

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

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SHADOWS OF BREATH



RAVIKUMAR KASHI

‘Shadows of Breath’, Solo Show by Ravikumar Kashi Gallery Threshold, New Delhi



Jyoti C Singh Deo
Founder & Editor
Art & Design Dimensions



Bangalore-based artist **Ravikumar Kashi's** recent show at Gallery Threshold, New Delhi was a breath of fresh air as it showcased his new works. Ravikumar imbues subtle nuances that enhance light and shadows as light filters through the crevices. With years of experience in teaching and creating artworks, he has mastered the art of creating sculptures with paper.



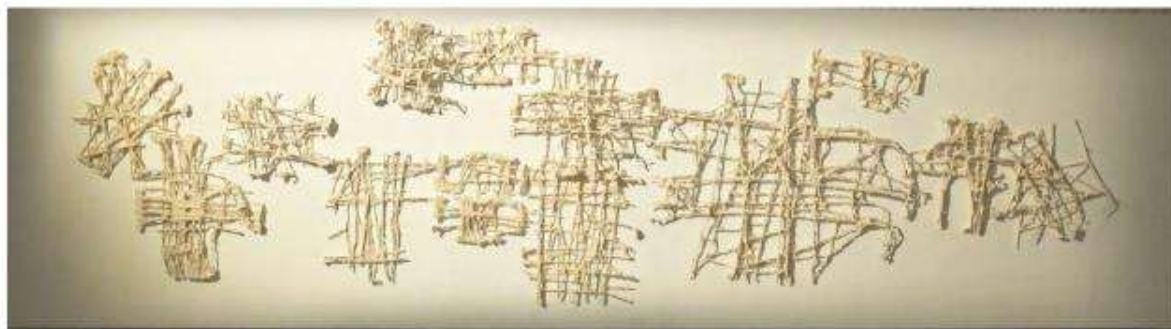
He changes the course of papermaking midway as he pursues a path of remarkable skill and perseverance. He uses mashed paper pulp, which is put in cones and poured onto large sheets of polyester in forms of a language that is close to his heart.

When the Chinese created paper, they gave the world a structure to archive language—an alternative surface to write on. Over the years, artists have embraced the medium, transforming it from a simple vessel of words into a boundless field for imagination, experimentation, and artistic inquiry.



Ravi's work is rooted in an intimate bond with his mother tongue, Kannada—a language that, in a politically contested state, is for him not a symbol of pride but of belonging, kinship, and memory, resurfacing through family stories, early readings, poetry, and daily speech that appear in his art as presences rather than messages. In his recent series *We Don't End at Our Edges*, he transforms script into sculptural form, dissolving readability so language becomes

a companion—text as material, gesture, and breath—where paper itself becomes text and meaning merges seamlessly with form. His colours recall Bangalore's spaces that carry colours of yesteryears --deep rusts and muted greens. He maps the city not literally but through recollection, like glimpses of sky through treetops in a quiet park, where shifting light becomes a register of memory.



'Labyrinth of destinies' – a tribute to Krishna Reddy | cotton rag fiber & thread
W 114" x H 42" x D 3.5" | 2025



as gentle reminders of shared artistic lineage, companions in an ongoing conversation. Across these works, one encounters bodily imagery—membranes, cells, porous forms—where language becomes a metaphorical skin, fragile yet resilient, emphasizing permeability over boundaries. Loss, too, threads quietly through the pieces: loss of language, heritage, city, time; yet the works hold these fragments with tenderness, allowing presence to remain in its fleetingness. It reminds one of his previous art works.

Echoes of artists like Krishna Reddy and Akbar Padamsee surface not as homage but

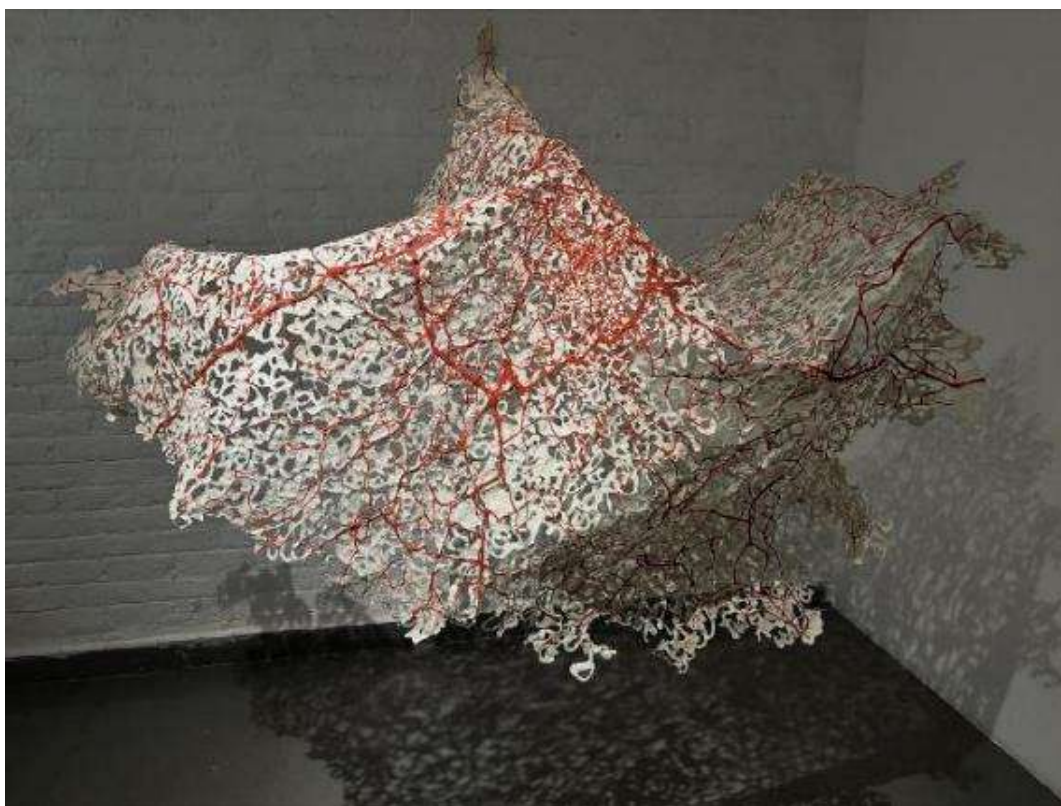


Books, notebooks, and pages form the core of his process, overflowing into installations that expand their outreach and evolve into a networks of ideas that expand and respond.



