

Art Observer

Monthly Art Reflections

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youtube.com/user/chawlaks)

Battle with Covid

Goldy Malhotra
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It was not easy, living in the grip of fear for more than a year and then one day the enemy from Wuhan knocked at my door in Gurgaon in the most dreaded second wave.

Gradually showing its symptoms, through fever, cough, loss of sense of smell and taste, Covid made me physically weak. Apart from this trauma of physical agony, it crippled me psychologically.

Being confined to a room without any interaction with anyone, forcing yourself to eat food that was like stuffing mouth with cotton was enough to get into depression. To add to the misery there was not



No end to this



Caught in a turmoil

a single day during this illness that did not break the news of some old friends and many well-known associates leaving this planet.

The meaning of this meaningless life was becoming clearer when friends and close relatives thought it to be contagious even to talk on the phone to enquire the well-being.

A very strange kind of headache and unbearable strain on the eyes did not permit me to read or write much. Unable to spend more time on big canvas, I took refuge in my

drawings and sketches. To begin with without colours and gradually colours started caressing my imagination.

I poured my heart out and this was an introspection that took me closer to my SELF.

Imagination can take a weird flight and I am still possessed with the expressions of all kinds that are not hesitant to emerge through these sketches. Various phases of my illness are reflected in these sketches and this entire exercise has been extremely therapeutic.



In my studio



Expression Series

Kolkata and it's Artistic Connect

Joyita Basak

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Kolkata has always been a city surrounded by arts and cultural perspectives. Being a Bengali residing in the city of joy, the artistic connection has always enchanted me and made me fall for it. I have visited quite a several art galleries and I have presented a few arts there also, then I imagined the fact of this city being reserved with its artistic presence all through. This city of love has always preserved its enlightening connection with maestros like Abanindranath Tagore, Nandalan Basu, Ramkinkor Beji, and a lot more.



This city is full of extraordinary artworks whether it be the art college of this place or the streets, Kolkata never fails to surprise us. Whether it be the valuable painting replica of 'The Last Supper' in St. John's Church or Abanindranath Tagore's color paintings, this city resides every possible artistic finding for decades and years.

The streets of Rabindra Sadan are blissfully portrayed with different paintings from artists across the nation and this city reserves countless art museums which reveals knowledgeable outcome from each and every artist across the globe. There's one more valuable outcome of artform in this city is Alpona, the heritage artwork belongs from the historical times and it is still valued as sacred during religious occasions.



So, there's more addition through the cultural vibes of Kolkata, the art measures its cultural aesthetic proves the value of this city more and more.



Cartoon Column

Jaswinder Raja

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Daddy, my stomach is aching

That's because your stomach is empty ...

Oh.. now I understand why you always have headache

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Body Beautiful: The Art of Tattooing

D S Kapoor

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Man is the only creature in the entire cosmos blessed with a body and mind. It is this which makes him the crown of creations. While a healthy body is essential, but in the absence of fashion, he is no longer human being, this is my opinion. Fashion too is as important as a healthy body; it adds flavour to our life. It releases the creative urge in us on trying out a novelty and improves our lifestyle. Fashion has always been a rage from times immemorial, of course it changes with time and often repeats itself. This is the age of fashion, which is not only restrained to our dress but also in the way we speak, behave decorate our body and our lifestyle in general. So fascinated are we by the 'why not me' concept that we adopt it, irrespective of whether it goes with our personality or not.

Decorating the body was done by the Prehistoric man as well and to do so with little permanence, the art of Tattoo came into being. This article deals with that for a deeper understanding.

Bruce Aldfield said "Fashion is more usually a gentle progression in revisited ideas"

'Tattoo' as a body art

The word tattoo is derived from the Polynesian word 'ta' meaning 'to strike something' and the Tahitian word 'tattoo' meaning 'to mark something'. Tattoo art history dates back to over 5000 years ago and is as a variety of cultures and people that sport them. The tattoo is the original and unique parent of the visual arts... It has re-emerged as a fine art attracting highly trained and skilled practitioners. Current creative approaches are infusing this traditional discipline with new potency and meaning. At a time when these artists from around the world meet in California to share, teach and celebrate their skills, it seems appropriate to remind Californians that the tattoo is indeed one of the most ancient arts as mentioned above.

Historical Analysis

As an art, tattoos have been traced back 4000 years to the Egyptians. In 1948 more evidence of tattoos in history was found between Russia and China also. Traditionally Malaysians from the village Barnu also have tattoos engraved near their waists. However going back to the pages of history, Africa has a rich historical background in which the art of tattooing on the body is nothing more than a style declaration or a fashion. Instead, they were generally inscribed in the body, essentially for the spiritual practices. In contemporary times they have adorned the forearms and chests of sailors, roustabouts, and construction workers. Now, after a decade or two of decline, tattoos are enjoying a renaissance. They have become the vogue of the counterculture.

Modern Tattooing

As the technology of the art develops like the invention of the electric tattooing needle, the designs and colours multiply, allowing considerable scope for self-expression. Modern tattooing emerged in New York City. Charlie Wagner along with Lew Alberts began early tattoo art. It was when the tattoos became extremely accepted by the People, they went for cosmetic surgeries to get tattooed for adding red in the face, coloured lips, and eyeliner. However, this trend all of a sudden started dying after a sudden occurrence of hepatitis in 1962 in the city. It was because of unsterilised tattoo equipment that this disease had increased. However, after some time the art steadily gained thrust with promised hygiene and safety. Since then there has been no stopping, this art has become popular in various parts of the world one after another.

The Tattoo Process

Two type of tattoos can be got made on the body, one is permanent and the other is temporary. The permanent tattoos are colourful available in red, green blue, and black inks. Usually, the tattoos are in size 3" to 8" and it took a minimum of 2 hours or more time for engraving depending on the intricacy and detailing of the design. The first skin is clean with medicated spirit than the selected design is printed which is filled with ink with the help of a machine, which causes little pain while engraving because the needle entered the body for 3000 to 5000 times in a minute like an embroidery machine. These needles are in various sizes and shape for rendering colours on the upper skin layer called Dermis. As the scab falls colours start appearing on the skin in the following weeks and takes a month for the genuine colours to be visible. It is advised by the skin specialist that no soap be applied on skin where the tattoo is engraved for few days, only coconut oil or ointment with vitamin A & D can be applied on the skin as the needle that enters the skin can cause an allergic reaction, so before making the

tattoo, skin specialist must be consulted. The decision must be taken wisely before getting a permanent tattoo because it can't be erased once it is engraved, only the laser surgery can wipe with more pain and more money.

