

ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

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RNI Registered

Founder and Editor: Jyoti C Singh Deo

Season's Greetings
HAPPY NEW YEAR 2026



RAM V SUTAR

RAM VANJI SUTAR

1925 TO 2025



Jyoti C Singh Deo
Founder and Editor
Art and Design Dimensions

Mr. Ram Vanji Sutar was born on February 19, 1925, in Gondur village of Dhule district in Maharashtra. He grew to become one of India's most revered sculptors, a master who gave form to the nation's memory through stone, metal, and scale.

He was born into a humble family and his father Mr. Vanji Hansraj was a carpenter by caste and profession. It was from this environment of craftsmanship and discipline that Ram Vanji Sutar's relationship with material began.

Inspired by his guru Ramakrishna Joshi, he enrolled at the J J School of Art in Bombay. In 1953, he achieved the highest marks in modeling and was awarded the Mayo Gold Medal, a moment that marked the beginning of a remarkable journey.



RAM V. SUTAR
(19 Feb 1925 - 17 Dec 2025)

He worked as a modeler in the Archaeology Department in Aurangabad and from 1954 to 1958 contributed to the restoration of sculptures in the ancient caves of Ajanta and Ellora. In 1958 and 1959, he served as a technical assistant in the Audio Visual Department of the Ministry of Information and Broadcasting, Government of India. In 1959, driven by an unwavering commitment to his calling, he voluntarily resigned from government service and chose the uncertain yet devoted path of a professional sculptor.





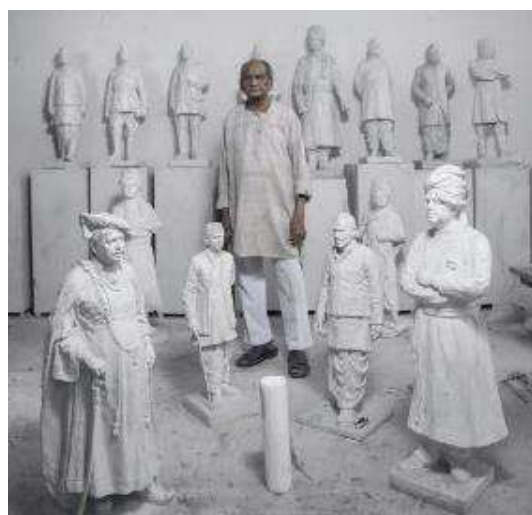
In 1952, he married Miss Pramila, and in 1957 they were blessed with their only son, Anil Ram Sutar.

Ram Vanji Sutar began his independent practice in a modest studio at his home in Laxmi Nagar. One of his earliest significant works was a sculpture of Mahatma Gandhi, within which he also created a subtle image of himself, marking both reverence and identity.

Over the years, he created more than two hundred sculptures of Mahatma Gandhi alone, each reflecting dignity, restraint, and moral strength.

As his vision expanded, he established a large sculpture studio in Surajkund, followed by a technologically advanced studio in Noida Suncity. From there, he produced monumental works that reshaped the landscape of Indian public sculpture. He remained active and creatively engaged throughout his life and lived in Noida with his family in his later years.

Among his many significant works are the forty five foot tall statue of Chambal Devi at the Gangasagar Dam in Madhya Pradesh, the twenty one foot tall statue of Maharaja Ranjit Singh in Amritsar, the eighteen foot tall statue of Sardar Vallabhbhai Patel in the Parliament House in New Delhi, the seventeen foot tall statue of Mohandas Karamchand Gandhi in Gandhinagar Gujarat, and the nine foot tall statue of Bhimrao Ambedkar in Jammu and Kashmir. He also created the bust of India's President Shankar Dayal Sharma. The Krishna Arjuna chariot at Brahasarovar in Kurukshetra stands as another powerful expression of his mastery.





His most historic contribution remains the Statue of Unity, the world's tallest statue measuring one hundred eighty two meters or five hundred ninety seven feet, dedicated to India's freedom fighter and first Home Minister Sardar Vallabhbhai Patel.

Ram Vanji Sutar played a defining role as sculptor in this project. This monumental work brought global recognition to India's cultural and historical heritage.

The Government of India honored him with the Padma Shri in 1999, for his extraordinary contributions during the tenure of Prime Minister Atal Bihari Vajpayee. He later received the Padma Bhushan and in 2018 was honored with the Tagore Cultural Award. He also served for many years as the Principal of the All India Fine Arts and Crafts Society.

Despite his towering achievements, Ram Vanji Sutar lived a life marked by simplicity, serenity, and humility.

At exhibition openings, he would pause to ask with genuine warmth, "How's the work going?" He would smile and say that an artist's work should never stop and must always continue. He believed deeply that modern sculpture could emerge from within one's own discipline and conviction. Though often immersed in his projects, he never refused an invitation to be a chief guest for fellow artists.



Even in his later years, age only slowed his body, not his spirit. A few months before his passing, he mentioned that sitting for long hours had become difficult, yet he



reassured everyone that he was doing well. That conversation became a quiet farewell.

Ram Vanji Sutar was not only a great sculptor but also a kind hearted human being. His absence leaves an irreplaceable void in the art world. His sculptures, however, stand firm across the country and beyond, continuing to inspire generations to come.

With his passing, a golden chapter in the history of Indian sculpture and monumental art has come to an end. The demise of the great sculptor Padma Vibhushan Ram Sutar is deeply sad and painful. The figures he immortalized are not merely formed of stone and metal, but are living embodiments of national spirit, sacrifice, and inspiration. His art, thoughts, and lifelong devotion will remain a guiding light for the future.



Capt Rabindra Nath Singh
(30.12.40 to 2.12.25)

Capt. Rabindra Nath Singh served the nation with distinction after being commissioned into the Maratha Regiment of the Indian Army. Following his military service, he continued to lead with discipline and integrity as Chief of Security at TRF. He also shaped young minds as a school Director and contributed across several professional roles. He was a poet and artist too and was known for his wood carvings. His life reflected commitment, service, and quiet strength, both in uniform and beyond it.

