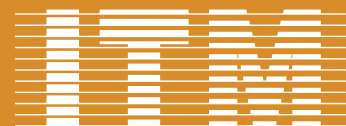


Art

AT ITM UNIVERSITY
GWALIOR



UNIVERSITY
GWALIOR • MP • INDIA

“CELEBRATING DREAMS”

Fostering Creativity and Innovation through Sculptures and Paintings:

ITM University Gwalior's Handcrafted Campus

At the core of ITM University's mission is the desire to cultivate **creativity** and **innovation** among its students. Unlike traditional educational institutions that focus primarily on academics, ITM University, Gwalior, is committed to creating an **enriched learning environment** through the **integration of art**—particularly sculptures and paintings—into the campus experience. This blend of art and education is designed to **inspire creativity**, encourage **critical thinking**, and promote a **multidimensional learning experience** that pushes students to think beyond conventional academic boundaries.

The inclusion of world-class sculptures and paintings in the campus environment is a deliberate effort to spark the **creative potential** in students by using **visual and spatial art** to offer constant intellectual stimulation. ITM University invited renowned artists and sculptors from around the world to create a campus environment that challenges students to adopt new ways of thinking, problem-solving, and approaching their academic and personal endeavors with an innovative mindset.

The Role of Sculptures in Shaping Creative Thinking

The extensive presence of **sculptures** across the ITM University campus plays a key role in fostering a creative atmosphere. ITM University has organized a series of **International Sculptor's Symposiums**, where renowned sculptors from countries such as Japan, Italy, and Romania, as well as from India, stay on campus for weeks to create their artwork. These sculptures are placed strategically throughout the campus, turning it into a **dynamic open-air art gallery**.

Themes of the Sculptures

The sculptures created during these symposiums explore a wide range of themes that connect students to **universal concepts** and ideas, while also reflecting aspects

of **Indian cultural heritage**. Some sculptures focus on the **relationship between nature and humanity**, prompting students to reflect on their own connection with the environment. Others, such as the **Kalpavriksha** (The Wish-fulfilling Tree) sculpture, invoke **mythological** and **philosophical metaphors**, encouraging deep reflection on human aspiration and fulfillment.

A particularly striking example is the sculpture titled **The Bridge**, created by Japanese artist Kenji Toda, which symbolizes **connection** and **progress**—themes that align well with the university's mission to foster a culture of collaboration and innovation. This piece, along with others, invites students to interpret their academic journey metaphorically, seeing themselves as crossing bridges toward new knowledge and unexplored opportunities.

Materials and Symbolism

The materials used for these sculptures—such as **Makrana marble**, **Bansi Paharpur sandstone**, and local stones from **Gwalior**—serve as reminders of the rich **tradition of craftsmanship** in India. The labor-intensive process of creating these large-scale sculptures is a metaphor for the **discipline** and **dedication** required to achieve excellence. Just as these sculptures emerge from raw blocks of stone, students are encouraged to **sculpt their own futures**, shaping their ideas into meaningful and innovative outcomes.

The **physical presence** of these sculptures, combined with the intricate thought processes behind their creation, serves as a constant source of **visual and intellectual stimulation** for students. The very act of **walking past these sculptures** on the way to class or spending time in the campus spaces surrounded by these works of art reinforces the idea that creativity is **interwoven with everyday life** at ITM University.

Integrating Painting into the Campus Landscape

While sculptures provide a **three-dimensional exploration of ideas**, **paintings** offer a different, yet equally valuable, layer of creative engagement for ITM University students. The campus is adorned with paintings created by **renowned international artists**, which are displayed prominently in key locations such as the **Pro-Chancellor's Office**, the **Vice Chancellor's Office**, and various academic departments.

Cultural Narratives and Abstract Expression

These paintings offer students a range of artistic expressions, from **abstract forms** that challenge conventional notions of reality to **depictions of Indian mythology** that tie them to their cultural roots. The abstract nature of many of these paintings encourages students to step outside **literal interpretations**, pushing them to adopt a more **creative approach** to understanding complex problems.

The paintings act as a **visual narrative**, complementing the sculptural works by adding **color, emotion, and cultural richness** to the campus. Whether students are contemplating a bold, abstract painting or a detailed, narrative piece, they are constantly exposed to different ways of seeing the world. This exposure broadens their **intellectual horizons** and encourages them to approach their own projects—be it academic, creative, or entrepreneurial—with a **multidimensional perspective**.

The Impact on Student Creativity and Innovation

The combination of **world-class sculptures and paintings**, along with the opportunity to engage with renowned artists, has had a profound impact on **student creativity and innovation** at ITM University.

Building a Collaborative Environment for Creative Learning

One of the most impactful aspects of ITM University's focus on creativity through art is the opportunity it provides for student-artist interaction. The university's practice of inviting internationally acclaimed artists to stay on campus for extended periods allows students to engage directly with the creators behind the art that shapes their campus environment. This cultural exchange is a key component of ITM's efforts to foster creativity through collaboration.

Passive Learning in a Creative Space

In addition to structured opportunities for collaboration, ITM University emphasizes passive learning through the continuous interaction with art that permeates the campus. As students go about their day-to-day activities, they are encouraged to take a moment to reflect on the meaning behind the artworks, drawing inspiration from their surroundings. This practice of incorporating art into daily life aligns with the university's belief that creativity should not be limited to formal learning spaces, but should be a living, breathing part of the entire campus experience.

Fostering Diverse Perspectives

One of the most significant outcomes of this initiative is the way it encourages students to approach problems from **multiple perspectives**. The diversity of artistic styles—ranging from traditional forms of art to modern, abstract expressions—helps students become **comfortable with ambiguity** and **embrace different viewpoints**. This is a critical skill in today's rapidly evolving world, where innovation often stems from **divergent thinking** and the ability to integrate ideas from different disciplines.

A Lasting Cultural Legacy

The **cultural richness** that these sculptures and paintings bring to the campus also instills a sense of **pride and connection** to the **global artistic community**. The presence of these works ensures that ITM University will continue to be a space where students are encouraged to **explore the intersections** between art, culture, and innovation, reinforcing the university's identity as an institution that values creativity in all its forms.

Conclusion: A Campus that Inspires

The handcrafted campus of ITM University, Gwalior, serves as a **living testament** to the university's commitment to fostering **creativity, innovation, and cultural appreciation**. Through its carefully curated collection of sculptures and paintings, ITM University provides an environment that encourages students to **think critically, explore new ideas, and embrace creative solutions** to the challenges they face in their academic and personal lives. By creating a space that integrates **artistic expression with education**, ITM University has solidified its reputation as an institution that **nurtures creativity** and promotes **multifaceted learning** at the core of its educational mission.

INTERNATIONAL SCULPTOR'S SYMPOSIUM-IX-(2023)



INTERNATIONAL SCULPTOR'S SYMPOSIUM-I-(2006)



INTERNATIONAL SCULPTOR'S SYMPOSIUM-II-(2006)



INTERNATIONAL SCULPTOR'S SYMPOSIUM-III-(2007)



INTERNATIONAL SCULPTOR'S SYMPOSIUM-IV-(2008)



INTERNATIONAL SCULPTOR'S SYMPOSIUM-VI-(2010)



INTERNATIONAL SCULPTOR'S SYMPOSIUM-VIII-(2014)



A CRITIC'S OVERVIEW

Surrounded by hillocks on the grounds of ITM, Gwalior under the open clear blue sky, stand today a group of massive stone sculptures, created in just twenty days by the artists of India and various other countries, to enthrall us. A visit to the ITM campus situated eleven kilometers away from the city of Gwalior, on Jhansi-Gwalior road, will reveal that these creations would not have been possible without total dedication, and a creative fervour, which ran through the International sculptor's symposium. Right from the day one, all the sculptors and invited art students, helpers, skilled carvers were busy in transforming the massive blocks of stones brought from Bansi Paharpur, Makrana and Gwalior itself, by the convener Robin David, himself a sculptor of repute. Each artist was given the choice to select stone blocks of his liking. This choice itself initiated a process from where certain images, concepts and aesthetically appealing textures started emanating or germinating. As a sapling comes out from a seed, and becomes a tree nurtured by water, wind and sun rays, these sculptures got nourishment from their creators, as well as from the natural light of sun & moon, and the songs of the birds flying overhead. While describing the experience of the symposium almost each sculptor acknowledged that the site of the symposium had also played a significant role in creating of the sculpted images. And finally, when the sculptures were 'displayed' for viewing by one and all, on the completion of the symposium, it was easily discernible that the light- the natural light – definitely gave them a 'new look' with each passing moment. The changing reflections and shadows often gave a chance to reflect more and more on the sculptures. Perhaps the thought naturally came to Rajsekharan Nair on this ground to sculpt the image of Kalpavriksha: The Kalpavriksha as we know is "the mythical wish fulfilling tree, which is said to have emerged from the sea when it was churned by the gods and demons. Apart from sweet fruits the tree is supposed to produce ornaments, clothes, wines, milk of six varieties and beautiful girls and temples. Kalpavriksha is a frequent image in sculpture and Kalpavalli is the personification of the tree – the wish fulfiller". (Tirtha: A treasury of Indian expressions, published by CMC, New Delhi – 1992) However the Kalpavriksha of Rajsekharan Nair, while relating to the myth, is an independent, contemporary, thought provoking, assertive image to be decoded, and interpreted on its own terms. Here one finds a deep longing for a 'shelter' in our troubled times, to be with oneself. Seeking solace and gifts of nature in

