

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

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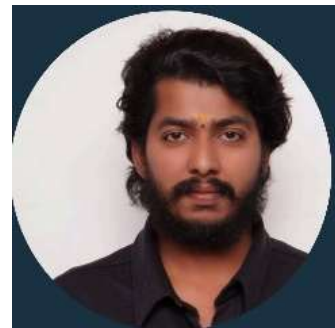
Bandeep Singh



Gopinath Subbanna



Painting by Santosh Loni

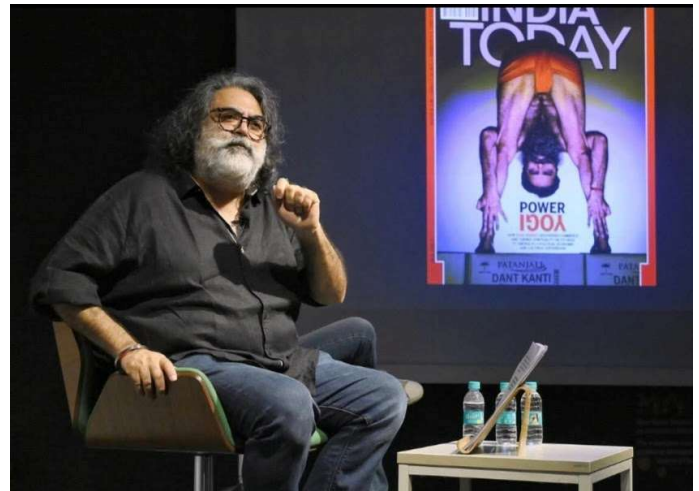


Akshay Bhat

Through The Lens of Bandeep Singh: An Ace Photographer's Storytelling Journey



Jyoti C Singh Deo
Art and Design Dimensions
Founder and Editor



Bandeep Singh

Mahakumbh at Prayagraj will be known for many things. One amongst them is the images of the Naga Sadhus from the camera of Bandeep Singh. The images of playful yet serious Sadhus were the nearest a common man could get to knowing them. Bandeep met the Sadhus in their stark originality, a raw account of the ascetics

who travelled along with their stories written in their eyes. Bandeep captured those emblazoned eyes, a testimony of their experiences and choices. The portraits were beyond mere documentation and captured moments of rituals like smearing ash on one's body that are foreign to a common man.



This series of works by Bandeep was eye-opening and brought viewers to speculate within themselves. Bandeep captured moments of the ascetics engrossed in their world. He met the Sadhus and bonded with them, which was why his work in this series feels guided, as though the cosmos itself pauses and aligns when he lifts his camera. Bandeep Singh is a photographer in action, a keen observer, constantly scanning the world for moments that speak beyond words. With camera in hand and eyes tuned to light, shadow, and emotion, he moves with quiet precision, framing stories in split seconds.



Each click is a decision, a captured truth, a frozen slice of time transformed into visual memory. At times, he moves in front of the camera to report the incidents, bringing them live to a worldwide audience.



Pandemic lockdown walk by Migrant Workers © Bandeep Singh | Source Internet

Bandeep Singh is widely regarded as India's most celebrated news photographer and is the Group Photo Editor at India Today, but to call him that alone would be to reduce a phenomenon into a profession. His portraits do more than capture appearances; they reveal hidden dimensions. Bagged with empathy and sensitivity, he sees beauty in places that seem mundane and converts them into exotic pieces of art.



Bandeep has been at the heart of news and photographed most major events over two decades and most of these photographs adorn the covers of the internationally acclaimed magazine, *India Today*.



A few Covers of the India Today Magazine



In his 2008 exhibition *Antarghat: The Vessel Within*, Bandeep Singh explored the potent symbolism of the earthen pot as a metaphor for the feminine divine, portraying women as Shakti and Prakriti. Nude female forms were thoughtfully juxtaposed with these elemental vessels, echoing the sacred in their curves, postures, and silences. In his other series, *Gaia's Song*, Singh deepened this narrative and presented 32 evocative images, some of which were drawn from earlier exhibitions.



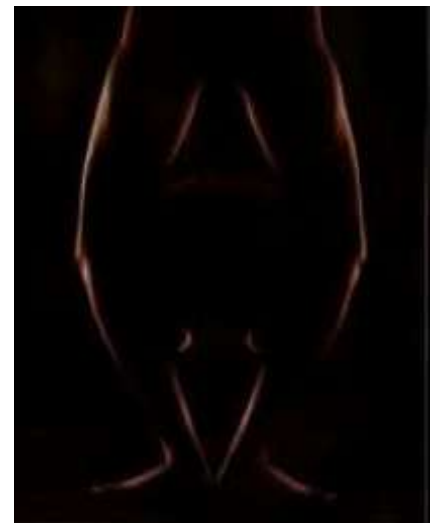


These images elevated the female form into a space of abstraction and tantric geometry. Women were seen sitting atop pots, meditating before them, reclining into their forms, or mirroring the lotus in full bloom. Inspired by culture, mythology, and sacred rituals — from Krishna's butter pots and Amir Khusrau's poetry to the Kalash used in Hindu ceremonies, Bandeep saw the pot not just as an object but as a symbol of the womb, the body, and the earth. The very title *Gaia's Song* references both the Greek earth goddess and James Lovelock's Gaia Hypothesis, where Earth is viewed as a living, interconnected organism — an idea resonant with the Hindu concept of Prakriti. Singh's vision is not without controversy, especially in a culture where nudity is still met with suspicion or misinterpretation. But the women in his photographs, mostly classical dancers, bring a sense of grace, dignity, and agency to the work. Chosen for their comfort with their bodies and innate poise, their presence is neither passive nor

objectified. In Singh's words, "They knew what was expected, and they embraced it fully." Critics may still question whether the artist's gaze treads too close to voyeurism, but Singh stands firm "Erotica, he reminds us, has long been part of sacred traditions in Indian art," he says.



His nudes do not seek to titillate, but to confront — to strip the body of ornamentation and engage with what is viewed. As a viewer, one is asked to look without the lens of judgment, to find divinity not despite the body, but through it. A woman can warrant the subtle line that demarcates respect and voyeurism. It is for the viewer to determine what they choose to view.





Bandeep's magic lies not just in what he explains but in what needs no explaining. His work bypasses the intellect and moves straight to the senses. Even if you don't see what Singh sees, you see something — something stirring, mysterious, and utterly unforgettable. He is an artist in the truest

sense—a thinker, a painter, and a seeker of meaning. Despite a demanding career, he paints too and his works on hand-woven paper are as expressive as his photographs—abstract yet intimate, filled with intention, or sometimes wild with spontaneous energy.



Quotes

In Bandeeep's work it is very difficult to assess which is better and it is futile to do this exercise. The images of Naga sadhus captured in their detachment of their time space are evocative of old trees that are also in process of moving beyond their time the textural similarities of the bark lines are mirrored in the veins and wrinkles and the jataas of the Naga Sadhus

= Ravish Kumar, Senior Journalist

What is very exciting in these images that Bandeeep has been able to positioned himself both as someone as being inside the world of the Naga Sadhus by becoming a kind of friend and not just an acquaintance but at the same time being sufficiently dispassionate and detached so as to make these powerful images.

- Kishore Singh, Art curator and Senior Vice President of DAG

His work spiritually is at another level

- Tarun Khiwal, leading Fashion Photographer

The tranquility on the faces of Naga Sadhus that Bandeeep had been able to capture shows them as one with the universe. This timeless quality captured is amazing

- Satish Gupta, Artist



Gopinath Subbanna

Carving Dreams into Reality: A Sculptural Vision

By Jyoti C Singh Deo

“Confronting reality often leads us to escape into illusions of our own making—constructing myths to bridge the gap between lived experience and how we represent it symbolically. In my work, I explore this disjunction through metaphor and symbolism, particularly through the recurring image of tools embedded within my sculptures. These tools serve not only as symbols of origin, creation, and destruction, but also as metaphors for the sculptor’s very existence, the urge and the medium through which form materializes. I labour meticulously over texture and proportion to blur the boundary between the real and the imagined, prompting viewers to question perception itself. Ultimately, the act of creating becomes a contemplative gesture—an attempt to interpret reality, reconcile its contradictions, and reflect on the human condition through a visual and sensual dialogue that challenges what truly ‘exists.’”

— *Gopinath Subbanna*



Great artists are born and go on to shape the world according to their vision. Gopinath's world is a statement in materials. In the latest body of work, the artist shares a personal journey—both inward and outward—through sculpture. The work explores ideas of time while experimenting with different materials and styles. The artist often uses the human form and everyday objects to express a sense of presence and being.

