

# ART AND DESIGN DIMENSIONS

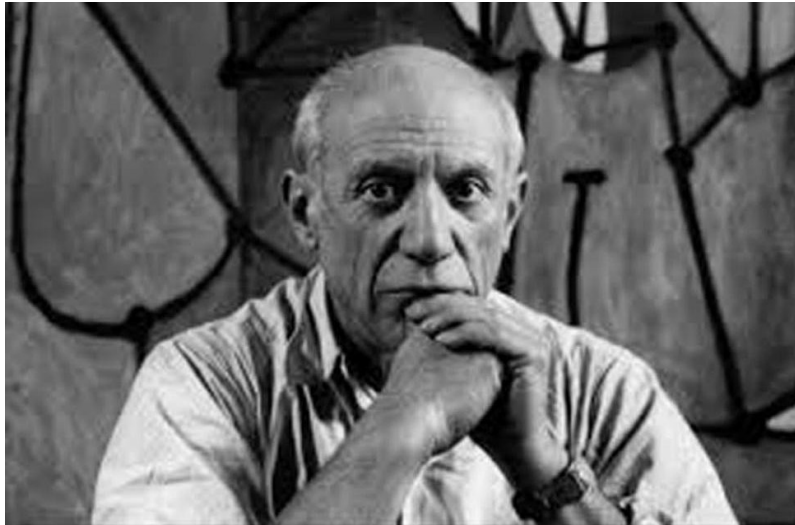
An Intersection of Inspirational Creativity

1<sup>st</sup> November 2025

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Founder and Editor: Jyoti C Singh Deo



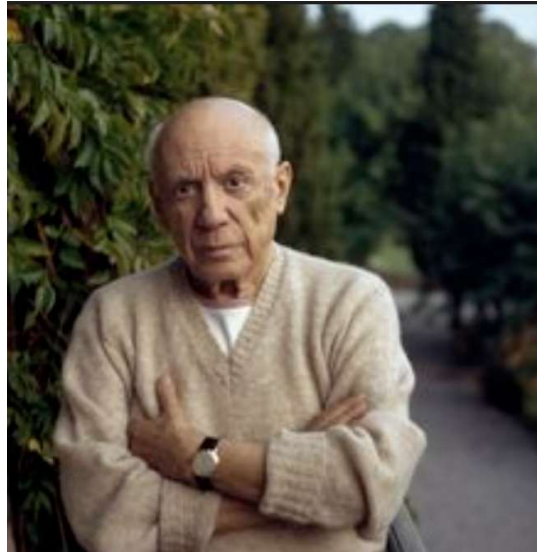
**PABLO PICASSO** (25.8.1881 to 6.4.1973)



**PAINTING BY NANDABASAPPA WADE**

## Pablo Picasso

As of November 2025, several Picasso exhibitions are on view worldwide, including major shows in London, Hong Kong, Málaga, Dublin, Macau, and Český Krumlov. The Musée Picasso in Paris and Barcelona also house extensive permanent collections.



Pablo Picasso, born in Málaga, Spain, on October 25, 1881, was one of the most influential artists of the 20th century. His full name was extensive, but he later adopted his mother's maiden name, Picasso. From a young age, his father, an art teacher, recognized his exceptional talent and began teaching him to draw and paint. By the age of 13, Picasso had already surpassed his father's skill.

When his family moved to Barcelona, he enrolled in the School of Fine Arts, completing the entrance exam with remarkable results. Although he later attended the Royal Academy of Fine Arts in Madrid, Picasso found the rigid academic structure limiting and began to develop his own artistic vision beyond traditional methods.

Throughout his career, Picasso underwent several distinct artistic phases that reflected his evolving style and emotional state. His early works were realistic, but the death of a close friend in 1901 led to his somber "Blue Period," dominated by cool shades of blue and themes of sorrow, as seen in *The Old Guitarist*.

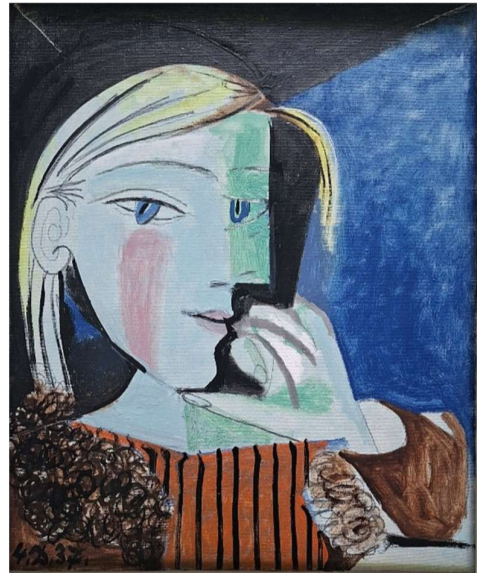


National Gallery, Dublin





This was followed by the more optimistic "Rose Period," marked by warm pink and orange tones influenced by his experiences in Paris. His fascination with African art inspired the "African-Influenced Period," which emphasized simplified, primitive forms. In 1907, alongside Georges Braque, Picasso co-founded Cubism—a groundbreaking movement that depicted subjects from multiple perspectives using geometric shapes.



Constantly reinventing himself, he continued to explore new styles, including abstract and surrealist art, and expanded into sculpture, ceramics, and stage design. Picasso's personal life was as vibrant and complex as his art, involving two marriages, several muses, and four children. He remained creative until his death in Mougins, France, in 1973, at the age of 91, leaving behind an extraordinary legacy that reshaped the course of modern art.



Written by Jyoti C Singh Deo  
(Source: Internet & National Gallery, Dublin)



