



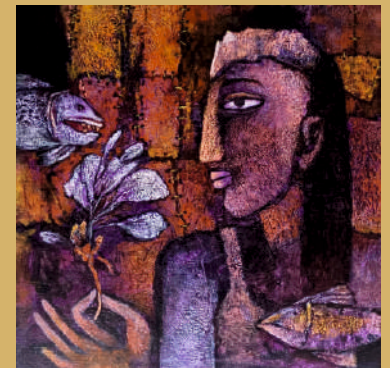
GANESH PYNE

Mystery, Reality, and Life

OTHER STORIES



Ratan Parimoo



Dr. Rakhi Kumar



Joker and Parallel Echoes

María Sol Escobar (1930-2016)



“I was born an artist. Afterwards, I had to explain to everyone just what that meant.” — Marisol

This sculpture by artist María Sol Escobar (1930-2016) features a cast of her face around a Coca-Cola bottle, exploring the globalization of American culture as well as sexuality and consumerism. In her work, Marisol often used objects from her daily life.

LETTER FROM THE EDITOR



We are pleased to present the July 2026 issue of Art News India magazine. This issue features a special article on Ganesh Pyne, offering insights into the life and work of the celebrated artist. It also includes a commentary on the exhibition by senior artist and art historian Ratan Parimoo. Our book review section highlights a publication on senior artist Sudhir Patwardhan, authored by Kumar Anupam. In addition, the issue brings together features and discussions on the works of a diverse range of artists—both established and emerging voices in the contemporary art landscape. We hope you enjoy reading this issue and find its contents engaging and enriching.

Dr. Ved Prakash Bhardwaj

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ARTNEWSINDIA**EDITOR**

Dr. Ved Prakash Bhardwaj

ADVISORY BOARD

Jhon Philipose
Suman Kumar Singh
Bipin Kumar
Dilip Sharma

Address

F-2, 781 Shalimar Garden
Extansion 1, Sahibabad,
U.P. 201006

Mob. 9871699401

Email: artnewsindia25@gmail.com

<https://artnewsindia.com>

Content

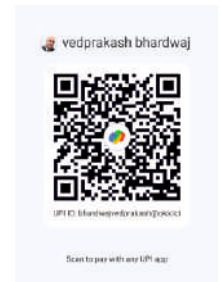
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Editor





REVISIT: DR. VED PRAKASH BHARDWAJ

Ganesh Pyne

Mystery, Reality, and Life

Ganesh Pyne was one of the most prominent artists of contemporary Indian art. He was renowned for his mysterious imagery, imaginative worlds, and profound expression of the darker aspects of life. He was born on June 11, 1937, in Kolkata, West Bengal.

Ordinarily, people do not pay much attention to the simple events and objects of everyday life. Ganesh Pyne's perspective, however, was entirely different. He observed even the smallest objects and incidents around him with extraordinary sensitivity and attention. This is why his paintings often depict ants and other insects hovering around a





lamp, while the lamp's light itself creates a mysterious atmosphere. Pyne used to say that he saw things in his own unique way.

Ganesh Pyne's art is a remarkable fusion of imagination and reality. His paintings possess a distinctive narrative quality. At times, his images appear intimate and familiar; at others, they seem unsettling and disturbing. Often, he combines both experiences within a single work, revealing a new dimension of reality. In his early years, he worked as an illustrator to earn a living. This experience deeply influenced his art, and a sense of storytelling is naturally present in most of his paintings.

He created numerous paintings based on the Mahabharata.

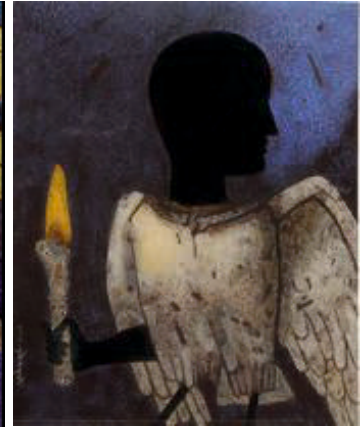
Similarly, many of his works depicting puppet theatre, Baul singers, and warriors are structured around narrative themes. His cross-hatched drawings made on graph paper are especially significant. Many of them were preparatory studies for larger works, yet numerous drawings executed in pen and a graffiti-like style on paper stand as complete

artworks in their own right. An exhibition of such drawings was held at the Vadhera Art Gallery in Delhi.

Human, animal, and bird skeletons frequently appear in Ganesh Pyne's paintings. The Bengal Famine and other traumatic experiences profoundly influenced his artistic world. For this reason, he was often called the "Painter of Darkness." His paintings and drawings convey an intense awareness of death, defeat, sorrow, and transience. Yet his art is not merely an expression of despair; through his imagination, he continually searched for possibilities of life within darkness itself.

Ganesh Pyne lived simultaneously in two worlds. One was the external world of





reality, and the other was his inner world, shaped by imagination, memories, and harsh life experiences. His childhood was far from pleasant. The untimely death of his father, the Bengal Famine, and the communal riots during the Partition of India became permanent parts of his memory. Amid these difficult circumstances, the stories narrated by his grandmother became the most precious inheritance of his life. These stories taught him to look deeply into life and to understand its mysteries. It is believed that the imagination and sense of mystery evident in his art originated from these folk tales.

The sorrows of his personal life and the tragedies of public life gave Pyne a profound awareness of life's impermanence. As a result, death became a

recurring theme in his artistic universe. The extraordinary experiences of his childhood enabled him to view life from a different perspective, while his grandmother's stories made his experiential world even more mysterious.

In 1952, at the age of fifteen, he visited an



exhibition of paintings by Abanindranath Tagore at the Indian Museum in Kolkata. This was his first significant encounter with modern art and proved to be a turning point in his life. From that moment, he developed a desire to experience and express life through art. Abanindranath's way of perceiving nature and life deeply influenced him.

During his art education, Pyne studied European modern art, but he was more strongly drawn to Indian and Eastern artistic traditions. Early on, he decided that he would not come under the influence of Western artistic trends.

Consequently, although the influence of Abanindranath Tagore can be seen in his early works, they also bear a clear imprint of Indian painting traditions. He began his



artistic career working primarily with watercolors.

The years before and after Indian independence witnessed a new wave of change in Indian art. The Calcutta Group, established in 1943, and later the Progressive Artists' Group, formed in 1947, sought to give Indian art a new direction. Ganesh Pyne began painting in the 1950s. An abstract painting from this period survives as evidence of his early experiments.

In 1963, he became a member of the Society of Contemporary Artists. During the same decade, his interest in literature deepened. He developed a close relationship with poetry, and its emotional and symbolic language gradually found expression in his paintings as well.

After several unsuccessful attempts to earn a livelihood, he began working as an illustrator in Mandar Mullick's studio. At the time, it was an important center for animation in India. Working there, he learned how to create a sense of movement and drama within static images. This is one reason why a strong narrative structure is

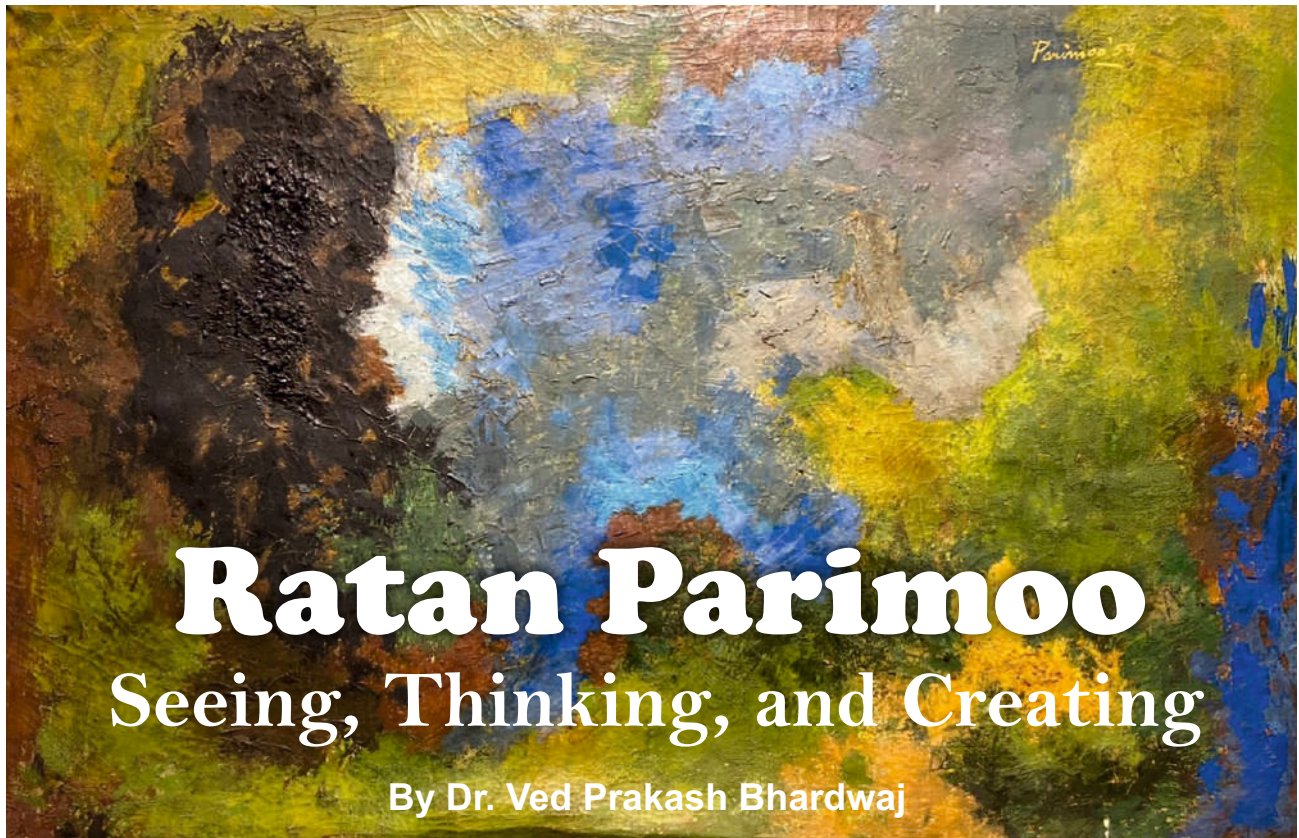


evident in most of his works.

Ganesh Pyne had to struggle for many years to establish himself as an artist. He maintained a balance between commercial illustration work and his personal artistic practice. After working with watercolours, he began using gouache and tempera, media that would later become central to his artistic identity. Gradually, his reputation grew, and he came to be regarded as one of the most respected artists in the Indian art world.

The celebrated artist M. F. Husain once described Ganesh Pyne as "the diamond of Indian art." This description seems especially apt considering the delicacy, brilliance, and refinement of his paintings. He generally worked on a small scale, and most of his paintings were no larger than two feet in size.

Ganesh Pyne passed away on March 12, 2013, due to a heart attack. Yet his art continues to captivate and move viewers through its mysterious beauty, psychological depth, and profound reflections on life, memory, and death.



Ratan Parimoo

Seeing, Thinking, and Creating

By Dr. Ved Prakash Bhardwaj

On the evening of June 12, 2026, a major retrospective exhibition of senior artist and art historian Ratan Parimoo opened at Bikaner House, one of New Delhi's leading cultural venues. For Delhi's art enthusiasts, the exhibition offers a rare opportunity to witness the remarkable breadth of Parimoo's artistic and intellectual journey. Presented by Gallery Splash, the exhibition, titled *Ratan Parimoo: Grammar of Seeing – A Retrospective of Becoming*, is among the most significant art events of the year.