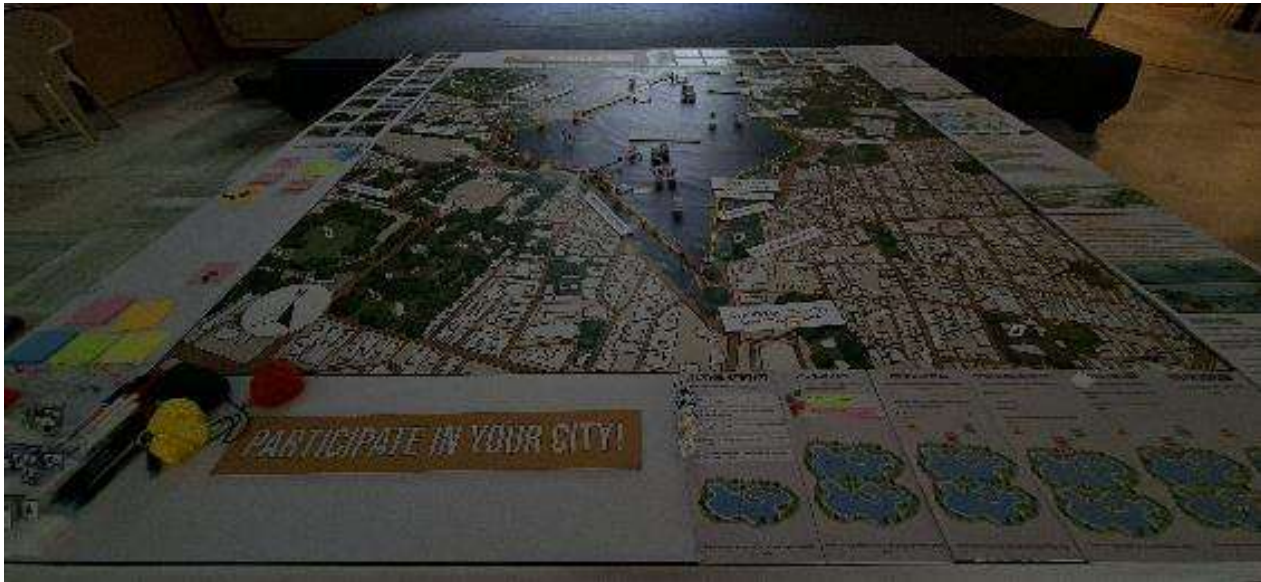
In a final act of generosity, he chose to donate his body to a hospital to support the learning of future medical students.



‘DESIGNURU 5.0’ Bangalore

Karnataka Chitrakala Parishat

By Jyoti C Singh Deo



The 5th edition of Designuru 5.0 unfolded as a four-day, citywide celebration of architecture, interior design, art, craft, technology, and culture, held from December 11–14, 2025, at Karnataka Chitrakala Parishath, Kumara Krupa Road. Open to the public with free entry, the festival transformed the venue into a vibrant crossroads where design met everyday life.

Anchored by the theme “Design for Everyday Life,” the festival highlighted how thoughtful, responsible design shaped homes, neighbourhoods, and the cultural fabric of Bengaluru. Over four immersive days, architects, interior designers, design students, craftsmen, innovators, and citizens came together on a single, dynamic platform to exchange ideas and experiences.



A major highlight was ‘NAMMA MANE’: Homes for Quality Living on Small plots.



This exhibition demonstrated how intelligent architecture could achieve comfort, compliance, and liveability even on compact sites. The collaboration between IIID and the Indian Institute of Architects (IIA) successfully bridged the gap between design professionals and the public.

The festival also presented a live robotic 3D printing demonstration, a first-of-its-kind showcase that illustrated how advanced construction technology could revolutionize everyday residential building practices.

Public-friendly installations and material showcases added another layer of engagement, with 21 installations by leading manufacturers and suppliers of interior and construction materials. These immersive displays sparked ideas around home improvement, renovation, and innovative design solutions.

The Student Works Exhibition drew visitors into Karnataka's architectural past and future, featuring models, sketches, drawings, and documentation of heritage sites such as Melukote, Aihole, Badami, and Pattadakal. The exhibition reflected both the depth of regional heritage and the promise of emerging design talent.

Infusing the festival with colour and cultural richness were live folk performances including Lambani, Lavani, and Veeragase. Traditional Uttara Karnataka Chitra art and artisan corners showcased crafts from across India, reinforcing the festival's celebration of living traditions.

A unique and thought-provoking exhibit focused on revitalising Toda huts from the

Nilgiris through regenerative materials and modern amenities. This showcase demonstrated how indigenous architecture could be preserved while adapting meaningfully to contemporary needs.

For design professionals, Designuru 5.0 hosted a high-impact panel discussion on "Bengaluru Infra-Woe to Wow! Citizen-Centric Transformation." The session featured Maheshwar Rao IAS, Chief Commissioner, GBA; L.K. Atheeq IAS, Bangalore Business Corridor; Uma Reddy, President, FKCCI; Ar. Naresh V. Narasimhan; and Ar. Dinesh Verma, with Ar. Gayathri Shetty moderating the discussion.

The festival also included talks by renowned national and global architects, along with a seminar on future construction technologies such as precast construction, aluminium formwork, robotics, and sustainable materials.



For students, Designuru 5.0 offered hands-on workshops on working drawings, mood boards, storytelling in architecture, and design detailing, complemented by guided interactions with leading architects and designers. Together, these experiences made Designuru 5.0 a holistic celebration of design as a force that quietly yet powerfully shapes everyday life.



Display at Karnataka Chitrakala Parishat, Bangalore



Spacebridge Design Studio visualised the installation named 'Prakruthi' which was supported by Moon and Baker. The installation was presented as a living ecological consciousness where the five primary elements existed in harmony, balance, and interdependence. Through the metaphor of five colour pendulums, it reflected the fragile rhythm of a city's ecological balance and the ethical ideologies of Dharma, Karma, Ahimsa, Dama, and Santosh that sustain life.



