

Art Observer

Monthly Art Reflections

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Participating Artist (Anil Kumar Bodwal, Anu Kalra, Nawal Kishore, Rajesh Prasad Srivastava, Savi Sawarkar, Satish, Sanjib Gagoi and Sudhanshu Sutar) of two days painting workshop on Haraja Anangapala Tomar II (the founder of Delhi-Dhillika) with Culture and Tourism Minister Prahlad Singh Patel



opening ceremony of ongoing travel show 'SHAKTI- The Power' (3rd edition of the travel art show of painted masks based on woman empowerment) Collaborative venture by: Speaking Art Foundation & Art'est- an Art Abode. Conceptualized by Sr. Fellow Photographer Neeraj Sharma. Curated by Artist Neeraj Mittra

A Tribute to Jagmohan Chopra

3-10 March, 2021

@ Artists Guild Ajitgarh, Mohali

Sakshi Bajaj

bajajsakshi16@yahoo.com

Prabhu Dayal Verma



L-R - J S Garcha, Vijay Ozo, Vijay Sharma and Ishwardyal



A tribute to the legend artist Printmaker (shwardyal is with Vijay Sharma (Chairman-Planning Board, Mohali))



We are taking about a legend who dedicated his entire life in the journey of art. Learning is a process and our former principal Jagmohan Chopra knew about that wholeheartedly. Sh.Ishwardyal read this book Tamana since then he had this inclination of hosting exhibition for Jagmohan Chopra ji on his death anniversary ie,3rd March 2021 in Mohali Chandigarh. He started talking to his friends all over India. It was a difficult task though going

from city to city collecting works of art. But somehow he managed it. There were 102 works finally collected from 7 countries with his hard work and consistent effort. Sh. Jagmohan was the principal of college of art .At that time printmaking was not included in BFA degree. In 1967 Carol Summer from America visited the college for a printmaking workshop. This was the turning point in the history of college of art Chandigarh and a

fourth degree graphics was included .We are grateful to Jagmohan ji. He held exhibitions and circulated all over India through Garhi and the artist were not charged anything. A very different variety of printmaking be it litho zinc plate and Lenosheet was introduced. He had a keen interest in different techniques of photography..with full force and passion he pushed each student to practice and work hard.

Prabhu Dayal Verma was born in 1972 in Jaipur, Rajasthan. His Artwork has been displayed in many Nationwide Art Exhibition. Lalit Kala Academy, AIFACS-New Delhi And Mumbai, J.K.K-Jaipur etc. Also His Artwork has been displayed in Sri Lanka. He has been Participated in National Level Art Competition and Workshops. His Artworks are in collection of Many Private and Government Organisation.

His Artworks are narrative visuals certainly in reference of Historical Identification and surrounding and enriched with new visuals, emotions, effects and impression. The narrative part of his Artwork specially in Drawing and Painting.

Ami Kolkata museum - Metcalfe Hall is all about its beauty of Kolkata

Joyita Basak
sweety.joy2101@gmail.com



Visually similar to the Greek temples in Athens, Metcalfe Hall is a heritage building at the junction of Strand Road in Dalhousie. The hall is now recognized as a museum based on the theme of Kolkata. The museum and exhibition portray the cultural beauty around the city of joy. In 2018, Metcalfe Hall was themed with "I am Kolkata". It portrays the different cultures of the city's heritage all through. Along with the traditional parts of our city, the theme is quite well curated with technological artifacts and well-read documents attached. Now the hall design is based on many attractive things like musical instruments, paintings, writeups, books, and a few cultural heritage all around. The painting gallery of the

museum is full of expensive paintings from Bengal in the early days. The art section consists of art collections depicting Hindu deities alongside some portraits from European painters. Some other paintings are reserved from Kalighat pots and Bat Tala woodcuts. Originally depicting religious icons and mythic scenes, the painting section is something to look for at the museum. With a variety of works from Jamini Roy, Nandalal Bose, Ganesh Pyne, Paritosh Sen, the paintings and sculptures are represented beautifully. The place covered with the beauty of this city is worth watching. The experience of the cultural refinement stays for a while to cherish its uniqueness and distinctness throughout.



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Amita
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ART CLASSES

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

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

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

Sanskriti Kala Acadami
207 / B, Nr Yashwant Bank, Navjeevan
Hospital, Somwar Peth
Satara 415002 M. 9657515693

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

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

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

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

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

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

ART GALLERIES

Art'est an Art Abode, 48, Vipul World,
Sector 48, Gurugram-122001
www.art-est.in

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

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

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

Gallery Nyva, 101-103, Square one
Designer Arcade C-2 District Center, Saket,
New Delhi 110017

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

RKG Art and Culture Center, 7-B,
Basement, Dr. CV Raman Road, Near
Gurudwara, New Friends Colony, New
Delhi

Sanchit Art, Delhi, 167, DLF South Court
Mall, Saket, New Delhi
www.sanchitart.in

Uchaan Art Gallery, Gold Souk (The
Jewellery Mall) Sushant Lok Phase I,
Sector-43, Gurugram-22002
www.uchaanarts.com

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

EXHIBITIONS

April 22-April 25
**Pehla Punjabi Sabhyacharak
Mela 2021**
@ Sabhyacharak Kal Manch
Jalandhar

March 21-April 1
Commencing
@ Uchaan Art Gallery, Sector-43,
Gurugram

March 17-24
I speak with my brush
@ Triveni Kala Sangam, New
Delhi

March 13-19
Abstract Landscape
@ RKG Art and Culture Center,
New Friends Colony, New Delhi

March 10-15
**Bahaar-Paintings of Lal
Bahadur Singh**
@ Gallery Nyva, Saket, New
Delhi

March 4-April
Fibre of Our Lives
@ Gallery Art Positive, Lado
Sarai., New Delhi

March 1-31
Isolation and Introspection
@ Sanchit Art, Saket, New Delhi



March 1-20
Untitled
@ Uchaan Art Gallery, Sector-43,
Gurugram

February 27-March 26
**Shakti-The Power (a travel
show 3rd Edition)**
@ Art'est an Art Abode, Vipul
World, Gurugram

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PRESENTS
3rd Edition शक्ति
In addition of painted work of the show WATER EXHIBITION
(Curated by Neeraj Mittra, Dr. Felicia Paragipati)

BY NEERAJ MITTRA
From
27 February - 26 March 2021
at
Gallery Art'est-an art abode
Vipul world, Block G, 48 Sector Road
Sector-43, Gurugram
Inauguration @ 4.30 p.m. (Saturday, 27 Feb.)