The works, fragile and breathing, unfold like second skins and are intimate, porous, shimmering—inviting patience and reflection rather than certainty, reminding us that transience itself can be a kind of endurance and that fragility is a sign of silent strength. Fortitude is mastered by prolonged dedication and reflects the allegiance of the practitioner.

In Ravi's world, paper becomes more than paper, words more than words and colour, gesture and form become vessels of presence, memory, and thought. They are companions that linger gently in space, mind, and memory.



#IndiaArtFair Parallel
‘WHERE ENERGIES MEET’, Solo Show by Vijay Pichumani
Art Houz, Bangalore

‘WHERE ENERGIES MEET’ OFFERS A JOURNEY INTO ALIGNMENT AND THE UNSEEN FORCES THAT MOVE THROUGH US, AND IS ON VIEW UNTIL 13 DECEMBER 2025.



Art Houz Bengaluru presents *Where Energies Meet*, an exhibition that reflects **Vijay Pichumani’s** profound engagement with breath as the vital force uniting body, mind, and cosmos. The title evokes the subtle threshold where inner and outer energies align in moments of balance, pause, and heightened awareness. The artist steers the artworks through serene,

meditative forms and invites viewers into this space of quiet convergence. A National Award–winning artist from Tamil Nadu, Vijay has cultivated a practice defined by precision, mindfulness, and introspective depth; trained in sculpture and drawing, he transforms lived experience into distilled symbolic forms that merge material sensitivity with spiritual inquiry.





His earlier series titled, Blossom, with its meditating figures crowned with flower-heads symbolising elemental forces and inner awakening, established his signature minimal yet potent aesthetic.

In the new body of work, he turns to the terrain of breath, the rhythmic cycle that sustains life and mirrors cosmic movement, using the recurring central split to signify duality and harmony: sun and moon energies, inhale and exhale, the visible and the subtle.



The exhibition features **16 works**, including **13 mixed-media pieces** and **3 sculptures**, created through mixed media on paper mounted on board, metal-sheet compositions, aluminium on mirror-backed panels, perforated metal on yellow-gold surfaces, and more. The reflective and metallic materials heighten the contemplative experience, inviting viewers to encounter their own presence within the works while grounding the ephemeral nature of breath.

All those who missed the show can view his works at India Art Fair 2026, New Delhi.

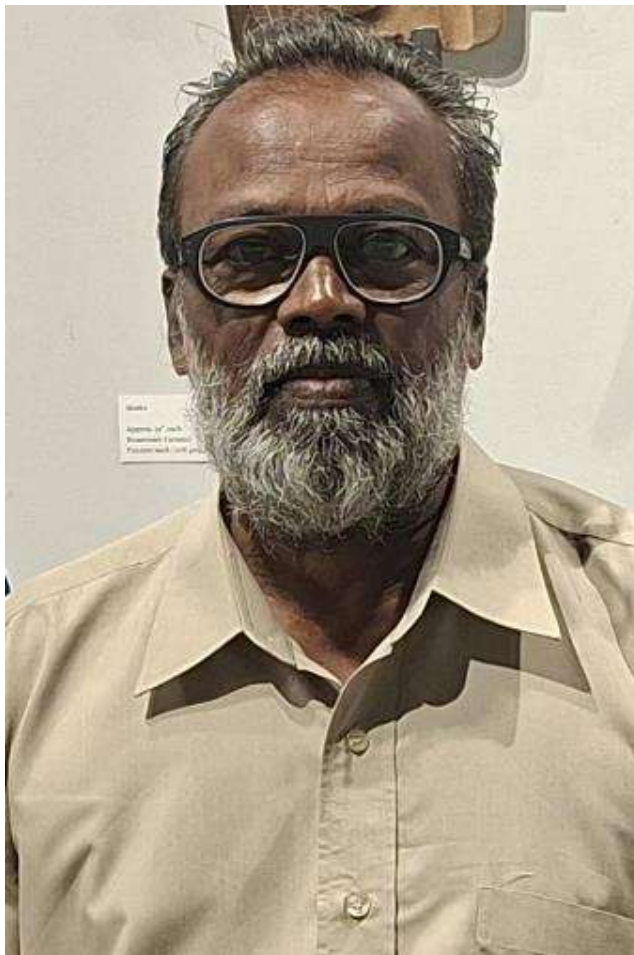
Written By Jyoti C Singh Deo



'Primal Connections', Solo Show by G Reghu

Gallery Time and Space

Written by Jyoti C Singh Deo



G Reghu

Primal Connections is a collection of the sculptures created by G Reghu, an eminent sculptor who has tirelessly moulded a world of his own. Gallery Time and Space, Bangalore is dotted with sculptures of men smoking and couples relaxing in the afternoon. There are animals and birds and men and women, all rejoicing life. Some sculptures show people in yoga poses as well. His figures feel like gentle souls who wandered out of the forest for a quiet hello.

The inauguration, set against a luminous November evening, became a gathering place for art connoisseurs. The show was inaugurated by Ashwin Tengli and Yashaswini Tengli in the presence of Suresh Jayaram who was in conversation with G Reghu.

The show continues until 14th Dec 2025.





G Reghu was born in Kilimanoor and was inspired by lives of tribal communities and shaped by legends at Bharat Bhavan. Reghu's journey is as magical as his art. Supported by icons like Laurie Baker, J. Swaminathan, Balakrishna Doshi & more,

Reghu's work carries a whole universe of touch, humility, and charm.

