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Sculpture is a three dimensional art form. It is a medium as diverse as it is ancient.

Traditionally worked in natural materials like stone, clay, and metal, sculpture encompasses both free-standing works "in-the-round" and reliefs, often serving as architectural elements. Sharing the viewer's space more literally than any other medium, sculpture has given rise to some of the most iconic works in art history.

In Indian culture and tradition, one such historic art sculpture is that of Ganesh sculptures.

India is a place of selfless devotees of Lord Ganesha. Many sculptures are prepared by his devotees to pay the lord their love and respect.

Ganesh, also known as Ganapati and Vinayaka, is one of the best-known and most worshipped deities in the Hindu pantheon. His image is found throughout India, Nepal, Sri Lanka, Thailand, Bali (Indonesia) and Bangladesh and in countries with large ethnic Indian populations including Fiji, Mauritius and Trinidad and Tobago. Hindu denominations worship him regardless of affiliations. Devotion to Ganesha is widely diffused and extends to Jains and Buddhists.

India has a rich and diverse Heritage. Making of Ganesh idol isn't bounded by the religion of people. Any person with any caste, religion can make the sculpture. The most important material to make Ganesh sculpture is the person's devotion, and faith.

This is one of the reasons why we call Lord Ganapati as Vigna Vinashaka (Remover of obstacles) and there are lot of secrets and less known facts of Lord Ganapati which are very less known, in future let's decode his secret one by one, so be united and don't miss to share the knowledge because 'knowledge grows when it is shared'

The sculpture is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. Durable sculptural processes originally used carving and modelling, in stone, metal, ceramics, wood, and other materials but, since Modernism, there has been almost complete freedom of materials and process. A wide variety of materials may be worked by removal such as carving, assembled by welding or modelling, or moulded or cast.

Certain features which in previous centuries were considered essential to the art of sculpture are not present in a great deal of modern sculpture and can no longer form part of its definition. One of the most important of these is representation. Before

the 20th century, the sculpture was considered a representational art, one that imitated forms in life, most often human figures but also inanimate objects, such as games, utensils, and books. Since the turn of the 20th century, however, the sculpture has also included nonrepresentational forms. It has long been accepted that the forms of such functional three-dimensional objects as furniture, pots, and buildings may be expressive and beautiful without being in any way representational; but it was only in the 20th century that nonfunctional, nonrepresentational, three-dimensional works of art began to be produced.

Before the 20th century, the sculpture was considered primarily an art of solid form or mass. It is true that the negative elements of sculpture—the voids and hollows within and between its solid forms—have always been to some extent an integral part of its design, but their role was a secondary one. In a great deal of modern sculpture, however, the focus of attention has shifted, and the spatial aspects have become dominant. The spatial sculpture is now a generally accepted branch of the art of sculpture.

All three-dimensional forms are perceived as having an expressive character as well as purely geometric properties. They strike the observer as delicate, aggressive, flowing, taut, relaxed, dynamic, soft, and so on. By exploiting the expressive qualities of form, a sculptor is able to create images in which subject matter and expressiveness of form are mutually reinforcing. Such images go beyond the mere presentation of fact and communicate a wide range of subtle and powerful feelings.

The History of Sculpture

Three-dimensional art begins with prehistoric sculpture. The earliest known works of the Stone Age are The Venus of Berckhat Ram and The Venus of Tan-Tan, both primitive effigies dating to 230,000 BCE or earlier. Thereafter, sculptors have been active in all ancient civilizations, and all major art movements up to the present. After Egyptian Sculpture, the principal Golden Ages in the evolution of sculpture have been: (1) Classical Antiquity (500-27 BCE); (2) The Gothic Era (c.1150-1300); (3) The Italian Renaissance (c.1400-1600); and (4) Baroque Sculpture (1600-1700). For a detailed chronology of the origins and development of 3-D art



The sculpture is the creation of three-dimensional forms. A form is an object defined by contour, height, depth, and width. The sculpture is created through three basic processes: carving, modeling, or assembly.

