

Retrospective exhibition of Jivan Adalja



A retrospective exhibition of paintings, graphics and drawings was held in the galleries of All India Fine Arts & Crafts Society, New Delhi from 18 to 24 March 2014.

Adalja got his diploma in Fine Arts in 1955 and in Applied Art in 1956 from JJ School of Art. He was awarded scholarship to study graphics in Poland in 1968-60. He was awarded Senior

Fellowship of Department of Culture, Government of India in 1991-93. He Visited Rome Paris, Poland, Venice, Nepal, Bhutan, Cairo, China, Amsterdam, Spain, Cambodia, Thailand, Germany, Prague, Vienna and Istanbul. He was honoured as Veteran Artist by AIFACS in 1993. He was awarded title award 'Kala Shree' by AIFACS in 1998.



Catalogue being released by chief guest Prof. Rajiv Lochan

"Adalja's art is anthropocentric. It speaks of human character, moods and predilections. It is because of this that it is engaging. His characters or to be more exact, dramatic personae, tend to tell their story directly to the viewer. They confront him like living beings with their woes and concerns written large on their faces. Men, women, children (the family, that is) engage the viewer sumptuously. And because of this quality, they tend to linger in one's memory when out of sight. But Adalja does not imagine only humans. He also does cityscapes, creates engaging mosaics through carefully done compositions and compels one to size up and accept them.

Adalja has a strong element of design in all his works as he had started as a designer, professionally, working at the weaver's centres in Madras and Calcutta (before he left for Poland to study art). It is because of this grooming of his that his images mostly look neat and clean, orderly and engaging. Adalja does not waste space, he rather cultures it to the viewer's delight.

Well versed in designing Adalja's line is purposeful, neat and aptly definitive. It carries imaginative certainty with it and does not waver or fudge. It carries the hallmark of long years of rigorous training and application. And it certainly does not rest (as Adalja is a

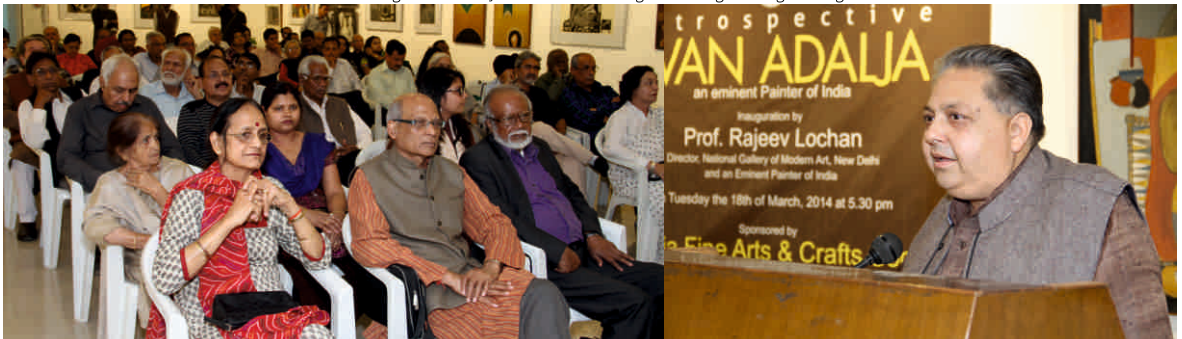
workaholic for that matter).

Adalja's tendency to experiment both with form as well as materials gives him both freedoms as well as creative space (that way he is not a traditionalist, sticking to very specific things for identity). And although his style and approach create an identity, he forever seems to be breaking it in some way or the other. He of course has a penchant for mystery (mark that most of his images are in black and white and these mysterious images or forms draw you in for imploration as well as exploration. These are never shallow and take a little time to understand.

Another cardinal quality of Adalja's imageries is that he is consistent both at the miniature level as well as in terms of scale (2'x2.5'). The only thing that happens here is, that the impact of the work varies, without any loss of quality. Thus the audience can enjoy at both the levels the flawlessly strong quality of his works. The other quality of Adalja the artist is that he understands his works well and can explain each one of them to you when questioned (this way he combines both understanding as well as the part of his works). In cityscaping he sometimes leans towards abstractionism in terms of volumes and masses. (This is a good change and keeps Adalja on the side of modernism (which includes abstractionism). Of course, his bio-data speaks a lot about his art activities in the capital as well as in the various art centres of India. But a lot of credit goes to his close associates like S.K. Sahni, Prem Singh and K. Damodaran with whom he has frequently teamed to exhibit his works from time to time at Delhi, Bombay and Chandigarh. Though these fellow-artists are quite diverse in their approach and concerns, they seem to re-inforce each others will to stand together and say, "Here we are! Right in front of you!!".