ALL ARE INVITED
All the exhibitors are welcome to attend the inauguration & the show.

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Bahaar: Paintings of Lal Bahadur Singh

10 February-15 March, 2021 @ Gallery Nvya
C-2 District Center, Saket, New Delhi

Art Observer Syndicate
artobserver.in@gmail.com

Bahaar: Paintings of Lal Bahadur Singh

Born in 1985, Lal Bahadur Singh has come a long way. Lal Bahadur Singh's paintings celebrate the journey of societal evolution from agrarian culture to a modernized state, centering on the indispensable relationship shared by humans with elements of nature. Painted in bright yet lyrical variegated hues, coalesced with delicately rendered intricate patterns, the paintings are aesthetically pleasing, displaying the rudimental elements of nature and rural life, which are pictured as symbolic motifs. Such as, the



Lal Bahadur Singh 'Untitled' 22x30 Inches Watercolour on paper, 2019



Lal Bahadur Singh 'Untitled' 31x52 Inches Watercolour on Paper, 2019

frequently encountered stylized representations of cows, trees and birds in Lal Bahadur's paintings are emblematic in nature yet rooted with a strong indigenous essence, marked by their folksy treatment. They celebrate the joy, festivities and struggles of village life. These traditional motifs are grounded on socio-religious moorings, cultural practices and share close ties with the sustenance and livelihood of rural people. Thus, these visual metaphors theorize the changing

rural-urban dynamics and capture the conflicts raised from the growing urban cosmopolitanism. His paintings are rhetorical, subtly drawing the viewers' attention on the dissonance and struggle between the two spheres for identity, existence and development. By combining the humanistic and material-based perspectives, his themes efficiently emphasize the necessity of maintaining harmony and coherence among the two domains.

The varied portrayals concomitantly convey the social message of preservation of environment and its judicious consumption without causing any violation or annihilation of either its pristine forms or socio-cultural beliefs of the indigenous people. Universal in its vision, global in conception and deeply anchored in the traditional styles of painting, for instance the colors and flow of the Gond and Madhubani painting that have become the focus of the global art scene for its lively imageries and earthbound nature, Singh displays absolute command over his visual language irrespective of the mediums such as watercolor and oil paint that he

chooses to paint with. The dexterity of the artist is not only seen in the mediums but also in the flourish of images of nature, which makes the feel of the seasonal changes almost palpable as in the case of the traditional miniatures including the Mughal and Rajasthani varieties. Singh's paintings become an interface where nature declares the spring festival, making the attendant figures of avian and beastly kind stand in rapturous attention as if they were before the music of Orpheus.

The symmetrical imageries that Singh develops in his paintings often have an iconic tree in the middle of the painting, giving a sense of rhythm and balance to the symmetry that is already in his mind. Tree, in the Indian as well as in the universal context is a pivotal image for life and the worldly existence; the myths and epics say that the world is a tree where the birds come to rest for the night and they leave to their destinations next morning. It is imperative to understand the idea of universal co-existence that Singh wants to emphasize in all of his works irrespective of the avian or beastly images that he employs to bring it about. Some of his paintings show the image of an umbrella in its open and tilted forms sheltering a variety of animals and birds. This immediately takes one to the traditional visual as well as textual narrative of Krishna Lifting Mount Govardhan in order to shelter the cowherds and their cattle packs from the nature's fury. Also it reminds one of the Noah's Arch, which also in a similar calamitous situation chooses to shelter the beastly world for the posterity. The erasure of human beings from his narratives makes Singh's works peculiarly alluring and the more one looks at these paintings the more he/she becomes aware of his presence through the very abundance of his avian and beastly subjects.



Lal Bahadur Singh 'Untitled' 72x48 Inches 2021

Tools and Techniques

Use of Linseed Oil in Painting

Pooja Gupta

pooja2607@gmail.com

Linseed oil has been used in oil painting since ages. It is regarded as the most popular drying oil which the artists like to work with. The oil has certain advantages over other oils that make it so popular. Linseed oil, like other drying oils, reacts with atmospheric oxygen to form a thin and elastic film on drying. Linseed oil can easily blend with other mediums owing to its excellent polymer-forming properties. It binds the pigments and helps maintain the colour integrity. Linseed oil is used as mixing oil as it facilitates blending of different colours and glazing because of its versatility. Apart from linseed oil, other commonly used drying oils are poppy seed oil, walnut oil, and safflower oil. Depending upon the desired effects, different oils may be used.

Source of Linseed oil - Linseed oil is also called as flaxseed oil or flax oil. It is extracted from the dried and ripened seeds of a dual-purpose crop, *Linum usitatissimum*, commonly called as flax. The plant is also a source of an important fibre. The yellowish-brown oil is obtained by mechanical expression or solvent extraction. Both cold and hot expression methods are employed for the extraction of oil. It is important edible oil too rich in an omega-3 fatty acids, the most important

being alpha-linolenic acid or ALA.

Drying properties of oil - It is the 'drying' property of the linseed oil that makes it so desirable to be used in oil painting as well as in other applications. It is mainly used in the paint and varnish industry and also in the production of printing and lithographic inks, linoleum, oilcloth, soft soaps, lubricants, greases, polishes and allied goods. Drying property is the quality to polymerise upon exposure to air. It is due to the fact that the oil has high amount of di- and tri-unsaturated esters that it polymerises brilliantly. It can produce a strong, tough, rigid, water-resistant, yet non-brittle texture. It is used in oil paints to enhance their fluidity, transparency and gloss.

