

25 October 2017

After a brief introduction by every member of the group for Amrita who was visiting the group for the first time. Amrita spoke of the way the educational projects that have happened under Parag trust from Tata. The session commenced with the discussion on the books written and illustrated by the students. Sushil asked them to concentrate on few important points for responding to the discussion such as -

1. What are the difficulties and struggles that students faced while making these books? What were the struggles in illustration specifically?
2. Was the fact that these stories were both written and illustrated by the students themselves helpful/more convenient?
3. What kind of changes or modifications were possible in the story as the illustrations progressed? Did such changes happen readily or was it more difficult in this process?
4. While writing, conceptualizing and creating these books, did the illustrators know which age group these were being made for? If the age group was clear to the illustrators, then how did they chose to illustrate?
5. If the story or the text was not accompanied with the illustrations, would there still emerge a narrative through illustrations alone?
6. How was the choice of medium done for the illustrations? How was font size chosen and what kind of choices were made in the design/size of the book?
7. How did the illustrators create the characters of their story? What kind of contexts were these characters placed into and why?
8. While making and after having made illustrations and stories in this book, how will they reflect on the very role of illustrations in relation to the narration of a story?

Meenakshi started by saying that she was more interested in the writing part of the book, wherein it was more complex for her to be able to illustrate this particular book. She attributed this struggle to finding the right illustration for the text that she was illustrating sometimes even doubting if they are totally necessary. The book is for ages between 6 to 14 years old and the size chosen was 6 into 9 inches. Not making it too big especially for the kind of images that she was making was important in making this decision of the book's size. Her choice of using poster colors was governed by how she was more comfortable with the medium. Chandramohan enquired how many pages had she planned and how many were already done. He also asked her if she had paid attention to the fact that there was a technical decision to be made with regards to the size of the book. She explained that the size was tentative and that she would be able to think about the size maybe at a later stage. She was also asked to explain the way she had demarcated the spreads sometimes in a single spread and sometimes in a double spread. Meenakshi explained that with the text that she was using she felt it was appropriate to design the spreads in different ways accordingly. Sushil told her that this age group was way too big an age group to be considered specific and that two divisions in this were needed. Amrita asked Meenakshi to think about the literal nature of the book.

Sagar had printed a dummy for mentors to assess the book again. Since the content of the book was same as before some points were repeated for him to consider again. This included the redesign of the book and double/single spreads. He spoke how for him illustration was not a problem and that his first way of making the work in different compositions. While writing the story, he opined, one can think of the illustrations while one is writing. He for example didn't have to visualize the context of a street,

instead what happens is the borrowing of the known location. Since he comes from an urban context, he said his understanding of these situations is informed from his own position of comfort. After looking at the dummy and listening to his point of view, he was asked if there was a possibility to create a different set of spreads now. Students like Meenakshi and Shubham thought that the text with the illustration as he had included now, was very unrequired. Chandramohan asked Sagar to again think of the perspective and proportion of the elements in the book. The different treatment on the different pages where in the outlines were not done for some elements while were done for other was also pointed out by Chandramohan.

Shailesh showed some spreads from his book which he had then colored digitally. Chandramohan suggested very strongly not to use the digital medium for now and concentrate on drawing and making corrections on that level first. Shailesh explained that it was a struggle for him to finalize the illustrations he had made in pencil with color in any other medium at the moment. Aayushi's effort to make the collage was appreciated for her book and she explained the progress of the work so far. Sushil asked her to think about the story again especially the names of the characters in the story, citing the problems of certain generalized plots. He also suggested that she think about the way the story changes course all of a sudden and how that should be handled.

Shubhangi had printed out a dummy book for the mentors to assess. Like before they suggested her to redo several spreads and to create a continuity from one spread to the next. She explained her story and how she was feeling stuck in the application of different suggestions that she had received. Chandramohan pointed out that the perspective was also disturbed which led to the images looking bad. Anantjeet's spreads were the next to be discussed and they asked her to bring a finality to the work. They pointed out that most of what she had done was going smoothly but that she now needed to finish these aspects. She said that like Shubhangi she was also struggling to finish the book. Sushil opined that most of the students had created stories to fit the kind of drawings they make instead of the other way around. Chandramohan asked if it was possible to think of the drawings to be made either before the text came into play or if it was also possible to think about the story through the drawings.

