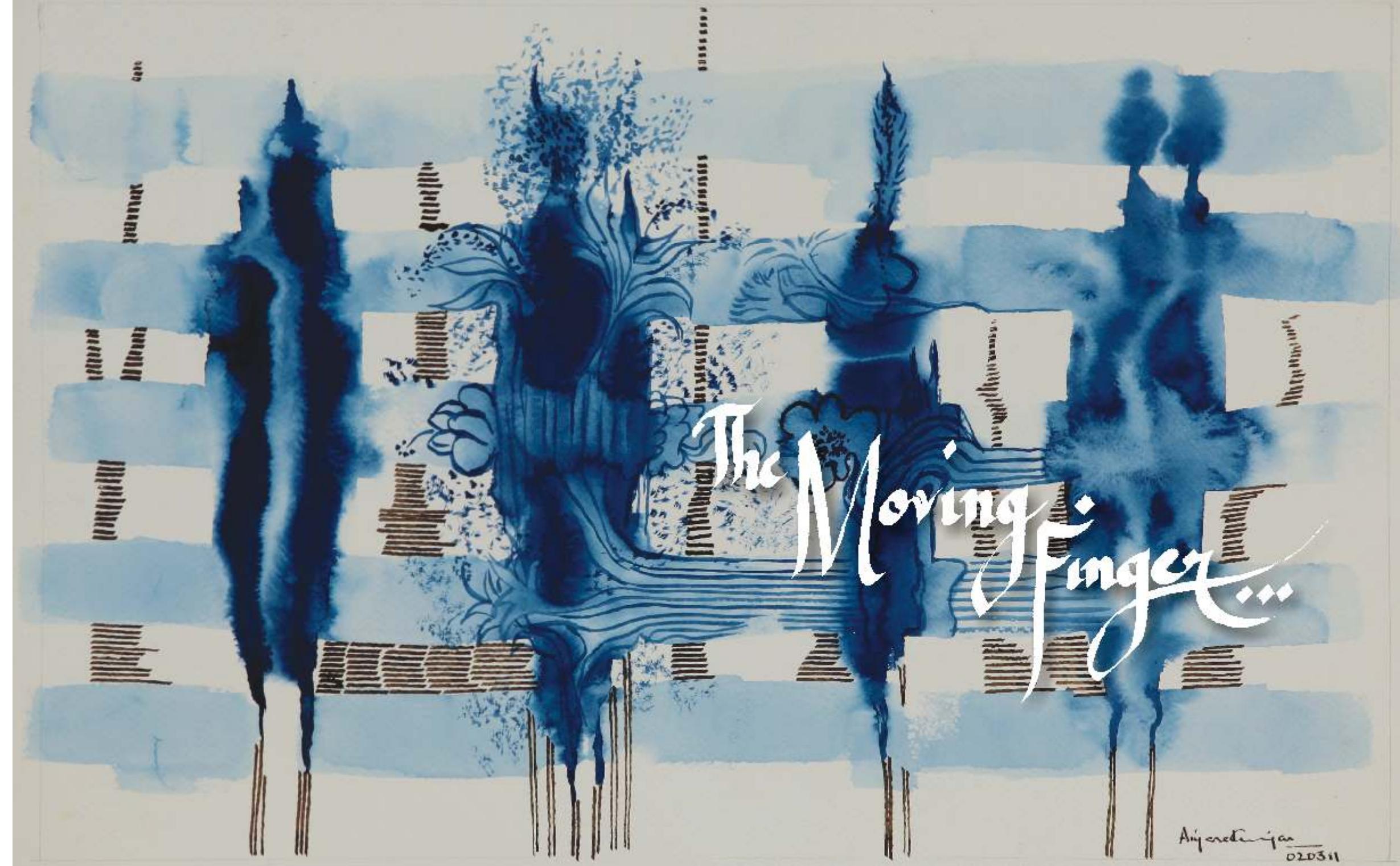


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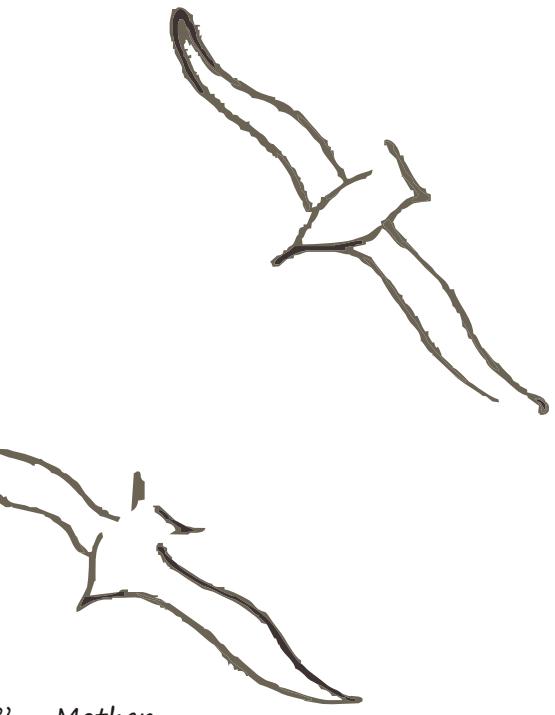


# The Moving Finger...

A Solo Show by  
Aiyana Gunjan

Curated by  
Dr. Alka Pande

23rd-27th October, 2015  
Visual Art Gallery, India Habitat Centre, New Delhi



*"To know is good, to live is excellent to be is perfect" – Mother*

*I salute and celebrate  
the three thousand realms–  
past, present and future in  
A Single Moment of Life.*

*My art, so fine,  
has centred me in  
Now-Here,  
Or else  
I am no where.*

I dedicate my first Solo Show to the Spirit of Guru-Shishya Parampara.  
My deepest gratitude and respect to my Gurus, my seniors in art, faith and life,  
who have shown me the Light within.

Shobha Broota, Anis Siddique, Subrata De, Mridula Vichitra,  
Partho, Vijay Bharti, Pinky Dhawan, Bindu Sethi.

I take this opportunity to express my deepest love and gratitude to my parents,  
who have always allowed me to be ME...

The wind beneath my wings - Abha & Ajay Kumar.

Once a decision is made, the forces of the Universe come together to make it happen.  
This Solo Show would not have been possible without the guidance and unstinting support by  
Dr. Alka Pande, M.B. Parekh, Mrs. Ratan Kaul and Divesh Nath.

In life we never walk alone. It's the love, care, faith and support of all the 'Treasures of the heart'  
that goes on to make who we are.

Thank you to each one for walking this journey with me.

And that's what makes Life Beautiful.

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# Blessings of Guru

Aiyana Gunjan's art is the expression of her desire to discover her own self. In the process of creativity she follows her own heart. One can sense this flow through the movement and rhythm in whatever she does.

She has incorporated all other parallel disciplines she has been practicing along with her art. Her interest in music, calligraphy, design, prose and poetry has enriched her and is reflected in her art.

For Aiyana, her art has been a necessity, a compulsion of the soul. It is a discipline which is so therapeutic yet spiritual. This discipline gives her joy which is core of her well being.

Her dedication and aspiration for understanding all arts has developed her own perception, intense passion and untiring capacity to work with love and devotion.

My best wishes for her success for this exhibition and many more to come in the future.

Shobha Broota  
Artist/Educationist  
2015-09-20

# Blessings of Guru

2015, Aiyana Gunjan exhibition. I started to teach art/calligraphy from 1980, but from 1984, I started to teach regularly for the same so that the interested students may be able to learn calligraphy in any language in accordance of their mental level and they may enjoy calligraphy. Many of students are trapped in between job and enjoyment and ultimately face problems. In today's fast going age, many of us do not have time to be in the race of learning. There is a less amount of such type of such students, who want to be in this race, and one of these some learners is Aiyana Gunjan. About 10 years ago, she after a long search, found out my landline or mobile number. After some time I also met her. And from this point started a new story of calligraphy. Then dipping of the pen of bamboo, reed etc in ink, looking the paper, understanding and reading them and practising, after evolving in all these activities there was no time for her to come out from them. She gradually became able to understand the rule and regulations of calligraphy and the point that for accuracy of size it is necessary to take into consideration the measurement.