equal measure, The image keeps on multiplying, bringing back to us various images from the nature, and is aesthetically so moving that each visit to the sculpture is richly rewarded. The tree trunk in the form of a hand is also suggestive of the dignity and power of labor, and thus reverses the myth where the seeker becomes the giver. This courageously handled sculpture is firmly rooted on the ground, yet has a certain embedded 'movement' which keeps the eyes engaged as they travel from one side to another. Kenji Toda, from Japan has created a 'Bridge', which is captivating and has a quality where the image starts speaking directly to the viewer – any interpretation follows later. He has chiseled and hammered the original stone block to the minimum, as if only the traces of his search are to be seen, and felt. On the upper side of the block is a view of the bridge, where the lines of the bridge can also be perceived rather sharply. Talking about the role of line in sculpture, in general, Toda made a very perceptive comment. According to Toda, each thought, each activity has a line, without such a line no thought or activity can make its journey possible. The line may be visible or invisible, yet it is always there to play its role, And he was quick to point out that the symposium also had a line, and he has tried to combine that too, in his sculpture. Then he pointed out to the hillocks, and the horizon, saying this visible row of the hillocks, with horizon creates a beautiful line, and that has also got incorporated in the image created by him. Toda, is happy that the image of the bridge he has been carrying for quite some time has got sculpted in India. The surface color of the stone, and the chipped off layers, revealing reds, are so enchanting and occupying in this sculpture, unfolding multiple associations that one is bound to view the sculpture from all directions, from far and rear, to appreciate it time and again.

It is also interesting to note that the themes or concepts of most of the sculptures created revolve around water, river, boat, moon, bird and the tree. Rajindar Tiku's sculpture in two blocks is a creation, where one goes on relating its image to a river, a bridge, a large bird surging forward, or an animal about to take a leap. Some more associative images can be added to the list. Sculptural image is really so potent, that it can go on unraveling not only the images, but also the emotive experiences, which one gets only in front of such powerful works. And the strength of the sculpture done by one of our most celebrated senior artist Nagji Patel, is also there to enchant us. The overpowering image does not give us a clue to its intent instantly, yet gradually grows on us. And one forgets to stick to any particular image. Its very presence is fascinating and captivating. Is it a woman, proudly possessing and shielding a child in her womb? Or is it a tree with its trunk and top?, or is it suggestive of a head held with dignity?, or just an idolatry image like the somewhat similar ones found in folk-tribal traditions. Perhaps we will never know, yet we know for sure that we have developed an admiration for the image, and are eager to come to it for a re-view as soon as we have left the site. The sculptures created here, emphasize the fact that across the

cultures and countries artists would like to give their best by maintaining a soulful dialogue and relationship with the Nature and predicament of the Man. The issues related to environment and peace, have been expressed in a manner that is subtle, yet communicative. Thus the tree of peace by Hassan-Courageau Sylviane 'speaks' to us in soft, convincing tones (look at the textures) and the Makrana marble in a triangular shape unfolds itself in an image, which touches our hearts, and visually creates a blissful metaphor for our eyes to behold. One can go on detailing and discussing the images, as one moves from one to another. But it would suffice to say for the moment that each sculpture is aesthetically 'moving' and the architectonics of each sculpture are so engaging and enchanting that one would like to explore their inner and outer formations. For instance, the Castle of Rakesh Bhatnagar is suggestive of the architectural grandeur of a fort or castle, and metaphorically leads us to think about the Kafkaesque worldview. Genia Boris Gerdelman's river or stream, in its flow becomes the symbol of life itself. Rajiv Nayan has carved an image of the Man in quest of meaning, who is trying to overcome the Maya cast by shadows. As if each step put forward tends to be estranged by something unreal being presented to us as real, in our troubled times. When viewed from all around, and perceived through the 'holes', the image unravels the predicament of the Man today. Akiro Yamamoto has offered us a ship in red stone, with the touch of lightness, which gives us the feeling, that we can unburden ourselves from the heap of unsolicited things being deliberately pushed towards us, if we so desire, and can sail through the time and space in our own free will, the condition being that we shall have faith in poetry and arts. Another Japanese artist Jun Yamazoe's column like image, in round form, with its textural quality is also to be viewed time and again for its aesthetic exploration, and sheer magical presence. Robin David in his sculptures does make us aware about the forms, the material he uses, and the scale he tries to create, in a manner that is enthralling and which leaves enough space for an ongoing 'dialogue' with his creations. At the end of the symposium, in an informal discussion the artists reiterated that the centuries old tradition of carving images in stone is definitely inexhaustive, and a stone from a quarry is not just a material to be handled and treated, it has its own character to be understood and given a thought about its natural intent. Undoubtedly, this dialogue with the stone, has manifested itself in sensibilities and creative qualities of the artists, which are to be cherished, as each one of them significantly assures us about the role Art has to play in our lives, And these massive sculptures evidently make us more aware that only such Art can lift us from the mundane affairs of our lives, and can take us to the heights of imagination which we all seek for the joy of living, and understanding life in better terms.

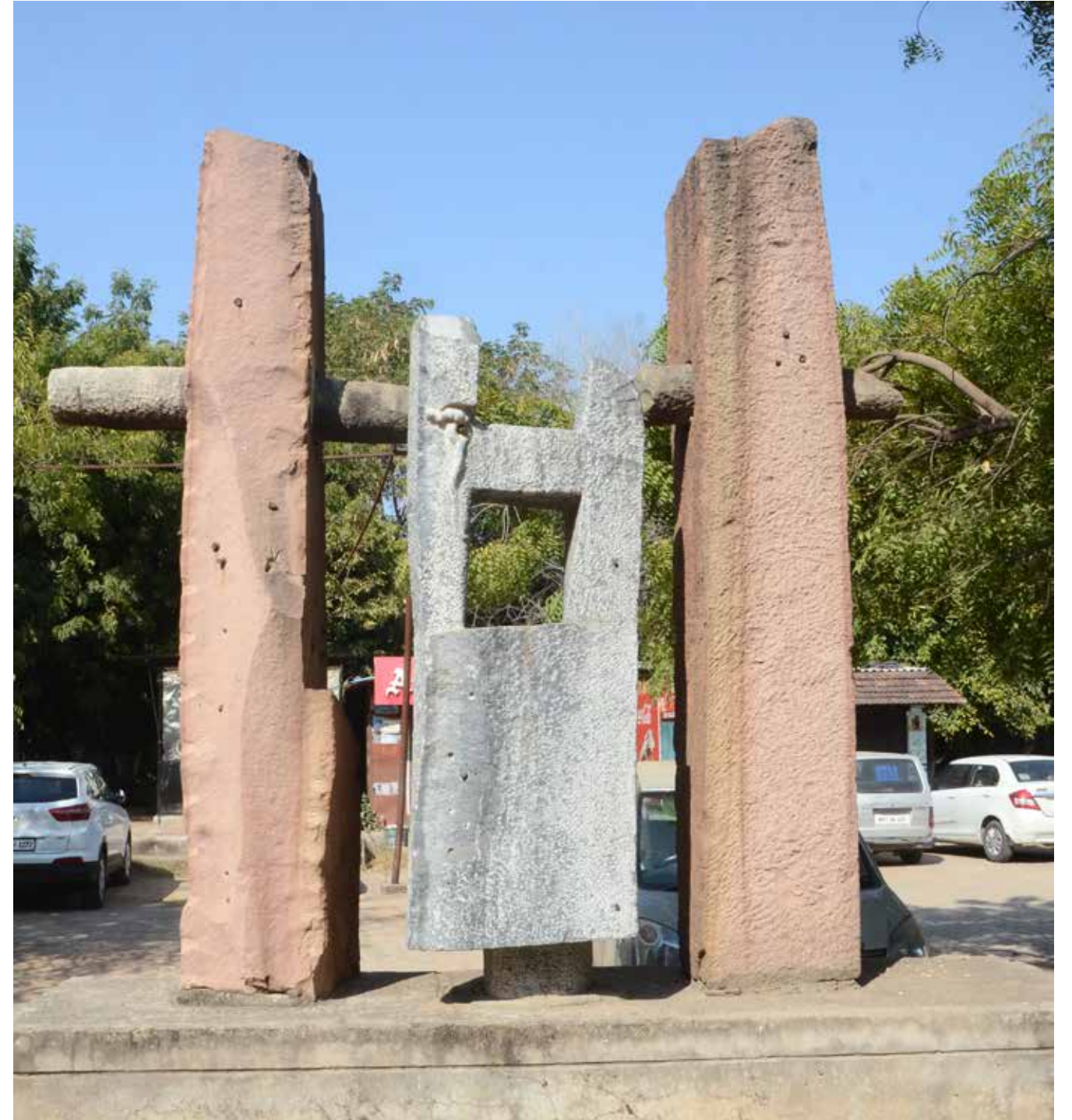
—PRAYAG SHUKLA

Prayag Shalela is a poet, art critic, curator, essayist and fiction writer based in Delhi



