

ARGHYA

SPECIAL ISSUE-5

Indian Arts & Places

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S.Y.B.A [English]

India place

LIVING travel feature



(Clockwise from above): One of Diu's beautiful Portuguese churches; the iconic St. Paul's Church; the historic Diu Fort



Jalandhar Shrine, also known as Gangeswar Mahadev temple; (Below): Characteristic fishing boats dotting the Arabian Sea

DO THE DIU

Laidback and beautiful, every corner of the island of Diu sports its own special brand of charm, says **Promita Mukherjee**

It's not without reason that the Portuguese referred to Diu as Ilha de Calma or the isle of calm. The long winding roads along the Arabian Sea, the charming back lanes, the bustling food stalls, the colourful houses—you can find your own piece of paradise anywhere on this sleepy little island.

SMALL WONDER

This erstwhile Portuguese colony, now part of the Union

Territory of Daman and Diu, is small enough to cover in a day and a half. But for the beauty of the place to sink in, you really need to sit back, linger over the great meals and nurse a cocktail or three (liquor is cheap here, one of Diu's major appeals). A weekend is fine, but add another day to your itinerary if you really want to explore the town. Getting about is easy. There are loads of autos and they will expect you to haggle over the

price. If you don't mind walking short distances though, that's the best way to explore the place. Most touristy places are within walking distance from one another; for the rest you can always hop into an auto or rent a bike. The locals are very friendly and will happily help you out with directions, and there are enough road signs so you don't need to completely rely on Google Maps and can spend time taking in the sights.





MUST-DIU

There are, of course, lots of beaches to choose from in Diu. Some of them, like Nagoa, have shacks serving excellent food. You can also check out the Gopimata and Chakratirth beaches, both of which are popular. If you prefer to be away from the crowds though, head to Jalandhar beach. Except for a handful of tourists and some locals, this beach is mostly empty, and so pretty that you could sit here for hours without being bored. Stretch your legs by walking up to the Jalandhar Shrine or the Gangeshwar Mahadev temple, which is built in a way that the waves continually wash over the idol.

HISTORY LESSON

Once you have had your fill of Vitamin Sea, walk down the narrow winding alleys, past the Governor's House with its imposing gate, pretty little grottos, houses inspired by Portuguese architecture, the grand Church of St. Francis of Assisi—constructed in 1593 and which has now been turned into a hospital. St. Paul's Church is one of the best examples of baroque architecture in India and is built in the style of the Bom Jesus Basilica in Goa. If you have sauntered in during the evening, sombre but lilting

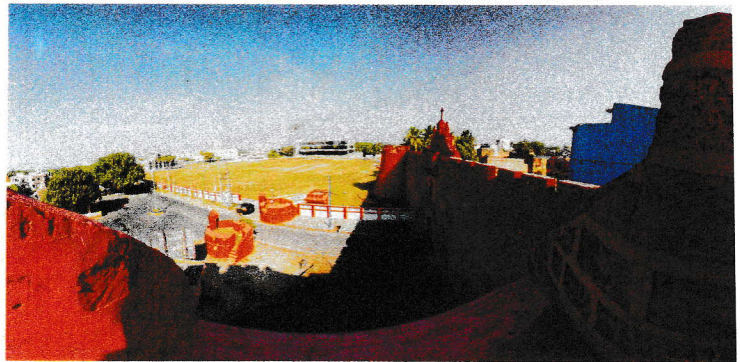
(Clockwise from above): The lighthouse at Diu; the interiors of Diu Fort; a cannon overlooking the sea at Diu Fort; the Zampa Gateway; the ramparts at Diu Fort



BUILT IN 1535, DIU FORT ALSO HOUSES THE ISLAND'S JAIL.

hymns will greet you from inside. The high ceilings, intricately carved woodwork, interiors designed with volutes and shells, and priceless old paintings and statues, all transport you to another era altogether. The facade is a stark contrast of intricate decoration on one side and plain walls on the other. The town sleeps early, so unless you have your own transport, or are willing to walk, prepare to wrap up by 9 pm.

Set aside a morning to visit



Diu Fort. Built in 1535, this massive naval fort also houses the island's jail. While it's mostly decently maintained, parts of it (like the weapons room full of old cannons) are falling apart. It has two moats, one of which is tidal, as part of its ancient defence system. The fort is littered with crosses,

marking out tiny shrines for prayer. Climb up to the lighthouse for a spectacular, panoramic view of the splendid Arabian Sea with the tiny and beautiful island of Diu laid out behind you. And while you stand and watch the sun go down, you'll see why they call this the island of calm. **F**



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Indian Art



On the Art Radar

Artist **Arup K Biswas**' works to spread social awareness.

