

# THE ANDHRA ACADEMY OF ARTS

( Regd . 1961 )

M.S.MURTHI LALITKALA ART GALLERY  
VIJAYAWADA - 520 011.



A two day conference on  
" Towards an unalienated society through changing  
allotropes of art"

A National Responsibility

23rd and 24th September 2001

IN COLLABORATION WITH  
**MINISTRY OF TOURISM & CULTURE**

Department of Culture  
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**1987-1988**



**Sri M. S. Murthi**  
**1988-1995**

**A TWO DAY CONFERENCE  
ON  
TOWARDS AN UNALIENATED SOCIETY  
THROUGH CHANGING ALLOTROPE OF ART  
A NATIONAL RESPONSIBILITY**

**SOUVENIR**

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# **THE ANDHRA ACADEMY OF ARTS**

M.S. MURTHI LALIT KALA ART GALLERY  
VIJAYAWADA - 520 011.

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# **A TWO DAY CONFERENCE ON “TOWARDS AN UNALIENATED SOCIETY THROUGH CHANGING ALLOTROPE OF ART” A NATIONAL RESPONSIBILITY**

## **RATIONALE :-**

Art is the outer manifestation of the inner psychological condition ; the inner urge to positively respond and ameliorate the deplorable human condition; a highly fruitful assay in presenting the lofty and sublime spiritual flashes of existential projection of Devotion. Art stands as the finest expression of culture. Hence, the creation and appreciation of art are to be fostered for the sake of the individual, the welfare of the society and the uplift of the mankind in General.

In the light of this, it is to be understood that the society which has become complex with the multifarious activities with each one of the individuals struggling to make “Compromises” in attending to the “Highly Variegated Role Set”. In the process, alienation with all its negative features creeps in, makes the individual suffer from lack of peace & Neglect subtler aspects of human life.

Hence, it is not only task a head but also a responsibility on the part of the “Art” to redeem the society with its phenomenal influence on the psyche of human being. The moral advocated is presented through an imaginative activity. The ideals contemplated get realised through creative ideas that emanate from the ever changing society, of course, symbiotically dependent on cultural evolution, though tradition driven to some extent.

As has been established, “Art” has been subjected to various changes, “of course” in tune with various changes in society. So, this an endeavour to float ideas which may go a long way in presenting a pragmatic solution to the predicament.

**THE ANDHRA ACADEMY OF ARTS  
VIJAYAWADA  
PROUDLY CELEBRATING FORTY YEARS OF  
DEDICATED SERVICE TO ART**

**9th April 1961**

The dawn of an era.. The dawn of an epoch. The delightful afternoon marked the launching of one of the leading agencies for the promotion of art and culture... The Andhra Academy of Arts, Vijayawada. Sri Narla Venkateswara Rao was the first President and Sri. M.S.Murthy was the Founder Secretary with Dr. S.Sanjiva Dev, Sri. B.V.Narasimha Rao, A.V.Subbarao were some of its members. The Academy has been recognised by the Central Lalitkala Academy and the Government of A.P.

The Andhra Academy of Arts, Vijayawada, is one of the foremost Art Societies which have been spreading the golden message of creative arts. Since its inception forty years ago, the Academy has been conducting not merely the Annual Exhibitions on art but also several other shows like Solo-exhibitions, demonstrative lectures, study tours, participation in artists camps, Industrial exhibitions, Seminars, Conferences, Symposia, National Kala Mela etc. The Andhra Academy of arts has been able to collect a small yet precious library of art books to be enriched in the future by a richer collection.

The Andhra Academy could find itself in its own Art Gallery which was inaugurated in the year 1987 and aptly named M.S.Murthy Lalit Kala Art Gallery in the year 1994, in recognition of the dedicated services rendered by Sri. M.S.Murthy without whose efforts the present Gallery would not have become a reality.

During these forty years, the academy has been striving hard to sharpen the aesthetic sensibilities of the people and unfold the artistic awareness of the artists, connoisseurs etc.

The Andhra Academy of Arts stands for the sake of Art, for the sake of life and for that of society.

# RECENT TRENDS IN CONTEMPORARY ART

DR. KAPU RAJAYYA  
Siddipet

It is indeed an intricate phenomenon to analyse the recent trends of Indian art since the very Indian art has been coming down the generations creating a niche for itself. Ajanta and Lepakshi styles stand testimony to this. As the time passed, various styles of art have been developed based on customs and traditions, tastes and preferences of the rulers in order to get their patronage. These styles of art have been named after the places of origin, the linguistic or the language of the area. Rajasthani, Mewar, Andhra, Kalamkari, Tanjore, Kangra, Basoli fall under this genre.

The Moghul rulers have invited the Persian artists whose endeavour resulted in a novel amalgamation of Persian and Moghul styles.

Deccan art form has come into Vogue with the influence of Deccan Kashi artists.

Since Puranic themes like The Mahabharat and the Ramayan were more prevalent then, even though there is some change as a result of Moghul influence that took place in 'dyeing and print', there was not much change in the Kalamkari style of art. During the 20th Century there was a movement in Bengal that led to the initiation of "Wash style". With the influence of the Moghul and Persian styles Sri. Chaghtai has started a new style. Raja Ravi Varma with the influence of both oriental and occidental styles of art, has created a style which is not only appealing but also realistic.

Amritha sheer Gill also has contributed a new creation combining Indian and Western forms.

Since it is very difficult to record the contribution of artists in full, let me mention some contemporary artists.

Late Nandalal Bose has given importance to movement in his style.

Yamini Roy Kalighat has simplified the folk art by using thicker lines under the influence of Nakashi painters.

Devi Prasad Roy Chowdhary made the "Wash Painting" more popular.

Late Shailesh Mukherjee did wonders in the combination of colours with a fast quill.

Sri M.F. Hussain could produce Clear Pictures in folk art form using simple colour combinations.

Late K.K. Hebber has created a style for himself in colour combinations and in showing elegance in delicate lines.

Late S.S. Bendre was presenting thematic pictures with intricate colour combinations.

Late. Shivak Chawda not only was focussing the theme but also the influence of colours.

Late K.K. Ara presented not only very beautiful pictures but also things nearer to reality.

Sri Ram Kumar has created a new mode with the influence of modern art forms.

Late K.S. Kulkarni contributed pictures that present the theme with very simple lines. He adapted various forms.

Late Sri Almelker has contributed a scientific synergy of art.

Late Sri. K. Srinivasulu created lively pictures transcending the Lepakshi form with the help of his line artistry.

Sri Santi Dave lead to the founding of a new style by making pictures manifest.

Late G.R. Santosh had attained a specialist level in Tantrik form by following all forms of art.

Sri F.S. Souja's creation lured the viewer as it contains clear lines with gorgeous colours.

Sri S.S. Raza after trying his hand in all forms of art currently is engaged in showing his mettle in tantric form of art.

Late Mokkalapati Krishna Murthy has attained a name for himself by creating a style in the traditional form of the folk art.

Late Sri Paidi Raju's contribution in the traditional and folk art is worth recording.