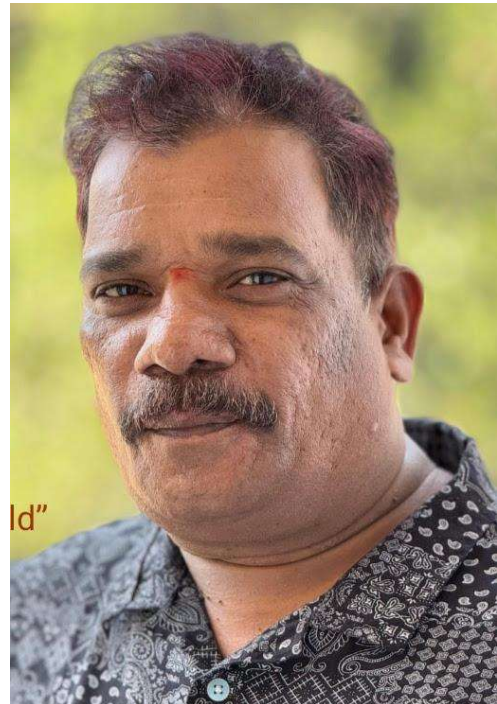


## Rhythm Of Renewal, Solo Show By Nandabasappa Wade

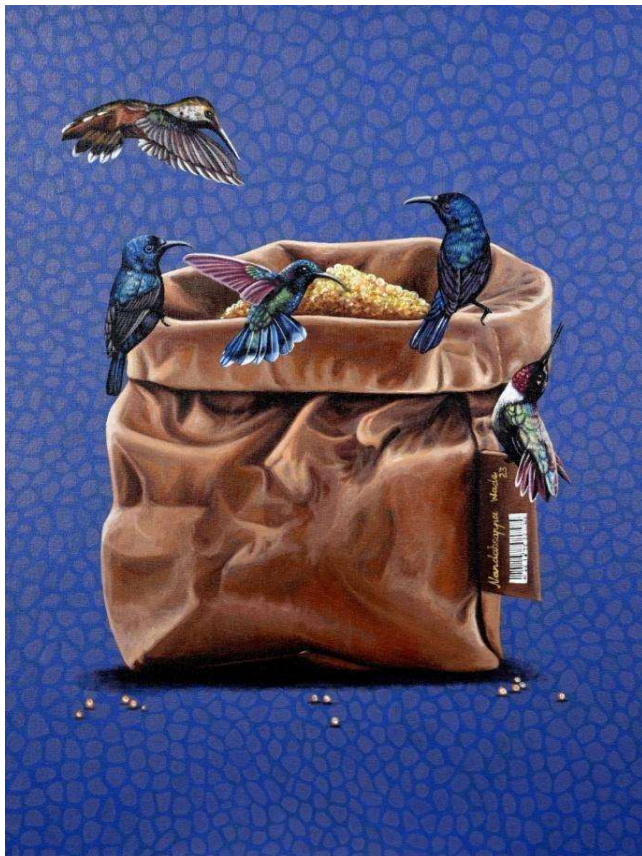


Jyoti C Singh Deo  
Founder and Editor  
Art and Design Dimensions

*Rhythm of Renewal*, a solo exhibition of recent works by Nandabasappa Wade was held at Karnataka Chitrakala Parishath, Bangalore. It was inaugurated by Nadoja Dr. Wooday P. Krishna, Honorary General Secretary of Sheshadripuram Educational Trust. The event also featured Indumathi Baskar, Founder Director of Tathetee Golf Sports Pvt. Ltd.



Nandabasappa Wade

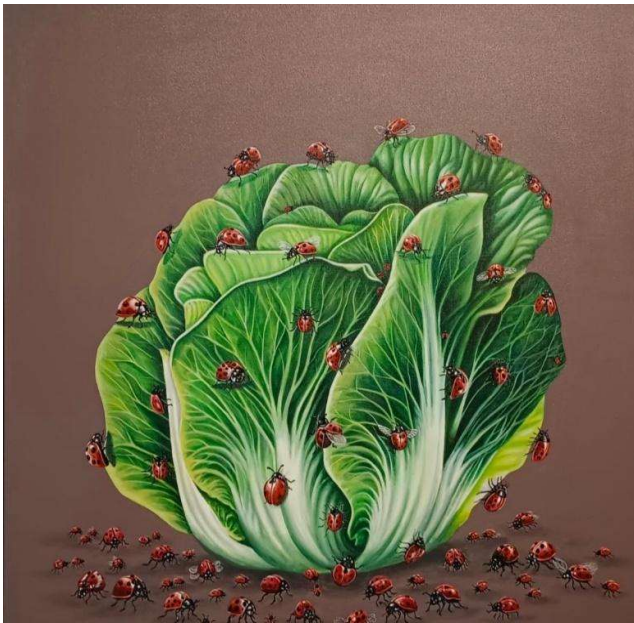


Nandabasappa B Wade is a senior artist from Bangalore. His paintings exude exuberance and they seem like a celebration of life. The paintings are abundant with birds, blossoms, and vibrant hues. The natural world he creates carries a signature charm, capable of brightening even the dullest of days. The birds he paints seem to flutter and sing, dancing gracefully among grains, leaves, and flowers and nature.

Birds, animals and even insects in his paintings appear majestic and poetic, as if poised to speak. Such is his art, a symphony of delicate brushstrokes that reveal not just his mastery of technique, but the depth of his artistic soul and the brilliance of his creative spirit.



An educator, Wade works at Seshadripuram Public School, Yelahanka New Town. He holds a Bachelor of Fine Arts in Painting from the S.S. Art Institute, Vijayapura, Karnataka, and a Diploma in Painting from Ravindra Kalaniketan, Tumakuru.



His creative inspiration often stems from his childhood memories of growing up in the lush rural landscapes of Northern Karnataka, where simplicity and nature shaped his early life. Birds and animals, butterflies, flowers and fruits populate his

paintings, serenading a sense of nostalgia. Living in Bangalore for many years, Wade continues to find creative relief in these motifs. His compositions conjure up a masterful treat of events that celebrate nature. The colours move between vibrant tones and softly textured planes in symphony. His work reflects the poetry of the mundane, finding beauty in the ordinary and layering symbolism to evoke both wonder and reflection.

The philosophical undertones in Wade's paintings enrich the aesthetics, transforming each work into a surreal experience. Subtle references to ecological fragility are evident through his symbolic use of butterflies, which represent hope and transformation, and flowers that embody vitality and transience. His recent works mark a notable evolution, as human figures have dissipated in the folds of time and given way to nature-centric compositions where humans are now quiet observers rather than active participants. The spirit of joy and life flows through each tableau, enriched by his playful manipulation of scale and colour.







Wade challenges perceptions of normalcy by allowing birds, animals, and objects to interact in a meditative trance where butterfly antennae turn into flower stems, cats and squirrels exchange curious glances, and birds engage with inanimate toys.

His imagery, painted in vivid detail in and delicate and intricate artistry and infused with humour, curiosity and tenderness, celebrates the extraordinary each day.

The paintings are a visual treat and a collector's delight.



## **DINKAR JADHAV: WHISPERER OF HORSES, CAPTURING POWER AND UNBRIDLED ELEGANCE**

By Jyoti C Singh Deo



Dinkar Jadhav

From the humble town of Jadhavwadi near Pune emerged an artist whose journey has been anything but ordinary. Dinkar Jadhav completed his G.D. Art in Drawing and Painting in 1994, followed by an A.T.D. in 1995 from Abhinav Kala Mahavidyalaya, Pune. These formative years laid the foundation for his distinctive artistic journey rooted in discipline, technique, and creative exploration.

For Dinkar, art is energy in motion. "It is said that energy is constant and it only changes its form over time," he shares. "That's how I see my journey, as an evolving force that continues to transform but never fades." Over three decades of tireless exploration,

Dinkar has traversed a wide terrain of subjects and styles, always seeking innovative ways to express himself. His recent decade-long obsession with horses and bulls is a testament to this restless curiosity. He believes that the horse is kinetic energy and the bull is potential energy. Together they are power in stillness and motion.

Dinkar was working but realised he would have to dedicate more time to fulfil his creative instincts. He immersed himself into the world of horses to understand the emotions and the feelings of the animals. In the early years of his artistic exploration, Dinkar took up residence in a horse stable, where he spent countless days and nights





immersed in the rhythm of hooves and the breath of equine life.

"Horses don't speak, but they tell you everything if you're willing to listen," he

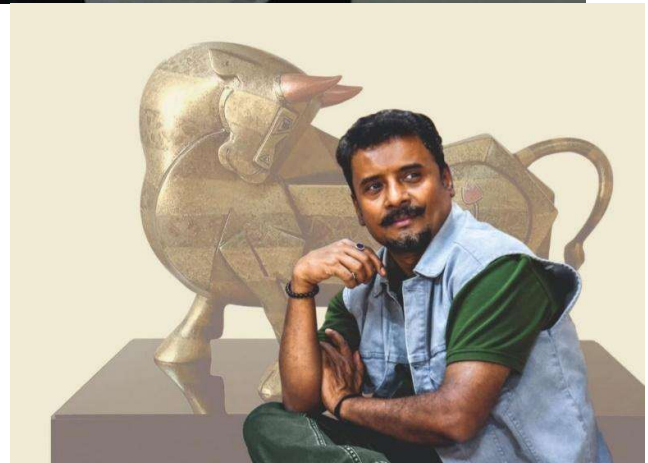
reflects. "I began to understand their silence, their strength, and their sensitivity."



Inspired deeply by nature's play of light and shadow, Dinkar developed a distinctive style using bold, elegant colour blocks. He applies layer upon layer, sometimes up to fifteen transparent tones, each one whispering its own emotion into the canvas. "What you think is what gets reflected on your canvas," he says.

