



THE DOLNA MONTHLY



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“O, wind, if winter comes, can spring be far behind?”



-Water Lilies(1919), Claude Monet

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-Le Parc des Princes, Nicolas De Staël



MAJOR ART MOVEMENTS

'Art', a small word, yet capable of expressing oneself. It is the expression of application of human creative skill and imagination, typically in a visual form. It expresses an idea or an emotion and is even capable of raising a revolution. An 'art movement' is a style in art with the specific common philosophy or aim which are followed by a group of artists during a specific period of time. Over the course of years there have been several such movements which have had a large impact all over the world. Following are some of the major art movements which might have brought a change in the culture and thought process of the people.

Mannerism (1527 – 1580)

The word, "Mannerism" is derived from the Italian *maniera*, meaning "style" or "manner". It is a style in European art that emerged in the later years of the Italian High Renaissance around 1520. Mannerist artists emerged from the ideals of Michelangelo, Raphael and other late Renaissance artists, but their focus on style and technique outweighed the meaning of the subject matter such as elongated limbs, small heads etc. The compositions became more complex and stylized.



“The Wedding at Cana”/ Paolo Veronese

Neoclassicism (1750 – 1850)

As the name suggests, Neoclassicism was based on elements from classical antiquity. The artist strove to recreate the great works of ancient art which translated to a renewed interest in classical ideas of harmony, simplicity and proportion. The neo classical artists focused on idealism and also included modern, historically relevant depictions in their works. Italian sculpture Antonio Canova was a famous neoclassical artist.



“Echo and Narcissus”/ John William Waterhouse

Romanticism (1780 – 1850)

Romanticism embodies a broad range of disciplines from painting to literature. The ideals in each reject order, harmony and rationality. Romantic art emphasized on the individual and imagination. A defining ideal here was an appreciation for nature. Artists also focused on passion, emotion and sensation over intellect and reason.



“Moonrise Over the Sea”/ Caspar David Friedrich

Realism (1848-1900)

Realism was arguably the first modern art movement that began in France in the 1840s. It was a result of multiple events like the anti-Romantic movement in Germany and rise of journalism. Interests in accurately capturing everyday life is evident in the art of that period which featured detailed, life-like depictions of subject-matter.



“Nighthawks”/ Edward Hopper

Avant Garde

Avant Garde art can be said to have begun in the 1850s with Realism of Gustave Courbet, who was strongly influenced by early socialist ideas. Avant Garde artworks are those which are unorthodox, radical, experimental and away from the social norms. Usually artworks which are revolutionary are usually called by the name ‘Avant Garde’ which got popular with cubism.



“Composition VII”/ Wassily Kandinsky

Art Nouveau (1890 – 1910)

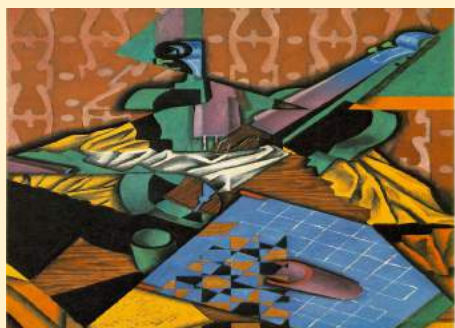
“Art Nouveau” meaning “New Art” was an attempt to create an entirely authentic movement free from any imitation of styles that preceded it. The movement heavily influenced applied arts, graphics and illustration, focusing on the natural world, characterized by long sinuous lines and curves. Artists then worked in a variety of media including architecture, graphic and interior design, jewellery making and painting.



“The Kiss”/ Gustav Klimt

Cubism (1907-1914)

Pablo Picasso, a name not unheard, was an artist who along with Georges Braque established cubism. They rejected the concepts that art should copy nature. Moving away from traditional techniques and perspectives, they created radically fragmented objects through abstraction. Many cubist artworks are two dimensional surfaces, geometric forms of “cubes” of objects and multiple Vantage points.



“Violin and Checkerboard”/ Juan Gris

Abstract Expressionism (1940s – 1950s)

Abstract expressionism was shaped by the legacy of Surrealism. The artist broke away from “conventional” ideas and instead used spontaneity improvisation to create abstract works of art which included colossally-scaled works whose size could no longer be accommodated by an easel. Instead, canvases would be placed directly upon the floor.



“Shimmering Substance”/ Jackson Pollock

Arte Povera (1960s)

“Arte Povera” or “poor art” challenged modernist, contemporary systems by infusing commonplace materials into creations. Artists use soil, rocks, paper, rope and other Earthen elements to evoke a pre-industrial sentiment.



“Untitled 1968”/ Jannis Kounellis

Contemporary Art (1970 – present)

The 1970s marked the beginning of contemporary art which extends through the present day. This period is dominated by various schools and smaller movements that emerged various movements like postmodernism, feminist art, Neo Expressionism, street art, digital art etc.



“L'Atelier Rouge”/ Henri Matisse

Art has evolved in various ways over the centuries. However it has never failed to be the medium through which one could express oneself. The various art movements had had different impacts on society, some of which are still reflected by us and perhaps our own artworks.

We now bring you the virtual Spring Edition of “The Dolna Monthly” with this edition’s theme being “Art Through The Ages”. Put up your feet for a while on a sultry April afternoon to enjoy a gallery of students artworks inspired by various artists accompanied by several original pieces, and catch a few articles about art and artists

Without further ado, allow us to transport you to the land painted with Van Gogh’s brightest shade of yellow leading to the ethereal realm of Art.

-Avorina (Editor)



- The Great Wave off Kanagawa, Hokusai

HOW ART CAME TO BE

Art ;it is an interesting three lettered word. Literally, it means the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture. However for me, art is more than an expression . It reveals to us a latent world of a thousand possibilities and extensions, with infinite destinations and results. Art in itself is a very diverse topic. We often tend to mark its origin considering cave paintings belonging to the Paleolithic age(period between 2500 years -10,000 B.C). Excavations in Java and the Netherlands revealed engraved shells belonging to the prehistoric age(the period between the use of stone tools and the invention of writing scripts). The cave paintings reveal a remarkable sense of observation and blend of colours.



The cave painting depicts aurochs, an extinct species of wild cattle . The colours were made using animal fat,plant pigments, charcoal, saliva etc.Nothing is left untouched by time. As time has passed, art has drastically changed as history has evolved. These changes were often caused due to invasions or mostly interaction between various cultures.

Aurochs on a cave painting in Lascaux, France(Prehistoric age)

It would be grave injustice to conclude the article here without reference to even one prominent ancient civilisation. Thus, I would give a brief history of the evolution of art in one of the most famous ancient civilisations, the Egyptian civilisation.



The famous death mask of king Tutankhamen.



Fresco depicting Nebamun, an Egyptian official hunting birds; 1350 BC



Relief of the royal family: Akhenaten, Nefertiti and the three daughters; 1352–1336 BC.



Examples of Egyptian art during the prehistoric period

The reason why Egyptian art is unique in its own perspective is the fact that it employed a greater aspect of their cultural, religious and social beliefs. Immortality, afterlife and depiction of social and royal life are integral elements of Egyptian art. With time and the expansion of trade, foreign concepts like those of Byzantine and Coptic art began to occupy an important role in Egypt. We can infer the rich culture that the land of Egypt used to host. However, sadly this culture is what caused the decline of the Great civilisation. Dark storms and thunderous rainfall are often followed by beautiful rainbows. The history of our world has witnessed everything, from the most turbulent times to periods of absolute famine and distress. Yet, mankind has never stopped coming up with rainbows, or these beautiful pieces of art.

-Devansh Chakravarty, Class X



-Reddhi Pal, Class X



-Sreya Singh, Class IX

CHILDREN'S ART CORNER



-Adrish Mitra, Class IV



-Jyotishko Sen, Class VII



-Ritoprabho Mukherjee, Class III



-Modhura Mandal, Class VI

ART IN CHILDREN'S BOOKS

We have all read books with illustrations at some point in our life, especially as children. No one can stand a book without at least one or two illustrations! Especially us children. As said by Alice from the book *Alice's Adventures in Wonderland*, 'and what is the use of a book without any pictures or conversations in it!' So it is decided that we all enjoy books with illustrations in them! Some illustrators for children's books whom I will be talking about today are Quentin Blake (born in 1932) and Earnest Howard Shepard (1879-1976), and John Tenniel (1820-1914).

