

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

1st October 2025

2nd Edition, Issue 1 P, Contact No: 9437629005, Email:artanddesigndimensions@gmail.com

RNI Registered

Founder and Editor: Jyoti C Singh Deo

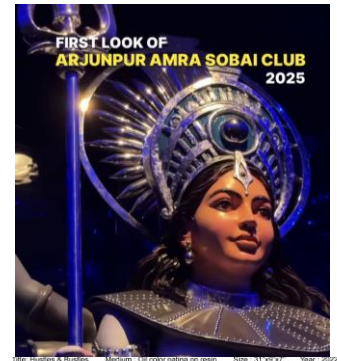


Dr Alka Pande

LEGENDS NEVER DIE



Zubeen Garg
18.11.72 – 19.9.25



Vishal Kavatekar



MAPPING CULTURAL MEMORY THROUGH ART

Dr Alka Pande: Curator, Scholar, Cultural Theorist



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions

Dr. Alka Pande is an art historian who taught Art History at Punjab University for more than two decades. She has also taught Art and Aesthetics at the Delhi College of Art, NID, and the DJ Academy of Design, Coimbatore. Her major fields of interest are gender identity, sexuality, and traditional arts. Dr. Pande, under the aegis of the Charles Wallace India Trust, conducted postdoctoral research in critical art theory at Goldsmiths, University of London.

In 2006, she was awarded the Knight of the Order of Arts and Letters—an honour conferred by the French government to recognise significant contributions in the fields of art and literature. In 2009, she received the Australian-India Council Special Award for her contribution to Indian art. In 2015, she was awarded the L'Oréal Paris Femina Women Award under the Design and Arts category, as well as the Chandigarh Lalit Kala Akademi honour—receiving the prestigious Amrita Sher-Gil Samman for her distinguished contribution to art. In 2023, she was honoured as the Culture Champion and Woman of the Year by the She Inspires Awards and received the CIMA Lifetime Achievement Award for her contributions to Indian art. In 2025, she was awarded the *Officier de l'Ordre des Arts et des Lettres* by the French government.

She has been passionately involved in the world of art for more than three decades and has curated several significant and insightful exhibitions in India and abroad. Dr. Pande was the Artistic Director of the photography biennale *Habitat Photosphere*, a photography award instituted by the India Habitat Centre. Her notable curatorial projects include the exhibitions *The Tree from the Seed* at the Henie-Onstad Art Centre, Oslo; *India Awakens: Under the Banyan Tree* at the Essl Museum, Vienna; and *The Kama Sutra: Spirituality and Eroticism in Indian Art* at the Pinacothèque, Paris, among others. Dr. Alka Pande also curated *Jana Shakti – Collective Power*, an exhibition of eminent modern and contemporary Indian artists at the National Gallery of Modern Art, New Delhi, in 2023. She has extensively written and edited books on Indian aesthetics, culture, and photography. Dr. Pande has published a set of 14 books on Indian culture, especially focused on Indian arts and aesthetics, titled the *108 Portraits* series (2024). These include volumes on folk and tribal arts, crafts, textiles, music, objects, dance, food, traditional art, architecture, sculpture, modern and contemporary art, photography, printmaking, and design. Dr. Pande has been instrumental in setting up museums such as *Divine Gesture* at Udaipur City Palace, the *Kanha Museum* at Singinawa, and the *Ganga Gallery* at Patna Museum. She is also on the advisory board of the Bihar Museum. Dr. Pande served as the Chief Curator for the Bihar Museum Biennale in 2021 and 2023. She is currently the Academic Director and Editor for the third edition of the Bihar Museum Biennale in 2025. At present, Dr. Pande works as a consultant, art advisor, and curator of the Visual Arts Gallery at the India Habitat Centre in New Delhi.



*Jyoti C Singh Deo, Founder and Editor,
Art and Design Dimensions in
conversation with Dr Alka Pande*



Dr Alka Pande

Q. Dr. Pande, you've worn many hats—curator, scholar, cultural theorist. Take us back to the beginning. What first drew you to the world of art and aesthetics?

Ans. It has been a wonderful experience, through the many hats that I've worn, as a scholar, cultural theorist, and Curator. Everything goes back to arts and aesthetics. To me aesthetics is the foundation. It is the heart and soul of my work.

Q. Over the years, you've curated some of India's most thought-provoking exhibitions. Is there one project that has stayed closest to your heart? Why?

One of the projects closest to my heart is the show I did in Paris, titled 'Spiritual and

the Erotic - The Kamasutra', which was curated from 2014 to 2015. For me taking the Kamasutra to the city of love, Paris, was a way of showing the world the beauty of the way of life of the evolved Indians. It showcased sculptures, paintings, cinema, posters, the tangible and the intangible, the *Rasa* and the *Shringara*, which is not just the foundation of aesthetics, but also the foundations of life. All these aspects makes this project closest to my heart.

Q. Your work beautifully blends the sacred with the sensual, tradition with modernity. How do you navigate that balance without compromising the essence of either?

Ans. Satyam Shivam Sundaram

What is Truth is Shiva and Shiva is the Beauty.

This and the essence of Shri Aurobindo's teachings, which is enhanced consciousness. They blend beautifully. India is all about juxtapositions, contradictions, transformations, assimilations, the sensual, the erotic, the beautiful, where Shiva for me stands at the top of the pyramid as *Adiyogi* and the *Adibhogi*, so you have the temporal, the sensual and the beautiful, walking hand in hand with tradition and modernity where the tangibles and the intangibles are so beautifully balanced. The very essence of Indian arts and aesthetics creates the balance. There is no compromise of the essence because the basic essence of Indian art is 'Rasa' and 'Rasa' is the juice of life.

Q. In your curatorial approach, is there a guiding philosophy you return to again and again? A set of principles that ground your vision?



Ans. In fact, the four *Purushartha's* of life, are the guiding philosophy in my curatorial approach, *Dharma* (righteousness), *Artha* (prosperity), *Kama* (desire), and *Moksha* (liberation). In these four principles of life, all the emotions, the Navarasas of life are embedded. It is the Rasa theory, which guides my curatorial approach, where emotions play a very important role. The set of principles which ground my vision is something that moves the heart and the mind. My curatorial approach is grounded in the philosophy of Rasa, as outlined in Indian texts such as the Mahabharata and the Ramayana, which plays a crucial role. The epics and the storytelling is a very relevant part of my curatorial approach because India is all about myths, folklore, tradition and stories.

Q. The Visual Arts Gallery at India Habitat Centre has become synonymous with your name. How has your long association with that space shaped your curatorial outlook?

Ans. I set up the visual art gallery in July 2000. I suppose if you pour your heart and soul into anything you do, it is almost like birthing a child. My association with the Visual Arts has been for a quarter of a century.

Any place where you have worked for a long time has a symbiotic relationship, the space shapes your work and your work shapes the space. It's been a symbiotic relationship of 25 years, meeting people from different countries, different parts of India, and a variety of artists -- traditional, modern, contemporary and indigenous. All these experiences have enriched my mental

landscapes and brought in a hybrid and plural outlook to my curatorial strategies.



Q.As someone deeply invested in Indian art, how do you see contemporary Indian artists engaging with their heritage in a globalized world?

It all depends from artist to artist. Some artists are only looking towards the west, some artists who are trying to find their identity and they are going through a kind of a neo-nationalism. Some artists are looking at their heritage in a very insular way. It depends on where the artist is, where the education is from, what was the inspiration for the artist, whether the artist is living in a small town, whether the artist is living in a globalised town or whether the artist studied abroad.



Q. How do you see the role of the curator evolving in today's digital-first landscape? Are virtual exhibitions and AI tools changing the nature of curation?

