

# Art Observer

Monthly Art Reflections

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## National Painting Camp at Srinagar

Art Observer Syndicate  
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A National Painting Camp organized by Jammu & Kashmir Academy of Art, Culture and Languages at newly renovated Art Gallery at Sher Garhi Complex, Srinagar during 24 to 28 October, 2021, concluded on 28 October, 2021. Twenty-two artists of national repute participated in this camp. An exhibition of the paintings created during this camp was held at the Art Gallery in the Art Museum, Sher Garhi, Srinagar. The event was the part of Iconic Week Festival held in connection with celebrations of Azadi Ka Amrut Mahotsav.

The Art Museum at Sher Garhi, Srinagar was inaugurated by Lieutenant Governor on 15 August this year at the newly renovated historic stone building of Old Assembly Complex. Noted theatre and TV artist M K Raina termed holding of National Painting Camp and Art Exhibition as a step forward towards bringing valley into limelight. He said that Jammu & Kashmir has a rich tradition of fine arts, and holding such camps would greatly augment



Prof. Vasant Sonavani eminent artist and former dean Sir J J School of Art, Mumbai putting his signature on canvas on the inauguration of the National Artist Camp at Srinagar.



Shri M K Raina, theatre and TV artist Inaugurated the 'Exhibition of Paintings' (created during national painting camp) and 'Calligraphy Exhibition at Srinagar.

the rich treasure trove of UT's art works.

The artists who participated in this National Painting Camp included Prof. Vasant Sonavani-Mumbai, Jagdish Chander, Dr. A K Dixit, Chanchal Gangoly, Sabia Khan and Sanjay Roy-New Delhi, Kishore Shanker-Gurugram, K S Gill-Amritsar, Vaishahka Apte-Bhopal, Jagmohan Mathodia-Jaipur, Aslam Naqishbandi, O P Sharma, Masood Tabish, Yousuf Naqishbandi, Arshad Suleah, Rakesh Kumar, Surpal Slathia, Sireesha Srinivas, Naushad Gayoor, M Y Baccha, Rouf Qayasi and Asif Iqbal-Jammu & Kashmir. Apart from the artists of national standing, some of the young budding arts from across the valley also participated in this 5-days event. It was one of its kind and there is a dire need to have such events more regularly.

Sharing his views on the event, Academy's Additional Secretary Sanjeev Rana said that JKAACL would keep on supporting such initiatives which aim at promotion of indigenous art forms of UT.

The event was coordinated by Academy's Assistant Exhibition Officer Irshad Ahmad while proceedings of the event were conducted by Chief Editor Pahari, Dr. Farooq Anwaar Mirza.

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## ekAtm- Assimilated in One -is the message of the day

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The exhibition inaugurated by painter Paramjeet Singh



Shri Rakesh Singh a seasoned theatre actor, director and alumni of National School of Drama share his experiences on art and theatre.

'ekAtm- Assimilated in One' is the message of the day. With the pandemic spread across the globe since the past two years has made humanity realize that our pains are the same. We all felt the same grief, helplessness and tears and in the same time the humanity has fought against this adverse time keeping aside the differences of cast, creed, race and religion. A cure found in one country is giving life to dying people across the globe. We have realized that to make the humanity survive, we must rise above the

feeling of me, my and mine. This realization of non-duality and assimilation inspired us to come up with this show; 'ekAtm- Assimilated in One'. (The exhibition curated by Pankaj Nigam). As a curator of this show, I strongly feel that we all are governed by one universal mind that is ekAtm. This is the essence of Indian Vedantic philosophy; Adwait or ekAtm. Since past thousands of years, this is the message of sages, saints, Prophets and Avatars across all religions. Now, this is the time to realize this

very essence and purpose of our existence and start living it. As a curator of the show and also a participating artist, I am amazed to see the brilliant works of the 15 artists participating in this show. Its very interesting to connect with them, to understand their journey, years of hard work and what has made them unique. To name a few, Binay Kumar, Kamal Sharma, Sanjeev Sinha, Pankaj Nigam and Saurabh Mazumdar showed their talent very skilfully.



## Guru Shishya Parampara -1 Day Art Workshop

Anjoo Bajaj Goel  
[anjooogl@yahoo.co.in](mailto:anjooogl@yahoo.co.in)



Organizers and Participants Artists with Sh Roop Chand

India has forever been enlightened by Gurus\*. GURU has a meaning. 'GU' stands for darkness and 'RU' stands for removing darkness. After a long spell of lockdown due to Covid, a workshop was conducted at National Art Centre, Gurgaon on November 21 to pay our regards to our Art Guru Shri Roop Chand. His Art Centre has been a hub of activity where for the last twenty-five years several artists have had the chance to learn, express and share ideas with others of the artist community as well as art lovers.

Guru Shishya Parampara-(one day Art workshop) was a collective effort of Speaking Art Foundation and Shakun Fine Arts that involved 21 Artists from Delhi/NCR came to blend together to give a new dimension to group creativity while interacting in a cordial manner. Four generations of Visual Artists were under one roof. 'Let no man in the world live in delusion. Without a Guru no one can crossover'- Guru Nanak. Roop Chand, a father figure for the artist community was a great source of inspiration and his valuable inputs charged the environment for creativity.

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, Durbapur Road  
Gurgaon 122101 M. 9910048145

**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  
Appartment, Sector 62  
Noida 201301 M. 9999107117

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

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

**Uma Tirumalasetti Art Classes**  
B 349, Janaprya Arcadia Kowkoo, Alwal,  
Bolarum  
Secunderabad 500010 M. 9989381860

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

ART GALLERIES

**AIFACS Gallery**  
Rafi Marg, (Beside Gate 1 of CS Metro  
Station) Sansad Marg Area,  
New Delhi-110001

**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

**Gallerie Alternatives**, 102, DT Mega Mall,  
DLF City, Phase - I, Golf Course Road,  
Gurgaon-122002  
www.galleriealternatives.com

