

# Art Observer

Monthly Art Reflections

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## Plants on Canvases

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From time immemorial, artists across the world have depicted plants, flowers, and other elements of botany in their work that ranges widely in matter and motive. Botany in one form or the other can be found in several historic artworks.

Artists see flowers as the enlightenment of plants. Most of the artists paint flowers just in praise of the nature's beauty and to accolade its various shades! It's a true satisfying endeavour for a nature admirer and he might feel an immense pleasure in doing so. Painting flowers provide richness of colour, form, and variety and freedom of expression at the same time. Moreover, floral paintings are always in huge demand and largely liked by a varied group of people. Owing to the enormous range of diversity in this subject matter, an artist has an advantage to create a new work every time which would attract its own audience.

For hundreds of years, artists have apprehended the rich diversity of plants through their master strokes. They have portrayed flowers as symbols and sketched the changed meanings the flowers convey over different period of time. Flowers may symbolize birth or death, simplicity or complexity, love or hatred, optimism or pessimism, comfort or adversity – and so on or just simple beautiful flowers and no other 'meaning', depending upon the artist's perspective and message that he wants to convey. Eventually, how the work is been perceived by the onlooker or observer matter the most as the famous proverb says, 'beauty lies in the eyes of the beholder'.

Paintings have a huge impact on the society. In ancient times, when people were mostly illiterate, they could understand and follow what they could see or hear. People could relate more to the realistic objects painted that they usually see

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Vincent Van Gogh 'Still Life with Irises' 1890 (Picture : www.wikiart.org)

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## The 'Title' of Painting

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A work of art, a 'painting' in the context of this text, has forever been considered a medium of communication, a language.

Similar to any stated written or spoken language/a dialect 'constructed' through vowels and consonants arranged within linguistic rules to create words and sentences, a painting is also 'constructed' through various elements, such as lines, texture, colours, value, techniques, treatment of space, and so on, within certain framework of some surface, like canvas, which are however arranged minus rigid structural rules.

Similar to any linguistic expression called 'artificial' as various combinations of words and sentences connote meanings above and beyond the literal meanings of linguistic components considered separately, the 'form' of the painting constructed through various elements has meanings and connotations beyond that would connote each discrete element employed therein. It is in this sense that the painting has been described as 'unreal'.

The fascinating datum remains that both linguistic expression as language and paintings as language involve an audience to share an idea with...

However, as concerns a linguistic expression, the audience has a limited liberty to conceive and interpret meanings apart and above the literal meaning of a sentence presented, depending on the context, situation, locale and such factors; the painting on the other

hand permits the viewer to enjoy complete liberty to interpret the meaning of the form. The 'semantic barriers', which refer to the misunderstanding between the sender and receiver arising due to the different meanings of words,

a particular work of art in subjective capacities, depending on the background, time of conception of the work, the context and factors alike, the artists do try to employ methods and methodologies with intend to communicate their ideas

or desired perspective. The point of view of the viewer inevitably revolves, voluntarily or involuntarily, around the title given to the work of art, and the perspective of the viewer is inevitably determined by the same.

The most glorious examples of the title playing a major role in paintings are the artworks by contemporary Indian artist **Raja Ravi Verma (1848-1906)**. Indians

red lotus in a lake with swans or Goddess Saraswati playing Veena, emitting wisdom of, holding knowledge in objects like pustaka (book) symbolic of Vedas and so on. Similarly the initial perception of the scenes from Mahabharata or episodes from Vedas came from his depictions illustrating episodes under various titles... 7000 paintings to his credit, which would enlighten all generations ahead about the roots of Hindu/Indian culture and belief...

The titles of the paintings have also been instrumental in expressing the intent of the artist and communicating it to the audience. Consider the painting entitled 'Bharat Mata' (1905) by Indian painter **Abanindranath Tagore (1871-1951)**.

The work depicts Bharat Mata, or Mother India, in the style of a Hindu sadhvi as goddess: a saffron clad figure of a woman, with four arms, holding a white cloth, a garland, paddy sheaves and a piece of white cloth. This image is known to be the first illustrated depiction of the concept of ideals of Swadesh, and became immensely popular and valued amongst the nationalists during the Indian Independence movement.