Different forms of Linseed oil - The linseed oil is available in various forms. It is available as alkali-refined, cold-pressed, polymerised (stand oil), sun-thickened, sun-bleached and boiled oil.

-Refined linseed oil is versatile, multi-purpose, widely used oil. It is pale to light yellow oil in colour and takes three to five days for getting dried up. It is used to get that desired gloss and transparency in the artwork as well as to get an even consistency of the oil paint.

-Cold-pressed linseed oil is considered superior in quality over refined linseed oil. It is used as high



quality oil which is often used to grind pigments to get distinctive paints. It produces a luminous and tougher finish.

-Stand oil is a thicker more concentrated form of linseed oil. It is ideal to produce enamel-like texture and uniform coatings, though it may take longer time to dry up.

-Sun-thickened linseed oil, as the name suggests, is oil thickened by exposing it to sun so that it becomes more viscous and somewhat bleached.

-Sun-bleached linseed oil is formed by exposing the oil to the sun but covered to prevent evaporation. Both the sun-thickened and sun-bleached oils have an advantage over the raw linseed oil that they show less yellowing.

-Boiled oil is obtained by heating the raw linseed oil to 90-150 C in the presence of driers such as metallic (lead, manganese, cobalt, zinc) salts. They dry at a much faster rate to form a smooth and lustrous film.

Advantages of using Linseed oil-

-There is less cracking of the paint layers when linseed oil is used.

-Can be used as a paint thinner

-Dries up quickly

-Provide the strongest paint film

Disadvantages of using Linseed oil-

-It has a tendency to dry yellow and can sometimes change the hue of the color. -If used in large quantities, it leads to browning and creasing that reduces the durability of the painting. -If used in excess especially in the upper layers, it may lead to formation of wrinkles while drying.

Editorial



Goldy Malhotra

Schools and school education have always been matter of great concern. The foundations of learning, grooming and career options are all laid in the school and for the past one year, parents, teachers and students have gone through a great turmoil due to the pandemic. On top of that the new National Education Policy (NEP) has raised many questions in the minds of parents. The long-awaited new changes are making us optimistic to hope that the integration of Arts in other subjects will not only open the minds of our children but also showcase our rich cultural heritage for the younger generation to learn from. To know about the implications of new teaching methodology and many related issues, I decided to chat with Dr Jyoti Bose who is already a strong believer of giving due importance to Art in Education. 'In conversation' has covered it and has offered many solutions to today's teachers.

Prof. D S Kapoor has always shared his knowledge on Art Education at the higher level by offering many suggestions for the upcoming artists, designers and art teachers. His latest article throws light on the Art of Advertising that will certainly benefit many.

Our coverage on Art shows has given ample opportunity to the already established as well as younger artists to show their works

to the public and get recognition at different levels. Yajnaseni, an exhibition of art works dedicated to women's day, individual shows of Prabhu Dayal Verma, Lal Bahadur Singh and a group show 'Fibre of our Lives' are revealing the tireless efforts of dedicated artists.

In creation of any piece of art, material and medium play an equally important role as the theme or style. A responsible artist is always choosy when it comes to selection of material because that determines the quality and durability of artefact or any artwork. Pooja Gupta has elaborated her findings on use of linseed oil, its quality and process of making it more suitable for painting.

Joyita Basak takes you along to show an impressive display of Bengal Art in a museum in Dalhousie in her article-Ami Kolkata museum. Art Observer giving due importance to the traditional and Folk arts of India has covered Gond Art in this issue.

Taking you down the memory lane is -A tribute to Jagmohan Chopra, former Principal, College of Arts Chandigarh.

Our contributor, Alka Chadha Harpalani has elaborated the participation of committed artists in a workshop organised by Nirvana Art Foundation of Bangalore. The variety of styles and themes is beautifully woven with the green surroundings. This is indeed uplifting the spirits of artists who have gone through such a testing period due to lockdown in different parts of the country.

On this happy note, Art Observer wishes you creativity filled days ahead. Enjoy reading!

Visuals of the Month



Sakshi Bajaj 'Change your perspective change your life'



Girish Adannavar 'Early morning' Acrylic on canvas 36x30 Inches



Naval Kishore 'Shiva' Acrylic on Canvas 36x42 Inches 2020

Art and Culture

Gond Art

Alkaa Khanna
alka9123@gmail.com

Gond Paintings are a form of folk and tribal art practiced by one of the largest tribes in India, predominantly from Madhya Pradesh, Andhra Pradesh, Maharashtra, Chhatisgarh and Odisha. Gond comes from the Dravidian expression, Kond which means 'the green mountain'. Gond art has become so predominant and popular that the Government of India has stepped in to preserve their art form for future generations to appreciate and learn from.

Background - Painting in any form has been popular in this region for a very long time as the history of the Gond people dates nearly 1400 years back. However, the Gond people could just be imitating their ancestors as there are cave paintings in the region that go all the way back to the Mesolithic Period. Even amongst the Gonds, it was most prominent among the Pardhan Gonds who were renowned for their artistic skills, be it painting or music. The Gonds have a belief that viewing a good image begets good luck. This belief led them to decorate the walls as well as the floor of their houses

with traditional tattoos and motifs. Their paintings have also been used by the Gond tribe as a way to record their history.

Inspiration - According to the Gond tribes' belief system, everything whether it is a hill, river, rock or a tree is inhabited by a spirit and, consequently, is sacred. So the Gond people paint them as a form of respect and reverence. Gond paintings are a reflection of man's close connection with his nature. However, while a majority of these paintings do take inspiration from nature, they also take inspiration from myths and legends of India and also showcase abstract concepts like emotions, dreams and surrealism.

Style - This art form can best be described as 'on line work'. The artist makes sure to draw the inner as well as outer lines with as much care as possible so that the perfection of the lines has an immediate effect on the viewer. Lines are used in such a way that it conveys a sense of movement to the still images. Dots and dashes are added to impart a greater sense of movement and add to the depth of detail.