Carving: The sculptor removes unwanted material to create the form. This is also called subtractive sculpture. Generally, materials such as a block of wood, stone, and other hard materials are used.

Modeling: The sculptor creates a form by building it up from an amorphous lump of plastic material. This is also called additive sculpture. Clay, paper maché, and other pliable materials are modeled into a sculpture. Modeling with clay is generally the first process for creating a cast metal sculpture.

Assembly (or construction): The sculptor joins prefabricated elements as in welded metal constructions. This is also an additive sculpture. Materials such as steel, wood, and found materials are glued, welded, or connected in some other fashion to create a sculpture.

Types of Sculpture

There are three types of sculptures:

Freestanding Sculpture is finished on all sides. It can stand-alone. Many freestanding sculptures are placed in an indentation in a wall called a niche. These are freestanding sculptures; however, they cannot be viewed on all sides.

Relief Sculpture projects from a background. Reliefs are classified by their degree of projection; high relief indicates that the objects project at least half of their natural circumference from the background and low relief indicates the figures barely project from the background.

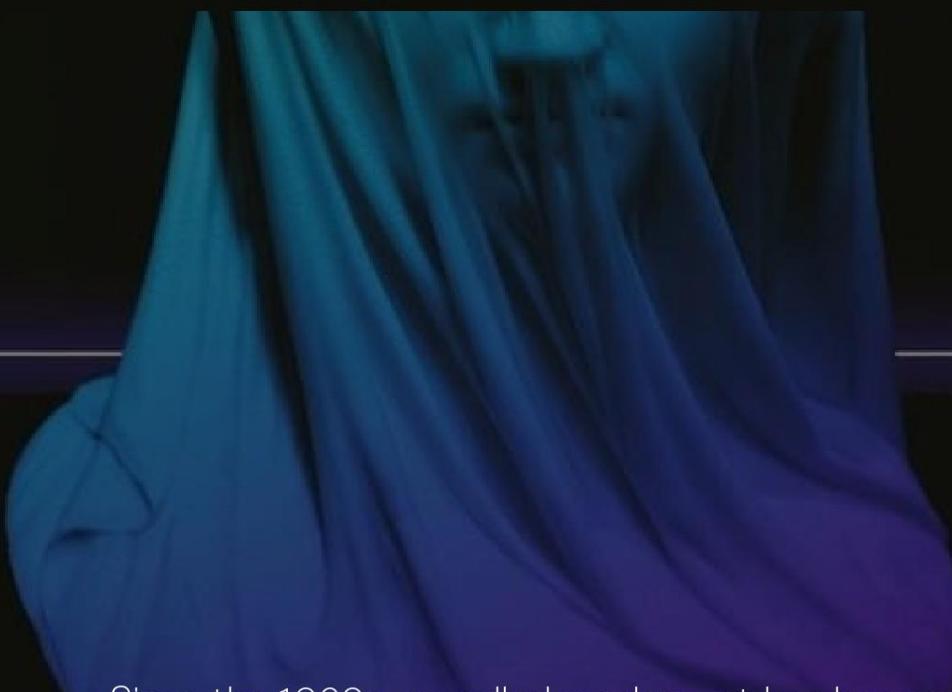
Kinetic Sculpture is a sculpture that moves either by air currents such as mobiles or by a power source installed by the artist.

Are you baffled by all these weird concepts about the elements and principles of sculptural design theory? Don't worry, many art critics are, too. The best way to understand sculpture is to look at as much of it as you can, ideally in the flesh. If possible, visit your nearest public art museum and take a look at some copies of Greek or Renaissance sculpture. This should give you a good grasp of traditional-style works. In addition, if feasible, visit any exhibition which includes works by abstract sculptors like Umberto Boccioni (1882-1916), Jean Arp (1886-1966), Naum Gabo (1890-1977), Alexander Calder (1898-1976), Alberto Giacometti (1901-1966), Barbara Hepworth (1903-1975), Louise Bourgeois (1911-2010), Sol LeWitt (1928-2007), or Richard Serra (b.1939). Works of abstract sculpture by any of these modern artists should give you plenty to think about.