Ans. Technology is playing a very, very important role in today's landscape. Sometimes the curator is marginalised, sometimes the curator takes the centre stage. I somehow feel that the curator who's the *Sutradhaar* plays the most important role because for me curatorial strategies with the present-day context are more about theory than about a fine art practice. Psychoanalysis has entered the landscape of fine arts and with technology, virtual exhibitions and AI tools are changing the nature of curation. AI is very new technology is moving very rapidly and only time will tell what kind of curation will evolve over the years

Q. Your exhibitions often feel like visual narratives—almost like philosophical essays. How important is storytelling in your curatorial work?

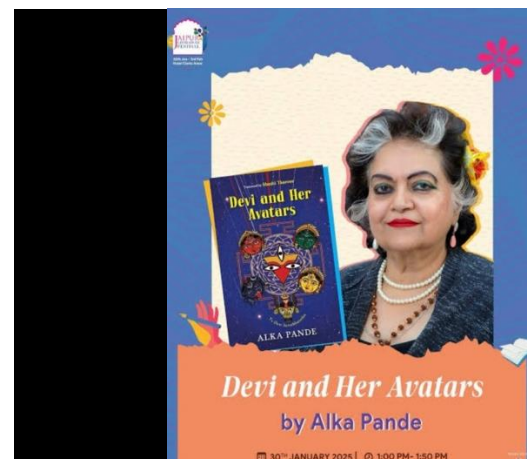
Ans. What I see is curatorial strategies, which emerged more from the west, earlier used to be based a lot on literary criticism, but then it shifted to more philosophical contexts where the French situationists and German philosophers became very important. Today, there is a strong distinction between social sciences and fine art practice.

Storytelling is intrinsic to Indian traditions. Everything, whether it's the social reality, the philosophical, the spiritual path within the Indian ethos, it is told through stories and that is why the period of the Puranic tradition is what guides the spiritual beliefs

of Indian art and aesthetics, which then becomes the basis of the creation, production, understanding, and even the consumption of Indian visual art practices.

Q. You've often focused on themes like the body, gender, and identity in your exhibitions. What draws you to these themes, and how do you approach them with sensitivity?

Ans. Yes, my work definitely deals with Body, Gender and Identity, because my doctoral work was on an image of Shiva, which was the *Ardhanarishvara*, which was about male and female, the 'ying' and the 'yang', *Purush* and *Prakarti*. The body plays a very important role in Indian art. My PhD centred around the aspect of *Ardhanarishvara*, particularly in sculpture, where the idealised body or the hyper-real body or the painterly body was essentially important, Indian art is more of a figurative art. Since, I am deeply embedded in Indian arts and aesthetics, the body, gender and identity become extremely significant. Therefore, I am drawn to these themes and I approach them from my own experiences in viewing, understanding, and appreciating Indian art and global art as well.





Q, Please tell us about Bihar Museum and how it has evolved since its inception.

Ans. I was introduced to the Bihar Museum six years ago, when the Director General, Shri Anjani Kumar Singh, approached me to become the Project Director of the first ever Museum Biennale, which I conceived for the Bihar Museum. Ever since then, I have been associated with the museum; not only have I done two very successful Museum Biennales, I have also curated the 'Together We Art' exhibition for G20 in 2023, which was hosted by the Bihar Museum. Another significant exhibition that I curated was held in 2022, called 'Women and Deities' for the Bihar Museum and this year I am the Academic Director and Editor for the Third Bihar Museum Biennale, which was on the theme of 'Global South: Shared Histories'. I think the museum is evolving very well under the Director Generalship of Anjani Kumar Singh, who has a great understanding of art. As an art administrator, it's sometimes very relevant to have a person who is sensitive, who has

an understanding of art, but is neither an artist nor a curator, to administer a museum well. I think until now the Bihar Museum is doing so well, because we have an art-sensitive administrator there. What is important in a museum is to have experts who come in and animate the museum, but the administrator needs to have more administrative qualities, a very pragmatic and visionary approach to the building of museum strategies, collections, and development of a robust programming. The Bihar Museum also has an important Children's Gallery and from its inception, thanks to the vision of the Director General, Anjani Kumar Singh, the Museum is growing from strength to strength.



Q. Many young curators and artists look up to you. What advice would you offer to those just entering this challenging, yet deeply rewarding field?

Ans. The field I am in as a scholar, academic, curator, writer, and art historian is deeply challenging and also infinitely rewarding as you put it so correctly. The advice I would say is literally '*Lagey Raho Munna Bhai*', i.e. 'Just Keep at it', because the creative world



is also sometimes a very insecure world. The creativity, the best of creative talent, also comes from not being satisfied with what is present, not being secure enough, constantly challenging yourself, questioning yourself, looking at art with a lens that comes with a profound sense of deeply evolved sensibility. You need to know about the living cultures, you need to understand history and you need to understand art. It goes back to my first MA, which I did on history and I still remember reading this small little booklet called 'What is History' by E.H. Carr, in which the writer had put in so many different subjects, which went into

the making of history from philosophy, sociology and literature. Art itself is an amalgam of different subjects and disciplines.

Therefore, it's essential that we don't work in silos, but we work in an interdisciplinary transmedia way and that's what I would advise curators and artists to look at the here and now, to understand your past, to look at both the tangible and the intangible. It is a huge canvas, not easy to handle, but infinitely and eternally rewarding.



The poster is framed in a thick blue border. At the top, there are three logos: a stylized '91' logo on the left, the 'KALA FOR VIDYA' logo in the center (featuring a paintbrush and the text 'KALA FOR VIDYA'), and the 'Rotary Club of Bangalore' logo on the right. Below the logos, the text 'KALA FOR VIDYA' is written in large, bold, black capital letters. Underneath, 'Venue: Bangalore International Centre' is written in red. Below that, 'Save the Date' is written in bold red. Then, '11th and 12th October 2025' is written in bold red. At the bottom, there are two columns of text: 'Curator Jyoti C Singh Deo' and 'Director Rtn Sandeep Ohri', both in bold black.

KALA FOR VIDYA

Venue: Bangalore International Centre

Save the Date

11th and 12th October 2025

Curator
Jyoti C Singh Deo

Director
Rtn Sandeep Ohri



Sacred Art Space – Dialogue Between Polish and Indian Culture Karnataka Chitrakala Parishath, Bangalore

By Jyoti C Singh Deo



"Sacred Art Space – Dialogue between Polish and Indian Culture" took place at the gallery of the Karnataka Chitrakala Parishath complex on Kumara Krupa Road in Bangalore. The event was graced by several distinguished guests of honor, including Dr. B.L. Shankar, President of the Karnataka Chitrakala Parishath; Mr. Raghu Rajappa, the Honorary Consul of the Republic of Poland in Bangalore; and Mrs. Małgorzata Wejsis-Gołębiak, Director of the Polish Institute in New Delhi. The project "Sacred Art Space" was co-financed by the Polish Institute in New Delhi.

The exhibition presented a wide spectrum of visual art forms, ranging from painting, drawing, traditional and digital graphics, sculpture, and design to new media such as performance, film, photography, and artistic installations. It marked a gathering of artist-educators, professors from renowned art schools and cultural institutions in Poland and India, who came together to share their visions, traditions, and creative practices.

As part of the exhibition program, a series of accompanying events led by teaching staff from the Academy of Fine Arts in Warsaw commenced on September 11th.

These included lectures by Prof. Maciej Aleksandrowicz on Polish sculpture and the Centre of Polish Sculpture in Orońsko, Konrad Matuszewski on sacred symbols in the Polish and European landscape. From September 11th to 15th, 2025, a sculpture workshop was conducted by Prof. Maciej Aleksandrowicz for students of the CKP College of Fine Arts in Bangalore. At the same time, a drawing and performance workshop titled "My Own Sound" was led by Konrad Matuszewski, a designer, performer and educator from the Faculty of Interior Design in Warsaw. The creative outcomes of these workshops were exhibited on September 16th at the Karnataka Chitrakala Parishath complex.



Sacred Art Space, a transcendent confluence of artistic vision and cultural spirit, brought together the creative pulse of 80 artists-teachers from India and Poland in an unforgettable exhibition that was a dialogue between Indian and Polish culture.



