

Chapter 1 : Satya Krishna Ramachandran | Harvard Catalyst Profiles | Harvard Catalyst

A Ramachandran: A Retrospective (), is a two-volume book by Indian art historian R. Siva Kumar. It is a study of the life and works of artist A. blog.quintoapp.com has more than reproductions and a selection of rare, historical photographs.

October 13, Ramachandran stands in a corner and looks at Bahurupi, a constellation of sculptures placed at another. He flashes a smile of contentment. You stand at one corner and look at another. My work is like public art. It is not for rooms. It is huge and you need space to see it. In the retrospective presented by Vadehra Art Gallery, curator R. Shivakumar has tried to give a glimpse of the artistic journey of the 82 year-old artist through a collection of paintings, bronze sculptures, sketches and drawings. In fact, Dostoyevsky also influenced him to an extent that led him to create several works during He would have found it difficult to remain indifferent to India-Pakistan war in From misery to celebration, that is how long his canvases have travelled in these 56 years. Pointing out at Bahurupi, the set of sculptures in which the artist takes on different forms from avalokiteshwara to kurma. I am like a bahurupi here, playing with imagery. Elsewhere he becomes the Bhopa, the chief priest singing Ramdev Bhajans. Nature allows him that entry point. Lush-green Kerala and later scenic Santiniketan where Baij exhorted his students to go out and paint, made him conscious of the power of nature. After he graduated from Kalabhavana, he discovered the raw beauty of Udaipur, the temple city of Eklingji and its bhil devotees. Vast lotus ponds entered his repertoire from Ekalinji where he sat for days and nights watching the changing hues and shapes of the leaves, flowers. In *Homage to the Setting Sun*, all the leaves are portrayed tilted in one direction. They are like mourners. They die when the sun sets. He spent hours and days studying them, drawing them and a few of his studies are part of the show. A particularly interesting study is that of dead lotus whose leaves are eaten away slowly by water and just its nervous system remains. A show like this can tell them about hard work that goes into it. Shivakumar gave insights into his artistic compulsions and his evolution over the years. *Yayati*, the monumental work drawing on the legend of Yayati done in was also discussed in detail. The oil painting comprising 12 panels and divided into three sections marked a turning point in his career. In a candid chat with the audience, he shared his experiences of doing book covers, illustrations and teach art at Jamia Millia University. A recipient of Padma Bhushan, several of his works are in public spaces.

Chapter 2 : Ramachandran: A Retrospective (Volume I and II)

*blog.quintoapp.com/andran - A Retrospective (Vol.I & II) [Siva R. Kumar] on blog.quintoapp.com *FREE* shipping on qualifying offers. This set of two volumes showcasing the entire career of artist A Ramachandran was published to coincide with the artist's retrospective at the National Gallery of Modern Art New Delhi India.*

Ramachandran, is an Indian painter, born in Attingal , Kerala. He joined Kala Bhavan , Santiniketan and completed his education in art in studying under masters like Ramkinkar Baij , and Benode Behari Mukherjee. By the mids, he had moved to Delhi and in he joined Jamia Millia Islamia as a lecturer in art education. Later, he became a professor in the same department and was attached to the university until his voluntary retirement in Ramachandran lives and works in New Delhi. He is married to artist Tan Yuan Chameli. Work Initially, Ramachandran painted in an expressionist style which poignantly reflected the angst of urban life. The paintings were large, akin to murals, and comprised powerful figuration. Urban reality was no longer a preoccupation. A tribal community in Rajasthan with its vibrant ethos gripped his imagination. Simultaneously, the colours and forms of the murals in the Kerala temples began to influence his mode of expression. Myths became a great resource for him. It was conceived as the inner shrine of a Kerala temple, with thirteen bronze sculptures surrounded on three sides by painted murals, 60 by 8 feet in total size. As a painter, his strong command over lines, colours and forms create an exciting visual drama. And, as one who considered Ramkinkar Baij as his guru, Ramachandran has created sculptures which are even more intriguing in formal terms than his paintings. He designed the granite bas-relief sculpture at the Rajiv Gandhi Memorial at Sriperumbudur , near Chennai, Tamil Nadu, completed in It extends for feet and has a height of nearly 20 feet. Siva Kumar documenting and analyzing his works was released simultaneously. He has also written many articles in English which have been translated into many languages including Japanese and his mother tongue Malayalam. Ramachandran has also published a couple of books in Malayalam. Ramachandran has also written and illustrated numerous picture books for children published in India, Japan, Britain and the United States, for which he received the Noma Concours Awards of and Selected books and documentaries on A. Surendran, Kala Yatra Publication, A Retrospective , R. Vikram Singh, References Kalidas, S.