Vivospace Architects presented an installation that emphasised coexistence, adaptation, and transformation within rigid urban frameworks. Their work highlighted how small connections and hinges could allow nature and city life to evolve together. ICA contributed to the installation by reinforcing the dialogue between materiality and ecological sensitivity. Their involvement strengthened the conceptual narrative of balance, tension, and shared existence.



Creo Concepts Architects and supported by Nexion — This installation portrayed the city as a blackened external box, rugged and disturbed in appearance, yet capable of nurturing life when ecological balance was restored within. The black steel surfaces symbolized rigidity, while the inner transformation questioned how cities could evolve from ruthless systems into sustainable ecosystems.



‘What knot’ exhibit was designed by Architect Vivek Shah and his colleagues Nikita and Satyanand from the Open Office. It was supported by ‘Home by Kosene’. The exhibit was described as an exploration of possibility and design experimentation. Participants and attendees were invited to engage in a hands-on activity using the long cloth and various recyclable materials, all tied up in knots. The little motifs embroidered on the material spoke of the eco system and sustainability. It was also an experiment in the exploration of material.



City of Seven, Ascension v2 interpreted IIID’s curatorial theme of Urban Biodiversity through a spiritual and material lens, envisioning the city as a breathing organism shaped by the cohabitation of human, natural, and material energies. At its base, micro concrete modules formed a porous matrix representing the dense anatomy of urban life, while moss and bio foam emerged between them as quiet symbols of nature’s resilience and the first breath of reconciliation between order and chaos. Rising from this foundation was a translucent chromatic spine painted in a seven hue gradient inspired by the chakra system, narrating the city’s ascent from survival and creativity toward reflection and transcendence. The installation was supported by Pidilite Industries.





Created by Sanctuary Architects and Designers and supported by Kich Architectural Products Pvt Ltd, the installation served as a reminder that everything truly hinged on the bond between the natural and the man-made. This installation explored how biodiversity and urban life could grow together through a dynamic, living form. Each organic panel was hinged to a central spine, allowing the structure to shift and open like cocoons in transformation. The hinge became a symbol of coexistence, enabling movement, adaptation, and the emergence of new natural forms within rigid city frameworks. As visitors moved around the work, the panels subtly reoriented, creating changing perspectives and encouraging personal interaction.



Masons Ink created the installation named 'Living City, Invisible City'. The installation was supported by Dash Square. The installation traced the quietness of the city of Bangalore that has been lost in time. The audience rested and listened to the sounds of nature, chirping of birds and saw the world through a relaxed prism. This gave them a renewed way to view the city. The installation was combination of nature and architectural remains of yesteryears which were a gentle reminder of the life that once was.



'Beauty Isn't the Point: A Collection of Non-Objective Works by R. B. Murari,' Karnataka Chitrakala Parishath, Bangalore

Written by Jyoti C Singh Deo



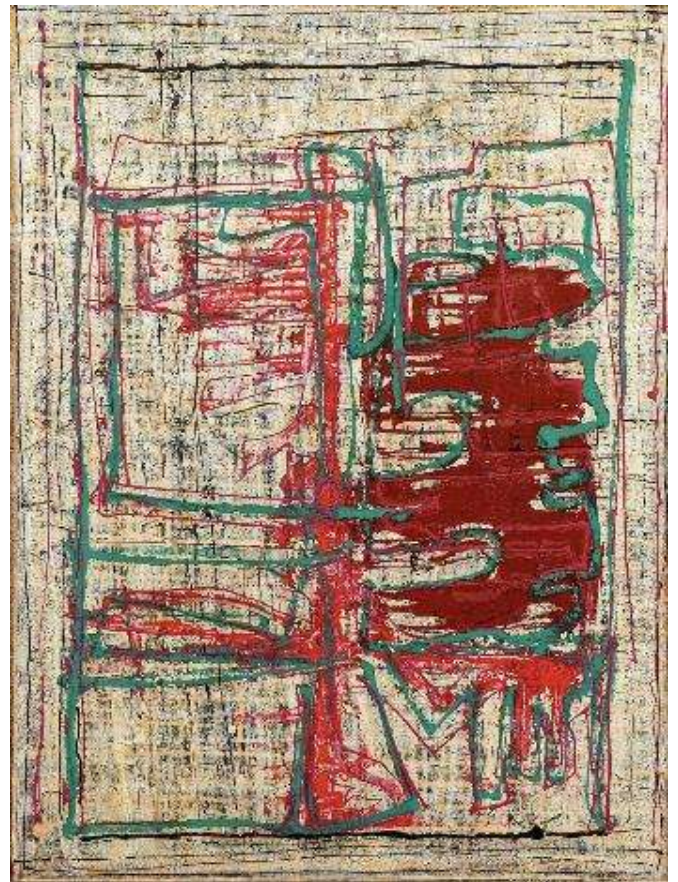
R B Murari

Beauty Isn't the Point presented a compelling collection of non-objective paintings by contemporary artist R. B. Murari. The exhibition invited viewers into a space where art was neither narrative nor illustration, but a direct encounter with emotion, rhythm, and presence. R. B. Murari, an artist from Chennai, plunged fearlessly into a surreal world of colour and contemplation. His canvases pulsed with lines and patterns that appeared distinct at first glance, yet remained bound by an inner harmony. Each work spoke a shared visual language, guided by intuition rather than design. Colours

moved with deliberate intent—flowing, colliding, and settling into layered textures that intersected and evolved into reflective, meditative designs. Through this orchestrated movement, Murari transformed abstraction into a quiet dialogue between chaos and coherence, inviting viewers to pause, observe, and feel.

The exhibition title, *Beauty Isn't the Point*, functioned as both a statement and an invitation: to see without seeking, to feel without explanation, and to encounter the canvas as a mirror of one's own inner movement.





