

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

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Ashok Bhandare



Bhagya Ajaikumar



Rakshita S

Ashok Bhandare: An Artist of Unparalleled Creativity Bangalore's 'Son' Rises On The Horizon



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions



Ashok Bhandare

In a quiet corner of a sunlit studio, where the fragrance of paints clings to the air and the walls whisper stories through colours, Ashok Bhandare works tirelessly, his hands guided not just by skill, but by something more profound. He pours his heart into his canvases, sculpting beauty from silence, shaping delicacy into meaning. His is not the hurried hand of commerce, though much of his life has been spent fulfilling commissions. Instead, each stroke is a prayer, each detail a meditation. Ashok's journey began far from the galleries and collectors who now admire his art.



He began his art journey as a banner artist in 1972, painting vivid film posters that danced across the streets of Karnataka. He worked as junior artist for two years and was an assistant artist for 5 years till the year 1979. He was promoted to becoming a senior artist and remained so for 14 years till the year 1993. Badada hoovu, Jevakke jeva, Haluonda thavaru, Jeevana chaitra, Ghandada gudi(shivarajkumar), Om, Akasmika, Kalavida, Putnanja, Olavu gelavu etc are a few famous among the many film banners he worked for.





His brush gave life to heroes and heroines and though the glamour of cinema surrounded him, he remained rooted to his art. It was there, in the cinematic chaos of film sets, that he also found himself in front of the camera, working in a few Kannada films — a quiet cameo of a life dedicated to storytelling, in all its forms.



The true story of Ashok Bhandare is told not in movie frames, but in the gentle precision of his work. His art is delicate, so much so that it feels like it might breathe if you leaned in close enough. Birds fly beside unseen winds, eyes speak unspoken words, and even the smallest corner of a canvas seem to hum with intent.





Despite decades of work and admiration, Ashok remains profoundly humble. Fame knocks, but he answers only with more work. He speaks more fluently through colour than through praise, and his humility only adds to the quiet reverence his admirers hold for him.

Even now, when others might rest, he continues. The brushes are never dry for long, and the masterpieces keep coming. Ashok Bhandare is not just an artist, he is a living testament to devotion, a man who gave his life to beauty and made the world, one canvas at a time, a more delicate, more soulful place.

Since 1994, the artist began accepting commissioned painting orders through various mediators, gradually building a reputation for captivating, culturally rich artwork.



Today, his paintings can be seen in prominent locations such as Homeoworld, which features the majestic Mysore Dasara painting and Don Bosco College which is home to a regal portrait of the Mysore Maharaja. Several pieces have found a place in the elegant interiors of various prestigious residential and commercial complexes across the globe.

One cherished piece also resides in Belgaum, marking the artist's growing geographical footprint. Many of his paintings were sold during exhibitions, with many making their way overseas. He is also the recipient of various awards.





Paintings by Ashok Bhandare in Scenes from
Kannada movie Ondu Cinema Kathe (1992)

Over time, his relentless pursuit left his spine gently bent, a living sculpture of sacrifice. Yet, when asked, Ashok would only smile and say, "The art stands straight. That's what matters." He shies away from praise,

preferring to speak through the soft vibrancy of his work rather than words.



Ashok doesn't just create art; he pours his inner world onto the canvases, transforming life's experiences into beautiful creations with every brushstroke.

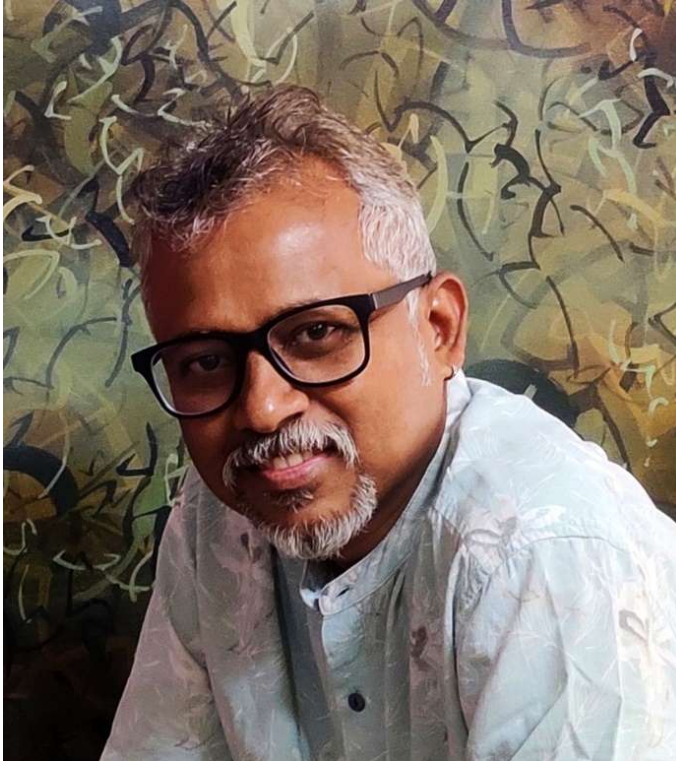
Today, he stands as a respected and sought-after artist, his works gracing walls across cities and even continents, each piece a testament to a life deeply felt and fearlessly expressed.



Ashok N. Hinge: The Alchemist of Conscious Creativity

By Jyoti C Singh Deo

Born and brought up in Ahmadnagar District, Maharashtra, and now working in Mumbai. Ashok N. Hinge went on to complete his B. F. A. (Bachelor's in Fine Art) from Govt School of Art, Aurangabad.



Ashok N. Hinge

He went on to do M.F.A. (Master of Fine Art - by Research), Dr. Babasaheb Ambedkar Marathwada University, Aurangabad. He also acquired an A.T.D. (Art Teacher Diploma), Pragatkala Mahavidyalay, Ahmadnagar.

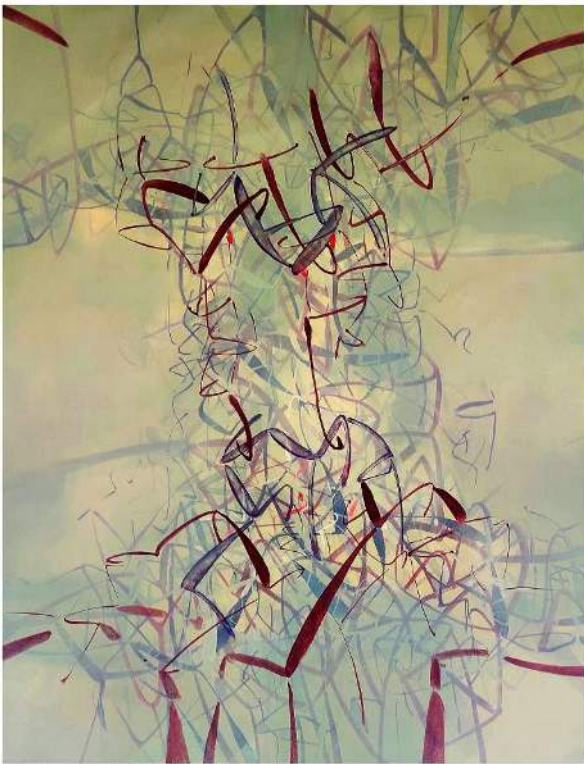
Ashok N. Hinge has actively contributed to the art community through a wide range of art exhibitions (solo and Group) camps, workshops, lectures, demonstrations, and live art events across India.

His engagements include mentoring at prestigious platforms like Padma Shri Achyut Palav's Aksharyadnya & Callifest. Conducting workshops on calligraphy, visual expression, and creative processes at various institutions.

He has also been part of impactful public art projects and residential camps aimed at social causes, including organ donation awareness and cultural preservation. Collaborating on several notable book projects like Zaroka (on Gulzar), Pu La (on Pu La Deshpande), and Ek Shabd (on Aarti Prabhu) by Letters and Spirits. Hinge continues to blend tradition, education, and innovation in his outreach efforts.



