

ARGHYA

SPECIAL ISSUE-5

International Women's Day

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International E-Seminar
On Radio & Sports,
Women in sports broadcasting,
Women in radio participation
for sports

Batting For India

Cricket fans were bowled over by Smriti Mandhana's charisma and sheer mastery of the game during last year's ICC Women's Cricket World Cup. Nikita Sawant finds out what makes her crowd favourite.

Smriti Mandhana, The 21-year
has worked her magic several
as opening batsman for team
and she played a crucial role
Women's World Cup in 2017.
In
this conversation, we talk
about how she came to
the game and what it's
like to be part of one
of the best teams in
women's cricket today.



★ "I would have the best
time of my life whenever I
picked up a bat. Bowling
and fielding never really
fascinated me as much."

Ques.



Was cricket always the path
you wanted to take?

Ans. Yes, cricket was always my first
choice. Both my father and brother played
so the only topic we really discussed at

home was cricket (laughs). Actually, it was³ my mom who wanted me to take up sports. But the unanimous decision at home about which sport I would play was always cricket. My family completely supported me as a sportswoman.

Ques. What was that one thing that pushed you towards cricket?

Ans. I think it was batting. I would have the best time of my life whenever I picked up a bat. The other aspects of cricket — bowling and fielding — never really fascinated me as much. Later, when I started playing professionally, I realised that I needed to learn how to bowl and field as well.

Ques. You were instrumental in getting India to the 2017 World Cup final. How has life changed since?

Ans. Life changed quite a bit. The kind of adulation and welcome we received back

home was unexpected. I would say that the game has changed the way people look at women's cricket. That is our biggest achievement.



"Only when a girl watches another girl play will she want to take cricket, or any other sport, seriously."

Ques. In what ways do you think the game should change so that more women will play?

Ans. Things must change in terms of visibility. Of course, it's better for women in cricket now than ever. But the women and more people watch us on TV and follow our matches on social media, the

better it will be for women's cricket. ⚡
Only when a girl watches another girl play will she want to take cricket, or any other sport, seriously.

Ques. Physically, what's the most important thing to have when it comes to cricket?

Ans. I think to play cricket you need to be strong in all aspects. You need mental, physical and emotional readiness to play well. And the way cricket has evolved, we need even more strength and stamina now.

Ques. What would you say to young women who want to play cricket professionally?

Ans. Follow your passion. Put your heart into whatever you want to do. Work hard, enjoy what you do and you'll definitely go a long way.



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Win the World
as a Woman

Kavituben Dineshbhai
Chaudhary

Shree P.K. Chaudhary
Mahila Arts College Gran.

F. Y. B.A. English

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Made from a
Different
Mould

In a delightful amalgamation orchestrated by Verve, ceramic artist Rekha Goyal and pastry chef Pooja Dhingra find kindred spirits in each other when the latter takes a pottery class. Sadaf Shaikh observes the carefree camaraderie between these creative souls...

PHOTOGRAPHS BY SHWETA DESAI

STYLING BY OJAS KOLVANKAR

A cab ride in the bylanes of Bandra has me staring introspectively at my hands, wondering if they could ever produce objects of beauty. My musings are not of the metaphysical kind – I haven't been gripped by some fervent need to create – but perhaps have more to do with the two women I am on my way to meet. Ceramic artist Rekha Goyal and pastry chef Pooja Dhingra await my presence at the rather idyllic Temperance, a multilevel fitness studio-cum-activity centre where the former conducts pottery classes for the uninitiated. It takes me some time to locate the venue, enveloped as it is by verdant foliage. I wonder if Goyal has deliberately chosen this location to set up The Pottery Lab – a creative space where amateurs can get acquainted with clay sculpting – seeing how a sense of quiet and isolation galvanises those with artistic inclinations.

Today, the sculptor has veered away from her regular practice of taking a batch of seven students per session; instead she allows her complete attention to be commanded by Dhingra, her apprentice for the day. But can the pastry chef's dexterity with cakes translate onto ceramics is

something that everyone is secretly wondering. Dhingra examines the fresh moulds that have been created by Goyal's students, taking particular interest in the handmade cups. Her inspection is interrupted by the artist who asks if anything specific catches her fancy which is when the Le 15 Café owner admits to harbouring a penchant for crockery – trivia you would know if you've been to the eatery in Colaba and sipped hot chocolate out of their grey-blue cups. An instant camaraderie is sparked between the two women and before we know it, they are talking nineteen to the dozen about pots and pans and everything in between.

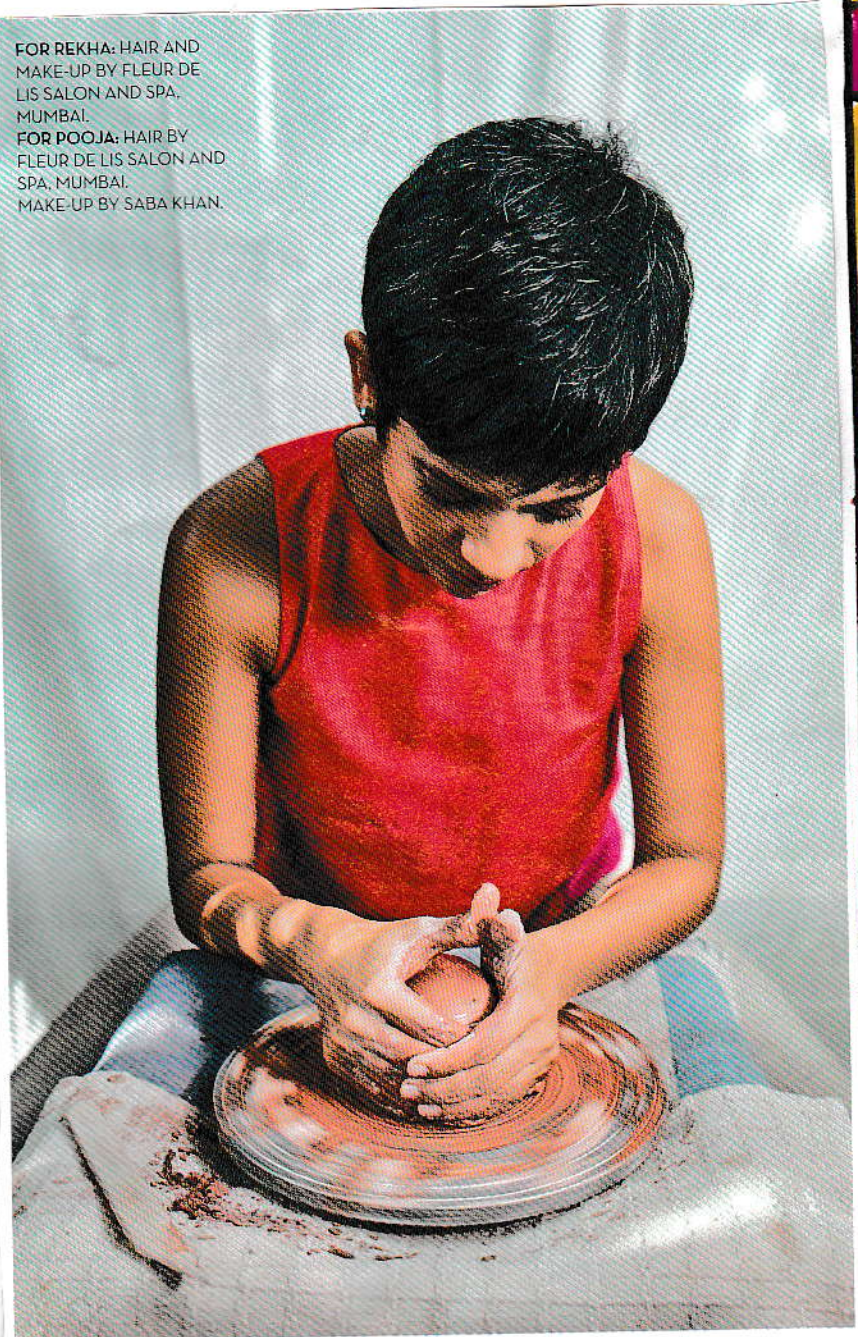
We learn that Goyal's first brush with pottery was the age of 12 as an after-school activity which ended up having so much of an impact on her that she decided to pursue it as a career. "As a professional artist, the decision to specialise in ceramics has taken me from the community kilns in Dharavi to rural potters' homes in the deserts of the Kutch; from creating artworks for luxury hotels to working with children with special needs," she declares. Dhingra, on the other hand, had her first tryst with baking when her aunt invited the then six-year-old

into what was essentially considered adult territory at the time – the kitchen – to bake brownies. “I think it was the magical transformation of taking basic ingredients and watching them change into something else entirely. I baked through school and college and kept getting better at it. I pursued law for a very brief two weeks since my first week in law school made me realise I was not cut out for it. Running my own cafe was something I had always dreamt of doing as a child so I moved to Switzerland to study hospitality. Working in the kitchens there I realised that I had an inclination towards the pastry section. I then moved to Paris to study at Le Cordon Bleu and worked there for a while, but I was keen on starting something of my own. I returned to Mumbai when I was 22 and set up Le 15 Café soon after – it’s been eight years since and it was the best decision I ever made.”

As a loyal patron of Le 15, I see Dhingra at the café almost every other day, making sure that things are in order and on the days that she isn’t in, her Instagram stories are a testament to the fact that new dishes are constantly being whipped up in the kitchen. Goyal also prefers a certain method to her madness; she splits her time between the studio – where she works – and the lab, where she conducts workshops. “I would love to be able to say that, as an artist, I work when I’m so inclined, but that would be far from the truth. In reality, I don numerous hats – I am a thinker when I’m working on a new concept or artwork, a teacher when I am at The Pottery Lab and a manager when I am operationally handling the enquiries for new work. At the end of the day, I’m absolutely spent both physically and creatively.”

