

Riyaz 2nd Session
24th April – 30th April
Hoshangabad

Team: Atanu Roy, Chandramohan Kulkarni, Taposhi Ghoshal, Dileep Chinchalker, Sushil Shukla, Mitali Ahir, Shashi Sablok and Swetha.

Guest: CN Subramaniam, Rajesh Joshi

24th April

My view on illustration- Chandramohan Kulkarni

In the previous session it was decided that the faculty's views on illustration will be shared with the students. It would give them an insight into the thoughts of the artists behind their works and broaden the students' view of illustration.

He shared his experience of illustrating for a series of books of Ruskin Bond stories. He illustrated and designed the books himself. He went through the Ruskin Bond books already in print. He was not very satisfied with what has been made so far. He said that the content demanded a realistic academic style. The publisher wanted black and white because of budget constraints. Since the writing is detailed, a sketchy style was not appropriate and so realistic detailed work was planned. Pencil and charcoal was the medium employed. Anatomy is his strength and he thought to put it to good advantage in these works.

In one of the images, he pointed out that the outline of the tree is realistic but the treatment is not. Some works are photo realistic. He considers alignment of the text, selection of font, size of the font as very integral aspects that need to be considered alongside illustration. There is lesser emphasis on shade and light in the works and that is a conscious choice. An out of focus view can be achieved in many ways. There is thought given to decide where the sight of the viewer must go. Adjusting the whiteness and blackness appropriately can control the path of the viewer's gaze.

Most of his works created using mixed media. He proposed that there was no need for inhibition in breaking the rules learnt in art school and just freely experimenting.

Rahmat's Jhola

Sushil read out a prose piece called *Rahmat ka Jhola* (Sling bag) written by him for a Marathi magazine. This prose was also shortened and appropriated for a children's magazine. The one for adults was illustrated by Chandramohan Kulkarni and the one for children was illustrated by Taposhi Ghoshal. Also Chandramohan executed it for a magazine cover while Taposhi did it as story illustration. Since both of them were around, it was thought to be a good idea to hear about their thoughts on the same. So both shared their ideas behind their respective illustrations.

Chandramohan's illustration was a multi-media work – acrylic, pastel, charcoal and digital. He felt that the text was talking about a lot of intimate things. The idea that stayed with him was that of a *jhola* – a metaphor to show memories. The *jhola* is not any random *jhola* but one with specific characters. The *jhola* belongs to a certain time period, so that can be shown in the texture of a wall, a small cavity on the wall used to place oil lamps. This was not for children, it was for an adults' magazine and was going on the cover page – all these have to be considered.

Taposhi had got a shorter version of the story to illustrate. There were three illustrations made for the story. They were made with watercolor. Since it was for children, to get the attention of children, she illustrated a granny playing like a child with other children. A lot of thought has gone into selection of colors for the clothes of character to show liveliness. The second illustration was the granny and another old man having tea. This was illustrated to show importance to the fact that one needs to take time out for having conversations in the present busy lives. The third illustration was that of an empty *jhola* on which "*Rahmat*" is embroidered and beside it a child's drawing of *Rahmat daada* stuck to wall. Since this is for very young children, there is a need to make it more obvious than abstract.

Book review by students

As a part of their home assignment, the students were asked to take home and closely review any 2 books. The students were asked to present their review to the entire class. All students had chosen illustrated stories for children except one who had chosen a book of poetry meant for adults.

The students were expected to review the book holistically keeping in mind not just text and illustration, but the overall design, quality of the book as a product.

The students' review to a large extent remained confined to the text and illustrations. Some students did talk about the design aspect too.

The students were able to narrate the story in great detail clearly showing that they did go through the text closely. But review of the text, mostly revolved around "I liked it" or "I did not like it". Some were able to analyze the nature of the text and talk about it in detail. Example: The book *The way back home* was pointed out to be interesting because it doesn't adhere to any logic of time, space or natural laws. The book *Kimiya* (*'Magic' in Marathi*), is written in such a way that it is not very obvious whether the story is real or if the character is dreaming. There were also comments on the content of the text – in terms of the message it was carrying - one of the student questioned whether imposing morals directly on to children was necessary, another thought that stories were one of the best way to get children to learn "good values", the students were able to relate to their personal lives and likings when talking about the books. There were comments on the vocabulary and age appropriateness of the book.