*"I don't use heavy texture knives like many do. I use a brush to create a texture that is both vivid and smooth. It mirrors the nuanced emotions of the male and female horse and their love, their longing and their wild grace."*

-- Dinkar Jadhav



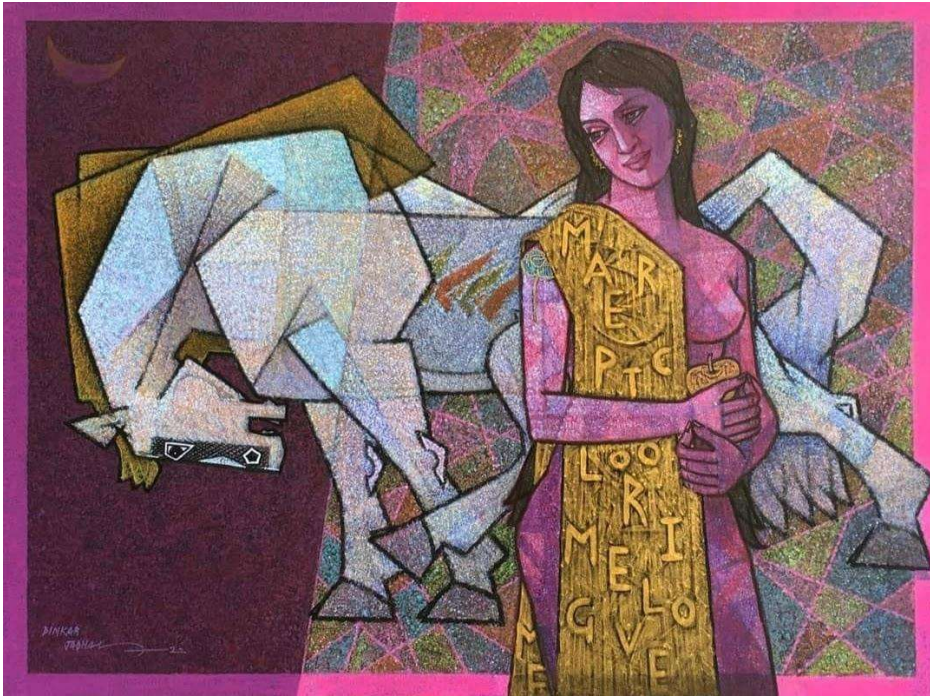
His creativity didn't stop at two dimensions. Dinkar took his horses and bulls off the canvas and onto sculpture, crafting dynamic fiberglass forms that pulse with the same vibrant energy as his paintings. Sculpture





adds a new dimension to his art. The horses gallop now not just across canvas but through space. The energy remains

constant, it's just the form that's taken a new shape.



For Dinkar, art is an emotional map, one filled with bold adventures, resilience, and the raw courage of experimentation. His work invites the audience not just to observe, but to feel. “The story of the horse,” he says, “is the story of love itself. Strength, freedom, companionship. That is what I want people to experience when they see my work.”

As an artist Dinkar is constantly searching for something new. He experiments with every subject he chose to paint in the past too. Feelings are very important to him and he believes that as an artist one needs to be one with the subject he chooses to paint. “Visual aspect is very important too but when an artist puts his or her heart and soul into an artwork, the outcome is a great piece of art”, says Dinkar.

His journey has taken him through prestigious solo exhibitions across India, from the Jehangir Art Gallery in Mumbai to Ayatana Art Gallery in Pune. He has had solo shows at India Art Gallery, TAIN Square in Pune, Art Desh Gallery. INICME Campus, Pune and various other prestigious places. He has participated in various national and International art events. New York art fair, Singapore art fair, World Art Dubai and Indian art fair, Delhi are a few of them.

*He has had group shows across the country and in various worldwide and is invited to various art workshops too. His artworks are the prized possessions of individuals and various public spaces across the globe.*



## 'Kala For Vidya, Oct 25', Rotary Club of Bangalore Bangalore International Centre

By Jyoti C Singh Deo



The Rotary Club of Bangalore (RCB) inaugurated its flagship fundraising art exhibition, *Kala For Vidya*, Oct 2025, at the Bangalore International Centre, Domlur. The event marked a vibrant confluence of creativity and compassion, bringing together artists, patrons, and Rotarians in support of education for underserved children.

The show was curated by Jyoti C Singh Deo. *Kala For Vidya*, Oct 2025 brought together more than 150 creators, including artists, printmakers, and sculptors, who

contributed over 440 artworks. The initiative embodied the spirit of Rotary's motto, "Service Above Self," where art becomes a medium of transformation and empowerment.

The exhibition continues online at [www.rcb1934.in/kalaforvidya](http://www.rcb1934.in/kalaforvidya) and is a celebration of artistic excellence and community service, with every artwork sold directly supporting the education of 450 children studying at the Rotary Bengaluru Vidyalaya.







The exhibition was inaugurated by senior members of RCB: Sitalakshmi Chinappa, Meera Shankar, Shanti Baliga, Arjun Menda and Srichand Rajpal, whose dedication to service continues to inspire generations of Rotarians. Their presence underscored the enduring commitment of the Rotary Club of Bangalore to uplifting communities through service-oriented initiatives such as *Kala For Vidya*. The inauguration was also graced by Rtn Dr. (Prof.) Elizabeth Cherian, District

Governor, RI District 3192; Rtn Ravishankar Dakoju, District Governor-Elect, RI District 3192; Rtn Sukhen Padmanabha, President of the Rotary Club of Bangalore.

Esteemed artists Mr. S. G. Vasudev, Mr M G Doddamani, Mr V Hariram, Mrs Bharati Sagar along with several other renowned artists, art enthusiasts, Rotarians and participating artists attended the event, lending their support to this meaningful cause.



Prior to the main exhibition, RCB hosted a preview auction on 6th October 2025, featuring two live paintings by internationally acclaimed speed painter Vilas Nayak who received a standing ovation by the audience who were spellbound. The event successfully raised funds. This prelude set a powerful tone for the event, demonstrating the immediate and tangible impact of art in service of education.