It is always the characteristic of Gunjan that she, by practice and hard-working, make each taught dice and element for her own. Understanding each point with full interest and will for being progressive make her able to accept and take into consideration my rule that first of all you should exercise well, in accordance with my instruction and after that call Anis Siddiqui (Guruji) for the next class. She is now in this platform due to only her hardwork, will-power and exercises and by knowing and doing, how to make a paper looking beautiful and attractive by pen and colours. She by presenting fruits and flowers of her success with her full dignity gave me priceless happiness. I am heartily, greeting her for her success.

- Anis Siddiqui

Indian Traveller Calligrapher-National Award Winner (1984)-  
Guest Faculty, Applied Art (Calligraphy), Fine Art, Jamia Millia  
Islamia University, New Delhi

2015, गुंजन प्रदर्शनी। मैंने 1980 आर्ट/कैलिग्राफी सिखाना आरंभ किया था, लेकिन 1984 से नियमित रूप से कैलिग्राफी के अध्यापन में आ गया ताकि इच्छुक विद्यार्थियों को उनकी सूझ-बूझ के अनुसार किसी भी भाषा में सिखाया जा सके और सीखने वाला विद्यार्थी कैलिग्राफी से आनंद ले सके। बहुत से विद्यार्थी काम और आनंद के बीच उलझ कर मुश्किल में चले जाते हैं। आज के भागा-दौड़ी के युग में और भी अधिक सीखने की दौड़ में शामिल होने वाले बहुत ही कम शिष्य हैं और इन थोड़े और कम में एक हैं ऐयाना गुंजन। कोई लगभग दस साल पहले की बात है ऐयाना गुंजन को बहुत खोजबीन और तलाश के बाद मेरा टेलीफोन या मोबाइल नम्बर मिला, फिर उनकी मुझसे मुलाकात भी हो गई और शुरू हो गई कैलिग्राफी की नई कहानी... फिर डंठल, सरकंडे के कलम को रोशनाई में डुबाना और कागज को देखना, समझना, पढ़ना और अभ्यास। इन सबमें मग्न होने के बाद इनको बाहर आने का समय ही नहीं मिला। वह समझानी चली गई कि उसूल, कायदे, साइज के लिए नाप तोल की बंदिश का ध्यान रखना हर हाल में आवश्यक होता है।

ऐयाना गुंजन की सदा से ही यह खूबी रही कि वह बताये हुए डॉट्स और एलिमेंट को अभ्यास की मेहनत से अपना बनाती रही हैं। अच्छी रुचि से हर बात को समझने और आग बढ़ने की उमंग ने अगली क्लास की शर्त, आप बताये अनुसार अच्छी तरह अभ्यास कर लें। तब गुरु जी ( अनीस सिद्दीकी ) को आने के लिए कॉल करें, का सदा ध्यान रखने वाली ऐयाना गुंजन बड़ी मेहनत और लगन व अभ्यास के बाद यहां तक पहुंची हैं और कागज को कलम और उन्होंने रंगों से कैसे आंखों को बाहने वाला बनाए, जाना और किया है। इन्होंने पूरी गरीमा के साथ फूल और फल प्रस्तुत करके मुझे अनमोल खुशी दी है। मैं इन्हें उनकी उपलब्धियों के लिए बधाई देता हूँ।

-अनीस सिद्दीकी

इंडियन ट्रेविलर कैलिग्राफर राष्ट्रीय अवार्ड विजेता ( 1984 ) गेस्ट फैकल्टी,  
अप्लाइ आर्ट ( कैलिग्राफी ), फाइन आर्ट, जामिया मिलिया इस्लामिया  
यूनिवर्सिटी, नई दिल्ली

'The moving finger writes and  
having writ moves on,  
Nor all thy piety nor wit,  
Shall lure it back to cancel half a line,  
Nor all they tears wash a word of it.'

-Omar Khayyam

**C**alligraphy has been used in many ancient cultures through the ages emerging from Islamic thought. It was used extensively as an ornamental device in Islamic architecture as well as in the illustration of Bibles in early Christian Byzantine art. While it is said to have originated with the Sumerians, Persia, Japan, China, India, Nepal, Korea, Tibet and the whole East Asia had a long and flourishing calligraphic tradition. Wang Xizhi, a great Chinese calligrapher was even dubbed the 'Sage of Calligraphy'. Ono no Michikaze, Fujiwara no Sukemasa and Fujiwara no Yukinari hailed from Japan and were popularly heralded as the 'skin, flesh and bones' of Japanese calligraphy. The Kashgar Lotus Sutra is a famous example of a Buddhist manuscript dating back to the middle of the first millennium AD which bears a striking similarity to large lettered Chinese calligraphy.

The art form travelled with the sultans to India where it was incorporated into miniatures, finding especial importance under the reign of Shah Jahan. The Taj Mahal being the most widely known example of Islamic calligraphy used as an architectural element and verses from the Quran cover the walls of the Jama Masjid. Naji was a famed poet and calligrapher who lived during the reign of Aurangzeb and his elegant

Persian inscriptions feature in the Mosque of Sayyid Muhammad in Ajmer where they are inlaid with black stones into the white marble floor. Many of the Mughal emperors were learned in the calligraphic arts, including Jehangir, Shah Jahan and Aurangzeb, to name a few.

Emperor Aurangzeb earned money for his tomb by working as a calligrapher. In this way calligraphy became an integral part of the artistic language of the subcontinent, transitioning from writing on the page to become a significant component of Islamic architecture. It was a divine practice; calligraphers went into a deep trancelike meditative state as they worked.

Calligraphy could be called a 'tool of the divine', used as it was to inscribe the word of God in intricately illuminated manuscripts of the Bible, as well. This tradition reached as far back as the Christian Byzantine Empire. The Book of Kells, circa 800 AD, an illuminated gospel and stunning work of Celtic art are considered the pinnacle of the Christian calligraphic arts tradition. The artwork is remarkably elaborate, an exemplary example of early Irish calligraphy and includes the four gospels of the Bibles in Latin. Therefore, the West had a long history of calligraphy that continued to thrive even after the invention of the

printing press. In the early 1400s, German publisher and printer, Johannes Gutenberg ushered in the print revolution in Europe with the printing of the Gutenberg Bible. He took great pains to ensure to cast the metal types in keeping with the artistic traditions laid down by calligraphers. The result was print that maintained the beauty and detailed precision of the calligrapher's art.

Delhi based Aiyana Gunjan, is a contemporary Indian artist who is using calligraphy as a primary tool of self expression. Much like the Iranian artist in exile, Shirin Neshat, Aiyana Gunjan too, uses calligraphy to investigate and contextualize a number of core issues. Aiyana has been investigating the self, the personal, to arrive at truths about the pluralism of Indian culture.

The calligraphic multimedia works are an exploration in innovation as she marries calligraphy to various new mediums—photography, glass printing, pastels, water colours—in the quest for her identity and to evoke universal themes about spirituality, the self, and her own art practice. Using ink, brush and nib each work is a result of deep introspection, that lead her fingers to move over paper, canvas, photographs, over and over and over, layering each thought as in a palimpsest.

With globalisation and the opening up of the

markets contemporary Indian art practice is imbued with an unusual vibrancy and innovation. Indian visual artists, are using a variety of mediums, and working more in a conceptual manner, increasingly rooted in an Indian tradition, calligraphy too in the form of text and image production of art is well established. The traditional Indian miniature painting tradition is one of the finest examples of this genre.

Aiyana Gunjan is taking the pen and ink, and the nib to another level. Painting, photography, mono printing are her secondary layer, calligraphy being the most potent layer, and this is what makes Aiyana's language.

The Moving Finger Series is Aiyana's exploration of pure calligraphy, working in a monochromatic black and white series. While the suite of 37 jewel like works titled the Sangam series, has a seamless fluidity between the nib, the digital photo and the flow of consciousness.

The colourful set of mono prints are a play between the process of printmaking and the pen. Size and forms both in representation and paper add another dimension to Aiyana's art works.

From single frames to diptychs, triptychs and larger canvases alter the nature of the calligraphic artistic manifestation. Transforming the art of calligraphy from religious into non religious spaces, to a more secular, artistic and personal space is evident in the oeuvre of Aiyana Gunjan.

Modern artists using calligraphy in a fine art practice have found it an exciting and mutable medium. Tsang Tsou Choi, a graffiti artist from Hong Kong who dedicated half a century to covering the streets with calligraphy. He was the first from the city who had the honour of being invited to the Venice Biennale. Xu Bing, a Chinese born artist, invented a system of characters that look like Chinese calligraphy but are, in fact, unreadable, challenging accepted ideas of language, calligraphy and their use. This innovation is something that I felt resonates with the spirit of invention layered into Aiyana's art.