Curated by Satyajit Dave, the exhibition brings together an extraordinary range of material, including paintings, prints, drawings, collages, archival documents, photographs, letters, and personal writings. By



tracing Parimoo's evolution from his earliest drawings to his mature abstract works, the exhibition presents a comprehensive portrait of an artist whose contributions extend far beyond the studio.

Abstraction has long been central to Parimoo's artistic practice. Born in Kashmir in 1936, he studied under the renowned modernist painter N. S. Bendre, whose distinctive interpretations of the Kashmiri landscape left a lasting impression on him. Yet Parimoo's own landscapes transcend visual description, conveying emotional and experiential responses to place, memory, and time. His abstract compositions often incorporate unconventional materials such as sand, pebbles, glue, and printed paper, creating richly

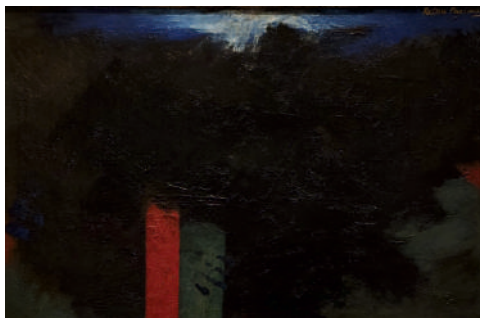


textured surfaces that expand the expressive possibilities of painting. While many of the works display a minimalist sensibility, others evoke the complexity and intrigue of visual puzzles.

One of the exhibition's most distinctive features is its thoughtful integration of archival material into the curatorial narrative. Personal correspondence, photographs, lecture notes, catalogues, and writings are displayed alongside the artworks, illuminating Parimoo's multiple identities as an artist, scholar, educator, and institution builder. This archival dimension enriches the exhibition, revealing the intellectual foundations that have informed his artistic practice over several decades.

The exhibition is organized into three thematic sections—*The Observed World*, *Between Memory and Method*, and *Abstraction Becomes Language*. Together, these sections chart Parimoo's sustained exploration of abstraction and the experimental processes through which he developed a unique visual language.

Beyond his



achievements as a painter, Parimoo has played a pivotal role in shaping the discourse of modern Indian art. In 1956, he co-founded the Baroda Group of Artists alongside artists such as G. R. Santosh, K. G. Subramanyan, Shanti Dave, and Bendre. He later served as Professor and Head of the Department of Art History and Aesthetics at the Faculty of Fine Arts, M. S. University of Baroda, where he influenced generations of artists and scholars. Through his writings, teaching, and institutional leadership, he has been instrumental in advancing the study and understanding of Indian modernism.

In recognition of his exceptional contributions to art and education, Parimoo was awarded the Padma Shri by the Government of India in 2025.

More than a retrospective, *Grammar of Seeing – A Retrospective of Becoming* is a celebration of a lifetime devoted to artistic inquiry, scholarship, and cultural engagement. It offers viewers a rare insight into the creative and intellectual evolution of one of India's most distinguished artists and art historians.



Woman, Memory and Consciousness

The Art of Dr. Rakhi Kumar

In contemporary Indian art, there are artists whose works transcend visual beauty to explore deeper dimensions of human experience and social reality. Dr. Rakhi Kumar belongs to this category. The works presented in her solo exhibition *The Silent Echoes* not only reflect the essence of her artistic journey spanning more than two decades, but also demonstrate how art can transform personal sensibility into collective memory and cultural consciousness. The most significant aspect of her

practice lies in the way she refuses to treat womanhood, nature, life, and spirituality as separate concerns, instead presenting them as interconnected dimensions of human existence.



The first impression of Rakhi Kumar's paintings emerges from their figurative quality. Human figures, animals, architectural forms, and elements of nature are all clearly present in her compositions. Yet her objective is not to create a



faithful representation of reality. Rather, she shapes her forms in a manner that allows them to transcend their physical presence and acquire symbolic and abstract meanings. Consequently, her figures remain recognizable while never becoming entirely realistic. She privileges inner realities—memories, emotions, and psychological states—over the visible world. The textured surfaces and layered treatment of colour create a visual space where the boundaries between figuration and abstraction gradually dissolve.

The most compelling aspect of this exhibition is undoubtedly its series entered on

women. In contemporary art, representations of women are often framed through discourses of resistance, struggle, or identity. Rakhi Kumar, however, expands these concerns onto a broader humanistic plane. Her women are not merely figures of struggle; they emerge as carriers of life and foundations of creation. The artist herself describes her female protagonists as existing in a state of “melancholic bliss.” This seemingly paradoxical condition captures the complexity of women's lives, where suffering and fulfilment, endurance and creativity, coexist simultaneously.

A closer examination of the structural



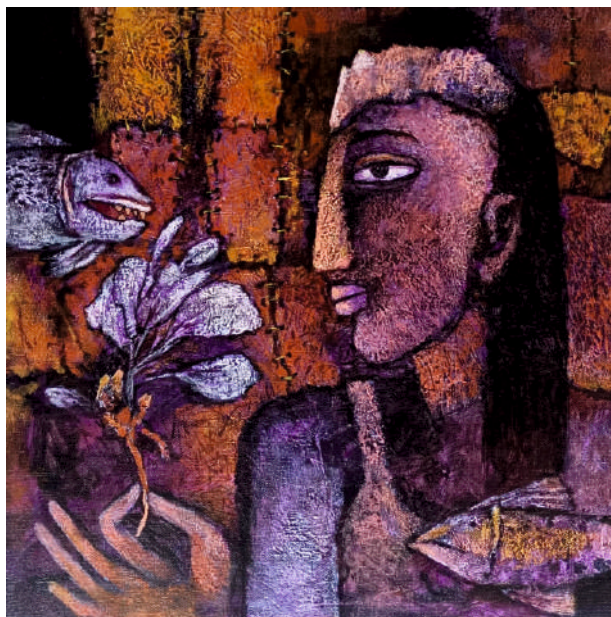


composition of these works reveals another significant layer of meaning. The backgrounds are often divided into multiple fragments, resembling pieces of fabric stitched together into a larger whole. This visual strategy functions as more than a formal device; it becomes a powerful metaphor for the role of women in the making of civilization. Women gather fragmented experiences, relationships, and memories, weaving them into meaningful and cohesive forms. Through this imagery, Rakhi Kumar presents women not merely as social subjects but as the organizing force behind human continuity and cultural development.

Colour plays a defining role in shaping the expressive power of her paintings. Shades of red, yellow, blue, and brown frequently dominate her palette. These colors evoke vitality, celebration, and possibility, yet they are never employed merely for decorative effect. Through multiple layers and tonal variations of a single color, the artist creates richly textured

surfaces that lend depth and complexity to her images. At times, these layered constructions generate a sense of mystery, suggesting meanings that remain partially concealed beneath the visible surface. This quality encourages sustained engagement, inviting viewers to return repeatedly to the work in search of new interpretations.

The second major body of work in the exhibition is devoted to Banaras (Varanasi). While the city has long occupied an important place in Indian artistic imagination, Rakhi Kumar approaches it from a distinct perspective. Rather than



focusing on the picturesque appeal of its ghats, temples, and rituals, she seeks to capture the inner consciousness that defines the city's spiritual essence. In her paintings, Banaras emerges not simply as a geographical location but as a psychological and metaphysical experience.

These works encompass both dimensions of spirituality: religious



tradition and the expansion of consciousness. Although temples, human figures, and sacred architecture appear in her compositions, the artist's concern is not the documentation of ritual practices. Instead, she explores those experiences that encourage introspection and connect human beings to larger existential questions. Through abstraction, she universalizes these experiences, allowing the local specificity of Banaras to resonate with broader human concerns.

While the symbolic and abstract



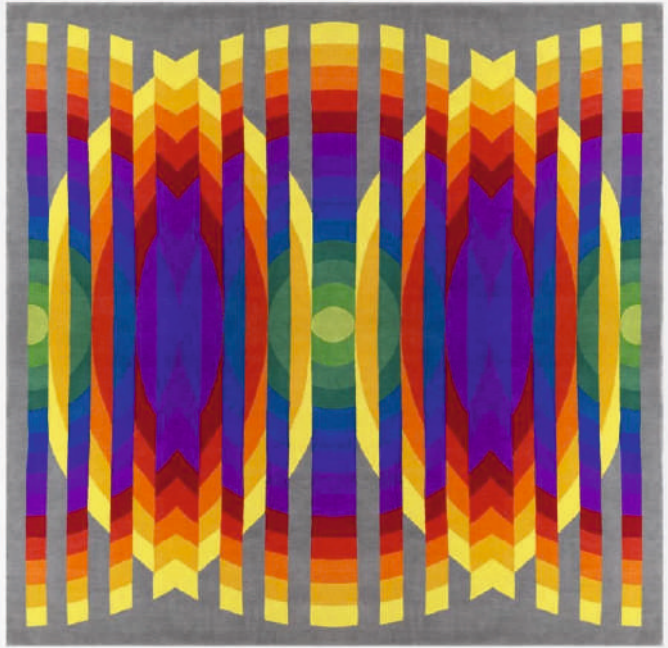
language of her work is highly effective, it also demands patience and active engagement from the viewer. Those accustomed to direct narrative imagery may find the process of interpretation somewhat challenging. Yet this very complexity constitutes one of the strengths of her practice. Her paintings refuse passive consumption and instead invite viewers to participate in the creation of meaning.

Ultimately, Dr. Rakhi Kumar's work represents a significant contribution to contemporary Indian painting. Her art transforms themes of womanhood, nature, and spirituality into visual metaphors that extend beyond personal experience to address broader questions of civilization, culture, and human consciousness. *The Silent Echoes* is not merely an exhibition of paintings; it is a visual narrative of memory, sensibility, and existence—an exploration of those silent reverberations that continue to shape human life, often remaining unheard beneath the noise of everyday experience. It is precisely this ability to evoke profound reflection that constitutes the enduring achievement of her art.

-Dr. Ved Prakash Bhardwaj

DO YOU KNOW?

Who is Julio Le Parc



Julio Le Parc was one of the most influential figures in kinetic and optical art. Over a career spanning more than six decades, he explored how light, movement, reflection, and viewer participation could transform the experience of art.

Key points from his legacy:

Pioneer of kinetic art: His sculptures and installations often incorporated moving elements, mirrors, and changing light effects that created dynamic visual experiences.

Active role for the viewer: Rather than treating audiences as passive observers, Le Parc designed works that changed as people moved around them, making perception itself part of the artwork.

Democratic vision of art: He believed art should be accessible and enjoyable for everyone, not just specialists or elites.

International influence: Born in Argentina in 1928, he moved to France in 1958 and became an important figure in the innovative Paris art scene of the 1960s while maintaining strong ties to Latin America.

Enduring experimentation: Throughout his life, he continued to challenge conventional ideas about art, perception, and participation.

Le Parc passed away on May 30, 2026, at the age of 97. His work remains celebrated for turning light and movement into immersive experiences and for redefining the relationship between artwork and audience.



Shailja Pasricha

passion for creativity



Art possesses an extraordinary ability to express emotions that words often fail to fully convey. It serves as a bridge between imagination and reality, allowing individuals to deeply experience emotions, stories, and memories. Among contemporary artists who bring emotions to life through visual expression, Shailja Pasricha has established a distinctive identity as a talented freelance artist. Her paintings present life, human emotions, and the beauty hidden within everyday experiences with exceptional sensitivity.

Shailja's artistic journey is inspired by her deep passion for creativity and self-expression. Her works are not merely demonstrations of technical skill, but they also reveal a genuine emotional connection with her themes and ideas. Through her art, she invites viewers into a world where colours speak, textures create movement, and every brushstroke evokes a unique sensation. Her art is not simply something to be viewed, but rather an experience to be felt.

