

Art Observer

Monthly Art Reflections

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Art Observer

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The Song of the Earth and the Sky

5 February-26 April, 2020

Art Observer Syndicate

@ Sunder Nursery, New Delhi

artobserver.in@gmail.com



Photo courtesy - Sarth Khare and The Gujral Foundation

The Gujral Foundation has announced an iconic public art project - commissioning temporary pavilions by selected artists, architects and designers that will respond to different locations in India. For its inaugural edition, the Foundation in association with Outset India, has commissioned a pleated pavilion titled The Song of the Earth and the Sky at the Sunder Nursery, New Delhi. It has been designed by the architect and artist Ankon Mitra. Reha Sodhi is the curatorial advisor on the project. It will be open to the public for viewing from February 5- April 26, 2020. The Gujral Foundation completed its tenth year in 2018 which marked the beginning of the Foundation's focus into the realm of architecture and design. This began with the presentation of the India pavilion at the London Design Biennale in September 2018 and continues through various initiatives including partnerships, exhibitions, outreach, interventions and forums in both India and internationally. In the rediscovered garden of Sunder Nursery, renewed and revitalised

from history and brought into the present; Mitra seeks to create an Ensō diagram, where copper of the Earth and silver of the sky meet and embrace in a meditative bliss. Architecture of the past lies strewn everywhere in the garden, lending us to a gem of geometry - a beautiful pointed arch. In the pavilion, Mitra has multiplied the arch nine times to symbolise the nine realms. The Zen garden represents yin and yang, wind and water - two elements that connect the Earth and the sky. The multitudes of folds in origami create a single pleated song. In that moment of rhapsody, the physical garden dematerialises and like all spiritual energies, becomes the universe. "This is an unprecedented opportunity, hopefully the beginning of an annual pavilion building project in New Delhi, comparable to the prestigious Serpentine Pavilion in London or the MoMA PS1 in New York. I would like to laud the Gujral Foundation for spearheading this initiative and express my gratitude to Feroze for selecting me as the

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The 61st Edition of LKA's National Exhibition of Art



Award winner artists with Hon'ble President of India Sh. Ramnath Kovind, Hon'ble Culture Minister, Prahlad Patel, Akademi chairman Dr. Uttam Pacharne

The Akademi Annual awards were given away by the Hon'ble President of India Sh. Ramnath Kovind on March 4th, 2020 in a ceremony at the Rashtrapati Bhavan, New Delhi.

The national exhibition has on display till 21 March the art works of brilliance from across the country, encouraging budding art talents to learn new techniques and media in the world of paintings, sculptures, graphics, photographs, drawings, installation and multimedia.

National Kala Mela: Akademi's 5-Day Art Fair in Delhi, Women Artists Bring Colour to National Kala Mela 2020

4-9 March, 2020 @ Lalit Kala Akademi, New Delhi



Pictures Courtesy Lalit Kala Akademi

The National Kala Mela 2020 held at Lalit Kala Akademi, New Delhi from 4th to 9th March alongside the 61st National Exhibition of Art saw massive participation by women artists showcasing paintings, mixed media works and artefacts, underlying the increasing interest and public presence of talented women in Art. Majority of the 170 stalls selected for the Kala Mela belonged to women artists, said the Akademi's official release. Hon'ble Culture Minister, Prahlad Patel inaugurated the Kala Mela alongwith National Exhibition on 4th March evening at the Akademi premises at Ravindra Bhavan, Mandi House circle at a ceremony presided over by the LG of Delhi, Anil Bajjal in presence of Akademi chairman Dr. Uttam Pacharne and Padma Bhushan awarded artist Ram V. Sutar and Padma Shri Shyam Sharma.

The Akademi celebrated the International Women's day at the Kala Mela on Sunday, March 8th 2020 and acknowledged the increasing contribution of female

artists in spreading awareness about Art as a perfect medium of expression of creative genius and empowerment. Works by women artists drew wholesome attention by art lovers in the Kala Mela.

Kala Mela has 150 stalls put up by women. Chairman Dr. Uttam Pacharne appreciated and congratulated all the female artists. The Kala Mela also documented the experiences of participating artists by recording their interviews. Sharing her feelings, self-taught artist Dr. Suryasnata Mohanty described her participation in the Kala Mela 'a great privilege'. "To get selected as an Exhibitor through a juried process from over 5000 artists applicants is itself an honour and credit. To show one's work among the country's leading art practitioners and getting to know about the works of visual artists of various styles and thoughts is a rich experience," Dr Mohanty said. "Also the feedback and enquiries from art lovers and visitors is a reaffirmation of market potential for us," she added.

'SHAKTI-The Power' An Exhibition of Masks

13-17 March, 2020

@ Lokayata, Hauz Khas, New Delhi

The exhibition titled 'SHAKTI - The Power' is exhibited as a collective of masked creations fashioned by about 200 artists from 30 cities. An exhibition of painted masks on the theme women empowerment organized by Speaking Art Foundation (SAF), Conceptualized and curated by Neeraj Sharma.

The Speaking Art Foundation provided each of the participants a facial mask cast in fiber glass (13x13 inches) as their 'canvas'. The stark contours of these forms have now been reborn into powerful outlets of individual thoughts.

Besides its pictorial strengths, the masks on display, also convey a powerful and committed message that traces the ups and downs of woman's status in the country from the ancient time till now in different roles as rulers, mathematicians, warriors, etc. The decline of the



medieval period too, has found voice through these painted creations. As the exhibition also holds up a mirror to the dark sides of contemporary times, some of the creations are candid portrayals of the pervasive phenomena that stigmatize women as mere objects, and subjected to the worse kind of

offences, including sexual degradation, and as inferior role players in societal matters. Other works take note of the elevated status of the handful of our times, when women have risen to occupy the highest offices of the land and contributed to the society.

An Art Happening at Chandigarh

10-12 April, 2020 @ Hotel Aquamarine, Chandigarh



Kadamb Art has been active in Chandigarh's art scene for a decade now. It is a venture of Neenu Vij who herself is an accomplished artist with fifteen solos and a large number of group shows, participations and workshops to her credit in her thirty one years as a professional artist. After

organizing multiple art events, Kadamb Art is now excited to bring you the first-ever Art Festival in Chandigarh, on 10th, 11th and 12th of April 2020.

Despite being a premier art destination in Northern India, Chandigarh will be home to an Art Festival. The environment of

Chandigarh is known to infuse the sense of aesthetics and openness. This vibrant city owes a lot of its fame to the architect, Le Corbusier, who designed this Post-Independence city as a real work of art. Chandigarh is recognized as one of the greatest experiments in the contemporary history of art and architecture.

Hotel Aquamarine (of the Aroma Hotels group) is the gracious host to this festival. Located right in the heart of the city, the venue is accessible and visible from all major landmarks, as well as from the airport and train station.

The Art Festival has a fully packed 3-day agenda, that includes an Art fair, art auction, public participation, panel discussions, art talks, interactive art workshops, art merchandise, B2B opportunities, crafts, guided art tours etc.

A promising opportunity indeed for artists, art galleries, institutions and sponsors to reserve their place and be a part of the unique art happening in Chandigarh.

