RNI No. : HARENG01029
DECEMBER 2020 GURUGRAM

Volume 1 Issue 7
Pages 8 ₹ 30

Art Observer

Monthly Art Reflections

/artinfoindiacom /kishoreshanker /artinfoindiacom Website : http://ArtObserver.IN
E-Mail : artinfoindia.com@gmail.com © Shanker Art Foundation | All Rights Reserved

Art is Life

Subhra Mazumdar
subhra.mazumdar@gmail.com

Tackling the challenges thrown up by the current situation, the Museum of Art and Photography (MAP), located in Bengaluru, has used their virtual platform to connect Indian art lovers with audiences worldwide through the launch of a week-long virtual viewing programme, from 5 Dec to 11 December. With their collection of over 18,000 artworks, predominantly from the subcontinent, and dating back to the 10th century till the present day, this viewing experience holds great promise for art lovers. The week-long viewing experience will also showcase the museum's collection of popular culture, exhibits of folk and tribal arts, pre-modern art, textile creations, craft and design, as also modern and contemporary artworks. Adding icing to the delight there will also be a commissioned performance on each day of the programme. The event is a collaboration with 50 international institutions who will bring forth their treasures on the MAP platform as well. This will provide viewers the opportunity to examine the differences and connections that link two objects when they are placed together. Some of the prominent collaborations are with the British Museum, the Museum of Fine Arts (Boston), The Morgan Library and Museum, Detroit. Institute of Arts, Vitra Design Musuem and the Rhode School of Design. The programme will on view at 7.00 pm each day, in India. Persoaities such as Devdutt Patnaik, Lillette Dubey, William Dalrymple, Ritu Kumar, Rekha Rodwittiya, and Raghu Rai, are art of the programme for each day.

Tyeb Mehta 'Drummer' 1988

Inside

Art Happenings
Artists' Collage during Lockdown P6, 7
Colors P6
From Online to On View at Tao P6
Dispelling Anxiety and Fear through Art P7
Articles
Artistry of Indian Museum Kolkata P2
Tanjore Paintings P4
A 'craving' for art….makes an artist! P8
In Conversation
In Conversation with the Progressive Architect P5, 8
Contemporary Personalities
Mysterious Beauty and Texture of Stones-Subhash Shorey P3
Art Within a Hoop-Anuradha Bhaumik P3

Crossword Puzzle P2
For Your Collection P3
Visuals of the Month P4

Rajeesh Sarovar and his paintings

Art Observer Syndicate
artobserver.in@gmail.com

Rajneesh Sarovar 'Uncertain Perceptions' Oil on Canvas 72x96 Inches 2016

Rejeesh Sarovar is Kerala based artist Kerala Lalitha Kala academy state awards 2014 The artist's observations show the quest of his life with its surroundings and his experiences have been transformed into his paintings during his Life studies, education period which has caused him to select figurative components later in his work. His search for human lives and their aptitudes had taken him to the very roots of man's biological relationship with earth and soil. And these entanglements are intertwined in such a way that it could be traced back to the backyards of his own culture. He has been focusing himself in a village of northern Kerala surviving on agriculture and fishing. There being or existence has been captured into his canvas and those reflections gain colors. Like any culture of the world, a society of superstitions do exist here. So when we refer to 'humans' we just have to claim or differentiate them in terms of skin tone or their costumes. I firmly do believe only in the oneness of this human existence and above all this sense, the terms 'human being' is unique. The pictures visualize the tradition and culture of the present society. But the language it speaks is the one of internationality

While observing society from a contemporary viewpoint, he could seek out the remnants of the forgotten past in a lot of ways. Hence, at times, the paintings had turned out to be his visions on past memories. Another thing is that these paintings do become a connecting bridge among three different eras – past, present, and future. They might remind the future generations about a way of life that was once possible and happening, among their ancestors, for what matters the most is that 'desires' surrounding our lives undergo various transformations with the passage of time and generations.

These paintings have become a weapon against social differences. The human who scatters the law in the air and the effect of such deeds bringing anarchy and confusion in the lawful system is too portrayed through the wonderful colors. The emotional expression has been beautifully linked with his internal and external. The pictures speak about hunger. Any life is transformed into a martyr of struggle or 2 pieces of consumption just because of the basic truth- 'Hunger'. In short these colors breathe in the language of a typical village hood, their messages, their pains, their attitude, and the spiritual journey of these paintings giving vivid explanations. The blending and the synchronization of nature and mankind and its swimming into its memories are prominent. At the same time, these pictures combine the past and the future.

According to Rajesh, his Beliefs and worship rituals have always evolved with age, adapting to the changes in man's way of living. Beyond that, the point of the painting at some of the idols of life rooted in their agriculture systems. And to paint them, what helped him were the most of the folk stories and songs that prevailed there, spread through both written and verbal methods. All his recent paintings are based on his studies upon how much influence these idols had had on human life. These paintings have become a weapon against social differences. The human who scatters the law in the air and the effect of such deeds bringing anarchy and confusion in the lawful system is too portrayed through the wonderful colors. The emotional expressions have been beautifully linked with his internal and external. The pictures speak about hunger, synchronization of nature, and mankind and its swimming into its memories are prominent and At the same time, these pictures combine the past and the future.

Rajneesh Sarovar 'The Oasis' Oil on Canvas 60x48 Inches 2018

Take it Forward
Art Exhibitions, Events and Products on pages of
Art Observer
Monthly Art Reflections
for details and specifications
Contact 9810234197 artinfoindia.com@gmail.com
Advertisement Tariff INR 1500/- (50x50 mm) onwards

Artistry of Indian Museum, Kolkata

Joyita Basak
sweety.joy2101@gmail.com

The ninth oldest museum in the world and the largest in India, Indian Museum is a blend of artistic outlooks, it has the finest collection of contemporary paintings, Egyptian mummies and sculptures. The Indian Museum also portrays some of the eminent pieces of jewelries, a wonderful collection of antiques and some valuable paintings from the ancient times. Captures with an opulence of visitor, it definitely tells a ton of stories etched on ancient histories by unrelenting time.

This gallery shows few architectural sculptures from the Eastern India. Named as Torona, adapted from Bharhut in Madhyapradesh, Bharhut Gallery is a portrayal of a series of stories from the life of Lord Buddha. With contemporary artistic sculpture of railings from the past is wonderfully restored here, and they also possess some of the eminent historical importance from Sunga period.

The decorative arts section of the museum is a collection of aesthetic creations of artists. Monastery temple art and few showcase arts are a huge part of this gallery. The fabricated artistic makings like miniatures based on Indian and Japanese art are crucial part, their glorious beauty of art is pleasant to eye.

This gallery showcases eminent sculptures that belongs from the era of Buddha. This gallery also displays the wonderful and valuable "Boddhisattva". The Ganshara gallery mainly glorifies the beauty of sculptures from ancient era and it cherishes the oldest collection from the work of art.

