

# Art Observer

Monthly Art Reflections

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## Aryan Heritage Foundation presents Broadway Style Ramlila – Sampurn Ramayana hits multiplexes

Art Observer Syndicate  
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Aryan Heritage Foundation is putting up an exclusive show in a Broadway Style Ramlila – Sampurn Ramayana that hits multiplexes (Cinepolis in Rohini and PVR in Prashant Vihar) for the first time ever. Perfect modern technological ingredients are offered in terms of music, sound, choreography, lighting, stage design, and costumes, at a breathtaking pace, in an effective and mesmerising spectacle. Sampurn Ramayana presents a unique exuberance of mythology in a contemporary context from October 7th to 15th, 2021 at Multiplexes in Rohini & Prashant Vihar. "Broadway Style Ramlila – Sampurn Ramayana" by Rajender Mittal is a three hour grand stage show production that has been performed every year since 2015, in the grounds of Netaji Subhash Place, New Delhi. During the course of this three hour spectacle, the audience is transported to Satyug where they live every moment with Sri Ram, making

analogies between His life and others. In his mystical voice, actor Mukesh Khanna narrates the story of Ramayana as Valmiki, and walks the audience through the various phases of Sri Ram's life. The title song is sung by Udit Narayan and one introducing Ravana is sung by Kailash Kher. The show is directed by Shashidharan Nair and music is arranged by Chandra Kamal and Bharat Kamal. Performed by over 100 carefully auditioned actors and dancers from Mandi House and National School of Drama, Sampurn Ramayana is the first ever Ramayana to use Multi Layer LED Screens and 3D graphics, a technology known to grand Broadway productions of New York. The show's background score is a fusion of Indian and Western influences and boasts of 17 Original Sound Tracks. With 5.1 Surround Sound the whole experience becomes extremely magical and dreamlike.



10th All India Children Art Contest for details visit

Children **ART** Contest.COM

Battle with Covid - Drawings by Goldy Malhotra



[youtu.be/7wifO\\_pSE34](https://youtu.be/7wifO_pSE34)

### GRATITUDE 2012

(an art show by Gurgaon based established and upcoming creative people)



[youtu.be/LU0YmQdyLp8](https://youtu.be/LU0YmQdyLp8)

### CAP 2012

(Contemporary Art Petals)



[youtu.be/Vifj1QcmuV4](https://youtu.be/Vifj1QcmuV4)

## ARTISTAGRAM 2021 (Group Art Exhibition)

1-4 October 2021

Visual Art Gallery, India Habitat Center, Lodhi Road, New Delhi

Art Observer Syndicate

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After a long span and the pandemic chaos, Artistagram, the annual exhibition of the UCHAAN Art Gallery, was back to take the art lovers on an unimaginable ride. UCHAAN has made a name for itself as a breeding place for artists and art. This was Uchaan Art Gallery's 4th major annual event, showcasing the works and creativity of numerous visual artists, including painters and sculptors. This show's idea was to capture the essence of an artist's progress and evolution via art. We all lived through periods of perseverance and hope in the last several months, and Artistagram acted as a safe

haven for various kinds of art generated during those times. The emotional roller coaster and epiphany that an artist experienced throughout these difficult moments was revealed to the world for the first time on a physical platform. Artistagram was another Uchaan effort that enabled us to assist our aspiring artistic community in these trying times. Part of the proceeds of the exhibition will go to a non-profit organization dedicated to aiding the artists who are going through financial adversities during these tough times. Uchaan's goal with this project was to represent the worldwide art

community by presenting their wonderful works of art and highlighting the growth and oneness that has occurred over time. Speaking on the occasion, Jyoti Kalra said, "This show excites me much since it will bring together a wide range of artistic disciplines under one roof. It'll be a one-of-a-kind show, including 25 artists from various nations and states. Curating this show has taken a lot of time and effort, and we hope the public enjoys it."



The Celebration by Narwal Kishore



Seven Horses by Sanjay Chakraborty



Caracole by Smita Jain



Rockscapes 1 by Ramesh Rana

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**DOWN**

1. – Art that depicts stationary inanimate objects of both natural and artificial kinds. Materialistic articles such as fruits, vegetables, flowers, pots, earthenware, utensils, etc. are illustrated in a variety of forms (9).

2. – Art that 'came up' in late 1950s will get your heads turned up for sure! Characteristically it depicts common images, logos, designs or iconic characters of trendy ethos and prevalent media in bright hues. Imaginings derived from advertising, music, news, comics, movies and other commercial elements are extensively used by the artists to convey their message with an element of humour and irony (6). Youngsters love this expression in art.

3. – A contemporary art style that represents realistic world and its objects and usually show human figures. When used in combination with other genres, it gives a new definition to the illustration (10). Old masters could not do away with this style.

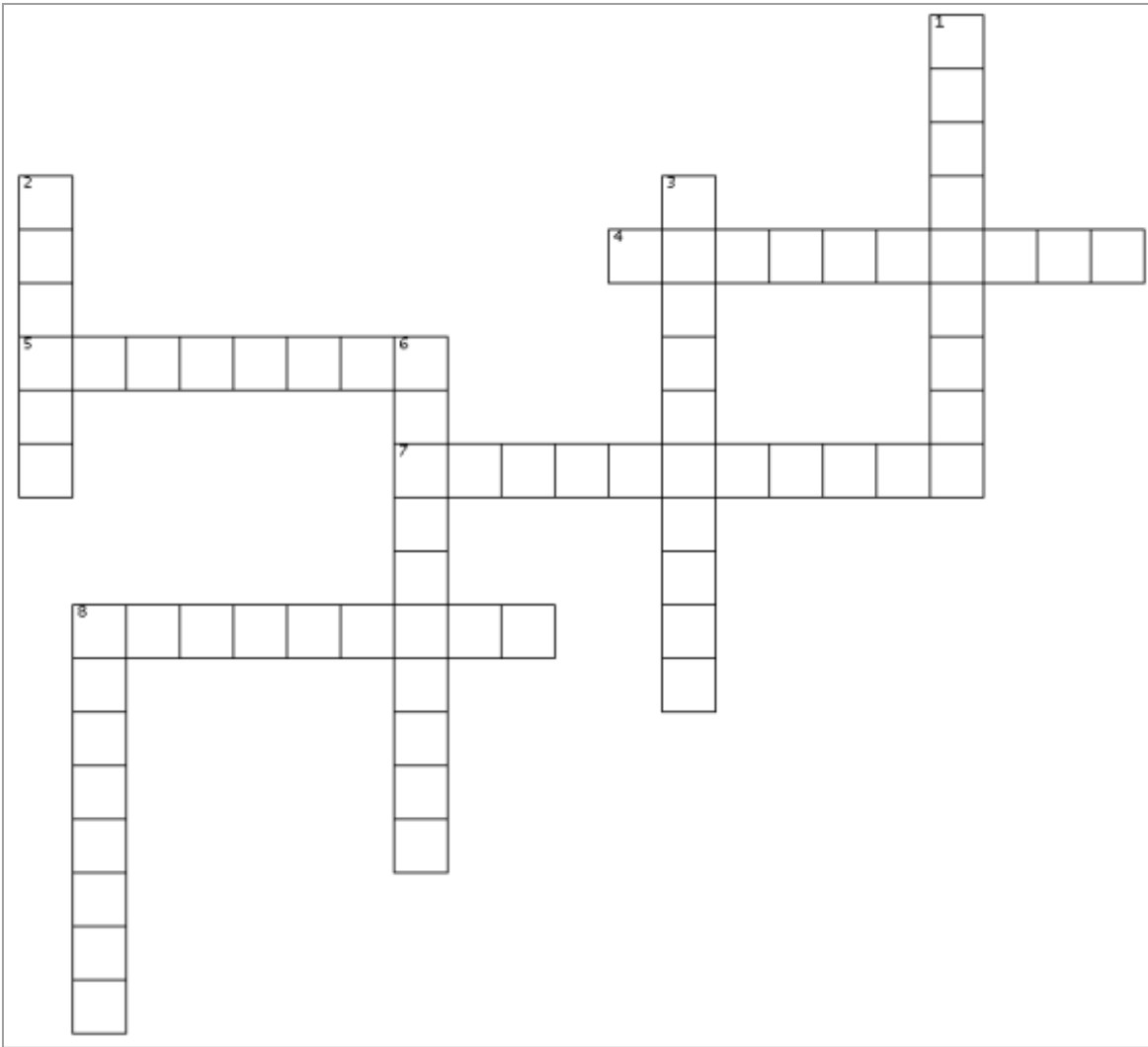
6. – Art that utilizes fonts, letters, scripts and other lettering styles to communicate definite ideas. It makes use of traditional or prevailing types to specifically suggest the concept (10).