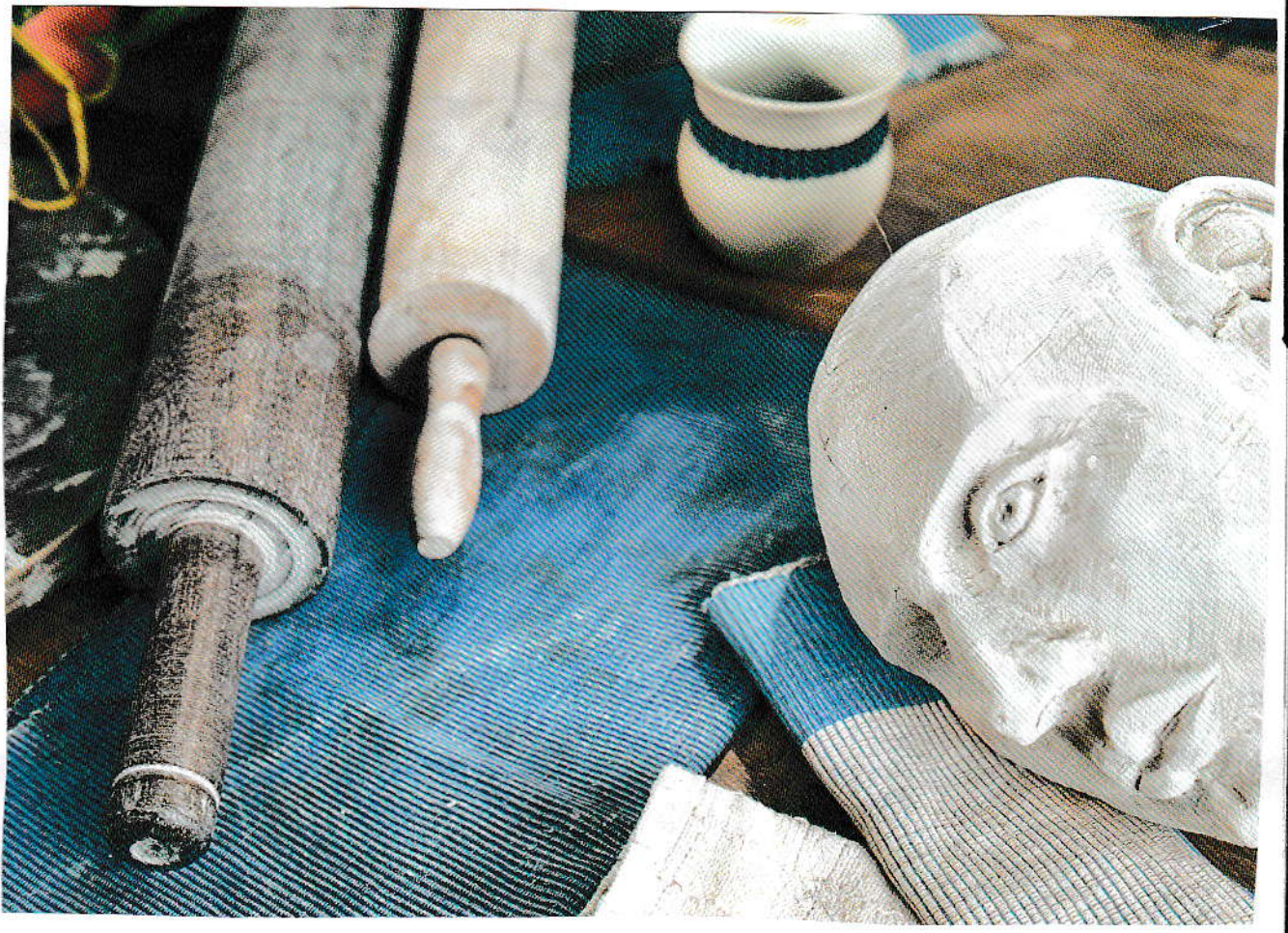
I watch Goyal and Dhingra trade some more titbits about their trades as the studio is readied for an experiment with the pastry whizz. Could all those years of glazing and shaping cakes have triggered any sort

FOR REKHA: HAIR AND MAKE-UP BY FLEUR DE LIS SALON AND SPA, MUMBAI.
FOR POOJA: HAIR BY FLEUR DE LIS SALON AND SPA, MUMBAI.
MAKE-UP BY SABA KHAN.



“THERAPISTS RECOMMEND MY POTTERY CLASSES TO CLINICALLY DEPRESSED PEOPLE AND IT’S AMAZING TO WATCH THEM COMPLETELY TRANSFORM DURING THE TWO HOURS THEY SPEND AT THE STUDIO.”

-Rekha Goyal



of adroitness with regard to clay? We have to wait for but a few moments to find out.

In the meantime, I steer the conversation towards a much more philosophical line of questioning – what does ‘art’ mean to the two women who are so deeply ensconced in their respective crafts? Goyal is animated in her response, “To me, art is life as it gives me the wisdom to understand myself, my emotions and the world around me. It makes individuals, as well as communities, more sensitive and open-minded. Working with my hands and sweating it out at the studio is exhausting in a very satisfying way as it is a space that demands complete honesty and dedication.” Dhingra echoes her sentiments when she pipes in: “Art is all about fishing out an idea from some cranny in your brain and working towards making it come to life. If I’m travelling to Japan and I come across matcha, then I’ll begin thinking of ways to infuse it into my desserts. The process begins with pre-empting what the fusion will taste like when combined; then I move on

to imagining how my customers will experience it – what’s the first flavour they’ll taste, what textures they are expecting and how it will feel on their palate. All these thoughts and so much brainstorming between team members make up a single spoon of the desserts we serve at Le 15 and it is amazing to watch people’s faces and hear their little squeals of happiness when they take their first bite of pastry. It humbles me to be able to spread happiness with something that I’ve created with my very own hands.”

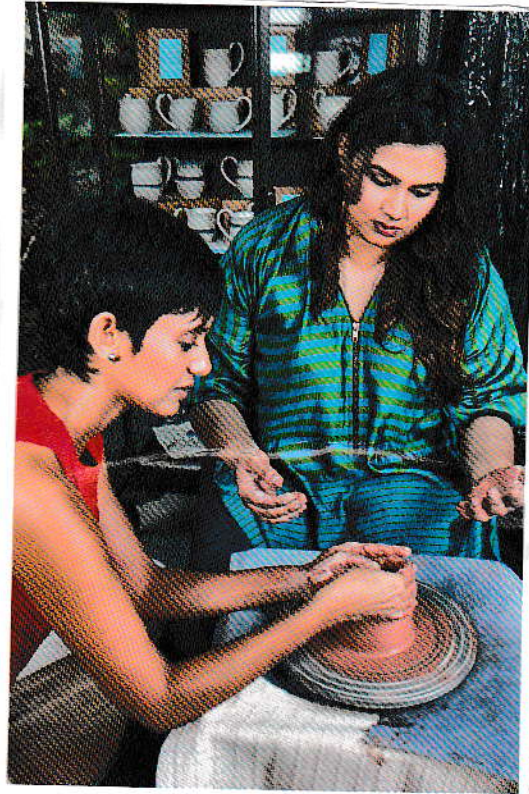
The sculpting paraphernalia is in place and the wheel is, quite literally, set in motion. The clamour at the shoot reduces to a muted buzz as everybody’s eyes are on Goyal and Dhingra – who have now assumed the roles of teacher and pupil. The two women begin kneading the clay and Dhingra breaks into a slight smile as she notices that it is quite similar to readying pastry dough, the realisation boosting her confidence. Goyal then proceeds to centre the clay as it rotates on the wheel and a mould begins to take shape. She

beckons Dhingra to follow suit. This is when all semblance of the artistic flair that we were hoping she would exhibit goes out the window. For no sooner does Dhingra take charge of the mould than it flies right off the wheel as if possessed by a malevolent spirit. She smiles apologetically and Goyal brushes off the gaffe, stating that beginners take some time to get acquainted with the process before they perfect it. Encouraging Dhingra to take another shot at the wheel, Goyal centres the clay once more but the mould seems to have a mind of its own as it sails through the air yet again, landing on the floor in a soft thud. Both artist and chef burst into peals of laughter as they stare amusedly at the limp clay at their feet.

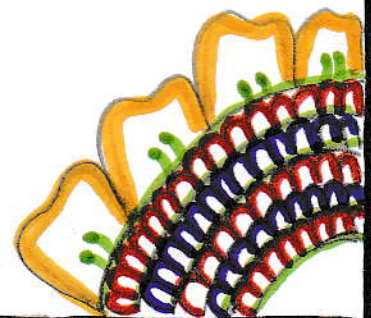
Their personalities are reflected in their work – Goyal’s designs are an expression of her understated emotions while Dhingra’s confections aim to impress in both taste and appearance. The artist explains, “I like making art that is beautiful and serene. There is dynamism in simplicity and that is the ethos of my work.” The chef adds, “I like to stay

in touch with my customers through social media, especially with my latest initiative called The Sunday Baking Club as it helps me connect with aspiring bakers all over the country. For instance, one of my followers from Hyderabad will message me panicking about not being able to source cream cheese and I'll placate them by suggesting an alternative. It's nice to have everyone on one platform so we can help each other."

By now, the chef has cheekily gotten Goyal to complete the mould on her own and they get down to pulling the clay with their fingers to give it a human touch. This, Dhingra is reasonably good at, accustomed as she is to salvaging cakes that don't reconcile with her original vision. The form of a little teacup reveals itself and we heave a sigh of relief as both master and student are pleased with the results. I have one parting question for the two women – what is the best compliment they have received as 'creators'? Goyal's eyes light up as she says, "Therapists recommend my pottery classes to clinically depressed people and it's amazing to watch them completely transform during the two hours they spend at the studio." Dhingra, who is looking at launching her confectionery shop in a novel format called The Petite Café – a mini version of the cafe in Colaba – besides having a book on eggless baking in the works, adds, "It warms my heart when people leave notes for me on tissue papers after eating at the cafe. Many a time, patrons of Le 15 as well as my Instagram followers send me gifts that they've made themselves. And since they know that I like to read, they send across titles that they think I would enjoy. All the love is so overwhelming!" On that note, the day's activities are at an end and both artist and chef take one last look at their combined handiwork before walking out of the studio as if to say 'Mischief managed'. Can't say we disagree. ①



“IT HUMBLER ME TO BE ABLE TO SPREAD HAPPINESS WITH SOMETHING THAT I’VE CREATED WITH MY VERY OWN HANDS.”