7th Regional Art Exhibition

The Indian Academy of Fine Arts, Amritsar is a prestigious art gallery, which was established in 1928. It is a hub of myriad cultural activities. In the month of March, it is going to hold the 7th Regional Art exhibition in which five artists-Gurpreet Singh, Diksha, Sukhwinder Singh, Raman Kumari and Deepak Kumar who have been awarded with cash prizes. The award of Excellence has been given in professional category to Anil Gupta, Rohit Kumar, Alka Chadha Harpalani, Mohinder Mastana, Palwinder Singh and Supreet Sabia. Alka has bagged this award consecutively for the second year. Her work-Knitted together is a composition of four canvases with hands weaving the memories and strands of wool hanging over it. There is a use of mixed media to integrate personal sensations of togetherness and belonging. Alka has to her credit a special award by World Art Hub and ICAC Mumbai



Alka Chadha Harpalani, Knitted Together

and now is being honoured by IWD Women Achievers award.

Buddha in Art

6-12 March, 2020 @ AIFACS, Delhi

The National Group Exhibition has taken as its theme the artistic possibilities behind portraying the Buddha, in art.

The serene facial contours as also the calming posture of viewing the image of the Buddha has always been a popular draw for artists of all ages, particularly in India and other South East Asian countries. While the first look may give the impression that the form does not lend itself to innovation due to its over use, the current show, 'National Group Exhibition' held at the All India Fine Arts and Crafts Society, Delhi, from 6th to 12 March, proved to the contrary. The clutch of Buddha depictions by various artists examined the theme in a manner that proved beyond doubt that indeed this form is a subject of endless proportions.

The show was inaugurated by Sh. Sudarshan Bhagat, MP and a

connoisseur of art. The choice of diverse and well executed images on display was curated by the well-known artist Sikandar Jangra whose selection brought out the essence of spirituality contained in the images. While some of the works exploited the calmness and serenity of a blue backdrop, others had executed their concepts in a division of geometric spaces highlighted with the play of light from specific angles, giving the image a dramatic overview. Elsewhere, the stone sculpture of the Buddha form became the leit motif of this exhibition. A clever geometry of dividing the canvas into squares and fitting the parts of the holistic Buddha form alternately, added further interest through this novel sub-division. With the use of symbolic additives, such as floating full-blown lotuses, and Buddhist icons and symbols, the aura of the subject of Buddha was captured and artistically highlighted through individual creations.

CITB Portrait of the Spirited



Sanjay Mishra, Shakti Singh

Picture courtesy Anil Kumar

CITB Portrait of the Spirited, live portrait painting session was held on 7th March, before a discerning audience, at the Amphitheatre, India Habitat Centre, Delhi. It was second event in the series of many conceived by the firm 'Cloud in the

box', cofounded by a group of enthusiastic and established artists, working passionately towards sensitizing society to appreciate fine art. They have provided a platform where art, artists and non-artists can strike a bond.

In the last event, Sanjay Mishra, the well-known Bollywood film actor and winner of the 'Filmfare' and Indian Film Festival Los Angeles award, and Shibani Kashyap, a pop singer and music composer were present as models for the portrait artists to paint. Accomplished portrait artists like Nilay Sarkar, Ranjit Sarkar, Shakti Singh Ahlawat, Sanjay Sarkar, Vikrant Bhise and Sandeep Rawal participated in the event. This event is getting popularity amongst art fraternity as well as the general public. Hundreds of people visit the event every time. There were people from various walks of life, including doctors, IT engineers, people from the hotel industry, fashion and finance, and many others. They also took to paper and pencil provided by Cloud in the Box (CITB) team at the venue for making portraits. This is definitely a novel idea to create a positive energy in the society. Portrait artists are getting a platform to showcase their art and public is getting a chance to get introduced to art.

International Scene

An Art Travelogue

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My recent trip to Athens Greece was quite remarkable in many ways. It was the first time I saw the ancient city of Athens not through the big pages of Janson's Art History book or through a secondary source or a picture posted online but with my own eyes! Yes it felt like a long-desired dream come true. Decades ago, as an Art History major, I would often look at the pictures of Nike or the grand fluted pillars of Acropolis and wondered if I would ever see them. At last I saw and experienced the majestic art and architecture of Greece and so, this article is a tribute to it.

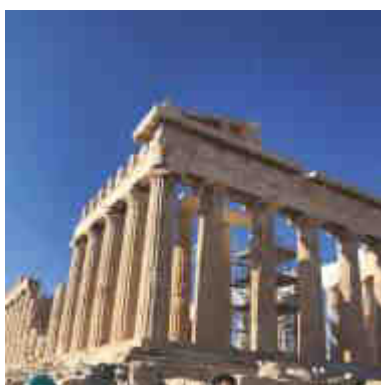
The Goddess of Athens, goddess of wisdom and war, and patron of arts and crafts is Athena. She was the one who gifted the Olive Trees to Athens. Seen below is the full replica of her at the Temple of Parthenon.

The Olive Trees, well who doesn't like Olive! Known for its profound qualities, this plant is the top choice for salad lovers, especially the Kalamata olives.

Legend has it that the olive tree was gifted to the city of Athens by Athena in a contest against



The Nike of Samothrace



The Temple of Parthenon

Poseidon, which she won, as the people chose her gift (olive tree) rather than Poseidon's (salty spring water)

I saw these trees represented in many ways: metal sculpture, decorative artefacts & wreaths, patterns on textile and of course olive plantation all over in the region. It is said that an olive tree (highlighted in pic's) is planted in the very same location as the first olive tree given to the city of Athens. No it's not that old though, the present tree is around 60 years old and stands in front of the Temple of Erechtheion on the Acropolis.

Athens is beautifully set in between many small hills, surrounding it like a garland. It also offers many high hill top locations to see some stunning panoramic views, especially at night. The Parthenon being the center point of the city, looks spectacular both during the day and night. The highest point in the city is Lykavittos, (seen in my pictures taken from the Acropolis). Some panoramic views taken from Delphi were also mesmerizing. The greenery was fresh and vibrant in contrast to the hills and rocks, standing still for thousands of years. This culmination of the new and the ancient was a calming and humbling experience.

One of the most prized sculptures of the Hellenistic Period is the Nike of

Samothrace ~ the winged goddess of Victory. There is a small Temple dedicated to Athena Nike at Parthenon. However the Nike of Samothrace which I had been wanting to see from close quarters is not in Athens but at the Louvre Paris. It is undoubtedly the star attraction of the Louvre Museum. Created around 2000 years ago, it is awe inspiring to think the way white marble had been carved with many tactile textures, the contrapposto pose capturing the moment Nike just landed on the ground, the way the sculpture emits and weaves the energy around is absolutely remarkable. One needs to see this to experience it. One can literally hear the flutter and feel the swift of air.

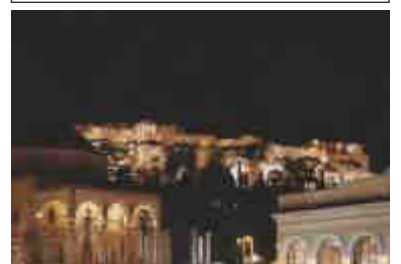
But until our future impending trip to the Louvre, we decided to get this gorgeous marble replica of the Nike of Samothrace from Athens, that now graces my home!



