrastructure of our country and promote soft power. Overall this transitions from defence to culture, has been a great learning experience and professionally satisfying too.



*Q. NGMA Bangalore has showcased works of very senior artists and a few group shows by other artists. Is it a conscious decision by the Ministry of Culture to retain a certain benchmark for the choice of artists whose works can be showcased?*

A. All exhibition proposals are placed before NGMA advisory committee/expert screening committee for their scrutiny and recommendations. We try to showcase the very best and deserving works of eminent senior & veteran artists besides exhibiting & rotating our permanent collection which itself consists of around 18000+ exquisite artworks that includes the work of nine masters and National Treasures.

*Q. How many artworks does NGMA, Bangalore have on its premises? Please tell us about the acquisition and preservation of artworks that are national treasures now.*

A. NGMA B has around 500+ artworks housed in the display galleries and reserve storage. All acquisitions are done through the central Art Purchase/Acquisition

Committee specially constituted for the purpose. As far as the preservation/conservation of artworks is concerned, NGMA has in-house expertise and a fully equipped, state of the art conservation lab facility based at NGMA HQ at New Delhi. Most of our works are conserved and restored in-house.



*Q. What are the other programs conducted by the centre and what is the thought behind it?*

A. Besides exhibitions, we organise a number of outreach programs and meaningfully curated events for diverse category of museum visitors which includes expert talks, panel discussions, workshops, art appreciation programs, free summer workshops for children, guided gallery walks, movie/documentary screening, music, performing arts, etc. Under the initiative of taking art to masses we try to reach out to economically weaker section of the society as well as underprivileged children from rural schools, NGO's as well as specially abled children. We are also conducting arboretum (guided tour of trees) in our premises which is facilitated by experts in the field. This tour is conducted once a month. It is gaining momentum and generating encouraging response. Arboretum is our sincere endeavor to generate environment consciousness and love for nature amongst countrymen. The purpose of organising

these diverse programs is to meaningfully engage, educate, entertain & empower every section of the society, and help them realize their true potential.

*Q. NGMA recently conducted a series of discussions as a part of 'The Bihar Museum Biennale'. Our readers would love to know more about it.*

A. We strongly believe in collaboration with likeminded institutions and try to act as a catalyst in creating and sustaining an ecosystem to promote, nurture and harmonize the many voices of human endeavors. Our recent collaboration with the Bihar Museum was a step in that direction. This collaborative event with Bihar Museum & Outlook India Group was organised as a public outreach program to promote Bihar Museum Biennale (BMB). BMB which is an important and unique initiative of Bihar Museum headed by its Director Shri Anjani Kumar Singh to focus the limelight on every aspect of museums- its significance, purpose, function, management, administration, challenges etc. as well as to talk & emphasize the ever increasing relevance of museums in contemporary times. The program held at NGMA featured expert panel discussions conceptualized and curated by Ms. Chinki Sinha, Editor, Outlook India Group. Besides the discussions the audience were treated with soulful Bihari folk music, *chhath* songs and a lavish spread of Bihari cuisine. The program was very well received and generated encouraging response and feedback.

*Q. NGMA organises various programs for school children. How important is it according to you for children to be inclusive in the awareness of the art/culture of their country?*

A. Children constitute a very significant & important category of museum visitors. They are the future of this county and our planet and thus deserve most attention. Our focus towards providing meaningful and

creative engagement for the young minds, motivates NGMA programming team to conceptualize, design & execute diverse programs to educate, entertain, excite, ignite and stimulate creative thinking process. NGMA as a policy do not charge any entry fee from school children and provides free entry to all below 18 years of age. All our outreach programs, events, workshops, movie screening etc. are also free and open to public.

*Q. The 3.5 acres of land includes a sprawling garden with exotic plants and sculptures. How do you utilise the space?*

A. Every tree in our premises is a piece of art in itself and holds much importance. We organize arboretum- a guided tour of trees regularly. Numerous School and college students who visit the museum are encouraged to explore the outdoor spaces and engage in drawing/sketching sessions. Many art, architectures, design schools

visit us regularly and get exposed to various facets of creative manifestations in the NGMA premises.

*Q. NGMA, Mumbai recently saw a musical extravaganza by Ricky Kej. Please tell us about it.*

A. NGMA Mumbai being the Nodal office for implementation of project 'Mumbai Kaustubh'— an initiative by Min of Culture, GoI for development and revitalization of cultural spaces in Mumbai, organized Ricky Kej Live music concert at the iconic Gateway of India in March 2023. This free public concert saw overwhelming response and participation of 5000+ discerning audience. NGMA music video anthem composed by the 3 x Grammy award winning musician and environmentalist Ricky Kej was also launched during the concert. The event was well received & covered in print and social media and garnered much praise.



# National Gallery of Modern Art Bangalore

National Gallery of Modern Art is an art gallery in Bangalore which was inaugurated in the year 2009. It is a space well equipped with an auditorium, a public art reference library, a cafeteria and a museum shop cum facilitation block. NGMA houses valued paintings by legendary artists like Raja Ravi Varma, Jamini Roy, Amrita Shergil, Rabindranath Tagore and many more esteemed artists.

*Jyoti C Singh Deo, Editor, Art & Design Diaries, talks to Mr Naresh V Narasimhan from Venkataramanan Associates who took on the arduous task of renovating the structure to bring it to its present day glory.*

Q. You must be aware of how Sri Manikyavelu bought and lost the mansion. Please give a brief history of the family.

A: The story of the Manikyavelu Mansion, begins when it was built by the well-known merchant Haji Sir Ismail Sait, who named his sprawling bungalow 'Ismailia'. Built in European classical style with pediment windows, cast iron railing, wooden and Chettinad mosaic flooring and sloping roofs. 'Ismailia' was a grand, two-storeyed, brick and mud-plastered bungalow that stood on a slight rise in a huge compound. The Mansion was originally commissioned by the Yuvaraja of Mysore in 1930 and later sold to Manickyavelu Mudaliar who used it as his residence and renamed it 'Manickavelu Mansion'. The 3.5 acres of property was later taken over by the State Government in the 70's and was subsequently handed over to the Central Government for the purpose of setting up an art gallery.