Chapter 3 : A Ramachandran - A Retrospective (Drawings, Sketches, Studies -)

This set of two volumes showcasing the entire career of artist A Ramachandran was published to coincide with the artist's retrospective at the National Gallery of Modern Art New Delhi India.

Ramachandran at National gallery of Modern Art NGMA , Delhi encompasses monumental work of this senior artist; drawings, watercolors, oils, sculptures, murals, books and illustrations, all telling a tale of his accomplished career in art. Ramachandran retrospective, the ones on Satish Gujral, G. Subramanyan have been held in the past at NGMA. Many other important retrospectives are planned for the year as well. The idea is to project the legends of contemporary Indian art from a wider perspective and to pay a tribute to them. Obviously the painter is elated over the appreciation he has got in form of a retrospective. A beautiful or perfect work of art has to transcend time and still continue to fascinate. To put it in his words, his art is a vernacular language and it has a new kind of audience. Born in at Attingal near Thiruvananthapuram, Achutan Ramachandran is known for experimenting with the myriad possibilities of visual language. To start with, he was largely influenced by surrealism. Headless figures that stood for his protest against evils and injustice in the social and political world were the hallmark of his painting. All these were really political allegory. Ramchandran, like his spiritual and art guru Bose, makes a strong case for Indian aesthetics and for the use of classical Indian images to articulate an ideological position. The painter converted to using archetypal Indian imagery only after years of painting in the modernist vein. It is noticeable that he has gradually moved from surrealism to the world of Indian mythology. In his painting series titled Yayati, a version of the epic saga of Mahabharata, he depicts the various stages in human life with a philosophical touch. Ramachandran believes that this was one of the landmarks in his development as an artist, because it "let me incorporate elements of classical proportions and postures. In fact, I introduce my own iconic images, like any other modernist would do. Only, my figures are more in line with Indian imagery which you find in old caves and temples. In his sculptures he fuses mythology with modernity. Art restorer Rupika Chawla points out in her book Ramachandran: Art of the Muralist, "The artist is essentially a muralist who enjoys working on very large formats, although he has worked on miniatures as well with equal facility. His rock sculpture at Sriperumbathoor where former India prime minister Rajiv Gandhi was assassinated is possibly the largest commission of public art in modern India. Ramachandran is a perfectionist who before undertaking any painting makes hundreds of sketches, studies, drawings and watercolors. His approach towards his work is meticulous. He was awarded the diploma in He conducted research on mural paintings from to He is also a known art teacher and researcher. He was the head of the department there till During his teaching days at Jamiya Melliya, he studied in details the various aspects of Indian paintings. He has conducted research on miniature paintings in India. Ramachandran was a recipient of national painting award , and New Delhi Kala Parishath Award

Chapter 4 : Ramachandran, a Retrospective - A. Ramachandran - Google Books

A Ramachandran, one of our most distinguished artists, has ceaselessly experimented with visual language for more than 40 years. Painter, sculptor, graphic artist and designer, Ramachandran's vision and style has changed from sombre expressionism to lyrical and metaphysical engagement with nature.

