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Lockdown- A means to unlock Spirituality

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With the lockdown, majority of people have taken on a journey of self discovery. Making the new normal, a feeling long known to artists like myself who are accustomed to living voluntarily quarantined for most of our lives. In this silence, flourishes our creativity.

As the world looks for vaccines and medicines for the Coronavirus, I seek comfort through spiritual expression, building an immune cocoon through art. Within the chrysalis the mind grows, the soul finds direction, as the recluse of quarantine gives an opportunity to develop undistracted. Hope keeps me going and art strengthens the immunity of the mind.

Connecting to one's own inner strength and consciousness, my works have always had spirituality as their focus, especially my series of geometric abstracts. Through play of colour and lines, I portray the power of self gathering in order to connect with higher planes of existence. Every once in a while one sees hints of forms like lotus, a meditative monk in lotus position, or a Sufi whirling in transcendence in these works. I feel that art plays an important spiritual role and artists can not only express but also connect with others at a much deeper and sensitive level.

The lockdown was unable to shake my focus, if anything, it helped strengthen it as I continued my



Neerja Chandna Peters 'Transcendence'



Neerja Chandna Peters 'Revelation'



Neerja Chandna Peters 'Healing from Within'

series of works. My works titled Woman the creator, Hope, Transcendence, Healing from within, Dreamworld and Revelation (all made during lockdown) have been selected to be exhibited at international level in various galleries, museums and Zines, both online and offline in UK, Ukraine, New York, North Dakota, Argentina and Canada. And I am working on some more upcoming projects.

These are unprecedented times of uncertainty. United by the pandemic in terms of similar challenges, the world is looking at life with the eyes of an artist today, sensitive, feeling and responding deeply to the five senses. A catharsis is on its way. It does not matter what caused it. What matters is how we come out of it. The journey from a hard shell or womb to a fully grown being has always been a painful and stressful experience, so essential for the outcome. But the light at the end of the tunnel keeps one going. Hope strengthens the will and survival instinct tides one through. We will hopefully emerge much stronger, self confident and most importantly empathetic beings.

Inside

Articles

Search is On... Creative world of a few artists in South P 2
The Purpose of Artworks of The Day P 4

Visuals of the Month P 4

A Life in Art (Art Masters Series)

The Incomparable, Bohemian Artist - Roop Chand P 5

In Conversation

Anil Tato, Shubhankar Tarafdar, Suryasnata Mohanty, Vinita Dasgupta and Shakti Singh P 7

Contemporary Personalities

Akshay Verma, Anu Ganju, Ganesh Kumar Sharma, Joyita Basak and Madhusudan Das P 6

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Walking through the history of Tagores

Joyita Basak
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While growing up in North Kolkata, Tagore's ancestral house was just five minutes away from my place, so I couldn't help myself from not visiting the history of Tagores. Exhibiting through the most peaceful place has enchanted me like glorified learning, it prominently exchanged true piece of enhancement, the house has been restored and maintained well. The mesmerising feels through the sprawling rooms, corridors remind the day of Tagore's childhood and possibly the evolution days of becoming a poet. While walking through the corridors, one can feel that Rabindranath Tagore walked through the same corridors long back, some can feel the presence of being through history. A visit to Jorasanko Thakur Bari is always an exhilarating experience, revisiting the golden memories, this enormous house and the ambience of the magical moments is always a winner. And whenever it comes to artistry, Tagore's family has always been an eminent factor in the world of art and culture. Most of the members of this family have been wonderful painters and their creative thoughts were ahead of their time. Whether it be

Abanindranath Tagore, Gaganendranath Tagore or Rabindranath Tagore himself, they have created some mesmerising arts back then. While roaming around the painting gallery of Jorasanko Thakurbari, it will take you down through the memory lane back in their glorious days. I must say this museum is very well curated, it consists of some of the most valuable paintings from Tagore era like Gaganendranath Tagore's paintings and Abanindranath's utility items which include an esraj, an easel and his colour palette. Apart from this, Bichitra Bhavan represents a vast collection of paintings from Indian, western and Anglo-Indian styles and it also features some of the most popular genre of Bengal paintings. This museum also displays a variety of creative sculptures and crafts from the past. The end part of the house soulfully represents valuable paintings and replicas from Tagore's ties with China, Japan, USA and Russia. If you are an aesthete, you should surely visit this well-curated gallery once and I am quite sure that you will just love it. The glories from the past, the aristocracy this place beholds will truly enchant everyone.