**A GLIMPSE OF
SCULPTURES AT ITM
UNIVERSITY GWALIOR**







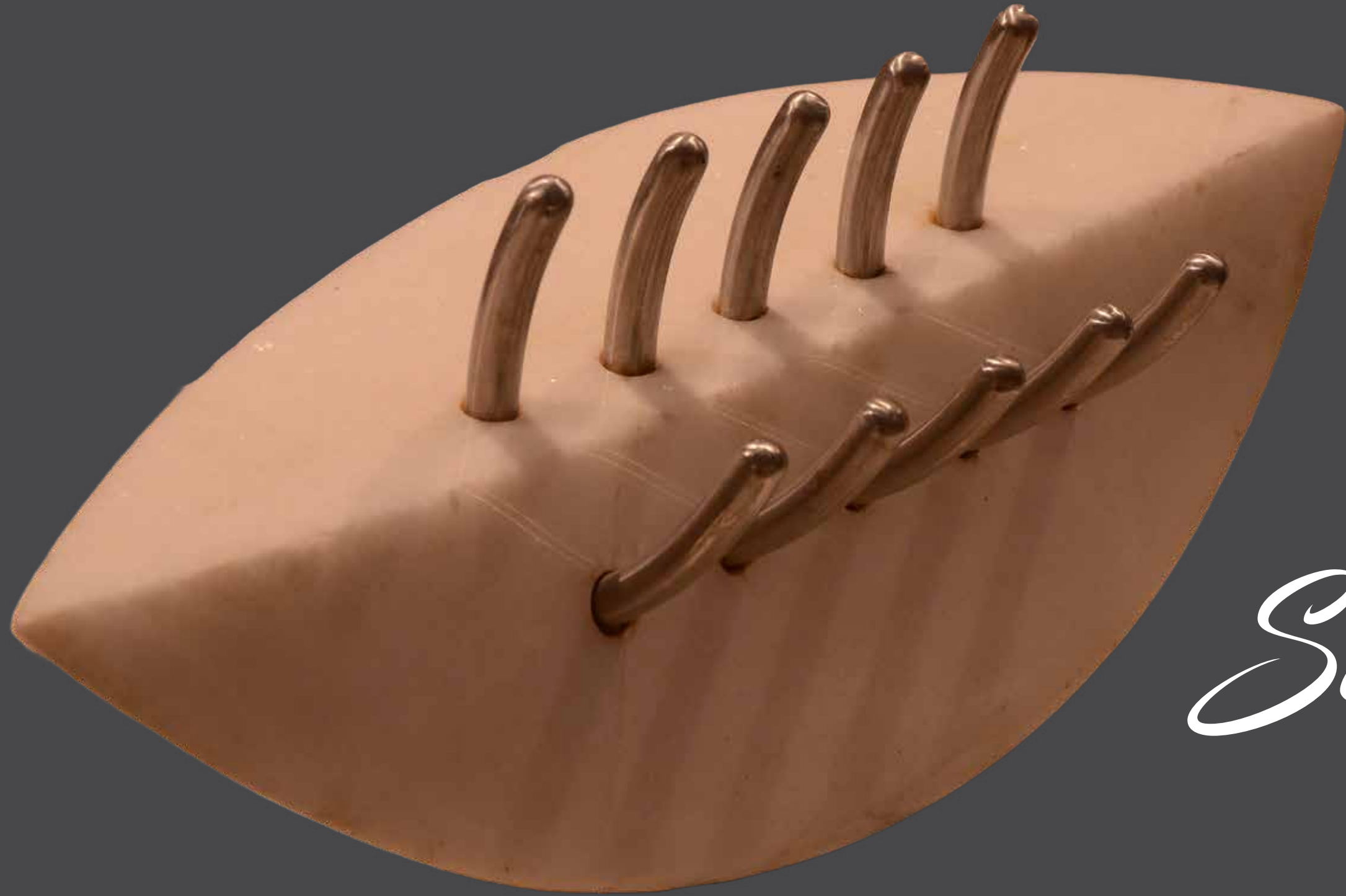












Sculptures

CRAFTING ETERNITY
SCULPTURES & SCULPTORS



RAJSHEKHARAN NAIR, INDIA | KALPAVRIKSHA | RED AND WHITE SAND STONE



DUMITRU ION SERBAN, ITALY | UNTTTLED | WHITE MARBLE & RED STONE



ROBIN DAVID, INDIA | SOME ONE IS THERE | WHITE MARBLE



MITSunORI KOIKE, JAPAN | UNTITLED | WHITE MARBLE & RED STONE



DAVID ALEJANDRO MARTINEZ BUCIO, MEXICO | UNTTTLED | WHITE MARBLE & SS



CANAN ZONGUR, TURKEY | UNTTTLED | WHITE MARBLE & RED STONE



ULISES JIMENEZ OBREGON, COSTA RICA | UNTITLED | WHITE MARBLE & RED STONE



FLORIN STREJAC, ROMANIA | UNTITLED | WHITE MARBLE & RED STONE



ROBIN DAVID, INDIA | UNTITLED | MARBLE MAKRANA



NEERAJ AHIRWAR, INDIA | GROWTH | STONE BANSI PAHARPUR



NAGJI PATEL, INDIA | DEITY | RED & WHITE STONE



PEERAPONG DOUNGKAEW, THAILAND | UNTITLED | WHITE MARBLE



SUNIL KUMAR, INDIA | UNTITLED | STONE, BANSI PAHARPUR



BARBARA ASH, ENGLAND | UNTITLED | WHITE MARBLE MAKRANA



YAMAMOTO AKIRA, JAPAN | SHIP | RED STONE BANSI PAHARPUR



ROF. B.SRINIVAS REDDY, INDIA | UNTITLED | RED STONE



GEMMA ROSA DOMINGUEZ GUERRA, ESPAN | UNTTLED | WHITE MARBLE & RED STONE



SHRIRAM VISHVAKARMA, INDIA | SUN HEAD | RED STONE BANSI PAHARPUR



ROHINI REDDY, INDIA | UNTITLED | RED STONE



ROBIN DAVID, INDIA | UNTITLED | RED STONE



SODONG CHOE, SOUTH KOREA | UNTITLED | WHITE MARBLE & RED STONE



AARTI GUPTA, INDIA | UNTITLED | WHITE SEND STONE



BILAL HASSAN, SYRIA | UNTTLED | WHITE SAND STONE



SHAM SUNDER, INDIA | UNTITLED | WHITE SEND STONE



SHREENIWAS REDDY, INDIA | UNTITLED | RED SEND STONE



MARIA GRAZIA COLLINI, ITALY | UNTTTLED | RED & WHITE STONE



ROBIN DAVID | UNTITLED | WHITE MARBLE

ART @ ITM

My association with Ramashankar Singh, Chairman, ITM Universe, Gwalior, has stood a long test of time from the very beginning of our acquaintance; I have found in him as a great connoisseur and equally conscientious admirer of art. Whatever time he can clinch from his busy preoccupation as a social worker and as a politician of repute, he devotes it towards promoting art and patronizing the artists in need. Together, we, for a long time have been toying with the idea to hold a sculpture camp inviting the most distinguished sculptors of the day. In fact, initially we had gone on a tour to Baroda and Ahemdabad with a purpose of doing some ground work in the direction. But soon the whole plan was left lying in the crest of oblivion, with the notion that the things will happen when they have to happen. One day I suddenly found myself rummaging through a pile of books, resumes and catalogues, the names, whereabouts, the addresses and contact numbers of various sculptors, living in India and abroad. Ramashankar ji wanted to make it an event of the international status. While negotiations were on, we had to deal with the most formidable intriguing question- whom to include and whom to exclude. Then we finalized a list with our clear conscience and the sculptors selected, accepted our call. I was made convener with the responsibility to take care of the each and every aspect to see the camp emerges as the best of the season. It is risky yet challenging to select the artists from foreign lands because one cannot boast of knowing the style, the nature and capabilities of all the artists. I had an experience of convening two international sculptors' camps at Bhopal and had myself worked in other international camps. These experiences stood me in good stead. Some of the foreign artists too helped me in locating the best sculptors. Ramashankar ji, worked with a conviction that his students should be imparted multipronged knowledge that embraces art as well. Encouragement to develop refined aesthetic vision was main aim. Hence the idea to organize the symposium at the ITM college. Nobody could have thought a better venue. This is perhaps the best sight to imagine hundreds of young students roaming, sitting, chatting and playing around the sculptures standing with their magnetic charm. It was decided that the premises of the institution will be embellished with the sculptures having different shades and colours. So the medium- the stone- was to be arranged from different places. For marble, the quarries of Makarana