Win the World
as a Woman

Jayuben Virabhai
Chaudhary

Shree P.K. Chaudhary
Mahila Arts College Gran

F.Y.B.A. English

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ROHINI DEVASHER, 39



MANISHA GERA BASWANI

CURATOR-SPEAK

"I am a science fiction buff and so, her subject matter has always fascinated me. I can't wait to see some new works following her expedition and residency at sea with The Owner's Cabin."

"I have been a fan of science fiction and fantasy ever since my school days...and when I was in my second year at the College of Art in the capital, I joined the Amateur Astronomers Association of Delhi at the Nehru Planetarium with the idea that it might be the closest thing to a science fiction club or convention in the city. For the next four years, I was an active member, polishing mirrors for telescopes, going to Haqdarpur (in Haryana) in the cold, to a very wet field, to see the Leonid meteor shower in 2000 and learning a lot more about navigating Delhi's night sky, both in the planetarium dome and on field during our monthly 'star parties,'" says artist Rohini Devasher, whose work uses metaphor and projection as tools that link art and astronomy.

After studying painting at the College of Art, New Delhi, Devasher completed her master's in printmaking from the Winchester School of Art, after which she returned to Delhi to work at Khoj International Artists' Association from 2005 to 2011. Her artistic style, she affirms, looks at "speculations on the relationships between the human and the non-human". Expanding on the central themes she explores in her work, Devasher states, "More and more, it seems as if the interconnectedness of our relationship to the planet will be essential to our imagination of our future. Science and art both interrogate this condition and what it entails. I like working within different frameworks of science, art, fiction and speculation and what

these make possible. In the age of the Anthropocene, Capitalocene, Chthulucene, is there still room for wonder? I believe there is. I believe it is essential that we not only make room for it, but actively nurture and cultivate it – because wonder walks a fine line between beauty and the uncanny, both of which are central to my practice."

Devasher, who shuttles between Noida and New Delhi, has recently completed a residency at The Owner's Cabin on board The High Trust, an oil tanker that travelled from Fiji to Singapore, via Pago Pago in American Samoa, across the Pacific Ocean. "It's impossible to describe how significant this experience has been. It isn't just because of the horizon-to-horizon skies, the endlessly changeable ocean, the uncountable shades of blue, the near-perfect conditions for astrophotography and cloud-watching – things that I know will be material for years of work. With limited to no access to internet, it made for an intense period of observation, recording and reflection, one that I think, unfortunately, may be impossible to recreate on land," explains the artist, adding, "What it did make me realise was just how full of wonder this planet of ours is...how much there is to see and explore, both within and without."

Currently, Devasher is working on some new large print- and drawing-based works, which will be exhibited in Europe in autumn. A solo show at Project 88, Mumbai will open at the tail end of the year.



Win the World
as a Woman

Feviben Mukeshbhui
Chaudhury

Shree P.K. Chaudhury
Mahila Arts College Gurun.

F.Y.B.A. English

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Behind *the* Brush

Rithika Merchant paints fantasies – her work is full of hybrid creatures, liquid landscapes and horoscopic skies. But, the Barcelona-based visual artist has her feet firmly on the ground and her eye sharply on the ball. *Skye Arundhati Thomas* explores both the right and left brain of the Mumbai-born artist whose life straddles two continents

“I THINK PEOPLE STILL VIEW ART AS HIGHBROW BECAUSE IT COSTS A LOT TO OWN IT. THE PRICE OF A WORK CAN IMMEDIATELY CREATE A BARRIER BETWEEN THE VIEWER AND THE OBJECT, BECAUSE IT IS THEN SEEN AS A LUXURY ITEM.”

soon after, where she met her future husband, and in a short while they thought of relocating to Barcelona. Their move started off as an experiment: the city was not as gentrified as it is now, and at that time it was comparatively more affordable to live and work there. This allowed her to pursue her dreams of having a studio space and working full-time on her practice. The two stuck it out, and gradually built a life in the city.

Home for her, however, "is where my parents are," she says. She returns to Mumbai often, because it is also where she feels that she has found a place for herself in the art scene. In Barcelona, it works differently, and although there are many interesting galleries and art spaces that she frequents, she has not yet found her own niche there.

In Mumbai, on the other hand, she receives immense support from her gallerist, Hena Kapadia, director of Tarq, Mumbai, and of a like-minded artist community with which she is more familiar, and which she finds to be more intimate. Although she is still searching for the same type of community in Barcelona, she stresses that it is a "fruitful place to create, because living here gives me peace of mind and the space to be creative in a way that works for me". This, particularly in the contemporary moment where our daily lives are oversaturated with information and news that we both consciously and also subconsciously process, is a rare and valuable thing. "It's really good to have figured that out. There is a simplicity to the life in here that I really enjoy; it's uncomplicated and I like to keep it that way."

Merchant enjoys being close to her work, and since her early days in Barcelona, her studio has been in her flat. She likes being able to get up and dive straight in, and really live alongside the pieces as they develop. She's not a very social person, preferring to remain in her studio and work long, uneven hours — "it all depends on when the mood strikes," she says. Some days,

she is up early, while on others, she is burning the night oil. In the summers, she will venture out in the evenings to take a swim in the sea, as she lives very close to it.

In Lisbon, she started working on creations that took cues from the Portuguese style of mural making. It was the ideal manner in which to work: she found a small room, put a desk at the corner of it, and started sectioning off images onto paper tiles and moving them around or placing some to a side. By creating a grid for the work, she was able to play with a size much larger than the small space she occupied. She laughs as she recalls this early method, because even though she is no longer working on that scale, this is still the way in which she paints. Her work often bears the trace of this sectioning-off, and many pieces have a cartographic feel to them. She came back to Mumbai in early 2010 with this body of work in tow, and showed it to a friend who worked at Saffronart at the time, a friend who was in fact the only person she knew on the Mumbai art scene. He put Merchant in touch with different gallerists, trying to figure out what could be the best fit. She was then picked up by Gallery Art & Soul in Worli for a solo show, with a catalogue essay written by Clark House Initiative's Sumesh Sharma. Hena Kapadia happened to visit the show; the two knew each other as they had gone to the same school. It was serendipitous timing for both, as Kapadia was in the process of founding Tarq. Still, things moved cautiously, and the two stayed in touch over the next year or so, slowly building a relationship.

This is a marked quality to the way that Kapadia works: as one of the very few young gallerists in India right now, she represents a new breed in the industry. Above all, she prioritises the connections she makes with the artists she signs on, many of who have young practices. Kapadia has fostered these relationships over time, and the door to her office is normally open — where there is always the sense of a

"I AM NOT THE MOST NATURAL ON INSTAGRAM AND IT IS NOT SOMETHING I REALLY LOVE DOING...THAT BEING SAID, IT IS A VALUABLE TOOL FOR ME TO SHOW MY WORK TO A LARGER AUDIENCE."

continuous conversation. Merchant debuted with the gallery in a two-person show, and things took off from there. About their relationship, she says, "I really enjoy working with Hena, because it feels like a true partnership. She respects the fact that the work is first and foremost the artist's own, and she will not try and advise against things that you want to do with it, or the places that you want to go to with it."

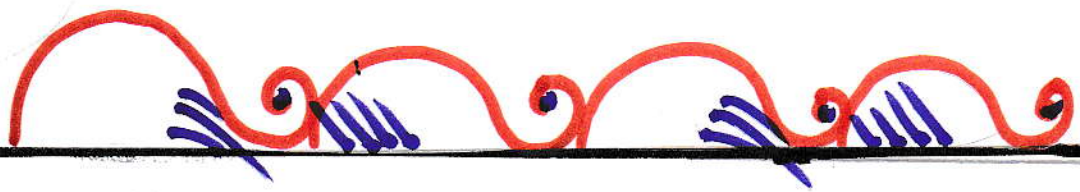
In the early 2000s, Indian contemporary art made a turn for the conceptual. Many artists had seen great commercial success, but after the boom period ended, the market stagnated, collectors dwindled, and many galleries were forced to close down. The boom years were full of incredible stories: for instance, some galleries would estimate prices of the works on display by square footage. To understand the contemporary moment in the Indian art scene today, it is important to look back and see what the market now favours in relation to its past. When asked about the changing nature of the arts today, and whether she finds it to be more democratic than years previous, she says, "I think people still view art as highbrow because it costs a lot to own it. The price of a work can immediately create a barrier between the viewer and the object, because it is then seen as a luxury item."

She does not indulge in conversations that propose that the art scene is now more egalitarian, or more approachable and open, because the truth is that it is not. Art is still viewed and discussed by a very privileged section of the population. She continues, "Sure, you could walk into a gallery, look around and enjoy the work and not buy anything, but the fact that you know it's a high-value object...it changes the viewer's relationship with it." She

admits that using social media does allow her to expand and gain visibility, but it is not as though it radically changes the game.

"I am not the most natural on Instagram and it is not something I really love doing.... That being said, it is a valuable tool for me to show my work to a larger audience." It was also the way in which her work was picked up by the French fashion house Chloé, for which she was commissioned to create special illustrations for their painted dresses. Creative director Natacha Ramsay-Levi stumbled upon Merchant's work while it was pinned to a moodboard by someone in the office, and immediately got in touch. "I do attribute receiving the email from Natacha to having a website, and an Instagram account... and being so readily available online. It does help to use these tools in some ways because you never know – the most random and crazy opportunity will just come from someone seeing an image somewhere!"

She is overall quite suspicious about making too big a claim over what happens with the introduction of social media to the art scene. "I think I am a millennial, but perhaps an older one.... My relationship with technology is radically different to what people maybe 10 years younger than me have. I don't need to project my identity online in the same way," she elaborates. What Rithika Merchant represents is an artist on the cusp – critical of making any broad claims, and very steadfast in maintaining that what she knows best is her own practice. The contemporary moment calls for such nuances, as well as the ability to see things in clear perspective. An artist's life may be a charmed one, but it is also a difficult and a precarious one at best. ①



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Win the World as a Woman



Patel Rupa Ashvi and Bhavi

Shree P. K chandhary Mahila

Arts College and Hindustani

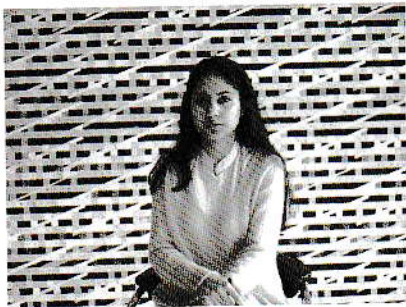
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Roll no - 605



TANYA GOEL, 32

VAIBHAV RAJ SHAH @TANYA GOEL



CURATOR-SPEAK

"We were lucky to have one of her beautiful neel pigment wall drawings called *Index* as a solo project at the last edition of the India Art Fair – this was a standout work."