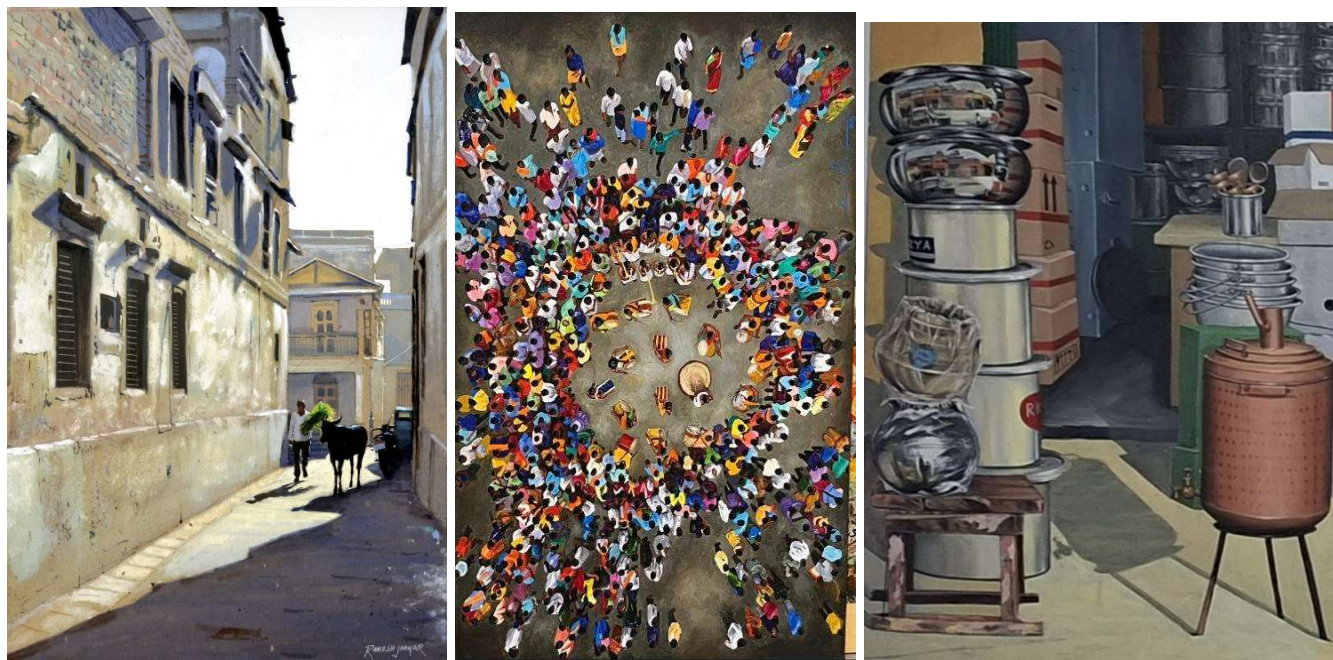
*Kala For Vidya* (Art for Education) is the Rotary Club of Bangalore's annual art-based fundraising initiative that unites artists and art lovers in a shared cause, which is to empower children through education. The event provided a meaningful platform to artists to showcase their creativity while directing the proceeds towards educational support. The enthusiasm of the participating artists was loud and clear and the wide range of artworks gave art enthusiasts a larger choice to take away paintings. It was a celebration of art and education.



*With Kala For Vidya 2025, the Rotary Club of Bangalore continues to reaffirm its enduring belief that creativity and compassion can come together to create a lasting social impact. The exhibition stands as a testament to how art, when guided by purpose, can illuminate lives, nurture young minds, and sustain the legacy of service that defines the Rotary spirit.*









The exhibition featured a captivating range of sculptures by masters like G Reghu, Venkatapathy Vhalapathy, Gopinath Subanna, Abdulla Pathan, and Vishal Kavatekar, each bringing a distinctive material language and emotional depth to form. Emerging sculptors such as Ishita, Hazel, Varun, and others added a refreshing contemporary edge, blending innovation with sensitivity. Together, these artists created a dialogue between tradition and experimentation, shaping an engaging landscape of tactile imagination and artistic expression.





## Forms and Feelings — An Exhibition Where Art Met Purpose

### Karnataka Chitrakala Parishath, Bangalore

By Jyoti C Singh Deo



***Curator Aruna Keshav, in collaboration with Rotary Bangalore Skyway, presented Forms and Feelings, a remarkable group art exhibition that brought together imagination, empathy, and social purpose. Held from October 29 to October 31, 2025, at Karnataka Chitrakala Parishath, Bengaluru, the exhibition invited viewers into a space where art became both a reflection of emotion and a vehicle for compassion.***

Fifteen contemporary artists — Sanket Baraskar, Ganesh Doddamani, Pradeep Kumar DM, Bhavani GS, Shruti Goyal, Anika Jain, Vikrant Kano, Raghu Kondur, Praveen Kumar, Mohit Mahato, Anavi Mullick, Suchendar P, Alaka Rao, Aishwaryan K, and Lalitha Shankar — came together to explore the relationship between form and feeling, structure and sentiment, material and meaning. Each artist brought a distinct voice, yet their collective narrative resonated with the shared humanity that art evokes.

From figurative compositions that breathed with emotion to abstract canvases that pulsed with color and rhythm, the works invited viewers to pause, reflect, and

connect. They spoke of inner worlds and external realities, of the delicate balance between thought and emotion, presence and perception.

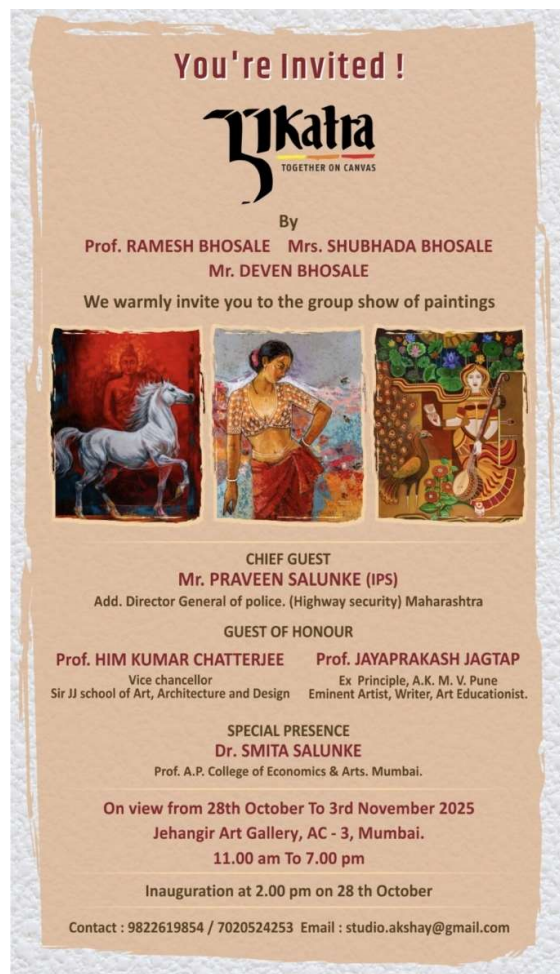
Beyond its visual beauty, *Forms and Feelings* carried within it a deeper mission, intertwining art with service. A portion of the proceeds from the exhibition supported Rotary Bangalore Skyway's community initiatives in education, women's empowerment, and healthcare for underserved communities. The primary beneficiary was AiR Humanitarian Homes, Chikkagubbi — a Bengaluru-based organisation dedicated to providing shelter, medical care, and rehabilitation to the abandoned and destitute.

Rotary Bangalore Skyway, together with Aruna Keshav, worked to strengthen the facilities at AiR, helping the organisation extend dignified long-term care to more residents. *Forms and Feelings* brought together artists who believe creativity can be a force for change.



# EKATRA: TOGETHER ON CANVAS JEHANGIR ART GALLERY, MUMBAI

Written By Jyoti C Singh Deo



In *Ekatra: Together on Canvas*, the Bhosale family—Ramesh, Shubhada, and Deven—bring their distinct visual languages into harmony, forming a collective narrative grounded in tradition, symbolism, and inner strength. It's a family of artists who create artworks in harmony.

Their passion binds them and While their mediums and motifs vary, their works resonate with a shared spiritual and emotional energy. Through yantras, feminine forms, and galloping steeds, the trio captures the unseen forces that shape the human experience—divinity, resilience, and motion. Together, their canvases do more than co-exist; they converse, creating a visual symphony of form, rhythm, and soul.

*Their exhibition at Jehangir art Gallery is a unique exhibition that teaches the world that art binds the world and is a perfect ingredient to create peace and harmony in the world.*





## Prof. Ramesh Bhosale: Architect of the Sacred

A master of spiritual symbolism, Prof. Ramesh Bhosale draws from the deep well of Indian philosophy to construct meditative visual worlds. With over four decades of artistic devotion and pedagogy, his paintings are luminous tapestries where sacred geometry—yantras, mandalas, and chakras—interlace with modern abstraction. His vibrant compositions, often centered around divine forms and celestial symbols like the Surya and Swastik, do not merely depict—they transmit. “My art is a bridge between the inner and the outer, the divine and the material,” he shares.

Each painting becomes a portal, inviting the viewer into contemplation and connection with the eternal. Ramesh Bhosale doesn't paint images—he paints vibrations we feel in the universe.