Australian artists, too, have found a great affinity for calligraphy weaving it into their artwork. Of these Stanislaus Rapotec and Ian Fairweather are the most notable. Rapotec's artwork used calligraphy to create works imbued with spirituality, reflection and harmony, while Fairweather's brush with calligraphy

influenced his drawing which, in turn influenced his painting. Both have experimented much in the same vein as Aiyana, whose art displays similar traits.

Libyan painter Ali Omar Ermes, infuses his work with calligraphy as he believes it gives him the freedom to express much more. His own personal beliefs, his interest in literature, poetry, texture, form and colour as well as his training as a photographer come together in a truly distinctive style, but a style that seems to mirror many elements of Aiyana's own artistic path. What is interesting to note is that Aiyana Gunjan chose her medium of calligraphy with care.

Aiyana's beginnings are rooted in the field of economics; she earned a BA in the subject, going on to also earn a degree in Masters of Business Economics. While she devoted eighteen years of her life to working as a Brand and Semiotics Consultant she has always felt a strong connection to the arts. Her interests spanned disciplines as she trained under eminent gurus - Shobha Broota in painting, Anis Siddiqui in calligraphy and Subrata De in sitar and Indian Classical Music.

This crisscrossing has had a profound effect on her artworks, bringing in an intra-disciplinary approach to her artistic practice, in addition to an idealised

innovativeness (from her time spent working in the advertising world) as well as a profound sense of spirituality stemming from her deep thirst to learn more about the human condition which establishes Aiyana Gunjan's singular vocabulary, too.

Unfettered by the formality of an academic education in art, Aiyana Gunjan has educated herself and used self-knowledge to open her mind and her heart to the universe, to sacred and personal spaces. It is this trajectory of thought, philosophy of transience which is fuelling Aiyana Gunjan's language of art.

By Dr. Alka Pande  
Curator  
Autumn 2015

out the direct path to enlightenment, you cannot attain Buddhahood even if you practice lifetime after lifetime. Attaining Buddhahood in this lifetime is then impossible. Therefore, when you chant myo, you must summon up deep faith that Myo-ho-renge-kyo is your life itself. You must never think that the sacred teachings of Shakyamuni Buddha's lifetime or any of the Buddhas and bodhisattvas and their students are outside yourself. Your practice of the Buddhist teachings will not achieve birth and death in the least unless you perceive the true nature of your life. If you seek enlightenment, then your performing even ten thousand practices after thousand good deeds will be in vain. A poor man who spends night and day counting his neighbour's wealth but gains not even half a coin is a student commenting on the sutra. Unless one perceives the nature of one's life, one cannot enter his passage implies that, unless one perceives the nature of one's life, one's practice will becomeusterity. Therefore, such students of Buddhism are condemned as non-Buddhist. Great Concomitants that, although they study Buddhism, their views are no different from those of non-Buddhists. You chant the Buddha's name, create the sutra, or merely offer flowers and incense, all your benefits and works of goodness in your life. With this conviction you should strive in faith. The later that, when one seeks the Buddha's emancipation in the minds of ordinary beings, one finds the entities of enlightenment and that the sufferings of birth and death are minuscule. It is also found that living beings are impure, their land is also impure, but if their minds are pure, so is not too land, pure or impure in themselves. The difference lies solely in the good or evil of our mind. A Buddha and an ordinary being. When deluded, one is called an ordinary being, but when enlightened, a Buddha. This is similar to a tarnished mirror that will shine like a jewel when polished by the illusions of the innate darkness of life. A like tarnished mirror, but when polished like a clear mirror, reflecting the essential nature of phenomena and the true aspect of faith, and diligently polish your mirror day and night. How should you polish it? Nam-myoho-renge-kyo. What then does myo signify? It is simply the mysterious real moment to moment, which the mind cannot comprehend or words express. When we look in any moment, we perceive neither colour nor form to verify that it exists. Yet we still cannot for many differing thoughts continually occur. The mind cannot be considered empty. Life is indeed an elusive reality, that transcends both the words and concepts of existence and non-existence, yet it exhibits the qualities of both. It is the mystic entity of the ultimate reality. Myo is the name given to the mystic nature of life and no word can describe it. Myo, which means lotus flower, is used to symbolise the wonder of the law. If we understand that all myo or other we will understand that our life at other moments is the Mystic law. The real kyo or sutra, the Lotus Sutra is the King of Sutras, the direct path to enlightenment, the entity of our life, which manifests either good or evil at each moment, is in fact the true law. If you chant Myo-ho-renge-kyo with deep faith in this principle, you are certain to attain Buddhahood in the lifetimes that only the sutra states, 'After I have passed into extinction and upheld this sutra. Such a person, assuredly and without doubt will attain the

I paint not to decorate walls but to break the walls within.

A life changing experience brought me closer to the depth and expanse of life beyond the limits of the logical mind. It awakened me to my creative soul. It's my spiritual training rather than an art degree that has empowered me as an artist.

My work is an act of surrendering to the intuitive flow of life, where the mind is the humble servant. This is my intimate dialogue with the Supreme Creator.

Fine art is truly the art that makes me feel so fine within. When I sit in front of my canvas, I'm not making a painting, I simply paint... going with the flow... stroke by stroke.

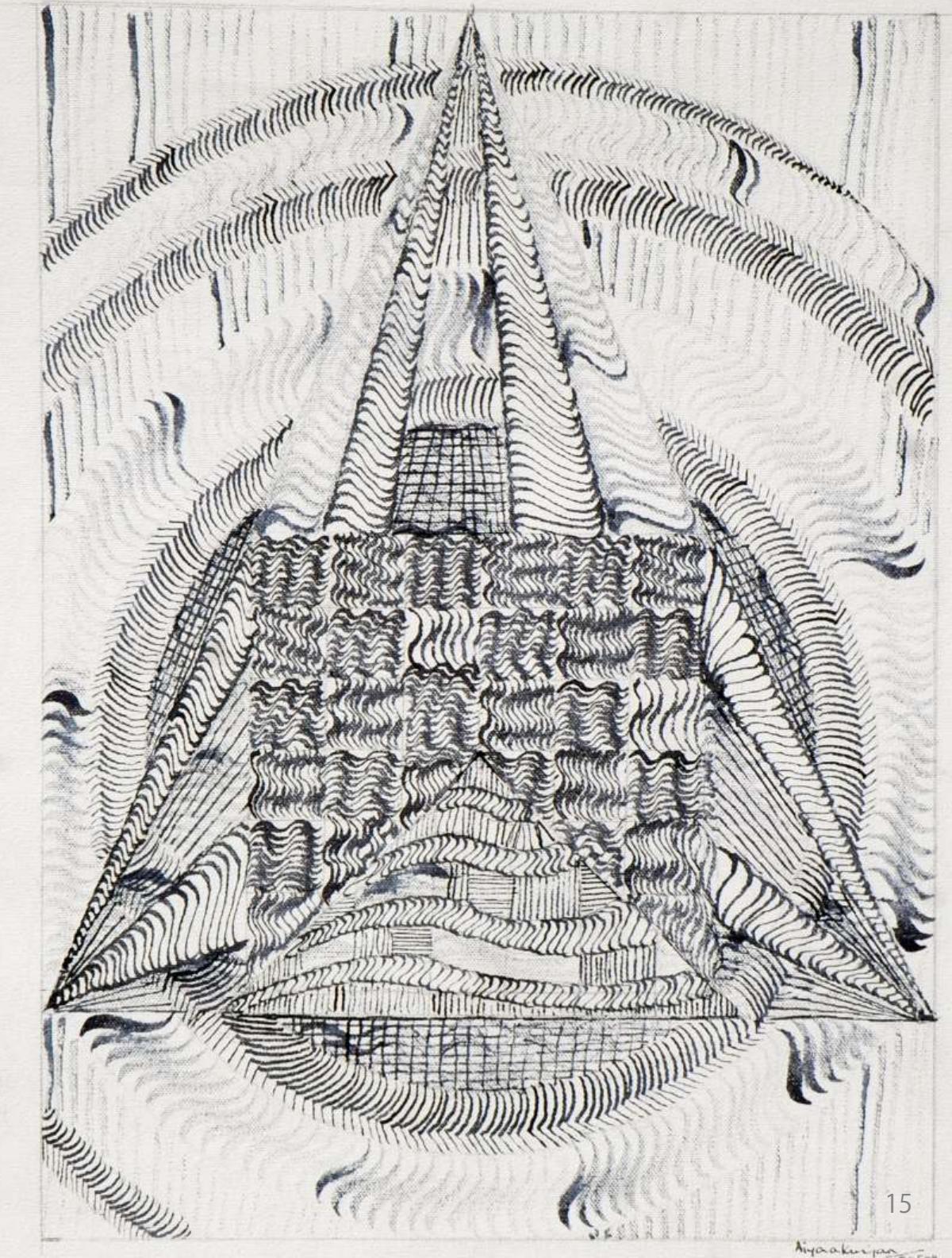
And I want no one in that process.