Acrylic is her preferred medium because it provides her with broad freedom of expression. It gives her the opportunity to experiment with texture, layering, transparency, and diverse colour combinations. This creative freedom enables her to produce paintings that are visually appealing while simultaneously offering profound emotional depth. The vibrancy and



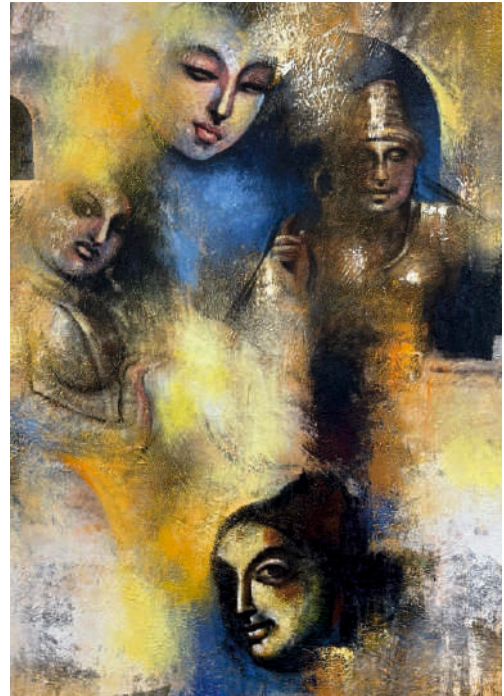
flexibility of acrylic colours help her express her ideas and emotions in a powerful and impactful manner.

The foundation of Shailja Pasricha's art lies in authenticity and honest expression. She believes that true art emerges only when an artist expresses their inner world with sincerity and courage. Rather than limiting herself to depicting visible reality, she strives to express emotions, experiences, and states of mind that connect different individuals through shared human experiences. Her paintings encourage viewers to pause amidst their busy lives, reflect, think deeply, and engage in self-introspection.

A significant recurring theme in her work is the relationship between chaos and peace. Life is often filled with uncertainties, struggles, and emotional ups and downs, yet hope and beauty frequently emerge from these very experiences. Through bold brushstrokes, energetic patterns, and contrasting colours,

Shailja portrays the unpredictable journey of life. The forms appearing in her paintings, often creating a sense of movement and rotation, symbolize the complexities and uncertainties of life, while the gentle blending of colours expresses hope, patience, and the possibility of balance.

Nature is another important source of inspiration in her work. Inspired by the tranquility and



silent strength of the natural world, she creates paintings that celebrate harmony and renewal. The use of green, blue, and earthy tones creates a sense of peace and freshness in her compositions. These works remind us of the deep connection between nature and human life while encouraging us to appreciate simplicity and mindfulness. In a world filled with speed and constant activity, her nature-inspired art offers viewers a moment of stillness and inner peace.

Among her artistic themes, “Reflections of the Soul” is particularly noteworthy. Through works based on this subject, Shailja explores the depth and complexity of human emotions. Layered textures, abstract forms, and the interplay of light and shadow become visual symbols of thoughts, memories, and emotional experiences. Joy and sorrow, strength and vulnerability, hope and uncertainty all appear together within her compositions, revealing the many dimensions of human experience. Through these introspective works, she inspires viewers toward self-discovery and acceptance of emotional truth.

Themes of growth and transformation



also appear in many of her works. Vibrant floral forms and expressive brushstrokes symbolize the continuous cycle of life, resilience, and rebirth. Just as flowers bloom again after changing seasons, her art reflects humanity's ability to rebuild strength after difficult circumstances. Her works inspire viewers to see change not as something to fear, but as a positive step toward new opportunities and personal growth.

Through her artistic vision, Shailja Pasricha continues to inspire art lovers and collectors alike. Her work proves that art is not limited to technique and beauty alone; it is also a powerful language of emotions, experiences, and human connection. Her creations stand as a testament to the transformative power of art — its ability to heal, inspire, and create meaningful emotional bonds.

The world of Shailja Pasricha is filled with colours, emotions, and imagination. Each of her paintings takes viewers on a journey that extends beyond the canvas, connecting them with their own experiences, emotions, and life stories. Her art reminds us that creativity is not simply about creating images, but about creating connections that touch the soul.

कला और कविता / कुमार अनुपम



कुमार अनुपम कवि,
चित्रकार, कला समीक्षक
और संपादक हैं। 'बारिश
मेरा घर है', 'कविता
समय-1, और 'बिस्कोहर की
वसंतसेनाएँ' उनके कविता-
संग्रह हैं। इसके अलावा
'युद्ध के विरुद्ध' (विश्व
कविता से चयन चार खंडों
में) और पिता पर केंद्रित
कविताओं के संग्रह का
संपादन किया है। वरिष्ठ
कलाकार सुधीर पटवर्धन पर
उनका लिखा मोनोग्राम
'सुधीर पटवर्धन : जन का
कलाकार' काफी सराहा गया
है। भारत भूषण अग्रवाल,
साहित्य अकादेमी युवा
पुरस्कार सहित अनेक
पुरस्कार आपको मिल चुके
हैं। प्रस्तुत कविताएँ
राजकमल प्रकाशन से
प्रकाशित उनके संग्रह
'बिस्कोहर की वसंतसेनाएँ'
से ली गई हैं, साथ में
उनकी दो पेंटिंग हैं।

एक

ख़्वाब और खलिश
से भरी हैं मेरी ख़्वाहिशें
इस निचाट दोपहर में
जब धूप है प्रचंड
एक मादा कबूतर
दो दीवारों की संघ में
'सेह' रही है अपना अंडा

एक बछड़ा
चूस रहा है
अपनी माँ का थन

एक बिल्ली
छेड़ रही है अपने शावकों को
ममता से भरकर —
यह देखकर
एक फूल की
और उज्ज्वल हो गई है हँसी

इतवार की इस दोपहर
जब बाहर
बरस रही है आग
मेरी सखी की बच्ची

अपनी आर्ट कॉपी में
पैदा कर रही है एक नई नदी
बना रही है निर्मल जल
एक सुंदर संसार
रच रही है...
इतवार की इस दोपहर
जब धूल उड़ रही है अथाह
भरते हुए आह याद कर रही हूँ
कि इस अनजान यात्रा में
कितनी भटकनों ने काटा मेरा रास्ता

ठिठकी रही
कितने ही शब्दों के सामने
उनके भीतर से फूटती हुई
पुरखा कंटों की
अर्थ-ध्वनियाँ सुनती हुई...
एक स्वाद याद आ रहा है
अपरिचित क्षणिक स्नेह का

और
एक नासमझ उम्र का धोखा
जिसकी अकथ कथा
कहती हैं मेरी सब साथिनें
अपनी-अपनी तरह
भूख और भ्रम की असहाय भाषा में... ।



दो

मैं
 एक खाली लिफ़ाफ़ा हूँ
 जिसमें रख सकते हो तुम एक अनभेजी चिट्ठी
 अपनी प्रेमिका के नाम

अपना चेहरा छुपा सकते हो
 कुछ देर
 शर्मिंदा होने से बच सकते हो
 जैसे अपने एकांत में कहीं
 घुटता होगा मेरा धोखेबाज़ प्रेमी

मैं
 स्त्री
 और
 स्त्री के बीच की जगह हूँ

जहाँ ढूँढ़ते हो तुम वत्सलता
 और वासना में भर
 खोद डालते हो सारा बंजर
 जो मेरे प्रेम की तरह जलावतन है

निरीह और असहाय हैं हम दोनों
 अधूरे हैं और स्त्री-पुरुष की तरह दो
 बिलकुल पृथक्

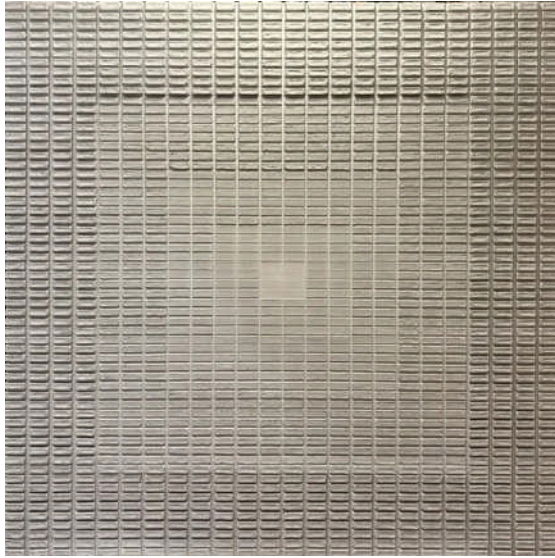
अपनी प्रेमिका की तरह छूना शुरू करते हो
 और नृशंस अतृप्ति
 तुम्हारी प्रेमिका को मसल देती है

तुम्हारा प्रेम है
 जैसे पानी
 जो धान की जड़ों में न जाकर
 डुबो देता है फुनगी
 और झुलस जाती है धान की प्यास

मैं तुम्हें चाहती हूँ
 यह उतना ही सच है
 जितना पेट का सच

मैं
 एक आदिम कारावास की कैदी
 और तुम भी।

Lines of Thought, Lines of Being



Aditya Krishnamurthy



Supriyo Karmakar

A line is complete in itself, but when two lines come together in a relationship, they become an entire world. Together they create a form in which the visible and invisible presence of life breathes. Every work of art is, in one way or another, a combination of lines, whether those lines are visible or not. The art of **Aditya Krishnamurthy** and **Supriyo Karmakar** explores and reveals this very power of the line. Their joint exhibition at **Akar Prakar** Gallery, New Delhi, which opened on 29 May 2026 and has been curated by Siddhi Shailendra, will remain on view until 27 June 2026.

In the works of both artists, lines do not construct a familiar landscape or a fixed form. Rather, through their presence, they bring forth a structural texture in which arrangement and combination become the principal elements. In Aditya's work, the organization of lines appears closer to the language of design. A certain pattern is evident throughout his compositions; everything seems ordered and controlled. There is a pronounced sense of mechanism within these arrangements. The freedom that is generally available both to the artist and to the viewer is not immediately apparent in his works. This may be considered a limitation of his practice. Yet, as soon as the viewer

attempts to grasp the inner essence of the image, each work begins to evoke profound states of consciousness. The repetition and uniformity of forms suggest a social structure in which deviation is not permitted. Thus, his works convey a sense of stability; however, this stability is itself a synthesis of multiple instabilities. In this sense, his works may be said to move from form toward the formless.

The two distinct bodies of work presented by Supriyo Karmakar in the exhibition may be seen as creating different narratives. Through embroidery on fabric, his work titled *Memory Loom 3* points toward social stratification and social deviation within the framework of a traditional artistic practice. Alongside this, another group of works emerges through intricate configurations and interweaving's of lines. These works, that's looks like a painting of 'Gamcha', with their textile-like textures and woven structures, recall Kabir's celebrated verse, "Jhini Jhini Bini Chadariya" ("Finely, delicately is this cloth woven"). From this point onward, these compositions—abstract in their formal arrangement—begin to evoke a sense of worldly existence. Lines play a central role in these works, yet they also assume the form of a social fabric, embodying the interwoven nature of human society.



Joker and Parallel Echoes

"Joker and Parallel Echoes," a group exhibition organized by the Speaking Art Foundation and curate by Neeraj Sharma and Ritu Saxena, was held from **June 1 to June 4, 2026**, at the Visual Art Gallery, India Habitat Centre, New Delhi. The exhibition brought together an impressive collection of works by approximately **80 artists**, who transformed 3D relief masks of the Joker into unique artistic expressions. The participating artists included both established and emerging practitioners. In addition, paintings and sculptures by nearly **50 artists** were displayed. While the Joker masks formed the central attraction of the exhibition, many artists also explored the Joker motif in their paintings.

A close look at the exhibited masks revealed remarkable levels of creativity and experimentation. Many artists extended the visual possibilities of the 3D relief masks by incorporating diverse materials and mixed-media elements. Some works celebrated the Joker's playful and entertaining persona, while others exposed the

melancholy and vulnerability concealed behind the iconic smile.