The phenomenon can be deliberated under aesthetic theories like that of **Freud (1856-1939)**, Austrian neurologist and founder of psychoanalysis. In his theory of dream and fantasy, Freud stated that art was based on the artists' psyche, which was capable of representing an absent object or situation through a painting. A particular painting was capable of communicating to the viewers by opening a scenic space in their mind just because the depicted unreal objects had the capacity to make appear the products of the desires in the mind of the viewers.

Contd. on page 2



Raja Ravi Varma Goddess Lakshmi 1896 (Pictures wikimedia.org)



Abanindranath Tagore Bharat Mata Watercolor 1905



Raja Ravi Varma: Goddess Saraswati Oil on Canvas 1896

and other symbols used in communication through a dialect are not applicable in a painting, given that paintings are eternal statements produced by the artists, and perceived by various audience in different milieus, in different moments/periods through the history, wherein passing through the dimension of time, every element of the painting undergoes change in connotations, implications and undertones.

Nevertheless, while the viewer's enjoy a complete liberty to understand, interpret, and react to

in all possible efficacy, especially if their intend is to call for reactions on part of the audience, with a view to a modification in socio-emotional or societal organisation, for instance.

Amongst various methods and methodologies employed by the artists to determine the perspective of the viewer, one interesting example is the thematic presentation of artwork/s or 'the title'- the basic and foremost technique to enable the viewer to connect to the work and to understand the depiction from the connoted angle

owe the imprint of the idea of Hindu deities and episodes from mythology to his paintings. The Gods and Goddesses mentioned in Hindu philosophy, religion and scriptures were not quite relatable or were less worshipped till the time they became fascinating and significant when Raja Ravi Verma painted them as human forms, giving them names in Titles. It was until then difficult to comprehend or perceive, for example, a Goddess Lakshmi, whom one could portray, through his paintings, in all beauty, draped in a red sari standing on a

Contd. from page 1

## The 'Title' of Painting

In this context, the Indian viewers, deeply rooted in spirituality, faith and belief, because of titles, could 'see' in the forms depicted that which they truly desired to see. The titles gave face to the gods and Goddesses and produced dramaturgical scenes or episodes from Indian myths and mythology in movement on canvas.

The titles of the paintings have been influential much further, by not just communicating ideas, but also motivating reactions on part of the viewers. In 2009 M F Hussain (1915-2011) painted a nude woman in pungent hues of matte red and in all denial M F Hussain gave to its entitling as 'Bharat Mata' (due to loud controversy this depiction of a suffering figure on the canvas was creating), this painting is still remembered under the same title; Many signs and symbols in the painting like Gujarat written on the chest supposedly symbolise white revolution, mountain like strokes emerging on the head remind of Himalayas and a symbolic circle on arm reminding of Ashok Chakra and so on give affirmative proof of the idea of the artist in painting a depiction of the denied title. This painting might have implied the enslaved state of India after the colonial impact and today, the uneasy expressions of the face and the distorted uncomfortable position of the figure would evoke in mind of just anyone of the plight of the Indian woman passing through rough social, emotional or demonstrative status – possibly

Painted on part of the artist as a question to the state and status of India/Indian woman, probably with an intension to trigger an evolution of thoughts for benefit of the same.

There remains a heavy fact that the viewers, according to their own knowledge, sensibility, and sensibility have known to read the paintings beyond the titles given or erased. A painting has ever been read in the realm of universality of human thought, experience and emotion, beyond boundaries of culture, social milieu, time period, and like factors.

Taking an interesting example from the western world, a famous work entitled 'A lady in her bath' in 1571 by Francois Clouet (1510-1572), a French Renaissance miniaturist and painter official painter to French royalties, Francis I, Henry II, Francis II and Charles IX

The title of the work mostly identified it as the picture of the most famous and beautiful females of the 20th Century - Diane de Poitiers (Diana of Poitiers) who wielded much influence and power at the French court as King Henry's chief mistress.

However, even inspite of the title, the opinion of the viewers about this depiction remained markedly contentious:

Sylvie Beguine, an author and art critique from the school of Fontainebleau (School of Fontainebleau, centred on the royal Château de Fontainebleau



Francois Clouet 'Lady in her Bath' Oil on Oak (Courtesy NGA Webfiles)



M F Hussain Oil on Canvas 2009

1530-1610, refers to two periods of artistic production in France during late Renaissance) presented deep speculations about the title of the painting in question.

'The lady..... Francois Clouet treated her as a portrait; is it Marie Touchet, mistress of Charles IX (1560-1574) rather than Diane de Poitiers as one once thought?'