He carried time in his hands the way others carry breath, quietly, steadily, with a familiarity earned only through decades of shaping matter into meaning. His studio is a sanctuary of dust and wisdom, where every tool has its own history and every unfinished form murmurs possibilities.



In the sculptor's gaze lives a rare patience, the kind that listens to clay not as a material but as a companion. His sculptures feel and look real yet have a whimsical character of their own. Each piece, whether delicate or monumental claims a soft radiance and an earthy feel. His heads and figures have often been compared to those of Brancusi and Himmat Shah.



Reghu's story began in Kerala. He lost his father at the tender age of 4 years. He grew up with his mother and extended family, where financial constraints were a constant presence. Much of his childhood unfolded among tribal communities whose relaxed and nature-bound existence left a deep imprint. Later, the tribal traditions of Bastar and Wayanad, their clay coils, slabs and rhythms of making became central to his sculptural language. He was spotted by Architect Laurie Baker and his wife, who became his guardians and nurtured his budding artistic spark. "They gave me a room to stay where I stayed and created my sculptures," says G Reghu as he reminisces his past.



Suresh Jayaram and G Reghu

In his conversation with Suresh Jayaram, G Reghu revealed the pages of his life wherein his life was shaped by stalwarts like J Swaminathan, M F Hussain and Raza who worked in Bhopal at the time when he was invited to study there. "I saw them paint and was inspired by their dedication to arts," says G Reghu. His Gandhian ideology has driven him towards clay after experimenting with stone and other materials.

Each sculpture he makes holds the slow breath of its making. Layered patiently in clay, the forms are then fired in a wood kiln at searing temperatures of 1250–1280°C. After firing, nothing further is added. "My works have long been the result of that ash and the gradient of firing," Reghu explains. "The smoke adds its own texture—I don't use chemicals when I fire my stoneware, only natural oxides. The finish is a natural patina."





The works in *Primal Connections* stir not only the tactile closeness of clay but also a deeper, elemental kinship between human beings and the earth, the body and its surroundings, the self and its origins. Though still in posture, Reghu's solitary figures thrum with an inner pulse as they are shaped by memory, soil, and spirit.





His debut show at Jehangir Art Gallery came with the support of Keku Gandhi and Ebrahim Alkazi. His Ahmedabad exhibition was backed by B. V. Doshi and Urmila Kanoria of the Kanoria Art Centre. Over the years, Tariq Allana of Art Heritage has remained a steadfast champion of his

practice. He became the first artist to receive a Bharat Bhavan scholarship, and in time was awarded the Senior Fellowship from the Ministry of HRD, Government of India.

For Reghu, art transcends craft. "I believe that work is my God," he says, and in these sculptures, devotion quietly takes form. Reghu stays and works in Bangalore.



SOBAGU, A SOLO SHOW BY SAROJ REVANKAR KARNATAKA CHITRAKALA PARISHATH, BLR

By Jyoti C Singh Deo



Saroj Revankar is a Bengaluru-based artist whose passion for art began early in life. Guided by several eminent artists, she nurtured her creative journey with dedication and depth. She holds a Postgraduate degree in Sociology from Bengaluru University and is sensitive towards the environment.

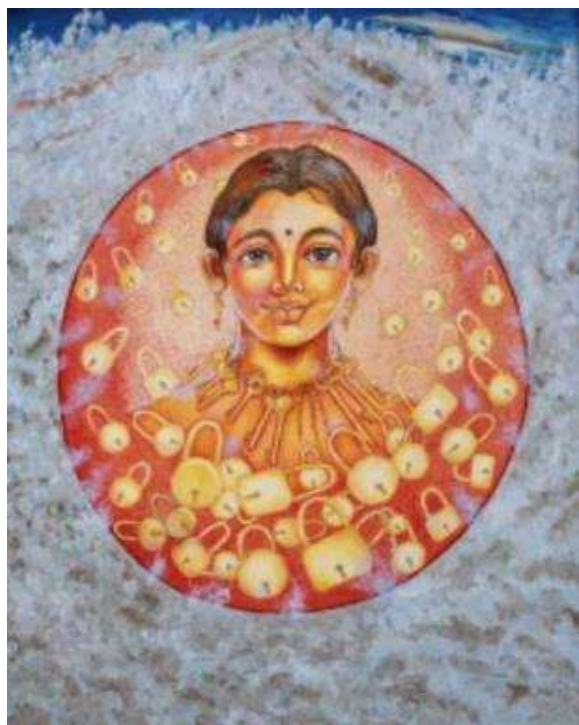
Her empathetic and nurturing nature leads her to great affinity towards the world around her. Saroj's solo exhibition titled "**Elegance – the Beauty of Life,**" or "**SOBAGU**" in Kannada, celebrated the harmony between humans and nature, the grace of cultural identity, and the enduring beauty found in every moment of life.

The exhibition was inaugurated by Dr Jija Hari Singh and De Joseph Rasquinha. It was curated by M G Doddamani. This exhibition marked her **third Solo Show**, following her earlier solo exhibitions in 2006 and 2013, both held at the renowned Karnataka Chitrakala Parishath, Bengaluru. Over the years, she has participated in numerous national and international group shows, earning recognition and awards along the way. Her artworks have been showcased in Mumbai, Ahmedabad, and Bengaluru, and she has also been featured in several online exhibitions hosted by prestigious institutions like the Bombay Art Society, Mumbai. Today, her works are cherished by collectors across India and abroad.





Saroj draws profound inspiration from the **Halakki tribal community** of the Western Ghats. The Halakki women, with their distinctive attire, layers of vibrant bead necklaces, and serene expressions, have long captivated her artistic vision.



Beyond their visual appeal, Saroj is deeply moved by their intimate connection with nature. These women, who live in harmony with the forests that surround them, sustain their livelihood through the rich flora and fauna of the Western Ghats. They gather forest produce, practice traditional ecological knowledge, and protect the land that nurtures them. As guardians of the forest, the Halakki women embody resilience, grace, and a profound respect for the natural world.





