



Kalavahini

కళావోధిని

కళయొక దివ్యవహిని; యొకప్పుడు వంపుల సిస్సుకెంపు వ
 పైల ధరింబంచు కిస్సెర వలెన తమించు, నొకప్పు మంద సం
 చలన విలాస సలలిత వయ్య మనోహర కృష్ణవేణిగా
 గలరు, నొకప్పు ప్రాణ సమ నాంచల జావ్వనిగా, నొకప్పు క
 న్నుల కనవేళ్ళ స్వాప్నకతనులత కమ్మ సరస్వతిక బలెన.

నదింబంచు భవ కుకలత
 తెదలో మెత్తంబనంపు టంపులు గుర్చిన
 కొదమలు చతురులు పాదవిస
 ప్రదర్శనమ్మిది తెనుంసు ప్రజ్ఞాధునిగా.

వేలకు వేల క్రోసులుగ వెన్కటి సంస్కృతి కంటి సన్న వే
 లో లలితమ్మగా ధరియ చున్నవి ఈ నవ జ్యంఘ సేమలన;
 మేలగు క్రొత్త పాకల నిచ్చటి వెన్నియు ప్రాచీన ప్రా
 చ్యాలయ సద్ధమైన కళలందున కార్చిరి తెన్నుచ్చటన.

కనుల పండుగ యగు కళాకావ్యమిది;
 వ్రోదయ రంజకమగు చిత్రవేలముది;
 మనసునకు తృప్తిసొక్కు సంబరము; ప్రాచ్య
 పచ్చెమ ప్రజలకు సమ ప్రమధకరము.

- వేమూరి వేంకటరమణం



KALAVAHINI**

First Souvenir Art Magazine

Presented

by

The Telugu Fine Arts Society

EDITOR

Krishna S. Vemuri

(Piscataway, New Jersey)

CONTRIBUTORS

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Murthy Bhavaraju, Vasudha Bhavaraju, Rajita Bhavaraju, Alivelumanga Chintalapati, Linda Fitch, Raghunath Kidambi, Angela Manno, E. Panduranga, Rani Amba Rao, N. Krishna Reddy, Jyotinder Roy, Siva Kumar Sarma, Kanakarao Saladi, V. Ramanadham Vemuri and Krishna Vemuri.

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Photographs

Krishna Vemuri & Bhavaraju Family

ART EXHIBITION COMMITTEE

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Krishna Vemuri

SECRETARY

Bharati Bhavaraju



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KALAVAHINI

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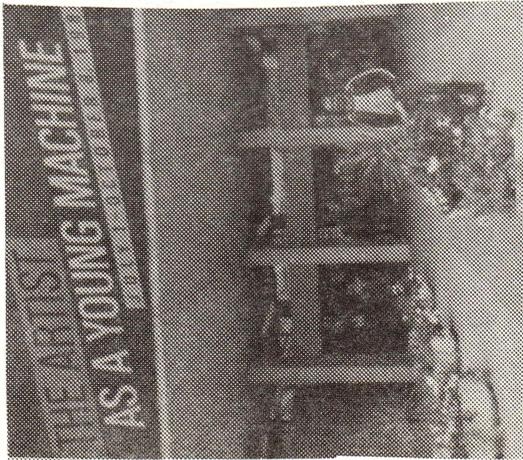
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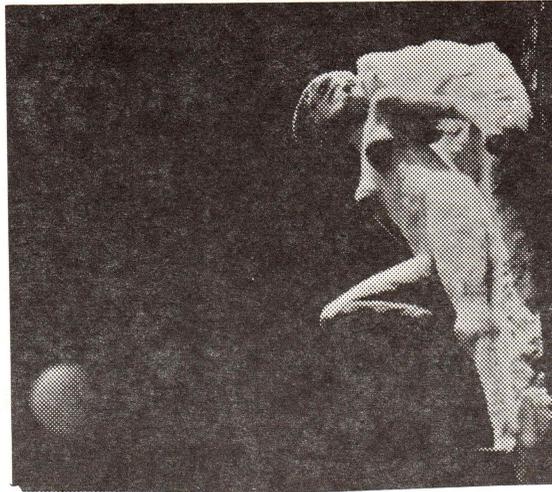
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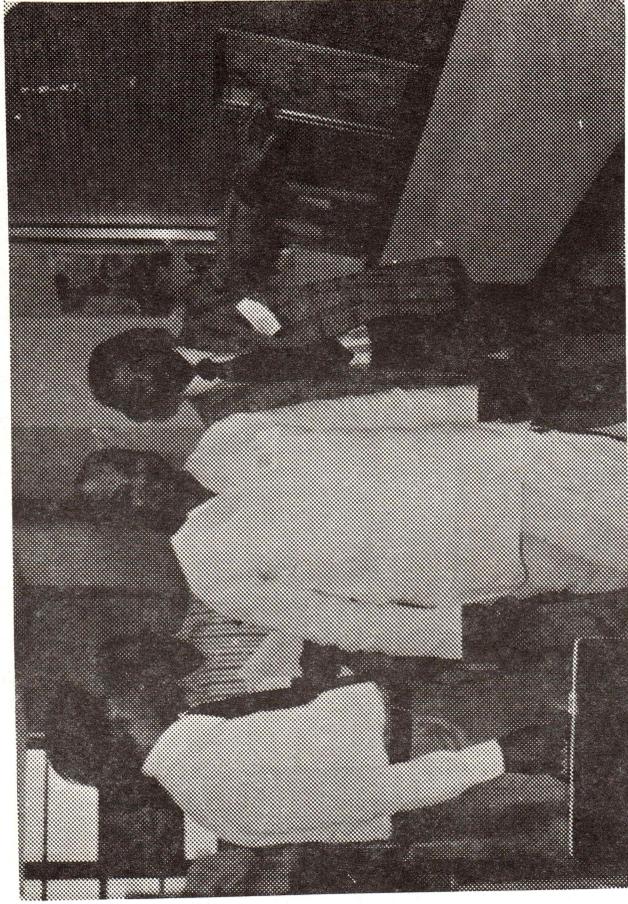
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Theme of Toronto Science Museum



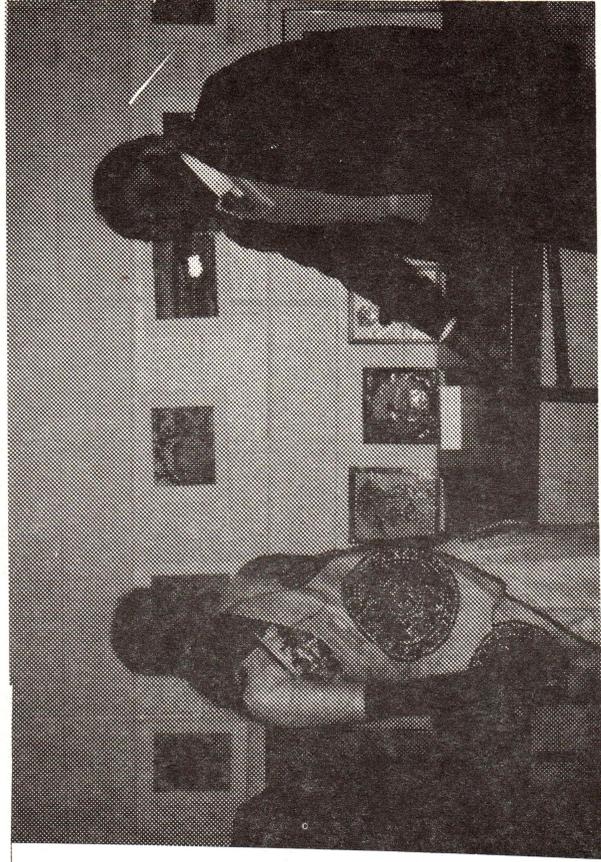
Sculpture Exhibit



B. V. Krishnam Raju inaugurating the First TANA Art Exhibit. organized by K. Vemuri, New York(1977). L to R: K. S. Rao, D.Venkiah, rishnam Raju, K. Vemuri.



Exhibits at TANA Art Exhibit., L to R: Mrs.Bharati Bhavaraju, G. A. N. Rao, K. Vemuri & V. C. Ramanadham.



B. R. K. Rao, Ex AIR Director inaugurating the 1st TFAS Art Exhibit (1985), with Leela Ramanadham.

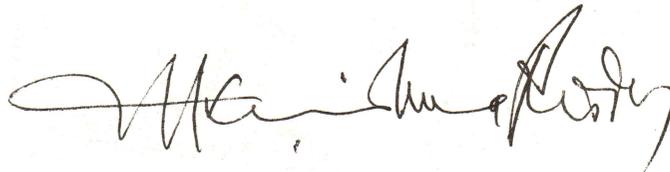
FOREWORD

"Kalavahini", as I understand is the first Art magazine to be published by a Telugu Association in North America. This establishes a dialogue of deeper understanding between two cultures especially for those with an Indian background and operating in an American environment, thereby presenting an opportunity to explore Indian Art & Culture.

It is very enlightening to release this issue on the eve of the second Diwali Art Exhibition to be held on October 24, 1987 in Piscataway, New Jersey.

I sincerely applaud Mr. Krishna Vemuri, Chairman of the Arts Committee of the Telugu Fine Arts Society for his pioneering effort and dedication to bring forth this souvenir issue.

My sincere wishes for the successful launching of "KALAVAHINI".



Prof. N. Krishna Reddy



సంకల్పం

మన దేశానికి శాశ్వతమైన మితి వారి ఆధిపత్యం

దీనివల్ల సంపూర్ణ స్వాతంత్ర్యం లభించునట్లు

సంపూర్ణ ఆవిష్కరణ, దేశ వికాస పథకం

విస్తారం చేయవలసిందిగా తెలుసుకోవలసిందిగా

ప్రార్థన. దేశానికి శాశ్వతమైన మితి వారి ఆధిపత్యం

లకు ఆంధ్ర ప్రదేశ్ గవర్నరు గారి ద్వారా

జాబితా ద్వారా తెలుసుకోవలసిందిగా

అభ్యర్థనలు లభించునట్లు ప్రయత్నించునట్లు

64 కేటగిరీలలో ఉన్న, గ్రామీణ, వర్షానీకరణ

మొదటి 'ఆంధ్ర ప్రదేశ్' గవర్నరు గారి ద్వారా

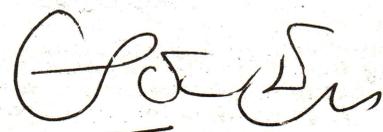
అభ్యర్థనలు చేయవలసిందిగా తెలుసుకోవలసిందిగా

ప్రార్థన.

ఆంధ్ర ప్రదేశ్ గవర్నరు గారి ద్వారా తెలుసుకోవలసిందిగా

అభ్యర్థనలు చేయవలసిందిగా తెలుసుకోవలసిందిగా

ప్రార్థన.



24.9.87



Let the "Light of Diwali" illuminate the skies.
Hoping the thoughts of creativity flies.
Creating magnificent art forms,
and exploding colorful storms.
- Krishna Vemuri

Editorial Comment

Although I have organized three major art exhibitions prior to the current one being held on October 24, 1987 in Piscataway, New Jersey, the idea to bring out a magazine solely dedicated to art never occurred to me until April 1987. I immediately started to work on the project by soliciting advertisements that could help finance the publication costs. Of course, it was a bit easy since I personally knew the advertisers, who readily obliged me with their financial assistance. Once confident with the financial picture I jumped into phase two of the project - canvassing for quality articles and sketches for the magazine.

During the second phase of operation, I unraveled a secret - that most artists dislike writing and prefer to spend the time in creating works of art, unless they also happen to be teachers, historians or researchers. Nevertheless, I collected a lot of material until the very last minute.

I am greatly indebted to my father, Prof. V. V. Ramanadham, Currently teaching at Oxford University, England, for naming the magazine and also writing an appropriate poem in Telugu on "kalavahini". My heart knew no bounds when the noted Indian artist "Chalam" illustrated the cover page of the magazine accordingly.

Thanks are also due to Prof. Krishna Reddy, Director of Graphics and Printing, New York University and Prof. Jyotinder Roy, Batik Expert, for their valuable contributions and timely support.

My sincere thanks to Prof. B. Sarveswar Rao, Ex-Vice Chancellor of Nagarjuna University, India for his consent to release the souvenir art magazine "Kalvahini".

My deepest appreciation to the contributors of articles, sketches and advertisers for their co-operation without which this magazine would not have taken life. I also commend the effort of Mr. Mahesh Saladi in transcribing the Telugu articles in a stylized manner.

I Hope that "kala" flows through the body of the reader like a "Vahini" while going through this magazine.



Krishna Vemuri

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The Arts Committee
of
The Telugu Fine Arts Society
Cordially invites you to attend

The Second Diwali Art Exhibition

on
Saturday, October 24, 1987 from 5:00 p.m.
at
Conacmack Middle School, Piscataway, New Jersey

PROGRAM

Introduction by TFAS President
Dr. Rama K. Jonnada
*

Welcome Address by the Chairperson of TFAS Arts Committee
Mr. Krishna Vemuri
*

Inaugural Address by the President of Piscataway Township Council
Ms. Margaret Kruse
*

Release of Souvenir Art Magazine "KALAVAHINI" by the Ex-Vice,
Chancellor, Nagarjuna University, India
Prof. B. Sarveswar Rao
*

Presentation of TFAS Honor Awards
Introduction of Artists by Ms. Akhila Chintalapati
*

**Audience at this juncture will move to the Exhibition Area
Cafeteria**
*

Inaugural of Art Exhibition by
Ms. Margaret Kruse
*

Art Competetion
*

Gifts & Door Prizes

*

Master of Ceremonies: Mr. Mahesh Saladi
Video Coverage: Dr. Murthy Bhavaraju & Mr. Raj Rao Mallavarapu
Photography: Ms. V. Leela Ramanadham & Mr. Pratap Nadella

Participants of 1984 Divali Art Exhibition

Mrs. Bharati Bhavaraju

Mr. Madhu Jonnada

Mr. Sudhir Kondisetty

Ms. Aruna Munikuntla

Mrs. Amba Rao

"Sachin"

Mr. Sreekar Sastry

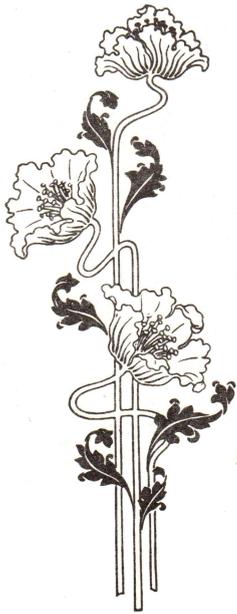
Ms. Vasundhara Tadikonda

Mr. Srinivas Tangirala

Mrs. Chandravati Ramanadham Vemuri

Ms. Leela Ramanadham Vemuri

Mr. Krishna S. Vemuri



Creatively speaking

Creativity is not an exercise in sensory perception, try after try eventually evolves a visual form. Language is the glue without which our culture falls apart. Art is the spice which glues cultures and is an integral part of our daily life that can be appreciated based on perception. Nature is the most beautiful art form created by God using earth as his vast canvass filled with colors and subjects evolving a huge collage of its only kind. To recreate and reproduce it is virtually impossible, so why not we preserve it intact and create our own works of art.

Indian Art in a visual and outright way exists more in the form of sculptures on temples all over India and to a lesser degree in paintings. Glancing through all civilizations that existed it is evident that sculpures had a better chance of surviving through time than paintings which get tarnished and discolored with time. Stone, the basic medium of a sculpture is nature's gift to the artist and exists abundantly. Our ancestors realized this and utilized it to the fullest extent. Of course we should also commend them for producing magnificent frescoes of paintings in the interior cave walls of Ajanta. The artists blended various colors of flowers to produce paints. They even varied the mixtures to achieve pigmentation and shades. The temples were chosen to be the displays of their creations and still stand tall in their glorification. These artists although unknown on an individual level, were identified with a King, dynasty or an empire. Lo, behold in ancient times when technology was not so advanced, their artistic endeavours certainly reached the highest of all times. The sculpting methods were intricate, laborious and minute in detail. One wonders how many people worked and for how long!