By Suman Bajpai



Quest (4x7)
Acrylic on canvas

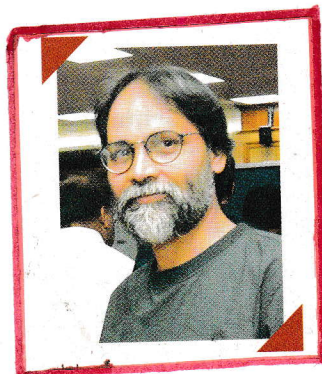
Arup. K. Biswas is a known face in the field of Indian Visual Art. His paintings send out the message of social awareness. He thinks he can make people aware about the social causes through his paintings. As an artist, he always feels connected to contemporary issues. Also, he feels deeply about the subjugated plight of human beings and the destruction of the earth's natural habitats in this modern industrial world of ours. Most of his works depict the affectionate relationship between nature and human beings.

His autobiographical work tries to question the symbol of an individual. Anyone who sees very minutely, Arup's work, can relate his/her existence in this busy world. He has many scholarship and fellowship awards to his credit and has organized a large number of solo and group shows.

WE had a quick chat with the artist. Excerpts from the interview:

How were you attracted to art?

When I look back, I always had this feeling that somehow I was attracted towards art since my early days. The first and the most prominent memory I have, is of having drawn something when I



was around 7 or 8 years old, I sketched something out with a pen and lost it in an altercation and to this day I still look for it, even in my dreams. I used to get fascinated by the colours and art or craft work that my Uncle used to bring for us when we were kids. He, himself practiced art but wasn't a professional and yet his works and the ones he brought with him during the summer vacations always fascinated me.

In your family, who has inspired you most to indulge in the world of art?
My mother has been my

inspiration all through my life. She encouraged me to join Rabindra Bharati University, Kolkata. Her contribution in this journey is immense.

It seems that you are influenced with nature, and you often paint relation between nature and human being, can you elaborate on this? And why nature inspires you?
I was raised in the small town of Berhampur of West Bengal, where nature was a part of our everyday lives; as a result I grew up with it. I used to play football in the rain and the mere sound of it was like music

to my ears. I spent most of my childhood outside, in the nature and I didn't quite understand how important it was for me until I moved to Kolkata to study art in Rabindra Bharati University, Kolkata. It was a city, which was overtaken by the trams, the rickshaws, the buses and the buildings and it was that separation from nature that made me value it so much more. And then when I moved to Delhi, twenty years ago, I carried the same feeling of longing for nature with me.

You have worked on a very interesting title 'Save and Save Yourself', tell us about this in detail?
The title comes from my belief that in order to save the world, one must work upon first and foremost saving themselves. One must better themselves in order to better the world. As they say the change starts with you.

You have chosen acrylic colours as a medium even on paper; do you find them more expressive than oils?
Each colour has its challenges. One is not inherently better than the other, despite the many myths

out there. But it depends on theme also, that which medium would look good. Initially when I had started working on my series, 'Save and Save Yourself', I found acrylic colours most comfortable, and subtle. They are expressive than oils, but every medium has its own specialty.
Like me, you may decide to work in both acrylic and oil paint depending on the project. No matter which medium you choose,



there will be a learning curve. Don't expect to get it right away.

What are the other mediums that you work on?
I have worked with mixed media on canvas, installation and best out of waste where I use things that are considered garbage and thrown away and instead try to make an enticing piece of art with it.

What types of colours you use - bright or pastels?
I use a mixture of both. I mostly use cool colours. I also like using bright colours sparingly only to highlight and enhance the point of interest of the painting.

You are quite connected with global warming, and you are expressing this in your paintings also. Why?

When I moved to Kolkata, I first noticed the water crisis that the city had been facing. It wasn't as though the rural villages don't face the problem of water scarcity, but it was when I lived in Kolkata then only I realised about this problem. It might have been due to the fact that I was not only living alone but also the fact that I was finally old enough to understand the severity of it. It was when I educated myself on the topic of water crisis that I realized the repercussions and impact of the crisis. So, I started to project it in my art with the mere objective of being able to spread awareness among the people and perhaps bring about some difference in their life and thinking.



What do you express through your art?