Saroj's paintings of Halakki women beautifully capture this essence, their dignity, their bond with nature, and the quiet strength reflected on their faces. This celebrated series has been widely appreciated for its authenticity and emotional depth. "My artworks not only depict the beauty of nature but also give a message about the realities of life," says Saroj. Saroj is also an accomplished author. Her poems, stories, and articles have appeared in many leading newspapers and magazines in Karnataka. She has authored three books of humorous anecdotes, and one of her short stories recently won an award in a competition organized by a prominent Kannada newspaper.

Nature itself is another theme close to her heart. The vibrancy, joy, and contemplative moods of the natural world bloom across her canvases, expressing the varied emotions and realities of life.



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Unspoken Narratives: Beyond the Frame

Karnataka Chitrakala Parishath, Bangalore

By Jyoti C Singh Deo



The recently concluded group exhibition *Unspoken Narratives: Beyond the Frame*, presented by the Advanced Batch (Painting) 2024 of Karnataka Chitrakala Parishath, took place from **24th to 26th October 2025** at **Karnataka Chitrakala Parishath, Devaraj Urs Art Gallery, Bengaluru**.

The exhibition brought together the works of **artists Nagma Shaik, Sheetal G, Darshana Jain, Geetha Sadanand, Zara Viegas** each exploring deeply personal and thought-provoking themes that extended beyond the visible surface — stories conveyed through colour, texture and form, giving voice to emotions and experiences that words often fail to express. The show was inaugurated by Baadal Nanjundaswamy and Maadhavan Goyal.

The exhibition drew art lovers, students, and critics alike, who engaged deeply with the diverse perspectives and narratives presented across the three-day showcase. *Unspoken Narratives: Beyond the Frame* stood as a testament to the vitality of the contemporary art scene nurtured within Karnataka Chitrakala Parishath, highlighting the institution's continued role in shaping the voices of tomorrow's artists.





Nagma Sheikh is a multifaceted artist whose creative journey is, at its core, an exploration of self. A native of Bangalore, she balances the precision of a civil engineer, the spirit of a footballer, and the sensitivity of a poet, all while remaining deeply rooted in the art that has accompanied her since childhood—a quiet refuge for overwhelming emotions and unspoken calm. Drawing inspiration from the intricate tapestry of the world around her, she paints nature's vastness and serenity through acrylic on MDF, crafting sweeping landscapes that invite viewers into slow, breezy moments of warm, nurturing peace. Her works serve as a visual diary of shifting thoughts and feelings, moving effortlessly from ethereal terrains to figurative forms that touch the human soul. Blending traditional techniques with contemporary expression, Nagma creates art that is at once timeless and modern—an ever-evolving testament to her boundless versatility.



Sheetal G

Atoms scatter, threads fray, colours spill into one another—yet in nature's quiet vocabulary, nothing ever truly vanishes; everything simply becomes something else. In this collection, Sheetal G entwines water and thread to contemplate the fragile poetry of impermanence. Her watercolours ebb like fading recollections, while her embroidery gathers their drifting edges, stitching back what time tries to loosen. Leaves surrender to the ground, rivers carve new paths, seeds disappear into the dark earth—each carrying within it the promise of return. Even the tiniest particle, the *parmanu*, wanders only to find its way back into wholeness.

These works do not offer conclusions; they offer reverberations—gentle reminders that whatever slips from sight often reappears in another, quieter form.





Hailing from Mangalore, Zara Viegas is a multifaceted artist whose creative journey was profoundly shaped by her guru, Shri Ganesh Doddamani at Chitrakala Parishath. Under his guidance, painting took on new meaning, awakening in her a deep and lasting urge to create. For Zara, every brushstroke becomes an extension of her thoughts, emotions, and imagination. Echoing Wassily Kandinsky's timeless words, "There is a must in art because art is free," her practice embraces the vast, liberating expanse of artistic freedom. Working across multiple mediums, she brings both versatility and depth to her creations. Her art stands as a reflection of her inner world—honest, evocative, and continually growing.

Darshana — Art, for her, is not merely an act of creation but a way of life, a bridge between heritage, devotion, and self-discovery. Rooted in India's cultural and spiritual traditions, her practice draws from timeless stories and symbols, and she is currently immersed in a deeply personal Jainism painting series inspired by the 14 Auspicious Dreams (Swapnas), a sacred exploration that brings ancient narratives into contemporary emotional resonance. Though initially self-taught, her artistic journey truly began when she chose to leave Chartered Accountancy to pursue art wholeheartedly, completing a Diploma in Fine Arts and later the Basic and Advanced Fine Arts Courses at Chitrakala Parishath; She remains profoundly grateful to her mentors, Shri Ganesh Doddamani and Abdullah Pathan Sir.

Geetha —Stepping away from a conventional path, she chose to follow a lifelong passion for art, transforming a childhood hobby into a dedicated pursuit. Though she holds a BSc B Ed degree, she was passionate about arts, especially oil painting. Her journey gained new direction at the prestigious CKP, where her skills were refined under the invaluable mentorship of Ganesh Sir and Abdul Pathan Sir in the Advanced Batch of 2024–25. Nature remains her greatest inspiration—from tranquil waters and serene landscapes to striking architectural forms—while the vivid colours and timeless motifs of Rajasthani art deeply influence her work and add richness to her paintings through her artistic lens.



‘Cabbage’, Live Performance Art Rangoli Metro Art Gallery



The word "cabbage" comes from the French word "*caboché*," which means head. "*Mon chou*" in French literally translates to "my cabbage" and is used as a term of endearment, similar to "my dear" or "sweetheart." Cabbage can also be used as a derogatory term to refer to a stupid or dull person. In slang, cabbage is used to refer to money, particularly paper money, originating from its color and texture. Cabbage is also associated with money, prosperity, and fertility when consumed. It echoes the myth of babies being born in cabbage in many South Asian cultures.