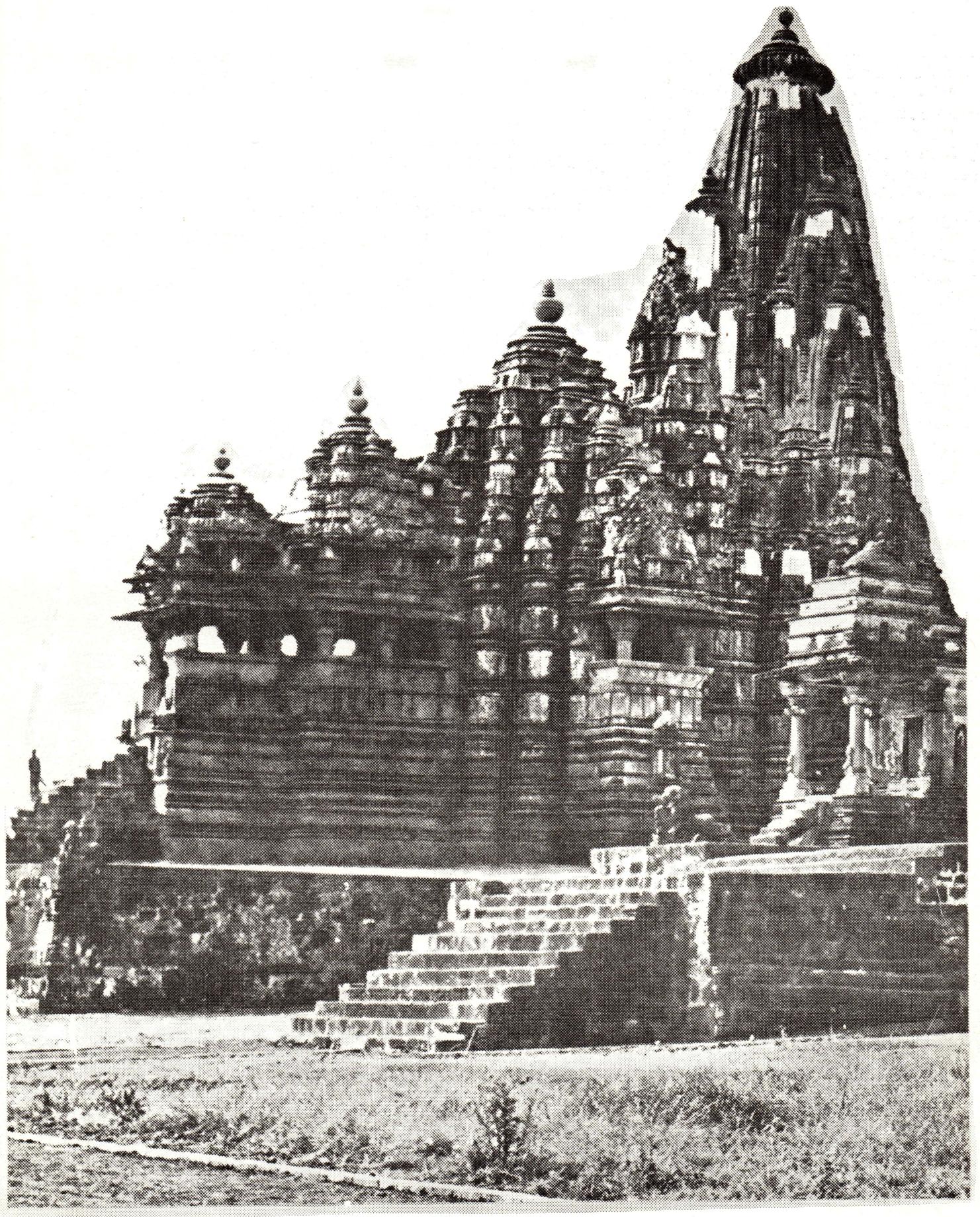
Some of the noteworthy temples that have a world wide recognition for architecture and sculpture content are Khajuraho for eroticism, Konarak for scientific construction in manipulating Sun's rays to depict time with the help of sculptures placed in trigonometrical arrangement, Ajanta caves paying tribute to Bodhistawa and Ellora dedicated to Hinduism, Halebeed and Belur temples in Karnataka contain sculptures with the most elaborate showmanship and intricate detail. Harappa temple in Andhra Pradesh adorns a facade of pillars. The Meenakshi temple at Madhurai, South of Madras has a hall of one thousand pillars and some of its life size sculptures are a marvel of artistic skill. Mahabalipuram on the outskirts of Madras is known for its rock cut seventh century A.D. monolithic shrines and its beautiful shore temple.

The temples of KHAJURAHO were built between the ninth and thirteenth centuries, majority of them being built around and tenth century during the period of the Chandela dynasty.

These temples pertain to a cognate style and are manifestations of a distinctive and concerted architectural movement, differing only in details of expression. The dominant architectural and sculptural schemes are uniformly homogeneous.

The Chandel artists seem to have decided to portray women in all her wealth of beauty and attractiveness, as if there was a rival to outdo.

Several theories exist justifying the erotic figures on the temples to serve as an exercise in tantric rituals, while others viewed them as a test of the devotees' strength of





Ajanta — Verandah to right of entrance — a detail.
Ajanta — Cave 19. Nagaraja.

mind to reach the ultimate the theory that it was associated with a fertility cult. Another school of thought attributes these sculptures to a superstition that such figures protect the temples from being struck of a lightning, since Indra, the lord of thunder bolt would not damage what is but a replica upon earth of his own heaven.

But in all honesty and bluntness I think it to be the desire of the sculptor to depict life in its naked reality. The erotic sculptures are but the manifestation of a tradition which accepts procreation as a major function of life. Procreation is an indisputable fact of life, and secrecy and prudishness about sexual pleasure can lead only to pornography. In order to obviate such suppression with its attendant prudery, not to say purience, our ancestors perhaps saw nothing wrong in the depiction of uninhabited sexual enjoyment along with other aspects of life.

KONARAK temple located in Orissa on the outskirts of Bhubaneswar is a well planned temple dedicated to the Sun and built in perfect proportions in the image of a chariot with twelve wheels.

AJANTA and ELLORA caves go hand in hand and are located in Maharashtra. Ajanta caves contain mostly frescoes or paintings illustrating the life of Buddha while Ellora is full of sculptures and monuments of Shiva and other Hindu gods.

HARAPPA and Thousand Pillar Temples of Andhra Pradesh occupy a special place in the temple architecture containing intricately detailed sculptures.

Belur temple was built by a Yadava king named Vishnuwardhana. He was mainly responsible for the construction of the main temple 'Channakeshava' in 1117 A.D. This temple contains world famous sculptures such as a lady holding a mirror in her left hand and decorating herself, the 'Thribhangi' Nritya sculpture and a monkey pulling the edge of a ladies foot are the most interesting sculptures.

Halebeed contains four temples in its vicinity. The 'Hoysaleswara' temple was built on the 'Sutras' and brought into existence by Ketumallu the chief of staff of King Vishnuwardhana in 1121 A.D. and took 105 years for completion.

Rajput miniature paintings have occupied a special place in the world of art. Artisans of the royal courts of the Hindu kings produced them. Most of these illustrate incidents from their emperor's life, 'Rasa Leelas' of Lord Krishna, about Rajput warriors and often depict conjugal love scenes of a couple in an explicit fashion. These paintings are collectors items and are sought very much in the art world.

Some of the noted Indian painters of importance are Raja Ravi Varma, Ravindranath Tagore, M. F. Hussain and Jyotinder Roy.

Raja Ravi Varma's portraits of Indian Rajah's, scenes from the epics of Ramayana and Mahabharata occupied the Royal Courts of India. The portraits are in bold colors and life size.

Ravindranath Tagore, the nobel laureatte was not only a writer poet but was also a good painter. He was instrumental in establishing Shantiniketan, a center for Fine Arts in Calcutta.

M. F. Hussain of Bombay is well known for his 'cubism' style, often painting in light colors. He can be considered as the Picasso of India.

Mr. Jyotinder Roy recipient of Dr. Zahir Hussain's award (late Indian president) established a Batik Center in India and spread Batik painting to foreign countries including United States. He achieved mastery in painting over cloth either silk or cotton with the same easiness of doing a painting on a canvass. The blend of colors, brush strokes, waxing and dying are most remarkable.

NORMAL PAINTINGS of Hyderabad find their way into many Indian and foreign homes. These paintings are done by artists employed by Nirmal Works of Hyderabad. Each piece is individually painted by an artisan with great patience.

Artists are seldom appreciated and take a back step financially as history proves it. Van Gogh was an unknown and had to rely on his brother's support. The later was an art dealer, who unable to sell Van Gogh's paintings, used to hoard them in his basement and offer money pretending the sale of the paintings. Van Gogh one day found stacks of his paintings in the basement and out of severe depression committed suicide. The 'Sun Flower' painting which could bring in only one hundred and twenty five dollars during his life time was auctioned off early this year (1977) for thirty nine million dollars!

Rodin - sculptor of the famous 'Thinker' statue was another doomed artist who was not recognized due to jealousy and his devilish creations such as 'Hells Gate' which depicts several men and women hurled in fire at the gates of hell. Rodin's sculptures are now housed in a museum in Philadelphia and he is listed as a world famous sculptor.

Picasso, the twentieth century master of modern art developed his own styles, delving into bold ways that no one else dared. He set a standard which established the fact that anything created in any form and material could be construed as art. Picasso's 'cubism' style is widely adopted by fellow artists. A simple stroke from his hand brought in millions of dollars!

The 'Old Masters' lived in closed proximity to each other, they had their own patrons and models. Common people could not afford to buy, but only appreciate from a distance. At the dawn of the nineteenth century the iron curtain melted illuminating their works. What is the reason for the success of some artists like Picasso and the fame accorded to artists like Vincent Van Gogh, Paul Gauguin, Rodin etc. after their life time? Definitely, it is not the scarcity of artists, nor has the world become larger but it is the awareness, appreciation and of course, the financial ability and the zeal of the art lovers to possess a beauty of art either for investment purposes or for appreciation.

The present day art seems to be diversified with several experimentations in progress. Some of the displays in an art museum such as 'a toilet seat in pink', a canvass with white color titled 'brilliant white on canvass', concentric circles with bold colors termed 'composition' makes one wonder ponder and then wander away from art.

The mechanical ability to reproduce art with the help of computers seems to be the latest craze in the art and graphics world making the art world wonder and racking their brains to define if such creations can be construed as real paintings. Multiple permutations and combinations exist. This will be a good tool to an artist but he may give up for not being able to keep up with the computer jargon and instructions. Incidentally, an artist in residence at AT 7 Bell Labs in Murray Hill using a computer dissected, bisected and trisected Leonardo da Vinci's 'Mona Lisa' in every which way one can imagine and the prognosis is that, it is a self portrait of the artist himself in the form of a woman. This revelation discredits the the artist and the woman who posed for him. How did the art world react Well, some frowned and cursed the computer and the researcher to go to smithierines, others were neutral and few agreed. Now who really knows what what transpired in the mind of the great artist when he painted 'MONA LISA'. Should the computers verdict be Final ?

By the way did you ever have your computer picture taken ? Will it not be interesting if a device were to be built that can convert your picture into a D life size replica and through the process of bio medical engineering create your clone. Scared ? Well, this is only an artist's vivid imagination running wild yet it may happen one day until then let us brush off our thoughts onto a canvass

signing off artistically,

Krishna Vemuri



కళాధన - కళాపాపాలు

*

రణి ఉంచారవ పుష్పంగ,
స్వయంకర్త.

కళను తోరణించే వృథాయం కొందరికి, కళను పోషించే వృథాయం మరికొందరికి వుంటుంది.

ఏకకాలేన తోరణించేటప్పుడు మనస్సు లగ్నమై వున్నప్పుడే కళ విజయవంతమౌతుంది. అలాగే కళను పోషించేవారు కూడా, స్వార్థాన్ని దీక్షించకుండా, కళను మెరుగుపెట్టి వన్నెకి తీసుకురావలసి ఉప్పుత వున్నవారేవారు ప్రజ్ఞాతప వాన్వరణా నిలబోతామ.

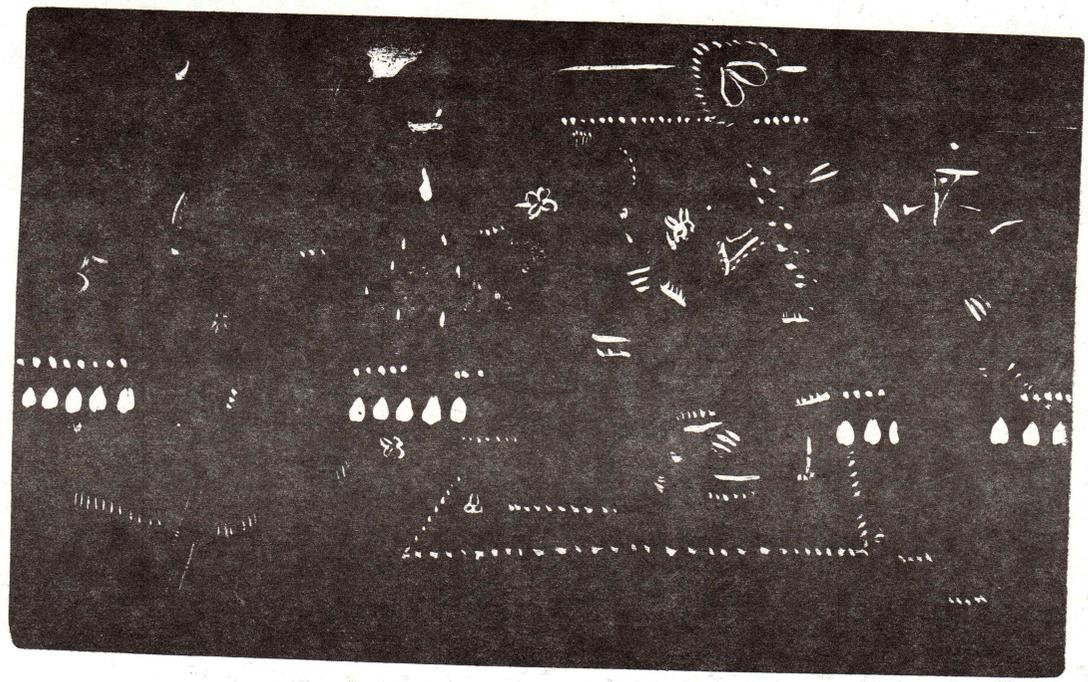
సెలను చెక్కేటప్పుడు స్పృకి తను తలంచిన పని మొదలుపెట్టి గాన నిమగ్నమై, జీవితకాలం తాముకు తయారుచేస్తాడు. అలాగే చిత్రకారుడు తన కుంచెను దండక రంగులతో చిత్రించి, ప్రకృతి సౌందర్యమును కన్నుల పంటుగాన చిత్రించుతాడు. పాడేవారు గాని, వామద్య గానాన్ని చేసేవారు గాని, వేదికమీద కూర్చుండేవారికి ప్రకృతులను చూస్తాడు. తరువత తనలో తనని నిలబోతాడు. తనలో తనని నిమగ్నమై వున్నప్పుడే కళ ప్రవణమగుదంగా పోషి నిస్తుంది. కొన్ని కాలం వుట్టుకతో వస్తామి కొందరికి. మరికొందరికి కష్టపడి నేర్చుకున్న తరువత వస్తుంది. ఈ కళలన్నీ తమకు తమ దీక్షించించుటమే కొక ప్రజలను దీక్షించేవరుస్తుంది. కళాపాపాలుకూడా ఉంటున్నాయి. ఎంతోమంది కళాకారులను ఎక్కి తీసుకురావచ్చు, కొందరికి జీవనాపాధి కల్పించవచ్చు. ఉదా- వరణాకు ఉజంత, ఎల్లారా సెల్వలు, వక్రిణివేశాన వేవలయాలపై వున్న గెల్వలు ఎంతో తోడ్పడవరముగా వుంటాయి.

సంగీత కళాకారులలో సుబ్బలక్ష్మి గారు, శ్రీరంగం గోపాలరవు గారి శక్తిరంజని, బలమురళి గారు, సమ్మలూరి శ్రీనివాస ఉయ్యంగు గారు మొదలు అలాగే వామద్యంలో ద్వారం వేంకటనాయుడు గారు, ఈమని నందర శాస్త్రి, చిట్టబాబు బలచంద్ర మొదలు ఎందరో ఉమ్మకగానాన్ని తోషించి ప్రజలను సంచలన పరుస్తారు. భగవంతుడు ఎన్నిరంగులలో వున్నావను ప్రజ్ఞించుకో, శిష్యురంగులలో తన కుంచెను త్రప్పి చిత్రించాలని తవతవాపడుతాడు చిత్రకారుడు.

తన మనోభావాలని కాగితం మీద పెట్టి చూపేస్తాడు కవిరాజు.
 లలితకళలన్నీ సూడ ఒకదాన్ని మించి ఒకటి వుంటాయి. ఏకళాకవికైనా
 ప్రత్యేక స్వభావం ఒకటి వుంటుంది. మనస్సులో భావోద్వేగం వచ్చినప్పుడు
 పక్కటి రిక్తరం పడి కవ్యం ఎంతో సాంఘికం, మంఘికం వుంటుంది.
 చిత్రకారునికి ఏరంసు వేస్తే బయటంబుండా అని చిత్రంలో నిమగ్నమై కలం
 కూడా తెలియకుండా తనను తను మరచిపోయి భావనలు రిస్కమింటనా
 చుండుడు అదమించిన కూడా గమనించక, జీవితో ఏ చిత్రాన్ని రమణీయంగా
 తీర్చిదిద్దుతాడు.