Sushil addressed this question quite emphatically that the question "whom is the literature for?" is not a question of literature but that of education. Addressing the needs of the youngest group of children, he said that there are certain broad factors that one needs to keep in mind when writing or choosing text for very young children. Length of the text, repetition, fewer characters, continuity of story, the setting has to be consistent and every frame needs to be described, and each frame needs to be limited to a single situation, if there are new concepts being introduced, they should be built on the concepts that they have already acquired.

Children enjoy rhymes and stories that they can recollect and add on by themselves. Poems with stories running through them makes it possible for them to recollect with ease. When the text is simple, there is a sense of achievement that motivates them to read more. So smaller books for very young children make it

possible to feel this sense of achievement and give them confidence to read well. The literature should also relate to personal experiences and attempt to create a sense of curiosity and get one thinking and explore questions around the subject on which it is being written about. The reader should be able to participate in not just understanding but also carrying the dialogue in their minds.

On being asked specifically what they thought about the format, the illustration, the production quality, the response seldom went beyond “I like it”. The students commented on the color scheme, techniques used, style, appeal, design, use of space, cover page, interesting details of the illustrations, layers, role of illustration, facial expressions of the characters, choice of images and so on. The expressions are expressed by body language instead of the face, but it was noted how in the book ‘Way Back Home’, the boy’s face has no eyebrows and mouth which is usually exploited to bring about expression of mood, and this was achieved by using the body language.

About one of the books *Budiya ki roti*, well appreciated by a student for its story and illustration, another said she, “would not be attracted to the book if she had to go by the illustration because, the images are too literal and there is a lack of “wow” factor.”

It was commented that literal translation of text into images helps young children to understand the story better and participate in it.

About another book *Mahagiri*, on being asked if there is scope in the story to create subtext and also make the illustration interesting in anyway? The response of the students was that, “The primary focus will be to represent the story most accurately and then move on to add other things for value addition.”

On colour versus black and white illustration, there was no disagreement that children will not like black and white illustrations. Although there was an opinion that a particular book which was in black and white would have been better in colour, for he felt the images were difficult to comprehend in black and white.

Some students commented on the kind of feelings emptiness depicted in the page brings about and appreciated the way emptiness was explored through images and illustrations. The combination of literal as well as ambiguous images in the story added to a sense of mystery.

Not many had any opinion on the subject of the story, but death as a subject which

is usually not seen appropriate for children explored in the book *Kimiya* was valued. It is a fantasy story. The illustration and text has many layers, there is literal as well as ambiguity. The possibilities in composition to experiences a feeling of the empty space and emptiness was pointed out.

One of them noted that when the writer himself is the illustrator and designer, he had full control over the ultimate product. *Alamelu's Appetite* illustrated by Atanu Roy was one of the books reviewed. He told us that the book was now banned because of the image of a woman falling to the feet of her husband. There weren't any comments or discussion on this, but it would have been a good opportunity to talk about stereotypes and biases that we have towards representing certain categories of people or even representing individuals as if they all belong to one category simply because of one or two labels that we assign.

Session with Atanu Roy

Atanu Roy had brought with him 3 original works. He handed it out to the students to see the detailing that had gone into it. It was a very brief session. The students were stunned by the amount of detail that had gone into those very small paintings and were simply in awe of it.

25th April

My view on illustration- Chandramohan Kulkarni (2)

He shared a set of works made for Marathi children's books.

The illustrations he shared were done mostly in black and white except the cover page. He shared how sometimes it is the budget of the publisher that decides what kind of illustrations need to be made.

He displayed a range of works –ones made with very simple lines to intricate and detailed work. He spoke about the techniques he had used in order to bring out certain effects. He showed the difference in using white lines on black paper and the other way. The need for details in some places and lack of detail in others and what effect they bring about.

He considered the text an integral part of the illustration. The illustrator must also have a say in the way text is placed with respect to the illustration and overall design of the page. It is important to think about the placement of the text before making an illustration and hence an illustrator inevitably has to be a good designer too. In situations where someone else is designing, he wished for the illustrator and the designer to have a conversation regarding the same.

It was interesting to see how mass and line are 2 important factors that decide the character of the illustration in black and white works. He brought to our notice the many ways water bodies were depicted in black and white – large white space with some wriggles, dense scribbles to show movement of water in some, multiple ways to depict water and water bodies.