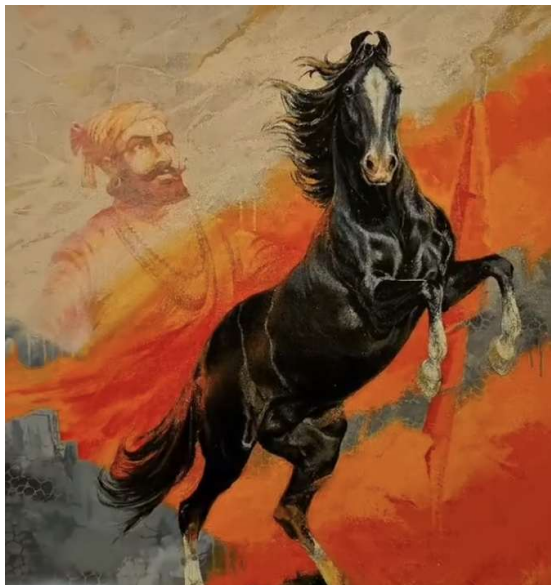


## Shubhada Bhosale: The Voice of the Feminine Spirit

Shubhada Bhosale's canvases pulse with quiet strength and emotional nuance. For over 43 years, she has delved into the emotional world of women, giving visual form to inner landscapes often overlooked. At the heart of her recent work is the *Madhurani*, the queen bee is a symbol of tireless purpose, resilience, and grace. “Women, like bees, are vital yet invisible in the noise of the world. My art is their song,” she says.

Using a rich mix of textures, handmade paper, and delicate yet assertive brushwork, Shubhada reveals feminine power not through spectacle, but through stillness, suggestion, and sensitivity. Her figures don't demand attention—they hold it with dignity and depth. The women seem poised and elegant yet are epitomes of calm, patience and power.





### Deven Bhosale: The Rhythm of Power and Spirit

In Deven Bhosale's world, the gallop of a horse is more than motion—it is a mantra. With roots in illustration and animation, Deven brings a bold, contemporary edge to classical themes. His *Divine Steed* series captures the muscular grace of horses

alongside the serene energy of sadhus, merging physical force with spiritual quietude. "The horse is movement. The sadhu is stillness. Between them lies balance," he reflects. Influenced by Vaastu Shastra, his compositions channel energy toward positivity and progress. Deven's brushwork is both controlled and explosive—anatomically sharp, yet emotionally resonant—making his canvases pulse with life and momentum. He paints not just what is seen, but what is felt in motion.

Together, the Bhosales do not simply exhibit—they share a lineage of devotion, emotion, and evolution. *Ekatra* is more than a group show; it is a celebration of generational artistry, where the sacred, the feminine, and the forceful gallop as one across the canvas.



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## 'Travelling Plants', Gallery 1 Shanthi Road, Bangalore

By Jyoti C Singh Deo



**Travelling Plants** was a transdisciplinary project that explored the movement of plants across geographies and histories, highlighting their deep influence on human life and ecological systems.

Initiated by the Goethe-Institut Chennai, in collaboration with the Alliance Française of Madras and the Institut Français de Pondichéry, the exhibition brought together four distinct artistic interpretations curated by Lina Vincent.

As it journeyed through cities such as Chennai, Pune, Hyderabad, New Delhi, and Colombo, the exhibition evolved with fresh local perspectives at each location, enriching its narrative with diverse reflections on migration, ecology, and cultural memory.





In Bangalore, the exhibition took on new meaning under the curatorship of Suresh Jayaram, who grounded it in the city's rich horticultural heritage and complex contemporary context. Bangalore itself stood as a living archive of plant migration, where gardens told stories of conquest, colonization, and cosmopolitan exchange. The historic Lalbagh Garden, designed in the Charbagh style by Hyder Ali and Tipu Sultan, echoed the gardens of Persia. Later, the British introduced a range of exotic species for shade and ornamentation, while German horticulturist Gustav Hermann Krumbiegel envisioned a botanical future that continued to shape the city's green spaces.



The Bangalore edition of *Travelling Plants*, presented by the Goethe-Institut / Max Mueller Bhavan in collaboration with the Alliance Française de Bangalore, extended this legacy of botanical storytelling. In this iteration, plants emerged as both subjects and storytellers and protagonists that carried with them histories of migration, resilience, displacement, and survival. The exhibition invited viewers to see plants not merely as passive elements of the environment, but as dynamic agents that shaped cities, adapted to change, and bore witness to centuries of human exploration, exploitation, and exchange.





## NATIONAL GALLERY OF MODERN ART, BANGALORE

NGMA, Bangalore hosted a profound presentation by Sheela Gowda, the esteemed recipient of Sam Gilliam award, 2025. This was followed by an enlightening conversation with L N Tallur on artistic journeys, insights and creative practices shaping the contemporary art world.



NGMA



## **‘Whispers Of The Soul’, Solo Show by Sayeeda Ali**

### **Karnataka Chitrakala Parishath, Bangalore**

Written by Shamaa S Pavagada



Sayeeda Ali

Stepping into "Whispers of the Soul," the latest collection by artist Sayeeda Ali, felt less like entering a gallery and more like walking into a vibrant, sun-drenched memory. The exhibition opened on 11th October in Chitrakala Parishath, Bangalore.

The paintings speak in ways words cannot, and this sentiment perfectly encapsulates the experience. Ali has clearly transformed her deep connection with life and nature into a visual language that is both elaborate and profoundly abstract. This duality is the work's most compelling feature, and it is precisely this ambiguity that unlocks the

powerful current of nostalgia running through the collection.

Upon a first glance, one sees a harmonious blend of hues, a serene landscape or an exploding blossom. But lean closer, and the true complexity emerges. The tactile quality of the canvases is arresting. Sayeeda's technique of applying acrylics and layered pigments is meticulous, resulting in richly textured surfaces built up with thick coats of paint. This heavy layering is crucial; it's what provides the substance that holds the spiritual 'whisper' of the piece, turning a flat image into a three-dimensional experience.

Her work doesn't show you a specific place or time; instead, it offers the feeling of one. The thickly applied paint and abstract forms mimic the way our own memory works, not as a sharp photograph, but as a rich, layered composite of colour, emotion, and blurred detail.







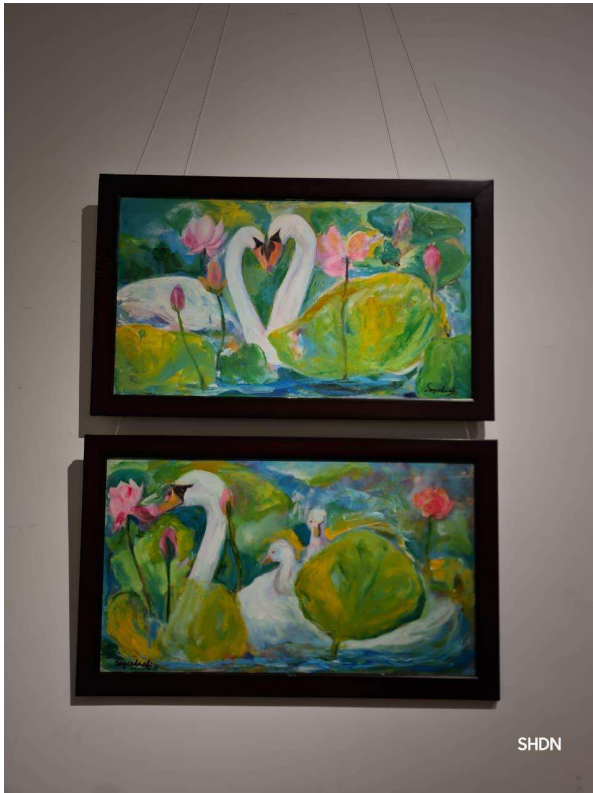
A burst of deep saffron and terracotta isn't a sunset on a specific day; it's the warmth of countless childhood evenings.