(Rajasthan) were visited, for pink and red sandstone the quarries of Bansi Pahadpur (Rajasthan) were selected and the white and the cream coloured sand stone was made available from Gwalior itself. Twenty days is a short period for carving such big stones, yet the impossible was to be made possible. So, for that reason 15 marble carvers were hired from Makarana and 16 carvers, who were well skilled in carving sand stone, came from Banaras. These skilled carvers made everything easier and the sculptors were able to finish their job in time. The sculptors were instructed not to over work. They were asked to carve from 9 o'clock in the morning till 6 o'clock in the evening. This saved them from fatigue and every day when then they began their job they were fresh and agile. A technical stall of Bosch company was installed where the artists could go and get their machines repaired. Various tools were also made available. Medical facilities too were made available. I, myself have participated and conducted Sculptors' Camps and my long experience has taught me that a short period allotted to carve rather smaller size of stone, does not bring out the best potential of the sculptor involved. At the same time, the idea was to pose a challenge. For challenges draw the best in human spirit. Creative forces are fully taut and alert causing excellent results to emerge. So we already had written to participants that they will have to carve on 50 cubic feet stone. By the time they landed at Gwalior, they probably had already conceived or visualized what form or image they would be carving for next 20 days.

I am of this opinion that every artist of rank and status who holds a sway in the field of art, must seek to make his or her own disciples who would endeavor to uphold the spirit, the vision, the style and concept of his master or mentor for the next generation and the generations to come. With this mindset I personally requested all sculptors to bring atleast one of his best of students to work here in Gwalior. At the same time we wanted to toe in the young students from art colleges as well because without the participation of the students, the symposium lacks the lusture the young artists are capable of contributing to an event. I am thankful to the administrators of the Gwalior Fine Art College and Lucknow College of Art for encouraging 14 and 35 students, respectively, for taking part in this memorable symposium. As a convener I express my gratitude and thanks to the artists of my country and that of the countries abroad for honoring my invitation to take part in this symposium. I had a dream of watching a large number of sculptors working on huge stones carving images, the best their imagination could conceive. And I am thankful to Shri Ramashankar ji that he signaled me to realize my dream. Words fail me to describe the heart warming sight of seeing so many artists giving vent to their creative impulses. It became impossible to shake off the state of entrancement that gripped my senses when I saw the finished sculptures displayed in their absolute grandeur. Not only me, but almost all fellow artists were equally enthralled by this unique experience and overwhelming spectacle was the satisfying outcome of 20 days hard labour, hours of continual concentration. I hope this unforgettable experience will give birth to more such occasions in the future.

—ROBIN DAVID



BILAL HASSAN, SYRIA | UNTTLED | FIBRE



BILAL HASSAN, SYRIA | UNTTLED | POP & MIX MATERIAL



FRASER COLIN FIGUE, ENGLAND | UNTTTLED | WHITE MARBLE & SS



DINESH PRAJAPATI, INDIA | ENVIRONMENTAL SCULPTURE | PINK SAND STONE, BANSI PAHARPUR & COPPER



NICOLA COZZIO, ITALY | UNTTTLED | RED STONE & WOOD



ALFREDO PECILE, ITALY | UNTTTLED | WHITE MARBLE



RAKESH BHATNAGAR, INDIA | A WAY TO GREAT CASTLE | RED SAND STONE BANSI PAHARPUR



RAJESH K. SHARMA, INDIA | UNTTLED | RED STONE



NAGATSUKA KEIKO, JAPAN | UNTTLED | BLACK MARBLE



SYLVIANE COURGEAU, FRANCE | TREE | WHITE MARBLE



VENKAT, INDIA | UNTTTLED | STONE & MIX MATERIAL



YUSUKE TODA, JAPAN | UNTTTLED | WHITE MARBLE & IRON SCRAP VEHICLE



BHUPESH KAVADIA, INDIA | UNTTTLED | RED & WHITE SEND STONE



OHSHIMA YUKIKO, JAPAN | UNTTTLED | RED STONE

A CRITIC'S VIEW

Man inherently yearns to return to past. This yearning which is precisely termed as nostalgia, all through the evolution of Literature and Art has proved to be a strong source of inspiration. Understanding nostalgia, even helps us to understand some of the complexities of human psyche itself. Whether it is Jhon Stienbeck enabling us to look back into struggle and sadness associated with American migrations, through the history laden bright and blue eyes of Jody's grandfather (Leader of the people) or marc Chagall, using in his painting a diaspora of images based on his childhood memories, nostalgia has always made a strong basis to structure the world imagined by an artist. From the standpoint of psychology of perception too, we understand that memory schemata form an important and major factor in visualisation. Initially in the mind and later on during actual transition of a thought into a particular and perceptible form. In other words we may say that a visual finally and essentially emanates as a result of process triggered by deeds, incidents, events or the memories their of, stored in our being. Being involves everything simultaneously. Our physical capacities, our mental capabilities, the expanse of our intellect and understanding and also the force of original spiritual drive within us. Such simultaneous involvement at various levels, at times difuses, distinction between the real outside and an ideal in the mind. At this particular level what inspires an artist may not matter really. In any case the end product or the work of art attains a reality into itself_ Perhaps it is in the same way as a symbol may not picturise the resemblance with whatever it represents, yet it totally stands for what it implies. The reality a work of art attains, actually, is sum total of what we see, react to, think, perceive, memorise, personalise and feel like externalising as a concrete manifestation. The phenomenon however requires gestation, the stretch of which may not be visible actually. However, what will be or rather should be visible is the common origin from which art draws itself – the life. It's external activities nov,,,, or the random experiences from the past, its fears and fantacies, agonies and ecstacies, imprints of bygone times and a feeling to visit them again, the nostalgia and so on. My work created at ITM Universe, Gwalior, is a material transformation of this phenomenon and somewhere represents an eternal human feeling to wander in the pastures past. Even transcribe the world around Achieve autonomy of perceived structure and verify it in terms of contemporary experience. Eventually this symbolises the continuity of time which all of us within us carry inspite of change of places and situations.