For over a quarter-century, Ashok N. Hinge has carved a distinctive path in the world of art. It's a path defined not just by mastery, but by constant reinvention. Hinge has transformed his journey into a living canvas, boldly blending tradition with evolution. With over eight solo exhibitions, including two landmark showcases at Mumbai's iconic Jehangir Art Gallery and appearances in more than 50 group exhibitions, his creative voice finds meaning in the contemporary art space.



More than an artist, Hinge is a mentor, collaborator, and storyteller. His passion spills beyond his own canvas into workshops, live demonstrations, and collaborative projects that nurture emerging voices. His creative partnership with Bollywood legend Dilip Kumar and interviews with iconic critic and journalist Khalid Mohamed, speak of a life lived at the confluence of art and legacy.

Ashok Hinge began his artistic pilgrimage rooted in the precision and poetry of calligraphy. But he did not remain confined to it. With time, his lines began their progressive incantation, not just with rhythm, but with inspirations from life around him. He was inspired by his daily rides through the swarming veins of Mumbai's local trains where the massive human deluge converted itself into extended lines and forms.

Hinge's work shifted from decorative scripts to capturing the fluidity of human emotions and urban encounters. His figures, once letters became beings. His art breathed the dances of dynamic energy of the people and nature that surround him.



From Calligraphy, he moved to human forms and his works later transformed to energies. "The lines I drew changed into humans and

the aura around humans captured my imagination. I could view the energies of people dance in a world so heavy in human presence," says Ashok Hinge. The hollowness in form in his works is a depiction of spiritual



reality that remains unexplained for a person who is unaware of the power of the metaphysical.

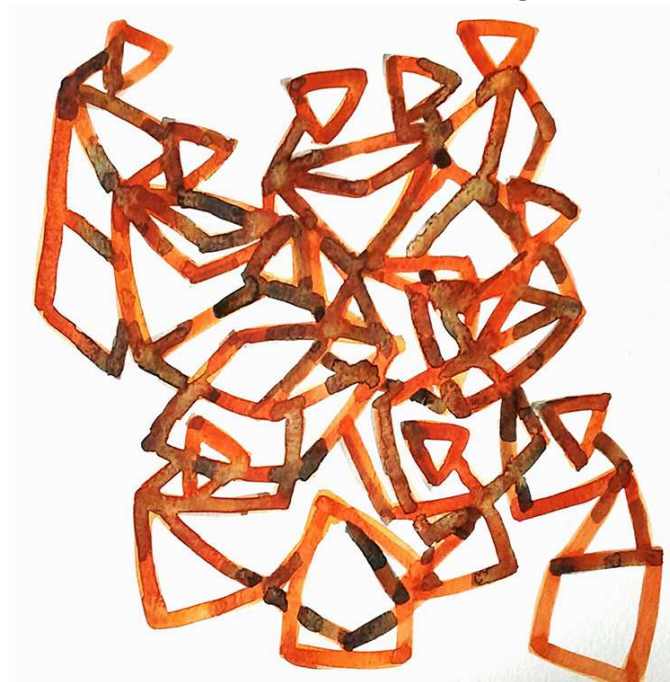


Through each transformation, Hinge has dared to abandon comfort zones in favour of discovery. His body of work has evolved into a deep philosophical dialogue between form and feeling, between the seen and the sensed. His series like Living Line, Incantation of Sensations, Matrix of Consciousness, and Commascapes exemplify this metamorphosis. Each show a milestone in his journey from visual craftsmanship to expressive eminence.

His work and philosophy have graced the pages of leading art magazines and national

newspapers, placing him not only in galleries but in the collective cultural consciousness.

Through his reinventions, Ashok Hinge has proven that true artistry lies in evolution, shaped not by trends, but by truth, vision, and an unshakable commitment to growth.



Hinge continues to blur the boundary between the internal and the external, transforming the everyday into the extraordinary.



Art And Design Dimensions



Bhagya Ajaikumar: A Cultural Visionary

Art, Empathy, Healing - Swasti Art Gallery, Bangalore

By Jyoti C Singh Deo



Bhagya Ajaikumar

Bhagya Ajaikumar is an artist whose life and work bridges continents, cultures, and communities. Born in India and nurtured by a deep commitment to the transformative power of art, her journey has led her from the studios of the School of the Art Institute of Chicago, where she earned her MFA, to the halls of the University of Iowa, where her foundational training in fine arts began with a BFA.

Currently serving as Guest Faculty at the Department of Visual Arts, Bangalore University, Bhagya brings both international insight and rooted sensibility to her pedagogy. Her previous academic roles include Visiting Professor positions at Chamarajendra Academy of Visual Arts and the University School of Design, Manasagangotri, Mysore which are spaces

where she has inspired a new generation of artists. Earlier in her career, she also taught in

the U.S., including at Gallery 37 in Chicago and the Arts for the Living Center in Burlington, Iowa.

Bhagya's commitment to community-engaged art led her to take the helm as President of Art Park, Bengaluru—a dynamic cultural initiative founded by Bangalore-based contemporary artists to build bridges between art and the public. Her international perspective extends through her role as Co-President of Terrain Exhibitions, Chicago, where she has curated cross-continental exchanges, inviting Indian and American artists to participate in the celebrated Terrain Biennials.



.....Bhagya Ajaikumar with students.....

With a deep belief in art as healing, she founded and directs Swasti Contemporary Art Gallery, nestled within the HCG Oncology Hospital in Bangalore. More than a gallery, Swasti serves as a serene, aesthetic refuge for patients and their families, while also showcasing Indian and



international talents through curated exhibitions and artist residencies.



Together with her husband, Dr. B.S. Ajaikumar, Chairman of the HCG Group of Hospitals, Bhagya has also extended her vision of social transformation into the humanitarian sphere. As Directors of Bharath Hospital & Institute of Oncology in Mysore, the couple co-founded the International Human Development Upliftment Academy (IHDUA) in 1993.

This NGO has been a beacon of hope, offering quality education through two academic schools and fostering empowerment programs for rural women near Mysore.

Bhagya's recent solo exhibition, *"Nritya Kala Sanyogah"*, was held in December 2024 at the Ishii Gallery in Varanasi and later in February 2025 in Mysore. Her earlier solo exhibitions—*"Ennea"*, *"Borderless Innovation"*, and *"Mudras"* (presented on World Dance Day at the Alliance Française, Bangalore)—explore movement, form, and the unspoken rhythm of human connection. She has brought her voice to international stages through residencies and symposia,

including a 2024 artist residency in Roussillon, France, and the International Symposium at Ram Chaat Par Nyas, Benares in 2025.

Through Swasti Gallery, she not only participated in but also organized national and international residencies, creating vibrant platforms for creative exchange. Her works have graced numerous group exhibitions across India and the United States. Notable showcases include the Terrain Biennial in Oak Park, Chicago; Hyde Park Art Center; Evanston Art Center; and Women Made Gallery, Chicago. She has also exhibited at the School of the Art Institute of Chicago, in New York City as part of *"Erasing Borders: Passport to Contemporary Art of the Indian Diaspora"*, and at the School of the Museum of Fine Arts at Boston, the University of Iowa, and the Arts for Living Center, Burlington, Iowa.



Bhagya Ajaikumar's work is a testament to art's ability to heal, educate, and connect. Whether painting, curating, teaching, or building cultural ecosystems, she continues to leave an indelible mark across geographies and generations.



The Unseen Palette, Swasti Art Gallery, Bangalore



The Participating artists were Aparna Rajapandian Alefiayah Raja, Akshay Bhat, Bhagya Ajaikumar, Benny, Indrapal, Jyoti C Singh Deo, Kishan Singh Chauhan, Nirmala Kumar C.S, Selva Senthil Kumar, Sharath. Each participating artist contributed a unique perspective, offering viewers a visual narrative of emotional depth.



The gallery that is housed in the environs of HCG Hospital, Bangalore, is unique in itself. A lady who was cured of Cancer at the hospital praised the efforts of the gallery in bringing about a concept that kept up the hopes of the patients who visit the hospital.