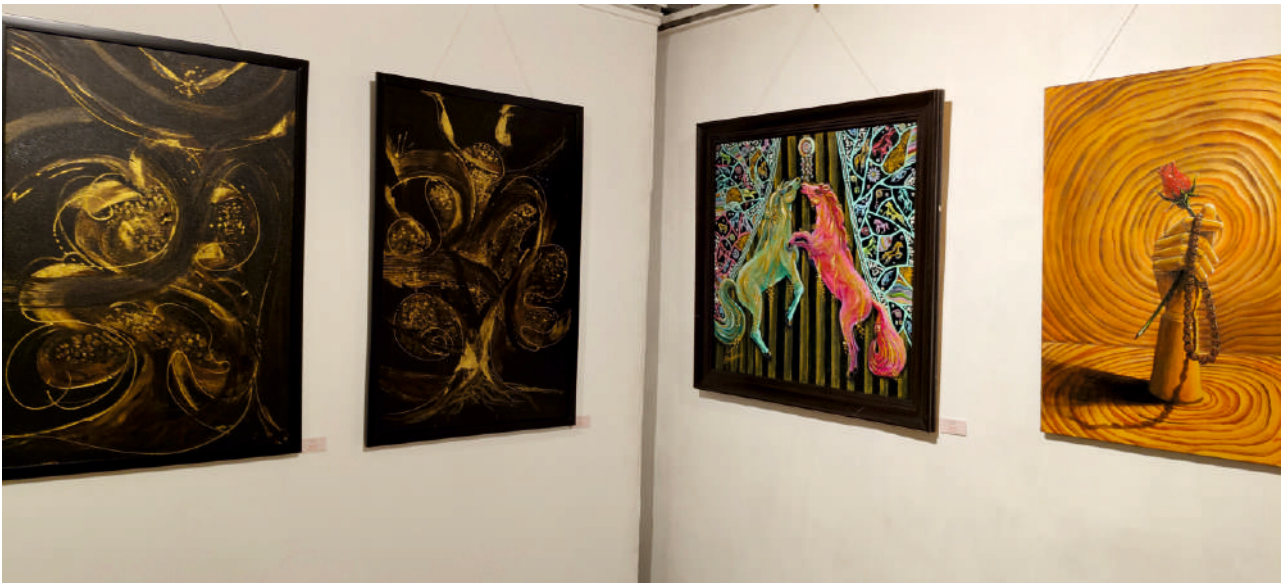
Traditionally regarded as a symbol of laughter and amusement, the Joker was reinterpreted by many artists as a metaphor for contemporary life. Through the inclusion of text, symbolic imagery, and additional visual elements, the artists connected the character to present-day social realities. In this context, the exhibition evoked the figure of the "invisible joker" of our times—a persona that conceals emotional complexity beneath a carefully crafted exterior.

Many artworks reflected a world in which faces shine like advertisements, projecting confidence and success while masking deep-seated anxieties and sadness. As a result, the exhibition transcended its playful premise and emerged as a thoughtful commentary on the psychological and social conditions of contemporary society.

The participating artists included Kalicharan Gupta, Rupchand, Dharmendra Rathore, Ragini Sinha,



Dr. Ved Prakash Bhardwaj, Ragini Sinha, Sakshi Bajaj and Harsh Loomba



Sakshi Bajaj, Monica Singh, Perna Verma, Ajay Sameer, Abha Rai, Hariom Kuthwaria, Anita Trehan, Anjali Mittal, Archana Jha, Bhumika Kushwaha, Dilip Chandoliya, Deepshikha Bisoi, Mousumi Bhattacharya, Sunit Madan, Hari Singh, Harsh Inder Lomba, Jatin Chaudhary, Jyoti Singh, Kirti B. Sarkar, Manmoy Das, Naresh Verma, Nalini Mishra Tayabji, Navpreet Kaur, Neeraj Mitra, Neha Dua, Prashant Kumar Sarkar, Ritu Saxena, Vijender Sharma, and Ved Prakash Bhardwaj, among many others.

The "**Parallel Echoes**" section featured paintings, sculptures, and installations by both senior and emerging artists. Several participants incorporated the image of the Joker into their works, creating conceptual links with the exhibition's central theme. The objective of this segment was to present a diverse range of artistic styles and practices on a common

platform while providing valuable exposure to promising young artists.

Noteworthy contributions were presented by Amit Kumar Bal, Manmoy Das, Navita Kaushik, Anurag Anand, Arvind Kumar Dubey, Golmai Gandumpu, Kamal Debnath, Kuldeep Kumar, Madhusudan Khandekar, Manish Upadhyay, Meha Khanna, Nalini Mishra Tayabji, Prashant Kumar Sarkar, Ritu Manchanda, Sachin Kumar, Sumit Kumar Thakur, Vibha Singh, and Vidushi.

Overall, *Joker and Parallel Echoes* successfully transformed a familiar cultural icon into a powerful vehicle for artistic exploration and social reflection. By juxtaposing humour with hidden sorrow, performance with authenticity, and spectacle with introspection, the exhibition offered a compelling meditation on the complexities of contemporary existence.





Kala Bhavana

Rabindranath Tagore envisioned Shanti Niketan and its one part Kala Bhavana not merely as an art school, but as a centre for holistic, anti-colonial education. Inspired by the *Gurukul* (ancient forest-dwelling school) system and traditional Indian aesthetics, it was designed to bridge the gap between creative expression and nature. It operated as an autonomous, indigenous alternative to British-sponsored art institutions.

In 1919, Tagore invited Nandalal Bose—a prominent disciple of Abanindranath Tagore—to serve as the first principal of Kala Bhavana. Under Bose's leadership, followed by the groundbreaking work of legends like Benode

Behari Mukherjee and Ramkinkar Baij, the institution laid the bedrock for Modern Indian Art. Together, they rejected Western studio-based strictures, encouraging students to learn by observing nature, folk traditions, and rural Indian life.

Kala Bhavana's curriculum is deeply interdisciplinary. Historically, students and teachers explored mural painting, printmaking, sculpture, and indigenous crafts like pottery and weaving. The campus itself was designed as a living art gallery, featuring monumental open-air sculptures (such as Ramkinkar Baij's *The Santhal Family*), vibrant murals, and architecture uniquely integrated with the environment.



Nandalal Bose with his students and one part of Kala Bhavana



Parallel of Perception: Conversations in Strength and Sensitivity



Ritu Singh Panday, Georgina Maddox, Nitasha Jaini, Shikha Gupta, Ritu Aggarwal and Gitanjali Kashyap.

These artists explore different aspects of contemporary human experience through introspective and transformative practices. Nitasha Jaini examines urban masculinity and modern relationships, while Gitanjali Kashyap seeks simplicity and deeper meaning through minimal, meditative drawings. Ritu Aggarwal uses geometric abstraction and architectural forms to reflect on urbanization and the balance between order and chaos. Ritu Singh Panday draws on natural forces such as snow and magma to explore emotional and spiritual dualities, and Shikha Gupta investigates memory, inherited conditioning, and personal transformation. Together, their works reflect on identity, perception, environment, and the inner processes that shape human life.

Throughout history, women have relied on collective action to secure their rights, education, and representation within systems that have often marginalized their contributions. In the arts, women's collectives have served as spaces of solidarity, resistance, and creative empowerment, challenging

established narratives while creating opportunities for new voices and perspectives to emerge.

The Quartz Collective is one such group. Bringing together a group of 5 women artists connected through parallel journeys of artistic inquiry and expression, the collective marks its



members of the Quartz group with associates, Dr. Ved Prakash Bhardwaj, Sanju Das, Ritu Sing panday, Gitanjali Kashyap, Smita Jain, Shikha Gupta, Sakshi Bajaj, Ragini Sinha, Ritu Aggarwal, Nitasha Jaini.

debut with a compelling first exhibition, 'Parallels of Perception', a group show by The Quartz Collective at Triveni Kala Sangam's Shridharani Gallery from 8 to 15 June 2026. Curated by Georgina Maddox, the show gathers Nitasha Jaini, Gitanjali Kashyap, Ritu Aggarwal, Ritu Singh Panday and Shikha Gupta. Works range from figuration to linear abstraction, optical effects, tactile mixed media and collaborative scrolls. While each artist possesses a distinct visual language, together they present

a rich dialogue on identity, urban existence, spirituality, transformation, and healing.

In this exhibition, Nitasha Jaini explores the pressures and paradoxes of contemporary masculinity. The recurring male figures in her work—dressed in suits, carrying briefcases, and perpetually ascending staircases—embody the burdens of corporate life and patriarchal expectations. Rather than simply critiquing male authority, Jaini reveals the emotional costs of a social framework that compels men to suppress vulnerability and individuality. Drawing



Nitasha Jaini (center) in front of her paintings with Ritu Singh Panday, Gitanjali Kashyap, Shikha Gupta and Arti Nilam

inspiration from Delhi's urban landscape, she employs metaphors of ambition, competition, and confinement to examine a metropolitan existence where the appearance of success often obscures a deeper loss of meaning. The relentless



Shikha Gupta with her works

pursuit of progress, unfulfilled aspirations, and the emotional numbness bred by competition emerge as recurring themes. This conceptual inquiry extends into her material practice, where laser-cut MDF structures create artificial environments that mirror the rigid systems within which contemporary human existence is negotiated.

In contrast, Gitanjali Kashyap's meditative abstractions invite viewers into a space of introspection. Working with a restrained vocabulary of line, light, shadow, and geometry, she creates compositions that oscillate between stillness and movement. Influenced by minimalist abstraction and the legacy of artists such as Nasreen Mohamedi, Kashyap explores

perception, spirituality, and inner resilience. Her works evoke optical depth and sacred geometry, drawing viewers into layered visual fields that encourage contemplation and transcendence. Recent works inspired by the devotional practice of *Ram Naam Lekhan* further deepen this spiritual dimension, transforming repetitive mark-making into an act of faith, discipline, and reflection.

Geometry also lies at the heart of Ritu Aggarwal's practice, though her approach is distinctly playful and architectural. Through hard-edged abstraction, shifting perspectives, and carefully orchestrated optical illusions, she deconstructs familiar urban forms and reimagines them as dynamic visual experiences.



Gitanjali Kashyap with her works.



Ritu Sing Pandey in front of her works with Sakshi Bajaj and Sanju Das

Staircases, archways, facades, and structural grids become sites of silent negotiation between order and disorientation. Her experimentation with textiles, stitching, and mixed media introduces tactile depth to compositions that challenge conventional perceptions of space and structure. Drawing upon decades of international artistic engagement, Aggarwal's work sustains a sophisticated dialogue between architecture, abstraction, and visual perception.

Ritu Singh Pandey's work is shaped by an acute awareness of both visible and invisible worlds, encompassing physical landscapes, emotional states, and environmental change. Her richly textured paintings draw inspiration from geological and cosmic phenomena—ice, magma, oceans, planets, smoke, and snow. Through layered surfaces and vibrant colour, she explores the tensions between creation and destruction, yearning and surrender, stability and upheaval. Her works resonate simultaneously with the forces of nature and the complexities of human emotion. While celebrating the transformative power of natural processes, she also reflects on ecological imbalance and humanity's impact

on the environment. By combining intuitive experimentation with scientific observation, Singh creates compelling visual metaphors that connect geological and cosmic structures with the emotional terrain of lived experience.

Shikha Gupta's practice centres on materiality, memory, and social engagement. Trained in both fine arts and art therapy, she employs abstraction as a vehicle for emotional expression and personal transformation. Her collaborative scroll projects with historically marginalized communities underscore the healing potential of creative practice. Through the use of found objects, text, and subtle colour palettes, she helps bring forward voices and histories that have long remained unheard. In her individual works, emerging semicircular forms and gentle chromatic transitions become symbols of vital energy, liberation, and the transcendence

of imposed boundaries. Her practice reflects a deep commitment to art as a process of healing, connection, and empowerment.