Sculptures are made from materials like ceramic stoneware, metal, and fiberglass, and fall into two main types: mimic and symbolic. The "mimic" works imitate real objects or materials, making the viewer question what is real, while the "symbolic" ones carry deeper meanings. Through this mix, the artist

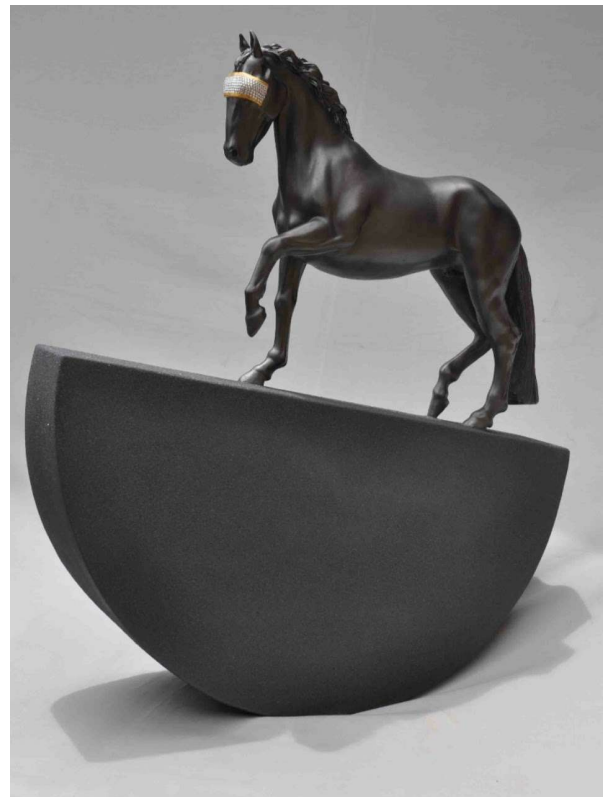


explores the connection between the self and the object. Working from a studio in Bangalore, the artist continues to experiment with new forms, materials, and ideas.

The sculptures -- poems in stone, each one echoing with the weight of ancient myths and the breath of modern humanity. The passers-by stop and admire these works where mastery is etched into every curve and contour of the sculptures. His works rise in public spaces, museums, and residents and offices across the globe. His works have set the tone for dialogues and even art critics speak of them in reverent tones too. His name has become synonymous with timelessness, and wherever his sculptures stand, the world seems just a little more alive.



Gopinath Subbanna, a Bangalore-based sculptor born in 1970, has carved a distinctive niche in the contemporary Indian art landscape. After completing his B.F.A in Sculpture from *Karnataka Chitrakala Parishath* in 1997, he went on to pursue a Post Diploma in Sculpture from the *Faculty of Fine Arts, M.S. University, Vadodara* in 2001. Further honing his practice, he completed his M.F.A in Sculpture from *Karnataka Chitrakala Parishath* in 2005.



Over the years, Gopinath has participated in numerous artist residencies, international symposiums, and exhibitions, taking his creative journey across countries like the *Maldives, Egypt, U.S.A., China, and South Korea*.

His work has been showcased in major art galleries across India and abroad. Notable among his achievements are two solo exhibitions held in *Mumbai and Ahmedabad* and participation in several significant group exhibitions.

Gopinath has also played a curatorial and leadership role, organising large-scale sculpture symposiums for esteemed institutions such as the *Sangita Jindal Foundation for Arts, Baldota Collection, and Uttarayan Art Foundation*. He was a key contributor to the creation of the *Bangalore Development Authority's (BDA) Sculpture Park Project* in 2011 and 2012.





Gopinath at work

His sculptures have found homes in prestigious collections including those of *Sangita Jindal, Harsh Goenka, Sabyasachi Mukherjee, Birla Arts Trust, Lavina Baldota, Rakesh Agarwal, Ravi Kavale*, as well as institutions like *H.M.V India, Parachute India Ltd, I.T.C, Lalit Kala Akademi*, and *Shilpa Kala Academy*. Internationally, his work is represented in the *Clayarch Gimhae Museum* (South Korea), and Sculpture Parks in *Tongling City* and *Huian City, China*.

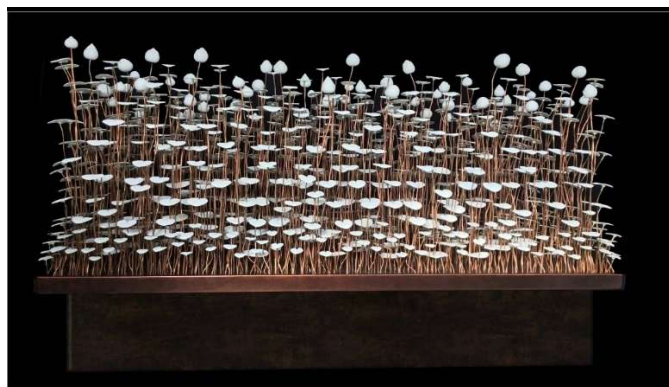


A recipient of several accolades, Gopinath has been honored with prestigious scholarships such as the *Karnataka Lalitha Kala Academy Scholarship* (1994 & 1996), *Kanoria Centre for Arts Scholarship and Residency* (1998), *Arnawaz Vasudev Foundation Scholarship* (2000), and the *National Scholarship by HRD Dept, New Delhi* (2000).



His artistic excellence has been recognized through awards like the *H.K. Kejriwal Young Artist Award* (1999 & 2005), *AIFACS State Award, Karnataka* (2001), *Best Artwork Award* (Icon of the 20th Century, Karnataka Chitrakala Parishath, 2004), *Special Jury Award* (Harmony Show, Mumbai, 2005), *Brick Project Award* (Karnataka Chitrakala Parishath, 2005), the *51st National Award by Lalit Kala Akademi, New Delhi* (2009), and the *Jury's Choice Award* at the *International Sculpture Symposium* in *Huian City, China* (2011).





Unyielding Borders

Black and white marble, Metal, Light & automotive paints
(At Taj Hotel, Bangalore)

This life-sized sculptural installation serves as a symbolic critique of the rhetoric and contradictions inherent in the concept of the Nation State, highlighting how ideologies, borders, and power structures often reduce citizens to passive participants in a game of control.



Title: Nandi

Media: Fiberglass and paints
(At Bangalore International Airport)

This artwork is an ode to the enduring cultural, spiritual, and historical significance of Nandi—an emblem of reverence rooted in India's agrarian past, temple architecture, and mythological traditions—celebrated across geographies as both a symbol of strength and a sacred companion to Lord Shiva.



Title: Queen Bee & her Soldiers
Medium: Stone Ware & Mild Steel
Size: 24 x 24 x 40 inches
Year: 2005



Title: Utopian dreams
Medium: Fiberglass & Graphite
Size: 2 x 8 x 7 ft
Year: 2010



Confluence 2025- a much needed initiative on Art in Public Spaces Sheraton Grand, Whitefield, Bangalore



Manju Prasannan Pillai

The Bangalore art scene was suddenly agog with activity on 17th and 18th of July, 2025 . The Zinnov group known for breakthrough work in the field of technology held their 18th edition of the Zinnov Confluence 2025 at the Sheraton Grand, Whitefield, Bangalore. India's largest Global Tech Conference with over 5000 attendees from 700 plus companies across the world, flocked to the venue to discuss the latest in AI, Technology and Management Best Practices.

However, what stood out for art lovers was the Public Art Initiative by the Zinnov Foundation.

Known for its commitment towards art, Zinnov foundation is chaired by Heena Pari, with Yamini Telkar as the Director and renowned artist and sculptor Shantamani Muddaiah in an advisory capacity. This year, a dedicated slot to discuss the transformative role of public art turned into an intense and uplifting experience.





On July 17th, two Art installations were unveiled at the venue. The installations were the winning entries from several installations through an Open Call. The two winning entries were titled AnthroMesh 2.0 and Cognitive Pathways. These installations were the work of very young sculptors.



Anthromesh 2.0: The Dance of Shadows, the winning installation was created by Ilm Gian Anjan Kaur Chahal and Manushya. It dwelt upon the idea of the Anthropocene that has been gaining traction in the face of climate change. The work reflects the

drastic changes in nature and the shadows depict the imprint of these changes on the future. A startling and exquisite creation, It also portrays, the vulnerability and frailty of the human condition in volatile times.



Cognitive Pathways, created by Shakeel Ahamad, Santosh P. And Sunayana Guhesh discusses the idea of pathways, the webs and network of systems that allow the flow of ideas, light, energy and accentuate the idea of interconnectedness and unity as essential integrating principles of life. Both the sculptures were visually striking and left a deep impact with their messages.

The roundtable conference on July 17th brought together a diverse group of artists, NGOs, representatives from the corporate and cultural space to discuss effective ways to integrate art into the public space and create a need for cultural identity and aesthetics in cities.

