

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

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Founder and Editor: Jyoti C Singh Deo



Lamps by Jenny Pinto



Surekha Sharada



Painting by Seema Kohli



Anila Kumar Govindappa

When There's Darkness, Be Light

Lamps By Jenny Pinto Dazzles The City



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions

The newly renovated Sabha complex in the heart of Bangalore was bathed in pools of warm light and shifting shadows recently. The space felt like a dream sequence out of a fairy tale. Floor lamps bloomed like Star Anise or Gulmohar flowers. Lights swirled in layers stretching to grasp air around it. It was poetry in motion. Table lamps appeared like treasures from the sea floor. The textures of banana fibre folds, lantana bark, and hanging rings spun from industrial waste wooed the audience. In another room, giant Victoria water lilies loomed above, their waste copper wire stems lit softly where they met banana fibre hearts. Large sea animals seemed to float making it seem like an under-water experience. Large clouds were suspended from the ceiling. The exhibition left an indelible mark on all viewers.

Jenny Pinto, the artist behind the exhibition, in a tête-à-tête with Jyoti C Singh Deo, Founder and Editor, Art and Design Dimensions

Q. How did it all begin and when and how did you begin creating these works in Banana fibre? Tell us about your background and how it led you here.

Ans. I started my career as an Ad film Producer and Director in Bombay, now Mumbai in the early 80s. But down the line, my interest in the environment and materials developed and I made a career shift and moved to Bangalore in the mid 90s.



Jenny Pinto

The idea that drove me when I started out, was how to be part of the burgeoning design scene in India without adding to the waste and to address this at the design stage. So natural materials were the choice. Having chosen handmade paper as my medium, what turned out to be a very interesting journey of setting up a paper-making studio, finding agricultural waste, working with rural artisans and pushing the boundaries of what handmade paper could do. Lighting seemed a natural step for me as I had been an ad film maker for 20 years.

But, that also meant I was used to larger budgets and a flamboyant canvas, so choosing to keep the process simple and handmade was a difficult journey but a rewarding one, which really gave me the courage to explore further.





Q. What's the philosophy behind your works and how did Oorjaa come into being?

Ans. Many of the world's problems - ecosystem decline, pollution, waste and climate change are partially the responsibility of the design profession. The harm design has done is not deliberate of course, but the unintended consequence of a lack of understanding of the power and impact of design. Yes, design is part of the problem, but I believe design is part of the solution too.

This is the foundation of our ethos - what shapes our values of Oorjaa's design practice.

So, Oorjaa (the brand came into being when Radeesh Shetty came on as partner about 15 years later) really set out as an exploration of waste as material with a intention to remain handmade, light in environmental impact and high on design



Q. Have you always worked with natural materials, or was this a shift in your artistic journey? What other materials do you use?

Ans. After Banana and other agricultural waste fibres, we innovated and created a material from quarry dust - another waste material from around Bangalore that was harmful to the soil of the agricultural areas



around the city. Combining it with waste paper, we created a range of lights called Wabi Sabi that had the raw beauty of weathered concrete.

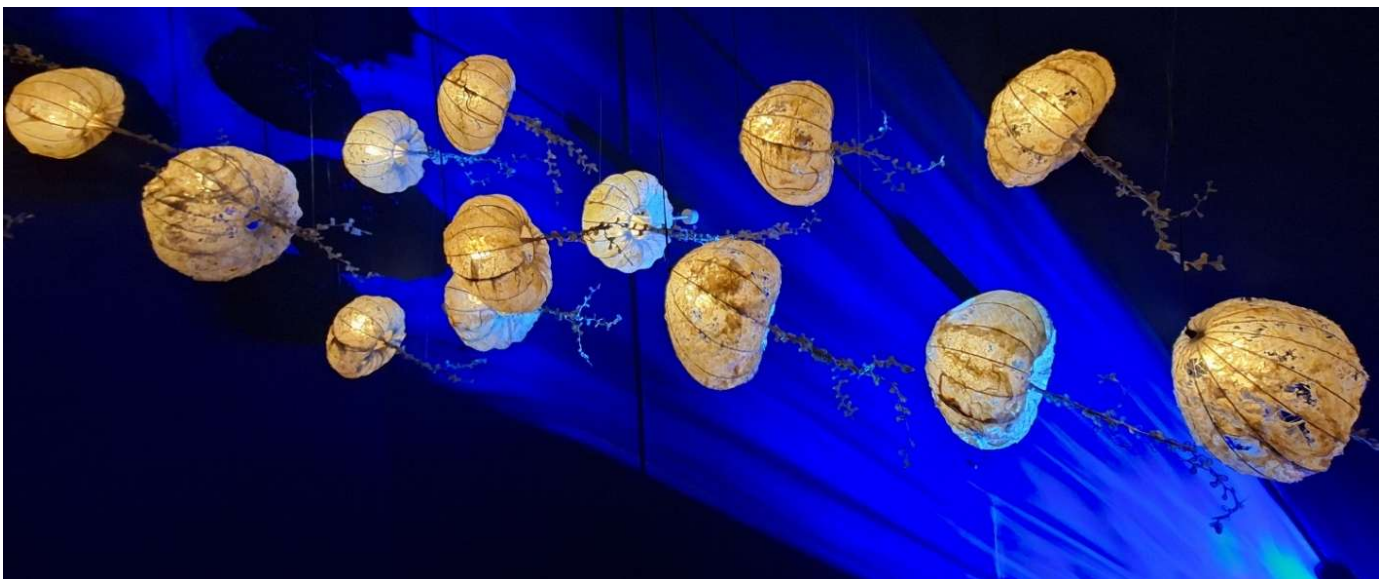


Lantana, our next material, found us. ATREE, an environmental research institute, was working with tribal communities engaged in removing the invasive weed from the jungles and they were looking to develop products. ATREE asked us to see what we could do with the material. We followed the lead of what the Real Elephant

Collective were doing in Gudalur with elephant sculptures and used the material to make lighting accessories.

Q. Can you take us through your creative process, from fibre to finished lamp? How do you prepare the fibre, and what steps are involved?

Ans. The Banana plant has a short life and a large number of banana trees, at the end of life, are used in the textile and rope making industry as the fibres of the trunk are very strong. We buy that fibre and process it in house. Cooking the fibres, beating it and then lifting paper sheets is done in the traditional way. A lot of our texturing and sculpting techniques are wet techniques which is done when the sheets are still wet. That gives us tremendous possibilities and a unique advantage over most other paper artists who buy paper. After the paper is textured or sculpted, some of our designs use metal or wooden framework for armatures. The same is done with our other material - wabi sabi and lantana - we process it all in house -- in our studio.



Q. Your lamps are more than lighting — they feel like living, breathing sculptures. What inspires their shapes and forms? Do you sketch them first, or does the material guide you?

Ans. Yes, our intention is to create more than just functional lighting. They are designed to be sculptural and artistic creations that add value to how people experience the space they inhabit. Our design is almost all inspired by the natural world. The forest and the ocean are our inspiration. Paper has a life of its own in every stage of the process so very often the paper itself suggests the design or form it eventually takes.

Q. You work on some truly large pieces. What's the biggest lamp you've made, and what did it take to build it? Is scale something you plan, or does it evolve naturally?

Ans. The size of the works now really depends on the space its meant for. Oorjaa now has a very talented team of 5 designers and we often brainstorm and team up.

the largest pieces are probably the tree inspired ones, that have gone up to 8 feet or wall mounted ones that have been 15 feet in width.

Q. What kind of lighting do you use inside these lamps?

Is it purely aesthetics, or do you consider the mood and warmth it creates in a room?

