

# ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

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RNI Registered

Founder and Editor: Jyoti C Singh Deo



**BLR HUBBA**

## BLR Hubba, Bangalore



Jyoti C Singh Deo  
Founder and Editor  
Art and Design Dimensions



Bangalore turned into a walking-talking art space with BLR Hubba. Sculptures and installations in public spaces were created by artists who transformed art into powerful metaphors of imprisonment and liberation, creating works that engaged in dialogue with the past of a city. Who would have thought that a place like jail would turn into a living, breathing entity to accommodate events of art? These artworks could be found in Freedom Park, Bangalore International Centre, Brigade road etc.

Valsan Koorma Koller's artwork at the entrance was an overpowering installation of an anthill and beside that stood a boat with coconuts in it. It spoke of Kerela and the nature that thrives there.





A sculpture by Tallur LN was a monumental figure encircled by a dynamic spiral motif, with the backdrop of a watchtower of the prison.

His works titled *When Knowing Bends* are displayed at Gallery Kaash, Bangalore as part of the event.

Archana Hande's installation *Sweet dreams@ Barrack-E 100 bed sheets/blankets* transformed the solemn prison platforms into a layered landscape of memory, while Shanthamani Muddaiah's *Silent Warriors* presented clustered human forms that conveyed collective vulnerability, solidarity, and silent resistance. (Image on 1<sup>st</sup> Page)



Mahima Verma's installation *Mapping Discomfort* envisaged the degraded ecology, A looming wall with bits of residual plants and seed pods clinging to them and the walkway with sharp bamboo sticks explored the dire hardships that engulfed the lives within the walls.

In *At a comfortable distance*, created by students of Srishti Manipal Institute of Design and Technology, ropes stretched across the prison beds. Gigi Scaria's work was titled *Political Freedom*. Harshit Agrawal's *Ritual Robots – Havan at the Data Kund* reimaged ritual through technology, while the Penciljam group installed drawings by various artists suspended on a bamboo scaffold, gently drifting in space.





Ravikumar Kashi's *Holding Pattern* was yet another masterpiece that hung from the ceiling at BIC. The gentle play of light and shadow made for a visual treat. Janhavi Khemka's, *Letter to my mother* was an emotional ode to her mother. 2 installations by various artists were presented by Zinnov Foundation.



In *Vanishing Relics of Safeguarding*, Shradha Kochhar's suspended forms wrapped in hand-spun and hand-knit kala cotton suggested care, preservation, and living presence. Chaitali Kulkarni's *Khadya Mart*, conceived with Aunki and supported by Shreni Sanghvi, Nikita Teresa Sarkar, and Supriyo Manna, blurred the boundary between marketplace and art, alongside the video performance *Indri Pickle Lab* by Jasmeen Patheja and Inderjit Kaur.

Spanning from 16th to 25th January 2026, the festival continued to attract audience from across the city.



## Makkala Hubba



***Do you know where in Bengaluru rava idli was invented?***

***Which lake in our city do birds from Russia return to every year?***

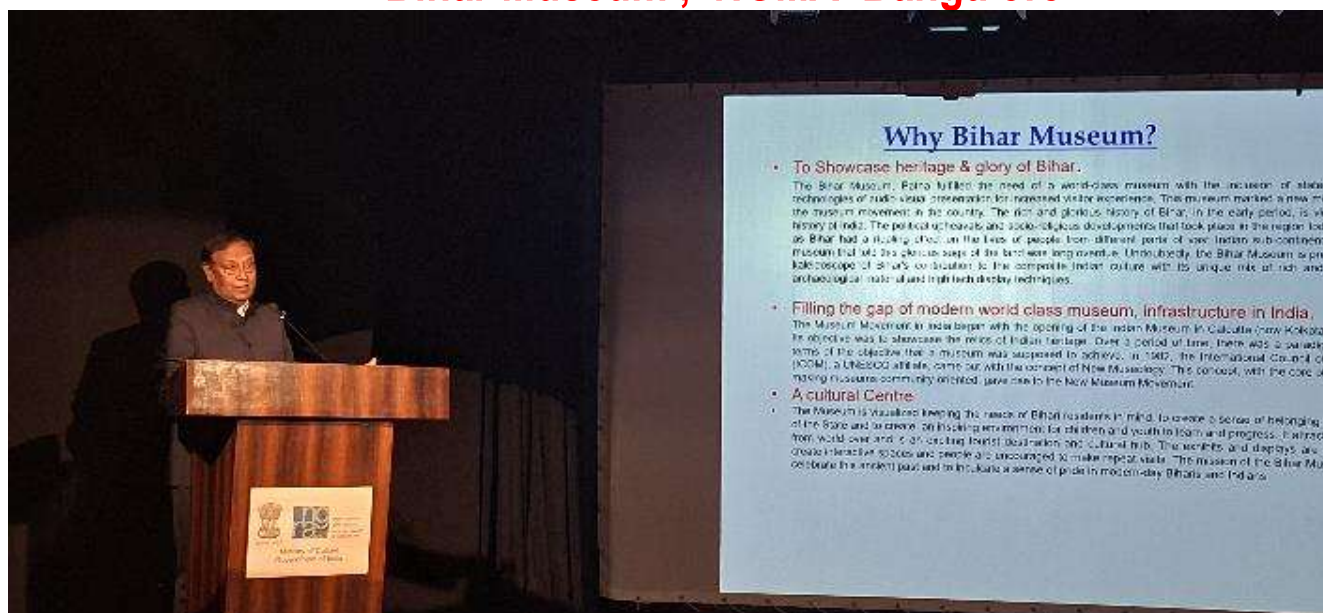
"Elli, Eke, Enu" is a life-size puzzle game (for all ages!) that invites players to explore Bengaluru through clues, movement, and shared discovery. Using images and simple facts, children work together to build a map of the city on the floor until they can walk through a miniature Bengaluru inside the room itself!