“Art, at its core, is an exploration, not a conclusion. This is not art that asks to be understood; it asks to be experienced. Each line and hue arises from instinct rather than intent, allowing emotion to take its own shape. The absence of image becomes a presence of energy,” said R. B. Murari. In a world constantly seeking meaning, Murari’s work chose the opposite path. His canvases abandoned representation and the pursuit of prettiness, creating a visual field where feeling arose before thought. Through layered colour, balance, and stillness, he searched for what existed beneath perception—the raw, pre-verbal current of awareness that could only be felt. He moved beyond representation to seek what lay beneath perception itself.



His paintings did not describe objects or stories; they expressed emotions. Through layers of colour, rhythm, and quiet tension, Murari built spaces where thought dissolved and feeling became visible. At the core of the exhibition lay emotional exploration. Recurring motifs in his art hinted at a range of emotions—joy, despair, passion, stillness—that shaped the human condition. These paintings functioned as meditative spaces rather than narratives, reminding viewers that when meaning was relinquished, space was made for feeling.



The exhibition aimed to accentuate the depth of abstract art and allowed each viewer to enter a personal space of

connection with the works. Some perceived figurative forms within the abstraction, while others experienced a surge of emotion. For some, the canvases appeared as a riot of colours; for others, the subtle use of basic hues fostered introspection and self-reflection.

Murari's canvases were composed over several days—layered, erased, and rebuilt—until they resonated with a quiet pulse of awareness. Employing a range of mediums and techniques, the works offered a rich interplay of tension, silence, and movement. There were no images to decode, only sensations to encounter. Dr Ashrafi Bhagat observes that Murari's canvases embody three visual moods:

- Architectonic, structured grids emerging from disciplined linearity.
- Organic, curvilinear and circular forms evoking inner calm.
- Spiritual, subtle tonal blends reflecting transcendence and introspection.

She adds that His abstractions are not detached formal experiments but living extensions of emotion. Engaging with line, color, texture, and rhythm, he allows his subconscious to guide the process. Each work becomes a field where structure and spontaneity coexist, sometimes in geometric grids reminiscent of his grandfather's disciplined exercises, at other times in fluid curvilinear gestures revealing release and catharsis.



Murari's artistic lineage is deeply rooted. Raised in a family of accomplished artists, he imbibed creative wisdom from his grandfather, sculptor S. Dhanapal, and further honed his skills under the guidance of his father, R. B Bhaskaran, a luminary in modern art. These influences, combined with his innate sensibilities, have forged an artist who not only embraces his personal history but also blazes a trail within the modern abstract art landscape.



Throughout his artistic journey, Murari has exhibited his creations on both national and international platforms. His participation in exhibitions at renowned galleries such as the Lalit Kala Gallery in New Delhi, Kala Art Gallery in Texas, USA, Sarala Art Center in Chennai, and Gallery Sara Arakkal in Bangalore underscores the resonance and impact of his art across diverse cultural landscapes. His work transcends geographical boundaries, captivating the hearts and minds of audiences worldwide.

“Feet, what do I need you for if I have wings”

■ Frida Kahlo



'Imprints of Reminiscence', Solo Show by Runa Biswas MKF Museum of Art, Bangalore

Written by Jyoti C Singh Deo



Runa Biswas is a Bangalore based artist who has developed a distinctive artistic language through more than fifteen years of sustained practice. Her work brings together the strength of bold, decisive lines with the fluid sensitivity of water based media, creating a visual balance between structure and movement. Constant experimentation lies at the core of her practice as she explores varied mediums, textures, tools, and ideas to produce paintings that are both unusual and visually compelling.

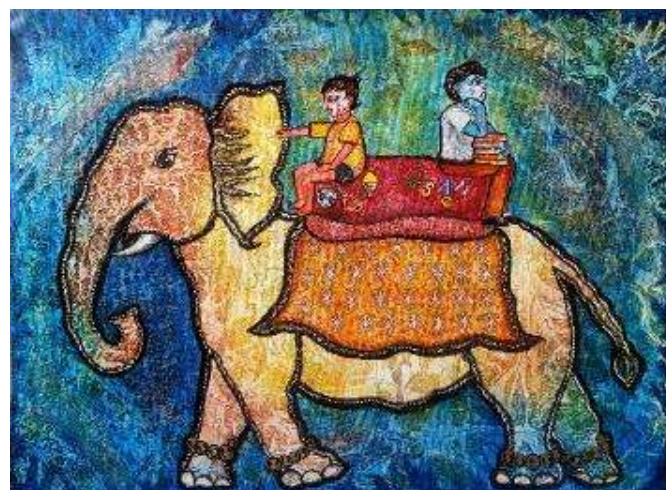
Her imagery is largely figurative, drawing inspiration from dreams, folklore, mythology, and storytelling, while also reflecting deeply personal life experiences. Just as her subjects are diverse, her choice of tools is equally varied, allowing each work to find its own voice.





Runa Biswas holds a postgraduate degree in Economics and a diploma in art from Rabindra Bharati University, Kolkata. Her work has been presented in solo and group exhibitions across Bangalore, New Delhi, Hyderabad, Bangladesh, Hungary, Hong Kong, and Singapore. She collaborates with several leading galleries and has received numerous awards, including the Prafulla Dahanukar Award and an Honourable Award from the International Watercolor Society, Hungary.

In her exhibition held at M K F Museum of Art, Bangalore, held in December, Runa Biswas has created a visual vocabulary inspired by Indian folk lore, that evoke the child in the viewer. The show was curated by Shirley Mathew.



Growing up with stories of Bengal's own fairy tales book of Thakurmar Jhuli translated as grandmother's bag of enchanted tales.. The protagonists in some of her visual narratives being the mischievous and adventurous Neel Kamal and Laal Kamal.