Tattoo art studio

The "tattoo art studio" most frequently features custom, fine art design; the atmosphere of a stylish beauty salon; marketing campaigns aimed at middle - and upper-middle-class professionals; and "by-appointment" services only. Today's a fine art tattoo studio draws the same kind of customers as a custom jewellery store, fashion boutique, or high-end antique shop some are named as Miami ink. Tattooing today is the fastest-growing fashion business in the United States. Tattooing is recognised by government agencies as both an art form and a profession and tattoo-related artwork is the subject of museum, gallery, and educational institution art shows across the United States. Fine art tattoos...appeal to wealthy, well-educated customers...The new-style tattoo doesn't merely pick out a design from the tattooer's wall; he has to visualise in mind



Tattoo Design Engraved on Arm

when he arrives at the tattoo studio and then discusses it with the tattooer, much as an art patron commissions a work of art. There are very few academies that maintain the desired standards. Some studios are really doing well in terms of quality and many international artists are available for teaching this art as they guide you step by step. Operating the tools is no big deal - one could learn it in a week. But if you do not have an artistic bend or creative skills like painting and knowledge of anatomy, Tattoo Art wouldn't be easy to learn."

A tattoo for most youngsters today may be nothing more than something cool to do, even though people have been choosing their tattoos with more awareness, keeping in mind that it's something which lasts forever and must connect at a very personal level. People are spotted with various kinds of tattoos be it religious or astrological, be it hip-hop figures or simple flowers. Many people also get religious hymns or their beloved's name engraved on their body especially on the chest forearm, neck, and back. During the mid-twenty century, the people of the Asia continent used to get the arms and face of their wards engraved with motifs like Peacock, Lion, Snake Sun Falcon, Om, or Ekankar names as a mark of identity, and the women usually marked with dots on the forehead or chin as marks of beautiful expressions and attraction. The great Bollywood had screened many regional movies with such type of identification marks "Tattoos" on the body of

actors/actresses in their stories like Ram-Shyam, Mela, Waqt, Mother India Rudaali etc. Though the style, reason, and way of tattooing have been different from place to place, this art has always been symbolic of one's immense love or devotion for some reasons known better to their wearers.

Public Celebrities

Tattoos have begun to appeal to people from every walk of life...tattoo parlours are experiencing a growth trend due to three major changes in the tattoo industry: a greater number of tattoo ink colours, the fact that fine artists are entering the field and the propagation of celebrity tattoos...because many famous, high profile people in the cinema, sports, professional athletes and boxers of course had a lot to do with the main streaming of tattoos. They made them visible, socially acceptable and desirable. Bollywood has a trendy new style of expressing love-tattooing, the cine star has gone under the painful needles for their loved ones, like Sanjay Dutt tattooed on his chest the name of his parent. Amrita Arora sports a tattoo on her back Hrithik Roshan and his wife Suzanne have tattoos on their forearms. Akshay Kumar has son Aarav's name on his back. Even Ajay Devgan, Rakhi Sawant, Imran Khan, Urmilla Mandotkar, Shalini Chopra and many more young celebrities are also passionate about tattooing.

Continued on page 3



Tattoo Design Engraved on Back

Contribute

Articles,
Stories &
Reviews of Art Exhibitions

Art Observer
Monthly Art Reflections

The deadline for the submission
is
10th day of every month
mail at ARTINFOINDIA.COM@gmail.com
WhatsApp to 9910999689



In Awe of My Mentor

Sakshi Bajaj

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It is not an easy task to write about a great artist and explain their works and it becomes a huge challenge when the artist happens to be your mentor, your teacher. I am writing this piece on my teacher who explained the meaning of art to me.

Yes, Jyotika Sehgal my teacher in College of Art Chandigarh in 1994. Every time I attended her class, it was a new experience. For many of us who were being trained by her, she was an encyclopedia of art. No wonder she inspired every student. She often told us to draw with a lighter hand, and go layer by layer to perfect the shape taking time with patience like ripening of a fruit.

After very long gap I got the chance to meet Ms Jyotika Sehgal after 26 years at her solo exhibition on 5th April 2021 at Shridharani Gallery in Delhi. Mesmerised by her work, my eyes kept rolling from one work to the other. Each work was gripping. Her classic ways of handling her paintings took me back to her core lessons on mastering the art of painting that she taught us.

Ms Jyotika has had two major Solo-Shows, one at Wolfson College University of Oxford, England and another in the Indian Embassy at Berlin. She also had a Joint-Show with famous German Artist Veera Singer in Berlin.

Jyotika Sehgal mainly paints in Egg-Tempera and oils. Painting the loved ones is her earnest choice. Her sensitivity to absorb nature, finding vibrance of more colours within the myriad hues is simply amazing and her thematic contents. Laced love and human bonding, each painting has sublime shade that brings the soul of the subject to surface.

An alumnus of Jamia Millia and MSU Baroda, Jyotika Sehgal has several awards and honours to her credit. To name a few, Sahitya Kala Parishad, Yuva Mahotsav Award,



Jyotika Sehgal and Sakshi Bajaj

National Akademi Award and Charles Wallace India Trust Award, UK. She has been into teaching since 1990, and is presently the HOD, Dept. of Painting, at College of Art, Delhi. Before that, from 1990-1996, she was a teacher at College of Art, Chandigarh.

Jyotika Sehgal is married to a world-famous German writer, Rajvinder Singh. No wonder her love for writing has added to her multidimensional personality.

She has published two books based on her doctoral research on the idea of 'Visual Translation of Poetic Texts'.

The first one, a multilingual book, 'to reach you, I dream um Dich zu erreichen, trauma ich' was published in 2018 by the Lecti Book Studio, Bulgaria. The book includes her sixteen Egg-Tempera paintings on four different Ghazal's of the 19th century Urdu language poet, iconic Mirza Ghalib.

