

The Intersection of Art and Constitution: A Republic Day Symposium at Kala Sankul



New Delhi, January 26: A special monthly symposium was organized at Sanskar Bharati's central office, 'Kala Sankul,' on the eve of Republic Day. The theme of the symposium was "The Artist's Vision of the Soul of the Indian Constitution," with Shri Lakshmi Narayan Bhala Ji, a senior pracharak of the Rashtriya Swayamsevak Sangh and an expert on the Indian Constitution, as the keynote speaker.

The event began with floral tributes to the portrait of Bharat Mata and a ceremonial worship. During the session, Shri Bhala Ji shed light on the historical and cultural significance of the illustrations created by Nandalal Bose in the original manuscript of the Indian Constitution. He emphasized that these illustrations are not merely decorative but serve as a vivid reflection of Indian civilization, culture, and the soul of the Constitution. Through these artworks, the traditions,

glorious history, and values of India's freedom struggle have been effectively conveyed.

Shri Bhala Ji elaborated on the role of these illustrations in each chapter of the Constitution. He highlighted that great artist like Nandalal Bose dedicated their artistic expertise to give each page of the Constitution a unique identity. These illustrations incorporate significant elements from the Mahabharata, Ramayana, Buddhism, and key events of India's freedom struggle, portraying the Indian Constitution as a living and inspiring document.

The symposium witnessed participation from a large number of art enthusiasts and thinkers, who regarded it as an inspiring opportunity to understand Indian art traditions. The officials of Sanskar Bharati expressed gratitude to everyone involved and resolved to continue organizing such motivational events in the future.

All India Organization Minister Shri Abhijit Gokhale and Area Organization Minister Shri Vijay Kumar were specially present on the occasion. The symposium was skillfully conducted by Garima Rani, while the vote of thanks was delivered by Shri Kuldeep Sharma, the convenor of the drama symposium. The success of the event was supported by significant contributions from Shri Vishwadeep, Pradeep Pathak, Ms. Anchal, Sushank, Shivam Mrityunjay, Saurabh, Harshit, Raman, and Kala Sankul's administration head, Shri Digvijay Pandey.

This symposium was a commendable effort to unveil the depth of the Indian Constitution, and the unique aspects of Indian culture embedded within it. The illustrations by Nandalal Bose not only enhance the aesthetic appeal of the Constitution but also symbolize India's soul and its rich historical heritage. Such events provide an opportunity to connect with Indian traditions and culture while deepening respect for the Constitution.

Celebrating Art and Culture: Highlights from the Monthly Art Symposium at 'Kala Sankul'



The monthly art symposium organized by Sanskar Bharati at its central office, 'Kala Sankul,' on Sunday, December 29, 2024, was a resounding success. This cultural gathering celebrated the diverse aspects of Indian art and culture, making it a perfect blend of education.

The symposium's highlight was the keynote address by the esteemed art critic and cultural activist, Shri Arvind Ojha Ji. His insightful discourse on "*Indian Artistic Traditions and Contemporary Art Trends*" captivated the audience. Shri Ojha eloquently explained how all art forms are interconnected and serve as powerful carriers of knowledge. He emphasized

that art enhances the quality of life, restores balance during times of disruption, and brings a sense of purpose and justification to human existence. He also pointed out that conveying knowledge through art has always been an effective method of reaching society. Shri Ojha's remark that beauty and morality have always been closely aligned in our traditions struck a deep chord with the attendees.

Adding to the charm of the event were mesmerizing stage performances. Yajyata Gaba Ji's group delivered a soul-stirring sitar recital, while Niharika Safaya and her troupe presented a vibrant dance ballet. Both performances were met with overwhelming appreciation from the assembled art connoisseurs, leaving an indelible impression.

The event attracted several prominent artists, art teachers, and a large number of art enthusiasts from across Delhi-NCR. The program was seamlessly hosted by Garima Rani, and a heartfelt vote of thanks was delivered by Vishwadeep, acknowledging the efforts of all contributors.

The success of the event was made possible by the collective efforts of numerous dedicated individuals, including Raj Upadhyay, Shyam Kumar, Pradeep Pathak, Raman Kumar, Anchal Kumari, Tarushi, Anjali Kumari, Sakshi Sharma, Saurabh Kumar, Harshit Kumar, Raman Kumar, Brajesh Vishwakarma, and Satyam Kumar. Special recognition was given to the 'Kala Sankul' management team, led by Digvijay Pandey, Mrityunjay Kumar, and Sushank, for their impeccable organization and coordination.

This symposium was not only a celebration of artistic excellence but also an inspiration for artists and cultural enthusiasts alike. By fostering greater awareness and appreciation for the arts, the event reinforced the enduring relevance of India's artistic heritage in contemporary times.