R S Yadav

Chief guest Prof. Rajiv Lochan addressing the distinguished gathering



Anup Sinha's Pixcels

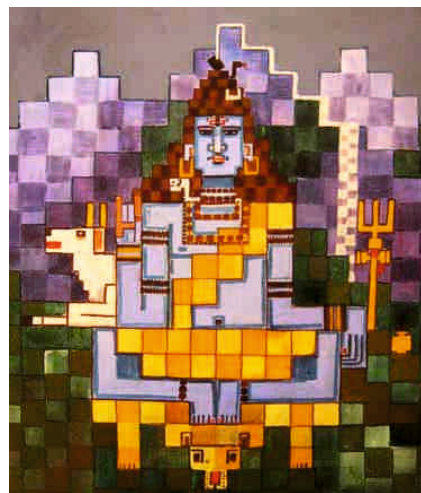
A solo exhibition of paintings by Anup Sinha was held in the gallery of Lalit Kala Akademi from 13 to 19 April 2014.

Anup exhibited his paintings and water colour landscapes. His paintings as the title goes tried to convert his compositions into pixels as he explains but the pixels are blown to such big size that it looks like made with tiles. The subject matter of these pixel compositions are gods and goddesses and social and family affairs. These works have more decorative elements as required by the subject matter of the composition.

Anup Sinha says, 'The life of human being is like a piece of canvas where he plays with variety of colours from life to death. Some are fortunate to showcase this talent some are not. I was one of those unfortunate whose desire to excel, ability had almost been buried. But god is almighty.

You can not do any thing without his blessings. God shows me the path through my well wishers and friends to prove my ability once again. I again feel the vibration of my soul and motivated to do something different. I learned basic knowledge of art from my first guru Shri Ravishankar Chandra, who motivated me to go ahead."

Anup sinha has tried and has some control over water colour. When it is said water colour, it is pure transparent water colour. Though he exhibited small size water colours but his subject matter is vast landscapes and village scenes. This is a general practice that art students of east do out door studies and make a good number of water colours. Village scenes are the most popular subjects with local village huts and ponds with few human figures. Anup has also gone through this process of practicing similar subjects. He created some small landscapes in the same manner with confident brush strokes. He is a promising water colourist. □



Paintings by Mandeep Kaur

An exhibition of paintings by Mandeep Kaur was held in the gallery of All India Fine Arts & Crafts Society, New Delhi from 22 to 28 April 2014. Mandeep Kaur presented paintings on various subjects and themes where it looks that the painter is still searching for the philosophy of his paintings. Various styles show the mood of hunting for proper themes as well as idioms. She painted horses running in certain direction. These horses are not specific to place in a definite slot. They are just symbolizing the energy and force. The relation between man and horse goes back to about 3500 BC., domesticated and used for many purposes in day to day life of human beings. They are used as visual elements that assures the accuracy of historical events. The horse frequently appears in coats of arms in heraldry, in a variety of poses and equipment. The mythologies of many cultures, including Greco-Roman, Hindu, Islamic, and Norse, include references to both normal horses and those with wings or additional limbs,



and multiple myths also call upon the horse to draw the chariots of the Moon and Sun. The horse also appears in the 12-year cycle of animals in the Chinese zodiac related to the Chinese calendar. But Mandeep has shown only the grace of galloping and its majestic actions. Her other works are abstract and some figurative do not link in terms of subject and style. She is trying her effort to stream line his thought and style to harmonize in totality.□



BANSIDHAR

Exhibition of paintings by Ramachandra Pokale was held on the theme of Bansidhar in the gallery of Lalit Kala Akademi, New Delhi from 21 to 27 April 2014.

Pokale has done his masters in Drawing and Painting from Nagpur University. He has been exhibiting his paintings in Delhi and well known in the field of art. His technique established an identity of his own.