భావాయుక్తంగా బలమరణీగాడు, భక్తియుక్తంగా సుబ్బలక్ష్మిగాడు
 వాడుచుంటే రసకవిత్వం ఎంతో సాధనం మిటారు. కళలను శ్రోధించి
 వాటిని విశ్లేషించి కళారథకుల కూడా చాలా ముగ్ధులు. కళాకారుల పడిన
 ప్రేమ అంతో ఏ కళను శ్రోధించి, దిగ్భావనలతో వాటిని కూడా శ్రోధించి
 వుంటుంది. ప్రజల అందరూ శ్రోధించి తోడ్కొని, కళాకారుల మనస్సు
 శ్రోధించుతే, ప్రవృత్తినందంతో మెరుస్తుంది.

*



PONDERANCE OF A WORKING ARTIST

Dr. N. Krishna Reddy

Professor of Art,
New York University

Sowing a seed is only one part of an event. Watch how all the elements of nature go to work, spurring the seed. Mark the splendour of its radiating roots, branches, leaves and flowers that carry seeds in innumerable numbers. As the seeds are ejected they in turn radiate again and again, continuously repeating the process. We can visualize the continual reverberations of these dynamic patterns that set forth in space time. It is as if we throw a pebble in a pond and watch the extraordinary ripples that it sets off. It is as if we touched the very fabric of the universe - the pulse of nature, its essential process, one of movement and continual change.

The seed, in the process of becoming a tree, is not an isolated entity adrift in flowing time; it is an interplay within itself and with the environment - an active, dynamic and complex process. We understand the visible phenomenon, the formation of the tree, as part of the whole rhythmic pattern that permeates the process of nature. We are exhilarated by being in tune with the ceaselessly moving reality. Our minds are lost in music - extraordinarily quiet, deeply silent, responding to incoming sounds. Music is a continuous process in time sound and space. We experience true joy in responding to the excitement, wonder and mystery of the dynamic processes of nature.

This way of looking at reality raises our sense of participation and leads us to discover our abilities in all fields of endeavor. Our mind is vast and all-encompassing. It is endowed with refined sensitivities and senses. When freed of as many encumbrances as possible, it can embrace the unceasing motion and continual change that is reality.

In one of life's paradoxes, we are driven to find a place of tranquility and refuge from unknown and "chaotic" nature, an endlessly changing process, over which we have no control and which we cannot comprehend. But for what reason? We human beings, in fear of life and

death, may have contrived our internal world. It is a world of highly organized fragments of memory and thought systems - a collection of words, images, symbols, knowledge, ideas and beliefs. We express ourselves in terms of these crystallized agencies and units. The meaning of perceived objects and our reactions to them are in their relation to one another. They connect and interact well to produce our present consciousness or intellect.

This internal world of ours is not an indifferent ensemble but an active participant, with an ability to think abstractly and symbolically, allowing a wealth of perceptions and memories, reasoned thoughts and actions. It is orderly, regulated and compartmentalized. Its internal program, or concept, can quantify the world and make its own physical-spatial interpretations, with a certain depth of creative imagination.

It is our mind we see reflected in every manifestation of nature. And we have managed to create a world in our own image. It is interesting to examine the subjective side of our conditioning, both in our creations and observations - the way we feel, think and perceive. We begin to see that all our fabrications are produced by the texture of our overlapping consciousness and thought systems. In our participation with our environment it is interesting to watch the way we respond to and construct knowledge by actually incorporating perceptions into certain memory patterns. We see the way we perceive or construct objects, as pre-suppositions of our own organism, in terms of elementary components: basic geometrical forms and shapes, the primary colors, tones, lines and linear measures.

We see the outside world in simple geometrical abstractions in the midst of the confusing variety of nature - a tree might look like a combination of a cylinder and a cone or a sphere. Another example is the way we pruned garden plants into regular shapes. This sense is also reflected in things we design and build - how we apply basic

geometrical shapes to a table, a house, a skyscraper, a factory, a city and in fact everything we have covered the earth with. Even the most intricate aspects of physical shapes are factored to these simple geometrical abstractions. Watch the way we have created our world of great beauty in terms of the basic colors and tones emerging from our own limits. Observe our ways of reaching the outer world in linear measures - the way we frame space. The subjective character of our interpretations is well expressed in an artist's work. Impressionists, cubists, surrealists reveal the subjectivity with clarity and understanding.

This intellect is a fascinating universe within us capable of creation and beauty. Magnificent and reliable as our mental concepts are, however, they are not an adequate means to probe the recesses of reality. Actually, this artificial interior of ours creates enough inertia to prevent us from truly living. This humanly conceived system, with its building blocks - mechanistic models and symbols - forms a stable and predictable order that we can rely on. But by reducing nature to some measurable scale of values, we have created an objectified world separate from us.

In its pre-occupation with frozen thought systems, our intellect has no place for such things as love, compassion, beauty, wonder, life, as these are not measurable or analysable. Intellect does not allow for the deeper emotions and feelings that cause human intelligence to function.

With clamour and never-ending movement of its thought, our intellect keeps us from an intimate participation in the world. Conditioned to this narrowness and distorted living, which we have allowed ourselves, we seem to be more or less adjusted to our world. This we call living and to this we cling. In this state we have come separated and so reduced that we live outside of our bodies and our minds. Caught up in ourselves we become petty and limited and self-serving. Once we wake up from this torpor and learn how we have distanced ourselves from our true being, we shall recover our freedom. We will start to live a meaningful life.

However much of our intellect distorts our lives and our perceptions, we do not give up our innate curiosity, imagination, creative intelligence and our urge to experience reality. We are an exploratory species. As we strive towards a deeper understanding of this phenomenon (that is our mind) we learn more about ourselves. And this inquiry reveals freedom. In freedom we regain our astounding capacity for creative intelli-

gence and understanding, and draw on our deeper resources. One must be free to look. If the mind cannot be free it will close on itself and deteriorate.

In the world of nature nothing stands still. Nature is in a state of constant movement and change. As a part of it, and embedded in it, the human being forms an organic whole with nature. Through the understanding that our reality is the background from which we emerge, we get closer to reality by participating in it. As part of living reality, which is essentially a dynamic process, our life is movement. As it constantly confronts the new and the unknown, our life can function in wholeness, as we gather all our senses, emotions, intellect, our whole being and act as one.

A mind that can change becomes timeless, selfless, overflowing with intelligence and the power of creativity; and it has the vitality and energy to plunge into the depths of reality and unravel it. It is a mind lost in the process of everchanging reality, engaged and exploring, by placing itself in mobility with it, in a deep state of learning.

Attached to our remembrances, beliefs, habits and dogmas, we have built and anchored an image about ourselves. In order to sustain this image we struggle, to become, to fulfil and deny being. And as our brain is programmed to drive toward a particular goal, it cannot respond to or participate in the process of living. In escaping from the present we have become insensitive to our moment-to-moment existence.

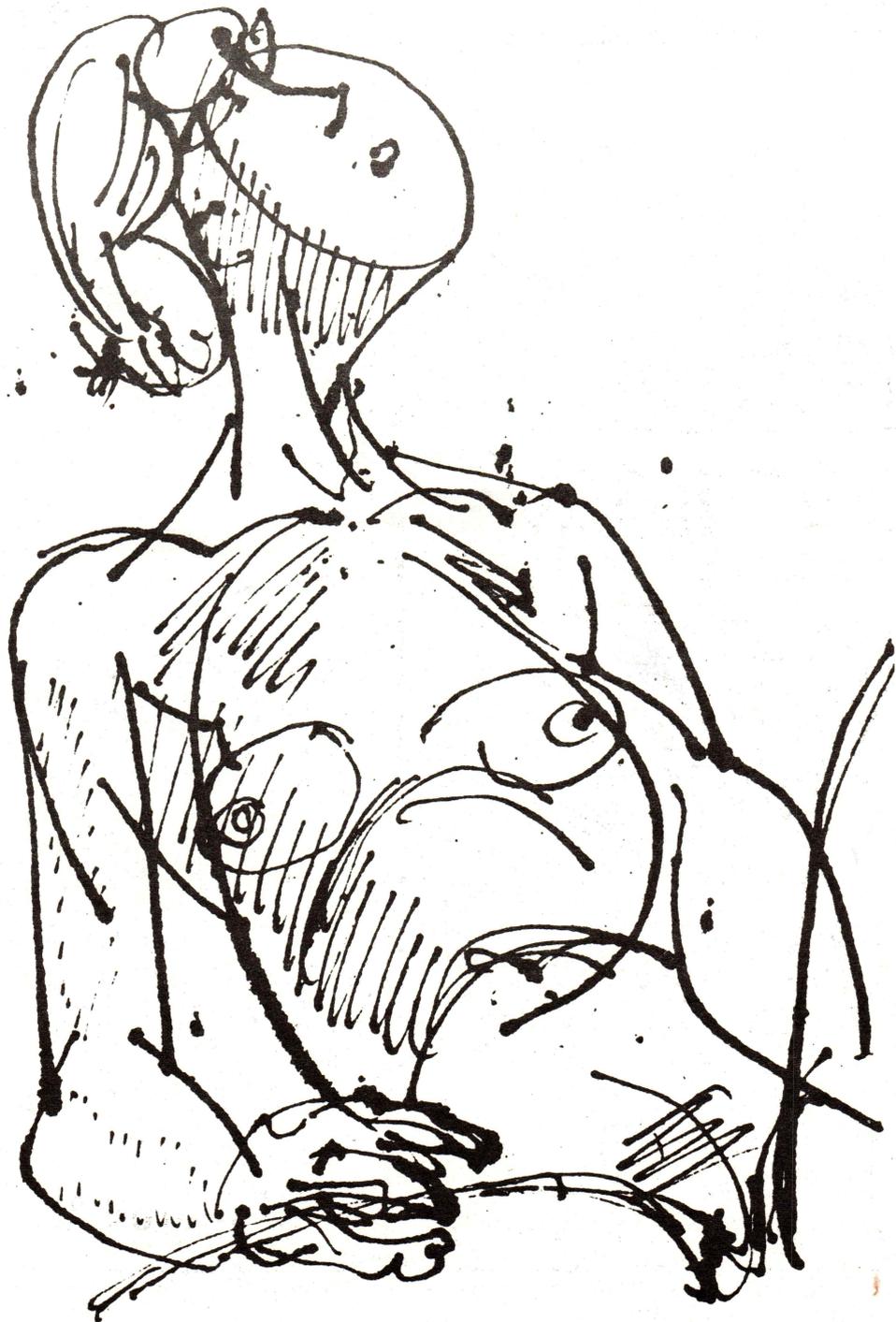
Since we have to achieve, we desire to control fully the new object, fearing its dynamism and flux. In similar fashion, out of weakness, an artist making a picture puts himself on center stage. He struggles to master the various materials and processes in his drive toward achievement. He has stopped playing with materials. But play is infinitely important as it is the very heart of creativity. An artist who has stopped playing denies his own being. In the hands of an artist-printmaker the intaglio plate takes on tremendous significance. He discovers in the interaction of the plate and other materials a web of dynamic patterns and himself as an active participant in the process.

Getting closer to the variety of materials, involved in the plate and color print, and gaining insight into their nature, the artist discovers that each material is a continuous process and together they are interactions in patterns of activity. This awareness sets the artist in motion,

allowing him to participate in the dynamic processes of both materials and the emerging image. There is learning and excitement - dialogue and discovery - in this moment-to-moment involvement. Experimentation and exploration contribute to the awakening of his deeper sources.

With exhilaration we watch a conductor and an orchestra, raise a piece of music to great heights.

In his total involvement, his closeness to every instrument and the artist-creator behind it, and his sense of participation with the entire orchestra, the conductor brings out great feeling in the music. In this atmosphere it is not the conductor alone but the process generated by the ensemble that triumphs and in it our living moments.





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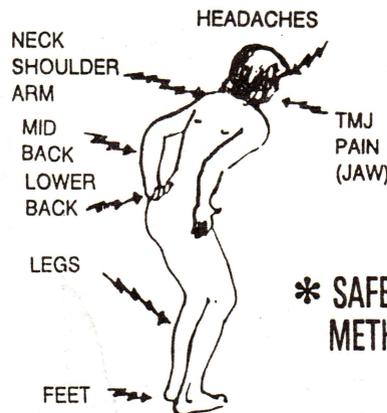
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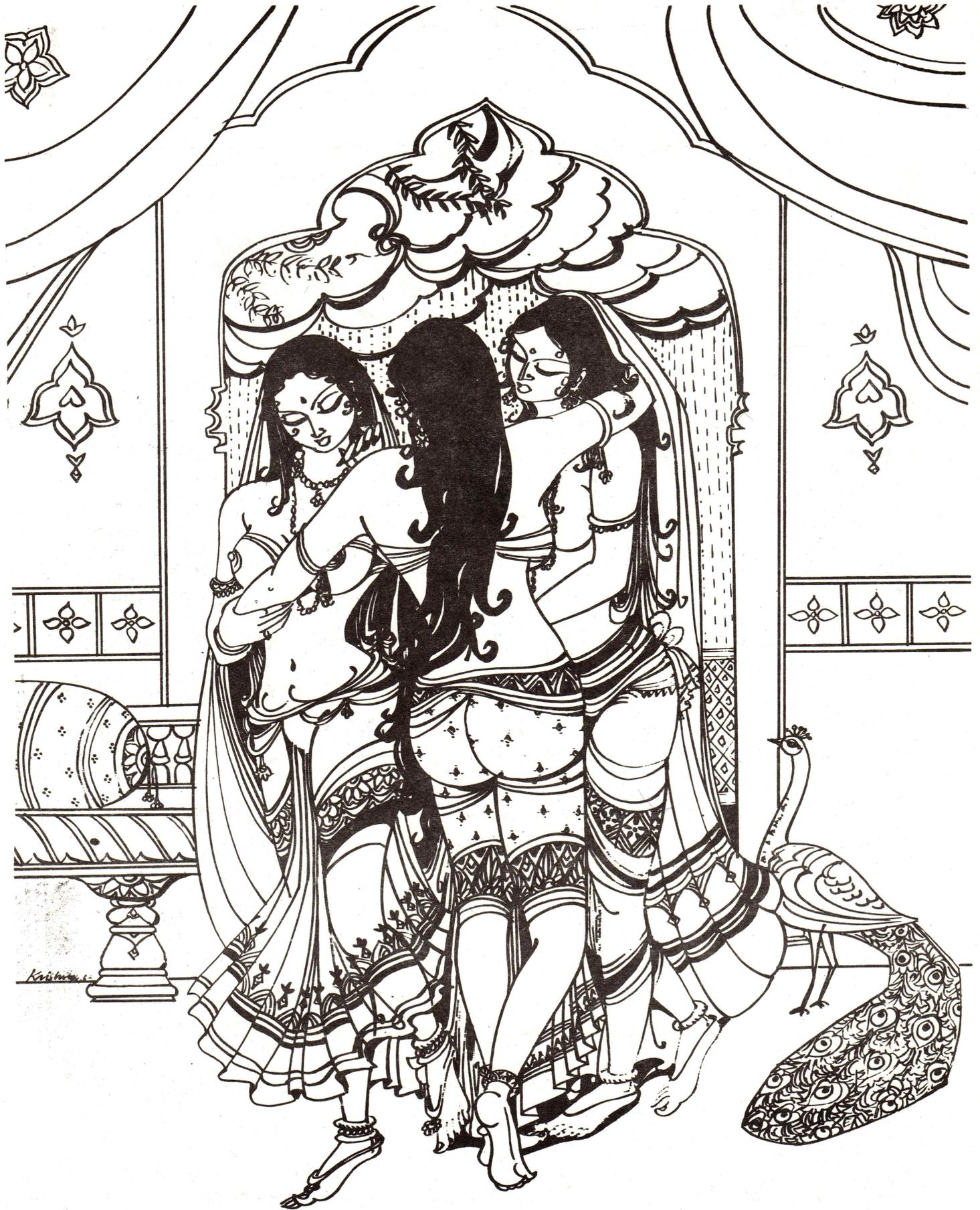
చిత్రాల సురియ నాకీంతెలసు!

* * భవరాజు పరబ్రహ్మ మూర్తి *

మేనమామ చెవిలో బాగా వెంట్రుకలుంటే ద్రోహం గంటారు. మా దేవికి మేనమామ చెవిలో ఏమున్నా చేతిలోమత్రం మంచి చిత్రాల వేసి కళ వుంది. పెన్ను, పెన్సిల్, బొమ్మ, రంకులు, గోళ్ళు వగైరాలతో పనిచేసే చిత్రకారుడు. ఈ మేనమామ హాసక తనకు వచ్చిందని మా దేవికి పూర్ణ సమ్మతం. చిత్రాల తప్పకని చిత్రకారుడికి ఉండే సరూపోమా గుంతవుంది, చిత్రాల చూసి 'ఉవ'వ, 'దీ'వో'వ ఉండటం నేర్చుకుంది. ఈ మధ్యనే పాఠాని బవర్ మ్యూసియంలో మోడలిగా తంట చిత్రాల చూస్తూ వచ్చుమర్చిపోతే మేము వెళ్ళాల్సిన బస్సు మేము తేకుడా వెళ్ళావామంది.