The artistic works presented in the exhibition belonged to a wide spectrum of visual arts -- in fields such as painting, drawing, traditional graphic and digital graphic, sculpture, design, new media: performance, film, photography, and artistic installation.

The project was curated by Asst. Prof. Anna Krzeminska, PhD - artist painter, coordinator of external relations, and the EU Erasmus+ Program, the Faculty of Interior Design, The Academy of Fine Arts in Warsaw and Prof. Tejendra Singh Baoni – artist, sculptor and Former Principal of the

College of Fine Arts Karnataka Chitrakala Parishath.

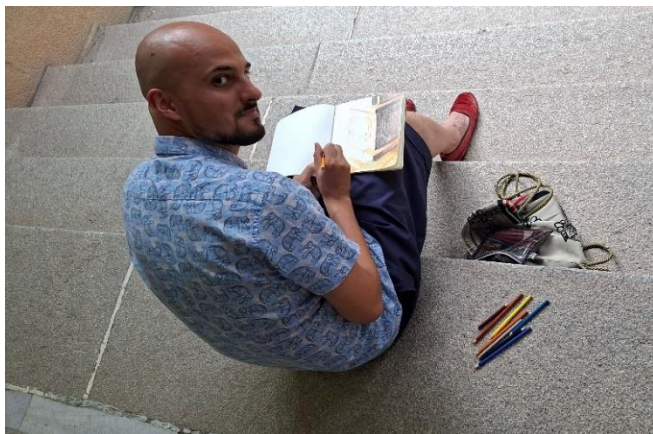
Art teachers do not just teach how to create, they awaken the courage to imagine, the freedom to express, and the wisdom to see beauty in every flaw. What made Sacred Spaces uniquely compelling was the cohesion between the works of artists from such geographically and culturally distinct origins. They were carefully handpicked by the curators to form a synchronised, almost meditative display of artworks. The artworks were by art educators from both countries. Art educators are individuals who not only create but also illuminate creative journeys for others. They exemplify the depths of emotions and have an enhanced sense of understanding. Layered with emotion and a deep, often unspoken understanding of the human condition, the paintings and sculptures were profound.



The writings of Mircea Eliade shaped the exhibition's thematic essence and inspired the project to take shape. Space was interpreted on physical, emotional, and intellectual levels—ranging from geometric forms to personal memories and spiritual experiences.



Anna visited India for the first time in 2017 and after that, she came for the International symposium- organised by Prof. Tejendra Singh Baoni at Karnataka Chitrakala Parishath in the year 2018 and it was then that she was intrigued by India and the underlying spiritual aspects ingrained in the Indian psyche. An exhibition was planned, but Covid struck and all plans were shelved. However, she continued to have online workshops, art residency, exhibitions and worked along with Mr Tejendra Singh Baoni on conceptualising an exhibition of sacred art.



Artists delved into the sacred as a moral, mysterious, and imaginative realm, revealing how deeply it connects to the human need for meaning. In the exhibition, space was explored in many ways—through physical shapes, emotional places like home or memories, and thoughtful ideas.

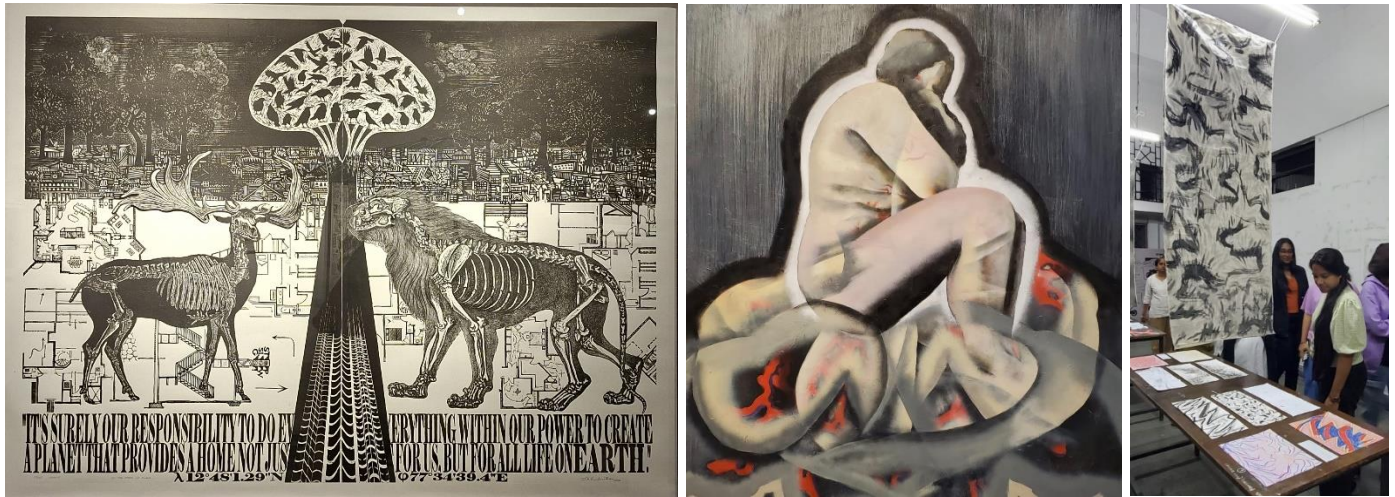


Artists also looked at spiritual and mysterious experiences, showing how the sacred connects to both our values and our imagination. The exhibition unfolded stories of inner sanctuaries, spiritual landscapes, and the unseen energies that dwell within and around us. This was not merely a showcase of visual art; it was a quiet pilgrimage into the sacred, where each canvas, sculpture, and installation invited reflection and reverence.



The exhibition became a vibrant meeting point of cultural richness and artistic expression, where new relationships and creative values took root.





The synergy between the Polish and Indian works were such that one could not distinguish one from the other—the brushstrokes, textures, and themes danced in harmony, dissolving all markers of nationality. In this shared sacred space, art spoke one universal language: that of spirit, memory, and the need to belong.



Awardees:

Abhishek Sharma, Anand Narain, Anand Jaiswal, Ashish Ghosh, Bhaskarjyoti Gogoi, Giriraj Sharma, K.C.S Prasanna, Kanu Priya, Kashyap Jayant Parikh, Manas Kumar Das, Nilesh Ravindra Vede, Partha Mondal, Pukhrambam Premchandra Singh, Ravi Kant Jha, Saroj Kumar Mishra, Skarma Sonam Tashi, Tapati Bhowmik Majumder, Vaibhav Maruti More, Venugopal V.G, Vijay M. Dhire



An Introspective Show by Vishal Kavatekar

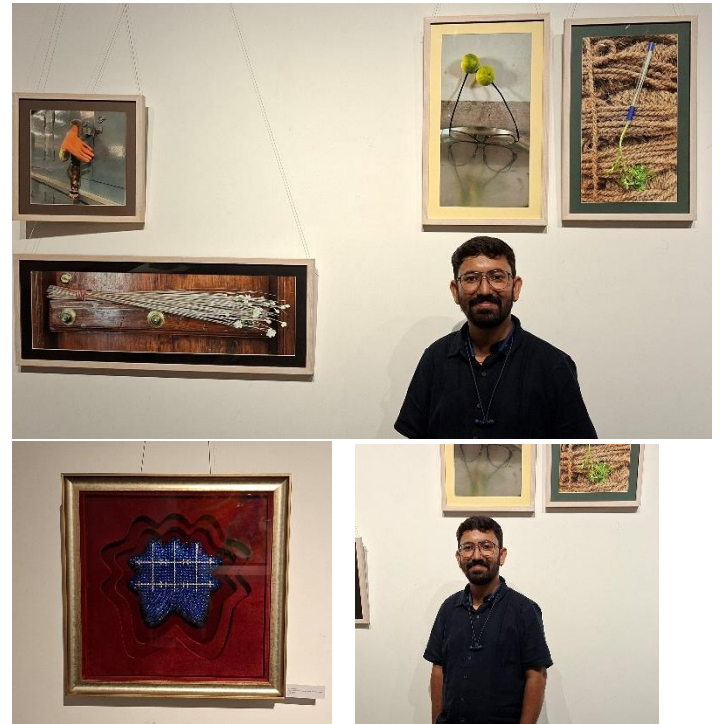
Karnataka Chitrakala Parishath, Bangalore