before restoration Manikyavelu mansion,  
Bangaluru .makeheritagefun.com

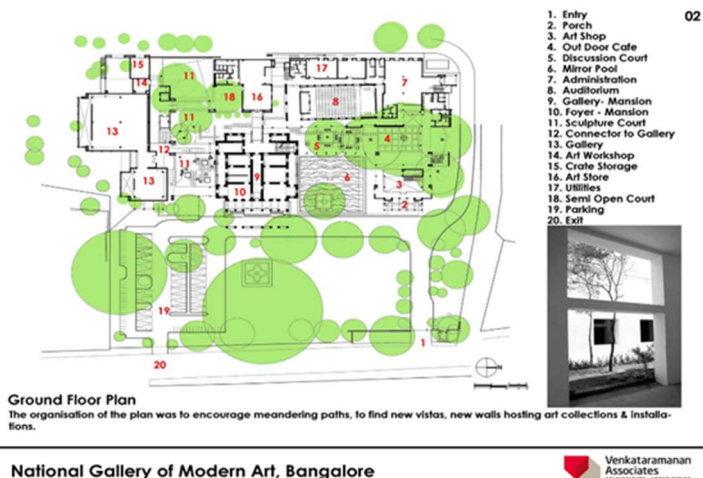
Q. What did you feel when you first saw the Manikyavelu mansion?

A: The initial sight of Bangalore's Manikyavelu mansion was inspiring – the property's magnificent trees and untapped potential were undeniable. The dormant grandeur of one of the city's largest mansions, coupled with its beautiful yet underutilized state made it clear that transforming it using adaptive reuse would be ideal. The prospect of breathing new life into this historic gem provided a clear vision of the inspiring journey ahead.



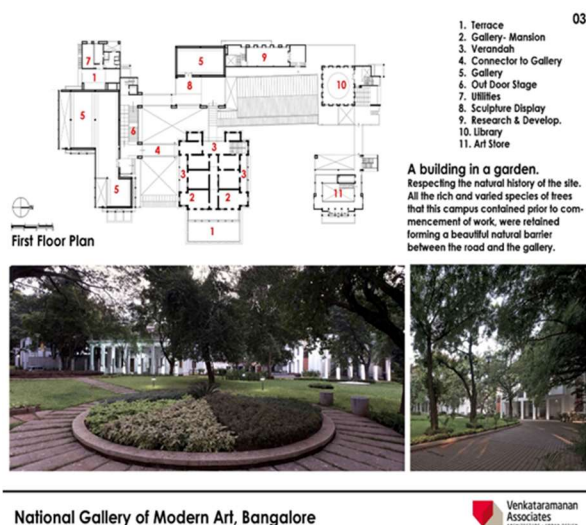
Q. Did Karnataka govt also participate in the recreation of the mansion or was it just the ministry of culture that was involved?

A: The Manikyavelu mansion belonged to the Govt. of Karnataka, and hence they were involved in the initial planning, specifically the programmatic requirements and structuring. Once this was finalised, the project was handed over to the Ministry of Culture to execute the project.



Q. What competition was it to get the contract for NGMA?

A: The idea for setting up the National Gallery of Modern Art in this 3.5 acre campus was first mooted in the 1980s but it was not until the 2000 that a public competition was held to choose an architect to repurpose the premises. The jury chose Venkataraman associates.



Q. What was the process you used in the renovation of the Manikyavelu mansion. The Central Hall as shown in old pictures already existed. Did you construct any new structure?

A: As the mansion had remained dormant and unused for a significant period, converting the 3.5-acre area that housed the beautiful but crumbling mansion was an extremely challenging task. The restoration work primarily involved the repair of several portions of the structure which had deteriorated due to long term exposure to the elements.

Various architectural embellishments on the facade were reconstructed and restored in original form and style. Minor alterations were made to the interior layout to accommodate the requirements of the gallery. The existing auditorium on the property was refurbished, acoustically enhanced, and provided with necessary support functions such as green rooms, stores, etc. Other minor structures on the property which were dilapidated and beyond repair were demolished to make way for new additions.

In addition to this, the masonry parapet walls on the terraces, cornices on the façade, cast iron grilles, false ceilings and other architectural elements were reconstructed. Distinctive architectural features of the building such as the wooden balconies, the jack arch Madras terraces and the original carvings and mouldings were restored. The interior and exterior finishes were re-rendered, keeping in mind the environment and conditions conducive to the preservation and display of art.

Other alterations included the replacement of doors and flooring in certain spaces, structural glazing for the parts of the façade and the addition of ramps and skylights to enhance the quality of the space and articulate the visual and spatial connect between the mansion and the newer extension.

Secondary structures on the site, including the old canteen block, the office, the semi covered corridor as well as the servant and service quarters which could not be restored were demolished. The rich variety of natural vegetation contained on the site was preserved and integrated into the master plan – none of the trees in the garden surrounding the mansion were cut during the restoration process.

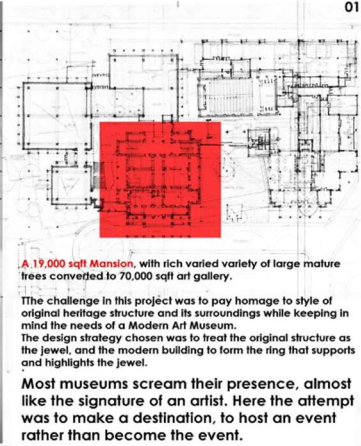
Q. You have mentioned in other articles that you created a ring like structure around a diamond. Please elaborate.

A: A 1,260 sqm extension was added to 1,500 sqm mansion, along with an auditorium, library, museum shop and café. A distinct feature of the mansion was its unique and unusual garden.

Q. Was the auditorium there or was it constructed from scratch. Pls share details of the space.

A: The existing auditorium on the property was refurbished, acoustically enhanced, and provided with necessary support functions such as green rooms,

stores and more.



National Gallery of Modern Art, Bangalore



Q. The water body beside the mansion gives it a very modern and contemporary look akin to the name of the body that occupies it now. How did you think of this?

A: The reflecting pool at the entrance actually reflects the old mansion beautifully. This was an intentional design intervention in order to reinforce the jewel like character of the historic mansion.