Another very striking facet of Gond paintings is the use of bright vivid colours such as white, red,

blue and yellow. The paints are usually derived naturally from charcoal, coloured soil, plant sap, leaves and even cow dung. More specifically, yellow from Chui mitti which is a type of local sand, brown from Gheru mitti which is another type of soil, green is readily procured from leaves while the colour red is obtained from the Hibiscus flower.

Commercial Twist - Modern Gond paintings are not only painted on walls and floors but are

painted on canvas. This makes sure that it is not only much easier to transport, carry and hang on a wall, but the use of canvas helps the paintings to stand out much more than it would if it were made on a wall. Due to the unavailability of natural colors in the current age, Gond artists have started using acrylic and poster colours. This combined with the use of canvas has made modern Gond paintings more saleable, vivid and accessible.

Interesting Facts - The Pardhan

Gonds are also accomplished singers and many paintings are visual depictions of these songs.

Gond paintings are usually drawn during major festivals like Holi, Diwali, etc.

Gond paintings are of such a good quality that it isn't uncommon for them to last 20 years or so, without any external tampering.

It is said that Gond paintings resemble the aboriginal art form of Australia. Another field for research for the Art historians.



Alkaa Khanna 'Gond Art' Colour on Paper, 8.25x11



Alkaa Khanna 'Gond Art' Colour on Paper, 8.25x11

Catch Them Young

Goldy Malhotra

goldymalhotra@gmail.com

When an extremely unassuming personality is interviewed, one gets to uncover several layers on serious themes. This happened with me when over a cup of coffee I chatted with Jyoti, an old friend who was absolutely honest and straight forward to share her views on relevance of Arts in school education. Having spent almost four decades as a teacher and administrator she has been a keen observer and realises the difficulties of students, teachers and parents. Nurtured in a totally committed family of educators, she was provided the best of opportunities to learn, understand and excel in the Visual and Performing Arts as a student and continues to remain actively involved till date. Today in the capacity of Director, Springdales Schools in Delhi, Dubai and Jaipur she is trying to stretch 24 hours to 48 with huge set of responsibilities on her shoulders. Jyoti does not believe in blowing her own trumpet and on the contrary has preferred to stay away from any kind of publicity. She strongly believes in doing things with her own hands and by doing so has been setting an example for her staff. In this candid interview she has expressed her fears and at the same time given very pertinent suggestions with great optimism.

G. M. Jyoti, you are an educationist, poet, musician and above all an art lover who has spent several years with children of different age groups. Do you find any change in the attitude of today's students towards fine arts as compared to the earlier times?

J. B.: Yes, having been a sociologist and educationist who is in love with all Arts, have seen a few positive changes in students today in this regard. It would be interesting to note that in the thirty six years I spent at the helm of school life I saw cycles of evolution in student attitudes - from giving little importance to the Arts in the decades from the 1980-90's and wanting to compete for Medical Entrances and the IIT's. From the 90's to the present time I see a sea of change in attitudes, aspirations and acumen. It was my endeavour all along to project forms of art and create awareness of how significant Fine Arts are to our lives and how our history has shaped the art of the times it showcases.

The Gen X and Gen Y students are products of visual communication as far as technology goes - the



Dr Jyoti Bose

G. M.. Apart from the rich contribution of your parents in your holistic upbringing, how did the school environment facilitate you on these lines?

J. B.: My schooling at Springdales in from the late 50's to the late 60's was indeed joyful! There was no technology to feed us, instead the garden was like Tagore's Shanti Niketan and we sketched the flowers and trees that bloomed. My teacher, Mrs. Renuka Bose (whose grandchildren also graduated from Springdales) introduced us at an

-the two are commonly interchanged.

I am somewhat sceptical about this because we don't want it to become like old wine in a new bottle- Grandiose statements tend to ease us for a while but the question whether the syllabi setters give adequate space to 'freedom of expression' and the nurturing of talents in students is to be seen.

G. M. Are our teachers trained and well equipped to implement the same? What are your suggestions?

J. B.: Talking about teachers in schools... By and large they are not attuned to the fact that Art Integration in all subjects is possible, but they do know that illustrations are a plus point in any subject like the Sciences, Geography, Mathematics etc. My suggestions are:

- Frequent Online meeting with experts
- Showing them how it can be done
- Telling them why it is important.
- Informing them how Art Integration can enhance learning
- Taking workshops level wise and putting up their work on screen to discuss.



Mrs Shiela Dikshit, the then CM Delhi, interacting with the participants.

to the school as Chief Guest! That speaks volumes about the message that parents may get at the Annual Day or Founders Day!

Parents need counselling sessions on how to nurture a child's talent or skills. They also need exposure to Institutions or Colleges that emphasise the Arts and what careers can lie ahead. Many students need support to help break through their parents stereotypical views and the school can intervene and play a crucial role in this.

G. M. How can the talent-hunt in schools guide the gifted students without discriminating the ones, not showing such skills?

J. B.: How one perceives a "gifted" child is a million dollar question in schools where not to be an "A" grade student is considered not worthy of consideration. There is generally a "looking downward" at someone who is non-conformist or different from the others in his/her class.

A Talent Hunt is the answer for all kinds of talent - and can easily be fostered through the opening of school Clubs where membership is invited for students to enrol.

- Mathematics

caution. At Springdales, we provided special time and even Sundays for passionate artists who were made to pursue IIT Tuitions etc. at the cost of their real talent. Today one of them is a famous designer in India and he dropped out of the Sciences and finally worked with Louis Vuitton in Paris. The other is a dramatist in Mumbai and a Cinematographer too. How can I give suggestions to parents who are absolutely convinced about getting their sons to follow their profession and close their minds and hearts? So, I work with the student instead and give them the courage to confront their parents with their dilemma! It usually works and the student changes from Sciences/Commerce to Humanities with Art!