Bansidhar, Krishna, has been shown with flute in most of the paintings. The musical paintings have a lyrical rhythm which creates that mood in the paintings. The celestial music, Anhad Naad, is to be experienced.

Shubhra Mazumdar writes, "Combining thought and theme, this exhibition plays out the many moods of the celestial Krishna, through the mystic notes of the eternal flute. As the lyrical

sounds mesmerize the senses, the eye gazes upon the physical form reproduced on the canvas, and through the perfections of subject, composition and backdrop, beckons every viewer to recast the myth expressed in his or her own terms.

The works forms a new series in the artist's journey of self-discovery through an investigative-cum-artistic approach to art thereby casting the form in an idiom which is welcoming of sophisticated interpretation." His flexible bodies create a kind of rhythm. His application of colours and technique create contrast in tones as well as in colours. Textures create surfaces. That surface feeling reflects sufficient amount of contrast. The crispness in tones and textures create a feeling of contrast in his composition.

Other elements like peacock, peacock feathers, floating mushroom like flowers give support to the composition.□



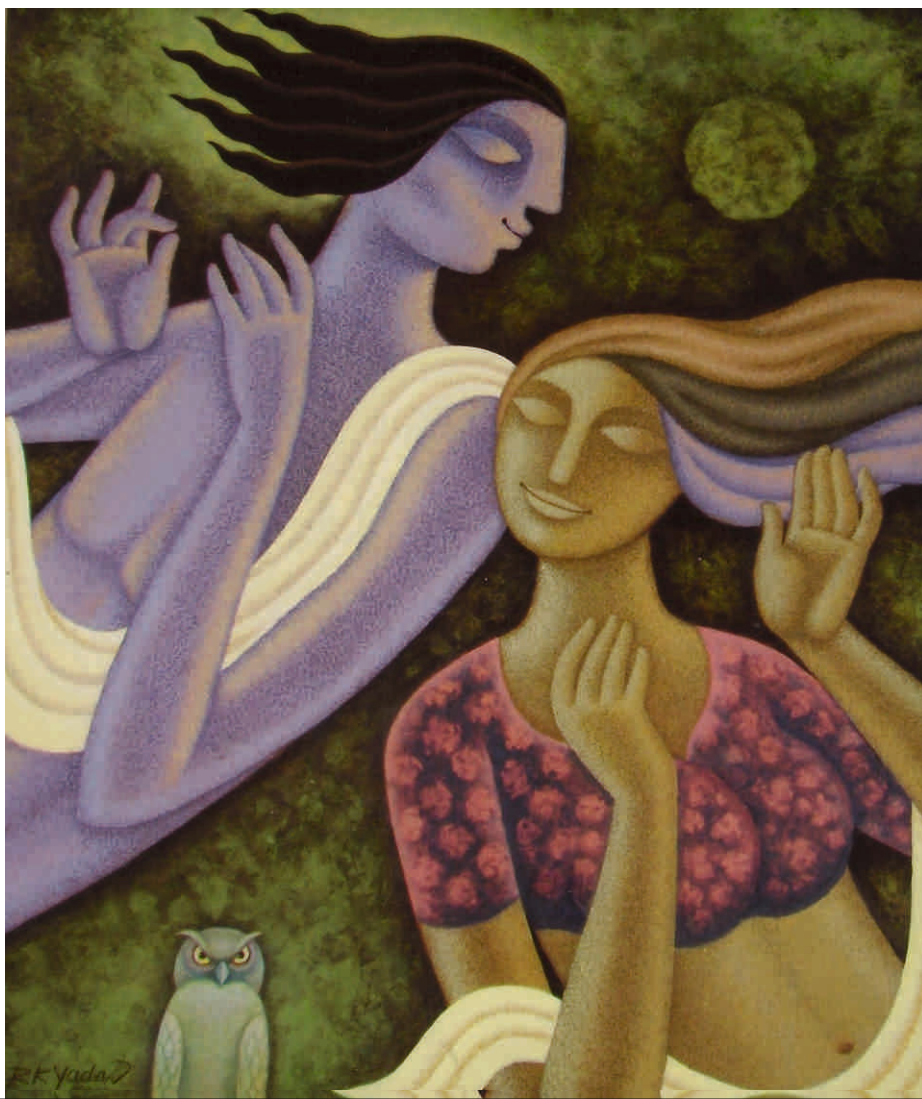
DEVOTION

Ram Kishore Yadav held an exhibition of his paintings in the gallery of Lalit Kala Akademi, New Delhi from 13 to 19 April 2014.