Marie Touchet, infamous for her involvement in various conspiracies against Henri IV had an obvious role in history of France and the (mis)title, according to Sylvie Bequin was to hide true identity of the portrait to avoid melodrama in the court.

The contemporary world witnesses' ample paintings entitled 'Sans Titre' (without title/No title), giving complete liberty of interpretation to the audience. However, it cannot be denied that not just the titles but even the absence of titles forms a strong valid links between the mind/intention of the artist and the viewers by creating impressions capable of inducing specific reactions on part of the viewers. Inhere, function of painting as language, is fulfilled as viewers inevitably pass through mental revelations through idea depicted, prompting them to either accept the situation put to question by the artist voluntarily or inadvertently or rejecting the same. The artist and the viewers, with painting as medium of communication become instrumental / influential / participant in supporting the conservation of some present state of affairs or in calling for a change, at personal or social level.

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# Beneath the Mask

The exhibition titled '**Shakti-the Power**' held at Lokayata Art Gallery, New Delhi curated by Neeraj Sharma (Speaking Art Foundation) in March 2020 was an exclusive exhibition of 200 masks created by the artists from 30 different cities. It is very interesting to observe how the same base material (provided by the organiser) and same theme could bring such a variation in the final creation. It is the psyche of the artist, his/her individual style, the choice of material that can offer such amazing works.

Following are the highlights of the works of some invitees who contributed to this unique art activity-

**Goldy Malhotra**

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**Aarti Malhotra**

A powerful presentation that shows the breaking of a hard-expressionless cover to come out as a fresh, aware, serene and confident person. Very sensitively handled and the textural quality of the tough half broken mask adds to the beauty of painting. Sober colours of the outer shell permit the colours of the face stand out.

**D S Kapoor**

Emphasising the gender equality and conveying Guru Nanak's message, artist has given a silver glow on the face of a woman with a subtle smile through pressed lips. Merging shades of blue getting darker at the base make the golden ornament stand out. The fixed gaze is symbolic of the courage that artist has given to the empowered woman.

**Goldy Malhotra**

The most obvious form of Shakti is- Mother Nature, always providing in abundance, kind and tolerant. At times the same 'Prakriti' teaches us a lesson and gets furious like a mother who tames her children. Yellow colour is used to show generosity and red is for anger. The strokes of spatula give a texture to the landscape through which the face appears.

**Madan Lal**

Madan Lal's 'Urban Phulkari' is a strong theme to reveal the urbanisation of the rural women. Using the traditional geometric patterns and colours of Phulkari embroidery of the rural Punjab, artist is also expressing how the old arts are getting revived. The cloud like semi-circular pattern in white adds to the ethereal quality apart from giving a texture to the painting.

**Mrinal Joharapurkar**

Bespectacled face painted in ivory hues is surrounded by chairs of different types. Very harmoniously treated composition is not only aesthetically appealing but also conveys the theme meaningfully. Women having entered all the fields and competing with men are still finding it difficult to get the due recognition. The serenity on the face shows it well. The translucency of the colours gives it a unique finish.

**Prem Singh**

The use of bright colours with dripping paint style, has given a very beautiful background to the face emerging in tricolour. The hollowness of the eyes painted black is thought provoking as the eyes of the viewer rest there and look for an answer. White on face balances the bright palette in a subtle manner.

**Ragini Sinha**

'Naari Shakti' shown in the form of struggle is a mask revealing the never-ending battle of the fair sex to find place beneath her feet. Eyes looking within to justify the fight for right is symbolically shown by providing the newspaper cuttings as background to surface the harsh realities. This third eye is the depiction of 'I know all, I see all'. Colours are bright and at the same time muted.

**Ravinder Sharma**

A strong mythological theme is woven into a striking painting of mask that portrays the tamasik virtue of Shakti. Based on Kali mantra, the face in deep purplish blue seems to be appearing from textured frothy pool. The Piercing eyes in greenish hue and the tilak smeared forehead make it very forceful presentation. Decorated border makes it harmonious with tiny red dots.

**Simret Singh**

Surrounded by the murky water just above a lotus, is the face that is glowing with inner positivity. Fighting against all limitations and having an undying urge to come up in life has been well captured by the artist. The contrast of colours is very symbolically depicting the optimism even in adverse situations.