G. M. Is it advisable to catch them young? If so, how and what are the guidelines for teachers to put their-students on right track?

J. B.: While it is heartening to catch them so young, it may not always be advisable. Young children are often experimenting and lose their concentration in one field if not given a variety.

I believe talent can suddenly flower even in later school life. As far as



Principal taking pride in showing the works of students to visitors and members of management.



visual experience is familiar to their everyday life and therefore when their imagination is fired, the ambience created and their passion and talent tapped, they perform wonders.

G. M. When did you realise your tilt towards fine arts during your school days?

J. B.: I was always seen with my sketch book and crayons since I was three years old so with that inclination I was sent to the Shankar's On the Spot Painting Contest each year where I won a lot of prizes. It used to be held in the Modern School, Barakhamba Grounds and my work was always printed in his journal. One milestone was when I won the President's Gold Medal for the "Best Painting". It gave me further confidence to pursue my passion - all forms of Art-Painting, Music, Dance and Song.

early age to the Bengal School because she adored Jamini Roy. My interest in Art was reinforced with the yearly trips abroad where a holiday with my parents necessitated a Scrap Book of my visits to Art Galleries and Monuments - Dresden, Louvre, National Gallery etc. as well as the Swan Lake Ballet or the Opera "Rigoletto" in Prague!

G. M. The new NEP has given lot of importance to Art integration in all the subjects. What is your reaction?

J. B.: As per NEP its "a new era" of Art Integrated Education and it sounds good... it foresees that by opening up schools to artisans and the indigenous arts, students will appreciate it more. Our President also remarked that Liberal Education would be considered equally important to Science and Technology. I also want to mention that there is a difference between Art Education and Art in Education

G. M. How can schools play their role in including parents as important stakeholders to help their child in developing taste for fine arts?

J. B.: Schools certainly play a pivotal role in making parents co-partners in the educational journey of their children. As the school seeks to carve its image as one that supports and nurtures the Fine Arts, so also its parents get the message through the climate of the school, its pupils, its staff and its accomplishments in the Performing Arts and Fine Arts. Schools have a responsibility to value the curricular as well as the Co-curricular. A school has to expose students to exhibitions, international contests in the field, talks with films at the assembly, musical concerts, invite well known artistes to the school etc.

It might interest you to know that in Springdales, Dhaula Kuan we have had a tradition of thirty years to only invite Artistes and Artists

- Astronomy
- Chess
- Art
- Environment
- UNESCO
- Computers
- Elocution etc. etc.

Clubs are the best way to nurture the talent of students who shine in their own ways.

The next step is to send some of the gifted in each field for Inter-School Contests.

The positive discrimination policy in a school will cease with this as all students begin to feel important as they raise their self-esteem and are recognised.

G. M. Parents are always giving priority to the main subjects and Art teachers have to fight a tough battle to provide extra time to guide gifted students, what are your suggestions?

Ans. That's absolutely true and parents need to be convinced to treat their 'artist child' with

Painting and Art are concerned they are emotive aspects of your being and one day an incident can set me off to paint or dab with a palette knife; sometimes an inspiring teacher can be an 'Anne Sullivan' for a student and open all the senses to her/him, distinguish here between 'sense and sensibility' with due acknowledgment to Jane Austen. Most of our staff make a lot of 'sense' in their teaching, but can they develop the finer 'sensibilities' in themselves?

That's why we organise Staff Seminars, Workshops, Hands on experiences. We choose Abstract Nouns as subjects eg. 'Nurturing our children's happiness' or 'Understanding adolescent conflict' etc. It's not easy but possible to achieve if we really make a sincere effort.

Fibre of our Lives

4 March-5 April, 2021 @ Gallery Art Positive
F-213/B, Old MB Road, Lado Sarai, New Delhi

Art Observer Syndicate
artobserver.in@gmail.com

'FIBRE OF OUR LIVES' a group show of 8 senior contemporary artists of India curated by Pranamita Borgohain and Gallery Art Positive to explore the fibre or fabric as their medium of art in their own distinguished style and technique.

Fibre of our Lives brings in a range of artists who have worked with textile as a medium to explore its various connotations and facades. It brings in different perspectives of usage of fabric or thread to demonstrate the vitality of the medium as a metaphor of our lives. Eminent Artists featuring in the show are Ankon Mitra, Gopika Nath, Jagannath Panda, Paula Sengupta, Pranati Panda, Puneet Kaushik, Rahul Jain and Gunjan Arora and Subodh Kerkar who would be showcasing one of their finest works.

Artists believe textiles are also known to have their association with the skin and to the sense of

touch, a sense which is actively encountered through the making of textiles by hand. Customarily, a cloth would have passed on through many different hands from the maker to the wearer highlighting the human connection. The process of weaving also helps us to understand the working of the universe, the world and how we are woven into it.

The exhibition offers an insight into the versatility of contemporary art practice inspired by textiles, weaving and embroidery techniques, or interpreting the aesthetic of fabric and its possibilities as a medium of art. Through this exhibition, the Gallery hope to open avenues of expression and acknowledge artists as they continue to share newer vision of aesthetics.

Show Curator Pranamita Borgohain shared, "Mrs. Bajaj from Gallery Art Positive shared her interest to showcase an exhibition of contemporary art inspired by the textile, I developed the concept



understanding the vitality of the material, its purpose in our life and its various metaphors relating to our life and society. Finally, we got in some of the best contemporary artists along with a designer and an architect artist working with fibre or fabric as their medium of creation. The exhibition brings in a wide range of art works from small format wall work to large installation where the artists have used threads, wool, beads and fabric using techniques like knitting, embroidery, stitching, crochet, pasting and may other ways."

Anu Bajaj, Gallery Director says about the show, "I am really happy and excited to showcase this exhibition in my gallery which was there in my mind since long. Due to Covid 19 last year we halted the idea but now we are starting this new year with this special show bringing in some of the best contemporary artists of India who have experimented with thread and textile to create some amazing art works. Through this exhibition, we hope to open avenues of expression and acknowledge artists as they continue to share newer vision of aesthetics."