A sculpture's vivid physical presence makes it an ideal form of public art: supreme examples in the Western culture being the monumental megaliths at Stonehenge, the classical sculptures of the Parthenon in Athens, the Celtic High Crosses of Ireland, and the 12th/13th century Gothic column statues and reliefs in the cathedrals of Northern France and Germany.

Religious wood-carving was taken to new heights during the Northern Renaissance by master carvers like Tilman Riemenschneider and Veit Stoss, known for their intricate wooden altar work and figurines, while the Baroque Counter-Reformation stimulated supreme examples of Catholic Christian art in the form of bronze and marble sculptures by (inter alia) Gianlorenzo Bernini (1598-1680), known for the Cornaro Chapel series (1645-52) including The Ecstasy of St Teresa.

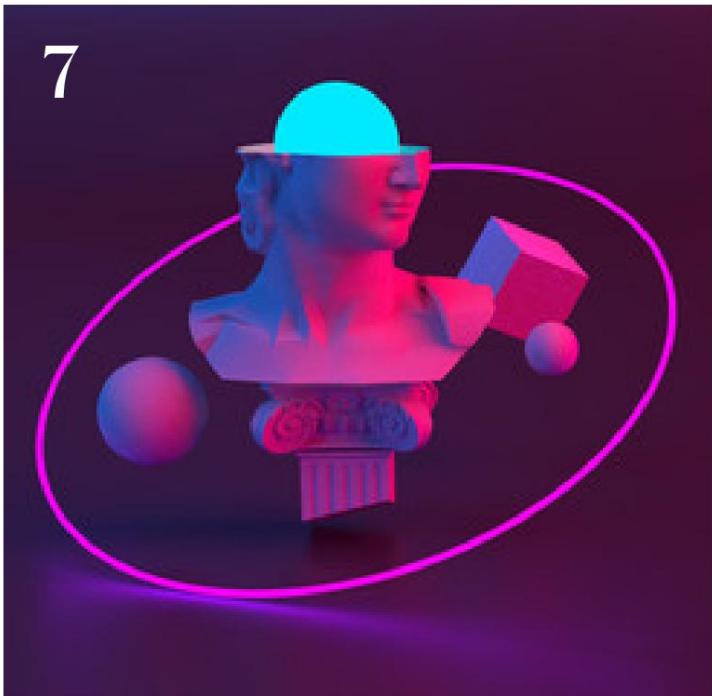
Modern secular public art features famous sculptures like the Statue of Liberty, the Chicago Picasso - a series of metal figures produced for the Chicago Civic Centre, and the architectural sculpture The Spire of Dublin, known as the 'spike', created by Ian Ritchie (b.1947). Contemporary public sculpture continues to challenge traditional concepts of 3-D art through its new spatial concepts and its use of everyday materials assembled or created in numerous installation-type and fixed forms of sculpture.



Since the 1960s, so-called modern art has been replaced by contemporary art or postmodernism. Unlike the earlier modernists, today's postmodernist sculptors (eg. Pop artists like Claes Oldenburg, Robert Indiana, and Neo-Pop artist Jeff Koons), feel free to use a wider variety of materials, images, and methods of display. Styles tend to be more localized, as today's tendency among contemporary art movements is to distrust the grand ideas and internationalism of the modern art movements of the late 19th century and early-mid 20th century.

Principles Of Sculptural Design

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Proportion

How sculptors handle proportionality varies considerably. Some (eg. Egyptian sculptors) observed hierarchic non-naturalistic canons of proportion (eg. Gods the largest, Pharaohs next largest, citizens smallest etc). Other sculptors have followed more naturalistic but equally iconometric rules of proportion. By comparison, many tribal cultures employ systems which - for religious or cultural reasons - accord greater size to certain parts of the body (eg. the head). In addition, the specific siting of a sculpture may require a special approach to proportionality. For example, a human statue mounted on the top of a tall structure may require a larger upper body to balance the effects of foreshortening when viewed from ground level. (The great rococo painter Tiepolo was a master at counteracting this effect when creating his ceiling frescos).