The participants of the roundtable included Monica Jain, Sunita, Heena Pari, Shantamani Muddaiah, Chandra Jain, Suresh Jayaram, Jyoti C Singh Deo, Manju P Pillai among others





The discussion emphasised upon sensitisation, awareness and the need for a policy framework. It also emphasised the need to build community participation and corporate engagement to facilitate the integration of art in public spaces.

On July 18, an invigorating panel discussion titled “The innovation Multiplier: Why Public Art is every Corporate’s Next Strategic Move”, explored forward thinking leadership moves through investment in Public Art and discussed CSR initiatives in

art, while highlighting that corporate engagement in art is a win-win for Corporates, the Community and Art. The panelists -- Amit Ramani, CMD, Awfis Workspace Solutions; Jahnvi Phalkey, Founding Director, Science Gallery Bangalore; Harish Vasudevan, Acting Director, MAP; Menka Rodriguez, Executive Director, India Foundation for the Arts and the moderator of the panel, Heena Pari, Artist and Chair, Zinnov Foundation turned the discussion into a spirited session. The Foundation also released a Guidance Document brought out Yamini Telkar, art historian and specialist on Indian Art.

A significant takeaway from the conference was the active discourse it raised on Art in Public Spaces, a topic that requires urgent attention in the current state of uncontrolled urbanisation. Kudos to the Zinnov Foundation for this initiative!

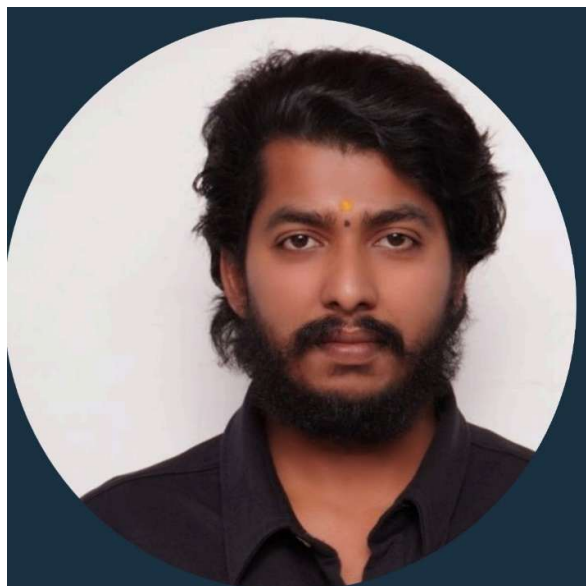
CHITRAKALA PARISHATH – HOW MUCH DO YOU KNOW? BANGALORE INTERNATIONAL CENTRE (BIC)



An enlightening talk was moderated by Suresh Jayaram, featuring esteemed speakers Shri S G Vasudev, M J Kamalakshi, and Ravikumar Kashi. The event drew a discerning audience that included several artists, making it a rich and memorable exchange of ideas. The speakers shared their stories of Chitrakala Parishath, how it came into being, what it was and what it is today.



'Print and Presence', Solo Show by Akshay Bhat Swasti Art Gallery, Bangalore



Akshay Bhat

A solo Graphic show by Akshay Bhat, titled Print & Presence was held under the aegis of Swasti Gallery and HCG Foundation at Bangalore. It was inaugurated by Shri Pa Sa Kumar and Shri Krishna Setty C S in the presence of Special Guest of Honour Shri B S Ajaikumar and Smt Bhagya Ajaikumar.

Akshay Bhat's artistic journey began with woodcuts, a practice that laid the foundation for a lifelong exploration into the possibilities of black and white. For him, black and white are not merely colours, but a profound balancing act—an honest reflection of life's essence. While colour holds its charm, his interest lies deeply rooted in the stark contrasts and subtle nuances that black and white offer. These tones demand a deep understanding of composition, texture, and technique, all of

which have become integral to his creative process.



Woodcut entered Akshay's life early through traditional sculpture and gradually evolved into a medium for rich expression on a single surface. This foundation led him to explore lithography—a medium he values for its ability to capture the fluidity and delicacy of line, as well as the depth of his subject matter.

Plate lithography has brought him joy through experimentation, while etching has added new dimensions to his drawings. He regards line etching as the *rasa bhava*—the emotional essence—of drawing itself. Techniques like aquatint transcend both image and color, offering a unique experience and expanding his visual vocabulary.





Akshay continues to push the boundaries of printmaking through cyanotype, monotype, collagraph, blind prints, linocuts, and colored prints. Recent innovations in plate litho and cyanotype have further opened doors to imaginative creation. For him, graphic media is like breath—a continuous flow of effort, experimentation, and discovery.

His practice is an ever-evolving dialogue between mediums like woodcut, linocut, etching, lithograph, plate litho, cyanotype, and collagraph.

He believes that an artist has the responsibility to express the inner essence of art, regardless of the outer visual form. In Akshay's philosophy, inner and outer nature are reflections of each other, and when they align, the process of creation becomes something beyond art—it becomes a profound experience of energy and spirit. When immersed fully in this infinite creative space, one encounters bliss. This is where Akshay's art lives—a constant effort, a meditative practice, and a deeply personal pursuit of meaning through form. His work is a testament to dedication, process, and the quiet joy of endless experimentation.

**The future of AI is not about replacing humans,
it's about augmenting human capabilities.**
Sundar Pichai, CEO of Google.

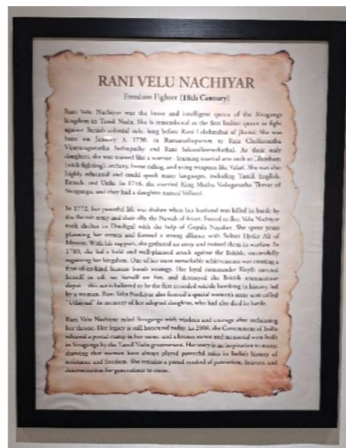


I-RISE, Art Houz, Bangalore



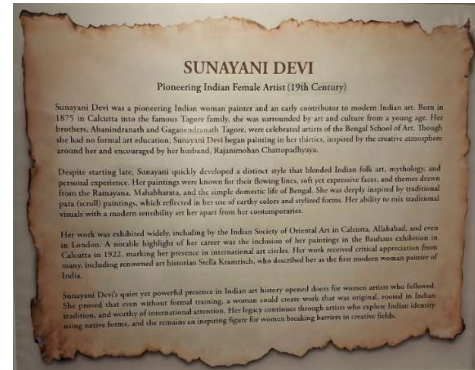
Jayanthi Shegar

An exhibition was held to honour the legacy of women who shaped history, often without ever being written about it. They lived in times when their work was questioned, their names omitted, and their sacrifices remained unknown. Still, they created, led, healed, and resisted. They carried tradition forward, challenged the status quo, and changed lives — most without public recognition.



I-Rise Edition XI brought together stories of women from the 12th to the 20th century. Some were remembered — like Mother Teresa, whose compassion touched millions. Most were not. And yet, they were warriors who defended land, doctors who saved lives, poets who reimagined language, dancers who carried memory in movement, reformers who pushed society forward, and administrators who shaped institutions.

The exhibition offered a walk through their stories, giving a glimpse into the lives of women who, despite the silence around them, reshaped the world with quiet force and enduring brilliance.



This Women Achievers Documentation started when I began reading about women in Indian history who showed great courage and made big sacrifices. As I went deeper, I was shocked to see how many of these women were forgotten or never given the recognition that they deserved. Two stories touched me the most.

One was Akka Mahadevi, a 12th-century poet-saint who gave up her royal life and walked away from the palace without any fear, even giving up her clothes, to follow a spiritual path. At that time, there was no idea of women's freedom or empowerment, but she lived life on her own terms.

The second was Neera Arya, a brave freedom fighter who worked with Subhas Chandra Bose and made many sacrifices for the country. Sadly, after independence, the government and society ignored her completely.

These two women stayed in my mind and made me realise how many such stories have been lost in time. That is why I felt the need to document and share the lives of women achievers from different centuries—to honour their strength, struggle, and the path they created for future generations.

Written by Jayanthi Shegar



Prof. S. C. Patil – An Enthusiastic Painter and Art Writer



Dattatreya N Bhat.
Art writer, Davangere

Once upon a time, the city of Dharwad was renowned for its rich traditions in music and literature. In recent years, however, it gained attention for its continuous activities in the field of visual arts—thanks, in large part, to the tireless efforts of one remarkable individual: Prof. S. C. Patil, retired Special Officer of Lalit Kala University.



Prof. Patil turned 70 years old on July 23, 2025, yet remained as active and passionate as someone half his age. To mark this joyous occasion, he held a solo exhibition in the Cedar Mill Library Elm Room in Portland, Oregon (USA) on July 26, 2025, in collaboration with Portland Kannada Koota (Registered), Oregon, USA. The event was convened by Shri Hanumanthraya Chittaragi and Smt. Pratibha Patil.