Late Damerla Rama Rao has instilled new life into Andhra art in traditional form.

Late Pakala Tirumala Reddy's creations presenting subtle line paintings in Tantric art stand a name.

Late Dorai Swami has created bright pictures in a powerful style.

Late P.S. Chandra Sekhar joins this set of people.

The contributions of some Andhra artists like Sri K. Seshagiri Rao, Sri K. Rajayya, Sri K. Laxma Goud, Sri Surya Prakash, Sri Vaikuntam, Sculptors like Sri Usman Siddique, Sri Yekka Yadagiri, Sri. Patnaik, Sri M.G. Reddy have been worth recording.

It is to be understood that the contemporary artists have individual styles and hence it is very difficult to decide which is a better one. During the end of 19th Century and whole of 20th Century, in quest for novel ideas many experiments have been made and many 'isms' came up. Currently imitation of western art is being felt in our country which is not a welcome phenomenon. Some people have been lead by the impressions of the West which is equally detrimental.

Modern artists have been attempting at various phenomena in their own styles. Whatever may be the way or style in which the picture was painted, it should at once attract the viewer and deliver a message. Some times a picture may not deliver a message, even then it should be worth enjoying by being beautiful. It is highly unfortunate in our society that the current day paintings are so produced that they are not easily understood by common man.

Artist is not to be an egocentric being looking down the common man for the inability to understand a given picture.

It is also unfortunate that the artist is getting distanced from the Society whereas in the olden days artist was very intimate with the social milieu.

# SCULPTURE ... CHISELLING A GREAT WORLD

ACHARYA D.S.RATNA SILPI  
VUDAYARJEE,  
TEDEPALLI GUEDEM

India, the seat of Rishis can be considered to be the Home land for the fine Arts. The inner urge of the human being for keeping things tidy complemented by aesthetic sensibility can be realised through this universal art. There is an inseparable bond between day to day human sustenance and fine arts. Arts stand a refuge for the human being who is currently struggling to lead a mechanical life. From the dim distant past till date, it is considered **universe is void without a sculptor**. Sculpture is nothing but pouring life into the lifeless. Sculptor over whelmed by the artistic effulgence presents a new creation. The fortunate can have the chance of enjoying.

Braving the weather, standing the test of time, presenting the socio-cultural, politico-economic scenario, these pieces of art are a class by themselves. Mohenjadaro and Harappa stand testimony to this.

During the ancient period Maya, Viswakarma, Twasta Daivagna, Kashyapa Viswajma, Manasa Rishi, Gargeya, Narada have standardised the sciences of Sculpture, Architecture and Agama which have been followed even now. Religion can be a foundation for Art. Taking it to be a divine service, Kings of the past patronised many artists. It is an indisputable fact that certain pilgrim centres stand temples of art.

Art is a nector that springs forth from the fundamental aspects of Shastra, Dharma, Anushruta, Pradesika by a meaningful influence of interest, necessity, eternal chain of Gurus and Understanding. Artistry reflects not only the intellect but also the maturity of mind and unshaken will of the Artist.

Art not only offers pleasure to the mental faculties but also acts as a therapy. Some present day educational institutions were once the temples of fine arts. This aesthetic treasure leads to spiritual heights.

Vastu is a part of sculpture. Temples and fortresses were being built as per this science. Hampi, Beluru, Ajanta, Ellora, Nagarjuna Konda, Nagalapuram are great monuments of Vastu.

Inspite of the regional variation vastu is to be followed. Indian Art which does not have linguistic and territorial boundaries gets revered for ever and ever.

# MODERN - ABSTRACT ART

*S. VIJAYA KUMAR*

Guntur

Let me at the out set congratulate the Andhra Academy of Arts on their succesful completion of 40 years of fruitful existence and their Yeoman services to the field of Art. We are here to pool up our strengths to further strengthen it.

Coming to the days symposium on Art, my task is to put, before you few facts about 'Modern Art' in general and "Abstract" in particular. I may not fully justify my view points as this Art is very controversial and the anxieties involved. We must not be afraid of this word 'abstract'. All Art is primarily so. For what is aesthetic experience without incidental associations? Art is after-all is an escape from chaos.

In a society where Art Education is so very low and the Priority it gets probably the least, we cannot expect acceptance of such Art. Our problem besides is that our roots are with the tradition. But with the changing time, changing life-styles, we cannot but fall in line with the Modernism in Art too. Fall in-line with the European, American on the Universal stylisation. Change had been inevitable. We wanted different experiences in day-to-day lives, absorb the shocks of the Abstract concept in Art too.

We had known Renaissance period and still cherish that as a Golden period of human intelligence and growth of all Finer Art Forms, including painting and sculpture, which gave the world most enthralling and most beautiful things of Art. But, we could never have stopped with that and seize to exist. The most important thing in Art is not to 'seek' but to 'find'. With so much of advancement in science and technology and communication systems, we have no alternative but to sail along.

Abstract Art had emerged through a lot of experimentation, its vagaries, its sudden transition suggest that it had developed haphazardly without pre-meditation. At this juncture, modern Art illustrates in its development and scope of the philosophical and psychological problems which confront the contemporary Artists. The freedom to create this, to be interpreted as the freedom to affirm and intensify the life process, or as a freedom to create a new order of reality distinct from life process.

The emergence of this order is not only due to development in science and technology so also the economic facts and social movements can only have indirect relation to stylistic evolution in Art.

This flaw in the society in which the Artists live, there is a lack of communication ; lack of understanding of the unfamiliar visual images evoked in personal and provocative idiom which one can grasp only when one has the adequate education, exposure and experience in that order. Its not just evolution but revolution in art in general.

At this point I stress, that if you understand this transition, you can very well understand the modern idiom in Art Language which is different from that we have known for ages. This transition was inevitable and change drastic and chaotic. But, we all have doubts of its accountability at all levels, social, aesthetic, technical, moral, professional etc.

Art is also taken as a profession and hence in the days of specialization and competitive excellence (as in other fields) the emphasis is more on expertise than on emotional, more on innovation than on involvement, more on aggression than seriousness, more on technique than on vision. The principles of art have been forgotten or Artists are independent of them.

Now, the takeoff point in modern Art, from the abstract - is constructivism which is of independent origin, which has been in revolt against the whole concept of studio-Art, the Cabinet picture of the petty buyer longing for a nice painting to hang over the fire-place. As its name indicates constructivism is closely allied to engineering and seems to establish a non-figurative Art which makes use of specifically the contemporary materials like Iron, Steel, Plastic and so on and the use of technical methods of construction. Something which breaks away completely from the whole tradition of European Art and which is more at home in factory or an Air-port than in an Art Gallery or a gentleman's residence.

Change is the condition of Art. Art is not transfixed, never stagnant. It is a fountain, rising and falling under the varying pressure of social conditions blown into an infinite sequence of forms by the winds of destiny.

