

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

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New

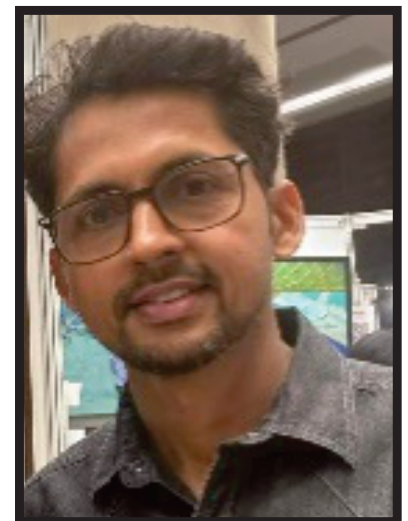
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Manjri Varde



Mithu Sen



Ganapati Hegde

Redefining Beauty, One Brushstroke at a Time

The Creator of AumAkshar: Manjri Varde



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions

Born and brought up in Mumbai, Manjri Varde is an artist who studied Commercial Art at the Sophia Polytechnic, Mumbai. Her creative journey spans decades, marked by an unwavering passion for art, storytelling, and connection. From painting vibrant canvases to crafting heartfelt poems, Manjri Varde's work reflects a deep love for life and the human experience. Over the years, she has seamlessly blended traditional and contemporary elements, creating a unique artistic voice that resonates with a wide audience.



Manjri Varde

Whether through her art, her social media presence, or her role as a mother and grandmother, she inspires those around her to embrace their creativity and live with joy and purpose. She has recently received the 'Pride of Goa' award and was also nominated for the Cosmo Award for Ageless Influencer.

Age has not been a bar for this single lady and she continues to be the star of her own life! She lives in Goa and is a captivating and inspiring presence on Instagram, sharing videos of her paintings, cooking, travels, and fashion. She also recites poems for children, delighting her vast audience of 174,000 followers and counting. A proud grandmother of



Manjri Varde with her family

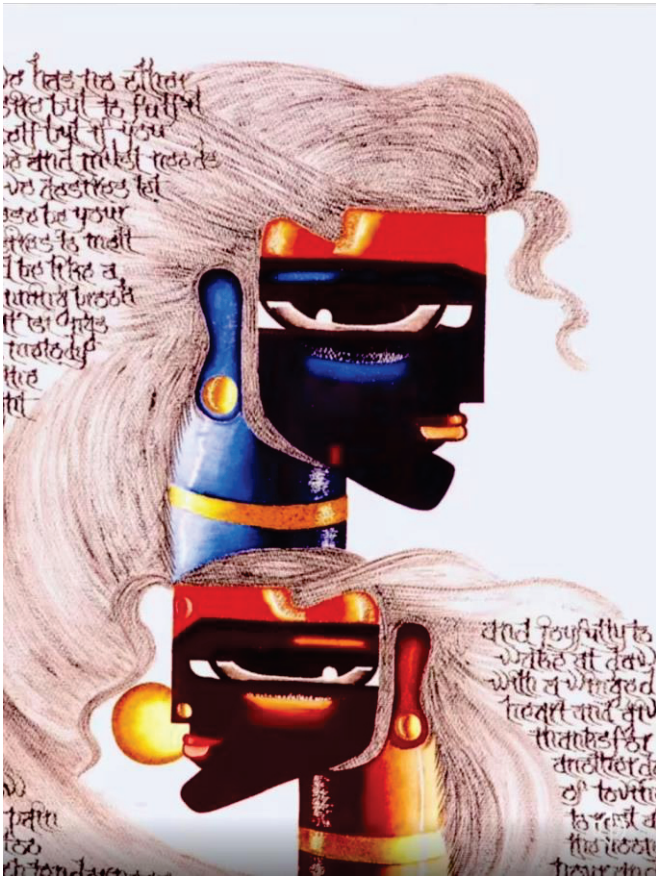
COVID-19 was a turning point for many lives, but it also became a profound lesson in kindness and resilience. The challenging times revealed the strength of the human spirit, and the confines of our homes became unexpected spaces for creativity to flourish. Manjri Varde tapped into her talent and splashed on social media with a series of videos titled *Sassy Saasu and Messy Mama*, created alongside her daughter-in-law, Sameera Reddy. Their infectious energy and humour brought smiles to countless faces.



Painting is meditation for her and she believes in the limitless expansion of consciousness, with her mantra focused on nurturing a compassionate awareness that grows with every breath. She has been painting in all mediums like acrylic, oils, watercolours, charcoal and inks, on canvas, paper, wood, walls, and more.

Her genres include divinities, which consist of figurative works of Shiv-Shakti, the male-female and yin-yang. Calligraphy is presented in the form of Mantras and Words, which convey wisdom and peace with an unusual font created by the artist, called AumAkshar.



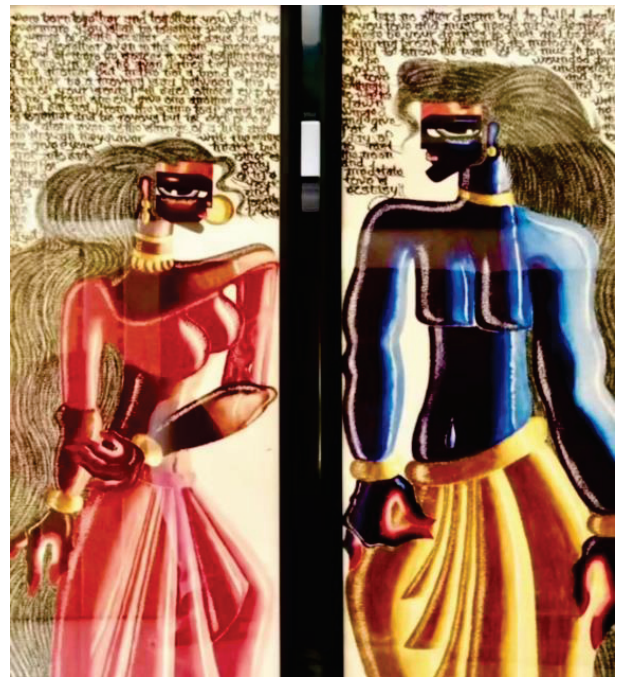


- Divinities: Figurative works depicting the dynamic balance of Shiv-Shakti, and the eternal dance of Yin-Yang.
- Maya: Abstract compositions crafted from simple lines and vibrant colours, exploring the concept of illusion and perception.
- Calligraphy: Featuring her unique font AumAkshar, a fusion of Sanskrit wisdom in Roman English that brings peace and enlightenment through mantras and words.
- Paradiso: A graphic celebration of nature, showcasing the beauty of birds, trees, water bodies, and flowers in dynamic, stylized forms.

Guided by the belief that consciousness is ever-expanding, and driven by her mantra of “creating a compassionate consciousness”, Manjri strives to channel energy and inspiration through her art, inviting others into a meditative space of reflection and growth.

She has participated in many group and solo shows. Manjri Varde has showcased her works through solo exhibitions in cities such as Mumbai, Pune, Ahmedabad, Chennai, Jaipur, Detroit, and San Diego. She was also a part of the 1st India Art Fair, Jaipur Art Festivals, and The Index Trade Fair’s pioneering Art Enclave. A celebrated participant in Jaipur Kala Chaupal’s artist residency on the theme of ‘Water’, she collaborated with 42 international artists, adding to her global presence.

In addition to fine art, Ms. Varde has created and sold usable art—from hand-painted boxes and ceramics to an exclusive range of sarees, scarves, and stoles, offering her creativity in a tangible, accessible form. She is also the founder of AumChakra, a design studio where art intersects with lifestyle products, designer wear, and more.



As the creator of the AumAkshar font, Manjri brought a modern twist to the sacred art of Sanskrit calligraphy, enabling the ancient language to resonate in contemporary forms. Her apparel line, Samanjri, reflects a seamless blend of tradition and modernity, adding another dimension to her artistic journey. "I am a firm believer of Yoga and the vast Indian cultural heritage of the Vedas and Upanishads," she says.

‘Forest Fables’, Solo Show by Ganapati Hegde Kynkyny Art Gallery, Bangalore

Have you seen a bird wearing a shawl? Have you seen a frog lazing on the branch of a tree? That happens in the world created by Ganapati Hegde.

Born and brought up in Kumta, in a small farming community in the Western Ghats, Ganapati's proximity to nature is evident in his works. When he was a young boy, Hegde would visit his grandfather who was a priest at a temple situated in the middle of a thick forest. He would often have to walk through the forested area by foot to reach the temple. These early encounters with the wilderness are at the heart of all his artworks.



Ganapati Hegde

The bright foliage and animals and birds in the backdrop of dark undertones enhance the paintings and make them attractive. The luminous paints shine through the canvas and make them a visual treat for viewers.

‘Forest Fables’ featured the works of artist Ganapati Hegde at Kynkyny Art Gallery was a portrayal of nature in his inimitable style. “My paintings are like a colourful world where all life forms live together. I love nature, and it is my muse, guiding me to capture its essence in a life-affirming manner authentically”, said Ganapati. “Everything in nature is harmonious and interconnected. Animals and plants are interdependent and survival without the other is unimaginable,” he adds.