Vrushali explained that she was remaking the book for which she had received feedback in the last session. Bandana's work was shown next, and was appreciated overall. Mentors asked her to rethink some aspects of some spreads especially the use of font. She explained that she had used her own handwriting for the time being in the photocopy of the book she had made and printed out. She said she was still working out the final details of the spreads. Bhargav said that since Bandana had made some decisions on the size of the text, it looked like the book was near complete and that it gave a good view of the book overall. Chandramohan asked her to think about the outlines she had made in the figures and how they were not completely needed.

Bhargava's book was the next to be discussed wherein he explained how he was trying to finish up some work in certain spreads. Mentors asked him to finish these and then to work on the bit of continuity in these works. He explained how he was facing some bit of issues in writing the text of the story and therefore was feeling stuck with this aspect. He requested help from Sushil in conceptualizing the text part of the story. Amrita's work had been discussed the last time and in this session discussion extended to how she had made everything within the time frame discussed.

Shubham spoke of the book he had made now the story had changed from the first time. He explained that the work was very much incomplete. Chandramohan asked him to reflect whether or not digitally

rendering something adds anything to the work or if that becomes a route to do something on the basis of convenience.

Avnish spoke how he was still not able to take forward work on his book and that there were at the level of making the story way too many problems for him to be able to conceive the illustrations. Sushil asked him to speed through the process and finish the dummy in the course of the week. Vijendra's book was the next to be discussed, where he shared how in this story the two frogs try to get out of a small pit and how one of them succeeds while the other one quits in despair. In the illustrations, Atanu and Chandramohan spoke of how the color scheme of green was not making it possible for the viewer to understand the details of grass, pit, rope, frogs. Because of this none of the elements were readily distinguishable.

Niharika updated the mentors on how she had reworked the book with color compositions based on the earlier example of a book that she had done in black and white. Appreciating the fact that her book was near complete, Atanu pin pointed some mistakes for her to rectify. This included correcting the drawings of some birds in a composition which made it seem like they were standing on water. Debarati's work was discussed next and some points in her book were discussed especially with regards to perspective. Chandramohan said that perspective was very important to be considered in a realistically drawn illustration.

After the discussions on the individual aspects of the books, the mentors emphasized on the importance of perspective which seemed to be a weak link in many works. In this regard and as was decided by the mentors in the schedule of the day, Chandramohan gave them a detailed demonstration on perspective after lunch.

In this demonstration he detailed the importance of perspective while making the most commonplace objects and spaces. He made several objects and images for illustrating the way perspective governs proportions and correctness of images. Students were then instructed to make some of their own examples using the cube as a model of perspective. First they were instructed to treat the object as a glass cube hence transparent, then they were told that the same object needed to be treated as if opaque as if it was wooden. And lastly they were told that they had to make the same cube in a wring way purposefully ignoring and bending perspective.

In this regard they were given an assignment in which the students were to make a bungalow in both the correct and the incorrect perspective. Students were supposed to submit this assignment in the morning session on the following day.

Following this session, it was decided to visit the market place and in the time period of two hours were supposed to make sketches of local buildings by using the basic rules of perspective and proportion. After the sketching session in the market place, the students returned to the campus and resumed work on their assignment.

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26 October 2017

Several students had completed their assignments on drawing the bungalow with incorrect and correct perspective. The session began with the discussion and common feedback on these images and the first

image was shown done by Shubhangi. In this discussion teachers started by telling Shubhangi how they were appreciative of the effort. While looking at the bungalow, she explained that this is her mother's house and the class was asked to point out what were the problems in the drawings and their perspective.

Sagar's work was discussed next and it raised several questions through the given assignment for the entire class to ponder about. Within this were the questions such as the difference between distortion and stylization, what makes the drawing of the bungalow house more appealing when it uses perspective incorrectly, what choices influence the drawings to become a certain way? Chandramohan asked how was it that the drawings with incorrect perspective had a certain flow that the drawings with correct perspective did not? Sagar opined that there was a certain freedom in the lack of constraints when one was drawing with incorrect perspective. Chandramohan added that the relation between the two lines or two elements in a drawing create a formal tightness which then leads us to appreciating a drawing with incorrect perspective more. This question was extended to whether perspective was less important than the composition overall?