Ans. Our lighting designs are always about warmth and ambience. If its paper, the material itself diffuses light like no other material can so whatever the bulb, the paper does most of the "work" to create the mood and warmth.

Q. How important is sustainability to your work?

Do you see your lamps as a response to fast design and mass production?

Ans. Absolutely. Our material and our process is our message.

We work with waste and our process is handmade and low tech.



Q. Any upcoming projects or dream collaborations you're excited about? Where can people see or purchase your work?

Ans. The airport projects, both in Bangalore and Mumbai have been exciting as they give us scale.

Oorjaa lights can be seen and bought online at www.oorjaa.in

Q. What advice would you give to youngsters who want to explore natural materials in their own creative work?

Ans. Advise to any young person is to explore till they find their material and then spend as much times as possible with it. Getting to know materials and building a relationship with it is very important, so have patience, it pays off in the long term.

‘Calorie’, Science Gallery, Bangalore Surekha Sharada

By Jyoti C Singh Deo



Surekha Sharada

Surekha Sharada's recent work, featured in the show 'Calorie' at Science Gallery, Bangalore, is a compelling blend of material, metaphor and message. Known for her thought-provoking installations, Surekha turns the familiar into the unfamiliar by reimagining computers and keypads as the raw materials of her cityscape. Her work

stands as a meditation on what we are choosing to nurture and what we are allowing to wither.

Among the mechanical fragments of urban life, she plants fresh Ragi grains, gently unsettling our expectations. This unlikely combination transforms the piece into a living contradiction, a conversation between the organic and the artificial, growth and decay, tradition and technology. The comparison between technology and greenery shakes the onlookers views and leave them bewildered and caught in a sense of reality that exists around us.

Her installation does not just present a futuristic city; it questions the very trajectory of our development. Keyboards become the foundation upon which Ragi struggles to grow, visually expressing the silent battle between nature and the digital world. In placing these seeds of nourishment into sterile electronics,



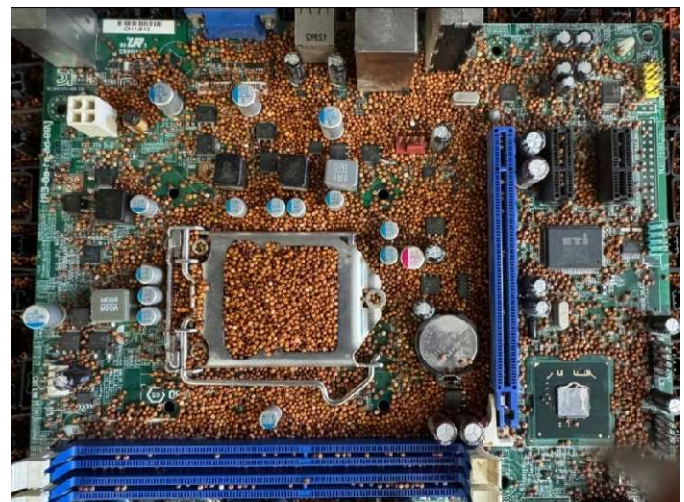
Surekha stages a quiet protest against the apathy of urban life, where concrete has come to dominate the landscape. She maps the state of greenery that existed 7 decades ago and how the green cap of the city has diminished to a meagre portion.



Through this installation, Surekha also offers a layered comparison of how the environment has evolved, or perhaps devolved, over time. The Ragi, a symbol of sustenance and simplicity, becomes a poignant reminder of rural memory pushed to the margins. Her work does not moralise; instead, it invites reflection. What makes the installation powerful is its refusal to separate art from lived reality. Surekha's cityscape is not a distant vision; it is a mirror, built with the very tools we touch each day. She has used mirrors to show the unending cityscapes we see today.

In embedding life within lifeless parts, she suggests that hope still flickers in forgotten corners. Her art does not offer easy answers but frames vital questions about the future of food, the cost of convenience and the fate of a planet caught between past abundance and present consumption.

It urges the viewer to look at the spaces they inhabit and the quiet consequences of unchecked progress.



Surekha planted Ragi seeds at the outer complex of the gallery, which has grown into plants and in turn, will bear seeds. That little patch of green space spreads the message of hope and growth, which is the need of the hour.

The show will be on until July 2026 and has been sparking dialogue among onlookers.

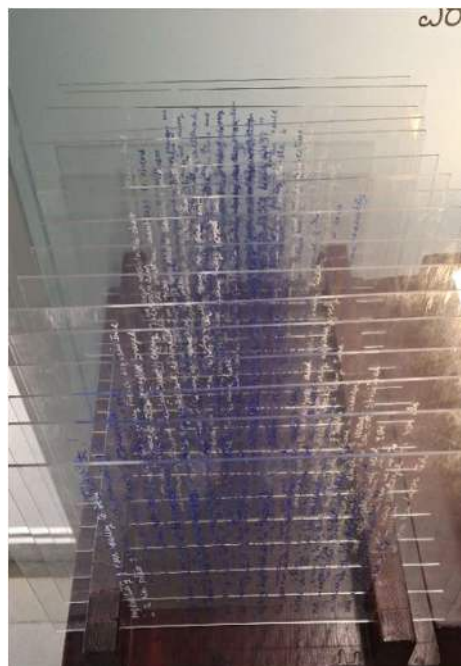
It is an exhibition not to be missed.



Shape of a Thought: Letters From Ram Kumar Museum of Art and Photography (MAP), Bangalore

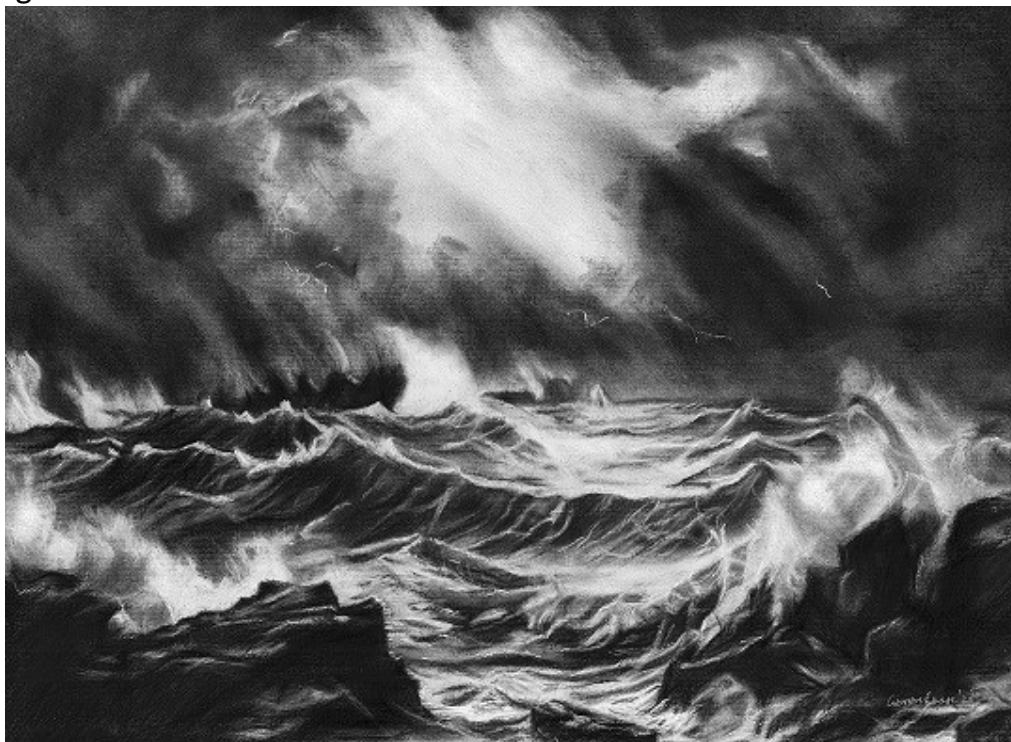
When you're left speechless at the beauty of the Art!