She published her second book as an Ebook on Smashwords in 2019 to mark the 550-birth anniversary of the first Sikh Guru. She mounted her lingual translation and visual rendering of the holy book, JAB JI SAHIB of GURU NANAK DEV JI. This is her dedication to her mother who installed very powerful values on her at a very early age. For her tilt towards art, she given credit to her school teacher Nakul Sinha, who was himself trained at Shanti Niketan.

About her medium of Egg-Tempera, she shares that it is a painting technique known of the



'A Minute Pause' Oil on Canvas, 2019



'This Wise Please' Oil on Canvas, 2020

old masters of the West and is a forerunner of the oils. Once introduced to the wonder of this medium in 1991, by a French artist Christian Paurd, she became addictive to it. According to her the painted surface achieved through this medium is impossible in any other medium.

In Ms Jyotika's words, 'while elaborating these paintings, I indulge in expressional fantasies according to my present mental space. For me art is an act of

creation and the outcome is a fantastic phenomenon. I see my paintings capture not just one particular expression and time, but it perpetuates in its totality. It imbibes many precious moments of my life, both from conscious and subconscious. I surrender to become a part of that'.

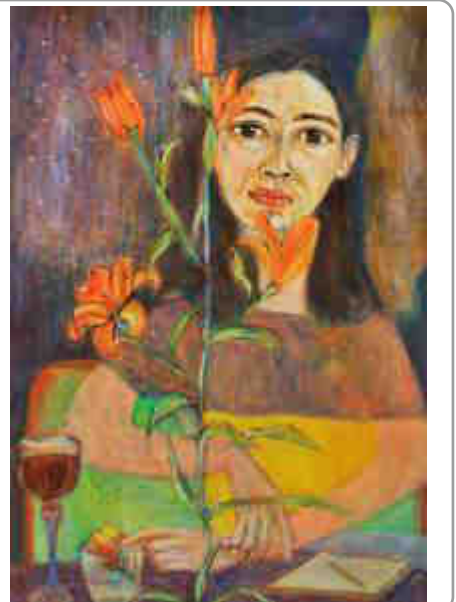
Ms Jyotika has not only created works that will keep inspiring others but has also shaped and groomed the lives of many artists.



'Blossom' Egg-Tempera on Board, 2003



'The Night Ebbs Away' Oil on Canvas, 1996



'Elixir of Life' Egg-Tempera on Board, 2003

Continued from page 2

Tattoo artist- Ajay Yashpaul

Ajay belongs to a family of great musicians - his father Pt. Yashpaul is a renowned Hindustani classical vocalist of the Agra Gharana. From a young age, he was motivated towards fine arts and his teachers encouraged his passion for sketching and doodling. Soon, his father also realised his interest and encouraged him to follow art as it is also a creative field like music. He joined the Chandigarh College of Art to pursue a degree in applied art and won many awards during his study for his paintings, posters, and branding work. Interestingly, once he saw someone with a tattoo, and decided to take up Tattoo Art as his career. His family wasn't assured and thought it was a risky choice. But he was convinced, as this field is challenging and pays well too. He set up his studio at Delhi named "AJ TATTOOZ" and is a well-established name in the tattoo industry. He learned these thousand years ancient, challenging and highly creative skin painting art from a tattoo artist of international repute and gradually he mastered this skill by assisting him and practicing day n night. While asking Ajay defined, "One has to be equally good with his pen and pencil on paper with the knowledge of sketching, anatomy,



Ajay Yashpaul Tattoo Designer engraving Tattoo on the back of his Client

composition, etc. too, and remember to keep practicing hard till he or she gets the hang of it, as my creative background and my graduation from art college which pays me a lot, moreover one has to study a lot about the tools, hygiene, etc." Ajay is still learning and the process will continue throughout his life. Every single stroke is the final stroke - it cannot be erased. So, one has to be at the top of his game at all times.

Tattoos aren't to be taken lightly Training in Tattoo Art does not come easy - established artists may not guide anyone for free as there

are heavy professional costs involved. There is no ideal age to learn this traditional creative Tattoo Art. Tattoo artists must understand the clients' needs and be ready to guide them to what is best. If someone comes in for a small tattoo, the money-minded artists would convince them to go for a bigger one. If someone wants a negative symbol like a skull, the artist must be ready to educate them about the depth of the subject and how this is a permanent mark that could have adverse effects. Ajay elaborates that a tattoo can change one's life and he shared several

examples of clients who have overcome various situations after getting a tattoo from him. After listening to his clients carefully, he designs a masterpiece that perfectly reverberates with their thoughts. Ajay feels that currently, tattoo artists work in two ways - one considers it as an art with some meaning and the other considers it as a source for easy money, he says. Consultation is the key as an artist who chooses emotions over money; he tries to give the best designs to his clients. Since 2014, once he established "AJ TATTOOZ", has engraved about 2500 tattoos on the bodies especially the youngsters and charged a minimum of rupees three thousand to two lacs depending upon the size and design.

Ajay Yashpaul has recently shifted his base from Delhi to Chandigarh to beautify body canvases with the latest techniques and tools. Ajay believes that tattoos communicate and create vibrations to the soul. He feels that the tattoo artist should be able to emotionally connect with the client to create something absolutely unique for him. He feels it has therapeutic function and can add positivity to one's life.



Editorial

Visuals of the Month



Goldy Malhotra

Welcome to the eleventh issue of *Art Observer*. We have learned to struggle and face the continuous attacks of COVID and are thriving on virtual shows and workshops. The endemic has certainly effected the artists, art critics, and art admirers to quite an extent.

We strongly believe that if we are passionate, tenacious and ready to work endlessly, we can fight all odds and we can continue to 'tell' stories not made up of words but composed of shapes, colours and materials. *Art Observer* is always ready to observe and cover them all.

Kolkata is known for deep rooted culture and its artistic connect is reflected in day to day life through surroundings, interiors, costumes, music, dance, theatre, paintings, sculptures and literature. Jyotika Basak has encapsulated the Art heritage of this beautiful city in her article.

The art of tattooing has become quite a trend in fashion in the 21st century but only few know that this art has an old history that goes back to the prehistoric time. D. S. Kapoor has gathered enough information to share the details of this Body Art that is in demand. The procedures are not simple and only a good artist can deliver best.

When an artist steps into the world of art to establish oneself, there is always a looking back to connect with one's teacher/mentor who gave the basic tips. Sakshi Bajaj is on one such trip, full of nostalgia while writing about Jyotika Sehgal. Deep rooted admiration for teachers starts reflecting in the works of pupils and Sakshi has revealed it well.

