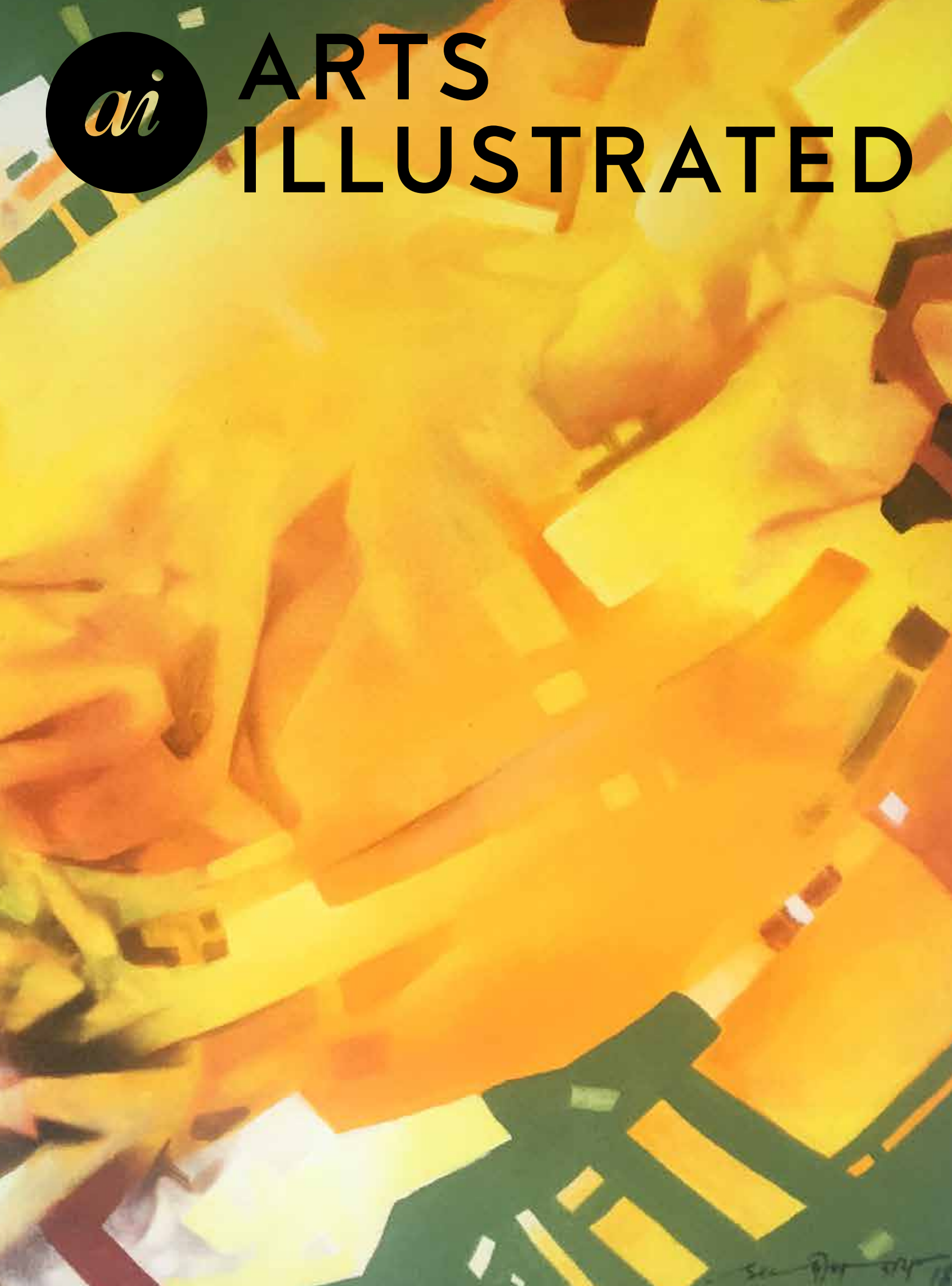




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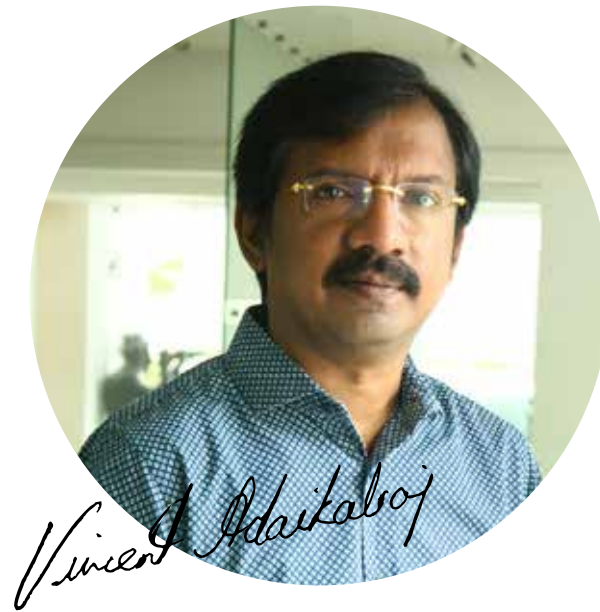
Publisher's note

Arts Illustrated turns five, and so, the theme for this anniversary issue is simply the number '5'. What are the different, quirky, literal, unpredictable, far-fetched, believable ways in which this number of balance can be interpreted? How far is it going to take us; and, more importantly, how delightfully fun is the process going to be?

In the past five years, we have looked at various themes and met artists who gave us surprising perspectives, but one common thread that bound them all together was that we kept the themes relevant to the reality of our times, and that's how we defined the 'contemporary' in the art. With '5', too, no matter how we choose to interpret it, it will continue to deeply question, engage and deliberate over the things that shape our world.

A big thank you to all our artists, writers and advertisers who continue to support and encourage the work we do at Arts Illustrated, helping us move forward with grace and humility in this journey.

Vincent Adaikalraj



Editor's note

The five things you won't find in this issue:

- The five elements
- Anything to do with anything 'five' in religion
- The five Olympic rings
- The five senses
- The phrase 'High Five'

The five things you will find in this issue:

- Openness
- Inclusivity
- Quirkiness
- Unpredictability
- Dialogue

So please do read, yes?



Praveena Shivram
praveena@artsillustrated.in



Don't hold the movement of time. Instead, give it more speed (translated Bengali proverb)