The Kalamata Olive Plantations outside -Delphi Greece



Olive Tree



Acropolis seen at night from Plaka-Athens-Greece

Kiran Nadar Museum's Impressive Calendar of Events



The Installation ऋत by Vishal K Dar Picture courtesy Shilpa Gavane

The Kiran Nadar Museum of Art has released a calendar of art exhibitions that will be on view this year, beginning from February 2020. The Kiran Nadar Museum of Art has opened this season with a series of four exhibitions of which three of them are around the themes of 'Scripting Time', 'Memory' and 'Ecology'. These will be on view till June 30th and have been curated by Roobina Karode. This triad of exhibitions is based on 160 works

by seven women artists that have been executed by them at different times of their art careers. Their creative expressions weave a common thread among the artists. The three exhibitions consist of drawings, prints, etchings, lithographs, aquatints, collages and a host of other art practices. The extended duration of the exhibitions gives viewers the opportunity to pick their time and view the works at leisure.

Continued from Page 1

The Song of the Earth and the Sky

inaugural architect-artist to create this pavilion." - Ankon Mitra (Architect and artist) "The Gujral Foundation aims to provide a global platform for experimental projects by leading architects. For the inaugural year, Ankon Mitra has been invited to respond to the gardens of Sunder Nursery. The Song of the Earth and the Sky is a

pleated pavilion that takes inspiration from the arcade of the Sunderwala Mahal and responds to it by using origami forms that are intertwined together. The combination of open and covered spaces creates a subtle interplay of light."

- Reha Sodhi
(Curatorial advisor)

Homage to Mother Nature Group show of masters @ Sanchit Art

18-22 February, 2020

@ Visual Art Gallery, New Delhi



A photographic exhibition, featuring Mother Earth, was imaginatively presented by nature photographer Jhuma Datta and inaugurated by the noted photographer Raghu Rai. Viewing the exhibition of photographs by Jhuma Datta had every frame on exhibit, tell its own story. Aptly titled 'Tribute to Nature' and held at Delhi's Visual Art Gallery (18-22nd February) the works represented an idealistic conception of reality as being equidistant between dream and imagination. The Earth, taken to be born of cosmic coincidence, was portrayed as blessed with a spectacular mould that were clicked into images of majestic

proportions, replete with geographical relief. The end effect was of viewing a physical feature in a surrealistic overture. The works outline the message of preservation of this lonely planet, our only home, blessed with varied terrain which the artist photographer had titled as Air, Earth, Ether and Water. What the naked eye saw on the gallery walls was topographical variety and the expansive grandeur of water, reminding us of the vulnerability of these natural assets. The exhibition drew much acclaim from professionals and the public for this much acclaimed photographer whose works have been feted by National Geographic as well.

Bakhiya, a Way to Survive Challenges

10 January-6 March, 2020 @ Threshold Art Gallery, New Delhi

The Threshold Art Gallery showcased a group exhibition 'Bakhiya' to symbolize the Sufi meditative activity of not letting things fall apart. The unique exhibition, 'Bakhiya', which closed last week, at the Threshold Art Gallery, Delhi, incorporated the styles of kantha, sujani, rafoo, in the styles of refabricating instead of discarding,

by featuring artists Achia Anzi, Gargi Raina, Priya Ravish Mehra, Rajendra Tiku, Rubaba Haider and Yael Bartana who came together to share their stories of difficult journeys and lessons thereof. According to Ms. Tuntty Chauhan, curator, "This exhibition serves as a subtle reminder to the viewer to embrace and appreciate all aspects

of life and revisit our conception of beauty and desirability not as the absence of imperfection but rather, by recognizing those very flaws as an inextricable part of what make us wiser, it carries connotations of fully existing within the moment, of acceptance, of equanimity amid changing conditions. This is the essence of surrender."



Priya Ravish Mehra, Untitled, 48x36 Inches, Hand woven tapestry with cotton fibre & paper pulp



Rajendar Tiku, Snowflakes, White Marble, Wood & Glass 12x14x14 Inches



Rubaba Haider water colour on paper 13.5x10.5 Inches



Simrat, Aradhna Tandon and Bharti Vandna

18th All India Annual Art Exhibition of Contemporary Women Artists at Govt. Museum and Art Gallery Sector 10, Chandigarh organised by 'We' A group of contemporary women artists, Chandigarh.



The exhibition, 'Colours of India' was held at the All India Fine Arts and Crafts Society galleries, Delhi, from 29 February till 5th March curated by Erum Khan and has drawn much attention.

25 February-20 March, 2020

@ Sanchit Art, Saket, New Delhi

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M F Husain Untitled 30x20 Inches Oil on Canvas Board



Paresh Maity The Orient Express 42x40 Inches Water colour on Paper



Manoj Dutta 'Rest' (Diptych) 30x60 Inches Tempera on Board

Sanchit Art presents a group exhibition by renowned artists Paresh Maity, Satish Gujral, Manoj Dutta, K.Laxma Goud, Neeraj Goswami and many others. A group show comprising of fourteen artists from all across India. The show aims to investigate different materials that artists will engage with to explore their subjectivity and expressions. Among the highlights is a rare acrylic and oil abstract by Paresh Maity from 1990. This was when he briefly experimented with abstracts, there are paintings of village life by K. Laxma Goud, which are an interesting combination of village nostalgia. Special highlight is a pair of exquisite bronze sculptures by Satish Gujral. Also, the vibrant pieces created by Manoj Dutta, depict the pictorial idiom of simple concepts with fantasy elements.

A curated selection of pieces by masters like Paritosh Sen, Ram Kumar, Badri Narayan, add to the richness of the show.



Neeraj Goswami Shringar (bedecked) in Space 36x24 Inches Oil on Canvas

Editorial — Art – A Search for Truth

Art Observer is dedicated to the wide spectrum of visual and performing arts. Efforts have been to share and showcase aesthetically appealing creations to all the 'rasiks'. This journal is also a platform for the aspiring and talented artists to reveal their works and express their views.

This issue has covered some prestigious, innovative and inspiring exhibitions that have made a mark. The National Kala Mela 2020 held at Lalit Kala Akademi, New Delhi, exhibition of renowned artists at Sanchit Art, New Delhi, An unusual exhibition of thread work - 'Bakhiya' that has symbolised the Sufi meditative activity compels us to look within and start embracing imperfection in day to day life. A very laborious task of organising exhibition of painted masks by Speaking Art Foundation familiarises us with the diversity in theme-Shakti. This exhibition of 200 masks was held at Lokayata, New Delhi. Breathtakingly beautiful and candid works of Idris are revealing the dedication of a photographer trying to freeze the images in time. Mahmood Ahmad's transformation from vibrant landscapes in acrylic to drawings of female form in black and white is stunning indeed.

One always likes to read about the great masters and learn from their experiences on their path of achievements. When it comes from a son the old memories become pure reverence. It definitely takes us closer to the artist to understand his paintings better particularly when they are on mystical themes.

Shabir Hussain talks about his father the legend- G R Santosh 'in the conversation'. On similar lines, D S Kapoor's article on Sardari Lal Parasher a renowned artist is full of nostalgia.

We stand committed to share views on child art and this issue throws light on 'Decoding the Child Art' that can help many teachers to understand a child's mind better.