I have not brought any schools or isms or any styles for our discussion as you know if we dwell on them, it leads to more confusion. I didn't even name few of the artists who are responsible for the changes or the pioneers of this Art scene, for they hold no specific place in today's Art as has been taken off its own course and the future and the direction of which no one can imagine.

# CHILD ART IN THE NEW MILLENNIUM

**B.A. REDDY**

Young Envoys International  
Hyderabad.

Art, as we all know is an integral part of every human being's progress. It is a confirmed fact that it helps in the over all development of a child which includes ones personality, character and efficiency. For the last one and half centuries, it was a compulsory subject in schools and for this we need to thank the Britishers who were the brain behind the introduction of art as a subject in school curriculum.

While introducing the course in schools, the British officials declared that it was a subject which could help every stream of education including mathematics and sciences. The statement is confirmed by the fact that it has helped in learning a few skills which are useful in professional courses like architecture, engineering, medicine and more recently in the Information technology too.

A child if left to work on his creativity would not go back in making red coloured birds or flying animals. He is at the liberty to draw what ever he likes and imagines and it is the freedom of expression which makes them bold and expressive. This confidence which the child gains at the young age continues in the child's future endeavors too and at a later stage he learns the skills of accuracy and neatness.

While a child can improve his skills through art education and help in becoming a better citizen, a professional artist has much more responsibility towards the society he lives in. Visual art becomes a means of expression for the artist towards the happenings in the society. The artist has the creative intellect in him to project the happy and sad moments in the society. The work of a writer may seem to be easy compared to the artist but a painting or a graphic reflecting social realism would definitely have a larger audience for its visual impact. Mention needs to be made of 'Guernica' a painting by Picasso showing the destruction in Spain during the civil war or the large number of drawings and graphics made by Chitta Prasad who did not deter to show the atrocities of the British and the Nizam on the innocent people of the country. Infact it could be said that over the years artist and their creative work has helped in fighting injustice and corruption through out the world.

However, in the recent years there is a serious threat to this basic subject with many schools concentrating on the new computer technology, rather than the visual art. And many schools have categorically put an end to the art departments in their schools. This is an alarming situation and one needs to rethink about the contribution of art/painting in the career of a student. The only institutions where the art departments are being run are the central government institutions while in most state government run schools they have been either stopped or are on the verge of being closed. In private institutions there is no such things as an art department.

In the new millennium the parents and the students should gear up to combat these threats and force the educationists to evolve a policy towards the introduction of art as an important and compulsory subject which will help the children in developing their basic skills. These basic skills learnt due to art education are required throughout ones life. Above all children need to be given freedom to express their ideas in this age of science and technology, where all there creativity is surrounded by machines. After all children are not machines and they have the right to share the enjoyment got out of painting.

# UNALIENATED SOCIETY THROUGH CHANGING ALLOTROPE OF ART

*M. ANAND SWAROOP*

The Andhra Academy of Arts  
Vijayawada.

Art has been an integral part of my life since the age of five. What comes to my mind is PICASSO saying.

"Every thing that is in us exists in Nature. After all, we are part of nature. It resembles nature that's fine. If does not, what of it? When man wanted to invent some thing as useful as the human foot he invented the wheel, which he used to transport himself and his burdens. The fact that the wheel does not have the slightest resemblance to the human foot is hardly a criticism of it".

The Indian mind has stayed an enlightened and a highly developed state, the longest in human history. It is not surprising to see N.R.I.s do well in all fields of speciality, including visual Arts. F.N. Souza in New York and Syed Hider Raza in Paris are Prime Examples.

Right from the beginning, India chose the non violent path instead of killing, conquering and expanding its boundaries. If once or twice we tried the violent path, the experience of blood shed made us reverse our decision.

This does not mean we do not travel. Indians did travel and left their Signature and a message of love and beauty in the form of Buddhism in the far East and culture in Europe and South America in the form of temples, customs etc.

The written history does not go far enough as historical research has its own bias and limitations. It is not wonder, then that many questions such as existence of Brahma Temple in Mexico, or Kali Pooja in Spain, or why the North Americans even Eskimos, have features similar to Indians, remain unanswered.

The question comes to mind, as to what is the connection between the old and the new. Modern Art a sequel to our Sculpture, miniature, Folk and tribal Art

To me it is. And, it encompasses all this and many more influences which today's technology bring us. At the same time the journey of genes, conditioning, skill, evolution, joys, sorrow and celebration, play their role too.

And If we accept that, then we just have to tag Modern Art Wings to all the Museums and Ajaibghars we have in the country and display with pride in the new creations of the modern generations of artists.

Critics of modern culture will of course bring in the natural questions about validity; Art for the masses, plus many more objections. And, of course every one would like to understand modern art.

Art was never for the masses. Masses never created art either. In India, Tribal, Folk, and Ritual Art are for the masses. Masses do not treat even them as an Art. This is the Artist who has looked at the beauty in the folk tradition. The selected few with a developed sensibility have also seen the value in the folk tradition which justifies building museums for living Arts.

Evidently the tradition of classical Dance forms, music forms, poetry, vedas was created by the gifted and enlightened few. Every thing fine (Fine Arts) was created by and for the select few.

Democratically, this does not mean that the doors were closed for the rest of the Society. This only proves that only a few responded to the art forms. And this is a universal truth.

Keeping the Art heritage in mind, we notice that India was always involved in aesthetics. That stopped us from killing and conquering other lands, their by not following the path of ruthless expansion. We concentrated on the inner - trip.

As a result of this, our ancestors came up with many concepts, such as Tantra. This combined, life with pleasure, magic, sex, philosophy, geometry and Art, Tantra Art was one of the earliest forms of Abstract, Non objective, minimalist Art forms. Modern Artists the world over take inspiration from the tradition.

Our Jain monks were Historians, artists, Philosophers and monks with strickest routine, all combines in one.

Buddhist monks were Painters, Sculptors, architects and philosphers of the highest order. Ajanta and Ellora, the Kailash temple in particular, are the supreme examples.

Sex found expression in the forms seen in Konark, Khajuraho and the illustrations of Kamasutra by various miniature schools. The rest of the world shied away from this topics as an Art form. Instead, we see videos, Sex acts, topless dancing, Sex magazines in the Times Square in New York and Several European Countries.

Still objections are raised, and police interferes in the west whenever they found erotic Art shown in Public.

But India could get away with Khajuraho and Konark because their creations mixed aesthetics, Philosophy, religions, Sex and Art of very high quality.

Our modern Indian Artists are refined today. within last four and five years the art market has changed drastically for good. The artists demand good price, and I have noticed the affluent people in India are responding favourably. The change has brought about a new respectability to the visual artists in the country. This in turn puts tremendous responsibility on the Indian Artists.

They have to create the best and not settle for the mediocre, specially in the context of sudden boom in the Art market in India.

In the free India, we have read several horrible stories about statues stolen from temples and smuggled out of the country and sold at very high prices. This was so because antiques fetched high prices abroad.

VANGOGH, PICASSO and other modern masters have changed all that they have proved that modern art could fetch a very high price. It would not surprise me if we hear thefts of modern art in India too. That means a tighter Security at the museums and galleries of Modern Art in the country is needed.