The artist drew inspiration from the timeless story of two brothers, Lal Kamal and Neel Kamal, reimagining their bond through a richly expressive visual language. Rather than narrating the tale in a literal sense, the artist allowed colour and form to carry its emotional essence. Lal Kamal and Neel Kamal appeared as energies rather than figures, their presence unfolding through layered compositions and symbolic gestures. The narrative became fluid, shaped by rhythm, memory, and imagination, inviting the viewer to experience the story as a living sensation rather than a fixed moment.



Vibrant colours pulsed across the surface, reflecting the artist's unmistakable joie de vivre. Playful transitions between hues created movement and warmth, suggesting affection, conflict, harmony, and wonder all at once. The artist's confident and joyful handling of colour transformed the story into a celebration of life itself, where emotion was communicated through exuberance and lightness. As one observed the work, the spirit of play became central, revealing an artist who approached storytelling not with solemnity, but with delight and openness.

A bioscope displayed at the exhibition was a reminder of the bygone era and displayed artworks by Runa. It was an artwork created by the artist. Music played from the gramophone placed atop and the patterns and designs lilted the onlooker to a world that had been lost in time. Runa managed to capture those vivid images into her art and left indelible imprints on every art lover who left the exhibition with a smile on their face.

Art Camp by Cobalt, Bangalore



‘Anubandha’, NGMA, Bangalore

LOOKING, LISTENING AND MOVING

WITH PHOTOGRAPHY, CONVERSATIONS AND EMBODIED PRACTICES



OTHER SHOWS

**WOODCUT
PRINT
EXHIBITION**

CURATOR:
Arpitha RG

ARTISTS:
Alaka Rao
Archana Hande
Arpitha RG
Arogya Swami
Basavaraj Metri
Gururaj HS
Harishree YJ
Jeetn Rangher
Jayaprakash MH
Krishnan
Pooja Dhanuka
Radhika N
Rakesh Kaliur G
Sangam Doddamani
Santosh Pattar
Santosh CH
ShivaPrasad KT
Vinyas Katenahalli

19TH – 21ST DECEMBER
OPENING: FRIDAY | 5 PM – 7 PM
GALLERY TIMINGS: 11 AM – 7 PM

Venue:
Aazpado Art Space
589, 100 Feet Road, 5th Block, SMV Layout, Ullal,
Bengaluru, Karnataka 560010
Phone: +91 90502 22495

Scan for location

RESURGENCE
an exhibition of recent works
by
Ganesh Dhareshwar & Ganapathi Agnihothri
Inauguration: 4th December 2025, Thursday 5.30 pm

all are welcome

Venue: Venkatappa Art Gallery 1, Kasturba Rd, Bengaluru- 01
Exhibition is open to public till Dec. 9th, 2025 | Timings 11am to 7pm



‘Visual Momentum’, Group Show Kamalnayan Bajaj Art Gallery, Mumbai

Written by Jyoti C Singh Deo

दृश्यसंवेग — ViSUAL MOMENTUM

support of
Dot Line Space Art Foundation.
The rhythm within the space of
the surface

A celebration of movement,
emotion, and the unseen
energies that shape visual
experience.

Featuring Artists:

ABHIJEET GHAWALE

| ASHOK HINGE

ASHISH THAKUR |

HANSODNYA TAMBE

MILIND BHURKE |

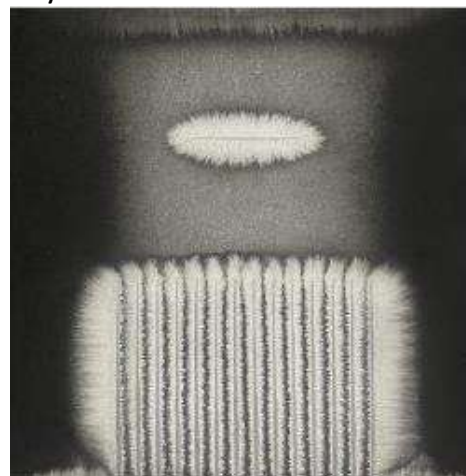
PRASHANT DHADVE



The group show "Visual Momentum" supported by Dot, Line, Space foundation, at Kamalnayan Bajaj Art Gallery was a glorious conglomeration of aesthetically designed, abstract artworks. Between stillness and motion, the surface spoke of a milieu that shifts between worlds and combines ever moving shapes and forms into a cohesive existence. These forms rotated, dissolved, and gathered force within spaces, not as stories but as lived awareness.



The show was on view until 27th December. Today, it has become easy to gain attention before gaining mastery, especially with the help of artificial intelligence. Machine-generated designs are seen everywhere. The six artists move beyond this challenge and continue to develop the visual tradition in harmony with their time.





Through each of their works, they revealed the essential principles of nature. These six artists came together through abstraction to explore space not as background, but as a living presence. In their works, space breathed, expanded and contracted and revealed itself through rhythm, movement, and silence. Freed from representation, they allowed form, line, texture, and repetition to hold the weight of experience, capturing space in its elemental state.



Some arrived at this through geometry, others through layered surfaces, intuitive marks, or measured gestures, yet all shared a sensitivity to balance and momentum. Their paintings did not describe the visible world but invited the viewer to enter a field of awareness where space becomes felt rather than seen. In this abstract language, space was no longer empty or passive; it became active, conscious, and alive, unfolding quietly within the parameters of the picture plane.

