

Art Observer

Monthly Art Reflections

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G. R. Santosh, Acrylic on Canvas, 70x50 Inches 1987

No Boundaries

4-20 April, 2021 @ Art Pilgrim
205, Triveni Kala Sangam, New Delhi

Art Observer Syndicate
artobserver.in@gmail.com



Paresh Maity, Oil and Acrylic on Canvas, 24x24 Inches 2019

Art Pilgrim brings together an exhibition of eminent and emerging artists titled 'No Boundaries'. The works displayed, be it paintings or sculptures show us the diversity of our great Indian heritage. We will be showing a beautiful 'Tantra' work of 1987 by G R Santosh, An F N Souza of 1985 of the Biblical series 'Salome with the head of John the Baptist', a

collection of eight vibrant male figures of T Vaikuntam, to name a few. We bring together the finest sculptors, which include Biman B Das's 'Images into image', Mann's skill on stone, Radhakrishnan's 'Maiya on Masui', Paresh Maity's Bronze, Dhananjay's Stainless steel wire and bronze sculptures and Sisir Sahana's sculptures in Glass.

Geeta Singh

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Artistry and Cultural Presentation - Academy of Fine Arts

Joyita Basak
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Academy of fine arts, Kolkata is all about representing the cultural heritage of this city, Kolkata. They keep on showcasing the artistry factor of the city all through the year. They have recently arranged an art exhibition portraying the ancient God in their expression in art. Art and culture are the souls of this city, this museum is one of the

finest repositories of arts collected from the best painters around the nation including Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Asit Halder, Kshitin Mazumdar, Samar Gupta, Benode Behari Mukherjee, Sarada Ukil, Sudhir Khastagir, Ramkinkar Beij, and many others.

The recent gallery had showcased

the works of Arun Kumar Samadder, Debajit Chakraborty, Ranabir Saha, Subhra Kumar Banerjee, and many more. Their artworks and sculptures made the gallery worth watching. The various aspects of paintings are described through each work here and during the show, it made a more interesting concept note to the viewers.



Sixty four Ancient Arts (चतुःषष्टिः कलाः) Systems of Ancient India

D S Kapoor

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The Art (Kala) as a Language

Kala defines execution of art in Sanskrit. Why art functions so beautifully as a universal language - as a means towards understanding the history, culture, and values of other peoples and learn, share dreams, and creatively work together. Art is an enthusiastic part of Ancient India's Education Structure. A student was called disciple, who obtains knowledge during the course of training in the Gurukula. The mastery of as many as the sixty four traditional arts known as Chausath Kalas or Chathusahti Kalas as they are sixty four in number to shape the significant origin in the expansion of a culture in several parts of ancient India. In various Hindu Shastras and Vedas, there is stating of Chatuhsashti kala or (64 kalas), a classical curriculum of sacred sciences, studies, arts and skills of cultured living listed. As per Vatsyayana, the five foremost arts are Vastukala, Shilpkala, Chitrakala, Sahityakala and Sangeetkala.

Before the invention of the wheel, early man expressed himself through Art. The first known artists were people of the "Late old stone age," which lasted from approximately 38,000 to 8,000 B.C.E. Archeologists have found Rock art or Palaeolithic art all around the world. The Palaeolithic people created art to represent memorable events or to communicate with each other. They may have expected their art to influence a God or Goddess to grant the group achievement in a hunting mission. Some historians believe Palaeolithic people used the artwork of specific animals to identify the members or region of their clans. In a similar mode, Indian art forms have continuously progressed over thousands of years. It can be seen in Bhimbhetka paintings, which belong to the pre-historic age. Another glimpse of art in ancient Indian history can be seen in advanced town planning which was worked at in Harappa and Mohenjodaro. The usage of figurative symbols in India is as old as Harappan seals. The fire bricks in the Vedic period, with their cosmological and mathematical significance, played an important role later in the development of temples. In our cultural heritage also, Goddess Saraswati bestows human beings with the powers of speech, expressions, wisdom, and learning. Lord Vishwakarma is regarded as the supreme power as 'the lord of the arts, inventor of a thousand handicrafts. Art is humanity's attempt to recreate reality, to create reflections of reality, to make imagination and creativity part of reality.

Bharatavarsha (Ancient Indian Sub-continent) has always devoted great value to knowledge. "India's knowledge tradition is an ancient and uninterrupted like the flow of the river Ganga." (Jnana ज्ञानम् || Knowledge) has been at the center of all speculations in India. There are three terms that look in all debates related to knowledge. (Darshana दर्शनम् ||) literally means "a point of view" which leads to Jnana (ज्ञानम् || knowledge). When this knowledge, gathered about a particular domain is organized and arranged for purposes of (Chintana चिन्तनम् || Reflection) and (A d h y a p a n a अध्यापनम् || Pedagogy), it attains the status of Vidya (विद्या || Discipline).

Indian tradition constantly talks of 18 major Vidyas (Disciplines of Knowledge) and 64 Kalas (arts) while mentioning the core curriculum of Ancient Indian Education system. The 18 Vidyas (techniques) include:

चतुर्वेदाः || The Four Vedas:
Rigveda, Samaveda, Atharvaveda and Yajurveda.

चत्वारः उपवेदाः || The Four (Upved)
Subsidiary Vedas are:

- Ayurveda (Medicines) The word ayurveda contains of the words ayus, meaning 'long life', and Veda, meaning 'connected to knowledge' or "science". Thus Ayurveda is the science of life.
- Dhanurveda (Weaponry) The term originates from the words for bow (dhanushya) and knowledge (Veda), literally the "science of archery".
- Gandharvaveda (Music and Dance) An ancient Indian discourse on the performing arts, incorporating theatre, dance and music.
- Shlpashastra (Architecture) or Shlpashastra Hindu temple architecture and sculpture, Shilpa Shastras were guidebooks for sculpture and Hindu iconography.

चत्वारि उपाङ्गानि || The Four (Upangas):

Purana, Nyaya, Mimamsa, Dharma Shastra. Purana is said to speak of five subjects (Panca Lakshana): the creation and dissolution of Universe, evolution, cycle of time, theology (human history) Nyaya is a darshana and speaks of the "law of nature". It also contains predicate logic. Mimamsa is a darshana and has two parts - Purva Mimamsa speaks of the philosophy of rituals and Uttara Mimamsa is spiritual philosophy. Dharma sastras include smritis and the four sutras - Dharma sutra, Grhya Sutra, Sulba Sutra and Srouta Sutra. which are laid down for each Vedic sakha.

षड्वेदाङ्गानि || What does Vedanga mean?

Vedanga can be exactly interpreted as "the limbs of the Vedas," referring to the six disciplines connected with studying the ancient Indian spiritual texts, the Vedas. These texts laid the foundation for both yoga and



Picture courtesy

Prof. D S Kapoor

Hinduism. These six 'limbs' can together support the study, preservation and interpretation of the Vedas. In ancient India, where they developed, they were designed to provide students of the Vedas with a holistic and integrated understanding of the scriptures. The Vedangas give understandings post-Vedic texts and aspects of Hindu and yogic philosophy.

The Six Vedangas are : Shiksha; Chhandas; Vyakarana; Nirukta; Kalpa; jyotisha.

