

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

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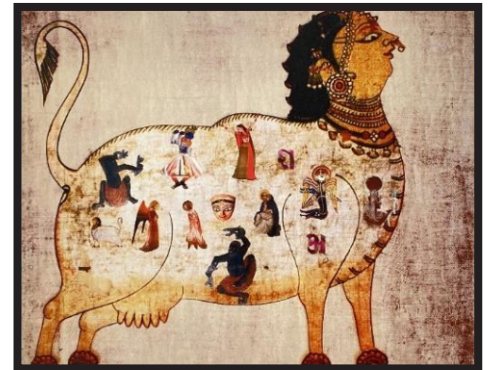
Deepak Joshi



Painting by Gurusiddappa G E



Dr Pushpa Dravid



Mind Prints by Gulammohammed Sheikh



Nandesha Shanti Prakash

Advertising, Art and Life

Decoding the Life and Times of Deepak Joshi



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions

Advertising is a powerful tool used by businesses and organizations to promote their products or services to a targeted audience. In a competitive market, successful advertising not only informs but also engages and motivates potential customers, ultimately influencing their purchasing decisions and shaping their perceptions of the brand.



Deepak Joshi, a copywriter, from Bangalore has had quite an impressive career trajectory in the advertising world! His career boasts of leading agencies like McCann Erickson, Euro RSCG (now Havas), and Ogilvy, which gave him a solid foundation and broad experience. After many years in the industry, he ventured into creating his own ad agency named Beantown Union. He's not only skilled but also brings about a unique perspective to his work.



Deepak Joshi

During his college days, he spent his semester breaks at the Central Library in Cubbon Park, immersing himself in art books. He was in awe of Impressionist artists like Manet, Monet, Pissaro and Vincent Van Gogh. However, art took a back seat as he forayed into the advertising world.

Over time, he reconnected with his artistic side by befriending several artists. The flickering flame of his passion for art was reignited. He began painting and drawing intermittently and exhibited his work at galleries such as Alliance Francaise and Karnataka Chitrakala Parishath. Now, he paints and draws whenever inspiration nudges him.

"I've had a very interesting life. I've been a labourer in a biscuit factory, a peddler of fake Citizen watches on a beach, a clerk in a truck company, a tuition master, a waiter in a tiny shack restaurant in Goa and a swami in the Himalayas. I finally wanted to settle down and become a confectioner, you know, own a little confectionary where I bake bread, make pastries, etc. I planned to do a bakery course at the Agricultural Institute in Bangalore. But they insisted that I first get some experience. Luckily my dad knew a guy with a little factory where they made biscuits. I worked the night shift there, 11 pm to 7 am", says Deepak.



A few months into his new job, and an old schoolmate who had moved to Paris visited him. After seeing some of his paintings, the friend suggested he should consider relocating to Paris.



Initially, he entered the advertising industry to earn money so he could move to Paris and pursue his dream of becoming an artist. As a trainee, his earnings were insufficient to cover even taxi fare to the airport, let alone a flight to Paris. However as his income improved he discovered a profound love for advertising. Over time, the allure of Paris and painting gradually faded, replaced by his newfound passion for the advertising world.



Three Decades in Advertising: A Joy Ride on a Magic Train

Deepak has spent over three decades in advertising, describing it as a joy ride on a mad, magic train filled with the quirkiest, funniest characters in the world. He reminisced about days at advertising that had its special charm.

"At McCann Erickson, despite being a small team, we worked hard on even the tiniest ads. We won new business, created exceptional work, and won tons of awards, every single day we left office with a great sense of pride and satisfaction. Once I wrote and

rewrote the body copy of an ad more than 30 times before my boss was satisfied," says Deepak.

At Euro RSCG Bangalore, he and his team achieved a major milestone by winning the agency's first gold medal in years. During his time there (the agency later rebranded as Havas), he had the memorable experience of partying with members of the touring Rolling Stones band and even introduced his awestruck boss to them.



Ogilvy was a unique chapter in his career, surrounded by some of the best creatives in the country. The special aspect of Ogilvy was its leadership under Piyush Pandey, a legend in the industry known for iconic ads like Fevicol, 5 Star, Vodafone, and Amaron batteries. Piyush Pandey, a hero to him, had not only transformed Indian advertising but also won prestigious awards such as the Padma Shree and the Lion of St. Mark at Cannes. At Ogilvy, the informal 'spirited' interactions with Piyush Pandey summarised his personal version of advertising nirvana. During a stint in an agency in Jakarta, he discovered that advertising wasn't the be-all and end-all of life.

People there left the office promptly at 6 pm every day and stayed away on weekends, keeping their phones switched off. Upon returning from Jakarta, he started his Advertising agency named 'Beantown Union'.

What He Loves About Advertising

He loves that advertising offers the opportunity to learn about a wide range of products. Each new product presents a chance to delve into a new category. He also appreciates that, especially in the 90s, there was minimal judgment of caste, gender, language, or sexual preferences in the industry. The indescribable thrill of advertising is another aspect he cherishes. This includes coming up with a great idea, seeing it published, and receiving praise from peers about the craft in the ad. He also values the intense passion that many advertising professionals have. While this passion may not be as prevalent today, up until about a decade ago, advertising professionals were consumed by their work, discussing nothing but advertising whenever they met.

Memorable Experiences in Advertising

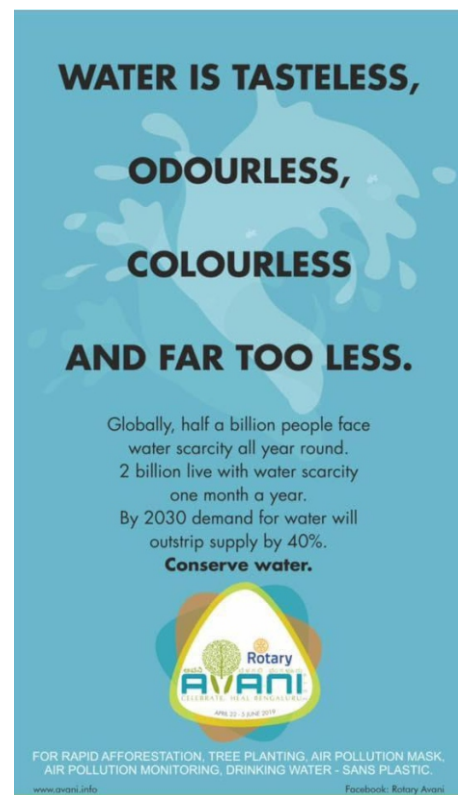


Yahoo once asked Ogilvy, Bangalore to create a film for their new, faster search engine. After many revisions, he developed a script that the client approved. Top ad film director Prasoon Pandey brought the script to life. The film, set on a plane with a stammering paratrooper recruit, who is instructed to count up to 10 before opening the parachute. Of course he crashes to the ground because of his stutter. The film was meant to convey that 'At times every second counts'. However, it was removed from all channels due to opposition by an association of stammerers.