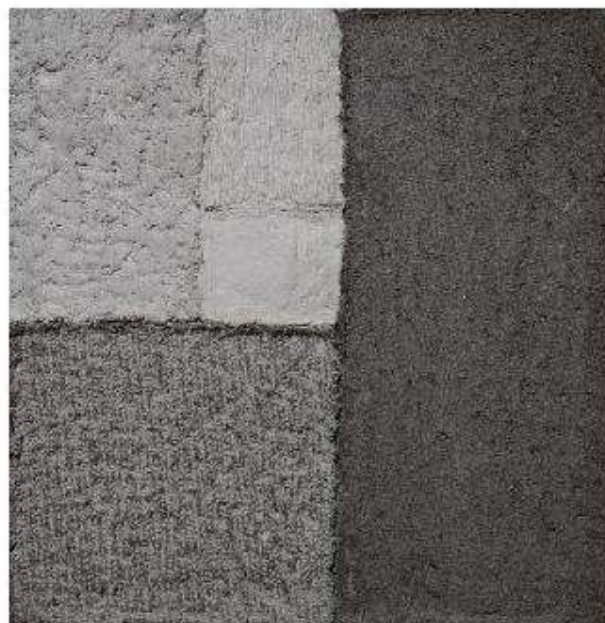


Drishya Samvegh or Visual Momentum revealed that an artist lets the colours lead the way in revealing the final outcome as they indulged in techniques. Watercolour spoke in fragility, acrylic paints asserted its presence, oil paints glowed through reflection, and ink turned a fleeting gesture into certainty. The intent of the artists merged with the material and the speed, resistance, and memory shaped meaning before the images appeared.





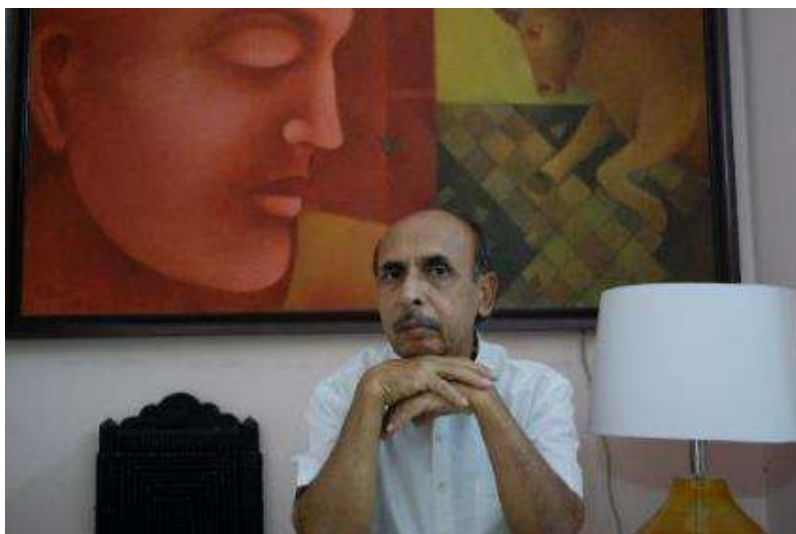
The mediums acted as the harbingers of intent, revealing truths that emerged not from control but from the inherent intelligence of material itself.



BIJU - DAMMA - PADA VI 16" X 16" mix media on pvc board 2024

'FORMS IN SEARCH OF SPACE', SOLO SHOW BY KUPPANNA KANDGAL KARNATAKA CHITRAKALA PARISHATH, BLR

By Jyoti C Singh Deo





Kuppanna Kandgal's journey unfolds as a quiet yet powerful dialogue between inner vision and lived experience, shaped over decades of committed practice and engagement with art. His solo exhibitions stand as milestones in an evolving abstract language, each show revealing a deeper stillness and spiritual inquiry within the painted surface. The exhibition was curated by senior artist Shri Babu Jattakar.



Beginning with Antharnada, Chitra Kala Parishat Bangalore, 2009, the artist introduced a contemplative visual vocabulary rooted in intuition and layered abstraction. This was followed by the Bellary exhibition, with assistance by Karnataka Lalith Kala Academy, and Orchid Art Gallery, Mangalore 2010, where his works began to reflect a mature balance between form, silence, and expressive colour.

His landmark exhibition *Whisper of the Palette*, Chitra Kala Parishat Bangalore, 2014, marked a defining moment in his career. Under thoughtful curation, the abstract works resonated as meditative spaces, whispers rather than declarations, which invited viewers into subtle emotional terrains, the dialogue continued through *Tranquility*, Premier Vinnyasa Gallery, Chennai 2015, and *Mystic Visions*, Prasad Art Gallery, Mangalore, 2017, where his canvases revealed an increasing metaphysical depth, blending texture, movement, and silence into poetic visual experiences.

The artist's creative discipline has been enriched through participation in major art camps across India. His early participation at AIFACS New Delhi 1999 and the "Artists Day" camp at Bangalore laid the foundation for national artistic exchange





He further expanded his sensibilities through camps organised by the Directorate of Archeological Museum Bangalore at Sree Rangapatna, the Bangalore Art Foundation, Nudisiri Artist Camp, Moodabidre and Shravana Chitrakala Shibhira – organised by Karnataka Lalit Kala Academy at Melkote 2016. These immersive environments strengthened his connection to heritage, landscape, and collective artistic consciousness.

His presence in major exhibitions such as Rashtriya Kala Mela, Kolkatta, and Karnataka Kala Mela, Bangalore, underscores his continued relevance within the contemporary Indian art scene. Recognition has followed his quiet persistence and originality. He received an Honorary mention from SCZCC Nagpur, acknowledgment from Gulbarga University, and notable appreciation at the All India Painting Competition and Exhibition, Chitramoy State Art Gallery Hyderabad-2025—affirming the national resonance of his abstract vision.

Beyond the canvas, the artist has contributed significantly to art literature. His book on artist J.S. Khanderao by Karnataka Lalith Kala Academy reflects scholarly engagement, while his articles on artists and paintings in major Karnataka newspapers demonstrate his commitment to nurturing critical discourse in the arts



Rooted in abstraction yet deeply human, his works do not seek to explain. They invite contemplation. Through restrained colour, layered surfaces, and intuitive form, the artist transforms inner emotions into visual meditation, making his practice both timeless and quietly radical.