A piece featuring soft, hazy greens layered over a dark, grounding blue isn't a particular forest, but the universal memory of shade, quiet, and cool earth. The thick strokes don't depict reality, they capture the residue of experience.

Her works do not replicate nature but express nature as it's felt and remembered. Her "blossoms" are less botanical illustrations and more explosions of life-force, their vibrant hues, think electric blues meeting fiery oranges, suggesting the raw energy of growth, a primal connection to the earth we all share in our distant past. Similarly, her skies and serene landscapes are not photorealistic renderings but meditations on vastness and calm. One particularly stunning piece, which I dubbed "Resilience in Blue," featured thick, vertical strokes in shades of deep indigo and teal.

These strokes, suggesting a copse of trees, looked battered yet utterly steadfast.





This powerful, recurring focus on natural imagery ties directly into the article's theme: a journey of healing and renewal. Ali, who has been honing her practice for over 35 years, seems to use the canvas as a space for emotional alchemy, a way to process the past through the present. By using rich, tactile applications, she grounds her abstract work in the real, creating an emotional anchor that allows the viewer to project their own deepest, most cherished memories onto the canvas. The work is elaborate in its structure but abstract

enough in its form to become an intensely personal screen for individual nostalgia.

What "Whispers of the Soul" offers, especially to a student grappling with the relentless pace of a creative education, an invitation to pause and listen. Sayeeda's work is a celebration of the slow, the built-up, and the imperfectly human. It reminds one that good design, or good art, is about more than just technique, it's about embedding a piece of your spirit into the material. Sayeeda Ali's masterful use of texture and light transforms simple acrylic paint into profound visual poetry. Her canvases carry not just visual beauty, but the quiet, enduring strength that comes from a life deeply observed and richly remembered. Sayeeda's work was a profound and necessary reminder of the power of texture, intuition, and the sheer, unbridled force of colour.

It's a show that doesn't just ask for your attention; it gently, yet firmly, demands your contemplation. This exhibition is a powerful testament to the fact that sometimes, the most elaborate and deeply felt expressions are conveyed with a gentle, colourful whisper that echoes the distant, sweet aches of the soul.

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**TO BE AN ARTIST IS TO BELIEVE IN LIFE  
-- HENRY MOORE**





## EVOLUTION AND RESURGENCE , KARNATAKA CHITRAKALA PARISHATH

- Shamaa S Pavagada

The Panasonic Shiodome Museum, with the help of the Japan Foundation, recently presented a captivating exhibition on Yakishime, the unique Japanese tradition of unglazed, high-fired ceramics, in Chitrakala Parishad on 18th of October.



*This seemingly basic or "primitive" method, which began in the late twelfth century at centers like Bizen and Shigaraki, relies on firing clay at such high temperatures that it vitrifies and becomes waterproof without the need for a glaze. The resulting beauty lies solely in the texture and "flavour of the clay".*



The journey of Yakishime is interesting on its own. From functional earthenware to a highly prized art form. During the Momoyama period (1568-1615), Yakishime wares became treasured tea utensils under the admiration of cultural leaders like Sen Rikyu and Toyotomi Hideyoshi. This patronage led to the creation of superb pieces including tea bowls and fresh-water jars that defined the aesthetic standard. Yakishime was also widely used for the kaiseki serving dishes that accompany the tea ceremony, cementing its role in high Japanese cuisine (washoku).

The exhibition demonstrated that yakishime is a continuously evolving art form. Contemporary artists are actively pushing the boundaries, creating not only traditional vessels but also abstract objects d'art.



Innovations include pieces featuring natural glazes (created by ash falling in the kiln) and the striking emergence of yakishime made from unglazed porcelain clay. These new forms retain the material's classic, "heroic" qualities while achieving a fresh fascination through their strength and sharp forms.



By exploring this long history, the exhibition offered visitors a unique opportunity to experience a sensibility and aesthetic unique to Japan, the profound taste found in simple, fire-kissed clay.



**1<sup>ST</sup>**  
**ANNIVERSARY**  
**SHOW**

  
BARA BHASKARAN

  
BHAGYANATH C

  
DILIP CHOBISA

  
NYNIKA JHAVERI

  
PROBIR GUPTA

  
SAKSHI GUPTA

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**NOV**

  
SOJWAL SAMANT

  
SONIA MEHRA CHAWLA

  
SUDIPTA DAS

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**Bose Krishnmachari**  
Artistic Director

**GALLERY**  
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## Naturescapes – A Solo Show by Vaman Pai

### MKF Museum of Art, Bangalore

By MANJU PRASANNAN PILLAI



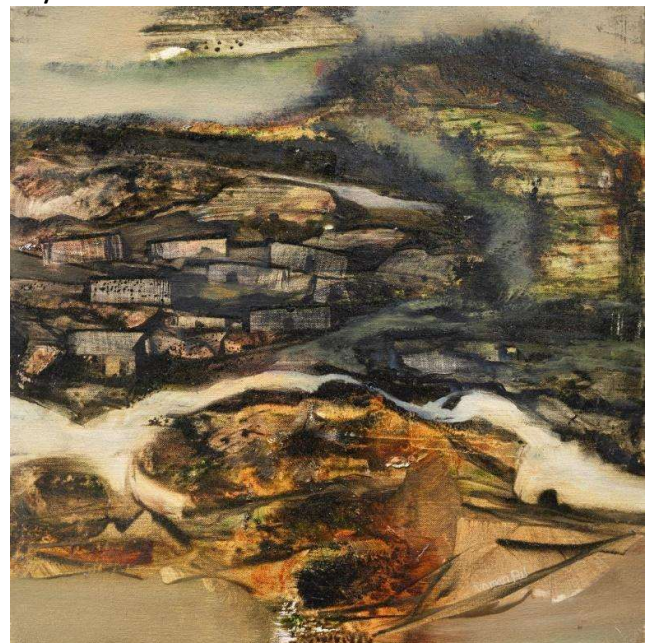
*Naturescapes*, a solo show by artist Vaman Pai, was held at the MKF Gallery, Bangalore, between 11th to 19th October. It was curated by Chandar Kumar of Gallery Charvi and mentored by the renowned art critic, writer, and photographer Giridhar Khasnis.



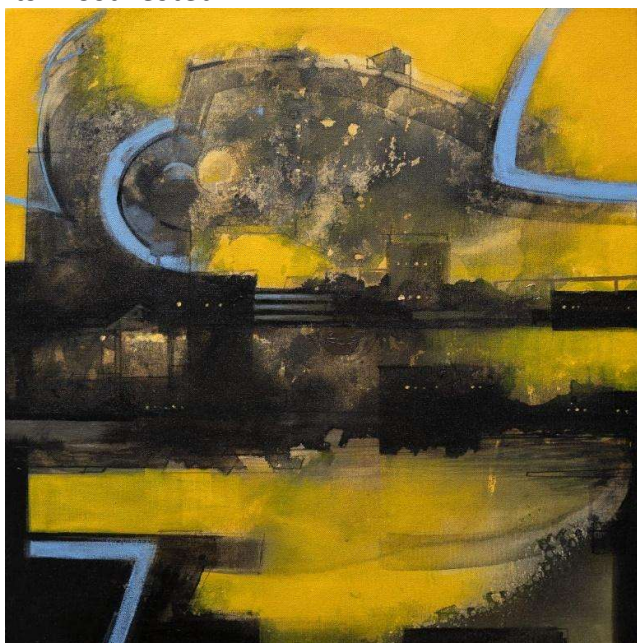
Vaman, a largely self-taught painter, has been prolific in his art. He has trained under

the well-known painter G. S. Shenoy. He exhibits a deep understanding of the natural world and responds to changing seasons and the delicate nuances of light and color in nature. In his monsoon paintings, one observes how the canvas transforms into a magical and wondrous space of rain and clouds, capturing every mood of the monsoons along the coast.