The paintings featured in this exhibition were what Prof. Patil described as 'mindscape'. Created with acrylics on canvas, the works were the result of spontaneous, intuitive engagement with color and form. He approached each canvas with the curiosity of a child, selecting colors based on his mood and allowing them to flow freely across the surface. The natural spread of pigment formed organic patterns—resembling water waves, zigzag curves, impressions of muddy ponds, or snow-covered trees.



He explained:

"I chose colours based on my state of mind and played with acrylics with childlike curiosity. Though I studied the grammar of art, I wanted to break free from those boundaries. The abstract expressionist belief—that real art exists beyond calculation and pre-planned structure—had a profound impact on me."

Around 25 paintings, each measuring 18 x 25 inches, were on display. Through these works, Prof. Patil expressed a deep personal engagement with the abstract, untethered from formal constraints.



Already a familiar name in Karnataka's visual art scene, Prof. Patil had made

significant contributions through his research papers, particularly on folk art, as well as through art book publications, curated exhibitions, and the running of the Rastreeya Drushyakala Academy in Dharwad. He lived by the motto "Work is Worship."

Even after retiring from his role at Lalit Kala University, he remained fully committed to painting, exhibiting, engaging in art discussions, and publishing works related to visual arts. During his extended stay in the United States with his daughter and son-in-law, he visited museums, art galleries, markets, malls, and snowfall regions—all of which reawakened his artistic sensibilities and inspired his exploration into abstract expressionism.



Prof. Patil's enduring dedication and ever-youthful spirit in the pursuit of art stood as a true inspiration to many in the creative community.

You can't use up creativity. The more you use, the more you have

Maya Angelou



'Lines of Conflict', Group Show at CKP, Bangalore

By Jyoti C Singh Deo



LINES OF CONFLICTS — an exhibition organised by the collective -- On The Same Page, was presented at Karnataka Chitrakala Parishath. Bringing together 19 artists from across the country, the show focused on the powerful and timely theme of "conflict", approached through the intimate and conceptual medium of artists' books. The show was curated by Sharmila Aravind.

The exhibition was both visually subtle and conceptually bold. The fragility of the artworks, many of which were created on or with paper, carried a larger narrative. Paper, at once delicate and resilient became a fitting metaphor for the dualities of conflict itself: vulnerability and strength, rupture and continuity, silence and expression.

The theme of conflict was explored in its many facets which were internal, social, political, emotional, and ideological. Each artwork served as a quiet yet compelling voice, mapping contradictions, tensions, and divisions that are often hidden in plain sight. Through layered storytelling and nuanced craft, the exhibition examined how

lines of demarcation — visible and invisible, shape our beliefs and identities.

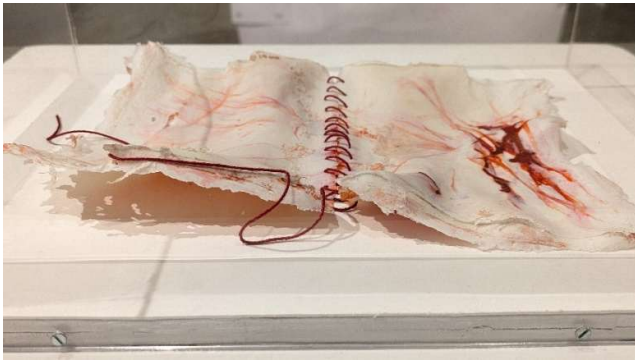


LINES OF CONFLICTS did more than just depict conflict; it invited viewers to engage with it. The exhibition urged reflection on how conflict has not only fractured communities but also defined them, and how, when confronted with honesty, it can become a force for dialogue and transformation.



An art piece by Sharmila Aravind, had a sewing machine with a tail of paper that showed how human evolution - from being an infant to adulthood, is a journey of adaptability to conflicts, both intrinsic and foreign.





Artwork by Ravikumar Kashi was a tender-looking presentation of remains of the pages of a book with stains of blood - a reminder of how a book embodies the essence of emotions and stays on to share history.

Another interesting work showed soldiers at war over flowing water, by Shijo Jacob, reflected upon the omnipresent conflict over rivers. A series of pages showcasing mice as a metaphor for depleting happiness in society, were created by artist Munindra Narayan Bhattacharyya, a senior artist from Assam.



Photographer Peevee captured the struggles in the life of weavers of Kanjeevaram sarees.

Books also showcased techniques and mediums in plenty like, water colours, gouache, wood cut prints, digital prints, photography, drawings, ink on paper, origami, embossing etc.



Manjunath Honnapura's sculptural books resembled ammunition, a take on the world we are living in. There were flippable books, concertinas, scrolls, some of which were hung on walls or laid out on floor or tables, a display which compelled the viewer to stand, sit, bend, squat and experience it all.

By using the book as a form which is intrinsically personal, tactile, and chronologically defined, the artists successfully captured the fragile power of expression. The show left viewers with an experience that was as contemplative as it was visually striking, emphasising that while conflict may divide, it also holds the potential to connect and provoke change.

Participating Artists

Anju Saranya | Bikash Acharjee
 Dr. Neerja Chandna Peters | Dr. Rajkumar Mazinder
 Ekta Sharma | Manjunath Honnapura | Meenakshi Jha Banerjee
 Munindra Narayan Bhattacharyya | PeeVee | Pramit Parnapaul
 Pranjit Sarma | Ravikumar Kashi | Sanskar Verma | Seema Pandey
 Sharmila Aravind | Shijo Jacob | Sindhu R V | Srinivasan MR
 Vishakha Hardikar mall



Samarasya 2: A Goup Exhibition of Contemporary Indian Art

Curated by Suresh T R, Karnataka Chitrakala Parishath, Bangalore

By Jyoti C Singh Deo



Following the resounding success of its first edition in 2023, Samarasya returned with its second chapter at the prestigious Karnataka Chitrakala Parishath, Bangalore.

Titled Samarasya 2, this much-anticipated group exhibition brought together 32 artists from regions across India, representing a rich spectrum of styles, cultures, and artistic expressions.

The term Samarasya—meaning harmony—reflected the exhibition's core philosophy: celebrating unity in diversity through art. The participating artists, each with a unique voice, came together to create a harmonious visual dialogue that transcended boundaries of geography, language, and medium.

From figurative works and abstracts to experimental mixed-media and bold contemporary statements, the exhibition offered an expansive view of India's

evolving art landscape. The artists explored a wide range of themes—identity, memory, tradition, social concerns, and personal journeys—through vibrant compositions and thought-provoking visuals.

Curated by Suresh TR, founder of PrussianBlue Art Hub and a prominent figure in the Indian art community, the show served as both a platform for established and emerging artists and a mirror to the cultural and emotional diversity of modern India.



Samarasya 2 was more than an exhibition—it was a collective reflection, a celebration of aesthetic unity, and a step toward building stronger connections within the national art community.

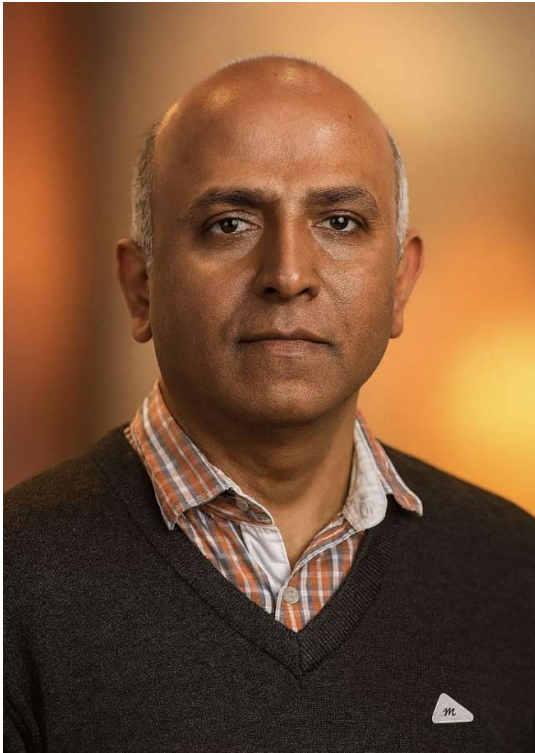
Visitors were invited to immerse themselves in this vibrant showcase of creativity and engage with the artists' worlds through their powerful works on display



Solo Exhibition at CKP, Bangalore

Presented by PrussianBlue Art Hub, Kochi

By Jyoti C Singh Deo



Art, in its truest form, is not just a medium — it is a lifeline. It heals, it reveals, and sometimes, it becomes the very breath one holds onto in the face of the unimaginable.

The story of Vinod Marar is not merely one of art, but of profound transformation.