Rooted in the familiar format of puzzles, the game asks children to match image-based clues with factual prompts, slowly bringing the city together piece by piece. The clues move between the hidden and the familiar with some drawn from history, others from everyday sights, sounds, and stories: foods, festivals, lakes, trees, and migrating birds. Bengaluru takes shape through what children notice and recognise, rather than what they are told to memorise. Anganwadi workers had also come in group to play our game.

(Written by Shree Tej)



## ‘Bihar Museum’, ‘NGMA’ Bangalore



Dr Anjani Kumar Singh, Director, Bihar Museum at NGMA, Bangalore in conversation with Smt Sheela Gowda



(Lto R- Suresh Jayaram, Dr Anjani Kumar Singh, Jyoti C Singh Deo, Shantamani Muddaiah, CH S Krishna Setty, L N Tallur)



## Sketchjam @ NGMA



ರಂಗೋಲಿ ಮೆಟ್ರೋ ಕಲಾ ಕೇಂದ್ರ  
Rangoli Metro Art Center

## *Faces of the Nation*

Caricatures Exhibition of Cultural Icons

**INAUGURATION : 18 JANUARY 2026 | 4 PM**



Banagere Gujjarappa | Nanjunda Swamy | Naganath Gowripura  
Pramod Stephen | Sanketh Gurudatta | Raghupathi Sringeri  
Yatish Siddakatte | Naveen Kumar Puttur | Ravi L Pujari  
Chandra Gangolli

The exhibition will continue until 27 January 2026, daily from 10 am to 6 pm.



## ‘When Knowing Bends’, Solo show by L N Tallur KAASH Gallery



L N Tallur

L N. Tallur’s solo show at KAASH Gallery, Bangalore, offered an insight into Artificial Intelligence and the parallel systems that set the world in motion. Tallur created a 3D-printed model composed of “strings,” which became the base on which Waghmare wrapped wax threads of descending gauges, later cast by Yethin.



As one walked through the corridors of the gallery, varied sculptures unfolded—emasculating the traditional world while weaving in modern elements to create new forms. A bronze *nagamandala* greeted art aficionados, presenting mandala art in a riposte coil with a 360-degree view. The work staged a deliberate analogy between a living python and Python in computing, drawing attention to the slippage between organic presence and coded abstraction.





Tallur intensified this tension by creating an artwork within one of the smallest rooms, turning confinement into a site of conceptual expansion. The space became less a container and more a pressure chamber, where material, idea, and absence negotiated their limits.

Another work signifying movement and motion through a technological lens was exemplified by rotating wheels that created evolving patterns on the walls. In this thought-provoking display of artefacts, Tallur channels rehearsed nuances of origin. His counterproductive approach leads to vivid imagery of affluence in a parallel world, where contradictions melt into an insatiable hunger for progress. Together, these gestures expose how systems of knowledge mimic life while remaining fundamentally detached from it.

**It is a show one cannot miss.  
It continues until Feb 28<sup>th</sup> 2026**

- Jyoti C Singh Deo



**Mud Pixel/Dead Pixel 2026**



## 'Pain Corporation of INDIA', Solo show by Bharathesh G D Gallery Sumukha, Bangalore

Written by Jyoti C Singh Deo



### Bharathesh G D

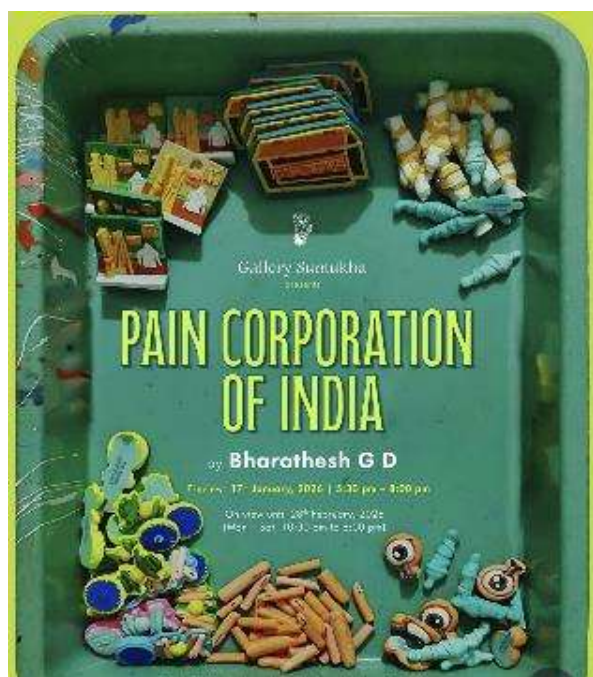
Bharathesh G D is a Bangalore-based visual artist, curator, researcher, and educator whose interdisciplinary practice explores image, abstraction, belief, and perception. His work moves fluidly across painting, video, sound, installation, photography, drawing, and performative objects, evolving from formal concerns toward concept-driven inquiry. Grounded in both studio practice and critical reflection, he holds a BVA in Painting from the Government College of Fine Art, Dharwad, and an MVA in Art History from Karnataka Chitrakala Parishath, Bangalore. His practice probes the shifting boundaries of meaning, image-making, and modes of witnessing.