The huge hall of Bichitra Bhavan is where Tagore himself performed in several plays

SEARCH IS ON... Creative world of a few Artists in South



Dr Meera Kumar, a recipient of Doctorate of indigenous arts by Academy of Universal Global peace; Kempegowda and Kannada Sahitya Parishad awardee, whose traditional Mysore paintings are a reflection of hours of intricate work, where thin lines of gesso work can be observed in the fine details of jewellery and folds of clothes. The work embossed in gold leaf is preserving the culture of over 500 years old Mysore traditional art.

Alka Chadha Harpalani
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Quarantine has been a substitute world of artists, where creativity remains un-quarantined; full of beauty, tranquility, simplicity, awe, spirituality, anxiety, explorations and experimentations where the reality of the world lay far behind the veil of colours and expressions. Personalized expression opened a doorway to impulse and imagery.



Giliyal Jayaram Bhat's abstractions are a search for creative directions from within and without to form new equations with the world. An effort can be seen to go beyond existing and unselfconscious making, where the objects are lost in the world of excitement, wonder and pleasure.



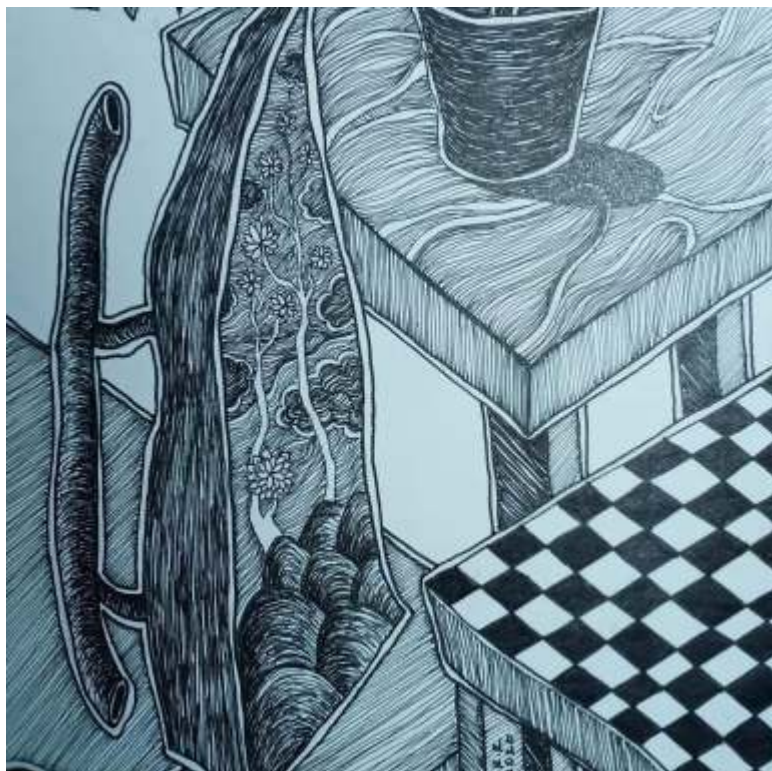
KG Lingadevaru's 'Finding yourself' is a representation of a quest in the journey of discovering oneself, delving deep into self, simultaneously influenced by social life and finally transcending towards enlightenment. One can see the playfulness and easy flow in the forceful lines of white and black figures flying across in his paintings.



Basava Raj Achar's canvas is enriched with very fine linear drawings, emboldened just in a few places. The simple, daily items like thread and needle, box, cones, trees and birds and flowers- all are part of his drawings. He adds another creative dimension to them and makes familiar things appear so new and entrancing.



Alka Chadha Harpalani's works are like a pictorial diary, in a way, where multiple layers of digital effects add more meaning to her observation by travelling on the path of conceptual to virtual. She likes to mix her magics. There is a representation to integrate personal sensations of 'Togetherness', where the two hands with overlapping chains of lockdown support in creating visual variety. Her self-portrait with wings and linear elements in background leads the composition into coherent painterly forms. It's a correspondence between feeling, form and technique.



Ramesh Terdal has been carrying out his search in spit and splash of myriad colours across the canvas, where one can see playfulness, spontaneity, freedom and also an exploration of forms from the accidental approach. An effort can be seen to go beyond existing and unselfconscious making of a new art language.





Manisha Mohnani's work the interaction of figures plays an important role in her paintings representing nostalgia and refreshed memories. The works resonate with emotional interaction and a sense of solitude where one can see the figures float in a trance with graceful distortions in an effort to conquer one's inner self.