The painting gallery is a blend of two sections, consisting of Indian art and contemporary art from Bengal. The gallery stores some masterpieces from the era of Rabindranath Tagore, Abanindranath Tagore , Nandalal Bose and Jamini Roy. The other section of the Indian art portrays miniature paintings from the historical era of Mughals, Rajasthani and Persian artistry.

Galleries, each with own specifications and histories will truly sharpen your historical importance. Walking through all the galleries of Indian Museum, witnessing the history attached to the place, prehistoric classic through ancient civilizations are purely a pleasure to eye.

Indian Museum, Kolkata

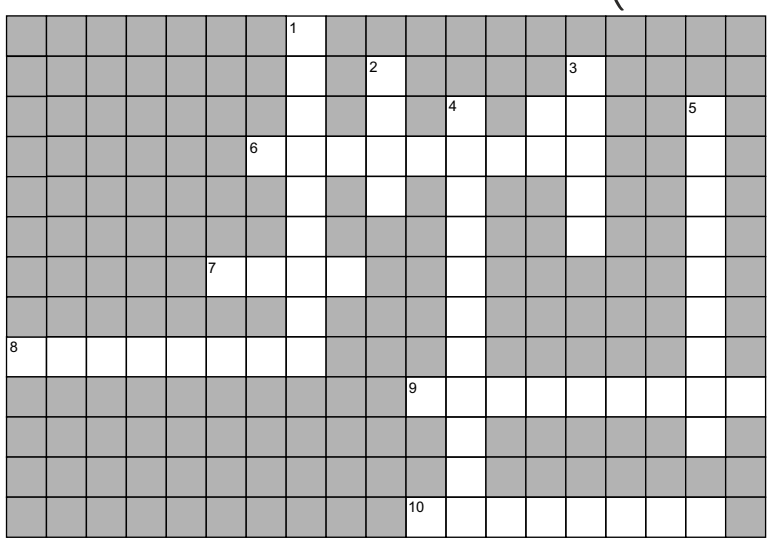
Lower part of Lady-5th century CE-Mathura,Uttar Pradesh-Red Sandstone Sculptural Gallery- Indian Museum-Kolkata

East Gateway and Railings-2nd Century BCE
Red Sand Stone-Bharhut Stupa, Madhya Pradesh -Bharhut Gallery- Indian Museum -Kolkata

Life scenes of Buddha, circa 2nd century CE
Amravati Stupa, Andhra Pradesh Indian Museum Kolkata

Different forms of Indian Folk Art (Crossword Puzzle)

Pooja Gupta
pooja2607@gmail.com



Down

1) Characterised by geometric patterns and symbolic imageries, practised mostly as the wall murals in Mithila region of Bihar. The paintings depict various cultural and traditional aspects in bright earthy colours in a simple yet captivating manner (9)

2) Colourful and lively paintings developed by a tribe in Madhya Pradesh, illustrating nature and surroundings, some mythological tales and folklores, rituals and traditions with great detailing and mainly represented by a series of intricately arranged dots & lines (4)

3) Originally from the Western Ghats of India, this is one of the oldest art forms of India. It uses geometrical patterns in white against a dark background to depict everyday life. A human is shown by a circle and two triangles (5)

4) A disciplined art form from Odisha, done on canvas, characterized by rich colourful appeal, ingenious themes & designs and depicting mostly mythological subjects. The colours are generally used in a single tone (11)

5-A traditional art form of Andhra Pradesh that descends through generations. It derives its name from a pen where free flowing art on fabric is done with a pen. It's an organic art, also done in hand and block printing, where earthy colours are used to paint floral designs, animal figures and other motifs (9)

Across

6 - Panel paintings, originated in Tamil Nadu, are done on wooden planks with Hindu Gods and Goddesses as the main theme of the composition. The paintings are strikingly recognized by its gold leaf work that adds sparkle and splendour to the paintings. These also employ precious and semi-precious stones presenting a magnificent visual delight (9)

7 - A religious form of scroll painting from Rajasthan, which depicts a narration of the lives and epics of folk deities and heroes on long canvas or cloth scrolls using vegetable colours (4)

8 - The colourful and obscure art form belonging to the royal state of Rajasthan, originated as backdrops to the main deity in Krishna temple at Nathdwara. It literally means 'at the back'. These are intricately done on the hand spun cloths with rich dark colours (8)

9 - Paintings characterized by their diminutive size but fine detailing, intricacy and elegance, originated in the Mughal era and now customary popular in Rajasthan (9)

10 – Named after its place of origin in Kolkata, this painting style depicts everyday life and Gods and Goddesses, and some aspects of the society. The art is characterised by free-flowing outlines, flawless strokes, swift brushwork, made in simple yet valiant flair (8)

Answers :
Across
6 – THANJAVUR
7 – PHAD
8 – PICCHWAI
9 – MINIATURE
10 – KALIGHAT
Down
1 – MADHUBANI
2 – GOND
3 – WARLI
4 – PATTACHITRA
5 – KALAMKARI

Mysterious Beauty and Texture of Stones

Akshi Shorey
akshishorey@gmail.com

As a child, an artist, painter and printmaker, **Subhash Shorey** has always been impressed by the mysterious beauty and texture of stones. They appeared to him as interesting and charming, self-textured by natural processing and easily available on this beautiful earth, whose texture and beauty cannot be replaced by any other form. In his opinion, they are uneven in a natural way and have variety in colours, textures and styles like humans, are a symbol of strength.

The artist still remembers the taste of sand covering stones, collection of beautiful small soft, rough and varied colours and forms. It might be the reason that nowadays stones have become a part of his creative journey. He was not aware of how and when the collection reached near about five quintal stones and the brushes loaded with colours which were dancing on paper and canvas began dancing on stones. This experience could not be explained in words, it was a part of representation of his love for nature. It was an attraction towards stones like leaves, clouds, mountains, trees and sea which resulted in forms expressing his inner self over the last three decades.

Perhaps, he acted again like a child and got trapped in their mysterious beauty because having started to collect stones, wash them, paint them in various colours and play with them by arranging in geometrical shapes. Stones are silent like a statue of God and Buddha, they explore and spread a message of silence which is the ultimate truth of the human nervous system to obtain energy and satisfaction as expressed by Shorey.

"Pather Ke Sanam", "Pather Dil Insaan", "Raaste Ka Pather", "Eeent Ka Jabab Pather", "Pather Jameya" these are the words which have been echoing in Subhash's ears since his younger days, listened to and read them in books. Stones are not aware that human have been correlating them with these unhealthy words. But stone are loaded with mysterious beauty. They have their own beauty, form, colour, texture, size, weight, hardness and importance like human being.

Narrating his views he says, "Sometimes stones are considered hard, problematic, and converted as weapons of war and this represents the human tendency that humans are hard, cruel and capable of creating violence in the society but also stones are helping humans in their progress and development since life appeared on this beautiful planet. But humans and rulers used stones as a weapon to attack people of other regions".