Quentin Blake and books by Roald Dahl –



“Matilda At 30” / Quentin Blake

Quentin Blake has illustrated many children's books. He has his own style of drawing. His drawings are mainly in pen and ink. They have a scribbly kind of style, in my opinion. Later he adds watercolour to the pictures. It all looks very nice, in a messy way. His style, though weird and macabre, at times, is unique and easily identifiable. He has illustrated around twenty books by Roald Dahl and is thus a familiar illustrator for children around the world. My favourite book illustrated by Quentin Blake is

Matilda by Roald Dahl and many may have already read the book. I like how the illustrations match the descriptions in the story especially the title character and Miss Trunchbull! I also like the illustrations in the book The Witches, also by Roald Dahl, which is delightful. As I have written before, the illustrations match the descriptions very well.

E.H Shepard and Winnie the Pooh –

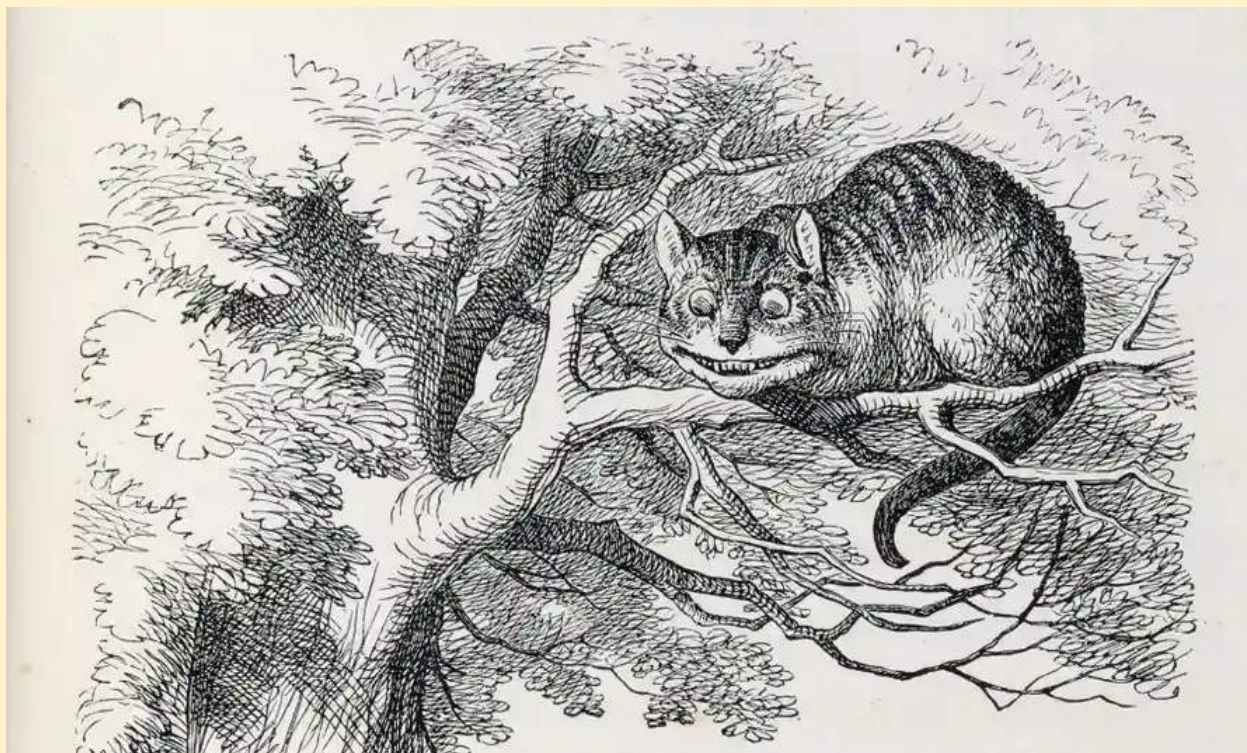


Illustration from the chapter “Christopher Robin Leads An Expedition”/ E.H Shepard

A.A. Milne, author of Winnie the Pooh, got Earnest Howard Shepard to illustrate his books for him. The illustrations are mostly in pen and ink (in the original books). They usually don't have any colour. Even though the drawings are in black and white, they still look very cute. Shepard is also well known for his illustrations of human-like animal characters in *The Wind in the Willows* by Kenneth Grahame. Winnie the Pooh is a book all children have read at least once. The characters are adorable, and everyone loves Pooh bear and his friends and their antics. A fun fact about Winnie the Pooh is that the bear was named after a real life bear who lived in the London zoo, and he got there with the help of a Canadian soldier and a veterinarian named Harry Coleburn. (The name of the actual bear was Winnipeg, a cute name if you ask me.) So A.A. Milne was inspired to write the book by his son's

stuffed toys. Inspired by his son's toys and the grounds around his country home, Milne wrote the book Winnie-The Pooh and published it in 1926. The first book about the 'silly old bear' also included other characters 'Piglet, Kanga, Eeyore, Tigger, Owl and Rabbit'. Shepard and Milne were great friends and I would like to imagine what a great time they had thinking up such interesting characters in Hundred Acre Wood and illustrating them for children around the world!

John Tenniel and Alice's Adventures in Wonderland –



“The Cheshire Cat” -an illustration from the first edition of Alice In Wonderland / John Tenniel

John Tenniel, is the person who illustrated the original Alice's adventures in Wonderland and the Alice through the Looking Glass and what she found there. He is not very well known even though his illustrations are delightful! It's probably because he was born in 1820, which was pretty long ago. Children around 100 years ago enjoyed Alice's stories through John Tenniel's drawings much before Disney's version of the characters.

Illustrations are very special for us children. They help us understand what is happening in the story by giving it an image. Young children prefer books with pictures because it makes it more interesting and easier to understand for them, especially before they learn to read. And even the grownups like looking at the illustrations in books since they are so delightfully pleasing to look at!

-Sriya Mandal, Class VI

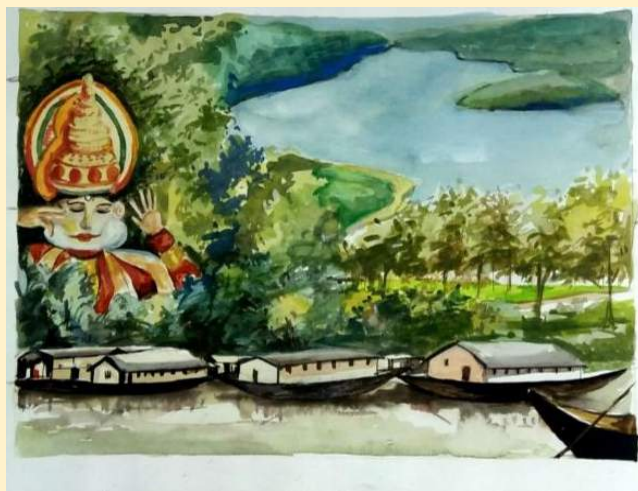
CHILDREN'S ART CORNER



-Anurag Basak, Class X



-Tanishq De, Class IX



-Arkendu Pal, Class VII



-Sriya Mandal, Class VI

ভারতীয় শিল্পী

সারা বিশ্বে; শিল্প; মানুষের মনে চিরস্থায়ী হয়ে বিরাজমান। এই শিল্পেরই নানাভাবে রূপায়ন হয়েছে বিশ্বের নানা দেশে। এর বিভিন্ন অঙ্গ, বিভিন্ন রূপ, বিভিন্ন জায়গায় বিস্তৃত; এবং এই শিল্পের এক অনবদ্য অঙ্গ হল ভারতীয় শিল্প। ভারতীয় শিল্পকলার ভারতের সাংস্কৃতিক ইতিহাস, ধর্ম এবং দর্শনের সাথে এক বিশাল ব্যাপ্তি ঘটেছে যা সামাজিক এবং সাংস্কৃতিক প্রসঙ্গে শিল্প সৃষ্টির পৃষ্ঠপোষকতার স্থান রেখেছে। প্রাচীন, মধ্যযুগীয়, প্রাক আধুনিক, আধুনিক, এভাবেই সে শিল্পের রূপান্তর হয়েছে নানান শিল্পীর হাত ধরে। এমন কিছু অবিস্মরণীয় শিল্পীরা হলেন—