8. – A form of urban art, that usually employ wall as 'canvas', represents the urban lifestyle and issues in an eye-catching manner. Striking slogans, captivating drawings and colourful schemes are made use of to address the vivacious city life (8). Huge forms and colours play riot.

# Contemporary Art Styles to Stay!

## Crossword Puzzle

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**ACROSS**

4. – Suggestive of its name, this art is where there is no or only least reference to or imitation of any depicted element. The creation clearly represents the 'real, true and simple form of the depicted art without any hidden meaning or inference (10). 'Less is more' what it reveals.

5. – Considered as a non-objective and unrepresentative art style that depicts a real component using varied shapes, forms, formats, patterns, sometimes geometric designs and colours. The composition allows the viewers to have their own versions of the represented art (8). At times it conveys no theme at all and is only a composition.

7. – A representation of a person in its highest artistic form to represent the facial features, beauty, expressions and the temperament of the person (11). It may be done in any style ranging from realistic to abstract.

8. – A form of art that makes use of points, lines, angles, and a variety of shapes and patterns to create composite designs (9). Cubism came out of this only.

Answers:  
Across  
4 - MINIMALIST  
5 - ABSTRACT  
7 - PORTRAITURE  
8 - GEOMETRIC  
Down  
1 - STILL LIFE  
2 - POP ART  
3 - FIGURATIVE  
6 - TYPOGRAPHY  
8 - GRAFFITI

Use the clues to fill in the words above. Words can go across or down. Letters are shared when the words intersect.

## For Your Collection



**Unnati Singh**  
Untitled  
Acrylic on Canvas  
48x36 Inches Rs. 42K  
Contact 9910999689



**Sanjeev Varma**  
Untitled  
Acrylic on Canvas  
48 x 48 Inches Rs. 120K  
Contact 9910999689



**Smita Jain**  
Shelter  
Acrylic on canvas  
48x48 Inches Rs. 150 K  
Contact 8588832993



**Manjot Kaur**  
The Red Wine  
Acrylic on Canvas  
30x40 Inches Rs. 24K  
Contact 9910999689



**Mukesh Kumar**  
Fantasy Landscape  
Acrylic on Canvas  
48x36 Inches Rs 40K  
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# Creative Hands

*'Endless in variety, superb in craftsmanship and magnetic in appeal ... the inimitable crafts of the hand are among the attraction of this land.'*

D S Kapoor

kapoords@yahoo.com

*As the bony fingers pick up wet clay, his wheel turns with a magic touch while he places the clay in the centre. The mobility of his hands gently shapes the clay and his focussed eyes keep watching. The coordination is developed that takes the imagination to its height. The sensitivity of his hands is, beyond question, a natural inheritance. The potter is perhaps the greatest and the very first creator in human form and the handicraft is rightly described as the craft of the people.*

**Cultural Heritage :** Handicrafts are a cultural heritage of people which reflect their aesthetic sensibility developed over the years. Indian Crafts and Craftsmanship are remarkable means of self-expression. These are almost international in their appeal because of their folklore and traditional beauty which have won the hearts of millions. India's rich and beautiful cultural heritage has given birth to many creations and continues to do so. Our beautiful, conceptually pure handicrafts have survived and they thrive not only in India but all over the world, where they are admired, bought and displayed. In a craft oriented society, handicrafts have always had an honoured place, and art and crafts have helped in sharing a close relationship between people in a society. Competence in decorations tempered with traditional, ritualistic and religious fervour, together with a utilitarian view of aesthetic design all these are the characteristics which go into making of Handicrafts of India. What is unique in India is the survival of crafts from ancient times to the present age.

**Rich Legacy :** The early Indo-Aryan craft was attached to beauty as an attribute of the Godhead, and in India, which is one of the cradles of an infinite variety of handicrafts; beauty has been gifted with divinity and is worshipped. Themes are mostly religious and are derived from cosmographic myths and legends of Indo-Aryan stock, described in Puranas and Vedas. No wonder the craftsman being a creator in his own capacity has been linked to God. As per Hindu mythology the supreme creator, Brahma is said to have moulded man into shape on the wheel like a potter. As the archetype of man, Brahma himself, who was first and foremost, the creator, appears in our Shilpa Shastras as the God Vishwakarma. In one of the epics in Mahabharata, Lord Vishwakarma is described as master of many Arts and crafts, handicrafts, carpenter of the Gods and Architect of palaces, divine designer of every jewel.