Balance

In freestanding figurative sculpture, balance involves two principal matters. First, the sculptural body must be physically stable - easy enough to achieve in crawling or reclining figure, less easy in a standing statue, especially if leaning forwards or backward. If naturally unstable, a base must be used. Second, from a compositional viewpoint, the statue must project a sense of dynamic or static equilibrium. Without such harmony, beauty is almost impossible to achieve.

These regulate the approach of sculptors to such matters as orientation, proportion, scale, articulation, and balance.

Scale

This refers, for example, to the need to create a sculpture in tune with the scale of its surroundings. Walk around any major Gothic cathedral and observe the great variety in the scale of the sculptures which decorate the doorways, facades, and other surfaces. In addition, certain groups of figures, illustrating Biblical scenes, may contain several different scales: the Virgin Mary and Jesus may be similar in size, while (eg) the Apostles may be smaller.

Orientation

To create a sense of harmony (or disharmony) in the sculpture itself, or between parts of it, or between the sculpture and the viewer, or between the sculpture and its surroundings, the sculptor usually works to a particular spatial plan or scheme of reference. Such a plan, often based on a system of axes and planes, is essential to maintain linear proportions amongst other things. Thus, for instance, the poses of human figures are typically calculated and created with reference to the four cardinal planes, namely: the principle of axiality (eg. anatomical movement), the principle of frontality (predominant in the kouros standing figures of Greek Archaic sculpture), contrapposto - the dynamic pose in which one part of the body twists or turns away from another part, exemplified in works by Michelangelo (1475-1564) and Giambologna (1529-1608) - and the chiastic stance (the pose in which the weight of the body rests mainly on one leg, a typical characteristic of Greek figurative sculpture of the High Classical period).

Articulation

This describes how sculptural figures (and other forms) are jointed; either how the different parts of a body merge in a single form, or how separate sections come together. The realist French sculptor Auguste Rodin (1840-1917) created impressionist-style continuity in his figures, in contrast to the earlier Greek classical sculptors (eg. Polyklitus) and Renaissance sculptors who preferred distinct units of delineated form.





Around 1.5 million people visit this Ganesh pandal daily during the 10-day festival. It might take as long as 12 hrs to 14 hrs to take a glimpse of the most popular Ganpati Idol in Mumbai. But what makes Lalbaugcha Raja Mumbai's icon?

This year the heritage of Lalbaugcha Raja is going to complete 87 years. The legacy started when in 1932, the marketplace at Peru Chawl was shut down. The fishermen and traders vowed to Lord Ganesha for a permanent place for their market. With the consistent efforts of then local bodies and residents, landlord Rajabai Tayyabali agreed to give a plot for construction of a market. Eventually, the Lalbaug Market was constructed. As a fulfilment of their wish, 'Lalbaugcha Raja Sarvajanik Ganeshotsav Mandal', formerly known as 'Sarvajanik Ganeshotsav Mandal, Lalbaug', was founded and fisherman and traders established the Ganesh idol in September 1934. Since that day, this idol became popular as 'Navsacha Ganpati' i.e. the one who fulfils the wishes. Hence people come in such a huge number to worship this 18 to 20 ft Idol.

Over the last 8 decades Lalbaugcha Raja Ganapati idol has been organized by the Kambli family. The family have their workshop in a little lane off the main road in Lalbaug, not very far from the pandal. Late Madhusudan Kambli began organizing the idol for Lalbaugcha Raja in 1935, when some of his friends recommended his name to the organisers of Lalbaugcha Raja. After his demise in 1952, his eldest son Venkatesh took over and, after his death, Ratnakar Kambli, the current head of the family, started designing the idol. Kambli Arts makes the parts of the Lalbaugcha Raja idol at its workshop; these are taken to the pandal where they are assembled and painted. Finally, Ratnakar, who is nearly 80 years old, goes to the pandal and draws the eyes.