The event was attended by art lovers, critics, fellow artists, and members of the local cultural community, who engaged in meaningful conversations around the works on display.

Swasti Art Gallery opened its doors to a vibrant celebration of artistic expression with the inauguration of a group exhibition showcasing the diverse talents of contemporary artists. The event was formally inaugurated by lighting of the ceremonial lamp by Guests and all participating artists, symbolising the illumination of creativity. The exhibition brought together a dynamic array of artworks spanning various mediums and styles. They were traditional to experimental, figurative to abstract.



'Shape of Silences', Solo Show by Sanjay Cymroza Art Gallery, Mumbai

By Jyoti C Singh Deo

Born on 4th July 1969 in the heart of New Delhi, Sanjay's journey is one shaped by colour, culture, and an insatiable curiosity for the untold. Once an advertising professional, now a Fine Art Photographer, Sanjay channels decades of visual experience into crafting images that are both evocative and meditative.

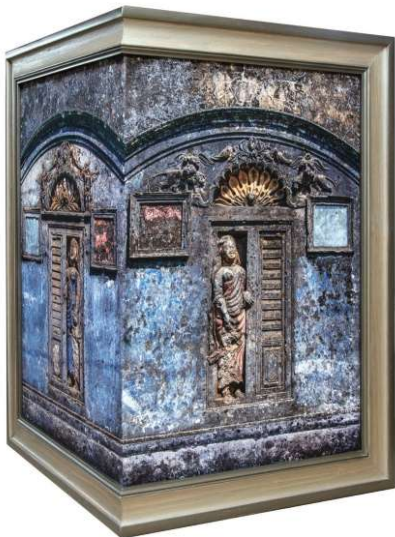
A graduate of the College of Art, New Delhi, his romance with the camera began during his college years, where the lens became not just an extension of his vision, but a portal to stories hidden in plain sight. For over thirty years, Sanjay has explored India's kaleidoscopic cultural landscape, drawing inspiration from its rich traditions, vivid textures, and spiritual rhythms. His photography is more than just documentation—it is visual poetry. Through a meticulous interplay of light and shadow, color and form, his images invite viewers to pause, reflect, and connect. Each frame is a confluence of concept and experience, theory and fascination, woven together to reveal deeper meanings and soulful narratives. Having showcased his work in numerous national and international exhibitions, Sanjay continues to live and create from New Delhi, using his camera as a bridge between India's ancient soul and the modern world's gaze.

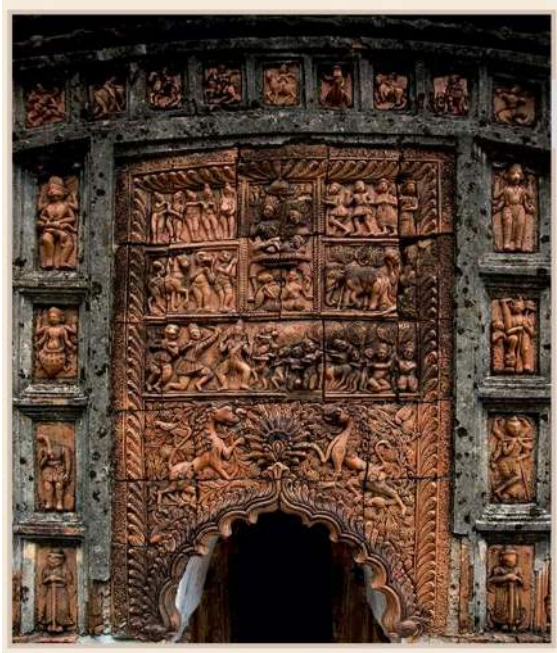


Sanjay Das

Renowned photographer Sanjay Das presents his evocative exhibition *Shape of Silences*, curated by the distinguished Ina Puri and brought to life by the KIAN Foundation at Mumbai's iconic Cymroza Art Gallery. In this compelling body of work, Sanjay turns his lens toward the haunting beauty of abandoned structures, places that once resonated with life, voices, and the quiet rhythm of daily existence.

Now standing in solemn silence, these spaces bear the imprints of human memory, etched into their weathered walls and forgotten corners.





Sanjay's practice had been shaped by travels across Bengal, driven by his unwavering commitment to documenting its fading art, crafts, and architectural heritage. Leaving behind the familiar bustle of Delhi, Sanjay embraced anonymity and set off on an odyssey through the heart of West Bengal.

He sought out the breathtaking terracotta temples scattered far beyond the famed confines of Bishnupur.



12/27



While the temples of Bankura District, protected by the ASI, draw crowds of pilgrims and tourists alike, Sanjay ventured into uncharted territory, from Bardhaman and Murshidabad to Krishnanagar and Purulia. He tried to discover age-old structures hidden deep in the rural folds of Bengal. Built as early as the 15th century by local kings and zamindars, some as private sanctuaries, others as public marvels, these terracotta temples stand as intricate clay archives of devotion and design.



His journey, marked by simple meals of fish curry, 'murri' and tea, unfolded like a sepia-toned travelogue. In tiny hamlets where boats and bullock carts were the only means of travel, he was welcomed by villagers whose generosity surpassed their means. Braving dense foliage, snake-infested grounds, and tales of lurking dacoits, Sanjay documented terracotta murals so encrusted in time and vine that they seemed to be vanishing into the earth itself. He brought back to life a forgotten legacy that once defined the spiritual and aesthetic soul of Bengal.

Through *Shape of Silences*, Sanjay invites us to reflect on the traces we leave behind and the quiet, enduring presence of memory in the spaces we abandon.



‘Changes in Artworks Over Time’, Solo show By Dr Shalini Singh State Lalit Kala Akademi, Lucknow, UP (21-25 May 2025)

By Jyoti C Singh Deo



Dr Shalini Singh

Dr Shalini Singh's Solo show was formally inaugurated with a ribbon-cutting and lamp-lighting ceremony by the distinguished Chief Guest, Prof. Rajivnayan, Dean of the Faculty of Fine Arts and Performing Arts at Dr. Shakuntala Mishra National Rehabilitation University, Lucknow. The other Guests were Prof. Jai Krishna Agarwal (Former Principal-cum-Dean, College of Arts, Lucknow), Rajiv Mishra, and Dr. Shraddha Shukla (Director, State Lalit Kala Academy, Lucknow).



Art has captivated Dr. Shalini Singh since the earliest days of her journey, exerting a profound and enduring influence on her

path. It was a quiet passion that took root in childhood and blossomed as she paved way through the corridors of school education. What began as a simple attraction soon transformed into her life's calling. With unwavering dedication, she pursued formal education in the arts, culminating in a Master Degree in Fine Arts and a Doctorate in Painting from Agra University. Her creative journey later expanded with a Diploma in Applied Arts from Aligarh Muslim University.



Nature, with all its mystery and majesty, became a guiding muse for Dr Shalini, especially during her doctoral research, which delved deeply into themes drawn from the natural world.

Flowers, delicate and luminous, became a recurring symbol in her work. To capture their tenderness and radiant glow, she turned to water colours which is a medium whose transparency echoed the softness and subtle beauty she sought to express.





Set between the years 2020- 2024, Dr Shalini's solo exhibition emerged as a poignant visual narrative of human emotion and societal reflection. This period, marked by the turbulence of the COVID-19 pandemic, found expression in her semi-abstract style.



Through powerful compositions, she conveyed the emotional weight of lockdowns, mass migration, public sanitisation efforts, economic uncertainty, and the spiritual solace people sought through rituals and even nostalgic television broadcasts. It was a time when paper was scarce but she took to new mediums and turned the trials into an opportunity. She painted on dried leaves, proving that creativity knows no bounds.

In 2021, as India began to rise from the shadows of the pandemic, her work evolved to reflect themes of national resilience—

highlighting initiatives like “Self-Reliant India,” “Make in India,” and “Vocal for Local.” The digital transformation and increased online interaction also found their place on her canvas.