The paintings conjure wonder, delight and humour. They are unreal, yet ordain layers of fantastical and unexpected elements which take us by surprise. Hegde grew up in a small farming community in the seaside town of Kumta which is set against the backdrop of one of the richest and most pristine biodiversity hotspots on the planet -- the Western Ghats. Reflecting his deep love for the region, Hegde portrays its landscapes with intimacy as well as precision in radiant colours and breathtaking intricacy.



An abundance of trees, leaves, flowers, birds, animals and insects engulf the canvas in a vibrant tapestry revealing the interconnectedness of all life. Using a unique illustrative style that incorporates a palette of ebullient, bright colours and a technique that mixes ink and paint and drawing with brushwork, Ganapati tells stories of the natural world that evoke wonder, enchantment and humour.

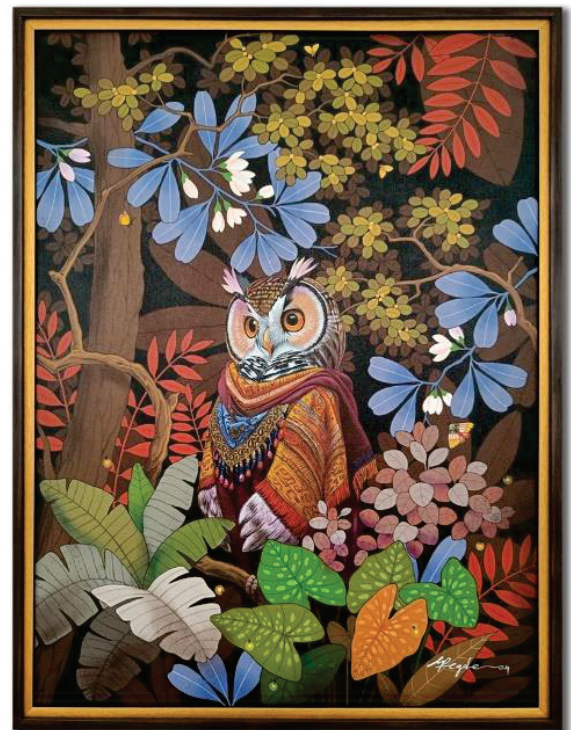
Part-real, part-imagined forestscapes are fable-like, layered with fantastical and unexpected elements which take us by surprise. In the heart of the jungle, we unexpectedly encounter distinctly urban elements, such as laptops and sofas.

Intriguingly, the animals in Ganapati's jungles are infused with human-like traits and personalities, which allows viewers to easily relate to them with

empathy, rather than seeing them as distant or separate.

The animals illustrate a humanlike persona and the characters are attired to convey messages of the deep connect with humans. The frog can be seen languorously lazing on branches or working at the laptop or listening to music while a parrot or an owl or a Langur can be seen styled in an elegant shawl". Shawls are typically gifted as a mark of respect in southern India and signify love and respect. This is why I chose to use them," says Ganapati.

The exhibit uses gentle satire to raise awareness about pressing issues such as habitat loss and vanishing ecosystems. Through its bird and animal characters, it subtly reminds us that it is human beings who have encroached upon these creatures' habitats, not the other way around.



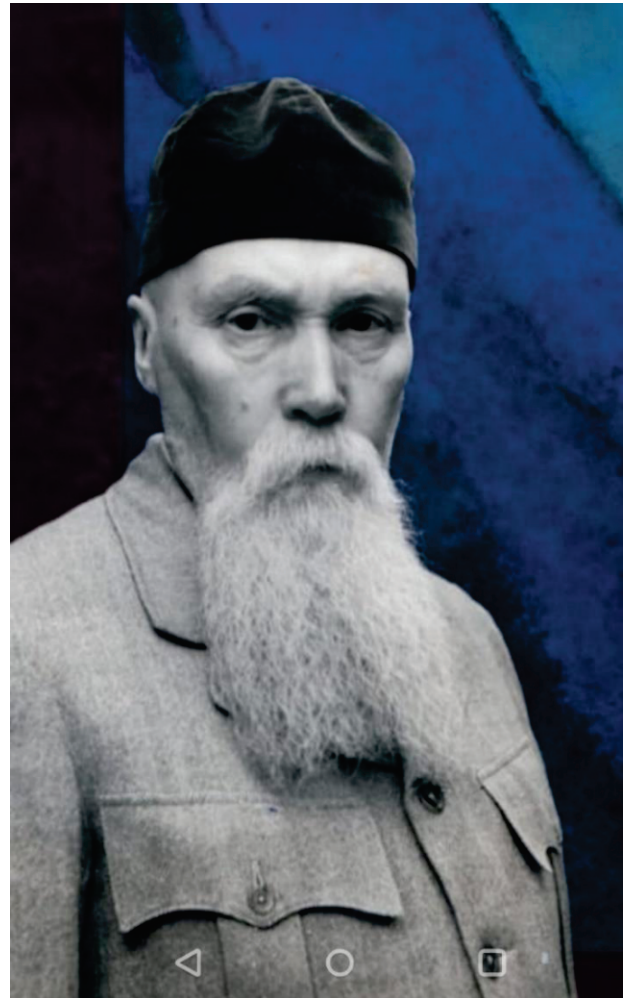
At its core, Ganapati's art is hopeful, aiming to draw attention to ecologically sensitive areas and the urgent need to protect them. "Through my paintings, I want people to appreciate and protect nature. As everything is connected, we are very much a part of it too," adds Ganapati

Written by Jyoti C Singh Deo

'Vspominaya Roerich 150' Retrospective show of Nikolai Konstantinovich Roerich Karnataka Chitrakala Parishath, Bangalore

'Vspominaya Roerich 150' was curated by Dr Vijayshree C S and Ilmgiananjankaur Chahal. The wall text was written by Dr Vijayshree C S and Dr Choodamani Nandagopal. The show was inaugurated by Shri Basavaraj Horatti and the Guests of Honour were HE Mr Valerie Khodzhaev and Mr S N Agarwal

Nicholas Roerich (1874–1947) was a visionary artist and intellectual whose work surpassed the boundaries of art, philosophy, and cultural preservation. Born in St. Petersburg, Russia, Roerich's extensive travels across Central Asia and the Himalayas deeply influenced his creativity. His spiritual and philosophical engagement with Eastern mysticism is reflected in his art, which includes over 7,000 paintings and 29 books. His work is particularly noted for its mastery of landscape painting, where he used luminous blues and other vibrant colours to elicit a sense of mystical, otherworldly spaces. Roerich's exploration of the Himalayas led him to settle in India, where he developed a deep connection with Indian culture and traditions. His legacy was a bridge between Russian and Indian artistic and spiritual practices, and his contributions have earned him the designation of "Navaratna" by the Govt of India.



One of Roerich's most significant artistic projects was his *Himalayan Studies Series*, created during his 1920s expeditions to the Himalayas. This series of 36 works, which were later donated to Karnataka Chitrakala Parishath in India, captures the sublime beauty and spiritual significance of the mountain range. The works feature snow-capped peaks, winding rivers, and glimpses of Buddhist monasteries, all rendered in a refined palette of blues, whites, yellows, and purples. Roerich's use of bold brushstrokes and strong contour lines enhances the emotional depth of these works, emphasising the shifting moods of the mountains from dawn to dusk.



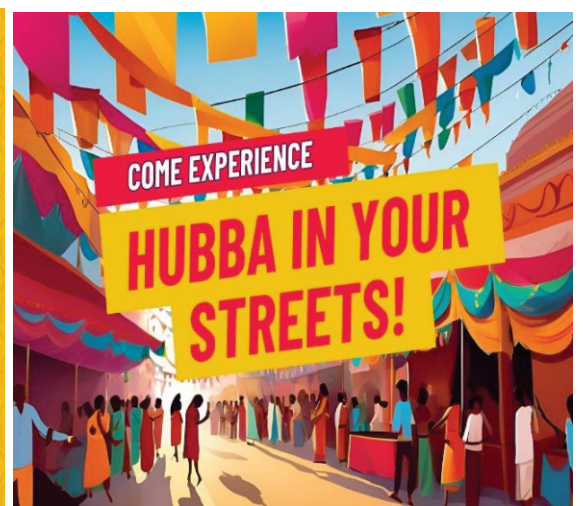
Roerich's vision extended beyond art and into global peace and cultural preservation. His dedication to safeguarding cultural heritage during times of war led to the creation of the *International Roerich Pact* in 1935, which was signed by 21 nations, including the United States and was endorsed by prominent leaders like President Franklin D. Roosevelt. The pact aimed to protect cultural monuments and institutions from the destruction of war, and its symbol—the Banner of Peace—became a global emblem of cultural unity. Roerich's belief that beauty and culture could foster peace resonated with many intellectuals and artists of that time, including Albert Einstein, H.G. Wells, and Rabindranath Tagore.



Today, the Roerich Pact remains an important instrument for protecting the world's cultural heritage, with Roerich's philosophy of peace through cultural unity continuing to inspire efforts for conservation and global solidarity.