From the ancient times, the life of the people has been dominated by religion and their culture, which has developed around the temples. Folklore and drama have for their



Creative hands weaving Chorwki



Metal artifacts



Creative Hands on wheel

**The history has not been kind to the craft persons who for centuries have shed their blood, sweat, and tears. In the new rising industrial society, machine-made goods had created an over powering impact on the consumers to the exclusion of handcrafted items. The cumulative effect of these factors resulted in downfall of market potential for handicrafts and consequent unemployment and under-employment among craftsmen.**

Despite their great diversity, the Indian handicrafts have survived through the ages, recollecting their distinct identity. The history of handicrafts of India is as diverse and interesting as the geography of handicrafts of India, which is as old as the Indian civilization and as new as the latest fashion trend. Often handicrafts are the surviving ambassador of the period, a generation, a decade or a century. It is fascinating to discover how the today's craftsmen have combined Vedic descriptions with contemporary form. They continue to revive the vital arts of bygone eras with nature imparting its rhythms, colours and textures into handicrafts. Very amazingly, they carry forward myth and tradition with spontaneity and impulsiveness.

theme legends from Puranas. Paintings, sculptures and variety of handicrafts were nurtured directly by the temples. These handicrafts were vital and essential to many festivals and rituals held in the temples throughout the year. Even today the Rath-Yatra Festival of Puri, Kullu Dusshera and Durga Pooja keep hundreds of craftsmen busy for about two-three months in the year. Down the centuries handicrafts also received support from the pilgrims who poured into various places like Puri, Mahabalipuram, Amritsar, Jaipur, Kurukshetra and Kullu. They took back with them toys and icons, paintings/sculptures of gods and goddesses, painted or printed textile, stone carving, terracotta, metal ware, wood carving as mementoes of their visit to the holy shrines.

**Crafts in Society :** Indian handicrafts thrived through the ages, helped by the folk tradition and gracious culture have brought tradition and new technology together in the modern times.. The skill of the fingers of our artisans is India's greatest asset. Handicraft is rightly described as the craft of the people. The Indian artisans born with genetic art sense, learn a lot from their seniors within a family and carry it forward. Most of them working in their native villages are

known for their high class craftsmanship. The home environment provides the learning facilities and that becomes their place for attaining knowledge.

Our country has started honouring the master craftsmen who have given handicraft the place of pride on the map of India. It is said that in emperor Ashoka's time, if anyone physically harmed the royal craftsman, he was very severely punished. Artistic heritage was supported by the Indian rulers specially Mughal emperors who had great admiration for arts and crafts. Ain-I-Akbari reveals the presence of craftsman in the palace of Mughal King Akbar who was a great lover of arts and craft. Sher-e-Punjab Maharaja Ranjit Singh was also great art lover. He decorated the Harmandir Sahib, Amritsar with carved gold plates, which was done by craftsmen from Banaras and Jodhpur which is one of the examples of Indian

different, their crafts creations are called folk art as against fine art as classical art, and the makers of things in the rural area are called craftsman" as against artist of big cities. The major reasons that sent handicrafts winding into essential unconsciousness were expansion and the entry of machine made goods into the market. Consequently crafts persons began abandoning their hereditary skill and the handicraft industry began to suffer. Their decline was even sharper in imperialist colonies. It is a tribute to the persistence commitment and loyalty to heritage of India that the craftsmen have survived through such bad times and have kept their arts and crafts alive.

**Tradition :** The talent of every craftsman has travelled with him through generations. Each generation adds it the latest techniques, skill and taste of the people. Subsequently the crafts keep on developing; the many

craftsman are mostly found in old cities of India like Jaipur, Hoshiarpur, Mysore, Kashmir, Lucknow, Banaras, Gujrat, West Bengal, Muradabad, Kashmir, Trivandrum etc., most of them belong to the cultured and traditional families. These craftsmen are born with hereditary art sense which they develop as infant while playing in their father's workshops.

**Handicraft Centres :** For a long period handicraft industry was suffering from a phase of depression and question of survival. Therefore, to acquire the re-orientation of traditional craft, All India Handicraft Board was set up in 1952 which proved as silver lining in dark clouds. New opportunities were explored for keeping old craft intact. The Handicraft Board gradually became an institution and implemented several schemes for improving and developing production and prompting sales of handicraft with their importance to traditional crafts person. Various crafts exhibition were organized by the Handicrafts Board. Selected crafts were exhibited at National and International level. Handicrafts Board has set up design developing centers in various states of the country. Many crafts persons and weavers have so far been trained in various fields of handicrafts under a training programme launched by the Centre as well as state Governments. Special attention has been paid to technical problems of craft. Improved tools and machines have been fabricated to meet the requirements of handicraft industries. Institute of Design for handicrafts/Khadi and village industries were set up in various states like Bengal, Bangalore, Punjab, Kashmir, Rajasthan, Trivandrum and Kerala. It helped the Indian handicrafts to get recognition and gave tremendous support to the craftsmen. Financial assistance has also been sanctioned to impart training in handicrafts to artisans. Indian Crafts have been continuously exhibiting not only in Indian states but in the other parts



Lecur Turning Work

craftsmanship. Even the Taj at Agra built by Shah Jahan in the memory of his beloved wife Mumtaz Mahal, is a marvelous example of a special art of that area known as stone-inlay work. Even today, beautifully designed semi precious stone-inlay work of Agra is in demand in the form of furniture and crafts.

Handicrafts are labour oriented, the personality and feeling can be found in every artistry which is to be produced to serve the society. But now-a-days things are

changes carried out bit by bit have raised the standard of the craft very high. The vigorous creations of the craftsmen are rich in movement and form. The designs created on the pottery are versatile poems in lines and pigments. The textile ornamental work, exquisite fabrics of elegance like miniature work on textile with extraordinary beauty, which sprang up in the court of Rajas and Nawabs, were preserved by the village craftsman who have kept the folk art tradition of India alive even today. The

Continued to page 6



## Editorial

## Visuals of the Month

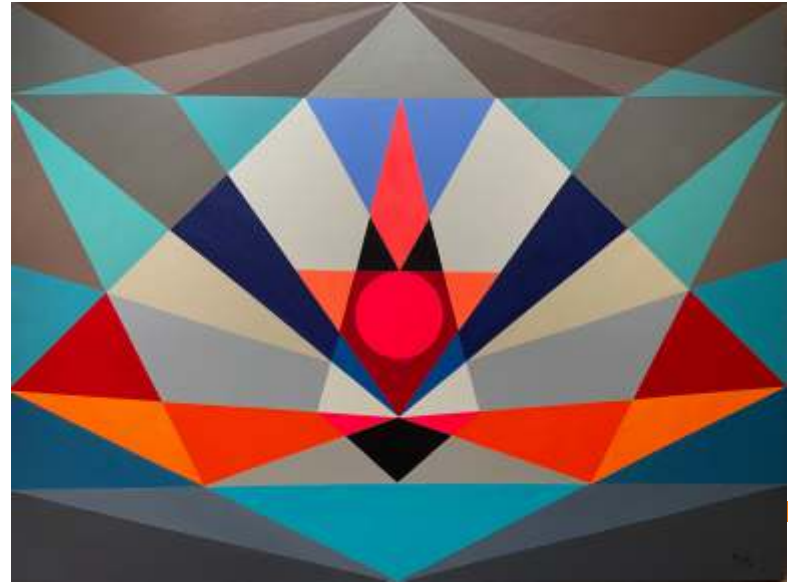


Goldy Malhotra

Man has always been inspired by nature. Being a part of nature and constantly being reminded of nature that wraps him, unfolds him, threatens him and reconstructs him, man's subject of creation has mostly been nature. The landscapes of all kinds have been reflected in art be it Western or Indian. In works done by old masters, most of the portraits also depict landscapes in the background to give some depth to the work. Out of many aspects of nature, flowers have surfaced as a significant part of several compositions. From realistic to still life compositions, flowers have been greatly admired by art lovers. As a part of design all over the world, floral motifs have always dominated. 'Floral motifs in design and art' is an interesting article that explains the floral motif as an integral part of design in textile, painting and architecture. The article on unforgettable works

