



Monthly News Letter// All India Fine Arts and Crafts society, New Delhi // March & April, 2015

## Study tour to Kerala and Kanyakumari



## Exhibition of paintings done in Artists' Camps in AIFACS inaugurated by Sh. Biman B Das, Vice President of AIFACS



## Retrospective Exhibition of Prints and Drawings by Dr. Krishna Reddy Inaugurated by Shri A Ramachandran on 22nd April 2015.





Shubhra Chand



Dilip Kumar Singh



Umesh Verma



Ruchika Wason Singh

This year artists' camps of AIFACS were held from 11 to 13 March 2015 in the premises of the Society. Senior and Junior artists worked together at the same time. The paintings created in the camps were exhibited in the galleries of the Society.

There is subtle difference between the senior and junior artists 25 to 45 years of age is considered junior and above 45 years of age is considered senior artists. The age does not matter when creativity has to be measured, for which we do not have scale. The gap between 25 and 60 may be considered a generation gap. But here every artist has tries to paint their best creative thoughts.

Among the senior artists Amarjit Chadha created a simple composition with a door like rectangle with a bird sitting at one corner. The treatment of the colours is very spontaneous and very subtle strokes are effective. Chandra Kant Chander has created a portrait of a lady in a surrealistic manner. with a torso in the background and a bull on the left along with many small elements associated with the main figure. Dilip Bhattacharya painted a lady with a peacock like bird on his right hand. The composition is treated in flat colours and the figure is in a meditative mood. Haripal Tyagi has painted an abstract composition. Between the

two bands the strokes created some movement which is channelized in this area. Indu Tripathy has also shown her affection towards birds. The contact with them communicates the feelings and experience.

K Damodaran and Kalicharan Gupta produced abstract compositions which established their identity. L N Rana painted his composition covering right side with a profile of a man with Roman influence. The city scape in this painting takes to some developed urban landscape.

Junior artists are influenced by their environment. Dilip Kumar Singh painted a broken chair with the threads of the weaving spread in a normal situation is symbolizing some socio-political situation. Deepanjali Dayal painted the woman's situation in the man dominated society. Gopal Kumar Samantray is concerned with the migratory birds who express their presence in their habitat. Lalit Kumar painted a sound echoing through a musical instrument to express concerned message. Pranati Das is concerned with the religious ritual and plants in its environment. Ruchika Wason Singh Has created movement through an abstract animal like image entering the space of canvas.

These paintings make the whole show very competitive among the junior and senior artists who made their creative pursuit the best. □





Participating artists in Senior artists camp 2015



Participating artists in Junior artists camp 2015



# Curves

An exhibition of paintings by a group called Curves was held in the gallery of All India Fine Arts & Crafts Society, New Delhi from 24 to 30 March 2015.

Salvador Fernandes from Goa expressed his thought in which a strong binding reflected between man and nature.

Domesht Netam of Chhatisgarh showing the man landing in a situation beyond his control. His works are sketchy which relates to the situation.

Kamleshwar Singh of Allahabad goes symbolic. his strong shape relates many themes. A vessel like image also relates to the mystic thoughts.

Nirupama Singh from Rajasthan has highly realistic approach to study and paint sparrows on a branch of tree. The leaves of tree with red colour may denote a season of the year which birds enjoy.

Dheeraj Yadav from Allahabad is expressing emotions through the face in his painting. The

application of colours and strokes are done with full confidence.

Sunil Yadav from Uttar Pradesh created spaces by positioning his shapes hanging from top and placing in the bottom.

Arjun Singh from Uttar Pradesh has taken symbolic image of Kali to express Death. The image has some tribal influence.

Sushmita Ranjan from Bihar has taken many images to bring Radha & Krishna in the present days' environment.

Amit Rajan Verma from Uttar Pradesh used symbolic theme to imagine the origin by presenting a bindu, the source.

Ravi Kumar Agrahari from Uttar Pradesh has presented life in his native place through a competitive etching.

Aveline Zandra French from Allahabad glamorized the vision of a lady through a bunch of leaves.

Ranjan Singh from Allahabad done some sculpture like works on paper with many living things entangled in a cuboid. □



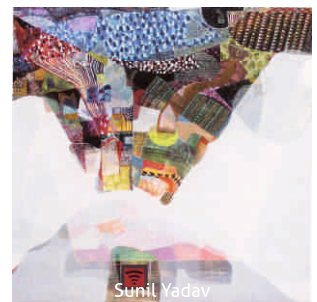
Amit Rajan Verma



Arjun Singh



Sushmita Ranjan



Sunil Yadav



Ravi Kumar Agrahari



Aveline Zandra French



Ranjan Singh



Dheeraj Yadav



Domesht Netam



Nirupama Singh



Salvador Fernandes



Kamleshwar Singh



# Paintings of Suhas Nimbalkar

An exhibition of abstract paintings by Suhas Nimbalkar was held in Shridharani Gallery, New Delhi from 10 to 19 March 2015.