Yadav held seventy three solo shows of paintings in different cities of India and fourteen solo shows in USA, Germany, Poland, Belgium, England, Uzbekistan, Mauritius and Thailand. He also participated in more than hundred group shows in India and abroad. His stylized human figures have established its identity in the field of art. His figures are simplified with very humanly approach towards each other. They all look like in meditative mood. In each composition the human relation is so silent that keeps the bonding to the most subtle manner. As the title goes the devotion is visible but it also takes towards some mythological stories and

reminds us the popular Radha Krishna stories. A painter meditates and creates his aesthetically proven expression and amalgamates with the devotion.

Ram Kishore Yadav says, "Naturally our mind is indulged in physical comforts and attractions of external world as a result we like to see and hear of the world around us. But it is true that our inner world is well lit and is therefore more beautiful if we would peer into it. There is both tranquility and order- a new order for that matter, which is not disturbed by the vain and the vulgar in the external world. The great saints and yogis have long talked about achieving such a world for oneself (and of course creating one for the others). Art, in my belief, is a small scale attempt in that direction. And it takes the route of the sensuous world-the world that is continually being perceived by our senses." A Painter with this contention paints his canvases.



Images of Time

An exhibition of paintings and sculpture was held in the gallery of All India Fine Arts & Crafts Society from 8 to 14 April 2014.

The painter Hem Jyotika says, "the artworks here manifest the varied expressions of dismay and optimism, Crisis and emancipation, surrender and rebellion, passivity and passion, empirical and intuitive."

Anita Tanwar Has created human figures, specially female figures with its grace and delicacy. Figures in group have developed an unknown relation. A communicating gesture with rhythmic movement.

Bharti Sharma Nautiyal presented some abstract water colours. Because of the diagonal division of her compositions it created layers of different dimensions. The flow of colours express the freedom of happenings.

Deepak Kumar Ambuj's torso with bold white line on a rough textured surface on paper tells its tale. A delicate torso of female figure has been emphasized with thick line. Though the texture do not move with the linear flow.

Hem Jyotika is the artist who presented a mixed media print with lino and stencil. the texture of wood creates two human faces peeping out of the main area of the print. Plane



Rajeev Kumar

surface and textured surfaces complement each other.

Rajeev Kumar is the only sculptor in this group. He works in the medium of fibre-glass. His composition shows the possessiveness. A narrative work tells a

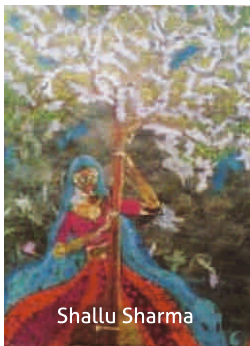
story of love and affection.

Izhar Alam created compositions with mild textured surfaces with flat colours. some folk shapes are placed to balance elements as if a painted wall is framed.

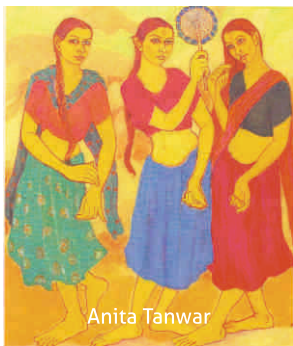
Lalit Pant presented his charcoal drawings. He has been working in black & white medium and nature and environment is the theme. The tree with forceful strokes gives the effect of storm and there is atmospheric disturbance.

Shallu Sharma has been to many styles and mediums to work. besides painting she works in textile, ceramics and weaving. Her paintings are vibrant in colour and treatment. She is still in search of the proper medium for her visuals.

