

# Art Observer

Monthly Art Reflections

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## Cultural Extravaganza for the 73rd Republic Day Parade

Art Observer Syndicate  
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As almost 500 artists sashayed through Rajpath depicting cultures and folk performances across the length and breadth of India, they showcased unity and diversity with an undertone and pride of being this young nation with a potential to make its mark on the globe. This was the first time the Ministry of Culture had appointed experts in their respective fields to bring about a cultural potpourri out in play in the most contemporary outlook ever. While Sandhya Raman designed the whole segment and the attires worn by the performers, eminent choreographers like Rani Khanum (Classical), Santosh Nair (Fusion and contemporary), Maitryee Pahari (Folk) and Tejaswini Sathe (Fusion and contemporary) worked relentlessly to choreograph these pieces. The music and melodies were composed by Ricky Kej and Bickram Ghosh and the soul of the poetry recited by Ashok Chakradhar.

How colours can speak the language of heart could evidently be seen by the beautiful display culled out by Raman. In her vivacious mind she made the colours of the rainbow as lively as they could be; playing dutifully the role of portraying different cultures that decorate India's platter, yet are together holding hands across every border that divides the country geographically



large green puppets for the folk and tribal segment, the folk and tribal were highlighted as greens



illustrations of draped styles and colours for the classical dances Kuchipudi, odissi and Bharatnatyam



The finale peacock which opens up to show the splendour and richness of India dance

just like the hues that bind VIBGYOR together. As she sculpted the giant peacock - a symbol of India's pride and honour, she made it carry the message loud and clear that India holds its head

high and wears all its different communities, religions, cultures and diversity as a crown on its head. Weaving into one sequence after another in a reverse order of the colours of the rainbow, every performers on Rajpath seamlessly fit into the jigsaw completing the whole spectrum into a marvellous display not just showcasing unity, culture and tradition but also the zeal that the new generation binds itself closely and spiritually to a sentiment called 'India'. When asked why Sandhya Raman chose to use the colours of the rainbow, she said, "The rainbow is exactly what we are! We are diverse, different in every way yet we hold each other close to our hearts across all our customs and religions. At this moment in our lives this very message needs to be made evident that no matter what, when the term Secular and Sovereign were added to the constitution, it was done so

for a reason. And that very reason is why we celebrate Republic Day, the day that gave us our precious constitution which has the best elements of all the countries put together." The attempt made by the Government of India stays true to their goal of bringing out indigenous talent - fresh and seasoned - out on every satellite screen and makes the message loud and clear that India is a promising and emerging nation. Through the years, Sandhya Raman has been a textile revivalist, visualiser and cultural curator Nationally and Internationally. Sandhya Raman has won many awards and adulations. This is a wonderful step by the Ministry of Culture to collaborate with professionals of creative fields. This is a great help to the artists across India.

## The Artist and His Magic Moments

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Nawal Kishore started his journey as an artist at a very young age after qualifying in Arts from reputed institution by designing movie posters. He is inspired by femininity which surfaces in artwork mostly. He has to his credit 31 solo shows in India and abroad and his works have been exhibited in several group shows at Lucknow, New Delhi, Gurugram, Noida, Allahabad, Bangalore, Kolkata, Mumbai, Singapore, Dubai and also the USA. Some of his works are also displayed at Rashtrapati Bhawan as well. This artist is hugely influenced and inspired by the women in his life - his mother, sister, wife and daughter. The quote by Sri Vivekanand "Whichever house does not respect a woman, will not prosper" had a great impact on him. The female figures in his paintings are not only brave, beautiful and elegant but they also radiate a sense of fulfillment, and power.



Nawal Kishore

Geometric abstraction and cubism is the highlight of his work. The women in his paintings have natural curves which one can follow smoothly without any interruption despite the edges. In his compositions we can see figures almost overlapping each other to highlight the solidarity of emotions, friendship, companionship and trust. As far as his color palette is concerned it reflects the colors of



Nawal Kishore 'The Devine Love' Acrylic on Canvas 36x48 Inches 2022



Nawal Kishore 'The Devine Love' Acrylic on Canvas 36x48 Inches 2022

the sun - oranges, browns, reds and primary subtractive colors leaning towards crimson. In his belief bright paintings make one curious and in turn start a thought process guided by the tones and shades used in the artwork. These bright hues bring about a positive energy and hope which is much required during these unprecedented times. He believes that one's life should be a spiritual journey as it helps in the cleansing of the soul. This soul guides and helps us to make conscientious decisions. He ponders and feels that men are wearing a mask before the world but they cannot hide their authenticity from themselves. He also believes that all religions and cultures should be respected by everyone in our country in equal measure. Nawal Kishore is a recipient of many prestigious awards to his credit namely - Jr. Fellowship from ministry of culture, India, 2016-18 All India Award in Drawing from AIFACS, New Delhi in 2013 All India Award in watercolor from AIFACS, New Delhi in 2011 All India Award from State Lalit Kala Academy, Lucknow in 2010

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## For Your Collection



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



**Sanjeev Varma**  
Untitled  
Acrylic on Canvas  
48 x 48 Inches Rs. 120K  
Contact 9910999689



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



**Unnati Singh**  
Untitled  
Acrylic on Canvas  
48x36 Inches Rs. 42K  
Contact 9910999689



**Mukesh Kumar**  
Fantasy Landscape  
Acrylic on Canvas  
48x36 Inches Rs 40K  
Contact 9910999689

# Marble Palace and its artistic vibrations

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When it comes to the artistic culture of Kolkata, Marble Palace has been a prominent name showcasing a huge amount of cultural inheritance. The spacious grounds, artistically laid out, are glittering with bronze and marble statues of eminent artefacts surrounded with the beauty of artistic aura of the palace. The transition of art and cultures of the place suit the city's interest back then during the era of British raj in Kolkata.

Rajendra Lal Mallick's idea around Marble palace was quite bounded by showcasing the marble and arts culture of European interests. It was completed in about five years



and was named the Marble Palace by the Viceroy Lord Minto when he visited it early last century.