A photograph in the ongoing retrospective of artist A. And second, because from a distance it looks like an undifferentiated green glob. Look closer and the mass starts to break up into many lotus leaves. A shock of white hair in its midst draws the eye. This, then, is a photograph of the artist himself entering a lotus pond that has been his inspiration for 20 years. Even as we talk in his car, on the way from his studio in east Delhi to the Lalit Kala Akademi that is hosting the retrospective as well as an exhibition of his works from , the Einsteinian hair stands out against his black turtleneck and oceanic-blue scarf. Ramachandran has represented this hair several times in his paintingsâ€”as stylized waves and clouds, even teasing it out on either side of his head to resemble twin peaks. As in *Summer Wedding*, a triptych in the Bahurupi series of , where he observes a marriage procession from two vantage pointsâ€”from below, as a snail with a human head, and from above, as a flute-playing composite human-parrot figure. The comical self-portraits have become part of his lexicon, a personal art vocabulary he has been chiselling since he went to Santiniketan, West Bengal, in to study with Ramkinkar Baij. And humour acts as a great ice-breaker, an entry point to his art, which references Indian traditions from the miniatures of Rajasthan to the wall paintings of Ajanta-Ellora and the temple murals of Kerala. At Santiniketan, and for years afterwards, Ramachandran felt compelled to depict the misery and human suffering he saw around him. A trip to the Sonagachi red-light district in Kolkata in inspired him to do a very different kind of self-portrait, where he stands naked in the street as heavily made-up prostitutes beckon. Ramachandran read a lot in those days. A consummate storyteller as well as artist, Ramachandran describes the influence Dostoyevsky had on him in the two-volume memoir, *A. Life And Art in Lines*, released alongside the retrospective. At the top corner, I introduced a pair of wringing hands as if trying to intervene. Works like *Anatomy Lesson* grew directly out of first-hand experiences like visiting the concentration camps in Auschwitz, Poland. The *End Of The Yadavas* series, where demonic heads from the Tibetan thangkas were stitched on to his headless bodies, continued the dystopian strain in his works. Then, in November , something changed. The sight turned him off painting squalor and human deprivation. The *Yayati* series of heralded this break. Art critics and practitioners punished him initially for disrupting their notions of what his art expression was. Ramachandran counts Mehta among his friends. In *Yayati*, as in the works that followedâ€”notably the *Urvashi* series and the Bahurupi paintingsâ€”Ramachandran was looking inwards to develop a keenly Indian modernist art vocabulary at a time when the influence of European masters like Francis Bacon, Pablo Picasso and Henri Matisse was still strong. His bright colours and voluptuous figures lost him some friends in the art community, but gained him new audiences. The final product is a personal style that marries traditional Indian techniques with modern art practice. There is a strain of humour and wit that runs through the second part of his diptych careerâ€”the part where the self-portrait also changes to become a stylized fly-on-the-wall with wildly contoured hair. Even after odd years, Ramachandran vividly remembers the first time he met Basheer. A friend from college, the novelist N. Mohanan, knew all the famous writersâ€”his mother was author Lalithambika Antharjanam. The satirist was planted behind the shop counter. Sat, Nov 22

We would like to show you a description here but the site won't allow us.

Ramachandran Achutan Ramachandran Nair, popularly known as A. Ramachandran, is an Indian painter, born in Attingal, Kerala. He joined Kala Bhavan, Santiniketan and completed his education in art in studying under masters like Ramkinkar Baij, and Benode Behari Mukherjee. By the mids, he had moved to Delhi and in he joined Jamia Millia Islamia as a lecturer in art education. Later, he became a professor in the same department and was attached to the university until his voluntary retirement in Ramachandran lives and works in New Delhi. He is married to artist Tan Yuan Chameli. Work Initially, Ramachandran painted in an expressionist style which poignantly reflected the angst of urban life. The paintings were large, akin to murals, and comprised powerful figuration. Urban reality was no longer a preoccupation. A tribal community in Rajasthan with its vibrant ethos gripped his imagination. Simultaneously, the colours and forms of the murals in the Kerala temples began to influence his mode of expression. Myths became a great resource for him. It was conceived as the inner shrine of a Kerala temple, with thirteen bronze sculptures surrounded on three sides by painted murals, 60 by 8 feet in total size. As a painter, his strong command over lines, colours and forms create an exciting visual drama. And, as one who considered Ramkinkar Baij as his guru, Ramachandran has created sculptures which are even more intriguing in formal terms than his paintings. He designed the granite bas-relief sculpture at the Rajiv Gandhi Memorial at Sriperumbudur, near Chennai, Tamil Nadu, completed in It extends for feet and has a height of nearly 20 feet. Siva Kumar documenting and analyzing his works was released simultaneously. He has also written many articles in English which have been translated into many languages including Japanese and his mother tongue Malayalam. Ramachandran has also published a couple of books in Malayalam. Ramachandran has also written and illustrated numerous picture books for children published in India, Japan, Britain and the United States, for which he received the Noma Concours Awards of and Selected books and documentaries on A. Surendran, Kala Yatra Publication, A Retrospective, R. Vikram Singh, References.