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

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

**Uchaan Art Gallery**, Gold Souk, Sushant  
Lok Phase I, Sector-43  
Gurgaon 122002  
www.uchaanarts.com

**Vadehra Art Gallery** D-40 Defence Colony,  
New Delhi 110024  
www.vadehraart.com

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

EXHIBITIONS

**India Art Fair**  
February 3-6, 2022  
NSIC Exhibition Grounds, New Delhi

**Whisper-The Voice of God**  
January 10-12, 2022  
Visual Art Gallery, New Delhi

**India Art Festival**  
January 6-9, 2022  
Constitution Club of India, New Delhi

**Solace**  
December 19-31, 2021  
Gallery Pioneer, New Delhi

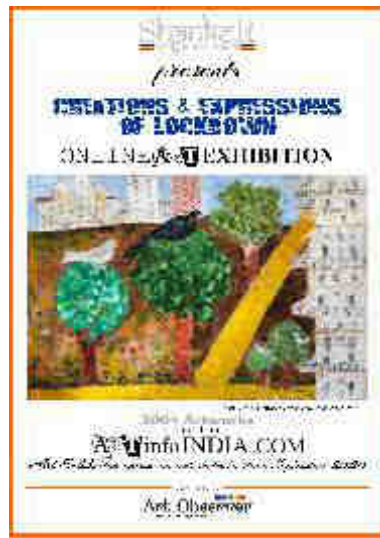
**Art Exhibition by Insight Group**  
December 15-18, 2021  
Roerick Art Gallery, Manali

**Naatak Marg**  
December 14-22, 2021  
Visual Art Gallery, New Delhi

**Merging Metamorphosis**  
December 6, 21-January 9, 2022  
Tao Art Gallery, Mumbai

**In Another Green**  
December 5-23, 2021  
Galerie Rolland, New Delhi

**Kingdom of Cards by Piyali Sadhukhan**  
December 4, 2021-January 14, 2022  
Akar Prakar, Delhi



**GRATITUDE 2012**  
(an art show by Gurgaon based  
established and upcoming  
creative people)



youtu.be/LU0YmQdyLp8

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**Sanjeev Varma**  
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**Smita Jain**  
Shelter  
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**Mukesh Kumar**  
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48x36 Inches Rs 40K  
Contact 9910999689



**Malkit Singh**  
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Acrylic on Canvas  
40x30 Inches Rs 60K  
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CAP 2012  
(Contemporary Art Petals)



youtu.be/Vifj1QcmuV4

Battle with Covid - Drawings by  
Goldy Malhotra



youtu.be/7wifO\_pSE34

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The deadline for the submission  
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Dr M S Randhawa (1909-1986)

## A Dynamo with Beautiful Mind

D S Kapoor

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There will always be people, albeit in minuscule numbers, who would blaze trails for the convenience and lasting benefit of the rest of humanity. Dr. Mohinder Singh Randhawa was one such trailblazer. It's very astonishing how maximum persons seem to know more about French architect Le Corbusier, who comprehended the master plan of Chandigarh, than they do about late Dr Mohinder Singh Randhawa, who gave the City Beautiful its character and soul, by establishing the city of Chandigarh. He is well known to have played an important role in the realisation of the second phase of the city's landscaping. He has to his credit many key projects that include establishing the Rose Garden, Government Museum and Art Gallery, Nek Chand's Rock Garden Chandigarh and Punjab Agricultural University at Ludhiana. He was the key figure in documenting the arts of Punjab, the history of agriculture in India by establishment of agricultural research in India, (the Green Revolution in India) particularly in Punjab. He was a Punjabi civil servant, botanist, historian, art and culture promoter and distinguished writer. His contribution in resettling Punjabis uprooted by Partition as the Director-General of Rehabilitation is appreciable. Dr Randhawa's native village was Bodlan in Hoshiarpur district. He was born at Zira (now in district Muktsar), on February 2, 1909. He did his matriculation with science as his favourite subject from the Khalsa School, Muktsar. He did his B.Sc. from the DAV College, Lahore, and M. Sc. in Botany from the Government College, Lahore. He cleared the ICS examination in his first attempt. Sardar Patel posted him as Delhi's Deputy Commissioner, when India became independent and the tragic and ghastly scars of partition were causing lot of agony to the



Dr. M S Randhawa

focused attention to details was typical of the man who, later on, came to be permanently associated with Chandigarh and some of its prestigious institutions.

He served as Deputy Commissioner of Faizabad, Almora and Saharanpur before he joined the Punjab cadre. He was appointed Director General Rehabilitation in Jalandhar, where he performed the most daunting task of rehabilitating lakhs of migrants from Pakistan.

**A Dynamic Personality**

He was also instrumental in the construction of the Anglo-Sikh Wars Memorial near Ferozepur, which was completed in February 1976. The versatile, talented and dynamic Dr Randhawa's interests ranged from the arts to the agriculture. In 1955, Panjab University awarded him Doctor of Science. In 1968, the Punjab Government bestowed upon him the Roll of Honour for his services to Punjabi Literature. In 1971, the Agricultural and Horticultural Society of India awarded him the Grant Gold Medal. On 26 January 1972, the President of India honoured him with the Padma Bhushan in recognition of his services to the Indian Administration, Art and Agriculture. He was a Fellow of the Indian National Science Academy, New Delhi, and the Lalit Kala Akademi, New Delhi.



Dr. M S Randhawa, Principal Sushil Sarkar and guests during annual function of the college-1971

uprooted Indians who crossed the border to enter their country. As Deputy Commissioner, he was in-charge of the arrangements for the historic Independence Day celebrations on 15 August, 1947. This was the occasion when, at the appointed hour, Pt. Jawaharlal Nehru unfurled the National Flag from the Red Fort, Delhi, and delivered his famous address to the nation. Dr. Randhawa did not leave anything to chance. In fact, he attended to such details as the flag's unfurling by wrapping flowers into the flag, hoisting it up the pole and tugging at the string to unfurl the flag - releasing the flowers. Such

**Agricultural Scientist**

After a semblance of normalcy was restored in Punjab, the Government of India sent him to Geneva to learn about modern agricultural techniques. On his return, he laid the foundation of an institution that would play a catalytic role in triggering off the Green Revolution. In 1955, Dr. Randhawa became the Vice-President of the Indian Council for Agricultural Research (ICAR) and was Additional Secretary to Government of India, Ministry of Food and Agriculture, New Delhi. It was during this period that Dr. Randhawa got several books

published on agriculture and horticulture. He guided several research projects that later helped in bringing about the Green Revolution in Punjab. He pursued the idea of setting up the Punjab Agricultural University, the first of its kind in the country. Further, he also remained a part of several scientific organisations, namely the National Academy of Sciences and the North India Science Association. He served the Government of India as Advisor, Natural Resources, Planning Commission, from 1961 to 1964 and, thereafter, as Special Secretary, Ministry of Food and Agriculture, Government of India. Dr. Randhawa created the Punjab Agricultural University, Ludhiana, India's first agricultural university. He also set up a museum and art gallery at the university to depict various aspects of rural life. He became the Vice Chancellor of the Punjab Agriculture University in 1968.