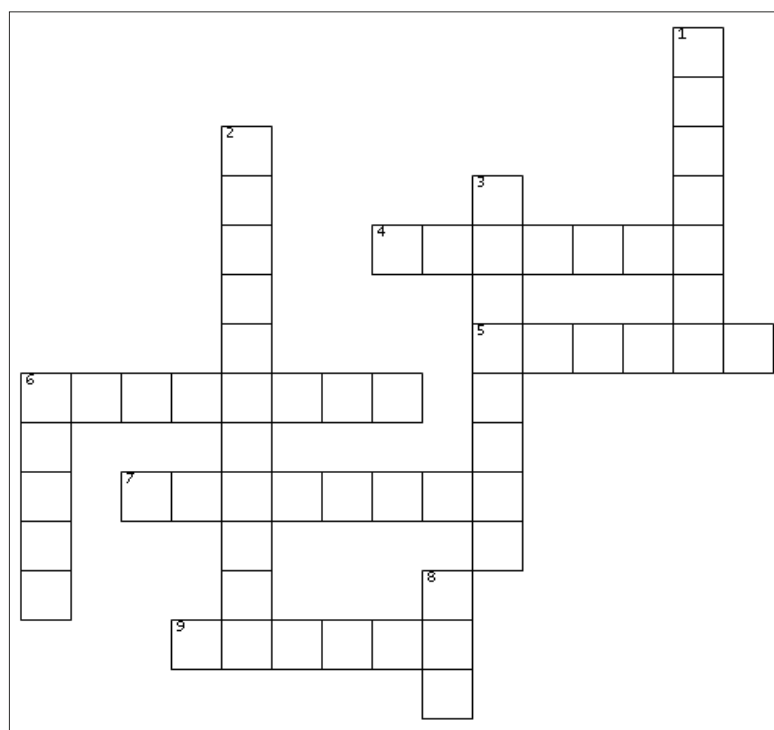
In the centre of the garden of the palace is a marble fountain with cascading water and a part of the garden was maintained for the first zoo in Kolkata. The art museum of the palace is full of statues from the east and is maintained according to the European cultures of the valuable paintings showcased in here and quite a number of old statues glorify the artistic beauty of the palace.

Whenever the context of paintings and arts come up, this museum is a worthy visit when you are in Kolkata. The history residing around the palace will enlarge the beauty of the same in the context of cultural artefacts of the city.

# Crossword Puzzle - Art Materials

Pooja Gupta  
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**ACROSS**  
4. - a kind of paint which is made by mixing pigments in polymer emulsions, oils, gels, pastes or other media. Mostly based in water, these paints can easily be altered to suit the need. These are fast-drying with distinctive features unlike oil paints (7)  
5. - A popular drawing medium used in the form of sticks made from powdered coloured pigment in a pure form mixed with a dry binder such as gum Arabic. These may be produced in soft, hard and pencil form. Soft forms are more commonly used, have chalk-like texture and are generally smudged with a finger or cloth (6)  
6. - a fine black powder-like porous matter that is composed of carbon. It is produced by the incomplete combustion of organic substances like wood, peat, or other animal and plant parts. It is used in art since earliest times as a dry medium that is valued for the rough texture, black lines or effects it produces (8)  
7. - a medium that consists of pigments suspended in a drying oil, usually linseed oil. These can also be used in diluted form with some thinning agents like turpentine oil. Used since ancient times and very



Use the clues to fill in the words above. Words can go across or down. Letters are shared when the words intersect.

popular even today, it produces an excellent fusion of colours and tones. It forms a strong resistant film on drying, though it dries very slowly (8)  
9. - made of paraffin wax and coloured pigments, they are

generally moulded into sticks. These are primarily used by children, so the pigments added and the adhesive used to affix labels are generally non-toxic and safe. Additionally, these are blunt-ended, available in a variety of colours,

with some additives and are easy to work with (6)

**DOWN**  
1. - A combination of tempera and oil paints, it is exceptionally used for mixing and enhancing effects with other media like pastel. It can be understood as a type of paint which is made from pigments suspended in water-soluble gum, like watercolours. It is transformed to be an opaque water-soluble paint by the addition of a white pigment. That's why also used to denote a drawing made in body colour (7)  
2. - Very prevalent art medium in which paints are made of pigments suspended in a water-based solution. The paint dissolves when water is added to it and spreads easily with a brush. These are available in the form of cakes, tubes and liquids. These dry up quickly, do not create a mess, easy to mix and use (11)  
3. - the crystalline form of carbon which is generally used in pencil lead, battery electrodes and lubricants. It is soft and slippery therefore extremely useful to write and draw. With a dull metallic grey lustre, it produces a smooth, greasy mark on surfaces which can also be easily erased, if needed (8)  
6. - a readily available natural

material, it is a popular art medium. Essentially it is a form of limestone, mostly white in colour but these days also available in various colours. Characterised by its soft and highly porous nature, it can be smudged and blended easily to for creating diverse effects (5)  
8. - Primarily a writing tool, but also used extensively to draw and paint with a brush. It is a liquid containing pigments or dyes along with some other ingredients depending upon its usage. Concentrated forms are used as pastes in printing. These can be used in combination with water, alcohol or linseed oil (3)

DOWN  
1-COACH  
2-WATERCOLOUR  
3-GRAPHITE  
4-ACRYLIC  
5-PASTEL  
6-CHARCOAL  
7-OIL PAINT  
8-CRAYON  
9-LEAD  
ACROSS  
1-CHALK  
2-TEMPERA  
3-CLAY  
4-CHALK  
5-TEMPERA  
6-TEMPERA  
7-TEMPERA  
8-TEMPERA  
9-TEMPERA

Take it Forward

Art Exhibitions, Events and Products on pages of

# Santhal Art

Alkaa Khanna

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Folk art has many forms in India and has always been pride of our nation. In a country that has so many states, each distinct cultural and traditional identity is displayed in the folk art of the region. Apart from this, each tribe also carries along with its traditions, art forms that are unique to them known as tribal art. The state of West Bengal was one of the first in the move towards recognizing and reviving its folk and tribal art traditions.

In fact, not one, but several forms of folk art originate from the Eastern region of India comprising West Bengal, Orissa and Bihar.

Santhal or Santal art is a charming tribal art form practiced by the Santhal tribe (the third largest tribe of India) of Bihar, Jharkhand and West Bengal – whose origins are believed to date back to the Pre-Aryan times.

Santhal tribes are sustained by the forests and their occupations – farming, fishing and hunting which revolve around the forests that they live in. After a long day at work they retire for the day and find relaxation in music and dance.