Q. Did you redo the garden too? If yes, how? Did you add the sculptures?

A: None of the trees of in the garden surrounding the mansion were cut in the restoration process. The foliage provides a natural protection from the noise and chaos of the city, and helps maintain the sanctity of the gallery.

The sculpture courtyards segregate the semi-public and public spaces to ensure that there is a clear distinction between the two. The open sculpting

courtyard merges with the existing lush green of the site and terrain while retaining the character of a creative workspace.

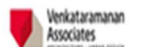
Q. Does your firm also look after the maintenance of NGMA ? If yes, is it a yearly thing? If not, does that trouble you that a mansion you revived may not be as well kept ?

A: While VA is not involved in the maintenance and upkeep of the NGMA, it has been 15 years since this project came to life, and it is time to upgrade the facilities to ensure the space can be enjoyed by all.



Seamless connections - Bridge connection the New Gallery to the Mansion

National Gallery of Modern Art, Bangalore



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# Building Dreams, Creating a Legacy

## Naresh V Narasimhan (VA)



**JYOTI C SINGH DEO**  
Editor  
Art & Design Diaries

**N**aresh V Narasimhan is an Architect, urbanist, and creative entrepreneur, with over 38 years of experience. He is best known for his association and leadership at Venkataramanan Associates, an award-winning design consultancy in Bangalore. His interest in a sustainability driven approach toward design, especially in how to think about public assets and urban infrastructure, sets him apart.



His design philosophy is an intangible approach to creating

timeless beauty. "The end design should look good and the space should elevate ones mood," he says. "The master builder today, is a team that can deliver a piece of working art," he adds.

He is a propagator of combined effort and holistic approach toward innovative engineering and community engagement. Venkataramanan Associates (VA) is a design-led business and a value-driven practice. As a spatial strategy partner, they consciously align with the architectural vision of their clients. Over the last 50 years, they have developed specialised environments for many Fortune 500 companies, real estate developers, government institutions and public corporations.

He is also the pioneer in channeling various urban and infrastructure projects in Bangalore and other cities in India. One of the firsts had to do with a map for the city. Bangalore lacked a proper map that could depict how the city had grown with the sudden influx of outsiders in the mid-90s of the last century. Naresh took it upon himself to create a map of



Bangalore that would enable the 'Survey of India' too. He also introduced GIS to post offices in the late 90's. He realised the need of creating a long-term vision for the city and the path toward sensitive planning needed to be definitive.

His work spans a wide cross-section, projects for leading IT firms like Infosys, Wipro, Lupin R&D Centre, manufacturing facilities, Science & Technology, mixed use real estate and institutional projects, as well as public infrastructure projects.



Some of the public spaces developed by him:

1. He undertook the task of revamping the Manikyavelu Mansion and bringing it to its present glory as the National Gallery of Modern Art, Bangalore. Built around an old mansion, NGMA is three times the size of the original Manickyavelu mansion including two new blocks, built with the ideals of the heritage structure, mirroring the older building on either side. The project was completed and gifted to the city as a haven for arts and culture in the year 2015.
2. The re-development of Church Street was a first of its kind project that centered on the concept of "Pedestrianisation". The design of Church Street redevelopment project was aimed at rationalizing the carriageway and increasing the width of pedestrian pavement. Moving away from the archetypal scheme of Indian streets, service pipes run under the footpaths and the provision of service chambers at regular intervals thus eliminates the need for un-

necessary road digging by various utility agencies.

3. The K100 Citizens Waterway was a proposal for the revitalisation of the Raja Kaluve network (Storm Water Drains) in the city of Bengaluru. The design proposal for the pilot program aims to restore these storm water drains as an integral part of the city's ecosystem. The key objective was to reframe the notion of storm water drains as 'grey infrastructure' to that of an ecological network with active involvement of the citizens - hence, reconnecting the city to its water heritage.
4. As co-founder of Bangalore Agenda Task Force (BATF) and co-founder of MOD Foundation - a collective of urban designers, researchers, and curators, Naresh has received acclaim for a range of strategic urban initiatives, across all typologies and scales that are self-generated, experimental, and innovative.

He has also been associated with projects of cultural significance to the city, like the Suchitra Cinema & Cultural Academy and the Bangalore International Centre (BIC).

Both are renowned as platforms to foster intellectual activity, cultural enterprise, and innovation in the city. He also regularly advises government agencies on infrastructure development. Naresh is a member of the TEDx community. He has wide-ranging interests in social innovation, knowledge-sharing, communication strategies, cinema, art, popular culture, and extends these interests into fuelling a variety of progressive causes for the city.





# Toon Diaries

by Sridhar Comaravalli



**Rameshbabu  
Praggnanandhaa**  
**Congratulations!**

# 'Cartographical Expressions'

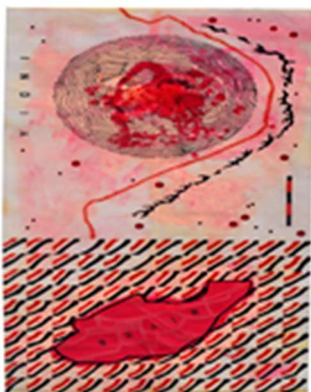
## Mapping an Artistic Journey



**JYOTI C SINGH DEO**

Author is an Artist and  
Writer based in Bangalore

**C**artographical Expressions, an exhibition by Govind Vishwas has been the highlight at Arushi Arts Gallery, New Delhi. His art reminds us that beneath the chaos of lines and symbols lies a profound interconnectedness, a reminder that our stories are woven into the very fabric of the landscapes we traverse. We become explorers as we gaze upon his creations that meander into time and space with materials ranging from kankan net, velvet, watercolours, canvases, acrylic paints, ink, cloth etc.



Govind Vishwas "My space" 36"x18" Mix Media 2023

Govind has also created a symbolic series of artworks at Ayodhya. These are installations made of Silicone rubber. These were inspired by a small map etched on a tin plate that hung on the temple premises. It showed the route Lord Ram had undertaken from Ayodhya to Sri Lanka.