Some of his major exhibitions include 'An Index of Disobedience' a solo show at Fulcrum gallery, Mumbai./2019 Plural Morphologies, the stories we tell ourselves, At, KDA, New Delhi, Curated by, Mukta Ahluwalia./ 2018 Serendipity Art

festival, light of flights curated by Serendipity Art Foundation, Goa, India/ 2014 Walk with the founder, a city-specific public art project (photo project) Funded by, Robert Bosch Grant./2012

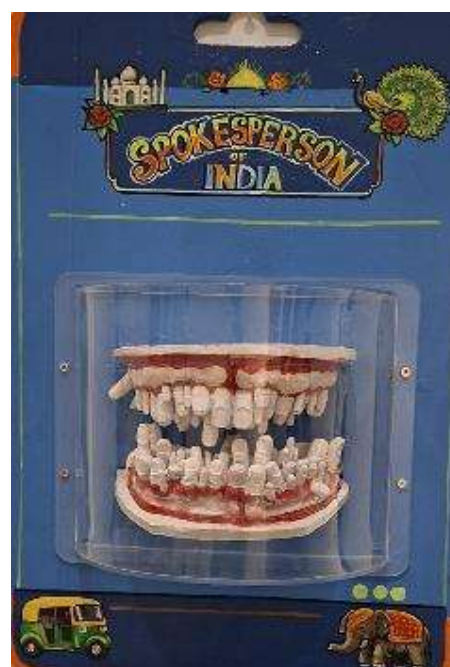
"AVALON" Curated Show by Shai Herdia and Charles Reeve, supported by pia partner in art, Toronto Canada,/ 2013 "Custom made Plurals" multimedia installation, show curated by Elkefatat Germany and supported by Goethe institute and IFA, institute Fur Ausisndbeziehungen e. v at Visveshvaraya industrial and technological museum, Bangalore INDIA/ 2012 Affidavit- "remains as it can" Sound and Sculptural Installation" at BAR 1 (Bangalore artist residency one) Bangalore/2011 "Sound Signature" Sound video and censor based installation BERN, Switzerland/2009 "Extra Large" a multimedia installation at Samuha Bangalore/2006 I am a bad guy, at 1 Shanthiroad studio/gallery Bangalore.





Pain Corporation of INDIA, the solo show by Bharatesh G D at Gallery Sumukha, Bangalore, was a pleasantly intriguing and deeply engrossing experience. The artist's skills were on display in forms that, upon close examination, resembled parts of the body. There were fingers, faces, eyes, tongues, livers, etc.

The large cutouts attracted onlookers to indulge in mysterious ideas that revealed a larger story of politics, pain, emotions, and vibrant colours. Large paintings stood in the middle of the gallery, screaming to be seen and heard. It was an exhibition that merged the boundaries of explosive writing with tactile forms, breaking barriers of societal beliefs and addressing the dissent of the populace that accompanies obedience.





Operating from a space of deep empathy arising from his surroundings and a sense of helplessness, the art nudged at the current political scenario. The world has changed, and verbal connotations have shifted, a transformation addressed by the artist. This body of work by Bharatesh comes from many years of shared pain, shaped by social and political systems that promised democracy but delivered suffering instead. It reflects a deep sense of collective sadness and powerlessness.



Bharatesh's work titled *Too Much Democracy* was displayed in the style of a kirana shop, commonly found across India and often a hub of political gossip. This format also held personal relevance, recalling his childhood when his family owned a kirana store. The curios within the installation revolved around political

whispers and the opinions of the common man. Fingers placed in pouches denoted voting rights, while eyes suggested that people were watching closely.

In another work, what initially appears to be teeth, on closer inspection, reveals itself to be fingers, most likely middle fingers, arranged in a collective formation, accompanied by a glaring tagline that reads *Spokesperson of India*. The common man's vehicle, the autorickshaw, and an elephant stand as silent witnesses. Other works, such as *Pakoda Republic*, use satirical imagery to heighten the exasperation of a society engulfed in the folly of marked subjectivity.

In the show titled *Pain Corporation of India*, he returns to the use of plywood displays and cinema cutouts, creating an assemblage of wall-based works that embrace a walk down memory lane. Bharatesh is trained as both a painter and an art historian. He works across painting, video, sound, sculpture, and conceptual practice, unified by a continual examination of images and their past and present relevance. This inquiry is historical, political, and deeply personal, shaped by his upbringing in Davangere, Karnataka.

Bharatesh's father was a cinema cutout artist and projectionist in Davangere who painted large film posters, obituary banners, and hand-lettered signs, drawing from techniques of the Baburao Painter tradition. He later trained at J.J. School and worked for the art direction department Bombay for a some duration, before returning to Davangere.



In an era of fake news and artificial intelligence, Bharatesh's return to painting becomes a return to the pain he witnesses around him. He observes a society strained by political unrest, where violence, misinformation, and quiet oppression seep into everyday life, leaving individuals exhausted and unheard. This turmoil affects him deeply, not as a distant event but as a

lived condition that presses on the body and mind. The inability to intervene or alter these realities becomes a source of grief, a slow-burning helplessness that settles into his practice. His paintings carry this weight, translating personal anguish and collective suffering into images that mourn what is unfolding while acknowledging the limits of resistance.

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### Kalamandir School of Arts, Bangalore

Lalit Kala Akademi, in collaboration with Kalamandira School of Arts, presented a collateral exhibition of the 3rd Print Biennale India 2026 titled "A Homage to Albrecht Dürer". This graphic exhibition showcased works by the students of Kalamandira School of Arts, reflecting classical inspiration interpreted through contemporary printmaking practices. This was held at Venkatappa Art Gallery, Bangalore.



## **‘BEYOND IDENTITY’, SOLO SHOW BY LALITHA SHANKAR**

### **DWIJA ART GALLERY, BANGALORE**

**CURATED BY ARUNA KESHAV**

Written by Jyoti C Singh Deo



'Beyond Identity', a solo exhibition by sculptor Lalitha Shankar, was held at Dwija Art Gallery, Bengaluru. The exhibition brought together a new body of sculptural works by Lalitha Shankar, reflecting her expertise in sculpture and an expanded, experimental approach to her practice. The title 'Beyond Identity' brought together a real and philosophical set of exponential ideas.