Swaroop Venkataraman has made a series of portraits, embellished with multiple textures through burnishing and layering with a distinct focus on realism and traditional aspect. It's an ode to woman who makes the world come alive, add colours, is an inspiration and a pillar of strength and a centrifugal force of own little world called family.

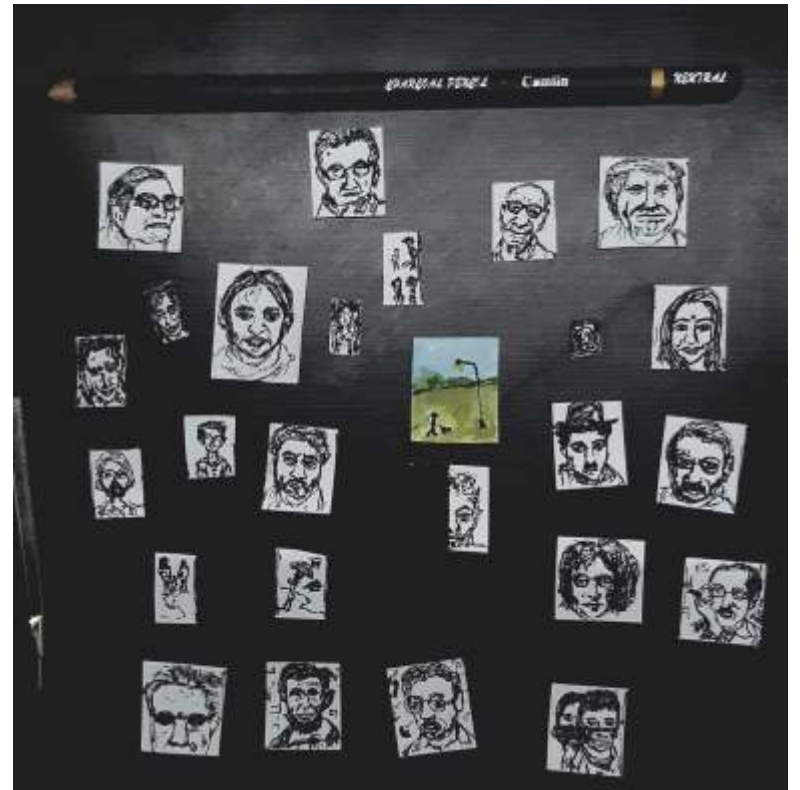
Veena Vyasatheertha's 'Floral Symphony' is reflecting positivity and hope, a weft of colour sensations. The artist has captured the sense of rejuvenation on seeing new buds pop through spontaneous exploration of colour, texture and form.



A spurt of colour in blue, orange, black and gold adorns the skyscrapers and their play in reflections in water can be seen in the work by **Lakshmi Priya**.



Debajyoti Roy is pushing the limits of reality by creating miniatures sketches. He explores the treasures of choices and tries to form new equations with the world. There's spontaneity of approach in his paintings as well as sketches.



Chitra Narayan's acrylic paintings comprise of transparent cubic forms depicting the aerial view of cityscape. She is fascinated by the linear designs of railings, grills, spires, towers and barricades in a building, which later on gets reflected in the boldness of geometric forms in her paintings. One can see a thorough study of the forms to reach to the expression of the simplification with colour, order and clear direction of action.



Ila Srivastava is focusing on drawings, where she has drawn a back of a man and fixed red wings on him. It may be a wish to fly out when confined in the lockdown times.



Editorial

Now that Corona does not seem to be leaving us that soon, the life style of most of us has changed. Already restricted movement has compelled everyone to look within and utilise the time for creativity.

We are getting good response from many artists who are able to devote more time to their art and share with us.

Our experienced contributors are giving details on art forms, trends and the psychology of artist behind. Sitting at home you can enjoy the history and visuals of some rare museums and galleries. Article on Thakur Bari will take you to the times when talented members of Tagore family made it part of Art history.

A write up on the ultimate artist Roop Chand mentions his vast and varied works, his humanism that speaks of his multifaceted genius. A journey that was not easy but has no regrets.

Enjoy reading.