- **Shiksha** - This emphasizes on the letters of the Sanskrit script, how it expressed in a Vedic recitation, the study of phonology, phonetics and pronunciation.
- **Chhandas** - This integrates analyzing the number of syllables per verse, and any fixed patterns within them, the study of prosody, which looks at poetic rhythm.
- **Vyakarana** - the investigation of grammar and etymology, in order to establish the accurate way in which words and sentences were made to express ideas.
- **Nirukta** - the study of etymology, particularly with regard to explaining the meaning of words that are archaic.
- **Kalpa** - This field looks at measures described for rites of passage, weddings, births and other rituals related with life occasions, it focus on ritual instructions.
- **Jyotisha** - the study of favourable times, which draws on

the Vedic practice of using astrology and astronomy to guide rituals and regularity.

However, as far as the Kalas (arts) are concerned, there are challenging records of 64. Have you ever realized what these arts are? Here is the authentic list of the 64 divine arts that the great monarchs of India were well experienced in. The mastery of as many of the 64 traditional arts known as Chausath Kalas or Chathusahti Kalas. To form a significant base in the development of ancient Indian culture. It was tracked by age in the history of Indian art that is momentous for rock-cut caves and temple architecture. In the beginning, the Buddhists originated rock-cut caves and later Hindus and Jains started to imitate them at Badami, Ellora, Salsette, Elephanta, Mahabalipuram, etc. These traditional arts were followed instantaneously by the classics of music and variety to the application and ornamentation of jewelry. Since religion and culture were inseparable in Hinduism recurring symbols such as the gods and their restorations, the lotus flower, extra limbs, and even the traditional arts done by Kalakars made their presence in the architectures and many in the other fields like sculptures, paintings, music, and dance.



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The Indus Valley Civilization

(lasting from 3300 BCE to 1300 BCE, and it developed from 2600 BCE to 1900 BCE) was one of three early civilizations widespread together with ancient Egypt and Mesopotamia near east and south Asia, its sites spanning an area stretching from northeast Afghanistan, through parts of Pakistan and into western and northwestern India, it was also called Bronze Age civilization in the northwestern regions of South Asia, The Indus Valley flourished adjoining to River Indus, which runs through the span of Pakistan, and along with an organism of returning, generally during monsoon-fed, rivers that once flowed in the locality of the seasonal Ghaggar- Hakra River in northwest India and eastern Pakistan.



Picture courtesy : wikimedia.org

Dancing Girl - Mohenjo-daro

The golden age of India

The Gupta Empire was an ancient Indian kingdom leading from the mid-to-late 3rd century CE to 543 CE. At its highest glory, almost from 319 to 467 CE, it occupied much of the Indian subcontinent. This age is reflected as the Golden Age of India by some historians because of the enormous execution and achievements that Indians made in the area of science & technology, engineering, art, architecture, literature, logic, mathematics, astrology, religion, and philosophy. The chess and decimal numeral system, including the concept of zero, was conceived in India during this period. The peace, harmony, and prosperity created under the leadership of the Gupta empires empowered the mission of scientific and artistic activities in India. Guptas made innovative developments in the sciences, astronomy, they projected that the earth was not flat, but round and revolved on an alliance by observing lunar hides and innovations about gravity and the



Chandragupta II OnHorse

planets of the solar system, which they also express in the horoscopes. Great scholars namely Kalidasa, Aryabhata, Varahamihira, Vishnu Sharma, and Vatsyayana were also there during the Gupta period, who made countless innovations in numerous academic fields. Science and administrative administration reached new heights during the Gupta era. Strong trade ties also made the region a significant cultural center that influenced nearby kingdoms and regions in Burma, Sri Lanka, Malay Archipelago, and Indochina

Continued on page 8

Chatuhsashti kala (चतुःषष्टिः कलाः) The 64 Kalas

Continued from page 2

1. Geet vidya : Art of singing; 2. Vadya vidya : Art of playing on musical instruments; 3. Nrutya vidya : Art of dancing; 4. Natya vidya : Art of theatricals; 5. Alekh vidya : Art of painting; 6. Vishesh Kacchedya vidya : Art of painting the face and body with colored unguents and cosmetics; 7. Tandul kusumavali vicar : Art of preparing offerings from rice and flowers; 8. Pushpastaran : Art of making a covering of flowers for a bed; 9. Dashanvasanang raag vidya : Art of applying preparations for cleansing the teeth, cloths and painting the body; 10. Manibhumika karma vidya : Art of making the groundwork of jewels; 11. Shayan rachana vidya : Art of covering the bed; 12. Udak vadya vidya : Art of playing on music in water; 13. Udakaghata : Art of splashing with water; 14. Chitrarayog : Art of practically applying an admixture of colors; 15. Malya grantha vikalpa : Art of designing a preparation of wreaths; 16. Keshha-shekhara-pidojana : Art of practically setting the coronet on the head; 17. Nepathyayog : Art of practically dressing in the tiring room; 18. Karnapatrabhang : Art of decorating the tragus of the ear; 19. Gandhayukti / Sugandhayukti : Art of practical application of aromatics; 20. Bhushanayojan : Art of applying or setting ornaments; 21. Indrajal : Art of jugglery; Kouchumaryog : A kind of art; 22. Hastalaghav : Art of sleight of hand; 23. Chitra Shabdapup Bhakshya Vikar Kriya : Art of preparing varieties of salad, bread, cake and delicious food; 24. Panakara-rasa-ragasava-yojana : Art of practically preparing palatable drinks and tinging draughts with red color; 25. Suchikarma : Art of needleworks and weaving; 26. Sutrakarma : Art of playing with thread; 27. Vina-damuraka-vadya :



Bodhisattva Padmapani



Terracotta Buddha head

Art of playing on lute and small x-shaped drum; 28. Prahelika : Art of making and solving riddles; 29. Pratimala : Art of caping or reciting verse for verse as a trial for memory or skill; 30. Durvachakayog : Art of practicing language difficult to be answered by others; 31. Pustakvachan : Art of reciting books; 32. Natakakhyayika darshan : Art of enacting short plays and anecdotes; 33. Kavyasamasyapurti : Art of solving enigmatic verses; 34. Pattika vetra-ban-vikalpa : Art of designing preparation of shield, cane and arrows; 35. Turkakarma : Art of spinning by spindle; 36. Takshan : Art of carpentry; 37. Vastuvidya : Art of engineering;

38. Roupya ratna pariksha : Art of testing silver and jewels; 39. Dhatuvad : Art of metallurgy; 40. Maniraagdnyan : Art of tinging jewels; 41. Aakardnyan : Art of mineralogy; 42. Vrukshayurvedyog : Art of practicing medicine or medical treatment, by herbs; 43. Mesh-kukkut-lavakyudhha vidhi : Art of knowing the mode of fighting of lambs, cocks and birds; 44. Shukasatika prapalana : Art of maintaining or knowing conversation between male and female cockatoos; 45. Utsadan : Art of healing or cleaning a person with perfumes; 46. Keshmarjan koushal : Art of combing hair; 47. Akshar mushtikakathan : Art of talking with letters and fingers;

48. Mlenchitkalavikalpa : Art of fabricating barbarous or foreign sophistry; 49. Deshbbhashadnyan : Art of knowing provincial dialects; 50. Pushpa-shakatika-nimittadnyan : Art of knowing prediction by heavenly voice or knowing preparation of toy carts by flowers; 51. Yantramatruka : Art of mechanics; 52. Dharanmatruka : Art of the use of amulets; 53. Sanpathya/Samvachya : Art of conversation; 54. Manasikavya : Art of composing verse mentally; 55. Kriyavikalpa : Art of designing a literary work or a medical remedy; 56. Chhlikyog / Chalitakayoga : Art of practicing as a builder of shrines called after him; 57. Abhidhankosh chhandodnyan : Art of the use of lexicography and meters; 58. Vastragopan : Art of concealment of cloths; 59. Dyut visesha : Art of knowing specific gambling; 60. Aakarshan krida : Art of playing with dice or magnet; 61. Balkridakarma : Art of using children's toys; 62. Vainayiki vidyadnyan : Art of enforcing discipline; 63. Vajayiki vidyadnyan : Art of gaining victory; 64. Vyayamiki vidyadnyan : Art of awakening master with music at dawn.