According to Psychologists there is very thin line between the creative process and the healing process when one goes through pain and agony. Simret Singh has penned down her feelings very sincerely.

Our regular feature, 'In Conversation' has covered a renowned artist Navin Talwar whose photographs speak convincingly. In this article, he shares his vast and rich experience to give tips to the younger generation.

Our canvas has always been wide enough to include ancient art and the techniques and tools of art for the benefit of readers. This issue has enriched itself with the information on the art of Kalamkari. Painting on the wooden panels was done in the past and even today several artists prefer to use this material for base. The details are provided for all to learn from and connect with this age-old classic tradition of painting.

Picasso very appropriately said, "Art washes away from the soul the dust of everyday life". Believing in this let us continue with our endeavours in such challenging times and look forward to a brighter tomorrow.



Manju Singh (New Delhi) 'My reflection' Watercolour on paper 7x10 Inches



Kishore Shanker 'Untitled-2' Acrylic on Paper 5x7 Inches

The Symbol of Life – A Hope

Simret Singh

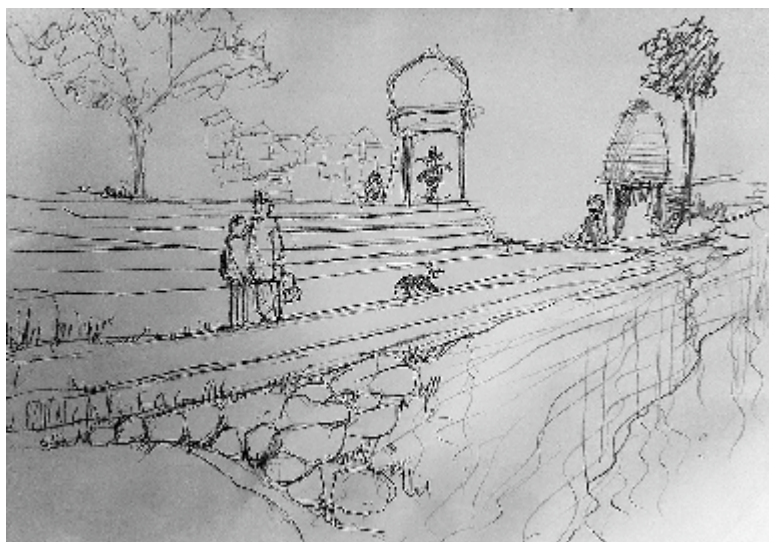
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The famous Greek tale narrates the story of Pandora, the woman who was believed to bear 'all gifts' in a box. However, the box once opened, unleashed nothing but sickness and death, though at the bottom remained entrapped the 'hope'. Considered the shrewdest evil of all evils, as it only prolonged the human turmoil and sufferance, it was still, the only symbol of life.

The story has become vividly live today, with virus wreaking havoc in every corner of the earth; and the element of Hope, though bleak and deceitful still, remains yet again, the symbol of life...

This short write-up is the depiction of mind that was flowing pure and free, surpassing usual limitations of a supposedly safe space- Covid ICU, through scribbles and sketches; and the driving force behind these artworks was undoubtedly the 'hope' to win the fight...the desire to overcome the crisis through mental wellbeing, positive thought and positive emotion....

Empirical studies suggest that creating art improves health and well-being of individuals. Art activity is linked to psychological comfort, creating capacity to live the moments at a deeper level; and undoubtedly, this lawyer by

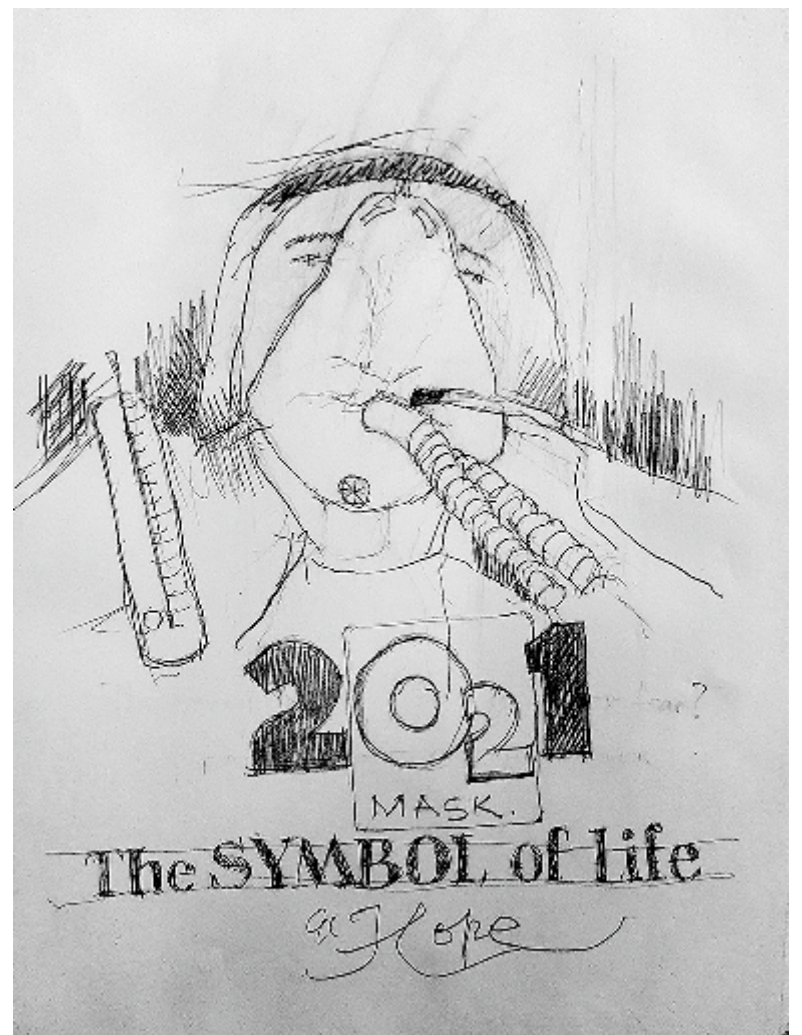


Dilpreet Singh 'Memory Rishikesh, Ganga Ghat' April 2021

'Art is unquestionably one most authentic element capable of bringing back various moments of happiness'

profession lived in deep mental strength and touched his deepest inner realms till the last breath, through his art.... These scribbles and sketches are a portrayal of great strength of human mind - the aspiration to go on in spite of pain, agony, fear and sufferance of the moment, by remembering and documenting the good moments of life and appriizing the positive elements of the moment, through artworks. As George Braque put it 'Art is a wound turned into light' – and so it was, until hope manifested its deceitful nature.....

