

Art Observer

Monthly Art Reflections

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Contemporary Personalities

Inside

In Tandem with Nature The Living Ark Series - by Renuka Sondhi Gulati



Renuka Sondhi Gulati

of eco-feminism in art. The paintings in the series show a progressive movement between humankind and nature. The colourful fauna also gives a colourful visual contrast to the dull yet serene grey and earthy hues.

The sculpture titled Ecstasy depicting the embracing figures of a woman and man with the head of an impala with its beautiful horns - a fitting crown to the creation of nature. The art piece not just amalgamates mankind with the animal species as shown in myths across cultures, but also underscores our equal status in nature. The contouring of the bodies, the sharp chiselled features, and the delicate embrace celebrates the beauty of nature's creation.

The six paintings in Renuka's Living Ark series show various intersections of women and nature. Her works are strongly reflective



Renuka Sondhi Gulati 'The Living Ark-3' Oil & Acrylic on Canvas, 36x48 Inches



Renuka Sondhi Gulati Ecstasy Bronze 30x15x13 Inches

Articles

Explore Your Creativity	p2, 3
Indian Folk Art	P4
Signs and Symbols in Paintings	P5
Motifs and Designs Enhance Fabric Art	P8
Mithila Folkart	P8

Between the Covers - Book Review

Aadi Anant : Creative Continuum & Unsung Masters	P 5
--------------------------------------------------	-----

Contemporary Personalities

Anirban Sheth	P6
Devabrat Mahanta	P7
Falguni Mehta	P7
Parbinder Lall	P7
Prabhakar Singh	P6
Renuka Sondhi Gulati	P1
Sanjay Chakarborty	P1



Sanjay Chakarborty



Sanjay Chakarborty 'Shankirtan' Oil on Canvas, 44x70 Inches

Sanjay Chakarborty Born & brought up in West Bengal, known as a impressionist Artist. Though he works in all mediums (oil, acrylic & collage), yet oil & acrylic is his first love.

He wields a spatula with a flourish to paint some inspired and spectacular images of the Holy Varanasi City. He has carved a niche for himself with his unique interpretation of the colours and energy that make the Assi Ghat and activities around it so memorable. The Ganga AARTI and it's visions is another subject like Shankirtan, force of bull Ganesha that he handled with aplomb. He has done a

five year diploma in paintings from Nikhil Bharat Sangeet Samiti and Bangla Kalahari Kendra honed his unique artistic skills and has catapulted him to be one of he sought after artists in the art field. His impressionist style of paintings is sure to leave a favourable impression on you. He has full command on

Acrylic and Oil colour paintings. Very good at line and spatula work which has become his signature style. He got an opportunity to display his artworks at made in India show Berlin, Germany, South Korea, Singapore, Paris and Dubai.



Sanjay Chakarborty



Sanjay Chakarborty 'Ganges' Oil on Canvas, 22x24 Inches



Sanjay Chakarborty 'Celebration' Oil on Canvas. 48x72 Inches

Explore Your Creativity in Art & Design

Creativity is a quality that is extremely valued. Art and design are diverse disciplines covering a wide range of skills and talents, that will help you to turn your creative passion into a prosperous-career. Creative arts courses allow you to explore your creative talents and connect you with the world around you.

D S Kapoor

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Art and design education in the area of learning that is based upon the visual and tangible arts like drawing, painting, sculpture and design in jewelry, pottery, weaving, fabrics etc. It also includes the study of design applied to more practical fields such as commercial graphics and home furnishings. Contemporary topics include photography, video, film, design, computer art.

Art and design students are highly entrepreneurial and self-motivated, both are qualities that you learn on your journey of becoming an artist or a designer. A qualification in art and design isn't just about pencils and pictures, you'll also learn all about the professional and administrative side of the industry, which is energized to succeeding in a very competitive market. Art and design students are inquisitive, creative, self-motivated and open-minded. Depending on your specialization, you may want to highlight specific skills to support your chosen branch of art and design. For example, if you're leaning more towards the design route, you will want to show your talent with computer-aided design, technology, and physical materials.

Art and Design courses Requirements : The Government of India is committed to the development of institutions which are imparting education in the field of arts & design, especially those having an integrated approach.

Some of the top Institutions of Fine Arts

Sir JJ School of Art, University of Mumbai established in 1878

The School is amongst the pioneering institutes of fine art education in India, since its establishment in 1878 during the British empire with the substantial contribution of Jamshetji Jijibhoy. Sir JJ School of art initially started in 1857 with elementary drawing and design classes at the Elphinstone Institute with the aim of teaching European academic art, the college developed with the establishment of art and craft departments with a rich variety of cultures in India as the resource point. Later in 1865, with the arrival of Lockwood Kipling, Higgins and Griffiths, a School of architecture, art and craft teacher training and school of decorative design were also established. The School was shifted from Elphinstone to its own campus in Bombay. Currently, Sir JJ School of Art is affiliated to University of Mumbai since 1981. The School is situated in the heritage building with the departments of applied art, drawing and painting, sculpture and modeling, mural, portraiture, printmaking, arts and crafts including ceramics, interior decoration, metalwork, and textile design. The school provides undergraduate and postgraduate programs with BFA and MFA degrees conferred to the students as per the norms of All India Council for Technical Education in various streams. The alumni of this Institute are well placed in the professional field of education, communication design, such as advertising agencies, design departments of various corporate organizations, animation studios, publishing houses and work as a freelance artist.

www.sirjjschoolofart.in

Government College of Art and Craft, Calcutta, Rabindra Bharati University established in 1854

Government College of Art and Craft, Calcutta is one of the traditional institutes of art education in India. Established with Indian ethnicities, it was also known as the Bengal School of art, for its academic excellence. Located in the historic Chowringhee

neighborhood of Kolkata and adjoining to the Indian art museum. The School was opened in 1854 at Garanhata as a private art school, later it was shifted to in Colootola in 1854 and Gerick joined as a Headteacher. In 1859 the school was later taken over by the Government and Henry Hover Locke joined as the principal, it was renamed as the Government School of Art, Calcutta in 1864, Locke designed the Curriculum and comprehensive scheme of studies for the institution. Ernest Binfield Havel was the Principal from 1896 to 1905. Abanindranath Tagore was the Vice-Principal of the college till 1915 and he worked towards developing an Indian style of art and the same schedule was followed at the Kala Bhavan, Shantiniketan. Well-known artist and architect Percy Brown was the next Principal, who took over from the officiating Principal Abanindranath Tagore in 1909. It has produced some of the finest artists and art thinkers. The College offers four years, undergraduate BFA and two years, concentrated masters degree programs MFA in Painting, Indian painting, sculpture, graphic design, textile design, ceramic art & pottery, and wood and leather design. From 2005 the institution has also commenced the doctoral degree programs Ph D in fine arts. The institution has received an 'A' from the NAAC accreditation committee in 2007

www.gcac.edu.in

Government College of Art, Chandigarh, Panjab University established in 1951

Government College of Art, Chandigarh, which has a glorious past and eventful presents a promising future. The Institution is recognized as Mayo School's post-colonial cousins in India, which is one of the premier arts Institutions of the country with a glorious historical background. Primarily, it was set up by the British in the name of Mayo School of Art, Lahore (now in Pakistan) in the year 1875. After the partition of the country, it was re-established on the prototype of Mayo School on 16th August 1951 as the Government school of art and craft, in Shimla.