Written by Jyoti C Singh Deo

BLR HUBBA 2024, Bangalore



Art Mumbai 2024, Gallery Sumukha, Bangalore



ARCHANA HANDE

This series looks at displacement of artisans from rural to the city and how race, cast and religion compete with the power of economy by changing the notion of their skill and force them to search work other than their own practice.



ARUNKUMAR H G

The 'nandi' or bull has been a recurrent motif in Arunkumar's artistic preoccupations suggesting growth and flourishing, his nandi's are often sculpted in recycled materials raising concerns about ecological imbalances, ethical questions of genetic engineering as well as the politics of agricultural monopolies.

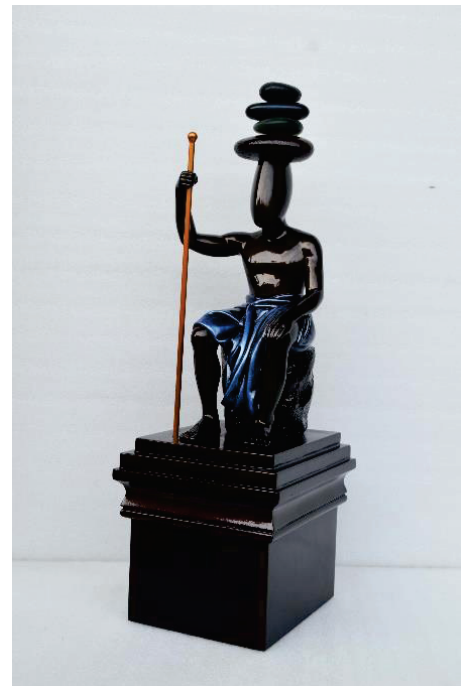
G RAVINDER REDDY

Ravinder Reddy's sculpture is heraldi. And the message, or prediction, that is the complex hair-dos on the female heads, all of which are emblematic designs.



GOPINATH S

The sculpture 'Decision maker' seated upon a stone, evokes a sense of ancient wisdom and timeless authority. Its facial features, resembling pebbles are soft and rounded, subtly reflecting the erosion of time. They stand as a symbolic metaphor like the river's persistent current that are formed not through sudden force but long periods of reflection and experience.



GULAM MOHAMMED SHEIKH

The work 'Potentate', is a huge monument for an unreachable dictator. In 'The City', he constructs columns emerging from cross roads.

LAKSHYA BHARGAVA

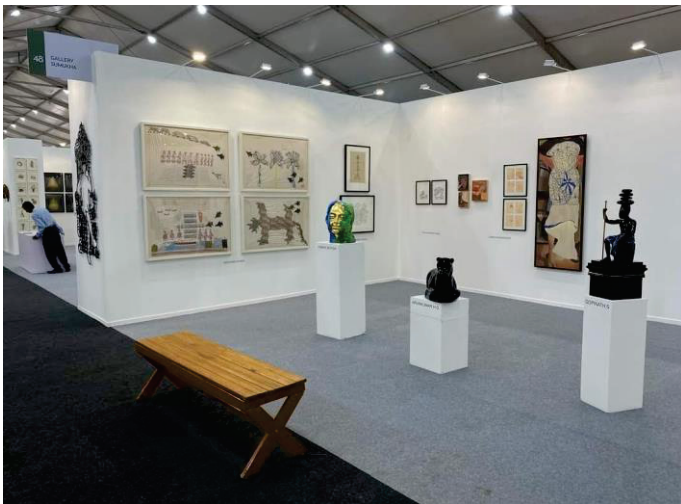
His works are based over the fragmented displays of realities and partial truths, chronicles of queer lives behind closed doors- a safe space for performing the body and desire.

PUSHPAMALA

These copper plate sculptures, inscribed with scripts, are painstakingly handmade by the artist in her own handwriting as unique works. They look like mysterious documents of some unknown age, marked by time.

SANDEEP**T****K**

Sandeep, asked his friend Aneesha from the 'Hijra' community what she would have wanted to become growing up to which she responded wishing to be an actress. Her only desire is to be recognized for her talent with respect and an economic stability. The other works are a restaging of the growth of a young queer Thiyya boy through conflict, fragility, resilience and love.

**SUREKHA**

'Not To Be Seen', is a set of photographs, wherein the artist, clad in a cloak, made up of white jasmine flowers poses as a statue in public places around Mysuru. The other 3 text based art works mark a linguistic context, an aesthetic and political intervention in the art making processes. Here, the attempt is to draw attention and play with the words in the works with the idea metaphorically. The usage of gold leaf illuminates the various dimensions of optimism.

**VIJAY HAGARGUNDGI**

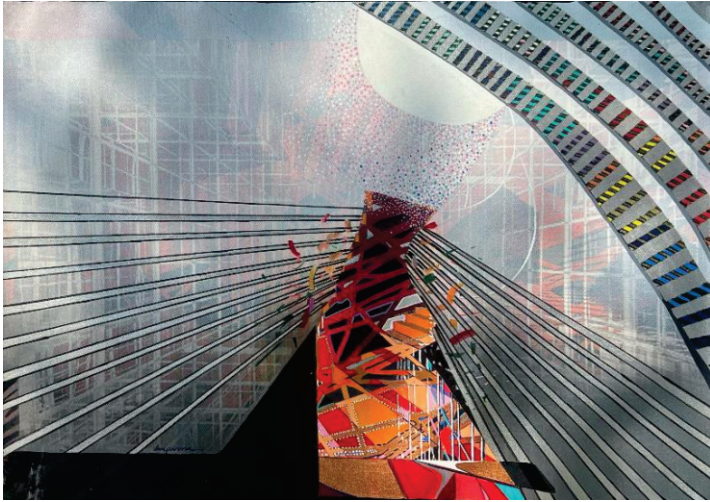
His works are recognized in the world of miniatures as the Vijay Hagargundgi style. The works are known for their signature compositions by being true to the traditional Surapura Garudadri miniature paintings which were lost in practice for close to 100 years. He has also mastered the knowledge of the traditional colour preparation and brush making using natural materials.

VENKAT BOTHSA His sculptures are recognized for their bright composite works fusing human and animal figures with floral, popular film and advertising imagery.

The aim of art is to represent not the outward appearance of things, but their inward significance
Aristotle.

Nexus: The Metropolitan Experience Gallery Time and Space, Bangalore

Nexus: The Metropolitan Experience invites visitors to embark on a journey of introspection, where the cityscape and the inner world merge. Suparna Mondal's artwork creates a space where the architecture of urban environments mirrors the architecture of the mind—complex, layered and deeply interconnected.



As visitors move through the exhibit, they are encouraged to reflect on how cities are not just physical structures but living, breathing reflections of personal and collective experience. Each piece in Mondal's collection serves as a portal, offering a fresh perspective on the dynamic relationship between space and the psyche. The urban forms she captures—whether towering skyscrapers, intimate alleyways, or bustling street corners—speak of how personal histories, emotions, and memories are shaped by our environments. Through her work, Mondal invites us to consider how our inner worlds are constantly influenced by the spaces we occupy and how, in turn, our experiences leave their mark on the cities we build. Viewers find themselves at these intersections, contemplating the ongoing dialogue between their inner worlds and the external environments they navigate. This narrative not only celebrates the urban and the personal as separate entities but also revels in their continuous, dynamic interaction—a dance of

form, light, and shadow that molds our perception and existence.

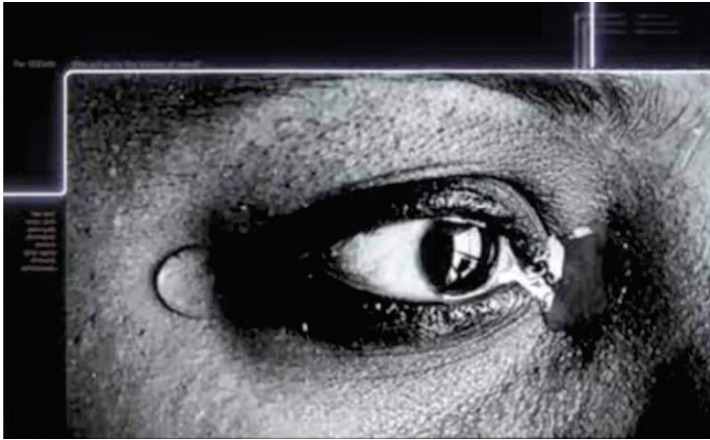


Suparna Mondal is inspired by urban life and the rapid development that is taking place around her. Having relocated to Delhi, the Kolkata-born artist has taken up the city to be her muse. Suparna's works are characterised by numerous lines and through these lines she captures the kinetic moments that showcase the spirited nature of city life. The inherent complexity of urban life has captivated her imagination. Her portrayal of urban development in a positive light provides refreshing perspectives for the beholder to consider.



'A Prayer Unanswered,' Solo Show by Mithu Sen Galerie Krinzinger, Venice

A PRAYER UNANSWERED is Mithu Sen's third show at Galerie Krinzinger. Exploring the intricate relationship between violence, vulnerability, the void, and verses. She draws her inspiration from Albrecht Dürer's iconic "Praying Hands" (Betende Hände), housed in the Albertina Museum, Vienna. Dürer's drawing, depicting his brother's hands, carries themes of sacrifice, faith, and familial devotion — themes that deeply resonate with this exhibition. Childlike drawings, unreadable scripts, and somber videos represent this tension, making the exhibition both poetic and political.