of Ramkinkar have woven an interesting story of his contribution to Indian contemporary sculpture. What a vast variety of subjects this great sculptor worked upon and today these works have become part of history of Indian art. Endless variety and superb craftsmanship that our craftsmen have shown since the times immemorial have given a prominent place to India on the world map of arts and crafts. Prof. D. S. Kapoor has given an in-depth information in his article on this topic that may interest many readers. The unique history of Kerala Murals reveals the art of skill and creative excellence. These are part of many buildings throughout the state, be it a church, temple or a palace. Find more details on the last page. Every city can boast of some personalities who contribute in the making of that city as part of some great achievement. Chandigarh, a city beautiful known for planned architecture and a creation of independent India, has a long list of unforgettable personalities in every field, be it arts, science, literature or administration. Dr. S. S. Bhatti is one such legendary figure who has influenced many

and is truly a multifaceted personality. Charanjit Singh Shah has very fondly penned an article on his mentor, Dr Bhatti. Readers will find it very exciting to know how Aryan Heritage Foundation is bringing Sampurn Ramayan to multiplexes to make the epic memorable. Art Observer is once again adding to the knowledge of readers by providing an interesting crossword on Contemporary Art styles. One remembers and retains better if one has to scratch the head to get the correct answers. Once again we hope to achieve that purpose. Covering the exhibitions and shows on art in different parts of the country has helped us show-case the works of established and few upcoming artists. Tapan Dash's works on display and Artistagram's group show tell us the story of success of several artists in the field of visual arts. Each issue is the portfolio of good works of art, presented through writing and beautiful photographs. Thank you, the reader, for taking time to browse through our pages and we hope you find it educative, informative and aesthetically appealing.



Neerja Chandna Peters 'Liberty' Acrylic on Linen 36 x 48 Inches 2021

Kid - Why some of your hair is white Dad ?  
Dad - Every time a son makes his Dad unhappy, one of his father's hair turns white...!  
Kid - Now I understand why grandpa's hair is all white.



Jaswinder Raja

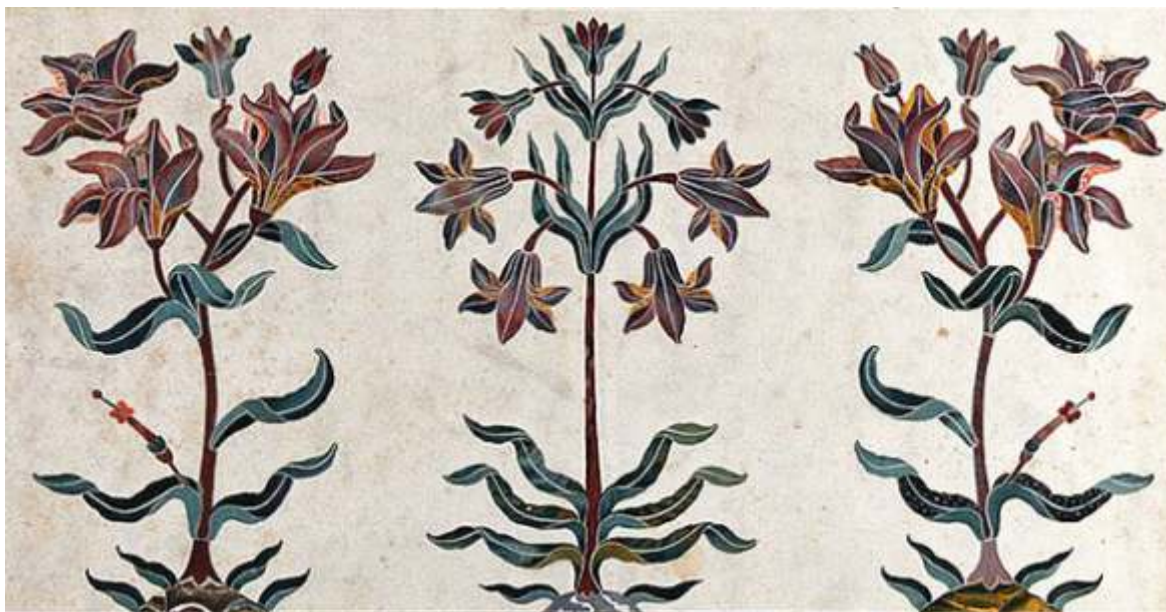
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# Floral Motifs and Designs in Art

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A motif in art is a repeating pattern, arrangement or a specific form or figure used in a creation of art. Its recurrence is its most characteristic and interesting aspect. It is a single or a mosaic of elements which is typically distinct in a design or composition. It may be of various types such as geometrical, figurative, floral or anything related to plant, traditional, historical, or even abstract. A specific motif may impart a significant meaning to the theme and help in reinforcement of the main idea. Motifs can be disposed in a number of ways to impart a 'rhythmic movement' in the visual art and highlight the subject matter. They are generally used to draw the attention of the onlookers and win their admiration. Floral and plant motifs have been in use in art since ancient times. No art in the world could afford to ignore the nature's gift (flowers) in their themes. This is evident in various historic structures and architectural forms. These were used in different forms ranging from single motifs to elaborate configurations, display of plant life in natural forms to complex spool of plant vines, plain to intricate patterns and from very simple to highly elegant designs. Designs based on plants were one of the



Floral Design on Wall of The Taj Mahal, India

most commonly used ornamental components in almost all kinds of architectural styles and art forms. These had personal, social, cultural, religious, ethical and traditional relevance for diverse civilizations. Floral designs are created employing different techniques where recurring element of the motif may be formed within a grid, following a symmetrical or geometrical pattern or free-hand design. The different facets of floral designs such as size, shape, form, pattern, form, texture, symmetry, colour, appeal, etc. are carefully taken care of in view of the space available. Other aspects of designing and composition like

scale, balance, proportion, brightness, contrast, etc. are contemplated to produce the impeccable result. In case of flowers and other plant parts, the associated symbolism is also considered and used depending on the context. In every form, floral motifs and designs in art have been and continue to be a source of inspiration to artists and people from diverse backgrounds in different temporal times. Many of these serve as original bases of contemporary designs that we are familiar with and so fond of today. They have become ubiquitous in nature. We can now find and appreciate floral motifs and designs almost everywhere.