On lines, he said there is no such thing as a universally ideal line. He added that bold, thin, strong, weak are descriptions of a line, they are not in themselves good or bad. It's the overall image that is created resulting from the creative use of line that's more important. This is a very important assurance because one tends to think that only bold and strong lines bring out good images. He said each one has to explore and discover various lines and over time, arrive at their unique line.

There is no fun in copying others' lines. When one of the students commented that his lines are so free that even lines of an architecture are not geometric straight lines, he said that illustrations are not photographs and so do not have to be realistic work.

With respect to the text, he said that the illustration must not go beyond the text. It needs to support and sit a little behind the text and not be too overpowering.

When one of the student commented that his lines are not straight, but freely moving about even while making buildings, he very confidently said, 'this is my line. Lines also have *bhaavna* (emotions). When I try to copy other's lines, I start hating it''

He said that one must keep experimenting with lines in different mediums and on different surfaces. When one engages in this kind of experimentation, one understands the medium better and is able to exploit the nature of mediums and surfaces to exact a particular effect. But to be able to do that, one must fearlessly try working with any medium on any surface. He also said that one needs to know what is available in the markets, the colors, the qualities of colors and so on.

He was in favor of accidents and learning from them. Sketching was important but is never enough. It is more important to be playful and learn from experimentation.

Practical: Re-illustration of reviewed books by students

Since a lot of time had been spent on watching presentations and discussing books, the faculty felt that the students ought to spend more time doing practical work. The students were asked to make 2 illustrations for the book they had reviewed the previous day. Irrespective of the fact whether or not they liked the illustrations in the book, they were to remake illustrations in their own way.

The faculty gave clear instructions that there are no rules on the medium, size, idea except that they have to be original. They were told to experiment and do anything it takes but produce original works which are different from what has already been done.

The students were asked to do it thoughtfully. They could make a couple sketches, evaluate and then figure out the final product. The students were also free to work on any size of paper.

The students were asked to submit the work before dinner.

The students got down to work after gathering the materials that they needed. Most of them were not able to finish their work and so the submission was extended to the next day.

26thApril

My view on illustration- Taposhi Ghoshal

Taposhi shared her collection of works done for children's books. It was mostly story books and also some examples of an activity book and a magazine. Her commentaries were specific to the book she was reviewing and spoke about it in detail. She had experimented widely with medium and techniques – paper cut, watercolor, and scanned, photographed paper cuts used as illustration have shadows which change the feel of it. The choice of mediums was according to the needs and demands of her ideas and also to experiment for fun.

One could see that her logics for composition were very much attuned to the demands of the story, whereas the treatment, techniques and medium were determined more by her personal likes and dislikes and experimentation.

She said that while illustrating a poem one has to communicate the meaning of the poem, develop the relationship between the characters and it is not just about liking or not liking a particular visual.

She pointed out to many examples where she had tried creating distance by increasing or reducing the size of objects according to rules of perspective. To show distance according to formal rules of perspective, it's not enough to focus on the size of the objects, colour also could be used to achieve the same.

She considered it challenging to be receiving old stories which have already been published extensively. The stories that she got was already available in the market. So she had to create something absolutely new and this was the challenge in the illustrations of the ladybird series.

And in one such, she tried to create stylized images and add an element of Indianness. This did not mean there was no need to study or sketch. Even to stylize, she had to very closely study the subjects that she had to depict, be it a crane, crab, whale or a ram. Also by studying light, she was able to depict various time of the day through the reflected light on objects. Every illustration is thought out and planned. It is important to get the facts right if we are illustrating specific

flora, animals and birds.

She said that one had to do their background research well and have reasons for composing a particular way.

When one of the students asked if she was content with the illustrations for crab and the crane story, she said if she had to redo this today, she would have made it simple because she feels it was overworked.

It is the ideas that need to be illustrated. It's not necessary to literally illustrate what the text states. For example, if it says that the crane ate a lot of fishes, the point can be illustrated by showing a lot of fish skeleton scattered.

About attributing human expressions on the face of other animals, she said that a lot of people have a problem in imposing human feelings onto animals and she too thought that it was not the best thing to do. But after studying animals closely, it has been her experience that they do express emotions in their face. Adding expression doesn't feel artificial anymore and animals very much express emotions through facial expressions albeit different than human.