I graduated from the Government College of Art and Crafts in 1984. I was extensively trained in the craft of realistic painting, as was the tradition of the typical Bengal school style in my college. I continued to make realistic works for almost three decades after completing my formal education, although I always had the urge to break away from the formal qualities of the recognisable. Only in 2004 did I produce my first body of abstract works. For me, what the eye sees is represented in realistic works, but abstraction is the voice of the soul. It involves a lot of emotion and sensitivity to sentiments. The process is that of giving form to our innermost feelings – the formless.

All my abstract works associate with a time of the day (or night). All life around us moves in a ritualistic way. The environment around us changes by the minute and that has a direct bearing on our emotions and thought processes. My abstract works are an endeavour to express these very emotions, of a moment in time. My thoughts are manifested into a form, but I allow my viewers to interpret the renditioning. There are no rules in doing that.

For the cover of the fifth anniversary issue of Arts Illustrated, I chose to create a work titled 'Five A.M.' I have used five colours in the work to interpret this time that is a sacred moment of transition from night to day, from stillness to action.



Sudip Roy

Cover design and sub-covers
curated by Rahul Kumar.



Arts

ai Curates

With the ever-shifting and changing contemporary art scene, we, at Arts Illustrated, are always on the lookout for new and exciting voices that change and revolutionise the existing undertones – new talents that, through diversity and contradiction, bring in unique perspectives into the evolving discourse. AI Curates is where you can see (and hear) the voices of up-and-coming artists, who through their thoughts, ideals and works, alter our understanding of art, and by extension, life.

We are delighted to include the works of two Kalasakshi fellows. Kalasakshi is a not-for-profit organisation that identifies and provides grants to upcoming creative talents in their formative years.