Now it is the right time to train a new breed of Art critics. The media should consider paying them better. After all, they work as intermediaries between the artists and public. They have an educational role to play. They should get opportunity to go abroad with exhibitions, for conferences or for just exposure to the global art scene.

I look at Art as technology. We can compete in the world with this technology. Art technology is more powerful than the nuclear Bomb.

Along with the rest of the world we need the army of Artists to combat violence, hatred, misunderstanding. Instead of barracks for soldiers, build more studios for Artists, where they can send out message of love and peace in their own medium.

After all, Peace and Love have been our tradition.

two.  
celeb.

## INCREASING AWARENESS OF ART - THE NEED OF THE HOUR

**S.S. VARA PRASAD**

The Andhra Academy of Arts  
Vijayawada

It's an unforgettable fact which Pandit Nehru, the Architect of Modern India, aptly put that Knowledge which can't realise the goal is futile. It's a bounden duty on the part of the educational institutions to conduct drawing classes in order to make the children inculcate the spirit of art and to improve the skill which leads to mental maturity of the children. All this results in making children become great artists to keep the image of the Nation High. ***Drawing & Painting are to be deemed some thing as yoga.***

Artists of the day have been contributing their might to the society in producing various valuable items like commercial designs, textile designs, interior designs etc. In the light of this, children are to be encouraged by their parents to improve their talents by making them spend sometime along with their regular studies. By doing this, children grow better psychologically in turn giving a better performance in studies.

It is also to be noted that some private organisations have been contributing a lot to the field. For example the Andhra Academy of Arts, Vijayawada has been rendering yeoman services for the last 40 years by encouraging children, training them, arranging programmes by senior Artists.

At this juncture, it is to be understood that the number of Fine Arts colleges is not sufficient and some more are to be established.

Let all work together to attain our goal and work for the overall development of the nation.

# ART, ARTIST AND SOCIETY

**K.S. VASS**

The Andhra Academy of Arts  
Vijayawada

The 20th century witnessed a great deal of artistic activity. Many new styles and techniques have emerged and many modern idioms have sprang out of avant - garde art movements.

India, inspite of being a large multilingual, multi-religious, multi caste, and multi cultural society, there existed the feeling of togetherness, perhaps the only bond which binds us as one people and one nation. From time immemorial Fine Arts continue to be a part of our life and culture.

The Art Scenario at the dawn of Indian Independence in 1947 was dismal and in a state of confusion. Many efforts have been made to revive our National Art. Academies and Art institutions were setup to promote Art and Culture. There is a fillip to the movements due to technological advancement and modern communication systems. Art Exhibitions, publications, competitive awards greatly helped in this direction. The western 'isms' and 'idioms' flooded into Indian Arts during the times of colonial rule, and many Indian Artists imbibed novel ideas experimented and regenerated Indian Art Movement. Cultural exchanges between India and other nations played a vital role for the development of Art in India.

However all these efforts are not sufficient to fulfil the aspirations of Indian Creative Arts. How far these efforts created real consciousness among the Indian public and particularly on youth is largely a debatable question.

Scientific progress has provided many comforts to mankind. Many problems have been solved in various fields. This scientific progress made man a willing slave. Man lost his liberty, began liking this kind of slavery and even feel proud of it.

Jean Jacques Rousseau, the French philosopher, appealed to the people that let men return to the simplicity of the innocent days, to the idyllic state where uncorrupted instinct only ruled them.

Henry David Thoreau, the American philosopher, has said that he did not believe that labour, property and responsibility made men better or more spiritual. The poorest men of all, he wrote, are those who have "gathered worthless things but do not know how to use them, or get rid of them, and thus have made their own gold and silver chains".

Insecurity, fear and violence are the bi-products of reckless growth of science and materialism. Man has become a machine without soul and feelings. To cure its ills, the present society is greatly needed artists as ever before for aliments to console, to comfort and for redemption.

We are neglecting the real values in life. Meaningful life depends on the experience of values. Perhaps only art can express the values.

Political turmoils, unstable socio-economic conditions some times can adversely affect the arts. People with cultural consciousness have to be vigilant towards such unwanted situations.

Let art live in its pure and virgin state, Gauguin's formula on art is,  
Art for Art's sake, why not ?  
Art for Life's sake, why not?  
Art for Pleasure's sake, why not?  
What does it matter, as long as it is art?

The artist's job is not to solve the day-to-day problems. There are certain sections of the people who are supposed to deal with such problems.

The job of artist is to create awareness for the values of truth, beauty and spiritual enlightenment.

The schism has always existed between the artist and the public. Popular indifference to the arts forced certain artists to work out their own salvation outside the narrow field of the public taste.

Analectic Magazine of U.S.A. in 1815 A.D. said that "Here we see the arts developing and expanding themselves, not in the genial sunshine of wealth and patronage, but in the cold damp shade of neglect and obscurity". The same situation prevailed in India to-day. The public does not really come for art.

Two circumstances contributed to the steady growth of schism, one materialism, the other a narrow aesthetic standard.

Under the twin pressures of indifferences and misunderstanding, many of our artists either gave up art or withdrew from the main stream of life and cultivated their private gardens in relative isolation. Forced into a spiritual isolation many painters turned their eyes inward in melancholy introspection.

That is the state of art, artist and society in India today. There is an urgent need for social reformation at every level to wake up from its deep slumber.

# ARTISTS' RESPONSIBILITY TOWARDS THE SOCIETY

*TEEVEE (T. VENKATRAO)*

Academy of creative art  
VIJAYAWADA

There are two types of artists. Some are responsible artists who respond to the need of the society they live in. The others are individualistic.

Some artists think 'The art is for people'. Some believe it is only for themselves, for their own satisfaction.

Every nation needs the contribution of artists, poets and painters at its evolution or revolution. So there are some artists who respond to the call of the nation.

Are there such artists ? Yes, there are many.

During the middle of the nineteenth century in Paris, which was the center of art, the art itself started this kind of good beginning. Gustave Courbet, Jean Francois Millet, Honore Daumier and Edouard Manet broke the tradition painting gods and goddesses. They started to paint ordinary people. They took the common man as their subject. They recorded the contemporary life. They dedicated not for religious subjects but for secular things. It happened in 1850.

The leader and theoretician of this trend was Gustave Courbet. He used to say 'Our painting must reflect our age', 'We should record the events of the present day for the future generation'. He argued "Art is for people".

Courbet painted 'Stone breakers', 'The burial at Ornans', 'The villagers returning from fair' and 'The peasants at Flagey' etcetera.

Not only in subject matter but also in the treatment and technique Courbet rebelled. He used pallet Knife for painting or applying colour on the canvass.

His contemporary Jean Francois Millet also painted the peasants and villagers. The paintings 'The winnowed', 'The Gleaners' and 'A woman sewing with needle and thread' were painted by him. In the same days there was a more radical painter and cartoonist Honore Daumier. "The third class carriage", "Washer woman", "The pork seller", "A reading lawyer", "Singers" and "Peoples' upraise" etc. were painted by him. His paintings look like drawings.