**Suryasnata Mohanty**

A blue face jutting out of yellow-red pool of colours is a forceful presentation of a mythological character. Goddess Kali wearing vermilion on forehead and a trident, fiery and calm at the same time, is a true depiction of the Shakti. Blue ripples around the face give a definite depth to the theme- 'the power to destroy the evil'.

**Vijendar Sharma**

Dividing the format into nine squares, artist has expressed the negative and positive aspects of Shakti. Hearts and crosses have been used to convey the message. Colours are showing the play of energy that is set free as well as controlled within the squares.

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## Editorial

## Visuals of the Month

There is a very thin line between the Visual Arts and the Performing Arts. In fact these arts complement each other and are well integrated. This issue presents an exceptionally talented, classical dancer, the creator of Sufi Kathak, Manjari Chaturvedi. 'In the Conversation', this artist shares how her struggle to achieve her goal made her realise that 'it is good to have an end to journey towards; but it is the journey that matters in the end'. Readers will enjoy to read about the synthesis of grace, calm and sensuality.

Mother nature's palette is a rich source of inspiration for any artist. When a colour dominates in the imagination of a creator, it's bound to reappear on the canvas and envelope the viewer. An article 'Plants on Canvases' by Pooja Gupta is all about the nature's beauty mingling with the colours. What lies in a title is an in-depth study of thematic content of any piece of art by Simret Singh.

'Rang Matir Pachali' is another article that takes us on a trip to an unusual exhibition during these days of lockdown.

Shanker Art Foundation's deep concern for the creativity among children has encouraged a huge participation of young ones in working on collages for a competition. Alka Chadha Harpalani has studied these Collage entries and shared her comments. In our previous issue, we had covered the exhibition of 200 masks painted by artists from different parts of India. The thematic and stylistic analysis of some of these masks has made it possible to reveal what lies beneath the mask. It's a study of artist's thought process and the technique. It all starts with a state of mind and during these days filled with anxiety and boredom, we are compelled to go back to our childhood and share the experience of past with children by engaging in some indoor games like Ludo and Snakes & Ladders. On the same lines, Prof. D. S. Kapoor's creation of highly educative game is shared with you to have fun and spread the message of awareness. Enjoy reading the issue loaded with Arts and information on Artists.

Goldy Malhotra



A young lady enjoys the water burst from a pipe on May 25 in New Delhi, India after the parks reopened for public.  
Photo: Neeraj Sharma



D-10 / Unnati Maan, B G S International Public School, New Delhi

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## Art Happenings

## Rang Matir Pachali- Art festival at Kumortuli

Joyita Basak

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The area in North Kolkata, nearest to Ganges is possibly the purest traditional hub of Bengali culture. Inheriting the artistic 'Kumortuli', this term potter basically defines the work of making clay items. Taking the art of making god and goddess, and reframing the crafts of artistry, the artists from Kumortuli are pure gem, gifted with aesthetic and attractive originality, the clay

models come alive with delight.

Being in the periphery of the actual heart of Kolkata, Kumortuli is specifically the best place to make and sell clay idols worldwide. Throughout the whole year, one can surely spot how craftsmen mould the clay of Ganges on bamboo structures to frame models and idols. And not just only for Durga idols, this place is the cultural hub to maintain the

consistency of "Baro mashe tero parbon" with delicacy.

For the very first time Kumortuli arranged a marvellous view of art festival which beautifully portrayed a variety of artworks from idol making, sculptures and a series of photography which actually defines the artistry of Kumortuli.

Turning simple clays into divine shapes, it's obviously their creativity to turn clay into gold.



The Painted Yellow Taxi



The artistic waves of Kumortuli

Colouring and fashioning the entire idols by hand, its surprise of imagination and innovation and they are still managing to be one of the best throughout the world of idol making.

Rang Matir Pachali is a portrayal

of their contribution for Bengali art and culture. The art festival was truly a recommendable one, it portrayed every bit of creativity and authenticity. So, when it comes to redefine arts and its culture of sculpture, Kumortuli is one of the most famous names in Bengal.