—RAJENDAR TIKU



BILAL HASSAN, SYRIA | UNTTTLED | SAND STONE



PROF. P.RAJIVANAYAN, INDIA | MYSTERY SHADOW | WHITE SAND STONE



STUDENT PARTICIPENT | UNTITLED | WHITE MARBLE



YUSUKE TODA, JAPAN | UNTTTLED | RED STONE BANSI PAHARPUR



SARAVUDTH DUANGJUMPA, THAILAND | UNTTLED | BLACK MARBLE



MAYYUR GUPTA | MOON TEMPLE | RED & WHITE STONE, BANSI PAHARPUR



PROF. RAJIVANAYAN, INDIA | UNTTTLED | WHITE SAND STONE & COPPER METAL



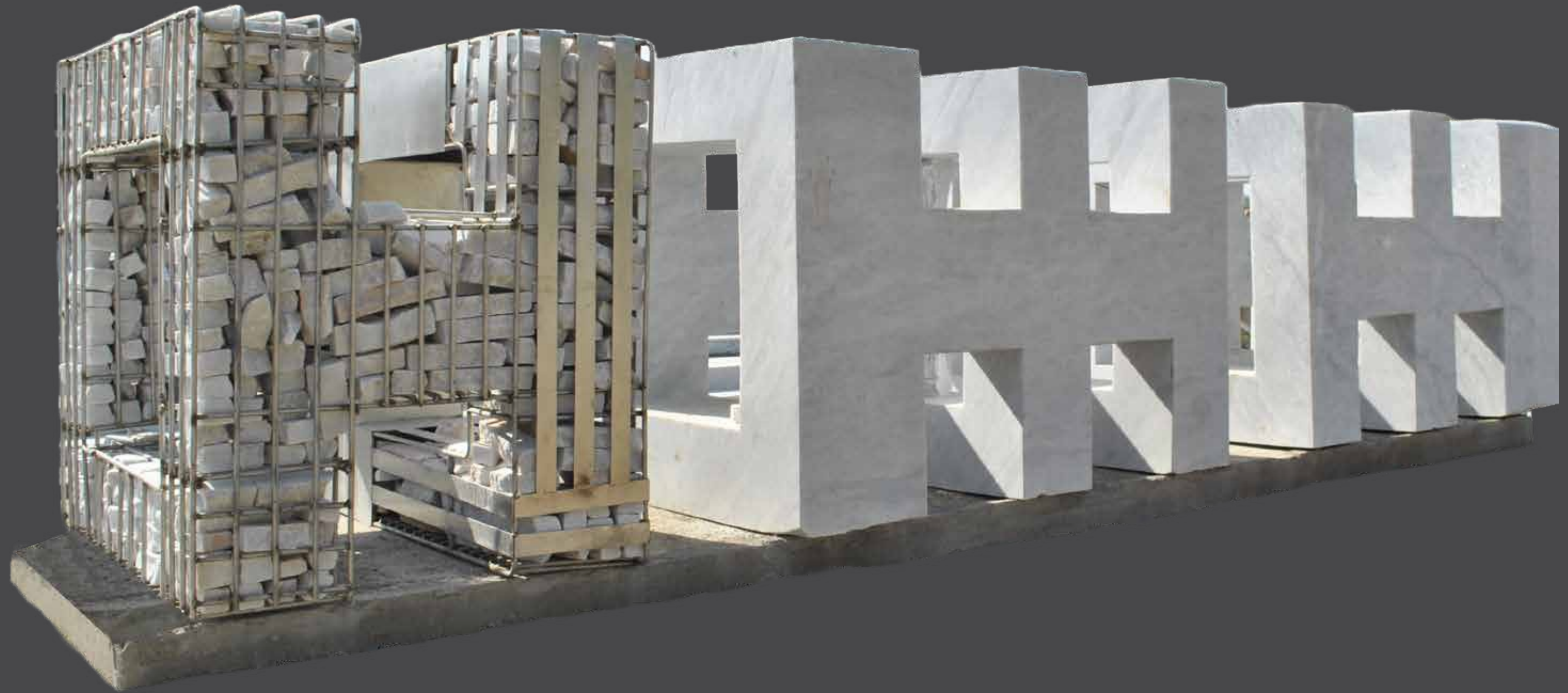
RAJSHEKHAN NAIR, INDIA | UNTTTLED | RED STONE BANSI PAHARPUR

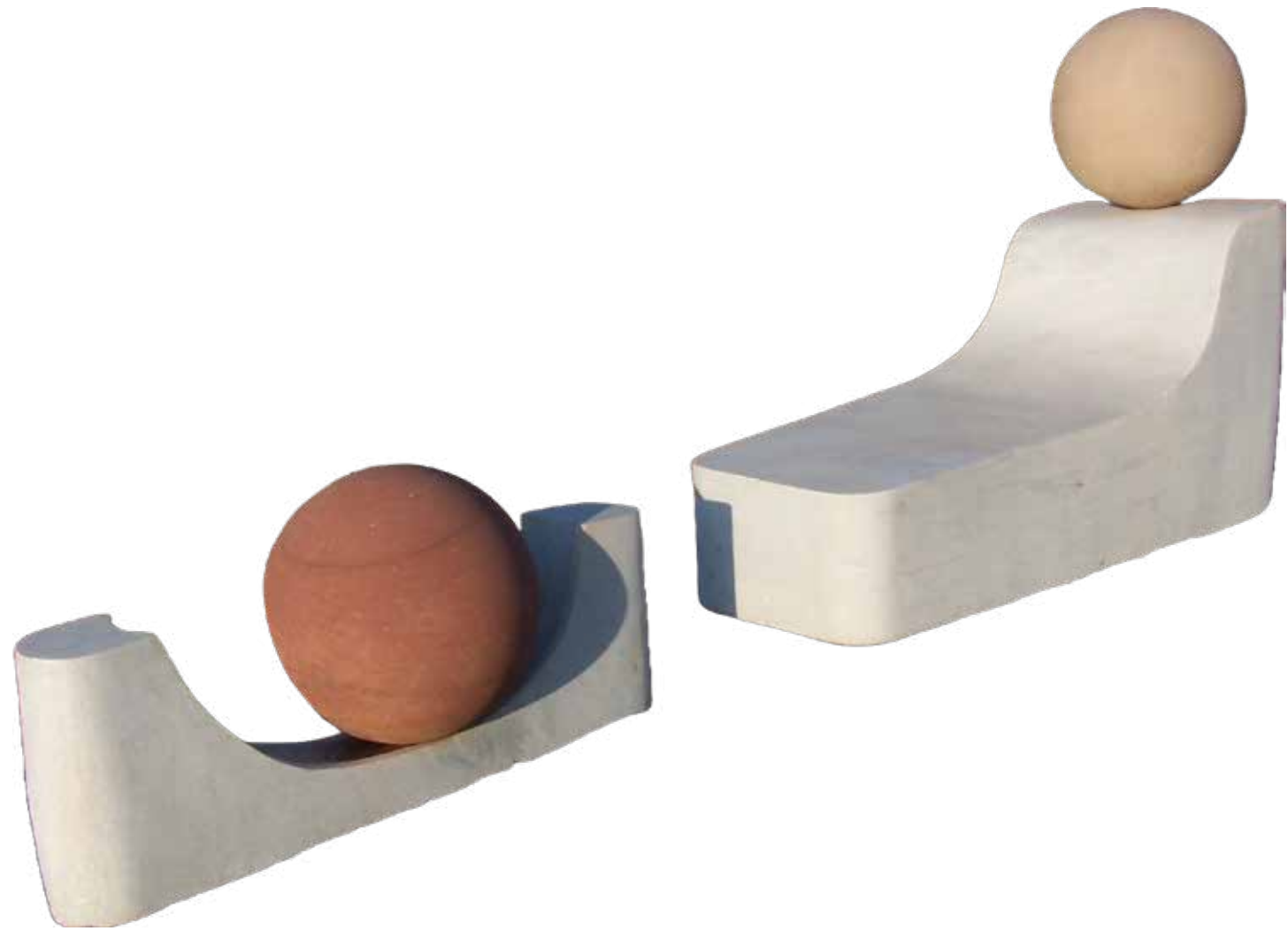


BILAL HASSAN, SYRIA | HUMAN MACHINE | WHITE MARBLE MAKRANA



JAYANTI NAYAK, INDIA | UNTTTLED | RED STONE & WHITE MARBLE





ROBIN DAVID, INDIA | SKATING BALLS | MARBLE MAKRANA & SAND STONE



MEENAKSHI, INDIA | BOAT | RED STONE

A CRITIC'S VIEW

The concept of a grand sculpture garden at the TMT campus, Gwalior, is an important one from many angles. Low-rise hills surrounding the campus, where the sculptors' symposium was held create a unique ambience. Hence it is not surprising that Robin David dreams of installing sculptures even on these hills. The Synthesis of art and science is another important aspect in this context: At a place, where mainly brilliant students from technology and management streams study from all around the country, the sculpted images are bound to generate interest in Art, and offer an opportunity to one and all to view these sculptures, to feel them and get the essence of poetry and music inherent in it. No wonder, Rajendar Tiku emphasized on scientific understanding of arts. He went on to remark that even poetry of mathematics has its own charm. Standing in front of the ship, carved out by the Japanese sculptor Yamamoto Akira, I remember words of Henry Moore. He has said "Size and monumentality are not always the same thing What I found in the Egyptian pieces was a monumentality of vision". Monumentality of vision as discernible in this ship also draws one's attention. The ship is not very big, but there is a sense of antiquity in it. It is an endeavour to mark its subtle presence in the new environment. I discuss this with Yamamoto. He discloses that he tries to meditatively feel his material, and his stone. You have different feeling at different times; you don't make anything suddenly, an artist also bears the birth pangs like a woman about to give birth, you don't know what it would be – a boy or a girl. He remarked, "I don't force my opinion on anyone as how to view the image, as the act of perceiving lies solely in the observer's domain". Yamamoto is inspired by nature, yet he does not want to limit the observer's imagination. He feels that there is no such thing as symmetry in nature. Symmetry in the Taj does not attract him much, in his opinion, it was a creation of pre-conceived notions. Monuments like the Fatehpur sikri and the Jama Masjid too do not fall in line with his imagination. Nagji Patel has spent a life time in exploring the stone. He would not return in a day or two from the great sculpture sites like the caves of Badami, but at least spend two-three months at a stretch. This gave him an opportunity to build a true friendship with the stones. I asked him as to which era of sculpture art would he like to go, if given a chance to use a time machine. He replied " It could be any period, it really would not make any real difference to me . I

would be all too happy if transported to the very ordinary primitive times. I only wish that my life and work are linked with nature and its surroundings. I do not believe in intellectual explanations. I will be satisfied if the viewer is able to forge a relationship with the tribal gods I have created. Nagji Patel believes in the truth and falsehood as perceived by a village folk. He did not choose painting as a medium because, he feels it does not depict man as what he is, but in sculpture, on the other hand, you see him in three dimensions, you see him as a reality; you can feel him; you can walk around him. The symposium generated many concepts and many a forms of art. In short it can be observed that the Japanese sculptors are adept in recognizing the deep relationship between nature and stone. Robin David, Mayur Gupta, Sylviane compose poetry in stone—be it the Moon or the Bird. Bilal Hasan and P. Rajivanayan try to find the face of the modern man. The sculptor, engaged in carving while sitting on a couch, is a monumental royale in Bilal's work. It is a bit difficult to discern whether the sculptor in the sculpture is carving a royal couch or he is a creator no less than a king, carving a stone. Light filtering through the Lattice created by Rajiv Nayan, does not only create a poetic feeling, but also offers an opportunity to recognize the good and the evil in a human being. And last, but not the least, the mythological tree by Raj Shekharan Nair marks its magical presence in the environment. Translated from Hindi I?), Sures', Dhingra

—VINOD BHARDWAJ

Vinod Bhardwaj is an art critic and film critic.
Has curated a programme titled
Art in Cinema'. He is based in Delhi.