Together, the artists of the Quartz Collective offer a nuanced exploration of contemporary life through diverse artistic languages.



Paintings by Ritu Aggarwal



Chiranjith Barui

The Aesthetics of Machines and the Poetry of Motion

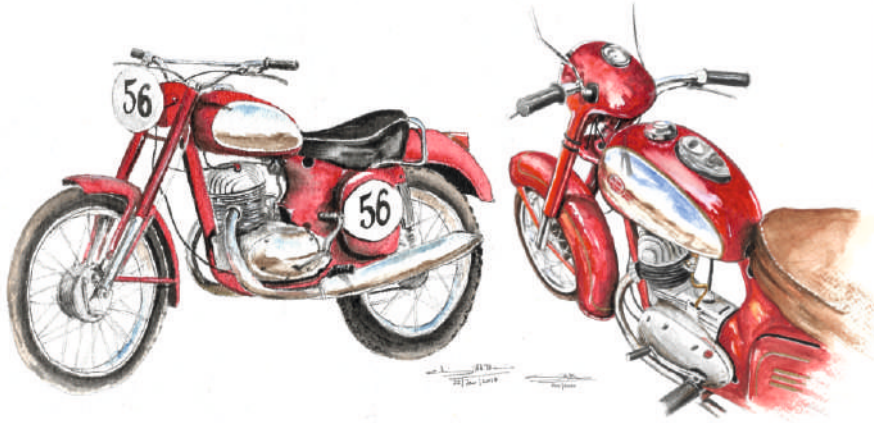
“A motorcycle is not just a machine to ride; it is a sculpture in motion. Through my art, I try to pause that motion and allow people to admire its design, its soul, and the stories it carries.” — Chiranjith Barui

In the contemporary landscape where art, design, and technology increasingly intersect, **Chiranjith Barui** emerges as a distinctive voice whose creative practice celebrates the often-overlooked beauty of machines. Based in Bangalore, he is a Product Designer, Design Educator, Moto Artist, and Illustrator, currently serving as an Assistant Professor and Coordinator at the School of Design, Media and Creative Arts, Jain (Deemed-to-be University), Bengaluru. His work bridges the precision of engineering with the sensibility of fine art, transforming motorcycles and automobiles into visual narratives that evoke memory, craftsmanship, and human emotion.

At the heart of Chiranjith's artistic

practice lies a deep fascination with classic motorcycles and vintage automobiles. Yet, his engagement with these machines extends far beyond their mechanical function. For him, they are living artifacts—repositories of stories, symbols of cultural identity, and embodiments of a design philosophy rooted in elegance and craftsmanship. Every machine carries a personality shaped by time, use, and human interaction. Through his artistic lens, these vehicles transcend their utilitarian roles and become poetic subjects that speak of journeys, aspirations, and histories.

What captivates Chiranjith most is the aesthetic language embedded within mechanical



forms. The graceful sweep of a fuel tank, the rhythmic geometry of an engine, the weathered texture of metal, and the delicate balance between structure and movement become visual elements worthy of contemplation. His works invite viewers to appreciate motorcycles not merely as engineered objects but as sculptural forms whose beauty resides equally in function and form. His paintings reflect a harmony between technical precision and artistic expression, revealing the elegance hidden within machinery.

His background as a product designer profoundly informs his artistic methodology. Years of sketching products, studying form, and understanding materiality have sharpened his ability to observe and interpret mechanical details with remarkable precision. Yet, technical accuracy is only one dimension of his work. Beneath every carefully rendered surface lies an emotional narrative. Chiranjith possesses the ability to imbue machinery with a sense of presence and character, allowing viewers to perceive these machines almost as living companions rather than inanimate objects.

Among the subjects that inspire him most are classic two-stroke motorcycles—machines that once dominated Indian roads and have now largely disappeared from contemporary landscapes. His artistic journey into moto art began in 2014 following a memorable ride from Rameshwaram to Bangalore on a Royal Enfield Electra. The experience became a turning point, inspiring his first motorcycle painting and igniting a lifelong exploration of the emotional connections between riders and machines. Since then, he has continued to document and celebrate these iconic vehicles through his art.

Working primarily in watercolor and ink,

Chiranjith captures not only the physical form of these vehicles but also the spirit they embody. His artworks function as visual archives, preserving the legacy of machines that are gradually fading from everyday life. Through delicate washes and intricate linework, he recreates the textures, character, and atmosphere associated with these iconic motorcycles.

Beyond motorcycles, Chiranjith finds inspiration in the poetry of everyday life. Birds, urban landscapes, bustling streets, and fleeting human interactions frequently appear in his sketchbooks. Through travel sketching and observational drawing, he records the subtle narratives hidden within ordinary moments. His artistic style combines realism with restraint, creating images that are both visually precise and emotionally evocative.

Through every brushstroke, Chiranjith Barui reveals the extraordinary within the ordinary. His art celebrates motion, memory, craftsmanship, and design, reminding us that machines, much like people, carry stories within them. In his hands, metal becomes memory, engineering becomes poetry, and the motorcycle emerges as a timeless symbol of human ingenuity and aesthetic beauty.

Ms Kabita Manjari Tanty

Independent Art writer and curator

Assistant professor, School of Design Media and Creative Arts,

Jain (Deemed to be University)

Bengaluru



Creating and teaching Tikuli art is the integral part of life for Monita Sahay.

Monita Sahay's Tikuli Art

Tikuli art is a unique art form of Bihar with a rich and deep traditional history. The word *Tikuli* means *bindi*, which are an important ornament of married women and a symbol of their identity. This folk art may have been named Tikuli because it was traditionally practiced mainly by women. Like many other folk arts, there is no concrete evidence regarding its origin, but it is believed to have started around 800 years ago in Patna. Since it was closely associated with social customs and rituals, the art became an integral part of folk life and therefore continued to evolve over time. Artists such as Monita Sahay have played an important role in preserving and promoting the culture of



this art form. Monita inherited this art from her mother. Originally from Muzaffarpur, Bihar, Monita has made a significant contribution by not only practicing Tikuli art herself but also teaching it to others. She trains young people in Tikuli art as well as other art forms such as

Madhubani and Manjusha. She believes that all folk arts are important and that people should have the freedom to practice different forms of folk art.

The process of creating Tikuli art is not simple. Historically, it was once created on glass. To make a Tikuli painting, glass was first melted in a furnace and blown like a balloon. After cooling, it was cut into the required shape using a special tool.



A layer of gold foil was then applied to it. After that, designs of flowers, leaves, and deities were engraved and painted with different colours. A coating of acacia gum was then applied over it. Finally, it was polished with a soft cloth. The creation of Tikuli was divided into three stages among different artists. One artist would blow the glass and cut it using a special type of scissors, another would apply the gold work, and the third would use a pointed bamboo pen to



draw and color the images. Due to this elaborate process, it took seven to ten days to create a single Tikuli piece. In this sense, Tikuli was a collective art form, and Monita is now attempting to give it a new direction.

The subjects of Tikuli art have traditionally been religious, as has been the case with many folk art forms. This is especially evident in the folk arts of Bihar, but Tikuli art has certain unique features. Over time, with changes in technique and the use of canvas, its themes have expanded, but the artistic design

itself has remained central to its creation. Monita Sahay explains that due to the complex and lengthy process involved, this art was earlier limited to royal palaces and wealthy families, but that is no longer the case. Nowadays, Tikuli art is combined with Madhubani painting to create decorative wall plates, coasters, table mats, wall hangings, trays, pen stands, and other functional objects. This has introduced many new forms of the art and expanded the creative possibilities for artists. This blending has not only added new visual appeal to the art but has also given these products economic value.

Monita encourages her students to work on different surfaces. Traditionally, Tikuli art was usually created in small sizes. Today, very few people follow the lengthy process of preparing glass surfaces for the art. Instead, canvas, paper, and hardboard are commonly used.





Sachida Nagdev

Untiring Explorer of Art

By Narendra Nagdev

Sachida, a child prodigy had abandoned all 'Gulli-Dandas' and 'Kanche' in search of a 'kala guru' among sign board painters of a dusty town. From there on, to the award podium at Triennale in Japan must have been a long and fulfilling journey.

His formative years in Bharati Kala Bhvan at Ujjain under the guidance of Dr. Wakankar paved way for a technically sound creative artist in the years to come.

He ignited in him the desire to venture into the unknown territories of creativity, and appreciate what art means to human feelings and existence at large. Here he learnt to handle different mediums ranging from pencil shades and crayons to water colours and oil paints, and to work on varying surfaces like handmade papers to canvas. His study of portraits and still life went far beyond academic requirements. His figurative compositions won him laurels in state level to All India exhibitions. It was here that he went out for



landscape paintings that eventually formed the back-bone of his creations, develop insight to look beyond what is visible, adopt the necessary leaving the rest, and ensure the expression of creativity. Charles Fabri, the iconic art critic, commended his landscapes in no uncertain terms – “Mr. Nagdev can turn a true landscape, a picture of a few houses and the like into a picture of almost fable-like quality. Some of his work is most attractive

and surprisingly near to realism”. Here he studied and copied European masters to near perfection and studied Indian miniature paintings too which had to become important ingredients of his experiments in future. From here he took those adventurous, penniless journeys to northern mountains, Nepal and Europe which played important roles in discovering himself and shaping the artist in him.

May be it was this exposure to trends of abstract in the west coupled with his deep study

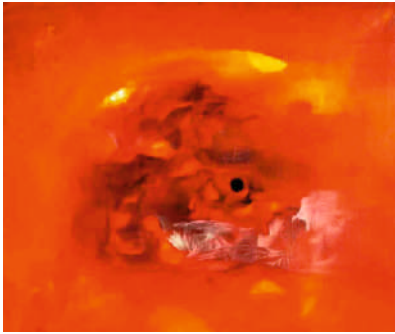


and fascination for Indian miniature paintings , that eventually paved way for his fascinating experiments of combining both, and arriving at his signature style in the years to come. This instantly caught attention of the art world and he found a place in the National Gallery of Modern Art, besides representing in the third Triennale in Delhi in 1974 and having an honorable mention in various National Art Exhibitions. On a large canvas surface painted with abstract, he would fix a small miniature of a 'Nayika' or 'Krishna' painted in traditional Kangra or Rajput style, abstract and miniature both depicting same theme and feeling. Writes The Hindustan Times – “Sachida Nagdev from Ujjain revealed himself as fascinating experimentalist in the blending of abstraction and image in his exhibition at Triveni. He can monumentally plant a structuralist composition in the middle of his canvas, surrounding it with virginal white, treat the same type of design in heavy tones and high chiaroscuro so that it glows like neon lighting, or reduce it to a miniature, isolate it in a boldly divided space, yet establishing links with similar motifs in other divisions of the canvas by echoes of formal affinities. But his most fascinating experiment consists of using miniature modeled on Basohli, Kangra and other Rajput schools as insets in such abstract composition.” He was admired for creating only one figure, with perhaps a rajput decorative motif, isolated and at a distance, with a magical effect and the sense of space as liberating as in a kishangarh painting, but with a

piquant modernist flavor and sophistication.

With passage of time, the miniature gave way to other small figures on the abstract surface depicting the theme. 'Gas tragedy' series, painted soon after the catastrophe of Bhopal in 1984, of which he was an eye witness, was a fine example of this. So was series 'The death'. 'Andhere me', another series of eight large size paintings, based on the famous poem of the same title and written by the legendry hindi poet Muktibodh, was a full expansion of this style. In each series colour schemes got changed to suit the subject and feelings to be expressed. Dim, and dusky colours replaced bright ones to express horror and anguish in gas tragedy series, whereas in 'Andhere Me' as the title suggests, they were all black or darkish backgrounds with poem related small figures such as masks (Mukhoto ka Juloo) were piqued at focal points.