TANYA GOEL, *INDEX II*, 2018, NEEL PIGMENT ON WALL, 244 X 122 CM / 96 X 48 IN EACH PANEL (TRIPTYCH)

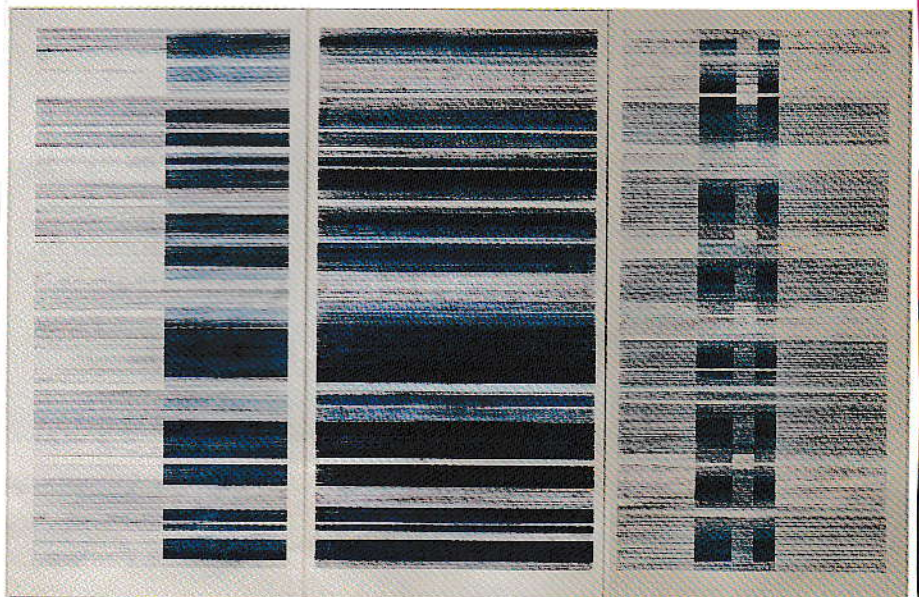
Born in New Delhi, the artist graduated with a bachelor of fine arts from The Maharaja Sayajirao University of Baroda and then proceeded to attain her post-baccalaureate certificate in studio (PBS) from the School of the Art Institute of Chicago (SAIC), topping it off with a master's in fine arts from the Yale University School of Art, Connecticut. After living in Chicago and New York, Tanya Goel returned home to New Delhi, only to find dramatic shifts in the use of industrial materials for construction, with glass and steel replacing iron and brick.

Through her works, Goel attempts to make a material record of a swiftly disappearing period; and so, her paintings see her create her own pigments from an array of materials ranging from charcoal, glass, soil and aluminium to graphite, concrete, foil and mica, all of which are sourced from sites of deconstruction. Talking about why the construction and deconstruction of cities interests her, she states, "How we shape and build what we live in is becoming more and more intriguing. But what's most fascinating is the constant flux."

Goel's works are known for their geometrical compositions. Explaining her affinity for symmetry, she says, "I

am intrigued by how geometry, which is static in nature, is juxtaposed and imposed with and upon a ground that is constantly shifting." Having lived in three major metropolises over the course of her career (New Delhi, New York and Chicago), her experiences and observations – and particularly the concept of the grid – plays an important role in her creative process. "Living in different cities, what I became most sensitive to was the presence and, more importantly, the absence of a grid: the abstract geometric system of right-angled streets that completely disregards what is on the ground. The grid of a city is envisioned by urban planners and city cultures are defined by their plans. Los Angeles is made up of subdivisions, Paris has broad boulevards and Vienna is known for the Ringstrasse. While New York is a rectangular grid, Chicago's grid system is more rectilinear and rigid, and Delhi, a circle of sorts, has a more organic and patchy presence of right angles," elaborates the New Delhi-based artist.

Goel's work is up at a show called *Waste Land*, curated by Birgid Uccia, at Tarq, Mumbai, on till the first week of August. Later this year, she will be showing her work at the Gwangju Biennale, South Korea.





WIN THE WORLD

AS A WOMEN

PATEL KAVITABEN RAJESHBHAI

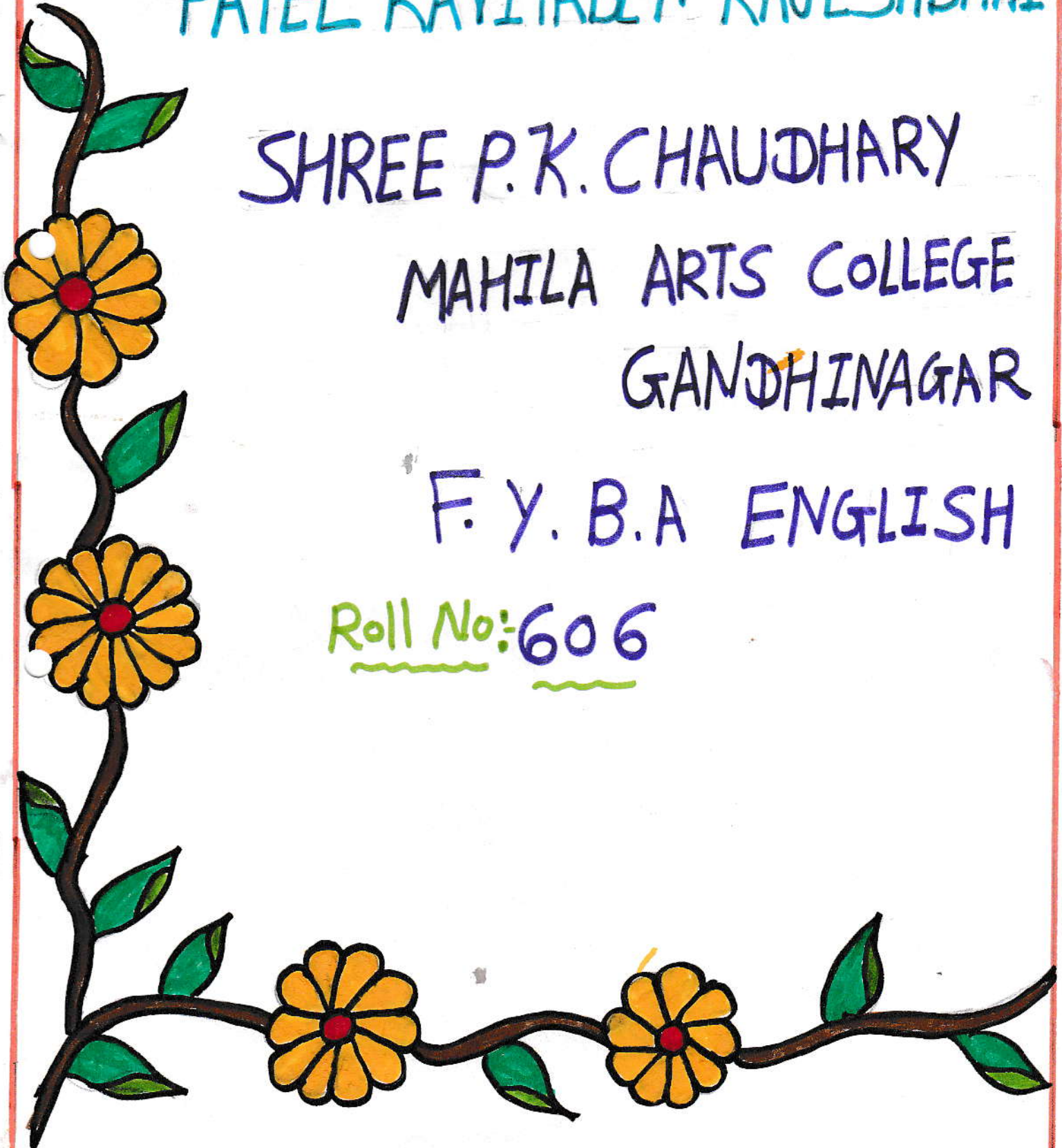
SHREE P.K. CHAUDHARY

MAHILA ARTS COLLEGE

GANDHINAGAR

F.Y. B.A ENGLISH

Roll No: 606





BEAUTY
Vanity Case

FAUX PAS I'D RATHER FORGET

Forgetting to wear sunblock and sleeping with my make-up on.

BIGGEST INDULGENCE

I love creams from La Mer and the Facial Treatment Masks from SK-II. I alternate these masks with ones from Innisfree and this works as my best hack to bring the glow back to tired skin.

INVOKES NOSTALGIA

I still apply a mix of papaya, milk and a bit of salt to my face twice a week to rejuvenate and soften my skin. In a pinch, I use mashed papaya with powdered milk. I got this love of using natural ingredients from the kitchen from my mum who happens to be my beauty inspiration. In fact, my best memory from when I was a child was watching her take care of her skin and get ready every morning.

ON MY BEDSIDE TABLE

The L'Occitane Shea Butter Hand Cream and a lip balm from Kiehl's.

FRAGRANCE FIND

J'adore by Christian Dior, which is a feminine and elegant scent that isn't too overpowering. I always receive compliments whenever I wear it. Also, Chanel Noir is another favourite. Of course, you need to apply it to your pulse points to get the best effect.

MY MIRROR IMAGE

Now, I see a happy, confident person. But if I could go back in time to when I was a teen, I'd tell that girl that there are no rules for beauty. Being happy, confident and kind is what really makes you beautiful.