অবনীন্দ্রনাথ ঠাকুর:-

শিল্পীর পিতামহ ও পিতা ছিলেন অ্যাকাডেমিক নিয়মের প্রথম ও দ্বিতীয় প্রজন্মের শিল্পী। এ সুবাদে শৈশবেই চিত্রকলার আবহে বেড়ে ওঠেন তিনি। ১৮৮১-৮৯ পর্যন্ত সংস্কৃত কলেজে অধ্যয়ন করেন এবং তার পরেই সুহাসিনী দেবীর সাথে পরিণয় সূত্রের আবদ্ধ হন। ১৮৯০-এ গড়া রবীন্দ্রনাথের খামখেয়ালী সভার সদস্য হয়ে তিনি কবিতা পড়া, নাটক করা ইত্যাদিতে সংযুক্ত ছিলেন। ১৮৯৬ সালে কলকাতা আর্ট স্কুলের সহকারী অধ্যক্ষ হিসেবে নিযুক্ত হন। ভারতীয়দের মধ্যে তিনিই প্রথম এই মর্যাদা লাভ করেন। ১৯১১ সালে রাজা পঞ্চম জর্জ ও রানী মেরীর ভারত ভ্রমণে এসে আর্ট গ্যালারি পরিদর্শনের সময় তিনি তাঁদের ওরিয়েন্টাল আর্ট সম্পর্কে বোঝানোর দায়িত্ব লাভ করেন। ১৯১৩ সালে লন্ডনে তার চিত্র প্রদর্শনী অনুষ্ঠিত হয়। তাঁর শিল্পা কর্মের দ্বারা প্রসন্ন হয়ে ইংরেজ সরকার তাঁকে সি. আই. উপাধি দেন। কলকাতা বিশ্ববিদ্যালয় থেকে ডি-লিট প্রদান করে ১৯২১ সালে। ১৯৪১-৪৫ পর্যন্ত সহাস্য বদনে শান্তিনিকেতনে বিশ্বভারতীর আচার্য রূপে দায়িত্ব পালন করেন তিনি।

তাঁর আধুনিকতা ভিত্তিক শিল্পের গুণ গান আজও মানুষের মুখে সোচ্চার।

যামিনী রায়:-

১৮৮৭ সালের ১১ই এপ্রিল জন্মগ্রহণ করেন একজন বাঙালী চিত্রশিল্পী, যিনি বাংলার বিখ্যাত লোকচিত্র কালীঘাট পটচিত্র শিল্পকে বিশ্বব্রহ্মদিত করে তোলেন। নিজে পটুয়া না হলেও যামিনী রায় নিজেকে একজন পটুয়া হিসেবে পরিচয় দিতেই পছন্দ করতেন। ১৯১৮-১৯ থেকে তার ছবি ইন্ডিয়ান অ্যাকাডেমি অফ ফাইন আর্টস এর পত্রিকায় প্রকাশিত হতে থাকে। ১৯৭২ সালের ১৪ই এপ্রিল এই শিল্পীর মৃত্যু হলেও তিনি তাঁর শিল্পাদি কর্মের দ্বারা অমরত্ব লাভ করেছেন।

ভূপেন খকর:-

ভূপেন খকর ছিলেন ভারতীয় সমসাময়িক শিল্পের শীর্ষস্থানীয় শিল্পী। তিনি বরোদা গ্রুপের সদস্য ছিলেন এবং তাঁর কাজের জন্য আন্তর্জাতিক স্বীকৃতিও অর্জন করেছিলেন। তাঁর আঁকা ছিল সমকালীন ভিত্তিক যা আজও অবিস্মরণীয় হয়ে রয়েছে সকলের মনে।

এমনই বহু শিল্পীর জন্ম হয়েছিল এই বঙ্গভূমিতে, যাঁদের শিল্পের হাত ধরে শুধু ভারতবর্ষেরই না, বিশ্বের বিভিন্ন প্রান্তের বদল ঘটেছে। তাঁদের শিল্প মানুষের মনে জ্ঞানের তৃষ্ণা স্থাপন করেছে, বদলেছে বহু চিন্তাধারা। তাঁদের শিল্পের দ্বারা অনুপ্রেরিত হয়েছে আগামী প্রজন্মের শিল্পীরা, যারা তাদের শিল্পাদি কর্মের দ্বারা মানুষের মনে চিরস্থায়ী হয়ে বিরাজ করবে।

—সুপ্রিয় দত্ত, নবম শ্রেণী



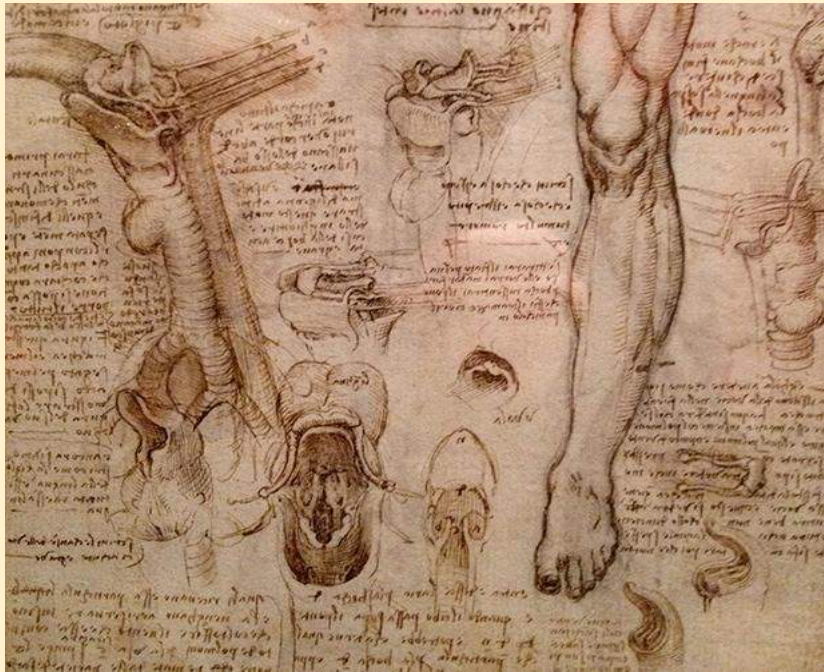
-Monoswini Bhattacharya, Class VIII

THE SCIENCE BEHIND ART

“Science = Art. They are the same thing. Both science and art are human attempts to understand and describe the world around us”, wrote Dave Featherstone, Professor of Biology and Neuroscience.

The way of representation of the world of art and science might be different, but the goal is the same. Art and Science have born because of human’s fear of uncertainty, the unknown. Humans are terrified of things that are unpredictable, and that don’t make any sense. Unpredictability and senselessness are stressful, even for an adventurous or so called ‘crazy’ person. It drives people to suicide, or to madness. It happens in war, in mental diseases like schizophrenia. Why are people scared of the supernatural? Because it is unpredictable. Humans crave predictability, they crave sensibility. They want everything to have a connection. Art and Science make the world more sensible and connected. It gives a vision of the world, and the vision of the creator of the piece.

Now, if you think that science is only ‘logic’ and art is only ‘creative’, then be ready to get disappointed. Because it is not. Art and Science are way more closely related than most people think. Art and Science fields largely overlap each other. From the formulation of pigments used in paints and making sure it lasts for centuries comes a seemingly obvious connection to Chemistry and its properties. Old paintings are restored with the help of science. Not only science is used in the making of various things used in painting, it is extensively used in making art itself. The most famous users of science in



paintings were the Renaissance painters.

When we talk of the scientific painters, the first name that pops into our head is none other than the great Leo. Leonardo da Vinci, one of the greatest painters ever born, is the most famous man to use scientific techniques in his paintings which elevated not only the look but also the status of art and artists itself. The Italian painter and polymath created masterpieces which screamed perfection in every inch with his studies of biology, civil engineering, astronomy,

mathematics and human anatomy.

The question stands- How could a painter excel in such fields of knowledge? “It is likely that Leonardo himself had no ambition to be a scientist”, writes the great art historian, E.H Gombrich. “All this exploration of nature was to him first and foremost a means to gaining knowledge of the visible world, such as he would need for his art”. For example, to truly depict a person’s physique, da Vinci knew that he must first understand how human muscles and skeleton fit together.