**Lover of Art, Friend of Artists**

The artistically inclined scientist, who often remarked 'what is a city without its intellectual think-tank - the artists', went out of the way to offer land to artists in order to encourage them to make the new city of Chandigarh their home. Several anecdotes are narrated wherein Dr. Randhawa liberalised repayment plans for loans taken for acquiring plots of land to help economically distressed artists. There were also instances when he paid their loan amounts from his own pocket. He had a soft corner for artists, architects, artisans and folk singers. If he offended an artist, he would go out of his way to win him back. Despite being busy Dr. Randhawa would always be available to artists for exchanging notes on matters of art. His contribution towards re-establishing and development of the Government College of Art can never be forgotten. He was a regular visitor to the institution and was a great promoter of art. While such gestures made many think he was not a stickler for rules, he was determined to get things done and strongly felt 'rules are made by administrators for the people'.

Indian Art was Dr. Randhawa's passion. He discovered the Kangra paintings. He was so enthralled by the paintings of the Kangra region that he began a detailed study of the same. The result was a series of books, which were outstanding in both their scholarly contents as well as excellent production values. Earlier, Kangra paintings were confined to the Kangra region. Dr. Randhawa made efforts to introduce this exotic art to the rest of the world. He travelled the length and breadth of Himachal Pradesh, which at that time was part of Punjab. He had to face problems like the possessiveness of the owners of these paintings.

Dr. Randhawa interviewed people like Raja Dhruvdev Chand of Lambagraon, Raja Baldev Singh of Guler, Mian Kartar Singh of Basa Waziran, Raja Anand Chand of Bilaspur, Rai Brij Mohan Singh of Nalagarh, Captain Surender Singh of Mirthal and Raja Rajinder Singh of Arki. All of them had personal family collections and they allowed Dr. Randhawa to see those paintings. He identified local styles in those paintings and



Dr. M S Randhawa welcoming the Prime Minister of India Smt. Indira Gandhi



Dr. M S Randhawa receiving the President of India Dr. Zakir Hussain

consequently he was able to bring out the artists' genealogies. Dr. Randhawa wrote several books on Kangra, Chamba and Basohli paintings. His aim was to educate people in which he succeeded gloriously. He made lasting contributions to the Indian Art History through his books. The well-known art critic W.E. Archer, a friend of Randhawa, guided and helped him in his work on Kangra paintings.

Dr. Randhawa was the Chairman of All India Fine Arts and Crafts Society. He donated a number of Art books from his private collection. He also donated Rs. 50,000 for the building funds of the Society, apart from acquiring paintings of contemporary artists for the society, including the ones by the famous Russian painter, Nicholas Roerich. He was the brain behind the Roop Lekha, a magazine that published paintings; he was also the magazine's chief editor.

On May 6, 1968, a new Museum and Art Gallery appeared on the map of India. The museum, designed by Le Corbusier, had the largest collection of Gandhara sculptures, Rajput miniatures and contemporary paintings. This museum, like the city of Chandigarh, owes its existence to the partition. After the partition, some exhibits from the Lahore museum came to Punjab. Initially,

these were housed in Amritsar, then in a church in Shimla and finally at the Moti Bagh Palace, Patiala. Dr. Randhawa got the Punjab Government to examine the suitability of keeping the art objects at Patiala, and finally prevailed upon the Government to build a new museum at Chandigarh. A plan for building the museum was approved; but in 1962, due to the Chinese invasion, the Punjab Government shelved the project. Greatly perturbed by this decision, Dr. Randhawa wrote to Sr. Pratap Singh Kairon, the then Chief Minister of Punjab, and explained to him that Chandigarh, though an impressive city would remain without a soul if the people were not exposed to works of art. Finally, Dr. Randhawa succeeded in his efforts and the construction of the museum started. He donated a large number of books from his personal library to the museum library. He also arranged for the procurement of a large number of paintings from various parts of Punjab and from famous contemporary artists from other parts of India. The Arts Museum in Chandigarh has become one of the premier art museums in India, thanks to untiring efforts of Dr. Randhawa.

He also took keen interest in promoting literary movement in Punjab.

*Continued to page 6*

## Editorial

## Visuals of the Month



Goldy Malhotra

Art Observer is once again sharing the activity loaded issue to prove that artists in different parts of our country are full of enthusiasm and creativity. The fear of Omicron is there but taking all precautions the exhibitions and Art Camps are being organised to keep the morale of the artists high.

A National Painting Camp was organised by Jammu & Kashmir Academy of Art, Culture and Languages in the month of October. The event was part of a week long festival to celebrate - Azadi Ka Amrit Mahotsav. There were twenty two artists from all over India to take part in this prestigious camp and later exhibit their works at the Art Gallery of the Art Museum at Sher Garhi, Srinagar.

To give a healing touch to the aftermath of Covid and spread a message to rise above the feeling of

me, myself and mine, 'ekAtm- field, be it administration, art, Assimilated in One' show revealed agriculture or education. No one some amazing works of hard can forget the contributions made by working artists. To name a few, Dr. Randhawa who changed the Binay Kumar, Kamal Sharma, fate of many for better and led an Sanjeev Sinha, Pankaj Nigam and extremely simple life. Saurabh Mazumdar showed their talent in this exhibition.

'In Conversation', this time we present an unassuming daughter of An ancient trend of 'guru shishya a well known artist and teacher, R. parmpara' was shown through one K. Jain. She shares the day workshop of artists from three achievements of her father with our generations. This was held at artist readers and throws light on other Roop Chand's Art Centre at side of her father's personality that Gurgaon, that has nurtured many very few know about.

Flowers have always been part of every culture all over the world. A National webinar on Basohli Decorating flowers in many forms has been a traditional art in our school of painting dealt with its country, be it a garland or floor influence on the similar works in the rangolis. No ceremony is complete neighbouring regions. It was well without flowers. In this issue, Pooja discussed by experts and Art Observer has shared some details in the article.

An article on A. Ramachandra, a Japanese art of flower living legend and a Padma arrangement. Japanese, believers Bhushan awardee mentions how he of Minimalism can bring beauty in candidly talks about his muses and a an arrangement using few flowers and lot more about his art. Alka and twigs without sacrificing any Harpalani's article on Kavita principle of art. Readers will Nayar has touched upon some styles certainly enjoy this article with and themes that the artist is known illustrations.

Art Observer shall continue to bring art in the forefront in D. S. Kapoor has very meticulously traced the long journey of an icon - different forms to be shared by all. Dr. M. S. Randhawa, who lived life Happy reading! to the fullest and excelled in every



Sakshi Bajaj 'God is Omnipresent' Photography

Father : Hey why don't you go and study.....?  
Son : What for?  
Father : you will get good marks  
Son : Then?  
Father : you will get good salary  
Son : Then?  
Father : you will get new car....big house?  
Son : Then?  
Father : you will relax...  
Son : What do you think I am doing right now?