To be part of AI Curates write to : aicurates@artsillustrated.in



Self Portrait, Mixed Media on Paper, 20" x 22".

Born in 1987, Aditi is a visual artist based in Noida. She holds an MFA (2013) and BFA (2010) in Painting from the College of Art, University of Delhi. She is a recipient of the H.R.D. National Scholarship, Ministry of Culture, and the Camel Art Foundation Award. In 2016, she exhibited her works at a solo show titled *Recent Works* at Art Heritage II, which was curated by Amal Allana. Her works have also been part of exhibitions at many galleries and museums. Aditi is now a Kalasakshi fellow.

'My works explore and express the idea of repetition, beauty, automatism and spontaneity. The objective is to create a sense of pattern within the chaos and the movement of the works, by exploring the physical surface, improvising the image and exploring the pictorial possibilities. While painting, within the layers of painting, I come across many different stages where a multitude of visuals appear and diminish subsequently. The works are devoid of any preconceived notion or deliberation'



Aditi Aggarwal



The Search, Graphite, Acrylic and Ink, 24" x 30".

Born and raised in Chennai, in a family of film producers, Ananda later married into a family of renowned art directors. With a BA in English and a Diploma in Landscaping and Interior Design, Ananda is a self-taught artist who began her career in art as an assistant to the renowned art director Thota Tharani. Not limiting herself to the restrictions of medium, style or inspirations, she creates works that are essentially extensions of the past.

'In this work, titled The Search, I have used various mediums like graphite, ink, acrylic and alcohol. This work depicts the search we all embark on at some phase in our lives about who we really are and what our life's purpose is. Most of the time we search for peace and happiness on the outside – forgetting that it is right there within us.'



Ananda Swaroopini



Maya, Acrylic on Canvas, 10" x 12".

Hailing from Thrissur, Kerala, Nimisha was introduced to art at the young age of three. Her career took flight when she first moved to Vadodara, where she got the opportunity to interact with esteemed artists in the city and participate in many exhibitions there. Her first solo show Gods on Earth, held at the Mayfair Art Gallery in 2014 was inaugurated by K. G. Subramanyan. Having participated in many group and solo shows since, Nimisha is also a winner of the National Balasree Award. She now lives and works in Vadodara.

“Maya” means illusion and my paintings portray the unseen elements in nature through feminine emotions depicted in a fusion of abstract and semi-realistic style.’



Nimisha Rao



Journey 3, Mixed Media, 16" x 12" each.

Sumit has a BA in Painting from The India College of Art and Draftmanship, Rabindra Bharati University, Kolkata, and a Master's degree in Fine Arts from Kala Bhavana, Visva-Bharati University, Santiniketan. His works have been part of group exhibitions and workshops held across the country. Last year, his works were also part of the 7th Beijing International Art Biennale in China. A winner of many awards and scholarships including the scholarship awarded to young artists for painting by the Ministry of Culture, Sumit is now a Kalasakshi fellow.

'I tried mixing my surroundings with my fantasy world, wherein I applied ego and superego in different ways. From a particular given point I travelled, step by step, towards a higher truth. The Journey series is the best example of this concept. In several ways I have tried to depict how mythology, science and technology, fantasy and nature have been used in a metaphoric way through the dream-like pillows and mattress.'



Sumit Sarkar



Öscillare the Blue City of Dreams, Acrylic on Canvas, 36" x 18".

With a BFA in Painting from the College of Fine Arts, Bengaluru, and an MVA in the same discipline from the Department of Visual Arts, Bangalore University, Vidhya is a winner of Kalashikara, the Mysore Dasara Art Exhibition Award presented by the Government of Karnataka for excellence in Mysore Traditional Painting. She is also a participant of numerous art exhibitions, camps and workshops. Vidhya also works as an art instructor with the Sri Aurobindo Memorial New Age Educational Trust in Bengaluru.

'A reversed coffee mug is all about the way it is viewed! The hot beverage that usually represents a break during a busy day's work is here imaged as a mockery of the present human condition. The perspective of the city on a piece of oscillating land in the blue space refers to the nature of public and private spaces.'



Vidhya Venkatappa



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