Chapter 6 : Ramachandran: A Retrospective - Wikipedia

Join our Vedic Books family by subscribing to our newsletter and keeping up with divine wisdom from India.

In he took the train to Santiniketan leaving Kerala forever behind him. He was never to go back there to live again except to return to it as a visitor. His native environment had provided him with a richness that he always carried in mind and spirit, deriving more inspiration from his creative imagination than perhaps he would have if he had continued to live in Kerala. Life in a village brought to him intimacy with nature early, even while he absorbed temple culture, the performing arts and Malayalam literature. But hungry to go beyond his horizons his mind churned and bubbled with new ideas and many questions. Thrust forward by his energy and his enquiring mind, his environment naturally failed to provide a solution. Ramachandran had often seen the reproductions of the Bengal School artists in the *Modern Review*, a journal published by Ramananda Chatterjee. Ram Kinkar lived in Santiniketan and had been influenced by, while contributing to, its essence. Ramachandran wished to belong to such a reality, meet a man like Ram Kinkar, and partake of an institution which had the capacity to have a nation-wide influence. The powerful personality of Ram Kinkar made an instant impact on the young Ramachandran who was hungry for the new and the untried. Over the years an understanding of his own painterly philosophy has brought Ramachandran on a parallel course with Nandalal Bose, sharing with him his views not only on tradition, academic realism and the role of nature in art, but also the artistic tradition manifested in the mural paintings heritage, in the dignity of the miniatures and in the fascination with Japanese and Chinese paintings. For all the time that Ramachandran spent in observing, sketching, learning and kindling ideas in his mind which were to sprout later, like many other students in Santiniketan, he questioned himself: In , he met Chameli. After many years of marriage today she continues to do the same. As a muralist, the paintings encircling the walls of the inner shrine of the Krishnaswamy temple in Attingal which he often walked past as a child always fascinated the young Ramachandran, this influenced his emergence as a mural painter later in his life. In , he painted *Indian Village* on seven panels stretching to twenty feet, using gunny bag primed with plastic emulsion and created with encaustic. Ramachandran, then 28, was a struggling painter - a situation he shared with most of his contemporaries. Oil paints and canvases, if available, were expensive, for which reason most painters tried other materials and techniques. Wax was a great favorite. Linked with struggling nature of a young painter trying to find his feet and creative identity, was the empathy that Ramachandran found with the masses and those exerting their bodies and muscles to bring in a dignity to their lives. While working on murals, Ramachandran realized that large mural type paintings which have to be viewed from a distance can acquire visual distortions if they have planar irregularities. He gradually evolved a method of using minimal, almost monochromatic oil paint which served the dual function of helping him economize on its usage and of achieving a relatively smooth surface. Ramachandran can start with one canvas, discover that he needs three and end with five. Their openendedness remains, nonetheless, and with that the capacity to go on. Neither mental composition nor the actual structure can be constricted. While paintings expand laterally in the true mural fashion, they can climb upwards as well in the manner of the true mural again. It was in the visual and thematic play of mobile wide spaces that the art of the muralist was born. Ramachandran lives and works in New Delhi and Kochi.

Chapter 7 : Publications - Ravi Ramachandran, M.D.

A Ramachandran is one of India's most distinguished and prolific artists. Illustrated with over full-colour and black & white images, this title offers an overview of Ramachandran's oeuvre, which has spanned four decades.