What I try to express through my art is my knowledge and awareness. I tackle the issue of world water crisis because of my inherent belief that it needs to be paid more attention to. I make aesthetically pleasing paintings with a message and hope that can resonate with the person looking at it.

What does being creative mean to you?

Being creative for me, it means to create anything which appeals or inspires me. What I have been through and learnt in my life is also a sort of creation for me, which inspires me to create an art work. I use my experiences and create something new every moment.

What is the most fascinating thing you see in the universe?

The most fascinating thing in the universe in my opinion is people, learned individuals with whom you can share knowledge. People with creativity and intellectuality that you can have conversations with to further enhance your own knowledge.

We





INDIAN ART

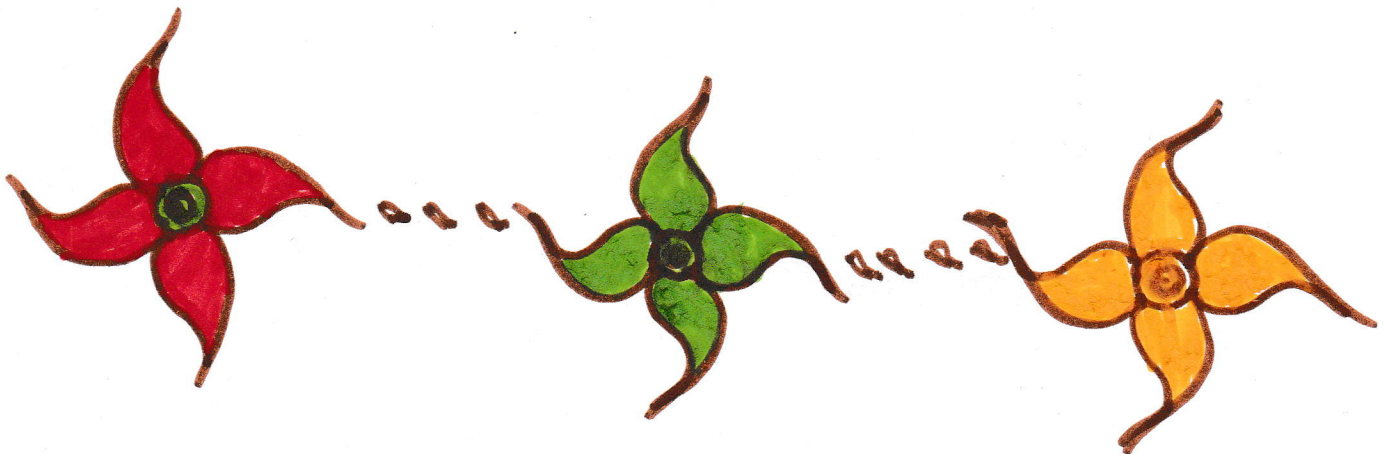
PATEL KAVITABEN RAJESHBHAI

SHREE P.K. CHAUDHARY

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EDUCATE FOR ART

The **#EducateForArt** initiative by Tao Art Gallery hopes to bring together and build a like-minded community of people passionate about art, be it young students yearning to learn more, earning professionals looking to start their own collection, or veterans just looking for some creative food-for-thought. We hope to create workshops and lectures for people at all levels of exposure and at all ages, in order to provide an entry point for the clueless yet curious bystander, and to inculcate and maintain an eye for art from a young age itself.





Indian art

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Collage: Shree P.K.C Chaudhari
Mahila Arts Collage