Jaswinder Raja

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# The Art of Flower Arrangement

Pooja Gupta

pooja2607@gmail.com

Picture courtesy wikipedia.org

'Flower', the name itself, is a symbol of hope, optimism, freshness, happiness, love, joy, and allied members of the same family. It is literally and truly considered as synonym of 'life!' Particular flowers set in a characteristic fashion can create a desired ambience and set the requisite feel. This is an important reason why flower arrangement is important and is considered as an art to master!

The famous and traditional art of flower arrangement, Ikebana, originated from the land of rising sun. The Japanese art is believed to have been introduced by some Buddhist followers from China who used flowers as offerings to the Buddha. The term Ikebana is derived from the Japanese word 'ikeru' which means 'to have life', which is understood to mean 'to give life to flowers or an arrangement of those' (no longer living on a plant).

This art aims to give 'new life' to materials used for art making where even the 'dead' or 'not-so-useful' branches, twigs, stalks, stem, roots, leaves, cones, inflorescences, blossoms and other plant parts can be arranged in a manner to bring out their inner representative qualities, express emotions and give them a 'new meaning'. I feel this is truly inspiring for us to revive, rejuvenate and reconcile ourselves from any negative instance or bad experience we have been through. As this art treats everything equally and represents both 'dead' and 'alive' matter in conjunction, it motivates us to embrace everything whatever we get in our life. It is basically



perceived as an expression of creativity in spite of it being governed by some rules or ideologies in the choice of material taken or form of the arrangement done. It may be done differently to convey a specific idea, or to indicate specific moods, to express emotions, to mark a particular occasion or to designate any form of existence.

It is a broad term that encompasses simple flower arrangements to large complex artistic compositions. This has transformed into various types and diversified into different styles in space and time. But in its true essence it is basically an appreciation of the beauty of flowers and parts of nature. Ikebana is now considered as a more disciplined art form that combines nature and humanity. In the beginning of the era of the development of art of flower arrangement, it hardly had any meaning. It meant simply to put flowers and twigs in a vase or a basket to be offered at the temples or for other religious ceremonies. It did not have any structure or profound form. Perhaps with the development of new beliefs and traditions, and with the spread of

the religious philosophies, the art of flower arrangement also gained momentum. As mentioned earlier, it branched out and got specialized into diverse forms along different schools of thought. Also, it got its own artistic transformational meaning under the influence of several artists and painters. Apart from temple offerings or room decorations, floral arrangements were also then used to signify nature's beauty and as a symbolic representation of elements of nature. Such arrangements were fundamentally represented in most pleasing, graceful, elegant and dignified manner. In today's time, Ikebana is practised in its highest principal form of perfection as an art.

There are very specific rules to be followed in terms of selection of flowers or other accessories. The type and size of the container/ vase determines the height and spread of an arrangement. Principals of Art are strictly adhered to in terms of balance, harmony, rhythm, proportion and above all emphasis. One has to keep in mind the sheer simplicity while arranging flowers in a Japanese style.

# When a Daughter Remembers!

Goldy Malhotra

goldymalhotra@gmail.com

*Raj Jain, a quiet, gentle and sensitive painter, teacher and flutist had made a niche for himself in Chandigarh, the city beautiful. Well known by his students and colleagues was greatly admired by several art lovers. It gave me immense joy to get in touch with Rashmi Chugh, his daughter who could reveal many facets of Raj Jain, the unassuming personality who left us few years ago. His works will always remain alive in our memories.*

*Rashmi Chugh, a gifted daughter of a genius father wears many hats herself. She has been Group Head of Digital at Nation Media Group (NMG), Kenya, Nairobi. She leads Digital Strategy and New Media acquisitions at NMG. The Group is part of the Aga Khan Development Network and is East Africa's largest Media house with a digital footprint of 36 million users. She has launched LIT Music an East African music label, LIT360 a multi platform music show and Kenya Buzz a hyperlocal listing publication and website for the group.*

*Prior to NMG, she worked for HT Media ltd in India as Business Head and Publisher for their news websites. In this role she managed hindustantimes.com, livemint.com, livehindustan.com and desimartini.com. Has also worked as Coordinating Editor for Times of India and Editor for HT estates besides being a correspondent for PTI and a Scientist with the Department of Science and Technology.*

**G. M.** *What are your early memories of your father as a painter? Did your father ever try to teach you or give tips on how to paint when you were still in school?*

**R. C.** My earliest memory of him connected to painting is not that of an artist but as a provider of crayons, poster colours and moist clay which we would use to craft small pots and scratch out drawings on coarse hand made paper. The realization that he was an artist came much later when my brother and I were old enough to understand Art and his role as a teacher and an artist. Prior to this we had a father who always encouraged us to use colour and never told us what to paint. So in essence he never gave tips or tried to guide us into painting with a certain technique. He gave us and his students the ultimate freedom to splash colour and express.

**G. M.** *Share Mr Jain's journey in life that made him a sensitive painter of repute.*

**R. C.** He was temperamentally gentle, non-confrontational (though he could brood in silence) and a person of very little materialistic needs. He loved animals, nature and birds would come and peck near him. I also saw a stray puppy once come and curl itself between his feet as he stood on the road talking to some visitors. He had an inner balance and an innate sense of colour, proportion- that also made him unhappy. A garish painting, an ugly plastic utensil or toy, synthetic sarees- clothes, steel glasses and plates were offensive to his sensibilities and he could be miserable if someone offered him food in a plastic plate with a plastic spoon. He appreciated traditional arts, weaves and crafts and was happy chatting up to craftsmen at Dilli haat and other exhibitions. Till he was alive- I don't think I ever bought any saree or jewellery without his approval- he had the eye for great design. In fact both his



Raj Jain

elder and younger brother had the eye for design and collected traditional artefacts. He loved the great masters and would gaze at their works in art books and encyclopaedias. I learnt about art without knowing when he browsed through various books in the evening and the works of Manet, Monet, Renoir, Van Gogh, Da Vinci, Titian, Michelangelo, Picasso, Paul Klee and so many more were part of our evenings spent together.

It struck home when I went to the Louvre and Musee De Orsay for the first time and realized I could identify styles and painters and paintings came alive. Alexandria, Mona Lisa and all the impressionists led by Manet.

Revelling in the Sistine chapel in Rome, seeing the landscape change colour in Florence and appreciating the serenity of Bhagwan Mahavir's sculpture in the Chandigarh Jain temple- I think this was his true legacy- he allowed my mind to roam free and also implanted the ability to appreciate and enjoy great art. I suspect some of his students feel the same about him.