Floral Pattern



Photo-Graphics by Kishore Shanker

Contribute  
Articles, Stories  
& Reviews of Art Exhibitions

for the **Art Observer**  
Monthly Art Reflections

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# A Legendary Personality : Dr. S. S. Bhatti

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Some people leave an impact on you without even meeting you. It is perhaps since 1976 that I have been hearing from my friends in Delhi, namely, Architects Arun Virmani, Balbir Verma, Vanita Verma, Shashi Sehgal, Surinder Sareen and others, who are the alumni of Chandigarh College of Architecture (CCA), about the versatile personality of Dr SS Bhatti, CCA's founder-teacher and former principal.

When we were debating at the Indian Institute of Architects in 2001, concerning conferment of Madhav Achwal National Lifetime Achievement Award for Architectural Education, my creative thinking in a flashback traversed nearly seven-decadelong fascinating professionally humanistic journey of this Legend-in-the-Making.

Dr Bhatti is a rare holistic personality with humanistic thought and action: an architect by DNA, a poet by passion, a writer by intellect, a critic by temperament, and a philosopher by his rationality. Calling him superman perhaps would be no exaggeration. He has done his B Arch. from Sir JJ College of Architecture (1955- 1960), eventually to become an architectural teacher of exclusive eminence treading an incredibly vast territory of 55 disciplines. His depth of scholarship, breadth of knowledge, and height of imagination is hard to match. He has been aptly nicknamed "Chandigarh's Mr Versatility" by Chandigarh Newline of The Indian

He has performed the Herculean feat of earning three PhDs : 'Chandigarh and the Context of Le Corbusier's -Statute of the Land : A Study of Plan, Action, and Reality' 1991; 'CREATIVE MYSTICISM-



Punjab Arts Council, Chandigarh



Shaheed-i-Azam Bhagat Singh Memorial

**Man of Many Talents :** Dr. Bhatti followed in his father's footsteps, Sardar Balwant Singh Bhatti; architect, painter, sculptor, wood-caver, wrestler, adept in Hindustani music, and an infallible political analyst. Bhatti learned the English language from his father by distant education (then unknown as a system of pedagogy) through letters when he was at Sir JJ College of Architecture, Bombay. He studiously developed his writing skills by sustaining his passion for learning through voracious reading, unrelenting writing, critical grasp, and

eventually documentation. His passion for holistic autodidacticism was so compelling that he started maintaining a daily diary to nurture his self-motivated longing for acquiring mastery of writing, and for understanding his feelings. This gradually became his habit resulting in acquiring a rich vocabulary.

The testimony of his sharing and creating a revolutionary change in the mindset of many extended beyond the scope of architecture. Prof Ajeet Singh who had attended his lecture-demonstration on Colour Theory at Government College of Education in Chandigarh instantly learned not only how to look at the beauty of Nature but was also inspired to acquire the art of drawing and painting using charcoal sticks, pastel colours, water colours; indulging in gay abandon the adoration and romance of God's mesmeric creation spread out in mind-boggling universality.

**Master of All -** Dr Bhatti has many firsts to his credit. He did a hat trick in earning doctorates; he won second prize in letter-writing competition of Indian Postal Service in 2018, Best Book of the Year Award for Urdu poetry in 2019, and Award of Recognition for outstanding contribution to English literature/language, both

conferred by Chandigarh Sahitya Akademi. His painting 'Waterfall' is in the permanent collection of the National Academy of Modern Art. He was honoured by the All India Fine Arts & Crafts Society as a Veteran Artist, and appointed National Art Adviser for India by the National Academy of Arts, Sciences, and Literature, Italy. His design for Punjab Arts Council in Chandigarh's Rose Garden was featured in the Korean International Design Journal along with works of seven top-ranking Indian architects: AP Kanvinde, CM Correa, BV Doshi, Raj Rewal, AD Rajee, Nari Gandhi, and Satish Gujral. Dr MS Randhawa, Chairman PAC, had called it the most beautiful building in Chandigarh next only to Le Corbusier's museum.

Bhatti's house built in 1975 as a self-motivated experiment in cost-effective construction won him the University of Roorkee Mahesh Varma Construction Research Award (1994) for original contribution to innovative engineering. He also designed Guru Tegh Bahadur Bhawan for the love for his alma mater. It is the first 'green building' of its kind in

students across the globe. With my thoughts thus advanced I wondered how in one birth one could encompass so many levels and boundaries of knowledge with multiple layers of understanding. Perhaps sometimes one gets either overshadowed or kept out of its reach when one engages in the act of deliberating upon the vitality of individual segments of Dr Bhatti's 55 disciplines.

**Dr Bhatti as a Poet**

An anthology of poems that makes me understand how to live life has been penned by Dr Bhatti! His quatrains conclude that life not lived together is life in vain. He poses puzzles woven out of beautiful words that on deep reflection break into thought provoking wisdom.

Dr Bhatti has led life the natural way, passing through various periods of mental development that shaped him into a great master of modern times, a living legend with an amazing range of versatility in architecture, art, poetry, music, engineering, criticism, theology, education, mysticism—yet continuing through his authoring of more than 30 books, with an equal



Dr SS Bhatti receiving Lifetime Achievement Award from Sh Kaptan Singh Solanki, Former Governor of Haryana

the city. His most outstanding contribution as a writer has been one-man campaign in the form of features published internationally for the recognition of Chandigarh's Rock Garden worldwide, and Symposium organized in 2006 under the auspices of First Friday Forum founded by him in 1999 for recognizing CHANDIGARH as 'Modern Heritage'.

Dr Bhatti developed and used his own brand of pedagogical ethics : 'To teach is to learn twice, but to learn is to learn forever'.

I was progressively enabled to understand him evermore by interaction with his numerous

number in the making.

To conclude, in Dr Bhatti's own poetic pronouncement, life is a priceless divine gift - Shed all illusions and let life live that you may live too A mysterious symbiosis exists between life 'n' you You belong to life, but life doesn't belong to you.

If it really did, you wouldn't let it ever leave you

This is the briefest account I could give of this legendary professional because his life's full story encompassing his amazing creative versatility would form a voluminous tome!



Dr SS Bhatti receiving AIFACS Veteran Artist Award for his contribution to Art from Dr SD Sharma, former President of India

A Study of Guru Nanak Bani with Special Reference to Japuji' 2000; and 'SRI HARMANDAR SAHIB-A Study of Architecture, Engineering, and Aesthetics' 2008. He won the Fifth Journal of the Indian Institute of Architects National Award for Excellence in Architecture (Research Category) for his first PhD in 1993. His second PhD was honoured by Guru Har Krishan Educational Society, Chandigarh, as the Best Doctorate done in 2000 at the Department of Guru Nanak Sikh Studies, Punjab University. For his Third PhD he was featured in Rajya Sabha TV Documentary on Golden Temple in 2019. His Masters in Architecture research thesis done in 1983 (The University of Queensland, Australia) has made Chandigarh's Rock Garden known throughout the world.