At McCann, he and his art partner, Mohan, were tasked with creating a campaign for Deep Purple's concert in Bombay, the first super rock band to perform in India. Their boss encouraged them to brainstorm over beers at Koshys. That evening, they presented two ideas, but days later realised that in their inebriated state they had forgotten to present their best idea—a visual representation of Deep Purple's songs' titles. The campaign was already out, and the forgotten idea remained unshared.

After having led a lifetime in advertising, Deepak now takes life each day at a time. He works, paints, and occasionally plays pool with pals. He is of the view that advertising should revolve around a cool singular idea whether it is through any channel such as television, social media, print media, and online platforms. Advertising according to him aims to capture attention, build brand awareness, and drive consumer behaviour which means the quality of the Advertisements needs to be world class.



A picture is a poem without words
-- Horace

'Srishti', Retrospective show by Dr Pushpa Dravid National Gallery of Modern Art, Bangalore



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions

Dr. Pushpa Dravid (b. 1941) studied in Indore upto 5th standard and then moved to Gwalior. She completed her graduation from Vikram University, Ujjain with Drawing, Painting, Economics and Home Science besides passing the examination for GD in Fine and Applied arts. She holds an MA degree in drawing and painting. While completing her academic courses she also taught art at the Kamala Raja Girls College, Gwalior. After two years she joined the New Girls Degree College in Indore as a lecturer in art in drawing and painting. She designed a tableau for Madhya Pradesh state for the Republic Day Tableau competition of 1964.



Dr Pushpa Dravid

Dr Pushpa Dravid has served as Chairman and Committee member of various university faculties since 1968 and received the 'Chitrakala Sanman'-Karnataka Chitrakala Parishath (2017) and Karnataka Lalitkala Academy award (2000, 2001). She has been awarded certificates and prizes in various national art exhibitions and participated in numerous seminars and camps including the first painter's camp organised by the Karnataka Lalitkala Academy (1976) at Srirangapatna. She was commissioned by the State Lalitkala Academy for recopying of murals at Sravanabelagola and conferred the state award for arts in 1997-1998. A professor of architecture at UVCE, she is the first candidate to be awarded a doctorate in fine arts from Bangalore University.



Rahul Dravid inaugurating 'Srishti', The Retrospective exhibition by Dr Pushpa Dravid along with Vijay Dravid and Director NGMA, Ms Priyanka



In her second landmark Retrospective exhibition conducted at the National Gallery of Modern Art, Bangalore, more than 700 works were displayed. The body of works emerged from 1960 to 2024, almost 64 years of relentless expressiveness in a boundless narrative. The exhibition was inaugurated by Rahul Dravid, Dr Pushpa Dravid's elder son who has excelled all boundaries of excellence in the world of Cricket. Vijay Dravid, Dr Pushpa's younger son also stood beside her and lit the lamp along with other art enthusiasts and well-wishers. It was her dedication and concentration towards her art that enthused a sense of discipline in her children, who in turn excelled in their respective fields.



Her journey as an artist began at the young age of five years when she was strongly drawn to lines and colours. She has a large body of sketches, notes, and drawings besides many oil paintings and watercolours and murals to her credit. The landscapes by Dr Pushpa can be found in libraries, offices, public buildings and homes in India and many places overseas. She is known for her skillful and consistent approach to landscape painting. Her ability to capture light and atmosphere in her works is impressive, and she has a unique way of depicting elements like trees, buildings, flowers, and flowing water. Her use of calm yellows, various shades of green, deep blues, and warm colours, along with her distinctive brush strokes, create landscapes that are both beautiful and emotionally resonant.

'Art would suggest the mysterious sublime rather than the beautiful', says Dr Pushpa Dravid. The paintings are a peek into the artist's life and the different phases of her art career. With decades of experience

and a profound understanding of artistic technique, there is a natural grace in her art. The multifaceted approach towards the paintings or murals embellish the end product making it an unsurpassable feat. Her paintings often reflect a deep sense of emotion and the intricate details seamlessly blend traditional methods with innovative expressions.



Dr. Dravid's effortless practice makes each piece not just a visual treat but a profound experience that resonates with viewers on multiple levels. Her mastery of the medium is a celebration of both her skill and her ceaseless creativity.



She has worked with various media, including oil, acrylic, tempera, watercolour, and pastels. She finds watercolour to be the most challenging and rewarding medium for landscapes. Her watercolour landscapes, often painted on location, have a distant, hazy look that suggests morning light, with ripples in the water and gently swaying trees. The figurative work progresses from realistic expressions to surreal and imaginative manifestations of women in rural set up.



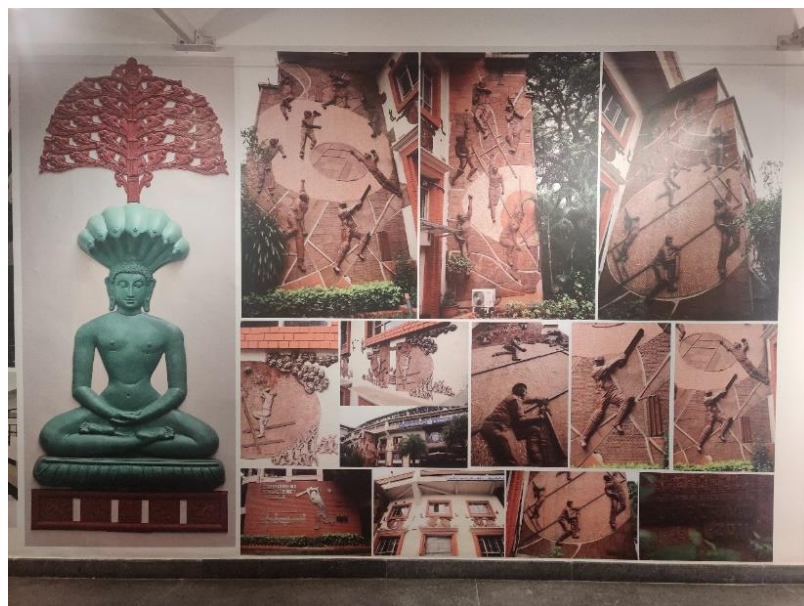
The line drawings at the exhibition speak of the mastery of the artist over technique.

The large murals created by her at Surana College, Bangalore; Chinnaswamy Stadium Bangalore and many other locations are masterpieces in terracotta. Chinnaswamy Stadium Bangalore has large murals of cricket icons like Gundappa Vishvanath, EAS Prasanna, Syed Kirmany, Brijesh Patel, Javagal Srinath, Anil Kumble, Srinivas Prasad and Rahul Dravid, the Champions of the Cricketing world.

The monumental dimension of the murals adds to the appearance of the stadium. The cricketing legends stand witness to the glory of the cricketing history and the contribution of the state towards the game. The challenge was the massive size, nature of the composition and stable medium. Dr Pushpa was chosen to create the murals as she was deft in the art of making murals and was greatly inspired by Ajanta, Bagh and Shravanabelagola. She created rapid sketches and chose terracotta as the medium. She toiled for six months and handled the construction personally. The figures were made of fibreglass and terracotta was used for the base.



With decades of experience, the senior artist continues to inspire generations of artists. The artist's ability to breathe life into the subjects and the devotion to her art make the works a true celebration of artistic excellence and a lasting legacy in the art world.