This exhibition investigates how vulnerability can act as a form of resistance, reversing traditional narratives of violence to expose fragility as a powerful tool in confronting systemic harm.



Mithu Sen
Night turns nighter



The work highlights the inter connectedness of global crises—wars, genocides, environmental destruction—and how these seemingly isolated events mirror systemic oppression. Ecological collapse, disappearing rivers, and absent landscapes of children reflect an ongoing cycle of human violence, all deeply rooted in patriarchal structures.



Mithu Sen
Lone world withdrawing

The exhibition blurs personal and social boundaries, revealing intricate connections between emotions, ecosystems, societies, and power. By using cartographic interventions, drawings, and multimedia, it maps the emotional and political impacts of global crises, critiquing authoritarianism and its erosion of human rights going hand in hand with a fueling of violence. The visuals evoke faith in humanity while simultaneously grappling with the despair of global crises.

--Art and Design Dimensions

'Kaavi Kaleidoscope', Solo Show by Dr Janardan Rao Havanje Karnataka Chitrakala Parishath, Bangalore



Yashoda with Krishna and Balarama in Yakshagana Attire

Kaavi Art, Etched on Block, 30 X40 inches

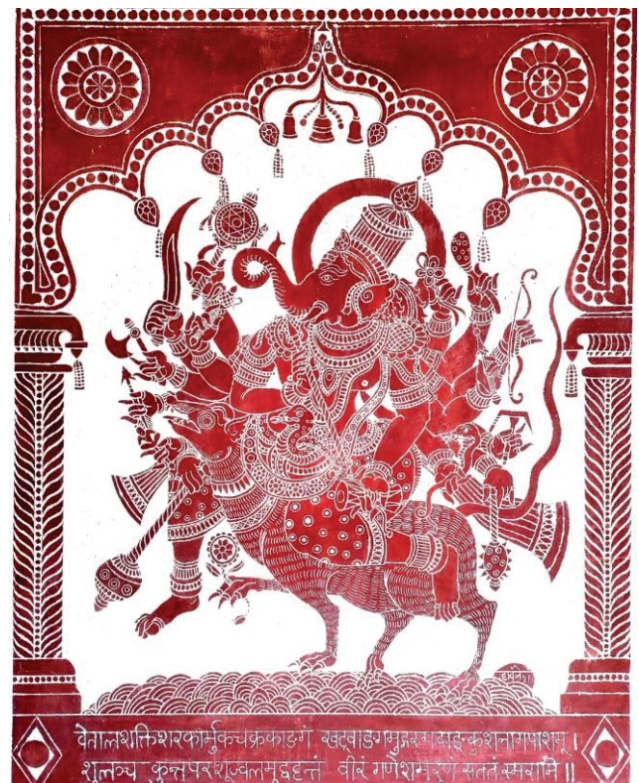
Janardhan Rao Havanje



Kaavi art is conventionally made on walls. Havanje is experimenting with various materials to make Kaavi artworks accessible to people who may want to display one at home.

Dr. Janardan Rao Havanje's Kaavi artworks are featured at the Mangalore International Airport, the Craft Council of Telangana, the Udupi District Commissioner's office, the Padma Shri Bannanje Govindacharya Museum, the Mudanna Museum, and several private collections. He conserves the red and white murals seen along the Konkan coast.

Currently an Assistant Professor at the Srinivas School of Architecture in Mangalore and the Gandhian Centre for Philosophical Arts and Sciences in Manipal, Dr. Havanje also manages the Bhaasa Gallery and Studio in Udupi, where he organizes numerous art-related events. He has authored over 20 research papers, published over 100 art critiques, and a book titled 'Modepu', reminiscing the artists from the coastal Karnataka region who have passed on.



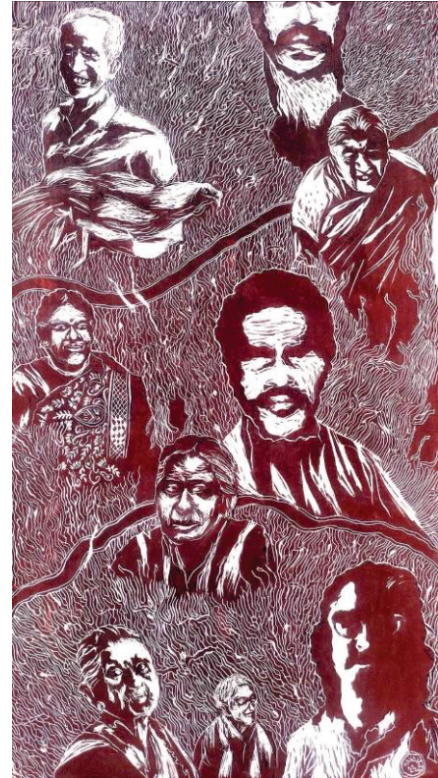
This exhibition "Kaavi Kaleidoscope" explored many themes, from traditional depictions of mythological stories featuring lyrical Bhagavata tales to abstract and intricate mandala designs and innovative, contemporary compositions. This display represents a fusion of experimentation anchored to the essence of Kaavi art. At the show, Havanje presented the art form in different forms, such as traditional etched work, sculptural forms, and mixed media art. About 100 artworks were on display.



"This art form is incredibly versatile, appearing in Hindu and Jain temples, mosques, churches, folk shrines, monasteries, homes, and even on tank bunds. These murals are known for their durability, lasting up to 500 years. However, after the 1950s, the advent of cement made this technique less common, as it cannot be replicated using cement," said Havanje.

"The art can be seen today in the Sirsi Marikambha temple, Kollur Mookambika temple, Gokarna Mutt in Mangaluru, and a few churches in Old Goa," he adds. He is also involved in the conservation and restoration of ancient Kaavi art sites. "We are also working towards getting it a GI tag (geographical indication) in Karnataka," he says.

Besides Kaavi's art, he is also well known for his mixed-media artworks, especially his sculpture on plastic awareness, "Plastic Fish," being installed in more than 20 countries. He remains connected to his main medium, the red soil, through farming and works tirelessly to preserve Kaavi art through workshops in local schools and restoration efforts at the fast-vanishing Kaavi art sites.



Dr. Havanje has participated in numerous group exhibitions across India, more than 30 art camps, seven solo shows, and three two-person shows, with international exhibitions in countries like Russia and Australia.

He earned a Ph.D. from Manipal University for his research on Kaavi art and has been honored with several prestigious awards, including the "Lalithakala Ratna" from Giants Bangalore, the National Award from the Craft Council of Telangana, the "Young Achiever Award" from Prajavani, the "Chitradevi Award" from the Jain Math of Moodbidri, and the Merit Award from the Mysore Dasara Art Exhibition, among many others.

Written by Jyoti C Singh Deo

Festival showcasing Arts Research, (Over 70 Artists and Researchers) India Foundation for the Arts, BIC, Bangalore



What drives people to preserve stories, question the past, and create new meanings from history? In October 2024, India Foundation for the Arts (IFA) presented *Past Forward: The Pleasure, Purpose, and Practice of Arts Research* in Bangalore, which offered the public a dynamic glimpse at a decade of their Arts Research programme.

Held at the Bangalore International Centre from October 25 to October 27, 2024, the festival featured more than 70 projects across diverse disciplines, regions, and languages, reflecting distinct histories, memories and cultural contexts. The festival was made possible with support from BNP Paribas India Foundation.

The festival was curated to reflect on how Arts Research as a field responds to ongoing socio-political, environmental, economic and technological shifts. Through discussions, performances, films, exhibitions, and workshops, *Past Forward* celebrated the unique insights that research in and around the arts contributes to knowledge-making, encouraging attendees to explore stories that challenge conventional narratives, bridge the past and the present, and imagine possible futures.

The opening day set an engaging tone. A *Kaniyan Koothu* performance organised by Hemachandran Karah began the day, blending myth and memory in a captivating dance that is offered to the deity Sudalai Madan. In the keynote address, *Muktabai's Legacy: The*

Search for Knowledge, renowned publisher and feminist activist Urvashi Butalia examined the roles of women and how voices from marginalised communities are recorded y, reminding us of forgotten histories and ways of seeking, knowing and sharing.



The day also featured a panel titled *Decolonising the Image: Photography as a Research Method*, which discussed photography as a means of interrogating cultural memory and representation.

Engaging Panels and In-depth Discussions

Throughout the festival, public and arts professionals found spaces for in-depth engagement with new ideas. For example, the panel *Unpacking the Social Life of Rituals* delved into how rituals intersect with collective memory, while *Towards a Counter-Cultural Aesthetics* explored art as a form of resistance. For those interested in more intimate discussions, *Deep Dive* sessions allowed smaller groups to interact closely with experts including Surajit Sarkar and Urvashi Butalia, who examined archival practices and preservation politics.