Visit the Gallery to see these works by Ram Kumar.



Charcoal in Stillness and Motion, Solo Show by Gautam Bansal Sublime Gallery, Bangalore

By Jyoti C Singh Deo



Gautam Bansal

Gautam Bansal works in charcoal is not just a medium, but a way of distilling movement, stillness and feeling into form. His art is less about representation and more about resonance. It is about capturing the moment when something undefined begins to breathe on paper. For Gautam, charcoal is both fragile and powerful. Its smudge, its softness, its starkness allow him to navigate thresholds — between blur and clarity, force and poise, exposure and restraint. Horses mid-leap, dancers suspended between steps, the quiet gaze of animals — each subject is less a portrait and more a pulse. They are not named, not explained and never imposed upon. Viewers project their own histories onto them, because he offers only fragments. And in that incompleteness lies their power.





His works are reverie in black and white. "I'm not painting stories. I'm painting the feeling you get when you forget the story but remember the silence that came after it," he says. In a world obsessed with clarity and colour, Gautam's charcoal works are a retreat. He offers no spectacle, only stillness. No answers, only the echo of something lost. And in that echo, there is immense, quiet beauty.

Gautam Bansal is a Bengaluru-based artist whose creative journey spans over two decades of working with charcoal. With a background in Art & Design, graduated from Wigan & Leigh College (UK affiliated), and years spent in the corporate world, he eventually left that path to pursue a full-time life of art driven by a deeper need for expression, sincerity and connection.

Gautam's presence in over 30 group exhibitions and his continued recognition through awards and features reflect an artist committed to steady growth and expressive depth. As a guest faculty at a school for autism, he conducts weekly charcoal workshops, offering art as a language of connection and self-expression.



In his recent show held at Sublime Galleria, UB City in Bangalore, Gautam uses charcoal as his medium. "Charcoal gives me space to explore not just form, but feelings. I'm drawn to the threshold where stillness becomes motion, where something undefined begins to take shape. Whether I'm channelling the force of a galloping horse, the quiet presence of a dancer, or the texture of a human face, I'm always searching for that moment when something shifts or it seems that the image breathes," he says.



His depiction of nature, animals, storms, wind, water and the human spirit, all shaped by unseen currents, coerce in a world embalmed in monotone shades that encircle the world. I embrace the imperfect, the unfinished, the emotionally vulnerable.

Each piece holds space for what's in-between—between clarity and blur, power and poise, exposure and restraint. In a fast world, I hope my work invites viewers to slow down, feel more and find something of themselves in the quiet and intense pulse of charcoal.

His works often quiet yet deeply evocative—have been featured in premier art festivals and are part of notable private collections across India. Some of his pieces have been curated by prominent public figures and showcased at exclusive events.

A BEAUTIFUL BODY PERISHES BUT A WORK OF ART DIES NOT

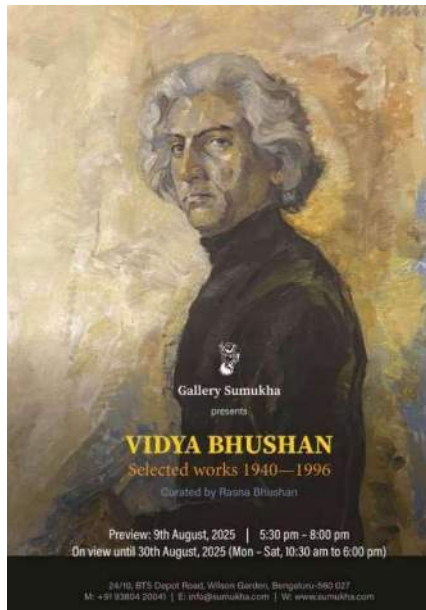
LEONARDO DA VINCI



Vidya Bhushan: A Life in Art, In Memory of Rekha Bhushan

Gallery Sumukha, Bangalore

By Jyoti C Singh Deo



Title: Portrait of Rekha Bhushan
Medium: Oil on Canvas
Size: 36 x 31 inches
Year: 1975

Curated By Rasna Bhushan

About the Artist:

VIDYA BHUSHAN

1923 – 1996

Vidya Bhushan was born to farmer parents in 1923 in Udgir, Maharashtra, erstwhile Hyderabad State. Indifferent to the dull academic classes he filled his notebooks with drawings which baffled his rural teachers. Losing his father at the age 14 he ran loose with a coterie of politically charged hotheads who were involved with the Arya Samaj and the gathering movement for India's freedom from British rule and who took part in the struggle against the Nizam of Hyderabad in 1937-38. For this rebellion they were sentenced to Bidar Jail but were released ten months later on the intervention of Pandit Vinayak Rao Vidyalkar, prominent leader of Hyderabad State and Bar-at-Law.



He then moved to Hyderabad hoping to study art but as there was no art school there no joined the Nutan Vidyalaya, Gulbarga where S. N. Alandkar conducted an Art Section affiliated to J. J. School of Art, Bombay. After passing the third-year examinations, he returned to Hyderabad due to financial straits and took a job as a Drawing teacher at Keshav memorial School.



In 1941, The Hyderabad Art Society held an All-India Exhibition and Bhushan participated with a charcoal self-portrait which won him the Society's Gold Medal and brought him prominence. Shri L. N. Gupta, ICS who was the president of the Society and a philanthropist, sent him to J. J. School of Art to complete his studies.



He graduated with a Diploma in Painting from the J. J. School of Art, Bombay in 1944 with an Outstanding Student prize and the Lord Mayo Prize for best works. Back in Hyderabad, Bhushan struggled to earn a living as a painter and decided to join a film company in Bombay as Art Director but this too proved to be unrewarding and he returned in 1947 when he was commissioned to make murals in the Nizam Palace, (now Hyderabad House) New Delhi.

In 1952 he joined the faculty of the College of Fine Arts and Architecture, Hyderabad (now Jawaharlal Nehru University of Fine Arts & Architecture). 1952 – 60's he was deputed by the State Government and Archaeological Department of Hyderabad to copy the Ajanta Murals for their archives and was the only artist to do so in the medium of egg tempera.

From 1954-55 he was a Government of India Cultural Scholar for post diploma in Mural and Painting at the Belgrade Academy of Art, Yugoslavia, at the atelier of the master artist Milo Milunovic, who founded the Belgrade Academy of Art in 1937.

Bhushan's early political activity as a freedom fighter gave him an added interest in Yugoslavia's vibrant political/cultural milieu under Marshal Tito's Socialist Federal Republic of Yugoslavia.

In 1957 he was awarded the Gold Plaque, India National Award and also a prize at the International Art Exhibition, Moscow. His portraits of political leaders Gandhi, Nehru, Sardar Patel, Adbul Kalam Azad, Indira Gandhi, Lal Bahadur Shastri and Rajiv Gandhi are in Parliament Hall and Telangana Assembly buildings. He has exhibited in India, Europe and the United States. His works are in several national and international collections.



"Town in Yugoslavia" Tempera on paper. 14 x 21 inches. 1950's





This exhibition brought together a curated selection of works by Vidya Bhushan (1923–1996), offering a window into five decades of artistic inquiry and evolution. Twenty-nine years after his passing, his artworks continued to resonate, echoing a time when both India and its artists were navigating questions of identity, purpose and form.