Greater learning and study improve a painter’s technique and standing, like it did with da Vinci. Mona Lisa, one of his greatest and most famous paintings, has a certain charm which has drawn so many people from all over the world. Unlike other paintings of women, Mona Lisa is not a painting of a very attractive woman. However, it does not cease to astound us every time we see it. It seems like she has a different mood every time we come to visit her. Sometimes it seems like she is smiling, and sometimes she seems sad. Mona Lisa’s emotions are never quite clear.

The technique which da Vinci used to create this illusion of the emotions of Mona Lisa was an invention of his own. After decades of studying colour, light, nature and anatomy, da Vinci created his most famous invention which the Italians call sfumato- the blurred outline and mellowed colours that allow one form to merge with another.

Now, everyone who has tried to draw a human face knows that the expression of the face mainly rests on two features: The corners of the mouth and eyes. It is precisely these parts which Leonardo has left deliberately indistinct, by letting them merge into a soft shadow. This is why we are never certain in what mood Mona Lisa is looking at us.

According to my observation, Mona Lisa's left eye is very sad-it looks like it just shedded tears. However, Mona Lisa's right eye looks neutral. Her lips are no different. If we split her lips from the cupid's bow, we will see both sides bear different emotions. The right side of the lip shows happiness, while the left side has a neutral expression.

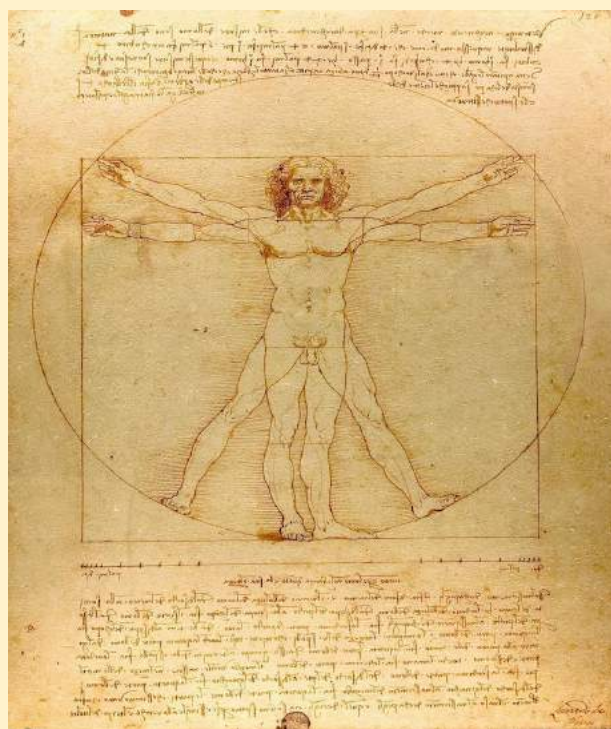


Mona Lisa is not the only intriguing masterpiece of da Vinci. There are his other scientific paintings, my personal favourite being the Vitruvian Man. Leonardo drew the Vitruvian Man, also known as the 'proportions of the human body according to Vitruvius' in 1492. Drawn with pen, ink and metalpoint on paper, the piece depicts an idealized nude male standing within a square and a circle. Ingeniously, da Vinci chose to depict the man with four legs and four arms, allowing him to strike sixteen poses simultaneously. The perfect proportions have been handwritten on the paper.

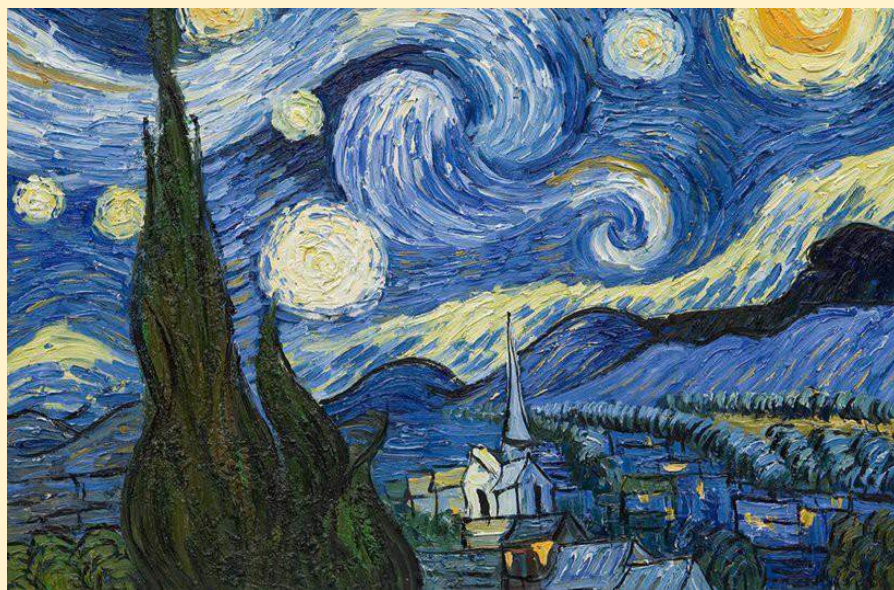
Anyone who sees the Vitruvian Man will notice how perfectly the human body has been depicted. Everybody can understand it took a great deal of anatomical knowledge to achieve that accuracy and make that masterpiece. But there's more to it.

The Vitruvian man solves a mathematical problem metaphorically, which is called 'squaring a circle'. Let's say I know the area of a circle - πr^2 . I also know the area of a square, that is, a^2 , a being the side. But how do I create a square of the same area of a circle? This problem was called 'Squaring a circle' and was deemed impossible to solve, due to the nature of pi. da Vinci tried to solve the problem metaphorically through this masterpiece.

The Vitruvian Man is based on the principles of Roman architect, Vitruvius. Vitruvius had stated that the navel is the centre of the human body and a circle can be drawn perfectly around the body by taking the navel as the centre. Vitruvius had also observed that the total length of both the arms and the height of the body are equal, enabling the body to fit perfectly in a square as well. Leonardo solved the problem of squaring a circle by using mankind as the centre of both shapes. His piece also represented an intellectual movement taking place at that time, called 'Neoplatonism'. It stressed on a belief developed by Plato and Aristotle in the fourth Century, called the 'Great Chain of Being'. The chain starts with Gods, and then travels down to angels, stars, planets and other life forms, and ends at



the devils. Neoplatonism stated that humans are exactly in the centre of the chain, since humans have a



mortal body and an immortal soul. However, Neoplatonist Pico della Mirandola had a different idea. He said that in the chain, “humans have a unique ability to take any position they want”. They can stay in the centre, and can be elevated to the position of a God or descend to the position of a devil. Thus, the Vitruvian Man is not only a masterpiece which is about human anatomy,

but also solves a complex mathematical concept and represents a religious belief and an intellectual movement.

Every art masterpiece has its own science behind it- starting from the beautiful gargoyles in the temples, to even the art pieces everybody thinks they can draw- yes, I am talking about abstract art. For example, the famous ‘Starry Night’ by the famous impressionist artist, Vincent Van Gogh, provides a visual understanding of turbulence in fluids. The concept of turbulent flow has remained one of the hardest patterns to understand, till date. It is very difficult to understand the concept of turbulence mathematically, but art can be used to depict the way it looks, and Van Gogh does that same thing. He turns a physical concept into an art, which aids in understanding turbulence a lot better.

From the basics of sketches to masterpieces – every art has a relation to science. Some use science in their paintings, while some depict it. They have a symbiotic relationship which helps us to understand the world better. To soak it all in. When we gaze at architectural wonders, “it so happens we get so mesmerized by the technical marvel before us getting subtly eclipsed by the underlying artistic creative that connects with our emotions”. The same is for arts. When we fondly stare at a splendid piece of art, we get so absorbed in the creativity and emotion of the painting that we can’t see the hidden science behind it, which formed its roots.

-Aparajita Chakraborty, Class X

ARTISTS FROM BENGAL

Abanindranath Tagore

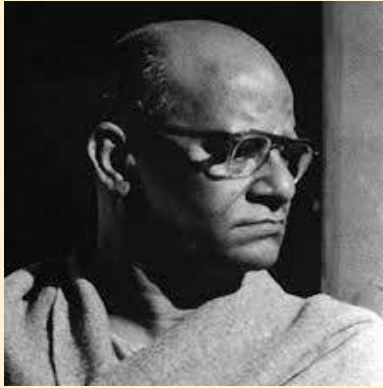


Tagore, popularly known as 'Aban Thakur' was a well defined writer and a painter. Some of his famous books are Rajkahini, Budo Angla, and Khirer Putul. He sought to modernise Mughal and Rajput styles to counter the influence of Western models of art. Some of his works were inspired by the Ajanta Caves paintings. His finest achievement was the Arabian Nights series which was painted in 1930.