Screenings and Performances

The festival also featured film screenings that brought stories from India's varied landscapes to life. *Songs of our Soil* by Aditi Maddali examined folk music as a living archive and women's voices in a political movement, while *The Last Shoemakers of The Doon Valley* by Lokesh Ghai portrayed a fading craft—these

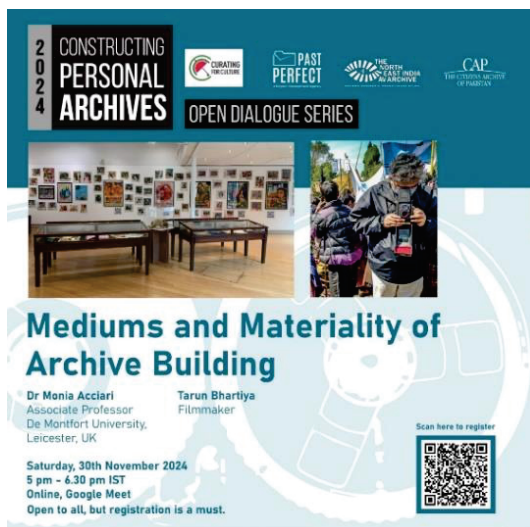
films, with varied durations, showcased resilience and artistry from often-overlooked perspectives. In addition to films, live performances enthralled attendees with performative explorations of cultural and regional histories. Standout acts included *Children of Kangleipak* by musician Akhu, which resonated with the struggles and spirit of Manipur, *Dastaan: Storytelling in a Song* by Asif Abbas Rayama, revisiting music from Sindh and Kutch; and *Songs of the Streets* by The Teesta Troupers giving youth from Sikkim a platform to share stories from their region.

Reflecting on the Festival's Impact

As the festival concluded, attendees left with a deeper appreciation for the intersections between arts, research, and lived experiences, celebrating ten years of the Arts Research programme at IFA while posing critical questions for the years to come. Menaka Rodriguez, Executive Director of IFA, aptly summarised the essence of *Past Forward*: "Over three days, we invited audiences to engage, explore, and connect with more than 70 projects. We collectively reflected on Arts Research and the possibilities it offers us for new ways of thinking, making visible lost voices and histories, and creating a multitude of creative interventions and practices."

Art and Design Dimensions (ADD News)

'Medium and Materiality of Archive Building'



In collaboration with the Northeast India AV Archive, Curating for Culture hosted the third open dialogue of the *Constructing Personal Archives 2024* series. Under the theme "Medium and Materiality of Archive

Building," the varying nature of archival materials, the care required for their physical preservation, and the possibilities of digital dissemination were discussed. During the third open dialogue, it was examined how archives (or their absence) can influence socio-political narratives and popular culture, drawing on the work and experiences of Dr. Monia Acciari and Tarun Bhartiya. The conversation aimed to shed light on how projects at the *Constructing Personal Archives* initiative could be shaped by civic, cultural, and community perceptions. While invisible histories are often overlooked, they also hold the potential to challenge and shift dominant narratives. The dialogue invited the speakers to reflect on the societal, political, or personal shifts they may have encountered in their work. There was an effort to understand whether these experiences had altered their relationship with the archives they engage with.

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



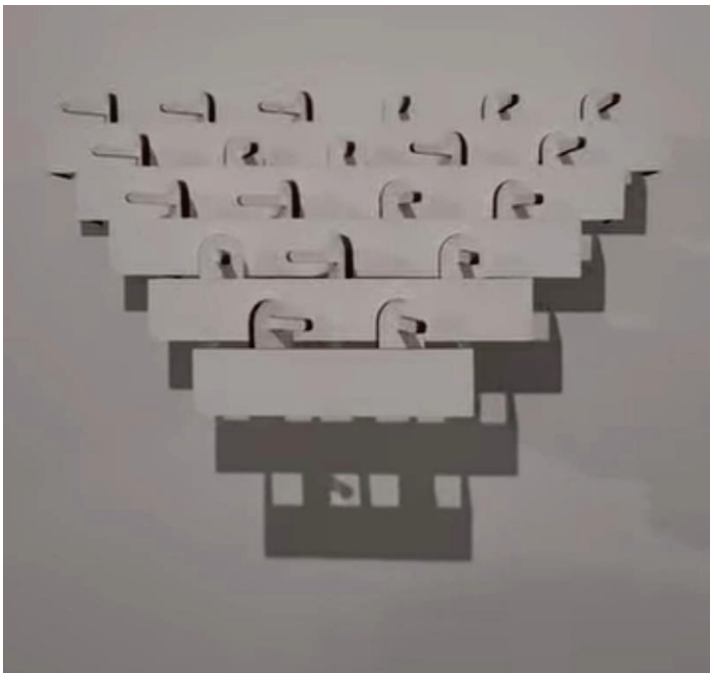
**FEATURING
ARTISTS + ARCHITECTS + DESIGNERS**
PRIVATE VIEW : 22ND NOV | 6PM

BAPI DAS
DIA MEHTA BHUPAL
LEKHA WASHINGTON
MARTAND KHOSLA
PORS & RAO
RAVIKUMAR KASHI
SNEH MEHRA
SUNIL GAWDE
SUMEDH RAJENDRAN

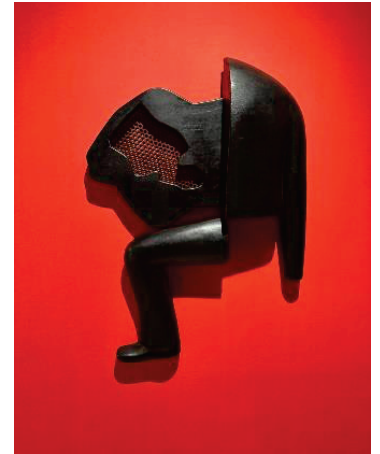
GALLERY
DTALE
ARCHIST

GALLERY VIEW : 23RD NOV - 5TH JAN | 10AM - 7PM
ARTISTIC DIRECTOR : BOSE KRISHNAMACHARI

As you enter the gallery the large panel of textile moving in a circular motion is bound to arrest your attention. The fabric installation created by Lekha Washington was a trance-like eulogy to contemporary art.



Dtale Archist 2 is curated by Bose Krishnamachari and is a conglomeration of definitive art that conveys tales of the past, present and future. The works by Aparna Rao, part of the Indo-Danish art duo Pors and Rao was



symphony and technology synchronised into a methodical crusade. Her electro-mechanical installations were exciting and interactive and prompted the viewer to indulge and question the art.



Ravikumar Kashi's artworks in paper are exquisitely entangled into structured designs. The book-like sculptures invite the viewer to decipher the multiple

layers of narratives waiting to be revealed. The fragile twists and turns of paper hold a quiet mystery, each crease and fold bearing the weight of time and memory. In their delicate form, they capture the impermanence of thoughts and stories, yet also possess the power to preserve them across generations.



Bapi Das's works were minute and the detailed study of the animate and inanimate was best examined under the microscope. The struggle of survival of the living was executed with subtle undertones which was a visual delight.



Sunil Gawde's works played with sight. The artist, like a magician, conjured illusions so intricate and elusive that they seemed nearly impossible to unravel.

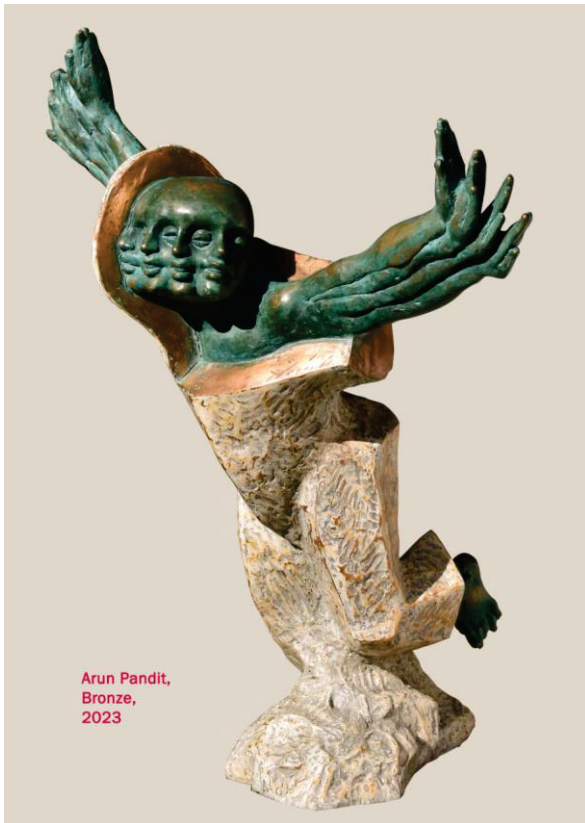


Martand Khosla's art explores urban continuity and transformation. He draws inspiration from his studies of repetition and the effects of industrialization and copies the small processes that make up large-scale construction. He explores the changes that happen in between. The iconic installation in red looks majestic.

The exhibition invites viewers into a space of introspection, sparking thought and contemplation. As they engage with the works, they are led to a profound realisation, where new perspectives unfold and deeper understandings emerge. It's an exhibition that not only stimulates the mind but also resonates with the soul.