One cannot miss the coverage on an iconic art object, the Gujral Foundation's presentation, a unique step in the field of art-The Song of Earth and Sky. It may be a travelogue or understanding of abstraction in art, these articles are here to enjoy and ponder upon awhile.

Feel free to contact us with your feedback and insights. Happy reading.

Goldy Malhotra

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Artists tend to initiate deep methodologies to catch the realities of the material world. Various artists, with their keen perspective, have been able to catch the movement of the world, transformation of the man through the eras and the transition of the periods through simple but fascinating literary and artistic procedures.

A powerful example is the 'Bull' by the all-time famous 'Pablo Ruiz Picasso'(1881-1973), Spanish painter, sculptor poet and more, who had animals like bulls and horses as central figures in many of his artworks.

Picasso created the above mentioned 'Bull' as suite of Lithographs around a figure of a bull between 1945 and 1947; all pulled from a single stone.

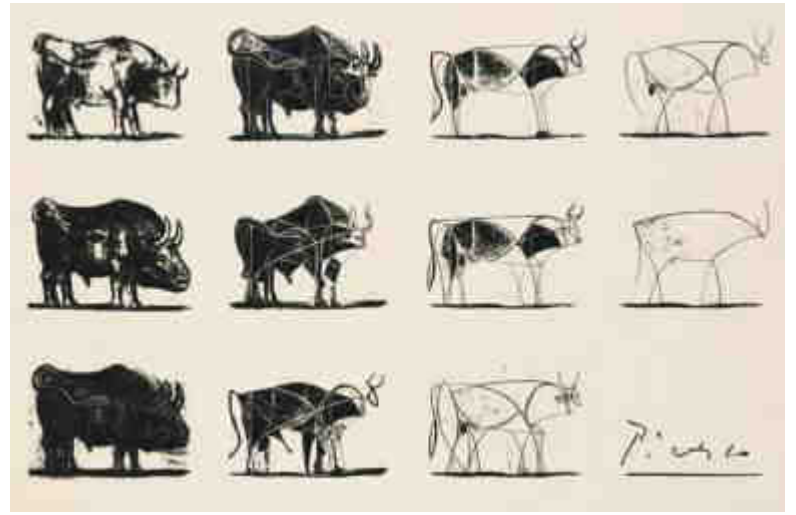
The primary depiction was a realistic brush drawing of a bull. This basic figure was powerful in form, huge in volume, heavy in mass.

Retaking this basic work, Picasso retouched it to highlight bulkiness in various organs such as eyes and horns by their placid magnification; This was followed by its dissection and reduction. With a shift of focal point, specific features like the reproductive organ and tail were overstated to emphasize on elements like gender.

A tactful distribution of structured lines balanced the front and rear part of the body of the bull at all levels, from the basic to the last depiction - such that at no point the bull fell out of balance.

The last depiction was the most concise depiction reduced to mere outline - yet, markedly expressing, even in nothingness, the quintessence of a bull.

Some theorists described these lithographs as successive stages investigating the absolute 'spirit' of the beast by exploring and analysing the essence of the bull.



Suite of Bull by Picasso

The essence of the bull, extracted by Picasso is seen as the essence of Spain, as a symbol of virtues and values of Spanish culture. The 'Bull' in this particular work is considered as a metaphor of the Spanish people - and the transition of its appearance as an imagery of the transition of their condition, state and state of mind during the revolutionary changes within the society - a time of war, of intensification of technology and at the same time an époque of dominating fascism.

A simple experimentation - dissecting the form became an effective method in art to reveal the truths of the external world and its movement, while searching the self. The process is the very root of all abstract trends and movements developed in the history of art, the very initial being "Cubism", initiated by Picasso himself. Cubism, apart from dissecting the image, extended to superimposing /juxtaposing on the same plane, its depiction through multiple perspectives.

The logic behind this process seems as meaningful as interesting: According to Cubists, the classic art obliged the painter to maintain unique point of view to paint a picture of a still model object. The object had to be depicted as it would

seem to the eye in space from a single angle, at a particular moment of time. A depiction of the model object from a single position, according to the cubists, meant depicting just partial picture of the model- that which would be seen by an immobile viewer, in a particular moment of time. Asserting that in the modern epoch, the speed was obliging the man to displace rapidly, therefore, such image portrayed was partial and not absolute.

Cubism claimed to aim at catching the objects more deeply in their movement and complexity by putting to play their fragmentation and dissection through the multiple perspectives - that is juxtaposing on the same plane, different faces of the reality, that the eye misses to see simultaneously, but the mind has the faculty to reunite by depicting the reality in its entirety. It was an attempt to catch and illustrate the unlimited facets of the mental image:

"This face that one shows me, I should also know its profile" Picasso

This was the beginning of abstraction, a search of means to perceive beyond the tangible with mind, all that the eye cannot see physically....

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Child Art

Decoding Child Art

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When we use the term 'Child Art' it has three different usages. Any art work done by a child is commonly referred to as 'Child Art', the work done by other artists for the eyes of juvenile is also known as 'Child Art'. Lastly another connotation of child art implies any piece of art that has child as a subject or theme. You are reading about the art work done by children in this article.

First European exhibition of drawings done by children was organized by Robert Ablett in London in 1890. Franz Cizek was the first one to appreciate the art of children that was not influenced by adults. This unskilled visual expression by children was also related to the aesthetics of modernism. Franz Cizek even started the Art classes for children in the age group of pupils 2-14 for 2 hours a week free of charge and without choosing the so-called pupils. Interestingly, Cizek realized that infact he learnt a lot from the children and could not really teach them.

Later Piagetian theory of cognitive psychology marginalized the psychological studies of Children's art, which became a hot topic of



Kavir Venkataraman, Ameya Arts, Mumbai

discussion towards the end of 20th Century.

Developmental Psychology having a scientific study of how and why human beings change over the course of life has helped us to understand child Art namely Scribbling, Pre-symbolism, symbolism and Realism. It is only in the Symbolism stage, children create a vocabulary of images and they have their own set of symbols. Before this stage the objects always floated in space and now they start finding a base. Cultural influence also starts playing its role at this

very developmental stage.

As a child matures the symbols get limited and imagination starts losing the flexibility and it becomes more important for a child to make a thing look real like an object to be drawn. At this time it gets very frustrating for a child and often it is seen that when a child is forced to make a realistic drawing, he starts losing interest and many stop painting at the age of ten and give up almost entirely.

Little ones blessed with sufficient freedom learn to make their own rules of realism and get better with

time. These are the children who develop individualistic style.

Art plays an important function as a therapy even in the case of growing children who are subjected to loneliness. Psychologists have found an interesting connection between gender and colour. Boys have been choosing blue, green and browns whereas girls are often going in for red, yellow and lighter shades of blue for their colour palette. According to some psychological studies, drawing tiny feet, reflect insecurity whereas big hands indicate aggression. Absence of arms or hands shown behind the

back indicate timidity. It has been studied that the content of a drawing on the left side is usually the past experience or the influence of environment where the right-side subject matter is related to the future and what the child wants to communicate.

Child art should never be placed on a viewer's table for critical analysis. It only requires appreciation for being unique, original, honest and minus all inhibitions. No wonder good artists after having gone through many phases ultimately start drawing like children - sure, bold and simple.