Next came Claude Manet. He was a handsome, tall, stylish Parisian. He painted drunkards, prostitutes, musicians etc. He innovated a new technique and painted figures flatly without light and shade. Critics called him a 'Real modern artist.' He painted 'The Absinthe drinker', 'Lunch on a grass field', 'Olympia', 'Flute player' and 'Street singer'.

These were the first realists who started painting common man, real life and secular things.

Later, in the beginning of the twentieth century some artists became Realists in New York of America. Their leader was Robert Henri. He advocated to paint the modern American life and slum areas. He used to tell his followers that they should not paint ideal and beautiful things, but they should paint real and even ugly things. They painted commonest things. So the critics named their style as "Ash can School".

There are great artists like George Luks, Everet Shinn, John Sloan, William James Glackens etc. in that "Ash Can Painters". In 1908 and 1913 they organized two big art exhibitions in New York.

In 1920s "Big Three" artists of Mexico became Social Realists. Jose Clemente Orozco, Diego Rivera and David Alfaro Siqueros painted many wall (mural) paintings on the public buildings and schools. They painted the life of poor people, hailed the struggles of labourers and created consciousness among the masses.

Their leader Siqueros announced the "Art is not for the fun of an individual, it must belong to the society, and it must educate the people. That is the supreme aim of the art".

Eventhough Rivera and Siqueros learned painting and spent time with Picasso and Modigliani at Paris they did not imitate the fashionable styles of Cubism or Expressionism and Surrealism.

They chose Realism, Monumentalism and Red Indian folk styles for their paintings.

Orozco painted "Mexico in Revolution" and "Liberation of Mexico" etceteras. Diego Rivera painted "Our bread", "History of Mexico", "Leader of Revolution" and "Liberation of the Peon" etc. Siqueros painted "Proletarian Victim" and "Echo of a Scream" etc.

Hundreds of Russian artists followed the same way. Vladimir Serov, Suricov, Perov, Ilya Repin, Boris Kustodiev, Niloloi Zhukov, Deyneka, Petrov Odkin, Arkady Plastov, Mikhail Savitsky, Victor Ivanov, Yevgeny Shirokov, Tatyana Yablonsky, Boris Prorokov and Anatoli Uchayev etc. painted the life of Russians, struggles of the workers, battles of the Soviets, October Revolution, Socialist construction and Liberation War against Nazis. They reflected the historic events of that age.

Artists of several countries too worked in this way.

Tung His - Wen, Wei Hsuah-Kao, Chuan Tai-an, Chang Wen-Jui, Chang pai-Chu, Chen Yen-ning, Pai Yi-ju, Kuo Chuaan-Chung, Liang Hao, KuChu Chyun and Chang Li etc. from China ; George Grosz, Karl Erich Muller and Lea Gsrundig of Germany ; Dimitri, Mastora, Ilia Petrov, Tsenko Boyadjiev and Alexander Petrov of Bulgaria; Kop In Su, Baik Byung Joon, Jung and Jong Yu of Korea; Kalugin of Vietnam; Chittaprasad of India; Taras Shevchenko of Ukrain; Adward Hopper and Ben Shahn of America are among the peoples' artists.

The artists who dedicate their art for the cause of the people will permanently find a place in the hearts of the people. Now, India needs such responsible artists at this developing, changing and transforming period. It is our Patriotic duty towards our great nation.

## RESPONSIBLE ARTIST FOR A RESPONSIBLE SOCIETY

ULCHI  
ULCHI ART GALLERY  
CHIRALA.

India possessed a very revolutionary and glorious artistic culture from the dim distant past till date. There has been a very sound tradition of art. Ajanta, Lepakshi etc. stand glorious examples. Very well disciplined and Well structured art forms had established a sound culture that made Indian art an inexhaustible treasure.

The message of the Light Asia, Lord Buddha that is Peace is artistically embedded in the Jata stories of Ajanta. The crowns of Padmapani Siddhartha, Vajrapani Siddhartha deserve special mention here. Ajanta art stands the radial nerve for the traditional art forms of India. It is unparalleled in the world art.

Relegating certain great traditional values some modern ways of painting have been rendering disservice to the art.

The governmental help in sustaining the image the art forms and thereby that of the nation is to be mentioned here. Braving the modern onslaught, Japan and China could retain their traditional forms of art.

Youth have been subjected to the overwhelming influence of Western ways of art particularly forms like Abstract have been accorded a pride of place. It is to be understood that these forms not only misguide the younger generation but also pose the viewer a lot of problems leading to incomprehension of the painting.

Art cannot attract any attention from the public if it is not to be understood. Artists shall be wary of various 'isms'.

Pablo Picasso, Henry Moore, M.F. Hussain, P.T. Reddy, Laxma Goud could receive international fame even though they did not conform to tradition, because they have compiled the anatomy. Artists have to keep in mind that it is not advisable on their part to neglect the glory of Indian art and land themselves in a perilous situation of groping in darkness.

The ceaseless efforts of certain great masters of art like Nandalal Bose, Aranindranath Tagore, Jemini Roy, Devi Prasad Roy Chowdhary, Damerla Rama Rao, Amrita Shergill, Adavi Bapiraju, Laxma Goud, A. Paidi Raju, K.Rajaiah, K.Seshagiri Rao, K.Srinivasulu etc., have kept the image of Indian art high by being examples for the younger generation. It is unfortunate that art did not receive its due share in the academic curriculum in our state particularly in colleges.

Neighbouring Karnataka and Tamil Nadu states have 40 & 30 art colleges of art respectively whereas our state has two only. Hence, considering the importance of art, the government has to establish institutions in important towns. By giving certain exemptions in certain things like land, corpus fund etc., some art lovers may come forward to establishing institutions. Just as sports field is being patronised, arts are to be given a fillip.

Conduct of competitions, art camps, exhibitions, seminars are to be conducted more to create greater awareness and to contribute to the prestige of the nation.

# CHILDRENS' MAGAZINES AND ROLE OF ART

DEVI PRASAD

Kalapeetham, Guntur

At the outset, I feel it is our bounden responsibility to thank the Childrens' Magazines w  
endeavour to inculcate higher values and instill the right spirit among children. As a part of it  
for Children, Particularly in the magazines got developed.

In order to help children understand the story lineup in a clearer way and to improve their imagin  
faculties like creativity. The Art Certainly has influence keeping in mind this particular idea maga  
were designed such. It is to be understood that story is not just a set of words but a sculpture,  
of presenting Socio cultural aspects which can be better presented through an apt picture w  
can result in a vivid presentation of the message of the writing.

During 1940s 'Chandamama' was established by Nagireddy and Chakrapani in the Undiv  
state of Madras in which two Colour & Multi Colour Pictures at least two to three in number  
presented for each story.