Dr. Susmita Lakhyani presented paintings which created huge silent spaces. She divided the spaces with rectangular and circular shapes. She knows where to stop the vision and she did successfully. □



Shallu Sharma



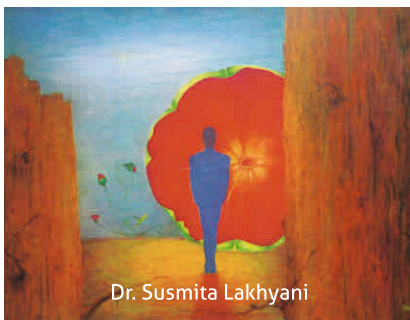
Anita Tanwar



Bharti Sharma Nautiyal



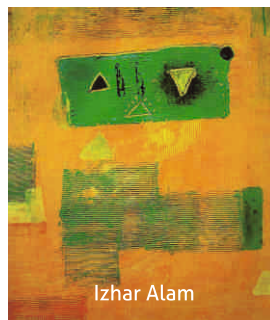
Deepak Kumar Ambuj



Dr. Susmita Lakhyani



Lalit Pant



Izhar Alam



Hem Jyotika

Panaromic Visual Expressions

An exhibition of paintings by Purnendu Mandal was held in the gallery of Lalit Kala Akademi from 13 to 19 April 2014

Purnendu Mondal has graduated from Government College of Art & Craft, Kolkata. He works in oil and acrylic medium for his expression. He exhibited cityscapes in, as he claims, impressionistic style. Most of his works are showing the rainy day in the city. He got this impression from Kolkata rains which create a new landscape or cityscape. The atmosphere becomes dark and vehicles on the street put on their lights strong reflection on wet streets create a different feelings. This is what Purnendu tried to capture on the streets of metropolis.

Art critic of his catalogue writes. "Purnendu Mandal has aptly demonstrated his command over the medium used and dexterity in the skillful techniques adopted to artistically adorn

the work in the strategic arenas and perspectives. His 'impressionist' style and outlook is clearly evident in the work through thin yet visible brush strokes, openness of compositions, emphasis on accurate depiction of light in the changing qualities over a passage of time, normal subject matter and inclusion of movement as an important element of human perception through vivid angles. His skillful use of brush, rollers and other techniques proudly highlight the expected enlightenment and visual panorama of extravagance through relevant motifs, idioms and metaphors."

Purnendu's impressionistic cityscapes create mystical atmosphere in the noise of rain drops which create another kind of silence in the street. The mist and fog carry such sounds to an infinite space.

This atmosphere brings joy and happiness in the viewer's mind. A moment every one has experienced in the metropolitan city. □

Kolkata 11 42" X 36" Acrylic on canvas



Art soul

An exhibition of paintings by 10 artists was held in the gallery of All India Fine Arts & Crafts Society, New Delhi from 8 to 14 April 2014.

The title of the group given as art soul which may be common factor in the group's thinking process but all painters are individual in thinking, execution and perception.

Anuradha Saluja tried to paint portraits that too big poster size faces. She tried to depict the expressions and the feelings deep in the mind of a person. Eyes are looking at the viewer and compel to be noticed.

Anu Arora's earth composition and other works try to depict the landscape in different manner. The vertical lines dominate the compositions. Colours are soft and in middle tones make it a pleasing composition.

Jyoti paints small canvases and placed them in a vertical and horizontal cross like tiles. simple vertical divisions of each canvas have some abstract rhythmic lines.

Kailash Kumar paints dreams and his painting sleeping beauty with a tattooed nude takes the viewer to some thoughts with new imaginations.

Application of colours is adding to the composition.

Kapil Kumar has tried to paint old monuments. This monument reminds the by

gone era. Each pillar of the fortress tells its story. Photographic composition of the monument takes the viewer towards infinite. Light and shades give good relief to the pillars.

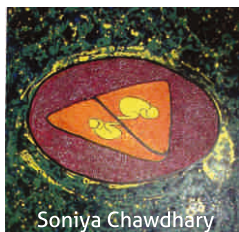
Parul Mehra is working with more freedom. She tried to work with acrylic colours and palette knife. Small elements like branches and leaves show the skill. Covering a flowing cloth like element brought movement and broke the stillness of the subject matter.

Pritima Vats goes abstract. dividing the canvas with colours. Flow of colours from one division to another is balancing the composition in a logical way. small images from folk paintings creates visual and aesthetic contrast.