Vedant Gomes, Aarkids, New Delhi

When a son remembers ...

Ghulam Rasool Santosh was a prominent Indian painter known for his themes inspired by Kashmir Shaivism. He was eminent artist from the movement known as neo-tantra in Indian art. A self taught artist whose life was full of struggle, found solace in mystical experience that changed his theme and style of painting.

His son Shabir Hussain a painter of repute shares fond memories of his father from the core of his heart, enabling us to get closer to the great master-Ghulam Rasool Santosh.



Shabir with his latest work in his studio

Goldy Malhotra

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Goldy Malhotra : What are your earliest memories of seeing your father paint?

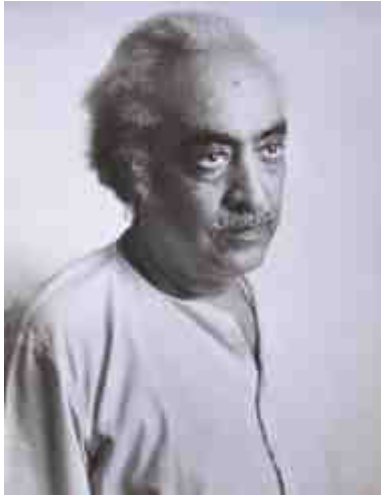
Shabir Husain : I was four years old and we used to live at Jangpura Extension in Delhi where my father had a small studio. I remember he used to ask us to sit in a corridor as models and he worked on our marvelous portraits. He was very good at portraits and was known for it. It is vivid in my memory.

G. M. : Did he talk about Art to his children? What were the questions in your mind related to themes and his style of paintings?

S. H. : He was an excellent story teller and through them explained his paintings. When I was in high school, he was always keen to talk about his family background and the years spent in Kashmir. I was a good observer and came to know a lot about my father as an artist by listening to his friends M. F. Hussain, Sultan Ali, Aman Nath Sehgal, Pradosh Das Gupta, Ramachandran and many others who were visiting him regularly. Their discussions, sharing of the experiences were part of the parties held at our place.

G. M. : Did he ever bring his anxiety home or talk about his struggle?

S. H. : I could read him as he always had an honest transparent face. Infact all the artists were struggling in the 60s because there were very few galleries in Delhi and hardly any buyers. Bombay was a



G R Santosh



Portrait of Shabir painted by G R Santosh in 1968 when Shabir was 6 years old

better Art market and my father also felt the same like most of his friends. Few Brazilian, American and German diplomats were the only buyers through their Embassies. Mr. Chester Herwitz who was dealing in leather business, bought many works of good artists and opened a museum named Herwitz Museum in US, presently his collection is at Peabody Essex Museum in Salem, Massachusetts. Mr. Hertvitz with his wife Davida maintained a charitable trust to support Indian Art in US. This was a big exposure for Indian Art of that time and also provided an international platform.

G. M. : Was it his desire to see you as another artist in the family or the choice was entirely yours?

S. H. It was my choice. I was a keen sportsman but always had an inclination for art and started

painting in his studio and that worked as an emotional security for me. He saw an artist in me, though I was not focused yet he had foreseen and put me on the track.

G. M. : How was his life style reflected in his art?

S. H. He came from a very humble background. His father was serving in the Police department and wanted his son to start working to support the family soon after his matriculation. He was given the job of 'Ghaat Munshi' to maintain the distribution of rashaan at river Jhelum.

To get rid of his boredom, he kept working on the landscapes that he started painting at an early age. He was totally self-taught and learnt



Tantric work by G R Santosh Acrylic on Canvas 1989

labour on the canvas. At times very encouraging and at times very frustrating due to his bluntly honest negative remarks. Now I realise, that was being a true teacher who did not believe in showering compliments only. In calmer moments he used to rectify my piece of art and teach me as a hand-holder. Colour application was the main form of art that he taught me.

G. M. : A very personal question- your parent's love story is known to all. Did he ever talk about what made him use your mother's name in place of his surname?

S. H. Yes, sometimes he used to talk about it. He was a romantic poet and went to Amarnath in 1964 where his perception about himself completely changed. Being a Kashmiri the Shavism started surfacing and he became spiritual and mystical. Under the influence of Lal Ded, he started composing spiritual verses that was blend of Shaivism and Vaakh. For a brief time, he became a scholar and did not paint at all. At this time, he changed his name to G. R. Santosh. Santosh being my mother's name. Went back to painting and this was the beginning of Tantric phase, that he is known for.

G. M. : In your moments of solitude, do you evaluate your achievements that you could share with your father?

S. H. Yes, but I miss him a lot because my training under him was left incomplete due to his untimely demise. Today I am known as a colorist and I share this with him in my solitude, though still working to reach where he would have wanted me.

G. M. : How is Shabir the artist different from the great master G. R. Santosh?

S. H. He was self-taught, life, mysticism and mother nature were his teachers. I am influenced by him in usage of colour. Being a disciplinarian, he wanted me to be trained and was happy to see me develop my own style. He was an introvert and I am an extrovert. He was very simple and down to earth, extremely humble without any ego or inhibition. I am enjoying the comforts provided by him.

G. M. : What would you like the present generation to learn from G. R. Santosh's life?

S. H. Do not follow the west. Cling to your roots. East has always been the leader in art, architecture and sculpture. By copying the west, we can lose our track. We always stylized abstraction unlike the western realistic art.

G. M. : Lastly, one word to explain G. R. Santosh.

S. H. He was an institution in himself. A polymath who excelled at every thing.



G R Santosh figurative work Gauche on Box Board 1957



Early landscape work of G R Santosh Oil on Box Board 1954

ART GALLERIES

All India Fine Arts & Crafts Society
1, Rafi Marg, New Delhi-110001
Phone: 011-23711315
www.aifacs.org.in

Creativity Art Gallery, 6, Ground Floor,
Hauz Khaz Village, New Delhi-110016
www.creativityartgallery.in

Dhoomimal Art Centre, A8, Connaught
Place, New Delhi-110001
www.dhoomimalartcentre.com

Gallerie Alternatives, 102, DT Mega Mall,
DLF City, Phase - I, Golf Course Road,
Gurgaon-122002
www.galleriealternatives.com

Galerie Art Eterne, L 1/1A, DDA Flats,
Kalkaji, New Delhi-110019
info@gaeindia.com |

Gallery Art Positive, F 213/ B Lado Sarai,
New Delhi-110030
www.galleryartpositive.com

Kumar Gallery, 11, Sunder Nagar Market,
New Delhi, India, 110003
www.kumargallery.com

Lokayata Art Gallery, No. 1, Hauz Khaas
Village, New Delhi-1100016
www.lokayatart.com

Mati (Art gallery for folk and tribal art)
1-B, Basement, Near Naivedyam
Hauz Khas Village
New Delhi-110016

Nature Morte, A-1, Neeti Bagh,
New Delhi-110049
www.naturemorte.com

Sanchit Art, 156 DLF South Court Mall,
Saket, New Delhi
http://sanchitart.in/

Space118, Locally known as Kirti
Warehouse
118, Wadibunder Road, Mazgaon,
Mumbai-400010
www.space118.com