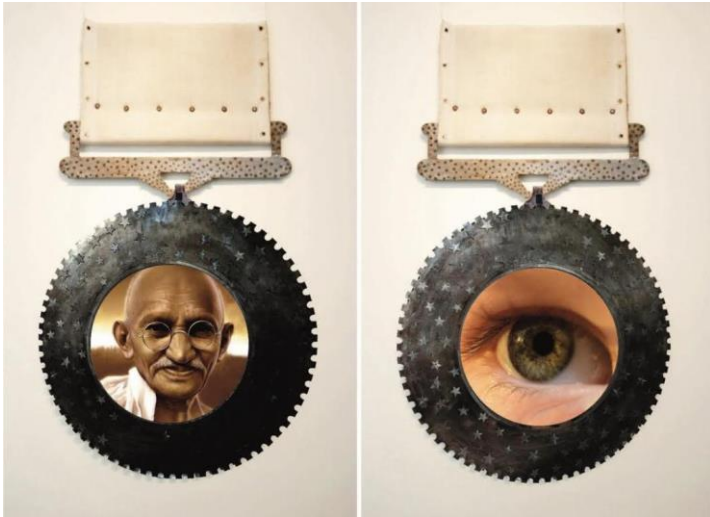
Artistic Brilliance with a Social Purpose

Nandesha Shanti Prakash



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions

Nandesha Shanti Prakash's works are an attempt to explore the 'social purpose' in contemporary times. He uses metaphors of human relations in cities as a major factor affecting natural harmony in an urban context. His interest is also in issues with specific interest in society and our relations in the city together with conflicting relationship with our culture and relationship to nature.



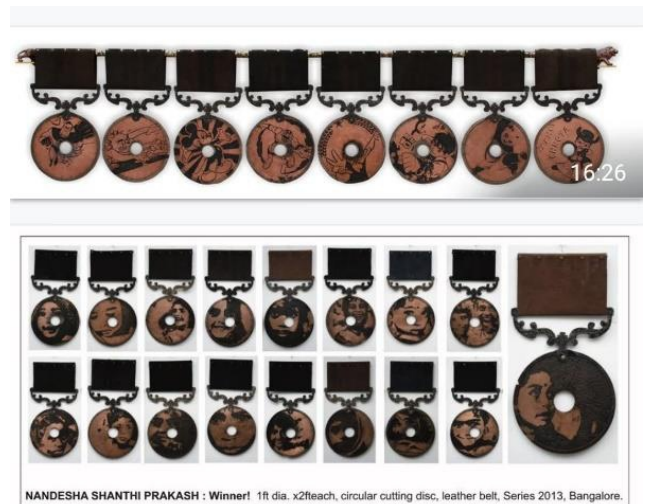
"I was directly shaping the nature of human agenda which was perplexing. I was interested in peeping into the desire to experience an idealized version of nature by technologically controlling it. If people can directly observe how the city works, they can then direct their actions and ideas toward the constructing of a meaningful public life.

I have used contemporary Visual techniques to critique public issues. By using bold graphics elements as seen in advertising and political propaganda; I wish to question social and political attitudes in a multifaceted world "says Nandesha



Nandesha Shanti Prakash

After losing his father when he was 4 years old and mother before that, Nandesha turned inwards and was always observant of his surroundings. He would speculate and analyse situations and conversations. He accumulated the memories left behind by his parents to form an orbit of secure existence as he treaded on life's journey.



Nandesha is a multi-disciplinary artist based in Bangalore. He completed his art education at the College of Fine Arts and the Department of Visual Arts at Bangalore University. He has actively participated in several exhibitions across India and abroad in countries like Japan, USA, Sweden and Scotland. He has also participated in many workshops and residencies.



His significant Art Residencies include the Karkop International Workshop and Residency in Romania, 2008; Sandarbh International Artists Workshop in Rajasthan, 2008; Arcus Studio in Japan, 2013; and the Busan International Open Arts Project Residence in South Korea, 2019. Nandesha is the recipient of the Junior Artist Fellowship in 2010 and the Senior Artist Fellowship in 2014 granted by the Ministry of Culture, Government of India.

One of his artworks in which one can see large biscuits. In a more contemporary perspective, the biscuit is served as bait and as Nandesha engages in current relationships he realises the dynamism linked to the humble snack that turned into a socio-political milestone.



The immense scale of the (artwork) biscuit which is an enlarged replica of the lone surviving original at "Caernarfon Castle in Wales", stands as an ironical monument in our present scenario of the Indian narrative, as put forward by a political party that is riding on a wave of Hindu sentiments. The artwork stands as a patient spectator, where deception is legitimized in and around our human conditions, and the people are seduced and enchanted with its sweet manipulations and slithering narratives.



Nandesha shares an interesting story behind the creation of these biscuits. "The Honda Biscuit Company Ltd was started in Delhi by Radu Lal Mahan in 1898. It focused on promoting the biscuit as an integral part of the Indian palate. The Hindu Biscuit Company engaged a strategy to popularise biscuits amongst caste-conscious Hindus. It employed only high-caste Brahmins in manufacture and packaging and used only milk instead of water. This aspect was heavily advertised and gained immense popularity amongst the larger Indian community. By the end of two decades, it was producing 53 kinds of biscuits with names like Canteen, Tabin, Imperial, and Carnation," along with 30 odd varieties of cake it became the main supplier of military-grade biscuits to the British troops during the First World War.



In his other artworks, Nandesha explores large trunks used by military personnel. He attributes his school

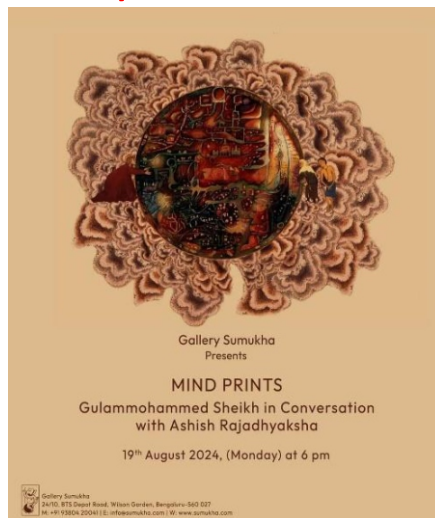
days as the inspiration behind the concept. The lives of people from the Defence forces of the country are not static and they are always on the move. They pack their entire lives into trunks and move as though they never existed in a particular place.



Some of his other works display medals. "We extract granites and marbles from the ground and lay them in our houses as flooring. We flaunt them as medals of higher living standards. Little do we realise that we are exploiting nature for our greed," says Nandesha.

Nandesha continues to explore ideas imbibed from his surroundings and is grateful for the immense support he has garnered from his friends and acquaintances around him. With a supportive family beside him, he forays into a world of profound thoughts and creativity. His artworks are to look out for and a collector's delight.

On view until 14th of September, 2024
Mind Prints by Gulammohammed Sheikh
Gallery Sumukha, Bangalore



Ghulammohammed Shiekh's Retrospective exhibition was showcased in two parts. Hand Prints was more about the techniques he had adapted while developing the skills and exploring. The 2nd part was mostly Digital Prints.