Step up from this on to complete abstract was thus a process of natural evolution. Hence, he didn't have to follow any established or ongoing trend in abstract. His works were effortless and direct expression of his own emotions, thus bearing a stamp exclusively of his own. Strokes of brushes and their directions splashed spontaneously on canvas and forms emerged almost on their own with no need for any rethinking or rectification. Colours and strong strokes could be felt moving restlessly almost with stormy touch on his canvas which are exclusively his signature works. And thus on each canvas he creates a mood. His long experience and control on strokes make each



painted area on canvas treated with care, as if a poet is carefully crafting each line of a poem with due diligence. Interestingly, even after miniatures and figures vanished from his abstracts, some of the natural elements like The birds and branches of trees did make their presence felt on them. Particularly the Sun, be it red, yellow or even black, appeared strongly on many of them, suggesting a live, vibrating atmosphere and some imaginary terrain, on whom it rises sometime, gets eclipsed or even disappears.

Apart from a sound structural balance in the overall composition, shapes and colours, his abstract had a quality of fine detailing too. Zigzag lines or triangular shapes created by brush strokes themselves created superb textures on the expanses of coloured surfaces. Writes well known art critic Dhyaneswar Nadkarni- “Nagdev uses the brush, applying it with purposeful freedom. The colours browns, reds, and greens throb with vitality through the agency of the brush strokes. Texture is not consciously inflicted on the canvas, but blooms naturally with the painting technique.....Sachida's structural sense is seen to the advantage in all paintings. Even those who do not 'understand' abstract art, will find these paintings beautiful.”

Sachida was essentially a colourist, having his inspiration driven from rich, and colourful heritage of Malwa- a region he belonged to. He had no hesitation in playing with brightest of colours. According to Shigenobu

Kimura, Japanese art critic – “The characteristic of his paintings lies in colours. They are featured by the dark green basically which is associated with the colour of deep sea, purple check vermilion rhythm on blue and black stripes on red, which forms abstract designs..... his paintings appears to us to show the sense particular to the Indian people and kind of uneasiness. His paintings whose forms have a delicate variation and the impression of strain belong to what is called the lyric abstract art, but it's expressive colours are of his original one.”

He even experimented applying gold leaf – a touch of apparent flamboyance – stylishly and used to offset the application of conventional colours. Though his abstract went only so far as to the limit of genuine expression of his feelings and creative urge. This was a line he had drawn for himself and never crossed. His award winning painting at Osaka Triennale (Japan) in 1990 was a fine representative specimen of his abstract theme.

A keen admirer of classical music, he also kept his second passion photography alive all along. Literally thousands of photographs clicked by him speak volumes of his creative eye behind the lenses. But more than anything else, he was a fine and saintly human, soft spoken and ever ready to guide youngsters and help others in need.

CCRT: The Quiet Guardian of India's Cultural Continuity



CCRT conducts training programs for teachers, encouraging them to use cultural resources as tools for learning. Heritage sites, folk traditions, traditional crafts, and local knowledge systems become valuable educational resources that enrich classroom experiences.

Minister of Culture Shri Gajendra Singh Shekhawat and Hon'ble Chairman, CCRT, Dr. Vinod Narayan Indurkar, inaugurating a cultural programme through the traditional lamp-lighting ceremony.

In conversations about culture, public attention often gravitates towards visible achievements—celebrated artists, grand festivals, restored monuments, prestigious awards, and landmark institutions. Yet beneath these visible expressions lies a more fundamental question: how does a civilization ensure that its cultural inheritance reaches the next generation? Culture survives not merely because it is preserved, documented, or performed. It survives because it is transmitted. Every generation inherits a reservoir of knowledge, traditions, values, artistic practices and collective memory, and then passes it on—often in new forms—to those who follow. Without this process of transmission, even the richest cultural

heritage gradually loses its vitality. Minister of Culture Shri Gajendra Singh Shekhawat and Chairman, CCRT, Dr. Vinod Narayan Indurkar, inaugurating a cultural programme through the traditional lamp-lighting ceremony. This is where the Centre for Cultural Resources and Training (CCRT) occupies a distinctive place in India's cultural landscape. Established in 1979 under the Ministry of Culture, Government of India.

The institution was conceptualized by Smt. Kamaladevi Chattopadhyay and Dr. Kapila Vatsyayan, with the core objective of integrating culture with education and strengthening the cultural fabric of the nation. CCRT was founded on a simple yet profound conviction: that



A trained teacher can influence generations of students over the course of a career. When educators develop the capacity to integrate cultural perspectives into teaching, the impact extends far beyond a single classroom or academic year.

education is among the most effective vehicles for cultural continuity. Over the last four and a half decades, the institution has worked quietly but consistently to strengthen the relationship between culture and education, ensuring that India's diverse cultural traditions remain accessible, relevant and meaningful to successive generations. At its core, CCRT recognises that schools are not merely spaces where students acquire academic knowledge. They are environments where young minds develop a sense of identity, belonging and appreciation for the world around them.

Cultural education, therefore, is not an optional supplement to learning; it is an essential dimension of holistic development. India's cultural diversity is extraordinary in its scale and complexity. Across regions, communities and generations, traditions have evolved through music, dance, theatre, crafts, storytelling, rituals, languages and local knowledge systems. The challenge has never been the absence of cultural wealth. The challenge has been ensuring that this wealth remains accessible to young people growing up in an increasingly interconnected and rapidly changing society.

CCRT addresses this challenge by working at the intersection of culture and education. Through its headquarters in New Delhi and regional centres at Udaipur, Hyderabad and Guwahati, the institution has

built an extensive national network for cultural education. Its teacher-training programmes encourage educators to use cultural resources as tools for learning. Heritage sites become classrooms. Folk traditions become teaching aids. Local crafts become gateways to understanding history, creativity and community life. Over the years, thousands of teachers and educators from across India have participated in CCRT's orientation and training programmes. The significance of this approach is often underestimated.

A trained teacher can influence generations of students over the course of a career. When educators develop the capacity to integrate cultural perspectives into teaching, the impact extends far beyond a single classroom or academic year. Cultural awareness becomes embedded within the educational experience itself. Equally important are CCRT's efforts to identify and nurture young talent. Through the Cultural Talent Search Scholarship Scheme, introduced in 1982, the institution supports children with aptitude in diverse artistic and cultural traditions. Today, 650 new scholarships are awarded annually, enabling young learners to receive sustained training and mentorship under accomplished gurus and practitioners.

Since its inception, the scheme has benefited more than twenty-two thousand young artists across the country, helping preserve and

strengthen traditions in music, dance, theatre, painting, sculpture, folk arts and other cultural disciplines. These initiatives recognise an important truth about culture: many traditions survive not because they are formally preserved, but because they are practised, taught, adapted and cherished within communities. Cultural continuity depends upon relationships—between teachers and students, mentors and learners, elders and youth. Strengthening these relationships is one of the most effective ways to safeguard India's rich intangible cultural heritage. CCRT's contribution extends beyond training and scholarships.

Over the years, it has developed a substantial body of educational resources, publications, audio-visual documentation and learning materials on India's cultural heritage. These resources support teachers, students, researchers and cultural practitioners, helping them engage with India's diverse traditions in informed and meaningful ways. The relevance of this mission has grown considerably in recent decades. Rapid urbanisation, migration, technological change and global cultural flows have transformed the social environment in which young people grow up.

These developments bring new opportunities and wider horizons, but they also create a need for deeper cultural grounding. The question is not whether societies should embrace change; it is how they can do so while retaining a meaningful connection to their cultural inheritance. The answer lies neither in isolation nor in nostalgia. What makes CCRT particularly significant is that its work addresses the long-term foundations of cultural sustainability. The outcomes of this work are not always immediately visible. They cannot be measured solely through attendance figures, infrastructure or statistics.

Every year, thousands of teachers participate in cultural education programmes, hundreds of young artists receive scholarships, and countless students engage with India's heritage through workshops, educational tours, exhibitions and outreach initiatives. Collectively, these efforts create a multiplier effect that extends far beyond individual beneficiaries and strengthens the foundations of cultural literacy across generations.

As India continues its journey through

the twenty-first century and advances towards the vision of Viksit Bharat, cultural policy must look beyond preservation alone and invest more deeply in transmission. A culture endures not simply because it protects its past, but because it equips future generations to understand, appreciate and renew that inheritance. In this larger endeavour, CCRT performs a vital national function. It serves as a bridge between heritage and education, between memory and learning, and between generations. Its work reminds us that the future of culture is ultimately determined not by what is stored in archives or displayed in institutions, but by what is carried forward in the minds, imaginations and practices of people. That is why CCRT remains India's quiet custodian of cultural continuity—preserving not only traditions, but also the capacity of future generations to inherit, enrich and carry them forward.

—By Dr Vinod Narayan Indurkar

Vinod Narayan Indurkar is the Hon'ble Chairman of the Centre for Cultural Resources and Training (CCRT), Ministry of Culture, Government of India, New Delhi. A distinguished academician, theatre practitioner, researcher, and cultural educator, he holds degrees in Science, Pharmacy, Education, Philosophy, Fine Arts, a Ph.D. in Drama, and a D.Litt. in Fine Arts. A Tagore Professor of Fine Arts and former Head of the Department of Fine Arts, Nagpur University, Dr. Indurkar has served as an expert with the University Grants Commission (UGC), National School of Drama (NSD), and as Chairman of the National Focus Group on Art Education, NCERT. He is also a Member of the Governing Body of the Indian Institute of Advanced Study (IIAS), Shimla. An acclaimed theatre guru, director, author, and research guide, he has directed over 70 plays in Marathi, Hindi, and English, guided 28 doctoral scholars, and authored books on theatre, aesthetics, and fine arts. His contributions to arts, culture, and education have earned him several prestigious honours, including State Awards in Theatre and the V. Shantaram Memorial Maharashtra Hindi Sahitya Academy Award.



Mr. Jayakumar K Inaugurated the workshop

National Workshop by Aakaar foundation

Aakaar foundation began as a response to the solitude and limited opportunities experienced by artists, particularly in Kerala. Initiated by well-known artist Babu Namboodiri K., it evolved from informal gatherings and collaborative painting sessions into the Aakaar Foundation for Architecture, Heritage, Art and Culture. Established with a vision to support creative expression across disciplines, Aakaar serves as a non-commercial platform for artists and creative communities to interact, collaborate, and share ideas. Through watercolour camps, state-level workshops, and national art programs, it has grown into an active space promoting art, culture, and meaningful creative engagement.

The latest event by Aakaar foundation, the National Workshop, truly embodied a national character. Fifteen established artists from different regions of India participated, including Anant Kumar Sahu, Santanu Chakraborty, Hemavathy Guha, Kripa Lalu, Ashita Matondkar, Babu Namboodiri K., Shailesh B. O., Gopi Mangalath, Garima Vyasa, Jayakumar G., Gireesh Chourasia, Shibu Chand, Narayana



Babu Namboodiri K with his art work.



Participating artists with Adoor Gopalakrishnan.



Garima Vyas

Bhattathiri, Shankar Mallaiah, and Pramod Kumar Sharma. The artists stayed at the Aakaar Foundation Studio Residence from 26 to 30 May 2026, utilizing its facilities and dedicating their time to painting, discussion, and creative exchange.

The National Workshop marked a significant milestone in the journey of Aakaar Foundation. More than a workshop, it evolved into a creative residency that brought together artists from diverse cultural and geographical backgrounds, fostering meaningful artistic exchange and collaboration.