Typically painted on a background of lush greenery – the paintings are characterised by their bright and whimsical colors, and depict animals, birds, fishes and humans in a village setting – celebrating daily life. Human figures, animals and birds are usually shown in side profile, with an abundance of musical instruments richly placed within the paintings.

Santhal paintings would often depict key instruments – bamboo

flutes called tirio, drums named tamak and tumdak, ankle bells named junko, and fiddles known as banam.

Themes include village folk working in the fields, harvesting, dancing and singing under trees, festive wedding scenes with the bridegroom and bride in palanquins, praying at the temple, village feasts, playing traditional musical instruments, fishing in rivers and lakes, riding in boats, carrying firewood and water-pots, flying kites, riding a bullock cart to the market, etc. These paintings were originally painted on cloth, and on the walls of mud huts to commemorate important events and celebrations.

Santhal art has a direct childlike simplicity that lends it a nostalgic old-world charm. The paintings are often busy with a lot of characters and there is a rhythmic movement in the pictures – one can visualize the action just by looking at the painting! Another characteristic is the absence of a defined colour scheme. Animals, birds and humans are all brightly coloured in different hues based on the artist's imagination, giving it an enchanting quality.

Traditionally, Santhal painters were known as Jadu Patua (magical painters) and they painted using natural colours extracted from leaves and flowers, minerals and mud like geru pathor (a red stone), sheem paata (green leaves of broad beans) and lamp black were widely used – and by mixing the colours, the painters created new shades.

They were called magical painters



*Marriage Procession' Acrylic on Paper 8.5x12 Inches*

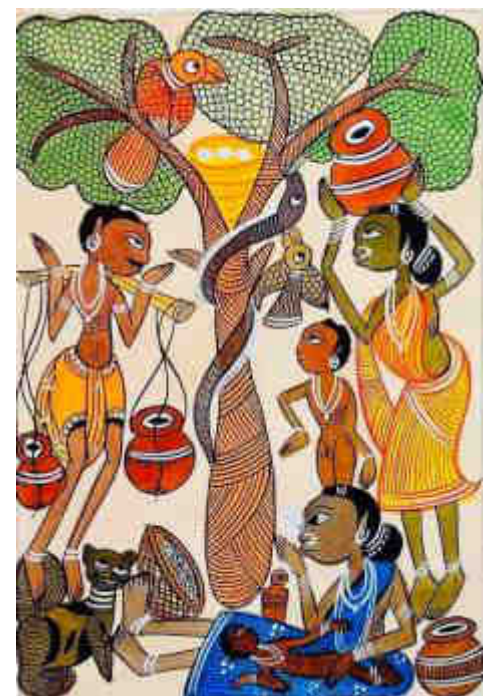
because they painted to preserve crops, prevent diseases, honour the dead, and so on. Often, the Jadu Patuas would take their scrolls of paintings, and travel from village to village.

Though these paintings are referred as Santhal social group paintings or people painting of

geographical area, their designs vary in type and application of colour from region to region. They take the paintings from village to village not to sell their paintings but to get money in form of donations by singing songs based on the stories. These songs are known as Pater Gaan.



*Harvest' Acrylic on Paper 9x9 Inches*



*Village Scene' Acrylic on Paper 8.5x11 Inches*

# Vegetable Oils as Art Medium

Pooja Gupta

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Plants yield two types of oils – essential oils, also called as ethereal oils and the fixed oils, also called as vegetable oils. Essential oils are volatile and non-greasy. These do not become rancid instead may polymerise or resinify on standing. These are extensively used in perfumery, essences and flavourings. On the other hand, fixed oils are expressed oils which do not volatilise at room temperature. These undergo decomposition when distilled, and may become rancid on prolonged exposure to air. Vegetable oils are used as raw materials for manufacturing many industrial products. They form soaps with alkali. These vegetable oils are mostly used as cooking oil or for other edible purposes. These are also extensively used in paint and varnish industry.

Vegetable oils may further be classified into drying, semi-drying and non-drying oils. The drying oils form tough, elastic and durable films on exposure to air. It is because of their property to readily absorb oxygen from the air, these oils primarily are used as solvents for pigments in the paint, varnish and lacquer industry. These oils are known to be rich in glycerides of unsaturated fatty acids. The non-

drying oils do not form a film even if exposed to air for a long time, therefore are not suitable to be used in paints and varnishes. It is because they are mainly glycerides of saturated fatty acids. The semi-drying oils lie at an intermittent position between the drying and non-drying oils. These can absorb oxygen very slowly, giving a soft film only rather than a tough one, and that too only after extended air exposure.

Different drying oils have different properties and varying consistencies. The rate at which particular oil undergoes auto-oxidation, forms an elastic film and shows drying is characteristic to it. As essential components of paints and coatings, these oils generate metal carboxylates that help in prevention of rust and corrosion. Paint is chiefly composed of a drying oil alone with dissolved coloured pigments or combined with resins or gums. In whatever form, paint reacts with atmospheric oxygen and forms a solid, firm protective covering on the surface applied.

The commonly used drying oils are extracted from the seeds or fruits of a number of plants, which are generally used for human consumption. Some of the



picture courtesy – wikimedia.org

vegetable oils commonly used in paint industry and the plants from which they are extracted are linseed oil (*Linum usitatissimum*), soyabean oil (*Glycine max*), tung oil (*Aleurites spp.*), sunflower oil (*Helianthus annuus*), safflower oil (*Carthamus tinctorius*), hempseed oil (*Cannabis sativa*), turpentine oil (*Pinus spp.*), poppy seed oil (*Papaver somniferum*), walnut oil (*Juglans regia*), perilla oil (*Perilla frutescens*) and tobacco seed oil (*Nicotiana tabacum*).

There are a large number of vegetable oils used as food, in industry and in pharmaceuticals. Many research and development programs are carried out to develop new plant sources as well as improved polymers, resins, paints, varnishes, polishes, lacquers, lubricants, inks and other chemical compounds.

**Shankar**  
ART FOUNDATION

**India**  
OF MY DREAMS  
10th All India  
Children Art Contest

**Selected Artworks**

online exhibition  
at  
Children Art Contest.COM

## Editorial

## Visuals of the Month



Goldy Malhotra

When any art wears a cloak of professionalism and serves public in general, it connects people, and aesthetics seep in very subtly. This has been observed in the costumes designed by Sandhya Raman for the 73rd Republic Day Parade. The recognition of Sandhya's work is a big step by the Ministry of Culture to give a platform to professionals of creative fields.