The year 2022 brought a celebration of India's rich heritage and forward momentum. With works centered around the Kashi Corridor, the 75th Amrit Mahotsav of Independence, and spiritual icons of Banaras, Dr Shalini created a unique mixed media piece titled *Kashi: Place in My Painting*, crafted using 75 visiting cards. This work became a vibrant homage to cultural renewal and sustainability, as she incorporated recycled thread from plastic bottles into an eco-conscious installation.

Dr Shalini's art consistently explores the powerful impact of colour and imagery on the human psyche. Each piece is not just seen, but also interpreted and reshaped by the inner world of the viewer. She believes that the role of an artist is to mirror society through the lens of time.

A very gentle human being, she strives to create a community of peaceful and artistic environs that explores the present times and questions the future that we leave behind.



Rakshita S: An Artist Rooted in Reverie and Reality

By Jyoti C Singh Deo



Rakshita S (Raksha)

Born and raised in Bengaluru, Raksha (full name: Rakshitha S) has walked the fine line between waking life and dreamscape. A graduate from Karnataka Chitrakala Parishath in 2019, she has been a full-time fine artist since 2022. Her artistic journey began earlier when she indulged in introspection, wonder and a keen sense of existential curiosity.

From a young age, Raksha grappled with questions of her existence: *Why am I here? What does it mean to be awake?* These questions, haunting yet generative, have shaped her lens on life and affected the very essence of her artistic voice. Art became her vessel or a means to escape, to confront, to understand. Through surreal imagery, storytelling, and symbolism, her work became a mirror to her inner world and a bridge to the outer one.

Heavily inspired by the surrealist movement and artists like Salvador Dali, Raksha's early works were portals into the subconscious,

dreamlike tableaux painted from the recesses of her mind, where fantasy, personal memory, and fleeting moments intertwined. Her canvases were rich with metaphor and layered narratives, shaped by vivid dreams and her fascination with alternate realities.



But as time passed, her gaze moved from inward contemplation to outward observation. In her debut solo exhibition *Metonymy of Bark & Sinew* (March 2023), Raksha examined the poetic similarities between the human body and trees. With pen and ink, she captured lean trees that resembled blood vessels, nerves, and lungs, weaving a narrative of shared consciousness and interconnection between human and nature.

These organic forms weren't just visual metaphors, they are manifestations of Raksha's belief in a singular, universal essence threading through all life.





Raksha's art doesn't shy away from ecological grief—in one piece, bamboo forests morph into finger bones tangled in trash, a haunting metaphor for human excess. Her reimagining of *The Great Wave off Kanagawa* crashes with bones instead of water, oil tankers replacing boats, and a whale skull looming over the wreckage of man-made catastrophe.



Yet, beyond the epic and environmental, her gaze softens toward the everyday. Through tender bus-ride sketches, she honours the quiet strength and overlooked beauty of ordinary lives.



Raksha is immersed in a new series exploring ancient architecture and its ties to tradition, culture, and myth across Asia.



Executed in pen, ink, and oil on canvas, these works are architectural reveries—structures transformed into sentient vessels of ancestral memory. In one piece, a lone figure shoulders sacred spaces from across the continent: Indian temples, Chinese ancestral halls, Japanese spirit houses, Indonesian tombs. The figure performs ancestral rites, offering rice and fruit to the departed, as if sustaining the weight of centuries in a single gesture. Mythological narratives, too, whisper through her works—especially those drawn from Vedic astrology.

These smaller paintings, often intimate in scale, act as quiet meditations on cosmic stories and celestial rhythms.



Across her oeuvre, Raksha remains consistent in her use of a limited yet powerful color palette, with pen and oil paint as her chosen mediums.



In 2025, she began a new chapter—bringing art directly to the people. Rejecting the traditional gallery system's exclusivity, Raksha initiated open-air exhibitions in Bengaluru's local parks. These grassroots events, featuring her work alongside fellow artists, invite everyday citizens to engage with art that extends beyond the stereotypical depictions of horses, deities, and florals. With each exhibition, she seeks to spark curiosity, encourage dialogue, and remind the public that art is not only a luxury—it is a mirror, a question, a truth.



Through her intricate visuals and philosophical depth, Raksha continues to offer the world a quiet yet insistent invitation: to look closer, to feel deeper and to awaken the mind.



'Unconditional', Solo Show by Priya Elayaraja MKF Museum of Art, Bangalore

Curated by Belinda Fernandez of ARTELLA., 17th May to 25th May 2025

By Shirley Mathew



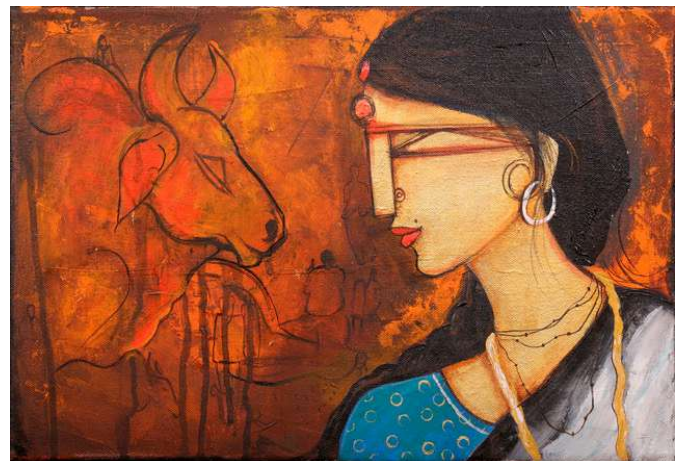
Priya Elayaraja, based in Chennai, is the wife of renowned realist artist S. Elayaraja. Inspired and continually motivated by her husband, Priya has dedicated over 15 years to the field of art.

Her artistic journey began after marriage when she enrolled in a fine arts college, where she explored various mediums and techniques. Among them, she developed a strong preference for acrylic painting, which remains her primary medium of expression.

Her passion for art is deeply rooted in her belief that "Art is everywhere. People have defined art in many ways. One modern definition is something that is created with imagination and skill, and that originates in the human mind."



Over the years, Priya has created a diverse body of work and has participated in numerous group exhibitions. Her consistent practice and dedication reflect a profound love and admiration for the world of art. Through her creative journey, she continues to evolve as an artist, drawing strength and inspiration from both her personal experiences and the artistic environment around her.



Unconditional

“Keep Love in your heart. A life without it is like a sunless garden when the flowers are dead.” -- Oscar Wilde

A woman's strength lies in an all-encompassing love shared in her close relationships imbued with references, as seen in Priya Elayaraja's oeuvre of creations. The artist has drawn strength from her personal relationships within her family, her friends and by her connect with women of substance, who create a livelihood for survival. She has followed a very rustic exploration to create her own metaphors.

The embodiment of being a woman, who nurtures relationships in many dimensions is portrayed in Priya Elayaraja's subjects. Priya is greatly inspired by her (late) husband S Elayaraja's, paintings, known in the genre of Realism, that of rural women and their lives. She has created a niche in a style, based on Indian folk art, with a vibrancy of colours to capture emotions that expresses spirituality, love, yearning and some unnamed feelings, with compositional clarity. Priya has created a body of works that resonate with emotions.

'Next Step Workshop', Krishna Setty Foundation



The *NextStep-2* workshop, held on May 15–18 at Desai Studio/Kalashree Gallery in Hassan, offered a unique and enriching experience for all participants. Organised by the Krishna Setty Foundation (Bangalore) in collaboration with the Chitkala Foundation (Hassan), the event became a vibrant platform for open dialogue, critical reflection, and mutual exchange of ideas on artistic thought and practice. Senior artists like Shri C S Krishna Setty, the Director of the workshop and former President of the Central Lalitkala Akademi and veteran artist Shri V. Hariram, guided discussions that inspired participating artists to reflect on their creative journeys, methodologies, and areas for growth. It was a platform for diverse viewpoints and encouraged artists to explore new thought processes.