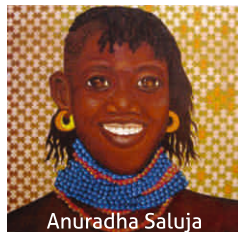
Rakhi Kumar paints a lady figure in blue and there are fish in her composition, indicates the under water scene. A mermaid like figure with string around her fingers is like trying to solve some unsolved ventures.

Roop Chand is saying about 'Ek Akela is Sehar Mein' but his compositions are full of small elements around his solitary figure. Lotus flowers, leaves, birds are floating in the space. Human heads are around but still the solitude makes the man stressful and feeling that loneliness with imbalance of the situation.

Soniya Chawdhary is more symbolic in thought and execution. Circle and triangle placed in a way as if a disc is placed in the floor with some images of directional signage. □



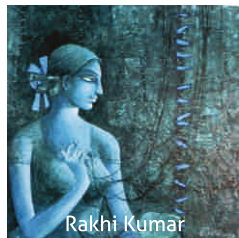
Soniya Chawdhary



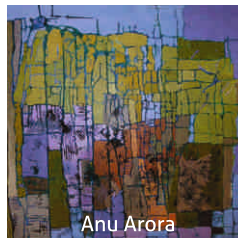
Anuradha Saluja



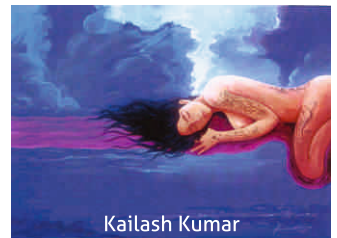
Roop Chand



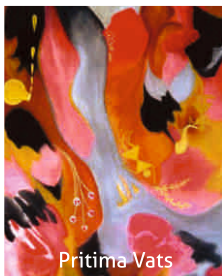
Rakhi Kumar



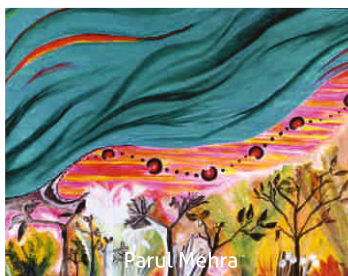
Anu Arora



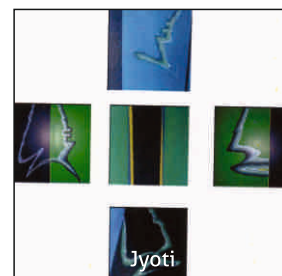
Kailash Kumar



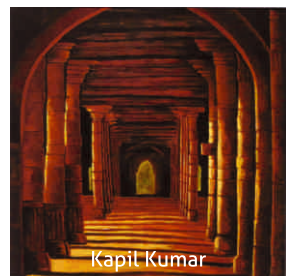
Pritima Vats



Parul Mehra



Jyoti



Kapil Kumar

REFLECTION

THE JOURNEY OF SOUL

An exhibition of paintings and photographs by Aarti Makkar was held in the gallery of All India Fine Arts & Crafts Society from 15 to 28 April 2014.

After her graduation in Hindi literature and Post graduation in Drawing and Painting from Jiwaji University, Gwalior, she did her diploma in fine art from South Delhi Women Polytechnic. She has done many other short term courses in arts. Aarti Makkar has also gone through spiritual and divine knowledge from various sources. Her art has been influenced by various thoughts and believes.

For Aarti what art does is important. It has universal appeal. Design Philosophy mentioned in her catalogue, "It has a message that moves us deeply or awaken us to new insights into human nature. Art touches us every day and everywhere at home, at school, in the office and on the street. Art is both the process and product of man's creativity; it is an experience. Artists make use of colour to communicate the intended message effectively....." "Art imitates

life, and inspires life. Art is important to our society and each one of us individually for many reasons. Throughout the time, artworks tell our history, our desires and our fears. It also helps us to express ourselves. With one piece of art work we can convey many messages, without saying a word. It's amazing and endless. Art is the beauty and emotions of the world expressed."

Aarti Makkar has chosen the right way to express many feelings and ideas. Her theme of this exhibition "The Journey of the Soul" leads to many concepts. She is talking of Bharat Bhumi as Dev Bhumi a land of Many spiritual gurus who console the disturbed minds of people. They have their own way to heal the mind by concentration and introspection.