He also said that the making of a drawing with incorrect perspective would necessarily mean that one has a grip over what a drawing with correct perspective should look like. Anantjeet asked if there were some criteria to how one would distort a drawing and to what extent? Chandramohan said that this was difficult to have since as an illustrator one is looking at making a drawing for different purposes and different kinds of stories. This would mean that the drawing would be distorted and/or treated in specific ways as per the requirement of the text and that no amount of set rules could govern this decision. Niharika's work was seen next, where Chandramohan pointed out that the difference between drawings with incorrect and correct perspective was far too less, making her drawings not fall into the assignment well. This would mean that there was not much reflected on what was incorrect and correct perspective. Vrushali and Shailesh told how they were. In this way, students' works were discussed in the session.

During the discussion Sushil asked Radheshyam and Manoj to reflect on the use of perspective especially in folk art and how that uses linear perspective. And if this method of perspective is suitable to be distorted and in what manner? Manoj (who is also a folk artist) spoke on this and how he perceives this difference in relation to the kind of work he is doing right now. He said that he wishes to be able to make the tiger as in his book with a realism that helps a viewer identify the animal correctly. This he said would be rendered in a totally different way in the case of a drawing he would make in the realm of folk art.

Chandramohan spoke of the difference between the European art and the Indian miniatures. While thinking about Indian miniatures one does not think about perspective in the way it is understood in European art. How does one then know what is correct and what incorrect within a picture if we were only looking at these images from the lens of perspective? Thinking about composition as such and the relationship of elements painted/drawn within the constraints of an illustration would create in effect different kinds of work.

It was noted that while realistically treating an element creates certain limitations for the artist whereas the deliberate use of incorrect perspective can create a sense of freedom which can then let the students make bold and simple lines. After this discussion, students were given an assignment to do figure sketching with a live model using shading through pencil/charcoal and cartridge paper till lunch

and even after that. In this, the students were supposed to work with the model especially paying a lot of attention to the proportion and overall composition. The major emphasis of the session was to make sure that the students captured anatomical correctness in their figure drawings.

After this session, Sushil took a stock from the students on the status of their works and asked for concrete plans for the same to be finished. Avnish started by telling that he had to work out his book and the story, and that there were few more works remaining that he was planning to complete. He was going to consult the two mentors on the same during the course of the week to push that work ahead. Sagar said that he was not completely happy with how his book was looking and he was of the opinion that he needed to work out the double spreads again as had been indicated to him a couple of times by the mentors.

While speaking with Shailesh on one of the illustrations for a poem to be published in Pluto, Sushil asked him to pay attention to what Debarati had missed (she had earlier made a work for the same poem). He asked him to definitely include a depiction of the father in his illustration considering the fact that the poem clearly mentions a father in the kitchen. Apart from stating a visually complete information, this he said also went on to create an impact on the viewer in terms of evoking a man in the kitchen doing household chores. This he said was an important part of how the text can be perceived or may have been conceptualized. He said that this is also true of understanding how the presence of a man in this image would create a different relationship for the viewer to associate a household as. Debarati said that she had seen this inclusion in an abstract way but was not sure of including it since she felt that it would have been a very obvious.

Sagar told Sushil that he was struggling with making and visualizing an illustration for a poem. He said that in this poem an ant climbs a mountain, falls off to land on the branch of a tree which breaks by the weight of the ant. This poem written largely in a lyrical rhythm posed a problem when he tried to visualize an ant in a scale proportionate to the activities mentioned. Chandramohan said that some poems have a quality where what is expressed in words doesn't necessarily translate itself for the artist's imagination visually. Therefore, as an illustrator one needs to make a choice and a distinction as to what works they chose to illustrate in the first place.

Sagar said that the playful nature of the poem could not be fully depicted through an image and it might even turn too literal. Sushil said that in this case one can decide what to illustrate within the text and what can be left out. He said that by only concentrating on one element within the text without having to concentrating on delivering the whole narrative can then create the element of drama. Radheshyam was advised that he speak with Kanak to move ahead with the publication. It was advised that he wait before making the rest of the spreads so that a new story could be adopted to the illustrations. Shubhangi updated the mentors on how she was currently in the process of completing three poster projects. Niharika updated the mentors on the progress of her projects and how her final draft of the book for Room to Read was pending at the end of the week. She said that the deadline seemed impossible to meet within the week, and that she was also not going to be able to finish the work on other fronts due to this. Anantjeet updated the mentors on all the pending works that she was to complete where Sushil pressed on her to finish the work on the poster. He said that she should take up the conversation further with the publisher and look to complete the work in time. Shubham next updated the mentors on the progress of his pending works. He said that he would be completing it keeping in mind his deadline for Room to Read.