The Guild, Alibaug
1028, Ranjanpada, Mandwa Alibaug Road,
Alibaug-402201
www.guildindia.com

Threshold Art Gallery, C 221 Sarvodaya
Enclave, New Delhi-17
http://www.gallerythreshold.com/

Gallery Art.Motif
A1 - 178, Safdarjung Enclave Fourth Floor
New Delhi 110029
www.galleryartmotif.com

Uchaan Art Gallery, Gold Souk, Sushant
Lok Phase I, Sector-43
Gurgaon 122002
www.uchaanarts.com

Vadhra Art Gallery D-40 Defence Colony,
New Delhi 110024
www.vadhraart.com

Visual Arts Gallery, India Habitat Centre,
Lodhi Road,
New Delhi 110003
www.indiahabitat.org/vag

until 31 March 2020
Text Matters
A group exhibition of various artists
@ The Guild art gallery, Alibaug

15-17 March, 2020
Natural Instincts
A group exhibition of various artist
@ Visual Art Gallery, IHC, New Delhi

16-20 March, 2020
Transparent Destiny
A solo Exhibition of paintings by
Nafisa Yeasmin
@ Open Palm Court, IHC, New Delhi

18-23 March, 2020
A Bird Call
Solo paintings exhibition by Rupa
Samaria. 'A Bird Call' is a step in that
direction, giving a voice to the birds'
silent call for help through a selection
of thought-provoking art.
@ Visual Art Gallery, IHC, New Delhi

21 March - 2 May 2020
Solo Exhibition by Kamrooz Aram
@ Nature Morte, New Delhi

21-25 March, 2020
Art Confluence 15th Annual CADD
Art Show, a group show in support of
victims of drunk driving and road
accident tragedies featuring prominent
artists including Paresh Maity, Jaishri
Burman, Shobha Broota, Shamshaad
Hussain, A V illango, Gopi Gajwani
and others
@ Open Palm Court, IHC, New Delhi

ART CLASSES

Aarkids
AC / 138-D, Shalimar Bagh,
Delhi 110088
M. 9999812841

Be Creative in Creative Work Shop
F 104, Sarita Vihar
New Delhi 110076 Delhi
M. 9810617117

Creative Art Institute
169/C, Rajguru Nagar
Ludhiana-141012
M. 9878023860

Ignited Minds, New Delhi
B 1 / 29 A, Gyan Shakti Mandir Marg
Shalimar Bagh
New Delhi 110088 M. 9899107737

Kalakrit Art Studio
2055 A (Basement), D-Block,
Palam Vihar
Gurugram 122017 M. 8860818186

Kalakriti Hobby Classes
160 (Ground Floor),
Gujarawala Town, Part II,
Delhi 110009 M. 9891084925

26-28th March 2020
**Hum Fida E Lucknow - A City
Experience Festival** A city experience
festival of Lucknow to showcase the
art, culture, heritage, food, music and
textiles of the city. A group exhibition
of paintings & Photography.
@ Center Atrium, IHC, New Delhi

27-31 March, 2020
Mirrors
A solo painting exhibition by Sona
Srivastava
@ Open Palm Court, IHC, New Delhi

1-15 April, 2020
Art of Super 40 a Group Exhibition
@ Hotel Kohinoor Continental,
Andheri, Mumbai.

1-6 April, 2020
CIMA ART MELA 2020 A group
paintings exhibition of over 60
Established & Young Emerging Artists
@ Visual Art Gallery, IHC, New Delhi

1-5 Apr, 2020
The Revelation A group paintings
exhibition by various renowned artists
Hemraj, Swapan Roy, Shridhar Iyer,
Vijender Sharma, Akhil Esh, Rajesh
Baderia, Raghu Neware, Iqbal Krishna
@ Visual Art Gallery, IHC, New Delhi

7-11 April, 2020
Measuring volume of Perspective
A solo paintings exhibition by artist
Dhanur Goyal
@ Visual Art Gallery, New Delhi

ART CLASSES

Little Artist
C-13, Phase 1, Alliance Kingston Estate
Rudrapur 263153
M. 9759959131

Meetart
H. No 876, Sector 15,
Faridabad 121007
M. 9818477700

Painting Skill
3B-114, G C Grand, 2C Vaibhav Khund,
Indirapuram,
Ghaziabad 201010 M. 9540003889

Rangtulika
Flat-501, Tower-G GPL Eden Height
Sector-70, Durbaripur Road
Gurugram 122101 M. 9910048145

Shefali's Art Classes, Mumbai
1/7 Shanta Sadan, 10th Road, JVPD
Scheme, Sainath Nagar, Vile Parle (W),
Mumbai-400049 M. 9820504648

EXHIBITIONS

9-17 April, 2020
Solo Exhibition
By Shrikant Kadam, Pune
@ Shridharani Art Gallery, New Delhi

9-11 Apr, 2020
इब्राहिशे abstract expressions solo
paintings exhibition by Anuj Kumar
Inspired by the emotional energy and
gestural mark making of abstract
Expressionists the art explores human
thought. Paintings emerge as colour
romances the canvas; with a desire
(इब्राहिशे) to express the universality of
human emotion.
@ Open Palm Court, IHC, New Delhi

12-16 Apr, 2020
Yatrik-A Traveller
A solo painting exhibition by Alka
Bhrushundi
@ Open Palm Court, IHC, New Delhi

17 Apr, 2020 to 21 Apr, 2020
Sthai-Sthai-Permanent is an exhibition
exploring the theme of permanence,
time and memory, and the paradox that
nothing is permanent. A solo paintings
exhibition by Sudesh Samaria
@ Visual Art Gallery, IHC, New Delhi

20-25 April
**HUDCO's Golden Jubilee
Exhibition** HUDCO's journey in the
last 50 years on the occasion of
HUDCO's Golden Jubilee Celebrations
@ Centre Atrium, IHC, New Delhi

ART CLASSES

Swarangparsh Art Class
Flat No. G-302, C-58/24, Stellar Park
Appartment, Sector 62
Noida 201301 M. 9999107117

The Vibrant Strokes
142 1st Floor, Vardhmaan Sunrize Plaza
Mkt. Vasundhara Enclave,
New Delhi-110096 M. 9873818867

Thoughts on Canvas Arts
703 / T9, Sushant Estate, Sector-52
Gurugram 122003
M. 9999972733

Uma Tirumalasetti Art Classes
B 349, Janaprya Arcadia Kowkoo, Alwal,
Bolaram
Secunderabad 500010 M. 9989381860

Visual Art Class
B Block 608 Platinum City, HMT Road,
Nr. CMLI, Yashwantpur
Bangalore 560022 M. 9663700434

22-26 April, 2020
Panorama
A group paintings exhibition by
various artists Arun Bohra, Nikun
Agarwal, Meghna Agarwal, Uma
Bardhan, Rohini Jain and many others.
Paintings based on contemporary
themes of social relevance such as
global warming, cruelty to animals,
spirituality, feminism.
@ Open Palm Court, IHC, New Delhi

22-26 April, 2020
KALABIMB-20
A group Art Exhibition of Paintings,
Sculptures & Photographs celebrating
the power of visual idioms Aashish
Tanwar, Anita Goyal, Manish Rao,
Mohd. Danish, Satya Sai, Nirmal
Thakur, Nitin Kumar, Parmanand
Chaudhary, Ramesh Rana, Roop Chand,
Sachin Verma, Sartaj Naqvi, Soumik,
Sunil Dutt, Vipin Yadav, Waseem
@ Visual Art Gallery, IHC, New Delhi

27 April-3 May, 2020
Valley of Flowers
A solo paintings exhibition by Kiran
Soni Gupta
@ Visual Art Gallery, IHC, New Delhi

1-15 May, 2020.
Art of Super 40 - a Group Exhibition
@ Hotel Kohinoor Continental,
Andheri, Mumbai.