“A Moonlight Music Party” / 1906, Abanindranath Tagore

Debi Prasad Roy Choudhury



Debi Prasad Roy Choudhury was born at Tejhat, in Rangpur in the undivided Bengal of the British India. He learnt painting from Abanindranath Tagore. He served as president of the UNESCO Art Seminar conducted in 1955 at Tokyo. He was influenced by the works of French sculptor Auguste Rodin and had his first solo exhibition in Kolkata in 1993. *Triumph of Labor* is one of the most famous works of Debi Prasad Roy Choudhury. He received the Padma Bhushan in 1958 and the Lalit Kala Akademi Fellowship four years later.

“The Palace Doll”/Debi Prasad Roy Chowdhury



Prabasi Press, Calcutta

THE PALACE DOLL
Devi Prasad Roy Chowdhury

Nandalal Bose



Nandalal Bose, a pupil of Abanindranath Tagore, Bose was known for his “Indian style” of painting. His paintings are among India’s most important modern paintings. As a young artist, Nandalal Bose was deeply influenced by the murals of the Ajanta Caves. He created a black on white linocut print of Gandhi walking with a staff. It became the iconic image for the non-violence movement to mark the occasion of Mahatma Gandhi’s arrest for protesting the British tax on salt. Nandalal Bose was awarded the Padma Vibhushan. Nandalal Bose, who

left a major imprint on Indian art.



“New Clouds” / 1937, Nandalal Bose

Jamini Roy



Jamini Roy was another famous pupil of Abanindranath Tagore. He began his career as a commissioned portrait painter. He changed style from his academic Western training and featured a new style based on Bengali folk traditions. Initially he experimented with Kalighat paintings but found that it has ceased to be strictly a “patua” and went to learn from village patuas. Walking into any middle class household in Kolkata chances are we’ll see a painting by Jamini Roy hanging on the wall than a painting by a modern day artist. Some of his famous paintings are Krishna and Balaram, Crucifixion with Attendant Angels. He received the Padma Bhushan award

in 1954. Jamini Roy stood out for his love towards Indian roots.



“The Last Supper” / Jamini Roy

-Sumedha Basu, Class X



-Supriyo Dutta, Class IX



-Shinjita Paul, Class VII



-Oishee C. Malalar, Class X



-Arkendu Pal, Class VII

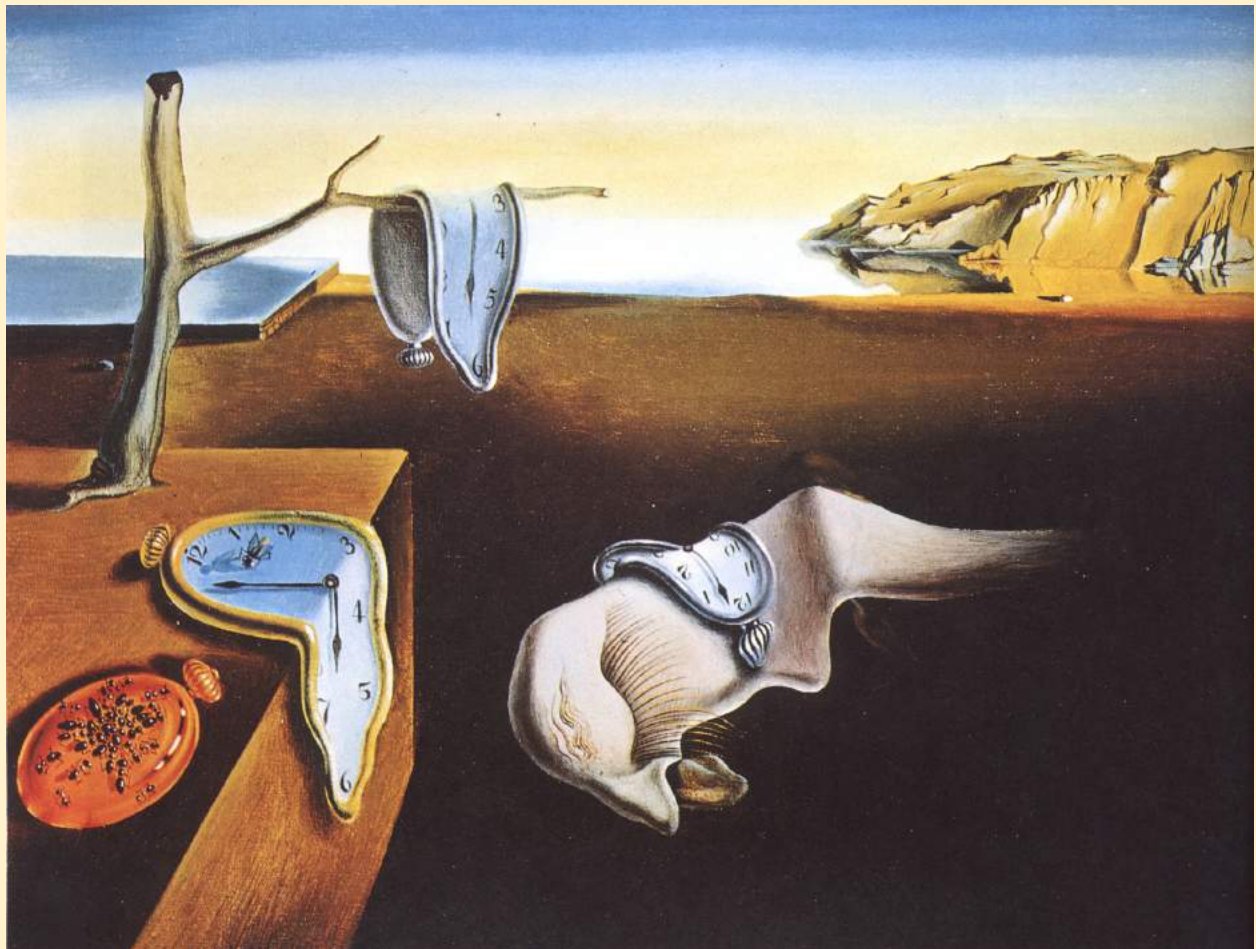
THE BEAUTY OF JUXTAPOSITION

Artworks are often considered to be less impactful than their interpretation. The portrayal of the Biblical event in Da Vinci's "The Last Supper" inflicts different reactions in the minds of different people: some focus on the narrative, some on the brushstrokes and some on the cryptic possibilities that Da Vinci might or might not have intended to include. Similarly, the doodles on the back of a young child's notebooks can be interpreted as idle musings, or the foundation of a brilliant mind, depending on the viewer. Art thus creates a bridge between the artist and the audience. This bridge serves the purpose of connecting the worlds of the two entities. However, some audiences prefer not to walk the bridge at all, choosing to exist in a separate world of interpretation where they completely disregard the evident "meaning" of the artwork. Another part of the audience agrees to meet the artist halfway, letting their interpretation and the apparent meaning collide.

Thus preconceived notions about artwork limit the interpretative opportunities presented by art. The society intends art to be viewed in a certain way, and the moment a particular artwork disagrees to align

with this intended notion, it creates a chaotic upheaval in the minds of the audience by disrupting the predictable flow of humanity. The problems with labelled artworks, where we are presented with a clear set of instructions on how the artwork should be viewed lie mainly in their attempt to constrict imagination. Thus art that directly opposes the idea of art in society is hugely significant owing to its controversial nature, where artists aim to disregard the conventionalities and toxic norms of our society to create something beyond the realm of rationality. I will focus on the movement coined as “surrealism”, which is one of the most impactful revolutions against such preconceived rational ideas of society.

Surrealism places importance on the capabilities of the subconscious mind. Our society functions on rationality, and surrealists believe that the rational mind limits our imaginative boundaries. The subconscious mind is so significant in surrealism because this movement focuses on the abstractness of imagery that we mostly come across in our dreams. By expressing a realm that lies in a completely alternate plane of existence, surrealism successfully manages to put focus on the abstractness that is involved when the world of the subconscious is brought into our conscious vision. The artworks create an impact on our minds that is disturbing and baffling, hence opposing the presumption that art is visually soothing. Surrealism takes the audience by surprise, and creates a dangerous conflict in the minds of the audience which threatens to question the standardized way of life in our society.