#INDIAARTFAIRPARALLEL

‘Silence and Shadow’, Solo Show by Sachin P Tekade Studio Art, New Delhi, Curated by Ashna Singh

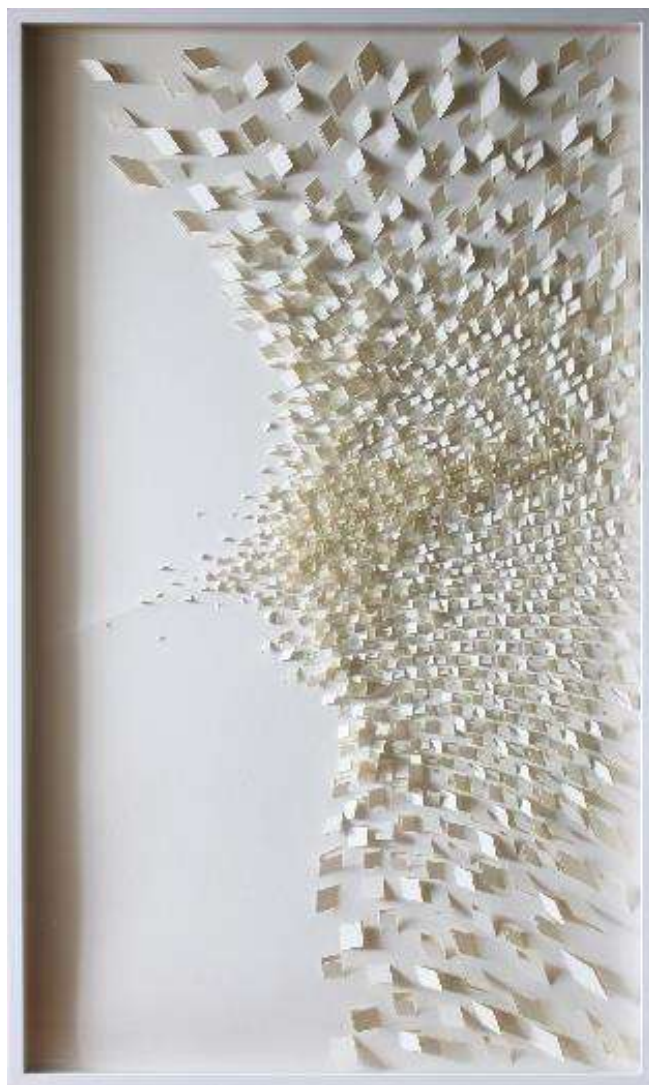
Written by Jyoti C Singh Deo



Sachin P Tekade

Born in Karodi village in the Akola district of Maharashtra, Sachin was first introduced to paper as a primary medium while pursuing an Art Teacher Diploma in 1999. He later earned a Bachelor of Visual Arts degree from the Faculty of Fine Arts at Maharaja Sayajirao University of Baroda in 2006. He has been practising as an artist since 2009.

Sachin has held seven solo exhibitions, including Mrugajal -A Cognisant Mirage in 2023 in Delhi, Seismic in 2012 in Mumbai, The Poetics of Space in 2014 in Mumbai, and Absence in 2015 in Delhi. His works are part of several prominent art collections and have been exhibited at the VIP Art Fair, the START Art Fair in London, and the India Art Fair in New Delhi.



His practice is an exploration of the tactile essence of paper. He measures, folds, cuts, layers, and gently maneuvers its surface, allowing patterns to emerge through repetition and restraint. In this process, paper appears to soften and melt into rhythmic structures, creating quiet dialogues between light, shadow, surface, and depth. By engaging with the material at such an intimate level, Sachin reveals the inherent beauty that resides within paper itself. This minimalist approach also becomes a personal act of unburdening, a way to strip away excess and arrive at stillness and clarity.

Sachin P. Tekade is known for creating minimalist and finely crafted works formed entirely from white paper. His artistic language emerged early, during his engagement with architectural model

making, where paper first became both material and metaphor. It was here that he discovered his enduring focus on architecture, surfaces, and patterns. Over time, his inquiry expanded to include themes of evolution, futuristic architectural forms, and the emotional experiences that unfold within constructed space. At the heart of Sachin's practice lies a deep faith in the idea of Infinite Singularity, a belief that guides his sustained contemplation and careful workmanship. Through years of working intimately with paper, he has developed a distinctive vision rooted in precision, patience, and introspection. His work does not rely on colour for expression. For Sachin, white itself holds presence and meaning, embodying purity, transformation, and continuous becoming.



In ***Silence & Shadow***, Sachin Tekade reflects on the quiet transformations that shape place and memory. Having journeyed from his village to cities like Pune, Mumbai, Delhi, and beyond, he observes how spaces once open and organic see a change in architecture — He observes the fading of time along with the memories and the textures of childhood, and tries to hold on to them through his art.



Through the series ***Grids of Silence*** and ***Lines of Shadow***, Tekade maps this shifting terrain. The grid becomes a metaphor for structure, control, and urban order — an echo of planning and replacement. The line, in contrast, traces what slips through that order — moments of light, life, gesture, and memory.

His process with paper — folding, cutting, layering — is both meditative and precise. It speaks of surrender and discipline, of creation and erasure. Light itself becomes a medium, revealing the truth - ***the change***.

Here, silence is alive — the pause before thought, the stillness that holds meaning.





Shadow becomes its quiet witness, recording what time and progress leave behind. Together, they whisper the rhythm of a world in flux — where cities evolve, spaces dissolve, and the *unseen within us continues to breathe* beneath what remains. Silence & Shadow is an invitation to slow down — to notice how light shifts, how form breathes, how spaces & life transform, how stillness carries its quiet pulse. *It* asks us to reflect on the architectures we inhabit — both within and around us — and on the fragile balance between what we build, where we are headed, and what we are ready to let go of.