Collection - Govt Museum & Art Gallery, Chandigarh



Waterfall in Collection of National Modern Art Gallery



# Dialectics of Garden Bloom

a solo show by Tapan Dash

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Gallery1000A Lado Sarai, New Delhi

Art Observer Syndicate  
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A holy city of Odisha, which is protected by the sea itself and is the abode of Lord Jagannath.

A little boy used to play with the waves of the sea and then with his little fingers on the golden sand used to draw some line drawings that everyone was surprised to see. The enchanting atmosphere of this city, the lush green fields of coconut gave a new perspective to the imagination in his young artistic mind every day.

The lap of nature on the one hand and a magnificent temple of art and reverence on the other, this the child used to calmly read the faces of the devotees who came there in the vast courtyard of this temple, sometimes just looking at every carved stone. Every stone is a peerless piece of art, this child used to experience this art made by the sculptors in a supernatural form for a long time.

Such a mystical the environment had inspired the curious mind of this child in such a way that he started expressing his feelings through the best form of fine art, that is, painting.

The child's nature was gradually becoming artistic, it seemed as if the surrounding nature had filled all its colors in his imagination, the calm and serene sea had inspired him to think seriously in a meditative way and the abode of Lord Jagannath inspired him to create and explore something new.



Painting by Tapan Dash



Painting by Tapan Dash

This unique confluence of nature and art was giving a different dimension to the artist growing up in this child. Slowly walking through the sand, this journey had reached small pieces of paper. Small pieces of paper from the homeopathy doctor's clinic, in which the doctor used to give medicine to cure the disease, this child used to paint on them to give peace to the soul. Along with this, as there was competition among classmates to get the drawing of this little artist, gradually he also became an art dealer, the cost of drawing on a small piece of paper was a full drawing paper.

Tapan acknowledges that his paintings are subconsciously influenced by the sculptures and art he witnessed as a child in Orissa. He states, "The figures in my works also arise from the impressions I gained as a child, which I strive to bring alive on the canvas. Contours of those impressions are transformed on the canvas, many times in a narrative manner". Everyday scenes of breakfast, siestas, offerings, street sellers find space in his work, imbued with a distinct artistic sensibility. Tapan states that such images also depict his journey, from Bhubaneswar to Delhi.

Life had picked up its full speed when the boyhood ended, he entered the Bhubaneswar Art College. And then the next step was the capital of the country, Delhi. The zenith of nature was definitely lost, but neither did he forget his roots, nor that flora and fauna, nor the compassion and association of Jagannath.

When you look at the pictures of Tapan Dash, they suddenly take

you to the unique world of Tapan where you will find magical nostalgic heaven that he has kept in his mind since childhood. Same nature, same emotions, same fragrance ... Time has changed a lot, and maybe this boy too

As an artist sharing his work, Tapan wants viewers to draw their own inferences. His works also bring together magnificent symbols of the individual spirit with the larger mythological signs, demonstrating their interactions. This brings together the human and the divine but the final interpretation is left to the viewer who brings in his/her own subjective perception to find meaning in the paintings. His works demonstrate the artists' sense of uninhibited expression as they are not limited to a single theme or subject. His collection covers a myriad of subjects in creative blends of figural and abstract, bringing a surrealist touch to the paintings.

Tapan enjoys Indian classical music and dance while not immersed in the virtual world. He dreams of building an artist community in Orissa one day, an exchange programme for artists from all over India and abroad so they can learn about each other's unique styles, philosophies and aesthetic sensibilities. It stems from his own learning experiences, his avid interest in the works of his favorite artists that include KG Subramanyan and FN Souza, besides Marc Chagall and Gustav Klimt. With this in mind, the 47 year old artist plans to continue experimenting with his work, bringing forth his distinct aesthetic sense on the canvas as a creative form of self-expression.

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## Creative Hands

of the world as cultural exchange programmes. The Handicrafts Board also participates in the International trade fairs and craft melas held in various countries like New York, London, Kathmandu, Canada, Helsinki, Italy etc.

**Khadi & Village Industry:** Indian Textiles are famous all over the world for their quality, beautiful designs, exquisite pattern and charming colourful combinations. The Indian Charkha, which ushered in a revolution at once silent and spectacular, has a glorious history of its own. When the overwhelming power of the textile machines tended to dominate, Gandhi's Charkha sought to liberate the human spirit and reaffirm the noble human values - Values of peace and love and sympathy for less fortunate. It was Gandhi who saw the poverty of the masses understood the cause of it and gave the Charkha to the nation as the symbol of hope. The Khadi and Village Industry Commission was established, which took Charkha to the doors of the poorest. The board introduced various improvements in the spinning tools to enable the spinners to earn a higher wages in keeping with the standard of life high. Later Khadi released the Indian people from the exploitative processes of British Rulers. This made the role of Khadi very eminent in the freedom movement of India.

The art of fine weaving, the varied processes of painting and dyeing and art of hand and loom embroideries were perfected by the Indian weavers through the ages. The weaver is an artist capturing the colours in the environment

around him and transferring them to the fabrics he weaves. The calicos and carpet of Bengal, the muslin of Dacca (Now in Bangladesh) the chintz and Chikankari embroidery of Lucknow, Kashmiri Shawls, Banaras Silk, the Patolas as of Gujrat, Phulkari and Durries of

source of employment to traditional artisans and craftsman but perhaps more so in their capacity to reflect the culture and civilization. These cottage industries were born and developed in the age when mass production, standardization and competition from large-scale industries were unknown. The situation therefore required the re-orientation of the traditional crafts so that it could appeal to larger sections of society to whom only the useful or useable

Craftsman and Master Weavers to honour excellence and high attainment in the specific craft. The award consists of cash money, a Tamrapatra and an Angareastram. This serves as an incentive to the traditional craftsmen and inspires them towards greater zeal and artistic. Even the state Governments have now introduced state awards to craftsmen/weavers for their excellence in their crafts. These awards cover various handicrafts

wide range of collection of various types of Handicraft objects. Traditional crafts of India are displayed here for visitors, scholars and students interested in folk arts & crafts of country speaking the glory of Indian Handicrafts. Different states have also set up their Art Emporia not only in their state but at various metropolitans as cultural exchange programme. Situated in Delhi, these are great attraction for foreigners. It has not been an easy battle for



Master artisan, Jit Singh giving finishing touches to his piece of craft



Inlay art work in furniture



Creative hands doing Phulkari

Punjab have been well known in the world market for centuries. So fine was the Muslin that dhoti of 4 1/2 yards long and about 50 inches wide could be packed into a container of the size of a match box and Kashmiri Pashmina shawls could pass through the finger ring. This entire craft suffered for sometime but the new Handloom Development Programme has now given full support under the new schemes.