A significant surrealist artwork is “Persistence of Memory” by Salvador Dali. This artwork comprises many portions that can be interpreted as related or non-related to each other. One way of viewing it can be by focusing on the distortion of time that it expresses, by portraying watches in a structure that opposes reality. Furthermore, this artwork can also be interpreted as having the surrealist quality of placing an object in a surrounding that it does not normally belong to, hence adding an element of unfamiliarity that is often associated with dreams. Another dreamlike quality that this artwork expresses is the landscape, which causes us to feel as if we have seen it before.

An important aspect of surrealist art is the hue of the painting that tends to reflect on the mood. In real life, it is impossible to distinguish the atmosphere by a particular colour, hence separating the mental and external worlds. However the mood can be freely controlled by the mode of colour in a painting, and each colour which creates varied effects on the minds of different viewers can subsequently cause their interpretations of the same artwork to vary.



“The Human Condition” by René Magritte is an example of the concept of a “painting within a painting.” This artwork merges reality and fantasy, by leaving no explanation as to which part of the painting pertains to the subconscious world and which does not. Some can assume the painting itself to belong to the real world, while the canvas within the painting is part of the subconscious mind. However, some can also interpret the opposite, considering the canvas to be an object that resembles the real world more than the painting. This artwork can also be interpreted as a message that it is possible for conscious and subconscious thoughts to coexist on the same plane.

Surrealism, as a whole, thus aims to distort the ideal perspective of society by expressing emotional vulnerabilities through abstractness. The artist's reproduction of the subconscious can be readily relatable to the audience in some parts, while in others the viewer attempts to search for a sense of familiarity by relating their own idea of the subconscious to the artist's unfamiliar version. In both cases, an intimate relationship between the artist and the audience is established, which effectively contradicts the societal idea that physical closeness is essential for such a relationship. Surrealists thus tend to condemn the importance of conventionalities that society tries to impress upon us, and plant a seed of doubt in our minds regarding the integrity of stereotypical norms. The movement's most important revolutionary element lies in its blatant rejection of a universally correct perspective, maintaining that perception can never be constricted to fit normal human expectations.

-Yajnaseni Das, Class XII

PUPPET CORNER

Wayang kulit is a traditional form of puppet-shadow play originally found in the cultures of Java, Bali, and Lombok in Indonesia. In a wayang kulit performance, the puppet figures are rear-projected on a taut linen screen with a coconut-oil (or electric) light. The dalang (shadow artist) manipulates carved leather figures between the lamp and the screen to bring the shadows to life.

Abhyuday Chatterjee from Class 2 has made the following puppets inspired by the artistry in Wayang Kulit puppets.



“Hanuman”



“Meghnad”



“Golden Deer”



“Lakhsmana”

WHERE THE HORIZONS MEET: PARALLELS BETWEEN ART AND CINEMA

Just as art is a frozen moment in time portraying myriad emotions suspended on canvas, cinema too is a vibrant expression of human sensibilities. What happens then, when the worlds of a sleep deprived artist with a stained smock and a director fixing her camera with utmost precision, collide? Through this article I shall aim to explore the parallels drawn between film and art.

Girl with A pearl Earring (2004), Peter Webber | Girl With a Pearl Earring (1665), Johannes Vermeer



More than just an inspiration, Peter Webber gave life to Vermeer's *The Girl with Pearl Earring* (1665) in his 2004 film with the same name. The feature film traces the story of the young and charming Griet, engaged as a servant in the house of the painter. She takes care of the household and the six children of Vermeer while trying to coax the wife, the mother-in-law and the governess, each one of them jealous of her privileges. The painting that inspired the film is still an enigma, as the profile of the girl is still unknown.

Melancholia (2011), Lars Von Trier | Ophelia (1852), John Everett Millais



In *Melancholia*, directed by Lars von Trier, a bride played by Kirsten Dunst lies afloat in a river bed. Inspired by the famous painting *Ophelia* (1851-1852) by John Everett Millais, it depicts Ophelia—a character from William Shakespeare's play *Hamlet*, singing before she drowns in a river in Denmark.

Dreams (1990), Akira Kurosawa | Wheat Field With Crows (1890), Vincent Van Gogh



The fifth vignette in Kurosawa's film has Martin Scorsese portraying Dutch painter Vincent Van Gogh. We experience this segment through the daydream of an aspiring artist who finds the great painter sketching at his easel in a wheat field. After explaining how he came to lose his ear, Van Gogh tells of his urgent need to paint as much as possible before the daylight fades. The sequence transitions to the aforementioned dreamer literally walking through several other Van Gogh paintings before coming back to the wheat field, where a flock of crows scatter into the azure sky.

Marie Antoinette (2006), Sophia Coppola | Napoleon Crossing the Alps (1801), Jacques-Louis David



During the denouement of the film *Marie Antoinette* by Sofia Coppola, as the angry mobs crash the gates of Versailles, an image of Napoleon flashes on screen. He is seated on his horse, rearing back in a victorious pose that mirrors the famous painting by Jacques-Louis David. As with David's painting, Napoleon is depicted as an overtly masculine and handsome young man, casting a lustful glance toward the viewer.

Django Unchained (2012), Quentin Tarantino | The Blue Boy (1779), Thomas Gainsborough



In an interview with *Vanity Fair*, *Django Unchained* costume designer Sharen Davis revealed that she had presented an image of Thomas Gainsborough's famous painting to director Tarantino. After some time, the director admitted that the blue satin coat and breeches would be a perfect fit for his character Django's eccentric sensibilities.

Moonrise Kingdom (2012), Wes Anderson | To Prince Edward Island (1965), Alex Colville



Portraying a symmetrical composition typical of their aesthetic, director Wes Anderson and cinematographer Robert Yeoman have their character Suzy stand center frame at the railing of a lighthouse. Mirroring the subject in Colville's *To Prince Edward Island*, the young protagonist gazes back at the viewer through a pair of binoculars. In both painting and film, the subject's faces are partially obscured by the visual aids. This creates a sense of mystery and may suggest that each is hiding, or preventing others from seeing something.

-Ritobrita Mukherjee, Class X

THE ROAD LESS TRAVELLED

(An Interview With Nilabja Da taken by Mohor Mandal, Class X)

1) What is art to you? How do you perceive it?

Ans: Art is anything that has a process to it. Like anything done in a certain pattern which is aesthetically pleasing to the world and the artist, then the ultimate process or product can be called art.

2) What kind of art do you do?

Ans: To be very frank I am not doing any kind of art for the last 3-4 years. But if I'm asked what kind of art I would like to do, then my artwork will be interactive and installation based. Painting, it's a bifurcation of what I do.

3) You once said no work is original. So how do you get your ideas?

Ans: Making art for me is like lying. When we lie to someone we start off with one lie and then we have to create another out of whatever we hear. It is one lie after another and another and another. So we keep lying and fabricating an alternate reality to the first lie that we said and all those secondary and tertiary lies we use to cover the first one. It is a journey. So I start with one lie and then go on to complete and sustain what I drew first.

4) How has your journey been with art?

Ans: Not good at all because to me it is not satisfactory.

5) Do your paintings tell a story?

Ans: It indicates something in the minds of the viewers to help the story come out of it. It does not have a story inside it but makes the other person create their own stories.

- 6) Brief your process. Do you think of something and start or you just start and think while you're at it?**

Ans: I don't think of anything while I start. I think while I'm working.

- 7) Is it necessary to be an artist to understand art? Can someone not have an intimate comprehension of art even if he/she/they draws well?**

Ans: See you will need to be a little creative yourself if you want to understand art. If you don't have that flair, that liberty to interpret something, if you don't have time for it then ultimately every painting will look like cave paintings and will not make any sense because you will not relate to it. We will always come across such people who will say my son/ daughter/brother/sister can make good art but if you don't have that insight of a creative person you cannot say that. Nobody can. Period. I myself cannot say even if I've learned my subject for quite some time. So yes every person has to be artistic to understand art. For the second question you tell me, can we call a printer an artist, No. Can we call a computer an artist? So if someone has the gift to draw well he/she/they cannot be called an artist and may not understand art just like the computer.