Born in a small village in pre-Independent India, Vidya Bhushan's move to Bombay to study at the JJ School of Art marked more than a shift in geography. It marked a profound cultural transition. The contrast between his rural roots and the colonial urbanity of Bombay left an indelible impression on his creative consciousness. For Bhushan, art became a way to interpret the upheavals around him and to construct a visual language uniquely his own.



During his student years in the 1940s, Bhushan found himself in a moment of ideological and aesthetic tension. The nationalist ideals of the Bengal School had begun to make their way into the structured curriculum of British academic art training. His early works in pencil, watercolour and oils displayed a firm grasp of academic realism, yet small gestures—a tilted composition, an unexpected shift in colour—hinted at his growing desire to move beyond rigid forms. Even while grounded in the Anglo-Indian styles of the time, his works revealed an emerging personal vocabulary.



A pivotal chapter unfolded in 1954, when Bhushan travelled to Belgrade. The exposure to new methods and materials catalysed a transformation in his approach. He explored still life, landscapes and figure studies with boldness and experimentation that marked a clear shift in his visual language. Learning egg tempera and mosaic techniques deepened his understanding of surface and form. His project of replicating the fading Ajanta Frescoes using egg tempera trained him in the nuanced layering of translucent colour and introduced him to the expressive potential

of erosion and absence. This sensitivity informed much of his work through the 1970s, as he delved into full abstraction with watercolour washes and large oil canvases that evoked a meditative calm.

In the 1980s and 90s, Bhushan returned to the human figure, now rendered with the quiet assurance of an artist who had spent decades refining his language. Watercolour and egg tempera became his primary mediums, handled with a freedom and clarity that reflected his deep engagement with both form and feeling. Bringing together such a diverse and expansive body of work posed a curatorial challenge.



Spanning fifty years and multiple styles, the collection reflected Bhushan's continuous exploration of visual and emotional truths. His legacy also lived on through the many students he mentored at the College of Fine Arts in Hyderabad. Artists such as Laxma Goud, Suryaprakash, Dakoji Devraj, Vaikuntam and Kavita Deuskar shared invaluable insights into his work as both a teacher and an artist. Their reflections helped shape this exhibition and brought greater depth to the understanding of Vidya Bhushan's remarkable journey.



RIVER WEAVES, BROCADES OF BANARAS BY CHANDRA JAIN CURATED BY SIDDHARTHA DAS AND CHIARA NATH



River Weaves: Brocades of Banaras is rooted in Chandra Jain's long-standing and deeply personal connection to the Banarasi weaving tradition. Though born in Lucknow with a love for Indian textiles, Jain turned away from contemporary Banarasis at one point, disheartened by the lack of quality she had grown up admiring. A chance meeting in 2002 with a master weaver in Varanasi revealed the underlying issue: a lack of demand for fine craftsmanship at fair prices. This moment sparked the beginnings of what would become *River Weaves*, an exhibition responding to the quiet decline of this once-flourishing art, threatened by chemical dyes, mass production, and generational shifts in the weaving community.



The exhibition presented a curated collection of Banarasi brocades, celebrating both the tradition and its revival. With techniques like kadwa and dampach, the textiles on display feature rare, fading motifs and are dyed with natural, plant-based materials such as turmeric, madder, parijata and indigo, reconnecting weaving with ecological and Ayurvedic values. At its heart, *River Weaves* is about preserving not only a craft but an entire ecosystem—the artisans, the river, the community. Each piece stands as a bridge between heritage and the future, offering handloom not as nostalgia, but as living, breathing art. The speakers at the exhibition were Laila Tyabji, Ratna Krishna Kumar, Nandita Das, Chandra Jain and Shobha Narayan.





DTALE ARCHIST VI, GALLERY DTALE, BANGALORE



Gallery Dtale conducted its 6th edition of art exhibition with many artists. The artist's works range from contemplative studies to auxiliary expressions exploring existential themes. The impact of subjective art on our surroundings was evident in a striking visual display of exquisite pieces.

Works of some artists were outstanding and compelled one to think. They are mentioned below.



Abin Sreedhar

Born in Kerala, Abin Sreedhar lives and works between Baroda and Kerala. Abin uses found objects and imagery to construct imagined, animalistic forms, drawing upon the aesthetics of historical and contemporary measuring instruments, archival documents, news items, and photographs. Working across sculpture, painting, and installation, he consciously engages with both spoken and unspoken elements of Indian art language in relation to subaltern and marginalized positions. His work aims to highlight historical and contemporary tensions rooted in these positions and his own social identity, creating powerful dialogues about power and measurement.

Anil Thambai

Born in Kerala, Anil Thambai transitioned from commerce to art, earning his BFA from Trivandrum and MVA from MS University Baroda. Now based in Baroda, his work explores the intersection of architecture, memory, and space through "Architectural Portraits," visual archives that capture the essence of buildings through skin, body, and spatial divisions.

Arvind Sundar

Arvind Sundar is an artist whose practice deeply engages with geometry, grids, and mathematical systems. Through paintings, drawings, and sculptural objects, he explores the interplay between physical and spiritual realms, using mathematical frameworks to reflect on repetition, deconstruction, and seriality, often invoking sacred geometry as a meditative language.

Nuru Karim

Nuru Karim, Founder and Principal of the award-winning studio NUDES, brings over 25 years of architectural experience. He earned his Master's in Architecture and Urbanism from London's Architectural Association, with formative education across London, Mumbai (KRVIA Gold Medallist), and Montreal (McGill University). His experience at Zaha Hadid Architects contributed to various high-profile institutional projects. NUDES operates at the intersection of art, architecture, and computational design, leveraging digital tools to address social, cultural, and environmental challenges.



KAAL NETRA: THE SACRED MATRICES

SEEMA KOHLI'S LIVING COSMOLOGIES OF THE FEMININE DIVINE

NATIONAL GALLERY OF MODERN ART, BANGALORE



"Kaal Netra – Sacred Matrices: Seema Kohli's Living Mythic Universe" is a solo exhibition curated by: Darshan Kumar YU, Deputy Curator, NGMA Bengaluru, showcasing the profound and multidimensional work of acclaimed multidisciplinary artist Seema Kohli. The exhibition was inaugurated on Tuesday, 26 August 2025 at 5:00 PM. The invited guests were Shri Nicholas Gribit, First Secretary at the British Deputy High Commission, Bengaluru, as Chief Guest. Dr. Sanjeev Kishor Goutam, Director General of NGMA, attended as Guest of Honour, marking the opening of this significant exploration of myth, memory, and the sacred feminine.

Kaal Netra: The Sacred Matrices opens like a portal—drawing the viewer into Seema Kohli's vast and intricate universe. Her works embody the sacred feminine who upholds the myths and rises as both presence and principle. Kohli, a multidisciplinary artist whose practice spans painting, sculpture, installation, performance, video, and writing, has spent more than four decades weaving together the spiritual and the personal, the ancient and the contemporary. Her art is not simply made, it is lived—each work emerging as a ritual, a meditation, a revelation.





The title *Kaal Netra*, meaning the eye of time, invokes the mythic third eye of Shiva, not just a symbol of destruction, but one of piercing clarity and vision beyond illusion. For Kohli, this is more than euphemism. It is a way of seeing that dissolves binaries, where endings are beginnings, and where the feminine is central to the unfolding of existence itself. In her world, the self is not a static identity but an evolution and myth is not a relic of the past, but an active, breathing language through which we navigate the present.