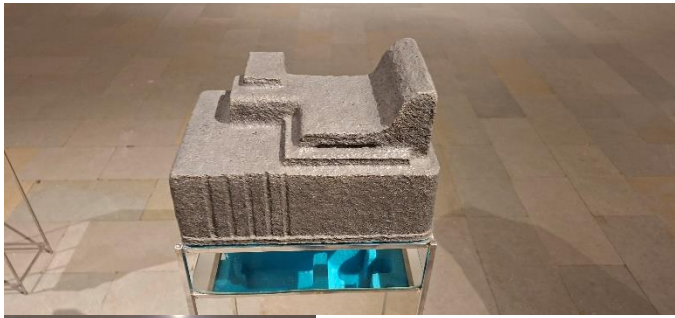
By Jyoti C Singh Deo

This Solo show by Vishal Kavatekar was not merely a solo exhibition; it became an introspective journey that explored the very essence of art itself. The works presented were not just assembled but brought together by a convergence of experiences, reflections, and circumstances that allowed this moment to emerge.

The exhibition went beyond being a display of artworks. It became a meditation on art itself, its purpose, its nature, its many questions. This focus had been deeply significant to Vishal, as his own artistic path continually pushed him to ask difficult, often unsettling questions about what art is and why it is created. "Coming from a lineage of traditional artists like Tippaji and others, I stepped into my journey through formal art education, only to encounter a

stark contrast. That encounter shocked me and made me confront the divide between inherited tradition and institutional instruction," says Vishal





The exhibition unfolded in layers, revealing the many roles art had played. It reflected how art could be devotion, inquiry, resistance, and healing. It explored not just artistic outcomes, but the lived process of creation, shaped by love, sincerity,

discipline, and complete immersion. Deeply rooted in the cultural soil, Vishal comes from, this body of work both affirmed and challenged his beliefs. It allowed him to hold on to certain truths while letting go of others, to reimagine what art meant to him. Through that process, he arrived at my own realisations, which were personal, profound, and evolving.

This exhibition marked not an end, but a moment of reflection in a much larger journey. One is shaped by questioning, remembering, and rediscovering what it meant to live through art. The body of work presented reflected a profound engagement with silence, memory, identity, material, and the process of creation. Each piece invited viewers into a deeply introspective space where emotion, thought, and materiality intersected.

In a work titled *Adorning Silence*, silence was portrayed not as absence but as presence—an expansive, eloquent space where the unspoken reveals itself. It was a homage to stillness and the subtle dialogues it carries.

Some artworks were described as below:

Blooming is the Breath challenged conventional structures and expectations. Through poetic language and raw expression, it urged a surrender to intuition and honesty, embracing vulnerability and the freedom to speak without fear.

Ek Ke Baad Ek drew from the meditative act of weaving, transforming golden lace and macramé into a reflection on responsibility, ambition, and entanglement. It questioned the cycle of burdens we take on and suggests the possibility of release.

Bits & Pieces critiqued the fragmentation of modern life and the emotional disconnection of urban living. It delved into both physical and metaphorical isolation, revealing the hidden human stories behind closed doors.

Ek Se Anek reflected on the evolving nature of creativity. Through the act of making, it revealed how one idea births many, emphasising presence, observation, and an openness to change.



All Are Not Same explored the tension between visual similarity and material difference. It reflected on diversity—across material, thought, and human experience—and asked viewers to look beyond surface appearances to discover deeper truths.

The *Driving Forces* series captured energy, emotion, and transformation. These works explored what motivates and moves us, using layered materials and intuitive forms to speak of inner momentum.

She Flows Like a River was a lyrical tribute to nurturing, feminine energy. It celebrated quiet strength, care, and natural rhythm, evoking a presence that flows through life with gentleness and grace.

Together, these works formed a compelling narrative about being, becoming, and the many forces—visible and invisible—that shape the human experience.

‘Catalysis 4.0’, Bengaluru School of Visual Arts, Evening College Karnataka Chitrakala Parishath, Bangalore When Pictures Speak





Bangalore, What's Your Pincode? Experiencing the City Through the Project 560 Festival India Foundation for Arts, Bangalore

ADD NEWS



What's Your Pincode? 560001, 560045, 560095—numbers we usually use for deliveries or forms, but they are much more than that. They carry memories of parks and markets, favourite cafés, schools, and neighbours that feel like family.

This year, over 300 participants explored the deeper stories behind these numbers at the Project 560 Festival, a two-weekend celebration of the city's streets, stories, and people.

What is the Project 560 programme?

Taking its name from the first three digits of Bangalore's pincode, the Project 560 programme proposes to encourage artists, scholars, institutions and neighbourhoods to engage creatively and critically with the city.



In doing so, it aims to provide citizens with a kaleidoscopic experience of exploring the city that would enable them to reimagine the city and their relationship with it in novel ways.





The Festival

This third edition of the festival brought together projects that explore the layered histories, voices, and experiences of the city. Over the years, artists and residents have worked on projects that ask, what does it mean to be a Bangalorean? This year, the festival showcased all of these projects together, offering a collective celebration of the city's stories and communities.

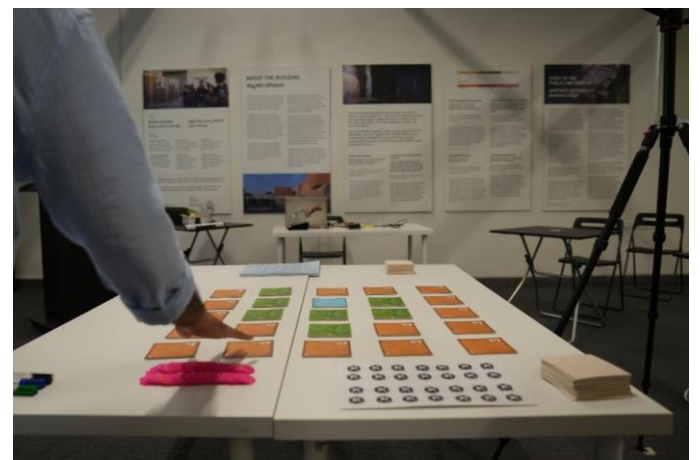
"For IFA, Bangalore has given shelter for over thirty years," said Menaka Rodriguez, Executive Director. "Through Project 560, we wanted to give something back, moments where people could see their lives and neighbourhoods reflected in art. This project is not about nostalgia alone, it is about imagining the future of the city together and recognising that every resident is part of its story."

A Preview That Set the Tone

It began on 23 August 2025, with a walk at dawn in Coles Park, Frazer Town. Audience members arrived with headphones, shoes, and their curiosity. As they pressed play, Rency Philip guided them through rustling leaves, bird calls, distant traffic, and layered

neighbourhood voices, a memory of the city. "It felt like the city itself was whispering to me," said a participant, stepping out of the park with new eyes for the familiar.

On 24 August 2025, in Malleswaram, a heritage walk traced the forgotten elegance of Art Deco structures. Long-time residents paused before houses they had passed for years but never truly seen.



The Project 560 Festival unfolded across two weekends—13–14 September and 20–21 September—transforming Bangalore into a living stage of stories, memory, and participation. Citizens explored the city through curated walks, workshops, performances, and interactive experiences that celebrated the unique voices and histories of its neighbourhoods.