Aarti has gone through all these stages and painting is her part of meditation. She painted feelings titled 'The Hermit', 'Abhimanyu', 'Door to Dream', 'Bachpan', 'Heart & Soul', 'Rang Sabha', and 'Agni Varsha'. These are the works of the inner thoughts one can achieve through this practice. This, she has also enjoyed while painting. Treatment of the strokes is bold and spontaneous. Colours are pure and symbolic.

□

Aagantuk Acrylic on canvas



Feminal Cosmology 2014

An exhibition of paintings, prints and sculptures was held in the galleries of All India Fine Arts & Crafts Society from 1 to 7 April 2014.

22 female artists participated in this exhibition.

Alka Bhrushundi tries her hand in Tanjore style of traditional paintings. Head of Ganesha gives a massive feeling with heavy decorative shapes.

Ashwini Jadhav made small collages with cloth and thread. Her abstract forms are floating in the space. **Balwinder Tanwar** Painted a figure with Broken pitcher and a peacock feather, It symbolizes a kind of cult.

Dr. Chitralekha Singh has gone spiritual in her approach with inner light of the lotus chakras. **Dr. Jasminder Kaur** also worked on silk with thread embroidery, an abstract work with bright floating circular shapes.

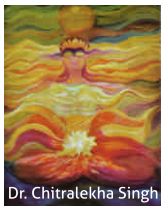
Minal Rajurkar Shinde's Human figure with Head of a dog, a fantasy expresses "ten thousand years of solitude." **Nalini Pantawane** grows greenery in a tray with juxtaposed female figure may symbolize fertility.

Neeta Singh tried to develop contact, affection with animals and a protector of animals. **Rakhi Salunke** has become

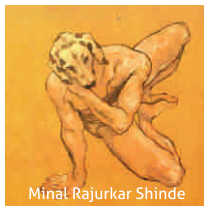
more ritualistic. **Rashmi Bawankar** showed her etching with juxtaposed human and animals flying high. **Rashmi kachewar's** abstract work reflects constructivist's composition rising high. **Ritu Chopra** has become spiritual in her work. A divine dancing shiva & parvati create echo in the space used. **Ritu Manchanda Arora** presented bronze sculptures with day to day themes in human life. an intimate relation is developed in her works. **Seema Gondane** presented her abstract etchings with shapes coming out of the plate. **Shruti jain** painted a dream girl with a touch of butterfly. **Shyamali Halder Paul** floats her shapes in dream like composition. **Smita Kinkale** created work with plastic waste creating textures in many layers. **Sonika Mann Sanger's** mixed media sculpture brings two mediums closer and they complement each other. **Swapnil Srivastava** presented herself in the interior of Van Gough's bed room, makes her a strong feminine attire. **Tejaswini Sonawane's** etching brings her closer to the animal life as an affectionate relation. **Varsha Kharatmal's** dancers are sensitive and strong female figures. **Yogita Kandalkar** paints massive shape floating in the space with a paper boat in it. □