- 8) Till now what is your best liked art work or who is your most preferred painter? Provide reasons for your inclination towards the art or artist..**

Ans: No art works as such but for artists there's a long line. Definitely 'Vincent Van Gogh'. Ardent fan of him since class seven, since 2001. Unconditionally in love with him even though he doesn't know I exist. 'Andy Warhol' and also Tracey Emin. I prefer them because their art is so powerful and has such immense human connection. They connected to their surroundings and their art. Their art is charged with emotional content.

- 9) Which one of your works is your favorite and why?**

Ans: None. No really but one I can think of now is one I did in my college days. As I sat in an institution very rigid on the concept of realism and the fantastic things going around realism. They stressed too much on the grammar and I wanted to break the stigmas and the rigidity so I did something to break it. Thus I like that particular work.

- 10) Anything you would like to say to aspiring artists.**

Ans: The real statement is not a likely one but what I would say is if you are not immensely dedicated do not step in this field. The visual arts field is not a fairy tale, at points it is horrendous and very difficult to survive. So if you don't have the heart to lose it all don't come here. I'm not comparing but in other fields like dancing and singing you have options to commercialize and earn, here that is very difficult. Either you will have to give away your independence and love for art to earn and work say maybe in a graphic designing company or you have to be and prosper your love but without money. There is nothing in between. More you enter the commercial field of art for living, you will slowly have less ideas and less skills. You will work 8 to 10 hours each day for 7 days,

you will earn, you will survive but your art won't. No flowers in this path. You pass with highest degree and marks and you go to the industry studio and you have to work with Chotta Bheem and the moment you want to alter your Chotta Bheem director will be like no and that is it. Done. No improvisation. So if you are ready for the struggle welcome here and if not then sorry.

11) Many people say that Fine Arts and science are not related. Comment on this statement.

Ans: There is no science behind art or art behind science. It's always S Science is art and art is science. One and only. It is a straight line, the way you look at it. For a normal person a bottle is just a bottle. For a scientist it is an indicator of buoyancy, volume, weight, mass, gravity and more and for artists, they will focus on the form, the distortion, the break, the shadows, the treatment, the transparency and so many things. Science and art are not different, like if you want to draw a straight line which you cannot but if you want to you need to learn the pressure points, the human anatomy, how muscles work and how to grip the pencil, how to slant and how to steady your hands. So it is scientific not "Hocus Pocus". People draw perfect circles in freehand, it is not practice but the understanding of their own anatomical angles and breaks and using them to get the desired product. Like people in older days made their own pigments, if they did not know which minerals to crush with which solvent how could they create a 500 years old lasting imagery? So yes science and art it is one.

WOMEN AND THEIR ART

Da Vinci, Van Gogh, Picasso – we have all heard these names in the history of art and artists. But what about the women who have broken the barriers of customs of the society and enriched the world of visual art? From the Renaissance painter *Sofonisba Anguissola* who was the court painter of King Philip II, to the twentieth century sensation *Frida Kahlo* – women to this day continue to prove that they are no less than their male counterparts.

Élisabeth Louise Vigée Le Brun (1755 – 1842)



Also known as Madame Le Brun, the iconic portrait painter from France began painting professionally in her early teens, and was soon patronized by Marie Antoinette, the last French Queen before the French Revolution. Her paintings are known for their portrayal of both the Rococo style and the Neoclassical style of paintings, which resulted in a perfect blend of both theatrical and classical elements.



“Marie Antoinette with her children” (1787)/ Élisabeth Vigée Le Brun



Mary Cassatt (1844 – 1926)

She was an American painter, born into an affluent family who protested against her aspiration to pursue art. She left her art school for its separate and subjugating treatment towards women. Later in her life she became an integral contributor to Impressionism in France, which is an art movement characterized by thin yet visible brushstrokes, ordinary subject matter and accurate depictions of light and movement. The renowned art historian Gustave Geffroy described her as one of “les trois grandes dames” (the three great ladies) of Impressionism.



"The Boating Party" (1893)/Mary Cassatt

Georgia O'Keeffe (1887 – 1986)



She has been known as the Mother of American Modernism for she ushered in an era of 'Art for Art's sake'. Her paintings led to bold experiments in the genre of abstraction, and depicted her emotions and feelings. She was esteemed for her paintings of animal skulls, skyscrapers, landscapes and most distinctively for her close-up paintings of flowers.



"Blue and Green Music" (1919/1921)/Georgia O'Keeffe

Louise Bourgeois (1911 – 2010)



She was a prolific French-American artist and sculptor, whose paintings cruised through a variety of themes, often connecting to events from her childhood. An exemplary figure of modern and contemporary art, Bourgeois moved with versatility through art styles of Abstract Expressionism, Feminist art and Surrealism. Working through her struggles in life, she considered them as a therapeutic process and delved deep into human emotions of

jealousy, anger, abandonment, loneliness, and fear through her artworks.



“Torso-Self Portrait” (1963)/Louise Bourgeois

These exceptional women would probably even be displeased to be mentioned in a list of female painters, preferring to be recognized as artists irrespective of their gender. In all corners of the world, Art remains as a mode to encourage humans to express freely, to elevate them, and to guide them to see the beauty in all realms of life.

As quoted by Kahlo: **“Feet, what do I need you for, when I have wings to fly?”**

-Bristi Chakrabarti, Class X

LA BEAUTÉ DE L'ART

I've always believed in the phrase 'Beauty lies in the eyes of the beholder' by Margaret Wolfe Hungerford. Hence, it varies from eye to eye, from place to place. Similarly, there are various art museums all over the world which contain marvelous objects, specimens and architecture that define the true essence of beauty, which I like to call, 'imperfection in a quintessential manner.'

1. Louvre Museum

The Louvre is the world's largest art museum and a historic monument in Paris, France. It is best known for being the home to 'Mona Lisa' by Italian polymath Leonardo da Vinci.



Architects of the monument include Pierre Lescot, Louis Le Vau, Hector Lefuel and Claude Perrault. The curator of the museum is Marie-Laure de Rochebrune. The museum opened on 10th August 1793 with an exhibition of 537 paintings, majority being royal and confiscated church property. The collection was increased under Napoleon and the museum was renamed Musée

Napoléon but after Napoleon's abdication, many works seized by his armies were returned to their original owners. Due to structural problems in the building, the museum was closed in 1796 until 1801.

2. The British Museum

The British Museum was established in 1753 . It was based on the collections of the Irish physician and scientist Sir Hans Sloane. It was first opened to the public in 1759 in Montagu House. Its expansion over the years was a result of the British colonization and creation of several branch institutions, out of which, the first one is the Natural History Museum in 1881. The ownership of some of the famous



objects are subject to matters of international controversy. For example, the Elgin Marbles of Greece and the Rosetta Stone of Egypt.

3. The Getty or the Getty Center



The Getty Centre in Los Angeles, California is the campus of Getty Museum and other programs of the Getty Trust. The J. Paul Getty Museum draws 1.8 million visitors annually which is well known for its architectural gardens and views overlooking Los Angeles. It has been designed by architect Richard Meier. The museum's collection includes outdoor sculpture displayed on terraces and gardens, the large Central Garden designed by Robert

Irwin. The artwork on display which attracts people the most is the painting *Irises* by Vincent Van Gogh.

4. The Egyptian Museum

The Egyptian Museum or the Museum of Cairo in Cairo, Egypt is home to an extensive collection of ancient Egyptian antiquities.

It contains over 120,000 items, with a representative amount on display and the rest in storerooms. It was built in 1901 by the Italian Construction company, Garozzo-Zaffarani and designed by the French architect Marcel Dourgnon. It contains the Gold mask of Tutankhamun as well as the Throne of Tutankhamun. This museum is due to be superseded by the new Grand Egyptian Museum (GEM) at Giza.



5. The Picasso Museum



The Museu Picasso contains artworks by the 20th century Spanish artist Pablo Picasso. It is situated in Barcelona, Catalonia, Spain. The Museu Picasso reveals the relationship of Picasso with Barcelona which started in his youth. The original idea for the museum came to Picasso's lifelong friend and secretary Jaume Sabartés whom Picasso had given his paintings, drawings and prints.