Subhash Shorey 'Past Present Future Weapons Of War' Acrylic on Stones

Subhash Shorey 'Life is a fair Colours' Acrylic on Stones

In his words, all rulers are trying to make themselves more powerful or supreme power by creating mass weapons of destruction in the name of scientific inventions and protection. And these weapons have been used by countries and other elements from several years and first and second world war happened. Nowadays we have more dangerous weapons to destroy the world only by pressing a button or giving a command on particular destination, it will happen even if there are a lot of efforts being made to stop third war, a country or countries will attack on other country with surface to surface missile, surface to space missile, Bomb. Atom bomb, Hydrogen Bomb, Nuclear Bomb or Chemical Bomb to start the Third World War and our beautiful planet and humanity will be destroyed.

After destruction the world will rise again to establish life with and there will be no latest technology of mass destruction. It doesn't mean that there will be no weapons and war. That time humans will engage in war, human will use stones as weapons of war and the mysterious beauty of stones will be converted into dangerous application.

Stones are present, past, future easily available weapons of war. He is against the war which only damages and destroys human sensitivity towards what beauty of life offers us.

For Your Collection

Malkit Singh
Untitled
Acrylic on Canvas
40x30 Inches Rs 60K
Contact 9910999689

Salvador Fernades
Universe
Acrylic on Canvas
48x36 Inches Rs 52K
Contact 9910999689

Herpreet Singh
Untitled
Acrylic on Canvas
30x30 Inches (Set of 2) Rs. 90K
Contact 9910999689

Amita
The Transition
Acrylc on Canvas
30x40 Inches 24K
Contact 9910999689

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

Art Within a Hoop

Subhra Mazumdar
subhra.mazumdar@gmail.com

The works of Bengaluru-based artist **Anuradha Bhaumik** are decidedly avant-garde and unconventional. Instead of a canvas backdrop, her works are done on fabric stretched on an embroidery hoop and wrought with needle and cotton thread instead of paint and brushes. But the output is not a vintage floral display. Instead, they are portraits of contemporary living centred round the living room, where the sofa takes centre stage, together with a pet cat and potted plants on ledges, to become the expressions of daily living, uplifting the mundane to an elevated art form..

Unlike others of her ilk who graduate from art schools, this unique art maker honed her skills while recuperating from a bout of chickenpox, when she was five. Her mother, in an attempt to keep her from infecting the neighbourhood children, taught her a few simple stitches on an old handkerchief. ' I was hooked', she confesses and has continued to take forward her talent for the last three decades. Today, this unique embroiderer-artist is acclaimed by the Society for Embroidered Work , London, be deservedly acclaimed in USA, South America and London.

Not just an embroider-painter of domestic bliss, her works are reflections of her true self. 'The setting is my way of relating to the sense of individual comfort derived within one's own space.'

Besides the homily of personal ease the works are also a demonstration of Anuradha's desire to exploit her resources to the maximum. 'The scraps of material I use to create the forms are bits from my mother's dresses post alteration, because she is a very petite size and all her clothes need to be custom fitted.

Naturally, the artist is in no hurry to churn out her art in a hurry. A dedicated creator, she spends an eight-hour daily grind to conceive and sketch her ideated images, using washable ink to make changes along the way.

For digital copy of this issue : WhatsApp your Name, City & Occupation to 9810234197
http://ArtObserve.IN

Editorial

Goldy Malhotra

COVID 19 has put everything out of gear and what was never imagined before has appeared in front of us as a giant. Artist community has not been spared. Artists being super-sensitive, having bare nerves deal with life in their own unique manner. This issue of Art Observer has covered that largely. 'Art is Life' shares viewing experience of many galleries and collaboration with museums overseas bringing eminent personalities in forefront.

Rajesh Sarovar, a Kerala based artist has studied the human struggle for existence in his own larger than life display infused with colours. An article on his work is a story of artist's journey as well.

We share with you how the works of nine Bangladeshi artists launched by The Durjay Bangladesh Foundation have not only gone global but also share role of the art in dispelling the fear and anxiety in uncertain times.

Art Observer has displayed the unique embroideries of Anuradha Bhaumik as well as the classical art of Tanjore painting with all the details on themes and techniques.

Michelle Poonawala's show at Tao Art Gallery, Mumbai was the first post COVID exhibition covered by Subhra Majumdar in this issue. Both online and physical visit have added importance to the show that highlights the sculptural element in artist's work.

We have already covered the visual and performing arts in our previous issues. Architecture can not be left out being a most important amalgamation of all arts resting on strong foundation of Science and Mathematics. 'In Conversation with the Progressive Architect', we have covered the achievements of an eminent, internationally acclaimed and most humble architect-Dikshu Kukreja.

Collage-making is an art based on different kind of thought process that emphasises putting bits and pieces in order to create something, a very therapeutic aesthetic endeavour indeed ! Alka Chadha Harpalani's article gives details of such efforts put in by some artists during the lockdown.

Wish you all better time in the coming year. Hope to see the art activity soaring high with happiness around.

Visuals of the Month

Subhash Shorey 'Jai Kisan' Hand Land and Body 2020

'The Nihang'

Nihangs known for their bravery are very humble and kindhearted people.

One interesting fact about them is that they do not accept food cooked by others and cook their own food and feed others.

This image was clicked by Neeraj Sharma while travelling in Himachal Pradesh.

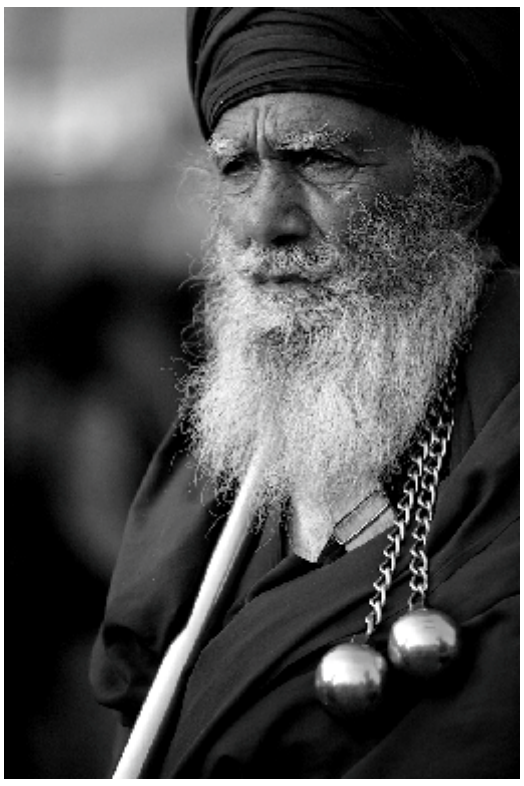


Photo by: Neeraj Sharma
Sr. Fellow Photographer

Art and Culture

TANJORE (Thanjavur) PAINTING

Alkaa Khanna
alka9123@gmail.com

Tanjore Painting is one of the most popular forms of classical South Indian painting. It is the native art form of Thanjavur (also known as Tanjore) city of Tamil Nadu, India. Tanjore Painting originated in India during the 16th century, under the reign of the Cholas. Marathas, Nayakas, Rajus communities of Tanjore, Trichi and Naidus of Madurai also patronized Indian Thanjavur Paintings from 16th to 18th century.