ANIL KUMAR, INDIA | UNTITLED | GRANITE & STAINLESS STEEL



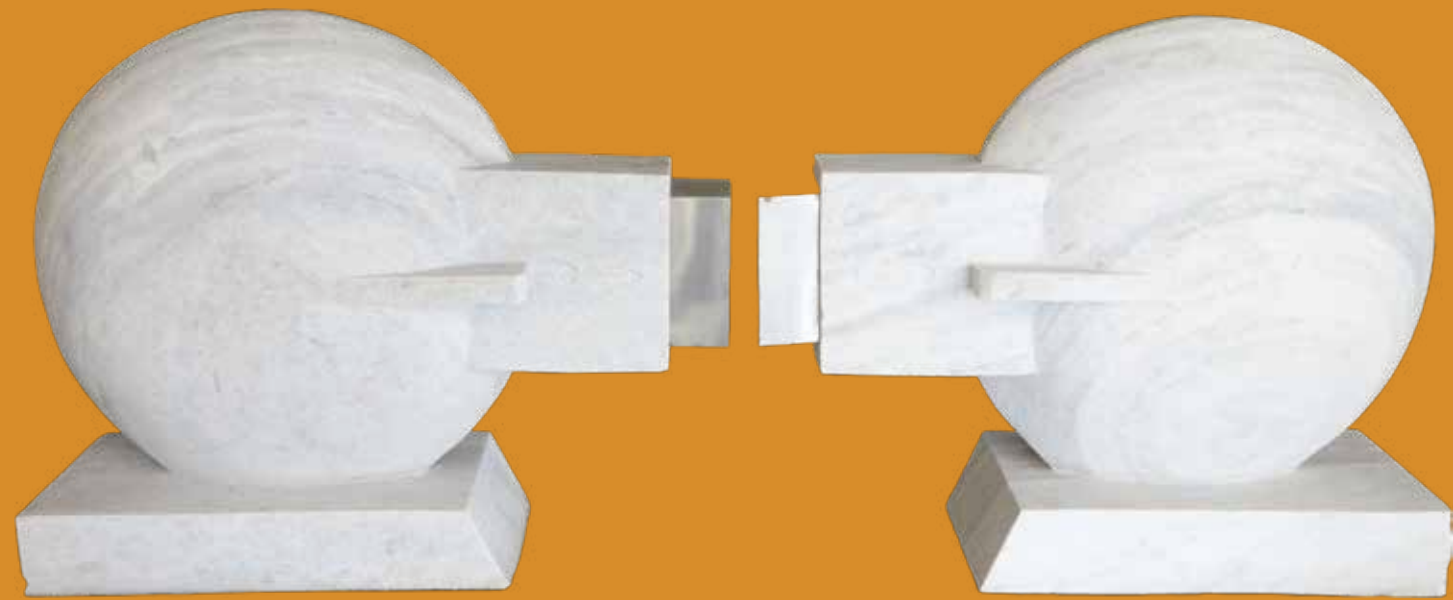
NARESH SURVE, INDIA | BULL | WHITE MARBLE



HIDEHIKO KAWAMURA, JAPAN | UNTTTLED | RED SAND STONE



HEIKE SCHAEFER, GERMANY | UNTTTLED | STONE BANSI PAHARPUR & BRASS METAL



DAVID ALEJANDRO MARTINEZ BUCIO, MEXICO | UNTTTLED | WHITE MARBLE & SS



JANAK JHANKAR NARZARI, INDIA | UNTTTLED | WHITE MARBLE & METAL



BECKY GUTTIN, USA | UNTTTLED | WHITE MARBLE MAKRANA & MS



ANIL KUMAR, INDIA | UNTITLED | GRANITE & STEEL



KENJI TODA, JAPAN | BRIDGE | RED STONE BANSI PAHARPUR



ANIL KUMAR, INDIA | UNTITLED | MARBLE & STAINLESS STEEL



STUDENT PARTICIPENT | UNTTTLED | SEND STONE



CHANDRA PARKASH, INDIA | THE RUNES | BLACK MARBLE,WHITE SAND STONE & RED SAND STONE



ITO MAHO, JAPAN | UNTTTLED | WHITE MARBLE



MAHENDRA PANDYA, INDIA | UNTTTLED | WHITE MARBLE



SUDHIR KAMAL, INDIA | OFFERING | STONE, BANSI PAHARPUR



MAHENDRA PANDYA, INDIA | UNTTTLED | WHITE MARBLE



JUN YAMAZOE, INDIA | KOKA | WHITE MARBLE MAKRANA



BHOPESH KAVADIA, INDIA | UNTTLED | WHITE & BLACK MARBLE AND STAINLESS STEEL



STUDENT PARTICIPENT | UNTTLED | WHITE MARBLE



INDU KUSHWAH, INDIA | WORLD | WHITE MARBLE



GENIA BORIS GENDELMAN, ISRAIL | COMMUNICATION | WHITE MARBLE MAKRANA



BINOD SINGH, INDIA | UNTTLED | WHITE MARBLE



ANIL KUMAR, INDIA | UNTITLED | MARBLE & STAINLESS STEEL



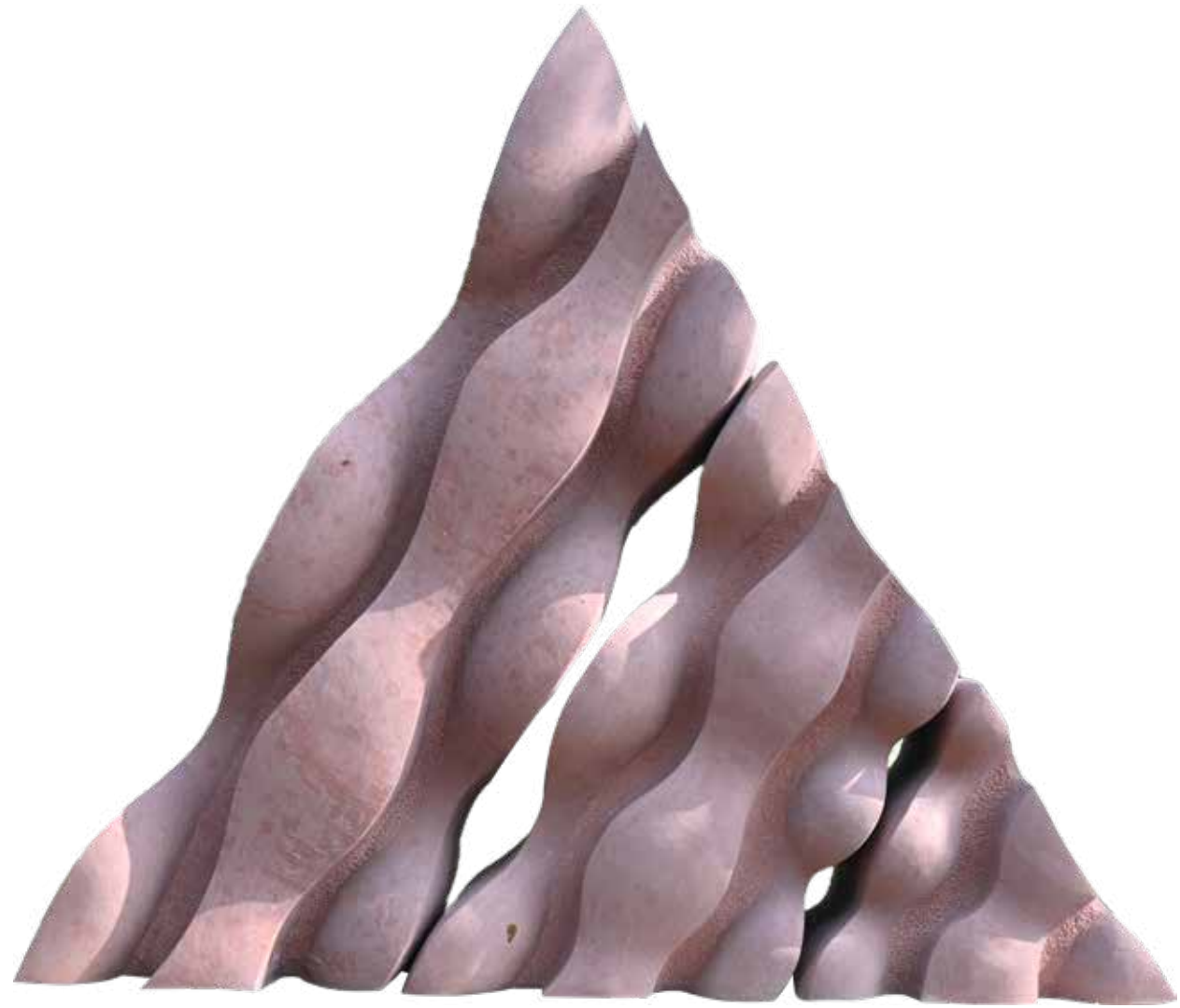
ROBIN DAVID, INDIA | UNTTTLED | WHITE MARBLE