The fight scene between the crab and the crane was so alive and full of drama and when students appreciated it, she said that one has to feel that situation within. One has to become the character that one is illustrating and get under the skin of those characters.

All though there are places where she has distorted and exaggerated figures, she said that it was important to understand the logic and limits of exaggeration.

[Sorry there are not many pictures because I was operating the computer for the presentation]

Students and mentors – feedback on the illustration task

The students were asked to take their works to their respective mentors. Since Sushil was not around, his students were split among the faculty members. The faculty members gave them detailed feedback on their works.

The feedback revolved around their illustration, composition, colour, drawing skills etc. The students have been approaching various faculty members with their rough sketches and ideas before the completion of their illustration too.

So each student has been able to see the perspective of each of the faculty members with regard to their illustration.

Most students chose to work with watercolors. One student chose to do a collage, 2 students used colour pencils and pastels, and 3 worked with ink. Everybody had made plenty of sketches before they finalized on 1 or 2. One could see that there was real difficulty in breaking out of the style in which the illustrations have already been made in the books. Most students had completed the final illustrations except for a few. They were to be displayed for the entire class for a common feedback session.

Presentation by CN Subramaniam on Bhim-Kichak and Devrani-Jethani Temples of Chattisgarh.

The presentation revolved around certain specific sculptures he had chosen from Malhar and Taal temples. Temples belong to sacred architecture and they have to be looked at in that perspective. Sculptures are personification of various ideas that were communicated.

The sculptures were studied - the structure, body posture, facial expressions, drapery, hair and other decorations were looked at in detail. Dwarapaal, Yamuna, Ganga, Bhaaravaahak, kalpavalli, Vishnu, Shiva and Parvati, Gandharvas, Vaali, Narasimh, and a plenty of nameless characters and others were the revered subjects of study for the day. Each of these characters were differentiated by studying the elements used as symbols and the supporting features like the jewelry, associated flora and fauna. It was not just the human figure that defined character but placement of a certain other element – lotus / turtle/ crocodile/ snake etc. define the characters. Symbolism and iconography is a very important part of understanding the narrative aspect of the sculptures. Mudras and body language – grace or grotesqueness and everything else in-between- of the sculptures were representative of moods or them communicating a particular idea.

The sculptures were not random fanciful representation of individual artists, but an illustration of mythological stories passed on from generations. He pointed out to the skillful representations and intricate details brought out by relief and etching. One such skilful feat noticed was bringing out embroidery and print of textile in a

sculpture.

One could see different kinds of composition – on wall, on the panels of the door, on pillars with eight sides (a certain story is illustrated throughout the pillar and each face of the pillar has one scene of the story).

It was the kind of stones that determined the kind of sculptural possibilities. It is important to understand the limits and malleability of a medium to be able to do explore various possibilities and expand the scope of artistic creation. The weathering and the way the sculptures have gotten ruined is also because of the nature of the stone and the design of the sculpture.

Devrani – Jethani temple was chosen because of its specialty that it breaks the traditional Indian norms of sculptures and sets up a new set of idioms – emergence of which is a turning point in sculpture in India. All the examples shared were trying to elucidate this very point.

The lotus was different from the way lotuses were represented in the most of the temple architecture so far. The lotus relief on a lintel was a very detailed study of the flower - a top view where each petal and the thalamus was a study in detail. This level of a realism and naturalism was very new to Indian architecture. A weird idol – nothing like what has been seen so far in the historical temple architecture was a visual treat. In the place of a nose was a lizard, toad for eyes, fishes for moustache, fingers were in the shape of snake, a tortoise for a phallus, human heads in place of breasts and peacock head for ears. It celebrates through sculpture, a sense of humor.

The sculptures in this temple too were very detailed in the decorative elements as well as the body, decorations, ornamentation. The kind of naturalistic modelling seen in this temple is very rare is to be noted. One of the panels had 6 people arranged in a narrative panel showing each one with a different hairstyle was a visual treat.

The Baaravaahakaas / ganas / vaman/ maara's army are seen to be in a multitude of postures. Most temples usually have them in a very similar position – dwarfs holding the temple with their hands. This too was new compared to what is usually seen in the temples before this one.