Two artists, Meena Yadav and Nawal Kishore have established themselves through immense dedication and sincerity. The works shared on the pages of Art Observer permit us to study the themes of their works and understand the strokes and colours used by them.

Art collectors of the past have played a prominent role by providing the information on the influences on our art scene of a particular time at a particular place. Marble Palace of Kolkata is one such treasure house that has been well highlighted by Jyotika Basak.

Exhibitions held in the recent past and the Fellowship awards have been well covered to add to the glory of credit earned by artists.

An extremely renowned Printmaker, Jagmohan Chopra's

journey in his field has been recalled very passionately by our regular contributor, D S Kapoor. The art revolution in city beautiful could have never been the same without Jagmohan Chopra's unusual art.

The art of miniature painting seems to be getting foggier due to lack of interest among the new generation of artists. Sachin Kothari, a miniature artist of Udaipur is putting in all the efforts with utmost sincerity to keep it alive in India and other countries. 'In Conversation', I have shared the life style and struggles of an artist through a very candid interview. Sachin's work and continuous efforts to coach the new generation deserve a huge appreciation.

We have tried to include all the forms of art in our journal and folk arts of India have been of interest for many. An article on Santhal Art by Alkaa Khanna has given an in-depth information on style, theme and materials.

Art mediums are adding to the new phase of experiments in creating pieces of art. Pooja Gupta's well researched piece on this topic adds to the richness of Art Observer.

How can we not add a crossword to revise our knowledge and always learn more? Yes, our crossword on drawing and materials completes this issue.

Till we bring more in the next issue, enjoy reading!



Sakshi Bajaj 'Peace is where Heart Sings' Photography



Rajesh Tanwar 'Landscape' Acrylic on Canvas 16x16 Inches

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# Meena Yadav's Anubhuti

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Growing up, Meena was always inquisitive about the world around her, treating art as a medium of exploration. She started her journey with contemporary art and transitioned into abstract art within just a few years. Abstract art for her is a free form of expression, with no boundaries. Through her artwork, she delves into the nuances of nature and the world around her. Through a wide array of symbols and elements, she tries to demonstrate the values of freedom and belonging in a man-made world. Each of her artworks adheres to a prevalent issue and is distinctive in its theme, colour palette, and visual.

Each of Meena's paintings portray a world depicting conundrum, uncertainty, and the countless thoughts surrounding us. The overarching theme of her work is balanced, varying the colour palette from earthy to darker colours. Her transition into abstract has been very recent she seems to enjoy this expression. In her own words, "abstract art requires a flow of thoughts and a story in the painter's mind which I personally cannot confine to a



Meena Yadav Untitled Acrylic on Canvas 30x30 Inches



Meena Yadav Untitled Oil on Canvas 24x24 Inches



Meena Yadav Untitled Oil on Canvas 42x48 Inches

single time period or duration during the day. I go about painting as and when ideas strike me, sometimes even continuing for hours after I start. The abstract allows me to liberate my ideas."

During her 20-year journey, she has exhibited her work at several groups and solo shows, IGNC being her first in 2014, followed by the WAMA Artist Show 2016, Khajuraho International 2016, Sahitya Kala Parishad 2016, two solo shows at the Indian Habitat Centre in 2018, the India Art

Festival 2019 and 2020, and The Bombay Art Society 2021.

Meena Yadav grew up in a city located in the largest state of the country, Kanpur. Most of her early childhood days were spent near the countryside in this city. Back in time, it was a relatively smaller city with a lot of open spaces that she remembers exploring with her friends, as a kid. She spent her later teenage years in Delhi. Having traveled to many cities across the country for brief periods, she was exposed to a lot of different

cultures. As a result, she finds herself connected to places where she can synchronise all her senses with nature. Traveling over the years, she found herself gravitating towards spiritual cities, which release positive energy and intersect with nature.

Meena has always felt that she could pick up the behaviours, beliefs, and essence of nature from cities like Haridwar and Shirdi, where people are strongly embedded in some form of belief and universal energy that keeps

this world intact, without pondering too much into the rationale of it.

The pandemic has put down restrictions for every individual, society, and economy. This more-than-a-year-long experience has made us all realise our dependence on things external to us. But through it, Meena has also learned the importance and necessity of balance in her personal life, and the significance of silence in all forms of relationships. She knows how to express it all.

# Sachin Kothari-An artist for the Love for Miniature Painting

Goldy Malhotra

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*The role of painting, or for that matter that of any art, in a feudal Indian court, was not merely the result of the vanity of the rulers but it also supplied a vital need. Thus the tradition of painting which flourished in Rajasthan courts captured the rituals of daily life.*

*The dynasty of Mewar claimed a proud lineage from the Sun and ruled first from Chawand, then from the fortress of Chitore, and later from the beautiful lake city of Udaipur. While exploring the arts and architecture of Rajasthan during my recent visit to Kumbhalgarh and Udaipur, I had keen desire to see if the traditional Mewar style of Indian miniature painting was understood by today's younger generation.*

*My efforts were successful and I was able to meet a well-known artist, Sachin Kothari who is dedicatedly keeping our traditional art alive in India and abroad.*

*Sachin has opened a studio at village Sisarma and trains artists free of charge, supports their families financially and morally and enables them for self-employment. With the help of his son Lakshit who runs Animentor Academy, Sachin has given a new direction to his work by use of software in teaching the art. His younger son Deep working in Adobe has also contributed a lot.*

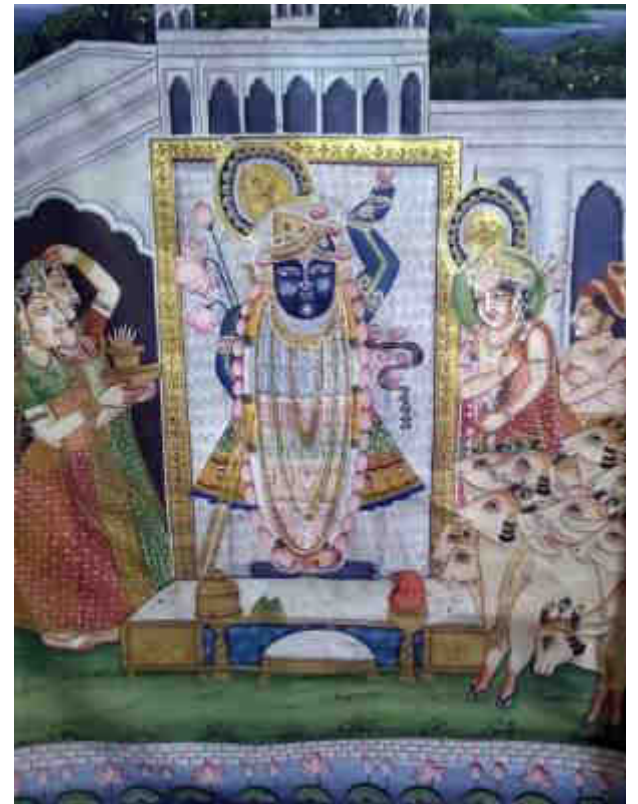
*My meeting with Sachin at his residence cum studio at Udaipur helped me understand how the true love for one's roots can give a new meaning to life. An extremely down to earth, Sachin is contributing a lot in his own humble manner.*