MADAN LAL GUPTA, INDIA | UNTTLED | MARBLE STONE



ANIL KUMAR, INDIA | GHATI | BHAISSANA MARBLE AND JAISALMER SAND STONE



TATSUMI SAKAI, JAPAN | UNTTTLED | RED SAND STONE



VISHSL BHATNAGAR, INDIA | UNTITLED | WHITE MARBLE



MAJID HAGHIGHI, IRAN | UNTTTLED | RED SAND STONE



VISHAL BHATNAGAR, INDIA | MAYA-VII | BLACK & WHITE MARBLE



ROBIN DAVID, INDIA | UNTTLED | WHITE MARBLE



SAID BADR BADR, EGYPT | GANDHI MONUMENT | BLACK MARBLE



TUTU PATNAIK, INDIA | GAT OF WISDOM | RED & YELLOW SAND STONE



MADAN LAL GUPTA, INDIA | UNTITLED | MARBLE STONE



ANA MARIA NIGARA, ROMANIA | UNTTTLED | WHITE MARBLE



LYUDMYLA MYSKO, UKRAINE | MAGENETIC DESIGNER | STAINLESS STEEL

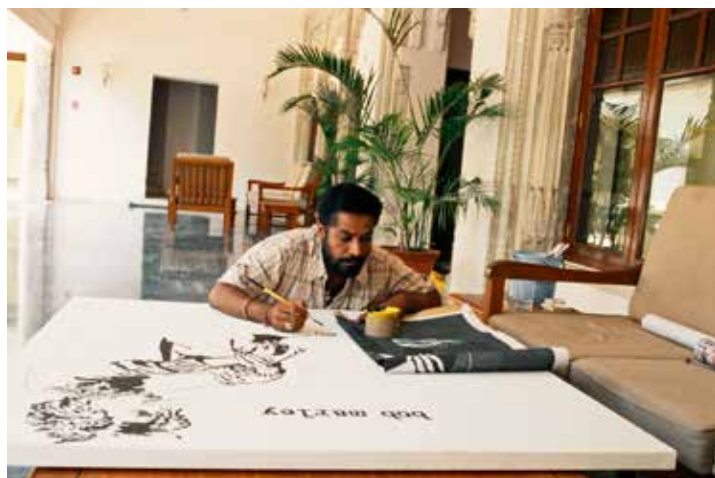


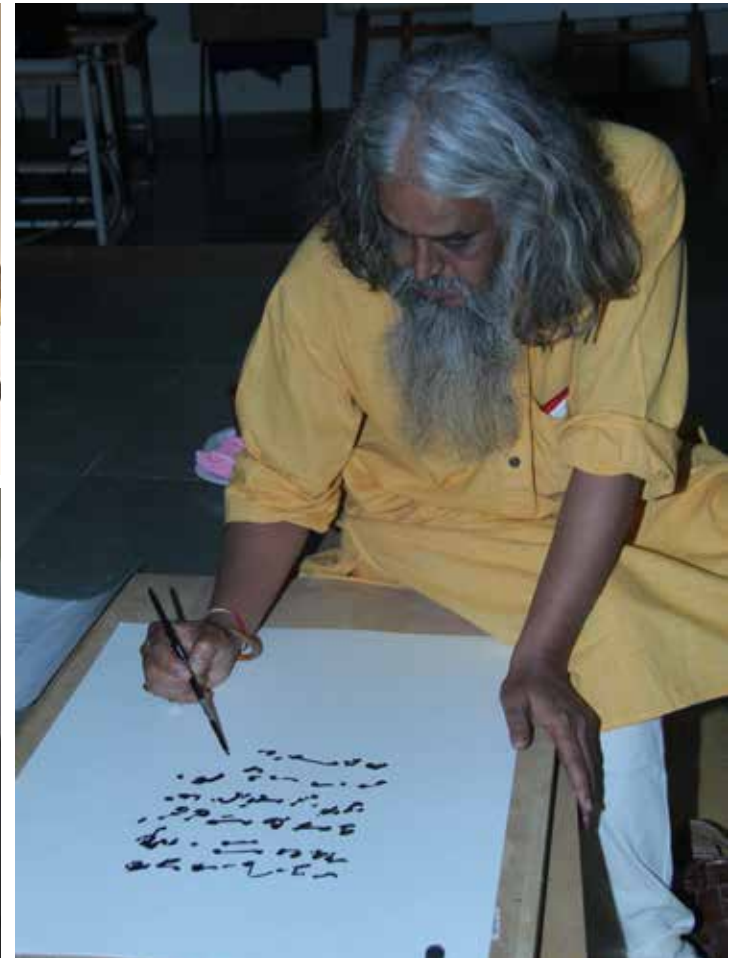
Paintings

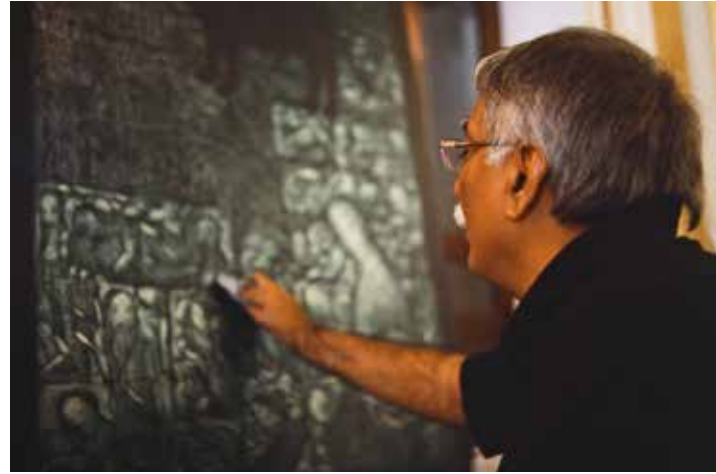
MASTERPIECES & THEIR MASTERS











**A GLIMPSE OF
PAINTINGS AT ITM
UNIVERSITY GWALIOR**



EXHIBITED AT VICE CHANCELLOR'S OFFICE



EXHIBITED AT CONFERENCE ROOM OF TAP CELL



EXHIBITED AT DEAN, SCHOOL OF ENGINEERING AND TECHNOLOGY



EXHIBITED AT ADMISSION & COUNSELLING CELL



ONE OF THE CLASSROOMS OF SCHOOL OF MANAGEMENT



EXHIBITED AT CHANCELLOR'S OFFICE



EXHIBITED AT PRO-CHANCELLOR'S OFFICE



EXHIBITED AT CORRIDOR OF CHANCELLOR'S OFFICE



EXHIBITED AT PR OFFICE



EXHIBITED AT HR OFFICE



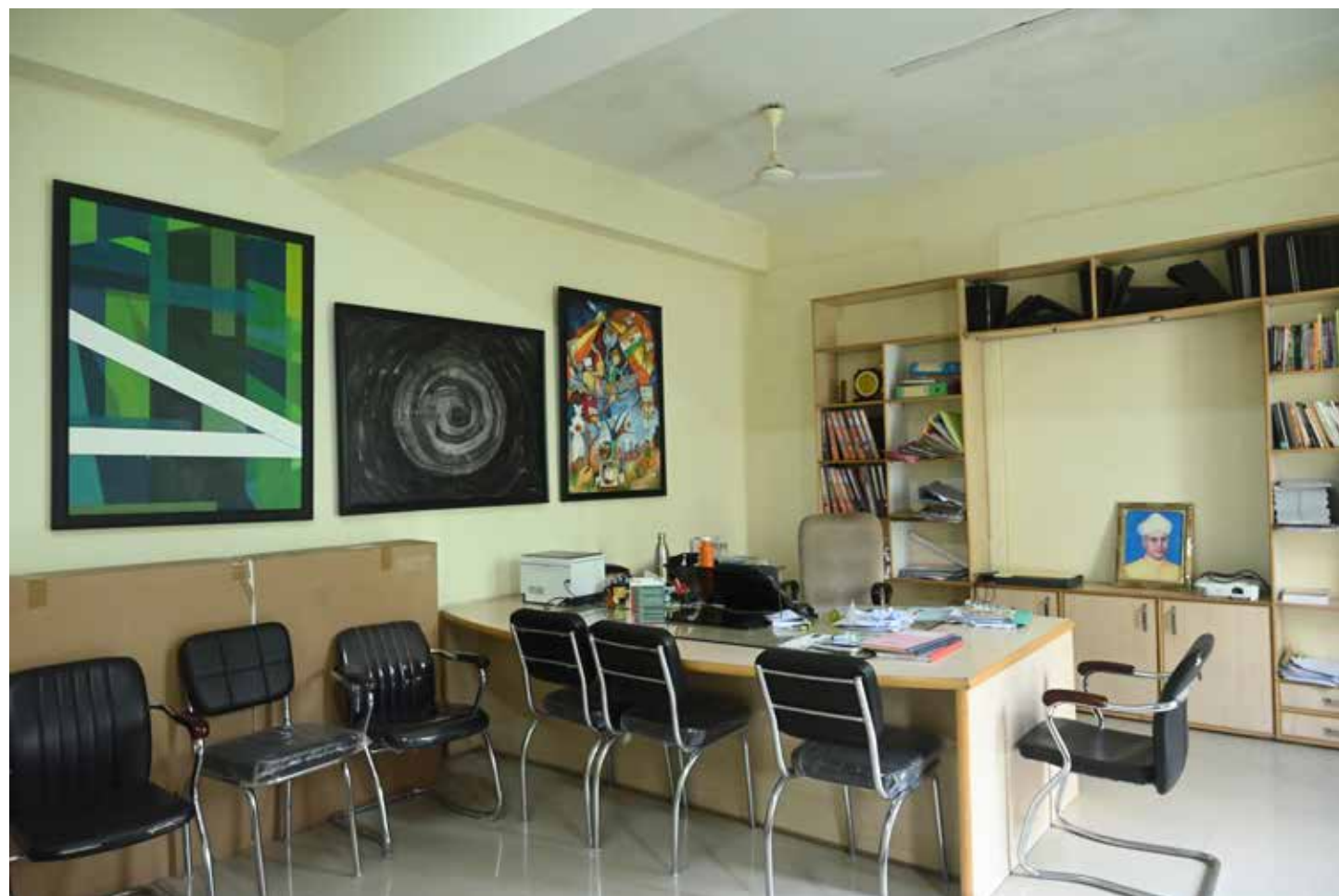
EXHIBITED AT REGISTRAR OFFICE



EXHIBITED AT ACCOUNT OFFICE



EXHIBITED AT DEPUTY REGISTRAR OFFICE



EXHIBITED AT DEAN, SCHOOL OF PHARMACY



EXHIBITED AT HOD, SCHOOL OF PHARMACY