Sheikh began making digital prints in the New Media Art workshop held by the ART underground gallery in Baroda in 2001 where artists were given computers and facilitators. Always curious about new forms, he became intrigued by this medium which was 'fast' compared to the 'slow' processes of painting and printmaking. He was attracted by the 'ephemeral' and the 'concrete' facets of the medium: the tension between the image illuminated on the screen and the physical transformation of that image when realized as a print. He calls these *Mind Prints* because for him the computer 'replaces the hands with the mind, where the mind is central to finding, composing and making images.' While the *Hand Prints* extended the idea of the multiple

by including original graphic prints into little magazines, in *Mind Prints*, Sheikh is constantly in search of new ways to make the machine serve his painterly purpose, by introducing artisanal aspects like hand painting to make his digital prints unique. In his large digital print mural done for the Mumbai airport he used kinetic elements.

A state-of-the-art digital workstation forms part of his artistic tools today. Around this time, during the 2002 communal riots in Gujarat, he and his family faced threats necessitating a temporary relocation from Baroda. However, as one of the foremost intellectuals of the country, Sheikh has world. His digital works explode with brilliant saturated colours and quotations across geography and time – the Speaking Tree appears with the Mappa Mundi, a medieval map of the world – with Kabir, Majnu, Mary Magdalene; saints, angels and demons; poets and artists; figures from art history and legend – outsiders and rebels drowning in love and longing, seeking a deeper spirituality.

Pushpamala N



'Urban Adhyatma', Solo show by Gurusiddappa G E Kynkyny Art Gallery, Bangalore

Born in Chitradurga, Karnataka, Gurusiddappa G.E. completed his Bachelor's degree in painting from the College of Fine Arts, Karnataka Chitra Parishath, Bangalore. He then received his Master's degree in the same from the Faculty of Fine Arts at M.S. University, Baroda. His solo shows include those held at Gallery Sumukha, Bangalore, Sakshi Gallery, Mumbai; 'My Day Begins with..' at Karnataka Chitra Parishath, Bangalore, ; and 'Song of the Earth' at Time and Space Gallery, Bangalore. He has participated in numerous group shows. Gurusiddappa received the National Award from the Lalit Kala Akademi, New Delhi, in 2004.



Gurusiddappa G E

In his exhibition held at Kynkyny Gallery at Bangalore, Gurusiddappa explored urban existence wrapped in a musical world. His poignantly gazes at the contemporary world and captures the sights and sounds around him and profiles the story of individuals enmeshed in the themes of migration, displacement and exploration.

The large scale of his artworks were a visual treat for viewers. In a significantly assiduous conversion of cities into epicentres of economical change, expansion of markets and advertising remains inevitable. Our



lives are engulfed by consumerism and the sea of billboards of products we use in our daily lives.

The artist skillfully renders his surroundings on canvas through a unique blend of the Charkha, Indian Rupees, and everyday objects, creating a vivid saga of modern life.

In a series of introspective self-portraits, Gurusiddappa retreats into a tranquil world where the city's clamour is hushed by songs of the birds evoking a serene symphony. Drawing on his rural childhood, the artist weaves a narrative that bridges past and present with grace and depth.





Gurusiddappa's works vividly intertwine urban landscapes with introspective self-portraits that explore identity and environment. He employs a strikingly personal lens to reflect his personal experiences and emotions through a fusion of abstract forms and realistic details,



Gurusiddappa's art invites viewers to navigate the complex relationship between the self and the ever-evolving urban world. His ability to blend these two genres not only highlights the external beauty and chaos of metropolitan areas but also offers a profound commentary on the personal and collective narratives that define our lives within these spaces.

-- Jyoti C Singh Deo

Solo Show by Rajeev M Y, Karnataka Chitrakala Parishath



A solo exhibition by Dr Rajeev M Y was a visual treat for all Art enthusiasts who visited CKP. The artist graduated from Kannada University. He did Ph.D in Painting and lives and works in Bangalore. The images of dancers were expressive depictions of various dance forms. The background in each painting

had a story behind them. The contrast created by the artist gave the dancers a centre stage and enhanced the beauty of the paintings and the gallery seemed to come alive with the Bhava and mudras of these beautiful dancers.

ADD News

'Summer Song', Group show by artists of Society of Contemporary Artists, Kolkata Bangalore International Centre, Bangalore

Gallery Time and Space, in collaboration with the Society of Contemporary Artists, Kolkata, showcased works of artists from Society of Contemporary Artists, Kolkata at Bangalore International Centre, Bangalore. It was their 65th Anniversary show and the profound artworks exuded a symphony of thematic expressions. The exhibition later moved to Gallery Time and Space.



The artists are all renowned for their expertise in their works. A perfect blend of paintings and sculptures adorned the vast expanse of the gallery.

Bimal Kundu's sculptures and paintings on brown sheet was a unique and interesting presentation. Aditya Basak's painting titled 'Nostalgia' was a work that conveyed the theme of the relationship between humans and nature. His protagonists directly confront the viewers, inviting them to dive deeper into their psyche. The exotic sculpture of Durga by Akhil Chandra Das was a contemporary take on the divine existence of the Goddess.

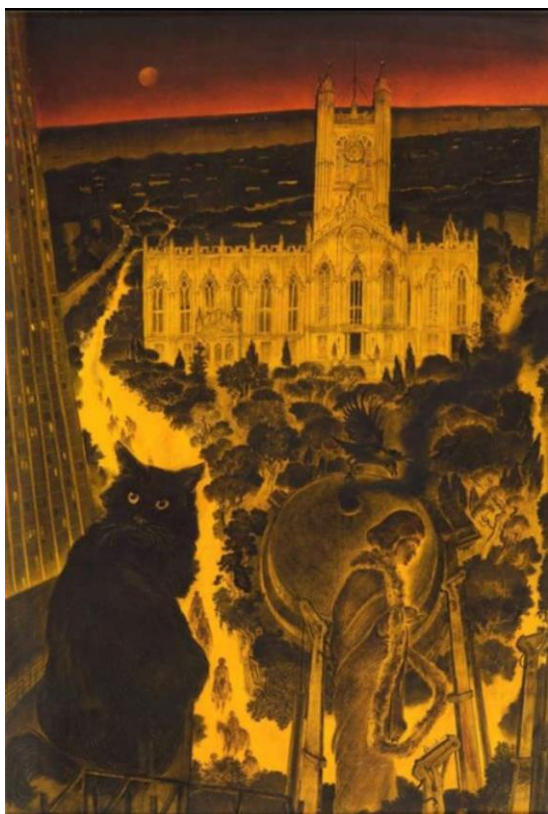


Asish Chowdhury's sculpture titled 'Beehive' was an elegant wonder in ceramic. His sculpture showed an omnipresent eye reminiscent of a common occult symbol, peeping out from a roundel, observing the world around.