9th All India Children Art Contest for details visit

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# The Divine Dancer- Manjari Chaturvedi

Goldy Malhotra

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*The Diva of classical dance, the creator of Sufi Kathak, restorer of the dance of tawaifs, Director and Choreographer, TedX speaker, Cultural Academia, all in one, Manjari Chaturvedi is an unusual artist. She has blazed her own path, that no one traversed earlier in the field of performing arts. She has taken the traditional form of Kathak to a different level altogether and has created her own style. This sensitive artist has extensively worked on gender sensitive subjects through her medium of dance, exploring many traditions woven into poetry, music and dance.*



Picture Courtesy : Monica Dawar



Picture Courtesy : Monica Dawar

**G. M. :** *When did you first realise that this was the path for you? What was the reaction of your parents and how did they help you?*

**M. C. :** I spent most of my childhood and growing years at Lucknow. Father being Space Scientist, grandfather a High Court Judge and everyone into academics, influenced me greatly. I always wanted to excel in Science but at the same time, dance as a hobby at the age of 13 started sowing seeds for my future. Encouraged by parents and taught by Namita didi, my first teacher, I started getting involved wholeheartedly. Just before joining the college, I took one-year break to prepare for medical college but that was the real turning point when my interest in dance took the same priority as my studies. Pt Arjun Mishra (disciple of Pt Birju Maharaj) was my guru at this stage. I joined B. Sc. and simultaneously kept performing. Muzaffar Ali and Protima Bedi influenced me and saw a dancer with difference in me. Parents always encouraged me in this chosen field because I could balance my studies and dance performances.

**G. M. :** *Sufi Kathak is one of its kind. What made you blend the classical Kathak with purely devotional swirling dance of dervishes?*

**M. C. :** Lucknow, a city extremely rich in traditional arts and culture chiselled my personality. Qawwals of Lucknow impressed me so much that I was compelled to start my research on Sufism. It was in 1998 that I performed my first Sufi Kathak and in 2000 it was launched at India Habitat Centre. As I mentioned earlier, working with Muzaffar Ali and Abida Parveen opened many doors for me to explore further. An opportunity fell into my lap when I was chosen by ICCR to perform Sufi Kathak in the Central Asian countries. I learned a lot from the artists of those

countries.

**G. M. :** *It is obvious that one needs tremendous courage to deviate from the traditional dance and start something unique. Did you face any criticism or hurdles created by the traditional classical dance followers?*

**M. C. :** Yes, there was a huge criticism as they thought this form of dance not to be part of tradition.

**G. M. :** *The theme being Sufi, one cannot practice this art without thorough knowledge of the Sufism, Sufi saints and Sufi literature. How was your journey of exploration?*

**M. C. :** I could not have taken a plunge into this vast ocean of spiritual art without attaining sufficient knowledge on Sufi movement, Sufi saints and Sufi

does not matter whether it is Rajasthani folk song on Meera and Radha or Qawwalis on Bulle Shah's longing and Amir Khusro's sheer surrender for the divine. I weave the story with same emotions even if the characters change. In fact such diversities have offered me a bigger canvas.

**G. M. :** *How have you chosen a costume*

colours are very symbolic.

**G. M. :** *How do you decide on themes? Who does the script writing for you?*

**M. C. :** I write the script and believe in narrating it myself. Occasionally, I take help from scholars when it is in Urdu.

**G. M. :** *You have shown the concern for the courtesans. Share your views on the same and also tell us about the kind of work Your Sufi Kathak Foundation is doing for dancers.*

**M. C. :** I started 'the courtesan project' that celebrates those forgotten singers and dancers called tawaifs and bai jis who do not find space in the documentation of performing arts. Interestingly, their counterpart men performers are referred to as 'ustaads' and the incredible women merely as 'Nautch girls'. These were the some who moved from the Kotha and formed the part of the Parsi theatre and then subsequently were the first women performers for the big Hindi Film Industry. Their contribution to art largely remains unacknowledged. This project brings their art to the foreground. Sufi Kathak Foundation, a non-registered society aims to create awareness for Sufi Kathak, provides scholarships to students pursuing classical and Sufi music and dance. Foundation also provides pension and medical insurance to ailing artists.

**G. M. :** *What is the future of Sufi Kathak? Do you want to take it to other countries and what about the younger generation getting into it?*

**M. C. :** I have already performed in 35 countries and the appreciation has been tremendous. I have five seriously dedicated students who have also performed at Jahan-e-Khusro.

Lots of maturity and dedication are required to get absorbed into Sufi Kathak. It is a blend of body, mind and soul. For me this journey is beautiful and when the journey is beautiful who bothers about the destination. Does not the journey become destination? A Sufi thought!