The origin of the Golden Womb or Hiranyagarbha which is the Vedic source of creation remains central in her narration through faceless feminine forms, serpentine symbols of rebirth, and spiraling, meditative compositions. She draws inspirations from Tantric diagrams, Yogic maps, Bhakti devotionals, and Sufi metaphors. Kohli takes these traditions, brings them to life again, and connects them to her own lived experience as a woman. In her work, Shakti is not just an idea but a real, powerful force that is both vast and deeply personal.





The exhibition at NGMA, Bangalore opened in a swirl of melody, as Shruthi Veena Vishwanath, weaving incantation into song, cast her spell over the gathering, drawing them not just to listen but to sing, to breathe in rhythm. The walkthrough was led by Satyajit Dave. The exhibition offered an insight into Seema's world, one woven in multitude stories of life's challenges. The exquisite embroidery and lattices interwoven with beads and fine thread are laced with stories of spiritual and community-driven projects. The deep-rooted emotions make their way onto the large expanse of vibrant artworks, each of which is a personal unfolding of experiences. The silent and the sacred intertwine in a glossary of a far-reaching world that engulfs the viewer, drawing them into oneness with it.

Whether in painting, installation, performance, or film, Seema's art is an invitation to step into spaces of involvement and transformation. In *Khula Asman – Dawakhana*, for instance, she resurrected her grandfather's Unani dispensary, turning it into a temple of memory and healing. This act, deeply personal yet quietly political, speaks to how memory and myth can coexist in tangible, communal spaces. Her celestial figures, often caught mid-flight, exist between worlds—evoking longing, migration, and transcendence. In works like *Truth is Hypothetical*, she layers domestic interiors with cosmic motifs, tracing the complex interior lives of women who hold both the mundane and the mystical.

For Kohli, the act of creating is itself a spiritual discipline, a form of sadhana. Her materials are chosen not only for their aesthetic power but for their ritual resonance: gold leaf, old saris, metal, thread, recycled yarn, all echoing the ancestral, often unacknowledged labour of women.

Her studio becomes an extension of the temple, and the creative gesture becomes an offering. Every mark, every repetition, every quiet layering becomes a form of devotion.



UNBOUND EMOTIONS, India Habitat Centre, New Delhi

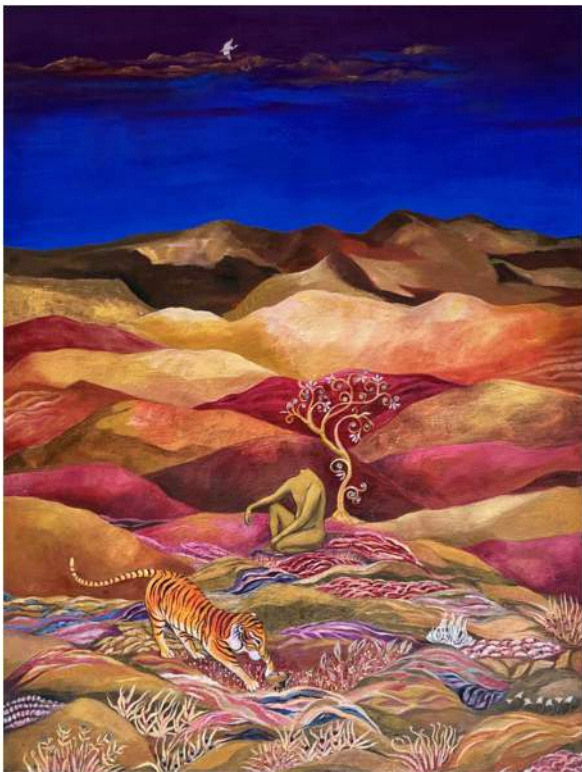
The Unbound Language of Feeling: A Pluralistic Symphony of Contemporary Art



By Rajib Sikdar

Curated by Rajib Sikdar (Art Family, India)

In today's interconnected world—where geographic, material, and emotional boundaries dissolve and reconfigure “UNBOUND EMOTIONS” emerges as a timely and deeply resonant international group art exhibition.



Scheduled to be held from 1st to 5th September 2025 at the prestigious Visual Arts Gallery, India Habitat Centre, New Delhi, this exhibition creates a vibrant and pluralistic platform where artists from India, Germany, and Sri Lanka come together in an intimate dialogue of feeling, form, and cultural expression.



Featuring a rich spectrum of mediums—painting, sculpture, photography, digital art, calligraphy, and traditional arts—this exhibition offers not merely works of visual interest but deeply sensorial experiences. Each creation invites the viewer to move beyond the surface of aesthetic form into the emotional currents that shape both personal and collective lives.





Title - The Pain, Medium - Paper Mache, Size - 11x12x36inch, Year - 2023

The Indian participating artists bring to this exhibition a vivid, multi-layered spectrum of creative expression. Their works range from contemplative abstraction to semi-realistic depictions imbued with regal elegance; from the tranquil charm of landscapes to the untamed intimacy of wildlife photography; from the solid grace of sculpture to the fluid lyricism of calligraphy. The subjects they engage with are as diverse as mythology, nature, surrealism, and the emotional power of color. Some artists revisit their cultural roots to weave metaphors of memory and heritage, while others explore time, love, longing, and human connection with profound honesty. Through their unique visual languages, these artists transform personal narratives into collective experiences—enriching **“UNBOUND EMOTIONS”** with depth, vibrancy, and a distinctly Indian soul. At its core, the exhibition is anchored in a simple curatorial belief: emotion knows no bounds. Through the languages of color, line, texture, and silence, the participating artists reveal emotional landscapes shaped by memory, reflection, resistance, and transcendence. Whether deeply personal or socially resonant, the works flow with honesty and soul.



Title: Hollow Triumph
 Sizes:
 1. 39"x17"x15" (Terracotta figure)
 2. 10.5"x3"x3" (Raku figure)
 3. 11.5"x3"x3" (Raku figure)
 4. 32"x16"x12" (Armature)
 Medium: Terracotta, acrylic paint, raku and found materials
 Year: 2024

The inclusion of artists from Germany and Sri Lanka lends the exhibition essential international dimensions. German artist Frank Platte brings analytical depth, contemporary experimentation, and a distinctive formal vocabulary; Sri Lankan artist Chamini Weerasooriya contributes spiritual sensibilities, nature-inspired symbolism, and deep cultural resonances—creating a meaningful synergy with the emotional and material worlds of the Indian participants.





Participating Artists:

Frank Platte (Germany) · Chamini Weerasooriya (Sri Lanka) · Sutanu Panigrahi · Dipendranath · Jitendra Prajapati · Joydeep Bhattacharjee · Sanjoy Banerjee · Sanjukta Paul · Monika Singh · Santosh Kumar Sandilya · Susmita Mandal · Pradhi Ranjan Sengupta · Sunita Dinda · Hiral Bhagat · Rahul Rai · Ishita Choudhary · Sharyu Amoda · Fuad Kidwai · Moumita Mosan · Shadab Kazi · Rajarshi Adhikary · Anand Kumar · Nabin Das · Dr. Pragati Singh · Nirupam Ghosh · Madhusudan Das · Pinaki Bhattacharya · Santanu Nandan Dinda · Kesab Bandyopadhyay · Jai Shankar Sharma · Meenu Rani · Pulakesh Mandal · Rabi Pashi ·

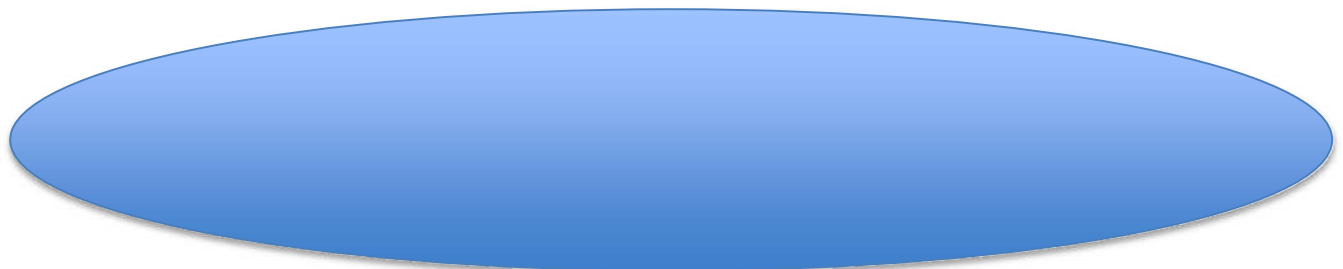
S.P. Verma · Mudrika Khushi Gururani. Bhumika Bahuguna. Abhishek Namdeo.