The origin of this ancient art form lies in the fabled Vijayanagara Empire (1336-1646 A.D.) which included large areas of present-day Karnataka, Andhra Pradesh and Tamil Nadu. Thanjavur was a part of the kingdom. The Vijayanagara kings were great patrons of all forms of art. It is speculated that this art form began as a method of decorating building interiors – walls and doors. The interiors of palaces were painted with depictions of important events in the king's reign – coronation, famous battle-field victories and other scenes that the king commissioned, while the wall paintings and murals in temples involved religious themes. Remnants of these wall paintings can still be seen on the walls of the temple of Virupaksha in Hampi the capital of the Vijayanagara Empire, in the temple of Lepakshi in Andhra Pradesh and the temples of Kamakshi and Varadaraja in Kanchipuram. Thanjavur itself has samples of this painting in the interior of the first tier of the gopuram of Periya Kovil of Brihadeeswara. Since access into the gopuram is restricted, replicas of these paintings can be seen in the museum situated in the temple compound. Over time, the technique was used in smaller compositions such as portraiture or the depiction of a religious theme.

Tanjore Gopi Krishna

Most of these paintings revolve around the theme of Hindu Gods and Goddesses, along with saints. Episodes from Hindu Puranas, Sthala-puranas and other religious texts were visualised, sketched or traced and painted with the main figure or figures placed in the central section of the picture (mostly within an architecturally delineated space such as a mantapa or prabhavali) surrounded by several subsidiary figures, themes and subjects. There are also many instances when Jain, Sikh, Muslim, other religious and even secular subjects were depicted in Tanjore paintings. Since Tanjore Paintings are mainly done on solid wood planks, they are locally known as 'Palagai Padam' (palagai meaning wooden plank and padam meaning picture).

Making of Tanjore Painting

There a number of steps involved in the making of a Tanjore Painting, the first involves drawing of the sketch of the image on the base. The base is made up of a cloth, which is pasted over a wooden base. The second step consists of mixing chalk powder with water-soluble adhesive and applying it on the base. Thereafter, the drawing is made and embellished with cut glass, pearls and even semi-precious stones. Earlier vegetable colours and precious gems like diamonds and rubies were used to embellish the portraits. Thin sheets of gold are pasted in relief on some parts of the painting, while the other parts are painted in bright colors. The dense composition, surface richness and vibrant colors of Indian Thanjavur Painting make it unique. The relief work gives them a three dimensional effect. One of the distinguishable features of Tanjore painting is the plumpness in the faces of the idols which exudes the characteristic look in all the Tanjore paintings one comes across.

Although the paintings of Tanjore are deeply entrenched in the cultural past of the place it has originated from, the artists use their skill and imagination to create masterpieces of the art form.

Gopi Krishna

In Conversation with the Progressive Architect

Goldy Malhotra
goldymalhotra@gmail.com

Dikshu C. Kukreja, the Managing Principal, C. P. Kukreja Architects is well known as the 'Young Icon of the Decade' and most recently selected as the 'Face of 21st Century Architecture in India'. A gold medalist from School of Planning and Architecture, attended the prestigious Taliesin Fellowship at the Frank Lloyd Wright School of Architecture, USA and received his Masters in Architecture and Urban Design from Harvard University.His firm CPKA is ranked amongst the top 100 architecture firms in the world and top 5 in Asia. The firm has to its credit the outstanding structures like Jawaharlal Nehru University, Rumtek Monastery, New Delhi, Sikkim Legislative Assembly, Gangtok and Gautam Buddha University, Greater Noida. Dikshu holds tremendous interest in international relations and has travelled extensively across the world understanding and appreciating the nuances of people and nations.

Hugely influenced by his father ,he shares his success story in a very honest and candid manner.

Vallabh Bhawan Secretariat

Dikshu C Kukreja

G. M. *We understand, your father Mr. C P Kukreja has been a legend. When did you first understand the nature of your father's profession? Did it fascinate you at an early age?*

D. C. As a child, I was fascinated by the longevity and permanence of the tombs and forts I visited with my parents. To me, architecture is the largest unwritten historical document, and even at a young age, as I wondered at the solitude and beauty of the ruins that I was surrounded by, they would evoke a curiosity in me as to what life would have been like all those years ago. Pioneer Ludwig Mies Van der Rohe has astutely remarked, "Architecture is the will of an epoch translated into space." Indeed, architecture does reflect the times it was built in, and I suppose that is what drew me to this profession- how it embodies the essence of the present for generations to come.

Years into the profession, I still hold a special fondness for monuments, not only because of the nostalgic value they hold to me, but because they help me introspect and revisit my motives as an architect.

G. M. *When did you decide to become an architect? Was it your decision or a parental pressure?*

D. C. My father's architectural legacy and ideology undoubtedly inspired me. However, oddly enough, Mr. Kukreja was never too keen on me following in the same profession. I was determined to prove my talent and ability to him, and this was the catalyst that propelled me to pursue architecture. Looking back, I believe this was the reason why I never felt entitled or took my architectural background for granted.

G M. *Your student life has been full of achievements and challenges in India and abroad. Share the most interesting phase of your student life.*

D. C. I cherish my journey through my student years and early years in the profession. I had spent a considerable time in my school years learning Italian language with a dream to go and study architecture in Italy. However, when the time came, I got an opportunity to attend the Taliesin Fellowship which was created by the legendary architect-Frank Lloyd Wright. At Taliesin in Arizona, the experience of having to build your own shelter was an eye opener – I realized the importance & seriousness of being able to design keeping in mind its construct ability.

At Harvard, the diversity of students from across the World-22 nationalities amongst 26 students in the program, and their sheer brilliance added creative talent to the camaraderie rather than competitive spirit. Being the youngest in this group taught me more than any conventional degree program would. The decision of also studying at the Harvard Business School expanded my thinking beyond an architect to understand how the mind of a typical 'business client' works. I realized that a successful design often needs to acknowledge if not conform to business diktats as well.

G. M. *What was your first achievement as an architect? How do you assess it when you look back? Any lessons that kept you climb the ladder?*

D. C. The two initial projects which I handled at C P Kukreja Architects were the renovation of the prestigious Delhi Gymkhana Club and the restoration as well as addition to the iconic Oberoi Hotel property in Srinagar which was taken over by the Lalit Hotel Group; both the projects with different learnings. The Delhi Gymkhana Club exposed me to dealing with the client which comprised of former bureaucrats and armed forces officers. The site itself has strong historical context and the current context of adjoining the Prime Minister's residence was both exciting and challenging. Working on the Lalit Hotel in Srinagar in a climate which witnesses snow fall, and making site visits when the atmosphere was politically charged (one could hear gun shots at night) was again a new experience. These two projects brought new learnings beyond just architecture, in dealing with clients both private and government.

Hardwork, humility and optimism, I believe, are the qualities that are important in order to climb up the ladder.