Goldy Malhotra

Visuals of the Month



A migrant woman awaits her turn in scorching heat inside Delhi Transport bus to board a special train to return to Patna in Bihar state, during a nationwide lockdown, at Anand Vihar railway station in Delhi. Photograph by : Neeraj Sharma, Gurugram



'Echoing Realities' Photograph by : Alka Chadha Harpalani, Bangalore



'Window to the world' - A window which earlier was the cat's window (in context of the photograph) from her hideout. Now with the lockdown, the sides have change and my window to the world is full of flora and fauna! Nature has been thriving ever since the man took to being indoors. With newer normal and newer world order, it is wished that policies and measures be taken to promote peaceful co-existence, co-habitation, such that we continue to enjoy the changes that we have been witness to in the last couple of weeks of lockdown - lesser pollution, cleaner rivers, cleared up skies, brighter stars, bluer skies, chirping birds and freely moving wildlife - complete bliss !
Photography : Suneet Madan, Chandigarh

Themes and Stylistic Analysis

The Purpose of Artworks of The Day

Simret Singh

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This is an open reply to seemingly indifferent mockery, but actually a deep question: How 'covid-19' inspires artists to paint, why after all, any random issue is painted, displayed 'naively'.

An interesting episode narrated by a Russian novelist Fyodor Dostoyevsky (1821-1881), in his well-known novel 'The Idiot' (1874) (ref 1) is a simple but complete answer to this:

In this novel, one important character is Rogozhin, a character paralleled to a common man, and having inherited huge fortune from his father, madly in love with a woman. Rogozhin represents a passionate, instinctive love - as opposed to the central character of Prince Lev Nikolaevich Myshkin, a character compared to Jesus, imbibed in Christian love submerged in compassion.

Rogozhin instinctively likes and trusts the Prince when they first meet, but later develops a hatred for him out of jealousy. The reason being that in spite of illness, innocence and lack of social experience, which gives him an impression of a diminished intellect, Myshkin is actually a highly intelligent, self-aware empathic. Far from being an 'idiot', he is someone who thinks deeply about human nature, morality and spirituality, and expresses those thoughts in great transparency with anticipations and apprehensions.

In this allusion, Dostoyevsky in his novel Idiot induces a painting entitled, "The body of the dead Christ in the tomb" (1521) in oil and tempera on wood by a German artist and printmaker Hans Holbien (1497-1543):

The Body of the Dead Christ in the Tomb, Hans Holbien (1521)
Consider this picture in context of the following excerpt from the



The Body of the Dead Christ in the Tomb, Hans Holbien (1521) Picture Courtesy : www.en.wikipedia.org

novel Idiot (2.4.1-10) (ref 2),
'Over the door, however, there was one of strange and rather striking shape; it was six or seven feet in length, and not more than a foot in height. It represented the Saviour just taken from the cross'.

The prince glanced at it, but took no further notice. He moved on hastily, as though anxious to get out of the house. But Rogozhin suddenly stopped underneath the picture.
'I like looking at that picture,' muttered Rogozhin

'That picture! That picture!' cried Myshkin, struck by a sudden idea. 'Why, a man's faith might be ruined by looking at that picture!'
'So it is!' said Rogozhin, unexpectedly' While Hans Holbien is said to have painted a mere depiction of Christ

Some saw this painting as a virtuous portrayal of a deity - such that a dead body from that form could resuscitate, could only be a miracle - that Christ was. This interpretation conveyed the message of belief: from decay, Christ rose in glory on the



Santosh Verma 'Kalchakra'
Water colour, Acrylic colour on Handmade paper 24x30 inches



Goldy Malhotra 'Social Distancing' Acrylic on Canvas' 24x12 Inches

in tomb; but the body of Christ denotes a degrading cadaver, owing to that fact that Holbien took as model, a body freshly fished out of the river Rhine to portray realistic dead flesh in the early stages of putrefaction. This painting, since its creation, has been delivering shock to the viewers, raising questions, instigating thought process in various social setups, including the fields of culture and literature like in case of Dostoyevsky. Author presented varied reflections about the work - basically calling it a picture about faith: attempt of making or breaking the faith in mind of the audience on part of the artist; and its intention extending to the objective of redefining the social structure by its display:

third day- the picture depicts the time between Good Friday and Easter Sunday when Christ was neither man, nor deity the time when he was dead. Paintings like this piece were produced to aid meditations on Christ's Passion in the late medieval period; On the other hand, the painting was seen as a shocking grotesque depiction of that who was called Devine - the Christ suffering in his earthly life, depicted through an inconceivable physical deterioration that a body could suffer in a thin, rigid cadaver bearing marks of crucifixion. The son of God, depicted as a carcass of an ordinary human being - in state and fate. The painting was seen as a blasphemous portrayal of a deity. It