Lalitha Shankar highlighted the environmental imbalance and emphasised the importance of sustainability. As a sculptor, Lalitha Shankar placed the choice of material at the core of her practice. The conscious use of organic materials became both a conceptual and ethical decision.





The artist created a virtual landscape with clay from various regions she visited and the comparative study of water levels was displayed in each glass box. In another art exhibit, Lalitha laid out the tables with recipes of healthy food with large tablets beside them in clay plates.



The artist, during her journey engaged with the farming communities and was told that indigenous crops like millets and paddy were being replaced by ginger. The use of fertilisers has degraded the fertility of the ground.

Among these was an interactive sound installation that allowed visitors to hear the breath of the person wearing the earphones, turning the simple act of breathing into a shared and contemplative experience. It reflected the calm of the forest, revealing how the forest responds to and absorbs every sound within it. The clay

bricks and seed pods created as artefacts were an example that the seed, when protected, creates an ecology that further balances the environment.



“The works emerged from my participation in a six-day padayatra from Heggada Devana Kote (H.D. Kote) to Badanwalu-a 105-kilometre walk through villages along the river Kabini, traversing the eastern slopes of the Western Ghats and extending into the plains of Nanjangud district. Conceived as an awareness journey,” says Lalitha



The *padayatra* became a stepping stone toward a deeper creative consciousness, awakening an awareness of the profound apathy that persists when environmental issues are brought into focus. The Western Ghats are one of the world's richest biodiversity hotspots, known for their dense forests, diverse flora, and unique fauna found nowhere else on Earth. This mountain range is home to thousands of plant species, endangered animals, and vital ecosystems that support both wildlife and human livelihoods. However, increasing deforestation and unsustainable agricultural practices have placed immense ecological stress on this bio-rich region, leading to habitat loss and declining biodiversity. These pressures also disrupt natural water cycles, causing reduced groundwater recharge, fluctuating river levels, and

growing water scarcity across the regions that depend on the Western Ghats.

"As the curator, I see *Beyond Identity* not merely as an exhibition of sculptural forms, but an unfolding of lived experiences, ecological memory, and material consciousness. Lalitha Shankar's practice compels us to look beyond the surface of identity and recognise land, breath, seed, and soil as active participants in our shared existence. I invite viewers to slow down, listen, and reflect on the quiet but urgent conversations between human action and the environment," says Aruna Keshav.

'*Beyond Identity*' reflected this deeper understanding of land—not merely as a resource, but as a living system shaped by care, labour, and consequence.



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## Continuum: Artists Across Time and Space

## Venkatappa Art Gallery, Bangalore



**Anand M. Bolivada**  
Vertical paintings  
Kalyan on canvas  
24 x 24 inches  
₹308,000



**Arun Bala**  
Sipping in my  
neighborhood-1  
Mixed media on canvas  
63 x 63 inches  
₹3,80,000



**Anjali Roy**

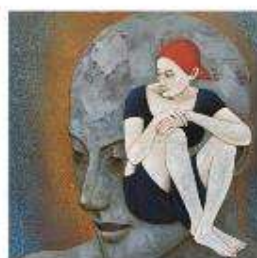
In the city  
Charcoal on paper  
29 x 22.7 inches  
₹70,000



**Clyde D'Mello**  
Flight 144-1  
Stamp, Impression and  
mixed media on paper  
16 x 24 inches  
₹45,000



**Nandita Chaudhari**  
Blossom by form  
Flora glass, metal  
40 x 55 inches  
₹322,000



**Anil Potluri**  
Mind space-1  
Acrylic and oil on canvas  
42 x 42 inches  
₹5,30,000



**Durgaprasad Bandi**



The sky & Land series  
Durgaprasad Bandi  
1 x 8.5 inches each  
₹7,500 each



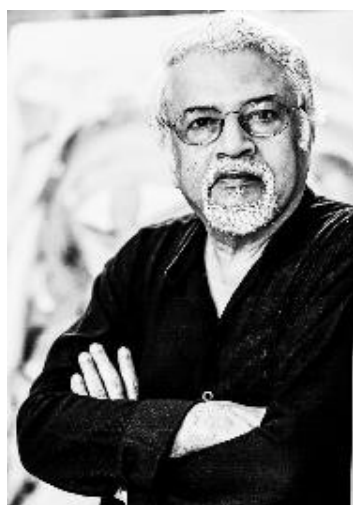
**Nishi Chatterjee**

Untitled  
Acrylic on metal  
16 x 22 x 4 in  
₹175,000

ADD N



## Solo show By S G Vasudev, Venkatappa Gallery, Bangalore



Born in Mysore (Karnataka) in 1941, S.G.Vasudev received recognition as a painter early in his career. While he was a student of the Government College of Art, Madras, he won the National Award from the All India Lalit Kala Akademi in 1967. Awards from State Academies of Karnataka, Tamil Nadu and Kerala, besides prestigious Karnataka Rajyotsava Award, Venkatappa Award and Paniker Puraskaram.