This multi-layered leafy vegetable has multiple metaphors that can be explored through live art performances by applying or drawing them into daily life situations of satire, criticism, humor, and more. Each participant will be provided with cabbage/s that can be used in the live action. The duration is a maximum of 15 minutes back-to-back.

Curated by Smitha Cariappa





Jeetin Rangher

In *The Democratic Scarecrow*, Jeetin Rangher embodied a scarecrow bound by a bamboo pole, symbolizing constrained agency within modern democracy. His ritual of placing an egg on turmeric while holding a cabbage became an act of resistance amid restriction. With his face wrapped in cabbage leaves by an audience member, he blindly threw peas toward the egg as others guided or misled him. The performance exposed the fragility, confusion, and collective struggle inherent in democratic participation.

Sridhar Gangoly

Sridhar Gangoly's *HEADspace*, part of *Mundane Objects* curated by Smitha Cariappa, transformed cabbage into a reflection on intellect, humility, and the poetry of failure. Drawing from *caboche*—"head"—he used repetition, balance, and collapse to question control and authority. Balancing and dropping the cabbage, he revealed vulnerability as resistance to patriarchal and colonial ideals of perfection. In his hands, the mundane became metaphoric—where humour, fragility, and embodied wisdom quietly challenged rigid logic.

. Mangala Narayan

Mangala Narayan's performance meditated on mindfulness and acceptance through the metaphor of cabbage layers and the nine rasas. At dawn she opened the layers—her emotions, conditioning, and vulnerabilities—and gathered them again by night, holding only *Shanta*, the rasa of peace. Her work reminded audiences that emotions shaped human understanding, and that embracing every layer led to harmony. "Emotions, there are nine; cabbage, there are multiple" became her guiding reflection on balance.

Sapna H. S.

In *Layers of Happiness*, Sapna H. S. reimagined the cabbage as a symbol of the many qualities that add meaning to life. Seated within a white circle of selfhood, she arranged peeled leaves on coloured circles, forming a mandala of emotions—love, kindness, peace, forgiveness, and more. As each layer unfolded, she revealed life's quiet truths through colour and gesture. In the end, she held the cabbage heart close, affirming that true happiness lived in the present moment within us.

Monica Nanjunda

Monica Nanjunda addressed the insult "cabbage head" through the lens of Advaita philosophy, where the world is seen as *Maya*—an illusion born in the mind. She performed as the "Cabbage Head," carrying the world inside and atop her own, even while understanding its illusory nature. Her work became a metaphor for humanity: we all carried worlds built from imagination, fear, and belief. Through irony and insight, Monica revealed how we were shaped by the illusions we could not shed.





Shivprasad

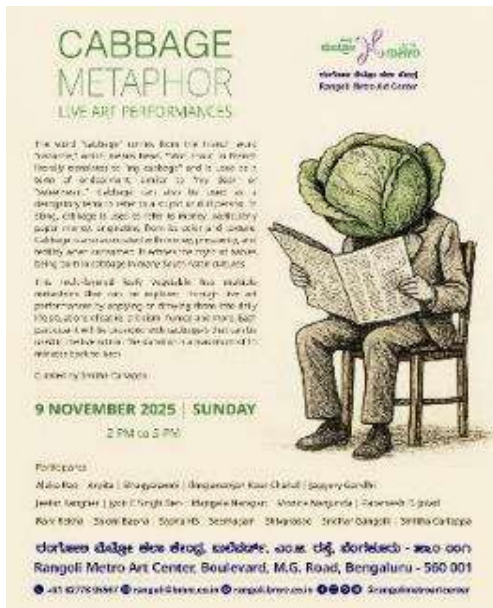
Rooted in his farming heritage, Shivprasad's performance reflected the farmer's love for crops, nature, and family, alongside the pressures of modern agricultural change. He highlighted the struggles caused by chemicals, caste-based discrimination, and exploitative middlemen who denied farmers fair prices. Through poetry and performance, he voiced the burdens borne by those who fed the nation. His work stood as a tribute to farmers' resilience amid injustice.



Parmesh Jolad

Parmesh Jolad used the cabbage's layered structure as a metaphor for the unseen complexities of human life. Linking one of these layers to farmers' livelihoods, he drew attention to the challenges they faced in the shifting agricultural landscape. His work honoured their struggles through art, offering solidarity on behalf of fellow artists. In simplicity, he conveyed deeply rooted truths about survival and dignity.





IlmGianAnjan Kaur Chahal

In her live performance, IImGianAnjan Kaur Chahal used the cabbage's layered form to explore how humans met one another through masks and prejudgments. She highlighted the unseen layers people carried—biases, histories, beliefs—that coloured every encounter. Each gesture exposed the unspoken notions projected onto others. Her work became a quiet reflection on the complexity of the human psyche.



Smitha Cariappa

Smitha Cariappa transformed the slang “cabbage” for money into a vivid performance, roaming with a flamboyant green handbag and a cabbage in hand. Moving like a window-shopper, she peeled, cut, and hammered cabbage leaves into the word “DEMONITISE,” recalling the shock of India’s 2016 demonetization. Her gestures blended humour with critique, turning everyday greens into tools of economic memory. Through this ritual, Smitha revealed how currency, value, and survival were entwined in the politics of daily life.

Jyoti C Singh Deo

Jyoti saw the cabbage as a brain. The consistent chatter of the outside world disturbs the mind and challenges it. When a person can't take it anymore, he/she is forced to take medical course and that's what she portrayed. The Cabbage dipped in white paint was pasted on a black sheet and the prints looked like clouds – foggy and unclear. It was a metaphor of the blank space a human reaches when disturbed and took the audience to a place of introspection.



Seema Jain

Seema Jain's *Unfolding Layers* traced a journey from collective perception to personal transformation using the humble cabbage as anchor. Audience drawings turned a white cloth into a tapestry of projections, beliefs, and imposed identities. Entering and emerging from this tied cloth, she confronted the struggle to move beyond external definitions. Her performance portrayed the courage required to shed layers and rediscover an authentic inner self.