A small self,  
Centred in the,  
Matrix of social conditioning,  
And expectation.

A small self,  
Now focuses on,  
A larger mission of life,  
The Divine Will.

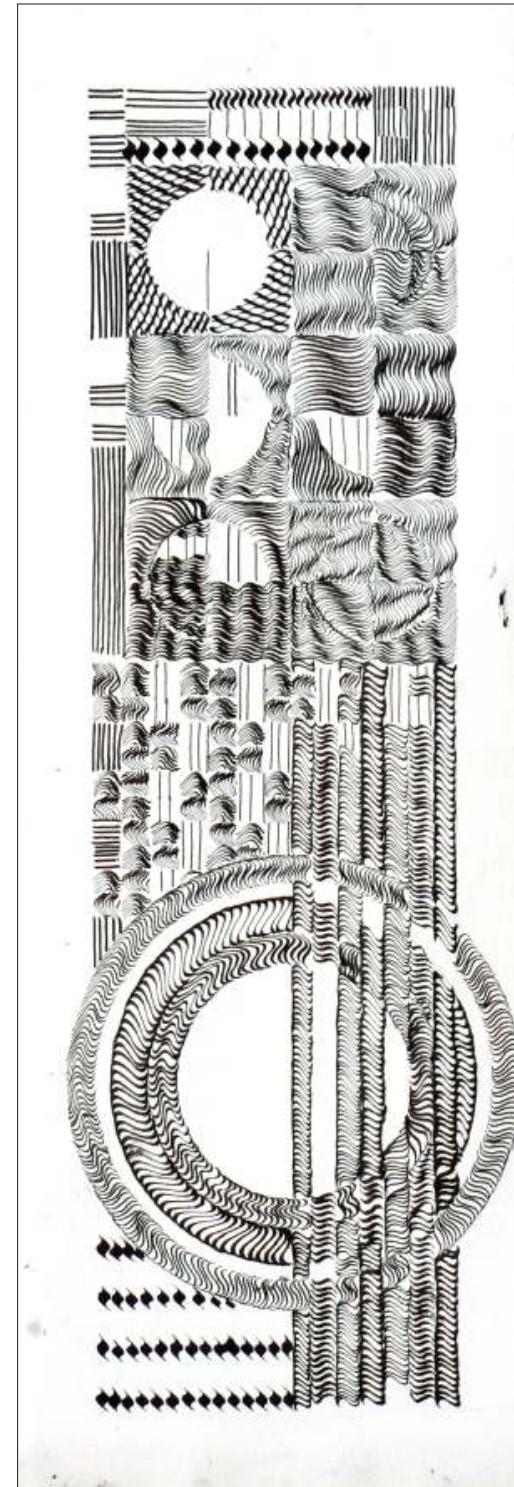
A small self,  
Widens, broadens and,  
Rises above,  
The Social Matrix,  
Judging not, rebelling not,  
But encompassing it all,  
With grace and acceptance,  
Awakening,  
The Higher Self.

2009. My Life Vision.1. calligraphy pen ink. canvas. 15.5x20 inches



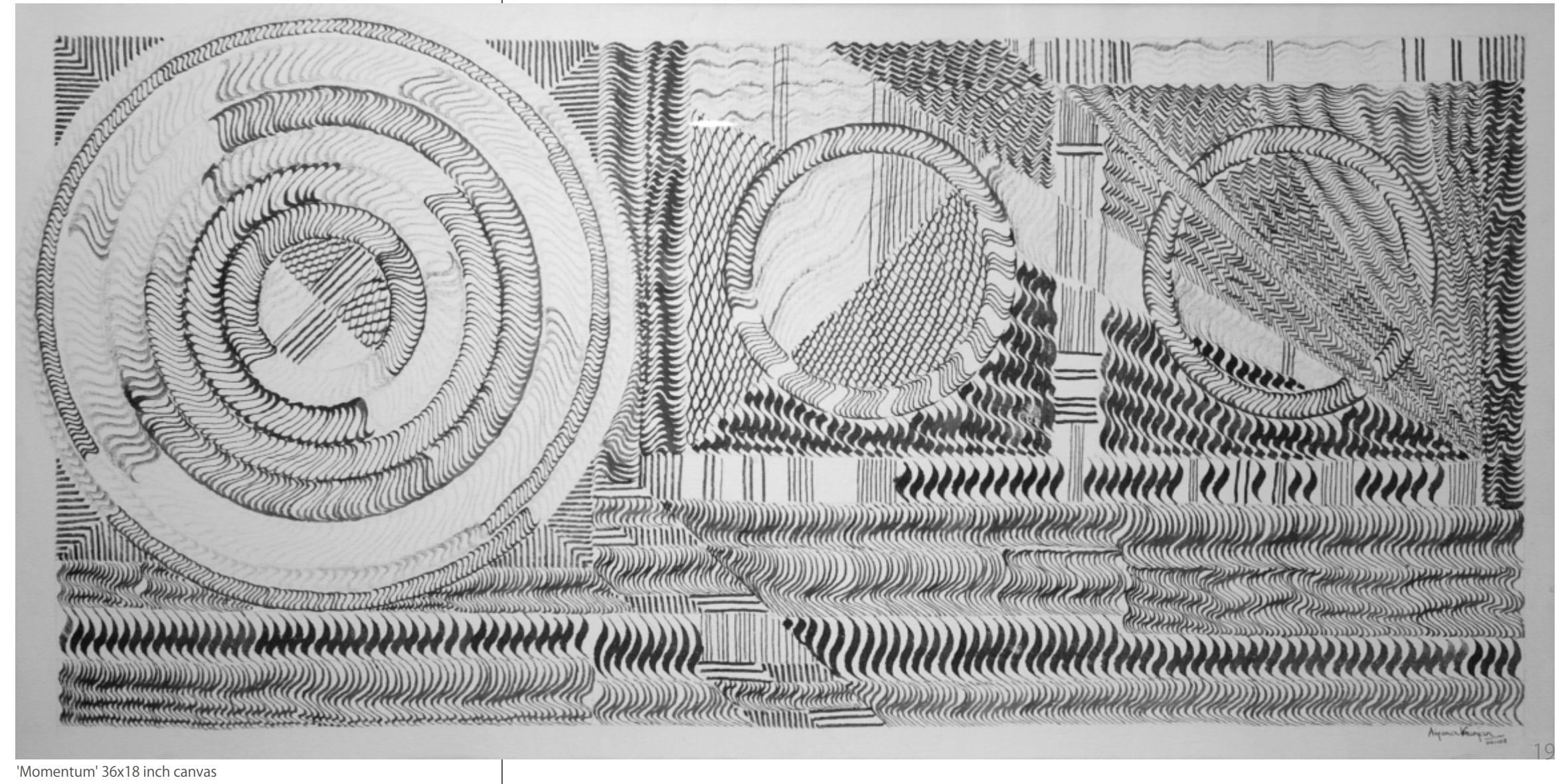


Stroke-by-stroke,  
Moving forward,  
The dynamic beauty of the calligraphy stroke,  
In rhythm with the  
Spontaneous flow of watercolors,  
Exploring the perspectives of Life,  
Within-without.