**Cottage Industries:** The handicrafts in cottage industries have their importance not only as a

articles are acceptable. The need therefore is to blend the utilitarian values with traditional aesthetics in the handicrafts. Now most of the commercial banks have been implementing liberalized credit schemes for crafts persons.

**Incentives:** In 1971 All India Handicraft Board Introduced National Award for Master

including few rare crafts like temple Chariot carving of Tamilnadu, Jamdani Shawl of Kashmir, Phulkari of Punjab, Palm leaf carving of Orissa, and Baluchari weaving from Uttar Pradesh and Bengal.

Crafts museums are also set up in various states. First museum which came into being in 1953 has a

many NGOs, Government departments and individual artisans/ craftsmen to achieve what they call a little better situation to keep up the rich tradition of Indian handicrafts. A lot needs to be done still to keep our nation proud of our heritage and show it to the entire world.

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# Great Artist, Ramkinkar's Unforgettable Sculptures and Stories behind them

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Anyone, who might have seen the gigantic stone sculptures of a Yaksha and a Yakshi, which graciously guard the entrance of the Reserve Bank of India's building in New Delhi, perhaps can never forget their enormous visual impact.

However, a vast majority of all such lay viewers might not even be knowing the name, Ramkinkar Baij (1906-1980), who had boldly sculpted and shaped these colossal icons out of eight sand stone rocks, which were brought, with great difficulty, from Baijnath, Kangra Valley.

Once Dr B. N. Goswamy, a well-

schemes, the Committee recommended that sculptures could be erected on either side of the main entrance of the RBI office at New Delhi, one depicting the idea of 'prosperity through industry' and the other 'prosperity through agriculture'. At the instance of JRD Tata, the then Director of the Central Board, the views of Carl Khandalawalla were sought. Carl suggested that the Bank could consider having figures of 'Yaksha' and 'Yakshi' on the two sides. On his advice, the invitation to tender for the adornment of the frontage of the New Delhi Office was extended to the nine artists.

'Out of the nine artists invited, five submitted their proposals and amongst them only one submitted



The Santal Family -1938, Santiniketan.

known art historian, rightly remarked that 'the simple, unassuming Ramkinkar Baij created these monumental works and made an unforgettable mark on the entire field of sculpture in India!'

'In the early independent India, Pandit Jawaharlal Nehru, the Prime Minister, suggested that public buildings, many of which were large imposing structures, could be utilized to 'encourage Indian artists to function in some way' and sculptors, painters, designers, etc. could be asked to get involved. He made a committee to perform the selection of artists. Amongst other

models and sketches. The proposal of Shri Ramkinkar Baij was accepted. The art form of the male 'Yaksha' was drawn from the statue of the 'Parkham Yaksha' in the Mathura Museum and Yakshi was derived from 'Bisnagar Yakshini' from the Calcutta Museum'.

Many people refer to the female image as of a 'Yakshini'. However, as per a Baij's own clarification 'it is of a 'Yakshi', which, he said, 'stands for a sister and not of a 'Yakshini', which represents a 'wife'!

He had further explained that 'these images do not relate to 'Kuber' (the god of wealth and the god-king of the semi-divine 'Yakshas'), as many



Yaksha and Yakshi by Ramkinkar Baij at Reserve Bank of India, New Delhi



perceive', perhaps for being installed at the gate of the bank. Perhaps very few know that this 'unassuming' stalwart of Indian sculpture once was practically associated with one of the Chandigarh's growing architectural concepts.

However, his bold righteousness, for which he was too well known, did not allow it to be a part of it. To illustrate his controversy-creating characteristic the following incident is often quoted.

'A bronze bust of Rabindranath Tagore made by Baij was placed in 1984 at an outdoor monument in Balatonfüred, Hungary, on a promenade named for Tagore alongside Lake Balaton. Tagore had received cardiac treatment at the (Szívkörház) at Balatonfüred in 1926.

'The National Gallery of Modern Art (NGMA) in New Delhi has the original concrete casting of the bust, from which the bronze bust was prepared, and dates the original to 1940, one year before Tagore's death. Apparently Tagore did not die 'right after' the bust was completed.

'When 'West Bengal Culture Minister Jatin Chakraborty unveiled Ramkinkar's bust of Tagore in Hungary, he had

remarked that it did not 'look' like Tagore, and should probably be replaced. This very view was also supported by some other prominent persons, including Maitreyi Devi (poet and novelist). 'However, when people like Satyajit Ray swiftly responded against the proposed replacement, the matter was laid to rest by the then cultural minister Buddha Deb Bhattacharjee'.

Not so strangely, this once controversial bust later was replicated by the Indian government and given to a number of other countries also, including Colombia, Finland and Israel.

In 1954 the Punjab Government had decided to construct a memorial to honour those who laid down their lives in our country's freedom struggle.

Two years later, in 1956, Le Corbusier made a rough-design for this memorial, to be built between the Assembly Hall and the High Court buildings, as a part of the city's yet to be completed Capitol Complex. Much later in 1971, some known and unknown Indian sculptors were invited to turn the two dimensional sketchy Corbusian concept into a three dimensional reality.

Ramkinkar Baij, who was honoured

with a prestigious Padma Bhushan a year earlier, in 1970, was one of the sculptors who were invited to tender their bids to undertake the work and make three dimensional 'maquettes' for the same.

However, the final contract to build the monument was awarded, rejecting Ramkinkar's concept out rightly, to a relatively unknown city sculptor; perhaps not for being making the best presentation but for the fact that he had reportedly tendered the 'lowest' bid!

In fact a daring and out righteous Ramkinkar had rejected the Corbusier's design, and rightly so, as it represented India through derogatorily hackneyed symbols, and thus he presented an entirely different design.

In Corbusier's rough-sketch an Indian, contemptuously shown in the company of a Lion and a Snake, very belittling symbols that many foreigners still associate with our country, is rising from the debris of broken colonial styled large pillars. Ramkinkar had presented an original and fresh Indianised version that would have gone very well with both its theme and the environment.

However, the most disturbing aspect of this story is that the administration did not bother even to retain Ramkinkar Baij's model that he had painstakingly conceived and carved. This is how the City Beautiful missed a rare Ramkinkar stamp on it.

I wish at that point in time there were people, in the administration, like Dr M. S. Randhawa, a great administrator and a learned connoisseur of art, who would have understood and appreciated Ramkinkar's valuable artistic vision. It is a well-known fact that without Dr Randhawa's untinted and strong support the world recognised Rock Garden, a first bold rejection of the Corbusier's master plan, would not have been there today.

No wonder today Chandigarh is known, to the outside world for Nek Chand's Rock-garden, a rock-solid arty creation.