Continue on Page 8

The Incomparable, Bohemian Artist

Goldy Malhotra

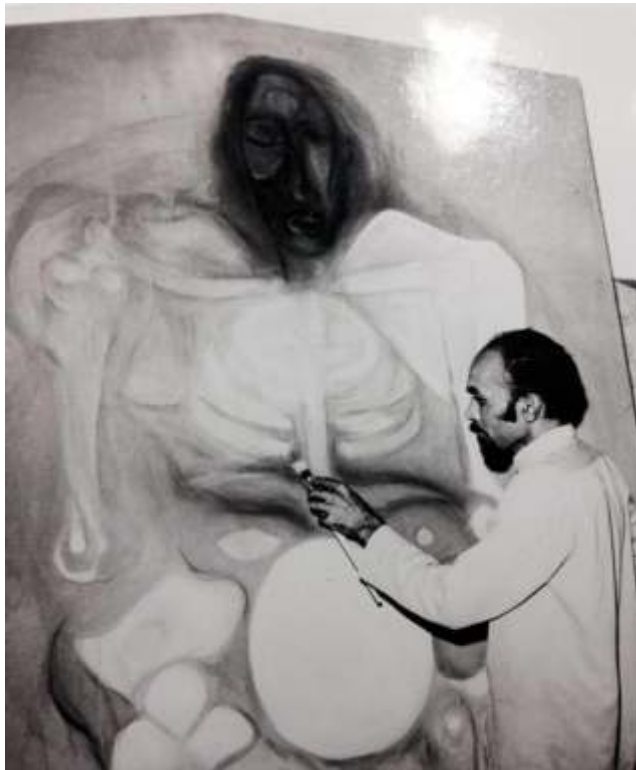
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Number 550, Sector 10, Chandigarh a corner house with a small wooden gate leading to a handkerchief size garden minus grass stood unlike many big mansions in the neighborhood. Big glass panes were covered with the tie and dye curtains. Paintings added the colour and life to the sitting room that had books on Art history piled up on a rickety book rack. Few pieces of furniture – bamboo chairs woven with cords and raw-wood coffee table were all made by the artist who lived in this house in late 60's. Yes, this was the house cum studio of Roop Chand.

Roop Chand was lecturer at the Home Science College in the same sector and his studio was the meeting place of many accomplished artists, art critics, university professors and ambitious students. He came to Chandigarh to serve as a teacher after having completed his education. Under the presidency of Sh Narhari Vishnu Gadgil the governor of Punjab, he established Bal Bhawan where he trained the students in painting and clay modelling. His professional graph helped him move to Govt. College for Girls and later to Home Science College. Greatly influenced by Dr. Mulk Raj Anand, Roop Chand dedicated his time in experimenting with art trends and became a voracious reader.

Home Science College, Art department under his headship was a hub of creativity. Miss Sherie Doongaji, the principal of the college herself an art lover, provided an ideal environment for Roop Chand to work extremely hard and pass on the knowledge to his students. A bohemian in many ways, his kind attitude encouraged the students to get a platform to explore. Fondly addressed as 'Artoo', every student gave him respect and found a guide in him. It was during this time that Roop Chand founded 'Upsurge' group which included Sohan Qadri, Rania, Sumant Shah, Shiv Singh, Aditya Prakash, S S Datta. Many young artists like Vinod Bakshi, Goldy and Pimmi Khanna joined in the following exhibitions. Art movement was being felt by the Chandigarhians as the capital was getting prominence on the art scene. Dr. Randhava's concrete help in establishing the artists gave a further boost.

According to Roop Chand, his golden period was his stay at Home Science College where he opened his wings to fly higher. Home science college helped Roop Chand



Roop Chand in his studio working on Birth of Bangladesh 1971
Photo Collection - Goldy Malhotra



Roop Chand
Photo-Neeraj Sharma



Age of Anxiety and Action 1968



Bindu Series 2013

to reveal his several facets like stage-set designing for ballets, flower arrangement, textile designing, collage making out of waste material, furniture designing, pottery and ceramics. College also gave him an opportunity to meet and interact with artists of repute like Prithviraj Kapoor, Damiyanti Joshi, Begam Akhtar, Pt Ravi Shanker, Ustad Bismillah Khan, Sharan Rani and Zubin Mehta.

His paintings of this period were figurative and abstract, mostly working with mono-chromatic colour palette his strokes were bold and firm. The huge canvases captured contemporary themes like creation of Bangladesh and student unrest in different parts of the world. At the same time creation of Haryana as a new state got him involved in the cultural traits of the state and he organized an

exhibition titled 'Sanjhi Shakti'. This involved him in conducting workshops in other parts of Haryana. The series of exhibitions held during his stay at Chandigarh were 'Time and Space', 'Action in Time and Space', 'Age of Anxiety' and 'Bindu Beginning'. The tireless dedication of Roop Chand produced two murals in Haryana and a monumental sculpture of the first president of India at Kurukshetra University.