Saloni Bapna

Saloni Bapna's performance began with a simple cabbage placed outside a metro station, transformed with kajal and lipstick. She invited passersby to take selfies with it as their stand-in head, playfully questioning beauty, identity, and how we decorated the ordinary to feel acceptable. The cabbage became a mirror—absurd yet revealing—showing the masks people wore in public. Humour and introspection intertwined as the vegetable became a surrogate self.

'The Many Lives Of The Cat', MAP, Bangalore

Written by - Shamaa S Pavagada



Cats have always slipped into language and storytelling with an ease that feels almost intentional. They sit quietly in idioms, proverbs and jokes, revealing more about us than about themselves. This exhibition picks up that playful thread. It begins with familiar sayings.

The exhibition featured works from artists like Jamini Roy, K. G. Subramanyan, Chandana Hore, Bhupendra Baghel, and Arpita Singh among others.





Drawing from BN Goswamy's book *The Indian Cat*, which serves as both a reference point and a backbone, the exhibition presents the animal as a figure that has moved through mythology, poetry, miniature painting and folklore with surprising frequency. Goswamy writes of cats as thieves, wanderers, annoyances, philosophers and comic relief. They are both background characters and agents of chaos. Yet despite this long presence, cats rarely receive focused attention in South Asian art. Here, they finally get their moment.



The curation itself feels thoughtful and subtly humorous. One wall features a painted cat reaching out its paw as if about to knock a frame off a shelf, an instantly recognisable gesture for anyone who has ever lived with a cat. It adds a light narrative touch, guiding visitors through the space with a bit

of personality and playfulness. Scattered along another section is a charming collection of vintage cat themed matchboxes, arranged neatly in a grid. They were fascinating to look at, though they could have benefitted from slightly better lighting to fully appreciate the details and colours.



The exhibition also has an interactive aspect to it. It acknowledges the stigma that still surrounds cats in many parts of India, where they are often seen as unlucky or aloof. In response, the curatorial approach feels deliberately open and inclusive. One section invites visitors to upload photos of their own cats onto an interactive screen, creating a communal archive that keeps growing through the day. Another corner offers a free screenprinting activity where visitors can print tote bags using three different cat themed designs. Kids loved it, but so did the adults.



Taken together, the show feels like a small but thoughtful celebration of an animal that has always lived alongside us, quietly shaping our stories.



'As Below, So Above', KAASH Gallery, Bangalore

Written by - Shamaa S Pavagada

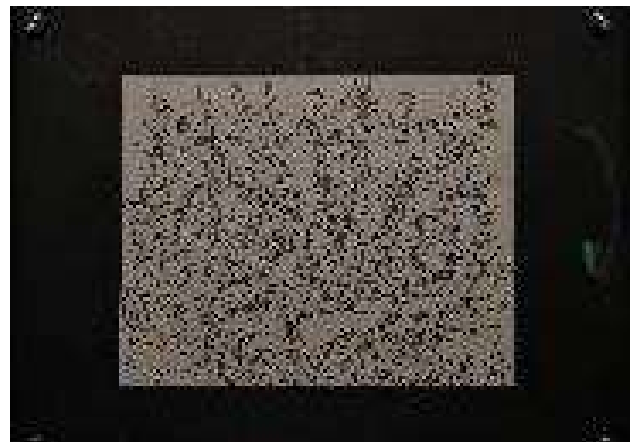
As Below, So Above opened at KAASH Gallery on Nov 8 with warm lighting, a relaxed crowd, and the quiet excitement that comes when familiar stories are reimagined in new forms. Except for Raghupati Bhat, every artist in the show comes from Mysore, and together they bring a shared cultural rhythm that ties the exhibition into something both rooted and contemporary. As someone who grew up reading the Ramayana through Amar Chitra Katha and watching it play out in endless TV adaptations, the show felt strangely personal.

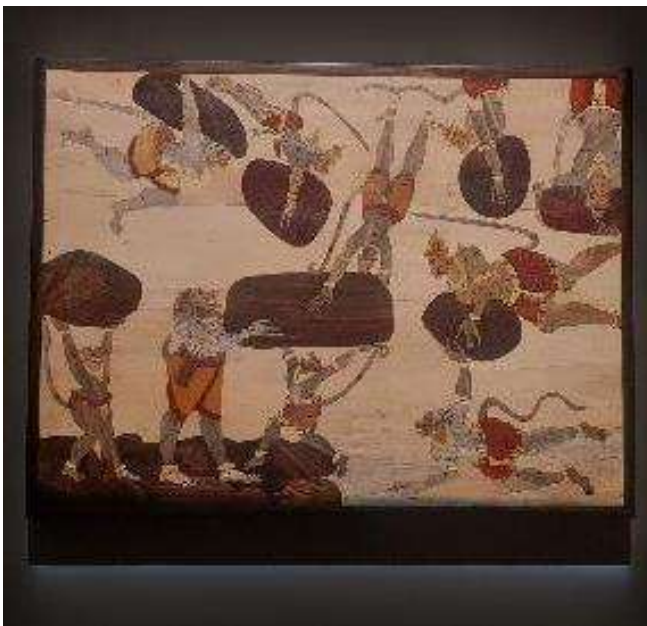


Raghupati Bhat's meticulous line drawings form the anchor of the exhibition. His work, drawn from the Valmiki Ramayana, is delicate but confident, almost meditative. Each line sits with intention, carrying the weight of a story that has been retold for centuries but still finds new shapes.

R Bhanuprakash takes Bhat's imagery and translates it through Mysore inlay, or

marquetry. The technique brings a material warmth to the narrative, turning wood into something unexpectedly expressive. His pieces feel like bridges between craft tradition and contemporary storytelling.





N Ranganatha shifts the tone with bold, hand-painted signboard-inspired pieces. He brings in a well-known Kannada proverb often used to tease anyone who misses the

obvious. All night you hear the Ramayana, and in the morning you ask how Rama and Sita are related. Rendered in the unmistakable style of hand painted signage, his work reminds us how deeply the epics sit in everyday speech and memory.