In 2005, while living in the UK, Vinod's world was turned upside down. A sudden stroke erased his memories and paralyzed the right side of his body. Speech faltered, time stood still, and for a full year, he remained confined to a bed — silenced, stilled, and seemingly severed from all he once knew.

But where many might have surrendered, Vinod chose to rise.

With courage as his compass, he found his way to a Stroke Survivors Club in the UK — a quiet room filled with colours, brushes, and a chance. There, for the first time, he held a paintbrush in his trembling left hand. That moment marked not just the beginning of painting, but the rebirth of a man. Art became his mirror and his map — guiding him back to fragments of memory, emotion, and meaning. Each stroke was a step forward, each canvas a small reclaiming of self.

From those early therapeutic beginnings emerged an artist with a unique voice. A solo exhibition in London followed, and now, after years of painting with passion and persistence, Vinod Marar brings his evocative works to Bangalore — to the walls of Karnataka Chitrakala Parishath, in collaboration with PrussianBlue Art Hub, Kochi.

This exhibition was not just a display of paintings — it was a portrait of resilience. Each canvas whispered of silent victories. Through colour, texture, and form, Vinod spoke — of faith, of nature, of stillness, of struggle, of remembering and relearning the world.

“Art is my way of telling stories that come from deep within” –Vinod Marar



'Hands That Hold Time', KCKP, Bangalore (June 25)

By Jyoti C Singh Deo

In the final days of June 2025, the halls of Chitrakala Parishath Gallery shimmered not with noise but with the quiet, grounded weight of earth. *Hands That Hold Time*, Claystation's first public artist residency showcase, unfolded as more than just an exhibition — it was a portal. Through clay, light, and shadow, it opened a space where memory became form, and emotion took shape beneath fingertips that had listened deeply to silence.



Curated with thought and sensitivity by Bhanu Shrivastav, the show featured the culmination of a six-month intensive residency by artists Hazel Raj and Ishita Nagar. Their works, born of stillness and struggle, stood as tactile meditations — a kind of sculpted storytelling steeped in time. Inaugurated by artist and educator Roshan Sahi, the exhibition echoed Claystation's unwavering belief in ceramic practice as both a discipline and a path of inner transformation. "This is not an ending," said Ganesh Manickavasagam,



Founder and CEO of Claystation, during the opening. "It's a moment of becoming. Hazel and Ishita have not just shaped clay, they've let clay shape them."

Hazel Raj's sculptures whispered of tenderness and endurance. Pieces like *The Crack of Dawn, Revived by the Light*, and *And Still, She Perseveres* emerged like fossils of feeling — delicate yet unyielding. Her mastery of surface and shadow invited viewers into intimate terrains of vulnerability and quiet metamorphosis.

In contrast and harmony, Ishita Nagar's works pulsed with raw presence. Her forms — neither vessel nor pure sculpture — bulged and curled like breathing entities. In *Self Portrait* and *30 Days of Involvement*, she charted emotional geographies: hollow spaces that felt full, weightless clay that carried the depth of solitude, longing, and memory.





Mentored by seasoned ceramicists Ramya EM, Anubha Jaswal and Shilpy Gupta, the residency encouraged fearless exploration. That spirit echoed through the show. “These are not objects,” said Shrivastav. “They are emotional maps. Clay holds the unseen — tension, release, rupture, quiet.”

With no gallery commissions, the full proceeds of the sales were returned to the artists — a rare and radical act of support that reflected Claystation’s artist-first ethos. More than a debut, *Hands That Hold Time* signaled the rise of a deeper movement: one that centres process over product, presence over perfection, and story over spectacle.



In those three days, the gallery became a living kiln — warm, honest, transformative — holding not just clay forms but the residue of every breath, gesture, and dream that shaped them.



Hues in Harmony 2.0, CKP, Bangalore



Dr Shilpa J.

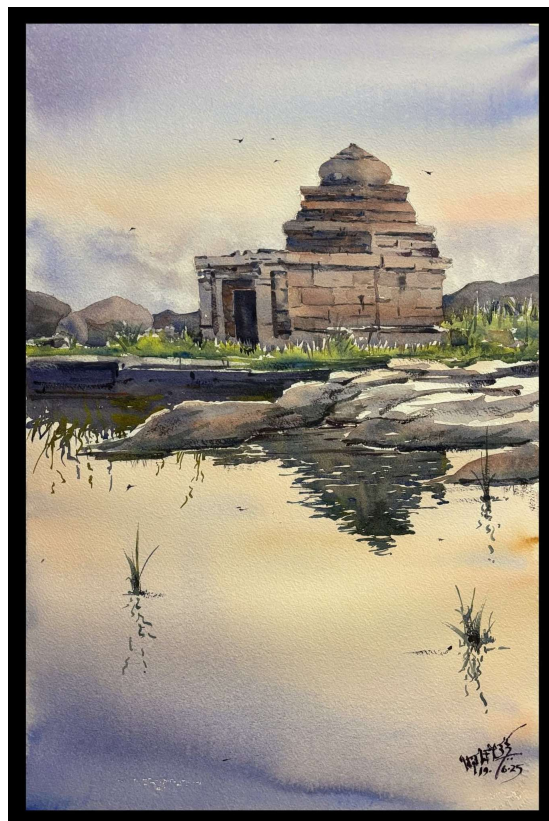
(She is an Asst Professor in the Department of Journalism, Mt Carmel College)

Waves of colours blended in harmony to create a beautiful art in every canvas at Hues in Harmony 2.0, a watercolour exhibition from July 2 to July 6 in gallery 3 of Karnataka Chitrakala Parishat. The trio Chetan C S, Nishad Madhusoodhanan and Nilanjan Guha came together again to exhibit their works with various hues in harmony.



Their passion for watercolour painting has swayed them to explore outdoors and capture the marvel and serenity of nature. The landscapes, architecture, the beauty of nature and shades of life are painted in accord to make it soulful and real. The large and small canvases, the strokes and style, the subjects and process of work though different in these artists yet they all unite in colours to resonate with every onlooker.

'I love visuals. Keeping it minimal in respect to strokes and colours akin to reality is the essence of my paintings' said Chetan C S.



Influenced by his roots in Shivamogga, Chetan subtly has brought the beauty of nature onto the canvas. The depiction of architectural marvel of stone chariot of Hampi, Avani – the birthplace of Luv and Khush, Sringeri temple, Jal mahal and so on, are a narration of history and heritage, calling aloud for preservation. Artist Chetan's paintings vividly bring the people and moments of everyday life weaving a connection.





Nilanjan paints different shades of nature exhibiting his passion to portray the vivacious and abstract elements of nature. With roots in Kolkata, Nilanjan has travelled from reflecting Kolkata's cultural extravagance to Bengaluru's bustling streets. A self-taught artist Nilanjan believes that world is the teacher and watercolour art is the expression of his learning journey.



Nishad Madhusoodhanan paintings was a warmth with blues and greens adorning the canvas. His native Kerala's traditions, temple processions and landscapes brought in serenity. The beautiful elements of nature like water lily, flowers and landscape were a sight to behold. 'I have stepped out of my comfort zone and tried intricate style adding to the depth of paintings' said Nishad. Nishad's passion for watercolours have manifested into soulful paintings that blend emotions, light & forms.

Nilanjan Guha's canvases mirror the calms and chaos of everyday city life. His free flow impressionistic style has finely depicted the city life, outdoors and landscapes in vibrant colours.

Hues of Harmony 2.0 was an experience of nature's beauty, historical marvels and traditions that connected the artists soul to the art. The vibrant hues in harmony breathed life to the canvas through every stroke, style and form crafting beautiful paintings, so real and so radiant.



“Closed Eyes and Infinite Horizons: The Dream-Scape of Uttam Bhattacharya”



By Rajib Sikdar

In the ever-shifting landscape of contemporary Indian art, Uttam Bhattacharya stands apart—not as a provocateur, but as a seer of silent truths. His paintings are not declarations; they are whispers—intimate invitations into dreamworlds shaped by emotion, memory, and metaphysical inquiry. He doesn’t paint to mirror the visible world; he paints to reveal the invisible interiority of human experience.



Uttam Bhattacharya



Bhattacharya’s canvas is not a surface—it is a threshold. Through it, he constructs a visual language that transcends literalism and plunges the viewer into the terrain of surreal poetics. His figures are not portraits of individuals, but embodiments of universal moods. Their most striking feature—their closed eyes—becomes a recurring motif, a symbolic gesture that speaks of introspection, longing, and the refusal to be merely seen. These are not eyes shut in sleep, but eyes turned inward—windows into a realm where pain and possibility co-exist.