Being a true bohemian, he never thought twice before giving up his teaching career at Chandigarh to explore art trends outside India. After travelling in parts of Europe and Middle East he landed in Denmark. He continued his 'Bindu' series here and exhibited at various places and gave lectures on Indian Art.

The strong pulls of his motherland made him start a studio and Art

Centre at his native village Dundahera. Designed on a higher plinth, the multipurpose room has a studio in the basement. At one time surrounded by tall eucalyptus trees this Art Centre is now in the busiest business hub of Gurugram. This National Art Centre established by Roop Chand has been a unique contribution for providing training to upcoming artists and chance to exhibit their works. Several art activities, competitions and exhibitions have become a regular feature.

At this studio Roop Chand continued to paint the series – 'Bindu Memories', 'Homage to Women' and many landscapes titled – 'I Hail You The Himalayas I Hail You The Indian Ocean'. With years adding to the experience, he took to writing on serious subjects along with poetry and fiction in Hindi and English. Very few in Chandigarh knew that Roop Chand used a

pseudonym 'Vayathit' (व्यथित) and penned many poems and short stories. Painting took most of his time and this love for writing surfaced prominently at the Art Centre. He has more than half a dozen books to his credit.

It would have been extremely unusual if Roop Chand had reached this phase of peace and tranquility without passing through intense turmoil and tension. His selflessness has helped him reach this encompassing vision of 'Bindu Meditation'. Roop Chand has many awards and honours to his credit including the Haryana Gaurav Award.

Now this Art Centre is like a hermitage for him and his heart of gold yearns for the students to pick up details on creativity from his vast and rich experiences.

Roop Chand has always been sharing his views with the students on not to ape the Western art. He strongly feels that abstraction and symbolism are the essence of Indian art that West has learnt from us.

I can never forget the help and guidance he gave me while working on a mural (12'x10') for our Chandigarh house. Right from the making of a kiln, clay preparation, glaze grinding to firing and fixing it on the front facade, it was a life time lesson for me. Not only on mural making but also to pick up tips on laborious hard-work and patience. Only my 'guru- dost' could do so much.

A true polymath, incomparable and ultimate bohemian advises the young artists 'listen to your heart and follow that path, heart never lets you down'.

*So much like Rumi's words –
'My heart do not complain,
don't speak of this and that, go beyond
the impressions, look only
for the essence.'*



'Sanjhi Shakti' Series 1970



'I Hail You The Himalayas I Hail You The Indian Ocean' Series 2010



'Bindu-Women' Series 1980



'Time and Space' Series 1960



Anu Ganju



'Divine Light'
Oil on Canvas 24x36 Inches



'Blue Grotto'
Acrylic on Paper 28x33 Inches



Anu Ganju is an architect and a self-taught artist. She has traversed a journey of colours with several successful Art Shows in Mumbai, Chandigarh, Gurgaon and Delhi. Anu's work is impressionistic with the use of vibrant colours, perspective, diverse subjects and medium.

Widely travelled, Anu had worked in Switzerland and has conceptualised many interior design projects.

Their own home in Gurgaon, designed by Anu, encases an art gallery and has many unique features.

Nature's stunning beauty and the overwhelming desire to capture and transpose it on to her canvas, draw her to paint....

The earth ablaze in the colours of the setting sun, the mystic forms in the swirling clouds in the sky, tranquil places of worship with their towering steeplesare for Anu meditational and inspirational.



Joyita Basak



'Natural Charms' Pen on Paper



The Stairs' Pen on Paper

In the darkest hours of lockdown period when we all are leading our life with shocking circumstances, for me painting has been the strength to overcome from the negativity of current situation. Understanding the proper meaning of social distancing during this pandemic outburst, I have started expressing myself and my positivity through my paintings. I hope this world will heal soon.

My painting "The stairs" is a portrayal of the beauty of stairs of life which describes the ups and

downs in a path of life. Through this phase, we all are still hoping for a better healing. I have tried to express this thought through my painting of stair which absolutely refers to the life is full of stairs of ups and downs.

This painting "Natural charms" is a combination of the beauty of a

nature, through the daily chores and parks of daily activities, we have forgot to take care of our nature, so during this lockdown, nature is healing as fast as it can. This painting is truly dedicated to a better future of our nature land.

Ganesh Kumar Sharma



Atal Bihari Vajpayee.

He has been regularly participating in numerous art exhibitions and has held 23 solo shows in different parts of the country.