K J Pavan's photographs document the Garadi Manegalu (Wrestling Grounds) of Mysore, traditional wrestling houses that many people forget are central to the city's identity, since the Wodeyars. His images highlight their quiet power, and I felt a sense of pride seeing a part of Mysore that rarely enters gallery spaces.

As Below, So Above runs until Dec 21 and is worth an unhurried visit.



A Celebration of Art and Ecology: Reflecting on the Western Ghats Painting Exhibition and National Conference

Karnataka Chitrakala Parishath

On 6 and 10 November 2025, Bangalore became the vibrant meeting ground of art, ecology, and urgent environmental thought, as Eco-Watch and the Bhagya Ajaikumar Art Foundation came together for a landmark two-part event dedicated to the Western Ghats.



This ancient mountain range—stretching across Maharashtra, Goa, Karnataka, Kerala, and Tamil Nadu—has long been recognized as one of the planet's Global Mega-Biodiversity Hotspots. Its forests, rivers, and slopes sustain nearly 40 crore people in southern India, offering food, water, medicine, timber, and countless ecosystem services. Yet, its delicate balance faces unprecedented threats, making conversations around conservation more vital than ever.



The painting exhibition, held on 6 November, transformed the gallery space into a living tribute to the Western Ghats. Works by nearly 65 artists from across southern India captured the region's lush landscapes, rich cultural heritage, and intimate human stories. Through colour, texture, and perspective, the artists brought to life the forests, rivers, wildlife, and communities that depend on this irreplaceable ecological treasure. Visitors journeyed through visual narratives that celebrated beauty while quietly reminding them of the fragility beneath it.



This artistic prelude set the stage for the national conference on 10 November, where experts from Kerala, Tamil Nadu, Pondicherry, Goa, Maharashtra, and Karnataka convened for a day of deep reflection and spirited dialogue. Scientists, conservationists, policymakers, and environmental thinkers examined the threats facing the Western Ghats—from

deforestation and mining to climate change and unplanned development—while offering grounded, sustainable alternatives. The insights gathered were compiled into a comprehensive set of recommendations, later submitted to both state and central governments in the hope of shaping stronger protection and policy measures.



Beyond its academic and artistic dimensions, the programme was a call to collective conscience. It aimed to awaken institutions, researchers, industries, corporates, and the wider public to the pressing need for stewardship. By uniting the expressive power of art with the clarity of scientific reasoning, the event created a unique platform where emotion and knowledge intertwined.

As one experience flowed into the next—the exhibition into the conference—it became clear that preserving the Western Ghats requires both imagination and action. Through brushstrokes and expert insights, these two events reminded us that safeguarding nature is not just a responsibility but a shared cultural and spiritual inheritance.

Art and Design Dimensions



‘Weaving Waters’, Group Show India International Centre, New Delhi

Curated by Jyoti A Kathpalia

Written by Jyoti C Singh Deo

On view from 31 October to 9 November 2025 at the Art Gallery, Kamaladevi Complex, India International Centre, New Delhi, *Weaving Waters* unfolded like a living tapestry, curated with quiet brilliance, deep reflection, and emotional intelligence.

Rather than appearing as a mere exhibition, it *became* a collective heartbeat: a shared pulse between women who had witnessed, endured, and reshaped the world through their own incisive gaze.

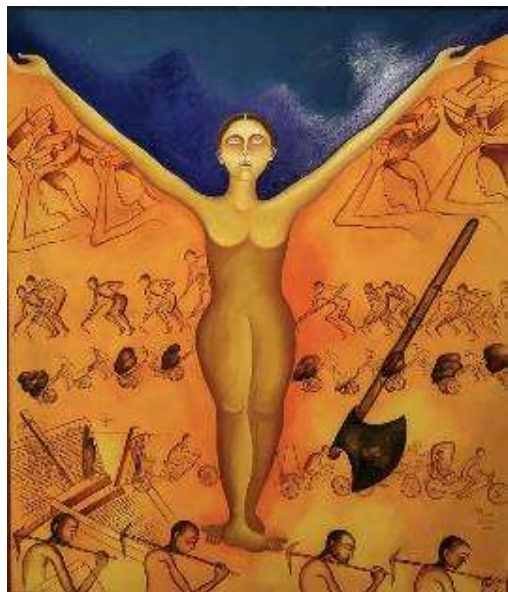


Inspired by Padma Shri Ajeet Cour's piercing autobiography *Weaving Water*, the show transformed its title into metaphor—fluid yet unbreakable, delicate yet relentless—mirroring the nature of women's resistance. Through raw, gestural marks or soft, meditative lines, the works revealed the contradictions women carried: tenderness sharpened by experience, beauty shaped through struggle, and silence transfigured into voice.





Featuring women artists—Anupam Sud, Aparna Anand Singh, Aradhna Tandon, Arpana Caur, Bula Bhattacharya, Durga Kainthola, Gogi Saroj Pal, Hemavathy Guha, Jayasri Burman, Kanchan Chander, Manmeet Devgun, Nitasha Jaini, Shivani Aggarwal, Shubhika Lal, and Vasudha Thozhur—the exhibition resonated with resilience, rebellion, introspection, and deep inner wisdom.



Each work carried the strength of lived experience: bodies remembered histories, lines carved out freedoms, and colours

murmured stories that had long sought a space to breathe.



At the heart of this resonant weave stood Jyoti A Kathpalia, whose curatorial vision held the exhibition together like an unseen warp beneath the threads. Her thoughtful pairings of word and image shaped the experience—nothing felt simply placed; everything felt spoken. Under her guidance, the walls seemed to hum with voices that refused to fade, each artwork adding its own timbre to a rising chorus of women who dared to articulate, challenge, and transform. In this space, femininity was not portrayed as fragile, ornamental, or contained. It rose with conviction. It questioned inherited silences. It breathed freely through form, colour, memory, and myth. It wove its own counterculture, born not from breaking rules, but from outgrowing them.