The five-day residency and creative workshop was inaugurated at 10:00 a.m. on 26 May 2026 by Sri Jayakumar K. IAS, former Chief Secretary to the Government of Kerala and the present Chairperson of the Kerala State Devaswom Board. The inaugural ceremony was attended by all participating artists, invited guests, art enthusiasts, and members of the public.

During the residency, the artists engaged



Artist Anant Kumar Sahu, Ashita Matondkar, and Kripa Lalu with their works.

in intensive painting sessions, discussions on contemporary art practices, and exchanges of ideas concerning their individual creative processes. The workshop provided an environment where artists could learn from one another, reflect on their work, and explore new perspectives on artistic expression.

As part of the residency programme, participants were also taken on study and sightseeing visits to two culturally and visually significant locations in Kerala: the Ashtamudi Backwaters in Kollam District and Cape Comorin (Kanyakumari), the southernmost tip of the Indian subcontinent. These visits offered opportunities for observation, sketching, photography, and interaction with the natural and cultural landscape, enriching the creative experience of the artists.

The Valedictory Function of the Aakaar Indian Painters' Residency and Creative Workshop 2026 was held on the evening of 30 May 2026. The distinguished chief guest for the occasion was renowned filmmaker and creative



Girish Choursia



Hemavathy Guha



Shankar Mallaiah



Santanu Chakraborty.



Gopi Mangalath



Jayakumar G



Narayana Bhattathiri



Shibu Chand

visionary Adoor Gopalakrishnan, recipient of the Padma Vibhushan and the prestigious Dadasaheb Phalke Award, India's highest honour in cinema.

During his visit, Sri Adoor Gopalakrishnan spent considerable time at the Aakaar Studio, viewing the artworks produced during the residency and interacting personally with each participating artist. He discussed their works, appreciated their creative efforts, and congratulated them on their participation in this unique artistic initiative.

He later delivered the valedictory address, reflecting on the importance of creative dialogue, artistic commitment, and the need for platforms that encourage meaningful engagement among artists. His presence and words of encouragement added great significance to the conclusion of the residency.

As part of the closing ceremony, Sri Adoor Gopalakrishnan also inaugurated the exhibition of paintings created during the five-day workshop. The exhibition showcased the diverse artistic approaches, visual languages, and cultural experiences represented by the participating artists, offering visitors a unique glimpse into contemporary artistic



Pramod Sharma

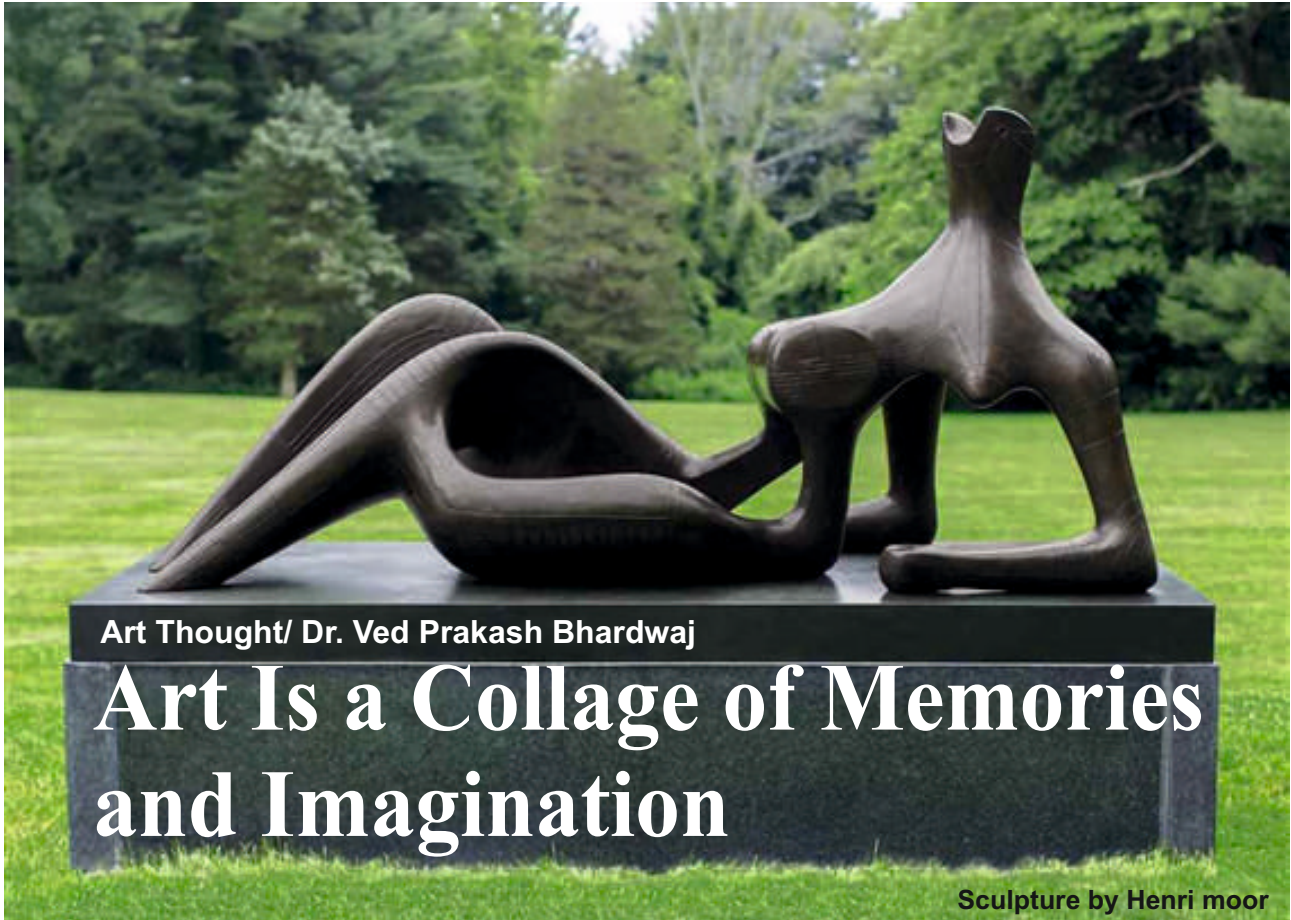


Shailesh BO

practices from different parts of India.

The Aakaar Indian Painters' Residency and Creative Workshop 2026 concluded successfully at 6:30 p.m. on 30 May 2026. The participants departed shortly thereafter, carrying with them not only the artworks created during the residency but also lasting memories of friendship, collaboration, and shared creative experiences.

Aakaar Foundation envisions expanding as an open, non-commercial platform that nurtures creativity, cultural dialogue, and interdisciplinary collaboration. Future plans include state and national-level workshops focused on heritage and visual arts, as well as an international multidisciplinary creative workshop bringing together artists, architects, writers, performers, and cultural practitioners. Aakaar aims to strengthen connections among creative communities and the public while remaining a space for artistic interaction, shared experiences, and collective imagination. Its long-term vision lies in fostering lasting creative relationships that bridge tradition, innovation, and cultural exchange.



Art Thought/ Dr. Ved Prakash Bhardwaj

Art Is a Collage of Memories and Imagination

Sculpture by Henri moor

Whether an artwork is abstract or representational/figurative, it is always a collage of memories and imagination. This is a fundamental truth of artistic creation. Art never emerges from a void. It arises from the convergence of lived experience and creative vision, where memories and imagination come together to construct a new reality.

At first glance, abstract and figurative art may appear to belong to two entirely different worlds. Figurative art presents recognisable forms such as human beings, nature, objects, and events. Abstract art, on the other hand, moves away from direct representation and expresses itself through colours, forms, textures, and rhythms. Beneath these

stylistic differences, however, a common source remains at work. Both are shaped by the artist's experiences and imaginative capacity.

Memory is the invisible foundation of every artistic expression. Every artist carries within a vast reservoir of images, emotions, encounters, and experiences. Visual impressions from childhood to the artist's present stage of life; social interactions; and moments of joy, pain, wonder, and loss—all become part of the artist's creative consciousness. Even when an artist may not consciously recall a specific event or memory, these experiences continue to influence choices of colour, form, composition, and emotional atmosphere.

Memory is not an impartial archive; rather, it





Painting by Dilip Sharma

is a selective artistic element that preserves feelings more than facts. It is here that imagination enters as a transformative force. It reshapes memories, connects unrelated elements, and gives form to things that never existed in reality.

Through imagination, a remembered face may become a symbol, a landscape may dissolve into the pure energy of colours, and a personal emotion may acquire universal meaning. Imagination liberates memory from the boundaries of reality and prevents art from becoming a mere document.

In figurative art, this relationship appears relatively evident. A painted portrait may resemble a real person, yet it also contains the artist's emotions, perception, and interpretation. Similarly, even while depicting an actual place, the artist

reorganises its light, atmosphere, and structure according to personal experiences. The artist does not present reality as it is but as it is experienced.

The same process remains active in abstract art, though its form may be more subtle. An abstract painting may not contain recognisable figures, yet its colours, lines, and textures still emerge from the artist's memories and emotional states. A flow of colours may evoke the memory of a forgotten sunset; an arrangement of

geometric forms may suggest the rhythm of a city; and the texture of a surface may express emotions that are difficult to capture in words.

Abstraction does not deny memory; it presents its essence.

Thus, art becomes a space where the past



B. Prabha



arun pandit," red news ", 19 X 12 X 27 inch, bronze,2019.

and possibilities coexist. Memories provide the material, while imagination gives it the power of transformation. Together, they create images that are neither entirely real nor entirely imaginary. In every line, every colour, and every gesture, there exists a combined voice of remembrance and creation.

This perspective also offers us a new way of looking at artworks. Instead of limiting a work by calling it merely realistic or abstract, we may ask what memories it carries within itself and what imaginative possibilities it opens before us. The artwork then becomes a medium of dialogue between the artist's inner journey and the viewer's experiences. The viewer, too, approaches the work carrying personal

memories and imagination, and in doing so completes the process of creation. At times, the viewer may even expand the meaning of the artwork.