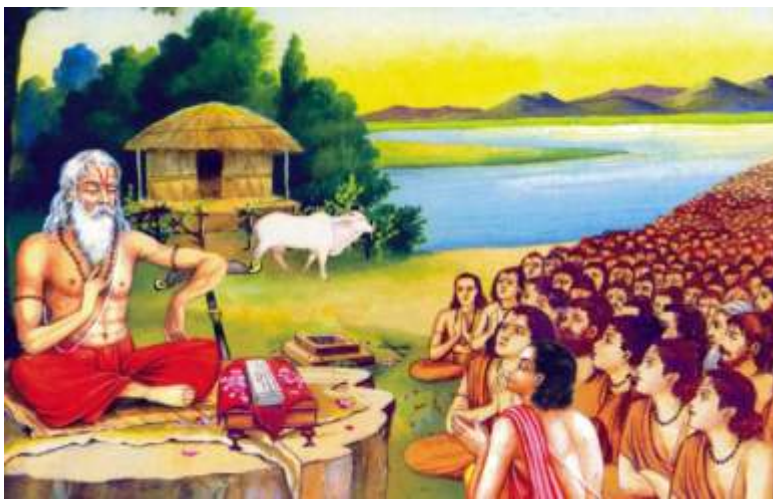


Picture courtesy: wikipedia.org

Sanchi Stupa

The Education model of Ancient India

The Education model of Ancient India was aimed at expediting the four elementary responsibilities of a human being like Dharma (Morality), Artha (Living), Kama (Household life), and Moksha (Realization of eternal peace). This tradition and custom talks about 18 major vidyas (theoretic disciplines), and 64 Kalas (applied or job-related disciplines artistries). These "crafts" have a traditional bearing on the day-to-day life of the people and most of them are still a part of India's lifestyle. It is remarkable to note that these crafts are still significant means of livelihood. There is a close attachment of these crafts with common life. It is also momentous to know that no opposition is being set up in India's practice between "art" and "craft." For the artisans, the craft is not only their profession, it is also their love and worship. These crafts were taught and practiced, are still taught, by a teacher to his pupils, for the learning of a craft have to need of watching the teacher at work,



Picture courtesy: blog.ucbmsh.org

starting by doing unusual, little jobs assigned by the teacher and then the extensive practice, (abhyasa) on one's individual. Only after extensive practice, the learner develops his art and they may set up his own workshop. We can see this even today in India's dance, art, music, and even modern

automobile repair. This is one reason why the craftsman is held in high regard as a (sadhaka), a follower whose mind attributes with great admiration to his object. His training is a form of (tapa), eagerness and the main advantage he has to acquire is meditation, (ekagrata).

India's tradition is replete with texts even for the crafts, which are "practical" disciplines. In each discipline, there are Schools; in each School, there are intellectuals and manuscripts. In fact, one may talk of three kinds of texts - Primary Texts (Shastra) which lay down the foundational principles, Samgraha Texts (a compendium of all Schools in that discipline), and Commentary or Expository Texts (Tika) These three kinds of texts are available in most disciplines - this is the way knowledge is organized and presented for purposes of pedagogy. Though, it is factual in the case of crafts just as it is true in the case of vidyas that the knowledge exists in the teacher, the guru. This is the source of the great respect attached to the gurus in India's tradition or rituals as he is the source as well as cradle of creativity, moreover the final authority in imparting domain of knowledge. All branches of knowledge, other

than sciences, are classified under mortalities. The 64 arts, Chatushshashti Kalas, include ordinary arts and fine arts. The Lalit Kalas or fine arts appeal to the sense of beauty in us. Dance and Music are fine arts that have a rich cultural heritage. The other Indian arts have been passed down the generation to generation, what they are today. These are among the skills conventionally taught to both genders while highlighting masculinity in men and femininity in women. Their subject matter draws on such texts as the Vedanga, Upavedas, and the Shilpa Shastras, or craft manuals. Through the centuries, writers have prescribed many more skills and accomplishments. These include sculpture, pottery, weaving, astronomy and astrology, mathematics, weights and measures, philosophy, scriptural study, agriculture, navigation, trade and shipping, knowledge of time, logic, psychology, and Ayurveda.

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Editorial

Visuals of the Month



Goldy Malhotra

that have enriched our culture and heritage.

Isolating in their own hubs has given an opportunity to senior writers, art historians and teachers to dig into their old treasures and sift out some nuggets to be shared with the readers. D.S. Kapoor has very laboriously researched and presented his article on The 64 Kalas- 'Chatuhsashti Kala' that throws light on all the arts as per our old texts.

Harjeet Kaur Jaiswal's craft is well shared with the readers by Isha in her conversation with the lady with crafty fingers. The amazing embroideries and the crochet works show the richness of colours.

Articles on Kala Sutra, Jharokha by Smita Jain, and exhibition of paintings and photographs have made this issue rich with creativity and given us a hope that the optimism always guides us to climb higher no matter what the circumstances be.

Another offbeat article on 'Visual Art and Music' is one of its kind and this so called 'Tango' has once again proven that all arts at the higher level unite and compliment each other.

Future is always seen through the lens that gives a clear picture of upcoming, budding artists and in this issue you come to know to appreciate the efforts of multifaceted Mauraya Sharma- a very young film maker and theatre artist.

We are fighting fit to carry on and let us hope the next issue brings with it the colours of joy and victory over wretched Corona.

Enjoy reading.

Corona, the monster is back with all its force to attack the prepared and not so prepared alike. Work From Home and the Online tasks are annoyingly becoming our life style. There had been a notion that the Artist community is not so tech savvy but necessity has proven to be mother of invention and today artists are not only connecting with the society through new techniques but also creating and exhibiting with the help of this 21st century gift to the civilisation.

An outlet of expression if not transformed into Art by the creator, can suffocate and make existence miserable in times like these when we are compelled to maintain social distance to stay alive.