**G. M.** *Raj Jain ji was well known for his love for music and played flute in different gatherings. How would you like to recall that?*

**R. C.** In Music he was very unidirectional- he could only find solace and balance in Hindustani Classical Music- He learnt for some time from Dagar Brothers but was mostly self taught and even when

he could play so many ragas faultlessly – he continued to think of himself as a student who needed to perfect his aalaap.

He enjoyed Dhrupad, Pamdit jasraj, Bhimsen Joshi, Chaurasia, M S Subhalaxmi, Parveen Sultana, Suraiya- yes he was a Suraiya and meena kumari fan though he stayed and kept us away from mainstream cinema. We were allowed to attend Film Society screenings of the Chandigarh Film Society led by Gautam Kaul and saw most of Shyam Benegal and Satyajit Ray movies as Preteens.

My grandfather was an officer in the Indian Railways in pro-independence India and Papa grew up as a child in Baroda- Gujarat, Kota-Rajasthan and many other places where Dadaji was stationed. Later he spent some time in St Johns Agra. After his father retired, he moved to Delhi with his elder brother and Bhabhi where he worked his way through college.

**G. M.** *What was the environment like at home, did your mother also discuss your father's paintings with you?*

**R. C.** Papa painting was part of the normal rhythm of home. He painted in the living room- because most of his works were very big and, in the verandah, when light was low and sometimes in the back courtyard during winters amidst a mango tree and the shade of an undulating grape vine. After he finished we were all called out to comment on the painting and sometimes I found them scary and so did mom and he would at times agree- saying that it was not meant for a home.

At times we would request him to add certain colours and surprisingly he would- squeezing the colour out but by the time he finished with the painting, the colours would be what he wanted. What he made on demand for us were roses- in water colour and I have several water colours which he made just because mom or I had asked him to paint some flowers- he



Raj Jain 'The Bench IV' Oil on Canvas 44x44 Inch 1991

could make them perhaps within ten to fifteen minutes- I think he knew in his inner mind how the painting would turn out to be. He imagined- visualized and then painted and that is why he was so quick.

**G. M.** *Did Mr Jain influence you or your other siblings to follow his profession?*

**R. C.** As a father, he never told us what to do – that was not his style. If he wanted us to read he would just leave a lot of books around us. We followed our own paths though as children we excelled in art work at school and later at college while making diagrams.

**G. M.** *Do you remember any theme of his painting that has remained in your head till date? What was most striking in that work?*

**R. C.** I can recall his various phases, the birds, cats, kites, benches, horses, space, plants, walls, roses- yes he did an entire series but one of my favourite paintings is that of a man lying on his back playing the flute under the stars – maybe it is his self portrait.

**G. M.** *What was his daily routine after retirement and how did he engage himself in his studio?*

**R. C.** He retired in 1989 and for at least twenty years, I did not get to know that he was aging, he drove the car, played flute like he always did – incessantly – in all his free time, and painted at Garhi studios, at his own house in Palam Vihar. He went to Triveni and national art gallery for exhibitions, picked up my daughter from school sometimes and in general met friends family and was quite busy most of the time. It was after he suffered from a stroke that life

changed though he managed to rehabilitate himself enough to do the two things he loved most – Play the flute and paint. His little finger did not regain complete movement so he started playing ragas where he did not need pancham. For painting he switched mostly to water colours since they blended

**G. M.** *How would you like your father's creations to be remembered by all or in other words how can a daughter pay homage to her father- a renowned painter?*

**R. C.** He imagined and it became real. Following is a short story that is being published in my book. You can perhaps take a few lines for your interview from this since it answers a few of your questions on riyaz at home.

## Message in a Flute

She could no longer sleep on flights. Stretching out Mimi adjusted the blanket again- hoping to drift off in the dim lights and silence of the cabin. Her nearly untouched cheese platter had been taken away. She closed her eyes willing for the images to stay away, forcing her mind to see ink blue darkness speckled with stars. But it was of no use and after struggling for a few minutes she surrendered to the phantom images.

It was strange that she could never see their faces. It would start with her nose pressed against the handblock printed pallu of her mother, drift into dusky evenings spent sitting on the bench and the old huge mahogany swing that had been created for her grandmother. She could hear sounds too. The

*Continued to page 6*



'The Kites' Oil on Canvas 11x13 Inches 1981



'The Shadow on Grass' Oil on Canvas 18x26 Inches 2012



'The Composition 1' Acrylic on Canvas 60x48 Inches 2010



'The Peacock and Lion' Watercolour 38x52 Inches 2003

Continued from page 5

## When a Daughter Remembers!

creak of the brass rods of the jhoola in the verandah near the dussheri mango tree and the all pervasive sound of the flute. The endless mournful alaaap that was the background score of her life. Evenings where school homework, reading, dinner all were done with the gentle sur of long bamboo flutes. Flutes that her father played almost incessantly in the evenings, breaking only for cups of tea and food that her mother put on the table with precise military like regularity. Weekends were walks along the lake, amongst the terracotta and ceramic figures of the Rock Garden, long drives to Pinjore for picnicking on pooris and visits to the Fine art Museum, the Concrete Museum, where the Director would come to walk along with her father, eager to hear his opinion on the latest collection that was being curated. She learnt early on to pause silently in front of a painting and observe the colour and form, then moving to the next without uttering a word. It was much later that she actually learnt what to look for in a painting but he had taught her the process without handing out any explanations. Visits to the doll museum were silent too, as she quickly learnt how to read descriptions to keep up. The fragrance of turpentine always pervaded their living room and the

tiny studio on the first floor. She had learnt to place brushes for cleaning in linseed oil and knew how to work the paint out on dirt rags without damaging the fine sable hair. Also the leftover paint and leftover canvas was theirs to smudge slap and mangle with their own versions of the paintings that they saw around them. During vacations artists would come and stay in the house, painting manically throughout the day, their canvasses stacked against walls of the living room. The pungent smell of oils and acrylics seeped into the air along with heated discussions on what made for better mediums. Dim lit evenings were time for music and her mother would accompany his gas with the gentle strumming of her Tanpura, clad in crisp kota doria sarees. Who fed this army of artists and even the children who wined in and out between the adults occupying nearly the entire house? She could not recall with clarity but it must have been her mother aided by the wives of some of the artists. The exception to this was when her father found a hiatus in his paintings. He would firmly oust her mother from the kitchen, declare that the children would cook today and order all of us to peel potatoes and shell peas. Everything that we could peel, shell and chop went into a large pressure cooker along with



'The Light House' Collage made from Glass, 42x42 Cm 1990



'The Paper Boat 1' Acrylic on Canvas 55x75 Inch 2011

daal and rice and out came a version of khichree, which tasted out of this world, the secret ingredient, a brick of Amul butter which he added in the end.