Written by Jyoti C Singh Deo

Sculpting In Time, Group Show (Extended to 7th December 2024) Gallery Space, Hyderabad



As one of the longest-established art galleries, Gallery Space has long been a cornerstone for both renowned artists and emerging talent. With a commitment to nurturing creativity, the gallery provides a platform for new artists to gain exposure and develop their craft. Dedicated to showcasing a wide range of artistic voices, Gallery Space strives to highlight diverse perspectives on society and the natural world, with a continued focus on supporting and celebrating innovative talents in the years ahead.

'Sculpting In Time,' a group sculpture exhibition at Gallery Space, showcased the works of some incredible artists to examine a range of viewpoints and creative visions. The exhibition explored and navigated the complexities of human conscience and how it relates to nature. The audience was driven to dig deeper into their thoughts and think about the various facets of human nature and how it manifests in the natural world.



The complex layers of consciousness, the relationship between humans and nature, and much more were all explored in this exhibition. "Sculpting In Time" deepened the exploration of the connection between humanity and the natural world, focusing on the animal kingdom. It beautifully highlighted the seamless fusion of human and natural elements, set against contrasting backgrounds that emphasised this dynamic interplay.





The artists featured in the exhibition were – S.D. Hari Prasad, Sreekanth Kurva, Arun Pandit, G. Ramakrishna, Janarthanan Rudhramoorthy, Kotturu Lakshman Rao, Surakala AppalaRaju and Rajeev. Dynamism and elegance were exuded by the artist's mastery in the usage of a variety of media, like iron, granite, steel, bronze, fibre and many more. A striking example of the blending of mechanical and organic aesthetics as found in nature and everyday scenarios was highlighted by the artists through their works. The exhibition was evidence of the enduring possibilities of artistic exploration and the capacity of creativity to foster comprehension.

--Jyoti C Singh Deo


Bird's Eye View, Solo Show by Santosh Mahale Karnataka Chitrakala Parishath, Bangalore



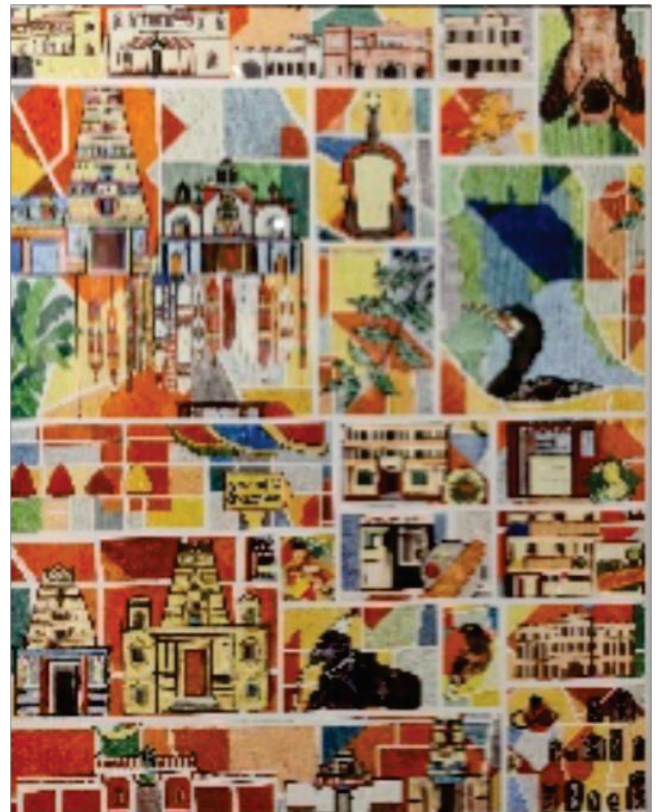
An immersive art exhibition capturing the essence of Bangalore and other Indian cities by Melbourne-based artist

Birdseye Bangalore is Santosh's artistic tribute to the vibrant, cultural, and colourful places he has called home or visited, including his childhood city, Bangalore. Featuring over 75 original oil paintings and 30+ limited edition prints, his work blends intellect and creativity to capture the spirit of each place on a single canvas.



 @santoshmahale.art

 www.santoshmahale.com



J M S Mani – The Legend Lives On



J M S Mani

J M S Mani said that the historical location of Badami, as well as the innocence of the people there, who he found very hardworking and honest in all their ways, inspired him to capture their simplicity through his paintings. The simple, rustic folk of the Deccan Plateau in South India, with strong Dravidian (an ancient race in South India) features, were the subjects of J.M.S. Mani's paintings. The bold brushwork in his works reminds one of the impressionists. Mani chose to depict his characters simplistically. The pulsating colours in his paintings offset the dark skin of his characters, creating a sense of drama in his compositions.

J.M.S. Mani had a diploma in Drawing and Painting from the Ken School of Art, Bangalore. He won the Karnataka Lait Kala Akademi Award from 1981 to 1983. He had 19 shows across India and in London and participated in 43 group shows, such as the SAARC Exhibition at the Chitra Kala Parishath, Bangalore and the Bharat Bhavan International Biennale of Prints in 1989. He may have passed on to another world but he is a legend of the contemporary art world and lives on through his works.

Art and Design Dimensions

'Namma Mestru', Retrospective show of J M S Mani

National Gallery of Modern Art, Bangalore



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



'Don't think, Just Paint', the words of JMS Mani resonate in his paintings exhibited at the National Gallery of Modern Art, Bangalore. Be it the inner world or the outer, JMS Mani captured life in its truest colours. 'Namma Mestru: The Artistic Voyage of JMS Mani' is on show from Nov. 8th to Dec. 15th 2024. Jaati Muniswamy Subramani, well known as JMS Mani, is known for a legacy of works that he left behind as he moved on to another world. His art was a series of experimentation in styles, techniques and materials. From drawings and sketches to paintings, prints, and sculptures, JMS Mani explored every medium with remarkable depth. His vivid and surreal themes invite viewers to experience diverse perspectives, interpretations, and meanings of life. A journey through his art is a deep dive into his creative brilliance, reflecting the nuances of human emotions, society, and life. JMS Mani, a prolific artist and teacher, paraded

various styles and techniques in his artistic journey. Starting his journey with formal academic art lessons, his paintings reflect a clear evolution in technique, style, and expression, breaking free from traditional constraints.



From bringing the observed scenes onto the canvas in forms of still life, landscapes, portraits, and abstract interpretations, he has explored a wide range of expressions.



The exhibition opens us to his studio with stacked brushes and squeezed paint tubes on the wooden table telling the tales of his acquaintance with colours and creativity.

The re-creation of his small place of creativity speaks of an abundance on self-expression and acts as an inspiration, energy and connection with him. Every element in there echoes the personal connection with his artistic creations as he puts in his words 'When I am painting – a sense of self-satisfaction is always there'.

JMS Mani, a versatile artist, created remarkably lifelike still-life paintings, capturing every detail with precision. His mastery of perspective and traditional techniques, combined with a deep understanding of light and form, lends unique significance to the objects he portrays.

A plethora of landscape paintings depict the rustic rural to dramatic and abstract panoramas that inspire the onlookers to dive into the intricacies of nature. Bringing the real world onto the canvas, Mani fascinates the audience with nature as the protagonist.

On the other hand, the portraits capture the attention exhibiting the minute details like skin tone, features and subtle expressions that are so real in depiction. The portrait figures with elongated forms stare with strong emotions. The figurative depiction of women, and her bodily expressions are something to look for in Mani's painting.



From fully clothed, to semi and nude portrayal celebrates women's outward beauty. While it sensually admires women's physique, it erupts sensitivity as well. While Mani enjoyed his freedom in portraying women, as a viewer, the paintings expressed feminism, freedom and sensuality for me.



The body gestures, poses and emotions speak aloud on gender, identity, sexuality and eroticism that are threaded with us tracing us back to our roots. His paintings also exhibit his emotions about women in his life like his mother, wife, daughter and granddaughter. Not just the figurative of humans, Mani's series of boar paintings depict it as the protagonist. Boar, considered as Varaha, the Vishnu avatar symbolising the powerful, wild, ferocious and protector is sketched.



With remarkable similarities to human and their emotions, the painting of the boar subtly reflects the

intrinsic and instinctual nature of a man. While boar is ferocious and wild, the paintings of butterflies carve the softness in women. The painting of boar and butterflies delicately reflects the nature of attraction between the man and woman.

"The rocks of Hampi are an inspiration to paint abstract paintings," said Mani indicating his shift to abstraction. The rock series paintings of Hampi landscape are a metaphor for human existence talking aloud on the impermanence of life. One can see the usage of bold colours in Hampi and the 'Life at Badami' painting series. The way of life, rich culture, traditions and folklore are reflected in them.



JMS Mani's paintings reflect the human self, an abode of emotions and expressions. As a subject of art, he has intricately expressed through their body the universal truths of life. The colours, textures, shapes and forms symbolise the experiences of life and allow the audience for emotional and intellectual recognition.