Suhas studied at J J School of art, Mumbai and post graduation from The Faculty of Fine Arts, M S University, Baroda under the guidance of Prof. N S Bendre.

This is his thirteenth solo Show and participated in many group shows in India and abroad. He says, "I believe one should not make an attempt to understand a painting but, should feel it, experience it like music, which is truly abstract."

Suhas is one of the well known abstract painters of India. As he said, abstract art is not a representational or based on a subject without any source in the external world. Abstract art also applied to art that uses shapes , geometric shapes or any organic shape from nature. But Suhas's is pure abstraction or non objective art. His huge canvases displayed in the gallery had big and small shapes treated in flat colours. It is a visual language of shapes, forms and



colours. The division with lines and shapes create appropriate compositions. The beginning of abstract art may be from the middle of 19th century. Artists expressed through their own mediums and idioms. Abstraction has no trace of any recognizable object. Suhas's compositions also have no recognizable image but it reminds the viewer may things from nature, like mountains when his shapes stand straight like rocks of monolithic character.

The application of flat colours on bigger areas with soft edges give tones and textures which make the colour vibrant. Each and every shape holds each other with strong contact. Some diagonal lines give the feeling of space. Colour contrast and colour harmony both bind the composition together. □



# Visible Invisible

Sangeeta Pathak had a solo show of her prints in Jehangir Art Gallery, Mumbai from 7 to 13 April 2015.

Sangeeta has done her graduation from Jamia Millia Islamia University, New Delhi and Post graduation in Printmaking from Kala Bhavan, Vishva Bharati, Santiniketan, West Bengal. She has won many awards including purchase award in Graphics 76, All India Fine Arts & Crafts Society from M P state art exhibition 2003 and won the Bombay Art Society award and medal for Portraits and Graphics in 114th All India Annual Art Exhibition, Jehangir Art Gallery, Mumbai in 2006. Won the First Award in Graphics Section at the Jamini Roy 's Birth Centenary, Kolkata.

Sangeeta has created etchings with reasonable justification. The skill and sensitivity of lines created works with experimental zest. Her figures whether waiting or silently standing are having very serious thought going on churning their minds for a certain kind of communication. Each figure is giving support to other. Single portraits in monochrome are trying to emphasize different moods which individual experiences. The linear quality in her dry point is rhythmic and forceful as well. Other mediums like lithography and silk-



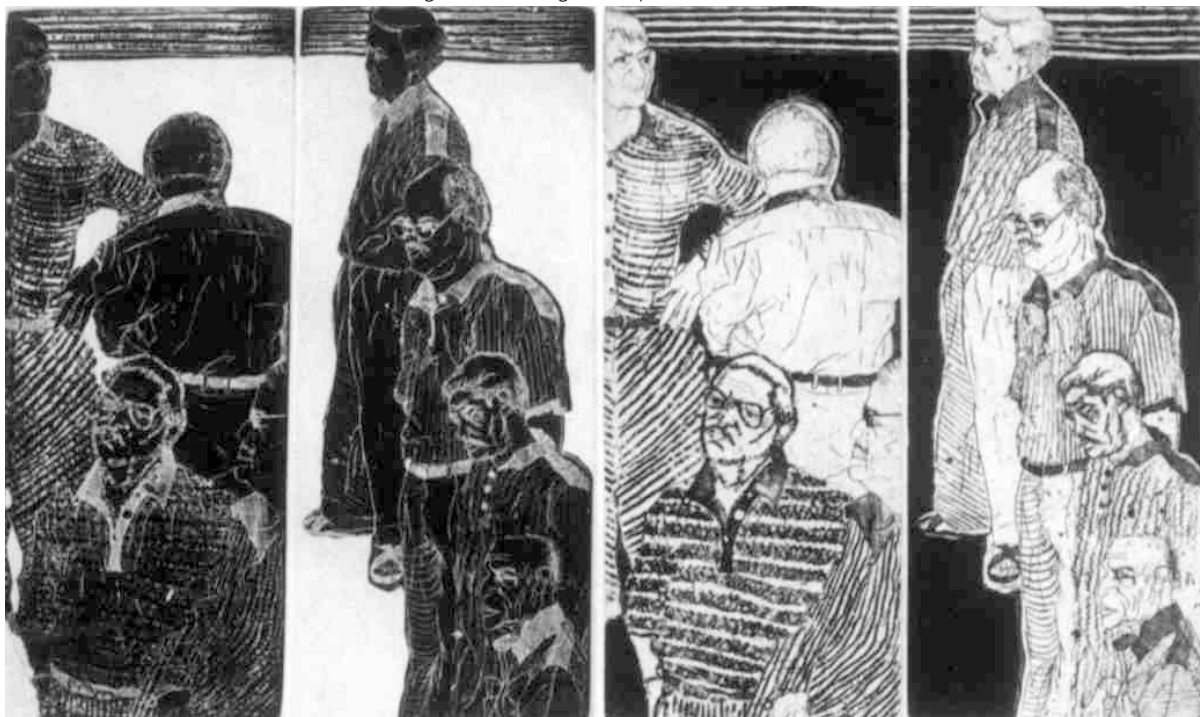
'The Tension (series)' Etching and Lithography 26 X 23 Cms.