Sachin Kothari 'Miniature Painting'



Sachin Kothari with Students



Sachin Kothari 'Miniature Painting'

**G. M.** When did you realise your love for painting?

**S. K.** I was in school and was probably eight years old when my grandfather, Dr D. S. Kothari, a renowned educationist observed my focused interest. My mother and my maternal uncle also encouraged me throughout.

**G. M.** How did your formal training start?

**S. K.** I studied commerce and even after receiving gold medal in my M. Com., my love for this art kept growing stronger. Initially, it was self-teaching. It began with drawing thousands of vertical and horizontal lines. I practiced the art of drawing extensively. I observed the artists of Udaipur and Nathdwara at work from close quarters. At the age of 18, I started learning from my gurus-B. L. Sharma of Nathdwara, Devi Singh Chauhan of Udaipur, a renowned artist - Bhagwati Lal ji Sharma and Madan ji Sharma fondly addressed as Masterji.

**G. M.** Can you recall any particular feature of Mewar style that fascinated you the most at the very initial stage?

**S. K.** I personally feel the most proportionate anatomical details of Mewar style are most appealing, whether it is human body or horses and elephants shown so extensively in these miniatures. The fine details of costumes, jewellery and landscapes are absolutely perfect and exclusive.

**G. M.** Are you making any changes in your style while following the Mewar style?

**S. K.** I am learning a lot from my students also and trying to bring 3D effect to bring perfection in my art. Being a nature lover and having lived all my life in Rajasthan, I have studied the native landscapes, foliage and vegetation very minutely. This has added to my knowledge to do better and bring out the details clearly.

**G. M.** You mentioned 'my students', are you teaching this art formally?

**S. K.** You will be surprised to know that my students come from nearby villages or tribal areas. The city students have no interest in this art. Sometimes girls of city come to learn for couple of months, probably to create something to decorate their walls. Yes, the

dedication among village students (mostly boys) is amazing and that keeps me going. I give free training and provide them the art material as well. It does not stop there, I try to sell their works to make them self-reliant.

**G. M.** Are you painting every day? What is your daily routine?

**S. K.** Yes, I paint every day. My mornings till lunch time are spent on my paintings. Many students also come at this time and work along in the studio. My wife Renu who is a trained artist also works with me. Evening is used for commercial activity, I need to earn from this art to help many students. Interestingly, many foreigners who visit Udaipur come to my studio

and show great interest. Some of them come prepared with the basic knowledge of Indian miniature art and express desire to learn.

**G. M.** Would you call it a dying art?

**S. K.** To an extent yes, there are not many buyers in India therefore we have few learners. Fortunately, foreigners' love for this traditional art is keeping it alive and they are good buyers as well. Royal families are also promoting a lot by commissioning some works (primarily the portraits).

**G. M.** Do you think by giving basic education on History of Art to the youngsters, we can inculcate genuine appreciation for this form of art?

**S. K.** Certainly it will help.

Shockingly, 70 to 80% do not understand the traditional themes or know about the art materials (natural stone colours) used for making this art.

This art requires tremendous patience and that is probably not to be seen in today's materialistic world.

I am also a collector of rare art pieces, which is a spiritual exercise for me to connect to the divine. This enables me to continue my research on history of Jainism and yoga.

**G. M.** Sachin I wish you all the best in all your endeavours to carry it forward and express my joy to learn that artists like you can keep our rich traditional arts alive and popularise at the international level.

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 9910996999



Sachin Kothari 'Miniature Painting'



Sachin Kothari 'Miniature Painting'

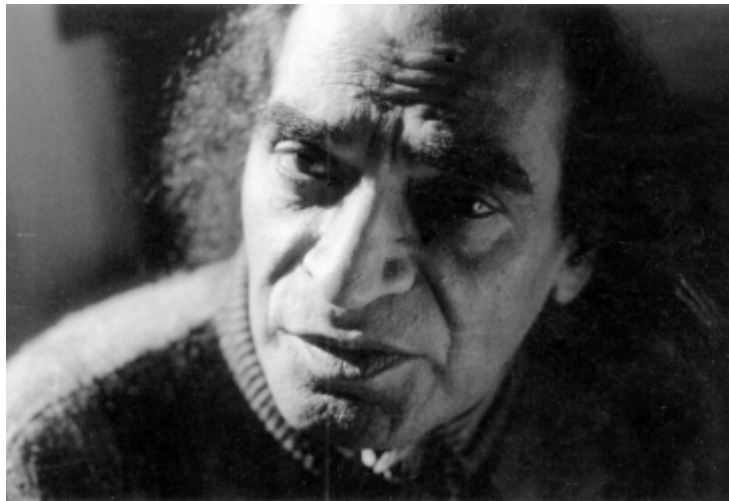
# Sohan Qadri Fellowship: An ideal mean to enter the eternal domains of creative delight

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And it is these dreams, born in tenacious hearts and fervent spirits, that the Sohan Qadri Fellowship aims to nourish and nurture. Dedicated to the great mystic painter Sohan Qadri, this fellowship is a great gateway to enter the eternal domains of creative delight and flourish therein. Like all awards and scholarships, this fellowship finds abode in those professionals who believe in their own abilities which they acquire by dint of relentless efforts. Every year, we meet hundreds of applicants and are left amazed by their talent and sheer grit to pursue it. This year too, I had the rare pleasure to interact with some of the most talented young artists of India who had interviewed with Chandigarh Lalit Kala Akademi for this prestigious fellowship. It gave me utmost satisfaction when I found them full of love and pride for the work and style of the mystic painter Sohan Qadri.