As concerns aesthetic appreciation while linking the brain to aesthetic emotion, it is still unclear how much our cognitive and emotional perceptions may be promoting physical and psychological well-being, but as family of this artist at heart, we realize that the creative process and the healing process arise from a single source: when one is an artist, one is a healer and we find healing and strength to go on in the last scribbles and sketches by Dilpreet Singh.... Sharing a few with my artist friends and art lovers



Dilpreet Singh 'The symbol of life - A Hope' May 2021

'Task of sharing above drawings and scribbles is not to share or eliminate suffering – it is just an appeal to take a humane realistic view, to unleash the power of art, and use art as therapy, inspiration and more – the artists stand united and useful during the pandemic crisis'

An Artist who looks through the lens

Goldy Malhotra

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Since the beginning of photography in 1839, it has changed our lives. Making History, recording History, revealing Geography, capturing the events and infusing aesthetics in day-to-day life apart from understanding the emotions captured beneath the gloss is all the work of Photography.

Camera is a sketch book, an instrument of intuition and spontaneity and in words of Andy Warhol, 'the best thing about a picture is that it never changes, even when the people in it do.'

Deep into this art of photography our Artist in conversation this month is **Navin Talwar**. With a degree in Commerce, this successful businessman always had his heart set on Photography. A man of few words he truly believes that his photographs speak many words.

An artist full of compassion, Navin has always believed in grooming and helping many upcoming artists (both visual and performing) on different platforms.

GM : When did you first realise that you had interest in Photography?

NT : It was in the year 1965 in school (Punjab Public School Nabha) in class 6, we were made to sit for various extra curricular activities like Music, Painting, Leather work, Aero -Modelling, Pottery, Clay-modelling and Photography. It was then I realised that Photography fascinated me the most. Now I feel I didn't choose Photography, Photography chose me.

GM : Were you influenced by any mentor or teacher at that early an age?

NT: Oh yes, my teacher for Photography in the school was Mr Satya Paul, who was an expert in the dark room processing. I learnt a lot from him and keenly observed him while he was at work.

GM: Do you remember your first camera or equipment?

NT: Well, in 1965 there was not much choice of equipment available in the market. Don't forget I was just 12 years old and I was given AGFA Camera called Isoly-II.

In fact, now when people ask me what equipment I use- I tell them my eyes. Skill in Photography is acquired by practice and not by purchase. Buying a Nikon does not make you a photographer. It makes you Nikon owner.

GM: Being a businessman how do you spare time for this creative art? I believe you love to visit certain spots to shoot, and that requires lot of involvement.

NT: Strange, but true. The busier you are, the more time you have to indulge in your creative pursuits.



'Sky is not the limit'-At Qila Raipur near Ludhiana (Rural Olympics)

GM: What are your favourite subjects to shoot?

NT: Portraits and Street scenes fascinate me tremendously.

Regarding portraits, I want to express that it is one thing to make a picture of what a person looks

like, it's another thing to make a portrait of who they are. It is about capturing the souls not smiles. It is one thing to photograph people and it is another to make others care about them by revealing the core of their humanness.

Regarding Street scenes, I think that kind of photography takes an instant out of time and convey a lot by holding it still. That is where eye has to learn to listen before it looks at a scene.

GM: Now that mobile phones are used to click, has this ruined the art of Photography or helped some?

NT : It indeed has helped to bring out the photographer in you. Many memorable photographs these days are being clicked by mobile phone camera. Moreover, it is universal truth that what matters is the man behind the camera. There are always two people in every picture: the photographer and the viewer therefore always contain the humanity of the moment.

GM: Who are your favourite photographers? Could you name their works?

NT: a) Padmashri Raghu Rai and his work on Mother Teresa, Bhopal tragedy and Indira Gandhi
b) Steve McCurry and his work on Afghanistan



Navin Talwar



'Fast food Joint'- at McLeod Ganj (HP)



'When the Ankle- Bells Rest'

GM: Who has been your best critic or admirer?

NT: My father. He could in single glance at multiple similar looking photographs, tell and point out the ones clicked by me. In fact his eyes could look far beyond and deep into the subject and it's essence.

GM: Any message for the upcoming artists.

NT : Today the modern digital camera can take care that each photograph is perfectly sharp and well exposed. The upcoming artist should concentrate on his/her subject and ensure that the

photographs tell the story and there is message in each photograph. Don't look at- look into before clicking. A good photographer is one who communicates a fact, touches the heart and leaves the viewer a changed person for having seen it. Photographer opens a window to look into the past and at the same time opens a door in front to look into future.

Lastly, never start with a style to copy, it can bind you, start with an idea and you are free to soar high in imagination.



'Rhythm of Bricks' at a Kiln in Punjab



'Still life- from Grapes to Wine'



Close up of Violinist Johar Ali Khan of Patiala Gharana

Wood Panels for Painting

Pooja Gupta

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Wood can serve as a firm and strong support for oil painting. In cases where wood (or metal) is used as the scaffold, it is called panel painting. Though canvas is the preferred choice for oil painting being flexible, but use of wood (sometimes also called hardboard) has various advantages over it. It gives a rigid support, provides a smooth surface, helps to prevent cracks in the oil paint as the painting dries and ages and it holds acrylics very well. Wood panels are more durable and don't warp with time and hence are more archival.



Jan van Eyck and his brothers 'The Ghent Altarpiece' A large altarpiece on panel 1432. The outer wings are hinged, and painted on both sides Picture courtesy : wikipedia.org



Greco-Roman Boy 'Fayum mummy portrait' Encaustic on wood, 2nd century CE

Moreover, they are cost-effective too. Though, size and weight of the panels may be bothersome, but this problem can be looked after if carefully selected, and worked upon. Often, a frame is reinforced to prevent it from bending or bowing inwards. Some support braces may be added at the back side to fasten the painting to the frame and to reduce the bow. At the same time, it is equally important to get the board primed to ensure better results.