The show is also a tribute to the sea along the meandering coastline and the serene landscapes of South Karnataka. Fluid and filled with soft colors of the horizons and the skies, these works are reminiscent of languorous days when watching waves swell and ebb was time well spent. There is a certain poetry in these works and a gentle rhythm. Yet, most unexpectedly, just as in nature, sudden flamboyance and flourishes sweep across the canvas, as in a twilight hour when bright reds and pinks sweep the sky.



The meditative works are interesting in their treatment. While he uses a lot of watercolor and acrylic, even many of his oils convey a lightness of line that recalls a fluency associated with washes. The fluid movement of the lines and the undulating, seamless flow of color give a Zen-like feel. These unhurried and calm spaces are inviting because of their meditative stance. They are not loud and do not call attention to themselves; they gently unfurl into undulating landscapes in which nature is at its most rested.



Vaman Pai has had many solo shows during his long career as a painter. He has also participated in several group shows. His mentor, the well-known art critic and storyteller Giridhar Khasnis, writes the following about his work:

“Through his art, Vaman pays quiet tribute to the beauty of silent, isolated spaces, seamlessly bridging the tangible and the abstract.”

It sums up the essence of his art. Over the years, Vaman’s works have remained consistently quiet and an ode to the beautiful. By letting us view his quiet inner world of reflections and recollections, the viewer is granted a tryst with these precious moments of silence. *Naturescapes* is a show that left a lasting impression simply because it retains the essence of nature in a world lost in noise.





## ‘Shakti: The Art of Resilience’, Group Show Bikaner House, New Delhi

By Jyoti C Singh Deo



**Shakti: The Art of Resilience** unfolded as a profound artistic ode to strength, emotion, and endurance, a tribute to the unseen women who dwelt in the quiet shadows of India’s defence community. These were the women who stood steadfast at the crossroads of duty and distance, their lives woven with threads of courage, silence, and sacrifice. Their resilience did not seek attention, yet it glowed with a quiet, unyielding light, shaped by absence, uncertainty, and an enduring hope that refused to fade.

Conceived by the Kian Foundation, *Shakti* transformed contemporary art into a vessel of empathy, healing, and empowerment. It was not merely an exhibition but a sanctuary, a space where stories too fragile for words found their voice through colour, texture, and form.

The curation transcended aesthetics, focusing instead on purpose, to honour the women whose strength sustained families and fortified communities even in the stillness of waiting. Each artwork became a bridge between personal experience and collective understanding, inviting viewers to feel rather than simply see.



At its heart, *Shakti* was an invocation, a reminder that art could hold



emotions too vast for language. Within the defence ecosystem, countless women bore invisible weights, separation, uncertainty, loss, and the ache of resilience lived daily. This initiative did not dwell on sorrow; it celebrated survival, the soft, steady pulse of endurance that moved quietly through the human spirit. The featured artists interpreted resilience not as resistance but as renewal. Their works opened intimate conversations about healing and hope, illuminating the beauty of vulnerability and the grace of perseverance. Through diverse visual expressions,

they mirrored the complexity of women's inner worlds, fragile yet unbreakable, silent yet strong. Ultimately, *Shakti: The Art of Resilience* stood as a luminous testament to art's power to bear witness and to heal. It reaffirmed that courage was not always loud or visible; sometimes, it was simply the act of continuing, of holding space for love, faith, and life itself in the face of uncertainty. It was a celebration of resilience as a way of being and of art as the language through which the soul learned to speak again.

## Performance art by Paramesh Jolad, Bangalore



Artist Paramesh Jolad celebrated Kannada Rajyotsava by dressing up as the Kannada alphabet Ka. Ka stood for Kannada. He distributed 70 books on 'How to Learn Kannada' to all the passer by. This performance was conducted near Vidhan Soudh, Bangalore. Paramesh has performed many times across the city and in various other places. He creates awareness through his art and there is a subtle hint of stark reality that lies in his performances.





# ‘Bamboo Pole’, Performance Art

## Rangoli Metro Art Gallery, Bangalore

Written and Compiled By Jyoti C Singh Deo



### Artist – Alaka Rao

This performance centered on the socio-political struggle for freedom, where the performer (Collective Will) stood on a white rangoli mound (Societal Foundation), with an oppressive 10-foot bamboo pole (Systemic Burden) on the lower back, and with a bent body, started moving in slow circles. The performer repeatedly circled on the rangoli mound with the pole on the bent back, thereby flattening the mound. This depicted the persistent effort put into the long passage of the historical timeline of oppression, ultimately resulting in the awakening of societal consciousness. As the churning continued, the bent body straightened, and the pole kept shifting upward until it rested on the shoulder, showing that the performer now controlled the oppressive instrument. The circling pace quickened as the performer lifted the pole over the head in a moment of victory. The

rangoli mound was completely flattened and spread wide, symbolizing revolutionary momentum. The subsequent triumphant throwing of the pole away with a shout was the decisive act of ejecting the entire oppressive system and its restrictive timeline, proclaiming freedom. The piece culminated in the erasure of the rangoli powder, the physical symbol of the struggle's history. By wiping the slate clean and walking freely in all directions, and then stepping across the now inert pole, the performer declared that true freedom is the unconstrained ability to walk into a future unburdened and undefined by the memory of past struggle.



### Artist – Jyoti C Singh Deo

In Jyoti's performance, the bamboo pole stood not merely as an object, but as a living metaphor — a silent yet commanding protagonist, tall and unbending. Jyoti's face was covered in white cloth, as if to convey



the faceless people. It was an embodiment the rigid pillar of political hierarchy which has cast long shadows over the lives of those beneath. Around it, scattered on the earth, lay pieces of coal: dark, fractured, and heavy with the weight of human struggle. She ground the coal pieces kept on the ground. These pieces spoke for the countless souls whose dreams have been pressed into dust, their brilliance buried beneath the machinery of power.

She bent down and gathered the flowers that had been lying, almost forgotten, among the coal. Moving through the audience, Jyoti offered this living assemblage to those present. It invited participation. Some took the offering and pressed it gently to their foreheads; others bowed. These acts born not of instruction, but of instinct. No one asked why. In that silence resided understanding — an unspoken communion between artist and witness, between the sacred and the scarred.

The bamboo was no longer an emblem of oppression, but a reminder that even within structures of dominance, there can emerge gestures of grace, humility, and profound human connection.

### **Artist – Monica Nanjunda**

#### *Bamboo Pole*

While looking for more information about the significance of bamboo, I came across a paragraph that said:

“Balance and Harmony: The bamboo plant's presence is believed to balance the five natural elements (wood, water, earth, fire, and metal), fostering harmony within a space.”

This is said to be one of the spiritual significances of the plant, according to several cultures. All of these talismans are meant for us humans to sustain peace of mind inside the houses we live in, inside our office spaces, or in our artist studios where we work and spend the whole day.

My performance art piece was based on this particular spiritual significance of the plant: balancing the globe over my head while cleaning (scraping off the dried algae on the bamboo) using a knife.

The globe represented the human mind being balanced, and the cleaning action represented harmony. The scraping action was harmonious and rhythmic.