screen prints are created with colours appropriate to the compositions.

The Tension series works are very exclusive with the expression of eyes wide open staring at some infinite distance. The vision with a fear complex changes the expression of face. She has also changed the facial structure to emphasize the expression.

Her drawings have similar linear quality as in her etchings and lithographs. The linear quality changes as the medium changes. Soft ground and dry point gives some rigidity compare to the line of etchings. Line of lithos give comparatively soft effects. A good exhibition of graphics. □

'Waiting for...' Etching on Zinc plate 53 X 27 Cms.







Dr. Krishna Reddy in his workshop

## Prints & Drawings by Dr. Krishna Reddy

A retrospective exhibition of Prints and Drawings by Dr. Krishna Reddy was held in the galleries of All India Fine Arts & Crafts Society from 22 to 28 April 2015. This collection of 100 works is the permanent collection of Sir J J School of Art, Mumbai. Prof Anant Nikam, curator and incharge of this collection was contacted through a young print maker Sushma Yadav and this exhibition was arranged in collaboration with All India Fine Arts & Crafts Society. A film was also arranged along with this exhibition in which Krishna Reddy's talk and interview was shown during this exhibition.

Krishna Reddy was born in 1925, Nandanoor, a small village near Chittoor, Andhra Pradesh.

He Completed Diploma in Fine Arts at Visva-Bharati University, Shantiniketan, under the tutelage of Nandalal Bose in the years 1942-47. He also studied Botany and Biology. His love for printmaking as a medium also developed during the Santiniketan years, experimenting with woodcut, engraving, etching and lithography.

In 1949 he Moved to London. Joined the Sculpture Course at the Slade School of Fine Arts, University of London, and studied under the guidance of renowned sculptor Henry Moore. He also simultaneously joined the Institute of Contemporary Art where he met other artists and art historians like Graham Sutherland, Howard Hodgkin and Herbert Reed.

While studying in London, Reddy also met Krishna Menon, the first High Commissioner of India in England, who encouraged him to travel to Paris.

In 1950 he Moved to Paris. Met Brancusi, and became a regular participant of the café discussions on art. He visited studios of master-artists like Leger, Ossip Zadkine, Orpad, Scenishé and S.W.Hayter. Reddy came in contact with the Surrealists artists at Hayter's and in Montaparnasse, especially Giacometti and Miro.

In 1951 the Russian sculptor, Zadkine sent Reddy to Stanley William Hayter's 'Atelier 17', who became a significant influence and mentor for the rest of his life. Both Hayter and Reddy introduced to the art community a new intaglio printmaking process called simultaneous colour printmaking, on a single intaglio plate.



Etching (Viscosity) 'Jelly Fish' 13" X 17" 1955



Drawing on paper with Conté Paris 1953

He worked with his friend Kaiku Moti to learn about controlling the amount of oil for the desired viscosity and effect.

Reddy was invited to the American University in Washington DC as an Artist-in-Residence to teach colour printmaking for a semester. He met and revived his acquaintance with Bob Blackburn, the director of the Printmaking Workshop.

In 1964-76 on return to Paris from his first visit to America, Hayter appointed Krishna Reddy as Co-Director of Atelier 17. 1968 The student revolution in Paris stirred severe protests and marches. At this point, Krishna made works like Demonstrators, Praying Woman and Apu Crawling.