Speaking of the mystic, I remember my own tryst with his mysticism. I was a young student when I found myself captivated, not only by his work but also by his proclivity towards meditation and spirituality. Since then, I have been an ardent admirer of this divine painter. Not many can see the emptiness and fewer still can paint it. He was one of the few painters who dialogued with silence and painted the silent yet powerful forces of life. I am often reminded of his words that I read in an interview of his. He said that when he starts on a canvas, first he empties his mind of all images. They dissolve into a primordial space for only emptiness should communicate with the emptiness of the canvas. These words of this saintly painter embody describe the tryst of an evolved urge to manifest

**'Never ever give up on what you really want to do. The person with big dreams is more powerful than one with all the facts.'** — Albert Einstein



Sohan Qadri



Sohan Qadri 'Tripti VII'  
Ink and dye on paper 55x39 Inches 2008



Sohan Qadri 'Abhasa I'  
Luminous Works on Paper 2008

the sublime.

Sohan Qadri, though of Punjabi origin, lived a considerable part of his life in Copenhagen. His initiation into Sufi traditions as a young boy translated into his large canvases strewn with hues and abstract forms as he grew up to become one of the finest abstractionist painters of his time. Qadri was not only a celebrated

painter but also a mystic poet and yogi. He had added the word 'Qadri' to his name as a mark of respect for his mentor Ahmed Ali Shah Qadri, a Sufi, who lived near Giri. Qadri and his philosophical creations and mystic temperament found admiration in a number of well-known cultural figures including surrealist painter René Magritte, Nobel laureate Heinrich Böll, and

architect Le Corbusier. His paintings result from states of deep meditation, and are influenced by the colours of India: luminous, dye-infused works on serrated paper. His mystic expression found the best compliment in the words of Nobel laureate Heinrich Böll who said,

**'Sohan Qadri with his painting liberates the word meditation from its fashionable taste and brings it back to its proper origin.'**

Taking the legacy of her father forward, Purvi Qadri, president of the Sohan Qadri Foundation, instituted the Sohan Qadri fellowship to promote and recognise talented artists of Chandigarh, Panchkula and Punjab. The fellowship is awarded by the Chandigarh Lalit Kala Akademi under the stewardship of Bhem Malhotra, chairperson of the Akademi as well as the Punjab Lalit Kala Akademi under the direction of its president Diwan Manna. Both the artists claim that the Fellowship has been actively providing talented artists a platform to develop new ideas in their disciplines and to encourage a deeper engagement with art.

As a teacher, I am always hungry to share the bliss that sufi painter Qadri earned for mankind through his meditative art and humble heart. I am always on a lookout for opportunities to interact with young professionals who are brimming with a pleasure that soulful impulsion (a loving synonym for struggle) bestows on mankind. Recently, in my interaction with one of the recipients of this fellowship, Manjot Kaur, I was delighted to learn how profoundly are young artists influenced by the style and philosophy of this great painter. She told me that she feels incredibly

empowered by the fellowship and is certain that it will help her take her work to the next level.

This fellowship is a moment to rejoice, not only for the applicants but also for the judges. During the interview, I had a word with the eminent jury members, artists Sidharth and Kavita Nair, about the response of these young torch bearers of the artworld. Sidharth, who is himself an ideal inspiration, said that it is a pleasure to see young painters seriously involved in the search for significant forms. However, he also added that sometimes their creations convey a better message than the comments they make about them. At such times, their silence can earn them a better response from the jury. Madam Kavita Nair too was optimistic about the calibre of our promising professionals. She had a message for them that their sustained efforts alone can equip them with the virtues that an artist needs in his/her creative investment.

I believe that this fellowship is a journey of triumph in itself regardless of the result. The process of applying for it, preparing for the interview, interacting with the jury and embracing the result is an act of catharsis. No matter what the result, the fellowship certainly brings the artists closer to their art and that is the very aim of this fellowship. I hope and pray that our young artists continue the pursuit of their calling with passion, patience and perseverance. I sign off by beckoning the young striving minds to remember that wherever there is stagnation in thought and action, wherever there is a lag between dreaming and doing, the mind surrenders to fear. This fear then limits you and your vision. So, the only way to colour your dreams is by fearlessly and ceaselessly colouring your canvas.

## Chandigarh Lalit Kala Akademi announces winner of Sohan Qadri Fellowship 2021-22.

Art Observer Syndicate  
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This year (2021-22), the Fellowship has been awarded to city young artist Sculptor Anil Sindhu. The Chandigarh Lalit Kala Akademi received 22 entries. The two jury, comprising eminent artists Sh. Sidharth, Painter (Delhi), Mrs. Kavita Nayar, Printmaker (Delhi), after carefully studying the submitted art works and after detailed discussions with each artist and analysis, chose to award



Self Annihilation Glass, Wood, Aluminium 19x13x13 Inches



Anil Sindhu



Sit With Yourself  
Fibre Glass, Stone 22x22x24 Inches



Reality & Illusion  
Wood Stone, Metal 31x31x57 Inches



Humanity Annihilation  
Wood, Mirror, Metal 16x11x40 Inches

this year's Sohan Qadri Fellowship to young city sculptor artist Anil Sindhu. There is no defined line, layer or language of art that young city artist Anil expresses himself in, as he defies boundaries and barriers to create meanings and conversations with his art, which he says is a journey.

Jury also selected 3 candidates, Jaspreet Singh (Painting), Anita Kaur (Printmaking), Narinderjeet Singh Maloya (Installation) for allotment of space at CLKA Open Hand Art Studios (Free of Cost) for three months

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# Artists sail through the storm

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While the pandemic restricted our movement and interactions in many ways, it also led us to innovate in the field of communication, interconnections and dissemination of information. The art community, known for its creativity and resilience, clearly came out with unique ways of expressing its views and exhibiting creations during these unprecedented times.

Whether it was mail art, or online art exhibitions using advanced technologies including AR or VR, this period witnessed a surge in creativity and exhibition. Biennales went online, galleries and museums organised virtual tours and digital immersive experiences, and art organisations sought ways, thinking out of the box in order to exhibit works of art. As the writer, poet, Maya Angelou puts it, "You can't use up creativity. The more you use, the more you have."

Among two such recent unconventional exhibitions of today's times were the Sunboats Exhibition in Egypt which happened on a ship and the Exposition International de' Art Sacre' which took place in a cathedral in France.