Leading scholar of Indian classical dance, architecture, art history, culture Kapila Vatsyayan no more

Dr Kapila Vatsyayan passed away peacefully at her residence (No.85, SFS Flats, Gulmohar Enclave, New Delhi), Wednesday 16th September, 2020 at about 0900 hrs, this morning, . She was a leading scholar of Indian classical dance, art, architecture, and art history.

Thai Cultural Extravaganza Enthralls Delhi Residents at 2019 Namaste Thailand Festival



- Festival reshapes Thailand-India Cultural Bonds in Delhi
- Three-day festival from March 15th to 17th is the third edition of the annual cultural event
- Participants enjoys fusion of Thai Art, Culture, Music and food

New Delhi, March 16, 2019: It was a treat for Delhiites in real sense. The Thai cultural fest featuring music, dance, craft, cuisines and a host of other activities played host to the people of Indian capital at the Royal Thai Embassy in New Delhi on the second day of the Namaste Thailand Festival 2019. Hundreds of local residents who participated in the festival were treated with musical and dance performances by Thai artists. The popular Thai band Asia-7 enthralled the audience with its powerful performance at action packed evening.

“In terms of bilateral relationship, India has had a good, peaceful relationship with Thailand. But we are still in the early stages. Our trade has had an increase of 30% year on year in 2017 and 2018, which is about 12 billion, but we have much more to achieve. What we do have is good people to people cultural relation and we want to build on that foundation and let it deliver political and economic dividends. So that trade and investment is much larger

than this. Namaste Thailand Festival is an initiative in that direction,” said **His Excellency Mr. Chutintorn Gongsakdi, Ambassador of Thailand to India.**

The Thai cultural festival was first organised in 2017 with an aim to strengthen bilateral ties, and increase cultural exchanges and people to people contacts between the people of two great nations.

The Cultural exchange is one of the cornerstones of evolving relationships between any two countries. This especially becomes relevant when India and Thailand have a shared history and cultural heritage.

To strengthen the bond of friendship and people to people contact, the Namaste Thailand Festival organized by the Royal Thai Embassy, has played a crucial role in bring the people of two nations closer than ever.

The festival, organized at Select CITYWALK in New Delhi, showcased the diverse and exquisite culture of Thailand, its mouthwatering food and many attractions that people across the age-group can enjoy.

The Thai cuisines are an absolute must if one is visiting the Thai fest. The festival, beginning at 3 pm on all the three days from 15 th to 17 th March, also features renowned Thai restaurant Nueng Roi by Radisson Blu.

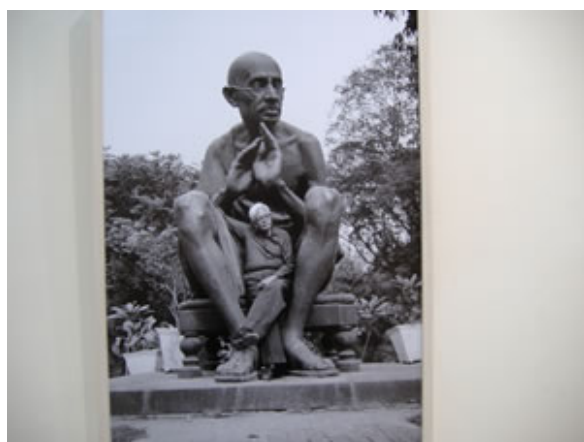
The biggest attractions of the festival were the Ambassador of Thailand to India, His Excellency, Mr. Chutintorn Gongsakdi, cooking traditional mouthwatering Thai cuisine.

There are 28 stores from Thailand at the festival showcasing an array of fun workshops and an exciting shopping experience. Other key attractions of the festival includes art and handicraft, ceramic, clothing line including silk and cotton, paper flowers, women clothing, jewels, aroma herbs, spa products as well as souvenirs from northern of Thailand.

The festival also offers a series of Thai craft activities including photo booths with Thai costumes, mulberry paper mini umbrella making, fan painting, personalized mini umbrellas.

These traditional umbrellas are rich with colour and designs being famous world over. The tradition of these umbrellas goes as far back as 5,000 years and has been a key feature of Thai Royals, religious leaders, and other dignitaries. The participants tried their hands at another-Fan painting- which is much loved by one and all. The cultural fiesta ends in Delhi on Sunday, 17th March, 2019.