Wood that is to be used as panel is generally first boiled or steamed. This helps in getting rid of gums and resins and prevents splitting of wood. This process is very much like seasoning the wood before crafting it into a piece of furniture. Then it is coated with a primer or sealer to plug the pores and to keep out moisture. It is also generally lightly sandpapered to smoothen and to ensure proper adherence of the primer to the surface.



Picture courtesy : behance.net



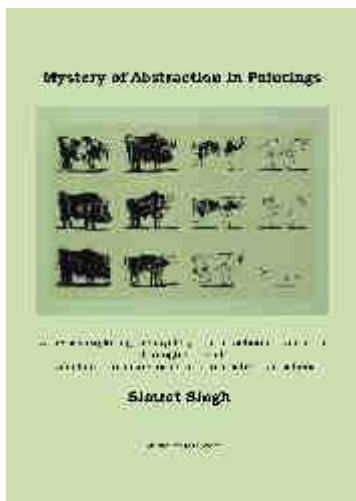
Picture courtesy : wisc.pb.unizin.org

The woods used should be hard, enduring and dry. Woods which are generally used are hardwoods derived from trees such as birch, beech, spruce, cedar, chestnut, fir, larch, willow, linden, poplar, mahogany, olive, walnut, oak and teak. Softwoods like pine are generally not preferred due to excessive resins and their tendency to break or warp excessively.

It's a matter of one's choice to choose the painting surface as per

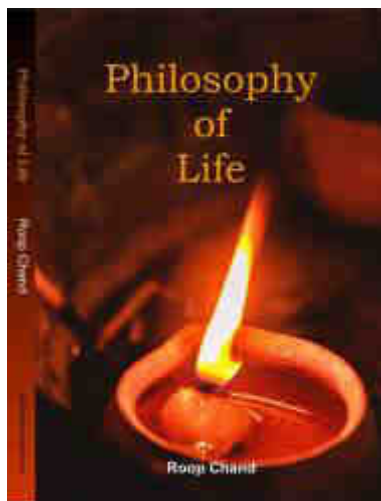
the need or desire. Also, various styles and techniques can be experimented with to get the coveted result. The added advantage of wood painting is that it provides a very natural texture that adds to the beauty of artwork.

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International Scene

ARCOMadrid 2021 celebrates its return with a view to reactivating the art market

Art Observer Syndicate

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The overriding trust of the sector; the return to international fair activity already initiated & tested, and the positive evolution of the vaccination rates with the resulting effect of bringing the pandemic into remission, forecast a positive scenario for the event. Furthermore, the strict protocol drawn up by IFEMA MADRID includes all the measures necessary to order the flow of attendants and their mobility; establish capacity controls, ensure safety distancing, the elimination of direct contact via digital registration and the incorporation of the latest sanitary & attendant-counting technologies and most importantly, the air renewal systems in the pavilions.

On this occasion, ARCOMadrid will enjoy the participation of 131 galleries, and an international presence of over 54%, with artistic proposals set to ensure a high-quality fair for art collectors and professionals to celebrate this cultural reunion.

Artistic programmes : With the support of the Spanish galleries, the General Programme will once again form the backbone of ARCOMadrid. This programme will also boast the participation of a significant representation of high-quality European galleries including Thaddaeus Ropac -Paris-; Chantal Crousel -Paris-; Mor Charpentier -Paris-; Lelong -Paris-; Jérôme Poggi -Paris-; Perrotin -Paris-; Peter Kilchman -Zurich-; Carlier Gebauer -Berlin-; Peres Projects -Berlin-; Nordenhake -Berlin-; Krinzinger -Vienna-; Georg Kargl Fine Arts -Vienna-; Nächst St. Stephan Rosemarie

Schwarzwälder -Vienna-; Wilde -Geneva- and Nadja Vilenne -Liège.

These will be joined by other galleries coming from regions such as Dvir Gallery -Tel Aviv-or



Movart -Luanda-, and Latin American galleries such as Baró Galería -São Paulo-; El Apartamento -Havana-; Proyectos Ultravioleta -Guatemala City-; Aninat Gallery -Santiago de Chile-; Proyecto Paralelo -Mexico City-; House of Gaga -Mexico City-; La Balsa Arte -Bogotá-and Piero Atchugarry -Garzón.

On this very special edition, the presence of Latin America will take on a central role. The Fair will incorporate a special Latin American art section, produced in collaboration with Mariano Mayer. In a new model that puts forward the possibility of including works that do not require transportation for their exhibition or that rely on the complicity of other galleries, this area will boast the presence of works from galleries such as Arróniz -Mexico City-; Casa Triangulo, Luciana Brito -São Paulo-; Constitución, Herlitzka + Faria, Nora Fisch, Piedras and Rolf Art -Buenos Aires-; Die Ecke -Santiago de Chile-; Instituto de Visión, Nueveochenta -Bogotá-, and Vigil Gonzales -Cuzco-, among others.

As ever, ARCOMadrid will place

emphasis on new and upcoming galleries who present interesting proposals and facilitate the discovery of other creators. Through its Opening Programme, curated by Övül Durmuşoğlu and Julia Morandeira, the fair will provide a space for exploring galleries such as Suprainfinit -Bucharest-; Jahmek -Luanda-; The Pill -Istanbul-; Balcony -Lisbon-or Eugster Belgrade -Belgrade.

In addition to the gallery contents, ARCOMadrid will present other spaces set to broaden the visitors' perspective of contemporary art. From Arts Libris, the contemporary publishing fair, to the cultural spaces, including the ARCOMadrid Forum, with an intense programme of debates hinging on three axes: the future of the market and the art fairs; sustainability, agenda 2030 and contemporary art, and creating for the future.

ARCOMadrid 2021 will be held from July 7th to 11th in pavilions 7 and 9 of IFEMA MADRID, dedicating the first three days exclusively to professionals while it will open its doors to the public at the weekend.

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Kalamkari

Alkaa Khanna

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Kalamkari is an ancient art form that originated about 3000 years ago in India. It derives its name from Kalam- meaning Pen, and Kari-meaning creation.

This style of painting got recognition during the Mughal era. Mughals promoted this art in the Golconda and Coromandel region where skilful craftsmen (known as Qualamkars) used to practice this art. That's how this art and the word Kalamkari evolved.