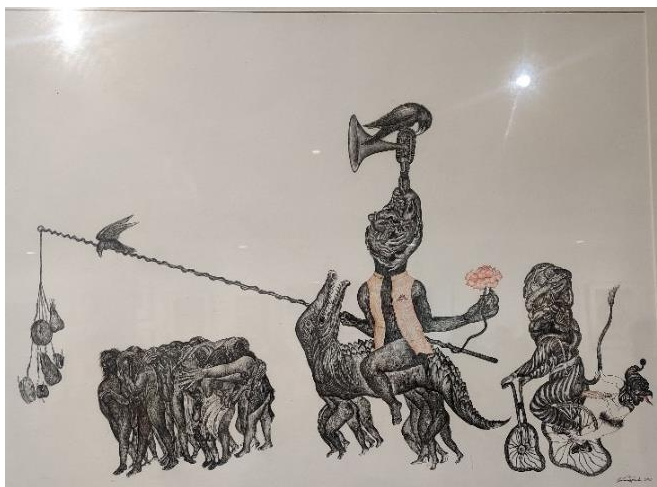


Niranjan Pradhan's 'Mother and Child' needs no introduction and spoke volumes as it stood on the mantle. The large paintings by David Malakar were the cat's view of the city of Kolkata as night takes over. Ganesh Haloi's abstract works were silent testimonials of vast expanses of nature that speak their own language. 'Fairy Tale' by Srikanta Paul was a detailed account of humans grouped in a world of magnified being. The surreal flavour of a fairy tale could be felt.

Pradip Maitra's water colours were serene and still-life images that carried an old-world charm. Pankaj Panwar's fibre glass and wood sculpture titled 'Captivity' with a couple of watercolours to accompany them was gripping and a reminder of life's challenges and existential struggles.



Rajen Mondal's etchings with weapons of violence are often present. The leitmotif of the peacock, often considered a symbol of beauty and immortality, creates an interesting and contrasting dialogue when seen against objects capable of inflicting pain or claiming life.



Saumen Khamrui's large abstract tempera paintings evoked a sense of nostalgia for lost landscapes and seasons. Bholanath Rudra situated his viewers behind a shattered window pane at a site of explosion. Atanu Bhattacharya's self-reflective abstract compositions evoked many memories. The mysteriousness surrounding the works was enhanced by an interesting play of light and dark colours, Manu Parekh and Lalu Prasad Shaw's works were also among the displayed paintings



The group art show, "Summer Song," was a dazzling celebration of creativity, where each piece contributed to a vibrant mosaic of perspectives and styles. With works ranging from striking abstracts to evocative realism, this exhibition offered a varied vocabulary of artistic voices that came together in harmonious dialogue.

Jyoti C Singh Deo

Book Brahma Literature Festival 2024



At the recent Book Brahma Literature Festival held at St John's Hospital, an art show was hosted along with various discussions and literary activities. It was curated by Ganapathi Agnihotri.

This unique collaboration between literature and visual arts transformed the hospital's serene spaces into a vibrant gallery, showcasing an attractive array of paintings and sculptures. There were works from both established and emerging artists. Each piece was

thoughtfully selected to evoke deep reflections and conversations among visitors. The combination of art in a hospital setting created an inspiring and contemplative atmosphere, where the boundaries between healing and creativity beautifully converged. There were discussions on art by senior artists too.

The show not only increased the festival's spirit but also demonstrated the profound impact art can have in unexpected spaces.



ADD News

'Abu's World', A Solo Show by Attupurathu Mathew Abraham

Attupurathu Mathew Abraham, popularly known as Abu, was born on June 11, 1924 in Tiruvalla, and grew up in Kollam, Kerala. He did not receive any formal training but eventually became one of the most renowned and outstanding cartoonists of India. Abu came from a family of modest means, started drawing from a very young age, even when there was not much paper and pencil available.



In 1953, Abu moved to England, where he spent around 15 years contributing to publications like Punch, The Guardian, The Daily Sketch, and The Observer. During this time, he travelled extensively across Europe, sketching as he went. Abu also attended evening classes in England to build his confidence in the early years. Over time, he developed his own distinctive style. The Indian Cartoon Gallery in Bangalore on August 3rd, opened an art show- Abu's World, an exhibition celebrating the centenary of iconic cartoonist Abu Abraham. Running from August 3 to 31, 2024, the exhibit displayed over 120 original works, including rare and previously unseen cartoons that explore significant political events like the Emergency and the Congress Party split. To mark Abu Abraham's centenary, his daughters Ayisha Abraham and Janaki Abraham curated this retrospective exhibition at the Gallery in Midford House.

This show had unseen and uncensored cartoons that were recovered from a newly discovered file in the family's archives, unlike earlier exhibitions that primarily featured Abraham's well-known works, making the audience view a broader selection of his

original drawings. His work reflected the many shifting phases of Indian and international politics.



The displayed cartoons spoke of democratic processes and elections, the push-and-pull between Centre and State, Freedom of speech during the Emergency Period, the Palestine-Israel conflict, war and peace from Vietnam to the Gulf War. Much of the work remains relevant today. The showcase provided a deep insight into Abraham's artistic evolution and his sharp political commentary. Additionally, his award-winning animated film No Arks was also screened on August 24.



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

NGMA, Bangalore



A special gallery walk with art historian Dr. Deepak Kannal at NGMA Bengaluru, featuring the in house curated exhibition 'Nandalal Bose (1882-1966): Haripura Panels.' During the walk, Dr. Kannal delved into how Bose's work reflects socio-political themes of the time and his role in the Indian art movement. The Haripura Panels, created for the 1938 Indian National Congress session, not only showcase Bose's mastery in blending traditional techniques with modern sensibilities but also his commitment to portraying the rich cultural tapestry of India.

NGMA, Bangalore



Inspiring young minds at NGMA Bengaluru! Our storytelling session in conjunction with the Nandalal Bose exhibition was a resounding success. Aparna Athreya's storytelling magic combined with the rich visuals of Haripura Panels created an unforgettable experience for our young audience. The children's drawings were a testament to their imagination and creativity.

Solo show by Vishwanath Hegde Karnataka Chitrakala Parishath, Bangalore



Vishwanath Hegde

Born in Halehalla, Uttara Kannada District in Karnataka, Vishwanath Hegde pursued a Diploma in painting at College of art Davangere. He completed his masters at Karnataka ChitraKala Parishath. After having served in the field of digital media and UX designing for the past two decades, Vishwanath Hegde decided to return to his artistic roots. He constantly sought to reinvent art using a new medium of portrayal of his artwork.

He used thread work to portray vivid colours, textures and dimensions, and artworks which happened to be the main attraction of the event. He also displayed multiple acrylic paintings to add to the diversity of mediums in the exhibition.

In his recent show at Karnataka Chitrakala Parishath, the artworks exhibited were on a large scale. The colourful threads used by him were woven into geometric patterns.



The experiment with patterns which symbolise the rich experience of life was a systematic interplay of colours chosen carefully. The intense colours, varied textures, dimensions and dynamic qualities of threads added a natural lustre to the artworks. It was fascinating how it added to the depth and vibrancy to his work of art.



"Mix of diverse urban and rural cultures are influences shaping my work of art. I am always passionate about experimenting with and experiencing different materials and techniques." says Vishwanath.