After taking a stock of the progress of the books, Chandramohan and Atanu conducted a common feedback where the detailed figure drawings were discussed at length. Avnish's work was the first to be discussed where Chandramohan asked him to pay more attention to the proportions in drawing the human figure. That he must pay more attention to the distance between the drawn elements so as to ascertain the correct proportions. Atanu added that the stool which can be suggested through drawing was also not in the correct proportion. Avnish said that since the model was moving it was difficult to have drawn the exact position of his hands. Which is when it was pointed out by Chandramohan that he should be as an artist imagine details, since the model will move no matter what. Atanu added that the artist must also be able to remember the details of what they are drawing so as to render the subject true to form. A lot of live drawing also involves thus drawing from memory. Chandramohan asked the students to not focus on shading the drawings instead work out the details through shading itself.

Sagar was the next to show his work. Atanu said that the face of the model was very well drawn, but that there were discrepancies as far as the elements in the whole figure was concerned. That there were some problems in the proportions in the drawing. He was, like Avnish, told that he should have concentrated on the drawing more than the rendering of the light and shade in the drawing. Amrita's work was shown next, where the problems in her drawing were pointed out especially the scale of the drawn elements like the hand, feet and ears. Mentors took into account the fact that she was doing this kind of figure drawing for the first time in her life and that she needed a lot more practice to perfect her drawing. Niharika was the next to show her work, where the problems in her drawing were pointed out. Chandramohan encouraged her to practice more on this and that more confidence would be done. That more of detailed drawings of people around her would create a better understanding of the human figure and would be better than simply sketching. Atanu told her to not smudge the pencil onto the paper and to maintain the good quality of line.

Shubhangi's work was shown next where Chandramohan asked her to not pay so much attention to rendering the drawing. Atanu stressed on the importance of the single line drawing emphasizing how this will lead to creating the right contours of the drawing. Chandramohan said that while certain details within the drawing were nicely done, the overall proportions were not right and more so because of the shading. In Aayushi's work, the incorrect proportions of the drawing were discussed but then she was advised to do many more drawings. The quality of the line was appreciated yet she was told to concentrate much more on drawing more and more.

Anantjeet's work was the next to be discussed where she was appreciated for concentrating on the drawing rather than rendering light and shade. There were problems in the proportions for sure, but there were several elements that were drawn very succinctly. This was greatly appreciated and she was also encouraged to draw more of human figures to perfect her observation. When Shailesh's work was shown he spoke how he struggled with correctly understanding the relationship between the head to the hand and ascertaining the proportions. Chandramohan asked him to pay much more attention to the drawing by thinking about not the parts but the whole and how that would in fact create the correct understanding of the overall figure. Without doing more of these drawings, it would not be possible to arrive at the correct understanding of the human figure.

When Vrushali's work was discussed, Chandramohan asked her to pay more attention to the different vantage points, to take a step back to ascertain the correct proportions. That a mere suggestion of the supporting structures such as the stool and the floor creates for the figure a relationship to follow the

drawing through. In case of Bandana, she was suggested to draw with more flow and freedom and concentrate on drawing more regularly. That she needed to focus on creating more fluid ways of working and that would only happen through drawing this kind of a sketch everyday. Atanu suggested Vijendra to also do more drawings, while the incorrect proportions were discussed in his drawing. He also asked not to think of the face as the most important characteristic and thus doing a portrait was redundant. Instead it would be more meaningful that they think about the body as a whole.

Manoj was the next to show his work, and it was advised that he maintain this quality of the line even though the proportion of the drawing was problematic. Like many others, he was also advised to not focus so much on the shading. Shubham's work was the next to be discussed, and the teachers asked him to focus on making the drawing as a whole as well. Chandramohan asked him to be less casual in drawing the work. Debarati's drawing had problems in proportions as well and Chandramohan pointed out that if the seated figure were to stand it would touch the ceiling! Bhargava's work had problems in proportion as well, and it was discussed that there needed to be much more effort in this work. Chandramohan asked him to pay equal attention to the aspects of drawing while working on illustration and not ignore the importance of the drawing itself. Several mistakes were pointed out in the drawing, especially how there were hints of stylization coming in to ruin the simplicity of drawings. In Nikhil's work, the proportions and paying too much attention to shading were criticized as well. Radheshyam's work was the next to be shown, and Chandramohan said that there were too many problems in the proportions. That it would be solved only by attempting more of this work. The session concluded and the students resumed their work for the remaining two hours before dinner.