Studios of Government College of Art, Chandigarh. Picture Courtesy : D S Kapoor

Soon, it became an important center of art and culture under the creative and able guidance founder, Principal S L Prashar who not only maintained the school's tradition but took significant steps towards modernism. When Chandigarh came up as the new capital of Punjab, the school of art shifted here in 1962. This institution is situated in the heart of the city, adjoining the Government museum and art gallery Chandigarh. The campus has been beautifully designed as a composite cultural complex by the great French Architect Le-Corbusier. Following the restructuring of the Punjab state with effect from 1 November, 1966 the control of the institution had come over to the Chandigarh Administration with a new name Government College of Art and Craft Chandigarh. The College of Art got affiliated to Panjab University in 1978 and instead of 5 years, a master diploma was converted into a professional BFA Degree. Today, the College of Art, Chandigarh, is among the foremost educational institutes for the study of art and design across the country. It has produced some of the finest artists and art academicians. The College offers a graduate and a postgraduate degree in four main branches, namely, painting, sculpture, printmaking and applied art. Since the year 2002, The college has instituted another full-time diploma courses in all disciplines for deaf and mute/mentally challenged students in fine arts.

www.gcart.edu.in

College of Art, Delhi University established in 1942

College of Art, Delhi is amongst the top-ranking fine art institutes in the country. The DCA was established in 1942. The eminent art educationist and loyalists such as Prof. B C Sanyal (Padma Bhushan), Prof. Biswanath Mukherjee, Ramendranath Chakravarty, Prof. O P Sharma, have since its commencement, headed and nurtured this prestigious institution. The College is functioning under the Government of NCT of Delhi. College of Art, Delhi provides fine art courses at the undergraduate (four years duration) and the postgraduate of (two years duration) in the disciplines of painting, sculpture and applied art. It is under the faculty of music & fine art, University of Delhi. The eligible candidates are shortlisted for admission to the courses after conducting an aptitude test. Those who graduate may become freelance artists, designers, and visualizers or they would be qualified for employment in advertising agencies, publishing houses, government or private establishments, teachers or administrators or art. Visit www.colart.delhigovt.nic.in

Faculty of Visual Arts - Banaras Hindu University established in 1916

The faculty of Visual Arts is one of the leading institutions in fine arts, which is an important department of Banaras Hindu University. It is one of the premier arts institution for advanced training in creative and applied art, run by the Government of Uttar Pradesh.

This department runs courses recognized by the university grants commission (UGC). The department has received many awards and honors at a city, state and national level for their educational advancements also received numerous achievement awards in the field of sports and curricular activities under the Banaras Hindu University, Varanasi. Faculty of Visual Arts offers 4 years undergraduate programs in Bachelor of Fine Arts (BFA) Degree and 2 years of Master of Fine Arts Courses and also research programs in various streams, viz. Applied Arts, Plastic Arts, Painting.

www.bhu.ac.in

Faculty of Fine Arts - Maharaja Sayajirao University of Baroda, Vadodara established 1950

The faculty of Fine Arts was established as an essential department under the Maharaja Sayajirao University of Baroda, Vadodara. The Baroda college is one of the oldest centers of learning in western art in India, came to include the faculty of fine arts. The famous Indian painter Raja Ravi Varma was invited to the princely state of Baroda by the Maharaja Sayajirao Gaekwad III belonging to the royal Gaekwad empire of the Marathas in 1881. His visit was generally credited as an inspiring force in the creation of the Baroda museum under the patronage of Maharaja Sayajirao, which began construction in 1887 and was completed by 1894. Later the Maharaja set up a science college, which later converted into fine arts college for art students. The department runs courses recognized by the University Grants

Commission (UGC). The department has received many awards and honors at a city in a state and national level for their educational advancements, sports, and curricular activities under the Maharaja Sayajirao University of Baroda, Vadodara. It also attracts a significant number of foreign students and emphasis is laid on uniqueness through knowledge of Indian and western culture. The Government Institute aims to prepare the students for the world of art and design by providing undergraduate, postgraduate, and post-diploma programs in various specializations. The department offers 4 years of a bachelor's degree in Visual Arts (BVA) and 2 years of master's degree in Visual Arts (MVA) and research programs.

www.msbaroda.ac.in

rearrange the curriculum, with the consultation of the East India House and the Royal Academy of Art in London. The School of Industrial Arts was opened with two departments; Artistic and Industrial. Madras School of arts became a college and the administrative control came under the department of industries and commerce under the Principalship of KCS Panicker in 1961. The artist-teachers along with students creatively interacted with the vernacular art of the region. Now, the College offers specialties in painting, visual communication design, printmaking, sculpture, and industrial design in textile and ceramic in six undergraduate courses, four years and five in post-graduation of two years duration.

www.unom.ac.in

Principal of the college Asit Kumar Haldar and LM. Sen through one of their associations in the year 1925 makes everyone broadly attributed as traditional Indian School and the other for his academic approach. In 1975 the college merged with the University of Lucknow as a separate college and with three national diploma courses of the college was converted into degree courses. The College now offers undergraduate and postgraduate courses leading to bachelor's and master's degrees in painting, applied art and Sculpture besides that the college also runs BFA Course in Textile design and Indian traditional sculpture. Art masters training Diploma courses are also offered in home art and home crafts, iron and heavy metalwork, woodwork,

music and fine arts provided requisite inspiration and vision. Vishwavidyalaya was inaugurated in October 1956. IKSv is Asia's first University, which is fully dedicated to various forms of music, dance, fine arts and theatre. This Vishwavidyalaya is actively engaged in pursuing artistic, academic and cultural goals at this time when music and fine arts society is passing through fast change and is introduced to globalization. University from the day of inception is putting its effort into conservation and propagation of holistic knowledge in the field of music and fine arts. With the virtuous effort of the University and after assessment by the National Assessment and Accreditation Council (N.A.A.C.), Bangalore in 2014, Indira Kala Sangit Vishwavidyalaya, Khairgarh was accredited and was credited with Grade 'A' by NAAC.

www.iksv.ac.in

institution at the national and international levels. KCPCFA, Bangalore offers 4 courses across 2 streams, namely Performing Arts, Design and across 4 degrees like BVA, PGD, MVA, diploma.