Govind Vishwas

Govind Vishwas was born in 1982 in Aaragahi a small village in Chhattisgarh, India. He like all artists was driven to the world of colours at a very young age and was creatively inclined. His urge to become an artist was pacified when he took a train journey to Indore after having collected some money by selling his bicycle. With no knowledge of the world around him, he reached the fine arts college campus and saw Jitendra Vyas, Piyush Sharma and Manish Ratnaparkhe sketching there. Jitendra suggested he get an admission form and apply for admission to the arts college. Manish needed a helping hand at his studio and Govind, who had learned portraiture when he took a break from studies agreed to help. In a few days, he was admitted to the Government Institute of Fine Arts, Indore (GIFA) where his core subject was painting, sketching, mural art, water colour, glass designing and landscaping, but due to some unavoidable reason he could not complete his bachelor's. Destiny had other plans for him and he moved to Baroda and resumed his bachelor's degree in visual arts in painting at Maharaja Sayajirao University, Baroda with creative paintings, printmaking, history of art and aesthetics. Then in 2010

he joined Masters of Visual Arts (MVA) in Painting, at Maharaja Sayajirao University, Baroda with Contemporary art, Installation art, Video art, Design and 3D.



"I realised that to survive in the art world I had to overcome my sense of hesitation," he says. He paid for his education by selling a painting to Hitesh Rana from Sarjan Art Gallery, Baroda. The blurred boundaries between reality and illusion lay fragmented as he created a means of survival by taking on any miniscule or large body of work that came his way.



His meeting with Manish Pushkale, who gave him some money and gave him a deadline of a month to show him his work. He told him to add a form to his beautiful structure of work. "I am thankful to God that such amazing people came into my life. It's very tough to

find such selfless people in today's materialistic world," says Govind. It was a turning point and the road forward was abundant with experimentation and the fruitful outcome of sales.



GOVIND VISHWAS "MY SEPARATE LAND" 39"x 99" MIX MEDIA 2019

While Indore gifted him the art of stylisation, it was in Baroda that he sought his inner self. Vasu Sir, his teacher at Baroda set his ideas into acceleration by asking Govind to question himself. It was a journey back to his roots -- in Bangladesh. Govind realised he had subconsciously been mapping surfaces with lakes, dusty roads, ponds and mountains he had seen in his childhood. The teacher strip him of his favourite colours and comfort zone. "Concepts arise when we start hating something," he says. A great teacher will be the beacon of light and Govind had found one. He collected lots of waste paper from the graphics department and created an artwork which went on to fetch him the Pollack Krasner Foundation Grant Award, in New York for his contribution to Art in the year 2012. He won the same award again in 2018.

He married Poonam Jain in 2010 and stayed and worked in Baroda for many years. He moved to Mumbai in the year 2016 as he ventured into commercial arts. A stint as an assistant to the art director for a movie transpired but it was brief and he moved back to Baroda and has been working there ever since.

# Jagannath Temple, Puri



**ITI SINGH DEO**  
Author is an Architect and  
Interior designer

The Jagannath Temple in Puri, India, stands as a magnificent testament to architectural brilliance that resonates with the profound culture and spirituality of the region. Rooted in the distinctive Kalinga style, the temple's design is an embodiment of historical evolution and local traditions.



As visitors approach the temple, they are greeted by a majestic entrance that leads them into a world of intricate craftsmanship. The towering spire, adorned with elaborate detailing, showcases the extraordinary skills of Indian artisans who meticulously carved the sandstone and granite walls. This use of indigenous materials not only emphasises the

temple's connection with the land but also reflects the unwavering dedication and talent of the craftsmen. The

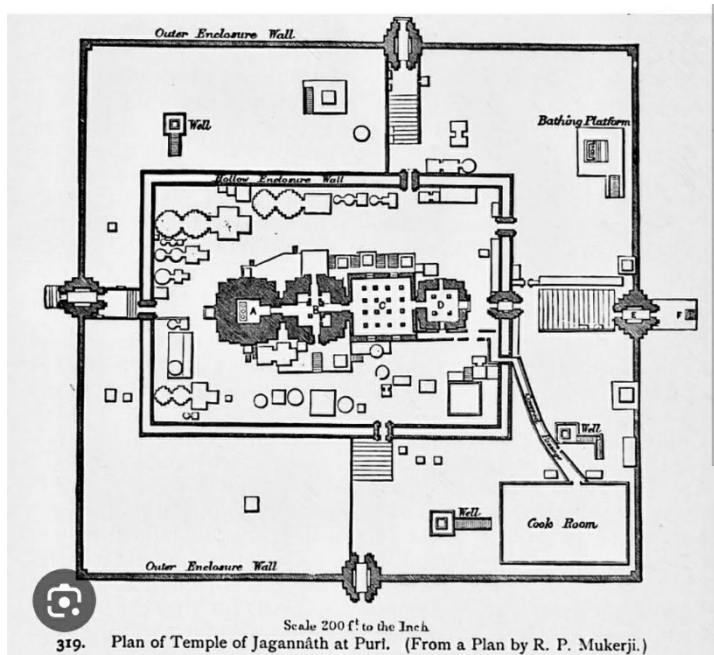
temple covers an area of 37000m<sup>2</sup>. The height of the outer wall is 6.1m. The outer wall surrounds the whole temple and is known as the Meghananda Pacheri.



The height of the temple is about 214 feet from the ground. It stands on a raised platform of stone measuring about ten acres. Stepping further into the temple, one encounters the heart of its spiritual significance—the 'garbha griha', the sanctum sanctorum. This innermost chamber, where the presiding deity resides, is the focal point of devotion and ritual. The garbha griha is designed with architectural

precision, often characterized by a low entrance and dimly lit interior, creating an atmosphere of intimacy and reverence. Here, the divine presence is experienced in its most concentrated form, offering devotees a profound connection with the spiritual realm.

Descending beneath the temple's surface, another architectural marvel unveils itself—the underground kitchen. This unique feature, known as the "Anand Bazaar" or "Mahaprasad Kitchen," symbolises the temple's commitment to hospitality and community. This kitchen operates on a massive scale, preparing food for thousands of devotees daily. Its architectural significance lies in its functional layout and ingenious ventilation system that efficiently manages the cooking process. The food prepared here, known as Mahaprasad, is considered sacred and is distributed to devotees, fostering a sense of unity and divine sharing.