This exhibition is more than a showcase—it is an emotional archive, where tradition meets innovation, the rural meets the urban, and meditation meets provocation. Here, art becomes a quiet ritual of remembrance and a gesture of connection that transcends cultures and histories.

Held at the Visual Arts Gallery of the India Habitat Centre—a cornerstone of contemporary creative expression in India—**“UNBOUND EMOTIONS”** was a remarkable event.



It was not just an exhibition but a collective act of witnessing emotions, where artists spoke the language of the heart—fearlessly, silently, and profoundly.



7SHADES: A COLLECTIVE LENS OF KARNATAKA

Rangoli Metro Art Gallery, Bangalore

By Jyoti C Singh Deo



In the evolving landscape of photography in Karnataka, 7shades has emerged as a compelling collective that bridges the space between documentary practice and artistic exploration.

Formed in 2021, the group brings together six photographers from across the state: Ashok Mansur, Pramod Chakravarthy Stephen, Naveen Kumar, Indrakumar B Dastanavar, Santhosh Y Hanjagi, and Ravikiran Badami. While three members come with formal training in art and the others from professional photographic practice, what unites them is a shared vision to use the camera as both a tool of memory and an instrument of imagination.

The range of work presented by 7shades is striking, encompassing astrophotography, landscapes, architectural studies, rural life, folk and tribal festivities, pictorial compositions, and traditional games. When brought together in exhibitions, these images cease to be individual pursuits and instead form a visual dialogue between the cosmic and the earthly, the monumental and the everyday, the historical and the contemporary.

This interplay reflects a larger movement within Indian photography that seeks to collapse the binary between documentary truth and artistic expression. In doing so, 7shades not only records but also reinterprets Karnataka's cultural and ecological narratives, presenting them as living traditions rather than static heritage.





The group's journey began with a touring exhibition in Bagalkot, which later traveled to Bijapur, Dharwad, Mysuru and Mudbidre. Each stop brought enthusiastic audiences and wide media coverage, affirming the relevance of their vision. But for 7shades, the exhibition is not the final destination. Their practice extends into workshops and discussions designed to nurture young photographers and encourage viewers to see photography not merely as a technical skill but as a way of engaging with the world.

"Each of us brings something different to the table, different genres, different sensibilities. But when we exhibit together, it becomes a collective story," notes Pramod Chakravarthy Stephen, reflecting on the group's collaborative ethos.

Their latest exhibition, was on view at the Rangoli Metro Art Centre in Bengaluru. It opened on 15 August 2025 with a ceremony led by Pa Sa Kumar, Chairman of the Karnataka Lalitkala Academy, who inaugurated the show. The event was graced by Mr Sivasailam, former MD of BMRCL, and Mr Banu Prakash Chandra, Photo Editor and war photographer at The Week magazine, alongside Mr Vasanth Kumar, the centre's curator.

Since its opening, the show has drawn professional photographers, artists, students and members of the general public.



Failure is the biggest teacher. It teaches you to introspect and learn.

Jyoti C Singh Deo



Beautiful Art by Revti Sahay

By Jyoti C Singh Deo



Revti Sahay

Revti Sahay is a visual artist whose creative journey is enriched by a life full of colour, movement and transformation. From the earliest days, art has remained her constant companion, a passion that thrived alongside multiple professional identities.

Over the years, she has embraced roles as varied as MBA, talent manager, teacher, career counsellor, child personality enabler, destination consultant, entrepreneur and homemaker.

Yet, through all these roles, her identity as an artist has remained central, guiding her through life's many phases with a brush in hand and imagination alive.

Her exposure to different regions of India and travels abroad have deeply influenced her artistic lens. Living across diverse cultural settings helped her absorb subtle nuances of attire, traditions and human interactions.



These experiences offered her a rich experience of visual references that now find their place on canvas. Whether it is the rhythm of rural life, the charm of an unfamiliar face or the quiet energy of a place, Revti brings it all into her artwork with honesty and emotional depth. Her ability to translate her encounters into visual stories has helped her connect with patrons, largely through word of mouth and intimate exhibitions.





Despite the responsibilities that came with her many roles, Revti always found time to paint. Art was never just a hobby but a vital form of expression and reflection. Her areas of interest are wide-ranging, from portraits and animals to still life and modern art, each executed with her distinctive sensitivity.

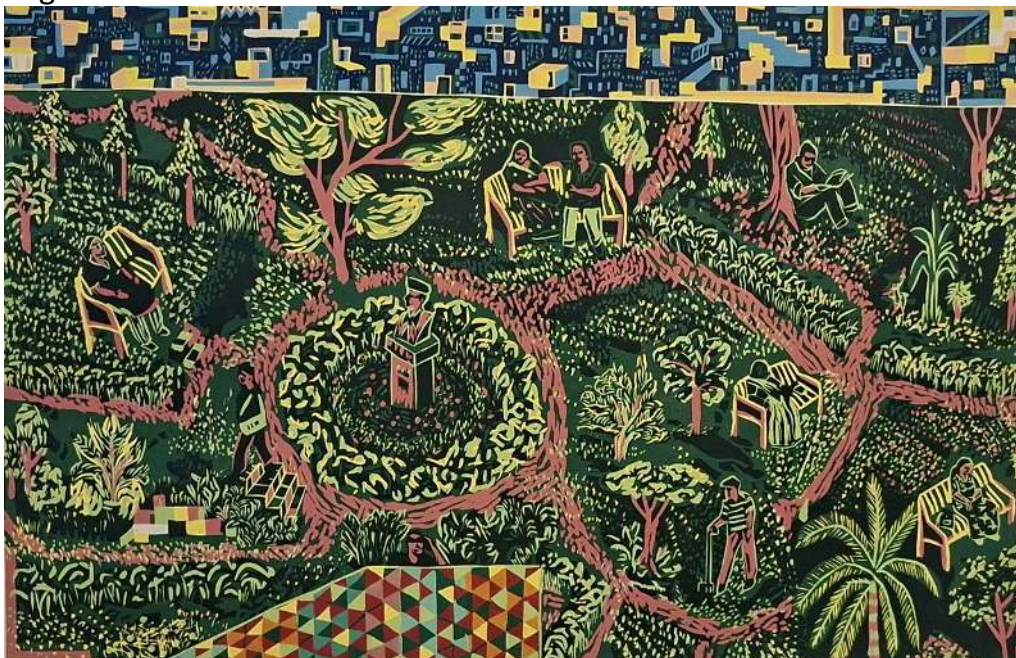
Her creative path has also been nurtured through informal mentorship with eminent artists in Ranchi, Ahmedabad and Hyderabad, who offered her technical guidance and fresh perspectives. These interactions helped her expand her skill set while still preserving the authenticity of her self-taught roots.