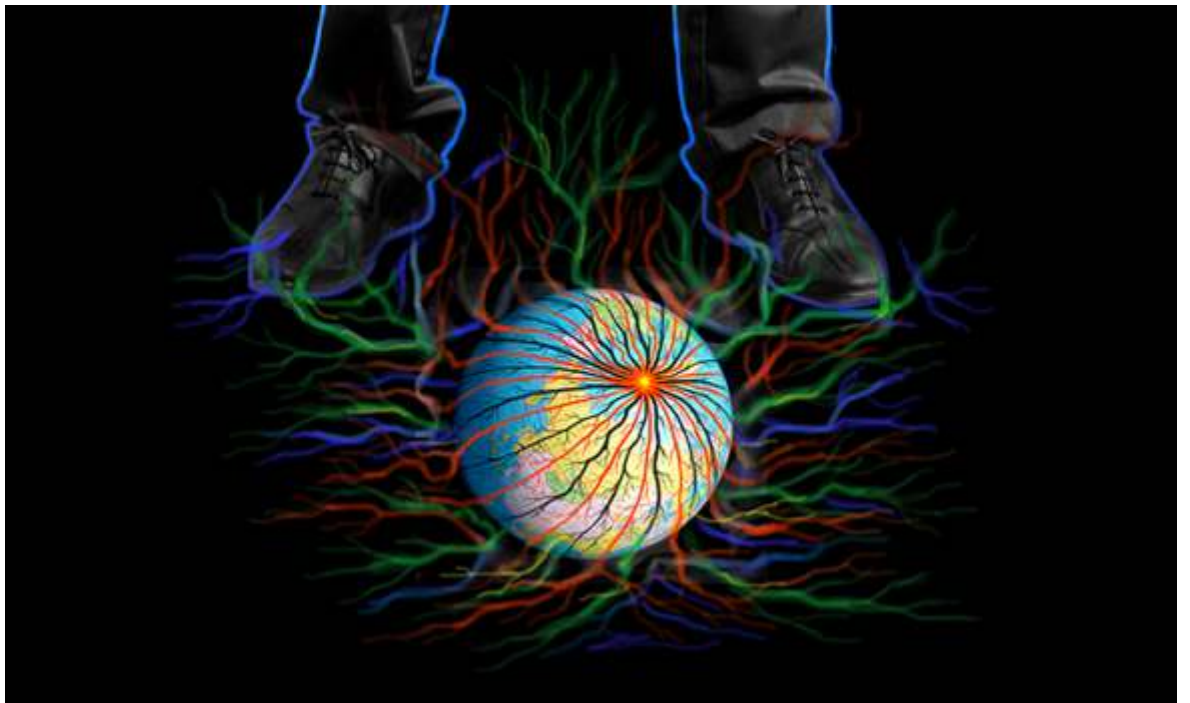
Several seasoned and upcoming artists have exhibited their works very courageously in the galleries (little before the second wave) and online in the recent past. 'No Boundaries' is a brief coverage of the sculptures and paintings exhibited in Kolkata. Academy of Fine Arts, Kolkata as always, has played a very prominent role by showcasing the old masters works



Rajeev Semwal 'Quest of Life'
Mixed media on Canson Paper, 17x17 Inches, 2021



Sakshi Bajaj
Photography



Subhash Shorey 'World Boss'
Digital Art

Contemporary Personalities

Mauraya Sharma : Film-maker and Theatre Artist



Mauraya Sharma

Mauraya Sharma at just 17 years, is a pool of talent and is a circumspect balance of creativity and intellect. Relevantly, a boy wonder is always assertive in learning and exploring art genres like film-making, theatre, fashion-designing and painting.

His creative pursuits in performing art are generously evolving and rolling. The world is your oyster, stands for Mauraya, as he lined up his own production house, Painting Tongue Productions. His latest

scripted and directorial venture is 'Unbinding', a film, categorically created with the purpose of participating in International Film Festivals. The teenaged Director is endeavoring to voice up the addressed issue of the desire, so pulsating it transcends everything. 'Unbinding' unveils a beguiling and enchanting woman's uncanny relationship where back becomes the bark, stimulating the audience to forego terming such desirable women as witches. The film is

performing exceedingly well at film festivals Internationally and has so far been nominated at seven different international festivals and has won three awards including the Best Shorts Competition, Calcutta International Cult Film Festival and the India International film festival of Boston. The film is a semi-finalist at the First Glance festival, Philadelphia and is the official selection at South Film and Arts Academy, Chile, National Film Festival for Talented Youth (NFFTY), Seattle and New Jersey International Film Festival. The film is still running in the festival season and result is awaited for many more.

Mauraya's directorial debut short-documentary Looking through the Bamboos (October 2018), made him bagged two prestigious awards including Best documentary film by Calcutta International Cult Film Festival and a Bronze award for best student film by the Los Angeles based International Independent Film Awards (also premiered at the 8th Workers United Film Festival in New York). The doc, an articulated insight into the trails of the tribal bamboo jewellery makers of Gujarat in



India has been helpful in a triumphing director's quintessence. Further, was nominated by the Mumbai Short International Film Festival and the Bengals International Short Film Festival. Another milestone, under his production, includes a theatrical play The Two-Headed Lore (July 2018) on gender binaries; conceived, co-directed, designed and acted too, by him. The play was well received by theatre critics in publications like Times of India, Patriot, Women's Web, etc.

His tryst with fabrics started when he was a toddler and designed miniature clothes. At four learnt to stitch, at eight designing and by 12, honed embroidering pretty patterns. In 2017, headed to CISM,

London School of Fashion for a course in Designing and Draping and also gained experience as an Art Director in a Fashion Film. Mauraya's other creative pursuit encompasses painting, making him win accolades in art competitions and also getting his artworks featured in the HEM magazine. He recently attended the Art Immersion Program of the Rhode Island School of Design, Music too has embraced Mauraya, as he is a pianist and has completed Grade 4 from Trinity College of London.

Mauraya, an extremely gifted boy has achieved a lot at a young age. He won the Best Film, Jury award in the student category at the Delhi Shorts International Film Festival recently.



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<https://ARTinfoINDIA.COM>
mail your art & profile to artinfolndia.com@gmail.com

A Lifetime of Creativity

Isha Jaiswal

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Women the world over, daily create new embroidery and handicrafts. They may do so to provide a colourful ambience to their houses or may knit eye catching and mesmerizing clothes to cover their near and dear ones. These creations, comfort the human bodies against the vagaries of the weather and protect the human body. In my quest to discover Indian embroidery and handicrafts, I felt the need to document the exotic embroidery created by Mrs Harjeet Kaur Jaiswal. The Lady has always taught embroidery and handicraft making to neighbourhood ladies, school students, her and anyone who desired to learn these crafts. Encouraged by Mrs Harjeet Kaur Jaiswal, many of these ladies later supplemented their household incomes after learning embroidery and selling the same. This was a real, women empowerment indeed.

It was a humbling experience for me to see the wide variety of thread work created by Mrs Harjeet Kaur Jaiswal. It all started when the Lady knitted garments initially for her siblings and later for her young children. She made exquisite party wear for her progeny, her friends and relatives. Mrs Harjeet Kaur Jaiswal painstakingly made beautiful house decoration items too. She also knotted beautiful motifs that went on to add to the regality of the sweaters and other garments which she made for her near and dear ones. Her children told me that their mother loved to knit warm sweaters for them. They could never remember even a single day when they felt cold in their growing up years while wearing their Mother's knitwear. We now have an interaction to know more about the life and times of Mrs Harjeet Kaur Jaiswal.



Harjeet Kaur Jaiswal



Crochet Plate Pattern

IJ: What do you feel about the concept of embroidery in India?

HKJ- I have seen and am certain that each house in India has got somebody or other who is interested in embroidery and needle work. Hence, an attempt has to be made to capture all the available embroidery and knitting designs of contemporary times for posterity.

Today, a lot of thread creations are visualized and created by our Grandmothers, ladies of our houses that may have been gifted away or lost. As a result, there is a need to collect and photograph these artifacts before they too are lost.

The sheer diversity of the different types of thread work woven and created by our ladies surprises even the Europeans, who love handicrafts. This brings soft accolades to the creative Indian ladies.

IJ: Do you think that embroidery or knitting arts are influenced by the societal happenings?

HKJ- Embroidery and creative weavings are activities which people have been doing for the past generations and centuries in all societies. Hence, every day when a new cloth or thread is embroidered, it captures the feelings of the day of the embroiderer. Since, every embroiderer is unique and is constantly evolving emotionally; there is a need to capture and document this creativity including their emotional upheavals. These art based societal views can thus be frozen in time. The societal thought process is articulated by the artisan through their choice of thread, needle selection, colour choice, patterns and the textures being created.

IJ: How do the artist's emotions or the societal conditions affect the artistic patterns or designs?