Chandamama was a great success, the line in which Balamitra continued. These are conside  
top ranking even now. Offset Printing has set into this arena also. Childrens' magazines wer  
bread winners for some young artists. After Chandamama and Balamitra which can be conside  
to be of first generation, Bommarillu, Bujjaye, Vasanta Bala, Bangaru Bomma, Harivillu, Pod  
are second generation ones.

Bala Jyothi, Chinnari Lokam, Balaranjani were being published by daily and weekly  
organisations which have various modern items.

The Artists involved in the field developed along with the industry. Artist for Childrens' mag  
is one who can present the contemporary aspects of life with an ability to present the sub  
complemented by well balanced presentation of characters and good sequencing of event  
on the top of it, the touch of realism.

The Artist is expected to be multi faceted genius who can really add life to the artistry.

Sri. T.V. Raghavulu popularly known as Chitra who was with Chandamama can be conside  
be the father of this genre.

The Rekha and Geeta are considered to be the Bible by the next generation. Sri Sankar's contri  
is worth recording.

Sri Vaddadi Papaiah virtually made this art form a perennial form with the divine touc  
Gangadhar, MRN Prasada Rao, Chalam, Dharma, JS Raju MKB (Raji), Jaya, Kesi, Prabhakar  
Priyatam, Bhadrarn, Babu, Srikar, Veera, Sitaram are some of the Artists who have been contri  
to this form. Unfortunately, most of the childrens magazines have not currently been ru  
Hence, because of the Unemployment the Artists had to move to other fields. Any way t  
form has its own prominence in moulding a human being.

# ART FOR A BETTER TOMORROW

*A.V.S. SOMA SEKHAR*

Katheru

Art reflects the culture of the nation and any nation can be said to be civilised when arts flourish there. The prestige and development of a nation rest on the awareness of art in the society. India can be said to be the mother land of various arts and Andhra can be considered to be a temple of art.

Andhra art has got a special place since artists of this region have put in a lot of industry. Andhra art presents history, social life etc. Lepakshi, Amaravathi, Nagarjuna Konda stand testimony to the glorious contribution to Andhra art.

Art has been receiving due respect from time immemorial. Art and literature have many things in common between them. Both artists and poets are aesthetically sensible.

Kalidasa in *Abhigyan Sakuntala* has devoted *Sastanka* entirely towards art. We can have many parallels in Kalidas' other works. Jayadeva's *Geeta Govinda* had an anecdote relating to art and Vastayana's *Kamasutra* accorded a pride of place to art.

It is to be understood that script has had its origin from picture.

Art does not have any barriers nor can any mundane things can impede its growth for every practical thing requires a model for it. Even illiterates can equally enjoy the knowledge of historical and Sociological facts with the help of a painting.

Art acts as a source of international understanding since language and literature cannot fully do this. Writers of excellence focussed the importance of art in many writings, since art is universal language.

Science and Technology, computerisation in particular also have contributed in creating great things of art. It is to be understood that modern art and sculpture are according greater importance to intellect than heart. It is unfortunate that great paintings have been stolen from European museums.

The role of artist in society is a very important one involving reformative act of creating positive Orientation of life. Artists are to get more support from the government in order to make them feel more responsible inturn leading to a better tomorrow.

# ART FOR IDEAL SOCIETY

**KORASALA SEETHA RAMA SWAMI**  
Konaseema Chitra Kala Parishad,  
Amalapuram.

A picture is worth thousand words. Art contributes a lot for the general well being of our country since it can deliver the message in simple and direct way to the illiterate masses. Historians have been basing their researches to same extent on the pieces of Art available. Puppet shows play a great role in correcting the social follies centuries ago. It is not advisable on the part of society to forget about the role of art.

Unfortunately, Art has been confined to fulfil the wishes of the businessmen. Beyond any shadow of doubt, it can be said that every artist has a role to play in, Creating a Conducive atmosphere in the society.

The Government has to encourage Art in the same way as it does for sports. Competitions for students are to be conducted at National & International level.

Every artist has to work for establishing the responsible society. The creativity of the Artists did not get belittled in this High-Tech world. Art which is the God's gift suffers even if a single person in the field forgets about the role he has to play.

Consciousness has to be created in the society in curbing ills of the society like illiteracy, gambling, alcoholism. Art has a greater role to play in correcting deviant tendencies of society. Seminars and work shops have to be conducted at International level in order to attract every young citizen. Art has to revive its past glory. Art had stood a mirror for the Indian and Western ways of life. Indian Culture and Civilization have been reflected vividly in Ajanta, Ellora, Khajuraho etc.

# **ROLE OF CHANGING FORMS OF ART IN BUILDING A RESPONSIBLE SOCIETY - A NATIONAL RESPONSIBILITY**

*N.S. SHARMA  
RAJAHMUNDRY*

Drawing can be considered to be the first art form. Ever since human being was an uncivilised nomadic being without an awareness of agriculture and animal husbandary, cave paintings existed. There is no evidence for music and dance but existence of cave paintings is found in all continents of the world.

What ever may be the form of art it shall appeal to the mind and shall stand the test of time. Many pieces of great art which are kept in various museums stand examples to this.

After modern art has come into vogue, the scenario of art has been disturbed. The scenario of art is in a state of confusion since people with little learning have been claiming their non standard production as art. Let us wait and see whether they stand the test of time, whether the coming generations accept these things to be great pieces of Art. Art is expected to offer solutions to current day problems of life leading the society for a better tomorrow It is irreparable loss to art to claim certain incomprehensible pictures as modern art.

The Academies of art have to slightly modify their style of functioning and see that more number of young artists get trained in scientific methods. Training the youth can be a better idea than the conduct of many exhibitions. Both Artists and the Government may work in this direction. Parents are to realise that art is an integral part of learning which standardises hand writing and prepares children get to know the importance of keeping things neat and tidy. Not only that children acquire many more important skills by learning art. Art has been influencing the social forms of

life like matriachial and patriachial forms of life, their brighter and darker shades and correcting the ills of the both. Art was also taken to be a demographic strategy by many kings (which continues till date). Since the dawn of civilization art has been putting efforts to offer solutions to social ills. The onslaught of computerisation could not affect the importance of Art since machines can't create things on its own.

The curriculum planners can think of fixing a minimum pass mark in art subject also.

Students interested in art are to be encouraged offering special group at the Intermediate level and those that pass this course shall be allowed to join the B.FA Course in the Universities. Art has a great role to play in curbing many social ills like superstitious tendencies, illiteracy etc by conducting Art exhibitions in rural and urban areas since art has a direct educational value.

Government has a greater role to play. Artists have to be financially supported and provided with technological gadgets like computers so that they can put in better service to the nation. But we should not expect that government should be offering all help. Responsibility lies with artists also.

# 'THE ROLE OF CHANGING FORMS OF ART IN BUILDING A RESPONSIBLE SOCIETY'

**TEKI MRITYUNJAYA RAO**

Rajahmundry Chitra Kala Niketan  
Rajahmundry

Art acted as one of the fundamental aspects of human civilisation. Even during the pre linguistic age, art helped the society in giving the psyche of the human being a shape, giving the human feelings a comprehensive expression. All forms of art were undoubtedly the pillars of the citadel of the culture, anti dotes for the ills of the society. Unfortunately the influence of the west and unbalanced technological growth are making the human being a selfish person with irresponsible ways of behaviour.