Delivered a workshop and seminar on Colour Viscosity for Midwest Artists and Teachers, Stout State University, Menomonie, Wisconsin, and also at University of Minnesota, Minneapolis. Late 1960s Reddy began travelling almost six months in a year, invited to educational institutions for lectures and workshops. He also

traveled to India every year to share his experiences.

In 1973 he conducted special workshops on colour printmaking at Yale Summer School of Music and Art, Norfolk, Connecticut.

In 1976 he joined as Professor and Director of the Department of Graphics and Printmaking in New York University. He established a special workshop for working artists and teachers called Colour Print Atelier.

In 1978 He was invited to inaugurate the printmaking studios at the Garhi Art centre of Lalit Kala Akademi, New Delhi, where he also conducted a seminar and lecture demonstration.

He conducted workshops in many universities and colleges all over the world.

He was awarded Padmashree by the President of India Shri V V Giri in 1972. Gagan Abani Puraskar of Visva Bharati University Santiniketan, Conferred by Indira Gandhi in 1980. Honorary Doctorate of Literature, S V University, Tirupati in 1980. Kala Ratna by All India Fine Arts & Crafts Society, New Delhi in 1997. □



# ILIADYSSEY

A 3,000 years old source of imagination

2nd Biennale of Engravings and Ex-Libris by Greek and Indian students 2015 was held in the gallery of All India Fine Arts & Crafts Society from 9 to 14 April 2015.

Christos Giannakos, a Greek Art Collector founded "Panagiotis Giannakos Cultural Foundation (Xotaris Art Forum) in Archanes, Crete, Greece to promote Printmakers and Ex-Libris print makers around the world. The theme of this exhibition was 'Iliadyssey' to popularise themes from the Greek history of three thousands years. Homer, the author of the 'Iliad and the Odyssey' was believed to be the first and greatest of the epic poets.

Xotaris Art Foundation is run by the Greek collector Christos Giannakos in an old mansion in Archanes, Crete. It has the biggest collection of Ex-Libris and Engravings in Greece. In the Cretan dialect Xotaris means wanderer, traveler. Christos has traveled and collected various art objects. For the Ex-Libris and engravings he visited and arranged many workshops and exhibitions in Greece, China, Japan, Bulgaria, Poland, Italy, France, Germany, Belgium, Ukraine, Lithuania, Latvia, Russia, Belarus, Czech Republic, Slovenia and now India.

Dr. Rakesh Bani, Assistant Professor, Department of Fine Arts, Kurukshetra, Haryana met Christos in Italy and planned one Ex-Libris competition of Indian Students. Dr. Rakesh Bani was made the convener of this event in India. Circular was sent to all major art institutions of India.

Award winners of the competition of Ex-Libris graphics with the organisers Eva and Christos Giannakos of Greece (Second & third from left)



Due to lack of information and understanding of this movement which is popular in Europe for a century or more, print makers are unable to experiment in this venture. Students of Santiniketan, J J School of Art, I S V V, Khairagarh and Kurukshetra University sent their entries. Students were instructed to develop theme from the Greek Mythology. The biggest source was Homers The Iliad and the Odyssey which covered a long period of history.

An exhibition of young painters was held in the galleries of All India Fine Arts & Crafts Society in November 2013. A special section of about fifty Ex-Libris prints from the collection of Prof. Paramjeet Singh tried to make young print makers aware of this movement and purpose of the same. Still some more exposure and interaction is needed to make it popular in India.

In Europe under the auspices of the Federation International des Societes d'Amateurs d'Ex-Libris (FISAE) one enjoys lectures, slide presentations, exhibitions and trading bookplates. This provides endless opportunities for artists and collectors to acquaint themselves with the interest and enthusiasm for this art form in other countries. Among Asian countries only Japan and China has been actively producing Ex-libris prints. India has got less knowledge about the Ex-libris designing and exchanges. The young print makers can start this goodwill venture for a global peace and harmony.

Golden Prize winners are- Ishu Jindal, Neha Kholiya, Soumpriya Pal, Atul Vitthal Bangal and Manjeet. Honourarium Prize winners are- Prashant Phirangi, Arvind Sharma, Jeevan Chandra Tiwari, Sonam Bhakuni and Deepak Kumar. Neha Kholiya created some medallions with face

Her excellency ambassador of Greece Inaugurated the exhibition by lighting the lamp





and a warrior. The roman character of face or profile is a mixture of two races. Jeevan Tiwari created Roman warrior in fighting action. A Parthenon like structure in the background shows the monumental display of power. Ishu Jindal tried to narrate a story by taking Greek characters titled 'Admiration'. Sonam Bhakuri presented architectural excellency with a warrior's head dress with huge Colosseum like arena for sports and fights. Arvind Sharma's etching shows a lady standing with some vessel on her head. Similarly the pillars of the Parthenon like structure have female figures in place of pillars.