Revti Sahay held her solo exhibition at Karnataka Chitrakala Parishath, one of the most respected art venues in Bengaluru recently. The exhibition was met with enthusiastic appreciation from both art lovers and fellow artists. For Revti, it was not just a milestone but also an affirmation of her lifelong dedication to painting. The show marked a moment of reflection and celebration, showing how a deeply personal journey rooted in passion and perseverance can resonate widely. Her story stands as an inspiring reminder that art, when nurtured with sincerity, finds its own way into the world.



Inward Outbound – Solo Show by Anila Kumar Govindappa Gallery 1 Shanthi Road, Bangalore

By Jyoti C Singh Deo



Born in 1993 in Bangalore, Karnataka, Anila Kumar Govindappa is a multidisciplinary artist. Though trained as a painter and printmaker, his practice extends across various mediums including printmaking, painting, and ceramics.

He graduated in Painting from KEN School of Art, Hampi University in 2012 and completed his Master's in Printmaking from the Sarojini Naidu School of Art and Communication, University of Hyderabad in 2015.



He has participated in numerous national and international exhibitions and biennales. Anila Kumar has received several prestigious recognitions such as the Young Artists Award from the Ministry of Art and Culture, the Karnataka Lalit Kala Akademi Scholarship, and the South Indian Art Exhibition Jury Award.



His work has been exhibited at the Osten Biennale of Drawing in Skopje in 2016, *LandSpaces*, a group art show in Chennai in 2019, and *Desire of the City*, a solo exhibition at 1Shanthi Road Gallery, Bangalore in 2019. His works were also shown at Chi Gallery in Iran in 2020, and at *Immerse*, a group exhibition in Mumbai in 2022. He received the AMI Art Festival Youth Award for Visual Art at KCC in Kolkata in 2022. In 2023, he held a solo exhibition titled *A Reverie of a Memory* at Method Gallery, Mumbai, and participated in a group exhibition at the Space Studio Alumni Show in Baroda. In 2024, his work featured in the DCAW group exhibition with Blueprint.12 Gallery at Bikaner House, New Delhi.

Anila Kumar has been part of several artist residencies and workshops, including the Karnataka Lalit Kala Akademi Graphic Printmaking Fellowship (2021), Space Studio Sculpture Residency (2020), Kalakriti Residency, National Printmaking Workshop at Visva-Bharati University, Santiniketan,

and the Dhi Art Space Woodcut Workshop, among others.

Anila Kumar's artistic process is deeply personal and observational. His works resemble a diary of everyday events, reflecting the people and places that surround him. Often incorporating metaphorical visual elements, his art becomes a 360-degree view of daily life, memory, and personal interpretation. His themes go beyond individual experience, addressing the influence of politics and environmental degradation on society. Inspired by his own childhood in a rapidly urbanizing village, his work examines the erasure of natural landscapes and communities in the name of progress. His drawings serve as a meditation on perception, transformation, and human impact.

For Anila Kumar, drawing is not just a practice—it is an extension of thought itself, raw and intuitive, a book of short stories that unfolds over time, revealing fragments of life, emotion, and change.



INWARD OUTBOUND

As one stepped into the exhibition at 1 Shanthi Road, one was drawn to the scale—large prints that commanded attention. Vibrant colours leaped from the walls, infusing the space with energy and warmth. There was a playful boldness in the palette that felt both fresh and deliberate. Each piece was an intricate layering of our

surroundings, a very contemporary perspective of the society we live in. Anila Kumar Govindappa, balances the emotional quotient rampant in the fast-growing urban jungle where nature and humans co exist.



His work finds poetry in the everyday; quiet scenes from daily walks, commutes, and chance encounters become portals of reflection. He picks up acts of daily life; drawing from walks around the neighbourhood and travels. Through these moments, he maps the slow transformations of spaces shaped by unchecked growth and shifting ways of life. The city, for him, isn't a spectacle; it's a living and breathing patchwork of labour, leisure, memory, and motion. He lingers in the overlooked: bus stops, markets, parks, vacant lots, places thick with untold stories. These environments, once familiar, emerge altered, reoccupied, or quietly abandoned, echoing the story of change. In tracing these shifts, his art becomes a subtle act of witnessing, a meditation on what slips past in plain sight.

"My prints serve as visual records of both the landscapes that I encounter and their internal states. What is depicted is not only a portrait of contemporary urban life but a reaction to the emotional and political undercurrents that shape it," he says. Working primarily with woodcut printing, he uses a technique that demands slowness, repetition, and precision.

Each print undergoes several layers of carving and inking, allowing for depth, texture and density to build over time. This process mirrors the core of his practice—anchored in sustained observation and marking.

Anila Kumar Govindappa's Solo Show at Gallery Blueprint 12 at New Delhi begins on 24th September 2025

Birthday Celebrations of Chi Su Krishna Setty, IWC



Painting Demonstrations by well-known artists Shri Jatin Das and Shri Jasvir Ram at IWC, Bangalore marked the 73rd birth anniversary of Sh C S Krishna Setty. In a mesmerising demonstration of art, the senior artists held the audience spellbound by their sheer talent. Senior artists Shri Pa Sa Kumar, Ganapathi S Hegde and various others were present along with many other art enthusiasts were present at the venue.



64th National Exhibition Of Arts, New Delhi

CONGRATULATIONS



Art Exhibition at IGNCA, Bangalore

Curated by Shri Babu Jattakar



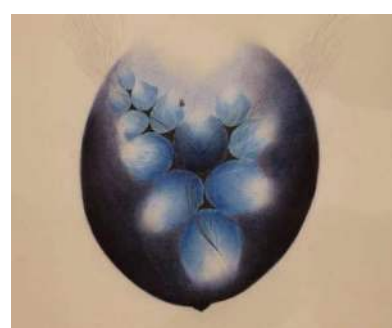
Bihar Museum Biennale

A Curated walk across Asia, Latin America and Africa woven together through art, memory and shared resilience. It was inaugurated by the Bihar Chief Minister, Shri Nitish Kumar and attended by various dignitaries,

Academic Director and Editor, Third Bihar Biennale: Dr Alka Pande



Mosaic Of Modernity, Group Show, Gallery G, Bangalore



A deliberately intimate showcase of only eight works, keeping the authenticity and spirit of Mosaic of Modernity intact.

Raksha S – unguarded portraits of everyday commuters, capturing resilience and connection in life's quiet moments.

Trapti Porwal – pastel meditations on form and intimacy, reimagining beauty with tenderness and authenticity.

Kirubakaran N – luminous watercolours chronicling the dignity and vitality of rural life.

For the Sandeep & Gitanjali Maini Foundation, this initiative is not about scale, but about spotlighting talent that thinks deeply, works with intent, and is striving to gain ground in the art world.



'Ruturaj – A Celebration of Life, Solo Show by Hina Bhatt Jehangir Art Gallery, Mumbai

By Jyoti C Singh Deo

"Among the seasons, I am spring." —
Bhagavad Gita, Chapter 10



Hina Bhatt

This powerful declaration by Krishna formed the heartbeat of *Ruturaj – A Celebration of Life*, an exhibition that once brought the quiet energy of renewal into every space it touched. In Indian philosophy, spring is more than a season. It is a state of being, a symbol of spiritual blossoming and divine abundance. It is the time when nature awakens, flowers bloom and life expresses itself in joyful fullness. Hina Bhatt's work embraced this spirit, offering a deeply personal reflection on what it means to live in alignment with the rhythm of life.