The temple's layout, comprising courtyards and shrines, is a symbolic representation of the interplay between the human soul and the divine. The towering spire, or 'shikhara', acts as a conduit between the earthly and celestial realms, while the vibrant flag atop it adds a touch of dynamism to the temple's skyline.

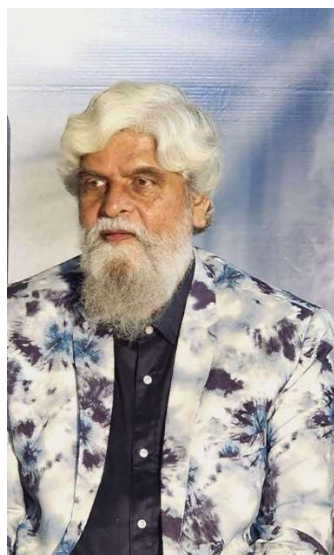


In conclusion, the Jagannath Temple is not merely an architectural marvel; it is a cultural nucleus that encapsulates India's opulent heritage and spiritual essence. Its architecture, from the intricately designed entrance to the profound sanctum and the innovative underground kitchen, blends art, culture, and faith seamlessly. This amalgamation transcends linguistic boundaries, resonating deeply with the emotions of all who make the sacred journey to this extraordinary monument.

# ART EVENTS (August 2023)

Title: Krishna Shetty 70, Solo show by Chi Su Krishna Setty

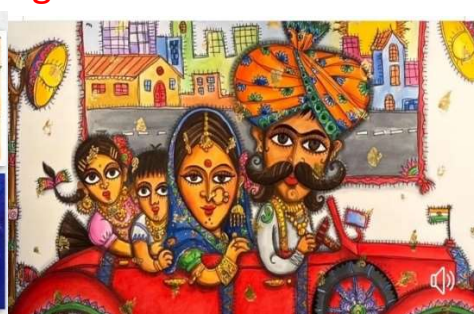
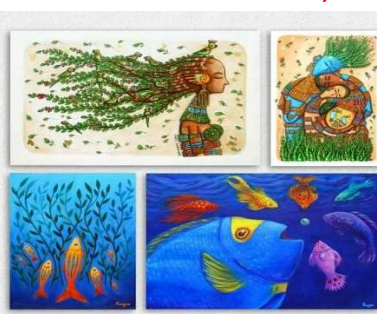
Gallery: Fidelitus Gallery, Bangalore



Fidelitus Art Gallery, in association with Work of Arts showcased works of Senior Artist Chi Su Krishna Setty on the occasion of his birthday. Sri Araga Jnanendra, MLA and ex Minister, Govt of Karnataka graced the occasion as the guest of honour. The other guests present were Dr B L Shankar, President of Karnataka Chitra Kala Parishath and various other esteemed artists and guests. Chi Su Krishna Setty's art works resonate with an indepth aura of a multitude of human emotions. The playful use of colours that flow and blend create a symphony of elements insync with the elements of nature. Images so profound one feels the need to stop and ponder and watch and probe the meaning of the art. The artist leaves his paintings untitled so as to create a sense of inquisitiveness in the onlooker as he/she is left to derive what they think suitable from each art work.

A website dedicated to the works of the artist was also released and is in public domain for all to see and learn.

## Art Exhibition by Dhimant Vyas and Kavya Vyas (Father and daughter duo) Karnataka Chitra Kala Parishath, Bangalore



The colourful artworks created by Dhimant Vyas and his daughter Kavya Vyas was a delightful soiree Kavya's love for fishes resonates in her works while Dhimant Vyas focuses on nature as his muse. He creates images that are refined with minute details and a surreal bearings. He believes that nature has to be preserved and we have to be aware of our surroundings. The ornamented artworks depicting his family are a nostalgic journey into the past. . A walk through the gallery was a delightful experience indeed.

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Title: The Power Binary  
Group show  
Karnataka Chitra Kala Parishath



'The Power Binary' was a show organised by Gnana Arts, Singapore. P Gnana, the founder, is an artist himself. He belongs to Neyvelli near Pondicherry and has lived in Singapore for the past 27 years. The show was curated by his wife and co-founder of Gnani arts, Vidya Gouresan Nair. This show was an attempt at bringing together artists from India and Singapore. Various genres of artworks were on display including paintings, sculptures and installations. Art works of over 200 artists were showcased. Art workshops were conducted for art enthusiasts. While some artists demonstrated their art on canvas, a few artists conveyed their thoughts through performance art.

Title: Oratorio  
Group show  
Artma Art Gallery, Bangalore



Mr Atmaram N Gangaram hails from a lineage of the famous publishing company. He is a social influencer and philanthropist engaging actively with the literary and artistic community. He opens doors to a new gallery in a prime location of the city of Bangalore to facilitate and provide artists with a platform to showcase their artworks. The inaugural show titled, Oratorio was conceptualised and curated by Dhananjay Das. The chief guests for the occasion were Chiranjiv Singh, IAS, Former Ambassador to UNESCO in Paris and the guests of honour were Eminent artists S G Vasudev and M G Doddamani. The artists whose art works were exhibited were SG Vasudev, Yusuf Arakkal, MG Doddamani, Subrata Gangopadhyay, Dhruvajyoti Baral, Dharmendra Rathore, Amit Bhar, Partha S Bhattacharjee, Jiban Biswas, Nagappa P, Rani Rekha and Dhananjay Das. Various eminent artists from the city graced the occasion.

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Title: A soft blanket of plants on tired bodies  
Tasneem Lohani and Mohit Mahato  
Gallery: 1 Shanthi Road, Bangalore



Art that is close to 'natural' life

Getting back to roots or finding solace and serenity in the arms of plants or the green around sums up the exhibition, 'A soft blanket of plants on tired bodies. A two-person show by Mohit Mahato & Tasneem Lohani during the first two weeks of August at 1Shanthiroad Studio Gallery lets one deeply think about the mechanical life devoid of rest. It subtly speaks on the production-obsessed society that blurs the concept of healing and resting. Tasneem and Mohit through their art stories narrate the healing power of plants from the toxicity akin to our daily worldly affairs.