www.collegeoffineartskcpcbengaluru.com

College of fine arts, Thiruvananthapuram, Kerala established in 1881

College of fine arts is situated in Thiruvananthapuram in Kerala, known as an abode of the arts, the present college of fine arts was designed in a Victorian-style architecture having a glorious history of more than a century. The college was originated in 1881 by Moolam Thirunal Sir Rama Varma, the Maharaja of the state of Travancore. The college was first known as His Highness, the Maharaja's School of Arts, Travancore. In the beginning, the school offered courses in drawing and painting, and three subjects of handicrafts namely ivory work, pottery, and smithery. MR Madhavan Unnithan was heading the institution during the 1920s. Later, T S Seshadri renowned for oil painting and Portrait was designated as the superintendent and appointed by the Diwan of Travancore, Sir C P Ramaswami Iyer. In 1957 after the formation of the first democratically elected government in Kerala, the School of Arts was brought under the Directorate of Technical Education. During 1975 the administration of the school was transferred to the University of Travancore and the school was upgraded as the College of fine arts and got affiliated to the University of Kerala. From 1979 onwards the college started a bachelor of Fine Arts (BFA) courses in three disciplines, painting, sculpture and applied art of the four years and postgraduate two years courses in painting and sculpture.

www.tripadvisor.in

Faculty of Fine Arts, Jamia Millia Islamia founded in 1951

The faculty of fine arts at Jamia Millia Islamia was founded as an Institute in 1951. The foundation of the Institute was laid down Abul Kalam at Jamia Millia Islamia, New Delhi. Arts Institute became the department of art and craft education and a part of the teacher's training college in 1967. It was granted the status of the department of fine arts and art education and professional courses in 1980-81 BFA. Later, BA (Hons.) course in art and art education was improved to BFA in art education to provide a comprehensive degree program for art teachers. In December 2007 it was declared as faculty of fine arts. The department runs courses under the Jamia Millia Islamia University, Delhi and it is recognized by the university grants commission (UGC) It is a State Government Institute, providing regular courses, located in the urban part of Delhi played a revolutionary role in the field of higher education in fine arts. At present, the department offers a 4years degree program in BFA and 2 years of MFA Courses At present it comprises following departments, applied art; Painting; sculpture; graphic art; art education; art history and art appreciation.

www.jmi.ac.in

August issue covers the institutions of Design



Studios of Government College of Art, Chandigarh. Picture Courtesy : D S Kapoor

College of Arts, Madras, University of Madras, Chennai established in 1850

Government College of fine arts, (primarily known as the Madras School of Art) in Chennai is one of the oldest art institutions in India. It was established during the colonial period, to skilled Indian artists and craftsmen to produce decorative arts, both in western and Indian style to suit the growing artistic needs of the time. The School was originated in 1850 by the resident surgeon Dr. Alexander Hunter as the country's first fine arts institution in the country. During that time the art scenario in India was focused primarily on two schools of opinions. One, of course, was the Bengal School of art and the other was the Madras School of art. In 1852, this School was taken over by the Department of Public Instruction. This is when Alexander Hunter began to

Government College School of Arts, Lucknow established in 1911

From the historical scenario, this Institution was established during the colonial period to promote regional crafts as the School of Industrial Design in 1892. The School was firstly situated at Wingfield Manzil the place somewhere near Lal Baradari, from where it moved to Aminabad and later to Baans Mandi and after that to the current place Mankamleshwar Mandir road in 1911. Nathaniel Herd was appointed as the founder Principal. The school was renamed as the Government School of arts and crafts in 1917. He particularly emphasized to promote the art of western realism. In 1925 the Indian School of painting was brought to the curriculum, and in the year 1963 graphic arts courses were introduced. The first Indian

furniture design and some certificate courses in clay modeling are also being run here.

Indira Kala Sangeet Vishwavidyalaya established 1956

Indira Kala Sangeet Vishwavidyalaya "IKSV" is situated in the Khairagarh township in Chhattisgarh State of India. This Vishwavidyalaya is very unique by its type, where advanced education is imparted in the field of visual and performing arts. Raja Birendra Bahadur Singh and his companion Rani Padmavati Devi Singh, the then rulers of the princely state of Khairagarh, donated their inherited palace to establish a Vishwavidyalaya of music & fine arts as a tribute to their daughter Princess Indira. The generous support and donations from the then rulers of the medieval state of Khairagarh and passionate lover of

Pandit Lakhmi Chand State University of Performing and Visual Arts established in 2014

Pandit Lakhmi Chand State University of Performing and Visual Arts, Rohtak, was established as an integrated campus of the Government technical institutions Society came into existence by the Government of Haryana in 2014 with the objective to facilitate and promote studies and research in emerging areas of higher education with a focus on new boundaries of design, fine arts, urban planning and architecture, and film & television and also to achieve excellence in these and connected fields. The University is located in Rohtak in the State of Haryana. It is a unique world level University with its campus sprawling over 35 acres of land and the building architecture and natural beauty is outstanding presents a spectacle of harmony. The University specializes in cultivating a certain kind of artistic sensibility which simultaneously satisfies the creative demands of a work of art and the practical requirement of the profession.

www.plcupva.ac.in

Chitrakala Parishath College of Fine Arts, Karnataka established in 1964

Chitrakala Parishath College of fine arts is located in Bangalore in Karnataka. The institution was established in 1964 and accredited from AICTE. The institution was upgraded into a Degree college in 1983, affiliated to Bangalore University, Bengaluru and recognized by the University Grants Commission (UGC). The institution was initially established as "Chitrakala Vidyalaya" by the founder secretary late MS Nanjunda Rao. It is one of the premier institutions established to impart art education in the field of higher education for the deserving candidates and prove to be a milestone in the path of progress. The Institution was recognized by the Directorate of Technical Education (DTE), Bengaluru in 1990. It is re-accredited by National Assessment and Accreditation Council (NAAC) with "B+" Grade. From the academic year 2006, it obtained status as an autonomous institution by the UGC. KCPCFA, Bangalore offers Bachelor of Visual Arts (B.V.A) and Master of Visual Art (M.V.A). The College houses five departments, painting, sculpture, graphic art, art history, and applied art. To continuously strive to achieve greater heights towards building up a visual arts

Editorial



Goldy Malhotra

The COVID-19 pandemic has necessitated a rethinking of our work schedules. The uncertainty of things happening has added to the panic that is making it difficult to lead a normal life. An artist already known to be super sensitive needs to save his raw nerves more cautiously. No wonder most of the artists are diverting all their energy to creativity. We are receiving the pictures of amazingly wonderful works done by artists from different parts of India. Understanding well that it is not possible to exhibit the works in galleries in such difficult days, we at Art Observer believe in giving full moral support to the artists to keep them going. For many it has become almost therapeutic and we appreciate the outpour that is honest, brilliant and vibrant. Art works of Renuka Sondhi, Sanjay Chakarborty, Prabhakar Singh, Anirban Seth, Devbrat Mahanta and Prabhinder Lall are full of expression and style of execution. Falguni Mehta

without being symbolic or philosophical, has dealt with the contemporary theme very directly that is as good as recording in a diary. Readers are sure to enjoy the diversity of styles in all these works by the artists mentioned above.

Dr D. S. Kapoor, an eminent artist and educationist has very laboriously guided the young generation to understand the prospects of fields related to Arts. He has not only given the history of prestigious Art institutions but also dealt with the details of curriculum offered to the students. Many will be able to get the answers to questions resting in their heads.