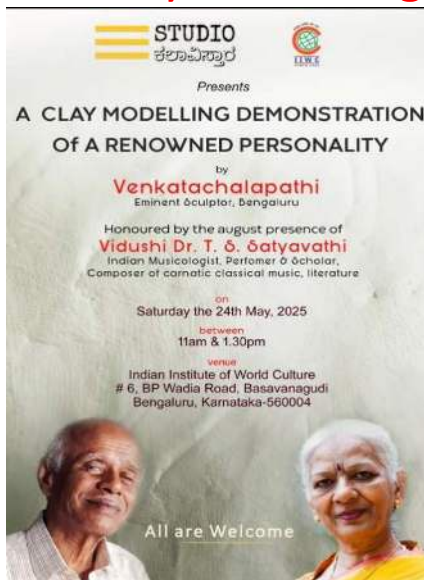


‘Beyond Real’, Group Show at IIWC, Bangalore



Beyond Real, Journeys into the Abstract was a Group Show curated by Sanjay Chapolkar. The show was inaugurated by Shri Pa Sa Kumar, Shri V Hariram and Smt Jayanthi Shengar. The participating artists were- Divya Pacchhipulusu, L. M. Naik, Mahesh Pattar, Naadia GS, Nirmala DM, Sandhya Jaiprakash, Sanjay Chapolkar, Sharmila Aravind, Shyamala Ramanand, Umesh Prasad, Varsha Deepak, Vidhu Pillai

Clay Modelling Demonstration, IIWC, Bangalore



Pic Credit: D Mahendra

In a captivating and awe-inspiring live session at the Indian Institute of World Culture, Bangalore, senior artist Shri Venkatachalapathi mesmerised the audience as he brought a lump of clay to life, sculpting the graceful likeness of Vidushi Dr. T. S. Satyavathi. With each precise movement of his hands, the clay gradually transformed into an elegant figure, echoing the poise and presence of the celebrated artist. As the sculpture took form, the audience watched in silent wonder, spellbound by the sheer skill and fluid artistry unfolding before their eyes, a magical moment where art breathed life into earth.



Karnataka Lalitkala Akademi Award Ceremony and Exhibition



DrishyAM Yatra: A Pre-Launch Event by Art Mantaram, Bangalore



DrishyAM Yatra: A Pre-Launch Celebration was a special evening designed to bring together art, culture, and community in a memorable way. Held on Sunday, May 4 at The Ritz Carlton in Bengaluru, this exclusive black-tie event offered guests a taste of what's to come as DrishyAM prepares to launch.



The evening featured a variety of unique experiences, including a live performance by

MoonArra, a well-known world-fusion band from Bengaluru. A highlight of the night was an American-style art auction, where rare and collectible masterpieces were showcased and auctioned to the distinguished guests.



Another key moment of the evening was a fireside chat with artist Bose Krishnamachari, a founding member of the Kochi Biennale, and philanthropist Prashanth Prakash, who is involved in the Bangalore Unboxing Hubba initiative. Guests also enjoyed a special dining experience called "Palette to Palate," where gourmet dishes were inspired by the works of famous artists like Van Gogh, Picasso, Katsushika Hokusai, Sanjay Gupta, and Jamini Roy. This pre-launch celebration marked the beginning of *DrishyAM Yatra*—a journey focused on discovering art and building community, bringing the dream of DrishyAM closer to life.





ArtMantram – Art for Everyone, Everywhere

ArtMantram is a non-profit organisation committed to promoting the arts and empowering artists, especially those from marginalised communities. Founded in 1999, ArtMantram—along with the erstwhile Mantram Art Foundation—has consistently worked to integrate art into the public domain with the vision of making art a part of the life of everyone.

Today, ArtMantram stands as a dynamic platform that celebrates creative expression across disciplines—visual arts, crafts, design, music, and more. Through curated exhibitions, workshops, public art installations, and outreach initiatives, they bring art closer to people and people closer to art.

Their work is rooted in inclusion, cultural preservation, and innovation. By bridging heritage and contemporary practice, we foster a vibrant artistic ecosystem that inspires, uplifts, and transforms.

DrishyAM – A Vision Comes Alive. It is -- An Art Haven. A Movement. A Celebration. Presented by ArtMantram Trust, DrishyAM is a visionary new space for the arts—rooted in legacy, built for the future. Located on a serene one-acre site off Kanakapura Road in Bengaluru, DrishyAM is more than a center—it's a sanctuary where creativity, learning, and community converge.



Envisioned as a living ecosystem for the arts, DrishyAM invites artists to create, learners to explore, and audiences to engage. It features:

- A state-of-the-art auditorium and performance venue
- Galleries, studios, museum, and curated exhibition spaces
- Artist residencies, accommodation, and learning zones
- A cozy café and an art-inspired boutique
- A ceramic kiln, open studios, and wellness zones

Structured across five dynamic verticals—Nṛtta (Performing Arts), Kalā Kuśala (Visual & Applied Arts), Chitra Vihāra (Media Arts), Sāhitya (Literature), and Svasti (Wellbeing)—DrishyAM is a multidisciplinary celebration of India's creative spirit.

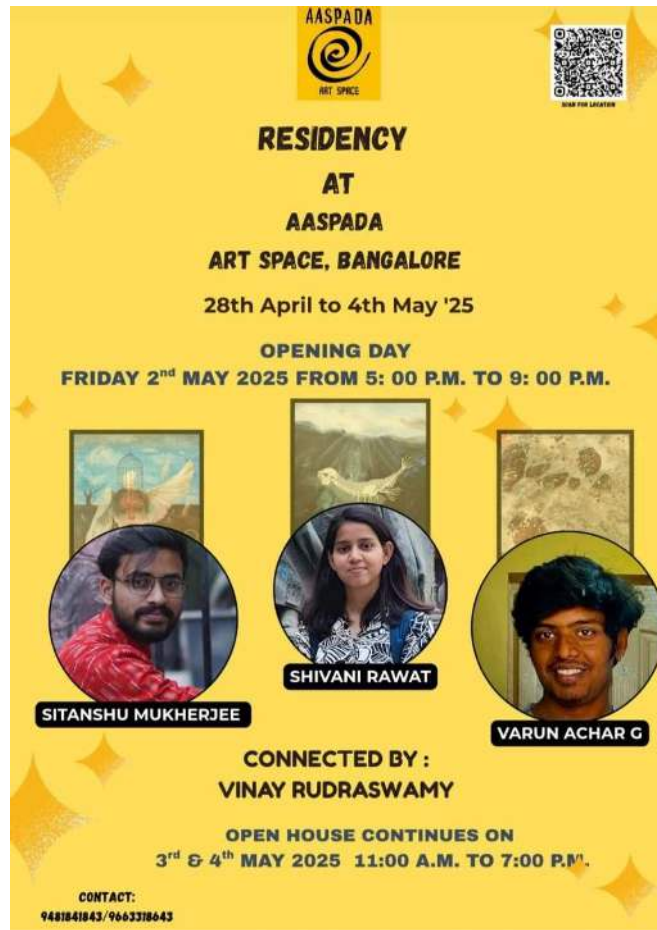
With over 500 events to its name, ArtMantram now brings its deepest commitment to life: to make art not just accessible, but integral to the everyday.

*Jyoti C Singh Deo



Residency at Aaspada Art Gallery, Bangalore

Residency at Aaspada Art Space was held from 29th April to 4th May. Varunachar G, Shivani Rawat and Sitanshu Mukherjee participated in the Residency. The Open House/ Studio was an interactive session. The Artists share their experience and work below.



Experience

Working in the open studio at Aaspada art space was a beautiful four-day experience that provided a homelike atmosphere, and the other two artists were like guests to me. When I was given the opportunity to participate in an artist residency for one week, it provided me with a platform to investigate what was previously impossible

due to other commitments with my academic practice and other everyday routines. During the residence, I completely bubbled up and tried to achieve what I had wanted to do for a long time, which provided me with my own space. Without purchasing a lot of extra material, churning of ideas combined with commonplace objects was a long-held dream.