క్షేమ శింషణిరూని, నాకీం తెలసు ఈ గొప్పచిత్రాల సురియ? ఆ కాలంలో కెమేరాల తప్ప గనుక, కష్టపడి మంచిచామ్రాలు వేసి త్రొక్కి చెంబే వరనుకుంటు. బి.వి. కంటిని తీకవడం వల్ల శిల్పంలా పనులకు బాటలు తీరిక, దీర్చు చూడాలి. ముఖ్యంగా ఇటలీ, (ఫ్రాన్సు)లోను వందల సం॥లక్రమం గోడల మీద, పైన్ (CEILING) వేసిన రంకుచిత్రాలను చూస్తే ద్రోహం, అనందం కలుగుతుంది. ఉమితే ఒకటి 'సందేహం' నకు వచ్చింది, ఆ కాలంలో బట్టలకు కరువ అని. రంకులోను ఆ చిత్రాలలో బట్టలకు బదులు తిండికి ఎక్కువ ఇచ్చిపెట్టేవరనుకుంటు(మరి సన్నగా ఎవరూ కనపడతారు). మరి ఆ కాలంలో తువర్చు బట్టలకి బాటలు ఇచ్చిపెట్టే, తిండితక్కువ తింటున్నారు.

కొన్నోళ్ళకేతం బొమ్మలు వేయడం నేర్చుకుంటున్నా పట్టుపట్టించి మాడవం. ఎక్కడా ఎవని కళాశాలలకి కలుగు పంపించితన దీనికి ద్రోహమయిల సురియ. ఇక కోడూ ఫోటోగ్రాఫీ, ఎవరెవరో వచ్చి సురియ, వచ్చు చెప్పే పాఠశాల సురియ గంటుల తరబడి చెప్పడం మొదలయ్యింది. చివరికి దీ "బిట్టు" మనిషి నన్ను వదులలేదు. నేను నెలకె అంత మువ్వగలిగితే గుంటే మస్తూ మా దేవిను ఎక్కు చిత్రకళాశాలలో దీర్చింబాలని కోరడం. నెలకు నేను మువ్వగలిగిన సామర్థ్యంలో 15 సంవత్సరంలో మా బాకీ తీరిపోతుందని మామ ఇచ్చాడు. మా దేవికి ఇవ్వమని పట్టలేదు. ఓహమా వచ్చి, చిత్రకళాశాలలో వచ్చి సంపాదనలో ఉన్నా బాకీయి కోర్చినెలలలో తీర్చిమర్చుచుంది. ఒక గొప్పచిత్రకారుడు (వేంగో) వేసిన



పువ్వుల బొమ్మను నెలగు కట్ట దలర్లకు కొద్దరలు ఎవరో వ్యసనం
 మరేమీ మరేమీ ఉండవలసింది. ఒక చిత్రకారుడు తన బయటకే వెళ్ళి
 ఒక పాట, ఇల్లు, చుట్టుపక్కల పువ్వు పంట చక్కగా చిత్రీకరించాడు.
 మర్యాద వానికే కొన్నివేలకి రమ్మిచ్చాడు. అది విని ఆ పాటం దున్నుకొనే బీద
 వ్యవసాయదారుడు రమ్మకున్నాడు, తన పాటం రెండు రమ్మిచ్చా కొన్నివందలు
 మరేమీ వస్తుంది. (మరేమీ చిత్రాల మీద వచ్చే రమ్మే సుఖం
 మీరందరూం బాగుండు, నేను చెప్పడం రిఫలే బాగుండు!)

ఇంజనీరుగా? ఎరిగిన నకు క్షేమ సుఖం తెలియదని చెప్పాను! కొన్నేళ్ళు
 క్రితం ఒక చిత్రకారుడిని కలుసుకున్నప్పుడు, అతని తెలివితో ఒక బొమ్మని
 చూసి బల మెచ్చుకున్నాను అదేదో MODERN ART అనుకొని. ఆ పేదమనిషి,
 అది బ్రష్ల తుడుచుకొనే CANVAS అని చెప్పి గట్టగా (మెప్పవటమేమిటా)

నవ్వారు. అప్పుడు సుంద ఎవరి చిత్రాలని పాడటం నకు సంతోషం!
 ఇల్లా అనానని చిత్రకారులంటే గౌరవం వేదనుకొకండి. కొండలు, బోయలు,
 సముద్రాలు, పొట్లు, అడవులు, మేఘాల వేకవోతే చందురు.... ఇవన్నీ
 బాగా వస్తే నేను సుఖపడతాను. కర్మనుల అంటే అన్ని చిత్రాలకన్నా ముఖ్యం నకు.
 అదేకేయ నాయకుల సంగతుల బయటపట్టడానికి కర్మనుల ఉపయోగం కూడా.

ఒక MODERN ART ను చూసి మెచ్చుకొనడానికి ప్రయత్నించ
 వలసినదేనయ్యాను. మరీ పాత చింతకాయ పచ్చడి లాంటి అభిరుచులకు నవి!
 ఈ క్షేత్రంలో వుండే రంగులు, రేఖలు, సన్నలు వూరొన ఊపలను ఎంత
 పచ్చలవిడిగా ఉపయోగించినా అర్థం కవు. వేటకంటే ప్రకృతిలో వుండే
 విధిని చిత్రించడమే బాగుంటుందన్న న అభిప్రాయం మరే రమ్మిచ్చులకు
 చెప్పాలని ఒక బన్నకథ వినిపించాను: ఒక గొప్ప చిత్రకారుడు ఒక పులమెక్క
 పూలతో సహా చిత్రించాడు. వెంటనే రెండు తేనెటీగలు వచ్చి వలమెక్క
 కు పులమెక్క. అది విని గొప్ప చిత్రం అంటారనుకున్నా. దానికి బదులు
 "ఈ తేనెటీగలకి కచ్చు సమంగా కనపడవచ్చుమట అన్నాను మరేమీవులు!

ENTERING OZ **
or
DISCOVERING YOUR CREATIVITY
Ms. LINDA FITCH

When I was a little girl I went through a period of waking up at night, terrified of the witch I had seen in the movie, "The Wizard of Oz". These nightmares continued to occur until one night I had a brilliant idea. I drew a picture of the witch, sparing nothing of her fearful horror with my black and green purple crayons. Then I added one more detail. I drew her petticoat showing.

I had barely put down my crayon when the witch lost all of her power. Suddenly she was simply an undignified old lady whose hems were not straight.

I never dreamed about her again.

Art has the power to evoke, to heighten, or transform emotions. Primitive people knew this. They danced before battle to strengthen their warrior capacities. They danced and drummed and chanted and painted to eliminate fear, to evoke love, to soothe troubled minds, to summon or banish demons.

Most of us don't know this because art in Western Civilization has become a passive spectator sport.

Today we sit in audience in front of our TV sets to watch other people virtuostic feats of dexterity on violins or pianos or guitars or drums which take a lifetime of athletic dicipline to achieve. The contrast between what the performer can do and our own meagre abilities strengthens a belief of most people that they have no "talent", that they are not "creative".

But everyone is creative.

For the past decade and a half I have been giving workshops to enable people to explore their creativity.

"I am not talented, never was", said one man. He picked up the mallet of a Xylophone. "By golly, this does sound good. Now what happens when I do this..."

I have watched people who never thought they were musical, improvise on drums and xylophones and temple blocks, finding themselves making beautiful music to their great joy and amazement.

Creativity demands the courage to explore. Forget about Rembrandt and just start messing around. Forget about doing something "good". Just start doing something.

"Close your eyes and remember what it was like when you were two years old", I said to a group of teachers at an in-service workshop on creativity.

"When you are ready, I would like you to explore this room just as i if you were two. Explore it in your very own way."

The room became silent as everyone sat quietly for a few minutes, then began to move around. Some started to crawl, some slithered on their stomachs. I saw Ellie lie on her stomachs, delving into a waste paper basket. She scattered tissues and paper around on the rug. Bill had picked a flower out of a vase, plucked the petals off and dropped them carefully, one by one, on the floor. Elise sat, then humped over, in a corner. Martha lay on the floor, kicking her legs in the air and staring up at the ceiling. Jim was tapping on the radiator, then listening intently.

They were discovering something crucial about creativity: the necessity of dropping the masks of behavior behind which we spend most of lives

**** This article has been reprinted with the permission of Ms. Fitch and first appeared in the Sept/Oct issue of "Holistic Living" magazine.**

and of trusting our spontaneous responses to the universe.

I once heard a great conductor say, "When I am conducting, I am revealing all of myself. It is a magnificent opportunity to communicate and to do it absolutely honestly."

If learnig to trust one's child like & spontaneous responses is an important part of being creative, another part is re-perception, or percieving the world with the fresh sensitivity of a child.

I frequently ask participants in my workshops to go on journey's of discovery in which they take a walk to make a collection of sounds, or sights.

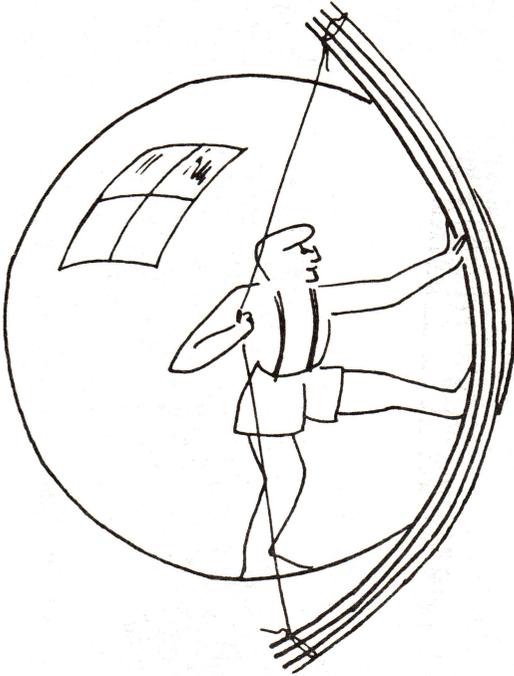
"choose three or four and record each of them with some gesture and your magic markers", I say.

Robin came back with, "This patch of blue is wind chimes hanging from a peach tree. This red

curving line is the siren of an ambulance. These little green and gold things, sort of like crosses in the corner, are the sound of crickets in the grass."

Discovering our creativity, whether we are conducting Beethoven symphonies, finding a new way to move, or drawing the sound of a cicada, is to accept new aspects and dimensions of ourselves. It is to live, more widely, to breathe more deeply, to listen more carefully, to extend the range of our movements , our sounds, our sights, our emotions.

It is to have a way of becoming whole, of bringing into the world all the beauty and ugliness and sorrow and hope and joy which we ordinarily lock away from the light of the day. It is making feelings manifest in light, from, gesture, color and sound, conquering demons, and turning witches into undignified old ladies whose hems are cooked.



క్రొత్త

అకుల సందుల్లో సూరిడుతు ఆడుకోవాలని
 పెన్నెల కెరటాల్ల పేకువన త్రిదులాడాలని
 విహంగాల వినదాన్ని వేణువునై పతికంచాలని
 సప్తస్వీతాల సాగరంల దప్పిక తీర్పుకోవాలని
 మెంటి నెక్కి పాలపుంత సందుకోవాలని
 తుషార బిందువుల ఇంద్రుని సునిమయ్యాలని

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SCULPTURE IN INDIA

Ms. Vasudha Bhavaraju

TFAS Youth Member
(14 years)

Out of many great varieties of art in India, the most prominent one is "sculpture". Its story dates back to 2500 B.C. in the valleys of Punjab. The first monuments that can be dated were stone columns erected by King Ashoka commemorating the occasion of Buddhism as India's state religion. Next, were the gates and pillars at Sanchi, which showed how style matured and manifested exuberantly.

Then came the Maurya Period, during which most believe Indian style was formed between 320 - 185 B.C. Statues of Buddha were dominant. A stone figure found from that period is exhibited in Kansas city museum.

Starting from the 5th century, masterpieces were made in metal. These were cast into colossal figures in Copper. Bronze was also used for smaller idols.

Probably one of the most amazing examples of carving is on a cliff in Sri Lanka of gods, men, nymphs and animals. It illustrates the Hindu legend of the descent of the river Ganges.

In the 8th century began the Medieval Period which saw the decline of Buddhist art, and the start of Bronze statuettes. One South Indian favourite is Lord Siva represented as Nataraja, Lord of Dance. Its precise movements and balance of figure is remarkable. At this point in time the lithic elements virtually disappeared.

For many centuries, European art was dominating and little was known about Indian sculpture. But as hundreds of years passed, its appreciation widened as Greek influence weakened.

Today, Indian art seems to dazzle all tourists, including myself. During my recent visit to India, I have seen sculptures of many different religions including Moghul, Jainist and Hindu styles.

India is a land of many wonders, one of them being the great works of art. The unique style of

architecture and sculpture are amazing. My first stop was in New Delhi, which holds a great variety of Moghul art. The Red Fort is one of the principle monuments in Delhi adorning marble carvings decorated with semi-precious stones.

Kutub Minar is another architectural wonder of Delhi. It is a tower 238 feet high, built with a combination of sandstone and marble.

One of the most amazing structures is the Iron Pillar standing in the courtyard of Quwat-ul-Islam mosque. It is a 23' 8" pillar made of solid wrought iron weighing six tons. It has been standing for over 1700 years without rusting.

But the sight that continues to impress all visitors is the Taj Mahal. This tremendous monument was built between 1631 and 1653 by Emperor Shah Jehan. It was a tomb for his beloved wife Nur Jehan. The Taj Mahal is built entirely of marble decorated with semi-precious stones. The filigree work in the building is amazing, which makes it a definite wonder of the world.

My next stop was to Jain's pilgrimage center of Sravanabelagola near Bangalore where a sixty feet statue of Sri Gomateswara stands carved out of a single block of stone, on the top of a mountain.

My last stop was to view the beautiful art of Hindu sculpture. In Karnataka state are the two famous temples of Belur and Halebeedu. Every inch of the walls and ceilings is covered with detailed carvings of small and big figures depicting the mythological stories of Lord Vishnu, Ramayana, Mahabharata and Bhagawata. Another famous form of South Indian art is the carvings of seven Nandis or bulls sculpted out of huge monolithic rocks.

The great Gopurams which are the gateways to temples are carved with expertise telling the stories of Gods and Goddesses. Carved in stone,

some of the Gopurams are covered partly with Gold leaf. In South India I also visited the most famous and beautiful Tirupati Temple of Lord Venkateswara, which contains the largest amount of Gold covering than any other temple.

Most of the architectural wonders were built many centuries ago, which even today, seems to awe all Westerners. I thoroughly enjoyed my visit to India and learned a lot about the history and culture of my country.



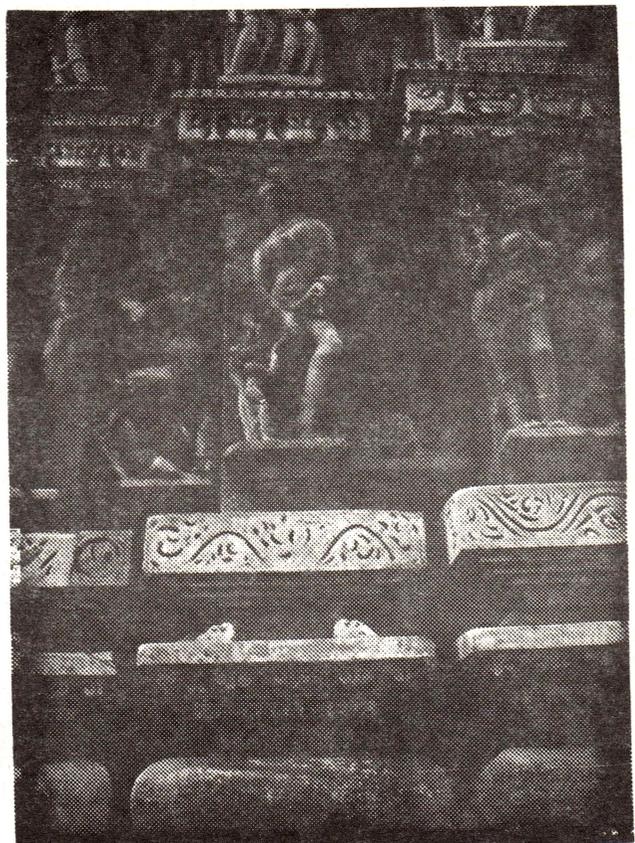
Sculpture on a pillar, Srisailem Temple, A.P.



Belur Temple, Karnataka.



Belur Sculpture, Karnataka



Khajuraho Temple, M.P.