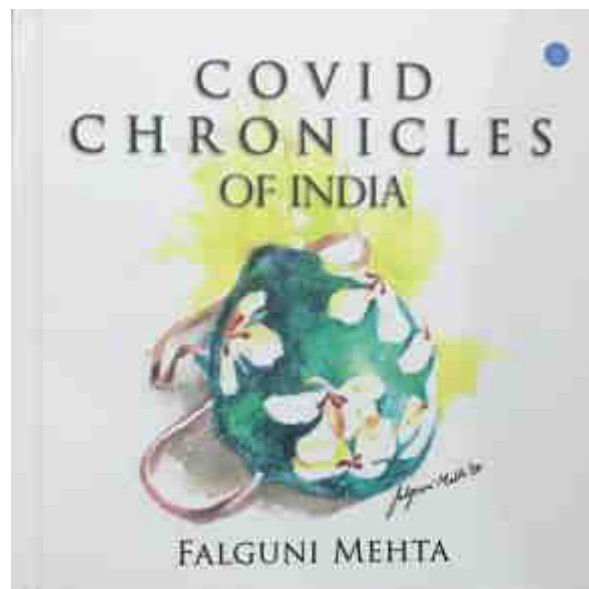


'Feminine Fables' National Art Exhibition on women's day at Government Museum Art Gallery Chandigarh 3rd to 8th March 2021



'Woman Achiever Award 2021' to Priti Agarwal from Bhopal Madhya Pradesh for the contribution and achievement in fine arts on 5 march 2021 presented by Bundelkhand art society Jhansi UP .

Between the Covers - Book Review



Covid Chronicles of India is a work of art by Falguni Mehta that pays homage to Covid fighters and survivors of India.

It depicts the Covid narrative in a sensitive and authentic manner. Her deft strokes and the unique mix of colours bring to life the turmoil and challenges faced by migrants, doctors, caregivers and many other people of India. Mellow yet thought-provoking, each painting prompts one to think beyond one's self. Be it 'the girl on the cycle' or 'the coffin of the caregiver' - these images will sear into your soul and stay there long after you have closed the book.

About the author- Falguni Mehta is an independent artist based in Mumbai with over 25 years of experience in acrylic, water colour, pen and ink, oil and mixed media textures.

Falguni considers painting as her form of meditation. Her bright and harmonious colour palate evokes bliss that transcends generations. Her numerous solo as well as thematic group shows stand testimony to her passion for art. She regularly hosts workshops in India as well as overseas about self-expression in art through various media. She has also been teaching IGCSE and A levels Art and Design and IB visual arts.

To contribute Articles, Stories and Reviews of Art Exhibitions for the
Art Observer Monthly Art Reflections
email at ARTinfoINDIA.COM@gmail.com

Exuberance of Spirit

Alka Chadha Harpalani
acart2009@gmail.com

Lockdown had kept everyone confined to four walls. The online ventures became a substitute world to connect and express. After a long gap, Nirvana Art Foundation took a stride to bring all the artists together in Cubbon Park, Bangalore, to rejuvenate and bond with each other in the freshness of nature and planned Plein Air Art workshop in the month of February 2021. The whole scene was enriched with spit and splash of myriad colours across the canvas and paper, bloom and breeze of the nature adding to the spirits. There were two experts who were the centre of attraction for the passersby as well as the artists with their demonstrations. One of them was Maruti M who is a professional water colour artist from Koppal District, Karnataka. He did the landscape in wet-in-wet watercolour technique, building up the artwork from light to dark as well as manipulating wets and dry. Shivkumar Jaknalli is an expert of architectural landscapes and is now experimenting with minimalism in his art.

One could see them pouring out their feelings so meticulously and bringing out the depth and profundity of the composition by patiently working in layers with water colours and gouache. Like Henri Matisse said "I want to reach the state of condensation of sensations which constitute a picture. Perhaps, I might be satisfied momentarily with a work finished at one sitting, but I would soon get bored looking at it; therefore, I prefer to continue working on it so that later I may recognize it as a work of my mind." The CEO of the Foundation, Ramesh Terdal, who is a reputed professional artist, expressed, "Such kind of events used to happen in 18 century when the Impressionist painters used to paint the changing lights of the nature in Oil colours, managing the hitches of time oil colours took to dry. By the time the canvas dried, the light falling on the objects would have changed so the whole composition had to be recomposed and started anew. The plein air art event is an initiative to bring all the artists together whether professional or amateur. The art



Interactions

walk is the baby of the Foundation but nurtured well by the efforts of the artist and art teacher Mamta Bora, who coordinated this event." Artistic expression is an unceasing voyage, with the paths full of infinite spirits, hundreds of concepts, ideas, notions and heaps of expressions. There's a maze of responses to the environment-creating a new reality from the reality. Artists enjoyed exploring

their clear and ambiguous thought process. In the wide expanse of greenery all around, artists were searching for the elements, which appeal to the mind's eye and even the ones which one omits or ignores from the frame of mind's eye; catching on to the essentials which seem positive for the expression or composition. There was playfulness, spontaneity, freedom and also an exploration of forms

from the accidental approach. Some experimented with fine linear drawings, emboldened just in a few places, while some gave vent through inks and gouache.

Ramesh Terdal's charcoal demonstration and talk on Art charged up the meet. Mamta Bora enjoyed the soft touch and blurring of dry pastels by creating a couple enjoying the Nature. The drawings in pen by Madhubala Bhosle were so appealing and intricate. Alka Chadha Harpalani gave vent to her impulse and imagery through pen and ink compositions, calligraphed by her poetry which wasn't difficult to crop up in such blissful and healthy surroundings. Nidhi Aggarwal made a lonely tree look so beautiful in water colours. Textural explorations were creating magic in the composition of Milna Sajee. Soma Shekar enjoyed creating water colour landscape while Sourav Satpathy's gouache showed another world of deft and sensation. Senior artist Ravinath Pattana Shetty and others like Sravya Neeli, Piyali Chakraborty, Somshekhar, Vinutha BN, Amrutha B.N, Nanda R Ediga, Anusha Vernekar, Sowmya Raghu, Swarna Gowri, Yashaswini.S, Priyanka malode and Praveen Lendwe also contributed to the creative activity.