Tasneem, a contemporary fine artist, feels that nature and the use of natural paint and dyes bring solace to her abstract art forms. The large cloth hanging in the studio had natural colours from root madder dye, and pomegranate peels pounded to create the stains on the cloth that had its own natural essence. Tasneem says that in the toxicity of workaholism, exploring and connecting with plants can relieve one from pain and lead to the healing process. She feels that drawing the connection between the body and mind by tapping the subconscious mind could well happen in one's kinship with plants. Her close relationship with plants and their process of growth that nurtures the mind and body is depicted well through abstract art. 'Rest Now and

Sleep Later', a spatial sound piece, that explores the sounds of daily life, made during her residency at ZiMMT, Leipzig, Germany, supported by Goethe Institut Bangalore, is also presented at the exhibition. While Tasneem's journey with plants depicted the need for peace and rest from the capitalist world, Mohit's drawings showed plants being the source of recovery from his severe illness. The stories of plants from his mother's daily walk rejuvenated his life, his habitual collection of plants, flowers, and so on have turned into the sources of inspiration for his drawings. The works reflect the tiredness of his body being healed by plants making their way into his room. Mohit's figurative self-portrait drawings have used the toxic chemical process of cyanotype printing to reflect the toxicity of busy work life while the thin strands of plants caressing the body bring life.

The exhibition of Tasneem and Mohit speaks to all about the connection to the physical world that is being lost in our experience of the digital world. It puts us into a deep thought of embracing the nature we are all part of and connected with.

■ Written by Dr. Shilpa J

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Title: The Ground Below  
Solo show by Ayisha Abraham  
Gallery Sumukha, Bangalore



*Ayisha Abraham pursued an MFA in Painting from Rutgers University, NJ, USA (1993-95); Studio Art Program, WhitneyIndependent Study Program, NYC, USA (1992-92); BFA in Painting, Pottery and Graphics from the Faculty of Fine Arts, Baroda, India (1983-87). She has been the Dean, School of Media, Arts and Sciences, Srishti Institute of Art, Design and Technology, Bangalore, India (2017-22)*

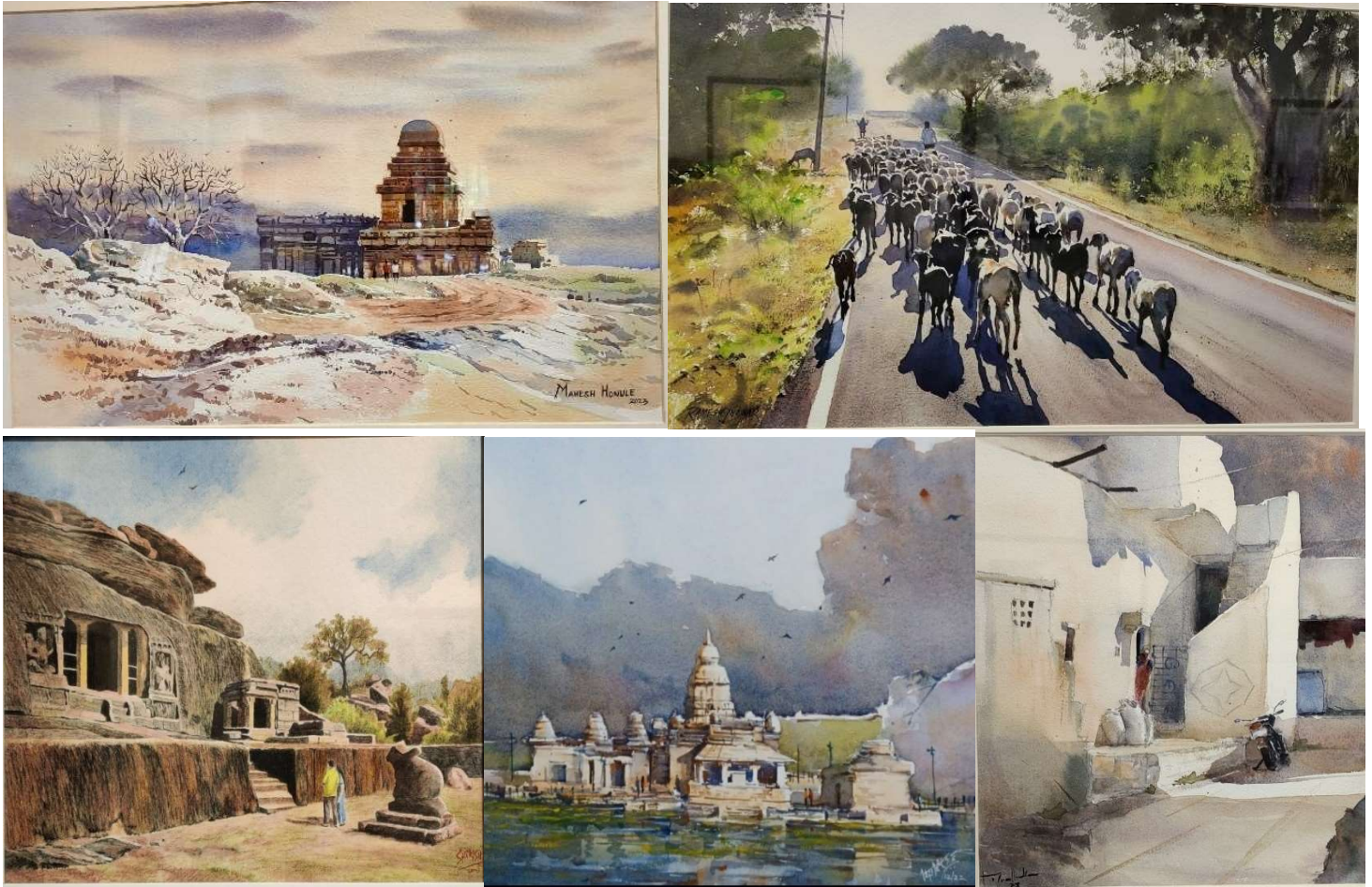
This exhibition delved into different material forms. Each cluster of images and objects, along with its accompanying text, comprised fragments of a personal journey. It was an assemblage of things that are observed, found and collected; photographs, a postcard, video footage, inanimate objects, even living forms like moss, or a memory with emotions held close. As they converged upon the white walls of the gallery, individual narratives intertwined and found connections and mapped a tapestry that explored relationships between places, people, ecosystems, and

objects. The ground, often overlooked in our bustling lives, is the foundation upon which we stand, and offers a platform for reflection on our surrounding worlds. This work explored the inconspicuous. A resounding crescendo of synchronized insect sounds echoed through the exhibition space, reminding viewers of the fleeting nature of beginnings and endings. It spoke to the non-monumental – and often unseen – aspects that permeate and enrich or disrupt our lives, much like a virus, or the dispersal of mist.