Manjeet's 'Unwanted Desire' have two figures in a posture of affection which a powerful man can give to a weaker one.

The collector brought some prints from his own collection and were also displayed along with students works. The precision in prints of various countries, which are mentioned earlier, show their seriousness and excellency in creativity as well as the quality of prints. This exhibition has given good exposure to young artists who are given material for thought.

Overall the works presented by our students needed more precision and correct drawing for such a subject of Greek Mythology. □



Ichibun Sugimoto Japan



Oldrich Kulhanek Czech Republic



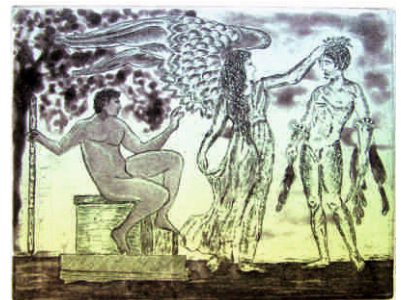
Chen Hao China



Neha Kholiya



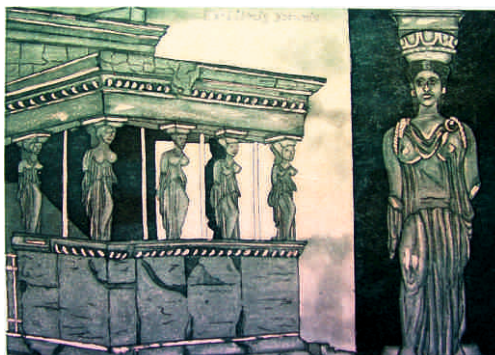
Jeevan Tiwari



Ishu Jindal



Sonam Bhakuri



Arvind Sharma



Manjeet



# Study tour to Kerala and Kanyakumari

This year the members of AIFACS made a study tour to Cochin, Munnar, Thekkady, Alleppy, Kovalam, Kanyakumari and Trivendrum. As per our programme the tour started on 15th of March 2015 at early morning. The flight took off at 6.20 am and reached the first destination Cochin at 9.30 am. From Cochin airport all the members checked in hotel Casino. After refreshing ourselves we went for lunch in another hotel. After lunch our sight seeing started with visit to St Francis Church which is the oldest church built in 1503 by Europeans in India. It is a mute witness to the European colonial struggle in the subcontinent. The Portuguese explorer Vasco Da Gama died here in 1524 during his third visit to India. His body was originally buried here but after 14 years his body was taken back to Portugal. From here we visited Santa Cruz Basilica, which was built by the Portuguese in 1505 and named as a cathedral in 1558. It was destroyed by the British colonists in 1795. There is a huge painting 'The Last Supper' above the altar. The current structure was rebuilt in 1905 and Pope John Paul raised its status to basilica in 1984. Chinese fishing nets are identity of Cochin. By the Vasco Da Gama Square the coast line is beautiful to admire with many Chinese fishing nets. The legend says that these fishing nets were introduced by the Chinese explorer, Zheng He from the court of Chinese emperor Kublai Khan in 13th-14th century. Our main purpose to visit Cochin at this time was to see Cochin Muziris Biennale 2014 which started from 12. 12. 2014 to 29. 03 2015. Because of the constrain of time we could see exhibits of Aspinwall house only. This exhibited the works of 69 artists