HKJ- The colour compositions and the tools used by an artist help him/her to create an entirely new and unique pattern of embroidery through threads on cloth or threads on thread. This thread work captures the thought process, the emotions, the weathers of the time and what the embroiderer was thinking while embroidering. Hence, every handiwork of embroidery or thread work is unique and different from each other. It cannot be replicated. Embroidery designs can be imitated to some extent but hundred percent repetitions in a factory like mass production manner is impossible. Designs and motifs on the cloth or embroidery, record the thought process of the embroiderer. What was the embroiderer thinking at that point in time? What were the emotions? What were the societal impressions or the thought process on a particular colour, shade,

pattern, design at that point in time? All these facets tell us about the people of an area and era when the artwork was created.

IJ: So, you have said that an artist's weaves, embroidery and knitting's actually produce a historic archive of a society!

HKJ- Yes, they provide important leads to social scientists and the anthropologists alike who study the past of a civilization.

All these creative facets of a human mind's outpourings in threads need to be articulated and preserved against perishing in the Sands of Time. Thus, there is a need to document the contemporary embroidery and needle work or thread work patterns which are being made by the ladies in the houses globally. They create a social history of a given timeline.

IJ: Where do you get your knitting tools and threads?

HKJ- I liked to bring cloth, threads and other embroidery tools from Karol Bagh Market of Delhi to embellish clothes and transform them into exquisite designs which are not available in the market. These novel purchases help me create unique designs and remembrances that we talk about with passion over years.

IJ: Each of the artwork prepared by you requires a lot of effort and creativity. How did you get so much time?

HKJ- I never waste an idle moment. Whether I am travelling in a bus or sitting at home between work, my hands furiously work on a thread and embroidery tools to make some embroidery masterpiece. It could be a beautiful sweater for keeping my family warm or adorned in lovely clothes. It was my way of showing my affection and care for my family, friends and society.

IJ: How did the idea of taking out the book, titled 'Harjeet's

enjoyed life from 1950s to 2018 showered their affections on their near and dear ones apart from keeping them warm and adorably smart through their creative needlework. It's an articulation of the cultural society of North India. Some aspect of the cultural thinking of North Indians during the last seventy years are depicted through this book.

The unique thing about embroidery is the simple use of threads which the artist uses to bring out what is in her mind without depending too much on machines. At times machines are unable to bring forth/ manifest the creativity in the mind of the embroiderer.

IJ: How is this book unique?

HKJ- This book is truly a magical manifestation of the lifelong, Beautiful Creativity I learnt from my elders, contemporary crafts people and my own creative endeavours. It captures for



Designer bag



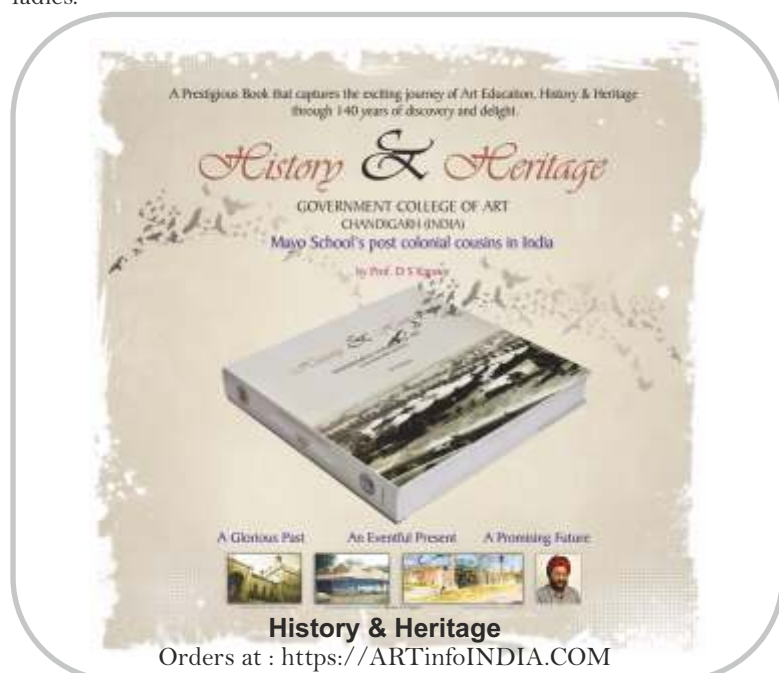
Flower Pattern Kinari

Majic With Threads,' materialize?

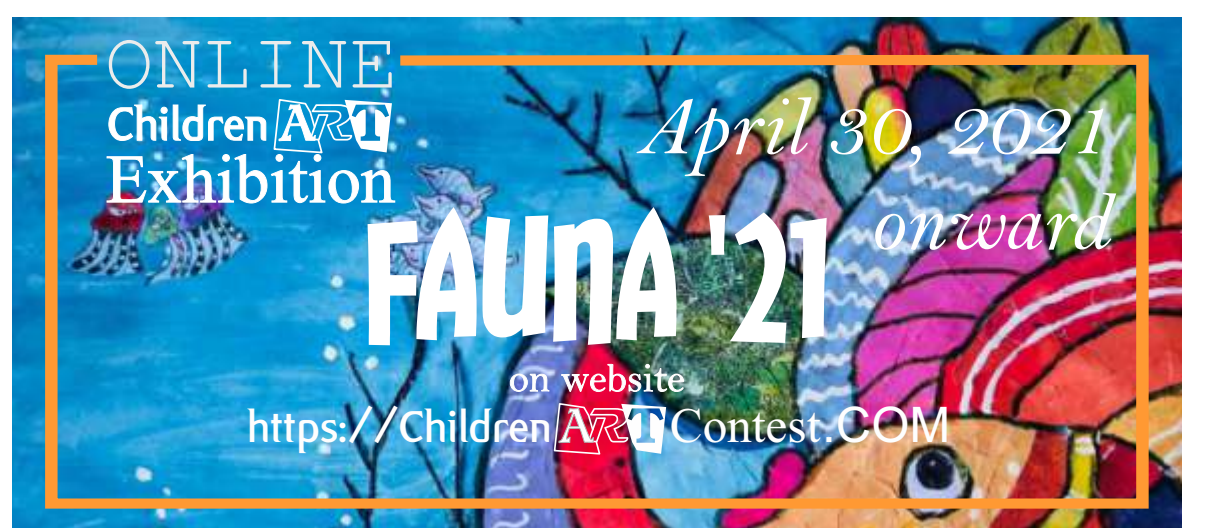
HKJ- Our house and those of our relatives and friends are full of my embroidered work. One day my daughter said that my embroidery designs had changed with time and could be read as an evolutionary art series in Indian thread ware. This gave rise to the idea of taking out a book on embroidery and knitting's to encourage hobbyists to take up this art. This book also shows how the generations of ladies who

posterity, the creativity, hard work, diligence, comprehensive planning, devotion and dedication of Beautiful Minds that helped many women to make themselves financially stable.

It was indeed a pleasure for us to capture the toil, creativity and exuberance of Mrs Harjeet Kaur Jaiswal through a walk into her thoughts that went into making of the book titled *Harjeet's Magic With Threads*.



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Windows to Her World 'JHAROKHA'

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If the doors of perception were cleansed everything would appear to man as it is, infinite. For man has closed himself up, till he sees all things through narrow chinks of his cavern.' - William Blake
Windows have been artistically depicted in manifold ways over the centuries. Artists have innovatively characterized the windows as a frame to directly capture one's attention to a specific extract from the scenario or a theme. The windows are also rendered as a mystical entrance through which one's soul can travel, whether it's the new beginnings, views and insights or perceptions. The windows in an artwork can make their own statement but it totally depends on the observer how he wants to shape it.