Vasudev is a founder-member of the Cholamandal Artists' Village on the outskirts of Madras (now Chennai) where he lived and worked till 1988. He now lives and works in Bangalore. Vasudev works in various mediums (drawings, paintings, reliefs in copper and tapestries in silk). He became well-known for his "Vriksha" (Tree of Life) series, which evolved over nearly a decade, turning into the Tree of Life and Death in the latter half of the 1980s. He also explored the theme of "Maithuna" (Act of Love) through a series of drawings, paintings and copper reliefs. Eventually his tree grew into faces titled "Humanscapes" and "Earthscapes." The tree is still sometimes visible in his series titled "Theatre of Life," and "Rhapsody"

Vasudev has participated in several important group exhibitions in India and abroad. In addition, he has held solo exhibitions in different parts of India and the world (including the USA, Canada, England and Germany). Exhibitions of his drawings based on the late A.K. Ramanujan's poetry and translations, titled "Tribute to Ramanujan," have been held in Bangalore, Chennai, Delhi, London and Chicago. Vasudev is founder and managing trustee of Arnawaz Vasudev Charities, a non-profit organisation providing financial assistance to young artists and art-related initiatives since 1989. He has helped in establishing Visual Art Department at the Bangalore University, National Gallery of Modern Art Bangalore, Ananya Drishya and Art Park, both, artists' initiatives.

Vasudev conducted his Retrospective Exhibition titled "Inner Resonance-Return to Sama" at National Gallery of Modern Art, Bangalore and Mumbai, and also at Lalit Kala Akademi galleries, Chennai, during 2018-2019.

\* Art and Design Dimensions News



## Solo show by Asit Poddar, Venkatappa Gallery, Bangalore



Asit Poddar's early experiments post his art education at one of the oldest art institutions in the country, Government College of Arts Kolkata. His subsequent detour of Japan as part of his artistic evolution led to him being highly influenced by the Japanese culture and Sumi - a very unique cultural sensibility.

Over the last 25 years and several solo art shows in various European cities, he now pursues to render European architecture and motifs in his sketches, water colours, pastel, acrylic and sumi ink expressions as an ode to the cultural influences on his artistic journey.

Kolkata, his home turf is a reflection of European architecture and will always ring bells in more ways than one and continues to inspire him.

\* Art and Design Dimensions News



## ‘Golden Horizon’, Group Show, Curated by Ramani Mylavarapu State Gallery of Art, Hyderabad

Written by Jyoti C Singh Deo



Ramani Mylavarapu

Golden Horizon was a group exhibition that unfolded as a quiet yet luminous celebration of abundance and optimism.

It brought together fourteen artists from Andhra Pradesh and Telangana. The exhibition presented recent works that glowed with warmth, colour, and different perspectives of the artists.

Thota Vaikuntam's iconic Lal women stood as enduring symbols of Telangana's cultural memory. Deeply rooted in regional identity, ritual, and lived experience, their presence anchored the exhibition in tradition and collective heritage, offering a sense of familiarity and continuity.

V. Ramesh's evocative oil paintings of hibiscus blooms unfolded in deep, sensuous reds, where lush surfaces merged with contemplative stillness. Mythological narratives were reimagined through contemporary lenses by Anjani Reddy and Sachin Jaltare, as epic memory found



resonance within present-day visual language. This dialogue with mythology continued in the works of Ramesh Gorjala,

whose distinctive idiom bridged classical references and contemporary expression with effortless fluidity.



The human condition and everyday resilience emerged powerfully in the figurative works of A. Rajeswara Rao, Sanjay Ashtaputre, and Laxman Aelay. Their portrayals, particularly of women, spoke of dignity, labour, endurance, and quiet strength, reflecting social realities with empathy, sensitivity, and emotional depth.

A meditative pause unfolded through expansive landscapes by Sumanth Chowdhary and Fawad Tamakanat, where openness, silence, and space evoked reflection and inner renewal. Adding a culturally intimate layer, Bhaskara Rao Botcha drew inspiration from the Holi basil, a plant traditionally nurtured and worshipped within domestic spaces, weaving themes of care, ritual, feminine continuity, and lived spirituality into the exhibition's narrative.

In contrast, Sesha Brahman's hyper-realistic drawings of motorbikes and metallic surfaces introduced a sharp contemporary note, engaging with precision, materiality, and the visual language of modern life. Complementing this sensibility, HR Devulapalli's meditative works invited introspection through restraint, rhythm, and inner quiet, offering a contemplative balance within the larger visual field.

*The exhibition culminated with Ramani's abstract floral compositions inspired by Sankranti festivities . Rendered in sunlit yellows, warm ochres, and festive tones, these works radiated prosperity, hope, and the promise of seasonal renewal. Through diverse visual vocabularies and fresh perspectives, Golden Horizon emerged as a collective offering where tradition, mythology, nature, ritual, and contemporary life converged, inviting viewers to step gently into the season with light, colour, and a sense of hopeful beginnings.*



## Consume, Group show, Dwija Art Gallery

\* Jyoti C Singh Deo

The show by 12 artists who have graduated from Art College recently was about consumption. People are constantly consuming things on a physical, mental, emotional level and. There were paintings, sculptures and Installations too.



## ‘Save Doddagubbi Lake’ Art Intervention



Doddagubbi Lake is a living ecosystem that, while appearing calm on the surface, has been undergoing serious ecological distress in recent months.

Around Deepavali 2025, bubbles began emerging across the water, followed by fish gasping for air and dying, and soon after birds including cormorants, spotted-billed ducks, and pelicans were found dead around the lake, echoing similar past incidents noted by Ravi Shah, who has worked closely with the lake for several years.

Disturbed by these events, a small group of artists, Mithila Baindur, Uma Agadi, and Advithi Emmi, who live near the lake began meeting informally and moved from concern to action by writing letters and seeking support, with conversations involving Annapurna Kamat and other lake practitioners across Bengaluru helping deepen their understanding of the crisis, and senior performance artist Smitha Cariappa mentoring them throughout. With



the support of ARRC, distressed birds were rescued, bird deaths were documented, and unusual lake activities were recorded through a shared Google Form, while neighbours were engaged and a letter signed by local residents was submitted to the Pollution Control Board. Alongside these efforts, an art-based intervention emerged as a way to make the crisis visible, audible, and shared with those walking around the lake. On December 14, the first intervention took place with artists Annada Menon, Antara Mukherji, Dhanya Rajaram, Hementh Kumar, Mithila Baindur, Sandhya Byataraya, Srirangaraj N. C., Uma Agadi, and Advithi Emmi creating papier-mâché bird sculptures based on local species placed along the walking path, illustrated documentation by Mithila Baindur, Uma Agadi, and Advithi Emmi functioning as a small handbook, QR codes linking to the Google Form and resources, and poetry by Jithudas T. R., Sindhu Hande, Kavya Ramineni, and Joanna Shalom John playing along the path to invite conversation.