Indian culture boasts of its Folk Arts and crafts. The articles on Kalamkari and Mithila painting show the diversity in our rich tradition.

Simret Singh has gone deep into the psychological and philosophical convictions that deal with the signs and symbols in paintings. Readers interested in Art history and meaning of Art will certainly nod their heads and agree with the author while reading the examples explaining her point of view. Hoping to enrich the pages of Art Observer with colour and content in future as well. Till then, look after yourself.

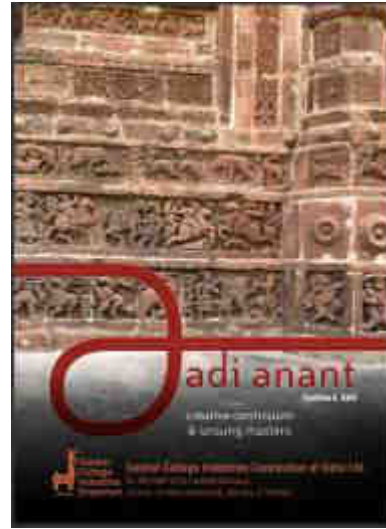
Between the Covers - Book Review

Aadi Anant : Creative Continuum and Unsung Masters

Published by: Central Cottage Industries Emporium, Development Commissioner (Handicrafts) and Ministry of Textiles

Aadi Anant (literal meaning primeval and infinite) documents the life and work of some 100 artisans, from across India, spanning nearly 50 stylistic genres. Based on field visits and personal interactions with the featured masters in their own working environment and space, the narrative names and figures the hitherto unsigned and unsung heroes of hand-crafted master pieces, bringing their creators onto the centerstage of the country's eternal art-craft domain. Putting their hands, heart and soul into the incredible creations and working with readily available local material using basic tools and facilities, the artists can be seen to breathe life into their art-craft. Creating artefacts for reverence, aesthetic pleasure, celebration, adornment, functional use and for self-sustenance, the artisans innovate to carry forward the unique art forms passed on to them through generations in a continuum.

Encompassing folk and tribal arts and crafts, the 300-page illustrated publication authored by Sushma K Bahl also contains essays written by Ashoke Chatterjee, Ritu Sethi and Vidyun Singh. Aadi Anant: Creative Continuum & Unsung Masters book focuses on



the traditions and socio-economic structures within which the artists operate. It also highlights the various State and NGO initiatives aimed at skill development, design enhancement and marketing to support innovation and socio-economic development of the largely self-employed artisans and their crafts.

The illustrated publication contains the featured artists' contact details besides their biographical sketches with photographs and information on their work. Presented in four distinct segments, the narrative is

interspersed with thematically linked essays. The list of public, private and non-profit organizations working with the handicrafts and handloom sectors, are listed along with a bibliography and other reference documentation to make the book an insightful resource and engaging reading for a wider readership, nationally and internationally. Aadi Anant: Creative Continuum & Unsung Masters is a collectors' delight and a reference tool that facilitates a better appreciation of the handmade in India.

Mithila Folkart : A Living Tradition

Anila Sinha Sharma

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We are all very familiar with Mithila art, commonly known as Madhubani. But do we know that this art has unbelievably survived the passage of time since the days of Ramayana? Spell binding, isn't it? Mithila art traces its origins to the time when Raja Janaka's local artists decorated Mithila nagari with elaborate murals and wall paintings (Bhitti Chitra) for the wedding of his daughter Sita to Lord Rama. It is indeed amazing for an art form to have survived through generations since those ancient times. Madhubani is much more than meets the eye - a unique culture which is actually a living tradition!

Mithila painting, Madhubani painting, Mithila folk art are amongst its numerous names. However, the original name is LIKHIYA. Likhiya means the art of writing, the act of writing. This writing tradition of women from Mithila region is actually the ancient knowledge tradition being passed from mothers to daughters; the tool being colour and forms, and not words or alphabets. These folklore story-paintings are a product of their daily socio-cultural engagements, their prayers being integrated with community experiences.

Before this art-form got the status of folk art in 1970, Madhubani art was limited to the homes of Mithila

region. It was painted on home-walls during religious ceremonies, fasting ceremonies, mundan-upanayan ceremonies, marriage ceremonies etc. Post 1970, Madhubani surprised art connoisseurs when this art form reached International stage through International art expo in Japan. Today, collections across the world feature fine examples of Madhubani painting. There is a dedicated Mithila museum in Tokamachi, Japan which has 850 Madhubani paintings. And this is the only museum dedicated to this ephemeral art form world across.

The discovery of Madhubani art is also interesting. It would never have been known outside that region, had a coincidence not happened. After a major earthquake in Bihar in 1934, a British surveyor, W.G. Archer, discovered this beautiful art on the broken walls of the houses damaged in the earthquake. He documented this art form and wrote many papers.

Madhubani narratives feature divine forms, stories, flora, fauna. The duality of life/death, man/woman, joy/sorrow etc in the imagery represent a holistic universe. Sita and Rama, Radha and Krishna, Shakti and Shiva, Sun and Moon, Flora and Fauna are depicted beautifully in the art scapes. A 1965 draught in Mithila region opened a possibility for the wall art to move to handmade paper and make it available for sales. It



Alkaa Khanna 'Nature'
Acrylic on Handmade Paper, 11.5x16.5 Inches



Alkaa Khanna 'Devi Saraswati'
Acrylic on Handmade Paper, 8.25x11.25 Inches

wasn't easy for women to accept their religious sentiments to be commercialised. Bhaskar Kulkarni played a very important role here to bring out this ancestral tradition to the world.

A fascinating fact is that the Madhubani paintings were done by specific communities and each community had a different style. There are three schools of Mithila

paintings. Bharni or coloured paintings, practised by Brahmin women. Kachni or Line paintings, practised by Kayastha women. Goidana paintings practised by Dalit women.

Today, these styles have merged. And the joy of holding the brush/pen and making the same strokes as the days of Sita makes the heart jump to try out a small

Madhubani motif. It's not just a form- but the mind and heart of an ancient tradition, the lore of those mythological heroes and religious deities. Let's experience the spirituality of Mithila with those fine, dual lines and relive this ancestral, holistic

ONLINE ART EXHIBITION

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Signs and Symbols in Paintings

Various philosophical and psychological convictions suggest that man's imagination, in every aspect, including in creation of a painting as form of art, does not extend beyond 'reality'. 'Reality' remains - despite all visible deformations, even in a wildest abstraction in an art work. The logic extended to support this statement is that the concept of reality is not limited to mere external reality - it also extends to the reality of the mind, thought and emotion of the artist; and therefore every element on the canvas, be it colour, form, object or space etc. has a meaning. This meaning find roots in immediate surroundings of the artist, which include the convictions of the milieu and the social setup in which one is located, contributing to past and present experiences of the artist; and also very much in the aspirations and fears of that individual owing to personal experiences.