C. P. Kukreja

G. M. *It is a matter of pride but at the same time a huge responsibility to carry on a legacy that one's parent leaves behind. Undoubtedly you have accomplished yourself. How did your father react to your success?*

D. C. My father was one of the toughest mentors or masters that one could come across. Any accomplishment that I achieved was met with a muted and unemotional response. At that point, I always felt that probably there was more that I could have done than what I had achieved. Looking back, I realise, that his endeavour to ensure that I remain humble and grounded at every stage of success. I also believe he felt that I must realise that success and failure go hand in hand and therefore, one should not get carried away by one's successes. I realise now what he did; every reaction of his, whether muted or otherwise, was only meant to make me a better human being and a better professional.

G. M. *There is a long list of your projects in India and other parts of the world. Many buildings have made a mark in the history of architecture. How do you assess yourself?*

D. C. At CPKA, we believe that design is a process and not the end product. It is a journey of discovery, innovation, evolution and eventually, creation. With each project, we aim to "read" and "respond" to the built and un-built contexts of the urban scape. The most important exercise in the design process is to read the silent gestures of forms and spaces, to converse with the natural environment and then translate those gestures into architectural ensembles. We refer to it as "Responsive Architecture" – a philosophy which advocates architecture as a response to the various existing forces and systems like nature, climate, society, technology, economy and culture. Our primary objective today is to create architecture that is a collective of all these blended seamlessly as a physical manifestation with the existing geographical setting and at the same time containing within itself a strong potential to live up to the future developments and urban standards.

G. M. *A difficult question to answer, but still-what has been your favourite project that you have enjoyed the most while working on it?*

D C. Gautam Buddha University and East Delhi Hub represent a significant turning point in the practice of the firm, not only because of their sheer scale but also for the ideology that was embodied in their design. Gautam Buddha University is a 500 acre campus in Greater Noida that underlined the importance of a harmonious coexistence between man and his natural surroundings. Believing this relationship to be the key to fostering intellect, creativity and the dissemination of ideas, our aim was to create a "Centre of Learning" that embraces Mother Nature. The very understanding and realization of "Enlightenment" propagated by Gautam Buddha, the "Enlightened One," and Buddhist teachings such as the Middle Path stress on the importance of a marriage between binaries like Dhatu (matter/solid) and Shunya (antimatter/void), existence and non-existence, Bhog (consumption) and Tyag (detachment) to maintain a balance that keeps the wheel of life turning.

East Delhi Hub in Karkardooma is conceptualized to be a new Transit Oriented Development (TOD) that imbibes the core values of a sustainable "Smart City". As a pilot project that experiments with the new TOD policy drafted by DDA, our approach was to incorporate an "organic density" that introduces extensive vertical mixed-use development to tackle the issue of

Perto Industrial Facility, Jaipur, Rajasthan

Contd. on page 8

Artists' Collage during Lockdown

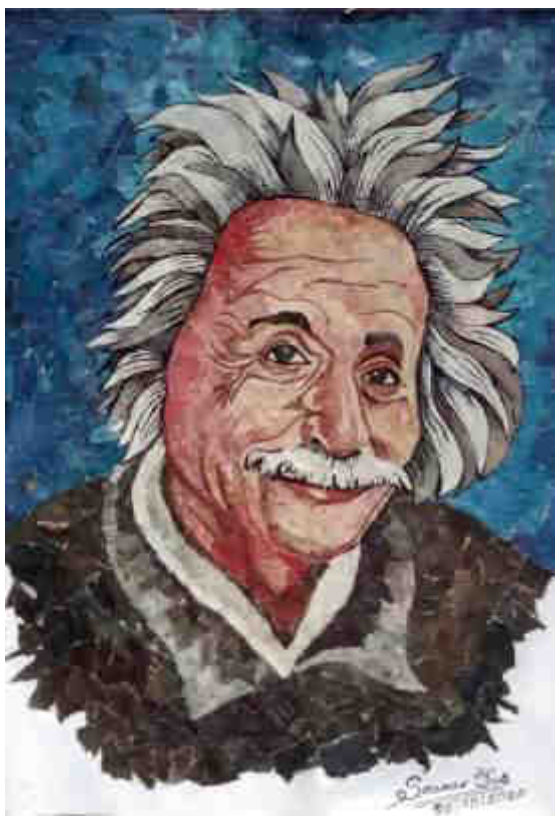
Alka Chadha Harpalani
acart2009@gmail.com

Collage is one of the creative processes of art-making for an artistic self-expression. It 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- full, torn, or just a part, theatre tickets, railway tickets, paints, colourful 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 technique of organizing or composing into a unified whole a group of unrelated and often fragmentary or discarded objects.

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. Anything can appeal to his mind and he can reach out and identify with it. In the online exhibition organized by Shankar Art Foundation, named 'Artists' Collage during Lockdown', one can see myriad expressions by artists. One can see current scenario of chaos during Covid-19 with masked man; spread of the pandemic through newspaper headlines; an urban dream with bloom in nature; an artist's diary reflecting the memories; holy places; loneliness with selfie-clicks and shifting realities where the elements caught by the mind's eye are sifted through intellectual sieve. Gold award winners of the contest are Alka Chadha Harpalani, Kanu Priya, Sourav Das; Silver Award have been given to Ishwar Chand Gupta, Jasmine Maggo, Kishor Mistry, Meenakshi Vijay and Shagufta; Bronze award was bagged by Monika Grover, Naga Varshini M, Neerja Chandna Peters, Riya, Somil Sharma, Susnata Chatterjee. Besides this, artists were given commendable and merit certificates too. The exhibition can be seen on the portal of http://ARTInfoINDIA.COM

Neerja Chandna Peters through her collages have tried to document the timeline of onset and progression of the pandemic in March 2020. There is an observation of birds flying free and light in her garden, while humans under the burden of this atmosphere of fear and uncertainty, locked down unlike the birds. "Watching these winged friends somehow soothes me. Their chirping brings joy and disconnects me from the current situation. While the newspapers are full of all sorts of headlines, highlighting the threat and fear that the pandemic brings, the birds keep twittering around to draw the attention to simple pleasures of life. And then I wonder how Nature is always giving and healing, no matter what mankind does to exploit it."

Shagufta's and Riya's collage also is also on the same theme of saluting and being supportive to the Corona warriors and ease the path to fight this pandemic. Susnata Chatterjee has used sand paper with newspaper cutting on the Corona articles, along with black and red acrylic colours, to give the shape of portraits of suffering people and the deadly effects of corona.



Sourav Das Raniganj's collage of 'Einstein' and a duck is a direct depiction made out of newspaper clippings, bits of coloured and hand-made papers, extracts of other artwork, photographs and cuttings from different magazines.

Uma Sharma Ghat Mathura has been working on collages since years. She has named her collage-'No brush no paint'. She has always been fascinated by ghats situated on the banks of river Yamuna and the portraits of the working ladies. These intricately pasted torn papers are even more fascinating as they give an impression of impasto. The beauty lies in trying to capture even the minute details as bird bath, pitchers, people in perspective on ghats, layers by layers building up of trees, brick walls and even the railings.