Curated Walks Across the City

Participants wandered through diverse neighbourhoods, each revealing hidden layers of the city. In Majestic, theatre practitioner Chandra Keerthi B guided visitors through winding lanes, narrating tales of migration, cinema halls, and the layered histories of one of Bangalore's oldest areas. Rajajinagar came alive with a walk ending in a Pencil Jam at Rumale Art



House, a once-bustling industrial hub. In Laggere, Eshwari R, Mahima Gowda, and Krishnappa explored cinematic landmarks and local memories. Lalbagh hosted bird and garden walks led by Monica Kaushik and Suresh Jayaram, while Cubbon Park offered immersive Sonic Picnics, an aural experience woven from park sounds and stories. Malleswaram revealed the hidden elegance of Art Deco architecture with Suchitra Deep, and Ulsoor became a space of resilience and community, guided by transgender women from the Aravani Art Project. In Kalyan Nagar, Prithiraj Borah led participants through culinary walks celebrating Northeast traditions, and Cooke Town engaged the neighbourhood with a community painting project. Finally, 1Shanthiroad Studio/Gallery hosted explorations of public sculptures and interactive poetry sessions.

Workshops and Interactive Experiences

The festival encouraged hands-on participation through a range of workshops. Multilingual poetry workshops led by Mamta Sagar and Kaavya Sanje transformed personal memories into verse, while Sonic Mapping sessions in Cooke Town captured the city's soundscapes. Chanakya Vyas introduced Once There Was a Lake, a board game inspired by citizen-led lake revival efforts. Shriya Shankar Seetharam's Ooru Futures Lab invited participants to collaboratively envision Bangalore in 2040, exploring sustainable and inclusive futures through interactive exercises.

Exhibitions and Spotlights

Galleries became living archives of the city's narratives. At 1Shanthiroad Studio/Gallery and Science Gallery Bengaluru, installations, photographs, and

performances explored themes of labour, migration, memory, and urban change. Spotlight sessions highlighted the work of artists and researchers, offering insights into Bangalore's evolving landscapes, civic life, and public spaces.

Talks and Conversations

Engaging talks connected personal stories to broader urban narratives. The women's football collective PASS.FC shared how sport can create safe public spaces, while other discussions explored urban memory, community art, and citizen-led initiatives. Participants contributed perspectives that made the city itself a living participant in the festival.

The festival also featured dramatised readings, highlighting lived experiences and community stories. Shobhana Kumari's *ನಂಟು...ಮನದಾಳದ ಮಾತು* (Bonding...Heartfelt Words) explored the intersections of personal and collective memory among working-class and queer communities. Rumi Harish's *Shahar in the Khaki Room – Bangalore One* reflected on crisis intervention for gender and sexual minorities, while Freedom Begum – Greater Bangalore showcased a theatrically reconstructed history of the transgender community in the city.

From walks and workshops to exhibitions, performances, and talks, the Project 560 Festival invited participants to pause, listen, and rediscover Bangalore—not as a traffic-choked IT hub, but as a living archive of voices, memories, and dreams.



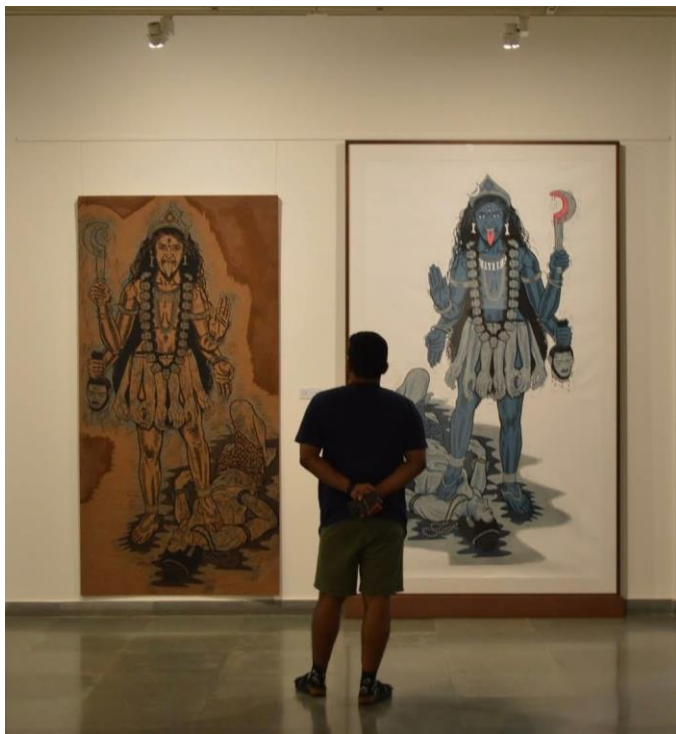
‘Avatars’, Solo Show by Champa Sharath

Gallery Sumukha, Bangalore (Ongoing till 11th October '25)

By Jyoti C Singh Deo

Champa was born in 1979 in Mysore, Karnataka. She completed her Masters in Printmaking from Faculty of Fine Arts, M.S. University, Baroda (2003) and her Bachelors in Printmaking from the Chamarajendra Academy of Visual Arts, Mysore (2000).

She has held several solo shows. Her woodcuts and graphic prints have been featured in several group exhibitions, too. She has participated in and conducted several graphic camps, such as Woodcut workshops too.



Champa Sharath has long immersed herself in the world of printmaking, a medium she handles with boldness and mastery. In her latest series, *Avatars*, Champa brings to life powerful, larger-than-life visions where

women are reimagined as bold, striking figures who carry the energy of myth and the pulse of modern experience.

In this series, Champa fills the gallery with towering figures, women who are eight feet tall, standing firm and unflinching. They stare back at the viewers as heroes, looking beyond the sea of eyes that stare at them in judgment. At times, one can observe the artist's reflection in her artworks.



These avatars are not just fantasy; they are rooted in daily life and layered with the richness of theatre, legend, and lived experience. The women in Champa's art look unapologetically feminine. These women don't exist for anyone's approval—



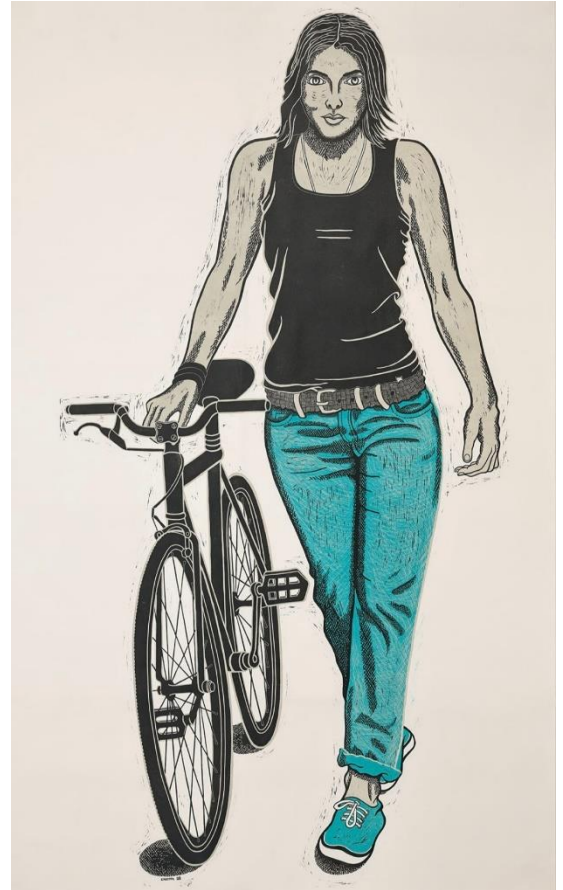
they exist to be seen, felt, and understood on their own terms.

Champa creates art about the female body in its raw and original state, in a state that sways away from idealising them. It steers clear of the look women adorn to be visually appealing to others, mostly men.



The women dressed in Indian attire shift the narrative bound by geographical boundaries, though these women seem to shift between castes, class and age. A young girl can be seen in western clothing, but the many hands seen behind her are an iconographical connotation of a goddess with many hands, probably speculating a future while surviving the present. Goddess Kali stands frozen in Champa's art. Her expressions are not of anger but of shame or shyness. It's anything but anger. Champa

captures the epiphany of the moment and the story behind Goddess Kali's form.