The grotesqueness of the ganas could be to emphasize the beauty of the other beings by contrasting it with the ugliness of ganas (one could understand it better if one studies the *Rasa* theory). It is not so simple, they are also representative of childhood. These kind of figurines are seen all over the world, in European art, they are called Cherubs.

There were some interesting questions that emerged and some were briefly addressed - Why would someone destroy temple? How can we differentiate between deliberately destroyed sculptures and those which were ruined over time because of natural causes and disuse? Why are the Dwarapalas so ornamented? What is the role of the weight bearing ganas called the Bhaaravahaks? Did common people understand the symbolisms or has it been attributed by outsiders who took out to study them?

Common session: feedback on illustrations

The illustrations by students were collected, photographed and projected onto the screen so that it could be viewed by all while the faculty gave their feedback. Each student was asked to explain the thought process behind their work. Some students ended up retelling the story instead of reflecting on their illustration. Some were able to explain their ideas and conceptualization.

The faculty gave their honest feedback and expressed that a lot of work needs to be done. The faculty were more critical of the technicalities in the execution of their ideas. Ideas in themselves were less discussed.

Composition, drawing, perspective, factual mistakes, mood of the illustration were some of the aspects covered in the feedback session.

The faculty felt that a lot of time was wasted because the students have only recreated the same images with very little difference or uniqueness in idea. Most of the work revolved around the exact same ideas and styles used in the book that they reviewed. The faculty expressed disappointment over the quality of work and lack of seriousness among students. Some of the works which truly seemed like very little effort had gone into making of it upset the faculty members.

Those students who had worked hard felt that those remarks offended and tried to defend the students from non-art background and there were some very open discussion about what is expected of the students in this course. “That was probably because most of them had slept very little and were expecting high praise for their efforts. But in the end good sense prevailed and students conceded their shortcomings and pulled up their laces to start afresh.”

27th April

Child and art by Dileep Chinchalker

The presentation was a window to attempt to understand art made by children- the quality of it and all that it could teaches to become better artist ourselves. He presented his personal views on the same as well as that expressed by other renowned artist like Picasso.

Parents or adults in general have a very limited understanding of art. This is the reason why although all children are born artists, very few continue to remain one. Learning is an instinct. Children interact with everything that is available around them to learn about things. Sometimes we do not understand the pace of this natural learning process and provide support to hasten the process.

Some features of children's art is simplicity of form – it may not have too many details, but establishes the character of the object being represented with simple forms. We do not appreciate simple things, we try to make things more and more complex forgetting the larger picture that is available to the child's eye. Picasso was one such artist who tried to paint like a child.

Children are not always bothered about maintaining the logic of colors, trees can be purple and cows can be yellow. A similar attempt made by a reputed fashion designer is seldom challenged.

Its schools that influence most of children's art. The problem is that all of the art works look almost similar as if all of them have lost their identities.

So what must teachers do to make them better at art?

We need to provide them a safe environment. Nature in abundance is one such best environment for the child to learn. Observation is the key to become better artists. The images captured in the child's mind is always fresh and will return to them even when they are older. They are etched deeply during the formative years. So instead of getting them to learn abstract things like reading, it is more important to get them to observe. By observing keenly one develops the treasury of images.

Nature is the best place to understand elements of art– hundreds of straight and curved lines, thousands of forms, millions of colors to forage from. This was presented in a way to motivate the students to be consider nature as their teacher.

He compared the quality of line to the character of the person. If the character is strong, that is when the line too will be strong. Textures similarly are the reflection of a person's character.

Art is not just about making beautiful paintings, but it should also seep into all aspects of an artist's life.

Practical: Illustration for *Pepsi* – a story by *Prabhat*

After reviewing the outcome of the book re-illustration exercise, the faculty felt that the students need to do a lot more practical work. They thought that if all of them made illustrations for a single story, it would be possible to see the range of ideas brought out by each one.

Shashi mailed a couple of stories. The one that was in need of an illustration to be published in Chakmak was said to be the story called Pepsi by Prabhat. [Available as a separate document]. The story was handed out to the students.

The students made rough sketches of their ideas and shared it with faculty members. They were asked to read the text multiple times and visualize the story in their minds before they got down to working.