Simret Singh

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A painting by any artist, therefore, may be read as a whole, in various interpretations by various viewers coming from various milieus, but the intricate meaning, objectives and intend of the work can never be deduced without having considered the connotations of various elements used by the artist for construction of the same; which are, in this context, referred to as signs and symbols in the paintings.

'Iconography' developed as science of identification, description, classification, and interpretation of the obscure language of signs, symbols, themes and subject matter in visual arts. It is a vast and limitless subject for discussion, hence, the limited words of this text permit mere mention of the gist of few concepts involved, through few examples of signs and symbols within certain themes and subject matter inscribed in certain artworks.

The topic has been touched in a spur of fascination with universal human emotions, faith and convictions running through generations and races, while painting an artwork entitled 'Guru Nanak', created in traditional style, as beginning of series of paintings around the subject 'Study of the Origins of Philosophy and History of Sikhism'.

The Halo encircling the crown chakra of the figure of Nanak enticed as it a symbol shared by most spiritual philosophies to suggest a figure as saintly; wherein most of these philosophies are built through similar ideas at roots. Consider the concept of Jesus, for example, along with that of Guru Nanak. The halo in either depicts their saintly nature and 'enlightenment attained', having come in connection with universal spirit. In both cases, the idea of them being homousios, "of one substance" with God (the Father, in Christianity and WaheGuru, the Supreme Being in Sikhism) is strong.

At the same time, the hand symbol in representations of both with fingers pointing the sky has similar meanings in the sense that both point out at the supreme/higher being apart from them.

As concerns various Christian faiths, the idea of trinity is added to this gesture, the hand symbolises the three persons of the Christian Godhead: the superior one- the Father, the Son, the saviour and the Holy Spirit - the presence and power of which is essential if a mortal is to live as God intends he should. 'The Sermon on the Mount', for instance, a collection of sayings of Jesus, found in the

Gospel of Matthew chapters 5, 6 and 7 is the longest of the teachings of Jesus in the New Testament points out at the higher spirit, includes the Lord's Prayer, and central tenets of Christian discipleship emphasizing that 'God's children are those who act like God'; The fact inspired the Danish painter Carl Bloch to paint 'Sermon on the Mount' in 1877 by with a certain hand position and a finger pointing the sky.

As for Sikh belief, the finger again symbolises the higher one. However, this symbol falls within the doctrine of 'monotheism, 'One God' (Ek Om Kar), born as a movement against plurality of Gods in prevalent Hindu religion of the era. Sikhism may also be called 'Pantheistic', meaning that God is present in creation. God is not the universe, but the life within it, the driving force. Therefore, they

only be meaningful to a specific culture. The above mentioned hand gestures, for instance, are interpreted in a rich difference in Buddhism. Hand gestures of Buddha are called Mudras and of the common Buddhist Mudras, the Vitarka Mudra is the one that most resembles that of Jesus Christ's right hand Icon. Essentially, the Buddhist mudras are didactic: these hand gestures are designed to convey a particular message to the followers; and while, Buddha holds his hands in a certain form and the devotees are to remember a certain teaching.

New Age techniques interpret the similar hand gestures differently, for example, as sign of 'Om' in contemporary practices like yoga.

At another level, Iconography witnesses questions regarding conventional meanings of symbols owing to evolution of thought

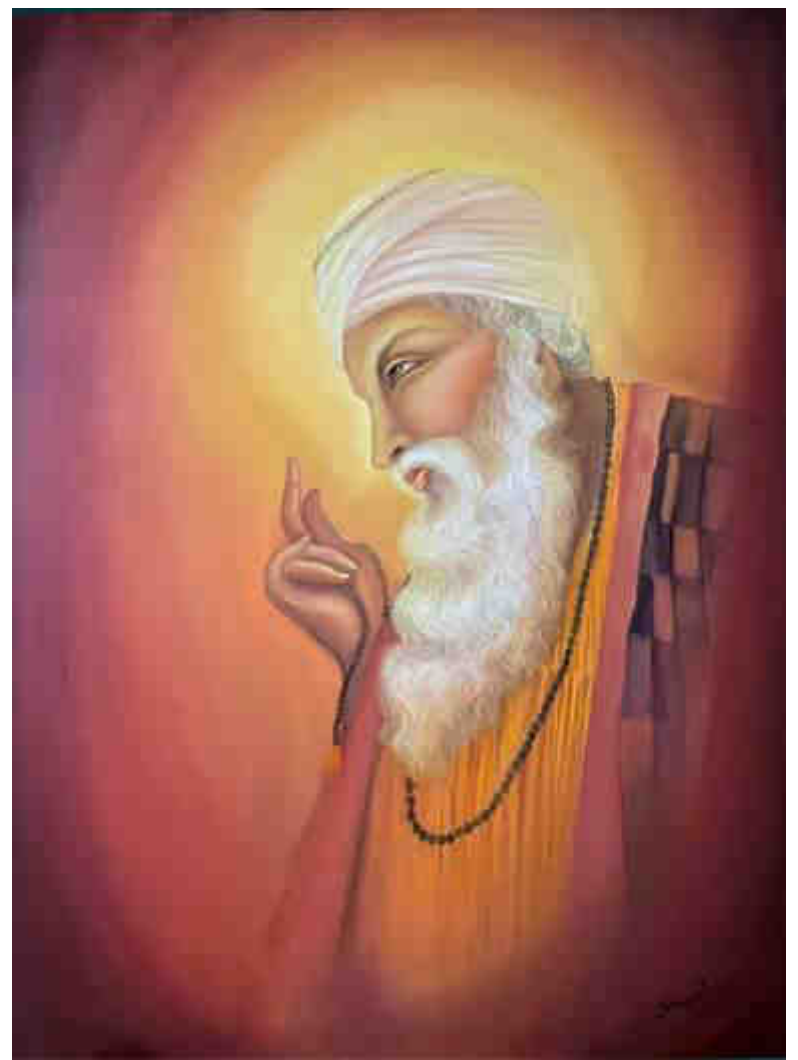


Carl Bloch 'Sermon on the Mount' 1877

too believe in presence of the divine soul within man. However the enlightened souls of their corporal Gurus, serve the purpose of guidance, helping man realise and follow the right path in various aspects of life, but are not means of serving them to live their earthly life better - every individual is supposed to learn to fight own fight in mortal nature of his being as a human. The word 'Sikh' finds its etymological roots in Sanskrit language, 'शिक्षा', meaning disciple.

Study of signs and symbols situate an artwork in a specific time in history and also in the cultural contexts. Symbolic meanings may

process within fleeting frameworks of time. The contemporary American author, Dan Brown explores the painting 'The Last Supper', a late 15th-century mural painting by Italian artist Leonardo da Vinci in his book The Da Vinci Code. The book explores the very core aspects of Christianity by, for instance, highlighting the 'absence' of Halo in all figures in this painting, including in that of Christ, questioning if the artist had questioned the faith by presenting them all without halos - was it a sign, suggesting that they may be simple mortals, rather than holy spirits. The lack of halo definitely attracts attention to the socio-



Simret Singh 'Guru Nanak' Traditional Style, Oil on Canvas 24x36 Inches 2020

cultural turmoil of Rome of the era; at the same time, in words of Dan Brown, the book, questioning such codes (in paintings), can be used as "as a positive catalyst for introspection and exploration of our faith."