18

2008. P5. calligraphy pen ink.paper.10x27inches



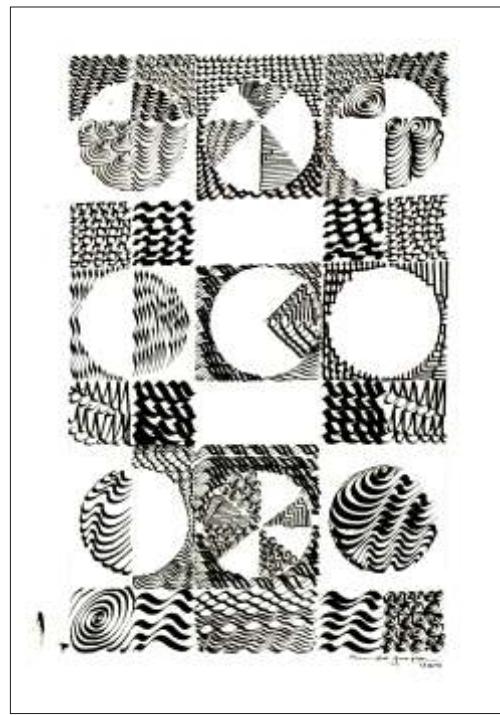
'Momentum' 36x18 inch canvas

I'm not making a painting. I'm simply painting...

The mind doesn't need to know, think or plan what it is going to make...

And I want to stay true to that process.

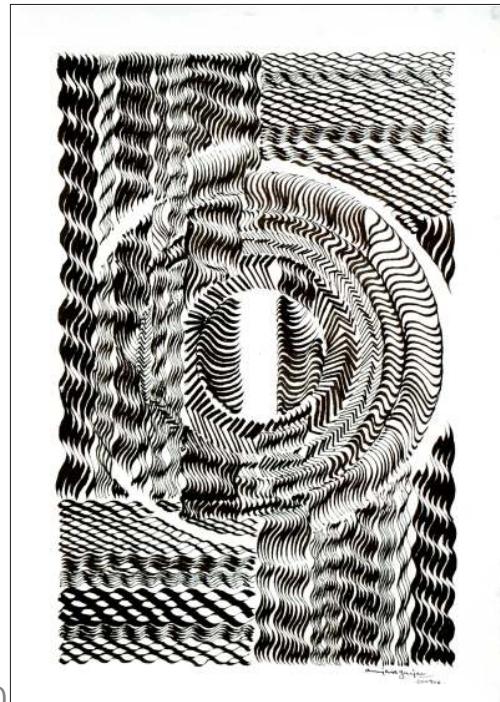
19



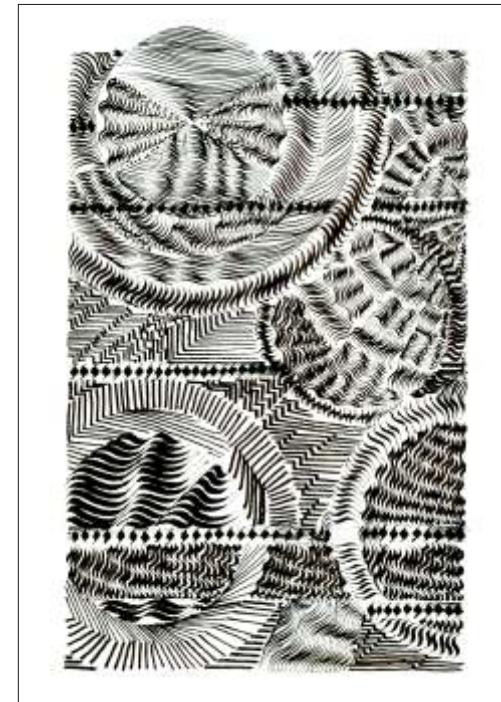
2008.MF1.Calligraphy pen.ink on paper.14x20in



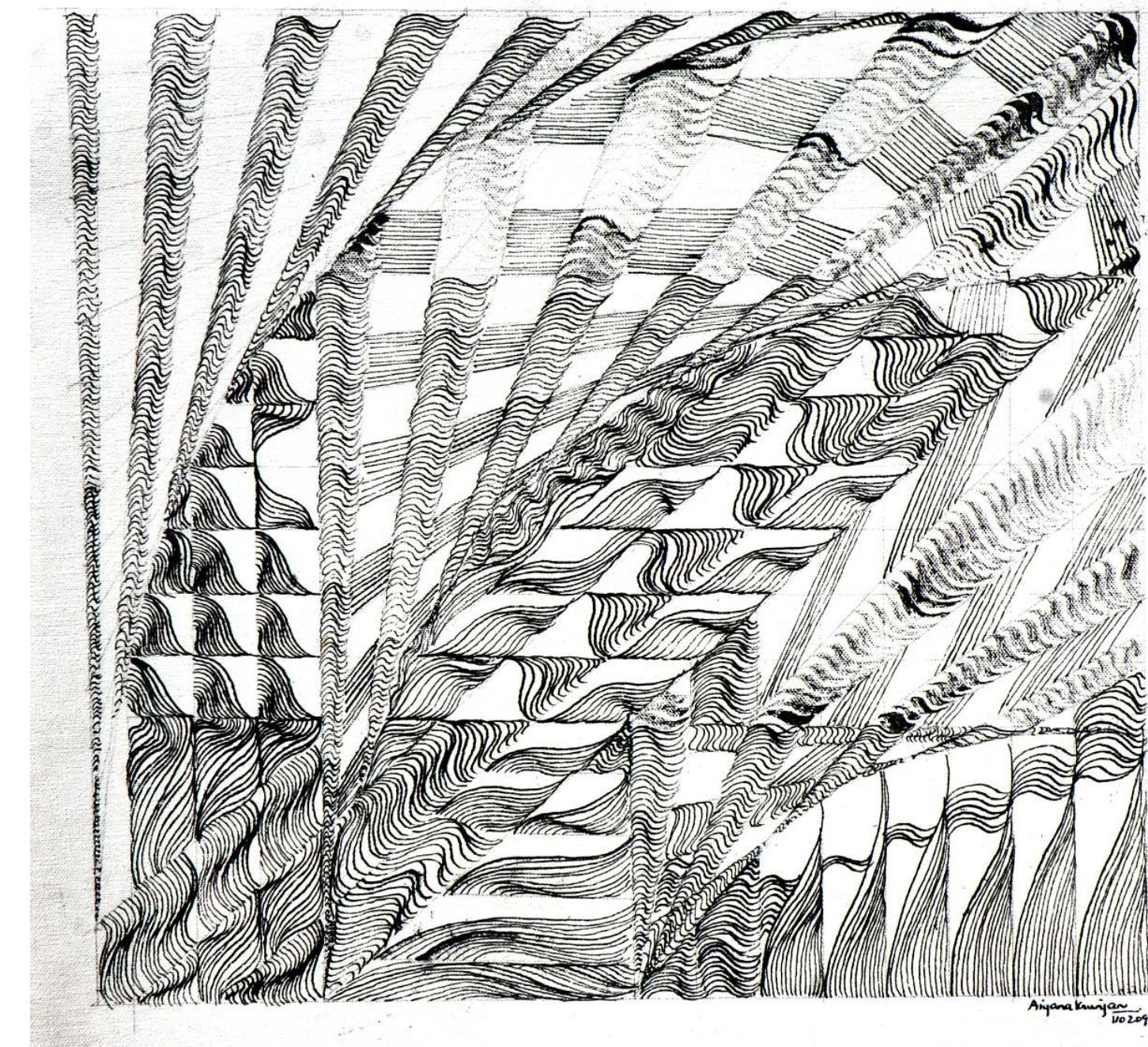
2008.MF6.Calligraphy pen.ink on paper.14x20in