Picture Courtesy : Amit Mehra



Picture Courtesy : Monica Dawar

It was not even contemporary, but its roots in the old traditions with a storytelling part of performance related well with the audience. It conveyed the basic Sufi message of love and surrender. People who questioned could not find any fault in the purity of grammar. The audience and media who understood my tireless efforts to give a new platform to a new form of dance, found it intoxicating.

literature. More than the books and libraries it was my interaction with the Qawwals, folk singers, poets that laid a strong foundation for my Sufi Kathak.

**G. M. :** *What made you choose two sets of singers, the Qawwals from UP and Folk singers from Rajasthan? Is it easy to blend two styles in the same performance?*

**M. C. :** When the basic theme is love and yearning for the beloved, it

that is neither a pure Kathak costume nor that of the dervishes? Why is the choice of colours limited to black, green and white?

**M. C. :** Black negates everything. I want the audience to observe the flow of body movements and not to look at the face alone. Khusro's 'hari hari churiyaan', Kabir's 'laali mere laal ki', and Baba Farid's 'kaala menda vaish' have generated colours to my costumes. These



## Nawal Kishore



'Untitled' Acrylic on Canvas 42x72 Inches 2019



The sensual feminine form is the focus of the sharp eye of artist Nawal Kishore in his latest series of works, dealing with the microcosm of a womanly world. Using colour with great sophistication and bringing out the essential character of his subject, he transforms the works into vibrant statements through his strong colours. The stances of his figures, always portrayed in singles, are created with care so that the underlying mood of the form is presented like a narrative unfolding on the space.

Besides giving importance to his feminine forms, the artist has

included a subtle suggestiveness through his use of a mask, held away from the main face, like a dislocated form, which deliberately draws attention to itself.

Adding coherence to the works is the hint of cubism that the artist introduces in the headgear of his forms. An elegant peaked effect used as a covering makes the works into stylized portraits even as their languorous postures suggest an ease of movement quite in contrast to the sharp angularity.

Presently working on 'Life Series', artist has tried to offer a spiritual experience for the viewer.

## Kanchan Mistry

'Landscape' Watercolour on Paper  
12x18 Inches

Artist's journey starts from here to where eyes see far away horizontal line, blue sky and green beauty. He has used water as a strong symbol of his thoughts. His works expressed emotions like - fantasy, mystery, darkness, suspense, drama, thrill desire fear and love.



'Seascapes' Oil on Canvas 24x30 Inches

## Mahesh Sharma



**Mahesh Sharma** is a Jammu born artist. An engineer by qualification he also had a brief art training at the Triveni Kala Niketan, New Delhi in the year 1984. Print making attracted him and he learnt Serigraphy also. He started painting actively in 2007 and his works were selected for participation in Annual State Art Exhibitions of the Jammu & Kashmir Academy of Art, Culture

and Languages in the years 2008-09, 2009-10, 2010-11, 2012-13.

He is a practitioner of Shaktipat meditation since last two decades. This has a great influence on the way he thinks and the outcome is reflected in his works.

Though not averse to using brushes, his paintings are practically brushless. They are developed using tools for serigraphy, palette knives, etc giving them a unique textural feel. Presently he is working on landscapes and nature inspired abstracts and the paintings have several layers of paint.

He has participated in many Indian and international shows and exhibitions. Presently, he is in the process of finishing his first book inspired by Hinduism which will have several illustrations made by him.