For Bhattacharya, the act of painting is not imitation but invocation. He does not seek to replicate the world, but to evoke the emotional weather within it. By deliberately deviating from realism, he places his figures in a state of suspension—hovering somewhere between dream and memory, shadow and light. Their postures are still, yet their presence is charged. It is as if they are listening to something deeper, something beyond language—a silence that contains both ache and transcendence.



This tension—between sorrow and serenity, shadow and illumination—is reflected in his palette. Bhattacharya's use of deep, dusky tones—charcoals, umbers, and indigos—

conjures an atmosphere of existential gravity. Yet these dark hues are never final.

From within their weight, emerge sudden bursts of color—crimson, sap green, ochre, teal—marking the presence of dream, resilience, and untold hope. The darkness is not erased; it is embraced, made luminous by the flicker of possibility.

In this, Bhattacharya does more than just paint. He orchestrates a visual philosophy: one where despair is not the end but the canvas upon which light insists. Each stroke becomes part of a rhythm, each layer a breath. His works speak of lives lived in quiet resistance, of emotional landscapes marked by solitude, yearning, and the courage to imagine otherwise. It is no surprise, then, that Bhattacharya identifies as a dream narrator. His characters inhabit a space not constrained by time or location. They are archetypal and atmospheric, soaked in mood and metaphor.

The viewer, standing before his canvas, becomes a traveller—not merely an observer, but a participant in a dream whose logic unfolds not linearly, but emotionally. His figures do not demand attention; they command immersion.





Beyond the form, Bhattacharya's art is rooted in a profound faith in humanity. "Humans are the most beautiful creation of God," he writes. This belief, far from sentimental, becomes the spiritual spine of his practice. It is this conviction that allows him to navigate the darkness with compassion and grace. His works do not mask anguish; they humanize it. In portraying sorrow, he also reveals its other side: the fragile yet enduring flame of hope.

His artistic journey has found recognition across the country. His selection among the Top 20 Contemporary Artists in *Arts Illustrated's* prestigious "*ai100*" publication stands as testimony to the resonance of his vision. Solo exhibitions such as "Dream Weaver" at Hotel Taj Bengal (2024), "Chitraksha" at Grant Hall, Berhampore (2019), and "Mélange" at the Academy of Fine Arts, Kolkata (2014) mark key moments in his path. His participation in group

exhibitions—at Lalit Kala Akademi, ICCR Kolkata, Gallery Cave 31, and beyond—speaks to the reach and relevance of his visual language.

Yet Bhattacharya's greatest achievement may not lie in accolades or exhibitions, but in the way his art continues to touch the unspoken—to give form to feelings that evade articulation. His paintings do not offer resolution; they offer recognition. In the stillness of his figures, viewers often find echoes of their own struggles, their own flickers of joy, their own landscapes of hope. In an era where art often seeks spectacle or confrontation, Uttam Bhattacharya returns us to a gentler, more contemplative space.

His paintings are meditations—on life, on being, on the luminous paradoxes of human existence. They remind us that the most powerful visions do not always come with open eyes—but sometimes, with closed eyes and open hearts.

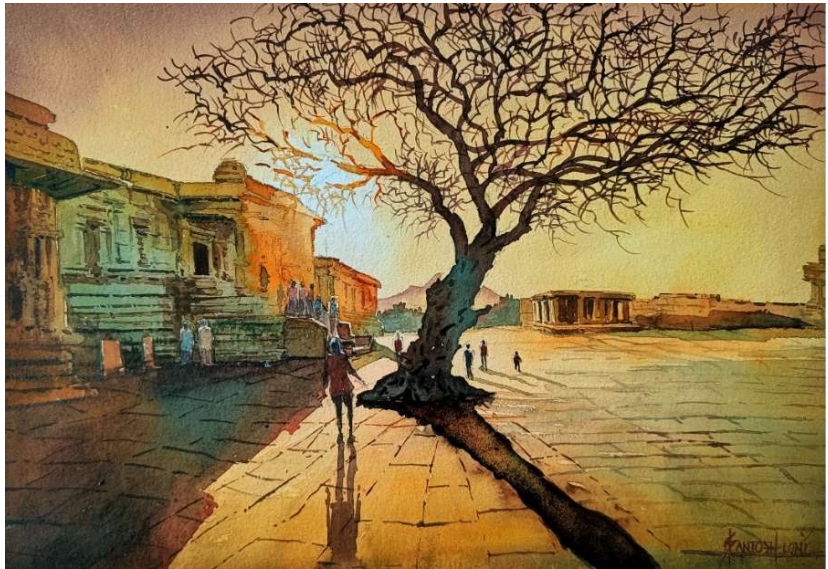


Spotlight on Upcoming Artist: Santosh Loni

Capturing the Soul of Karnataka Through Watercolour



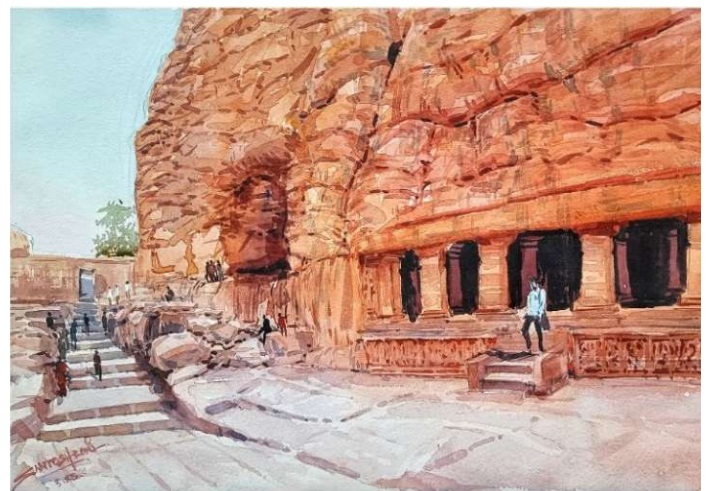
Santosh Loni



Santosh Loni, an emerging artist from Karnataka, India, crafts his masterpieces with the quiet yet profound simplicity of life itself. Hailing from the heart of India's rich cultural heritage, Santosh's journey into the world of art is as rooted in tradition as the landscapes he lovingly captures. A student of the Bachelor of Visual Arts program at Bhartiya Kala Kendra in Dharwad, he is a young mind who molds his creativity with the elegance of an old master.

His art speaks of two worlds: the timeless beauty of Indian villages and the lively pulse of urban life. An ardent observer of the serene and often overlooked nuances of nature, Santosh uses his mastery of pencil

sketching and watercolor to highlight what many may pass by. His pieces are not just visual representations; they are emotional conversations, an invitation to see the world through his eyes.

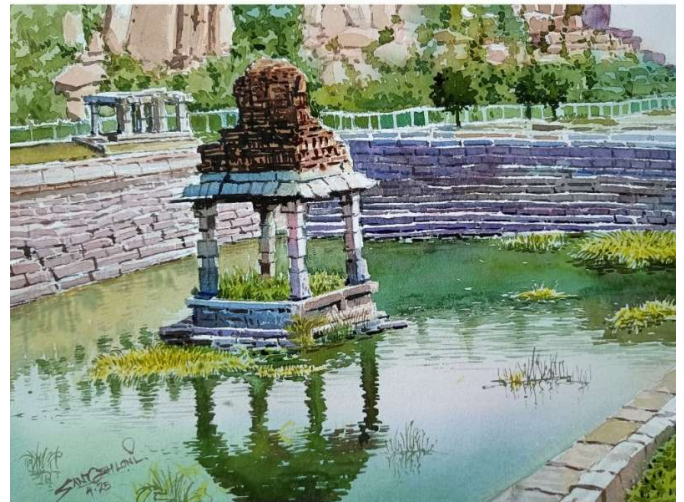
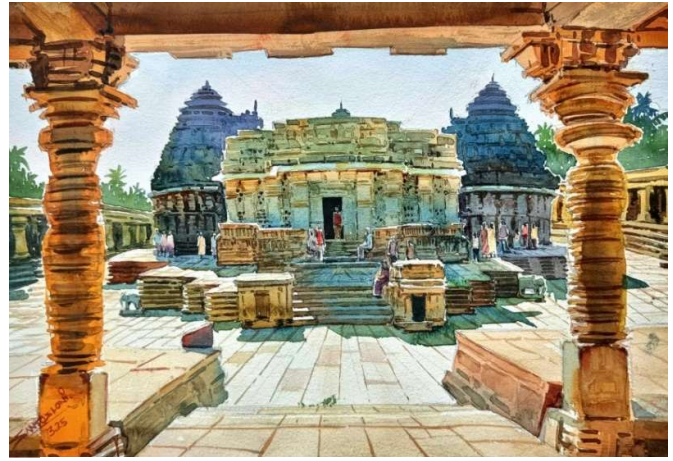




Each stroke of Santosh's paintbrush brings to life the textures of village homes, the quiet rustle of leaves, or the rhythm of a bustling city street. Through his realism, he reveals the hidden stories behind familiar scenes—those simple moments that carry the weight of tradition, culture, and the human experience. The subtle contrasts between rural calmness and urban energy form the core of his work, offering a delicate balance of past and present.