Under the Golconda sultanate, this art flourished at Machilipatnam in the Krishna district of Andhra Pradesh and further was promoted during the 18th century, as a decorative design on clothing by Britishers in India. Till today, many families in Andhra Pradesh continue to practice this art and this has served as the prime source of livelihood for them, over the generations.

During that period folk singers and painters used to wander from one village to the other, narrating stories of Hindu mythology to village people. But with course of time, the process of telling stories transformed into painting and that's how Kalamkari art themes evolved.

There are two styles of Kalamkari art in India – Srikalahasti style and Machilipatnam style.

In the Machilipatnam style of Kalamkari, motifs are essentially printed with hand-carved traditional blocks with intricate detailing painted by hands. Srikalahasti style of painting draws inspiration from the Hindu



Alkaa Khanna 'The Peacock' Acrylic on hand made paper

mythology describing scenes from the epics and folklore. This style holds a strong religious connect because of its origin in the temples.

The Kalamkari artist uses a bamboo or date palm stick pointed at one end with a tiny bundle of fine hair attached to this pointed end to serve as the brush or pen. These paintings were earlier drawn on cotton fabric only, but now these paintings are made on silk and

other material as well.

The colours used in making these paintings are organic. Most of the colours are prepared using parts of plants – roots, leaves, flowers along with mineral salts of iron, tin, copper, alum, etc.

This art involves 23 tedious steps of dyeing, bleaching, hand painting, block printing, starching, cleaning and more.

From natural process of bleaching the fabric, softening it, sun drying, preparing natural dyes, hand painting, to the processes of air drying and washing, the entire procedure is a process which requires precision and an eye for detailing.

Later, the fabric is washed under running water to get rid of the odor of buffalo milk. The fabric is washed again a number of times and dried under the sun. Once the fabric is ready for painting, artists sketch motifs and designs on the fabric. The Kalamkari artists then



Alkaa Khanna 'Radha Krishna' Acrylic on hand made paper

The old tradition of procedure is that the cotton fabric used for Kalamkari is first treated with a solution of cow dung and bleach. After keeping the fabric in this solution for hours, the fabric gets a uniform off-white color. After this, the cotton fabric is immersed in a mixture of buffalo milk and myrobalans. This avoids smudging of dyes in the fabric when it is painted with natural dyes.

prepare dyes using natural sources to fill colors within the drawings.

Incorporating minute details, the Kalamkars use 'tamarind twig' as pen, to sketch beautiful motifs of Krishna Raas-Leela, Indian god and goddesses like Parvati, Vishnu, Shri Jagannath, designs of peacock, lotus, and scenes from the Hindu epics like Mahabharata and Ramayana.

Abstract Art: An Approach towards Visual Language

Aditi Deka

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Abstraction literally implies the estrangement of an idea from an object. Abstract in Visual Arts depicts from freethinking dimension. Abstraction can be outlines to impressionism, post-impressionism and cubism. From these three it can be understood that the concept of Abstract Art could be non-representative. In the contemporary world of art, Abstract Art has many scopes. A chief complication to form an Abstract Art is the obstruction in the mind that questions whether it is a legitimate or something else. The present paper will glorify how an Abstract Art or abstraction can be an approach or meadow to visual language.

In human development, the event of art emerged some 30,000 years ago. The visual method or skill is the medium that route the visual art. Abstract art is a way of art only. As its basis, it is about shape, colour, texture, outline, composition and process. Abstract art has its universal language. Abstract art was considered as universally understandable and sovereign of historical, political and cultural contexts. Aviv, V (2014) in the paper, 'How does the brain tell us about Abstract Art?' highlights

why and how we are connected to abstract art in our lives. Winenger, D (1959) in this work, "A creative interpretation of Abstract Painting" focuses the imaginative viewpoints of art paintings.

There are lots of researches and works on Abstract Art. Still there is a great significance on the visual language on Abstract art and how Abstract art can be identified as the universally accepted language.

An abstract art highlights the action of the abstract. The idea of understanding and knowledge help the processing of the visual stimuli in art. It studies the mind imaging structure. Emotional connection is the chief plea in abstract art. It has the power to alter and extend the feel and the environment of a living space. It creates the rational ability. History highlights the aim of abstraction in art. It has its universal language. In forming art, artists are trying to converse at a significant and emotional level to

those within their own culture.

Abstraction highlights a departure from actuality in representation of certainty in art. Abstract art has absolute liberty from figurative qualities. Abstraction without any particular description influences imagination. Abstract art is the identity of creative art through personal experiments. It is deep seated in the psyche of an artist and is an extremely tedious task. Abstract art is psychological, emotional, logical and theoretical. With an abstract art, an artist can try to create an impact. Abstract art is connected to something visual from the factual humanity. It does not represent anything from the real world. In this art, art does not illustrate an identifiable idea. But at the same time it's flight penetrates the sky.

Abstract art has visual language. It is in the liberation of spirit. Abstract art provides autonomy to glorify artwork. It is a non-



The Abstract Painting painted by Visual Artist Aditi Deka Pathak

objective art that has no boundary. In the contemporary society, abstract art has its great importance though it is visual in nature. Abstract art does not symbolize a perfect depiction. It can be used in emblematic or absolute forms. An Abstract art can influence a society very much.

Abstract art is not a recent trend it existed with the beginning of creativity. Abstract art has mental,

cognitive and expressive impact. It offers a distinctive prospect which is evoked by personal connections with the piece of art. Its beauty lies in the honesty of expression.