This beautiful history makes Lalbaugcha Raja the most iconic Ganesh Idol. Though this year Ganesh Mandal has decided not to hold Ganeshotsav this time in wake of COVID19 pandemic and decided to set up a blood & plasma donation camp in its place, we all know that the blessings of Lalbaugcha Raja will always be there and keep fulfilling our wishes.

According to the trust's 2017-18 audit report, the total property is valued at Rs. 66.91 crore. As part of its 125th year celebrations in 2017, Pune jewellers, PN Gadgil and Sons, designed a 40-kg jewellery collection for the lord valued at INR 15 crores. Over 40 craftsmen slogged around the clock for around five months, spending over 60,000 hours to prepare the gold jewellery studded with more than 60,000 precious stones such as rubies and emeralds. From a 9.5 kg crown, seven changeable crowns for every day of the week to ornament for the trunk (Shunda Bhushan), Angarkha and much more, the ornaments feature traditional motifs like the lotus, kalash, elephant, kirtimukh, peacock and trident. The Shreemanth Dagdusheth Halwai Sarvajanik Ganpati Trust is one of the richest trusts in Maharashtra and uses its donations for charitable and social welfare work.

128th Year Of Ganeshotsav



the First Ever Ganpati Festival was Celebrating in 1892 When Bhausheb Laxam Jawale Installed The First Sarvajarik Ganesha Idol in Pune.



Indonesia is always known to have a spiritual connections with India. Indonesia is a country where first international Ramayan conference was held.

This is a miracle happened in Indonesia.

This image of ganesha in the mouth of volcano will definitely surprise you. It is a disruptive ganesha lying in the mouth of the mount Bromo volcano. There are around 141 dangerous volcanoes out of which 130 are active in this area.

Mount bromo in East Java is one of the dangerous volcano which has took many people's life from thousands of years. This is a reason lord Ganesha made of lava stones at height of 2329m was founded about 700 years ago by a saint. Many Hindu's believe that this ganesha is their protector.

Hence lord Shiva's son, ganpati is worshipped on Mount bromo all along the past years, but main planning is held for 15 days in july, by hindu families settled near the hill. From where volcanic mountain begins, there is also a lord Brahma temple. Brahma is called bromo in Javanese. This tradition of 500 years old is called as 'Yadnya kasada.'

This is one of the reason ganesh is also called as Vigna vinashak (remover of obstacles).

" Om Sri Gum Ganapathaye Namaha"

9 Innovative Eco-Friendly Ganesh Chaturthi Ganpati Idols

Here are some of the most creative eco-friendly Ganpatis doing the rounds:

Alum Ganesha Pune-based artist Vivek Kamble has been making alum Ganesha idols that can quickly dissolve in water. Since alum is often used for the purification of waste water, Kamble says the statues help clean the water. The idols are designed with food colours, and weigh between 1 to 1.5 kg and are up to 10 inches tall.

Masala Ganesha A neighbourhood in Mumbai has made a 9-foot tall Ganesha idol out of spices and newspapers. The Shri Sai Darshan Mitra Mandal in Malad crafted the 190-kg statue of the elephant god using 9 kg of clove, 20 kg of cinnamon, 6 kg of chillies and 1 kg of mustard seeds. In the past, the team has also fashioned idols out of unconventional materials such as pencils and erasers, chocolate and toy cars.

Ganesha Of Coconut Husks There is no shortage of eclectic eco-friendly materials to construct a 'green' Ganpati idol. While some have opted for raw vegetables to make the idol at home (here's how, bee tee dubs), these women from Sabarkantha have combined mud and coconut husk to produce Ganpati idols that will easily dissolve. The basic structure is made from mud, and once dry, the figures are bound with fibres from coconut husks.