## Introducing Aanshiki Mittal, Indian Contemporary Artist



Druk Yul



Aanshiki, an artist who holds a degree in Business management explores natural forms and structures as accents for her narrative. Marked with a complete absence of straight lines, her work tends to preserve the natural contours of the 'FOUND' wooden pieces while augmenting it with the subtlest of artistic touches in an attempt to add a degree of refinement and attach an element of finality to nature's hidden messages. Her artistic expression is not confined to a single piece, she expresses herself profusely in all her creations.

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# Art Tree's Miniature & Traditional Art Show

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Art Tree's Miniature & Traditional Art Show in association with Cankids to Revive Dying Art Forms India has been widely known as a land of several unique visual traditions, but with the advent of technology, many of them are vanishing from day to day social activities of larger population. To reawaken and revitalize some of the ancient art forms, Art Tree, in association with Cankids, organised a 10-day event, titled 'Echoes from the Sand' at the Bikaner House from 19th September 2021 till 27th September 2021, where some exclusive works of two of the country's most admired and respected masters from Rajasthan - miniature artist Mahaveer Swami and the traditional artist Yugdeepak Soni - were on display. The show brought into limelight some traditional styles as well as contemporary approaches to miniatures and traditional art.

The event was a humble attempt on the part of Art Tree to include Cankids on board as their charity partner and help them educate people about their aims and objectives, as well as, their programmes. In its endeavour to support a large number of cancer patients, a part of the proceeds collected from the sale of artworks will be shared with Cankids.

Ms. Pragati Agarwal, Founder Art Tree, said on the occasion, "Indian traditional art and craft, while it is acclaimed worldwide, is at the crossroads, and most of the rich heritage of our past remains only as references in art history books. In that sense, India is yet to celebrate art by preserving traditional



Painting by Mahaveer Swami



Painting by Yugdeepak Soni

techniques and passing the knowledge to newer generations. There have been numerous ways and means to restore and continue with our traditions and art forms, the modern technology of computer graphics and internet while adding another dimension to the forms, does not help us preserve the art in their pristine form. As an organisation our sincerest endeavour has always been to promote art and artists, particularly all those who are

practitioners of rare art forms such as, folk arts, and I am elated that I could get two of the most distinguished artists for our show." She also spoke about her all-out support for Cankids, 'I am also honoured that both the artists will be displaying their works in the Capital after nearly 16 years and this show is a small step towards supporting them and their marvellous art form in these difficult times of the pandemic caused by Covid 19.'

Cankids in its outreach programme, will aim at making people aware of Cankids as an organization and the tremendous effort they make towards children with cancer and support them in their treatment, recovery, and rehabilitation. Ms. Poonam Bagai, spokesperson - Cankids is also very happy about her involvement with the cause of promoting art and the event. 'It gives us immense pleasure to partner with Art Tree, which dedicates itself to promoting rare art forms. In many ways, we see our partnership very apt since we both have a similar vision of helping society become a better place with more humane alliances that go on to make our society a better place to live in. And, like Art Tree, we too, don't believe in monetary gains. Our attempt is only to help, support and facilitate treatment of cancer for kids for all those who don't have enough resources or even information to get the right cure, healing, care and medication.'

**About Miniature Art :** Originally, miniature paintings were small-scale, highly detailed pictorial

compositions, often providing a true record of the social and cultural life of the time, and were done on palm leaves and later the work was done on paper. It has over the past decades retained its originality of painstaking and in-depth detailing, but with the passage of time, the form has undergone changes, and today, it has a diametrically different modern-day spin. Although early survivals of portable Indian paintings are all miniatures from texts, or painted objects such as boxes, the earliest miniature paintings in India can be traced back to the 7th century AD that flourished under the patronage of the Palas of Bengal. As an art, miniatures in India truly thrived under the Mughals during the 16th-18th century AD defining a rich period in the history of Indian art. They were profoundly influenced by Indian literature and were executed as illustrations to texts or as individual paintings. With the technological advancement and change of social behaviour, the cultural heritage of India has been revived through state-of-the-art technological intervention that has the potentiality to rejuvenate our cultural heritage and connect the craft-guilds of rural India with the larger population.

**About the artists :** Mahaveer Swami was born in a family of Bikaneri artists, and practices the Bikaner School of Miniatures in which he has carved out a distinctive niche. He is the only surviving artist in India of this genre.

Yug Deepak is a young representative of a traditional painter family from Rajasthan and trained with the senior artists in his family who work under the guardianship of the master Shilp Guru Shri Badri Lal Chitrakar



Painting by Yugdeepak Soni



Painting by Mahaveer Swami

# Kerala Murals

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Kerala Murals have a unique history. They are the frescos depicting Hindu mythology in Kerala, a divine state. The first example of Kerala Mural Paintings can be traced back to the Marayoor rock paintings in Idukki district and the first of the mural paintings in Kerala is said to be the ones at Tirunandikara cave temple. These paintings of the 8th Century were considered to be the finest but these paintings did not resurface until 14th Century. The murals made its way across Kerala peaking between the 16th and 19th Century, with the rise of the Bhakti Movement. In the 20th Century they took a positive

turn where these murals were revealed to many.

Although initially made on the walls of temples, these murals also found their way to palaces and churches in Kerala. There are over 150 temples in Kerala which have ancient mural art forms. Art forms like Kathakali, Tholpavakoothu, Theyyam and Koodiyattam deeply influenced the mural artists.

The role of Raja Ravi Varma in Kerala Murals has been very influential. He combined the Eastern and Western styles with dexterity. He was instrumental in taking mural paintings to the masses.

Delicate strokes, bright colours, idealistic reproduction of humans, animals, trees are some of the

common characteristics of the Kerala Murals. The thick lines inform closeness, thin lines distance, flowing lines rotation. The depth is created by mixing all these. The artists also bring in the elements of time, seasons and age through various methods. The works represent each artists dedication and spiritual inclination. The Murals dig deep into the tales from the Puranas, the Ramayana and the Mahabharata, and depict deities like Vishnu and Shiva in their glory.

A traditional mural painting of Kerala is a fine art of skill and creative excellence. It bears a stamp of uniqueness and aesthetics. Today, the trend has shifted from wall murals to those painted on



Alkaa Khanna 'Ganesha'  
Acrylic on Paper 12x16 Inches



Alkaa Khanna 'Peacock'  
Acrylic on Paper 12x16 Inches

canvas and paper. The colours used are saffron, red, golden yellow, emerald green, coral red, blue and white. The use of colours are in 2 styles. One is Fresco style where colours are applied on a slightly wet surface. The other one where the colours are used on a dry surface is the dry fresco style. The outlines

are drawn in yellow and then filled in with colours.

Every mural is a testament of the depth of dedication the artists have for their art.

The palaces and temples of Kerala are all a visual treat wherein the sagas of ancient Hindu Gods and Goddesses unfold.



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