His art is not confined to the canvas but takes life in exhibitions across Karnataka, including the Mysore Dasara Group Exhibition, the M. V. Minajagi Group Exhibition, and others that celebrate the rich diversity of Indian art. With each show, he continues to garner recognition, receiving accolades such as the Halbhavi Trust's State Level Award for Artistic Excellence.

These awards, along with multiple honours at local school and district competitions, are a testament to his relentless dedication and growing influence in the art community.



In his own words, Santosh reflects: "Through my art, I seek to preserve the beauty and simplicity of life that often goes unnoticed—whether it's the unspoken charm of a village morning or the vibrant energy of a cityscape. I aim to capture not just the image but the spirit behind it, blending realism with my own emotions to create something that feels both familiar and deeply personal."

Santosh Loni is more than an artist—he is a storyteller who paints the heartbeat of Indian life with each brushstroke, an artist whose work resonates with a timeless message of beauty, memory, and emotion.



Pratirupa: Masks in Cultural Synthesis of Asia

National Crafts Museum, New Delhi

By Jyoti C Singh Deo



Pratirupa: Masks in Cultural Synthesis of Asia opened at the National Crafts Museum, New Delhi, unveiled a powerful collection of ritual and performance masks from across Asia. The exhibition was inaugurated by Ms. Junhi Han, Chief of Culture, UNESCO, and Prof. K. K. Basa, Chairman, National Monument Authority, Government of India, in the presence of Tim Curtis (Director, UNESCO Delhi), P. K. Dash (Founder, Odi Art Centre, Odisha), acclaimed artist Jatin Das, Helen Acharya (former Secretary, Sangeet Natak Akademi), and senior officials from the National Crafts Museum.

Running from 12 to 23 July 2025, Pratirupa was a joint initiative of the National Crafts Museum, the Purvasha Folk and Tribal Art

Museum, and the Odi Art Centre, Odisha. The exhibition explored the shared symbolism, sacred narratives, and ancient performative traditions embedded in mask-making across Asia—offering a window into cultural commonalities that transcend borders.



Curated under the guidance of Nidhi Kamra, Deputy Director, National Crafts Museum, and Ms. Park Yeaon Ock, International Curator, Odi Art Centre and Director of the Culture Research Institute of Asian Folk and Tradition (CRIAFT), the exhibition features masks from India, Korea, Vietnam, Sri Lanka, Tibet, Thailand, China, and Myanmar. It brought together rare objects that narrate the spiritual, ceremonial, and theatrical dimensions of these diverse traditions.

At a time when questions of belonging and continuity echo across societies, Pratirupa invited visitors to engage with the spirit of Asia.



Land of Prace: A Retrospective by D. Ananthaiah

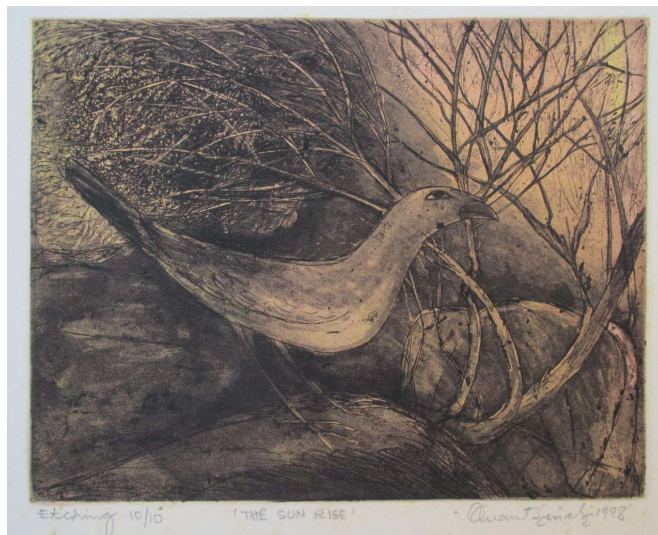
An Ode to Nature, Memory, and Meditative Creation

By Jyoti C Singh Deo



D Ananthaiah

Clay, ink, and soul came together in the evocative retrospective *Land of Prace*, celebrating the vast, meditative oeuvre of **D. Ananthaiah**, a master printmaker and painter whose four-decade journey in Indian art is as gentle and rooted as the earth he reveres. Held with reverence, this retrospective paid a tribute to an artist whose visual language has been in constant communion with nature—offering serenity in form, and spirituality in process.



Hailing from **Ramaiahguda, Vikarabad District, Telangana** and born in 1953, Ananthaiah's passion for nature has shaped an unwavering artistic practice. His works unfolded like sepia-toned memories—quiet meditations that echoed with the scent of wet earth and the rustle of leaves. Whether etched in ink or painted in subdued green, his compositions offered not mere landscapes but soulful environments that heal the human condition.





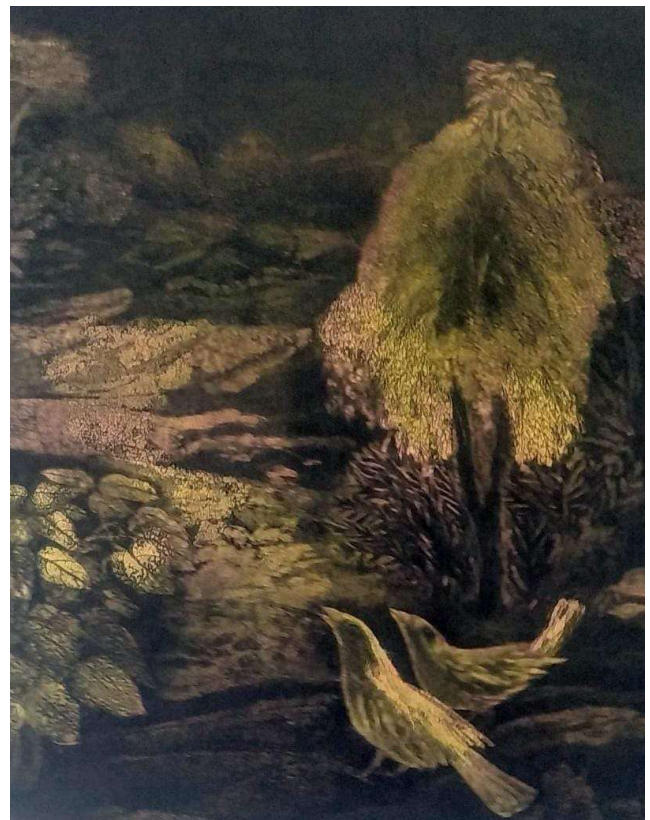
“In nature, I am at peace. When my ink touches paper, I am instantly in commune with the elements,” said the artist, who holds a B.Sc. and B.Ed. degree from Osmania University, and a Diploma in Fine Arts from Visual Arts College, Gulbarga.



From his early woodcuts to the delicate textures of etchings and lithographs, Ananthaiah’s works were deeply spiritual exercises. Each creation was a ritual, each

stroke a moment of meditation. His love for the natural world wasn't just observed—they were internalised. Birds became protagonists. Twigs, leaves, stones, and quiet human presences were woven into landscapes that resonated with the rhythm of the universe.

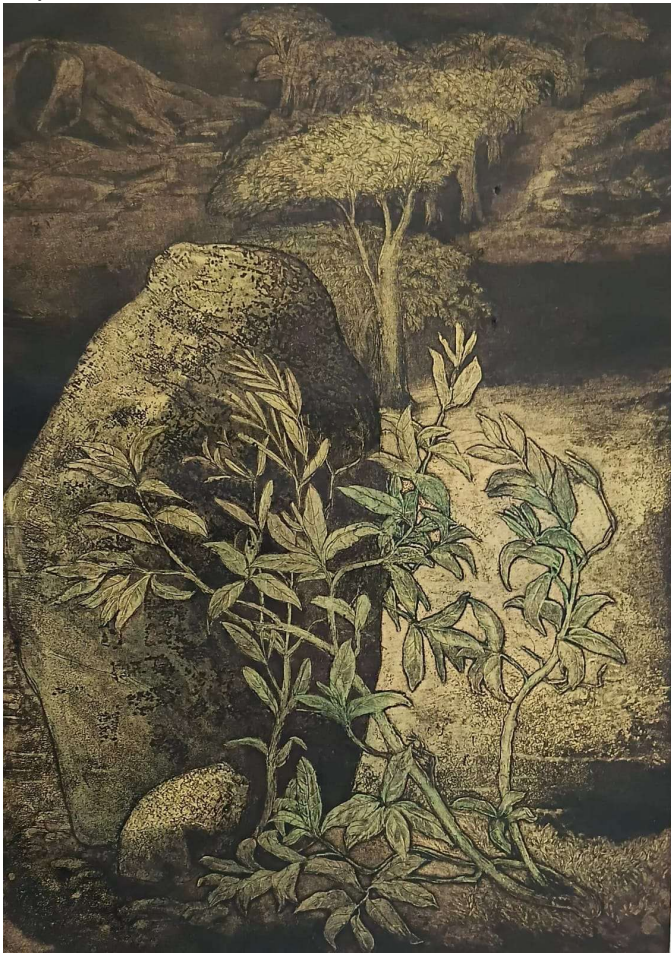
His approach to colour is as restrained as it is poetic. Monochromes and sepias became metaphors for balance and truth. As he reflected, “When I think of colour, a single shade comes to me like fragrance and spreads across the entire landscape.”