Art has a great influence on the human minds and hence it has got a responsibility to discharge in order to correct the situation. It is to be understood that art has to fortify itself in order to make people that can influence the society. The support of the Government is a very important aspect.

Artists should keep in mind that their creations should create an awareness to uplift the values of the society. The associations of art should take up this cause and work towards that direction. Children are to be encouraged towards art by way of competitions and exhibitions.

Young talented artists should be given some incentives so that it encourages many more children. Art libraries should be established in schools.

The curriculum planners are to contemplate on introducing compulsory art subjects with syllabus for various levels and minimum pass marks. Students interested in art may be encouraged by way of offering it as the main subject in colleges of general education.

Art helps human beings in many ways and sky is the limit for the contribution it makes. Artists are to be given financial assistance by way of grants.

Separate ministerial wings for various art forms are to be constituted with experts in respective fields. Child artists should be given awards. Good paintings of famous artists are to be modelled as posters, greeting cards and CDs so that they can be made available at economical prices in government run emporia like Lepakshi.

National artist camps and conduct of various art exhibitions at various levels like district, mandal etc., involving public, intelligentia goes a long way. Media shall be encouraged to give a wider coverage.

Incometax exemption to some extent for the people in the filed can be of some help. Artists can achieve their goals when they form a United force.

# "UNALIENATED SOCIETY THROUGH CHANGING ALLOTROPES OF ART"

VEMPATAPU

Academy of Indian Arts

Tanuku

Art can be taken to be a synonym for aesthetic sensibility which leads to bliss. Parallels can be traced between the artist and the yogi. Art stands as the hall mark of human elevation of a given society. Among the 64 varieties of arts five are considered to be basic fine arts viz Art (Painting), Sculpture, Dance, Literature & Music.

Art reflects the culture and glory of the Society. Art acts as a measuring rod for the development or progress of a nation. Art has been projecting human being as its central figure with the brighter and darker shades of life in the society presenting the human predicament in the society down the generations.

Artist can lead his life at a higher plane undisturbed by the mundane differentiations. Art is an integrating force. During the 15th century artist were struggling hard, creating great pieces of art which stand a great treasure for the progeny. Artists like Lenardo Davinci are nothing but scientist in their hard work and Industry.

Art has been coming down the generations, its existence has been felt since the time immemorial. Art has the ability to present volumunious ideas, a treasure of thoughts in just a picture.....**picture word, word picture**. By the influence of "isms" like symbolism, expressionism, cubism, surrealism, abstract etc., art has been subjected to a lot of change. At this juncture advisable for us to ponder over, feel concerened for the degeneration of values, deterioration of societal life.

The Oligarichic tendencies have been influencing the society and the society has been after material weath. Human relations are getting strained.

It is the basic responsibility of all concerend to initiate measures like giving incentives such as "Art Quota" in the lines of sports quota for creating greater awareness regarding the significance of art. Curricular change also goes a long way in changing the scenario.

Let us all work together in this direction.

## CHANGING FORMS OF ART - A NATIONAL RESPONSIBILITY

*DR. K. SESHAGIRI RAO*  
Hyderabad.

As you think so you become, confirming to the dictum artist stands as a reflection for the societal circumstances. Art has been presenting various items Cave painting, Animal hunting, Wars, Houses, Home appliances, Pottery, Weapons etc. Human being has entered the field of aesthetics attributing glory, taking his ultimate goal to be bliss. Audio visual and literary arts have been coming down the generations. Historians have confirmed this fact.

It's an unforgettable fact since ancient and medieval times till date that art has been subjected to change with the influence of the changes in the society. This change played a pivotal role for the creation of great pieces of art which receive considerable attention. This sort of luring lead to bliss. It can be said with confidence that in future also **This Happens.**

Societal awareness is the basis for the improvement or otherwise for the arts. Art contributes itself for the development playing a constructive role reflecting the culture of the society.

The relics of Buddhist art, glory of the sculpture, the subtleties of Moghal art, the architectural wonders have still been receiving much acclaim. The prominence of religion can be seen in the Hindu Art.

Mundane royal tendencies were created in the architecture of Moghal Kingdom. Spirituality and materialism, both have contributed to the social building which got reflected in the fine arts also.

With the passage of time, these two got decreased and art was at its lowest ebb during the British regime. During the past fifty years Art has been a rudderless boat. We are living in a Mechanical World. The mechanical tendencies have been very much found in our country also.

Aesthetic sensibility have been fortifying the materialism which crept into art leading to lowering the message and values, according prominence to design. A combination of advertising campaign and aesthetic aspects can be found in designing. Many Indian artists have been imitating Western

forms. The main reason for this is forgetting our traditions and changes in education policy. There was a renaissance period before Independence. Avanendranath Tagore, Nandalal Bose, Roy Chowdary etc gave a fillip to traditional art during Independence movement which cannot be found now even for names sake. The style of those great people gave rise to a new form with the commingling of Ajanta, Moghal, Rajasthani and chinese tradition. Bengali Painters have made wash painting flourish in Kolkata, Shantiniketan, Lucknow. During 1950 to 1960 some people who were trained in Delhi school of Art contributed their might to wash painting, prominent among them are Sen Roy, Anil Roy Chowdary, Biswanth Mukharjee. Gijna, etal Abdul Rehman Chogai spent whole life whole time in vividly combining mogalai dress and culture with persian style who became famous as a great wash painter, first in India, then in Pakistan.

Satyanarayana of Khammam Taluk trained at Hyderabad school of Arts (Now college of Fine Arts), Ankala Venkata Subba Rao of Rajahmundry, VR Chitra, Mokkapati Krishna Murthy, Bhagiradhi are worth mentioning. I consider Bhagiradhi as a great International artist who became immortal by accomplishing a successful aesthetic task of painting the landscape in and around Vijayawada which no Indian artist did. Many other artists who were trained in Bombay school received prominence by Combining Indian and Western styles. It is to be understood that the spiritual outlook vanished in art critics and there can be found an attitude in which outward pomp is appreciated. Anandakumara Swamy can be considered to be the only perfect critic, who can analyse based on Indian Philosophy. More of physical variety than spiritual depth can be seen in the present day critics.

Pieces of art that contain Figurative distortion, deviant colour combination, non standard-appearance, unnatural, bewildering picturistion have been receiving prominence. In arts, sensitivity has lost its place and inturn unsubtle features have taken its place. Melodramatic themes have been ruling the roost instead of other Rasas. A well balanced combination of all the Nine Rasas shall be present for perfect art. Pieces of Art shall offer satisfaction along with a message to common folk.

Bliss stands as the ultimate goal of Art, the purpose of Art (and life of art Artist) can be fulfilled when art can offer real bliss.

## **GREATER ENCOURAGEMENT FOR ART - A NATIONAL RESPONSIBILITY**

*DR. P.R. RAJU*  
Hyderabad.