FITNESS MANTRA

I don't believe in powering through intense sessions in the gym to achieve a certain result. I am trying to make it a sustainable lifestyle habit. I strongly feel a balanced diet contributes to good skin. What you eat reflects on your skin and body. ♡

Kanika Goyal

The fashion designer tells us how she keeps her skin in tip-top shape and shares her must-have products

IN MY VANITY CASE

Some of the products I swear by include Kiehl's Ultra Facial Cleanser, Kiehl's Clearly Corrective Dark Spot Solution, Innisfree Jeju Pomegranate Revitalizing Cream, Kiehl's Midnight Recovery Concentrate facial oil, Kiehl's Midnight Recovery Eye cream and the Bioderma Photoderm MAX Cream SPF50+. I love adding to this while travelling and tend to pick up anything that isn't readily available here. I like experimenting with and finding new skincare and make-up brands when I travel. My recent discovery which I love has been Erborian's CC Crème High Definition Radiance Face Cream Skin Perfector.





College Name :- Shri P. K
Chandhary Mahila Arts
College

Name :- Chandhary Riddhi
Rajeshkumar

Class :- S.Y, B.A English

Roll no :- 1503

Win the world as a
woman



NAMRATA RAJPAL

CREATIVE DIRECTOR AT ROSEROOM COUTURE, CO-FOUNDER L'OPULENCE, INTERIOR AND FURNITURE DESIGN COMPANY

What does friendship mean to you?

"Friendship to me is all about honesty and giving each other strength – both at the emotional and mental level. It's also about the ability to be yourself without the fear of judgement from the other. It's a comfort feeling."

Your childhood besties and your fondest memories with and around them?

"I make very few friends and my besties are very close to my heart. It's difficult to name them all here – but all I can say is that each one of them has had a special place in my life and we have made incredible memories along the way."

How do you like to spend time together when you catch up with friends?

"A cosy close-knit dinner over wine and music where we end up chilling till the wee hours, is my ideal way of spending time and bonding with friends."

Your favourite holiday with friends...?

"Is yet to happen."

Your best friend and what she means to you?

"I have a few friends who complete me in some way or the other. Each brings out a different version of me when I'm with them."

What has been your greatest contribution as a friend?

"I guess my friends would be better at answering that. But I feel I am a 2.00 am kind of friend who you will be there for you when you need me, no matter what."

Do you believe in BFFs?

"It's rare to find friends like that, but yes, I do believe there are some people whose friendships last a lifetime."

If you had to set out on an adventure with your girlfriends what would you choose?

"I would love a road trip across the Californian Coast – from Los Angeles to San Francisco. The energy there is just so different."



SUNAINI GUPTA

FASHION DESIGNER WHO STARTED HER OWN LABEL OF CLOTHING AND ACCESSORIES

What does friendship mean you?

"Friendship means being able to who I am - without the fear of being judged. I consider myself super lucky that I have a few people like that in my life."

Your childhood besties are your fondest memories with and around them?

"Every friend of mine has contributed in their own way to make this journey a happy and meaningful one."

How do you like to spend time together when you catch up with friends?

"The best way to catch up with friends would be a pyjama or ponytail kind of day... just order and chill!"

Your favourite holiday memories with friends?

"I've had quite a few fun holidays with friends. A recent one was to Switzerland where we had a fabulous time."

Your best friend and what he or she means to you?

"My closest friends mean the world to me. My friends' unconditional love and care keeps me in the highest spirits."

What has been your greatest contribution as a friend?

"To be there for my friends through thick and thin."

Do you believe in BFFS?

"Yes I do. Life would not be the same without them."

If you had to set out on an adventure with your girlfriends, what would you choose?

"I would want to do something totally out of the box. I have quite a few ideas in mind!"

THE POWER OF THREE

**HELLO! JOINS GLAMOURISTAS,
SURILY DP GOEL, KAJAL FABIANI
AND CECELIA MORELLI PARIKH
FOR LUNCH, AND DISCOVERS THAT
DIAMONDS ALONE AREN'T A GIRL'S
BEST FRIEND**

SURILY DP GOEL

FASHION DESIGNER, SURILY G

How did you all meet?

"We've known each other for a long time. Kajal and I go way back because we're family friends but we've become closer with time. We did an event called Memorable Matches where we all collaborated together and really spent time and got to know each other better."

How often do you all meet and where do you like to hang out and bond?

"We meet over fashion - whether they're collaborations etc. I meet Cecelia and Kajal separately; Kajal and I workout and go for dinners together. We have our own equations and I have independent relationships with both of them, but when we work together we're always together. We'll catch up at Cece's house for dinner or something."

What do you love about the other girls?

"Both of them push me to be a better person. They both bring out the best in me, they push me to do things. They're both very focused and dedicated, they're both go-getters and ground me totally. They encourage me to stay ahead - Kajal started Sunday boot camp and I said, 'Who's going to wake up on a Sunday - forget it, no chance!' but she would call me and push me and now I'm addicted! Cecelia helps me eat better, whenever I need style advice she's there because I really love to mix and match. I love taking my personal wardrobe to her, we work on it together." ▶



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NAME: Chudhary Srushti. ✓
College: SHRI P.K. CHAUDHARI
ARTS COLLEGE

CLASS: - S.Y. B.A. SEM-3

Roll.No.: - 1504

Win the world as
a woman

ISHA RAJPAC

FASHION DESIGNER, ROSEROOM STUDIO

What does friendship mean to you?

"Friendship means a sense of compatibility between two individuals who discover their true self together and help each other grow in all walks of life."

Your childhood besties and your fondest memories with and around them?

"I have no childhood besties as we learn to recognise who we truly are at later stages of life."

How do you like to spend time together when you catch up with friends?

"Spending time with the empowering and elegant women in my life would ideally be a relaxed dinner playing dress up with them at the Roseroom Studio."

Your favourite holiday with friends?

"My most recent excavation with my dearest friends to the Maldives for my friend, Rajat Singhi's 40th celebration."

Your best friend and what he or she means to you?

"I wouldn't say I have a particular best friend but I have a few close friends that are close to my heart and I feel blessed to have them as a part of my life's journey."

What has been your greatest contribution as a friend?

"An ideal contribution would be through any interaction between me and my friend. If I could add value to my friend's life, I would consider myself grateful."

Do you believe in BFFS (Best Friends Forever)?

"Yes, I believe people can be BFFs if you're true to yourself and to your friends. The ties of friendship can last beyond a lifetime."

If you had to set out on an adventure with your girlfriends, what would you choose?

"An adventure on the Caribbean islands with my girlfriends would be a great idea. I would love a relaxed weekend where we do nothing but pamper ourselves."

Padma

Lakshmi

'American food culture is so focused on consuming meat for protein, most people don't realize you can get just as much protein from plants, which also have a great deal of fiber, so you feel satiated longer, and we produce less of a carbon footprint by eating beans and legumes'

- Padma Lakshmi



Above, Padma Lakshmi jogging on the streets of New York. On the left, she hosts up the red carpet at HBO's official after-party at th 2015 Emmy Awards

the more I age, I find myself eating less and less meat. I didn't grow eating it, so I think my body just doesn't know what to do with it because didn't learn to process it during my formative years."

What are some foods that actually help burn fat or keep it away?

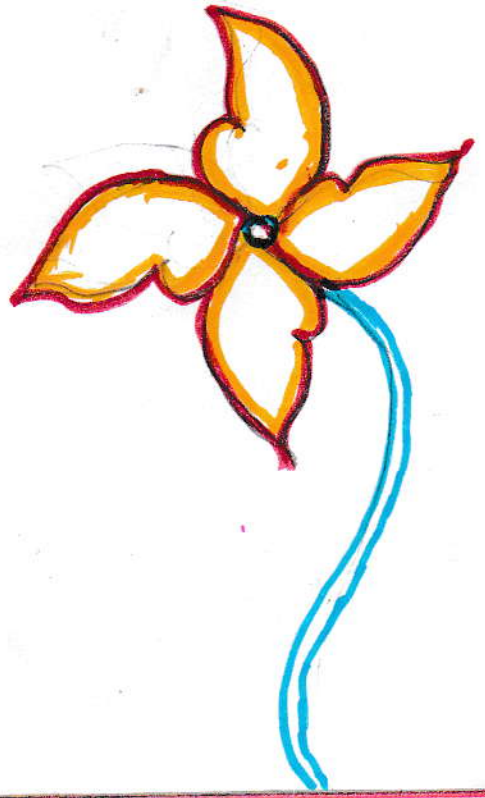
"Pulses are actually a huge staple of my diet. American food culture is focused on consuming meat for protein, most people don't realize you get just as much protein from plants, which also have a great deal of fiber so you feel satiated longer, and we produce less of a carbon footprint eating beans and legumes."

Do you subscribe to the high-protein, low-carb diet, overall?

"In a sense, yes. My diet is actually 50 per cent fruit and vegetables, 25 per cent protein, much of which is also plant-based (lentils, pulses, etc.), and the remaining 25 per cent is carbohydrates. I try to choose healthy carbs whenever possible (quinoa, rice, etc.). I feel like I'm constantly surrounded by sugar - be it from my daughter, or my culinary assistant Anthony, who will bring in baked goods to the office; but I generally try to avoid sugar I can."

There are a lot of get-slim-quick protein shakes, etc, being marketed today. Do you subscribe to these... do they work?

"I don't use protein shakes as a meal replacement. I drink a protein shake every once and a while, more so to hold me over until my next meal. They're usually blended with skim milk, a banana and lots of cinnamon. I keep Muscle Milk in a small fridge I have in my bedroom. I feel better about drinking that when a late-night craving strikes, vs going downstairs to make midnight nachos. But my overall attitude is that with diet, it's more of a long-term approach versus a quick fix. Nothing happens overnight and nothing that works quickly will sustain itself once you abandon the habit and go back to eating as you normally would. It has to be balanced."



PADMA LAKSHMI

AUTHOR, MODEL, TV HOST, ACTRESS!

Did you take very strong steps to regain your super-tone body after your baby girl arrived? Can you share, for new moms, what the most critical measures were?