From goddesses and mystical beings to the everyday woman in a sari rushing to work, Champa's figures shift effortlessly between the divine and the domestic. One might see echoes of Goddesses, alongside scenes of simple joy or everyday stress—riding a bicycle, confronting fears, chatting about the pressures of modern life, even the fear of missing out. With these works, Champa explores shapeshifting not just as a mythic idea but as a personal one, where becoming 'the other' is a way of finding the self, freeing the self, and constantly evolving.

Her art reminds us that transformation is not only possible but necessary, for survival, for truth, and for creative power.



SEVA PARVA, VISION OF VIKSIT BHARAT NATIONAL GALLERY OF MODERN ART, BANGALORE



Ministry of Culture
Government of India

ವಿಕಸಿತ ಭಾರತದ ಲಾಲಿತ್ಯ ಕಲೆಯ ಸಾಂಗತ್ಯ
ವಾಸ್ತವಿಕ ಭಾರತ - 2047 ರ ದೃಶ್ಯ, ಶಬ್ದ ಮತ್ತು ಚಿತ್ರಣ

ವಿಕಸಿತ ಭಾರತ 2047 ನೋಟ
ನಿಮ್ಮ ಕನಸನ್ನು ಚಿತ್ರದಲ್ಲಿ ಮೂಡಿಸಿ ಬನ್ನಿ
ಬುಧವಾರ 24 ಸೆಪ್ಟೆಂಬರ್ 9:00-2:00 ಗಂಟೆವರೆಗೆ

ಇಂದಿರಾಗಾಂಧಿ ರಾಷ್ಟ್ರೀಯ ಕಲಾಕೇಂದ್ರ, ಆವರಣ ಹಾಗೂ ಕಲಾಗಾರವು
ಸಾಗರಮುಖಿ ಬೀಚ್, ರೀಡ್ ರಸ್ತೆ, (ಕಂಪೌಂಡ್) ಕಾಂಟನ್ಮೆಂಟ್ ಹಿತ್ತಿರಿ, ಬೆಂಗಳೂರು

ಪ್ರವೇಶ ಉಚಿತ

ಶಿಲ್ಪಕಲಾ ಕಲಾಪ್ರಿಯರಿಗಾಗಿ
ಶ್ರೀ ಮಂಜುನಾಥ್ ಮೊದಲ
ಹಾರ್ಡ್ ಸಾಂಪನ್ಮಣ್ಯ

ವಿಕಸಿತ ಭಾರತದ
ಈ ಸಂದರ್ಭದಲ್ಲಿ
ಭಾಗವಹಿಸುವವರಿಗೆ ಉಚಿತ/ಲಘುಪ್ರತಿ ಭವಿಷ್ಯ

ನೀವು, ಬಹು ಸೀರಿಸ್ತರಾಗುವುದು
ಭಾಗವಹಿಸುವವರಿಗೆ ಉಚಿತ/ಲಘುಪ್ರತಿ ಭವಿಷ್ಯ

Exciting CASH PRIZE
for the winners
of all category

Categories:
Professional Artists (Age 20 & Above)
College Students | School Students (Above 7th STD)

NOTE: Lunch and refreshments will be provided for all

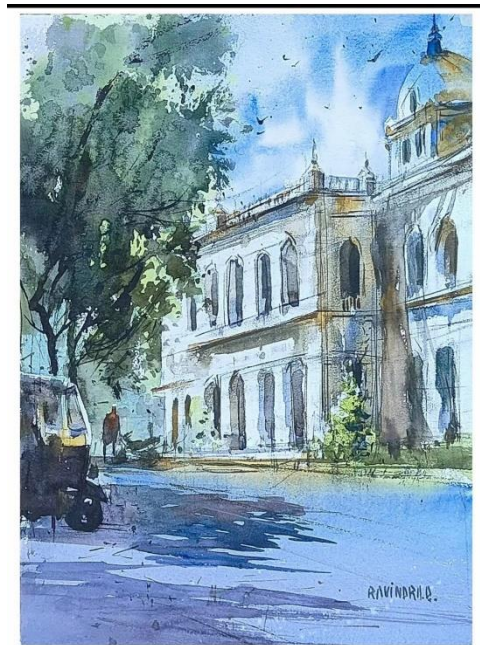


RAVINDRA MAHALE: PAINTING TIME WITH WATER AND LIGHT



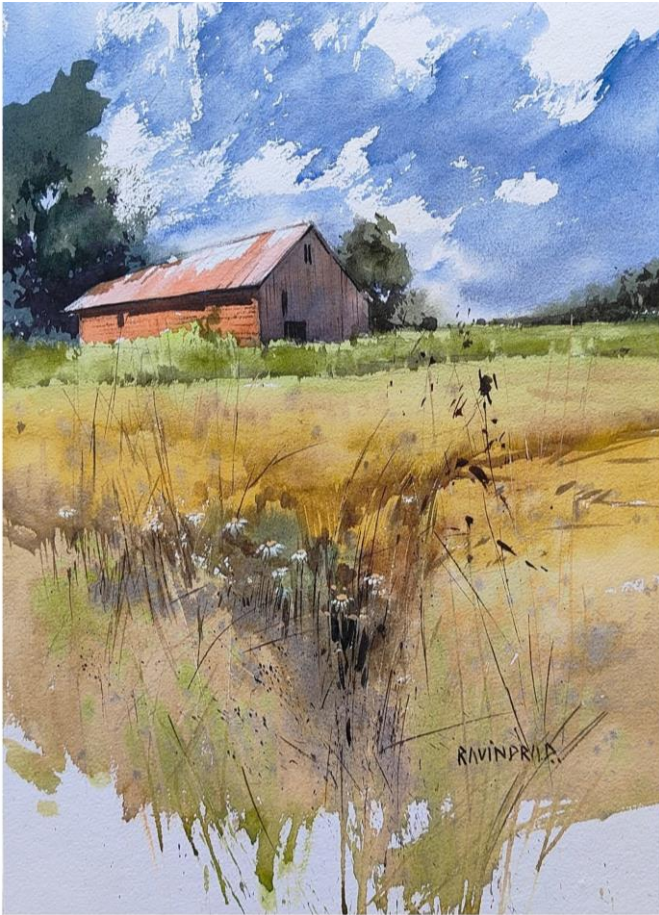
Ravindra Mahale

Ravindra Mahale doesn't just paint—he *preserves*. With a brush dipped in memory and eyes tuned like a lens, he captures the essence of disappearing landscapes the way a shutterbug captures light. Born in the quiet town of Bhusaval in Maharashtra in the year 1981 and trained in textile design at the SSVPS School of Art in Dhule, Mahale has spent over a decade mastering the delicate, unpredictable dance of watercolour. But more than technique, it's his instinct, his way of seeing that sets him apart. Ravindra was fond of painting and sketching since his childhood. His quiet persona and in-depth knowledge of the subject helps him in creating beautiful artworks. "I like painting with water colours for the unique blend of control and unpredictability the medium offers.