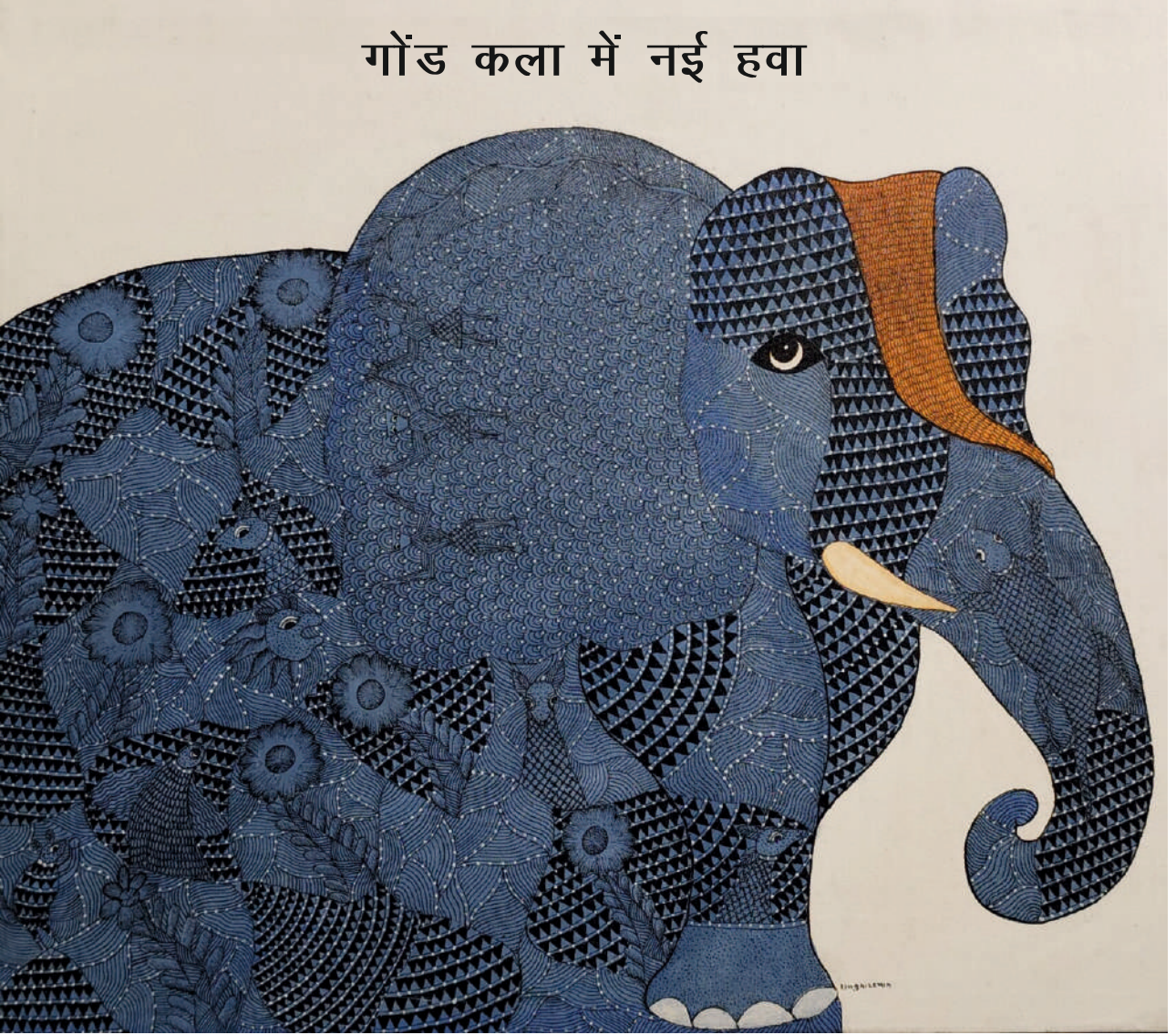
Ultimately, every artwork is a collage—not in the technical sense, but at a deeper level of consciousness. It is constructed from countless fragments of experiences, emotions, memories, and dreams. Whether



Painting by Prof. Sunil Kumar Saxena

abstract or figurative, art is the space where memory awakens with all its imperfections and assumes a new form, while imagination creates through its endless possibilities. From this meeting emerges something that did not exist before—an artwork that is both an echo of the past and a sign of possibilities yet to come.

गोंड कला में नई हवा



रजा फाउंडेशन द्वारा नई दिल्ली के इंडिया इंटर नेशनल सेंटर की गैलरी में गोंड कलाकार जो प्रधान कहलाते हैं, उनकी प्रदर्शनी का आयोजन 12 से 26 जून 2026 तक किया गया। इस प्रदर्शनी में शामिल रचनाएँ गोंड कलम में ताजी हवा के झोंकों की तरह थीं। सदियों से एक ही तरह के विषयों पर एक जैसी शैली में काम कर रहे प्रधान कलाकारों के बीच अब जो नई पीढ़ी आ रही है जो न केवल अपनी शैली को नया रूप दे रही है बल्कि दूसरी कलाओं के साथ सांस्कृतिक संबंध भी स्थापित कर रही है। इस प्रदर्शनी में शामिल रचनाओं को देखें तो उनमें एक तरफ गोंड कला की पारंपरिक पहचान यथावत दिखाई दी पर साथ ही सूक्ष्मता से देखने पर इस पहचान के विस्तार के संकेत भी मिले। इन रचनाओं में वैसी पुनरावृत्ति दिखाई नहीं दी, जैसी हम देखते रहे हैं।

इस प्रदर्शनी में शामिल ज्यादातर कलाकार आज भी पाटनगढ़ में ही रहकर कला कर रहे हैं। प्रदर्शनी के

उद्घाटन के अवसर पर इन कलाकारों का मार्गदर्शन करने वाले कलाकार गजेंद्र सोनी ने बताया कि वह इन कलाकारों को इस बात के लिए प्रेरित करते हैं कि वह केवल अपनी कल्पना से ही काम करें और किसी दूसरे कलाकार के काम से प्रभावित न हों। प्रदर्शित रचनाओं में से कुछ में अन्य लोक कलाओं से प्रेरणा ली गई दिखाई देती है। यह कोई नकल नहीं है, यह एक सांस्कृतिक संबंध है जिसमें परस्पर आदान-प्रदान संबंधों को न केवल मजबूत करता है बल्कि एक नया जीवन भी देता है। एक रचना में जिस तरह त्रिकोण के पैटर्न का डिजाइन की तरह इस्तेमाल किया गया है, फूलों की जो संरचना है और सिंह की आकृति में जो मधुबनी कला का स्पर्श है, वह नई संभावनाओं की तरफ इशारा है। हाथी गोंड कला का एक लोकप्रिय चरित्र है पर इस बार कुछ कलाकारों ने उसमें रूप के स्तर पर प्रयोग किया है। रंगों को लेकर भी नयी संभावनाएँ यहाँ दिखाई देती हैं।



"The main aim in my work is not to compete with nature; but for the work to evolve within the environment" -Peter Hayes

पुस्तक—परिचय

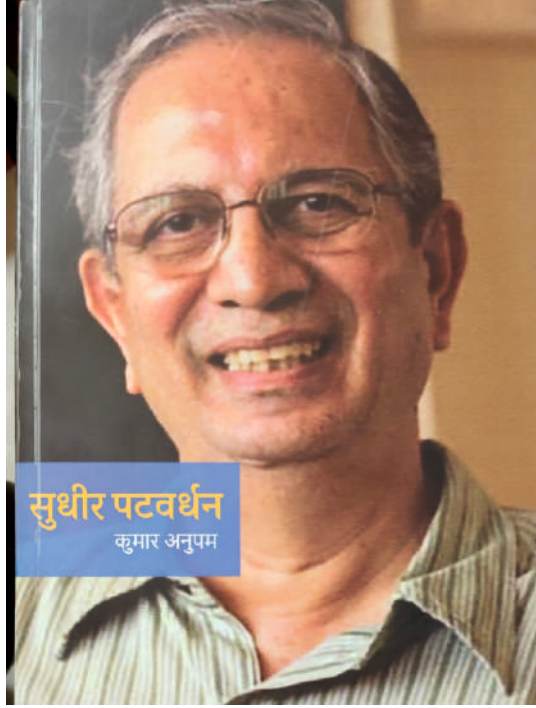
सुधीर पटवर्धन: जन का कलाकार

एक कलाकार जो कुछ रचता है वह अक्सर उसके दृश्य अनुभव का प्रमाणिक हिस्सा होता है, विशेषरूप से आकृति—प्रधान चित्ररचने वाले कलाकारों पर यह बात लागू होती है। पर कुछ कलाकार ऐसे भी होते हैं जो अपने दृश्यात्मक अनुभव को विस्तार देते हुए ऐसी रचनाएँ प्रस्तुत करते हैं जिनमें दृश्यात्मक अनुभव से अधिक अनुभूति और आलोचनात्मक दृष्टि महत्व रखती है। सुधीर पटवर्धन ऐसे ही कलाकार हैं। उनके यहाँ जो कुछ दिखाई दे रहा होता है, उसमें गहन आलोचनात्मक दृष्टि का विस्तार दिखाई देता है। इस आलोचनात्मक दृष्टि को किस तरह चित्र—भाषा में रुपांतरित किया गया यह हमें कुमार अनुपम की उनपर लिखी पुस्तक 'सुधीर पटवर्धन: जन का कलाकार' से पता चल जाता है।

कलाकारों के जीवन और उनकी कला पर अनेक पुस्तकें लिखी गई हैं पर यह पुस्तक कुछ अलग है। इसमें कुमार अनुपम ने सुधीर पटवर्धन के जीवन, और उनके अनुभवों को केंद्र में रखते हुए उनकी कला दृष्टि को खोलने का काम किया है। इसके लिए उन्होंने सुधीर पटवर्धन से कई बार मुलाकात की, उनकी पत्नी से बात की, उनके मित्रों से विचार—विमर्श किया, उनके कामों पर पहले से लिखे गये साहित्य का सहारा भी लिया। यह सब करते हुए लेखक ने इस बात का पूरा ध्यान रखा है कि पाठ की प्रमाणिकता पर किसी तरह का संदेह न रह जाए।

इस पुस्तक की कोई समीक्षा नहीं हो सकती, सिर्फ परिचय दिया जा सकता है। इसका कारण यह कि इस पुस्तक को एक तरह से सुधीर पटवर्धन की कला—जीवनी कहा जा सकता है। कुमार अनुपम ने सुधीर पटवर्धन के मेडिकल की पढ़ाई करते हुए कला करना, साहित्य में उनकी रुचि, मार्क्सवाद से उनका परिचय, कला की अनौपचारिक शिक्षा आदि को उनके कलाकार के विकास से संदर्भित करते हुए लिखा है। पुस्तक में अनेक रचनाओं पर विस्तार से चर्चा है जो उन कृतियों को समझने में सहायता करती हैं।

सुधीर पटवर्धन की कला केवल देखने वाली कला



नहीं है, वह विचार करने वाली कला है। उनकी रचनाओं को देखते हुए कोई भी व्यक्ति सिर्फ उस दृश्य तक सीमित नहीं रह सकता, जो दिखाई दे रहा है। उस दृश्य के साथ राजनीतिक, सामाजिक, आर्थिक और सांस्कृतिक पक्ष भी नाभी—नालबद्ध हैं। यहाँ तक कि उनके शुरुआती दौर के चित्र, जिनमें व्यक्ति चित्रों की संख्या अधिक है, या एकल मानव चित्रण है, उनमें भी हमें दृश्य से बाहर की उपस्थिति का बोध होता है। सुधीर पटवर्धन तटस्थ नहीं, एक प्रतिबद्ध कलाकार हैं, और इसीलिए उनकी रचनाओं में दृश्य से अधिक अवधारणा का महत्व है।

पुस्तक में सुधीर पटवर्धन की जीवन यात्रा के साथ ही कला यात्रा का सिलसिलेवार विवरण है। कुमार

अनुपम रचनाओं का विश्लेषण करते हैं पर उसमें किसी तरह के आग्रहों को स्थान नहीं देते हैं। वह सिर्फ उस रचना के संदर्भों को केंद्र में रखते हुए उन्हें खोलने का काम करते हैं। इस खोलने में दूसरों के लिए कलाकृति को अपनी तरह से देखने की संभावना उपस्थित रहती है। पुस्तक में सुधीर पटवर्धन से एक लंबा साक्षात्कार भी है।

पुस्तक का प्रकाशन रबींद्रनाथ टैगोर विश्वविद्यालय द्वारा टैगोर मोनोग्राफ सीरिज के तहत किया गया है। इस सीरिज के संपादक हैं वरिष्ठ कलाकार व कला लेखक अशोक भौमिक। एक अच्छी बात यह है कि यह पुस्तक दो रूप में है, एक लायब्रेरी संस्करण है और दूसरा पेपरबैक संस्करण। इस तरह यह पुस्तक सामान्य कलाकारों, कला विद्यार्थियों और कला प्रेमियों के लिए भी उपलब्ध है।

पुस्तक: सुधीर पटवर्धन: जन का कलाकार

लेखक: कुमार अनुपम

प्रकाशक: रबींद्रनाथ टैगोर विश्वविद्यालय

संस्करण: 2025

मूल्य: 1000 रुपए (पेपरबैक संस्करण)

आगामी पुस्तक

संस्कृत

भारतीय कला

कुछ कुछ

होता है

डॉ. वेद प्रकाश भारद्वाज



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(Contemporary art exhibition)



vimla art forum



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