9-17 April, 2020 **Solo Exhibition**
By Shrikant Kadam of Pune @
Shridharani Art Gallery, New Delhi

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Tools and Techniques

Kokuyo Camlin, the Artist Brush Pen

Painting comes natural to humans but the education and the technicalities kill it. If anyone wants to enjoy water colour painting, the earliest known genre of painting, he or she is bogged down by the sheer number of things required. You would need brushes, palette, water, sponge, rag, water container etc. apart from paper and a board. It will not take less than half an hour each to set everything up before painting and wrap it up after painting. Camel, the pioneering and trusted brand of artist material in India has come-up with a solution for the people who don't want to create a professional painting but just want to have fun and relax by painting. Camel Artist Brush Pen, takes out the cumbersome paraphernalia from painting, while retaining all



the fun. It is one piece solution with colours and brush rolled into one. Camel Artist Brush Pen comes with a flexible brush like tip, which enables the user to derive lines and strokes of various thickness. The ink used in the Camel Artist Brush Pen is pigmented and bright. It offers high degree of permanency and waterproofing. Being transparent it offers the possibilities of overlapping in order to achieve greater density and more shades. Available in a set of 12 vibrant shades and individually in Black colour Camel Artist Brush Pens are ideal for an amateur to enjoy painting. Moreover it is also great tool in hand of a professional commercial artist to produce quick illustrations, calligraphy, sketches etc. This product is also very useful for design students.

Speaking Art
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(a Non-profit Organisation)
In collaboration with
ARTISE
ARTISTS INDIA
PRESENTS
शक्ति
the power
An exhibition of 150 painted masks by artists, Theme: 'WOMEN EMPOWERMENT'
Presented and Conceptualized by:
Neeraj Sharma
28 March- 14 April 2020
Venue: **Art'est- An Art Abode**
B Block, Vipul World, Sector-48
Off Sohna Road, Gurgaon
Art'est- An Art Abode
Nandini Ghosh (Founder and Chief Art Mentor) # 9927176785
Neeraj Mitra (Co-founder and Chief Art Curator) # 8860457795
Phone: 912422173300 Ext. 145
Team SAF
Further enquiries: artestgallery777@gmail.com/9811134099 (only whatsapp after 4.00 pm)

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



Artist behind the Lens



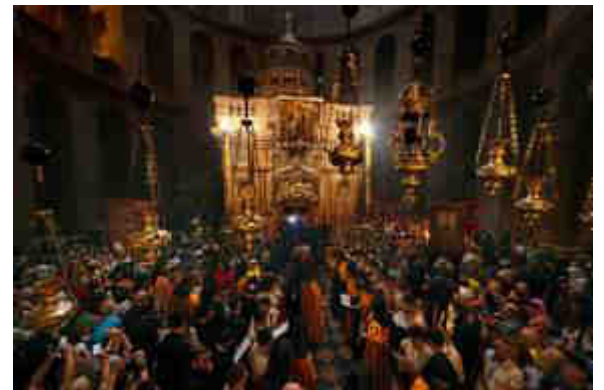
Photography - Idris Ahmed

Armed with a camera and an eye for the aesthetics, **Idris Ahmed** shoots photographs across genres. Though a professional photographer, he also teaches photography and conducts workshops at various institutes. Adventurous in the photo-expeditions he runs 'Photocommune', a collective of photography enthusiasts. Idris started as a photography instructor. He travelled widely, documenting his sojourns with a

camera. On one such trip Spiti stirred the artist in him and now the urge to reach out to enchanted valley keeps pulling him. His tryst with Spiti inspired him to become a freelance photographer. With Dorling Kindersley commissioning him to shoot for their travel reference material for Israel, Sri Lanka, and Delhi, he continued to travel and photograph across the world. His oeuvre has since been exhibited in many galleries and cultural

centres, including one man shows at Alliance Française, Delhi and India International Centre.

On his diverse assignments, he has worked in studio setup with his team as well as alone on snow-sheathed mountains. Whether he is undertaking a commercial project, exploring a new locale or mentoring aspiring photographers, Idris does what he is most passionate about - reimagining the world through his viewfinder and arresting it in time for other 'rasiks'.



The Woman and the Artist

Mahmood Ahmad has given woman power a new orientation through his recent artworks, choreographed in black and white images

Mahmood Ahmad, a graduate from Jamia Millia Islamia University, is among India's sought-after painter with exhibitions across art capitals around the world, such as the Dubai Art Fair, the First International Kala Mela by Lalit Kala Akademi, the Khajuraho International Art

Fair, the India Art Festival, among others. His solo shows have graced prominent art platforms, such as the Art Hub in UAE, the Bandra-Kurla Complex in the Mumbai Fair, as also Lokayata Art Gallery and Lalit Kala Akademi, New Delhi. A participant in several group shows nationally and internationally, this art creator has also been bestowed the Gold Medal at the Travancore Art Galleries, the MF Husain Certificate of Merit



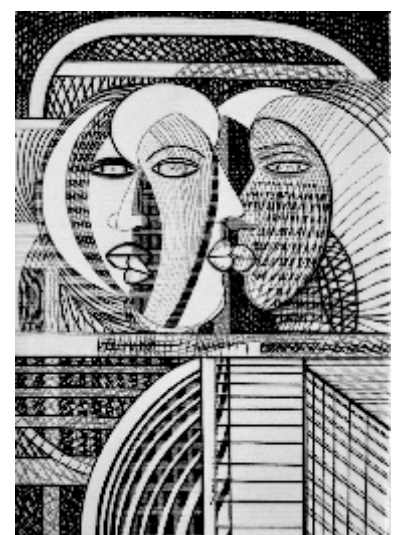
Charcoal on Paper and Canvas

by the Heart Care Foundation of India and the All-India Art Exhibition by Agnipath.

Once a painter whose signature works were in vibrant acrylic formats, currently he stuns his viewers with his drawings output where the female figure centralises his art making. Depicted front face, he has given them a fairy-tale coverage, with floating forms as messengers of glad tidings. Elsewhere, framed in a mirror she is the principal onlooker, where her dominant face dwarfs the solar and lunar universe surroundings both spatially and philosophically. In

others, her dominating presence, is shown as a conglomerate of three feminine forms cleverly juxtaposed into a frame where the lines of geometry are stylistically composed backdrops. The architectural details of yet another work are deliberately played down by an enlarged feminine face with a toy-like dome in the backdrop. All these reference points of femininity establish that woman power which is effeminate on the outside, is powerful and grounded within.

The artist works in Delhi but travels widely to art platforms worldwide.