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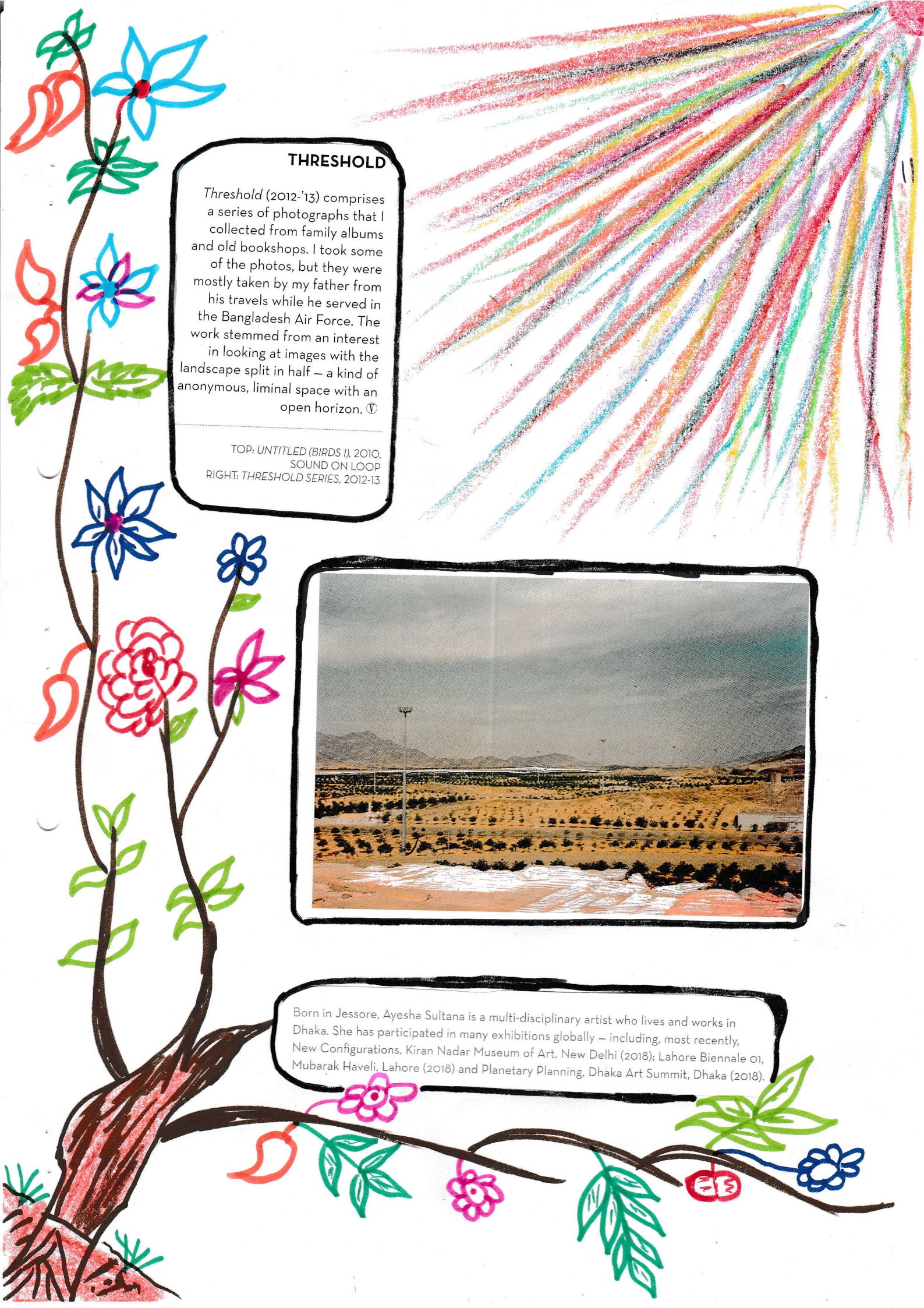
THRESHOLD

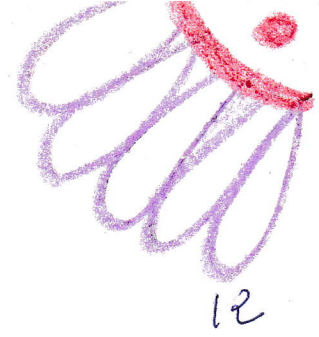
Threshold (2012-'13) comprises a series of photographs that I collected from family albums and old bookshops. I took some of the photos, but they were mostly taken by my father from his travels while he served in the Bangladesh Air Force. The work stemmed from an interest in looking at images with the landscape split in half – a kind of anonymous, liminal space with an open horizon. ①

TOP: UNTITLED (*BIRDS I*), 2010.
SOUND ON LOOP
RIGHT: THRESHOLD SERIES, 2012-13



Born in Jessore, Ayesha Sultana is a multi-disciplinary artist who lives and works in Dhaka. She has participated in many exhibitions globally – including, most recently, *New Configurations*, Kiran Nadar Museum of Art, New Delhi (2018); *Lahore Biennale 01*, Mubarak Haveli, Lahore (2018) and *Planetary Planning*, Dhaka Art Summit, Dhaka (2018).





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UNTITLED (BIRDS I)

The recording of birds at dusk was in a field in the outskirts of Sonargaon. *Untitled (Birds I)* (2010) was a soundwork, installed with speakers in niches in Panam Nagar. It was winter and the dampness between the walls was considered part of the experience. It made me realise for the first time how any kind of intangible material could be used as expression in my work.

Viewers were asked to enter the passage one at a time, to experience the intensifying crescendo and then emerge into an open green space on the other end.