He joined Kala Bhavan , Santiniketan and completed his education in art in studying under masters like Ramkinkar Baij , and Benode Behari Mukherjee. By the mids, he had moved to Delhi and in he joined Jamia Millia Islamia as a lecturer in art education. Later, he became a professor in the same department and was attached to the university until his voluntary retirement in Ramachandran lives and works in New Delhi. He is married to artist Tan Yuan Chameli. Work[edit] Initially, Ramachandran painted in an expressionist style which poignantly reflected the angst of urban life. The paintings were large, akin to murals, and comprised powerful figuration. Urban reality was no longer a preoccupation. A tribal community in Rajasthan with its vibrant ethos gripped his imagination. Simultaneously, the colours and forms of the murals in the Kerala temples began to influence his mode of expression. Myths became a great resource for him. It was conceived as the inner shrine of a Kerala temple, with thirteen bronze sculptures surrounded on three sides by painted murals, 60 by 8 feet in total size. As a painter, his strong command over lines, colours and forms create an exciting visual drama. And, as one who considered Ramkinkar Baij as his guru, Ramachandran has created sculptures which are even more intriguing in formal terms than his paintings. He designed the granite bas-relief sculpture at the Rajiv Gandhi Memorial at Sriperumbudur , near Chennai, Tamil Nadu, completed in It extends for feet and has a height of nearly 20 feet. Siva Kumar documenting and analyzing his works was released simultaneously. He has also written many articles in English which have been translated into many languages including Japanese and his mother tongue Malayalam. Ramachandran has also published a couple of books in Malayalam. Ramachandran has also written and illustrated numerous picture books for children published in India, Japan, Britain and the United States, for which he received the Noma Concours Awards of and Selected books and documentaries on A. Ramachandran[edit] Ramachandran: Surendran, Kala Yatra Publication, A Retrospective , R.

Chapter 8 : Pondering on a pond - Metroplus - The Hindu

I got the rare Pt Raju's book with a very speedy and positive service from Exotic India. Thanks a lot Exotic India family for such a fantabulous response. Dr. A. K. Srivastava, Allahabad It is with great pleasure to let you know that I did receive both books now and am really touched by your.

On hearing the term business, the first thought that comes to mind is of its profitability. The Profit and Loss P and L Statement is one of the chief indices of profitability of a business and the key driver of strategic organizational decisions. This new edition evaluates those queries related to the P and L Statement that reflect the total financial wellbeing of an organization: Similar to the earlier edition, various intriguing portions have been dealt with through amusing conversations infused with witty answers relating to P and L Statement. Additionally, the new edition elaborates on certain other equally important sections of the P and L Statement that were not addressed in such detail earlier. This edition answers questions such as: Why is it important to maintain a P and L Statement? What items do we need to consider while preparing this statement and why? What perspective do investors have while analyzing a P and L Statement? Presented in simple language through some short story like examples to set the stage and tone for theoretical discussions, this edition also includes ample exercises along with answer keys. John, aged sixty, suffered a stroke and recovered fully, except in one respect: Whenever Francesca touches a particular texture, she experiences a vivid emotion: Our brains are the most enchanting and complex things in the known universe - but what happens when they go wrong? In *The Tell-Tale Brain*, he tells their stories, and explores what they reveal about the greatest mystery of them all: Ramachandran is internationally renowned for uncovering answers to the deep and quirky questions of human nature that few scientists have dared to address. His bold insights about the brain are matched only by the stunning simplicity of his experiments -- using such low-tech tools as cotton swabs, glasses of water and dime-store mirrors. In *Phantoms in the Brain*, Dr. Some of his most notable cases: A man who insists he is talking with God challenges us to ask: Could we be "wired" for religious experience? A woman who hallucinates cartoon characters illustrates how, in a sense, we are all hallucinating, all the time.

Chapter 9 : A. Ramachandran - Wikipedia

Vadehra Art Gallery in collaboration with NGMA, Bengaluru presents a Retrospective of A. Ramachandran, (), an exhibition of his paintings, sculptures and drawings at the National Gallery of Modern Art, Bengaluru.