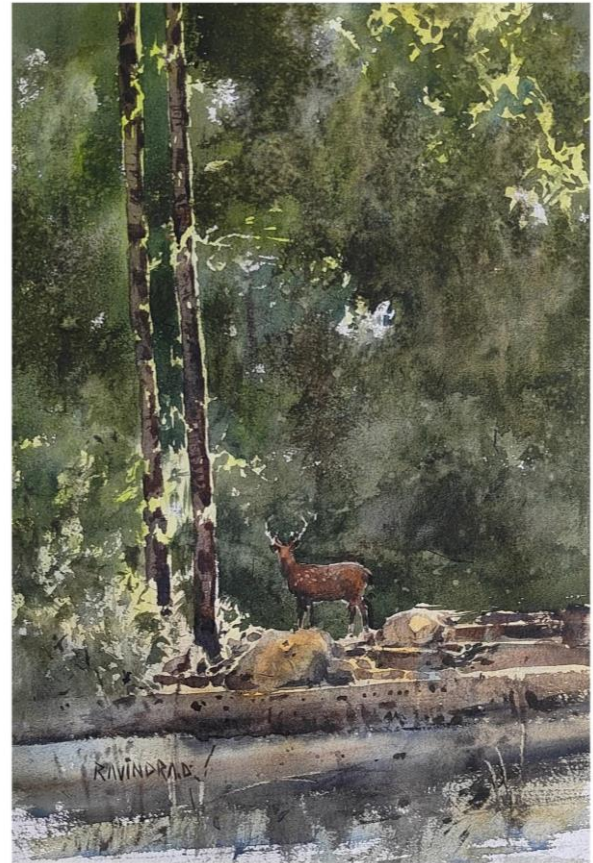
Unlike oils or acrylic, watercolours has a fluid, transparent quality that allows light to shine through the layers of paint, creating luminous, delicate effects that are hard to achieve with other mediums. There's a kind of magic in watching the pigment bloom and flow on paper, guided by water and gravity," says Ravindra.





“Watercolours also invite spontaneity and intuition,” he adds.

His work is steeped in the earthiness of village life. Weathered houses with stories in their cracks, banyan trees caught mid-breath, skies heavy with unsaid things, each painting is a still moment, rich with feeling. Like a camera shutter held open just long enough to let in the soul of a place, his brush captures what might vanish tomorrow. His landscapes don’t just show us rural life, they whisper it. And in those soft layers of pigment and water, we are reminded that beauty often lives quietly, just around the corner, waiting for someone like Mahale to witness it.



Ravindra Mahale has participated in various prestigious art exhibitions like the International Watercolour Society, India, New Delhi 2017, Global Watercolour Summit, Shillong 2018, ART for Humanity, Colaba Art Gallery, Mumbai. 2021, The Art Society of India - 104th All India, International Art Mart Khajuraho 2022 Pavaki Kala Stotra 2.0 International Art Summit IIT Kanpur. 2022 and many more.

He is also the recipient of various awards and has participated in various solo and group shows in the country.



UTTARAN'S MANPHO TE MAHOTSAV - DURGA PUJA, BENGALURU 2025

By Jyoti C Singh Deo



Artist Prithviraj Choudhury marked a historic milestone at this year's Uttaran Durga Puja, Bengaluru 2025. One of his original artworks on Ma Durga has been transformed into a clay idol.

The idol was crafted at the Kumartuli of Bengaluru, where over fifty other Durga idols were simultaneously taking shape. Among them, this particular idol stood out for its distinctive artistic attributes, which brought a new dimension to the traditional aesthetics of Durga Puja celebrations.

Speaking on this occasion, Artist Prithviraj Choudhury shared his excitement: "It is a deeply fulfilling experience to see my two-dimensional painting evolve into a three-dimensional clay idol. This transformation is happening for the very first time in India, and I am truly honored that it is part of Uttaran Durga Puja in Bengaluru. I extend my heartfelt wishes to the organisers and invite everyone to witness this unique creation."

The Uttaran Durga Puja inauguration was held on 28th September 2025, on the

auspicious occasion of Maha Sasthi at the Manpho Convention Center, Bengaluru. The event was a vibrant cultural celebration that brought together artistry, tradition, and community spirit.



UTTARAN, a social organisation with a motto of Philanthropy also launched the poster for its maiden Durga Puja 2025 at Manpho Convention Centre. The presence of artist Prithviraj Choudhury graced the event. The poster launch event was hosted at Idol Maker from Kumartuli (Bengal) Tarun Paul's Bengaluru idol making workshop and was attended by members of the UTTARAN.



ARJUNPUR AMRA SABAI CLUB'S 'MUKHO MUKHI', KOLKATA

By Jyoti C Singh Deo



Durga Puja in Kolkata is more than a religious festival—it is a vibrant cultural phenomenon where the city transforms into an expansive open-air art gallery. Among the many thematic installations this year, the Arjunpur Amra Sabai Club's 'Mukho Mukhi' has quickly gained attention as a standout attraction. Located in Taltala and established in 1973, the club is renowned for its bold artistic expressions. Their 2025 theme, conceptualised by acclaimed artist Shovin Bhattacharjee, uses kinetic art, reflective stainless steel, and a cool blue-lit atmosphere to create a visually arresting pandal. 'Mukho Mukhi' or 'Face to Face' explores the spiritual concept of the "Antarjami" — the inner knower — inviting visitors to confront their own reflections

and explore the dialogue between the self and the divine.

The immersive experience is both deeply personal and universally resonant, symbolising a connection to the eternal energy of the universe.



At the centre of this dynamic installation stands the idol of Maa Durga, sculpted by Shampa Bhattacharjee, which gracefully merges traditional symbolism with futuristic elements. The goddess is depicted as the still point within a world of rotating structures and shifting light — an artistic metaphor for divinity amidst change. Crafted by artisans from Kumartuli, the idol is made using clay and natural colours in line with the club's eco-conscious approach. Her eyes, a focal point of the sculpture, were meticulously created by sculptor Bimal Paul, who has collaborated with the club for the past three years. He shared that the eyes alone took him three days to complete.

The minimalist adornment of the idol allows its intrinsic beauty and spiritual depth to shine, making the Arjunpur Amra Sabai Club's pandal one of the most emotionally and visually compelling installations of the season.



Dialogues in Paint and Metal (August) Karnataka Chitrakala Parishath, Bangalore

By Shamaa S Pavagada

Bangalore's cultural heart, Karnataka Chitrakala Parishath, opened its doors to Spectrum, an exhibition that celebrated the dynamic interplay between painting and sculpture. On view from Monday, 25th August to Sunday, 31st August at Gallery No. 01, the show brought together four distinct voices in contemporary Indian art, two painters and two sculptors, each offering unique perspectives grounded in tradition yet open to experimentation.





The participating artists were Sridhar (BFA) and Sabapathi (B.Sc, BFA), both painters whose works reflected layered narratives of everyday life, memory, and landscape. Sridhar's acrylic canvases lean towards the expressive and textural, pulling viewers into vivid depictions of the ordinary with extraordinary sensitivity. Sabapathi, meanwhile, brought in a scientific precision to his compositions with watercolours, his background in both science and fine arts allowing him to merge structure with emotion. Their canvases stood as vibrant testaments to the diversity of visual storytelling.

Balancing the painters' explorations were the sculptural works of Sri Santhosh (MFA)

and Ajay Mani (MFA). Santhosh's sculptures carried many motifs of domestic animals, an ode to his childhood. Ajay Mani's pieces, on the other hand, breathed with dynamic form, figures caught mid-motion, raw textures that highlighted the very materiality of sculpture. Together, they represented the dialogue between permanence and fluidity, weight and movement.



What made Spectrum compelling was precisely this balance, paintings that captured fleeting colours of daily life alongside sculptures that ground themselves in physical presence. The exhibition was not just about mediums but about sensibilities: how line, form, and narrative can transcend categories and enrich one another.

For Bangalore's art lovers, Spectrum offered a chance to witness this, a reminder that art thrives in plurality, in the intersections where disciplines meet and challenge each other.



3rd National Art Contest and Exhibition by Shiny Colors Karnataka Chitrakala Parishath, Bangalore

Bengaluru, September 25: The 3rd National Art Contest and Exhibition (NAC 2025), organised by Shiny Colors, was inaugurated at the Karnataka Chitrakala Parishath. The four-day exhibition, curated by Rashmi Soni, was open to the public from 25th to 28th September 2025.