Title: I Love Sushi  
A New Japan Traveling Exhibition, Karnataka Chitra Kala Parishath, Bangalore



Title: Badami Stories, Group show by five artists  
Gallery: Indian Institute of World Culture, Bangalore



Water colour as a medium of art has been an enigma and artists have always tried to master the art by flowing with water. A few artists give up but many move forward and master the art. United by their shared love for art and history, five friends, all seasoned artists, set out on a watercolour painting tour that would transform their perceptions of both past and present. They were Ramesh Jhavar, Shirish Deshpande, Mahesh Honule, Chethan CS, and Madhu Kumar.

These artists reside in three different cities. They conceptualised a painting and sketching tour and as luck may have it, it turned into reality. The drive began in December 2022 from Bengaluru by Madhu Kumar and Chetan CS. Ramesh Jhavar travelled from Erode in Tamil Nadu and joined them. They reached Belagavi the same evening after having completed three

paintings en-route the journey. Shirish Deshpande and Mahesh Honule joined them from Belagavi the next morning and they drove towards Badami -- the final destination.

The next five days were spent exploring the terrain surrounding Badami, Pattadakal and Aihole, Mahakoota and Torgal. Their brushes floated on paper, conjuring exotic landscapes and ancient structures that whispered stories tucked away in every nook. Their mastery of architectural details and subtle colour gradients breathed life into historical structures. With each stroke, they captured the intricate patterns of arches, domes, and columns that have weathered with time.

The *joie de vivre* shared by the artists was visible in the esoteric approach towards the artworks that were on display at the Indian Institute of World Culture,

Bangalore in August 2023. It was a visual treat for all viewers. The artists shared their experiences through walks at the gallery. Workshops were conducted for art

enthusiasts who were eager to learn from the artists themselves.

■ Written by Jyoti C Singh Deo

**Title: Flourish**  
**Group show by 5 artists**  
**Gallery: Karnataka Chitra Kala Parishath**



Five artists developed their own creative concept and unique style of art and came together and exhibited their creative works at Karnataka Chitrakala Parishath, Bangalore from 8th to 13th August 2023.

Bharathi Senthilvelan is a Bangalore based artist and revisits

her childhood through paintings that wistfully capture the joyfulness of carefree days gone by. Her paintings evoke flashes of vivid memory, of youthful days and simpler times. She has experimented with textures and created a background of *kolam*. The masses and forms coalesce and blur in fluid elegance as

colours playfully adapt to the canvas.

Kayalvizhi Sethukarasu (Kayal) another artist is a contemporary, abstract artist. She has graduated with B.V.A from Bharathiyar Palkalai Koodam, Pondicherry Fine Arts College, India. Her palette knife and brushes layer the canvas with exotic greenery, The little

onlookers mesmerised. The Landscapes, silence of the village, the still waters of the lake evoke a sense of preserving the dying culture and habitat. Her works have transcended boundaries and reached art enthusiasts who appreciate her work. She traces the trail of history along with generations through her artistic depiction and finds it rewarding to be able to incorporate the same in her art works. She has received acclamations for her artistic endeavours.

Sathya Gandhi, a talented and observant artist with a passion for capturing the essence of her surroundings through her paintings. As a B.F.A graduate from Kumbakonam Fine Arts college, she is well equipped in art

techniques and theory, which allows her to express her unique style, strokes, and mood in her artwork. Her latest series, focusing on the confluence of rural and urban worlds, seems intriguing. She explores the juxtaposition of rural and urban elements in her paintings. Her contrasting play of light and shade highlights each painting.

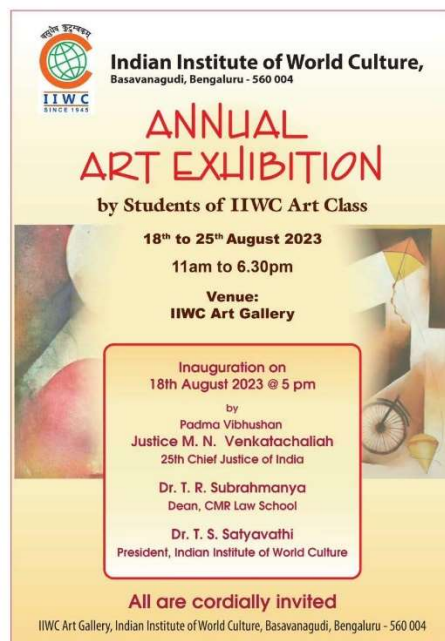
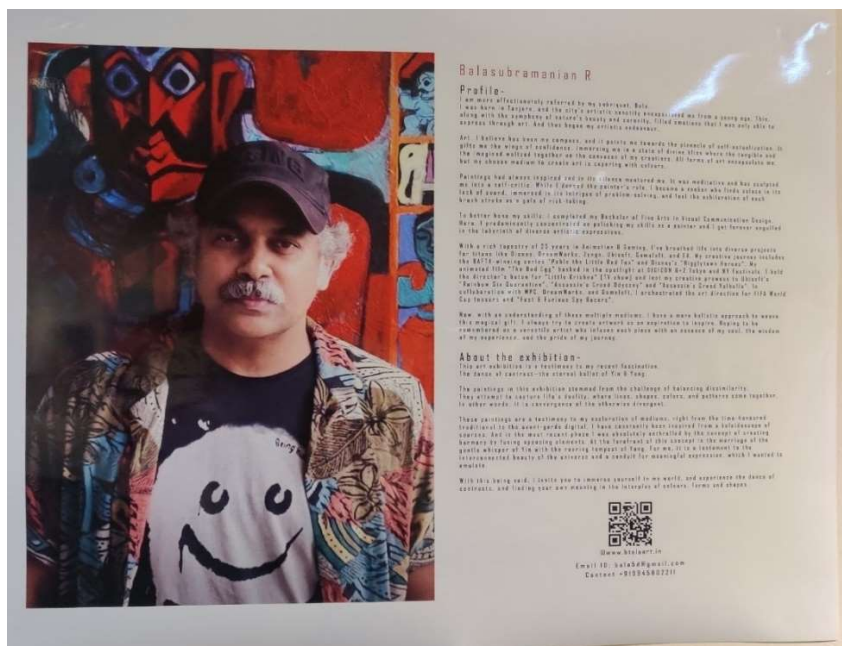
Mullairajan, an artist from Thirunelveli, now based in Chennai got his MFA degree from Chennai Fine Arts College. Mullairajan draws inspiration from the beauty of nature and South Indian culture combined with a blend of traditional sculpture art forms. His art blends vibrant colours to earthy stories and creates a visual extravaganza. The eyes of the figures dazzle and seem to speak to the observer. His dedication to art, cultural heritage, and mentorship