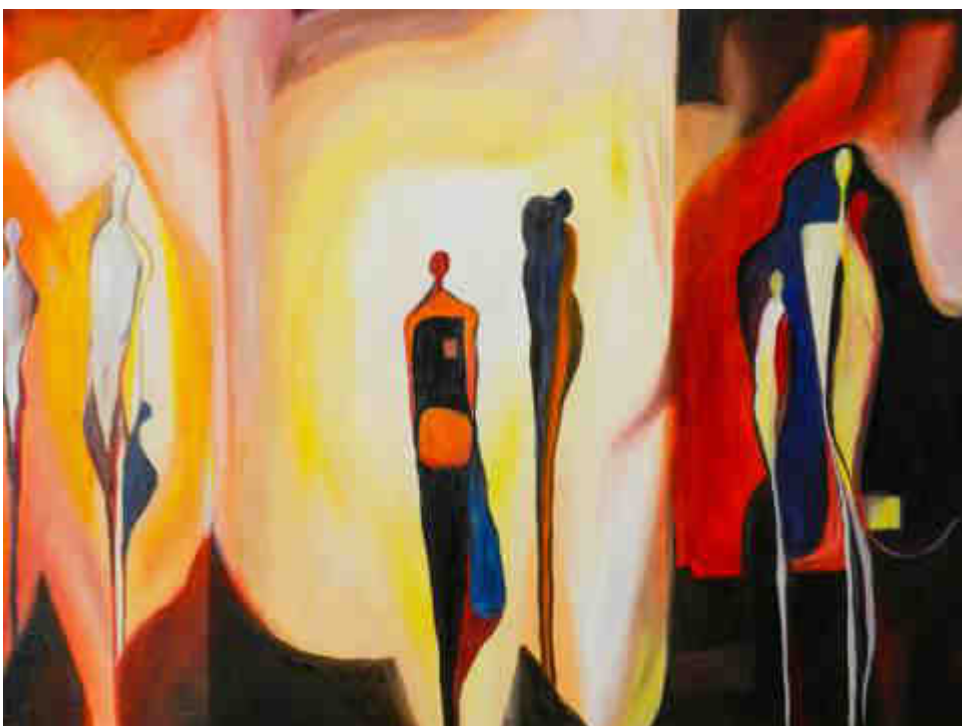


'The Morning Rays' Acrylic on Canvas 37x28 Inches



'Vastness of Sky' Acrylic on Canvas 48x41 Inches

## Alkaa Khanna



'In Solitude' Oil on Canvas 36 x 24 Inches

*'Art not only challenges the heart but also inspires the mind and encourages creativity'*

A self taught artist, Alkaa has been painting for the last thirty five years using various media in art for expressing life experiences gathering inspiration from nature, human experience and emotion...

According to her, Art is meditation and helps a person to reach his inner self and be conscious. Creating art has many therapeutic benefits and it connects to the world in profound ways. Even the art of observation makes us appreciate the beauty around us. Art makes people feel more in control of their lives, giving them a sense of freedom. It provides a refreshing distraction from day to day challenges. Therefore, Art is a saviour and it brings joy and happiness all around.



She has experimented in various mediums and has carved out a niche for herself... be it oil, watercolours, acrylic colours, folk art, murals and stained glass.

# Medley of Little Minds

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Ayaana Singh,  
Bal Bharati Public School, IP Yojna, Ghaziabad

**Collage** is one of the creative processes of art making for an artistic self-expression, to develop interpersonal skills, manage behavior, reduce stress, and achieve an insight. While talking of Art, what an artist reflects in his artwork, are his own thoughts, ideas and emotions as a reaction to his surroundings, any particular event or his clear or ambiguous thought process. The person can enter into the world of his own imagery and form a personal vision. Collage is a technique of comprising a work of art by pasting various materials, which may or may not be related with one another, as newspaper clippings, photographs, torn or just a part, theater tickets, railway tickets, paints, ribbons, handmade paper and even an envelope, a letter or pages of a book. Collage became a distinctive section of Modern art in the early twentieth century when George Braque coined the term as 'Papier Colle'. It was Braque who used pieces of oak-grain wallpaper with his charcoal drawings. Picasso took it to another level where he stuck oil cloth with a chair cane over his canvas. Kurt Schwitters explored wood collages and Richard Hamilt turned to Photomontage. Assemblage is a sculptural

Art Foundation, Gurugram has always been of fostering a robust cultural art landscape by promoting new and vintage talents, and partnering with art fraternity since 2012. It's a delight to look at the creative works of the children who have participated in the Collage making competition. It is an insight into the innocent mind through which a child sees the world. Some have depicted positivity with nature full of trees, birds, butterflies and flowers; some have seen the suffering world in pandemic; some have made huge buildings, landscapes, still life, religious themes, helicopter and some have shown love of the family. One can come across the use of torn, colourful papers, newspapers, thermocol balls, cotton and even the cuttings of musical notes. The exposure to the world has definitely not left the little brains untouched. The imagination can be seen innovatively running into all directions and creating wonders.