For years I believed that he put us all in the kitchen to make the dish, realizing decades later that all he tried was to give my mother a rare evening of peace and quiet amidst the constant art camps that he was organizing in the house.

They went away too soon she would think while on the flight, refusing to acknowledge their long years. Looking out of the window with moist eyes she could accuse the clouds of taking them away barely a year apart. She had returned twice to wash away their ashes in Ganga, wanting them to cling to her fingers and not go away.

Touchdowns had become a relief for the images would recede in the background as she navigated foreign cities, alien cultures managing complex negotiations behind an inscrutable polite mask.

Returning home one evening, she finally played the Raag darbaari that one of his students had uploaded on Youtube, allowing the familiar strains to fill the moist air of a foreign land. She felt her eyes drooping to the familiar strains of the flute when she heard him say- I hope you are enjoying this Mimi. A question he had asked her while playing the flute in a recording studio in khirkee village, years ago while she was studying in a land several oceans away.

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## A Dynamo with Beautiful Mind

When Nek Chand's Rock Garden project was imperilled by the bureaucratic attitude Dr. Randhawa, recognizing Nek Chand's talent, ensured that the, now world famous, the project was allotted land. He was also responsible for establishing the Rose Garden in Sector 16, Chandigarh.

### His Passion for Chandigarh

Dr. Randhawa was associated with the project of building Chandigarh right from the start and in 1955 chaired a committee comprising architects, town planners, engineers, horticulturists and foresters. Although the legendary Le Corbusier designed the city of Chandigarh, Randhawa was responsible in converting it into the "City Beautiful" thanks to his knowledge of trees and landscaping – not to mention his passion for Chandigarh.

As the first Chief Commissioner of the Union Territory of Chandigarh, Randhawa played a pivotal role in the development of the city. The entire layout of the landscape and the arboretum of Chandigarh was his gift to the successive generations. The concept of planting ornamental trees on both sides of the roads in the northern part of Chandigarh has not only facilitated providing of tree cover but also has ensured picturesque flowering round the year. If Chandigarh is "City

Beautiful" today, it is solely because of his efforts. He inspected the watering of plants at 4 am every day. He lived 30 km away from Chandigarh at his farmhouse in Kharar, but reached the city unfailingly at four every morning and went from road to road ensuring that all plants were watered and dead saplings replaced. Today, one has a perfect view of white and golden silver oaks, jacarandas, lagerstroemias, mahoganies, amaltas, gulmohars, bauhinias (kachnar), along with such majestic trees like pilkhan and Arjun.

Dr Amarjit Singh observes, 'Perhaps he was susceptible to praise. When I wrote an article in the PAU magazine, putting him in the same league as Leonardo da Vinci and Homi Bhabha, he was completely floored, but his reaction was quite innocent and childlike, the praise did not go to his head, only motivated him to do even better'. Dr Amarjit Singh insists that he is yet to come across a man so full of optimism and positive energy, determined to make the world a better place. As Randhawa was, it is no wonder that his admirers claim, 'If you conduct a random survey, the two Punjabis every farmer knows are Pratap Singh Kairon and Mohinder Singh Randhawa'. A biographer Amarjit Singh Sandhu, who edited a book on Randhawa titled Punjab da

Chhewan Dariya, calls Randhawa the sixth river of Punjab. Khushwant Singh hails him as the man to whom Punjabis owe the biggest debt of gratitude.

Dr. Randhawa was a prolific writer as well and he was well versed in English, Hindi, Punjabi and Urdu. He, however, mostly wrote in English and Punjabi. He had written books, articles and papers on a wide spectrum of issues. The genres range from such critically acclaimed books on agriculture as 'Beautifying India' and 'Flowering Trees in India' to books on biology like 'Evolution of Life'; Rural Development and Sociology to Art; research dissertations on Algae and the city of Chandigarh. Dr Randhawa's effort was exceptional. His books and articles were meticulous in their content and style of writing.

Down to earth, he always believed in simplicity and truly served the needy. Dr. Randhawa remained active promoting the causes dear to his heart until he breathed his last on March 3, 1986 in Kharar. It should be our great concern to celebrate this multifaceted Punjabi icon's efforts and achievements and preserve his legacy for future generations.

Dr M.S. Randhawa was a scientist who was an artist at heart and highly disciplined administrator in the head. A combination that has never been in the history!



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## Natyashastra heroines find a Bhil look in A Ramachandran's Newest Artwork

Art Observer Syndicate  
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An amused smile brightens up A. Ramachandran when the octogenarian artist recalls how his fond muses would present themselves for a painting. "The women would have the tip of their long clothe dangle from the forehead. Sometimes down till the neck," he says. "They least intend to veil their face. I don't mind that either."

Half a century has passed since the artist has been directly familiar with the Bhil ways of life. The tribal community of Rajasthan has featured fairly regularly in Ramachandran's artworks from the mid-1980s. The latest in the series, though, stands out for their thematic difference—this time owing to an uncanny link the rustic females bear with the haloed eight heroines from an ancient Sanskrit treatise.

Called 'Subaltern Ashtanayikas', the set of paintings is currently on display in the national capital. Paired with his latest images in the famed 'Lotus Pond' series, the images totalling 13 made it to two venues of the city by Vadehra Art Gallery (VAG).

The Ashtanayikas, as cited by Bharata Muni in his two-millennium-old work on dramaturgy, portray eight mental states of women in love. The circumstances range from coquettish to distressed to deceived, but overall the concept holds an exalted status in classical paintings, sculpture, dance and



A Ramachandran 'Subaltern Nayika with Cotton Flowers'  
Oil on Canvas 78x48 Inch 2020



A Ramachandran 'Subaltern Nayika with Datura Flowers'  
Oil on Canvas 78x48 Inch 2020

literature. "My Nayikas, here, are a far cry from the conventional sensibility. You can even say mine are a pun on the original," shrugs Padma Bhushan Ramachandran, who lives east of the Yamuna in Delhi. "After all, love is not a privilege of just the pretty. Any kind of man and woman can get attracted to each other."

Ramachandran's Ashtanayikas are today part of Subaltern Nayikas

and Lotus Pond being held at VAG's Modern Gallery in Defence Colony. The month-long show is to end on December 12, while a related 17-day exhibition at Shridharani Gallery of Triveni Kala Sangam on Tansen Marg (Mandi House) concluded on November 30.

All the eight heroines were painted during the lockdown months that ensued the outbreak of Covid-19. The worldwide pandemic showed

its fierce face in Delhi as well, prompting Ramachandran to remain indoors since February last year. That is when the artist decided to experiment with his Bhil tribal women he had sketched during earlier visits to villages around Udaipur in the southern belt of the desert state.