కళావ్యాప్తి - ఒక అభిప్రాయం

కళ, సాహిత్యం, సంస్కృతి ప్రతి జాతి యొక్క ఔన్నత్యానికి, సంపత్తికి ప్రతీకలు. సమాజం యొక్క విలువలను, వ్యక్తిత్వాన్ని, స్థితి గతులను, సమకాలీన పరిస్థితులలో బేరబు వేసుకుని సాహిత్యం ఉద్భవిస్తుంది. ఆ సాహిత్యానికి, ఆ జాతి సంస్కృతి పరిధులలో నిర్దుష్టమైన రూపకల్పన చేసి ప్రత్యక్షంగా చూపించింది కళ. కవి తన భావనాపటముతో తన చుట్టూ వున్న ప్రపంచంలోని వికేస, వ్యవహారాలను వివిధ రచనల ద్వారా తెలియజేస్తే సత్రకారుడు ఆ రచనల లాఠి భాషాన్ని, కవి మనోగతాన్ని వేగవంతం చేసుకుని తన కుంఠ ద్వారా ప్రతి బింబాన్ని సత్రస్త్ర, కల్పలు తమ హస్త కళా నైపుణ్యంతో ఒక స్వరూపాన్ని సృష్టిస్తారు. ఆ సత్రాలు, స్వరూపాలు ఆనాట సేకకాలపరిస్థితులపై, లెవోట్లపై నిరీకించినవారి నిర్ణయములపై కూడా ఆధార పడివుంటాయి. ఈనాట మన దేశంలో స్వరూపాలు ఖరతదేశంలోని కేరళ రష్ట్రంవలెనే రాజా రవివర్మ సత్రములపై ఆధారపడి యున్నవి. మనవ జీవితాలు మారుచున్నా కళ కళాభివృద్ధి ములు మాత్రం కౌశ్యతంగా నిలిచిపోయి సరిత్రకు ఒక పద్ధతిని, న్రమమును కల్పిస్తాయి. మెసఫర్మోషియా, మాయ, మెహంజదారో వారప్రమొదలైన ప్రదేశములలో వెలువడిన శిథిలములవల్ల ఆనాట ప్రాచీన నాగరికత, ఆనాట ఆచార వ్యవహారములు మొదలైనవి మనకు తెలుస్తున్నాయి. ఇంతేకాకుండా, ఆయు నాగరికతల కాలప్రమాణము, వివిధంగా ధరిణికి చెంది ఇతర ప్రదేశములకు ఎలా వ్యాపించినో తెలుస్తుంది. ఇందువల్ల మనవ ఆలోచనా న్రమము, గమనక్రమము మొదలైనవి తెలుస్తాయి. ఈ లిషయములను గ్రహించుట వలన వక్రమన మనవ పరిధులను, భవిష్యత్తులోని జీవన విధానములను కుంట్టకానుటకు తగిన సహాయం లభిస్తుంది.

బలైలు, కల్పలు రెండూ మనకు వేర్వేరు విధంగా ఆస్థానాన్ని కలిగిస్తాయి. బలైలు మాడగానే ఎంత బలగా సత్రించాలో, ఎంత బలంగా వుండో అనుకొంటాము. ఒక కల్పాన్ని తలకించగానే శివకళ వుట్టుపడేటట్లు వుంది అనుకుంటాము. ఇంతే గాకుండా సత్రములో సీకే వస్తువు మిటి ప్రాణాస్యతే కాకుండా సామీప్యాన వున్న తదితర వస్తువుల స్వభావము కూడా సత్రీకరించవచ్చును. కల్పములో ఏకవస్తుప్రాణాస్యతహోచ్చు. అందుకే కల్పకళలో ఏకాగ్రత, వస్తుప్రమాణ సమవృత్తి, ఎంతో వేగము. సత్రములు, అసమోగించిన రంగులను బట్టి, గుడ్డను బట్టి నిలవ చేయడంలో తేడాలు వుంటుంది. కల్పములు ఎన్నో సంవత్సరముల వరకు కౌశ్యతంగా వుంటాయి. ఇటీవలి కాలంలో వాడుచున్న రంగులు కలకాలం ఉండగలుగుతున్నాయి.

శిల్పదేశములో కల్పములకు ఎక్కువగా ప్రాణాస్యత విచ్చిరు మన పూర్వీకులు. ముఖ్యముగా ఔన్నతత వ్యాప్తి కొరకు ఈ కల్పము లను ఎక్కువగా వాడారు. భట్టప్రాలు, మేరావతి, నాగార్జున కొండ మొదలగు స్థలాలలో ఎన్నో కల్పములు మనకు లభించాయి. క్రాంతియ రాజుల కాలంలోనూ, విషయనగర రాజుల కాలంలోనూ ఈ కల్పకళ బాగా వృద్ధి చెందింది. వరంగల్లు, హంపీ ప్రదేశాలలోని కళాభివృద్ధి ములు యందుకు సాక్ష్యాలు. అంతేకాకుండా, దేవాలయములలో మత వ్యాప్తి కొరకు కల్పములను విరివిగా వాడారు. తిరువతి, తేహాల్కీ, కాకనోస్త్రి, సింహవలము, హనుమకొండ, విషయవాడ, కిన్నవరం మొదలగు ప్రాంతాల్లోని నిర్మించిన దేవాలయాలలోని కల్ప కళాకారులు మన శిల్పాల కల్పకళా ప్రావీణ్యతకు నిదర్శనాలు. క్రొత్తాళ్ల సత్రపటములు కూడా సమృద్ధిగా లభించాయి. ఇవేగాకుండా శిల్పదేశములోని కొండ పల్లి బొమ్మలు, కలంకాళి పువితనం, బులిక్ కళ, నిర్మల్ సత్రములు కూడా ప్రసిద్ధి చెందాయి.

ఈ మధ్య కాలంలో బలై ప్రాంతం కూడా మన శిల్ప దేశంలో వర్ధిల్లుతోంది. కీ.చీ. దేవి బి.వి.రాజు, శ్రీ కిలవీరాజు, శ్రీ వడ్డది సోమయ్య మొదలగు ప్రాచీన వరదారులలో సత్రస్త్ర, శ్రీ జి.కె. రెడ్డి, శ్రీ ఎస్వీ రామాశాస్త్రి మొదలగువారు మోడర్న్ ఆర్ట్ లో ప్రావీణ్యత. సంపాదించుకొని ప్రపంచవ్యాప్తి నొందు చున్నారు. శ్రీ బొప్పి రేఖా సత్రములతో ఒక సూతనాస్యయమునే సృష్టించారు.

కళావ్యాప్తిలో కళాకారులకు ఎంత ప్రాముఖ్యత వుండో, కళాప్రేక్షకులకు కూడా తింతే ప్రాముఖ్యత వుంది. సుక సత్రమును మెచ్చుకొనడం, ఆ కళాకారుని భీకర్తిని పదిమందికి తెలియజేస్తే, ఇతరభాగంగా మాట, భన సహాయులు చేయడం ద్వారా ఆలోచన దీర్ఘవం కేతగ షోయి గలుగుతే అప్పుడు ఆ కళకు, ఆ కళాకారునికి ఒక గమ్యం ఏర్పడుతుంది. విసూత్తమైన కళాకారులను సృజించడంలో సహాయం చేసిన వారమూ ప్రేమలై. పూర్వ కాలంలో రాజులు, పాలకులు స్వలాభోపేక్షకానమో, ఇతరలక్ష్యా దృష్ట్యానమో ప్రత్యేకంగానూ, పహాక్షంగానూ ఈ కళావ్యాప్తికి దోహదం చేసినవారైనారు. ప్రజాస్వామ్య పద్ధతులను వేలుబిస్తున్నప్పుడు పాలకులు ప్రజలతో వారే ముందుంబవేసి మన సంస్కృతికి సమసి చేసుకుండా వుండడానికి తగిన సహాయం చేయగలగాలి. తెలుగు కళాసమితి యావిషయములలో ముందుడుగు వేసి ఈ ద్వితీయ కళాప్రదర్శన నిర్వహించడమేగాక, "కళానివేది" అన్న బలైకళా పత్రికను వెలువరించడం ఎంతో ముదివహమైన విషయం. ఇందుకు కారణమయ్యున్న శ్రీ కృష్ణవేమూరి, తదితర తెలుగు కళాసమితి సభ్యులకు, కార్యదర్శి ము వారికేనా ఆభినందనలను తెలుపుచున్నాను. తలపెట్టిన ఈ కళాకళన భవిష్యత్తులో బహుముఖంగా వర్ధిల్ల గలవనే ఆకాంక్షిస్తున్నాను.

ఎందరో మహానుభావులు. వారందరికీ కళాభివృద్ధి.

— కె.డాంబి రఘునాథ్
PISCATAWAY, NEW JERSEY.

HISTORY OF INDIAN ART

Ms. Rajita Bhavaraju

TFAS Youth Member
(15 years)

Indian art has been an awe inspiring experience to humanity since the era of the Indus Valley civilization. The richness of the art forms can be seen in the majestic and intricate metals, paintings, manuscripts, sculptures and handicrafts.

The styles of the arts varied during different eras of rule and attitude. This helped constitute the "traditional phase" accenting nature. The beauty of this art can be seen in great architecture such as Taj Mahal in which carved flowers are inlaid with semi-precious stones. Although, much later, the British stressed naturalism as well. A most famous collection is the "company paintings", once owned by Queen Victoria containing works of Colonial India.

Other Moghuls such as Emperor Jehangir not only stressed nature but had his painter create court scenes and individual portraits. Emperor Shah Jehan, builder of the "Taj Mahal", enjoyed paintings of night time and mystery.

Rajput art, considered to be of true Hinduism, originated in the late eighteenth century. Not nature but people and celestial figures were depicted. The art consisted of love scenes, religious mythology and story. These stories were usually illustrated by a male and female. This was the final phase of what is referred to as Pahari Style (1750 - 1850).

Much of India's art was found in various forms. Many of the painters created booklets of their work with inscriptions on the back. Unfortunately, Indian artists felt anonymity was proper and so their names remain a mystery. Other

findings were murals on the walls of village homes, clay edifices, exquisite beauty in Ajanta and Ellora caves dating back to 2 B. C. Temples were a sign of the times, as a reconstruction of the universe by sculpting forms of Gods and Goddesses on separate portions of the building.

Many tend to forget the Indian handicrafts. Though made for practical purposes, the crafts showed magnificence. Potters selected fine clay as utensils and others base metals. These were basically simple since the people felt that material should be reusable to make new utensils. However, precious metals were more permanent. Aristocracy had silver and gold dishes, jewelry, boxes and perfume containers. Soldering by fire was done starting 4 B.C. for shaping placement of precious stones in the metal.

Wood was used for architecture such as doors and beams. It also made beautiful toys, jewelry and furniture. Wood was also fairly simple to carve and sculpt.

Textiles were a major industry. Silk, cotton and wool made sufficient floor coverings. Reed mats were also very popular. The wood and textiles not only served a practical purpose but were very attractive too. Indians creatively manufactured paints by blending flowers, berries, clay, turmeric, rice flower and milk.

Indian art constituted an era of perfectionalists. It can be easily seen in the extraordinary life of the painting and sculpture and in the common items of every day life. This is an example of how India is a complete work of ART.





P.N. Rao



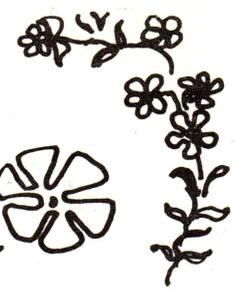
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శ్రీంధ్ర) జననికి త్రింజని


వందనమిదె విశాలాంధ్ర) మవజనని
 మా వందనమిదె

సకల కళా స్వరూపిణి సమగాన వినిపిని
 కౌటి సూర్య కిరణోదయ మంగళ వరదయనీ
 మా వందనమిదె

దేశదేశములలో తెలుగు తెలులను తొలకరించె
 భారతవనిలో బహుభాగ్యము లొసగె
 మా వందనమిదె

గలగలమని వరగావవరి వరెసె కిలకలమని క్రీష్ణ పిణాకనిపై
 ఉజ్వలింపజేయు మా శ్రీంధ్ర) పనితమళిపై
 మా వందనమిదె

వందనమిదె వందనమిదె వందనమిదె

- త్రివేలమంగళాస్తోత్రం



THE NEO SCHOOL OF BATIK **

Prof. Jyotinder Roy

Batik Expert

When speaking of Batik, the first thought that comes to mind is the art tradition of the Indonesian islands which is very widely popular in the field of graphic design on fabric. Batik is a color resist process known all over the world and has long been in practice among aboriginals of the Middle East African countries as well as of the old tribes of the Indian sub-continent.

In and of itself, the ancient primitive tradition of the resist process could not be considered a particular 'school'. With the advancement of the intellectual faculties of the tribes however, their unsophisticated work methods slowly became systematized, through which a particular technical skill was developed. It is this technical innovation that ultimately became responsible for bringing about a great change in the Indonesian art tradition of the time. Eventually, this commendable accomplishment of skill in the field of color resist process helped the artisans immensely to produce designs of a quality much superior to what had been for centuries.

In the earlier stages of the resist process, primitives mostly produced abstract patterns conveying neither visual message of nature nor any imaginative ingenuity. But with the progress of civilization, both technical efficiency as well as visual perspective of the artisans emerged concurrently as an admirable achievement. From vague meaningless abstract patterns batik artisans produced excellent figurative compositions to give an expression of nature, life and religion. Specimens of such progressive works executed by the deft hands of Indonesian craftsmen of the past are still to be found in the collections of the island country. They are also found in the custody of different museums of the world at large.

In the last few centuries, particularly in Indonesia during Dutch rule, the color resist process rose to its highest level in the field of

textile decoration, to be recognized as a nationally independent 'school'. There after it was introduced to the West in its name and style as batik, a word derived from Malaysian language, which means, writing or drawing in wax.

NEO SCHOOL OF BATIK

My institution, the School of Batik painting was originally founded in Bombay, India. Later it was established in Hawaii, New York and San Francisco. In addition, the institution organized over fifteen exhibitions of Batik painting in India and USA.

The last exhibition of the School in India was presided over by the late President, Dr. Zakir Hussain and was attended by the late Prime Minister, Mrs. Indira Gandhi. This institution also organized the First All India Exhibition of Bombay, in the same year. Later, the First Indo American Exhibition of Batik as a Fine Art was organized by the school under the auspices of the San Francisco Art Commission in 1980. Students from Bombay, Hawaii, New York and San Francisco exhibited their works.

For centuries it has been the general notion that batik is a technique to be used exclusively for the decoration of wearing apparels or things like pretty wall hangings or table mats etc. This impression has left a deep imprint on the minds of people down from the ages. Hence, my determined effort to develop the technique into a fine art medium may be looked upon as aggressive and may also be ridiculed.

Let me take an opportunity here to relate to you an interesting experience I had during my exhibition at the Prince of Wales Museum of Bombay: among others some of my paintings such as "Consent" and "Wheel of the family" were on show at this exhibition. An art critic

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attached to the Times of India, Bombay, did not accept the paintings for they were in "batik" medium and referred to them as Prof. Roy's "framed articles" !

At any rate things changed in the course of time, and it proved difficult to remould the frozen art concept of our critics, who could not let go of their fixed ideas about Batik easily.

I worked with patience and preserverence and at last had the privilege of being recognized in the sphere of fine art in India and there after I was invited to the United States to display my experiments with wax and dye.

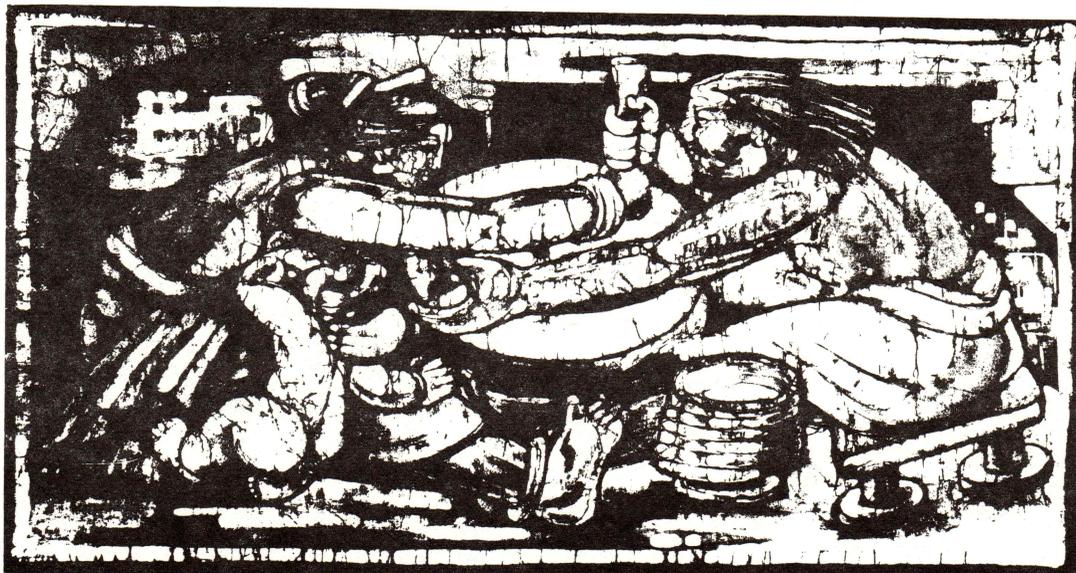
Later, in New York City, I nearly made frantic efforts to display a few fine paintings at some art galleries of repute. Several of them after a very close scrutiny, truly discovered a new interest in these paintings.