The first international exhibition of Egyptian Sun boats was inaugurated on the banks of the river Nile on one of the Nile ships. The Sun Boats series was one of the most important artistic events in the Middle East in the recent past, aimed at revitalising Egyptian tourism along the Great Nile River. In a unique, one of a kind event first time in the history of modern Egypt, 60 artists from 60 countries around the world met 40 Egyptian artists by presenting a variety of artworks in a setting inspired by the distinguished Egyptian heritage.

It was my honour to be invited to be part of the first International Sunboats exhibition, on a boat that set sail on the great river Nile, in Minya city, Egypt, on 25th



Opening ceremony of Sunboats Exhibition, Egypt



The Vernissage, Sacred Art Festival at Saint Nicolas à Compiègne, France.

December 2021.

It was a proud moment to see my painting Samadhi 2 exhibited along with amazing artists from over 60 countries.

With inspiration from President Abdel Fattah Al-Sisi, the chief commander of the Armed Forces and the President of the Republic, the commissioner Ismael Bakr, Sunboats International Art Exhibition was curated with the support and encouragement of President of Fine Arts, Egypt.

The second edition of the Exposition International de' Art Sacre' was organised in France in three emblematic places: the St-Nicolas rooms, the St-Nicolas chapel and the St-Corneille cloister, Compiègne, from December 6 to 12, 2021. Produced by the association "Les Poissons du Ciel" in Senlis.

This interfaith artistic event brought together the works of more than 300 artists from all over the world, freely expressing their perception of the sacred, and in particular Noboru Kurosu, Japanese painter residing in Compiègne, Joseph-Antoine d'Ornano, painter and acclaimed author of over ten books, and Sawami Demetz-Nakamura, master of Japanese flower arrangement (Ikebana).

The Sacred Art Festival was a great success with more than 700 works installed in one day, from artists from 23 countries, an absolute record for the halls Saint Nicolas in Compiègne. The Vernissage (Opening night) that followed was very friendly and warm.

It was a great privilege to be representing the country along with other artists in the India

pavilion. Two of my works of the series Alphabet of Geometry, Budha and Jagannaath were part of the art exhibition.

The Sacred Art Festival was an opportunity for discovery, wonder and marvel. It was about discovering, in all its forms, an unjustly unknown artistic production: contemporary sacred art. This is the meaning of this initiative, which offered concerts, exhibitions, workshops, events and round tables for seven days (from December 6 to 12, 2021).

Marie-Christine Barrault, beloved actress of the French, accompanied by Pascal Contet, accordionist native of Compiègne contributed to this spiritual and unifying event by their presence and their participation. They performed "Le Festin de Babette" by Karen Blixen for the closing evening, December 12 at Salle St-Nicolas.

On the occasion of this 2nd edition, Tibetan spirituality was in the

spotlight with the effective presence throughout the week of Lama Samten Yéshé Rinpoche who gave a teaching every day. The monumental thangkas of Nathalie Gyatso were also part of the festival in the St-Nicolas rooms.

Thomas Edison once said, "There's a way to do it better. Find it." As the virus mutates, humans device adaptive means to counteract the negative forces and challenges of our times. A ship becomes an art gallery and so does a chapel host an international art festival. Movie theatres move outdoors and installation and performance art takes to the streets. We, as artists of the world suffer loss and feel the pain and yet through it we learn, we grow and emerge as warriors and even messengers of hope for the entire society. Quoting Mizuta Masahide (17th century Japanese poet and samurai) here, 'My barn having burnt down, I can now see the moon.'



Neerja Peters 'Samadhi 2' Acrylic on Canvas

## Stories in Colour: A Painting Exhibition

Art Observer Syndicate

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Stories in Colour is the latest collection of Paintings of 4 PuneKars stepping out to showcase their creativity after a long spell of darkness. The exhibition was held from 16th to 20th December 2021 at



Chetana Sudame 'Heritage'  
Mixed Media on Paper 18x24 Inches

Darpan Art gallery, Pune. The exhibition was inaugurated by artists Dr. Subhash Pawar and Shri Murli Lahoti in the Darpan Art Gallery. The exhibition was attended by many renowned artists of Pune like Jayprakash Jagtap, Milind Phadke, Ajay Deshpande, Sharad Tarde, Suresh Bapat, Pandurang Thate, Suresh Lonkar and Mukim Tamboli. The display of paintings was incredible that appealed to the art lovers.

The four participating artists Chetana Chaudhari-Sudame, Madhavi Joshi, Neena Singh, Vaishali Bodke, are from science backgrounds who changed their path to art. Coming out of their comfort zone, bearing all family responsibilities, the artists slowly but consistently paved their paths to success. Each artist has won several accolades and exhibited in numerous solo shows and group



shows. 'Our objective is to create an environment of happiness, pleasure, and satisfaction through our art,' say the artists.

Chetana Chaudhari-Sudame's paintings are inspired by the grand monuments of India, while Madhavi Joshi draws inspiration

from real life. Neena Singh is also a writer and draws inspiration from India's ancient folk art, while Vaishali Bodke having lived in Europe, is influenced by western art.



Madhavi Joshi 'The Breach of Peace'  
Mixed Media 12x12 Inches



Vaishali Bodke 'Covid 19 and Life'  
Oil on Canvas 36x48 Inches



Neena Singh 'Raasli'  
Acrylic on Canvas 36x36 Inches

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# Recalling India's foremost veteran Printmaker: Jagmohan Chopra

D S Kapoor

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Jagmohan Chopra was one of India's most senior artists, with an impressive list of awards and recognitions to his name. He held senior positions in the country's major cultural institutes, such as the Lalit Kala Akademi, AIFACS, Shilpi Chakra and the Government Museum Art Gallery, Chandigarh. As a teacher at the Delhi College of Arts and the Principal at the Government College of Arts in Chandigarh, he inspired many of today's successful artists with his teachings at College of art Delhi and Chandigarh.

Jagmohan Chopra is popularly referred to as 'an artist's artist', someone who has consistently been ahead of his times in his various artistic expressions. Best known as one of the country's pioneer printmakers, he had been equally progressive in the art of photography. Right since the 1980s, he had been making and exhibiting photographs of exquisite beauty and impact. Jagmohan's extensive experience in the fields of painting and graphics was of great benefit to his photographic artwork. Adopting colour photography from the very beginning, he built on his thorough understanding of the power of colour and compositions. Whether it is his almost surreal 'Cuban Theatre' series or his touchingly realistic 'Scenes of everyday life' series, they all seem infused with an inner brilliance and painterly luminosity.