Somil Sharma has made the highly revered Golden Temple/ Sri Harmandir Sahib of Amritsar in his collage-'The Heritage of Punjab' to keep the spirituality and divinity alive in the hearts of people in the difficult times. In spite of the thousands of people milling about in the premises, the only voice one hears is the silence interspersed with chants of the Sikh prayers.

'COLORS'

5-15 December, 2020 — **Curated by**
Shridharini Gallery, Triveni Kala Sangam, Mandi House, N Delhi — **Sunil Chauhan**

Delhi edition of Colors, is an amalgamation of personal overtone of the beckoning of the phantasmagorical age, celebrating memories of 50 Indian artists of the older and younger genre, in 100 paintings. Since 2005, Artland has held an annual show titled Colours at prestigious galleries in Mumbai, is also online. Colours is dedicated to patrons and supporters of Artland, ensuing their interest in procuring reasonably priced paintings by 50 artists, with over 100 works.

Colors is a visual treat to art lovers and it's visited by art connoisseurs, artists and art collectors. Works of some prominent artists are on display at this show. Thota Vaikuntam, Suhas Roy, Nayanaa Kanodia, Gurucharan Singh, Vrindavan Solanki, Vijender Sharma, Sanjay Bhattacharya, Mohan Singh, Nawal Kishore, Niladri Paul and others.

Pradeep Chandra and Nawal Kishore

From Online to On View at Tao

Subhra Mazumdar
subhra.mazumdar@gmail.com

After months of closure when viewers were privy to virtual shows alone, the Tao Art Gallery of Mumbai is holding its first post-Covid physical exhibition, titled 'Textures and Layers', which opens on 16 December. The show features the works of artist Michelle Poonawalla alongside five other artists, including Revati Sharma Singh, Kisalay Vora, Jaideep Mehrotra, Kalpana Shah and Shruti Jhaveri.

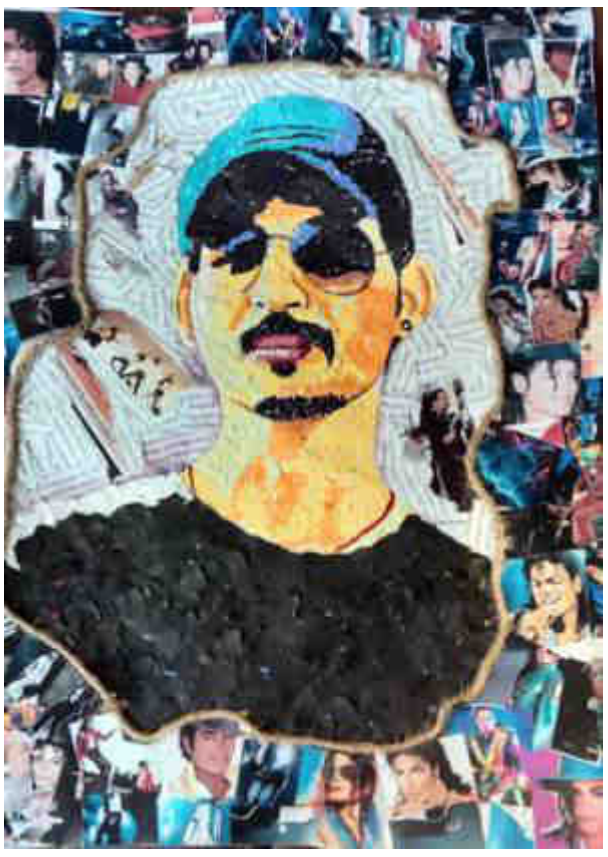
The works celebrate the phenomena of physical presence by including sculptural elements in the works of Michelle Poonawalla. Her key offering at this exhibition is the work titled 'Blue Wave' which is inspired by the city of Mumbai and its coastal location by the sea. The work titled 'Desert Rose' by Poonawalla, draws the inherent beauty of natural patterns as seen in the outdoors . The work titled 'Golden Flutter', is a nod to the recent collaboration by therapist with the Italian design house of Inkiostro Bianco.

Kislay Vora, Deconstruct, 2018
(Metal, Cement, Fiberglass & Bangles)

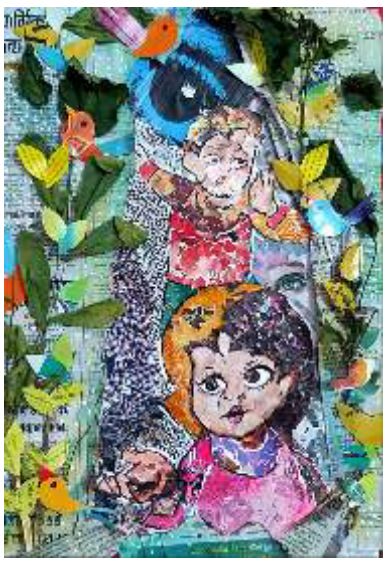
The works are buzzing with energy in their ability to step beyond the confines of the canvas and explore the world without. The show is therefore an echo of our desires and hopes once the present condition globally, is ended. The shows runs on till 10 January, allowing viewers a chance to give themselves a New Year treat by a physical visit to the gallery. The online viewing privilege is accessible by art lovers alongside, through the duration of the exhibition.

Kanu Priya's artistic practice focuses on the elements narrating the present scenario, usually ignored or unseen chapters from gone history depicting. Her work-'Nature is important' represents the reminiscence of time investigating the simplicity yet complexity of craggy bits and pieces that create visually vigorous hybrids. It has elements of miniature paintings, texture and contrast. She experiments with torn sheets, strings, threads, cloth or cardboard wastes, objects directly from nature and few pigments in a mixed media where forms and textures enigmatically related to each other are sewed to the surface in mellifluous way. Torn and patchily stitched piece of work represents tattered characteristics of forms and formless. On can see a jungle of concrete houses and drainage system, where nature is totally absent. On the other hand, lush foliage, blossomed tress and fauna, beautiful clouds, rain, river and fish which are enjoying the absence of human in pandemic times. Nature is alive and revived.

Alka Chadha Harpalani's Collage-'Shifting realities' is a picture of stimulating ideas, enriched with her personal symbols like torn paper, letters, mixed media and calligraphic background. It is like a moving mirror reflecting its shifting reality by imbibing the impressions from myriad sources. There is a search for creative directions from within and without, by collecting ideas and materials, and exploiting them to the full to express her feelings. An effort can be seen to go beyond existing. There is an assembly of cuttings – found, invented, readymade and even texts to combine and be re-conceptualized. Collage of the photos of her own paintings is adding a new dimension when put together with a stencil-cut butterfly, a tag from air flight and postal stamps from a letter. All the elements are involved in a dialogic relationship, whether related or unrelated, forming their own context. One can see the condensation of sensations imprinted in a pictorial diary. Each page reflects similar or varied thought and stimulates the imagination further.