St Francis Church



Santa Cruz Basilica

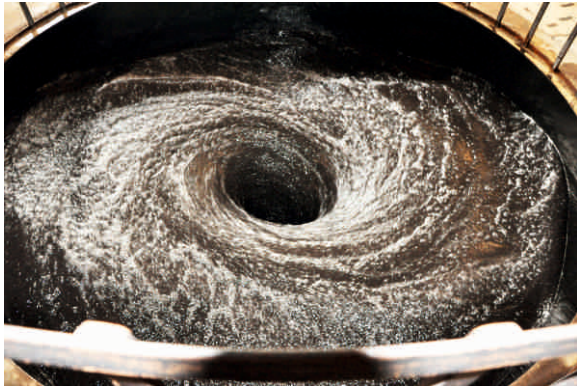


which is the largest and displayed in two floors. It is a journey through artistic forms like Drawings, Paintings, Photographs, Sculpture, Sculptural installations, video. Performance and light & sound. Among the well known names in Indian art scene were Sudhir Patwardhan, presented by a triptych depicting the exploration of migration and human settlements through the civilizations. Navjot Altaf's 'Mary Wants to Read a Book' is an installation made of Wood, Paper, audio and video is a form of a library containing a huge number of books symbolizing the growth of literacy in that region. Akbar Padmasee made an animation film with stop motion using basic elements like dot, line, circle etc. to produce infinite interactions of linear forms. Pushp mala N was a well known sculptor who took to photography and video performances. her exhibit 'The arrival of Vasco Da Gama' was recreated after an 1898 painting by a Portuguese painter Jose Veloso Salgado and Anish Kapoor's 'Descension' is high powered whirlpool created in a circular well. The speed of the whirlpool and the volume of the sound created a pull into the unknown interior. Iqra Tanweer of Pakistan presented 'Paradise of Paradox' is a light box used as canvas. It is lit by a beam of light. Chalk dust is thrown in it to reveal different kind of images of far off galaxies. Xu Bing of China presented 'Background Story: Endless Xishan Mountain Scenery' made by using wood, glass, paper, fishing lines, dried flowers, twigs



Back of the painting- 'Background Story: Endless Xishan Mountain Scenery' by Xu Bing of China. Below- The front of the painting.





'Descension' by Anish Kapoor



'The Arrival of Vasco da Gama' (after an 1898 painting by Jose Veloso Salgado) by Pushpamala N, inkjet print

and fibers and played with light and shadows to recreate work that resembled classical Chinese painting.

These 69 artists' works in Aspinwall House from various countries, we could see in the short time at our disposal.

In the evening we came back to our hotel and refreshed with a cup of tea and had our dinner in the same hotel.

Next day on 16th after breakfast we left for Munnar by bus. It is about 160 Kms. but due to single road with narrow passages the bus took long time. we reached at Munnar hotel 'Silver Tips' at about 1.30 pm. This hotel was a cinema theatre which is converted into a hotel. Interior is giving the feel of a theatre. A huge old projector was placed in the entrance. All the rooms were named after popular Hindi films and in the interiors the photographs of film stars of the same film were displayed. After lunch at hotel we came out for site seeing. We saw the Kundala lake and dam. In the drizzling we enjoyed those mountains and lake in a picturesque atmosphere. From there we went to the echo point, another small picturesque surroundings in the same drizzling rain. In the evening we saw a Kathakali performance which was not so impressive as we expected. The ambiance was very poor. Some members stayed there to see the martial art show.

Krishna Spice Super Market was another target for us to buy spices and most of us bought spices of our choice. Next day on 17th after breakfast at Silver Tips left the hotel to see the tea gardens, tea factory and museum. The bus went through the tea gardens in those mountain roads. We spent about one and half hours in the tea factory and museum. A short film on the history of tea gardens was shown. The museum had the old tea factory related equipments. There was a sale outlet to sell tea/green tea and related utensils. After shopping there we left for Thekkady. Here also the road was mountainous and narrow which took long time to reach our destination. After our lunch at about 2.30 pm we checked in our hotel 'Spice Grove' which was surrounded by beautiful green trees. After refreshing in the hotel we went to see spice plants in a spice garden 'The Spice Route'. The guide showed most of the spice plants and some Ayurvedic medicinal plants. It was good experience to see these spices on plants which we have been using in our kitchens for generations. In the evening we went to see some tribal dance on a stage but not in a tribal environment. It was performed by the local people not by the tribal people. We all felt that it was not worth seeing. The day ended with our dinner at the hotel.

On 18th morning after breakfast left for Alleppey. Here also due to mountainous area the roads were

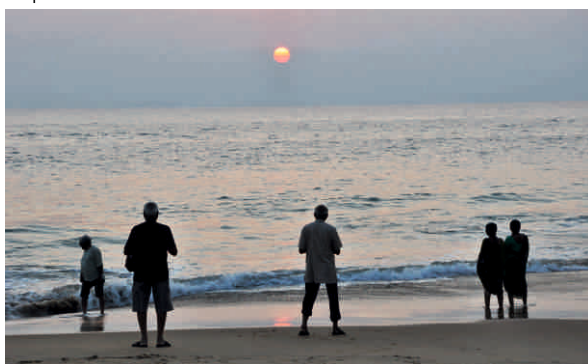


A house boat in the making, Alleppey

narrow and zig zag. We reached Alleppey at about 1.30 pm and took our house boat and reached our place of stay. Here we took our lunch of local food on banana leave. For Non-vegetarians they served a pomfret like fried fish. Some members enjoyed and some were not satisfied. At about 3 pm took the boat to have a trip of back water. We were expecting to go to the narrow back water river but because of the bigger boat it could not take us to the narrow back water. We came back after enjoying the coast line with various kind of straw boats and even the making of the straw boats. In the evening we came back to our place where two more boats with rooms were anchored. We spent night in these boats. In the morning of 19th after breakfast at 9 am we took our boat to the main land and took bus for