"Actually no... it took me over a year to drop the baby weight. I took my time with it - I enjoyed being pregnant, largely because I was told I'd never be able to have children. I was bedridden for weeks and weeks after having Krishna, so I couldn't exercise at first. I actually didn't put a lot of pressure on myself to lose the weight quickly, I decided it was going to come off when it was time for it to. I didn't want any added stress on top of what comes naturally from being a new mother. I didn't want to do anything too drastic with my diet either because I didn't want Krishna to miss out on any nutrients from nursing. When you let yourself off the hook, and don't give yourself such strict deadlines, I think you naturally shift back into working out and eating better more wholeheartedly."

Many mothers say time is too short to dedicate to self care, be it paying attention to one's diet, or making time to exercise. What is your solution to this time-management issue, given you are a working mom too?

"Time management is essential for any busy Mom, but my attitude is not such that I go about trying to solve every obstacle myself. Rather I prioritize what I can manage and what will keep me functioning at my optimum self. Working out is important to me, especially because I eat for a living, so I try to schedule that first thing in the morning after I've dropped my daughter off at school. I do it to start out my day on the right note but also just to get it out of the way. We have one freshly made meal every day, usually for dinner, and I'll eat an leftover the next day for lunch. I'm a firm believer in eating at home as much as possible. Not only is it good for bonding with family, but it's usually much healthier and more affordable than what you'd get eating out in restaurants. I'm also fortunate to have help when I need it, so I think knowing when to delegate is important too. The reality is no one can do it all. And I think there's grace in being able to ask for help when you need it."

How do the 40s change one's metabolism? Have you introduced major lifestyle changes post 40?

"I think metabolism slows down for everyone in their 40s. One of the best additions to my life recently has been Pilates. It has completely transformed the shape of my body - I have lift and muscle tone where I haven't had any before, and I feel stronger overall. I also love to box. I think it's just as great a mental workout as it is physical. As for diet

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Win The World
as a Woman

Name: Patel Krupa
Dineshbhai

Collage: Shree P.K.C Chaudhary
Mahila Arts Collage
Grandhinaagar

Year: F.Y. B.A. English

Rollno: 673





**SAQIBA
SULEMAN**

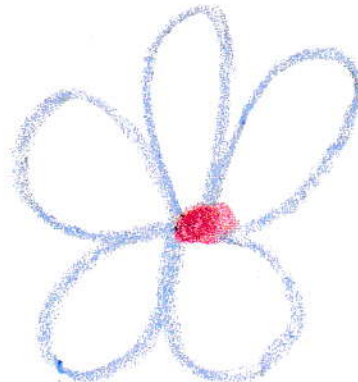
TRAVERSING THEMES

"My style combines three-dimensional figurines with two-dimensional floral backgrounds. What comes out of this merger is what satiates my creative sense. The use of deep variations and subtle gradations of light and shade aims to enhance the projection of the character. Most of my works revolve around the portrayal of a feminine figure, hence I attempt to uncover the impact of external elements, be they society, parents, or children, on the individual. This becomes particularly important in our strongly patriarchal society when that person is a woman.

Tending to her two little daughters takes up most of her time at home, but in her free time, you'd find her brightening up a canvas with her brushes. Saqiba Suleman, hailing from Hasilpur in the Punjab province and now based in Lahore, entered the art world 'by accident', after attaining a gold medal and a master's in fine art from Lahore's Punjab University. Vibrant florals and the female form are essential elements in most of her paintings, and she mainly works with oils or acrylics. One who'd have loved to have lived during the times of Claude Monet and Édouard Manet – "the colour composition and the style of painting in their works are unreal" – Suleman feels a great sense of responsibility towards society as an artist.

CREATIVE BEGINNINGS

"I accidentally stumbled into this field. During my college days, there used to be limited number of classes that taught sketching and techniques to apply oil paints. Teachers at my college appreciated my natural knack for it. My family also encouraged me to pursue my talent seriously. I got admission in Punjab University and once I was there, my teachers had a major role in helping me identify my style. What began as an inspiration from the works of my teachers went on to become a style of my own."



Sometimes, this impact can strengthen their resolve, and sometimes it can devour their individuality. On another level, my works also showcase my journey as an artist. This journey is a continuous one."

ARTISTIC INSPIRATIONS

"I am a huge admirer of the works of Iqbal Hussain and Saeed Akhtar. Their art primarily revolves around figurative works. Their use of colours, their compositions, and the way they draw the contours of human bodies are what I admire the most. I would love to own artworks by Vincent Van Gogh, Akhtar and Hussain and I also look up to the works of Felicia Forte and Andy Espinoza."

PORTRAYING PAKISTAN

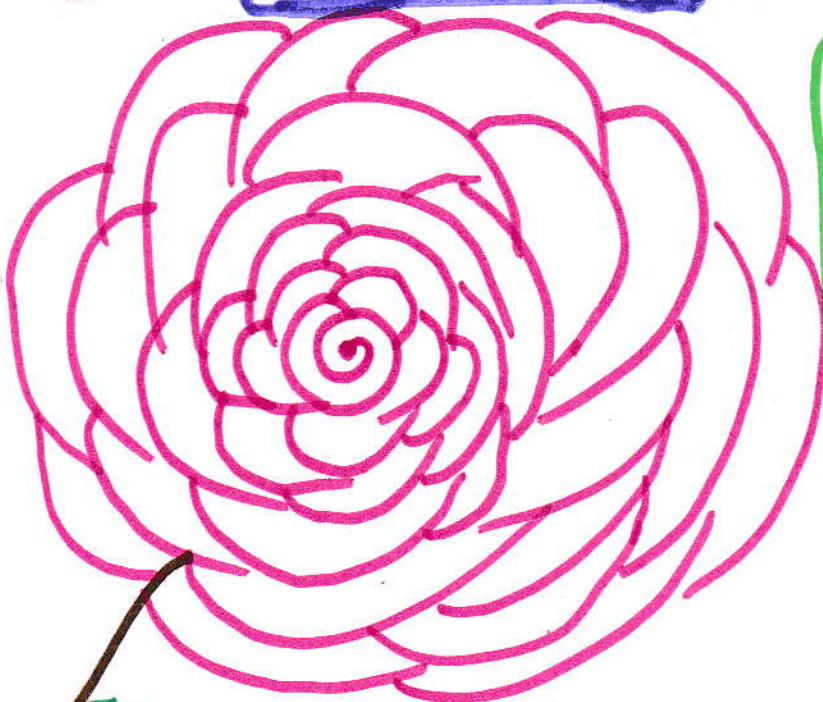
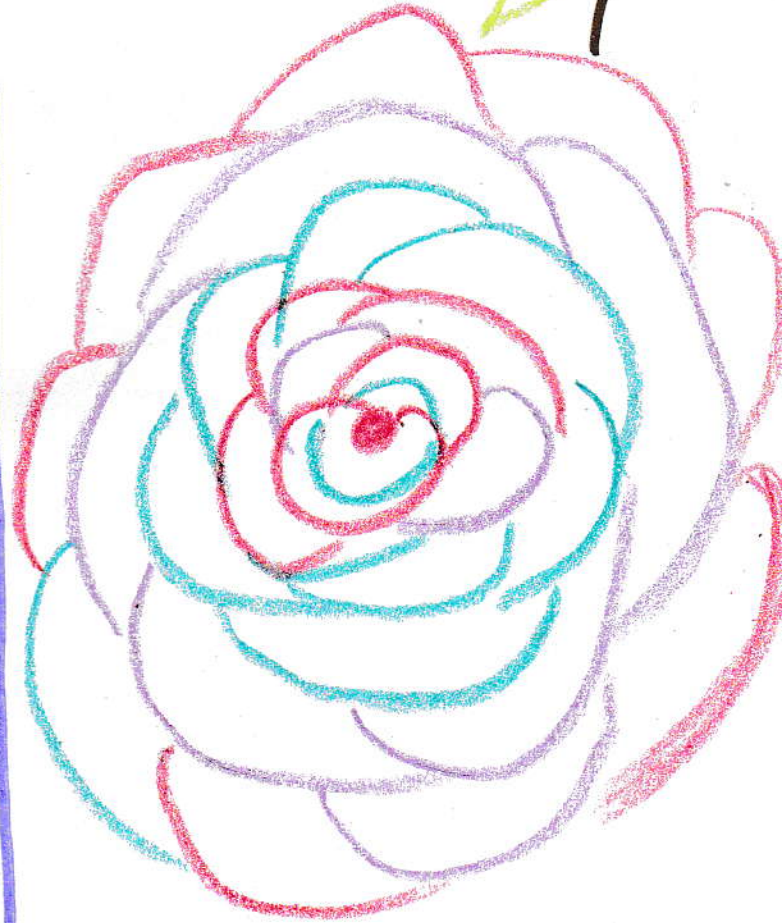
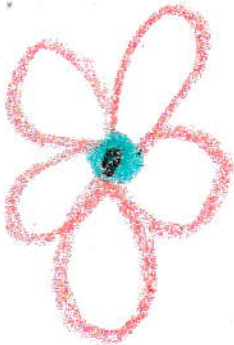
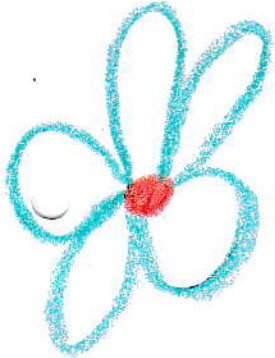
"I do take inspiration from the legendary icons of fine arts from my country. They don't consciously define my art but, yes, their works do influence the way I paint. I paint the way I perceive things. As I live in Pakistan, it is inevitable that the country would be represented — though I never forcefully represent it. My art, at a certain level, represents the kind of society I hail from. The general psyche of the society in the Subcontinent is similar, so I would say that my works represent shared tenets of society on both sides of the border."

THE IMPORTANCE OF ART

"In the telling of history, I think art is extremely important. Where historians tell facts of the historical happenings, artists indulge in extricating the human nuances involved. Without artists and their works, the history of any nation cannot be fully comprehensible."