Artwork:

The mundane objects are overlooked most of the time; at one point in time, the manufacturing will be stopped, and later these mass-produced objects will become a part of history, whether they are industrial, cultural, or something that has a strong objective that serves a purpose. Within the span of its manufacturing and utilisation, it will be gradually indulged in the society's lifestyle. These lifestyles will become history when they are seen from the future. Here I would like to incorporate the historic origin, use, and evolution of this particular material. According to the available evidence from the sites of Harappa and Mohenjodaro (IVC), the steatite and terracotta seals had documented the cattle and human civilization with a developed language. Which basically was their lifestyle and livelihood. Since the material chose to work in this residency program is Porcelain. I feel it is similar to the IVC seals and more durable. If I can bring something new to my art practice, that will be the documentation of drawings of the people around me. Just to have an idea about how it would feel if these illustrated insulators are used in the



electric poles and later some hundreds of years are excavated by the future archaeologists.

Varunachar G

MVA, Bangalore College of Fine Arts

I was involved in a one-week workshop at aaspada art gallery allowed us to truly immerse ourselves in the creative space. It was an opportunity to not only enjoy the process of art-making but also to explore our themes in depth. The experience reinforced inviting new perspectives and fresh interpretation.

I blend realism with symbolism, using painting to explore themes of conservation, pollution, and endangered species, hand prints, industries, ghostly animal silhouettes—these recurring elements connect different pieces, weaving together narratives of survival and loss. Loose cotton cloth reflect the fragility of ecosystems, while other elements signals the creeping effects of industrial damage.

Shivani Rawat

MFA, Central University of Karnataka,
Kalaburagi

Experience:

Working in the open studio at Aaspada Art Space for one week alongside two other artists along with Yugashri ma'am was a deeply enriching experience. The residency offered a homelike and collaborative environment that encouraged dialogue,

experimentation, and reflection. It gave me the space and freedom to focus on ideas that had long remained unexplored due to academic and everyday responsibilities. With minimal material requirements, I was able to engage meaningfully with everyday objects and long-held concepts, allowing for a natural flow of thought and creation. This open-ended and supportive setting was crucial in shaping my practice during the residency.

Artwork:

During the residency, my work focused on the themes of women's liberation, the issue of female infanticide, and the intrinsic relationship between women and nature. These themes were expressed through a combination of installation and painting, creating a visual narrative rooted in lived experience and social critique.

The centerpiece of the installation was a pressure cooker, symbolising the psychological and societal pressure faced by women in domestic spaces. Surrounding it, I used a Bengali saree to create footprints, represent women's journey.

SITANSHU MUKHERJEE

MFA, Central University of Karnataka,
Kalaburagi.

Art and Design Dimensions
ADD News

artanddesigndimensions@gmail.com



Ellipsis 2025: Where Innovation Meets Emotion

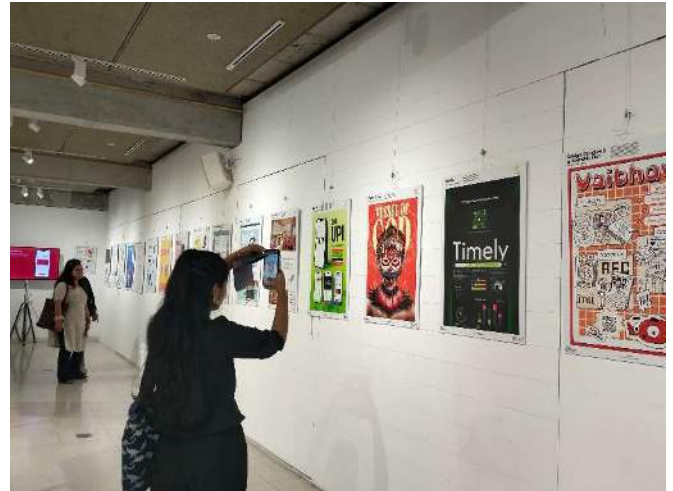
R V School of Design, Bangalore

By Sanjana Pradeep
Artist and Experience Designer



It began not with a product, but with a question. What if an exhibition wasn't just a space to display design — but to feel it, question it, and live inside it? That was the spirit of Ellipsis 2025, held from May 6th to 8th at the Bangalore International Centre.

Curated by RV University's School of Design and Innovation (SDI), the event unfolded like a story — one where tradition met technology, and design was not the answer, but the conversation itself.



At SDI, students don't just learn to design; they learn to think. From AI tools to hand-drawn sketches, the school nurtures creative problem-solvers. That philosophy pulsed through every part of Ellipsis.

The event opened with a serene Ganapati chant and a keynote by Dr. Shridhar Marri (Founder, Flyfish.ai), who invited us to imagine design in the year 2040. His call to “bend time through purposeful innovation” set the tone. Panels and workshops explored AI's impact on knowledge, ethics, and aesthetics — from Prof. Deep Sagar Verma's dive into virtual fashion identities to a powerful discussion moderated by Prof. (Dr.) Anuradha Chatterjee on how knowledge evolves when machines start thinking too.

Amid the flow of talks, panels, and films, I had the chance to showcase my project, Suastra — a platform that blends traditional



Thanjavur weaving with AI to generate virtual saree previews and 3D-printed punch cards for artisans. It wasn't about replacing human skill — it was about honoring it through collaboration.



Day Two was filled with thought-provoking discussions, as Harshit Agarwal explored AI as a poetic medium and student debates examined whether AI is a co-creator or competitor.

The exhibition closed on Day Three with a keynote by Prof. Pradyumna Vyas, calling for design that's not only smart, but just. Then came music, movement, and celebration — a joyful reminder that behind every prototype and poster was a person, creating from a place of feeling.

Projects that stayed with me? Abhinav Chandra's "Vessel of God", reimagining Theyyam mythology. Vaibhavi M R's "Dramatic Fish", delightfully personal and surreal portfolio. Samarth Bellare's "echosapien", translating nature into light and sound. Sneha Bansode's "DIVE", bringing AR to swimming in playful, purposeful ways.

I also got the chance to speak with the design team, who took me through the creative process behind the "E"-shaped logo — a symbol of motion and continuity, inspired by the ellipse. It became the event's visual anchor, appearing everywhere from posters to flash mobs. The spatial design team crafted intuitive layouts in the catalog, with curved paths and layered signage guiding us through the space. Even wandering felt intentional. The launch of Whitespace, the student-led magazine, added a creative touch to the event with its bold typography and innovative layouts.

In the end, Ellipsis 2025 wasn't just about envisioning the future — it was about experiencing it. Design doesn't always provide clear answers, but it sparks our ability to see differently, think creatively, and embrace new beginnings.

Is Artificial Intelligence a Boon or a Bane?
MAIL AT
artanddesigndimensions@gmail.com



National Art Fair

Karnataka Chitrakala Parishath, Bangalore

Compiled by Jyoti C and Shamaa S Pavagada



The vibrant city of Bengaluru recently witnessed a spectacular confluence of art, culture, and creativity as the Namma Bengaluru: National Art Fair took center stage at the iconic Karnataka Chitrakala Parishath.

The art fair was inaugurated by H K Patil, Minister for Law and Parliamentary Affairs, Legislation and Tourism, on Wednesday at 4.30 pm. He was joined by SN Agarwal, President of Karnataka Chitrakala Parishath Trust who was the Guest of Honour. The inauguration was presided by Dr B L Shankar accompanied by Shashidhara Rao and S A Vimalanathan. Held over five days (28th to 1st), this event brought together artists, art lovers, collectors, and curious onlookers from across the city. About 100 contemporary

artists from across the country and 51 from Karnataka displayed their amazing work across the campus.

In galleries, 1 to 3 the paintings displayed were from the collection of Shri SN Aggarwal's art. The organisation also invited about 20 senior artists to display their works at the art fair.



This included works by S G Vasudev, Vijay Hagargundi, Andani VG, Bhaskar Rao, Chandranath Acharya, Bose Krishnamachari, G R Iranna, Dr M S Murthy among others. The event also featured panel discussions, curated talks, and live art demonstrations and art performance.





Following the inauguration ceremony, the audience was treated to a live demonstration by renowned speed painter Vilas Nayak who painted an image of a Yakshagana performer and the UNESCO heritage site, Hampi, within eight minutes.