Kovalam. On the way we had our lunch in a restaurant 'Acatia' where non-vegetarians enjoyed local biryani. For some of our vegetarian members the ambiance was not comfortable. We reached our hotel of Kerala Tourism Development Corporation 'Samudra'. After some rest We went to sea beach which was just behind the hotel and one door of each room was opening towards the sea shore. The beach is known as Samudra Beach in tourism parlance. Samudra Beach doesn't have much tourist and hectic business. The sand on the beach is partially black in colour due to the presence of Ilmenite and Monazite which is easily identified because it separates from the normal sand. Till the sunset we enjoyed walking in the beach and returned after dark. In the evening we all sat together, though it was not camp fire, but shared experiences.



Sunset at Samudra beach, Kovalam

On 20th morning we also saw the sun rise in the beach. After breakfast we checked out of the hotel. There we saw the breaking of the green coconuts from the trees. It was experience to watch the method of climbing the coconut tree and coming down with their indigenous method.

On the way to Kanyakumari we visited Padmanabham palace of 16th century. It was the home of the royal family of Travancore. It has unique Travancore based architecture with carved mahogany ceilings, coloured mica windows, secret underground passages and inner courtyard. The floor has unique black shine made of egg white,



Padmanabham palace

jaggery, lime, burnt coconut, charcoal and river sand. King's bed is made of 67 different types of woods of medicinal plants. It took one and half hour to see the palace. We reached Kanyakumari at about 2 pm. After checking in at 'Seashore Hotel, had lunch on the top floor, from here Vivekanand rock was clearly seen with impressive view, we went to see the Vivekanand rock temple. As directed by his Guru Sri Ramakrishna Paramahansa, Swami Vivekananda, came here to seek Devi's blessing in December 1892, as Devi is the goddess of Sanyasai, It is in this location he decided to embark on the Missionary Work to a higher level of action. These rocks are very near the main land of Kanyakumari where two seas (Arabian Sea and Bay of Bengal) and one ocean (Indian Ocean) meet. After having a round of the temple we went to the next rock where a statue of Tamil poet Thiruvalluvar is placed. It is 133 feet tall stone sculpture including 38 feet pedestal. We came



Vivekanand rock temple and statue of Thiruvalluvar from our hotel

on main land in the evening and some of the members went to see the main temple of Kanyakumari. Ladies are allowed in their worn dresses but men have to remove their cloths and wrap one single cloth around their body. Came back to the hotel, had a cup of tea and dinner at night. On 21st morning after breakfast we left for Trivendrum. After about half an hour's drive we stopped to see Suchindram temple. Some of us went in to pray. Here men have to remove their upper cloths and keep them on their shoulders. It is dedicated to three different deities represented by one image in sanctum called Sthanumalayan (Sthanu- Shiva, mal- Vishnu and Ayan-Brahma). This temple have many sculptures on their pillars. Some of these are musical pillars produce different musical notes when tapped. Those who did not go in were enjoying the street and across the street there is a big square pond with a small temple in the centre. At about noon we started for Trivendrum and reached at 2 pm. We checked in our hotel 'Classic Avenue'. After lunch we came out to see the Chitra Art gallery and K C S Panikar art Gallery. In Chitra Art Gallery paintings of Raja Ravi Verma and his son Raj

Raja Verma are displayed. Generally we have seen their paintings in small format but here some large canvases of both the painters were displayed. Some European painters' paintings were also displayed. Copies of temple frescos were kept in one hall. Tibetan Tankhas and some contemporary works were displayed. This whole gallery is not maintained properly. Under this condition these valuable works will decay soon. We also met the Director of the gallery and expressed our concern for the valuable national assets.