In Group-A, a few works which catch the eye are Neyaa's garden full of paper cut animals and mushrooms; apple and pear by Erina Abimani; Winged earth by Arhant Amol Desai; adorned mermaid by Hazel; and a very bold work on social workers and



K Lakshita  
Kendriya Vidyalaya Sangathan, Hakimpet, Hyderabad



Rehan Suneer  
United Indian School, Kuwait

Gujral; and jungle view by Sara Passi. In Group-C works worth mentioning are a beautiful lady in the garden by Zofia Chekan from Poland; birds, flowers and jackal by Lakshita; intricate mythological display by Leonardo K Marx; enriched heritage of India by

## Results : 'Create Collage During Lockdown' Art Contest organised by Shanker Art Foundation

**Gold Award :** A-12 / A Neyaa, PKN Vidyalaya CBSE, Madurai, Tamil Nadu • B-18 / Rehan Suneer, United Indian School, Kuwait • C-2 / Ayaana Singh, Bal Bharati Public School, IP Yojna, Ghaziabad, Uttar Pradesh • C-29 / Hunar Juneja, Apeejay School, Faridabad, Haryana • D-1 / T S Sakthi Vandana, Vidhya Niketan Public School, Coimbatore, Tamilnadu • D-10 / Unnati Maan, B G S International Public School, New Delhi, Delhi • E-8 / Souvik Das, Raniganj High School, Raniganj, Paschim Burdhan • E-5 / Samridhi Agrawal, Loyola School, Bhubneswar, Odisha

**Silver Award :** A-14 / Trisha, 7 Day, Surat, Gujarat • B-17 / Ekansh Gupta, Bal Bharati Public School, Pusa Road, Delhi • C-11 / Apoorva Vishwanath, DPS Nacharam, Hyderabad, Telangana • C-19 / Katyaini Kesari, Swarangparsh Art Class, Noida, Uttar Pradesh • D-2 / Anuradha, V P M's Vidya Mandir, Mumbai, Maharashtra • D-6 / Neelanjana Maggo, Delhi Public School R K Puram, New Delhi, Delhi

**Bronze Award :** A-19 / Ravya Gupta, Bal Bharati Public School, Delhi • B-21 / Kiana Gujral, G D

Goenka Public School, Sector-9, Rohini, Delhi • C-10 / K Lakshita, Kendriya Vidyalaya Sangathan, Hakimpet, Hyderabad, Telangana • C-18 / Mohammed Sayan Shibili, Bright Riders School, Abudhabi • D-11 / Anshika Jawale, Swarangparsh Art Class, Noida, Uttar Pradesh • D-18 / Anjana Burman, Basanti Devi Goenka Vidya Mandir, Raniganj, West Bengal

**Merit Award :** A-13 / Erina Abimani Thilakarantna, AMI Montessori Yakkala, Gampaha, Sri Lanka • A-22 / Hazel, OP Bansal Modern School, Amloh, dist fatehgarh sahib, Punjab • B-4 / Ayan Bhagat, Pawar Public School Dombiwali, Mumbai, Maharashtra • B-10 / Aarna Uppal, Manav Rachna International School-14, Faridabad, Haryana • B-9 / Bhavini, Bhavan Vidhyalaya Junior School, Chandigarh • B-22 / Ishya Jain, Bal Bharati Public School, Pusa Road, New Delhi, New Delhi • B-15 / Leonardo K Marx, Jeevana School, Madurai, Tamil Nadu • B-26 / Keshav Lodha, North Point school, Navi mumbai, Maharashtra • D-3 / Purba Das, Army Public School, Basistha, Guwahati, Assam



Apoorva Vishwanath, DPS Nacharam, Hyderabad



A Neyaa, PKN Vidyalaya CBSE, Madurai

technique of organizing or composing into a unified whole a group of unrelated and often fragmentary or discarded objects. Shanker Art Foundation had organized an online Collage competition for children during the lockdown period. Almost 160 children, ranging from 4 to 15 years of age, participated in the event. The progressive Motto of Shanker

lockdown by Om Bhatt and blooming nature by Shairaa Patney. Group-B enfolds the topics like happy girls by Anasuya Kaushik and Aradhya Chaurasia, eye donation by Utkrishta Manuja; sectionized nature by Pola Straczek from Poland; impressive work by Bhavini with nature and people cut out of newspaper; Ram Banvaas by Ayaana Singh; Still Life by Kiana

Vivaan Gupta; Group-D unfolds the collages like hexagonal cuttings engulfing the bees by Elena Olzac; a dreaming girl by Neelanjana Maggo; and Corona warriors by Unnati Mann; In Group-E, Go green by Naga Varshini; cityscape in the times of Covid-19 by Shivam Yadav engulfs the viewer with their vision.

9th All India Children ART Contest on Theme

My Favourite Indian Monument

or COVID-19 A Challenge

for details visit <http://ChildrenArtContest.COM>