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27 October 2017

The day began with students working on their pending assignments. There were assignments to be finished and redone for those who were working on Room to Read books, individual books that needed to be completed and different posters for poems that were to be finished in this session as well.

Students interacted with the two mentors, Atanu and Chandramohan who provided them with insight and guidance especially with regards to the specific issues that were coming up in these works. Apart from the one to one feedback with the mentors, the students interacted with each other and spent the day in an attempt to finish work. Students with assignments for Room to Read had been asked to give a redo of several spreads before 4 pm with the team (Manisha and Karthik) who were going to leave by then.

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28 October 2017

The day began with all the students gathered and discussing with Chandramohan about the progress of their work. They then resumed their work for the day and in the interim interacted with the two mentors Atanu and Chandramohan about the problems they were facing in their ongoing work.

They were reminded that it was important that the work finished in this week itself and that they must be in the class collectively at the designated time (9:30 am) each day. Like before, mentors guided the students through demonstrations during the one on one discussions.

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29 October 2017

The day started with Taposhi asking the students to engage in a one on one discussion with her on their books and how that work was progressing. The rest of the day progressed with these discussions further. She expressed surprise on how all the books were incomplete and that she wanted to guide the students on these pending works with urgent attention.

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30 October 2017

Starting with Vijendra's poster on a poem, Sushil opened the discussion on whether the class saw a relationship maintained between the poem and the text. Debarti and Meenakshi said that there was not much movement in the composition which seemed to be an important facet of the text. Anantjeet said that there seemed to be a similarity between the illustration that he had made and those which had been made before this. Vrushali and Taposhi said there was a costume which seemed to be typecast and similar to many other illustrations on the character of Ibn Batuta. Taposhi said to achieve an originality in the illustration, one needs to make sure they go through other artists' works. Sushil said that there was a general problem where illustration was not taking forward the text in a different manner. Avnish was asked to submit the final book draft again and told that this deadline needed to be taken seriously.

Chandramohan, Taposhi and Sushil insisted that the deadline be met by all the students. Vrushali was the next to show her posters, and class responded to the work. Chandramohan said that there was a need to include more colors and flavor of the market in the poster. Taposhi added that there was a possibility to add small details through colorful dots. Anantjeet said that the illustration looked incomplete and Vrushali added that she would rework the poster based on these suggestions before the deadline. In her next poster, Sushil said that there was no need to always depict the poem through the viewpoint of a human figure. This is why one can add to an illustration as if the text was written for an ant, lion, or elephant. Taposhi and Chandramohan appreciated the handling and style of the poster, but added that there was a need to draw it with more expression and create a better perspective. Taposhi said that the contours of the faces were not creating a clear expression which in turn would leave a child more puzzled. Bandana updated the mentors on how she was working on two more pages that she had added to the book. Nikhil, Niharika, Debarti and Shubham were working on their final sketches for books to be published at Room to Read. Radheshyaam said that he had submitted all the final drawings to Room to Read. Amrita spoke how she had reworked on the poster for a poem to be published in Pluto. Meenakshi said that this new work was able to lend a new meaning to the illustration.

Anantjeet said that she had reworked on the poster to be published on a poem and that there were two more pages to be finished in her book. Sushil said that the poster still very much missed the point when it came to capturing the mood of the text. Chandramohan said that she had given too much detail to the form instead of having movement in the work. Taposhi said that while she was enjoying the learning process of creating a realistic drawing, but doing so had diminished the rhythm that the text has. She added that in Anantjeet's previous poster, the mistake was too technical wherein the leaf of a money plant was abstracted. This was not a problem of abstraction but a problem of depicting a leaf that is not used to make 'pattals' in the first place. Thus, to only verge towards abstraction or realistic categories,

made no sense if there was no rhythm or movement in the drawing. There was still a possibility to bring this movement by including some wind or some elements into the work. Chandramohan insisted that students must present more visuals before finalizing the illustrations. Bhargav spoke how he was working on a book to be published by Ektara. He showed some spreads he was doing for the book. Chandramohan said that there was not much difference between one spread to the next especially the element of composition. Thus it looked more like an animation spread and it was necessary that he create a more varied spread to be added in between. Taposhi said that to avoid this, he must make some more drafts and scribbles (even making things through color patches in a compositions) in a frame. Chandramohan agreed that this exercise in visualization was needed to see through this issue. Bhargav said that he wanted to create a continuity between the different compositions.