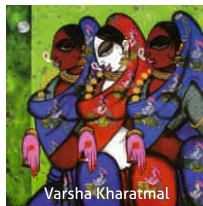
Alka Bhrushundi



Dr. Chitralekha Singh



Minal Rajurkar Shinde



Varsha Kharatmal



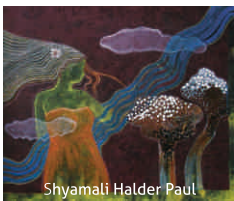
Balwinder Tanwar



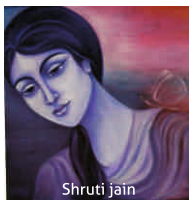
Ritu Manchanda Arora



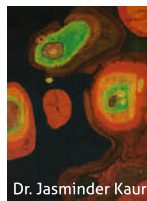
Smita Kinkale



Shyamali Halder Paul



Shruti jain



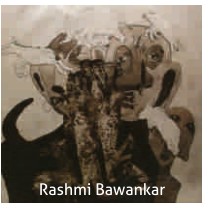
Dr. Jasminder Kaur



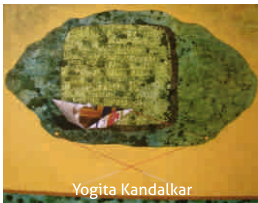
Ritu Chopra



Rashmi kachewar



Rashmi Bawankar



Yogita Kandalkar



Sonika Mann Sanger



Tejaswini Sonawane



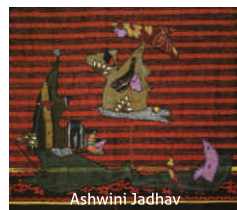
Seema Gondane



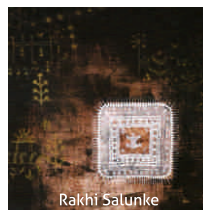
Swapnil Srivastava



Neeta Singh



Ashwini Jadhav



Rakhi Salunke



Nalini Pantawane

COLOURS OF 2014

A group of fifteen artists held an exhibition of paintings and sculptures in the gallery of Hungarian Information and Cultural Centre, New Delhi from 7 to 11 April, 2014.

This was the celebration of the new year with colourful happenings and expressions.

Biswaranjan Kar is a sculptor and presented his sculpture in ceramic and mirror like installation. He wanted to place groundnut like objects against a mirrored box creating an order.

Chandan Samal presented a mixed media sculpture with steel and stone. The Roots and leaves and flowers growing through it is a celebration of nature.

Harpal Singh Chauhan has celebrated through the vast mountainscape. The vastness compares with the lone human figure in the centre. These snow covered mountains create the cool atmosphere.

Intekhab Alam has created a door and broken wall with dry tree. He creates an atmosphere of some kind of sadness. Dilapidated wall tells the inside story.

Kiranjit Singh created some humor through the ride of panda by the puppets. This is looking like a page of a story book.

Latif Husain paints a human figure without head

replaced with synthetic wires. it combines the modern technologies to the life.

Madan Lal's golden Buddha is well recognized in the art circle. Perfection is his moto and painting is his religion.

Rajeev Sharma is animal lover and painted tigers with grandeur. The posture is without any ferocious mood.

Rajesh Mishra did relief in fibreglass with some mythological symbols. These are floating in the space and many mythological stories come out.

Rozy Goyal is known for his flower studies and paints compositions with flowers as well. The blooming atmosphere in her works brings sensitivity.

Seema Kashyap paints from the life of Lord Krishna in a traditional style. She paints minute details of the subject for the perfection.

Shobha Singh trying to project the dawn to dusk conditions in the nature with birds. Morning to evening the colours of the sky symbolizes the change.

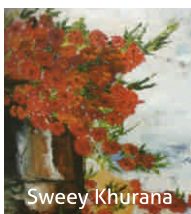
Soni makes composition with textures showing upward movement symbolizing growth. A mystic atmosphere is created in which the viewer is lost.

Sweety Khurana paints flowers and associates with Platonic love and affection. Symbolic works to express feelings.

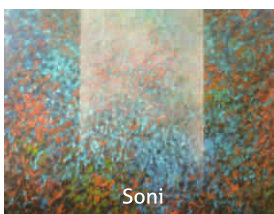
Mohd. Tariq is a painter of landscapes with wider area to cover. This landscape is inhabited and small buildings give highlights to the landscape.□



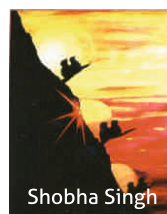
Mohd. Tariq



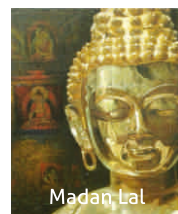
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Soni



Shobha Singh



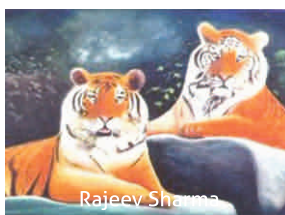
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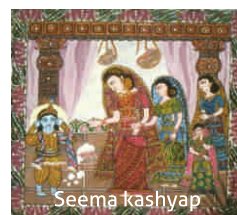
Rozy Goyal



Rajesh Mishra



Rajeev Sharma



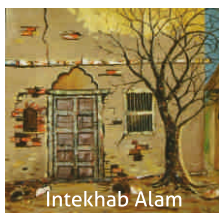
Seema Kashyap



Latif Husain



Kiranjit Singh



Intekhab Alam



Harpal Singh Chauhan



Chandan Samal



Biswaranjan Kar