Kishor Mistry's collage has been manifested on canvas with use of different pictures. It is a gesture to nurture one's memories and show one's love and respect to personality reflected.



Jasmine Maggo's Collage-'Let's go back to nature' is a call for everyone to go and find nature in the bitter reality where the air and water are becoming more and more polluted, rivers are drying up, forests are being destroyed and new diseases are spreading their wings. One needs to realize that there is a rhythm to everything —the wind, the rain, the waves, the flow of breathe and even a heartbeat. Forgetting the Nature, one will cease to exist.

Meenakshi V's 'Urban Dream' is a call for everyone to actively protect the environment, to find one's inner peace. Urbanization is often characterized by fast paced living, concrete jungles, roads, bright lights, and people travelling, all usually in pursuit of materialistic goals. One needs to find the calmness in the chaos; and dream about being free like a bird, away from the deadlines, or forever be trapped in the concrete jungle, with the dreams silenced by the routine of urban life.

In these pandemic times, where the whole world is confused, scared and uncertain of what tomorrow hold, art is helping them in venting out the compressed feelings and keeping them sane. **Ishwar Chand Gupta**'s collage reflects the inner conflicts playing the trick with a human mind. There is a reflection of peaceful colours, holding the purity and softness of a lotus and child, embodying the warriors like doctors, nurses and the police who are helping in protecting the Nation.

Dispelling Anxiety and Fear through Art

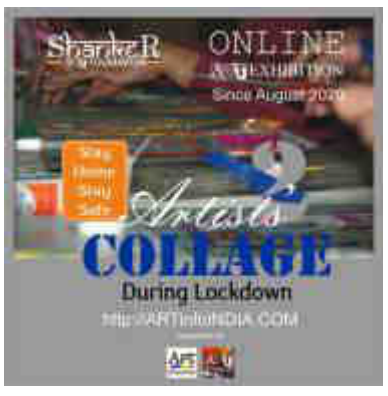
Joydeb Roaja, The Right to Relief (performance sketch), 2020. Courtesy of the Artist and Durjoy Bangladesh Foundation; Hlubaishu Chowdhuri, Existent Time and Anticipation (detail), 2020, Courtesy of the Artist and Durjoy Bangladesh Foundation Dhaka

Subhra Mazumdar

subhra.mazumdar@gmail.com

The Durjay Bangladesh Foundation (DBF) has launched an online exhibition titled 'Future of Hope' Creative Transmission During Pandemic,' **(available to view on DBF's website, www.durjoybangladesh.org and www.artsy.net)**. The exhibition has a truly global outlay as the nine Bangladeshi artist-participants are located across different time zones, distances and schedules in different parts of the world and with differing styles and mediums, that range from performance video, to drawing, painting and textile art. The common link running through the works is the artists' deep concern with the challenges raised by the Covid-19 pandemic and aims to inspire a sense of hope for the future ahead.

The above theme has been portrayed in the works of Bipasha Hayat (New York, USA), Hlubaishu Chowdhuri (Khagrachari, Bangladesh), Imtiaj Shohag (Paris, France), Joy Deb Roaja (Khagrachari, Bangladesh), Kamrun Samadi (Vancouver, Canada), Mong Mong Sho (Kunming, China), MD Tokon (New York, USA), Sujan Chowdhury (Vancouver, Canada) and Zakir Us Salam (Tokyo, Japan) Speaking at the exhibition's launch, **Durjoy Rahman commented** *'We hope that audiences will also experience the powerful sense of hope in these works and embolden them to engage and reimagine a more positive future.'*



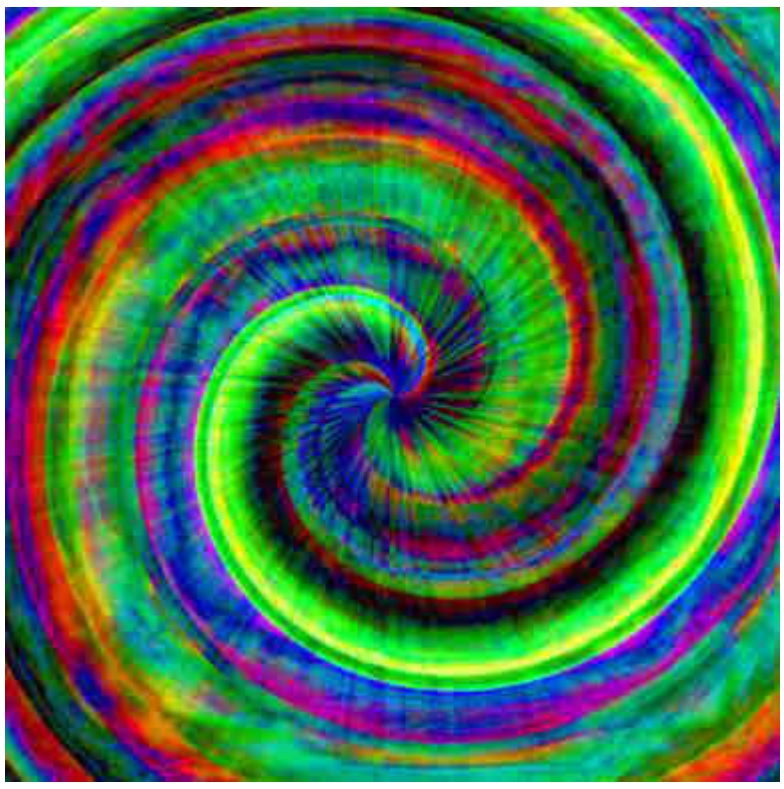
A 'craving' for art….makes an artist!

Pooja Gupta
pooja2607@gmail.com

If one is passionate about art, he'll definitely express his ideas in one form or the other. He may undergo a feeling to 'consume' different types of art just like how other people get culinary cravings! Isn't it similar to having cravings for food? Yeah, we can interpret this innate yearning as the art cravings! Now, what will be the 'food' for this craving? Of course, to have what you really want to have, that's it!

Devour for Art An artist probably feels as passionately about art as a scientist about his experiments. He lives for his art. His existence is 'sustained' by his art and gives meaning and purpose to his life. He expresses his feelings, thoughts, emotions, relationships, all through art. He uses art as a language to speak and converse with. An artist can also' communicate' with his painting! He sees his artwork as a small baby growing up in front of his eyes.

Ideas on the 'plate' A masterpiece is created with great love, dedication, concentration, self-confidence and belief in oneself. If an artist paints what he thinks, without caring for what others would say, then only he'll create a great art work. An artist's work is a reflection of his own. He has a different 'eye' for nature. He can relate to the different elements of nature in a distinctive manner. He always finds something new in the same usual looking view. Artists can sensibly relate to and are deeply connected to the things around them.