Fine Arts ably reflect the Culture of the Society and stand fine representation for any Society. Our country has got a rich artistic tradition established on a sound note. Artists have been working hard to keep the image high. The present day youth have to feel the responsibility of continuing the tradition by their assiduous industry and ceaseless endeavour. It is unfortunate that there are only 3 institutions for training in art in our state. More number of colleges are to be established atleast an institutions for two districts. More number of Art Galleries are to be established since they encourage both the Artists and Art enthusiasts. Drawing teachers are to be appointed in all state board schools just as central schools have. The syllabus for the Art has to be standardised and children shall be encouraged to learn painting.

I very much appreciate The Andhra Academy of Arts for their dedicated service to Art for the last forty years in the conduct of many activities. I feel that such institutions shall be more in number so that the Art world gets benefitted with the fruitful services rendered. The Governmental role in encouraging Arts shall be more since Arts have a constructive role to play in building a responsible society. Hence, it is the responsibility of individuals, voluntary organisations, Government to encourage Art and Artists.

## 21st CENTURY ARTIST - WHERE IS YOUR DESTINATION ?

*V. POORNANANDA SARMA*  
Navarang Chitra Kala Nikethan  
Guntur

Human being has attained great heights in Art. Presenting lively replicas for nature, during the modern era. Artists strove hard with unquenchable thirst during the 18th & 19th Centuries. An attempted presenting variety through creativity can be found since then. Under this influence three dimensions and two dimensions pictures were painted with subtle and strong lines using basic colours.

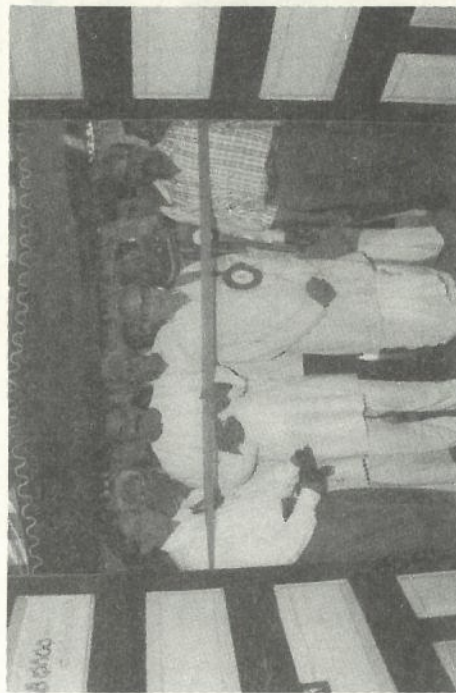
Many isms came into Vogue ofcourse many of them could not stand the test of time. Folk Art took its shape from the Artistic urge of artists who saw to it that people decorate their houses with paintings of things around them.

Later, during the course of time Artists concerned only with name and fame indulged in creating deviant pictures lead by surrealistic tendencies. Their paintings mostly were disproportionate and away from nature. Pieces of Art resulted out of extreme experiments also could find a place in some museums.

During the 20th Century as a part of a welcome change artists once again started aesthetic venture. Artist had no other go but to come back to form from lack of form. It was understood that beauty of the form has more prominence than distorting the form as a result subtle ideas have been getting prevalence. Art lovers who buy pieces of Art have also been subjected to the idea of buying expression less pictures. We are living in the age of computers which can produce pictures which with a natural touch and hence artist has a greater responsibility to present better forms. Art galleries have to encourage this more. Artists shall not be money and fame minded and shall present pieces of Art with a message and then only art can flourish in the way it is expected to.



**Dr. P. VENKATA NARASIAH, Principal  
V.R. Siddhartha Engg. College, VJA. Releasing the  
Proceedings of the Conference.**



**Sri. A. SYAMA SUNDAR, Principal  
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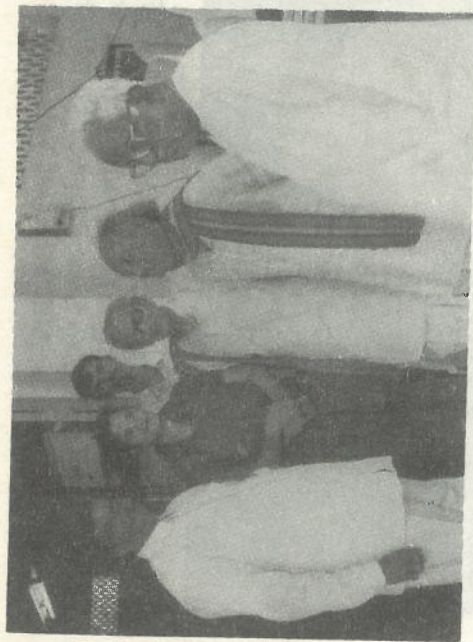
**KALA PRAPOORNA Dr. KAPU RAJIAH  
Giving Key-Note Address.**



**Sri. SANNALA SATYANARAYANA VARA PRASAD  
Vice President of the Academy presenting a  
Memento to Smt. Prayaga Vedavathi,  
Station Director, AIR, VJA, at Valedictory Function**



Sri. M. ANAND SWAROOP, President of the Academy expressing his views at one of the plenary session. Dr. G. Gopala Krishna, Session Chairman, (Former Principal, Nizam College) is also seen.



Sri. VUDAYARJEE, Eminent Sculptor,  
Dr. K. SESHAGIRI RAO, Dr. K. RAJAIAH &  
Dr. P.R. RAJU, Eminent Artists at the Conference.



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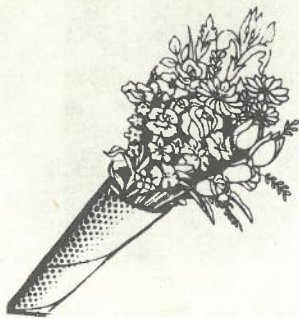
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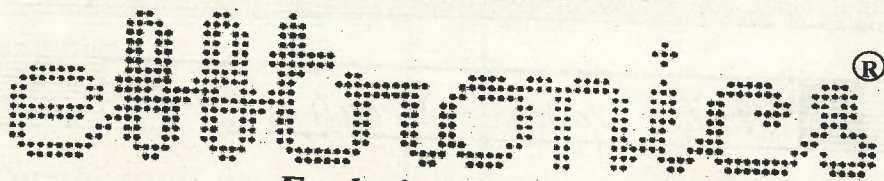


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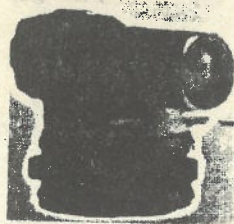
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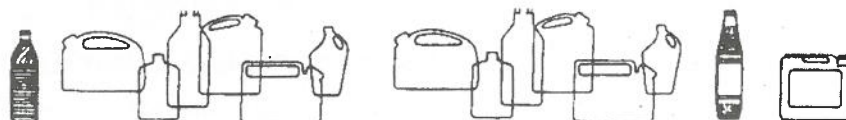
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