Candy Wrapper Ganesha

When it comes to keeping this festival 'fresh', sculptors and idol makers seem to be taking things quite literally. For the last two years, giant Ganesha statues made from Mentos mint candy wrappers have been doing the rounds in Mumbai. Last year there was a very 'sweet' 6-foot Ganesha decorating a pandal in Malad. And, this year, a society from Byculla West has produced another imposing Ganesha, innovatively incorporating candy wrappers in different hues.

Chocolate Ganesha

Commercial designer turned baker Rintu Rathod has been adding a sweet touch to the festival with her chocolate Ganeshas. Five years ago, the sight of half-dissolved Ganpati statues cluttering Mumbai beaches made Rathod determined to minimise her carbon footprint. She began making chocolate Ganeshas which, upon immersion in milk, became the perfect recipe for milkshakes, much to the delight of children in different orphanages where the milkshake is then distributed. This year, Rathod has upped the ante: she has baked a five-feet tall chocolate Ganpati that weighs a whopping 50 kg. She toiled for over 60 hours on the Ganpati, and will eventually dissolve it in milk to create a chocolate-shake prasad that will be distributed to children across Mumbai.

Gobar Ganesha

Several Ganpati makers have taken to substituting cow dung for clay in the interest of preserving the environment. This greener method of producing Ganesha idols, according to a report in the Deccan Chronicle that quotes one of the many manufacturers who have taken up this green initiative, "can be immersed easily in lakes, and can also act as manure for plants."



Fish-friendly Ganesha

For the second year in a row, Mumbai-based NGO Sprouts Environmental Trust is making idols that fish can eat. The brainchild of ecologist Anand Pendharkar of the Sprouts Environmental Trust, the statues are made with clay and stuffed with fish-friendly food such as corn, spinach, wheat and vegetable powder. The team has also reduced the size of the idols and decorated them with biodegradable, organic colours such as turmeric, chandan and gerua.