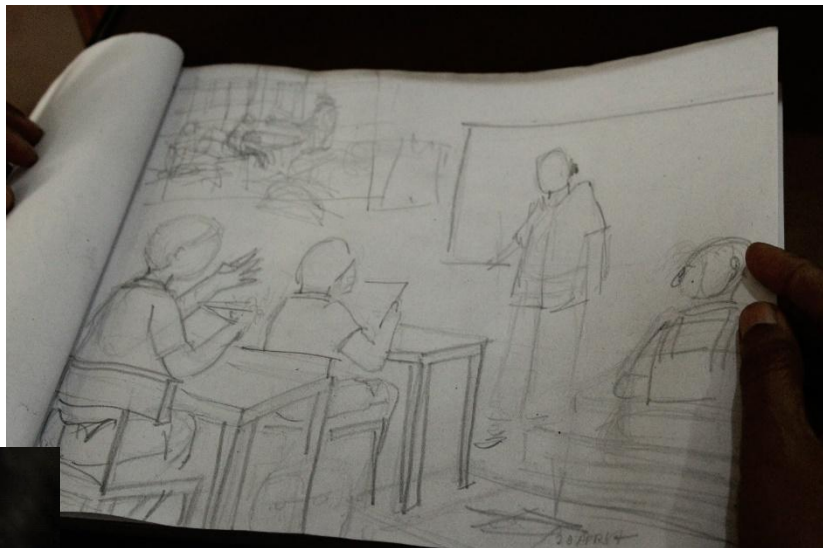
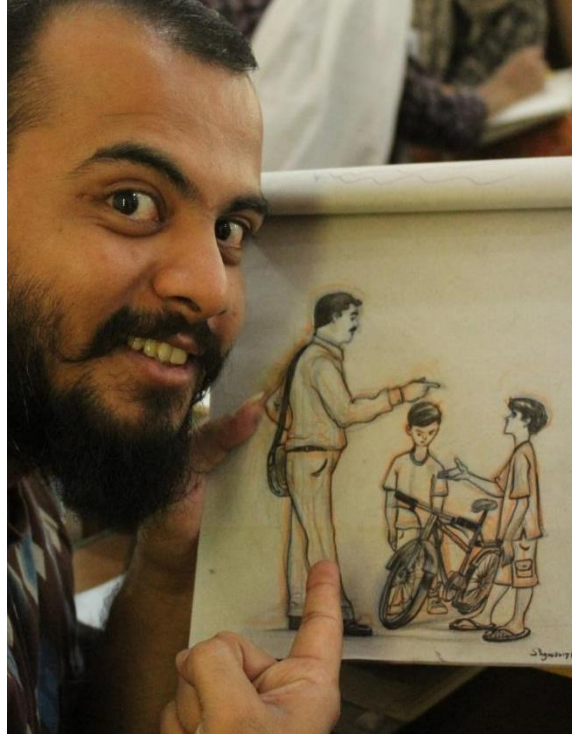
Some of the themes in the illustration was the helplessness of the boy Ravi – being gloomy, being sad, being quiet and inactive, the setting in which the story takes place – Ravi's house and surrounding, the hotel where he starts working, a downward sloping surface. Some illustrations were anchored strongly to a Pepsi bottle -bottle as a prison, bottle as a frame, empty bottle as a metaphor, oversized bottle to make the boy seem smaller. In everybody's work, the mood that emerged was that of passivity, helplessness, gloom.

The faculty felt that in their interaction with the students that they had not engaged with the text enough. Some even got the very obvious facts wrong in their first few sketches. Probably it might have been useful to read the text as a class and discuss it before setting out on illustrating. Those who made very general depiction of one of the scenes from the story were asked to read the story again and ponder over why the writer might have titled the story *Pepsi* instead of *Ravi ka bachpan* or

something. With that question the focus shifted and Pepsi bottles started emerging. It was interesting to see students being influenced by each other in their ideas and techniques. A healthy learning environment was visible with students being giving each other suggestions and criticisms and helping each other through out.

Surely there was a lot of thinking that went into their art. I now think that they must have been asked to write a small note on the ideation and their view on their own final illustration. The works were unfortunately not discussed formally in the class. They remain as personal learnings for each one of them.

28th April



The students continued to work on the Pepsi illustrations the whole day. Library hour was the only other session scheduled for the day.