**Artists Collaborators – Shiva Prasad KT, Arpita R. G., Aarogya Swami, Gururaj, Harishree**

The play centered around the deep symbolic connection between human life and the life cycle of bamboo. Through poetic narration and performance, the artist highlighted how bamboo is intricately woven into the journey of life — from birth to death. Babies are cradled in bamboo-made cribs, and the deceased are carried on bamboo stretchers, illustrating bamboo's





quiet yet vital presence at life's most significant moments.

The performance elevated bamboo, shedding light on its various uses in everyday life, including toys, musical instruments, and tools for livelihood. Drawing from the poet's personal experiences with bamboo in childhood and work, the play reflected a deep emotional and artistic bond with the plant.

The artist's motivation stemmed from a desire to bring bamboo into the cultural and emotional mainstream, using poetic expression to reveal the beauty, strength, and resilience of bamboo — qualities that mirror human life itself. The result was a moving tribute that blended personal memory, environmental awareness, and artistic performance, celebrating bamboo not just as a resource but as a lifelong companion.



#### **Artist – Mangala Narayan**

A 10-foot bamboo pole — a mundane object that can inspire, motivate, support, and teach resilience. Every individual connects and builds a relationship with a mundane object that becomes a part of their life.

For me, it was the lightness, the strength, and the usability with its multifunctional

features of the pole that inspired me to perform.

As mundane as it is, the pole's features connected with my functionality as a strong woman, a light-hearted person, a multi-talented being, a friend to everyone, and a guide to people who need support. It gave me focus to meditate upon my life — past, present, and future — bringing gratitude, humility, and hope.



#### **Artist – Parmesh Jolad**

##### **Concept Note**

*Title: Recalling Childhood*

No one desires the polluted and complicated human experience we face today, regardless of the circumstances that led us here. This situation often prompts people to wonder why we can't return to the simplicity of our childhood. I have attempted to convey this longing through my performance art. We desperately need to reclaim that unpolluted and pure essence of childhood.





### Artist – Sridhar Gangoli

In *Conflict & Resistance: The Distance Between Us*, I transformed a simple bamboo pole into a site of negotiation, power, and endurance. Three red threads tied at measured intervals on the pole defined zones of struggle, a visual metaphor for the invisible boundaries that divide power, labour, and territory. Using chalk, these distances were marked on the ground, transforming the performance space into a fragile arena of contestation.

I then invited members of the audience to engage in a spontaneous tug-of-war, dissolving the barrier between spectator and performer. Each encounter became a lived dialogue — sometimes marked by resistance, sometimes by surrender, and sometimes by balance. Through repeated physical exertion, exhaustion became a testament. My body recorded and bore the residue of conflict, while the pole bore witness to shared tension and temporary victories.

Here, the mundane object became charged with social meaning, a line of power that shifted hands, a metaphor for everyday negotiations of control. The performative act concluded with the distinction between art and life, leaving behind traces of effort, dialogue, and fatigue as evidence of collective human resistance.

### Artist Note – Saloni Bapna

*Bamboo Pole* began as a solitary object — an ordinary 10-foot bamboo pole. I immersed my hands in black acrylic color and pressed them onto its surface, inscribing presence through touch. As the performance unfolded, I invited the audience to do the same. Each handprint transformed the pole from a personal act into a collective memory, layered with many gestures and identities.

The black marks — sometimes bold, sometimes faint — became witnesses to these encounters. The pole turned into a living archive, blurring the boundary between artist and audience, asking: Whose memory does this object now hold? Through this act, the mundane became sacred. The pole carried not permanence, but the weight of shared experience — a site of connection, ritual, and community.

### Artist – IlmGianAnjan Kaur and Jaggery





**Artist – Smitha Cariappa**

I have always marveled at walking through bamboo groves and the rhythm they resonate when the wind blows. It is very spiritual, especially immersed in the early morning air and bird tweets.

*Bamboo Pole*, in this live action, was a metaphor for resilience, strength, perseverance, and growth. Growth around the bamboo grove germinates slowly with a new bamboo shoot, which is consumed in many cultures. I related progress, growth, balance, and push with my forehead and very slow foot movement and protective cupped palm for balance.

Resilience towards the socio-political and economic challenges in the immediate surroundings and environment was symbolized by slow movements, progress on the forehead, and tilting the bamboo pole on my back for progress with balance. I controlled my life and situations with the bamboo pole in my right hand and right foot forward, to conclude.

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## BOOK LAUNCH

### AMAZING ADITI BY R R CHERLA



R R Cherla

#### About the author:

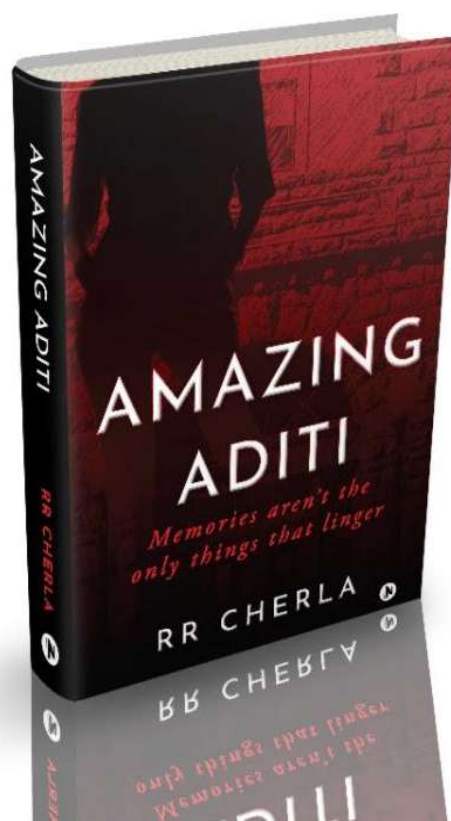
RR Cherla is an IT industry veteran. His debut novel, *Devil's Ether* (2012), a high-tech political thriller, was noted for its prescient take on U.S. state surveillance.

'Amazing Aditi' by Bangalore-based author, RR Cherla is a psychological thriller about the unintended consequences of long-forgotten actions.

Ajay Rawal, a high-flying Bengaluru CEO basking in the glow of his book launch, is unsettled when a long-lost college mate invites him to a 25-year reunion in Pune.

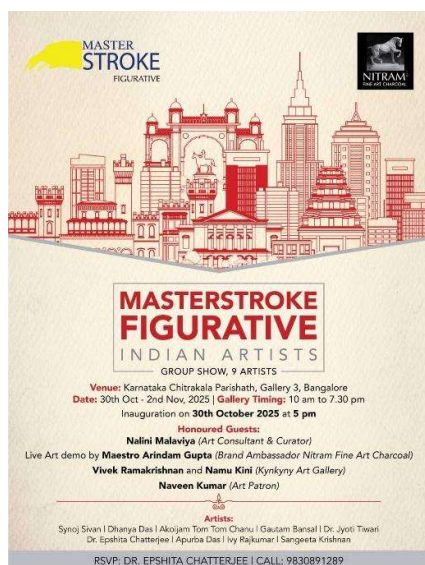
What begins as a nostalgic trip down memory lane, takes a darker turn as an innocuous act from youth resurfaces, threatening his carefully curated life. What follows is a tale of retribution, where Ajay must navigate a labyrinth of guilt and danger.

Cherla's brisk prose and vivid evocation of Pune's cafés, corridors, and campus energy give the novel a strong sense of place, while the narrative unfolds in measured, quietly unsettling turns. Layered friendships, ambition, guilt, and consequence lend depth to a compelling read.





## Other Shows



### SOLO SHOW BY DR SHALINI SINGH, LALIT KALA AKADEMI, NEW DELHI



Founder & Editor: Jyoti C Singh Deo

Contact no: 9739712750

Email ID: [artanddesigndimensions@gmail.com](mailto:artanddesigndimensions@gmail.com)

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