His art isn't limited to threads and he uses various other mediums to create art. He also explores the world of food for artistic inspiration and considers it truly delightful! "The colours, textures, and patterns found in traditional dishes can be a treasure trove for creating works of art," he adds. Traditional "Mandala", "Rangoli" and "Yakshagana costumes" with their vibrant forms and colours have deeply influenced his work. Digital media and its association with social life and its possibilities have also had a profound impact on him and help him create these valuable pieces of exquisite art.

Jyoti C Singh Deo

'THE Little Big Show', Aaspada Art Space, Bangalore

Maquettes are the smaller versions of sculptures that are basic sketches or plans or ideas for bigger sculptures that an artist may work on.

Artists explore many mediums for making maquettes that are usually affordable, available and easy to work with. At times experimentation of mixing mediums is also done.



As maquettes are smaller in size the artist has to be more careful in bringing out the details and has to work minutely which indeed takes a lot of effort. The role of Maquettes in an artist's life plays as a building block. They aid in conceptualization by

allowing artists to visualise and refine their ideas in three dimensions.

Maquettes are essential for experimentation, helping artists test materials and designs on a manageable scale before finalising larger works.

They also facilitate communication with clients or collaborators by providing a tangible representation of concepts.



For students and emerging artists, maquettes offer hands-on experience in spatial dynamics and material handling. Maquettes are personal trophies to an artist.



"On a Sunday, I got some fashioned ceramic cutlery home and carefully cleaned them and kept them away. I chose one to have my dinner and after eating, while washing it slipped and broke into 3 pieces. I ran to a nearby hardware shop to bring some araldite to fix but that was closed. I recalled Prasad's studio was nearby. He is a sculptor. I ran to him and requested him to fix it for me," said Yugashri S A, the owner of Aaspada Art Space. As they discussed about the works, Prasad showed her the maquettes made of ceramic, c- forex, terracotta etc. They were extremely well made, carefully preserved and communicated stories, and moments of life through the tiny delicate curls, movements, colours and glaze. "Why don't you

show them?!" she asked. That's how the show was conceptualised.

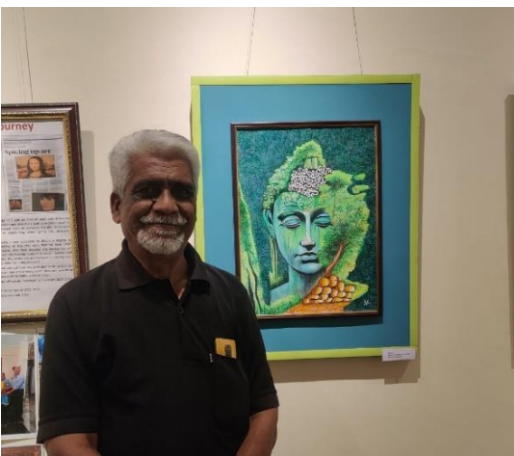
Prasad knows the effort that goes into creating maquettes and has seen young artists who painstakingly carve these beautiful works that are complete artworks in themselves. "The artists can express themselves in totality through small works with great hope of converting them into larger ones in the future. So the maquettes are the treasures filled with the innocent, fragile, tender emotions of artists with a great hope for the future," he says.



The show that transpired was something to remember. The guests who thronged the gallery were in awe.

Jyoti C Singh Deo

Solo show by Jayaram Krishnan, CKP



Jayaram Krishnan, a self-taught Artist, began drawing at the age of 9 and my first art work was driven by emotions. Soon drawing developed into a passion and gave him a path to express himself in the world of art. Initially my works were focused more on portraits, still life, landscapes and 3-D works. He later ventured in attempting other genres like abstracts, contemporary, fauvism, cubism etc.

CRAFTING COHERENCE: A HARMONIOUS PURSUIT IN CREATIVE EXPRESSION

'Crafting Coherence: A harmonious pursuit in creative expression'- an art exhibition comprising of thirty one artists, Curated by Alka Chadha Harpalani- Artist/Writer, was inaugurated on Independence Day at Indira Gandhi National Centre of Arts Bengaluru. Under the banner of women initiative programmes by IGNCA, this show showcases diverse aspects, where each artwork serves as a window into the artist world, thought-provoking perceptions and inspiring new ways of seeing and appreciating Art.



"This Art Exhibition celebrates the fusion of freedom of creativity and expression. The unique showcase invites artists to reconnoitre deliverance, identity, and self-expression, presenting a diverse array of works that reflect the crux of innovative mind set. Varied expressions capture the rich tapestry of diverse range of styles, media, and perspectives. From vivacious paintings and intricate and conceptual sculptures to evocative photography and immersive assemblages and scrolls, this display rejoices the exceptional voices of artists from diverse backgrounds. Each piece offers a distinct narrative, inviting onlookers to explore and appreciate the multitude of ways in which art can express the depth and diversity of human experience. This gathering echoes the power of collaboration and diversity, as painters, sculptors, printmakers, photographers, calligraphers, textile and digital artists each contribute their matchless perceptions", says the Curator Dr Alka Chadha Harpalani.



The show was inaugurated by the celebrated sculptor Venkatachalapathi and Padam Sri Anupama Hoskere- Founder/Director, Dhaatu Puppet theatre, in the presence of Mahendra D, The Regional Director IGNCA, eminent invitee artists CS Krishna Setty and Babu Jattakar;



and other participating artists- R Raja, MG Doddamani, Babu Jattakar, Sridhar Murthy, Alka Chavda, Anushree Kayal, Arpitha RG, Basavarajachar, KR Dhananjoy Das, Dimple B Shah, Ganesh Dhareshwar, Hemant Kumar, Krishna Chari, Manjunath Honnapura, Milna Sajee, Satish Multhalli, Seema Jain, Paramesh Jolad, Shankar Lohar, Suresh Waghmore, Rani Rekha, Shimona Agarwal, Srinath Bidare, Sudha Baregar, Urmila VG, Dr Ved Prakash Bhardwaj and Venugopal VG.



Besides this, what intrigued onlookers was a performance by Paramesh Jolad on bringing awareness about social issues. Through the live demonstration of painting by Ganesh Dhareshwar, the audience witnessed the step by step development of

painting but also gained insight into the artist's personal style and approach.



All this was followed by a delightful Puppetry Performance - Shri Krishna Parijatha (Katha Prasang) by Suthramela Puppeteers team, Directed by Sh Ravindra Narahari.

The exhibition is open to all till 5th September, 2024.
(ADD News)

IIRC, Bengaluru



Param Culture, an organisation to promote Indian art and culture organised a confluence of Art Parampara-01 with, Art, Dance and music all in one platform on 31 July. Organised by Param Culture group (formed by sand artist Raghavendra Hegde and Musician Praveen

Rao). This being the first in their series of such events started with God Ganesh paintings as an auspicious beginning in their long journey.

The show was curated by Sanjay Chapolkar.



Dr Shilpa J.