The attic of my studio has hundreds of such drawings I had done with the Bhil women as the

subject. Of late, under virtual house arrest owing to the massive spread of coronavirus, I decided to work on a select few of them," reveals the Kerala-born artist who did his higher studies at West Bengal's famed Santiniketan. "Eventually the theme of Ashtanayikas dawned upon me. I chose to work on eight sketches of the Bhil women I had met in the last decade."

Ramachandran attributes the idea to his "Malayali sense of humour" that tends to be sceptical about idealism. Agrees art historian Rupika Chawla, noting that black humour and irony are intrinsic to Ramachandran's artistry. "It is typical of his creative programming," she says. "The artist typically goes for playful use of visual expression."

The 86-year-old artist says the Bhil women are an especially apt choice to be the Ashtanayikas for his painting, considering theirs is one of India's oldest communities. "They come as an ancient appearance... also a dying culture." Ramachandran, who is a native of Attungal near Thiruvananthapuram, did his Masters in Malayalam literature before leaving for West Bengal in 1957 to enroll as a student at Rabindranath Tagore's famed institution. He has been a Delhiite since the mid-1960s, having taught at Jamia Millia Islamia. He is also a winner of prestigious honours such as the Kalidas Samman and the Raja Ravi Varma Puraskaram.

## National Webinar on Basohli School of Painting

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School of Philosophy and Culture, Shri Mata Vaishno Devi University (SMVDU) in collaboration with regional centre, Indira Gandhi National Centre for the Arts (IGNCA) organized a webinar on topic: Jewels of Jammu-Basohli School of miniature paintings on 4th December, 2021.

The speakers were Prof. Richa Kamboj, Artist, Art historian & Critic and Executive Board Member, Lalit Kala Akademi, National Akademi of Art, New Delhi. She delivered the Key note address. Dr. Sangeeta Sharma, Assistant Director, Archives, Archaeology and Museum, Jammu; Dr. Monica K Bagga, Artist and art historian, Chandigarh. Dr. Virendra Bangroo, Regional Director, IGNCA moderated the session.

Prof. Richa Kamboj in her key note address said that Basohli School of Painting has a distinct significance in the history of Indian Painting as it was an indigenous style of miniature painting in the hill states. She elaborated on stylistic evolution of Basohli School of miniature paintings, with the impressive visual presentation of the folios of Rasamanjari series, Gita Govinda and Tantric Devi series. The vibrant palette, patterns of colours employed for space division and for denoting landscape and architectural settings, are characteristic features of this school of painting. Colours used in Basohli miniatures connote symbolic significance. Vibrant palette, native artistic idiom to depict depth and use of indigenous methods for visual representation of form and space, expressive gestures of figures, visual



Basohli-India miniature, 1660-70 'Goddess Bhadrakali, adored by the Gods'



Basohli-India miniature, 1730 'Ganesha'



Richa Kamboj



Sangeeta Sharma



Monica K Bagga



Virendra Bangroo



Sumanta Sarthi Sharma

vocabulary enriched with variety of stylized flora and fauna, stylistic evolution which ranges from elaborate embellishment to simplification in the later phase, attribute peculiarity to the Basohli miniatures. She said that the retrospection of the Basohli atelier of miniature paintings shows that Basohli was a style of painting deeply rooted in the native soils of the country with the fragrance of the folk and traditional elements and Indian aesthetic aura of par excellence.

Dr Sangeeta Sharma said that she had studied Rasamanjari text long ago. She with her thoughtful and effective presentation discussed the Rasamanjari folios in collection of Dogra Art Gallery, Jammu. She illuminated on the Sanskrit quotations at the back of these folios and titles in Takri script on top, relating these with the visual representation in these folios. She said that the Nayak, Nayikas and companions painted in Rasamanjari are quite expressive of their mood or feelings. Figures heaving

bejewelled with ornaments of pearls and emeralds represented with fragments of beetle wings, use of brilliant colours, and landscape rich in variety if trees, are characteristic features of Basohli style. She said that Basohli School of miniature painting has its own significance in the history of Indian miniature painting.

Dr. Monica K. Bagga said that Mankot is a small state lying between Jammu and Basohli (present day Ramkot). Mankot paintings are stylistically very close

to Basohli paintings. She said that the extension of the Basohli painting style was perhaps facilitated by the marriage of Kirpal Pal of Basohli to a Mankot princess. It is often very difficult to distinguish Mankot paintings from Basohli. The subject of these paintings are based on Ramayana, Bhagavata Purana, regional love stories and portraits of Royal personages and nobles. To create drama and to express the moment of the narration was paramount to the artist. The setting many a time is bare, devoid of any detailing in terms of architectural setting and landscape elements. These paintings have a characteristic red border with inscription in Takri alphabet. The high horizon has clouds painted with red streaks of lighting and rain depicted as pearl strands, the foliage of trees is stylistically painted.

In his concluding remarks Dr. Virendra Bangroo, Director, RD IGNCA, said that the artistic traditions are very deep rooted and find mention in the Ramayana and the Mahabharata. He referred to Vishnudharmottara Purana text which elucidates on the canons of Indian art and gives detail account of conceptualizing and executing the art works. He further said the Rasamanjari and Gita Govinda classical texts composed in Orissa found critical appreciation and expression in different art forms, including Basohli miniature painting. Dr. Bangroo emphasized on the study of Sanskrit and Sanskriti for better understanding the dynamics of Indian art and culture.

After the speeches by the learned scholars a discussion was initiated in which there was participation by Ms. Suman Rawat, Sh. Kishore Shanker and Sh. Anshu Mohan. Dr. Sumanta Sarthi Sharma, HOD, School of Philosophy and Culture delivered the vote of thanks.

# An Artist of Contemplation and Consciousness

Alka Chadha Harpalani

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An artist's contemplation and her consciousness, the four decades of her life of exploring new methods giving birth to innovative ideas of visual expression in the process of self-discovery by treating varied materials, has made an identity for Kavita Nayar. She was born at Amritsar in 1957 and the same year her family moved to Calcutta. Art classes at the Academy of fine arts, Cathedral Road at the tender age of ten left an intense impression on her and paved a way for her creative journey. On the way of evolving, she received her BFA in Graphic art at Kala Bhavan, Santiniketan pursuing fine art studies from 1974 to 1979 and later did her MFA in painting from College of Art, New Delhi during 1987-89. Her precious years of growing up in Santiniketan gave her sound base to move ahead learning from teachers like Sarbari Roy Choudhury and Somnath Hore, engaging in rich artistic dialogue and watching them working in studios. She liked painting and was interested in sculpture too, but she wanted to pursue printmaking to get trained in a technique based medium. She did a short term Certificate Course in Kathakali Dance under Guru Kelu Nair. Harmonious collaboration of the dance and painting, an extension to an art form, prop as well as the visual images, enthused her to create 'Fury and Pathos'- an indication of ongoing creative process of construction and destruction with Brahma, Vishnu, Mahesh- a fusion, mixing visual media with performing 'Abhinaya', exploring 'Raudra' and 'Karuna' Rasas in 2002, expressing her contemplations on human suffering after Godhra episode. Based on this, she got a commission work to paint dance forms on the glass, which further leads to her experimentation with glass creations. She got a chance to observe the blow-glass technique while her Art Residency in Sweden in 2004, which she explored through molten glass poured over the dancing forms created out of copper. The exhibition was culminated in 2006 in which all her glass works got sold.