The fair was also quite accessible, with no entry fee and a welcoming atmosphere. Chitrakala Parishath's central location in Bengaluru and its lush, open-air ambiance made the experience even more enjoyable, allowing visitors to explore art at their own pace. Equally commendable was the organisational effort behind the event.



Shri Pa Sa Kumar

Karnataka Chitrakala Parishath is known for its commitment to art education and promotion, successfully managed the logistics of such a large-scale fair in this early monsoon showers, making it a seamless and enriching experience for all. They also organised artists and their stalls based on categories. Pottery was also given a place and so were sculptures and Traditional paintings.

It encouraged home-grown talent to thrive while offering visitors a chance to experience artistic interpretations rooted in regional identity and culture. In a city often recognised for its tech-driven growth and urban hustle, Namma Bengaluru National Art Fair offered a refreshing cultural interlude. It reminded Bangaloreans of the city's deep-rooted artistic heritage and its role as a nurturing ground for creativity.



Jayant Hubli



The fair fostered not just art appreciation but also meaningful interaction between creators and viewers, breaking down the traditional barriers between artist and audience.

Some more Images from the National Art Camp, Bangalore.





Book Launch

Inside the Smoke and Mirrors of 1980s India

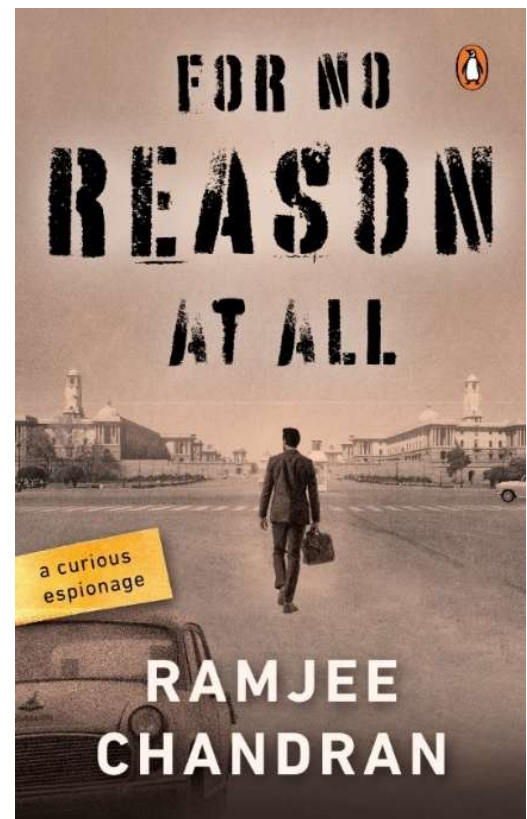


Ramjee Chandran

In *For No Reason at All*, Ramjee Chandran cracks open the smoke-filled backrooms of 1980s New Delhi to reveal a tale so sharply observed, it could only have been lived. A roman à clef built from Chandran's own stint as a young lobbyist, the novel is part political thriller, part absurdist memoir—and entirely unputdownable.

At the heart of the story is the “silicon metal controversy,” a forgotten moment when India stood at a technological crossroads. As foreign embassies dialed in, bureaucrats pulled strings, and spies hovered at the edges, one untested lobbyist—Adityan “Solly” Nilla—was thrown into the fire. The result? A James Bond-style romp with all the wit of Wodehouse and the tension of Le Carré.

“Not a page that goes sloppy or slow,” writes Kavita Jhala, praising Chandran's ability to weave fact into fiction through a “stay-with-me story” of secrets and statecraft during Rajiv Gandhi's reign. For Chandran, who next turns his eye to the tangled history of Bangalore, this debut is both a revelation and a promise: that the truth, especially when told well, can be stranger—and far funnier—than fiction.



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Ongoing and Upcoming Shows

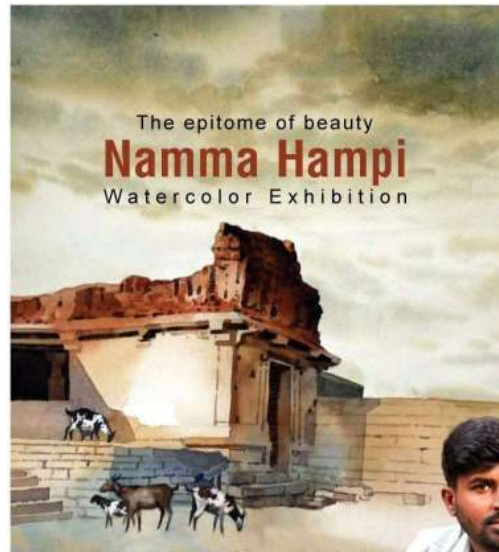
The epitome of beauty **Namma Hampi** Watercolor Exhibition



Lokesha R

Date: June 4th to 8th, 2025

Venue
Karnataka Chitrakala Parishath
Gallery No. 3, Kumara Krupa Road, Bengaluru - 560001 Karnataka



Bhyrava B M

Date: June 4th to 8th, 2025

Venue
Karnataka Chitrakala Parishath
Gallery No. 3, Kumara Krupa Road, Bengaluru - 560001 Karnataka



A TRYST WITH NATURE



You are cordially invited to the Solo Exhibition by

BHARATI SAGAR

Curated by Shirley Mathew

Venue: **MKF Museum of Art**

Time: 11.00 am to 6.30 pm
(Mondays closed)

21st June
to
2nd Jul
2025

MKF Museum of Art
35 - 1, Isha Villa, Lavell Road, Opp. Sindalborde Opener/Wala, Bangalore - 560001
mkfmuseum@gmail.com / +91 90192 76284



Lalit Kala Akademi
National Academy of Art

Presents

तृतीय
प्रिन्ट
बिन्नाले
भारत

3rd Print Biennale India
2025-26

3rd Print Biennale India 2025-26

International exhibition of graphic prints

For more information and entry form

Artists may visit the

Akademi's website <http://lalitkala.gov.in>

Last date to apply: 31st October, 2025

Contact: 011-23009200

E-mail: lalitkalaprintbiennale@gmail.com



Other Shows

book launch
Deevara Chittara - The Artform, the People and their Culture.

24 May 2025
 6:00pm-7:30pm
 MAP Bengaluru

CFRIA's publication, the first to document Chittara's symbolism, eco-friendly methods, Deevaru culture, and the way forward, launches at the event.



Ministry of Culture
 Government of India

National Gallery of Modern Art, Bengaluru
 (Ministry of Culture Government of India)

On the occasion of
International Museum Day

NCMA Bengaluru cordially invites you to a vibrant celebration of art, light, stories.

Gallery Illumination
 May 15 - 31, 2025

May 18
International Museum Day Specials

Playful Path to Museum Setup
 a hands-on community workshop at 3:00 PM

Online Talk by **Prof. Ambika Patel**
 Head, Museology, MSU, at 5:00 PM

Night at the Museum
 Soak in the art and ambiance under the stars till 9:00 PM

Free Entry on May 18
 Enjoy free access to all exhibitions, extended gallery hours till 9:00 PM.
 Free shuttle (4pm - 9pm) from Cubbon Park Metro (by BMTC).