Weaving Waters ultimately stood as a testament to the transformative power of women's stories—fluid, fierce, and enduring, like water that persisted in finding its way.



‘EMERGENCE’, GROUP SHOW

November 18–24, 2025 · Nehru Centre Art Gallery, Worli, Mumbai

By Jyoti C Singh Deo

Emergence unfolded as a vibrant group exhibition presented by the ChitraSutra Art Academy alumni, curated with thoughtful intention by watercolor artist Vikrant Shitole. Organised by the Academy he founded, the showcase became more than a display, it became a flourishing testament to 18 months of artistic exploration, perseverance, and awakening.



Across the gallery walls, viewers encountered works born from disciplined practice and bold experimentation. The artists, each shaped by their own journeys, revealed how they had stretched beyond comfort, embraced uncertainty, and discovered new visual languages.

Emergence celebrated this very transformation: the moment when skill matures into voice, and voice evolves into vision.



The thematic core of the exhibition captured the essence of artistic becoming—how ideas shift, deepen, and take form over time. Through diverse mediums and personal narratives, the alumni offered glimpses into their growth, reflecting the intimate process of pushing boundaries, confronting limitations, and rising into their own creative identities.





Adding to the energy of the event were dynamic live demonstrations by Vikrant Shitole, Amol Pawar, Advait Nadavkdekar,

Akshay Pai, Abhishek Acharya, Uttam Sathe and Surabhi Gulwelkar, each revealing the rhythms, intuitions, and techniques behind their practice. These sessions brought the studio into the gallery, allowing audiences to witness art not just as a finished work, but as a living, unfolding process.



In essence, *Emergence* stood as a celebration of growth—of artists stepping into clarity, confidence, and creative independence, and of an academy nurturing voices ready to take flight.

NGMA, BANGALORE



Director, NGMA, Bangalore with Girish Kasarvalli



POOJA PAWAR: A HARMONIOUS BLEND OF INDIAN TRADITION, HIMALAYAN SERENITY, AND CONTEMPORARY SENSIBILITY

Written By Govind Vishwas

Presented by Empowerment, in collaboration with Studio KVS



Emerging from the delicate lines of Indian miniature painting and the grace of Pracheenkari Kala, Pooja Pawar stands as a young artist whose work bridges tradition and modernity with rare finesse. Having completed her Bachelor's degree in Fine Arts, she has spent the last seven years immersing herself in rigorous practice at the studio of Kumar Vikas Saxena. These years have been more than mere training—they have been years of contemplation, inner exploration, and artistic evolution. Under Saxena's guidance, her journey has taken the shape of a slow-flowing river, absorbing depth, direction, and maturity.

Rooted in the peaceful land of Uttarakhand—where mountains breathe and the air carries an unspoken calm—Pooja's art reflects the quiet spirit of her

origins. Her paintings hold no noise; instead, they carry a tranquil dialogue that gently settles into the mind of the viewer. Each composition feels like the stillness of the hills translated into color and form, creating an experience that is meditative and intimate.

A turning point in her artistic path came during her visit to the havelis of Rajasthan. The intricate patterns carved on walls, the rhythmic ornamentation, the vibrant hues, and the timeless architectural motifs left a profound imprint on her visual language. These elements now echo through her works—fine patterns, graceful curves, layered textures, and the precision associated with miniature traditions—giving her paintings a sense of heritage woven seamlessly into the present.





The hallmark of Pooja's practice lies in her ability to merge ancient Indian aesthetics with contemporary themes. She reinterprets traditional patterns and motifs through a modern lens, creating artworks that feel both familiar and new. Her themes often engage with social concerns, cultural reflections, and at times, spiritual undertones. Yet, no matter the subject, her paintings retain an inner silence—a subtle depth that reveals her thoughtful nature and refined intellect. Each artwork becomes more than a visual piece; it becomes a mirror of her inner world.



Pooja Pawar

None of this evolution would have been possible without the consistent encouragement and mentorship of Kumar Vikas Saxena, whose artistic environment allowed her to explore, refine, and elevate her craft. His studio has played a pivotal role in nurturing her journey, giving her the freedom to discover her own voice while grounding her deeply in classical techniques.



Pooja's artistic purpose is clear—to bridge the past with the present, to carry forward the wisdom of tradition while conversing with the realities of today. She believes that



art is not merely something to be seen, but a living memory that travels through time.



Yet the essence of her recent work extends far beyond the bridging of heritage and contemporary expression. Her visual narratives emerge from a dreamlike, imagined ecosystem—a poetic environment shaped by her inner world, her emotions, and the quiet reflections of her life. While miniature-inspired elements form the structural backbone of her style, her true expression lies in an intimate universe of fantasy, symbolism, and personal mythology.

Some of her subjects arise from deeply rooted aspects of her womanhood. The birth of her baby girl last January became a transformative moment, ushering in a new tenderness and emotional depth into her canvases. Before motherhood, her works often celebrated women—depicting their roles, strengths, and silent resilience, with women appearing prominently in varied forms. Today, a subtle shift is visible: her compositions have softened, imbued with

the gentle hues of nurturing, the warmth of protection, and the serenity of motherhood.



Her latest series, inspired by her daughter's earliest days, is a heartfelt tribute to her little angel. These works evoke memories of innocence, the fragile beauty of beginnings, and the emotional world of a new mother looking at life with renewed wonder. Through these canvases, Pooja allows viewers to enter a space where personal experience shapes aesthetics, where the boundaries between reality and fantasy dissolve gracefully.

In this evolving continuum, Pooja Pawar lets her art grow alongside her life—flowing gently yet assuredly, like a river carrying reflections of heritage, imagination, and the quiet truths of her own becoming. Her work invites viewers to experience not merely art, but an emotional journey where tradition breathes through contemporary dreams, leaving behind a harmony that lingers long after the eyes move away.





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