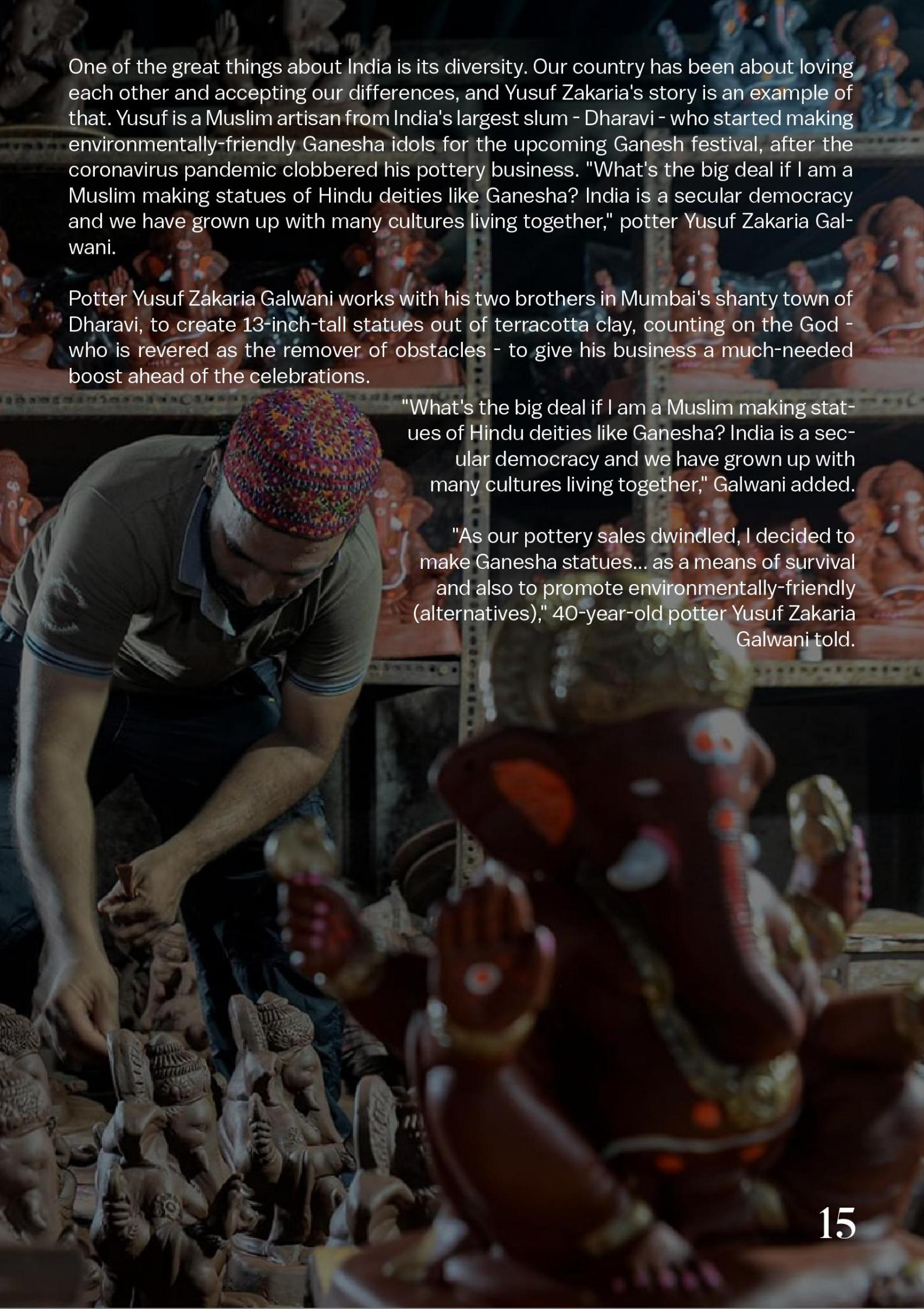
Sugarcane Ganesha

While going green might be a new trend for many Ganpati followers, one family in Mulund has been minimising their carbon footprint during the festival for over a quarter century. According to a report in the Times of India, the family worships a pyramid of sugarcane sticks that represents the pandal, and are distributed on the day of the immersion as prasad to friends and family members. Last year, in an attempt to avoid plastic materials and chemical colours in Tamil Nadu, 20 workers produced a 2-tonne Ganpati made entirely of sugarcane sticks. (Check it out below.)

Plant-a-Ganesha

Mumbai artist Dattadri Kothur creates eco-friendly Ganpati idols that are made from red soil and fertilisers, and contain plant seeds. At the end of the 10-day festival, the idols undergo a symbolic immersion. Instead of being immersed in a water body, the idol is placed in an accompanying pot and watered until it dissolves. Thanks to the lady finger or tulsi seeds are sown in the pot, the idol grows back as a plant.



A black and white photograph showing a man from behind, wearing a patterned cap and a striped shirt, working on a terracotta statue of Ganesha. He is surrounded by numerous other Ganesha statues of various sizes, some standing upright and others lying on shelves. The scene is dimly lit, with strong highlights on the clay figures.

One of the great things about India is its diversity. Our country has been about loving each other and accepting our differences, and Yusuf Zakaria's story is an example of that. Yusuf is a Muslim artisan from India's largest slum - Dharavi - who started making environmentally-friendly Ganesha idols for the upcoming Ganesh festival, after the coronavirus pandemic clobbered his pottery business. "What's the big deal if I am a Muslim making statues of Hindu deities like Ganesha? India is a secular democracy and we have grown up with many cultures living together," potter Yusuf Zakaria Galwani.

Potter Yusuf Zakaria Galwani works with his two brothers in Mumbai's shanty town of Dharavi, to create 13-inch-tall statues out of terracotta clay, counting on the God - who is revered as the remover of obstacles - to give his business a much-needed boost ahead of the celebrations.

"What's the big deal if I am a Muslim making statues of Hindu deities like Ganesha? India is a secular democracy and we have grown up with many cultures living together," Galwani added.

"As our pottery sales dwindled, I decided to make Ganesha statues... as a means of survival and also to promote environmentally-friendly (alternatives)," 40-year-old potter Yusuf Zakaria Galwani told.

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