Through this collection, she explored spring not only as an external season but as an inner condition. Her paintings suggested that while the world moves through cycles of change, a life in tune with the divine remains in an eternal spring. Each canvas

reflected a state of grace, a breathing stillness that brought soothing energy to those who viewed it.



Her art became a quiet invocation of the Krishna within, reminding us that abundance and beauty arise from connection—to self, to nature and to the sacred.



The works in *Ruturaj* were not simply landscapes or floral forms. They were visual meditations, layered with emotion, mood and energy. Hina Bhatt painted with a sense of stillness and presence that seemed to linger beyond the frame. Each brushstroke conveyed reverence for life's subtle details.

This exhibition was her offering, a gentle reminder that even amidst chaos, a spring within us waits to be remembered. It invited

the viewer to pause and breathe, to witness the sacred beauty that blooms when we live with gratitude, awareness and grace.

Through *Ruturaj*, Hina Bhatt reminded us that art can soothe, restore and reawaken the spirit. Her paintings offered moments of calm in a restless world and whispered of harmony that lies beneath the surface of all things.

Infinite Strokes – When Colours Speak of Courage and Hope

By Govind Vishwas



Mumbai, August 2025 – Art has always been more than just colours on canvas. It is a mirror of society, a vessel of dreams, and at times, a quiet companion in moments of solitude. But most importantly, art has the power to heal, to uplift, and to give us courage when the world seems to stand still. This very essence comes alive in “Infinite Strokes – A Celebration of Creativity and Courage”, opening from 19th to 25th August 2025 at the prestigious Nehru Centre Art Gallery, Mumbai.

This exhibition is not just an art show, it is the story of a nation. Born during the darkest days of the COVID-19 lockdown, the Stay Home Stay Safe Art Competition gave thousands of artists across India a chance to express their emotions through brush and canvas. From this treasure trove of creativity, 60 remarkable works have been carefully selected to be part of Infinite Strokes.

Curated by Hina Bhatt (Hina Bhatt Art Ventures), the exhibition showcases artworks that are deeply

personal yet universally relatable. Each painting, each stroke, is a narrative—of resilience in struggle, of peace found in solitude, and of hope shining through despair.

What makes Infinite Strokes even more special is its tribute to senior artists who, through the 30-day Painting References Daily Painting Online Competition, generously shared their practice and insights, inspiring a larger community of emerging artists. Their contribution reflects not just artistic mastery but the social responsibility of art itself.

Spanning across mediums and styles, the exhibition becomes a living archive of a time when creativity was not just expression but survival—a reminder of how art carried us through one of the most challenging moments in recent history.

For a city like Mumbai, with its vibrant cultural pulse, Infinite Strokes is both a celebration and a source of inspiration—not only for art lovers but for anyone who believes in the transformative power of creativity.



'Sorry, Will Meet Tomorrow', Performance Art Rangoli Metro Art Gallery, Bangalore

By Jyoti C Singh Deo

Curated by Smitha Cariappa, this event explored time, memory and identity of Bangalore through the body as a medium of interaction and communication. There were eleven artists, each bringing their individual insights into time, identity, and the city. Together, their expressions evoked a deep sense of nostalgia, drawing on childhood memories and reflecting on adult experiences—particularly the feeling of being sorry or apologetic in a city that, like many others, is immersed in the relentless race against time.



There were solo performances by various artists who challenged the hurdles of environment, air and surroundings we live in.

Rani Rekha's show of cables and strings was a statement that targeted the city which is entangled in wires. Smitha Cariappa, spread awareness about the environment while Paramesh Jolad spoke of languages and how all languages have the sole purpose of educating the masses.

In a very heart-wrenching performance Alaka Rao reminded us of a morning so woven in the fragrance of coffee, music and newspapers - all a reminder of her father who passed away recently. The other performers were equally vocal without speaking and it brought together voices that need to be heard.





In the final hour of August 24, Sapna H S engaged with passersby, performing as Santoshi Ma and inviting them to make a wish. Sridhar Gangolli contributed a powerful work in which he carved the words "Sorry" and "Time" into footwear. These impressions, dipped in liquid chalk powder, left behind ephemeral text on the ground as participants walked—turning interaction into a poetic act of bonding and reflection. Meanwhile, *Ilm* used art to weave connections of friendship through footprints, forming an evocative kolam or rangoli.

The evening culminated in a celebration of Ganesh Chaturthi and the spirit of community, where neighbours and strangers alike shared in a moment of joy, connection, and quiet reflection amid the speed of city life.

‘Through The Collector’s Eye’ The Bhoruka Collection, Karnataka Chitrakala Parishath (Glimpses)







Ministry of Culture
Government of India



राष्ट्रीय आधुनिक
कला संग्रहालय
NATIONAL GALLERY
OF MODERN ART



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

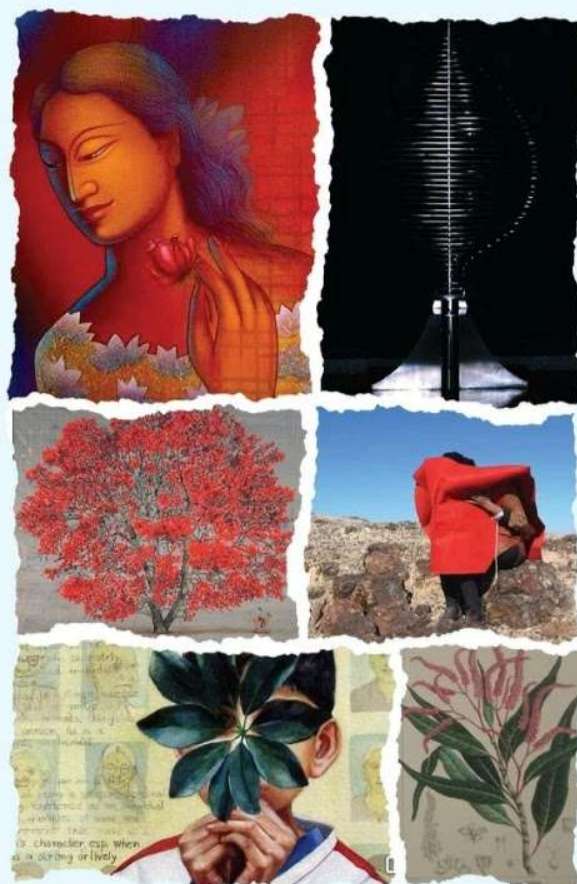
In collaboration with Ananya Drishya, a Bangalore based artists collective led by S.G. Vasudev, we cordially invite you to another video screening of eight artists made during the Covid pandemic lockdown sharing their work progress and methodology.

The artists are **Balan Nambiar, M.G. Doddamani, S. Gopinath, G.R.Iranna, Jasu Rawal, T.S. Prathibha, Smitha Cariappa and Suresh Jayaram**

Total duration: **80 minutes**

22nd August 2025, Friday | 5:00 PM

at the National Gallery of Modern Art,
49, Manikyavelu Mansion, Palace Road, Bengaluru - 560052,
Telephone: 080 - 22342338, Telefax: 080 22201027
ngma.bengaluru@gmail.com, www.ngmaindia.gov.in/ngma_bengaluru.asp,
facebook.com/NGMABengaluru, x.com/NGMABengaluru, instagram.com/ngma_bengaluru
Daily from 10.00 am to 6.00 pm (Mondays and National Holidays closed)



Founder & Editor: Jyoti C Singh Deo
Contact no: 9739712750

Email ID: artanddesigndimensions@gmail.com

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