Beyond Real



Participating Artists:

- Divya Pachhipulusu
- L. M. Naik
- Mahesh Pattar
- Naadia G S
- Nirmala D M
- Sandhya Jaiprakash
- Sanjay Chapolkar
- Sharmila Aravind
- Shyamala Ramanand
- Umesh Prasad
- Varsha Deepak
- Vidhu Pillai

Journeys Into the Abstract

15th to 21st May 2025

11 am to 7.30 pm

IWC Art Gallery, Bengaluru

Curated by: *Sanjay Chapolkar*

Inauguration on 15th May 2025 @ 5 pm by
 Shri. V. Hariraam
 Eminent Artist

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



presents

YOUNG COLLECTORS' WEEKEND GLOBAL

Preview 22 May 2025

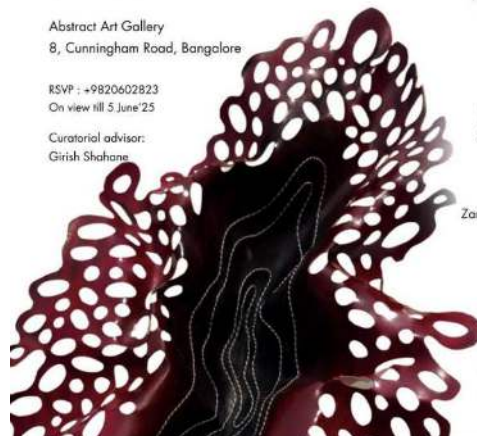
7pm Onwards

Abstract Art Gallery
 8, Cunningham Road, Bangalore

RSVP: +9820602823

On view till 5 June '25

Curatorial advisor:
 Girish Shahane



Richa Arya
 Rajnish Channesh
 Harsha Durugadda
 Sareena Khemka
 Anni Kumari
 Megha Madan
 Divya Pannani
 Raka Panda
 KP Pradeepkumar
 Ahalya Rajendran
 Amjum Rizve
 Rewati Shahani
 Mansie Shah
 Zarin Fatima Shamsi
 Hansika Sharma
 Aninda Varma
 Meera

ABSTRACT art GALLERY
STONEX





Bindumathi
Invites you all to
"SOWGANDHIKA LOKA"
An Art Show Of Water World.

INAGURATION
on 14 May 2025, 11.00 AM

By
"AM Prakash"
Senior Visual Artist,
President of
Kalamandir School of Arts.

Nirupama - Rajendra
Indian Classical Dancers

"Ganapati Agnihotri"
Senior Artist & Art Critic.

SOWGANDHIKA

FIDELITIES ART GALLERY

Venue : Date : 14 to 18 May, 2025
Timings :
11:00 Am - 5.00Pm

Center for Revival of
Indigenous Art presents



Language of Lines:

an exhibition of Chittara paintings and photographs



Welcome to the world of Chittara, an indigenous folk art practiced in Karnataka's Malenadu region. Created and refined over generations, Chittara is inspired from nature, architecture, and lifestyle, its exquisite lines laden with meaning and symbolism. Experience the many facets of this living tradition.

10-13 May 2025 (10.30am-7pm)

Indian Institute of World Culture,
Basavanagudi, Bangalore

www.cfria.in @ cfria_chittara



Meet The ARTISTS

We are pleased to invite you for the upcoming
edition of **ART PARK**

Chief Guest: Professor Vijay Chandru
Trustee, Intl Institute For Art, Culture And Democracy


PARTICIPATING ARTISTS:
Akshay Gouda | Anupama Bijur | Ashok Naduvinami
Dada Chitradurga | Deepak Kumar MP | Dimpy Menon
Giliyal Jayaram Bhat | Harisha E. | Hemant Kumar
Humera Ali | Kirana Ramanna | Lakshman Badami
S M Lohar | Mini Arora | Mridul Chandra
Nagappa Pradhani | Ningannagouda Patil | Nirali Lal
Pallavi S Achar | Raghu Sannaiah | Rajasekhar
Satish Multhalli | Sheelvanth Yadgiri RS | Sunita Patil
Swetha Y

Date: May 18th, 2025
From: 11 am - 5 pm

Venue:
Bangalore International Centre (BIC)
7, 4th Main Rd, Stage 2, Domlur,
Bengaluru 560071

Art Park's
Founder: SG Vasudev
President: Bhagya Ajaikumar

For more information please contact
Pradeep Kumar: DM +91 98448 30382



KARNATAKA CHITRAKALA PARISHATH

BANGALURU SCHOOL OF VISUAL ARTS

ARTIST TALK & PRESENTATION

BY SUDHIR PATWARDHAN
At Karnataka Chitrakala Parishath, Devaraj Urs Gallery

YOU ALL ARE CORDIALLY INVITED

Dr.B.L. Shankar
President

Shashidar Rao
General Secretary

Bhriugu sharma
Principal

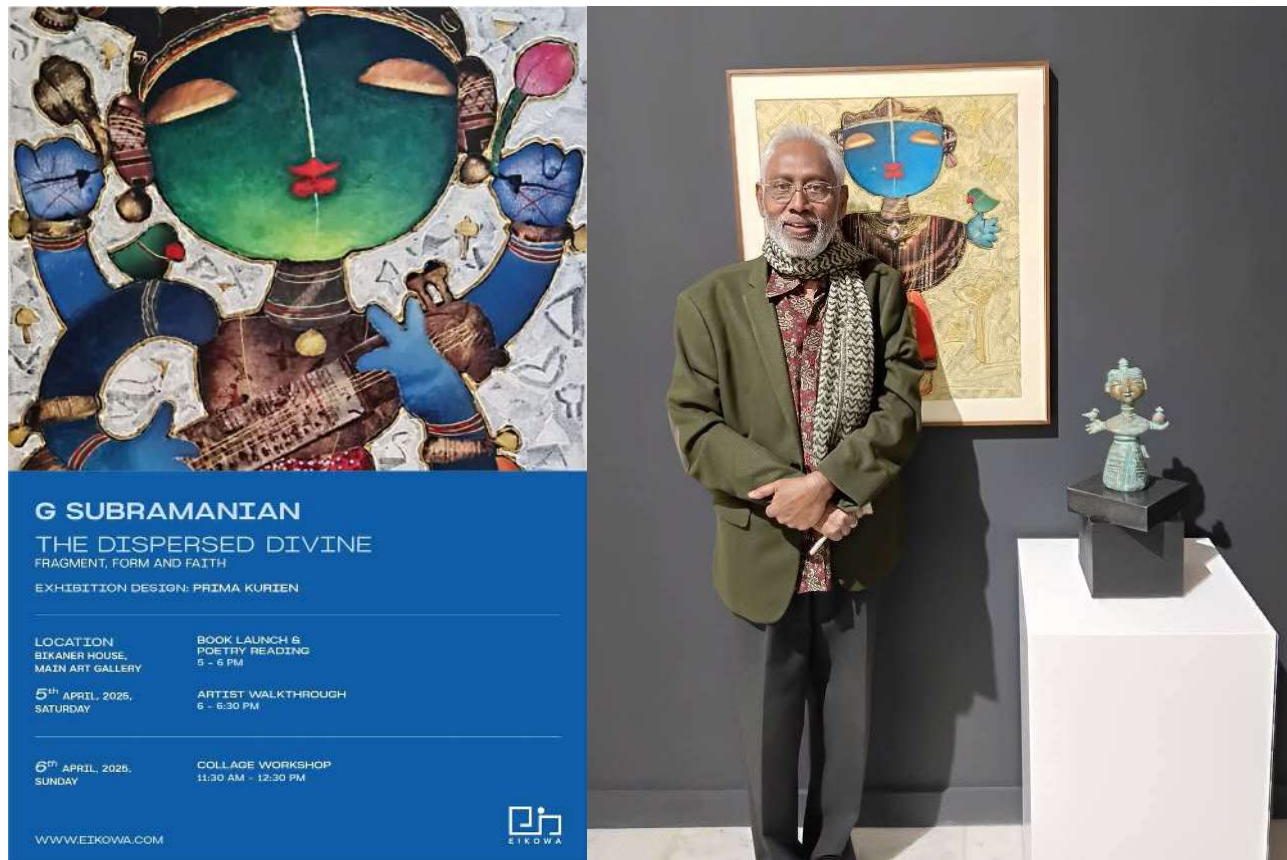
AND, EXECUTIVE COMMITTEE MEMBERS

13.MAY.2025 Facilitator // // //
TUESDAY AT 5:00PM Suresh Jayram

//// WWW.CHITRAKALAPARISHATH.ORG | THEBSVA.ART ////



The Dispersed Divine, Bikaner House, New Delhi



Founder & Editor: Jyoti C Singh Deo
 Contact no: 9437629005

Email ID: artanddesigndimensions@gmail.com

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