For the second month, brainstorming with Smitha Cariappa led to inviting performance artists and on January 18, a second intervention used live action and performance by Jeetin Rangher, Paramesh D. Jolad, Smitha Cariappa, Shiva Prasad K. T, and Sridhar Gangoli to engage walkers and passers-by and draw attention to the lake's ongoing distress.

These interventions are planned to continue monthly to create a sustained presence, raise awareness about how ordinary citizens can respond to protect local ecosystems, and urge relevant authorities to intervene so that Doddagubbi Lake can be restored and continue as a thriving habitat for birds, fish, and other life forms.

\* Jyoti C Singh Deo



# FACETS, Solo Show by Rosh Ravindran

Venkatappa Art Gallery, Bangalore

Curated by M G Doddamani

Written by Jyoti C Singh Deo



Facets was a solo show by Rosh Ravindran and was held at Venkatappa Art Gallery, Bangalore. Rosh Ravindran has been pursuing art for many years under the guidance of eminent artist M G Doddamani.



Rosh has completed his Bachelor's in Visual Arts from Kannada University, Hampi. He has exhibited his works in many shows including the National Exhibition of Art and Karnataka Lalithakala Academy annual exhibitions and is a recipient of the Karnataka State Lalitakala Akademi award.





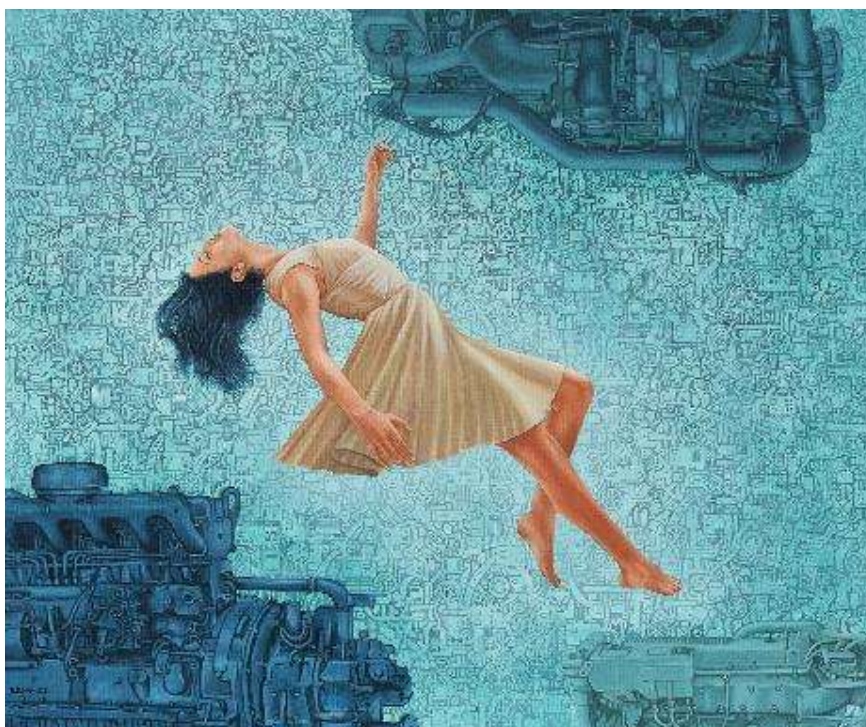
He works in various mediums, and a lot of his works have been portraits done in charcoal, pastel, and acrylic. Rosh's art practice is a culmination of human beings and machines and their co-existence. In the exhibition, Rosh exhibited artworks that were a combination of installations, paintings and photography.

Rosh Ravindran's artworks unfolded as quiet yet compelling meditations on a mechanical world animated by the presence of women who did not merely inhabit it but became integral to its rhythm and function. He painted real women, many drawn from his own circle of colleagues, situating them within dense industrial environments where gears, levers, and metal surfaces formed both setting and metaphor. These women appeared neither ornamental nor subordinate. They seemed to merge with

the machinery around them, suggesting agency, resilience, and silent authority.

*Through measured compositions and attentive realism, Ravindran blurred the boundaries between the organic and the mechanical, proposing a world in which women occupied spaces traditionally coded as industrial and masculine, not as intruders but as essential participants. His works quietly questioned power, labour, and visibility, transforming the mechanical landscape into a stage for presence and endurance.*





Greatly inspired by women and their quiet power, Rosh delves into stories from the World war where men left for the war and women who stayed back took on the work force and donned aprons in assembly lines, engineering and even ferrying military aircrafts from production plants to war bases. Women proved they were the pillars of society and could work in all spheres of life. "In India, in Ashok Leyland too, when people entered the machine section, they were surprised to see women manning all operations," says Rosh, 'These have driven my thoughts and artworks,'" adds the artist.

The installation of machinery in the centre of the gallery was placed to enhance the visual experience for the audience. They could see through the large cutouts and visualise spaces beyond.



The large gathering of friends and family at the exhibition reflected the artist's goodwill and amicable disposition. It also offered a quiet promise of a strong and meaningful future for Rosh Ravindran.

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## The Bengaluru Print Exchange International (BPEI) 2025

The Bengaluru Print Exchange International (BPEI) 2025 exhibit brought together 76 printmakers from across the world, including 24 international artists and 54 national artists, forming a rich cross-cultural dialogue through print.