Enjoying the nature



Catching up with work and friend



Exploring different media



Artists among nature

If you would like to have your Art Event information on Pages of

Art Observer
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send a JPEG image of Invitation or

Poster

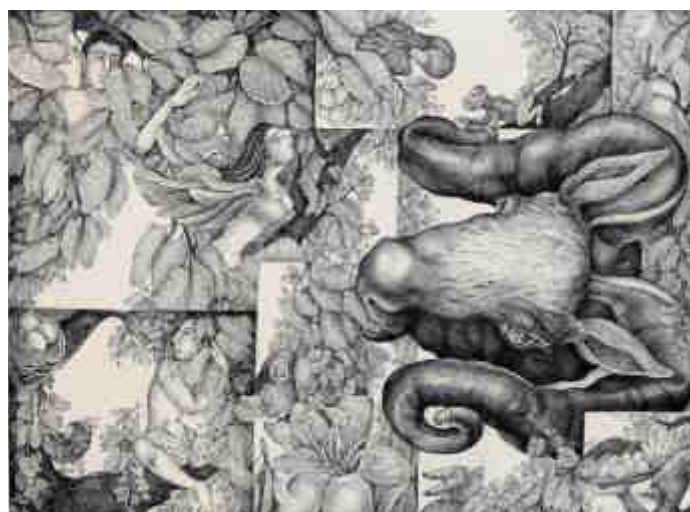
between 400KB and 2MB to artinfoindia.com@gmail.com with details like :

Title of the Art Event
Participating Artist/s
Venue with complete address
Start Date - End Date
About the Art Event

YAJNASENI

5-12 March, 2021 @ RKG Art and Culture Center
7-B, Basement, New Friends Colony, New Delhi

Art Observer Syndicate
artobserver.in@gmail.com



Gauri Vemula 'Zodiac Series-5' Pen & Ink on Paper 2014



Aishwarya Sultania

'YAJNASENI' an art exhibition on the occasion of International Women's Day with art works from three different genres of eminent Female Artists – senior, young and budding will be organised at 4pm on Friday, March 5th, 2021 at RKG Art and Culture Center, 7-B, Basement, Dr. CV Raman Road, near Gurudwara, New Friends Colony, New Delhi. Shri Dinesh K Patnaik, Director General, Indian Council for Cultural Relations will inaugurate the exhibition and be the Chief Guest.

The exhibition will be on from 11am to 7pm from March 6th to 12th, 2021

'YAJNASENI' in its literal sense means "Born Out of Fire" and implies the various hurdles a woman has combated in her journey as she has evolved through the eras of time. The show had been conceptualized so as to allow the audiences to view Draupadi as an individual in a parallel world where she is liberated whilst keeping her original image from the Mahabharata intact

Curator Akansha Wadhvani, Assistant Professor at World University of Design said, "It's high time we shift the paradigm towards creation of equal opportunities for women. On this occasion my sincere notes of appreciation also go out to the Men who help women come out of their traditional avatars into a more empowered, opinionated and constructive individual who can carve out paths to an egalitarian ecosystem."

'YAJNASENI' will be featuring the Senior Artists such as Aishwarya Sultania, Bharti Prajapati, Bhavani GS, Dimple B Shah, Gayatri Apte, Gayatri Mathur, Gouri Vemula, Hemavathy Guha, Neerja Chandna Peters, Ruchi Chadha, Sangeeta Gupta, Shuchi Khanna, Sushma Yadav and Stephanie Arpels. Amongst the younger artists are Asma Bi, Aastha Mishra, Avni Bansal, Jyoti Bansal, Samridhi Khandelwal, Shweta Sharma, Sneha Lakhota, Tanvi Jain and Tisha Mavi to name a few.

CREATIONS & EXPRESSIONS OF LOCKDOWN

Online Art Exhibition

@ ARTinfoINDIA.COM

The Art of Advertising

D S Kapoor

kapoords@yahoo.com

Advertising, today's necessity in the world of business. Is it an art or a science? Is it a business or a profession? It is all this and probably more. It is an art because of creativity of talented advertising men; it is a science because of scientific marketing research. More over advertising is a part of marketing which serves primarily as a tool of marketing geared to serve the marketing strategies of a manufacturer faithfully. The purpose of advertising is not to entertain but to create sales.

The word "advertising" is derived from Latin word "adverto" which means to turn toward. Advertising helps turn one's mind or attention toward something, which is the purpose of advertising and the objective of the advertiser. To many people advertising means a picture or a slogan dreamt about overnight. Nothing could be far from truth; advertising is rather a tip on the iceberg. There is much more to it than is visible on the surface. Before any thought is given to pictures and slogans, there is a vast amount of ground work to be done and the creative side is only one aspect, though admittedly, a vital one, of a large and complex plan.

The desire to communicate is the fundamental urge of man on globe. Advertising in the simplest term means communication or giving publicity to goods or a service, so as to create awareness. This is a fine art that man has perfected over years, though a type and form of advertising has under gone phenomenal changes. An per old definition, advertising is a form of paid public announcement intended to promote the sales of a commodity or service to advance an idea or to bring about some other effect desired by the advertiser. Our ancestors relied on 'word of mouth' (oral) advertising. In the early days of advertising, people advertised to keep the brand name before the public. Then advertising simply announced the availability of goods and service. Later advertisement came to mean to invite the attention of another or to notify someone else about some thing. With Industrial Revolution advertising started growing and it had to. The nineteenth century saw a number of positive developments in advertising, the description of advertising was dramatically changed to "salesmanship in print", obviously focused on true advertising for the first time. Now it has taken different forms like advertising through the press and electronic media, outdoor media and most recently through the internet. These are far more



effective and have a great reach.