An artist can 'communicate' with his painting OR An extra-ordinary devotion and focus makes an artist Courtesy of wikimedia.org

In 'Art' time and space When an artist paints, he is probably in an altogether different state of mind. For some, it is like meditation. Artists do not care about the number of hours they put into their work, but are only concerned about the work itself. They just want to be in their own time and space to fulfil their desire of giving physical appearance to their thoughts. As a matter of fact, they actually run short of time, as they are full of thoughts and ideas and have so much to share in only one lifetime! It may take a long time before one realises innate call to indulge in art and it may take a further toll of time and patience to acquire the requisite skills. Sometimes, people do not express their artistic affinity, or do not give it requisite time and manifestation. But their artistic disposition does find its way to come to light, sooner or later.

Devotion and Focus An extra-ordinary devotion and focus makes an artist. Artists are focused only on their art, and absolutely nothing else. It is their love and passion for their own work that helps them to stay focussed and sail through all ups and downs that may come. They are not bothered about people's comments, any kind of rejections, or related unexpected responses. One has to show perseverance to pursue the aim even when the conditions are unfavorable, which is likely to be the case. To foster one's creativeness, immense hard work and determination are required.

Pursuit for learning and perfection Learning for an artist is never ending! An artist is 'born' with a desire to learn and aim to grow. It is important for an artist to constantly upgrade himself and to keep abreast with the latest developments, and then only he can do real justice to his work and advance further. If an artist is a lifelong learner, highly motivated and believes in himself, he is bound to scale great heights. A desire for innovation and to push the boundaries is also an essential quality of an artist. In quest of precision, an artist keeps on experimenting and subsequently evolving with his techniques and style. Being self-critical is also equally important for self-improvement. An artist himself is the best critique of his work. This provides ample scope for improvisation and brings excellence in the work.

Inspiration for others An artist actually shares his ideas with the world and inspires many lives through his paintings. An artist's work is great if it can hook onlookers to itself. If an art work is able to sensitise someone and touch other's feelings deeply, then only it has a true meaning and that's what an artist constantly strives for! It gives the actual worth of the piece of creation and the real identity to the artist.

Satisfied? As we feel contented after consuming food according to our own choice and taste, so is the case with art cravings. If the art is done to express own ideas and thoughts, out of love and passion for it, but not for anything or anybody else, probably one can gratify his 'appetite' for art! Unless done, not satisfied!

Art is like 'food' for the 'mind' of an artist or An artist is in an altogether different state of mind while doing his art Yellow-Red-Blue, 1925 by Wassily Kandinsky Courtesy of www.Wassily-Kandinsky.org

Contd. from page 5

In Conversation with the Progressive Architect

high density and ensure 24-hour active, safer spaces. This includes commercial, residential, medical and recreational facilities and an iconic 100 storey LEED Platinum-rated tower that will be a new landmark in Delhi. East Delhi Hub's design is based on a sustainable grid and building configuration which combines a sustainable orientation with the complex geometry of the site. The result is a highly efficient radial system that upholds "Smart Mobility", "Smart Infrastructure" and "Smart Living".

G. M. *Who has influenced you the most in this profession?*

D. C. While I am deeply impressed by many architectural legends, my idol remains my father Mr. C P Kukreja. His passionate and determined commitment towards his work, his compassion towards society, his humility towards success and sacrifice for others are qualities that I not only admire but strive to emulate.

G. M. *Where do you place India in the field of architecture? Have we made our presence felt on the international scene?*

D. C. India has a remarkable history of sustainable, vernacular architecture where buildings use passive design, local materials and respond to the site context. To me, meticulously understanding Indian architecture would not imbibe an identity that is skin deep but rather create designs that are sensitive to the needs of its context- social, political, economic, and geographic. This would result in a meaningful dialogue between the tangible and intangible aspects of the built form, and through it giving up superfluity, for a design that has a true impact on its surroundings.

Gautam Buddha University, Greater Noida, Uttar Pradesh

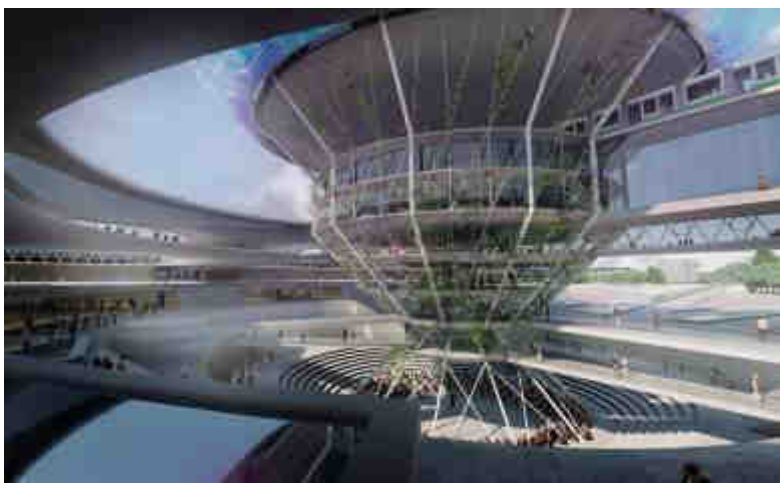
While in India we have today, at our disposal, the best of technology, materials and construction systems that exist in the world, but I believe we lack the conviction to demonstrate our creative skills the way the country has been known for its architecture in the past. Also, I believe that with the clients, both, in the private and government sectors, the government clients do not encourage breaking the stereotype or being innovative, conservative approach remains their mantra. In the private sector, again, the clients believe that aping the West is only the best way forward. So there is a stranglehold on the profession to reach its unattainable grandeur in the past.

G. M. Any word of caution for the young aspirants in this profession?

D. C. I feel privileged in continuing a legacy which was started with the vision of Mr. C P Kukreja. I begin my work every day with such enthusiasm and I find it so interesting that I don't know where to stop. My advice for the upcoming architects would be that if they have the passion and conviction to follow their dreams, it can help them overcome any obstacle or barrier. Architecture is a challenging profession where we are constantly expected to create new ideas, be innovative and yet be able to convince others around us of every intention that we have, is for the betterment of their project or their environment. It is therefore, very important that we have our own strong convictions and only then we can be successful in transforming the environment around us. I also believe that human mind is a palace of thoughts with endless possibilities. I would advise young architects and students of architecture that they should be able to explore these endless possibilities and make the world see things through their eyes.

G. M. *Mention one direction from your father that has been your guiding force.*

D. C. Mr. Kukreja played an instrumental role in influencing me, both at a professional and personal level. He taught me that there is no substitute for hard work, and his actions spoke louder than words. His guidance was invaluable to me, and in retrospect, I cannot think of anyone more befitting for the title "mentor" than him.



India International Convention Centre, New Delhi

East Delhi 'Smart Transit-Oriented Development' Hub, Karkardooma, New Delhi

Printed and Published by Kishore Shanker Chawla, Director-Shanker Art Foundation on behalf of Kishore Shanker Chawla, Printed at M/s Rajesh Printing Press, Plot No. 449, Sector-37, Pace City II, Gurugram-122001 M. 9818351740 and Published at 430 (FF), Sector-9, Gurugram-122001 M. 9910999689 Editor : Goldy Malhotra