In its fifth edition, the exhibit was held toward the end of the year, continuing its vision of celebrating printmaking as a refined and independent art form. Since its debut in 2021, the exhibition had steadily expanded in scale and reputation, emerging as one of the premier platforms for contemporary printmaking.

Selected through an open call announced four months in advance, the participating printmakers worked within a shared format of 21 x 29.7 centimeters, creating a cohesive yet diverse visual language.



The exhibition showcased a wide spectrum of printmaking techniques, including mezzotint, etching, aquatint, linocut, photogravure, viscosity, woodcut, and intaglio, each demanding technical mastery and deep material understanding.



Organized by Lavaru Art Centers, funded by the non-profit Lavaru Art Society registered in Bangalore, the show was held under the direction of Alka Chavda and curated by Suresh Kumar Mahto.



Among the notable international printmakers featured were Guy Langevin from Canada, Juan Sebastian Carnero from Argentina, Lionel Brass from France, Atieh Karimi and Maedeh Abbasi from Iran, Istinarah Subrat Nabah from Bangladesh,

Sarah Horna from Slovakia, Noor Fatima from Pakistan, and Svetlana Ryabova from Russia, alongside Indian artists Bhagya A Ajaikumar, Kavita Shah, Ramendra Nath Kastha, Nutan Dhiman, Sumesh Bareek, Vinay Gusain, and Vaibhav Yadav.



The exhibit served as a vital connector between printmakers, art institutions, and organizations, with its archived works made freely accessible for research and writing, extending the life of the exchange well beyond the gallery space.



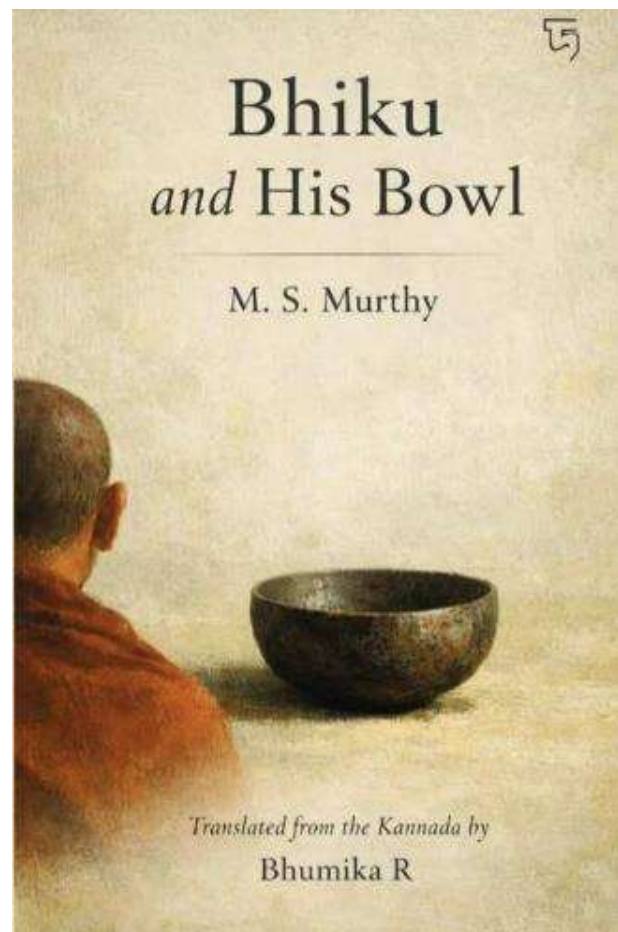
**\*BOOK LAUNCH\*****BHIKU AND HIS BOWL****WRITTEN BY DR M S MURTHY AND TRANSLATED BY BHUMIKA R**

Dr M S Murthy

Bhiku and His Bowl: A Journey of Spiritual Exploration is the latest novel by renowned artist and writer Dr. M.S. Murthy, is a profound exploration of life, spirituality, and human connections. He continues his series of paintings on 'Buddha the Light' 1998, 'The Silence' in 2008, and 'The Bowl' 2018. Visual expression practice to letters. The content is interconnected to all his written prose and poetry as well as his life philosophy.