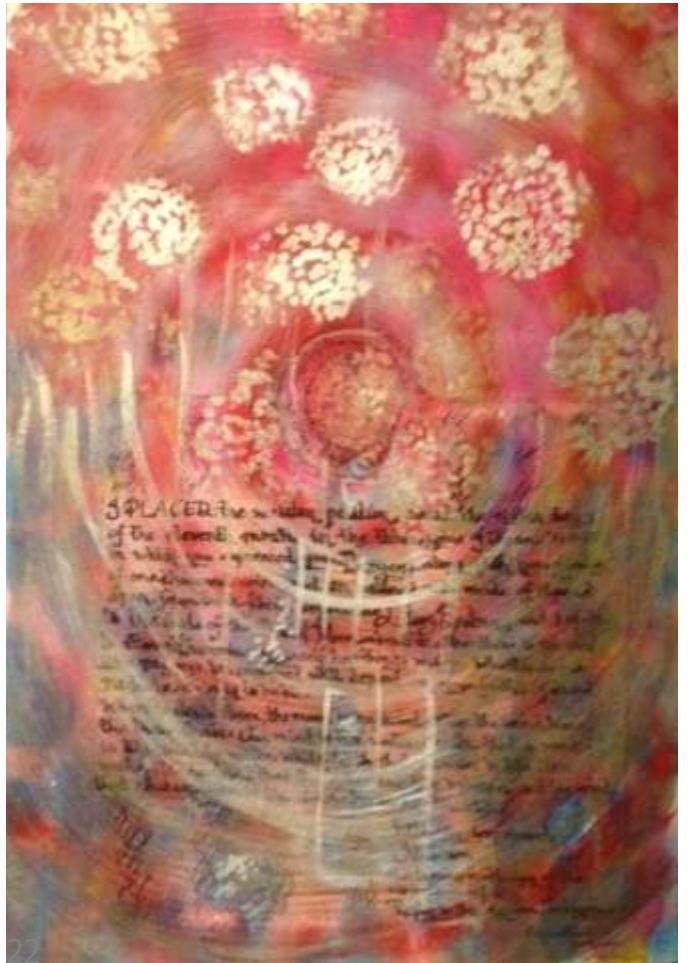
2008.MF5.Calligraphy pen.ink on paper.14x20in



2008.MF10.Calligraphy pen.ink on paper.14x20in

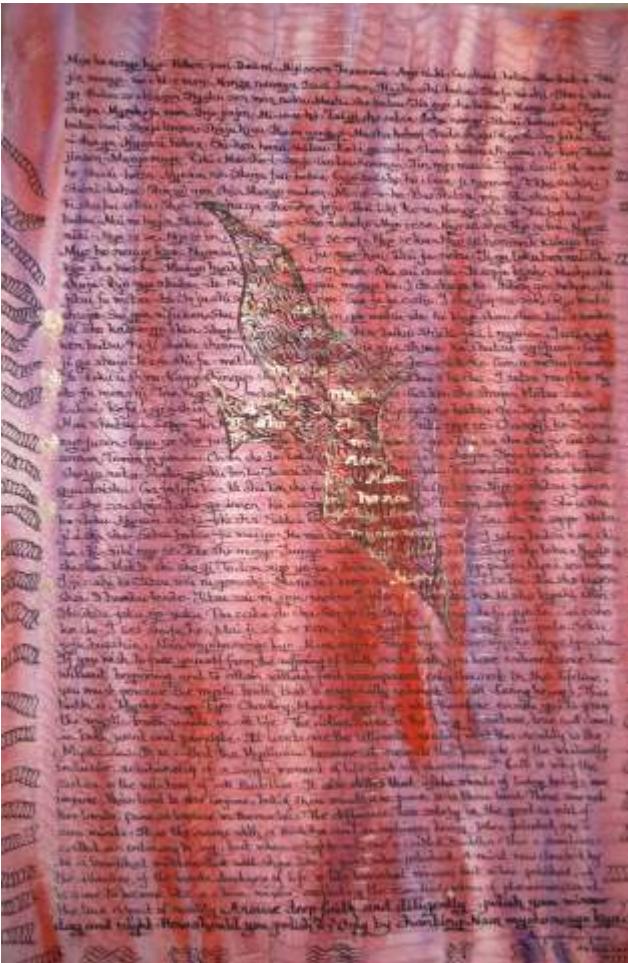


2008.Tree of Life.Calligraphy pen.ink canvas.18x18inches.JPG

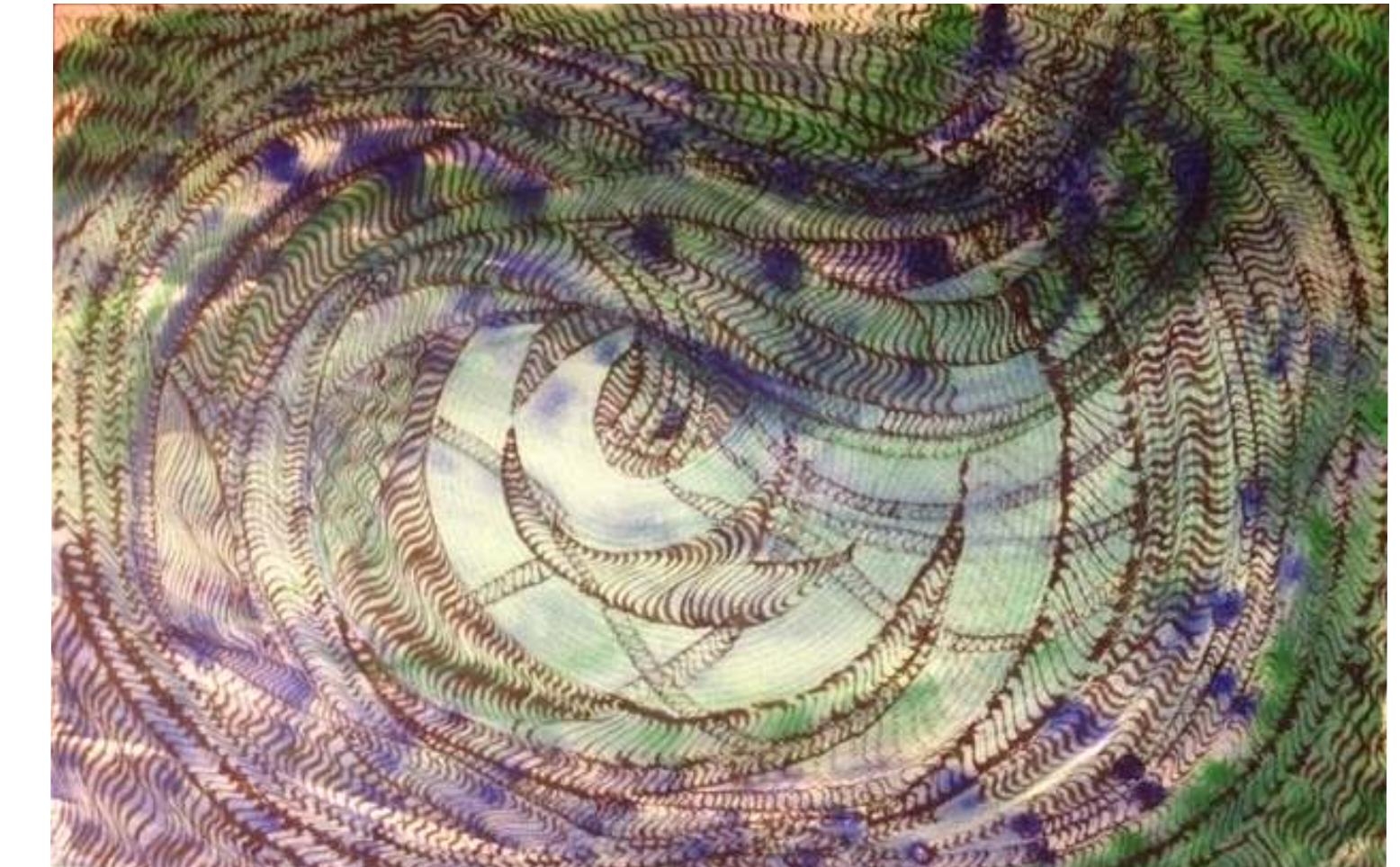


22

2010. calligraphy pen ink watercolors. 15x22 inches.



2010. In Praise of Lotus Sutra. calligraphy pen ink. water colors. 15x22 inches.



Prosperity.2.calligraphy pen.ink.gauche.15x22inches.2010.JPG

Art is my compulsion  
God knows what I do  
For what I do  
But I do.

From Nothingness  
Newness emerges.

23



O my dear watercolors  
It's an immersion with you  
You allow only one sitting  
No re-takes no touch up  
No second chances.