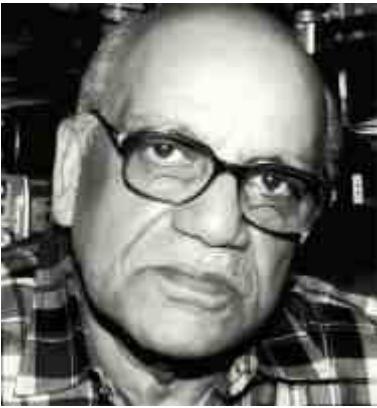
Born in 1935 at Lahore, Pakistan he enrolled in Delhi Polytechnic's art department in 1951. In 1958, he obtained the National Diploma in Fine Arts, and joined as a faculty in the College of Art, Delhi, where he worked until 1976. In 1976, he succeeded Sushil Sarkar as the Principal of the Government College of Art, Chandigarh. During this period, many changes took place. The College building was expanded. The College of Art was affiliated to the Panjab University in 1978, and the five years' Diploma was changed into the professional B.F.A. Degree. Graphic (Printmaking) was introduced as an independent course. The interest in printmaking increased manifold among the young and aspiring art students. Advertising Campaign as a new assignment was introduced to the students of Applied Art, with a view to developing creative ability and professional skill to meet the requirements of advertising art and industry. He also worked as a Director, Government Museum and Art Gallery, Chandigarh from 1977 to 1983. He retired as the Principal of Art College in 1986. 'An Artist's Artist'

Jagmohan Chopra soon became an important presence in the art scenario with the pushing printmaking initiatives in Delhi, especially with his Group-8, which comprised students and professionals interested in the graphic arts. He was awarded cash prize for his graphic work. The collective efforts of Group 8 saw the emergence of special print exhibitions and publications. Apart from Chopra, the members included Anupam Sud, Jagdish Dey, Jeevan Adalja, Laxmi Datta,



Jagmohan Chopra, Principal, Art college with the dignitaries in the art exhibition

Prasanta Bichitra, Umesh Verma, Vijay Sharma, Yogshakti Chopra, and Surindra Singh Chadha. From 1967-68, Group-8 decided to hold 'All India Exhibitions': these were to be devoted exclusively to graphic works. The motive behind this was not only to introduce the works of graphic artists from Delhi but also from other places in the country. Senior artists like Hore, K. G. Subramanyan, Arun Bose, and Krishna Reddy also participated in their shows.



Jagmohan Chopra



Jagmohan Chopra Composition III, Colour Intaglio

Jagmohan Chopra along with members formed an Indian Printmakers Guild. The Indian Printmakers Guild, shaped by capital's young printmakers in 1990 has been active in producing diverse prints by its members like Ananda Moy Banerji, Dattatraya Apte, Jayant Gajera, K.R. Subbanna, Kanchan Chander, Moti Zharotia, Sushanta Guha, Sukhvinder Singh, Subba Ghosh, and Shukla Sawant besides Anupam Sud, Jai Zharotia.

First, the system was the structure of colours of the most vivid hue. Jagmohan was then interested in making a fantasy and drew images from the neon, mercury and fluorescent flares of the nocturnal city. He abandoned that approach later on. The glare of the city, it seems, crystallized and metamorphosed. Jagmohan began to paint rock, stone and organic formations. He portrayed the world of a great barren land destitute of

people. His locale was a kind of sanctuary for

I like to think that the changes brought by time were Jagmohan's themes. We are in places that are old and pristine, when we see his works. His images remind you of totems, and of fragments of landscape seen through tunnels. As these paintings present the vast view and the details; the disembodied parts and the separation of motifs; and the formal study of skeletal parts that are re-arranged, give you a feeling of timelessness and sometimes of weightlessness.

Participation and awards

Jagmohan Chopra had participated in numerous exhibitions in India and abroad. Held numerous shows of paintings and graphics at Delhi Shilpi Chakra, various All-India Exhibitions including National Academy Exhibition 1957, International Graphic Exhibition, Yugoslavia, 1959, International Graphic Exhibition, Poland, 1960. Held one man shows in Delhi in 1961, 1962. His works are in



Jagmohan Chopra, Principal, Art college with faculty in the print making studio



Jagmohan Chopra 'Composition' Graphic Print

Exhibition 1965, New Delhi; 1st Prize Graphics, All India Fine Arts and Crafts Society Annual Exhibitions, 1965 and 1967. National Award Lalit Kala Akademi, National Exhibition, 1968. In 1987, North Zone Cultural Centre, Patiala honoured Jagmohan for his contribution to art and culture in the country and in 1988, he was awarded the prestigious Kala Ratna award by AIFACS.

He was a senior member of Jury for numerous of exhibition at national and state level. He had been a much sought-after member of national and international juries; Life Member of All India Fine Arts and Crafts Society, New Delhi.

Jagmohan Chopra died after a prolonged illness in New Delhi in 2013. He was one of the most respected and loved artists. He is remembered not only by those who were closely associated with him but also by those who were familiar with his work.

graphic, Bombay Art Society Annual Exhibition, 1959; Merit award for graphics at Bombay Art Society Annual Exhibition, 1959; Awarded Silver Medal for Painting 1st Annual Exhibition Jammu & Kashmir Academy, 1960; Gold Medal at the first All India, Graphic

collections of Earl of Harewood, England; Neville Wadia, Bombay; His Excellency Sayed Abdul Karim Mirghani, the Ambassador of Sudan in India; Kanwal Krishna, Delhi. His exhibitions continued later at International Graphic Arts Exhibition, Leipzig, Germany 1965; IXth Biennale of Sao Panto, Brazil 1967. He participated in Xth International Exhibition of Drawings and Engravings, Lugano (Switzerland) 1968 and International Biennial of Graphic Arts, Krakow Poland 1968. His solo shows of painting in Delhi-1957; 1962, 1963 and Graphics 1968 has excellent reviews.

He was awarded and honoured by various government and private organisations like Punjab Government's Silver Medal for best exhibit in Graphics 1959; first prize in Watercolour Painting in All-India Fine Arts and Crafts Society (AIFACS) Annual Exhibition, 1959; Honourable mentions for

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