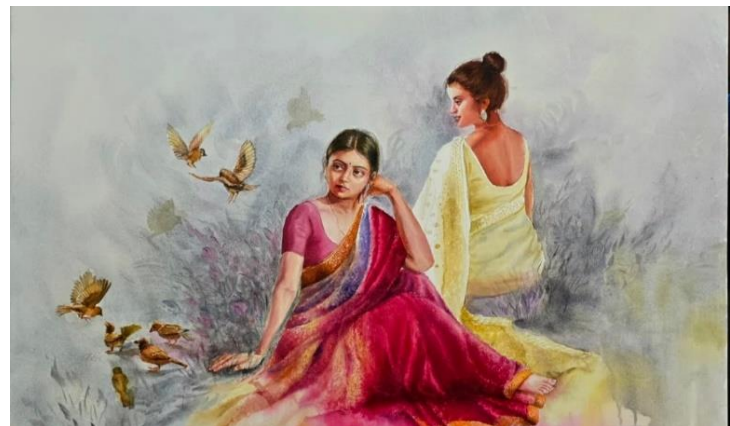


“When we started NAC, the vision was simple yet powerful—to create a platform where artists from across India could present their voices, to encourage emerging talent, and to make art more accessible to society. Today, seeing so many brilliant works displayed together, I feel this vision taking shape with every brushstroke, every canvas, and every idea represented here,” says Rashmi Soni.



The awards were adjudicated by an eminent jury comprising Prafull Sawant, Aditya Chari, M G Doddamani, and Vikrant Shitole, ensuring a fair and prestigious selection process. The event was inaugurated in the presence of Nalini Malaviya, Art Curator and Consultant.

This year’s edition of NAC drew entries from across India, showcasing a wide spectrum of styles and themes, from traditional landscapes to bold contemporary works. The exhibition highlighted the conclave’s vision of making original art more accessible to society.





A major highlight was the announcement of the Platinum and Diamond Award Winners, honouring excellence in five categories—Landscape, Portrait, Wildlife, Still Life, and Contemporary.

Platinum Award Winners (₹10,000 + art materials):

Varun Singh (Landscape), Shreya (Portrait), Sivaraman S T (Wildlife), Sudhi Peeipy (Still Life), and Manpreet Bhamrah (Contemporary).

Special Mention: Vasundara Badi received the Late Smt. Radhika Bhimraj Sawant Memorial Watercolour Award, with brushes worth ₹5,000 sponsored by artist Prafull Sawant.

Diamond Award Winners (₹5,000 + art materials):

Deepali Deshpande (Landscape), Sagnik Sen (Portrait), M Ashok (Wildlife), Vignesh R (Still Life), and Payal Verma (Contemporary).

Supported by leading art brand Art Lounge NAC 2025 continues to strengthen its reputation as one of India's most vibrant art platforms.

The exhibition was open to all art lovers until 28th September 2025 at Chitrakala Parishath and offered visitors an opportunity to explore, experience, and collect original works of art.



BOOK LAUNCH

1 More Than 8, Exploring Navarasa -the Nine Emotions

By Sheila Kunjur Srinivas

'1 more than 8' is a mesmerising anthology of 45 short stories inspired by the timeless Navarasa—the nine universal emotions that define our human experience... love, wonder, sadness, disgust, humour, fear, heroism, anger, and calmness.

'Real and unreal' dance a Tango as you meet ordinary people whose lives are entwined with the extraordinary. Each story weaves a spell of mystery, passion, and raw emotion. Some 'rasa' trickles through as a gentle backdrop.



Sheila Kunjur Srinivas

- *A blood-soaked cloth; a note "One more than eight... sends shivers down Deepa's spine...*

- *Angela, confined to her wheelchair, must confront her fears to break free of her past;*

- *Inspector Rajesh unravels a murder where suspects and witnesses blur;*

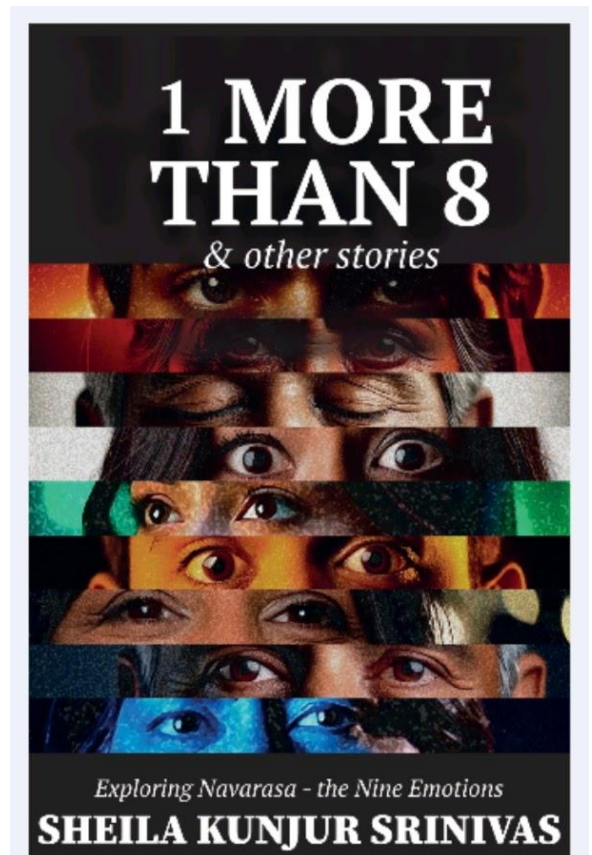
- *Nayantara, a runaway bride, unknowingly sets her family on a tragic path; -*

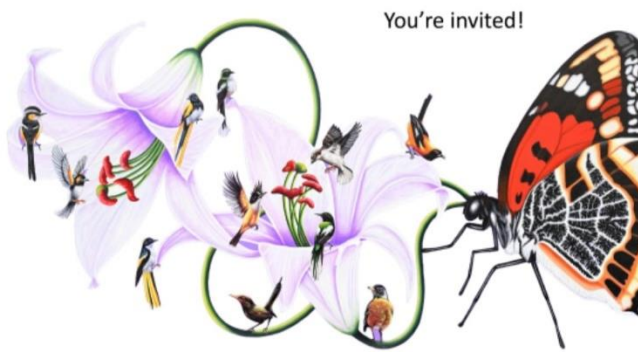
- A doctor regresses her patients into their past lives and discovers that time and space have no meaning in other worlds...

Feel the pulse of love in fleeting encounters, the ache of loss in bittersweet reflections, the wonder of mystical visions, and the shiver of fear in tales of haunted secrets. From acts of courage and fiery anger to moments of humour and serene calmness, these and other stories alternate between reality, fiction, mysticism, crime, and magical realism. I have questioned the essence of reality and placed a torchlight on society and human consciousness. Rediscover what it truly means to be human.

This is perfect for fans of gripping narratives and deep emotional storytelling. Cry, laugh, and enjoy.

Happy Reading!





rhythm of renewal

A Showcase of Recent Works

Solo show by

NANDABASAPPA WADE

Opening on 29 September 2025, 5:30 pm

Show open till 05th October, 2025

Timing: 11 AM – 7 PM

Venue: Gallery 3, Karnataka Chitrakala Parishath
Kumar krupa road, Bengaluru-560001

Found and Beyond

An Earth conscious show

**18th to 28th
September 2025**

Venue: MKF Museum of Art
Time: 11.00 am to 6.30 pm
(Mondays closed)

You are cordially invited to
a Group Show by artists-

**KAPILA NAHENDER
SHIRLEY MATHEW
UMESH PRASAD**

Curated by Shirley Mathew

MKF Museum of Art
55-1, Isha Villa, Lavelle Road,
Opp. SodaBottle OpenerWala,
Bangalore - 560001
mkfmuseum@icloud.com / +91 90192 76294

Founder & Editor: Jyoti C Singh Deo

Contact no: 9739712750

Email ID: artanddesigndimensions@gmail.com

Disclaimer: The content published in this online magazine are views expressed by the esteemed persons featured in it. The author/authors assume no responsibility or liability for any errors or omissions in the content of this site. The content may not be reproduced without the consent of the Author/Editor of the magazine.