O my dear watercolors  
You are damn demanding and intense,  
As much of transparent you are,  
It sucks me in,  
Paper after paper  
I don't know where I am going  
What I am doing  
But all I know I am into watercolors  
It's tough no doubt

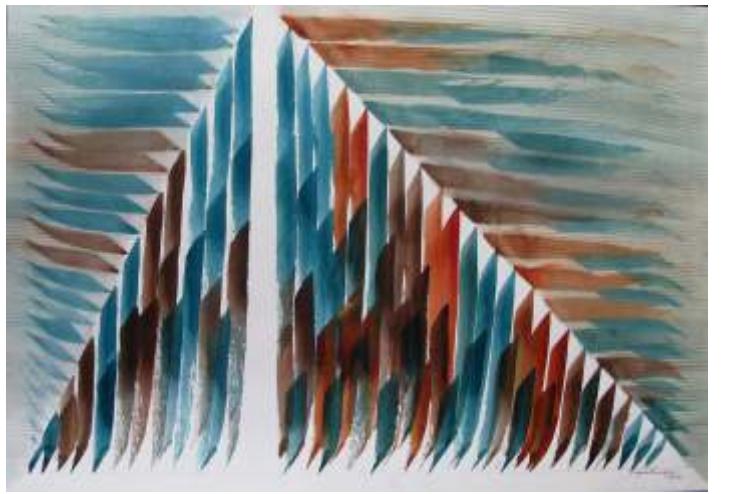
There are moments when I say  
I give up  
But if I can't express in the medium I love  
If I can't create in the medium I love  
Then what's the point!

So I keep at it

It's really a journey with myself.  
It's a search, a hunger to  
Create and express.  
Where you don't know what.

It reveals itself.





Smitten by the Arabic flow. The alphabet in calligraphy has so much flow and strength. The English language doesn't have that lineage. I am inspired by the Arabic flow and I am going to learn the flow to increase my stroke's vocabulary. It's the stroke I am interested in... the right to left...

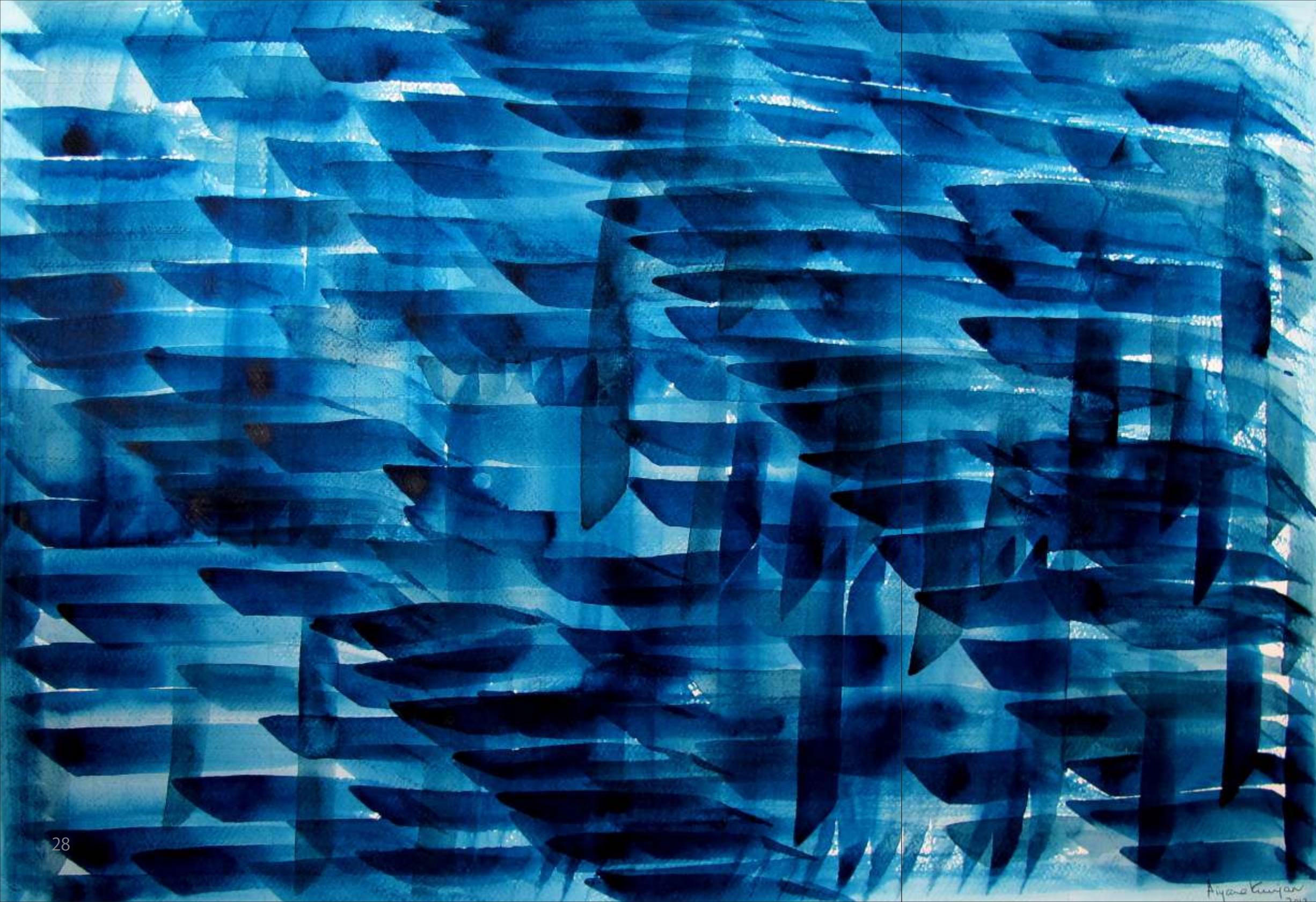
2012. Aspirant. watercolors calligraphy. 30x20 inches. acid free paper

26



2012. Making rain. calligraphy pen, watercolors, paper. 20x30 inches

27



28

*My pen is my brush,  
The oblique cut nib,  
I love the way watercolour  
fits it.*

2012. Race of Life. calligraphy pen,watercolors.paper30x20inches

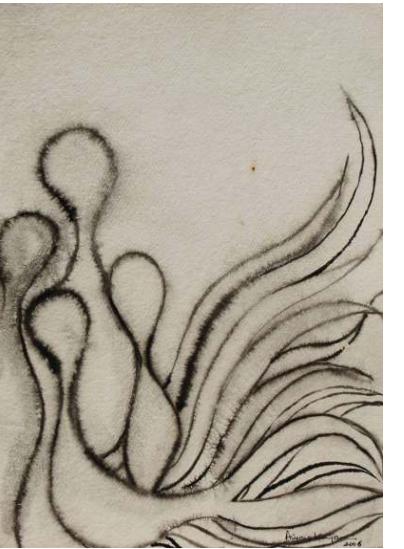
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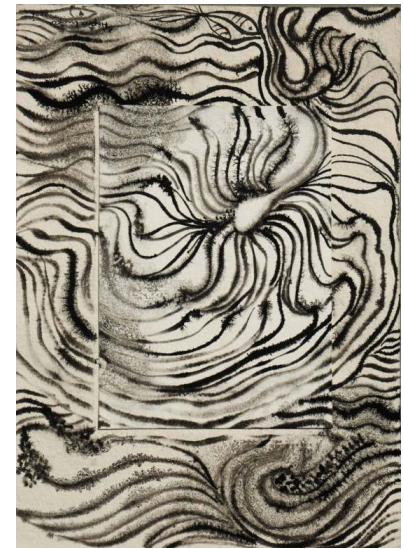
Meditation in movement.5. Watercolors. Paper. 12x16.5 inches. 2006