One can decipher the issue as mere perception of the author of the contemporary era, in a time frame different from the era of creation of the painting, engaged in a nouveau thought process in contemporary milieu in times deprived of acknowledged saintly figures. In here, Iconography makes reference to 'Natural Subject Matter', which is recognizing forms and situations that one has known from their own experience rather than identification of conventional meanings associated with forms and figures as bearers of narrative or symbolic content...

Symbols can be deciphered at all levels in paintings. The universal meanings of a depiction as simple as that of a crow may be understood as a visual metaphor of death in most cultures, and a white dove as symbolic of new beginnings, peace, fidelity, love, luck and prosperity. At the same time, other 'culture specific' codes interpret dissimilar meanings in reference to different regions of the world- the colour white symbolizing purity, elegance, for instance, in western depictions, may connote bad luck and mourning in Asian countries, as it is a colour mostly worn to mourn deaths.

At another level, signs and symbols may also carry specific metaphorical/allegorical connotations for particular artists. The lance used repetitively by Picasso, Spanish painter (1881 - 1973) in many of his works, was a secret representation of a solemn revolt to wars by individuals of his era.

To mention even more intimate illustrations of such codes is a vivid example of Russian painter Natalia Gancharova (1881-1962). This

artist too painted the subject of war and the 'instruments' used for war, like airplanes etc. , but, along with the protective symbols like fairies: the reason was that she lived with the constant worry that her beloved Larinov (who was serving at the front) would lose his life while in service.

It was depiction of personal anxiety, wishing well for a loved one, while of course, such depictions shouted social issues attacking the intimate life of individuals, disturbing the personal peace of the mankind.

Various artists employ use of signs and symbols to express a certain theme or to enhance their subject matter. Indian Painter S.H. Raza (1922-2016), settled in Paris explored and represented the symbol of the 'dot' or the 'Bindu'. This was the pivot point of majority of his works, with intention to highlight the Indian vision and ethnography which holds a 'Bindu' as the centre of creation and existence. From the concept of Bindu, his themes progressed towards forms and colour as well as energy, sound, space and time. This process called for inclusion of schemes around the Tribhuj (Triangle), which bolstered Indian concepts of space and time, and later, the theory of 'Prakriti-Purusha' (the female and the male energy). It was an entire movement of illustration of thought and realisation of the concepts of Indian philosophy through a simple dot.

As we look for meaning in everything around us, anything can grow into a symbol as artists depict it and audience interpret it in meanings beyond its literal definition, subject to various levels of socio-cultural backgrounds of either. Any and all art, in this sense is a reflection of the intimate self of the artist, and that of the Society as well.

Prabhakar Singh : Sculptor of hollow dimensions

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Creativity in Prabhakar Singh's work, in a few words, is arresting of sensations. Prabhakar has carved his niche with his individualistic approach in the field of Visual art. He has a way of direct representation and that's the reason the spectator can easily guess the meaning or theme of his sculptures. He doesn't make sculptures like a craftsman but tries to catch everything through the mind's eyes. He can project his inner chaos and desires and even everyday themes through his sculptures by giving them a new life, which are directly engaged to his emotions. Though the expression is direct, the thoughts behind are very deep.

There are many artists like Jennis Kounellis who has used iron beams, knives and torn coats; Indonesian artist Ono Gaf who picks up metal scraps and turns them into art pieces; Iranian artist and designer Hasan Novrozi; Korean artist Yeong-Deok-Seo who creates imposing figurative sculptures using tightly knit configurations of welded bicycle chains and industrial steel chains; Spain-based sculptor Manuel Mart Moreno and Alexey Doubrovsky from Minsk, Belarus who creates figurative sculptures made out of iron nuts. Similarly, Prabhakar has experimented with old and worn out iron, which makes him nostalgic about the things which one gets attached to and finds difficult to part with. His artworks have been innovatively created out of kitchen utensils, garden tools, nuts and bolts and even metallic pipes, and other everyday items.

Prabhakar's sculptures are a concoction of many elements. To an artist's eye, his work is a path paved out through various experiences whereas to a spectator it is just a complete seeing. His series on Heads/faces is full of experimentations of textures and medium. Here too, he is trying to

'The sculptor must paint with his chisel; half his touches are not to realize, but to put power into the form. They are touches of light and shadow, and raise a ridge, or sink a hollow, not to represent an actual ridge or hollow, but to get a line of light, or a spot of darkness.' -John Ruskin



Prabhakar Singh



Prabhakar Singh 'Man on Laptop' Welded Iron with Brass Effect, 10 Inches Length

spiral rods, is the depiction of numerous thoughts going on in poet's mind. Sliced head breaks the monotony of the structure from where one can peep into the soul of the poet. When one looks at the sculpture from the front it appears to be a complete head, whereas the glance from the side exposes another hollow dimension of the artwork, which just shows the outline of the design. Housewife,

people and by resolving their problems, has been portrayed by multiple male and female heads made of fibre glass reinforcement plastic installed in the structural pattern of the big head. More beauty has been personified in antique gold of a female head, eleven feet high, made by welding iron flowers for face and flattened iron leaves for head. Face of Buddha is made up of small squares

copper or iron objects as per the shape of the mould and then welding and setting the pieces as per the idea. The creation with different patterns and mediums, by exploiting the texture for apt expression, makes even the simple theme like heads so intriguing and fascinating.

One of his series is fabricated from brass rod and brass 'ghungroo' (musical anklet). The exterior view of the musical anklet resembles flower. Apple is created from flowers, which in its centre cocoons spherical Earth, as if protecting it from the fetters of lack of brotherhood, greed and mistrust prevailing among people. Prabhakar's sculptures have two surfaces. The outer structure is transparent, which makes the inner part exposed to the eyes. He has represented the hidden interior, without any mystery, yet creating a mystery. This inside story has always enthralled him in his artistic depictions whether in form of a sculpture or play of words through his poems. The artworks are embellished with words, symbols and figures. He has to his list myriad explorations through numerous mediums like body casting sculptures, plywood and fibre. He has made many miniature sculptures in materials like resin, stone dust, ceramics and even paper mache like ladies playing musical instruments, writing letters, a couple on swings, a standing figure, or in front of easel painting on canvas, bow and arrow, drums, figures with harvesting tools and masks of welded scrap iron. He has even created yoga monuments in concrete; and bull, rooster, peacock, turtle, crocodile, ostrich, snake, reindeer etc. in welded iron. Prabhakar's art is a stylistic elaboration, where there is a positive exploitation of even the rotten or waste material and shackles of all old restraints are gone.