Smita Jain's first Solo exhibition at Uchan Art Gallery, Gurgaon, held in March 2021 reflects windows to her world- 'Jharokha', telling their own stories of prosperity and ruins articulated by a blend of ancient architecture and innumerable colors. The traditionally enriched Era of historical architecture of Havelis, their mysteries and tales, have always stirred her spirits. One can see an intense association of art and architecture which bonds them through their design, pictorial features and the rendezvous of the senses. There is a direct representation of the theme, but definitely loaded with inner statements, ideas and personal concepts. One can see the artist dissolved in the ambiances of the surroundings. Like Lady Bird Johnson said, 'Art is the window to man's soul. Without it, he would never be able to see beyond his immediate world; nor could the world see the man within.' One can see the intriguing mystic echo of beauty and essence, in her conceptions. Each painting appears to be telling a story lost in time- a window to express the sentiments and feelings that each architectural

'If the doors of perception were cleansed everything would appear to man as it is, infinite. For man has closed himself up, till he sees all things through narrow chinks of his cavern.' - William Blake



Goldy Malhotra and Smita Jain

edifice nurtures inside her. Her work exemplifies a intermingling of observation and colours which finally evoke varied moods and reactions. The entire sight consists of proximities of multilayered buildings, windows, roof and even the expanse of concrete of an adjacent structure. The colours within each painting speak a thousand words, echoes passing through one window to another and letting the spectator react as per his mood and readings of the interacting spaces spread across the canvas.

Born in a Zamindar family in Bihar, Smita Jain grew up in a culturally rich environment, with a family full of poets, artists and classical musicians. She was highly inspired by her deaf & dumb Grandfather who used to plunge in art and expressed through his paintings. Watching him and witnessing his work, motivated young Smita to indulge in sketching and painting. The urge for painting stimulated her to join a three year textile designing course in Delhi where she bagged a gold

medal for her academic accomplishments. Despite getting married at an early age and taking on the family responsibilities, her inclination towards arts never wavered. She came in contact with Ritu Singh, an art educator, who helped in cultivating Smita's talent and over the years trained her about the intricacies of art.

The exhibition, which continued for ten days, was inaugurated by Ms. Goldy Malhotra, a multifaceted personality, who herself is an artist, writer, editor, poet and educator. In her words: 'Art is not restricted to artists' community only. The theme Jharokha enfolds romance in its name itself and fascinated me a lot. Jharokha is a feature is architecture, which is not only a kind of window or a ventilator to let the breeze in but actually hints at when one wants to peep out, to look beyond certain limits. One can imagine standing behind Smita while she is painting and trying to see through the painted jharokhas. She has looked within first to look beyond.' Sangeeta Kumar Murthy,

an artist and recipient of numerous awards and honours, was the Guest of Honour. Another Guest of Honour was Dr. Bornali Dutta, Director of Respiratory and Sleep Medicine Department at Medanta- the Medicity, with more than two decades of experience and expertise in her field and has been honoured for her work during the pandemic.

One can just say that the visual dialogue created between the art and the viewer can be moral, personal, spiritual or simply aesthetic, carrying along the factors of how art fits into the window of mind, intangible dynamics as mood, psychological effect of colours or even implications of deliberate distortions.



Smita Jain 'Facade' Oil on Canvas, 30x36 Inches



Smita Jain 'Shelter' Oil on Canvas, 48x48 Inches

ARTinfoINDIA.COM

Online Solo Art Exhibition

Kishore Shanker

Group Exhibition Paintings & Photography

10-15-6 April, 2021 @ Academy of Fine Art Kolkata

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Katam kutum has organized Art and Photography Exhibition at Academy of fine Arts (New south gallery) in remembrance of Shilpo guru Abanindranath Thakur on his 150th year of birth anniversary. The inauguration ceremony was held through lighting lamps by distinguished Art Critics and Writer Mr Mrinal Ghosh, very popular singer and musician Mr Surojit chatterjee, Hounarable Teacher and Artist Mr Montu Dogra and very well-known

Industrial photographer Mr Meghamallar Guha Mazumdar. Singer Mr. Surojit Chatterjee started the exhibition by singing the song "Phagunero mohonay.....". Sri Mrinal Ghosh gave his valuable statement on Abanindranath and the modernity of Indian painting. In contrast to the decline of culture at every level of society, a group of artists seek to advance society through the practice of art & culture.

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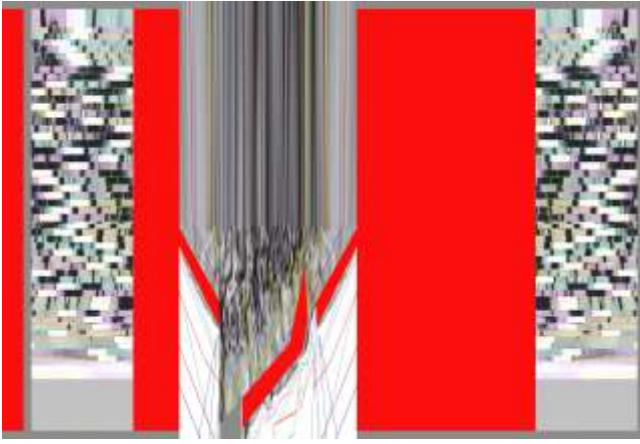
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Ovidiu Petca



Viviana Nuñez



Susana Abbona

Tango of Visual Art and Music : Infinito Piazzolla

Alka Chadha Harpalani
acart2009@gmail.com

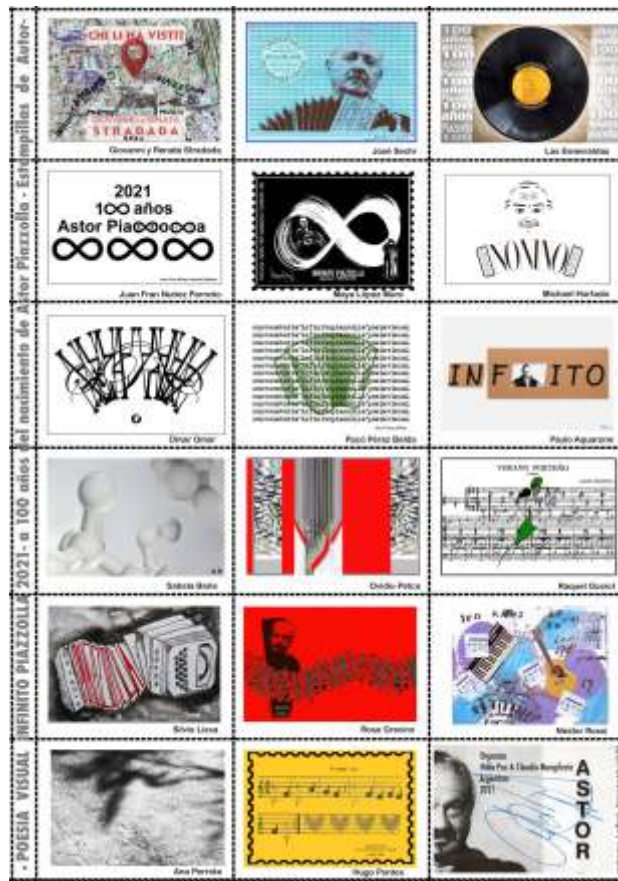
Tango of Visual Art and Music : Infinito Piazzolla International Visual Poetry Call 'Infinito Piazzolla' is a collaborated art venture by Hilda Paz and Claudio Mangifesta, on the occasion of the 100th Birth anniversary of the great musician and songwriter Astor Piazzolla on 11th March, 2021, which comprised of more than hundred artworks. Piazzolla was an Argentine tango composer, Bandoneon player, and arranger who has the credit of altering the traditional tango into a novel style termed Nuevo tango, by integrating elements from jazz and classical music. He was extremely criticized for it too but for Astor: "Tango was always for the ear rather than the feet." The exhibition is a platform of innumerable limitless imaginative languages, a intermingling of hundreds of styles and notions, exposing the talent of artists from diverse cultures and countries. Additional charm on the site of Infinito Piazzolla" on Facebook is 'The White Bike' of Astor Piazzolla and Horacio Ferrer, has been played by Sergio Vieira and a performance with Etude No. 3 performed by clarinetist Marco Antonio Mazzin for Celebrating Centennial Piazzolla as a tribute to the legendary musician. Another feather in the cap is that with the tireless efforts of Maya Lopez Muro, as part of Infinito Piazzolla project, the artworks have been converted to stamps which can be downloaded and printed with images of the works of each artist. "The idea to choose visual poetry as a language was to express a range of sensations such as his versatile musician." Kahlil Gibran rightly said: "Music is the language of the spirit. It opens the secret of life bringing peace, abolishing strife." In one among the three works, Renata and Giovanni Stradada are dancing together with music, poetry and infinitamente written on the back of the t-shirt; the second has 'Chi Li ha Visiti' landmark and in the third, map and the destination has marked; Keichi Nakamura (Japan) has simplified her expression with stencils of

"Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there's a boundary line to music. But, man, there's no boundary line to art."-Charlie Parker



Victor Ortega

alphabet 'A' portraying Astor; Luc Fierens (Belgium) has made a collage with text of 'uses and consequences of information' reflecting on the newspaper; Hugo Pontes (Brazil) has notes in the shapes of heart spread across the yellow base; Ale Thornton has the waves of notes finally leading to infinity while playing the musical instrument; Fabio Doctorovich has also shown musical notes of 'blada para un loco'; Samuel Montalvetti's linear play with leaf and musical instrument; Sergio Bonzón has done a wonderful minimal art. Juan Fran Nuñez Parreño has calligraphed Astor Piazzolla's name in the signs of infinity; Jose Sechi (Brazil), Rose Gravino, Marina Penhos, Fernanda Doglia, Gonzalo Rielo; Daniel Acosta, Claudia Pezzani and Angela Caporaso (Italy) have concocted the elements 'over and with' Astor's image; Viviana Nuñez has created a mosaic of Astor's portrait; Victor Ortega (Mexico) is another one whose composition has been rhythmically composed around Astor's figure playing his instrument; Mariana Rivero plays with transparencies with the musical notes and portrait. Gonzalo Crespo formed his own notations with buzzing of bees in black and white patterns; Ovidiu Petca has variations of patterns embedded in solid red patch which makes the viewer wonder about how the sections are helping in highlighter each other; Linocuts of Victor Lipkin; Joseph Biró as made a postcard saying 'as a tall poets by the lake' with a clear woman's



Astor Piazzolla

image overpowered by silhouette of a man; 'The Emeralds' has composed the composition with a single black record with the name of Infinito Piazzolla; Ballet dancers of Marcia Maria Braglia (Italy); a patch of yellow paper and a small red square and a few black lines adorn the work of Hilda Paz and makes it mysterious and intriguing. Claudio Mangifesta who is psychoanalysis and visual

and experimental poet and has to her credit numerous books on Visual poems in collaboration with JM Calleja, Luc Fierens, Gustav Vega and Luis Pazos, and so one can sense the reason her representation is so appealing-a visual poetry with just footprints doing tango. Raquel Gociol has a dancing couple with notes acting as a design covering whole background; With just a few folds visible on a plain white surface Walter Brovia's work speaks volume; tapping of toes in the work of Ildiko Biro; Oblivion by Silvia Salcedo; fascinating drawing on folded papers by Felipe Lamadrid; Fingers playing over the knobs of Orlando Pelichotti; scribbled notes with a pencil lying across over them by Roxana Villariño is magically appealing to the eyes; Chirping of birds can be

couple. Nina Simone said "Jazz is not just music, it's a way of life, it's a way of being, a way of thinking." Amazing abstraction with overlapping frames enriches the art by Adrian Dorado; Paulo Aquarone's 'infinito' has Astor peeping through the window cutting through the text; perfectly embodied 100 continuing to infinity forms the crucial elements in the artwork of Andrés Garavelli (Arg); As Piazzolla had a special relationship with the sea and fishing, Neerja Chandna Peters in her geometric abstractions, has used 'the dive' metaphorically to express the spiritual dive into the truth, patterning her concept with triangles of blues, greys and reds. Alka Chadha Harpalani's painting captures an era with cassette and tape recorder, scribbled notes, collage and calligraphy acting as a design in the background. Like Rob Sheffield said "The times you lived through, the people you shared those times with – nothing brings it all to life like an old mix tape. It does a better job of storing up memories than actual brain tissue can do. Every mix tape tells a story. Put them together, and they can add up to the story of a life." Among the others artists who have shown their bent of unique depictions in an extraordinary way are Jose Rufino (Brazil); Clemente Padin (Uruguay); Pacó Pérez Belda (Spain); Victor Valdo (Peru-Spain); Rosalie Gancie (USA); Metasit Bunaikbuth (Thailand); Ana Dog; Ana Perrota (Arg); Marco Antonio Bojorquez Martinez; Mark A. Bojorquez Martinez; Ditte Ostergaad; Vlado Goresky; Claudia Escot; Sabela Baña (Spain); Claudia Escot; Silvia Lissa; Tacho Zucco; Ignacio Navarro Cortez (Mexico); Meryl Marchetti; Gabriel Sasiambarena; Susana Abbona; A. Jakabhazi; Javier Robledo; Graciela Marotta; Estela Pocztaljon; Claudia Ledesma; Michael Hurtado; Roxana Martinez; Vitro Bitro; Betina Ragaini; Rose Bell; Angelica Leal; Maricampo; Vanessa Monrocle; Ditte Ostergaad; Maria Luisa Garcia Cicero; Ana Novello; Mariana Perata; Nestor Rossi; Shahane Shahbazyan (Armenia Yerevan); Maribel Martinez; Ana Suarez; Claudia Pezzani; Stella Maris Velasco; Cecilia Guaragna; Alesia Gervasi; Jorge Antonio Daffunchio; and Fabio Romero.



Fernanda Doglia



Walter Brovia



Claudia Pezzani

Kala Sutra 2021- Continuity and conception

1-30 April, 2021@ Sanchit Art
167 DLF South Court Mall, Saket, New Delhi

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Kalasutra 2021 is an attempt to trace the continuity of the essential thread of the aesthetic foundation which runs through the art of our nation over various eras, into the art of today.

The purpose of images in art is to help channelize various visualization of objects into symbols, aimed at clarifying the unknown by means of the known. The chosen artists in this group show of master artists of contemporary Indian art are each with distinct styles of their own, whose works exemplifies their mastery over lines and strokes with strong emphasis on the spirit of imagination.

Leading the show is the beautiful portrait of the lady with the vase, brilliantly rendered in Husain's immediately recognizable bold brushstrokes, which serves as an excellent example of Husain's unique synthesis of the fluid postures of early and medieval Indian sculptures. Arguably the most famous painter in Indian Contemporary Art, MF Husain developed his sweeping brushstrokes and bright palette from his early experience as a street-artist.

