Celebrating Women with Colours on Canvas by Manohar Khushalani



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CULTURE COCKTAIL
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The UN has designated this year as the Year of Women. To kick start the celebrations on the International Women's Day, prominent women artists from across the country came together to host a unique festival, curated by Sudhita Setugade of The Chambery of Colours. The festival was a blend of an Art Exhibition at ICECA's Mud House and was unveiled by Maneka Gandhiji. The State Minister of Culture & Parliamentary Affairs, it had three sections: 'Women by Women' showcased a few sparkling examples of Indian women who have chronicled their personal space, to be lost-stand bio-sensitively to their art. 'Colors of Courage' displayed many examples of women whose creativity is not revived by the challenges of physical pain. Many of these differently able women have a new sensitivity-charged dimension to the world of their perception. But the piece de resistance of the show was the exhibition titled 'Amrita Shergil Revisited'. Top artists of India were asked to respond to Amrita Shergil's "Three Sisters" with a painting of their own. Each artist's response was either in empathy with the painting or with the artist. Most of them chose to reinterpret the work in a contemporary context. Which was interesting because Amrita, who is an icon for women artists of the new millennium was herself far ahead of her time. Amongst the persons who played a stellar role in promoting this exhibition were Madhuji Mehta of Mehta Foundation, Jijo Mathew Fine Singh of Manasvee Art Foundation, Rajiv Kalra MP, D.P. Singhal and Neha Bansal of Seven Arts Foundation.

Centre stage of the exhibition was an installation called 'Garbha Griha' by Sangeet Gandhi, 'celebrating the creativity of women and linking the womb cell with the cosmos'. Jijo Mathew's response to three sisters was to show them wearing masks that gave it universality. It was the only painting accompanied by a poem. 'Bonds comprises', response named, Rajni Aggi, stand up," and perhaps be counted. Sheen Khosla's "Iron Kun" was a shockingly beautiful light metal sculpture young girls in iron buns and red drums.

Her aesthetic displayed a remarkable control on the craft and a realism that was almost photographic.

Hema Bawa's "Sari" was a nude woman sitting on a bir, shown engrossing with the sensuality of textile. The lines were clear and economic. The face simple and direct. A large number of artist is quoted and was drawn from the crowd and used her to make their statement. Gogi Saroj Pal chose to use a computer and has one of the piece's towards adding to the sensual quality amongst them. The texture of the [illegible] artist's face is p

A response to Amrita Shergil by Manasi Mehta