Curatorially, *Land of Prace* revealed not only his reverence for nature, but also his willingness to break from convention. The “frame within a frame” compositions—like the iconic depiction of birds appearing across dual plates—served to challenge visual rhythm and open multiple interpretative windows, allowing viewers to immerse themselves in layered realms of



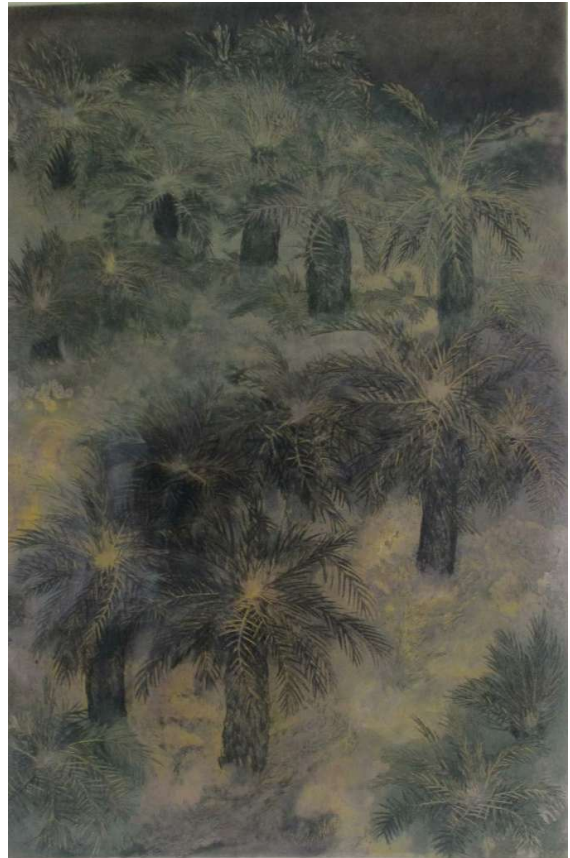
experience.



Ananthaiah's technical mastery has been honed through decades of dedicated practice and participation across India and abroad. As a retired Gazetted Head Master and Vice-President of the Hyderabad Art Society, he has mentored, exhibited, and inspired through numerous platforms.

D. Ananthaiah has held solo exhibitions at prestigious venues including Jehangir Art Gallery (Mumbai), AIFACS (New Delhi), and Max Mueller Bhavan (Hyderabad), among others. His individual showcases have spanned cultural institutions like the State Gallery of Art, Alliance Française de Hyderabad, and Bharath Kala Parishat. He has also been part of numerous significant group shows across India — from Kala

Bhavan and Birla Akademi to Jehangir Art Gallery, Cymroza Art Gallery, and LKA Regional Centre — reflecting a sustained presence in the national art scene. Internationally, his work was exhibited in Germany at Klenssassem Art Gallery as part of a Contemporary Indian Art exhibition in 2001.



He has received several prestigious awards, including the Eminent Artist Award from the Government of Telangana (2016), the Prathibha Puraskar from P.S. Telugu University (2018), and a Gold Medal from the Hyderabad Art Society (2006). He has also been honoured multiple times by the Hyderabad Art Society (1986, 1988, 1989, 1991, 1992, 1996, 1997, and 2000), as well as by Lalit Kala Samithi, Siddipet (1997, 2000) and SCZCC, Nagpur (2006).



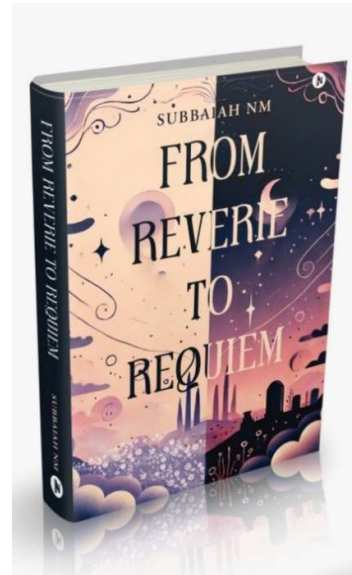
Book Launch

FROM REVERIE TO REQUIEM ✨

On Saturday, July 12th, 2025, from 4:00 to 6:00 PM, the warm and inviting space of *MyBoTree* in Koramangala 1st Stage hosted an evocative evening of verse and vulnerability. The event marked the Bangalore reading of *From Reverie to Requiem*, a moving collection of 22 poems by *Subbaiah Nuchimanyanda Muthanna*—an aspiring lawyer from Christ University whose soul undeniably leans toward the lyrical.



The gathering brought together poetry lovers, friends, and family as Subbaiah led them through a poetic journey that moved between tenderness and turbulence, the profound and the playful. His poems touched on the stillness of nature, the love of pets, the quiet strength of self-reflection, and the rawness of heartbreak, all interspersed with moments of light-hearted verses that left the audience smiling.



Subbaiah's voice, both fresh and resonant, had already made a memorable debut a week earlier on July 5th at the *Mysuru Literature Festival 2025*, where *From Reverie to Requiem* was launched in the presence of literary luminaries. The launch was led by MLF Founder *Shubha Sanjay Urs* and graced by poets *Ranjit Hoskote*, *Deepti Navaratna*, *Arundhati Nath*, and prominent authors including *Booker Prize winners Bhanu Mushtaq* and *Deepa Bhashti*, *Romulus Whitekar*, *Mark Abott*, and the *Mysuru Rajmaata* herself.

The presence and support of his family and friends made both events deeply personal and unforgettable. Through his readings and reflections, Subbaiah shared how emotion becomes art, silence transforms into rhythm, and lived experience is distilled into verse. The evening stood as a celebration of a rising literary voice, one whose poems begin where reverie ends and requiem softly echoes.



Mandala Artists Collective, Bengaluru



The Mandala Artists Collective, Bengaluru, was founded on 21.03.2025 by Madhurya Dwarakanath and Rohini Bharath. The collective was established with the vision of celebrating the mandala art form and the artists who create it. It aimed to provide a platform for artists to connect, collaborate, and grow through shared experiences and creativity.



The collective organised its first mandala-exclusive art exhibition—titled *Soul Circles*—from July 10th to 13th at the Indian Institute of World Culture, Basavanagudi, Bengaluru. Twenty artists participated in

the exhibition, showcasing over 70 artworks.

Soul Circles featured a diverse range of mandala styles under one roof, including line mandalas, dot mandalas, ornate mandalas, Tezhip mandalas, and fusions of folk art within mandala structures. Artists employed various mediums such as acrylics, watercolors, gouache, and pens to bring their unique styles to life. While the exhibition presented a wide array of expressions, each piece revolved around a central focal point, making every artwork distinct. The collection aimed to evoke meditative experiences and radiate different energies for viewers.

The vision behind *Soul Circles* was to raise awareness about mandala art—what a mandala is, its historical roots, spiritual and personal significance, and how it connects with individuals on a deeper level.

ADD NEWS



Legal Matters

Your Art and Copyright Protection

By Anjali Vivek

Protecting your art online can be difficult if you're not armed with the right tools and knowledge.

Copyright Protection

The Indian Copyright Act of 1957 provides protection for all types of creative works including artistic works. Copyright protection begins as soon as your work is expressed in a tangible form. This protection lasts for the lifetime of the creator and for 60 years after their demise.

Protection is given to the person who created the work or to the person/organisation that commissioned the work.

What does the protection do?

Copyright protection helps you prevent your art from being used in ways unauthorised by you.

How to protect your art online?

Some ways you can protect your artwork are:

1. Add a watermark to your artwork
2. Affix a signature or mark as the creator
3. Take action against people who use your artwork

Of course, these measures aren't perfect and may not deter the most determined of people looking to use your artwork without permission but it definitely helps to keep your art safer.

There are several lawyers and firms that exclusively deal with intellectual property law who can help you protect yourself against copyright infringement.



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