FILM

Meenaxi: A Tale of Three Cities is a 2004 Hindi film directed by M.F. Husain and his son Quais Husain. The film centers on Hyderabad novelist Nawab (Yadav) who is suffering from writer's block. After five years and no stories, Nawab comes across an unconventional muse, Meenaxi (Tabu). The three cities referred to in the title are Hyderabad, Jaisalmer and Prague. The film features an acclaimed score and soundtrack by A.R.Rahman.

It was a fantasy of a novelist who portrays the personality of his heroine in three different cities and hence three different characterizations. There was no immediate discussion following the movie as it was a serious viewing and needed some 'sinking-in' but next day Dileep elucidated on the strength of the imagination comparing it to theatre (*Six Characters in search of an Author* by Louis Pirandello) and specially the Absurd Theatre. The props and settings created by Painter MF Husain were much appreciated by the students.

Two short films brought by one of the students were also screened. Since they were in Marathi, the meaning was lost on many.

29th April

Understanding of text by Rajesh Joshi

There are many ways to understand text. Text is multiple. For example in theatre, there is the text of the director, the text of the writer, the text of the actor and as many texts as that of the audience. There can be variations of a single text.

Multiple readings of text will bring in multiple perspectives. Classics like Ramayana have been interpreted and twisted and turned into 300 forms. He said that the possibilities of illustration are more in mythological stories. In modern stories, the artist has to actively explore many ways in which a certain thing can be illustrated.

The illustrator will have her/his own text after reading the writer's words. The

artist's text has to be equally respected. Looking at all the Pepsi illustrations made by the students it is not possible to say which one is better because each one has come up with their understanding in different styles and mediums. What we must do is look at the illustrations and also look at further possibilities and how it may add value to the text. Text can be understood at various levels. Similarly one can illustrate at very levels. The text can be transformed into an illustration at various levels. Words themselves are abstractions of concepts and things. So these words can be either concretized or abstracted further. This depends on the artist's way of looking.

Lines have more freedom than words, and colors have more freedom than lines. So to express thoughts through art is more probable than doing it with words.

When it is being made for children, the way one approaches it will be according to their level of communication.

Regarding his experience in working with illustrators, he said that such opportunities have been very few. So far, there haven't been many opportunities or a forum where the writer and the illustrator could dialogue on illustration.. This is because illustration as an entity was not considered important at all. Illustration as a serious subject has emerged only recently through education and less through literature.

He thinks that most children's book illustrations are very poor in content and quality. We believe that children will not understand and we try to simplify it. This is the same with children's writing.

Children are very imaginative and we often underestimate their capacity to understand. It is not necessary that we draw only realistic images if it is for children. A cycle for example can be drawn in hundreds of ways and it is in the hands of the artist to travel the many paths to arrive there.

One of the student was of the opinion that surreal images as illustrations will not be understood by young children and that for young children, the logic of reality must not be distorted. If children can accept fairy tales where people can fly on brooms, why do we think that children cannot accept surreal images?

As per the request of the faculty, *Pepsi* story was read out to him so that he could also look at the illustrations made by the students and give his comments. He said that it was very obvious that the subject is child labor. And by introducing Pepsi, the author also wants to add another aspect of the complexity of the situation as to how the economy has distorted the child's life by converting his childhood into that of labor-hood. He took a look at the illustrations and said that all of them were good and it's not possible to say which one is better. The image that comes to his mind is that of a shattered reality. Any image related to this text, depicted in a way that shows that it's shattered would be close to the imagination of his illustration.

“Should the illustrator – translate or interpret the text?”

One should interpret. When we illustrate, we are looking at making available yet another possibility from all the many ways it can be illustrated. When the text is being translated into images, the scope of the role it can play is very limited. Illustrations could also be metaphors of the text.

Visual appeal is the very basic quality. One should be able to get the attention of the readers to the words through the illustration. He considers Russian fairy tales and folktales to have had very good illustration. He also appreciated the illustrations in a recent book of Prabhat, little did he know that the illustrator was sitting in that very same room – Atanu Roy.

Not many are lucky to listen to poems in the voice of the author, Not many are lucky to hear such good poems. We were blessed with both. He read out some of his poems – political all of them were embedded in everyday lives and hopes and childlike fantasies. It wasn't possible to eliminate political aspect from even the smallest of acts. All of the poems were laden with the voice of a collective conscience in rhetoric.