But an art dealer, first and foremost looks into the business possibilities through the sale of his goods. Question of creative value of the commodity is a secondary consideration for him. Furthermore, he is bound to be hesitant when the artist is stranger in the field of the art market

he is dealing in. Galleries which showed interest backed out once they heard the medium of our works was "Batik" !

But, finally, I got a break to exhibit my paintings at an exhibition held by the New Jersey Museum of Arts. I have an interesting encounter with the "Asia Society in New York City". The Society was very interested in the unique art of Batik but was unable to exhibit them. This institution displays a collection of and encourages exhibitions of Asian Character in particular. But unfortunately, the paintings did not represent any oriental tradition but only a contemporary school working in an old medium. However, the society permitted me to exhibit on the outside of the building premises. It appeared that funds were available for such outside activities as long as they are not patronized within the building ! As "beggars can not be choosers", I readily accepted.

I sent one of my promising pupils, Ms. Angela Manno to open a school in San Francisco, which later was patronized by the San Francisco Art Commission and I was appointed as the Director of the Artists Embassy International.



"Consent" by Jyotinder Roy, 1st prize,
All India Fine Art Exhib, Mysore, 1963.



* కలంకారీ కళలా 'వర్ణవిస్లవం' సాధించిన వెనుక పరిశ్రమ!

ఆసియన్ దేశాలకు అంద్రావనికి అంతర్జాతీయ వ్యాపి అర్జిస్తున్నది. ఆ చిన్న పూతు తెలుగు వారికి ప్రపంచస్థాయిలో కళారంగంలో పెద్ద పీటను వేస్తున్నది. నృత్య కళకు కూచిపూడి ఎటువంటిదో జగత్ ప్రసిద్ధిగాంచిన కలంకారీ కళకు ఇప్పుడు ఆ గ్రామం అటువంటిది.

కృష్ణా జిల్లాకు ముఖ్యపట్టణంగానే కాక, ప్రపంచ కలంకారీ పటంలో కూడా ముఖ్య పట్టణంగా ప్రముఖ స్థానం ఆక్రమించిన చుచిరపట్నంకు సమీపంలో గల ఆ చిన్న గ్రామం - పెదన - చుర్రెట్ల నీడన చురో వృక్షం మొలకవన్న నానుడికి భిన్నంగా, కలంకారీ కళకు కాణాచి అయిన బండరుకు ప్రక్కనే వుండి అదే కలంకారీ కళలో తనదంటూ ఒక ప్రత్యేకతను, విశిష్టతను సంతరించుకుంది.

దోర కర్ణెట్లు, బెవేషిట్లు, యంగీలు, చీరలు మొదలైన కలంకారీ వస్త్రాల కళాత్మక వియవలతో పాటు శ్రమశక్తి బొన్నత్యాన్ని కూడా ప్రతిబింబిస్తాయి. కలంకారీ పరిశ్రమ తీరు తెన్నులను తెలుసుకోవడానికై పెదనలో నందం బ్రదర్స్ అధ్యక్షులలో నడుస్తున్న కలంకారీ పరిశ్రమకు వెళ్ళినప్పుడు అక్కడి వాతావరణం, ఆందరి గ్రామీకులు, ఆ పరిశ్రమ నిర్వహణ విధానం - అన్నీ కలసి అనిర్వచనీయమైన అనుభూతిని కలుగజేశాయి.

అక్కడ - నిరాదంబరమైన పూరిపాకంలో నిరుపమానమైన కళాస్పృహ నిశ్శబ్దంగా సాగిపోతోంది. రంగులు కలిపేవారు, అవసరమైన రీతిలో వస్త్రాలను, అమర్చేవారు, ధూకులతో దీక్షిస్తారు

వస్త్రాలపై ఆదేవాడు - ఎవరి పనివారిదే! ఒక చుహాలయ నిర్మాణానికై అహోరాత్రులు శ్రమించే శిల్పిని మాదిరిగా ఏకాగ్రతతో, వైపుబింబంతో, వీరియనగా, వివిధరంగా ఆ కలంకారీ గ్రామీకులు పాటుపడుతుంటే, వారందరికీ కార్యక్రమాలు విధేయిస్తూ, జరుగుతున్న పనిని వర్ణవేషిస్తు తిరిగే యజమాని శ్రీ నందం వెంకటేశ్వరరావు ఏ రామప్ప గుడిలాంటి చుహాలయ నిర్మాణాన్నో వర్ణవేషించే ప్రధాన శిల్పిలా కనిపించారు. శ్రీ నందం వెంకటేశ్వరరావు అధ్యక్షులలో అక్కడ జరుగుతున్న కృషికి అంతిమ లక్ష్యం కేవలం ధనార్జన మాత్రమే నంటే నమ్మలేము; కలంకారీ కళారంగంలో పెదనకు ఒక ప్రత్యేకతను, చిరాయశస్సును చేకూర్చాలన్న వట్టుదల, కలంకారీ కళలో కౌతల పోకడలను ప్రవేశపెట్టాలన్న తపన, కలంకారీకి సంబంధించి అత్యున్నత ప్రమాణాలు సాధించాలన్న ఆకాంక్ష నందం బ్రదర్స్ లో కనిపించాయి. తమ పరిశ్రమను కేవలం ఒక వ్యాపారంగా మాత్రమే భావించక, దానిని ఒక పవిత్రమైన కళగా ఎంచి, దానిని ఒక తపస్సుగా పరిగణిస్తున్న వారి కళాత్మక దృక్పథం ఎంతైనా గ్లామరీయం.

ఒక సంగీత విద్వాంసుని కుటుంబంతో 'సంగీతం' పెన వేసుకుపోయినట్లు, ఒక చిత్రకారుని వంశంతో చిత్రలేఖనానికి అవినాభావ సంబంధం ఏర్పడినట్లు - నందం బ్రదర్స్ 'కలంకారీ కుటుంబం'లో కలంకారీ కళ అంతర్లీనమై పోయింది. ఆ ఇంటిల్లపాటి కూడా కలంకారీని ఒక కళగా ఆరాధిస్తున్నట్లు కనిపించింది. కలంకారీ నేపథ్యంతో కూడుకొని వుండే వర్ణచిత్రాల

* కలంకారీ పనితీరు (ఆంధ్రజ్యోతి నుండి - కృతజ్ఞులలలో)

కోసం కెమెరామారు విలిచేందుకు నందంవారి చిరంజీవి (వక్కా-
పేజీ వర్ణచిత్రాలు) స్వచ్ఛందంగా ముందుకు వచ్చిందంటే.
కలంకారీ కళవల్ల ఆ ఇంటిల్లపాదికి గల గౌరవం ఎటువంటిదో
అర్థంచేసుకోవచ్చు.

నందంబ్రదర్స్ తమ కలంకారీ పరిశ్రమ ఏ విధంగా మని
చేస్తున్నదీ స వివరంగా తెలియజేసిన ఏమిట ఈ
రంగంలో తాము మాత్రమే సాధించగలిగిన
ఒక ప్రత్యేకతను గురించి వివరించారు.
కలంకారీ వస్త్రాలపై డిజైన్లు ముద్రించడానికి వెజిటబుల్ కలర్స్
వాడతారని, అయితే ఈ రంగులు పరిమితమైన సంఖ్యలోనే
వుండేవని, తాము మాత్రం వివిధ ప్రయోగాల ద్వారా ఈ రంగుల
సంఖ్యను అధికం చేయగలిగిమని వారు తెలిపారు. కలంకారీ
వస్త్రాలపై న డిజైన్లను ఇన్ని ఎక్కువ రంగులలో ముద్రిస్తు
న్నది తామేనని వారు చెప్పారు. నందం బ్రదర్స్ కలంకారీ
పరిశ్రమ సాధించిన ఈ "వర్ణవిప్లవం" కలంకారీ పరిశ్రమ
మరింత పురోగమించడానికి ఎంతైనా దోహదం చేస్తుంది.

ఆకువనర్లు, చెల్లి బెరకు, కూరగాయలు, పంటాముదం,
వనమూలికలు మొదలైనవాటిని కలంకారీ రంగుల తయారీకి
వినియోగిస్తారు.

డిజైన్ల ముద్రణకై కోలాక్లాత్ను చలువచేయడానికి
అవుపేడ వనరులో దానిని తడిపి, నీటిపైన వుండే నాచు మీద
మూడు రోజులపాటు సూర్యరశ్మి తగిలేలా వుంచుతారు. అప్పుడు
కోలాక్లాత్ తెలుపు ఇస్తుంది. ఆ తెల్లని వస్త్రాన్ని తిరిగి కర
క్కాయ రసంలో తడిపి ఆరపేసిన తర్వాత ప్రింట్ కు ఇస్తారు.

ప్రింట్ కు ఇచ్చిన వస్త్రంపై బెల్లం, ఇనుముతో తయారయిన
కవీంతో (నలుపు రంగు) బొట్లైన్ వేస్తారు. రెండవ
రంగుగా పటికతో తయారైన ఎరుపు రంగు వేస్తారు.

ఈ ప్రింటింగ్ పూర్తయిన తర్వాత వస్త్రం మీద వున్న
జిగురు వగైరా పోవడానికై దానిని చెరువులో తాడిస్తారు.



వస్త్రాన్ని ఏ దళలోనూ నుసమకూడదు. వస్త్రాన్ని ఆరబెట్టిన
తర్వాత దానిని అంజిర్స్ రంగు జాజి అకుతో రాగిబానలో
వుడకబెడతారు. వుడకబెట్టిన వస్త్రాన్ని పేడవనరులో నీటిపై
వున్న నాచుమీద చలువచేస్తారు. చలువచేసిన వస్త్రానికి గంజి
పెట్టి మైనం పూసిన తర్వాత నీలిరంగు అద్దుతారు. మైనంపూసిన
వస్త్రాన్ని తిరిగి వేడినీటిలో వుడకబెడతారు. వుడక బెట్టిన
వస్త్రంమీద గల మైనం కరిగిపోయి వస్త్రంమీద ప్రింట్ చేసిన
డిజైన్ వస్తుంది. డిజైన్ వచ్చిన వస్త్రానికి మళ్ళీ గంజిపెట్టి
ఆరపేస్తారు. ఆరబెట్టిన వస్త్రంపైన కరక్కాయ
రసంతో ఆ వన ర మైన చోట కుంచెలతో రాస్తారు.
ఆ తర్వాత వస్త్రాన్ని పటిక నీటిలో త దు వు తారు.
అలా తడిపిన వస్త్రాన్ని మళ్ళీ పేడ వనరులో తడిపి, నాచుపైన
సూర్యరశ్మి తగిలేలా వుంచినప్పుడు వస్త్రంపైన గల మితి
పోయి వేసిన రంగులు కనువిందుగా కనిపిస్తాయి. అటు ఏమిట
వస్త్రాన్ని పరిశుభ్రమైన నీటిలో తాడించి ఆరబెడతారు. ఇదంతా
చేయడానికి సుమారు 45 రోజులు పడుతుంది!

'కలంకారీ' అనే మాట పర్షియన్ భాష నుంచి వచ్చింది.
అంగ్లేయులు, డచ్ వారిని కూడా ఈ కళ ఎంతగానో ఆకట్టు
కున్నది. తొలుత కలంకారీ కళాకారులను మహమ్మదీయ రాజులు
ప్రోత్సహించారు. 16వ శతాబ్దంలో ఆంధ్ర నుంచి వలుపురు
కలంకారీ కళాకారులు ఢిల్లీకి వలసవెళ్ళినట్లు తెలుస్తున్నది. అక్కడ
వారిని అప్పటి సుల్తానులు ఆదరించారు. 1848లో కరపు
ఏర్పడి పెక్కుమంది కళాకారులు మృత్యుచెందడంతో కలం
కారీ కళకు తీరని నష్టం జరిగింది. ప్రాచీన చైనా, ఇండోచీనీయా
వర్షియా దేశాలలో కూడా వస్త్రాల మీద బొమ్మలు వేసే కళ ఒక
టుంది. అయితే కలంకారీ డిజైన్స్, బొమ్మలు వాటికంటే కష్ట
సాధ్యమైనవని, అందమైనవని భావిస్తారు.

మనరాష్ట్రంతో పాటు కమిషనరులోని కుంభకోణం, 43

నాయకంపేట. కంప్యూటర్ మొదలైన వాటి కలకాండ కళాకారుల నాటి. వారు దేశం బొమ్మలను వెయ్యడంలో నిర్ణయించారు. ఇటువంటి కళాకారులే కాక హాస్టిలో కూడా ఉన్నారు. గుజరాత్ రాజస్థాన్ రాష్ట్రంలోని కలకాండ కళాకారుల నైపుణ్యం ప్రపంచ ప్రసిద్ధిగాంచింది గుజరాత్ కలకాండ కళాకారులు ప్రకృతిరామణీయ కళను చిత్రించడంలో ప్రత్యేక స్థానం పొందారు. వారు చిత్రించిన "వనంక విలాసం" అనే ప్రకృతి చిత్రం ముద్రితమైన పట్టు వస్త్రం వాషింగ్టన్ ప్రీయర్ ఆర్ట్ గాలరీలో ఆపురూపమైన కళా సంవదనగా భద్రపరచబడి ఉంది.

కలకాండ వస్త్రాల పట్టు విదేశీయులు ఎక్కువ ఆసక్తి చూపుతున్నారని, ఇటీవల ఒక విదేశీ వనిత వెదన వచ్చి తమ కలకాండ పరిశ్రమ పని తీరును కొన్నాళ్లపాటు అధ్యయనం చేసి వెళ్ళిందని నందం బ్రదర్స్ తెలిపారు.

ఆంధ్రావని గర్వకారణమైన రీతిలో ఆంధ్రావని స్థాయిలో కీర్తిని అర్జించిన కలకాండ కళను రాష్ట్ర ప్రభుత్వం ప్రత్యేక క్రెడెంట్ అభివృద్ధిచరచంపిన ఆవశ్యకత ఏంటై నావుంది. కలకాండ కళ అభివృద్ధి కై ఈ రంగంలోని అనుభవజ్ఞుల సూచనలు కోరడం, కలకాండ శిక్షణా కేంద్రాన్ని రాష్ట్రవ్యాప్తంగా ప్రభుత్వ ఆధ్వర్యంలో నెలకొల్పడం లాంటి చర్యలను గైకొనే విషయం పరిశీలించడగినది.

—మాగంటి



వెదనలో నందం బ్రదర్స్ ఆధ్వర్యంలో నడుస్తున్న కలకాండ పరిశ్రమను 'అప్రోక్' డైరెక్షన్ శ్రీ.పి. రంగనాయకులు నందం ర్పించినప్పటి పూటో. హాండ్ లామ అండ్ డిజైన్ల అసిస్టెంట్ డైరెక్టర్ శ్రీ కృష్ణయ్య, 'అప్రోక్' డివిజన్ మాన్జెటింగ్ ఆఫీసర్. ఇంకా పరిశ్రమ యజమాని శ్రీ నందం వెంకటేశ్వరరావులను కూడా ఫొటోలో చూడవచ్చు.

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The Technique of Batik

By ANGELA MANNO

An exhibit of fine batik paintings was recently held at The Front Restaurant/Gallery, 91 Seventh Avenue South, New York City, N.Y. Now, you may be asking yourself, "What on earth is a batik painting? I've heard the word 'batik' somewhere, perhaps when a cousin of mine was taking a class in crafts at the local adult ed center. Or was it mentioned in reference to aunt Clothilde's kitchen table cloth? Or maybe... yes... I remember, didn't Uncle Harry bring one back from his African safari?"

Having worked in the medium of batik for nearly ten years, the mystery and misconception surrounding this long pigeonholed and misunderstood technique never ceases to astound me. Just when I think the controversy has finally subsided, I walk into a gallery with my portfolio, mention the word "batik", and all eyes glaze over.

With its origins in the textile design of primitive cultures, and its contemporary use as such in traditional societies, Uncle Harry might well have brought one back from his trip to Africa -- in the form of a pareo (or sarong) however, and not as the result of a hunt!

For batik is an ancient method of textile design as well as an innovative and valid medium of fine art. As a design or painting medium, the process is basically the same; the materials used are hot, molten wax, cotton or any natural fabric (including rice paper) and dye. The white fabric is first "painted" with molten, colorless wax with either a brush or a tjanting tool (using the same principle as a fountain pen). Those areas covered with wax will be protected from all subsequent dyes applied either through immersion of the cloth in a dye solution or by the application of paint-on dyes with a brush. The cycle of waxing new areas of cloth over the new color (preserving that color for the rest of the process) is repeated until the last and darkest color penetrates fabric. The wax is then removed (remember the wax serves only as a stop-out medium as grease resists water in lithography or the way stencils block out areas of a silkscreen).