SHUVAPRASANNA | KRISHNA | ACRYLIC ON CANVAS



DHARMENDRA RATHORE | 54x54 inch | ACRYLIC ON CANVAS



TAPAN DAS | 41X53 INCH | ACRYLIC ON CANVAS



SHAIL CHOYAL | 72X48 | ACRYLIC ON CANVAS



TAPAN DAS | 27X33 INCH | ACRYLIC ON CANVAS



KANUPRIYA SINGH | 72X48 INCH | ACRYLIC ON CANVAS



59X79 INCH | OIL ON CANVAS



TAPAN DAS | 72X48 INCH | ACRYLIC ON CANVAS



ANUP CHAND | 72X48 INCH | ACRYLIC ON CANVAS



TAPAN DAS | 63X46 INCH | ACRYLIC ON CANVAS



DEEPAK | 64X64 INCH | ACRYLIC ON CANVAS



S. HARSHAVARDHAN | 55X68 INCH | ACRYLIC ON CANVAS



ANWAR | 65X89 INCH | OIL ON CANVAS



MUSTAQ KHAN | 78X54 INCH | ACRYLIC ON CANVAS



KISHORE ROY | 54X60 INCH | ACRYLIC ON CANVAS



GOPI GAJWANI | 72X48 INCH | ACRYLIC ON CANVAS



MANOJ KACHANGAL | TITLE | MEDIUM



SAMIRAN SARKAR | 36X24 INCH | ACRYLIC ON PAPER



PRAMOD GANPATYE | 48X48 INCH | ACRYLIC ON CANVAS



LAKSHMA GAUD | 14x19 INCH | PENCIL AND COLOUR ON PAPER



VIJENDAR SHARMA | 80x56 INCH | OIL ON CANVAS



REENA SINGH | 63X51 INCH | ACRYLIC ON CANVAS



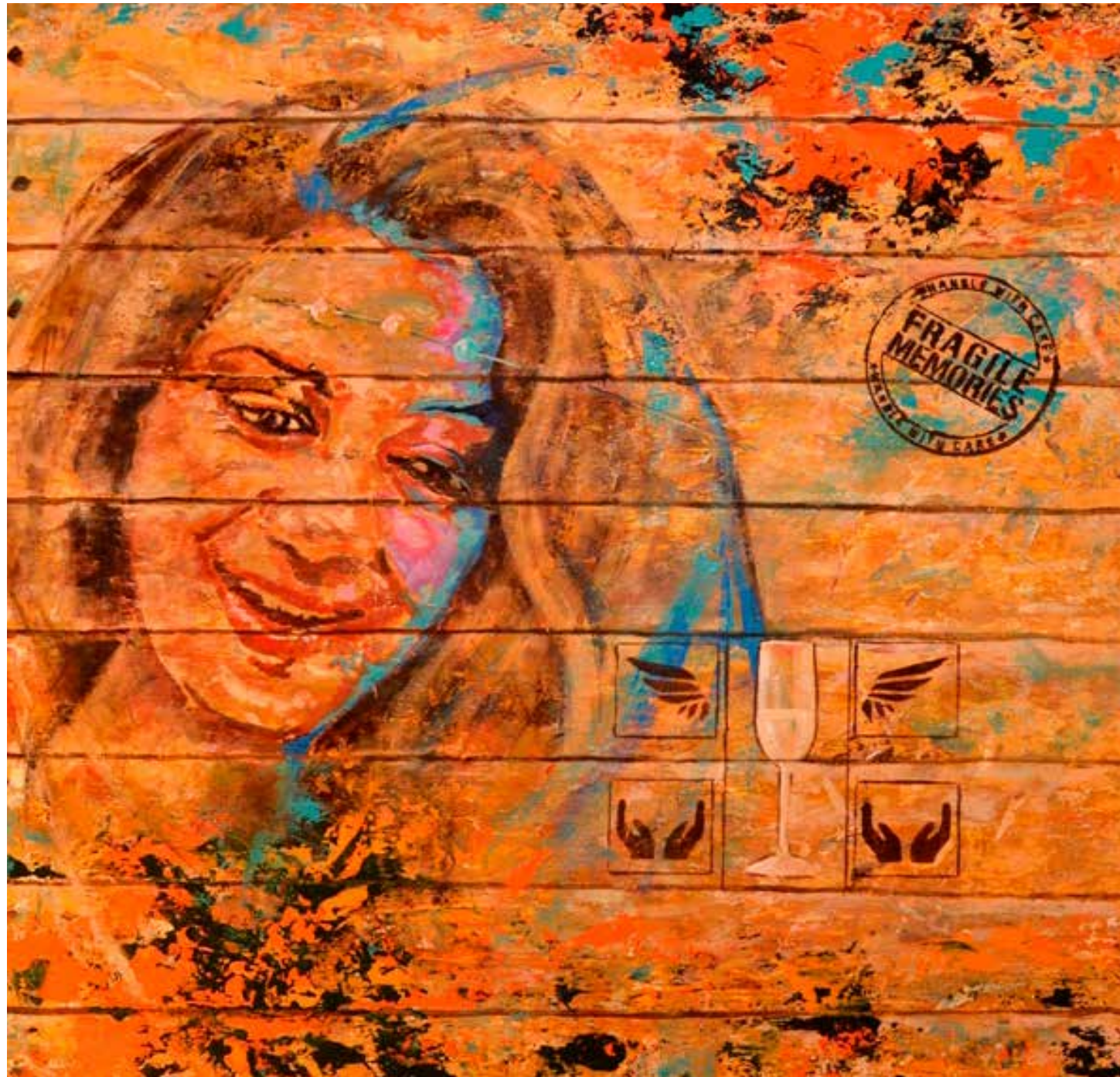
DHARMENDRA RATHORE | 54X54 INCH | ACRYLIC ON CANVAS



S.H. RAZA | 54X54 INCH | ACRYLIC ON CANVAS



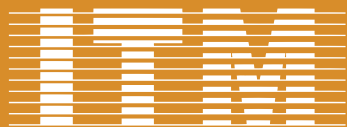
CARMEN POENARU | 54X54 INCH | ACRYLIC ON CANVAS



KUMAR VIKASH SAXENA | 54X54 INCH | ACRYLIC ON CANVAS



REENA SINGH | 50X38 INCH | ACRYLIC ON CANVAS



UNIVERSITY
Gwalior • MP • India

“ CELEBRATING DREAMS ”

ITM UNIVERSITY GWALIOR CAMPUS
NH-44, Turari, Gwalior, (M.P.)
Website: www.itmuniversity.ac.in