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Art in Rejoice

'Creativity takes Courage' - Henri Matisse

Arjun Chakravartty

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On April 15, 2021 IAA and UNESCO came together to celebrate World Art Day for the first time in Bengaluru. It was a cultural event in Karnataka Chitrakala Parishath, Bengaluru. The inaugural speech was delivered by Mrs. Lubna Hassan, Convenor of Karnataka IAA India, UNESCO official partner. Mrs. Lubna conveyed her gratitude towards the President of IAA India, Manaj Saha, Vice President of IAA India Amit Bhar, President of IAA World Bedri Baykam, and Executive Secretary AIAP IAA Dr. Martin Pasquet for their cooperation and encouragement. The next speech was delivered by Sri Zafer Mohiuddin, President of Alliance Francaise de Bengaluru, who spoke about the importance of generous donations for the development of art which can bring about positive changes in society. Dr. B. L. Shankar, President of Karnataka Chitrakala Parishath

Bengaluru spoke about the history of Chitrakala Parishath and that it was an honor to have partnered with IAA India, the official partner of UNESCO. There were also many other honorable speakers such as Sri Arvind Limbavali, Minister of Culture, Government of Karnataka; Sri C. P. Yogeshwar, Minister of Tourism, Minister of Ecology and Environment Department, Government of Karnataka; Prof. K. S Appajah Secretary of Karnataka Chitrakala Parishath Bengaluru; and Sri Jean Christian Randrianampizafy, Director of Alliance Francaise de Bengaluru. Hassan mentions in her speech that it is equally important to nurture the field of art as technology, science, and economy change with time, however, art shall provide us the static ground. She believes that art is essential for living a harmonic life and art is the way one can truly live. Many visual artists had joined the program who painted for the event namely Smt. Rukmini Varma, Sri M.G



Lubna Hassan, State Conveyor, IAA & Naved Hassan being felicitated by Prof. Appajaiya, Secretary Of Chitra Kala Parishad, Karnataka & Zafar Mohiuddin; President, Alliance Francaise, Bangalore.

Doddamani, Sri G. Subramanian, Sri Babu Jattakar, Sri Abdullah Pathan and Sri S.A Vimalanathan. The event started with A.R Rahman's Vande Mataram playing in the background and the flag hoisting ceremony. Then, the

program was followed by young musicians Fateen Ahmed and Purvi Sanath. The event received media coverage on print and television on Kannada news. The artists were presented with mementos, shawls, and a bouquet at the end of the

event. Amidst the pandemic, they maintained all protocols of social distancing which culminated in a successful event. The event brought together music and art creating a wholesome atmosphere and celebrating art the way it should be celebrated.

For Your Collection

Online Group Art Exhibition 'CreativeEthos'



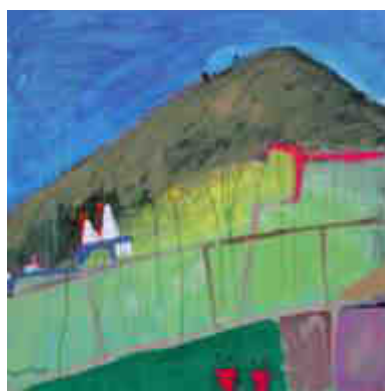
Malkit Singh

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Amita

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Manjot Kaur

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Jyoti Kriti

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The International online art exhibition 'Creative Ethos' will shortly be organized by Ms. Jyoti Saini Siddiqui. Hailing from Faridabad, Haryana; she curated her first solo art exhibition in 2017 at Lalit Kala Akademi, Regional Centre, Lucknow. She is practising art and photography since 199 and has developed her range of interest in painting from realistic to contemporary. Her passionately earthy and organic colour plate instils freshness in all her paintings. It connects and engages. For her, painting is a token of self-awareness more than self-expression. It's a journey to the depths of oneself. It's like a meditation to her and an enlightening practise which motivates her always like a new dawn. It's an experience for her to explore her inner self. A great admirer of nature and its belongings, she is able to bring the same to her art. According to her, art being the only language to be understood globally, she is sponsoring and uplifting artists in the rural areas.

This exhibition is dedicated to her father Late Shri Ganga Saran Saini, who was a great writer, philosopher, humanitarian, and was a man who appreciated art. He has authored 45 books and several articles on agriculture. This show is a tribute to her loving father who is always been an inspiration for her.

In ongoing 3rd online art exhibition called "Creative Ethos" she has featured international artists namely Edyta Dzierz (Austria), Mintesnot Demisse (Ethiopia), Johanna Meza (Ecuador), Emily Shih (Taiwan), Peng Mei Hsiang (Taiwan), Senya Bozkurt (Turkey), Marijana Vukovic (Austria), Dalibor Dado Cetkovic (Arizona), Mustafa Octurk (Turkey), Daisha Walker (United States) and Jisha Sameer (Dubai) as well as National artists from throughout the country like Kirti Awasthi (Gurugram), Ekta Saxena (Jaipur), Priyanka Singh



Kirti Awasthi 'देवी मातंगी'
Marble Dust Oil Colour 24x30 Inches



Bindu Awasthi 'Fantasy'
Acrylic on Canvas 24x24 Inches

(Hyderabad), Srishti Namdev (Lucknow), Sangeeta Nagaria (Jhansi), Dr. Shalini Singh (Allahabad), Sasi Rekha (Hyderabad), Priyanka Gupta (Gorakhpur), Sangita kalantri (jaipur), Dinesh Chandra Agarwal (Saharanpur), Dr. Ram Dhan Saini (Jaipur), Anupama Trigunayat (Delhi), Dr. Ravindra Kushwaha (Allahabad) Dylan Fernandes (Goa), Pratima Pandey (Ghaziabad), Sabhia Sultana (Lucknow), Manthu Roy (Calcutta), Lakshya Saini (Lucknow), Dr. Rashmi Saxena (Agra), Vinita Rathur (Lucknow), S h u b h a m S w a m i (Rajasthan), Anupam kumari {Aligarh}, Dr. Bindu Awasthi

(Agra), Hemlata Saini (Aligarh), Gaurav Saini (Faridabad), Surinder Singh (Haryana), Vanshika Chug (Delhi), Rohini Singh (Lucknow), Sumita Siddhartha (Lucknow), Huma Khan (Bhopal), Bhattathiripad (Punnayurkulam), Chanchal Soni (Ahmedabad), Roopali Bodhmage (Maharashtra), Padmini Mehta (Varanasi), Sulakhana Raj Pandey (Lucknow), Sumesh K Shanmughan (Kerala), Dilip Purnaik (Maharashtra), Akash Chakraborty (West Bengal), Manoj Samanta (Kharagpur), Shruti Priya (Banglore), Shruti Arya (Jaipur), Pooja Patel (Gujarat), Monish Dey (Hailakandi), Anita Pandey (Patna), Lakshya Saini (Lucknow), Bushra Khanam (Bhopal).



Dalibor Dado Vetkovic 'Landing' Mix Media on Canvas 48x32 Inches

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