All her works have a statement to make, and further shaping it into personal communiqué, a dialogue in which each contributes a portion of the whole experience. Kavita Nayar is an instinctive artist who doesn't remain confined to any one medium. The artist has realized, lived and revealed the euphoric feelings in more than one way, in myriad mediums like zinc, canvas, glass, ceramics, mixed media, serigraphy, lithography. Her perceptions and conceptions are usually derived from life's experiences, in the form of creative fantasies like 'sea bed', 'Bhuj', 'Aquatic Energy', 'Whirlpool', 'Mauritian Waters', 'Through the windows', 'Sublime', 'Woven Dreams', 'Seeds', 'Ripples', 'seeds of love', 'fury & pathos', 'Manuscripts', 'covid series' and 'bloom of love'. Abstract projections, irregular and merging contours, unintentional sightings- all reflect the raw passion in creative mind. One can



Kavita Nayar 'Manuscript' Etching 60x67 Inches



Kavita Nayar 'Sublime' Collage with Gauzes 10x10 Cms

see sculptural inclination in her assemblages created out of zinc plates of her prints, where she cuts out all the unwanted areas and keeps the forms exemplifying fluidity of forms in blend with the formal or solidity in form.

With an openness to the vision, to bring printmaking to the forefront, for cognizance and to propagate the approaches, 'Indian Print Makers' Guild' was formed by 12 printmakers for which Kavita held the position of Vice President from 1990 to 2000 and now is continuing as 'Multiple Encounters' for which Kavita is actively involved as its Secretary. She has curated many national and international printmaking exhibitions showcasing the prints of Indian and American artists under this banner. Kavita contributed to academic level for a long period as a visiting faculty of College of Art, Delhi, South Delhi Polytechnic, NIFT, Mahatma Gandhi Institute in Mauritius, Jamia Millia Islamia University and many other institutions. She conducts workshops and takes part as jury member at various organizations across the world. IGNC, New Delhi produced a documentary film on her as an artist for Doordarshan in 2001. Her interviews have been published in prestigious platforms like forbesindia.com. She has been featured by Chandigarh Lalit Kala Akademi, Ananya Drishyam, Doordarshan, Kalatamak Safarnama and many more renowned platforms.

Kavita found herself spiritually inclined since an early age. She started reading J. Krishnamurthy's writing at the age of 17 and attended meetings to follow the discourses. This enabled her to bear the pain of losing her 23 years old daughter Sakshi, who was an artist and well-known DD Bharti anchor for the programme 'Meri Baat', in 2008. 'Woven Dreams' oil on canvas series emerged enhanced with Sakshi's image, exquisitely amalgamated with woven textures collaged at different places with real bandage, an uncanny approach, finding a new dimension amongst fluid forms. Sakshi has been

surfacing in many of her series. The 'aquatic energy' started with the serene water of Mauritius but took a shape with the destruction of Tsunami and in that also as well as whirlpool one can see her daughter's reflections. Kavita feels and ponders over if it were some premonition of Sakshi's going away.

Kavita nurtures the idea in the coats of her thoughts and emotions, just like a seed, which is buried in a

the bond between fetus and the womb that forms the link in the embryonic chain of birth and rebirth...I look at the work in front of me with a realization that I am a part of this marvellous chain and think in surprise 'that is me but not me' The artworks with freely transcending forms speak for themselves, interweaving the meanings lying within them. There is a reflection of impermanence- the spiritual character of life.



Kavita Nayar 'Whirlpool' Serigraph 109x155 cm

womb and nourished by the mother through the umbilical cord. Over the time, the 'Seeds' collection was initiated, where Kavita tried to see Sakshi's face in the flowers around her. "A seed is buried in a womb and nourished by the mother; I often think the process of creating each one of my works has been like giving birth. The umbilical cord is

The 'seeds of love' shows the symbolic representation of motherhood in form of a tree, which cherishes, wraps its baby/seed, hugs, shields and sheaths in her lap. "I become a part of nature, throbbing with life. Giving a new life but never owning it. The new one is made of me. It is me, yet not mine. At

least not mine alone." Later on, serigraphy and collage series 'Sublime' was born. One work always leads to new series for Kavita, without any conscious realizations and effort yet every work holds a story behind it. There is a variety in optical shifts and perception of the observer, imaginative realms and series of intuitive decisions. "The lotus motif keeps coming back to me; it manifests transcendence - the emergence of the soul from our physical form." The negative aura of 'Covid' series was eliminated by catching the essence of flowers all around in 'Bloom of love' in the second lockdown. She is of a belief and tells her students too- "Don't wait inspiration to come. Let your work talk to you and you talk to it." She has created an Artist's book 'Mother's Ode to a Daughter' which imprints one etching on each page with a quote on the other. It's her unique way to express her love and remembrance, saying "She might be gone, I miss her, yet I'm creating her and giving birth to her every day through my art."

Kavita is a recipient of Research Grant from Lalit Kala Akademi; French Govt. scholarship to work on lithography and etching at Cite International Des Arts & Ecole des Beaux Arts in 1985; apprenticeship under a master printer in Serigraphy at Luxembourg with a creative Fund fellowship in 1990; Junior Fellowship and later Senior Fellowship in 1997 from the Ministry of HRD, Govt. of India 1989; travel grants from ICCR in 1999, 2005 and 2008 to go to Sweden, Mauritius and USA respectively for workshops and lectures. In 1996 she went to Ruskin School of Art, Oxford as a senior fellow of Charles Wallace India Trust. She even got a chance to present a paper on printmaking at Otterbein University in US and Gunrapoulos Museum in Athens. Her work was part of the prestigious International Triennale of Graphics Prints 'Vision 2000' held at Grenchen in Switzerland too. Kavita's works and portfolio can be seen on her website [www.kavitanyar.com](http://www.kavitanyar.com) too