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

Two exhibitions totally in contrast yet see unity in bringing the human connections to the inner and the outer world. Ms. Muthu Ganapathy's solo exhibition of contemporary art and 'Plants beyond the City' by Nageshwar Sharma and Sudipta Jana was held at Karnataka Chitrakala Parishath from August 12 to 18. The 92-year young Ms. Muthu Ganapathy displayed 30 oil on canvas paintings created over the years. Her paintings brought in the layers of life that are embedded with experiences. It depicted the purity of love in a painting of mother with child and subtly carved the innocence of the child in 'baby in the cradle'. It takes through the chores of life like thinking and resting. The essence of spirituality, yoga and humanity is portrayed in finesse.



The vivid perceptions, and thought process are intricately painted through colours. The tonality of blue, grey, white in paintings 'dancing pose' creates varied imaginations and excitement of life.

Ms. Muthu Ganapathy's painting is a walk through one's life.

'Plants beyond the City' by Nageshwar Sharma and Sudipta spoke aloud on nature and our connection with it. With ink and acrylic hues on paper, Nageshwar has created the beauty of natural elements delicately showing the importance of them in life. The colours sprinkled on the black background and the usage of



roller has created a meaningful texture. The taint of blue and purple forming Rudraksha, the bright pink sprinkle taking the form of Lord Krishna's crown is a sight to behold.

The paintings of sea, sea stone and landscape brought the beauty of mixed media on the paper board. Childhood memories and feelings are a reason for several creations, said Mr. Sharma. From galaxies to brain cells, from underwater to vivid landscape, it is beautifully painted. 'I have learnt through several trials to come to the finesse and using colors on black background needed a lot of experimentation. Roller and edging are very important to create layers' added Sharma.

Sudipta Jana paintings bring the beauty of plants and trees around us, village side and in the forest. His monochrome paintings and earthy colour tones depict nature at its best. His association with the ministry of culture for research in the village side was an inspiration to paint the rustic nature. The depth in the painting 'deep forest with water bodies' brought the beauty of nature to reality. Sudipta's paintings communicated the relevance of thinking about climate and the environment around. 'As humans, we communicate a lot with nature and it is essential to love and protect them,' said Sudipta. The nature is painted using natural elements like oil and charcoal showing his immense love for it.

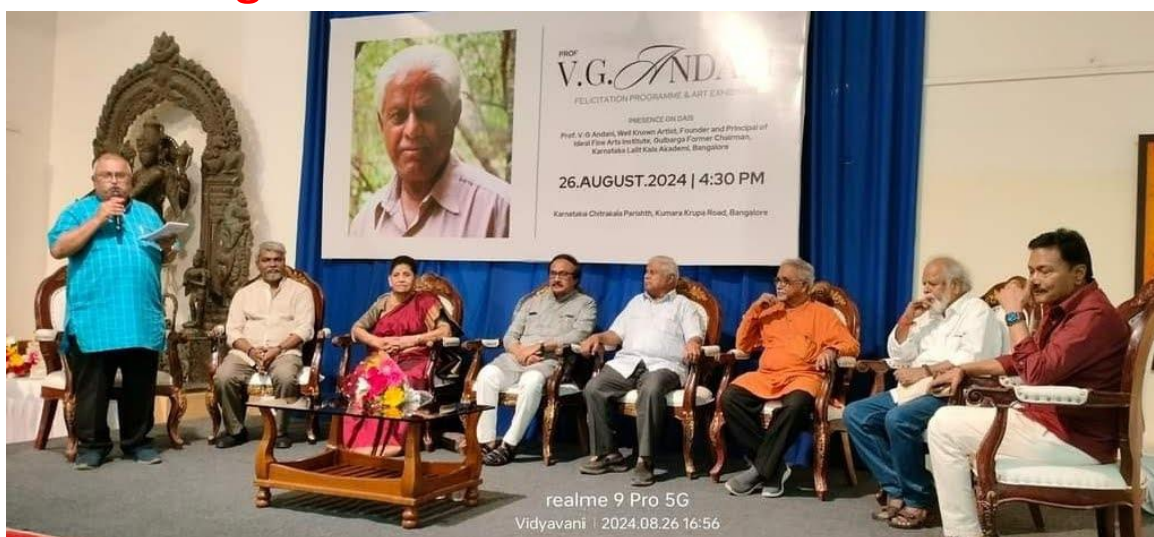
Both the exhibitions were marvellous in painting the essence of life and the connections to the inner and outer world that shapes us to what we are and what we would become in future.

Art Park, Rangashankara, Bangalore



Art Park for the month of August was conducted at Rangashankara. The event was inaugurated by Shri Ravi Cavale. The participating artists displayed their artworks and interacted with art enthusiasts

Felicitation Programme and Art Exhibition of Prof V G Andani



Prof V G Andani, A well known artist, Founder and Principal of Ideal Fine Arts Institute, Gulbarga who was also the Chairman of Lalitkala Akademi, Karnataka was felicitated at Karnataka Chitrakala Parishath on 26th August 2024. Dr B L Shankar, President Karnataka Chitrakala Parishath presided over the ceremony in the presence of senior artists present at the occasion.

EXHIBIT-iQ, Group show Amdavad ni Gufa, Ahmedabad

"EXHIBIT-iQ" was a Group show curated by Pratap Kumar Chand, an artist and art conservator at The Art Gallery – Amdavad ni Gufa at Ahmedabad. The participants were Pratap Kumar Chand, Kannu Behera, Barsha Barnali Das and Jyoti Kushwaha. The show was inaugurated by esteemed artist Shri Vrindavan Solanki. It showcased the beauty of nature in its purest form, inviting you to reconnect with the world around us. Each artwork in this exhibition pays tribute to the simple yet profound wonders of the natural world. The art pieces capture emotions that nature stirs within us, reminding us of our deep and timeless bond with earth.



Alongside this celebration of nature "EXHIBIT-iQ" also delves deep into the complex relationship between the definition of beauty preset by society and what is truly beautiful in nature. When we look at the natural world, we find a sense of peace and freedom.

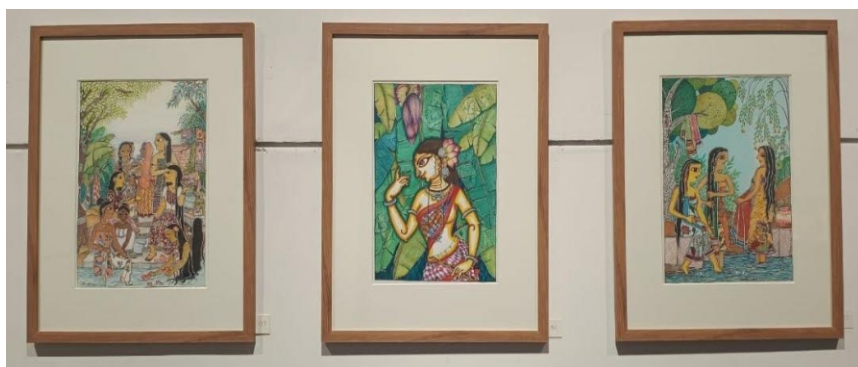
"EXHIBIT-iQ" showcases the beauty of nature in its purest form, inviting you to reconnect with the world around you.