Jaume intended to establish the museum in Malaga, Picasso's birthplace but it was Picasso who suggested that Barcelona would be more appropriate given his relation with the city. After the death of Sabartés, Picasso made his last donation to the museum which consisted of varied works, paintings and drawings of his early life from Picasso's Blue Period. It is a term used to define the works produced by him between 1901 and 1904 where he painted monochromatic paintings in shades of blue and blue-green. In the later part of 1901, Picasso sank into severe depression and hence the blue tones made an impact on his paintings.

6. Van Gogh Museum

It is situated in Amsterdam, Netherlands and is a Dutch art museum dedicated to the works of Vincent van Gogh. It was opened on 2nd June, 1973. In 1991, twenty paintings were stolen from the museum among which the famous painting of The Potato Eaters was one. Thankfully, they were recovered after 35 minutes of being stolen.



1. The Indian Museum

Lastly, I would like to conclude with the one in my very own country, the Indian Museum situated in Kolkata, West Bengal. It is the ninth oldest museum in the world, and the oldest and



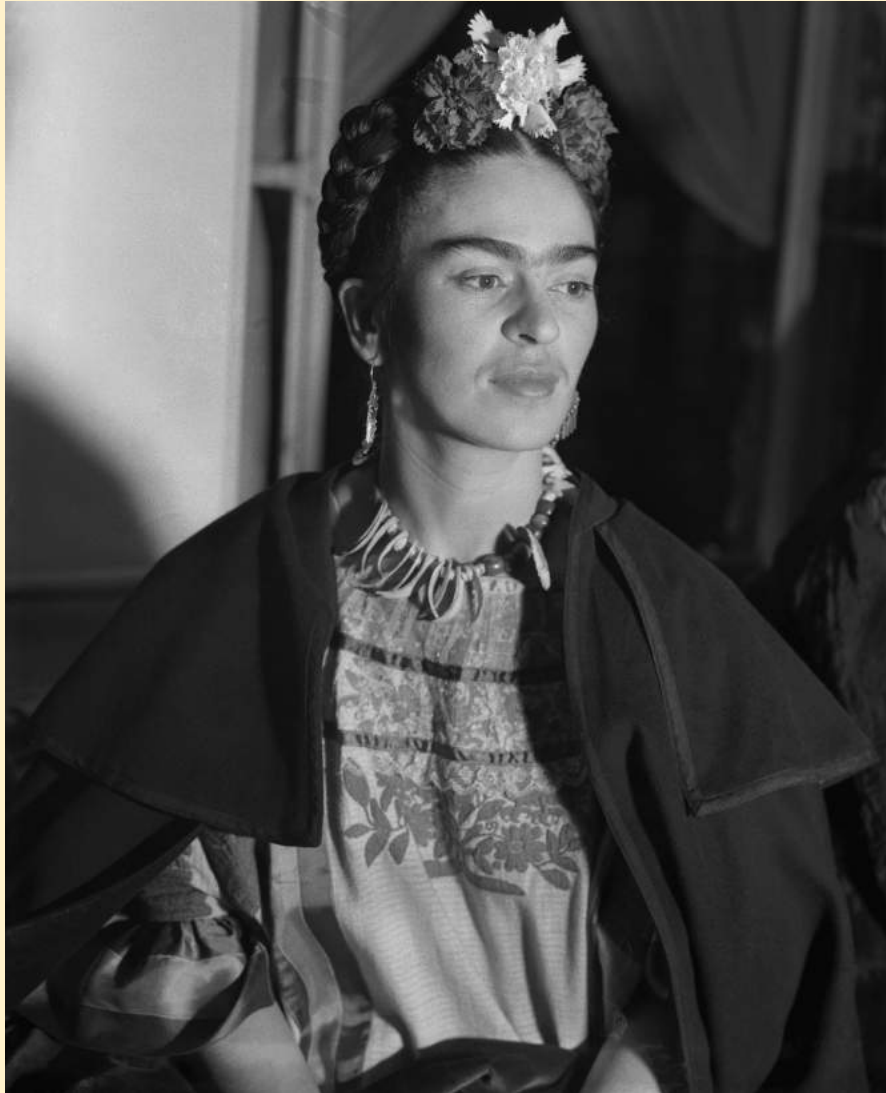
largest in India. It was founded by the Asiatic Society of Bengal in Kolkata. The founder curator was Nathaniel Wallich, a Danish Botanist. It contains antiquities starting from Mughal architecture, an Egyptian Mummy, a large collection of medieval Indian artefacts which include remains of Buddhist stupa from Bharhut,

Buddha's ashes, a copy of the Lion Capital of Ashoka which is the official emblem of the Republic of India. It also has fossils of prehistoric animals, art collection and much more!

Speaking of so many art museums, the word 'museum' has classical origins. Its Greek form, 'mouseion' means 'seat of the muses' and designated a philosophical institution or a place of contemplation. Needless to say, art has influenced human life and portrayed beauty in innumerable ways.

-Roopkatha Gupta, Class X

FRIDA KAHLO: A REVOLUTION IN SELF PORTRAYAL



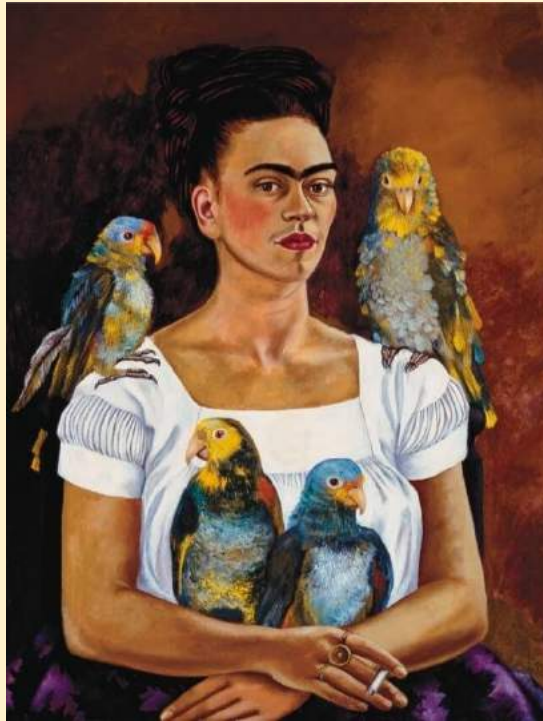
Frida Kahlo (Full name: Magdalena Carmen Frida Kahlo y Calderón) was a Mexican artist known most for her self-portraits and art inspired by the nature and artifacts surrounding Mexico. She was inspired by her country's popular culture and employed the art of naïve folk style to explore the questions of identity, post colonialism, gender, class and race in a Mexican society. Her paintings had strong autobiographical elements and had mixed realism with fantasy, most of her self- portraits a reflection of her experience with chronic pain.

Even though Frida suffered from polio as a child, she was a promising student

headed for medical school, until she met with a bus accident at the age of eighteen. While recovering, she rediscovered her passion for art and decided to pursue her career as a painter.

She was extremely political, having joined the Mexican Communist Party, something that was seen in her paintings, like 'What the Water Gave Me'. In fact, like this painting, all her other works showcase her personal life, her beliefs, her anguish, her path towards self discovery and her struggles with physical pain. Her painting 'Broken Column' explicitly showcases her pain due to the fated accident and polio.

“Me and my Parrots”



“What The Water Gave Me”



Her paintings also reveal her feminist values. She was against patriarchy and her art revealed what was believed to be an uncompromising depiction of the female experience and form. Even her unibrow became a statement, rejecting gender stereotypes and what was and was not considered to be attractive in a woman.

Frida did self-portraits because, as she said, she was “so often alone, because I am the person I know best.” Her fusion of realism with fantasy made her a surrealist or a magical realist.

Frida Kahlo had suffered greatly throughout her life and had struggled to find herself, portraying them in her paintings. In these turbulent times, we have also suffered tremendously and have sought to seek and discover ourselves. Hence, her paintings can be a form of inspiration for us to move on with life and to stay true to ourselves.

-Srishti Chattopadhyay, Class XII

As we reach the end of our Spring '21 issue of the Dolna Monthly, we would like to thank everyone who has guided us, helped us, sent in submissions within deadlines, and most of all showered love on us by reading and taking time to appreciate the newsletter. We look forward to bettering ourselves further in future issues and it is only with your help that we can achieve that.

Thank you for reading

Until next time,

Team Dolna Monthly

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-The Boulevard Montmartre at Night, Camille Pissaro