FACETS, SOLO SHOW BY ROSH RAVINDRAN

VENKATAPPA ART GALLERY, BANGALORE

CURATED BY M G DODDAMANI



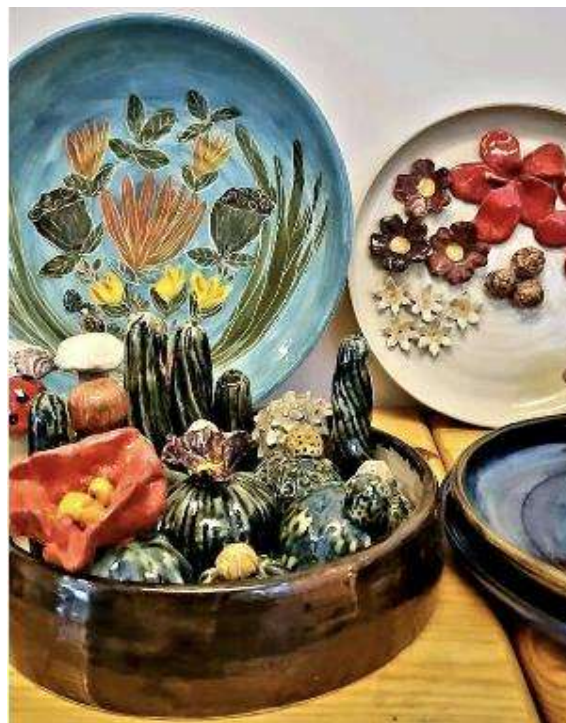
The Exhibition is a must watch and is on until 5th January 2026.
Read about the exhibition in the next issue of Art and Design Dimensions



Bengaluru Potter's Market 4.0, CKP



Bengaluru Studio Potters Market emerged as a must visit destination, marking its fourth edition with the works of 34 artists from across India. The market brought together an exciting range of ceramic expressions, from senior wood firing artists to potters who transformed ceramic surfaces into painterly canvases, making the diversity richer and more layered than ever before.



Launched in 2016 by Kshitija Mitter along with Nalini Dharan, the 2025 edition reflected a significant evolution of the event.

For the first time, all participating artists presented fresh work at the annual market, and visitors were also introduced to two curated ceramic exhibitions featuring Bengaluru artists such as G. Reghu, Ullaskar De, and Amrita Dhawan. The growing presence of senior artists added depth and experience to the gathering, drawn by the city's vibrant studio pottery culture and the meaningful exchange with audiences. With Bengaluru's strong appreciation for handmade work, the market continued to strengthen connections across generations, styles, and creative voices within the ceramic community.

*Art and Design Dimensions News Desk



SOLO SHOW BY BHAGWAN SHANKAR CHAVAN SARALA'A ART INTERNATIONAL, CHENNAI



Bhagwan Shankar Chavan

Born in 1958 in Chink Hill, India, Bhagwan Chavan emerged as an artist who treated painting less as a destination and more as a wandering conversation. He says he does not finish his paintings but abandons them, leaving them mid breath, as though they continue living beyond his hands.

Colours for Chavan are never obedient; they move, collide, seep and linger in layers of transparency and opacity, guided by viscous pigments and swift gestures of lines, spots, and streaks. His canvases



carry the memory of motion, revealing depths that feel accumulated rather than constructed, shaped by years of study, restless experimentation, and encounters with many artistic worlds. He concentrates on the process rather than the outcome.

His journey led him through the Sir J J School of Art, where he completed his ATD in 1979 and his BFA in 1983, supported along the way by fellowships from the J J School of Art, a research grant from Lalit Kala Akademi, and formative international opportunities through the French Government and the British Council. These travels and exchanges widened his gaze and sharpened the openness that became central to his work.





Over the years, Chavan has participated in numerous art camps, conferences, and exchange programmes, engaging with institutions such as Lalit Kala Akademi, Max Mueller Bhavan, and the India Foundation for the Arts, while creating murals for Tanishq and the TVS group and contributing works to the National Gallery of Modern Art and collections across India and abroad.

Alongside painting, he shaped generations through teaching, mentorship, jury service, and academic leadership, and through the Bhagwan Chavan Research in Art Foundation he continues to nurture inquiry and dialogue. Working today from Studio Muktha in Chennai, Chavan remains committed to art as an ongoing act of becoming rather than arrival.

* Jyoti C Singh Deo



*BOOK LAUNCH

INFORMATION IN THE FIELD

AUTHOR: SURENDRA KUMAR SAGAR



Surendra Kumar Sagar

In the Fifties when the Pugwash Group (Pugwash Conferences on Science and World Affairs) was formed, the two scientists Bertrand Russell and Albert Einstein prepared a Manifesto that was – to a great extent – helpful in preventing nuclear wars on the planet. Currently the momentum is too strong for a nuclear war, and it can happen anytime. At all costs this must be avoided. The present stock of World Leaders of a few nations is too dangerous for the world, and it becomes a requirement to put a limit to their potential to cause irreparable damage. Their `Transformation` from `Destructive` to `Constructive` is necessary.


It is my firm conviction that no nation is truly an enemy of another. The real conflicts

of our time are not born from geography, race, or belief—they are orchestrated by unseen forces, the Deep State phenomena, which manipulate global events and stage-manage wars. These must be identified and dismantled if humanity is to survive.

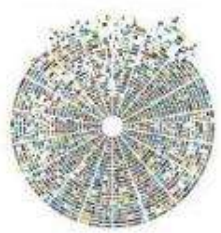
My question is: What would the scientists Bertrand Russell and Albert Einstein have done were they alive today?

The book provides all the `Information In The Field` that is processed and analysed to arrive at the 2025 Russell – Einstein Manifesto that must be followed by all concerned to achieve a nuclear peril free world.

Book launch and conversation with author
Surendra Kumar Sagar



**INFORMATION
IN THE FIELD**



Join us for an evening exploring ideas on war, peace, and the future of human intelligence.

RSVP Now

Chief Guest: Dr. Ashok Jain
Former Head - Department of Physics, IIT Roorkee

on Tuesday, 30th December 2025 | 6.30 pm – 7.00 pm

at Bangalore International Centre (BIC), Domlur, Bangalore



REST IN PEACE

AN ERA ENDS WITH THE PASSING OF A LEGEND

M J KAMALAKSHI



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