Each artwork in this exhibition pays tribute to the simple yet profound wonders of the natural world. The art pieces capture emotions that nature stirs within us, reminding us of our deep and timeless bond with Earth.

This celebration of nature "EXHIBIT-iQ" also delved deep into the complex relationship between the definition of beauty preset by society and what beauty is in nature. The sense of peace and freedom exuded by nature is what we cherish as we breathe. Societal expectations constrain people yet despite these challenges, we continue to move forward.

This exhibition brought together artists who explored these dualities, using their unique perspectives.



Visuals Unveiled – Contemporary Art Show 2024

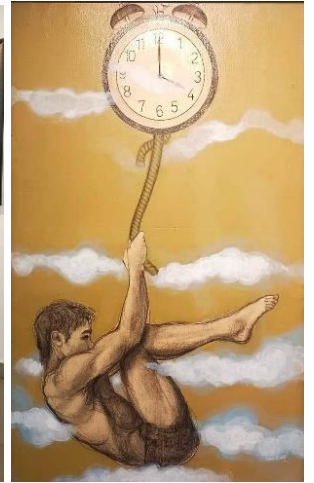
Chaaru Art Gallery, Mysore



An Art Exhibition titled 'Visuals Unveiled - Contemporary Art Show 2024' was curated by Somesh N Swamy. Artists from Belagavi, Davangere, Kalburgi, Dharwad, Chikamagalur, Hassan, Mangalore, Bangalore & Mysore participated in the exhibition. 26 Artists and more than 54 artworks including Painting, Drawing, Printmaking, Sculptures and Installations were exhibited.



The Chief Guests for the exhibition were Smt M V Roopa, Senior Scientist, ISRO; Shri K V Subramanyan, Senior Art Critic and Dr Y H Nayakwadi



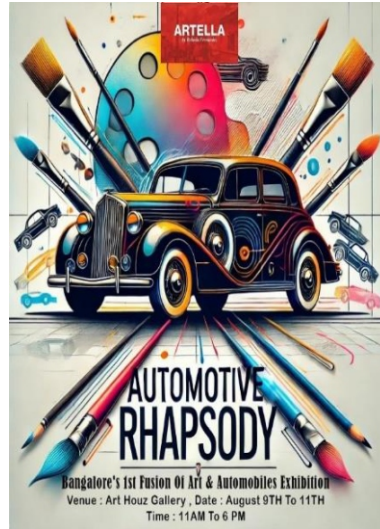
The show is on view at Chaaru Art Gallery at Mysore. This newly opened art space is well supported by Smt Sheela Kumari & Sri Bheemesh. This newly opened Art Gallery features both emerging and established artists, offering visitors a dynamic exploration of modern creativity. With its thoughtfully curated exhibitions and vibrant atmosphere, it is poised to become a centre for art enthusiasts and a catalyst for creative dialogue in the community.

**The Exhibition is on view until Sept 25th 2024
(ADD News)**

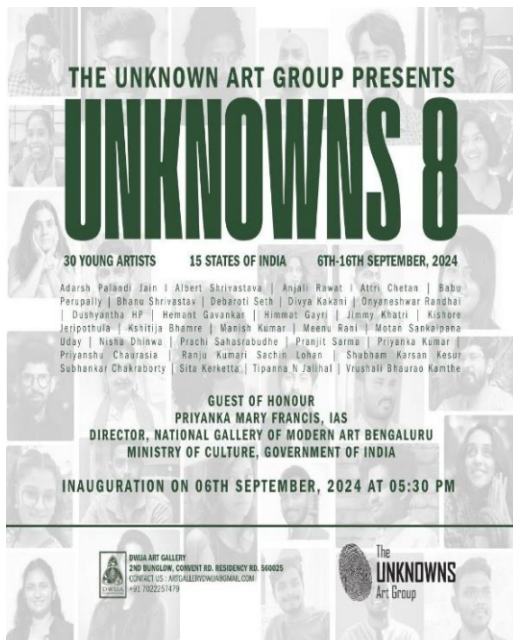
Other Events



Photography Exhibition at CKP, Bangalore
(Pic courtesy G S Kumar)



Ongoing and Upcoming Exhibitions



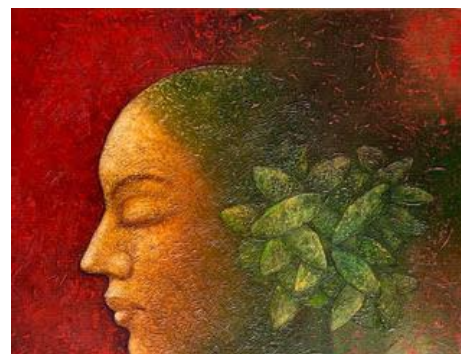
Collective Resonance

MKF Museum of Art, Bangalore (14th to 21st September)



Gallery Charvi is a Bangalore-based organisation involved primarily in the promotion of modern, contemporary, folk and traditional Indian art. In its upcoming group exhibition titled 'Collective Resonance' to be held at MKF Museum of Art, Bangalore, The gallery will present artworks of six artists. The show will be on view from 14th to 21st September 2024.

"We promote paintings, drawings and sculpture, along with new media art, installations and performance art," says Chandar Kumar, the Founder of Gallery Charvi. The participating artists are M G Doddamani, Prabhu Harsoor, Paul Chiranit, Ashwini Hegde, Shashi Bharathi and Vaman Pai.



The activities of Gallery Charvi include organising art exhibitions, camps, workshops, residencies, meetings and interactions involving young as well as established artists of the country.



The team at Gallery Charvi also facilitates artists, galleries, collectors and art lovers in accessing quality artworks, art material as well as services like framing, restoration, display and transportation of artworks. With its stunning array of works from both established and emerging artists, this event is an opportunity to witness artistic expression. The show is not to be missed.

Jyoti C

Karnataka Chitrakala Parishath (Tentative dates)

3			
4			
5			
6	Date	Artist Name	
7	Gallery No-1,2,3&4		
8	08.09.2024 to 15.09.2024	Secretary, Eshwar Prasad	"Poorna"
9			
10	Gallery No-1&2		
11	16.09.2024 to 22.09.2024	Saptarshi Nandy	Painting
12	25.09.2024 to 29.09.2024	Banani Kundu	Painting
13			
14			
15	Gallery No-3&4		
16	16.09.2024 to 22.09.2024	Apoorva Vaidya	Painting
17	25.09.2024 to 29.09.2024	Banani Kundu	Painting
18			
19			Painting
20	Gallery No-3		
21	23-09-2024 to 29.09.2024	Susanta Basak	Painting
22			
23	Gallery No-4		
24	23-09-2024 to 29.09.2024	Indumati Srinivasan	Painting
25			
26	D Devaraj Urs Gallery		
27	17.09.2024 to 22.09.2024	Dr. Alim Chandani	Photograp
28		Mission Leader of Hear A Million	
29		An Initiative of EnAble India	
30			
31	7- Galleries		
32	13.09.2024 to 15.09.2024	Vriksha Bonsai Circle	Bonsai tr
33	25.09.2024 to 30.09.2024	Craft Coucnil of Karnataka	Handloon
34			

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