From the moment, Ganesh encounters an amorphous and uneven piece of stone or wood, it becomes a source of visual stimuli for him. What follows then is the process of discerning the hidden and embedded sculptural form in the materials and bringing it to light by bare minimum and maximum efforts, by directly carving with the help of stone cutting machines and chisels. In the experienced hands of a Sculptor like Ganesh, how the stone cutting machine becomes a modelling tool is best seen in the delicate movement of lines and highly polished and finished surface of his sculptures.



Akshay Verma

A self taught artist, Akshay Verma started his journey with a sudden turn from working in Nigeria to working as a full time creative freelance artist. Having support from his family artist kept creating his visionary themes in his figurative abstract and surrealistic forms, that invites the viewers to feel and explore the artworks.

The artist receives constant inspiration from the human behaviour.

Akshay says "The interactions that I have with people around, the stories that I hear from them, create an image in my mind, and I then paint it"

He has exhibited in India and abroad in more 100 group and 5 solo shows.

His imagery is a fusion of intriguing shapes and exquisite mental conceptions.



Hope in the Times of Corona' Acrylic on Canvas' 42x54 inches



Shakti acrylic on Canvas' 42x54 inches 2020

2020 shall remain etched in time as the year that rendered the world helpless in the face of a mighty enemy. Seeking refuge in Indian mythology, Madhusudan celebrates the one thing that binds all of humanity- HOPE. As Krishna lifted the mighty Mount Govardhan to save Vrindavan from the ire of Lord Indra, doctors, nurses, army and police, supported

by the masses, have come forward to save the human race by fulfilling their individual roles. The painting is a tribute to the 'Corona Warriors' and a celebration of the spirit that binds us all.

The Hindu Mythology offers a rich repository of powerful symbols, much to the delight of Madhusudan, who has in the past used them as inspiration for his

creations. In 'Shakti', Madhusudan invokes the Hindu Goddess Durga, a powerful metaphor of collective energy, of an indomitable force against the enemy. Madhusudan sees the same unwavering spirit in the medical staff, army, police and all other people in the forefront of the fight against the present day Mahishasura- the Corona virus.

For listing of Art Exhibitions
on pages of
Art Observer
email to artinfoindia.com@gmail.com
before 7th of every month

In Conversation

The lockdown is not a simple event of confinement. It is an unprecedented temporal episode of collective as well as individual anxieties and uncertainties as regard the corona epidemic as much in regard to the future configurations of work, economy and ways and means of living. The feelings and experiences are not unitary just as responses are varied. How do visual artists feel and experience this unprecedented historical episode within their own selves and their exterior world?

What thoughts and visual schemes have emerged in response to the happenings around and sufferings of different people? How have they themselves undergone the process of self reassurance and is there any message they would like to give? In conversation with **Swayambhu Biswalekh**, contemporary artists **Anil Tato**, **Shubhankar Tarafdar**, **Suryasnata Mohanty**, **Vinita Dasgupta** and **Shakti Singh** share their feelings and thoughts and their lockdown art creations with *Art Observer*.



Shubhankar Tarafdar 'Migrants' Acrylic on Paper, 43x30 Inches

Shubhankar Tarafdar Konark

'There are so many stories to tell and to hear in this crisis. So many debates and fights are on in media and social media as to what should have been done, to the extent of colouring the issue in religious tones. But who cares for the lakhs of labouring people struggling to get back to their own homes. While we stay in the comforts of our homes to stay safe, those who built the walls and laid the roofs of our homes are lying like the stones on the roads, with nowhere to go.



Their battle is with hunger, where will they go? This misery and agony of the stranded, uncared-for people is the theme of my abstract work *Migrants*.'

'To me corona has come as a response of nature to the rising evils we human beings have been doing. It is a warning sign to tell us that all is not well and the cosmos accounts for everything. The virus has made everyone helpless; everyone wants to run away to save themselves but running away does not help. Locking yourself down seems the only way right now but it is also a temporary relief, eventually you are going to have to face the pandemic. These are my thoughts which I have tried to show in my work *Lockdown*'



Vinita Dasgupta Gurugram



Vinita Dasgupta 'Lockdown' Acrylic on Canvas



Anil Tato 'Lockdown-1, Part-2' Acrylic on Canvas 12x15 Inches



Anil Tato Noida

'It is quite an unusual time. The city is melancholic, streets are vacant and silent as lockdown has dawned upon us. Everyone is staying home while the corona virus roams large and we are all helpless speculators. May be that is the will of nature. I have coloured these thoughts in my work *Lockdown-1 Part-2*'



Suryasnata Mohanty Delhi

'Lockdown to me is a time of awakening. The invisible virus has challenged our medical science, technology and pride, paradoxically also underlining, in spreading through contact, the inherent connectivity of human lives. Our world is not an isolated entity, our existence in the universe is connected with the infinite energy that we do sense but seldom realise. As we evolve out of the lockdowns of mind, we will proceed upwards step by step to connect with the infinity and learn to surrender before it. I have tried to depict these thoughts in my work *Up-Stairs*'.