CHALLENGES AND ACHIEVEMENTS

"The greatest challenge in our industry has to be the preservation of one's identity as an artist. Many a time, I have seen richly talented artists relegated to the fringes simply because one group of artists is more dominant. My greatest achievement so far has to





Win the World as it
Kumari Mamta Women

Shri P.K. Chaudhari
Mahila Arts

College

Fy B.A Sem-2
English
684

MIRA MALHOTRA, 34



CURATORS-SPEAK

"Mira has been at the forefront of design for over a decade now. She works with many NGOs to create socially empowering work. She runs Studio Kohl where her work ranges from corporate branding to making unconventional zines like *Unfolding the Saree*. Her design and illustration are so well balanced that the line between the two is blurred, something that is very hard to achieve in this field."

When asked if she identifies herself as an artist or a designer, she immediately says, "That's a tough question, please don't make me choose!" Within the circles of the Indian design community, Mira Malhotra is one of the most talented designers and illustrators who has been setting new styles and breaking the monotony of the prevalent visual vocabulary. And, yet she states, "Art, I assume, is more interpretative and not constricted to designing within the norms of a visual language that's understood by a mass audience with more definitive meaning." She doesn't identify with the mainstream art industry, and says, "The appeal of low-brow art and outsider art for me is more for I see myself as someone who is opposed to classical art."

Malhotra's day job of executing commercial projects requires creativity within constraints of a client's brief. "In my spare time I work with Kadak Collective on predominantly gender-based pieces, which are self-authored. I also work with Kulture Shop on their themes as well as their ongoing work where an illustrator creates a series of artworks on a theme, and these are the pieces I come up with from start to finish," she says. Her personal graphic art has a characteristic wit, humour and sharp commentary, often on the experience of being an Indian. Her style of hand-lettering and a bright, offbeat colour palette are her silent trademarks that are well recognised in the Indian design community.

“

Yes, the practice is important, and you have to consistently work hard to make the work that you want to make, but at the end of the day, an artist needs to know how to issue an invoice...

and it's as simple as that.” It is a cool monsoon afternoon in Mumbai and Rithika Merchant and I are chatting over Skype; she is in her Barcelona studio (located quite conveniently inside her apartment – and she very much likes it that way), preparing for a month-long annual trip to Mumbai. Although she has been living in the Spanish city for over seven years now, Mumbai is still home. She lives between the two seaside cities, which keep her close to the water. She is cool and collected, and likes to get straight to the point. I am pleased by her honest approach to our conversation, and what I enjoy most is her pragmatism, and the steady manner in which she answers questions about her life, her work, and her views on the state of the arts today.

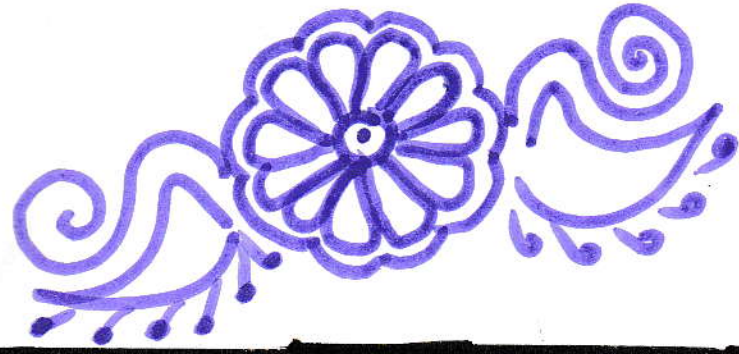
“We had a class called ‘professional practices’ in college and it was one of the most useful subjects that I ever took – we had writing workshops to help us put together statements and proposals, and practical sessions that took us through the business and financial aspects of being full-time artists,” she continues. Although her work has elements of the romantic and the nostalgic, a chat with her is more precise than meandering – she is at once living the life of an artist in the bohemian city of Barcelona, as well as sharply manoeuvring the field with her practical acumen. In contemporary times, this is what successful artists are able to do. She sees the industry for what it is, and stresses upon the need for artists to educate themselves on administrative and business concerns.

Merchant is primarily a painter, and her work

is full of vivid imagery. She uses the decorated landscape as a way to negotiate history and mythology, from which she draws influence. Her pieces are quietly reflective, inviting the viewer to spend time with the small details – the result of meticulous planning and attention – and to allow every added element to bring to life a rich tableau. As a young girl, she grew up in Mumbai, nurturing a keen interest in the visual arts. She was close to her grandmother’s sister, as her own grandmother passed away at a young age, and together they would sit in a makeshift ceramic studio – set up on the roof of her great-aunt’s building, next to the elevator motor room – and teach each other ways to work with different clays. The young creator’s favourite activity was to repeatedly ‘squish’ the material, a technique by which water is mixed disproportionately with the clay, resulting in a more elastic and wet medium. She liked the texture this gave the clay, and particularly enjoyed its slippery, almost weightless feel. One could read this as an early beginning of a practice that then continued to stay with her watery landscapes. Even though her choice of material may have shifted, water is an on-going presence in her works. She studied art while in school in Mumbai, went on to pursue it as a university degree at college in the US, and later had the opportunity to work out the intricacies of her practice through interesting international residencies.

While on one in a small town close to Lisbon in Portugal, the artist needed to visit the regional visa office to apply for a renewal. She asked a local friend to accompany her to the office to ensure that nothing would get lost in translation. After a quick interaction, where her friend spoke to an agent in Portuguese, the near impossible happened – the visa was extended by a whole year. She moved to shared accommodation





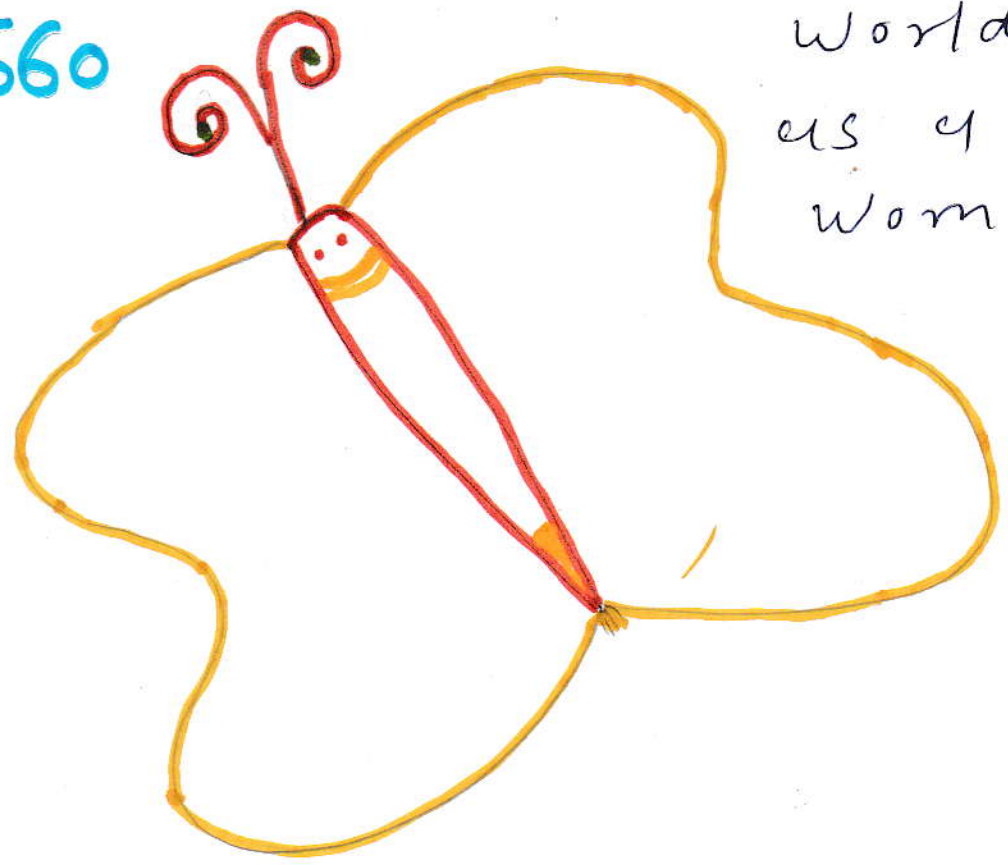
Patel Hiral mukeshbhai

Shri P.k. Chaudhary mahila Arts College

FY. BA. English

660

Win the world as a woman



~~win the women of the world.~~

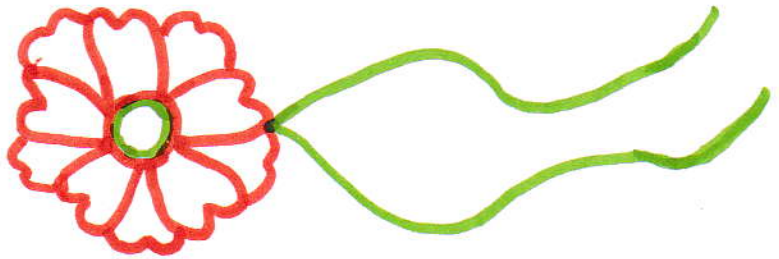
**YASMIN JAHAN
NUPUR, 39**

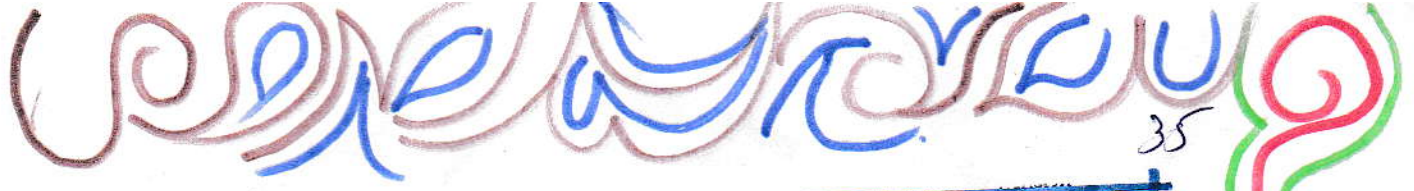


INDU ANTONY

CURATOR-SPEAK

"Yasmin is a formidable performance artist. Her research, process and quality of performances engender empathy for the plight of the marginalised and set her apart from the others."





Born in Chittagong, Bangladesh, her interest in art was sparked by her father. As Yasmin Jahan Nupur puts it, "I learned how to draw even before I knew how to spell." After completing her master's in drawing and painting from the University of Chittagong in 2004, she moved to Dhaka two years later to start her career as an independent artist. And, since 2009, she has been a member of the Britto Art Trust in Dhaka.