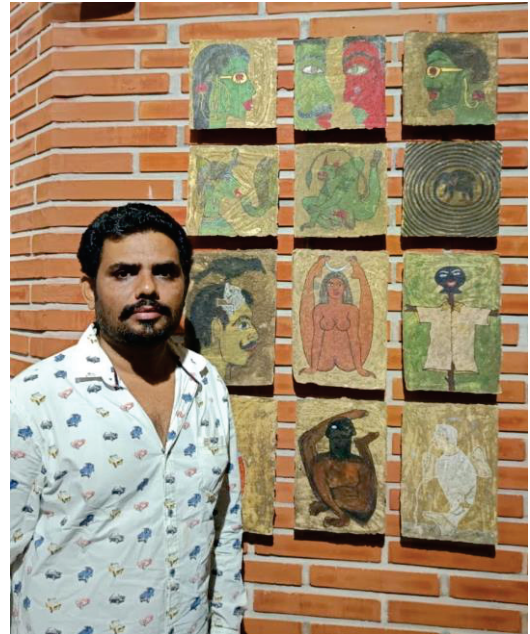
Kurubkii by Dakhni Diaries, Bangalore



Dakhni Diaries presented "*Kurubkii*", a remarkable celebration of the cultural heritage of the Kuruba pastoralists. Over three days, the event featured diverse activities, including workshops on weaving, felting, spinning, public talks, a film screening on Deccan Pastoralism, folklores, a photo essay, musical performances, and a vibrant marketplace. The show was envisioned by eminent artist. Shri Gopi Krishna.



This event was more than just a display; it served as a platform to introduce young artists, designers, conservationists, and social workers to the Kuruba community's crafts, culture, and conservation efforts. The people who visited the event, met and celebrated the Deccani Herd and the incredible Sherpas of Karnataka.



It was a visual treat to see participants felting wool and creating their own pieces of art as they learned the fascinating skills of needle felting and tapestry weaving from talented local craftspeople.



It was an enriching experience that highlighted the art, the wool, and the immense effort that goes into creating these exquisite end products.



The session provided a unique and insightful perspective into the world of Deccan pastoralists and their craftsmanship. The event was truly outstanding. Gopi Krishna, who has pioneered the craft of creating art with wool was at the helm of all events as he explained the nuances of the art to viewers.



The other participants at the exhibition were Pradeep Kumar D M, Sudhanshu, Shivanranjan V and many others. Pradeep uses cow dung to coat the paper before he paints on them creating sustainable art. He is deeply concerned about the environment.



Sudhanshu's photographs of wild life showcased the interdependence of birds and animals. Shivanranjan, who creates art from wool exhibited his works which are a contemporary variation of the age-old practice. Dr Vivek's photographs were also on display.

This art reached a wider audience and with help from Samagata Foundation, the artists and artisans move forward with pride.

Written by Jyoti C Singh Deo

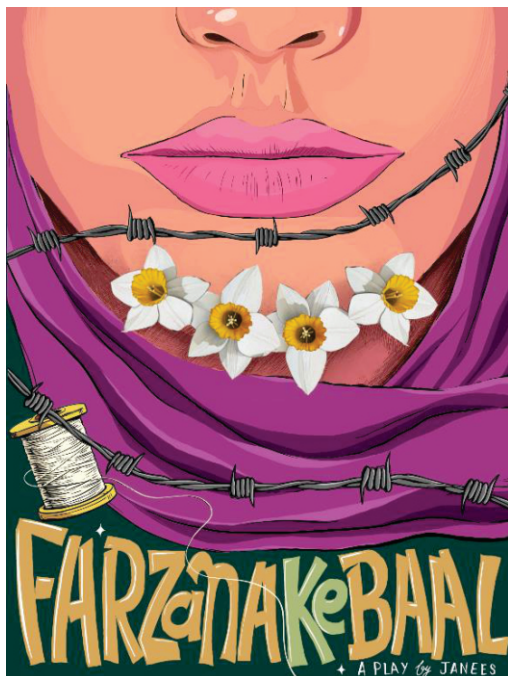


Gender Bender, Bangalore

Gender Bender is a joint project of Sandbox Collective and Goethe-Institut / Max Mueller Bhavan Bangalore.



Initiated in 2015, Gender Bender is a first-of-its-kind, arts-centric festival in South Asia celebrating fresh perspectives on gender. Conceived by Sandbox Collective, in collaboration with founding partner Goethe-Institut / Max Mueller Bhavan Bangalore, Gender Bender has, over the years, become an important destination for artists and audiences alike; also for anyone interested in or curious about the intersection of art and gender. The festival brings together diverse audiences across ages, classes and other social realities to converse on concerns of gender and sexuality.



All events at Gender Bender are free and open to all. This year marks the tenth edition of the festival which has gotten bigger and better in form and content over the years. It also marks a new beginning, Gender Bender has a new, fresh, young team led by a festival director – YSK Prerana, who is also the Artistic Director of Conflictorium. The curation is built on ideas of Nausea and Excess – "Both Nausea and Excess are well known to gendered bodies. The marginality of gendered living does not get produced



and performed in a silo but rather with the insidious support of precise structural violence of Caste, Religion, Class, and other identities that govern a body," writes Prerana. Read the curatorial note [here](#). Gender Bender has been made possible over the last years with the support of our partner Goethe-Institut / Max Mueller Bhavan Bangalore. With the festival growing in scale and with our shrinking budgets we

turned to friends and supporters to help realise the vision for the 10th edition.

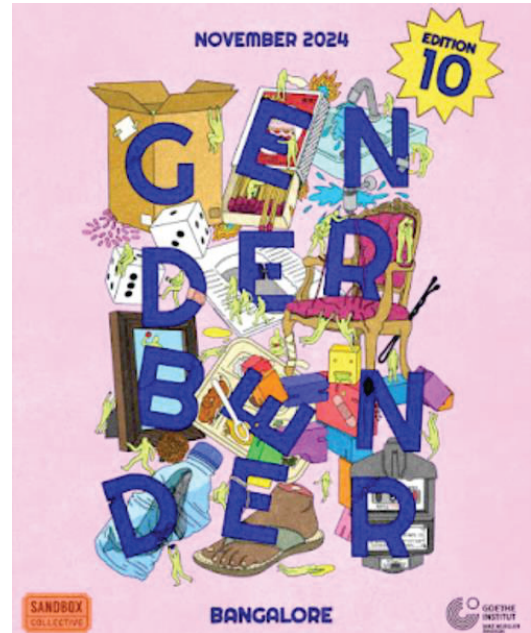
This edition has been made possible with the generous support of over 500 people who contributed to the crowdfunding campaign that raised funds for the curated section of the festival.



Gender Bender 2024 spans multiple venues and hosts many curated artists. This includes a performance and workshop by Lapdiang Syiem, a poetry installation by Shripad Sinnakaar, photographs by Bhumiika Saraswati, a queer sensorium by Mycodyke, a film screening by Ektara Collective, a talk by Berlin-based feminist performance collective She She Pop, and many more.

The festival will also host children's workshops that explore ideas of the body through theatre and literature, a Feminist Library, and the Trans Kitchen, a

kitchen run by a group of transgender individuals that invites festival goers to cook with them.



Each year, Gender Bender awards grants to 10 artists. This year we received 209 applications, and the selected projects will be showcased at Bangalore International Centre from 28 to 30 November 2024. The projects include a tech-rigged comic, a participatory audio archive, and art and essay-based resources that re-envision the disabled experience of accessing sexual and reproductive healthcare services and information, amongst many others.

Art and Design Dimensions (ADD News)

Art Park, Bagalkot



NGMA, Bangalore (Picture Gallery of various events)



The launch of Art Detective, a play-when-you-visit game by NGMA Bengaluru and designed by ReReeti, was widely attended this evening. Following this, children—and some grown-ups, too—enjoyed Salaam Robi, a performance by Bangalore Little Theatre. Some young ones wrapped up their evening with a round of Art Detective.

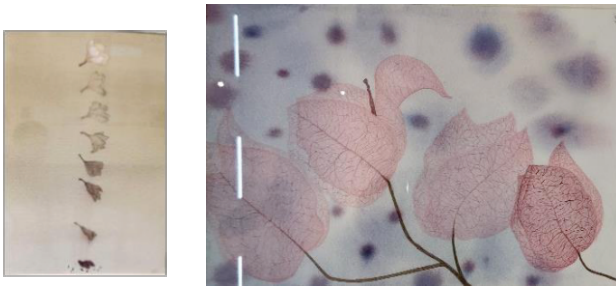


Children get creative during an immersive art workshop hosted at NGMA Bengaluru



'Harmony', Group Show, Karnataka Chitrakala Paishath

The Harmony Techniques of Washes Exhibition, organised by the esteemed Karnataka Chitrakala Parishath, was the most recent highlight of Bangalore's thriving art scene. The classic wash technique, which combines layers of diluted pigment to create beautiful images, was honoured in this moving display.



Among the gifted artists on display, Uma Nambiar's painting was also on display attracting and entrancing viewers with her command of depth, texture, and light. Wash painting is a highly regarded technique that gives painters a flexible way to work on subjects like human emotions and environment. Transparent colour layers are used in the method to capture light and shadow changes, producing a special interaction that inspires wonder and serenity.