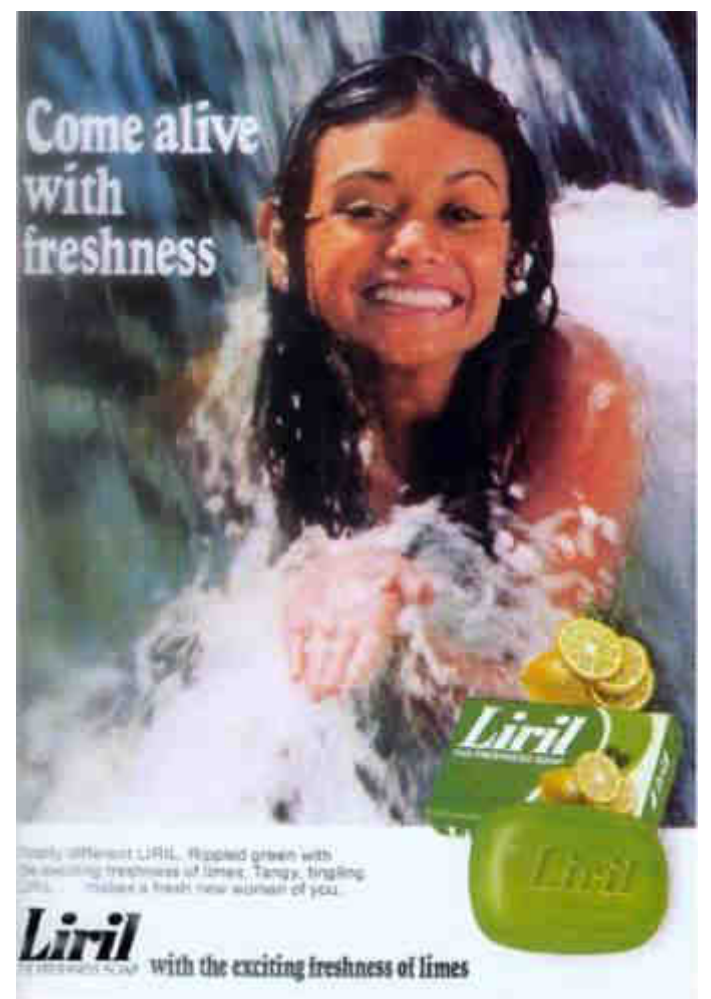
Advertising is not every body's cup of tea but those who join in rarely leave; as it is.

An applied artist is related to advertising profession and is responsible for giving visual images to the message of communication through media which are subject to technical, economic and social control with a creative ability. He as a fine artist, is not of lesser professional degree, he has to serve the specific purpose with aesthetic excellence. Public relations play a very significant role in the advertising world. The unbelievable expansion of the advertising industry has radically increased the career opportunity

within this field. A career in advertising is rather glamorous but the eye-catching advertisements that we view engage a lot of hectic working hours and commitments. It is said that the louder you speak, the better you are heard. Advertising has revolutionized the approach and concept of doing business, thereby making it more scientific and eye-catching in its scope. The buyer can be induced to buy a particular brand by effective advertising. It has also opened up new horizons and removed all forms of geographic, linguistic and social barriers. The effect of advertising in our daily lives is all pervasive, and it is inconceivable to imagine life without it. There is no part of our life that is left

untouched by the attack of advertising. At the dawn of the day a common man reads newspaper with a cup of tea full of advertisements. On the way to office, he is attacked by the large size hoardings, kiosks, posters and movable publicity. In the evening he watches satellite channels bombarded with a variety of advertising films. Willingly or unwillingly, people mostly in countryside and cities are influenced by advertising every day. Thus, the advertising has not only contributed to our economic growth, but also helped in the field of health care, education, awareness and entertainment. It has proved to be an effective tool for the spread of knowledge and has contributed vastly to improving the value of our modern life. A tool is tool when it is beneficial to the user but in the world of advertising, the game is other way round, it can have a very corrupting influence on the youngsters. In recent times, we are seeing multinationals resorting to excessive advertising that is leading to promotion of an alien lifestyle, different to our ethos. It can also aid dishonesty, by promoting worthless, products by playing on emotional ambition of the consumer. It certainly digs holes in many pockets.

Gender bias in advertising: The twentieth century has witnessed a phenomenal growth of advertising, and today there is no



denying the facts, advertising has become a basic factor in merchandising. Every single day of our lives, the art of selling wares on the television does not fail to attract our attention, to attract our senses and to defeat our logic. One does not need to be inordinately the text of women's presentation in print and sate light media. The sexism inborn to the media language manifests itself in innumerable instances of women's commodification. Agreed that the advertising is a necessary instrument for business to operate and economy to run, however these imageries in visual and print media use and project women to befool people and create false world of beauty and use this concept of beauty for commercial purposes. Feminine charm and sex is projected to boost the sale of product. Almost every advertising in prestigious periodicals use the female body. Though the product is more important and she is only secondary element, still her body is highlighted to enhance the face value of advertisement instead of showing the manufactured goods. Don't we see this in advertisement of cars, gadgets and luxury items? The commercial slot of product for men on TV has nothing to do with

women but still a woman is shown more than the man. Is it only to increase the visual appeal of the advertisement?

If we comprehend the whole project in a commercial frame work, media related questions occur in mind, who is the targeted customer? Who controls the media, sponsors advertisement and who benefits from it? Like the Indian cinema, there must be a sensor board to keep a regular check on these types of disgraceful advertisements under the frame work of legal aspects of advertising. For women to register a meaningful presence in the crosscurrent of our public and private life, popular media has to work towards a transformative vision, even though the immensely effective means of advertising for positive social change and of human interest at large. Is it a cultural pollution playing with the aesthetics of otherwise purposeful aim? This is where the roles of a good visualiser, copywriter and experienced sensitive artist complete the picture of good advertising.

After all, good advertising apart from selling a product also educates the society and that is a huge responsibility of an Applied Artist.