Ayushi's work was the next to be discussed, where Sushil said that she needed to explain why the work was appropriate for drawing of a toy as opposed to that of a human. Taposhi agreed that it didn't look like a toy at all, and conceptually was not fitting the text. Chandramohan said that this was because she had not worked on the drawing but had moved on to the technique of collage too fast.

While Shailesh's work was being discussed he said that while adding the figure of the father was his personal decision, it may not have been the most important facet of making the work as such. Sushil argued that the lack of images in which a male is working in the kitchen called for a text like this and therefore the need of the text was also to reiterate a kitchen with the figure there. Many students argued like Anantjeet and Debarati that this was not necessarily important and that there were many facets of the text that might appeal to the illustrator to convey the mood of the text.

At the same time, Shailesh tried to convey the fact that there was a noise in the poem and he wanted to make a flying chicken in the image. To this Chandramohan added that that both kinds and many kinds of kitchens should be easily made as an illustrator and think of expanding the text through visuals. Sushil remained on the point that making something about a kitchen would it not be redundant to always carry through stereotypes of a woman being in the kitchen or even the fact that the kitchen in which the man is cooking is going to be messy or unorganized etc. Debarati asked if in the poem one would to replace of gender of who is cooking, would it then change the meaning of the text? Taposhi explained this would be a relevant question if one would to assess the purpose of the image with whether the act of cooking in a kitchen by a man happens in all kitchens across all states, generations, classes and households. The class was left with final questions and reflections -

1. To think about the responsibility of an illustrator to bring about new content which challenges the norm
2. To rethink the realities around us by providing visuals contrary to those which are in abundance and create socially conscious and vibrant art
3. The final decision remains with the illustrator on how they wish to render a drawing. The illustrator should first be satisfied with the way it is progressing before convincing anyone.

Finally, the discussion moved to how there was an urgent need to work out on the deadlines. As far as the books were concerned, the dummy was still not done by many people. At least the final drawings of the whole book were needed to be submitted at half time on the last day of the session.

Taposhi presented a book from 1944 from Bengali literature and raised several points through it to talk about book design, printmaking, publishing and illustration. These included –

1. The earliest examples of alphabet books did not have pictures to accompany the text and through this book, 'Sahaj paath' Rabindranath Tagore and Nandlal Bose sought to create a simpler way to learn the alphabet.
2. This makes the book one of the first examples to introduce images in a child's alphabet book in an Indian language.
3. There were four volumes of this book, from which she chose one to showcase. This volume focused on sound or the phonetics of alphabets. Since first children learn language through the sound of the alphabet only later to learn it through the written word.
4. The book used linocut printmaking to produce illustrations. Naturally the book was in black and white, and the process of linocut made the illustrations further simplified.
5. Taposhi highlighted that certain processes such as collage or linocut printmaking in this example create by themselves a form which is simplified. This is a necessity for the process which then forcefully turns to make the forms not only more simple but also bold.
6. It creates the necessity to save what is important and eliminate what seemed unimportant.
7. Sometimes the alphabet in the book didn't always inspire the visual which accompanied it. Yet there was a relationship to the sound of the alphabet.
8. There were many examples in the book where references from Bengali folk art traditions were included.
9. Many times, alphabet's sound also inspired certain rhythmic texts to be included.
10. The variety in the quality and type of the lines was possible because of the subject quality and the medium used.

After this presentation on the book, she also presented images from Haripura Panels painted by Nandlal Bose. These panels were made on the insistence of Mahatma Gandhi who wanted that the rural life of India to be presented at the pandal of the Congress session at Haripura. Taposhi detailed how Nandlal Bose studied and amalgamated Asian art influences (such as techniques from Chinese art) with the folk and tribal art of India to propose a new or modern art of India. The panels also illustrated stories which were not of the kings but that of common people. This she said was indicative of how the artist wanted to differentiate from the art created and popularized by Raja Ravi Varma. In this process, Nandalal visited Vithalnagar, a small settlement near Haripura in Gujarat, India and spent many weeks observing local life and village culture, sketching fervently.

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31 October 2017

The final day of the session saw one on one discussions and submissions of artworks by the students to the mentors. Students worked on their unfinished projects as well as spoke to the mentors about their specific issues.