Harmony: Techniques of Washes Exhibition, demonstrated the technique's timeless appeal by showing how contemporary painters give it new life while preserving its classic appeal. The show was a brilliant display of Uma Nambiar's and other brilliant artists that included Ankit HR, Chethan R, Sharmila

Devi N. S, Sindu S. R, Suma Adiga, Tejashwini D, and A R Vishwanath's artistic abilities. Her creations, which connected concrete shapes with abstract feelings, let viewers to experience their beauty closely. She was well-known for her affinity to nature and the human spirit.



Whispers of Dawn, one of her most notable works, captured the tranquillity of the early morning. Its subdued blues and gold blended together to create a lovely image of the change from night to day Echoes of the Forest, another noteworthy work, showed a charming scene in the woods.



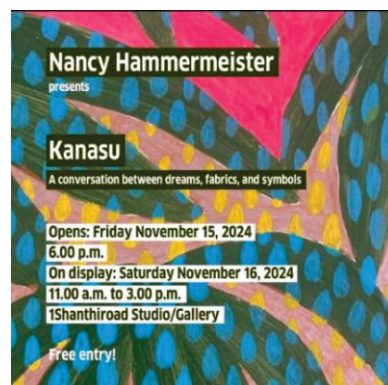
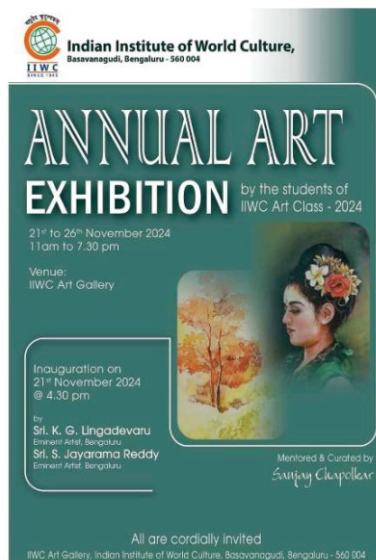


The peacefulness of the woodland was brought to life by fine details and a well-balanced colour scheme of browns and greens. Uma's skill with washes was demonstrated by her ability to use delicate tone and texture variations to elicit strong emotions. Beyond technique, Uma's work explored the essence of harmony itself—balancing light and shadow, detail and abstraction. Her pieces reflected themes of interconnectedness, resonating deeply with the exhibition's overarching narrative.

This harmony extended to the exhibition's curation, which seamlessly blended works from emerging and established artists, each contributing a unique voice to the dialogue of washes.

Written by Shamaa S Pavagadda
She is a Student of R V University

Other Events



Solo Show by Nanjunda Swamy, IIWC, Bangalore

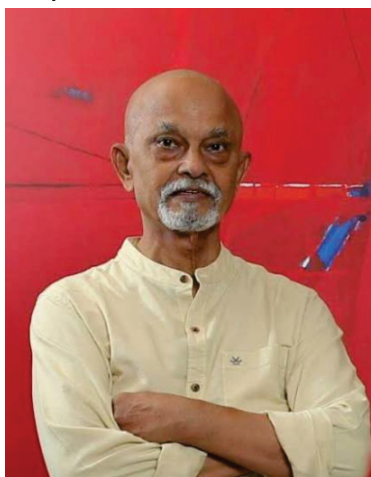


Seema Kohli at MAP, Bangalore released her book, "Restless Line in the Art of Seema Kohli"



An exhibition showcasing portraits of Jnanapeeta Awardees and Kannada calligraphy works

Solo show by Prabhakar Kolte, Gallery G Bangalore



Ongoing and Upcoming Exhibitions

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The exhibition will remain on
view till December 20



Lines of Life
Faces, Figures, and Fantasies
an exhibition of drawings and paintings by
Vrindavan Solanki

5 - 8 pm
Friday, 29 November 2024
Exhibition will continue till 22 January 2025
Daily 11 am to 7 pm
(Sundays and public holidays closed)



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MARTAND KHOSLA
PORS & RAO
RAVIKUMAR KASHI
SNEH MEHRA
SUNIL GAWDE
SUMEDH RAJENDRAN

GALLERY VIEW : 23rd NOV - 5th JAN | 10AM - 7PM
ARTISTIC DIRECTOR : BOSE KRISHNAMACHARI

GALLERY
DTALE
ARCHIST



Sculpting In Time

On high demand, our show Sculpting In Time
has been extended till 7th December, 2024.

SCULPTING IN TIME
On View Till - 7th December, 2024
Venue - Gallery Space
Hyderabad - 500034

Monday - Saturday
11am - 7pm

Rangarekha
The art of lines, the magic of colours...

28th November
to 4th December 2024
11am to 7.30 pm

Venue:
IIWC Art Gallery

Inauguration
on 28th November 2024 @ 4.30 pm
by
Sri. Gujjarappa B G
Eminent Artist and Cartoonist

Prof. Sri. V. S. Nayak Balakuru
Professor, Art Critic and columnist

Curated by
Sanjay Chopalkar

Participating Artists

Ambuja Rao - Divya Pacchhipulusu - Kavya Shree - Madhumanti Ghosh
Mahalakshmi - Monika Gupta - Naadia Ghalib Sheriff - Naik L M
Nirmala D M - Prithvi Prabhu - Dr Ramaa - Rashmi Prashanth
Rashmi Srinivas - Samhita - Sampath Kumar - Sandhya Jaiprakash
Sanjay Chopalkar - Sneha Manjunath - Shanta Prema R
Shyamala Ramanand - Subhashini Harish - Sudha Ravi Kumar

All are cordially invited

IIWC Art Gallery
Indian Institute of World Culture
No.6, BP Wadia Road, Basavanagudi, Bengaluru - 560004

HAIRPIN BENDS & MORE
BY CHITTI PRABHALA

FUNDRAISER FOR EDUCATING CHILDREN
CURATED BY ARUNA KESHAV

30 Nov & 1 Dec 2024
11:00 am - 6:00 pm

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Rotary
Bangalore Skyway

ART HOUZ
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KARNATAKA YUVA SAMBHRAMA
(Celebrating Kannada Rajyotsava)

INAUGURATION
27-11-2024 | 5.00 PM

Guests
Sri. Chi. Su. Krishna Setty **Sri. K.V. Subramanyam**
(Business Artist, Investor Chairman and Administrator) (Visual Arts Historian and Art Critic)
Central Lalitkala Academy, New Delhi

Group Show By Students From
Kalamandira School of Arts, ICAT Design & Media College,
College of Fine Arts, Karnataka Chitrakala Parishath,
Vishal Arts Bangalore University

On View
27 November - 05 December, 2024
Gallery Timing : Monday to Sunday, 10:00am - 6:00pm.

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VAMA, an exhibition where the rhythms of life
are beautifully rendered through the artists
evocative expressions. Join us to experience
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We would be honored by your benign
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Inauguration on:
Tuesday, 3rd Dec, '24
from 5.00 PM onwards

Exhibition on display:
from 3rd to 9th Dec, '24
between 11.00 AM & 7.00 PM

Venue:
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For details & enquiries: +91 99586 16639
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वामा
VAMA: Where Art Echoes Life's Rhythms

Karnataka Chitrakala Parishath, Tentative List

BANGALORE-01. CKP Gallery Exhibition Details		
Date	Artist Name	Ex
Gallery No-1,2,3&4		
20.12.2024 to 30.12.2024	Chinnappa K	
Gallery No-1&2		
09.12.2024 to 15.12.2024	Ram Kumar Manna	Painting
Gallery No-3&4		
06.12.2024 to 8.12.2024	Nalini Thyagarajan	Potters exhib
Gallery No-3		
11.12.2024 to 15.12.2024	Sunil Linus De	Painting
Gallery No-4		
10.12.2024 to 15.12.2024	Gangadhar Bandanavar	Painting
7. Galleries		
29.11.2024 to 05.12.2024	College of Fine Arts	Students An
11.12.2024 to 15.12.2024		Chinese Pho
17.12.2024 to 31.12.2024	Odisha state Handloom weavers	Handloom c
D Devaraj Urs Gallery		
05.12.2024	Dipimokra India Pvt Ltd	Japanese de
26.12.2024 to 30.12.2024	K Maivadi	Painting Gru
7.12.2024 to 8.12.2024	Rudrapatnam S Ramakanth	Photography
14.12.2024 to 15.12.2024	Srikanth	Painting



On **01 December 2024** from **11 am - 5 pm**

At **'Padashale', Art Gallery**
Adjacent to **Ravindra Kalakshetra, Jc Road, Bangalore - 560002**

Participating artists:
Akshay Bhat | Anupama Bijur | Bhagya Ajaikumar | Chandranath Acharya
Chetan Kumar | Dimple Shah | Ganapathi Hegde | Jayakumar G | Manjunath Wali
Megha Ganapathi Hegde | MG Doddamani | Manoj MS | MS Murthy | Nagaraj Hallad
Nirmala Kumari | Pragathi Dalvi | Pradeep Kumar DM | Prashantha K | Riya Singhania
Santhosh CH | SG Vasudev | Shan Re | Shraddha Rathi | Smitha Verma | Somashekhar
Shwetha. Y | Veeresh Rudraswami | Vidya Venkatappa.

Curated By Navya Nataraj and Pradeep Kumar. DM

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Founder & Editor: Jyoti C Singh Deo

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