Bioscope – Ram Rahman's photo exhibition – A REVIEW by Divya Raina



In Mahatma Gandhi's lap –
Bhupek Khakkar as seen by
Ram Rehman

When does one become a tourist of reality? Can photography explain man to man? It was a famous photographer who once said; "A photograph is a secret about a secret...the more it tells you the less you know". These thoughts came to mind while visiting Ram Rahman's recent photo exhibition called Bioscope, held at the Rabindra Bhawan Gallery in New Delhi

recently. From the wonderfully intimate collage mounted at the beginning of the exhibition; featuring Ram's famous parents, dancer Indrani Rahman and architect father Habib Rahman, it felt like an instantaneous view of the entire trajectory of Ram's life from infancy onwards.

The exhibition consists mostly of black and white photographs, with compelling images and portraits of both the well-known and not- so -well- known, taken at various periods in this extraordinarily gifted and socially committed designer and photographer. Ram's forte is in the capturing of the moment and freezing it in time. The overhead view of Safdar Hashmi's funeral, for instance expresses the horror and sense of solidarity at this most ghastly slaughter of an amazing life.

Also, Ram revels in the relationship between foreground and subject and there is generally an extraordinarily fraught tension between the two as can be seen in the accompanying picture of painter Bhupen Khakhar in the lap of Gandhi.

Whether Ram has taken pictures of left- liberal friends and SAHMAT colleagues, or pictures of Rajeev Sethi and other "culture-czars " and "czarinas" or of wrestlers or of inanimate figures, dummies, posters and graffiti, everything is touched with a faintly self-mocking irony. Finally, these pictures at the exhibition, tell us more about the photographer himself, his concerns and ultimately his "ethics of seeing".

Kanchan Chander: A Woman

Artist of Vision by Seema Bawa





Kanchan Chandar Oil on Canvas

While most art is influenced by the personal history of its creator, Kanchan Chander's paintings *are* her personal history; from student to artist to hopefully married and then joyful mother to estranged wife and then a single mother. The three decades of her paintings reflect and reinforce these states, and are emotively and expressively explored through her art which is not only visual but experiential.

In her early sketches, the impact of a brother's death on her and her family are delved into. In *Drifting Apart* two female figures, her mother and she, cling to one another in shared grief while the male figure, the father, stands alone masking his sorrow.

The angst emerges again in her etching *Expression II*, a feminine interpretation of Edward Munch's *Scream*. The contorted female face with a wide gaping mouth from which a silent eternal scream seems to be emerging is a very powerful image that is a testimony to Kanchan's early potential.

In the first decade of her artistic journey she concentrated on print making especially etchings, lithographs and woodcuts. It is in the latter she uses bold, almost rough strokes to match the thematic of primitive primordial relationships and identities. Using archetypes from African and Polynesian tribes, she has posed a couple where the female figure stands with her legs crossed while the man stands in a hieratic pose, neither looking at each other, emphasizing an estrangement despite the intimacy of nudity.

During the period of her estrangement from her husband she painted on window, frames doors and furniture, which came out from her parental house (which was being rebuild) where she had to move in. As if painting on the dismembered utensils of her life and through this process reassembling her "self" under a dramatic new aegis.

Her signature work that emerge out of her re-assertive new female "self" are voluptuous female torsos. Sensual, confident and centered these are projected in bright feminine colors such as pink orange royal blue. Over a period of time she has experimented with ornamenting the torsos with so called feminine accessories such as sequins, beads, gold and silver foil; unapologetically emphasizing and celebrating the ornamental, alamkara and also the physicality associated with womanhood. In contrast the relatively later male torso, Male/Nail are superimposed with symbols of masculine power and violence such as hammers, saws, scissors and knives.

Simultaneously she used the iconic symbolism of Indian Goddesses in her paintings such as *Durga and Me* in which she has juxtaposed the three eyed dark Goddess, with a red tongue hanging out seated on a stylized lion, with various profane motifs of masculinity.

During the next period came her series, *Pallav's world*, which she painted with mixed media on takhtis representing the child's world of school, play and homework. The use of motifs

such as alphabets, kitschy popular heroes and boyhood ideals such as the cartoon character of He Man, emphasize the environment in which the mother and child dwell.

In her recent works two thematic trends are obvious. The first continues from her earlier *Vatsalya* series through which she had expressed the bonding between the single mother and child; now the roles seem reversed in *What's your POA, MAA* where the child standing behind her seated self portrayal seems a young adult, protecting her. The second trend is a more settled, peaceful portrayal of flowers and Buddha's head, with of course some hint of disturbance, with an overall coming to terms with life, desire and expectations.

The show significantly highlights the works of a woman-artist who is comfortable and indeed assertive of this dual identity. Though she and indeed her work are not radically feminist with a rejection of all that is male or seeking to glorify only the female, there is a refreshing and unapologetic delving into feminine, domestic and maternal concerns and sensibilities in her art.