At about 5 pm we came to visit another temple 'Shree Padmanabhaswami Temple,' the richest temple and walk in the city area around the temple. The principal deity of the temple is Vishnu enshrined in the posture of yogic sleep on the serpent. Visitors have to strictly follow the dress

code as in other temples we experienced. After a round of the market place we came back to the hotel and had a sitting in a hall and then dinner. On 22nd we checked out after breakfast. Went straight to the Sea beach of Trivendram. After spending some time there and saw the large sculpture of mermaid. The sculpture called Jalakanyaka - Mermaid by Kanayi Kunhiraman is an added attraction. This giant statue is more than 35m long. The placing of the mermaid is far from the sea coast and does not give it importance of the surrounding. From here we straight went to the airport to take our flight to Delhi at 10.55 am. The flight via Mumbai reached Delhi at 4 pm.

The study tour went on as per our schedule and Sh. Ankit Kumar, our tour guide was always with us for help and to maintain the schedules. □

Dwarpal like figures in front of  
Shree Padmanabhaswami Temple, Trivendrum.



Mermaid in the sea beach, Trivedrum



Members of the tour in front of Tea Museum, Munnar





# Anu Naik @ AIFACS

Anu Naik held a solo show of her recent paintings in the gallery of All India Fine Arts & Crafts Society, New Delhi from 1 to 7 April 2015. She passed her diploma in Fine Arts from J J School of Art, Mumbai. She has been continuously working and participated in more than 100 shows in India and Abroad.

She expressed, "Life in my eyes is a performance set against a backdrop of varied environments. My choice of colours and composition have always been images of what I want the world to notice. Yellows, Oranges, Earthy Reds, Greys, Blues and Greens in my canvases symbolize all that is happy and full of life around us. I always hope that my works urge people to step aside and gaze at what is staring at us along.... Life Beautiful."

Anu Naik paints the most common life of India. The people busy in their daily chore make her concepts more lively. She could successfully able

to touch the insight of the common man in his or her environment. The simple activity of rural life and their daily rituals are transformed with a touch of love and affection.

The very common and simple postures denote the working like 'The Shepherd' is sitting in the manner as if he is keeping an eye on his sheep who are gazing around him and he is observing them keenly. It is his concern. 'Devotees' singing and dancing with their traditional instruments creating spiritual vibrations. 'Paniharins' is a very common scene in the villages. Going in groups to the well or baoli is a routine work where these ladies share their experiences and family activity. An appropriate place to communicate. Similarly the common subjects like 'Fish Market', "Asking for the Moon", Udati Chunariya' are the paintings express feelings in a subtle way.

Her brush strokes are bold and spontaneous. Harmonious colours create the atmosphere of Gujarat and Rajasthan from where her figures come from. □

'The Bird Cage' oil on canvas 32" X 32"



# Kala Deep

## A group of Contemporary Female Artists

An exhibition of paintings and sculptures by KALA DEEP, A group of contemporary female Artists was held in the gallery of All India Fine Art & Crafts Society, New Delhi from 1 to 7 April 2015.

Archana Gupta has been working on the themes from our mythology. The 'Rhythm' is a musical rhythm which she presented with two hands postured in a subtle way. Ornamental decor gives it a classical touch. Actions and postures of body echo spiritual vibrations. The application of colours and contrast of colours create spaces in the composition.

Abha Sharma works with some abstract shapes. Her figures are expressed with the symbolic oval shapes for heads. The group makes a family. Red and blue represent man and woman. Similarly her works have movement and force with which she works to create cosmic energy.

Anuradha Gupta is the lone sculptor in the group. Her small metal and fibreglass works are similar in forms where human figures are created with elongated necks with heavy ornamental jewellery. All her figures are trying to communicate certain message.

Preeti Sinha Has used bells as image for expressing her theme. Bells play important role

during puja which attracts all the senses of devotees. Repetition of Mantra and the ringing of bells create right ambience in the place of worship. Her bells also vibrate and produce similar sound.

Deepa Aggarwal has also taken image from our mythology. The image of Ganesha has been painted by almost all the artists in India. His image is so flexible that it can be distorted in unlimited shapes and forms. It has been simplified into flat shapes to paint in the required effects.

Renuka Aggarwal has various kinds of thoughts to express in her paintings. Some abstract thoughts with some musical instrument like shape with other elements balance the composition. On the other side she has painted her self portrait in a photographic perspective.

Dilraj Kaur paints her image in paintings to express her relation with the elements painted with self. Too many decorative elements like flowers and butterflies make the mood lighter. She has been seeing or imagining unknown thoughts. Background texture in 'Colour and Me-2' creates contrast of textures.

Nutan is working with the image of 'Om'. This is a symbol tried to explore by many artists. It is uttered at the beginning and end of Hindu prayers, chants, and meditation. This is also used to mark the beginning of a text or manuscript. She has created with bold image as well as very sensitive linear strokes. □