makes him an invaluable asset to the art community.

Vasudevan's realistic works combine various mediums and highlight the beauty of his surroundings. He creates a 3D effect and enhances the look of mundane surroundings. He completed his Bachelor's degree in Fine Arts, followed by a Master's in Fine Arts in 2013, both from the esteemed College of Fine Arts in Chennai. His artistic talent has been recognised through numerous prestigious awards. The Tamilnadu Government State Award in 2019 is one such award. He actively engages in the art community, showcasing his work in various group shows and presenting several successful solo exhibitions in both National and International.

Written by Jyoti C Singh Deo

## Other Art Shows



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# Ongoing & Upcoming Events

1. 'Retrospective Exhibition' of Master Printmaker, Devraj Dakoji at National Gallery of Modern Art (NGMA) Bangalore from 8<sup>th</sup> September 2023 to 10<sup>th</sup> October 2023. The Chief Guest is Shri Gulam Mohammed Sheikh while the Guest of Honour are Shri Chiranjiv Singh and Shrii Sham Sunder.
2. 'Art Park' on 3<sup>rd</sup> September 2023 at Sculpture Garden, Next to Ravindra Kalakshetra. Time: 11:00 am to 5:00pm
3. 'Essential of Coomaraswamy', 2 days conference on his life and contributions. On 9<sup>th</sup> and 10<sup>th</sup> September 2023 at The Mythic Society Auditorium, Indira Gandhi National Centre of Arts (IGNCA), Bangalore.
4. Solo show titled 'Archive of Memory' by Aishwaryan K at Sumukha Gallery, Bangalore Preview on 9<sup>th</sup> September 2023. On view until 7<sup>th</sup> October 2023.
5. Solo show by Ramu Maredu at Jehangir art gallery, Mumbai from 29<sup>th</sup> August to 4<sup>th</sup> September.
6. Solo show titled 'Flying Tigers and other Beasts' by Priyanka Aelay from 25<sup>th</sup> August 2023 to 23<sup>rd</sup> September 2023 at Kynkyny art gallery, Bangalore.
7. Vakratunda Mahakaya – A Ganesh Chitra Mahotsav' from 13<sup>th</sup> September to 19<sup>th</sup> September at Indian Institute of World Culture (IIWC) Basavangudi, Bangalore.
8. 'Strokes of Power' by M Narayan, A solo show of paintings at MKF Museum of Art, Bangalore from 2<sup>nd</sup> September to 17<sup>th</sup> September 2023.
9. Solo show 'Presence of Absence' by Rakhee Shenoy from 1<sup>st</sup> September to 3<sup>rd</sup> Sept 2023 at Bangalore International Centre (BIC).

## Karnataka Chitra Kala Parishath, Bangalore (Tentative list of Art shows)

### Gallery No-1

Date      Artist Name      Exhibition details

01-09.2023 to 07.09.2023 Joyanto Deb.      Painting (Group Show)

08.09.2023 to 15.09.2023 Poornachandra Tejaswi jeevaloka      Photography

28.09.2023 to 08.10.2023 M.N.Jayakumar      Retired IFS officer & Wildlife Photographer  
Photography

### Gallery No-2

08.09.2023 to 15.09.2023 Poornachandra Tejaswi jeevaloka      Photography

28.09.2023 to 08.10.2023 M.N.Jayakumar      Retired IFS officer & Wildlife Photographer Photography

### Gallery No-3

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08.09.2023 to 15.09.2023 Poornachandra Tejaswi jeevaloka Photography  
18.09.2023 to 24.09.2023 Bira Kumar Patra Painting (Group Show)  
28.09.2023 to 08.10.2023 M.N.Jayakumar Retired IFS officer & Wildlife Photographer  
Photography

#### Gallery No-4

01.09.2023 to 05.09.2023 Praveen K.R Painting  
08.09.2023 to 15.09.2023 Poornachandra Tejaswi jeevaloka Photography  
16.09.2023 to 17.09.2023 Chitrakala Parishath Short Term Course students exhibition Painting

18.09.2023 to 24.09.2023 Malyadri K Painting (Group show)  
28.09.2023 to 08.10.2023 M.N.Jayakumar Retired IFS officer & Wildlife Photographer  
Photography

#### D.Devaraj Urs Gallery

08.09.2023 Dr.R.H.Kulkarni Book Release  
09.09.2023 to 11.09.2023 DAKAHAVISA painting  
13.09.2023 TO 17.09.2023 Velraj painting  
22.09.2023 TO 24.09.2023 Keppanna Photography

#### Dates

1.09.2023 to 10.09.2023 Bangalore School of Visual Art (Evening college) Karnataka Chitrakala Parishath  
Students Annual Show

#### 7- Galleries

08.09.2023 to 15.09.2023 Poornachandra Tejaswi jeevaloka Photography

#### All Four Galleries

28.09.2023 to 08.10.2023 M.N.Jayakumar Retired IFS officer & Wildlife Photographer  
Photography

#### All Four Galleries

26.09.2023 to 02.10.2023 Craft Council of Karnataka Handloom 7- Galleries

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