My view on illustration- Chandramohan Kulkarni (3)

After showcasing black and white works, he decided to show them some non-black and white works.

He spoke about the multiple techniques he used in creating those works. He says

that not many give enough thought about the choice of colors, but that was very important.

The collection of poems, for which the illustrations were made were that of a light mood and so there was a need to keep the art light and cartoonish to induce a sense of humor. The works were closer to cartoons but not exactly.

As we read a certain text, an image starts being formed in the mind and thinking more about helps us create illustrations.

In one of the poems, it was not possible to say whether the main character was a girl or a boy and in the illustration too that is reflected.

He shared 3 children's story books that he had illustrated recently. They were beautiful works heavily expressive of mood because of the tactful use of colors. The consistency of style, of repeating elements, colour tones came together to create extremely strong visuals. The illustrations were far above rules of perspective and logic, but he claimed that there was no need for it. There is no need to depict realistically but it is important to understand things realistically and then appropriate to one's own style. He very patiently explained reasons for his choice of objects that he depicted, the colour, the perspective, and colors and so on. Use of colors to depict distance, depict time through change in light were all very skilfully or rather, intelligently done.

Outing to Bandraban

The outing to Bandraban was more to relax the mind than the usual purpose of sketching. Although the students did end up sketching, one could see that it was a much needed break after the many sleepless nights. Stepping into the waters of Narmada one could see, was quite rejuvenating.

We spent about 2 hours on the Bandraban watching other people go about their life and quickly sketching them racing against the dimming light. There was a consoling silence and an almost meditative ambience with students and faculty scattered all over the bank with their sketchbooks or without. Students on the way back expressed that this was very much needed to pacify their minds. It could get

quite taxing to be staying indoors for continuous hours for a whole week and so the outing needs to be planned in such a way that it is not towards the end of the session but somewhere in the middle.

30th April

Practical: Colour scheme – by Chandramohan Kulkarni

During his reflection time the previous night, Chandramohan expressed that the students need to understand that colors have a certain language and one must try to understand it. There is a certain emotion being communicated when there is large area of red a small green patch and other way around and similarly with various other colors. He felt that the students are not thinking enough about this language of colors. The statement was a remark on the colour schemes used in their illustrations.

So, he wanted to give them a task of working with very minimal colors – 2 or maximum of 3 colors per student. He asked them to use watercolor folios for this task/ experiment. The students were supposed to choose any 2 colors and have in their painting a line and any 2 basic form/shape – circle, square, and triangle. Too many elements and too many colors would get chaotic and hence these guidelines.

After a few hours when their works slowly emerged in beautiful colors, one would be quite delighted to see bright colorful works spread all over the campus. Students were gleaming and one could see that they had a good time while at this exercise. On a closer look it was seen that the students had actually not quite followed his instructions. The students had gotten carried away by the charm of the colors and gone on to use many colors and shades and in their own trip created beautiful works – but not what was asked for.

The students were instructed again with the examples of works created by some students that matched his expectations. Since it was the last day and students were leaving, they were asked to work on them at home and share their works on the Whatsapp group for feedback.

Lines - Chandramohan Kulkarni

By now all of us know Chandramohan's deep love for lines. On the notice board

outside, he pinned 2 large sheets of paper and asked everyone to draw “their” line. He wanted them to express themselves through their line. He also said , “apne line ko sambhaalna hain” which would translate to “take care of your line” which i understand as “take responsibility for your line” . Line is something that one takes with oneself for life. Not all the students have drawn their lines, but of what is there, it is of great its an interesting insight into their personalities and one begins to wonder what must have been the thought behind such diverse set of lines.

Lines ranging from simple to curvy, wavy, curled and swished had all appeared on the paper.

Library Hour

Everyday post-lunch, time was set aside for library. The Eklavya library was undergoing renovation and so could not be accessed. The students spent their time going through books in the Riyaz library.

It was planned that after every library hour, any randomly chosen 2 students would talk about the book they found interesting, but this time too that did not happen.

Medical Emergency

Debarti was seriously ill and was admitted in the hospital during the last 2 working days. There seemed to be an infection and the doctors at the hospital recommended that she be taken to an Ortho-specialist at the earliest. She flew home and has got medical help. She is fine now.