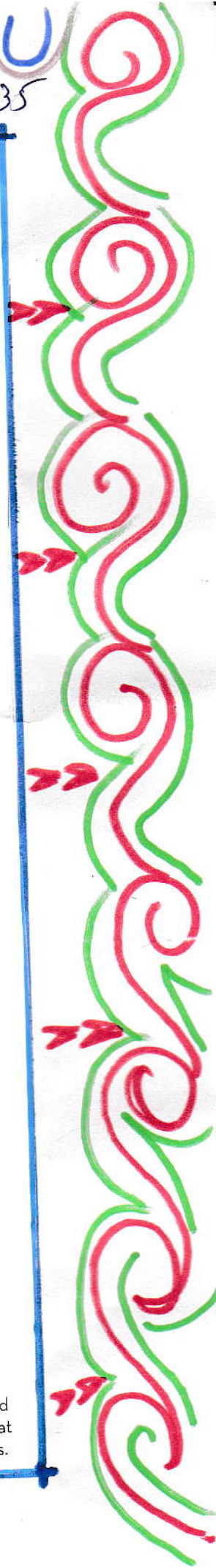
Nupur's performative practice is known to tackle and challenge a number of political issues, paying close attention to their impact on humanity. "My work is situated within socio-political, cultural and ecological conditions, and I produce objects and installations and prepare activities that take on wide-ranging themes such as feminism, country-wide identification, climate change, war and the economic crisis. I am also constantly thinking about boundaries – not just in terms of a 'physical' boundary but also those within the mental space of individuals," she explains.

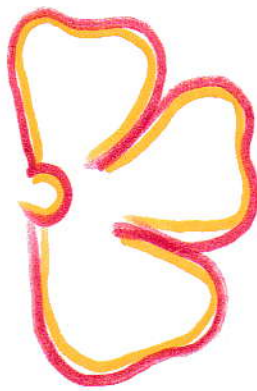
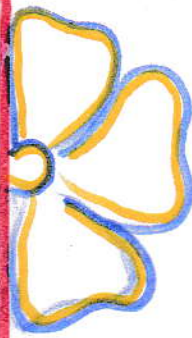
Detailing why the themes of migration and human relations are so personal to her, the Dhaka-based artist says, "My work *Crossing the Border, Being Together* (2013) invites people to cross the border to be together. Bangladesh, India and Pakistan once formed a single population, but now it is difficult for the citizens of these countries to cross these borders. Nationalism unites people into a coherent whole, a nation. But this nation can be the product of a more or less arbitrary carve-up. Born in a country whose borders are both recent and sources of extremely complex and tense relations between neighbouring countries, I understand the degree to which borders solidify the will of those in power."

Her performances aside, Nupur also creates installations that work with fabrics and hand embroidery. One of her standout projects is *Patterns of a Tactile Score* (2018), where she has employed the ancient weaving technique of *jamdani*. "I used woven textile forms and drawings that were inspired by the weaver's array of floral and geometric motifs. They reflect my interest in pliable sculptural

forms and explore the dialectic of tension as language. *Patterns of a Tactile Score* is based mainly on my childhood memories of my mother embroidering. A translucent cotton cloth from Bengal, muslin embellished with *jamdani* has been celebrated for its mesmerising allure and feather-light texture. Growing up in Bangladesh, I knew the history behind how it was celebrated, but at the same time, I was deeply affected by the legacies and impact of British colonialism. Generations of Bengalis have grown up with stories of how the British cut off the thumbs of weavers so they could no longer produce muslin and were forced to buy British goods. This history haunts me. I use muslin/*jamdani* as a medium to locate and express the individual and collective memories across time and place. The act of weaving is meditative and emotional. The entire body of the weaver is invested into its formation and the fineness of muslin forms a second skin, connecting our bodies and spirit with the woven structures of the universe," she elaborates.

Nupur, who is presently working on ideas around mapping, war and migrant workers, says that she'd like to do a performance pertaining to the politics of food security. "Dhaka's brouhaha over contaminated fruit speaks about a growing chasm between the urban and the rural. As we become more removed from the traditional modes of food production, the agricultural hinterland is being treated as nothing more than the food source for a hungry city. The practice of spraying fruit with chemicals is one problem, but more worrying is the possibility that the entire food chain is being compromised and the soil itself is contaminated by toxins that are almost impossible to eradicate," she expands. She is also working on a project that focuses on her father's land, which was recently acquired by the government. "At some point, we are also going to be landless. So, I'm building a body of work that looks at the land and landscape – how land is losing its sense of ancestral history and how it is making way for cities and factories...and hence, what impact that will have on humanity," she concludes.





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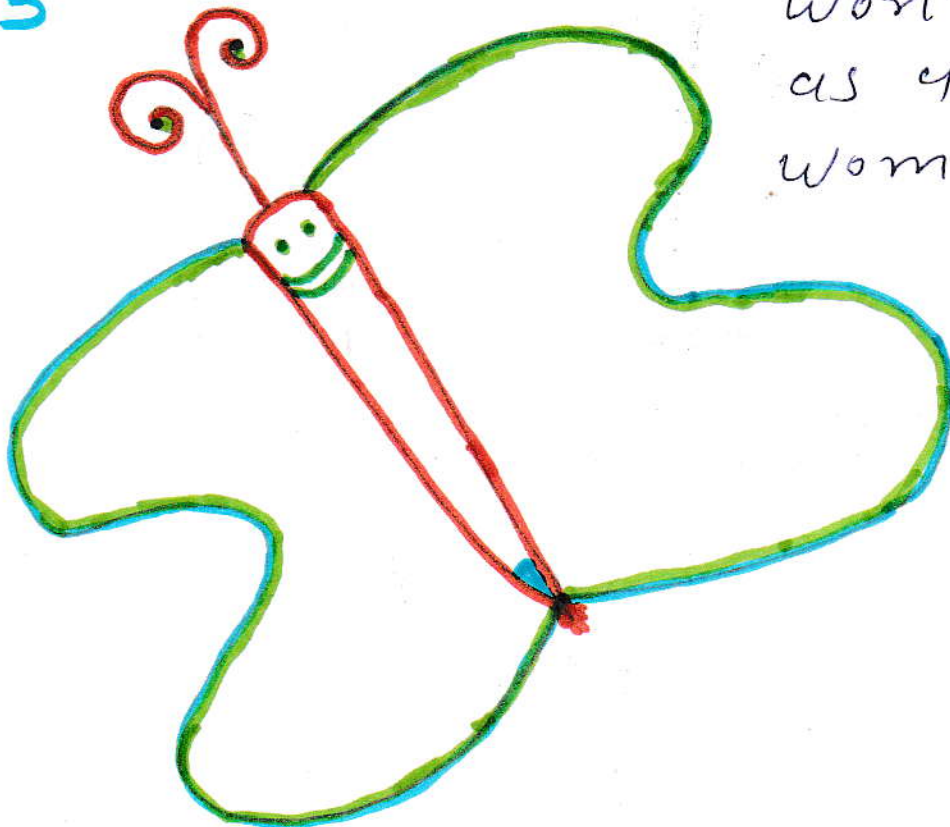
Patel Tanvi Dimeshbhai

Shri P.K. Chaudhuri Mahila Arts
College

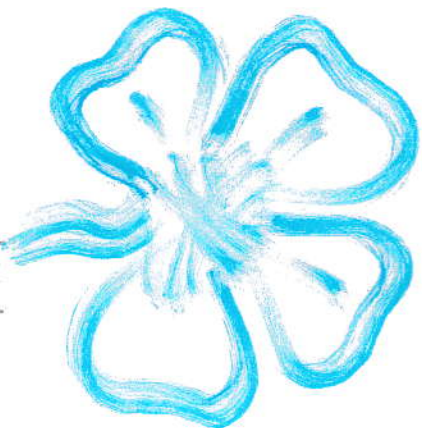
FY. BA. English

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win the
world
as a
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~~win the women of the world.~~

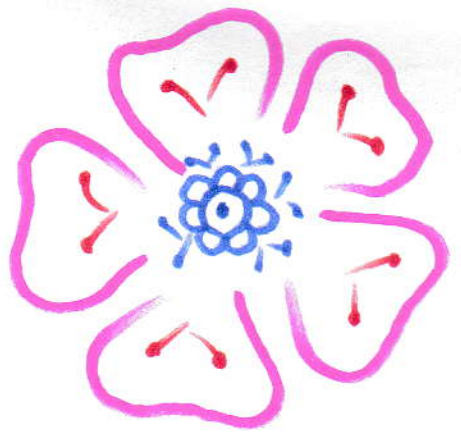


**ARUSHI
KATHURIA, 27**



CURATORS-SPEAK

"Arushi's surreal world of pop colours, weird creatures and neon clouds take over our Instagram feed very often. What we love is that she experiments with different mediums from screen-prints, animations, and digital illustrations. In spite of the animation world moving into the 3D and 4D realms, Arushi sticks to her guns and makes mind-boggling 2D animations that reel you in with their odd characters and story lines."



She agrees that she is very moody and her mood is a defining influence on her work. "My work is very feeling-based. I try to connect with everyone else's emotional side through my art. A lot of people ask me what my pieces mean, but they don't mean anything 90 per cent of the time. It's just me pouring out my feelings on a surface and is mostly abstract and always colourful," Arushi Kathuria further defines. She creates animations and illustrations which slot her under 'designers' (instead of 'artists') for the mainstream art industry. "They do not see my practice as art. They only consider the design aspect and hit up designers with these crazy schedules two to three days before the deadline. I'm never really fully satisfied with these kinds of projects because I know I could have done better if I had the time, but you have to pay the bills," she says.

Whatever the opinions of the mainstream art industry, Kathuria's work, especially the animation she has done for music videos, will compel the audience to play the songs on a loop. Take for example a recent video for Dualist Inquiry. "That was an exciting project, we were playing around with green screen footage and the whole vapour-wave aesthetic," she says. At present, Kathuria is pursuing her MFA, and trying to make time for small personal projects. "I feel it's really important for me to take time out for these small personal projects, it keeps me going and also allows me to experiment as there are really no restrictions," she says.