Suryasnata Mohanty 'Up-Stairs' Acrylic on Canvas 12x16 Inches



Shakti Singh Rohtak

'Corona confined us to our homes but this solitary time allowed me to enjoy art in peace. Since I love all art forms, I listened to music especially old ghazals and instrumentals. Those vibrations in my thoughts took shape through my brushes in a painting of a lady playing sitar in a meditative mood, sitting alone, just to herself. Isolation can be a time with oneself, I felt, as I painted *Musical*'



Shakti Singh 'Musical' Oil on Canvas, 54x54 Inches

The Purpose of Artworks of The Day

Continued from Page 4

was put to question if it was possible that a dead body from such level of degradation could resuscitate owing to a miracle.

Major preoccupation of Dostoyevsky in this Novel was to explore human psychology in the context of the troubled political, social and spiritual atmosphere of 19th-century. He took to depict the manner in which the painting had instigated interesting reactions on the part of sections of society, who vividly questioned if, the painting is an image of faith or an imagery of mockery towards faith, a revolt against the religion and conservatism, while at the same time, most interestingly, many interpreted the depiction of decay of the body of the Christ as a symbolic indication of the beginning of corruption....

The painting of the dead Christ, and its highlighting by Dostoevsky has been a vivid example of the

capacity of art, well put in words by Oscar Wilde in his work 'The soul of the man under socialism' (1991):

By involvement of the audience, the artists make the art works more and more influential. In technical terms, it refers to a Pragmatic approach in making of art, wherein, as the words suggests, the purpose of art works, apart from the expression by the artists is also a search to affect the viewer/s by engaging them consciously, by sharing, displaying, publishing art works, such that the entire process has some practical implications on the individuals or on the social group/society as a whole. Art work/s in here become/s a means of binding people in universal emotions, leading them towards common goals, mostly for the benefit of humanity and better perspective aiming better living. The thought



Suhas Shilker 'Christ'
Charcoal on Paper 9x11 Inches



Shambhu Nath Goswami 'Life is Corona'



Navneet Misser 'S-O-C-I-A-L Distancing' Pencil on Paper 16x22 cm

process involved, on part of the artist, and next on part of the audience, inevitably presages a hope or desire to move to another level of living in reality or in expectation.

In these terms, the natural reaction of artists in painting Covid series may be an awe on the part of the artists to have witnessed such unforeseen situation, for others an intend to document the moments, and yet, for others a lookout for modifications required in the society to make the present and post covid period more acceptable to human survival and frugality.

Similar to the figure of horse, depicted perpetually by M.F. Hussain (Maqbool Fida Hussain, 1915-2011, Indian Painter), in his artworks, describing it as a symbol of grace and freedom (ref 4), the

perpetual occurrence of a cage and locked windows holding human figures and faces, while the flora seems blossoming and fauna finds courage to roam free in atypical, human invaded lands, in various paintings by varirefous artists, may become a symbol of moment when man realised (or should have realised) the crux of idea to balance of nature through importance of limitations..... a painting of people in masks, when air quality index touched an imaginary excellent level may become an ideogram reminding man of his 2020 situation, to remember the lessons learnt, drawing attention to caution in future way of life... a mask may become a metaphor of emancipation....

As the Spanish painter Pablo Ruiz Picasso (1881-1973) expressed in

dialogue with Brassai, French photographer (1899-1984) (ref3):

"No, the painting is not made to merely decorate the apartments. It is an offensive weapon and defensive against the enemy"

- And that is the very idea/aim/purpose/inspiration of making and sharing the covid series or various others ...

1 The novel was first published serially in the journal 'The Russian Messenger' in 1868-69.

2 'Idiot', 1874. Fyodor Dostovesky. Part 2. Chapter 4. Page 1 to 10 (2.4.1-10)

3 Article Horse as Metaphor for freedom/Alka Raghuvanshi_The Asian age_e-paper issue 05.06.2020

4 Picasso vu par Brassai (Musée Picasso Paris) (French Edition) -1987

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