Sardari Lal Parasher - The Founder Principal of the Art School

D. S. Kapoor

kapoords@yahoo.com

Sardari Lal Parasher a master of English literature and was known as one of India's significant sculptors, painters, social reformers and art educationists. The name is not very familiar amongst the people like other Indian contemporary artists because he never wanted to commercialize his creation, art had been just a spiritual journey for him. While remembering the great visionary artist Sardari Lal Parasher, I wish to pay homage to the great unseen master, who was a source of inspiration and in many ways served as a great guide and a mentor to a number of art students who have gone on to become celebrated artists or art educationists in their own style. He not only took care to develop in them an aesthetic awareness but also imparted values through his work and interaction.

Born on April 7th, 1904 in Gujranwala (West Punjab) now in Pakistan, S L Parasher was the son of a surgeon and passionately artistic mother. After doing his post graduation in English Literature from an old Christian college, Lahore in 1935, he went to Mysore, where he met M. A. Aziz. The teacher saw a great potential in him and under his supervision, Parasher went through his preliminary training until he achieved expertise in portrait, landscape painting, and sculpture. It was a turning point in his life. Later he had training in sculpture from another master V. P. Karmakar. His genuineness and fundamental urge to learn made him a courageous experimentalist. In 1931 Rabindra Nath Tagore while listening to the music of Sikh minstrels, saw his portrait sketch and remarked 'You have caught my expression, Yes you have got it, I like it very much.' This left an amazing impact on the development of Parasher's career. In 1936 he joined Mayo School of Art, as a teacher and later became the Vice-Principal. The year 1947 was indeed a momentous year with a political independence, which divided India and scarred many families. He and his growing family experienced an adventure through



The founder Principal S. L. Parasher with a group of great masters A. C. Gautam, Baldev Raj Rattan, Sunirmal Chatterjee, Jit Singh, N. K. Day, Vishwa Raj Mehra, Sujan Sing, Beli Ram, Hazara Singh, Pritam Singh and students in 1955



S L Prasher



Sketch of Rabindra Nath Tagore

the refugee camp at Baldev Nagar, Ambala City and Delhi. There he served the Hindu and Sikh migrant from Pakistan as a camp commander and also used to sketch their distressing and crucial condition on paper as the 'Strokes of Anguish' and also made some terra-cotta sculptures in the post-partition refugee camp. The partition of Punjab had deprived the East Punjab a number of educational Institutions including the Mayo School of Art, Lahore. In the pre-partition days, this Institution had played a very useful part in the aesthetic, Industrial and educational activities of the province. Its loss created uneasiness amongst the fairly large number of people who were interested in the educational

development through this institution. The Artists and Craftsmen who were mostly muslims migrated to West Punjab. Although most of the art-industry remained in this part of Punjab, there were no craftsmen left to carry on the art trade. An Art trade work center was also set up in Gurgaon for the migrated artisans to earn their livelihood and Parasher was appointed as a Technical officer. But there was a dearth of trained art masters, crafts masters, artists, sculptors, designers and architectural draftsmen in the State. Parasher proposed a scheme to establish a new School of Art & Craft on the pattern of Mayo School of Art, Lahore to the Punjab. After persistent persuasion and

consistent efforts to convince on the Punjab Government, S. L. Parasher and others, finally succeeded to get approval to start a School of Art Punjab in Shimla on 16th August 1951. Parasher was appointed as the first Principal of newly opened art School as a replica of Mayo School, Lahore. This was the only nucleus institution of its kind in the region. Other Schools of Art functioning in the country were the Government School of Art, Jaipur; Nizam School of Arts, Hyderabad; Calcutta School of Art; Government School of Art, Lucknow; Sir J J School of Art; Bombay and Government School of Art, Madras.

He was given a free hand to work, but very limited financial resources to rebuild the institution. His search for teachers continued and he succeeded in getting creative people of his choice to join hands with him. Satish Gujral, Kanwal Nain, Sunirmal Chatterjee, N. K. Dey, were the illustrious teachers. They were trained by different teachers under different centres of Art, like the Calcutta School of Art, Mayo School of Art Lahore, Viswa Bharti University Santiniketan, Sir J. J. School of Art, Mumbai and Delhi College of Art. They brought with them certain distinct mark to enrich the art of this institution. The Art school started

functioning in a modest way at the fairly large cottage just below the Rashtrapati Niwas (Now known as the Institute for advanced studies) at the Summer Hill with a beautiful surrounding of Red Rhododendron flower trees. The Institution was functioning with a lot of enthusiasm under the control of S. L. Parasher. (The story of the institution was covered in Feb. 2020 issue of Art Observer)

After several years in the foothills of the Himalayas, Parasher retired in 1959 and moved to Bombay as a Director of the All India Handicrafts Board and settled finally in Delhi in the early 60s. Pt. Jawarhar Lal Nehru visited his Exhibition of Sculptures in Delhi and highly appreciated his work. His design for the mural in steel was selected by Le Corbusier which was later fixed on the wall of Men's College, Chandigarh. Mulk Raj Anand remarked it as a superb piece of art. He designed and executed public artwork at various places in India are two murals in mosaic at Nirman Bhawan, New Delhi, a sculpture in black granite stone of the saint musician Pt. Digamber Paluskar, New Delhi and another ceramic mural for Telecommunication Building, Janpath, New Delhi, painting mural for the Mathematics Faculty of Panjab University, Landscape Sculpture, Leisure Valley, Chandigarh and a bust of Lala Lajpat Rai in bronze. His art works are in the collection Museum of contemporary Art, New Delhi, Museum of Modern Art, Chandigarh and private collections in India, West Germany, Spain, Belgium, England, Netherlands and France. He held several one-artist shows at Bombay, New Delhi, Lahore, Shimla, London, Frankfurt, Paris and Washington D.C.

His children wanted to realize their desire to build him a studio to work, but destiny had some thing else in store for him, he remained indoors struggling with leukemia unable to work much.

S. L. Parasher - the name is etched in the history of College of Arts, Chandigarh.

National Contest for Budding Talents



Rudrakshi Sahni

With numbers averaging 2500 over the past few years, the Children Art Contest held under the auspices of 'ARTinfoINDIA.COM and Shanker Art Foundation' has proved to be a popular platform, attracting art talents among children. The competition, being open to all age groups (Nursery -

Class XII) has risen to become India's largest child art competition-cum-exhibition. Adding to its popularity is the fact that post the competition, almost 300 selected works are framed and exhibited in a month-long exhibition at the capital's prestigious India Habitat Centre, as a befitting encouragement to the

deserving competitors. The best painting adjudged by the judges is awarded a gold award. The runner-up is felicitated with the silver award, followed by a bronze award for the next-in-line. In addition, there is the 'Commendable' category as also the Appreciation and Merit Certificates. Every participant is given a Participation Certificate acknowledging their effort.

Mention must be made of child artist Rudrakshi Sahni, the gold medallist in 2019 (Group E). Over the years she has been a regular competitor on this platform where her maiden effort was adjudged as 'appreciation' category. Thereafter, her steady climb has finally helped reach the pinnacle as a gold medallist. When asked about her future in art Rudrakshi modestly hopes to spread smiles with her art, everywhere.

The competition this year, is slated for 15th May 2020. Further information will be made public closer to the date of the competition. Meanwhile, all budding artists are urged to come be a part of this greatest art show of the country.

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