Prabhakar has been an assistant Professor at Minerva College of Architecture, Talegaon, Pune since 2014 and a Visiting Faculty at Suryadatta Institute of design, Pune since 2015. The influence of architectural patterns is visible in one of the head sculptures where he has used flat strips of iron to create impression of brick and the rod embellished with flowers and leaves popping out of the sliced head. The place where he achieved his education from, Banaras has also showed its impact in a Sadhu's sculpture made out of flattened circles with beard and bun. He has tried his hand on ceramic heads too, but the miniature figures and objects of brass can be seen added to the glazed material to make it more captivating and enticing. Prabhakar's creative process encompasses clay designing, mould release, hammering of brass,



Prabhakar Singh 'House Wife'
Iron & Stainless Steel, 90x85x50 Cms



Prabhakar Singh 'Apple 29'
Brass Ankelet, 18 Inches Height



Prabhakar Singh 'Poet'
Iron & Brass, 90x85x50 Cms

break the solidity of sculptural technique and maintaining the hollow structure. Exterior and interior form their own equations, where every object stuck in the sculpture has a story to tell. His sculpture Poet, three feet high, a male head, is constructed from iron nuts and bolts and retains the natural shade of the metal, devoid of any polishing. Variations in the sizes of the shining brass balls, adorning the inner structure of the head, confined in poet's brain by

three feet high, is a female head, made up of iron and stainless steel and has been a part of National Art Exhibition by Lalit Kala Akademi, New Delhi, 2018. This narrative sculpture is also based on the same style like 'Poet' with hollow dimensions. The brass balls have been replaced by the stainless steel kitchen utensils though.

Social worker, ten feet high with base, is made by joining iron pipes. The character of a social worker, who lives his life by thinking of

and what attracts one is the idea of each square enfolding small idols of gods and goddesses, which reaches up to the number of three to four hundred. The squares and the spiral hair of Buddha are being highlighted by the turquoise contrast of patina, the shade rubbed into the grooves of the idols and hair. Another entrancing sculpture is of a female head made of copper, by joining together antique coins of uneven sizes.

Anirban Seth



Anirban Seth



Anirban Seth 'We Need Durga Maa ... for Mahishasur like Covid 19 Pandemic'
Mixed Media on Original Leather
17.5x29 Inches, Yr 2020

Anirban Seth is Calcutta based artist experimenting newer techniques. He uses the tips of his fingers as a brush, smearing colour on leather to create images from life and nature.



Anirban Seth 'After Lockdown'
Mixed Media on Original Leather, 23x16 Inches 2020

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Devabrat Mahanta's Journey through Paintings

Dipmani Das

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Devabrat Mahanta

What goes on in our mind takes shape on canvases and can open up a vista of avenues of creativity. The meaning coded by an Abstractionist in his/her art works is decoded by viewers and thereby an exhilarating realm of space is created through the plethora of art. Devabrat Mahanta is an internationally recognised artist in the

field of abstract painting.

Devabrat Mahanta hails from Assam, and is a poet in vernacular language- Assamese.

He is an Assistant Professor in English and keeps himself engrossed in the world of painting.

His striking imagination is vivified on canvas like poetry in words.

Devabrat Mahanta depicts his varied experiences- joyous, sufferings and depression in colours chiefly through abstract paintings both in figurative and non-figurative style.

The restless world around him full of anxiety, death and desolation is portrayed in abstract forms offering liberty to art lovers to know the inner mind set in a cohesive way through the untitled art works.

He converses with his art lovers through abstract paintings in silence and establishes a meaningful rapport. He has taken part in group exhibitions in the countries like Hungary, Myanmar, Ukrain, Italy and Sri Lanka where

he was awarded for abstract painting in 2019.

On these pages you will find his following works- In his painting titled Dwaraka- the Lost City- he depicts the lost city of Dwaraka retrieved under the Sea in debris wherein the Sudarshan Chakra of Sri Krishna is portrayed amidst water in abstract form.

Another painting titled- Landscape- depicts the natural environment of a dense forest in abstraction. In his painting titled- The Dark Sky and the Red Soil- a non-figurative abstract painting- he depicts the violent situations taking place within the country and the globe that paralyses the psyche of peace-loving people.

Apart from these, he draws some untitled paintings and he comments- 'The paintings remain untitled because the more I avoid defining shapes, the more freedom I have to let my viewers interpret my world the way they like.'



Devabrat Mahanta 'Mysterious Structures' Acrylic on Paper, 26x23 Inches



Devabrat Mahanta 'Lockdown' Acrylic on Paper, 23x18 Inches

Prabhinder Lall



Prabhinder Lall

take out his old work and give treatment to the damaged and dumped art works. Up to the Lockdown 2 on April 23, 2020, he had started completing his previous pending work and enjoyed a lot by working on the old works which were not finished from the last many years. He had the courage to destroy and tear many old papers, magazines, newspapers which were lying in the files in his shelves. Slowly, he finished eight to ten canvasses in small to big size.

Born in 1956, Prabhinder Lall is one of the prominent Contemporary Artists from Chandigarh. He paints landscape giving due impetus to Architecture in its varied shapes and models. He has been creating art works and doing a lot in the field of landscape painting, drawing, graphic and photography for about last five decades.

Lall recalls that during Lockdown, he got isolated and deprived of things of his interest to happen. Binding self for twenty four hours a day in one cell was very tough job. During those days, he started to



Prabhinder Lall 'Serenity-Social Distancing' Acrylic on Canvas, 90x90 Cms

Falguni Mehta

'I have lived the most protected and pampered life. Painting away and taking so many things for granted, until, one day when hell fell upon my shoulders. Having been completely unaware that hardships of a huge magnitude may happen in life, I was crestfallen, as my family always let me live in my illusionary perfect dream world. Over time however, my paintings got deeper as my emotions went on a triple loop roller coaster! Somehow, all my paintings began revolving around the concept of a home. My root connections to culture and home, sometimes the modern home, sometimes my dream home!

Meanwhile, the Covid-19 issue came up, giving me more time in my home and lost within the concept of home that I painted about. It is a blissful feeling for an artist, to be with her canvas and not many other callings.

But soon I realised my new privilege. While the Covid-19 issue is faced by the entire world, it's not the same for each. The news flashed the migrants issue, and looking at the images made my heart ache. While I had been making paintings of homes and luxury, here were people who don't have luxurious



homes, and yet are desperate enough to lose their lives to reach them. Their helplessness was heart wrenching, all they could do is take what they have and move towards their home irrespective of the distance or the means, only relying on their feet and strength.

This inspired me to paint them, or at least my reflection of the scenes I saw on the news, while I was still in the comfort on my home. The more I painted them, the more I felt compelled to represent their struggles through my art.



As privileged people it is our calling to help the migrants. My paintings may be a means to tell their stories but I believe that they don't need our pity, they need our help!



I have created a series of 12 paintings of migrants.'

Watercolour on Paper by Falguni Mehta



Motifs and Designs Enhance Fabric Art (with special reference to Kalamkari)

Most of the arts in South India had originated from temple rituals and so is Kalamkari. The cloth paintings have existed since temple murals or as a backdrop hand painted curtains hanged behind the main idols. Cloth paintings with mythological themes from 17th century are witness to this tradition.