Whether he was painting or writing, Souza's tendency to 'tell it like it is' resulted in his ingenious creation of the human form and the 'head' in particular, to expose and confront social hypocrisy. On the other hand, Gujral's creativity rose out of his inner turmoil to gradually earn a mental composure, generated out of his personal wisdom. Through this enlightened calmness he could find a kind of resurrection where



Satish Gujral 'Untitled' Acrylic on Canvas, 42x42 Inches, 2011

beauty wins over angst and anguish.

The anti figurative aesthetic that Ram Kumar created as a spontaneous reaction to the Abstract expressionism prevalent in those times, ushered in an era of abstracted spirituality in Modern art. The abstraction of Ram Kumar, and the figurative visualization of Neeraj Goswami, thus gets easily surrendered in the mainstream of art in India today with their common content of spiritual bliss and yet without sacrificing individual identity. For

Neeraj, subjects do not matter. What matters are the complete visual form and the visual experience of that form.

GR Santosh had begun his life with landscapes, portraits and later with works that are labelled as 'craft' but ended with acquired excellence in creating works of art in which spiritual manifestation took centre stage. The accidental foray he had into the concept of tantric art, opened his eyes to paint with new possibilities.

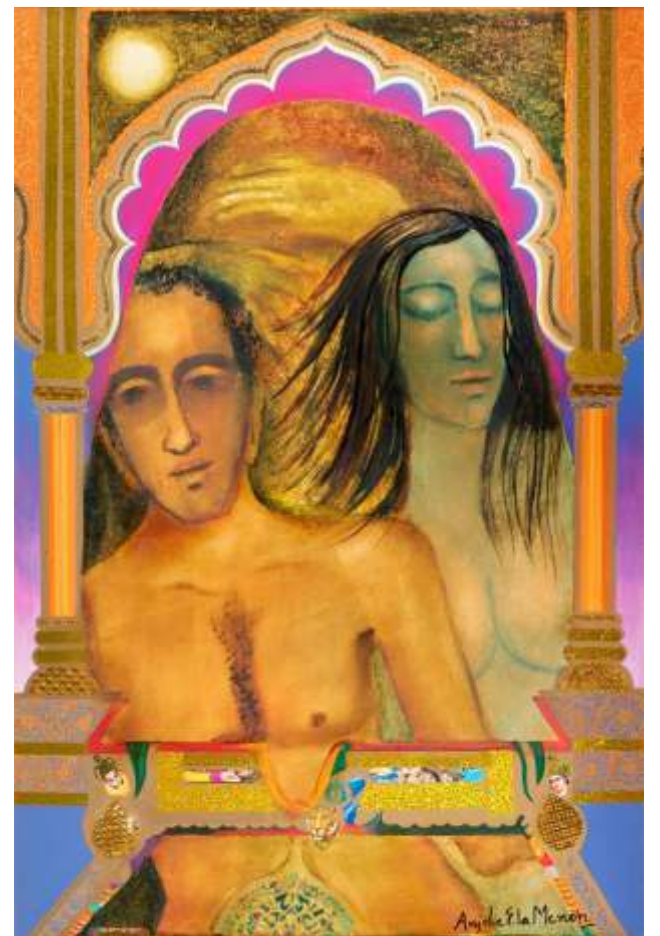
Always re-inventing her oeuvre and utilizing the techniques and

influences learnt in Paris, Anjoile Ela Menon has developed her unique technique of creating subjects reminiscent of earlier medieval icons, in a muted palette of translucent colours. For Manjit Bawa, drawings were always his first love, where 'one can use minimum essentials to extract the maximum effect'.

One of the key components that helped in the growth and continuity of Indian art is the richness of folk art that has been a perennial source of inspiration to artists across the country. Art of

Manoj Dutta and Jayasri Burman are marvelous examples of how to effortlessly blend the decorative lyricality of folk idiom and create their own personal dreamscapes, drawing the viewers into a spiritual depth, something that is missing in the complex life in urban metropolises.

A painting is essentially static, dynamism lies in the way it is painted. Each artist in this show serves as a visual link that forms a continuous chain in which the dynamic rhythm vibrates with static vigour.



Anjoile Ela Menon 'Untitled (Couple)' Mixed Media on Masonite Board, 36x24 Inches, 2013

Tools and Techniques

Plant Fibers used for Making Painting Canvas

Pooja Gupta
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Canvas is a simple densely woven fabric known for its durability and strength. It is widely used by artists for painting where canvas is characteristically stretched across a wooden frame. Canvas gained popularity for painting mainly in the 15th century. It is the most common support medium for oil painting. It is also used for making sails, tents, bags, shoes, backdrops, coverings, clothing, upholstery and other such items. Perhaps, the word 'canvas' is derived from Anglo-French word canevas and the Old French word canevas, where both these words are considered to be derived from the Latin word cannapaceus meaning 'made of or derived from hemp'.

Canvas is made of natural fibres primarily derived from plant sources namely cotton, linen



Picture courtesy: freepik.com

and hemp. In the early times, canvas was made of linen which is particularly suitable for oil painting. The canvas made of linen maintains the natural oils of the flax plant even after washing or being ensconced with paint. Canvas made of linen is harder and tougher to work with, but it has longer life. It is

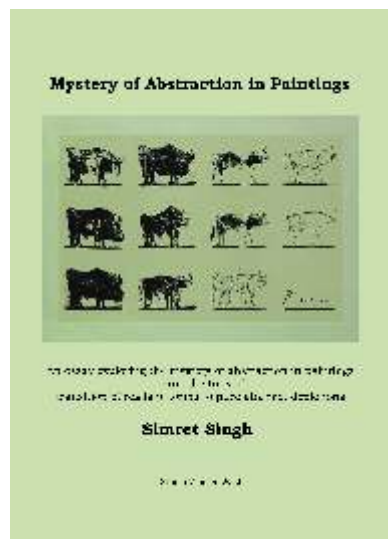
considered superior over others and is usually preferred by several artists. Linen is derived from the flax plant, *Linum usitatissimum*, one of the oldest cultivated plants known to mankind.

Cotton canvas gives a good full stretch and has an even mechanical weave. It is a good

economical option. In India, people started weaving cotton into canvas around 1500 B.C. It is especially ideal for acrylic painting. It is derived from the cotton plant, *Gossypium sp.*, one of the first vegetable fibre yielding crop used for textile purposes. Owing to its great absorptive quality, cotton canvas can hold the medium thoroughly.

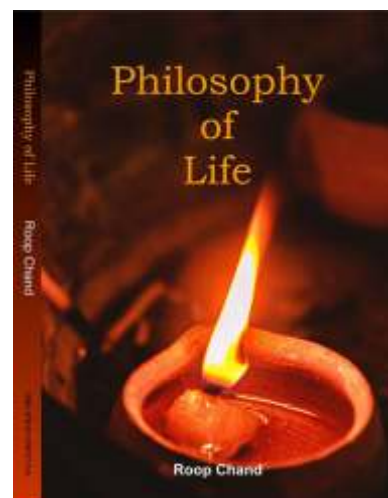
Hemp is also one of the oldest known textile fibre yielding crop, scientifically known as *Cannabis sativa*. Hemp is often used in conjunction with flax, and is used for the manufacture of yarn and twines and then woven into cloth. Such a canvas is known for its strength and durability.

There are certain synthetic as well as blended canvases also available. One can choose the form of canvas depending upon the type of painting and finish required.



Mystery of Abstraction in Paintings

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Cover Page - 'Bull' a suite of Lithographs (1945-1947) by Pablo Picasso



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