The sophistication of a particular work depends upon the design and the techniques used during the process. The manner in which the wax is applied is crucial as is the number of colors used. A very simple or complex design may result according to these factors. Either a batik painting or wearable may consist of from two colors up to twenty five or more. It may have a flat, hard-edged look found in fabrics originating in West Africa or the delicate, flowing look of a Javanese sarong. In addition to the graphic style of these is the quality of depth which can be achieved in true painterly fashion, making batik what it is becoming today -- a viable medium of painting. Adding another dimension to this already unprecedented versatile medium are the numerous ways in which the finished product can be displayed: due to the translucency of most fabrics, the work may be encased in a lightbox, the back lighting creating dramatic effects depending on the overall environment in which it is hung. The piece may also be treated as a wall-hanging, suspended loosely from dowels, creating a light and airy feeling. And lastly it may be

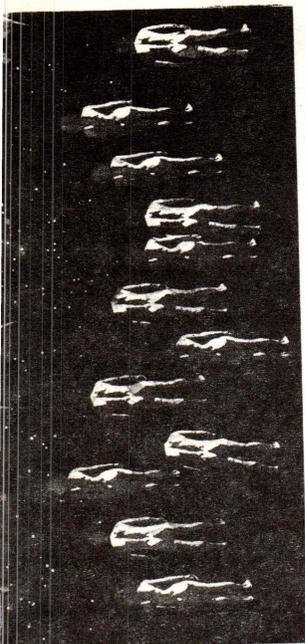
stretched, framed and/or matted like any other work of art.

Batik is not only versatile in terms of technique but with respect to application as well. Since it is essentially a textile art, it is ideal for use in theatrical productions (for which costumes and backdrops can be designed in his medium). In the apparel industry, it may be used to design the finest silk. In the home furnishing market, its uses are indeed varied. And lastly, the use which has become my love and occupation is that of painting, through which all the various techniques can be combined to produce either highly detailed renderings--from faces to landscapes--or loose and flowing abstracts.

Today batik is more well known in its traditional capacity, i.e. as craft. As a fairly newcomer to the art scene it meets with the prejudice characteristic of those firmly entrenched in Western artistic tradition. During a presentation with one such personality, as I showed her an original piece, I had the bewildering experience of hearing the following response: "I am suspicious of batik." For a moment I wondered if I hadn't wandered mistakenly into an open call audition for magicians, since it sounded as if she were afraid the work would disappear off the wall--without the aid of human hands--if she had allowed herself to enjoy the work and perhaps commission my services.

Actually, the above situation illustrates the profound misunderstanding by the many of my preferred medium. It has to do with preconceived notions, with which the eye can see nothing new. If I may use the example of another medium: when a bolt of fabric is silkscreened for use in the textile industry, the finished product, in most cases, is considered a work of art as when the same process is used to produce a limited edition print. This is not to say that the former may not have been artfully conceived and executed. According to Kant, the distinction is determined by the object's function. This is a convention and a rather arbitrary one at that but the world needs conventions in order to persist in an orderly fashion. Personally, I don't care what you call it, as long as the viewer remains free and able to appreciate what is before him and not blinded by the smoke screen of artistic concept. When this occurs both the artist and the dealer, client, general public suffers because on a certain level artistic expression is being censored. Expression is not complete without appreciation. Philosophic and shop talk aside, the basis for misconception has been elaborated upon sufficiently. I use the term "fine" batik paintings in reference to my work to distinguish it from the associated field of textile design. Basically I am using the same means (although the technique, as I explained, varies greatly) for a different end. I hope that in the future works done in the medium of batik will be considered with less confusion and prejudice and with more recognition and understanding. In and of itself it is a fascinating and unique medium, both traditional and innovative, craft and art. Look around and see for yourself!

** MS. Angela Manno, a New York Based artist graduated from Bard College in 1975, with a Bachelors degree in English & French. Later she studied at the San Francisco Art Institute. Exposure and expertise developed during the long association with Prof. Jyotinder Roy, India's Batik expert. She published many articles and lectured widely including the Parsons School of Design in New York. Her recent series called "Conscious Evolution: The World at One", was featured as a one person exhibition at the Vancouver Expo in 1986, at the UN Pavillion and is currently touring the USA. Her aim is to put forth her vision of the underlying unity of all existence, that same unity which was perceived by both astronauts and cosmonauts as they viewed Earth from space.



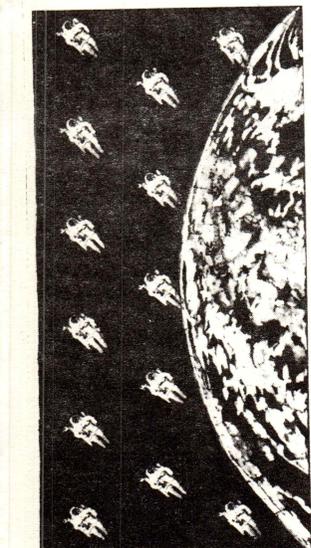
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MAN IS A STAR'S WAY



47" x 24"

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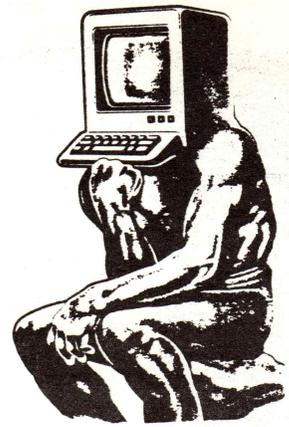
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COMPUTER GRAPHICS & ART

Dr. E. S. PANDURANGA

Graphics Department,
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A very powerful medium available to the artists of today is computer graphics. Using this tool the artist can create very complex pictures within a matter of few minutes. The degree of realism of these pictures is sometimes unbelievable.

Let me emphasize a minor point. There are two ways in which one can exploit the computer. The painting programs such as PC-Paint, Deluxe Paint etc. represent an indirect use of the computer. The artist in this case is simply using the computer as a tool to replace his conventional paraphernalia. The display screen of the computer, often called the monitor, acts as an electronic canvas. A pointing device, such as a mouse or a light pen, serves as a sophisticated paint brush. This "brush" never needs to be cleaned up and can change colors at the flick of a button.

Many of the paint programs do make use of the "brains" of the computer to some extent. They allow, in addition to simple free hand drawing, certain pre-defined mathematical objects such as circles, polygons, spline curves and so on. A region on the screen can be filled with a given color at will. Some of the more advanced programs provide methods for region filling with smooth gradient in the shade of the color chosen. Another interesting feature is the simulation of the air brush.

All the paint programs do require manual intervention. A direct means of exploiting the computer would be to put the human intelligence into a computer and let the computer generate the required picture. This task requires an artistic mind with a strong mathematical bent to it. This is the area where most of the current research efforts are focussed on. The rest of the article is directed towards a brief description of the process involved in this aspect of computer graphics.

Three basic ingredients in the computer generation of a picture are modeling, hidden surface elimination and shading. Modeling refers to the

process of building up a scene. It is a means of describing to the computer, in its language, what the picture consists of. We would like to be able to do this as concisely as possible. For example, a simple table can be described by enumerating the co-ordinates of all its vertices and defining rectangles through these vertices. An easier way would be to define a single entity known as a parallelepiped (which is made up of six rectangles) and the table itself can be built up with six of these parallepipeds (one for the table top and one each for the four legs). Taking this a little further, we need to define the dimensions of only one of the four legs and describe the other three legs in terms of this leg.

Once a scene is modeled, we need to define an eye position (which is equal to the position of a camera when taking a photograph of the scene). The display screen is a two dimensional (2-D) surface, whereas (most of) the interesting scenes are three dimensional (3-D). Thus we also need to "project" the 3-D scene onto a 2-D world. The most popular projection method is known as perspective projection. The whole of a table is not visible from any one side of it. Some parts are hidden from view. To imitate this fact of realism, hidden parts of the scene are not to be shown in the generated picture. This is known as hidden surface elimination. The generation of shadows is very similar to hidden surface elimination. One can think of the eye being at the position of the light source, and from this position the parts that are hidden are in shadow.

The last part in the generation process is shading. Without suitable shading the picture will look flat and dull. Shading brings out the depth in the picture and makes it come alive. The process of shading involves computing the amount of illumination on the visible portions of the scene and varying the brightness across the picture according to the illumination.

Let us put it all together by means of an example. The following picture shows a scene consisting

of four balls enclosed in a fifth. I modeled the scene by representing each ball as a sphere and writing out its mathematical equation. The four balls are of colors (respectively clockwise from top left) blue, red, green and grey. The enclosing ball is completely mirrored and hence has no visible color. The four balls are deemed to have a shiny surface so that they reflect their complementary colors. That is, a blue ball is assumed to reflect light rays of colors other than blue. A simple, yet powerful, method of achieving hidden surface elimination known as "ray-tracing" was used. This method is powerful enough to include effects of reflection and shadows.

In the picture you actually see on the paper, various gray shades have been used to represent the actual colors. The multiple reflections in the center of the picture are the reflections in the inner surface of the enclosing ball. The eye is set near the center of the outer ball, just offset to the

left a little. The four inner balls are in a hemisphere of the outer ball, in front of the eye.

You can see that with a simple model, the computer could generate such a complicated picture. Imagine how much time an artist would like to paint the same picture even if he had the imagination to visualize it. Producing a direct photograph of the scene would be even more difficult. You would need strong enough balls and find a means to support them as depicted in the above picture and somehow hide the camera itself from being reflected into the balls.

In passing, I would like to add that this is just a scratch at the world of computer graphics. Next time when you watch a commercial, try to guess how much of it was computer generated. Chances are that you will be surprised when you find out the facts.



Sreelata Kintalpage7



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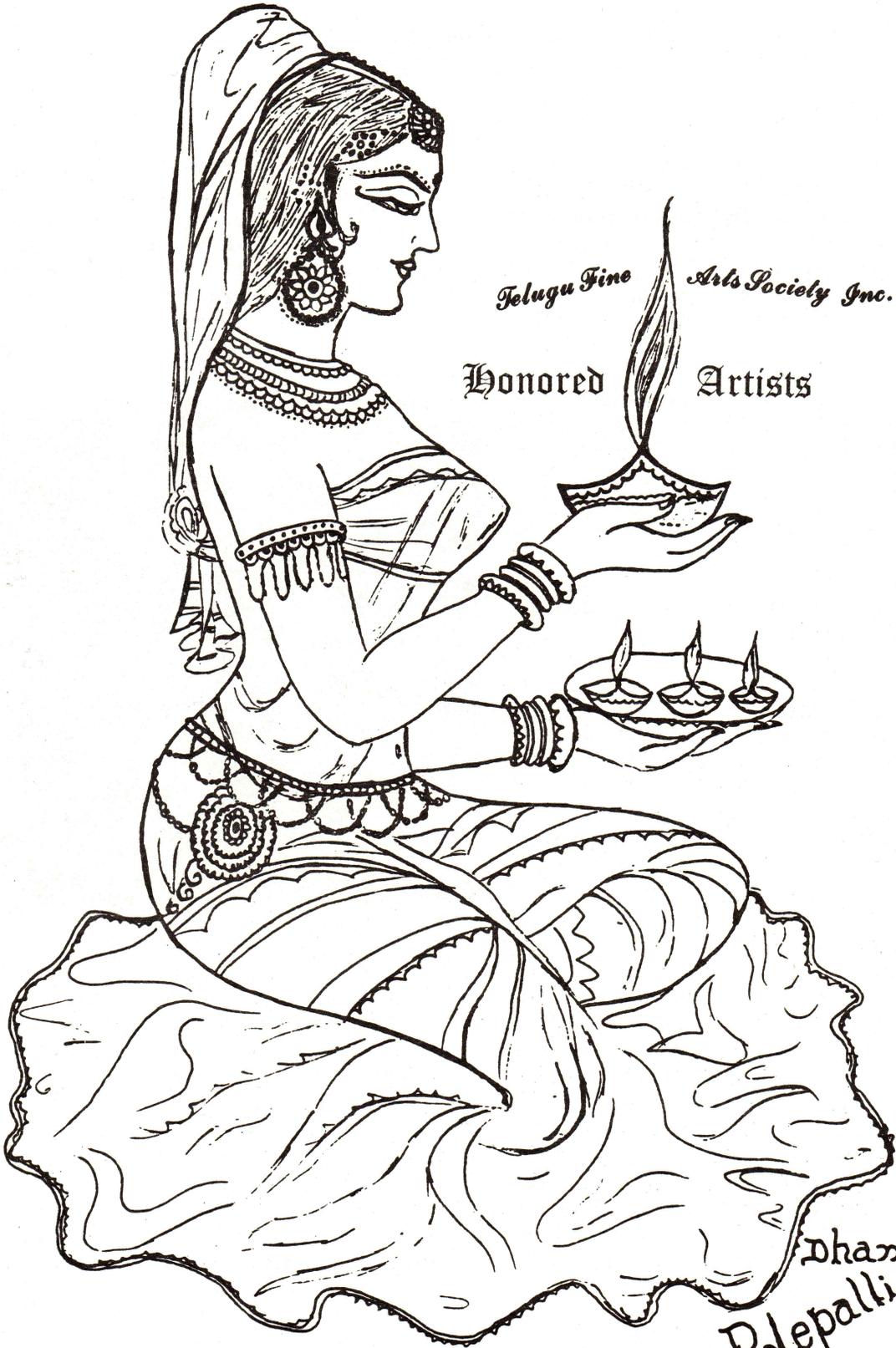
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PROF. JYOTINDER ROY

Mr. Krishna Vemuri

Chairman Arts Committee,
Telugu Fine Arts Society

Prof. Jyotinder Roy, a native of Calcutta is the Founder/Director of the "School of Batik Painting", Bombay, New York and San Francisco. He is a brilliant and inspiring teacher capable of initiating many art projects. Although he is 81 years old, he still is very strong, ambitious and willing to work with more zeal than any other youngster.

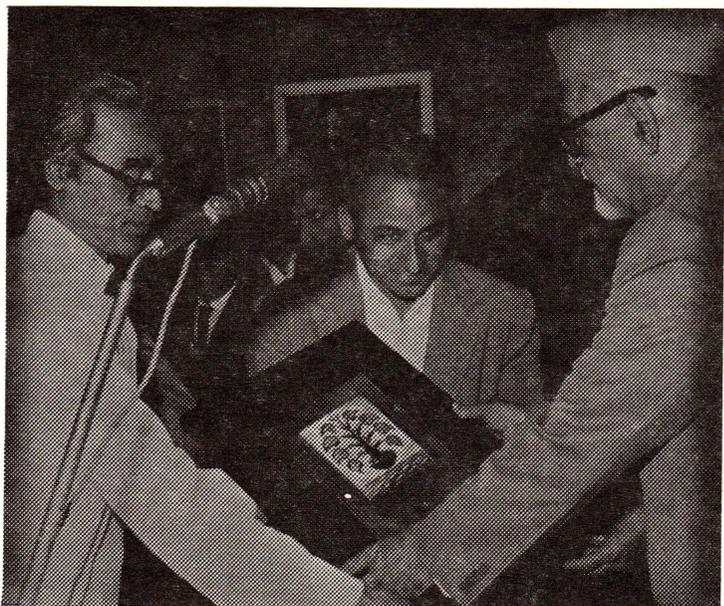
Prof. Roy had his art training in Calcutta and was the recipient of many awards and scholarships, notably the Government School of Art Scholarship, Calcutta (1930), Academy of Fine Arts, Calcutta (1951), winner of Punjab Government Gold medal by the Indian Academy of Fine Arts, Gold and Silver medals from Calcutta University Institute (1931, 32) and Maharajah Gaekwar of Baroda's Prize given by Bombay Art Society in 1938 and 1945.

Prof. Roy held several outstanding positions in India and USA. He worked at the University of Hawaii inculcating the art students with his Batik techniques. He is the Founder/Director of Bharatiya Kala Bhavan, Bombay; Director of Regional Handicrafts Design Centre, Government of India, Instructor at the prominent Sir J. J. School of Art in Bombay.

His paintings were exhibited in the UNESCO International Exhibition, Paris (1970). Indian Government purchased one of his paintings and presented it to the Chinese Government as representative of contemporary Indian art in 1948. He was also honored to be appointed a member of the International Arts Guild, Monte Carlo in 1965.

My association with Prof. Roy began in 1974 when I casually called for information about Batik Classes after reading an ad in the "Village Voice" newspaper. He has a regular art school curriculum including facilities for the Ph.D pro-

gram in Batik. His training was methodical, and disciplined and provided artistic freedom to learn at one's own pace and experiment with one's own ideas. He was like a "Guru" in a "Gurukul". I am fortunate enough to produce about fourteen Batik paintings under his guidance. Although the process of Batik painting is very laborious and time consuming, the end results seem to compensate the effort!