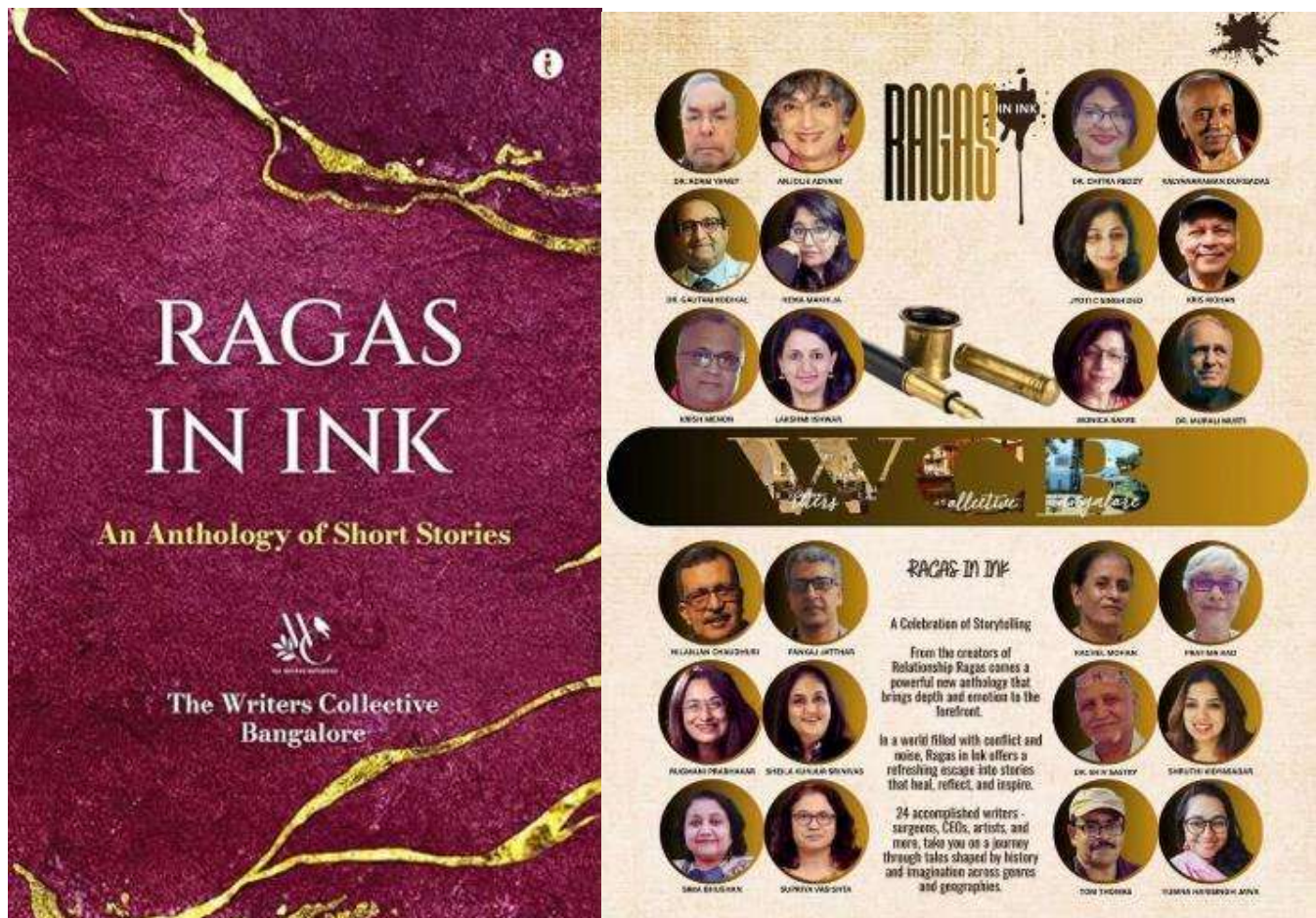
His recent novel Bhiku and his bowl was originally written in Kannada which was translated to Tamil and is now translated in English. Originally written in Kannada, this thought-provoking work has been translated into English, as 'Bhiku and his Bowl' inviting readers to embark on a transformative journey. Through the simple yet powerful narrative of Anand's life, the

book delves into themes of mentorship, self-discovery and the search for meaning. The sacred bowl, a symbol of spiritual growth and interconnectedness, weaves together the lives of characters, echoing the timeless wisdom of Buddhist philosophy. With its rich, evocative prose and deeply human characters, 'Bhiku and His Bowl' is a captivating read that will resonate with seekers of truth and lovers of literature alike.



## RAGAS IN INK: AN ANTHOLOGY OF SHORT STORIES

### THE WRITERS COLLECTIVE, BANGALORE



\*About the Book\*

What happens when you bring an AI to release? Or rise to grasp destiny? Or manifest parallel universes? Or how about time travel? Forbidden love? Theft in a posh club?

But wait. Steep yourself in commonplace lives and relationships and see them play out amid familiar events in unexpected twists. From the historical aftermaths of Partition, the Great Game, or terrorism, to personal crises— dealing with the deaths of loved ones, keeping up social appearances, the pitfalls of digital influence, and more.

Ragas in Ink is the second offering from a band of storytellers who came together for their successful first anthology of short stories, *Relationship Ragas* (2023). Now, 24 clear voices have woven a new harmony, exploring fresh themes, genres, and styles.

This collection is a mood-jumping treasure—edgy suspense or startling endings; traditional or modern love; rib-tickling or sly humour. Take your pick.



## RAGAS IN INK

SL NO	TITLE OF THE STORY	AUTHOR
1	THE PLENIPOTENTIARY	MURALI MURTI
2	FAMILY PORTRAITS	RUGMANI PRABHAKAR
3	POLE	YUMNA HARI SINGH JAWA
4	CARRY ME FOREVER	SIMA BHUSHAN
5	PUTT TO LOVE	KRISH MENON
6	CONNECTIONS	PANKAJ JATHAR
7	HOPE IN A TEST TUBE	CHITRA REDDY
8	THE AMERICAN TOURISTER	PRATIMA RAO
9	UNBORN	SHIV SASTRY
10	UPROOTED	ANJOLIE ADVANI
11	WINGMAN	NILANJAN CHAUDHURI
12	DESTINY'S CHILD	JYOTI C SINGH DEO
13	THE WOODEN SWING	LAKSHMI ISHWAR
14	THE UNVISITED	TOM THOMAS
15	THE MANUMISSION OF MINA	KALYANARAMAN DURGADAS
16	THE BOY ON THE BEACH	RACHEL CHITTI MOHAN
17	OUT OF THE MOUTHS OF BABES, SUCKLINGS & PUPPERS	HEMA MAKHIJA
18	GOOD WIFE HUNTING	GAUTAM KODIKAL
19	THE HOSPICE	KRIS MOHAN
20	LAVENDER DEW	MONICA BAKRE
21	THIRD TIME LUCKY?	SUPRIYA VASISHTA
22	APT 3B	SHRUTHI VIDYASAGAR
23	A DREAMWEAVER'S PALETTE	SHEILA KUNJUR SRINIVAS
24	BACH'S CELLO SONATAS AND A DEATH IN THE FAMILY	ADAM YAMEY

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