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Similarly hand painted cloth tents or canopies are also described by French traveler Francois Bernier during his visit to Aurangzeb's camp (Sethna10). However one needs to note that the themes and subject matter depicted in Machilipatnam and Sri Kalahasti Kalamkari are very different. Although both are called Kalamkari deriving from the Persian word kalam, the Machilipatnam strain is wood block printed rather than done with a handmade pen.

The motifs and themes are also influenced by the patronage. As the Machilipatnam Kalamkari catered to Muslim rulers, the patterns followed a floral and non illustrative visual language whereas the Kalahasti school which flourished under the Hindu rulers catered to Hindu mythological themes like Ramayana and Mahabharata and are therefore figurative and narrative. The use of kalam is necessary to draw figures in mythical stories, where as block printing designs and motifs served the purpose of making utility products like carpets and curtains. Block printing also ensured both reproducible quality and quantity needed for Kalamkari to establish itself as an industry. On the contrary, the intricate craftsmanship of Sri Kalahasti fulfilled the need for exclusive temple collection and few private collectors.

The European patronage later on supported in development of both the schools. The first Kalamkari exhibition was held in 1886 during Colonial times where the cloth was used for various purposes like bed sheets, curtains and sometimes garments.

Motifs drawn in Kalamkari spans from flowers, peacock, paisleys to divine characters of Hindu epics like Mahabharata and Ramayana. The Machilipatnam motifs included tree of life, animals and birds and were mainly floral in design perhaps due to the restrictions prescribed by Islamic religion on representation of life like figures in art. Hence geometric patterns and floral designs are used for decorative purposes similar to tiles on Mughal monuments. Symmetry of geometric shapes and tile patterns are seen in older kalamkari prints, where one can find architectural patterns like arches and niches in walls.

Although the fig-or almond-like formis of Persian origin, it is referred to as the Paisley or Paisley pattern is an ornamental design using the buta or boteh, a teardrop-shaped motif with a curved upper end. It is also popular as mango design or mamidi pinde in Telugu. Its English name derives from the town of Paisley, in the West of Scotland, a centre for textiles where the designs were mass produced and became popular in the 18th and 19th centuries, following imports of post-Mughal Empire versions of the design from India, especially in the form of Kashmiri shawls.

The motif of Cypress tree was especially popular among the block prints taken from Mihrab in Koran and Sufi writings (Sethna 13). The Cyprus or the tree of life represents immortality where as the flowering almond shows regeneration of earth during spring season. The depiction of garden full of flora and fauna is deeply rooted in the religion and culture of Islamic nations where water was a precious commodity and therefore garden of abundance is seen as Paradise, a gift that can be received afterlife. For



example the peacock symbolizes divine protection, fish shows undying love, feathers or entwined birds mean conjugal love and so on (Ahmadi 63, 1997)

In the present day although the links with Persian market is broken, the motifs continue to be used with the meanings forgotten or juxtaposed with newer elements merely for their aesthetic appeal.

Sethna (12) also mentions about life size images of a few British and French officials depicted as motifs on hand painted Kalamkaris during Colonial rule and one particularly Chinese looking Kalamkari as well.

Coming to the borders, of the murals and textiles of Srikalahasti have stylistic similarities. Dallapiccola describes the composition of the borders found at Srikalahasti— "The external border displays a lotus, or a 'cartwheel' design, followed by a thin band pilli adugu, 'cat's footsteps' (Dallapiccola 2010:250).



The designs of the rich drapery of the figures have stylistic similarities with the textiles of Machilipatnam. While Rao remarks that the designs of creepers and diamond shaped lattices with floral motifs (Rao 2004:140) can only be achieved with block prints.

Historically speaking, the inspiration for various art forms is deeply rooted in the surroundings.

There are stylistic similarities between the textiles traditions of Srikalahasti and the temple murals from the Vijayanagara period (Verghese, Dallapiccola 2011). The murals at Srikalahasti are highly detailed and are made with bold black lines. This kind of style is also seen in the rendering of the murals at the Veerabhadraswamy temple built in 16th century A.D. at Lepakshi, Veerabhadraswamy, a Tamasik form of Lord Shiva, is the residing deity at this temple (Fig.4).The temple was built during the rule of Achuyta Deva Raya (1529–1542). It is believed that the temple derives its name from the literal meaning of the word 'lepakshi' which is 'embalmed or painted eye.' A numbers of other legends claim that the temple was founded during the age of Ramayana on the name of wounded bird Jatayu, giving it an even greater antiquity (Sengupta, 2017).

Recent Changes in the Motifs

In the recent times, the revival of Kalamkari has brought in many latest motifs and design elements that are printed on fabric. Generally this fabric is used for garments, bedsheets or as cloth for making bags etc. Some new elements seen in the market are elephants, meditative mudras, Buddha, heads, dancing figures, musical instruments and so.

The Kalamkari in Andhra also borrows designs from forts, palaces, temples, along with motifs of animals and birds. While Kalamkari comin from the Gujarat, depict motifs of mythological characters like Krishna, Arjuna from Mahabharata, Lord Krishna and Radha, Lord Ganesha, Lord Buddha, Ras leela etc.

Change is inevitable, but to what extent these new motifs aesthetically add to the enhancement of the art on fabric is a question to be answered.

Indian Folk Art

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India is a diverse country characterised by distinct languages, and rich cultural traditions. The folk and tribal arts of India express the cultural diversity of the country and provide a window through which one can explore the rich heritage.

"Indian Folk Art" dates back to a period that may be referred to as "timeless". Folk and tribal painting come from the remote rural and tribal regions. The various painting forms coming from these regions began not just as a painting but also as a religious ritual performed daily. It began with painting the walls and floor of mud houses. Various religions and symbols are also seen within the painting.

Folk art is the art created among groups that exist within the framework of existing society, but, for geographical and cultural reasons, are largely separated from the sophisticated developments of time. As a result, they produce distinctive styles and objects for local needs and tastes. In folk tradition, art is nourishment to the



Alkaa Khanna 'Gopi Krishna' Acrylic on Handmade Paper, 8.25x11.25 Inches

daily life of the people. Whether he is a potter from Tamilnadu, who creates a massive terracotta or a tribal from Madhya Pradesh who creates Pithora" painting, geography has control over the medium of art. In the case of Uttar Pradesh and Bihar we can find folk paintings on the walls of the houses. In this regard, artist-writer, Haku Shah writes, "When a tribal touch a blade of grass, gourd or

bead, fibre, twig, grain, pin, plastic button, conch shell, feather, leaf of flower, he sees through it, smells it, hears it, and therein starts the ritual of being with it." Each part of India with it's own trees and plants, birds and animals, has inspired Indian folk artists to have multiple metaphors, series of symbols and innumerable images to build a rich treasure-house of art.



Alkaa Khanna 'Peacock' Acrylic on Handmade Paper, 11.5x16.5 Inches

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