Prof. Roy's students have met with great success on their own. One of them is my classmate Ms. Angela Manno, who was sent to open the School of Batik Painting in San Francisco. Later on Prof. Roy moved there from New York and was appointed as the Director of Artists Embassy International. It was patronized by the San Francisco Arts Commission.

Prof. Roy, moved back to Calcutta, seven years ago, but will be returning to New York at the end of October this year. He will be with us in spirit on the Inaugural Day of the Art Exhibition without any doubt!

PADMA SHRI Dr. N. KRISHNA REDDY

Mr. Krishna Vemuri

Chairperson Arts Committee,
Telugu Fine Arts Society

Prof. N. Krishna Reddy is currently the Director of Graphics and Printmaking program at New York University. He has been teaching for a long time beginning in 1948 at the College of Fine Arts (Kalakshetra) at Adyar, Madras.

He hails from Chittoor, Andhra Pradesh with formal education in fine arts from the International University of Shantiniketan, founded by the world famous poet laureate Rabindranath Tagore. He spent seven years in Europe studying Sculpture. During this time he also worked with S.W. Huyter at his Atelier 17 in Paris and later co-directed Atelier 17, the world renowned experimental printmaking workshop that helped to establish printmaking as an independent medium of artistic expression in the U.S and other countries. This period proved to be very valuable in his life as it enabled him to innovate new techniques that were revolutionary in the evolution of engraving and printmaking.



His pioneering work led to the discovery of the principle of color viscosity - a major breakthrough towards more controllable and predictable results in the area of simultaneous color printing.

Prof. Krishna Reddy has held several outstanding positions such as visiting Professor at the University of Wisconsin at Madison, Yale University, Summer School of Music & Art at

Norfolk. Art Schools & workshops all over the world have invited him to teach.

His contribution to printmaking is evidenced by over 50 "One person shows" he has held so far; participation in International exhibitions such as Biennale of Paris & Triennale of New Delhi and national and international juries. Prof. Reddy's work has been discussed and published in a great number of books on Printmaking including the books written by S. W. Huyter, Founder-Director of Atelier 17, Paris and Gabor Peterdi, Professor of Art, Yale University.

Prof. Reddy has been the recipient of many honors and awards. Some of them are the French Government Cultural Exchange grant, scholarship from the Italian Institute for the Middle and Far East, and Italian Government Cultural Exchange Program.

The President of India honored Prof. Krishna Reddy with the title of "Padma Shri" in 1972, in recognition of his significant contribution to contemporary Indian art. United Nations also honored him by selecting his design for its first day cover and another design for the UN stamp issued in November 1978.

Prof. Reddy is currently involved in the development of a new technique of Printmaking in Pointillist and broken colors which will simplify technical processes, increasing the expressiveness and intensity of the image. Currently, he is writing a book titled "Significance of Materials & Processes in the Intaglio Simultaneous Color Printmaking."

It is very fortunate for the Telugu people to have a man of his stature living amongst us. His roots are embedded in India, deeply in Andhra Pradesh. His immediate reaction upon hearing about "Kalavahini" publication project was, "How will it be helpful to the Telugu people in general?" and "What does it do to the Telugu people here in USA in particular?"

Mr. BHAGWAN KAPOOR

Mr. Krishna Vemuri

Chairperson Arts Committee,
Telugu Fine Arts Society

Mr. Bhagwan Kapoor, a noted Indian professional artist living in Manhattan, New York, hails from Bombay, India. He is one of the few Indian artists to retain Indian tradition in his paintings. The bold colors in his paintings maintain a pleasing harmony and glow with the poetry and romance of folklore.

Mr. Kapoor had his art training at Sir J. J. School of Arts, Bombay from 1954 to 1958, graduating with honors by securing the first rank in the university. His training continued at Ecole des Beaux Arts and Atelier 17, Paris, under a French Government Scholarship between the years 1963 and 65.



After graduation from school he started holding "one person exhibitions, displaying his style to the Bombayites in 1960 at the Jehangir Art Gallery. Later, his works were shown at popular galleries like the Taj Art Gallery of Bombay (1966, 67), Galerie Mubach, Paris (1967), Red Mark Gallery, London (1969), and Galerie Taj-Caribe, New York (1973, 74).

His paintings adorn the walls of some prominent museums around the world. Amongst them are the Museum of Modern Art, Paris, National Gallery of Modern Art, New Delhi, Salar Jung Museum, Hyderabad, and Direction des Beaux Arts, Paris. Enthusiastic and true art lovers in India, USA, Canada and Europe also possess his works of art.

Some of his works have been published by UNICEF and by the reputed Reader's Digest magazine.

Mr. Kapoor's style is very vivid whether he paints an Indian scene or erotic art in modern style. His works carry continuity and maintain some sort of mysticism.



Mr. GEORGE SEGAL

Mr. Krishna Vemuri

Chairman Arts Committee,
Telugu Fine Arts Society

Mr. George Segal, an internationally renowned sculptor from South Brunswick, New Jersey graduated from New York University in 1949 with a Bachelor's degree in Arts and MFA in 1963 from Rutgers University. He was awarded an honorary degree in Ph.D (Fine Arts) by Rutgers University in 1970.

Mr. Segal held eighty four "one man exhibitions" since 1956. Some of the most prominent showings were held at: The Ileana Sonnabend Gallery, Paris; Schmela Gallery, Dusseldorf; Onnasch Galerie, Cologne; his European museum tour between 1921 and 1973 included museums such as Musee des Beaux Arts, Switzerland, Städtisches Museum, Leverkusen; Museum Boymans-van Beuningen, Rotterdam etc.,

He started out in the traditional way, using an armature and burlap dipped in plaster over them. His figures are truly expressionistic and blend the surrounding boundary into the sculpture. His style of casting is minute in detail and perhaps the most unique of all the methods used. He uses industrial bandages and covers them with pieces of cloth saturated in plaster and lays it on the subjects surface, until it becomes hard. During this process the wetness shows the muscles and bones underneath the clothing. It saturates the clothes to the point where you can see bone

structure underneath. Once casting is done, the plaster is cut and he is left with a pile of pieces that need to be reassembled and patched up to resemble the original subject. This leads to more plastering and may actually take twenty times longer than the actual casting. He maintains utmost concentration and prefers his subjects to talk minimum or none at all while working.

I had the privilege of meeting Mr. Segal in his vast studios in North Brunswick, New Jersey. He is clean cut, with a thin streak of smile and short curly hair and be-spectacled, who immediately dispenses the myth that artists are eccentric and look crazy with uncombed hair and paints dabbed all over the body. He is personable and from the talk we had, he showed a great deal of interest in Indian culture and the temple sculptures. His sculptures are human and in most instances life size. There is sensitivity and action in them and appear to be ready, to tell a story. He was helpful in steering me to some local art societies, where artistic ideas can be exchanged with other artists.

Due to his prior commitment at a family event he expressed his inability to inaugurate the Art Exhibition but expressed best wishes for its success.



Mr. CHALAM TURGA

Mr. Krishna Vemuri

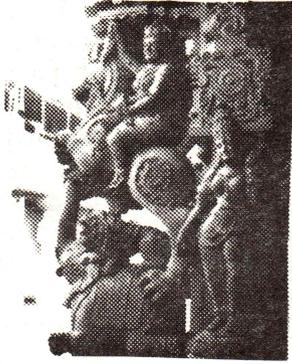
Chairperson Arts Committee,
Telugu Fine Arts Society

Mr. Chalam Turga, a Bombayite has graduated with an arts degree from Sir. J. J. School of Arts, Bombay. He works as a commercial artist at Polydor Record Company in Bombay. He designs record album covers. The most appealing being covers of "Meera" and "Hamsa Gita".

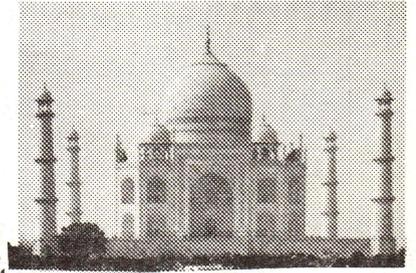
Mr. Chalam has done several murals for popular buildings all over India and contributes sketches

to most of the Telugu publications. He also promotes art in Telugu associations in and around Bombay.

Mr. Chalam has been very instrumental in drawing an appropriate drawing for the cover page of "Kalavahini" magazine through his interpretation of the poem on "Kalavahini".



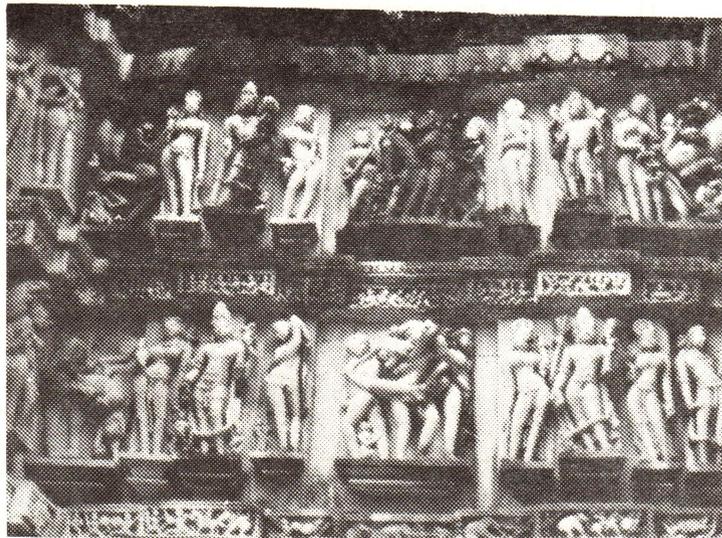
Sculpture on a pillar, Srisailem



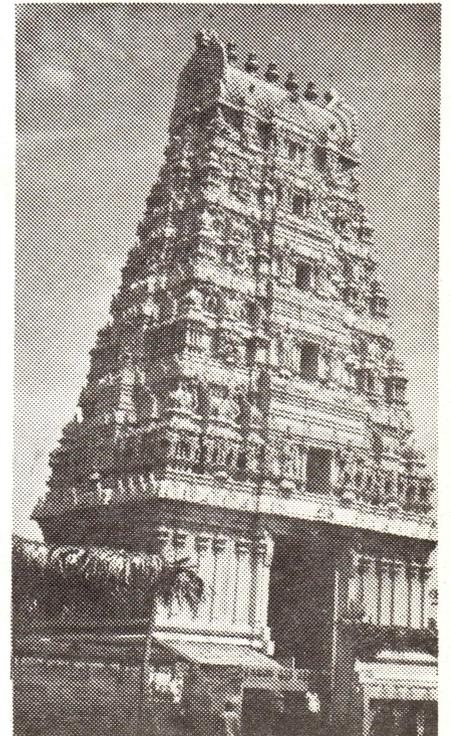
Taj Mahal, Agra



Temple, A.P.



Erotic Sculpture, Khajuraho Temple, M.P.



Gold Gopuram on a Temple

Kutub Minar, Delhi

The Telugu Fine Arts Society, Inc.

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దీపావళి శుభాకాంక్షలు



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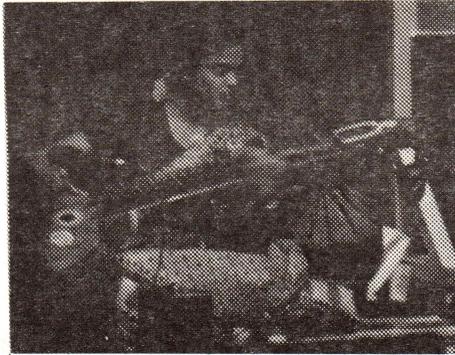


C.S.Sastry, Akhila, A.M. Sastry, Karra & Kolluri, Laxmi's, Srinivas



Usha Raghunath

Tyagaraja Festival, NJ.



Leela Ramanadham on veena



C. S. Sastry & Prabha Ragunath



L. Tangirala
in Siva's
role



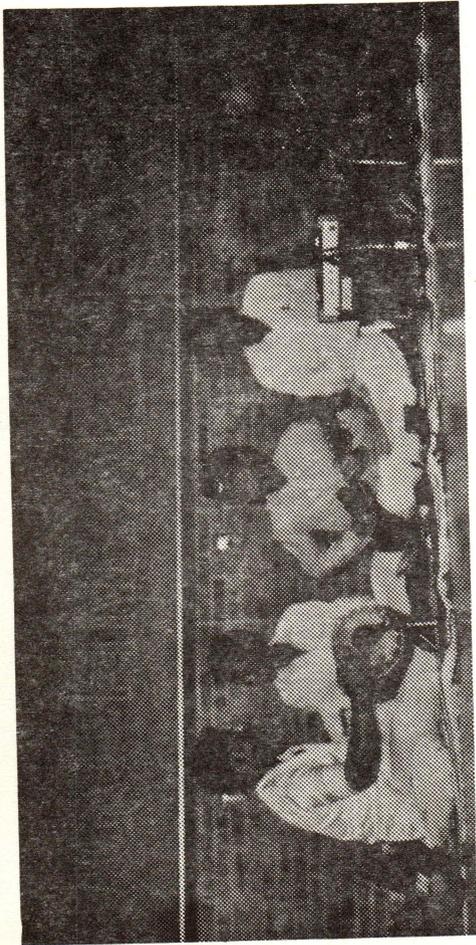
Amba Rao giving a veena recital at a TFAS function



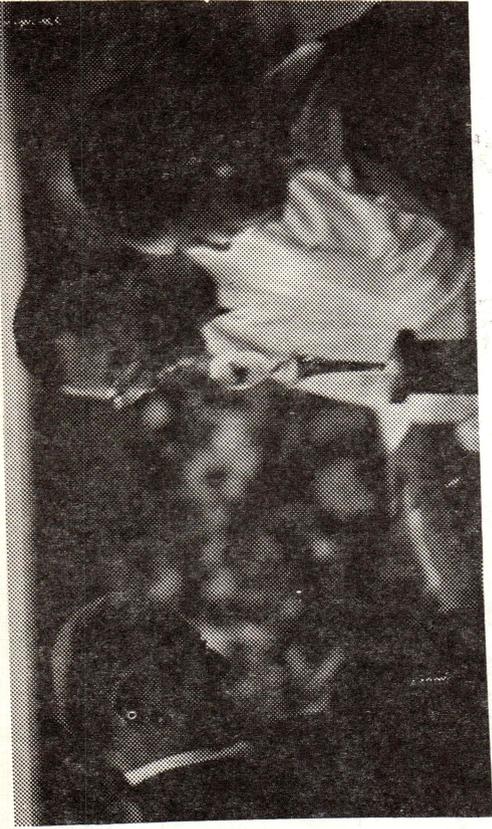
Children in Dance program



Padma Jonnada in a Bharata Natyam Pose



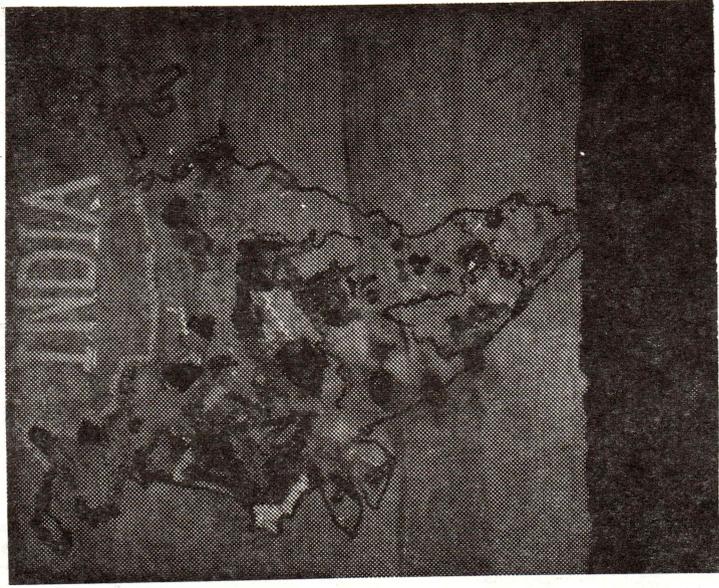
Concert by Mandolin Srinivas & group, April 19, 1987, NJ.



C. V. Narasimhan, Retd. UN Under Secretary
presenting TFAS honor award to K. V. Rao.



L to R: C. Sastry, Jonnada R. Krishna
C. V. Narasimhan, V. V. Ramanadham.



Indian map decorated by Nairobi, Kenya, Telugu Arts Children

కౌభివందన.



నవ్యతకై 'పరితపించే
కళారథకులకు, కళాభిమానులకు
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కవితలను, కళలను
కళావనీగా, కళావనీనిగా
నిఖిలజగతికి నివేశనా ద్రోస్తున్న
ఈ ప్రయత్నం మనస్సును స్పందింపజేసి
రంగరంజిత రమణీయ జీవితలలో
రత్నకరీటమవ్వాలని దక్షిస్తూ
సుభాభివందనములతో

— కనకారావు సలాది
[తొకనవణి; విశాఖపట్నం]

నరకాసుర వధ



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