Meditation in movement.1



Meditation in movement.2



Meditation in movement.3



Meditation in movement.4



32



2011.Universe in You series.1.mono glassprinting.oils. A3 paper



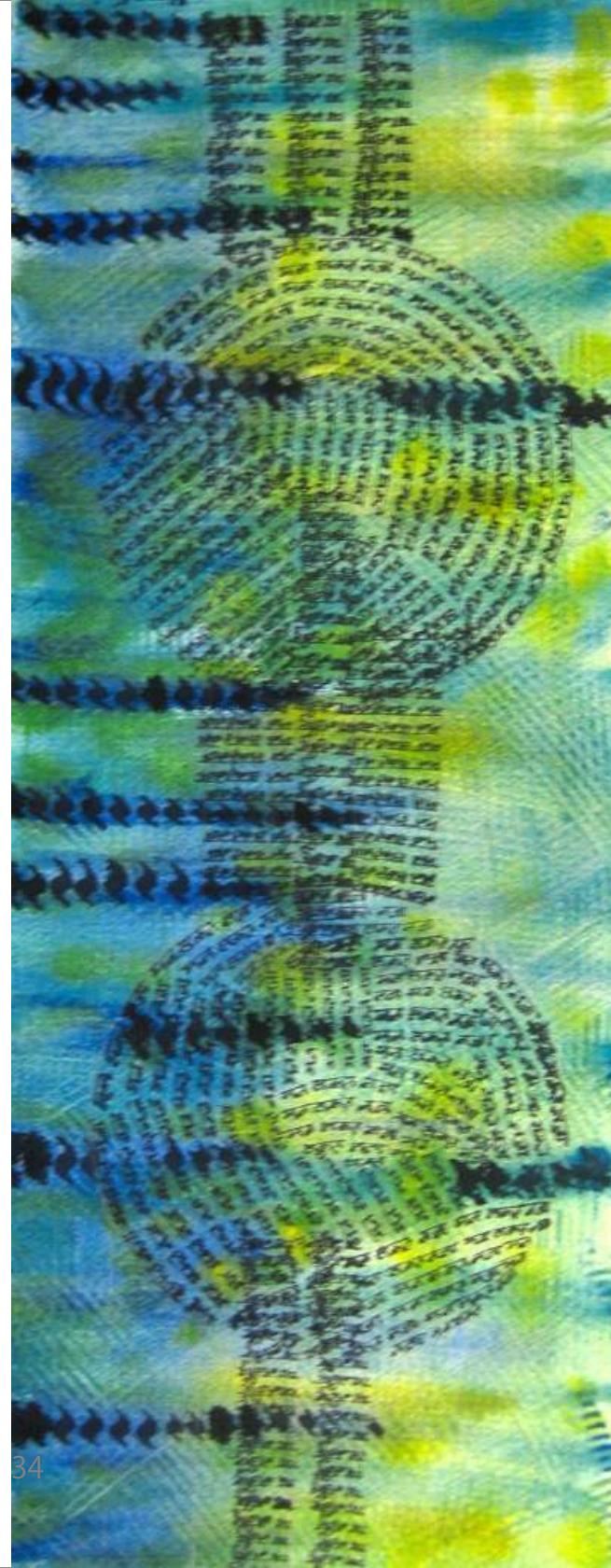
2011.Universe in You series.11.mono glassprinting.oils. A3 paper



2011.Universe in You series.4.mono glassprinting.oils. A3 paper

The more I am in my creative space  
The more I am at peace  
The more I flow with myself

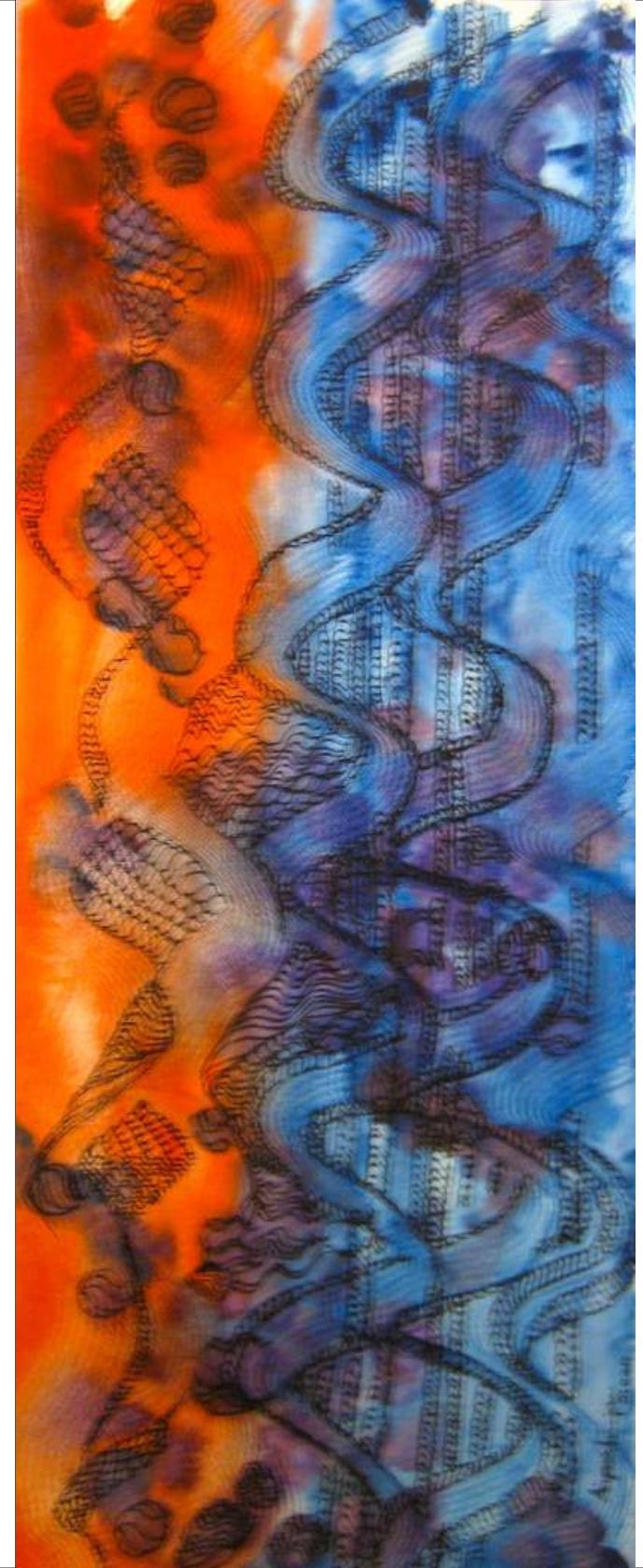
33



2011 Stand Alone series.1.calligraphy pen.ink,watercolor,paper.30x11inch



2011 Stand Alone series.3.calligraphy pen.ink,watercolor,paper.30x11inch



2011 Stand Alone series.6.calligraphy pen.ink,watercolor,paper.30x11inch

This is my walk of life  
In silence, in solitude



2011. Strokes of Silence.5 watercolors.paper.11x8.5inch



2011. Strokes of Silence.8 watercolors.paper.11x8.5inch



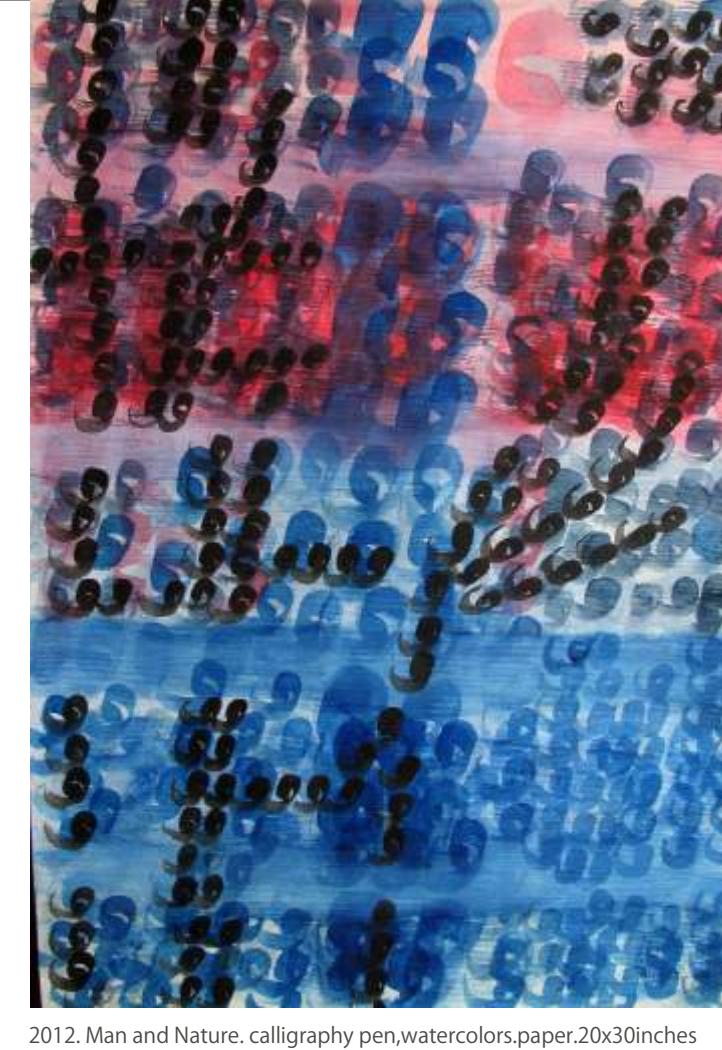
2011. Strokes of Silence.10 watercolors.paper.11x8.5inch.



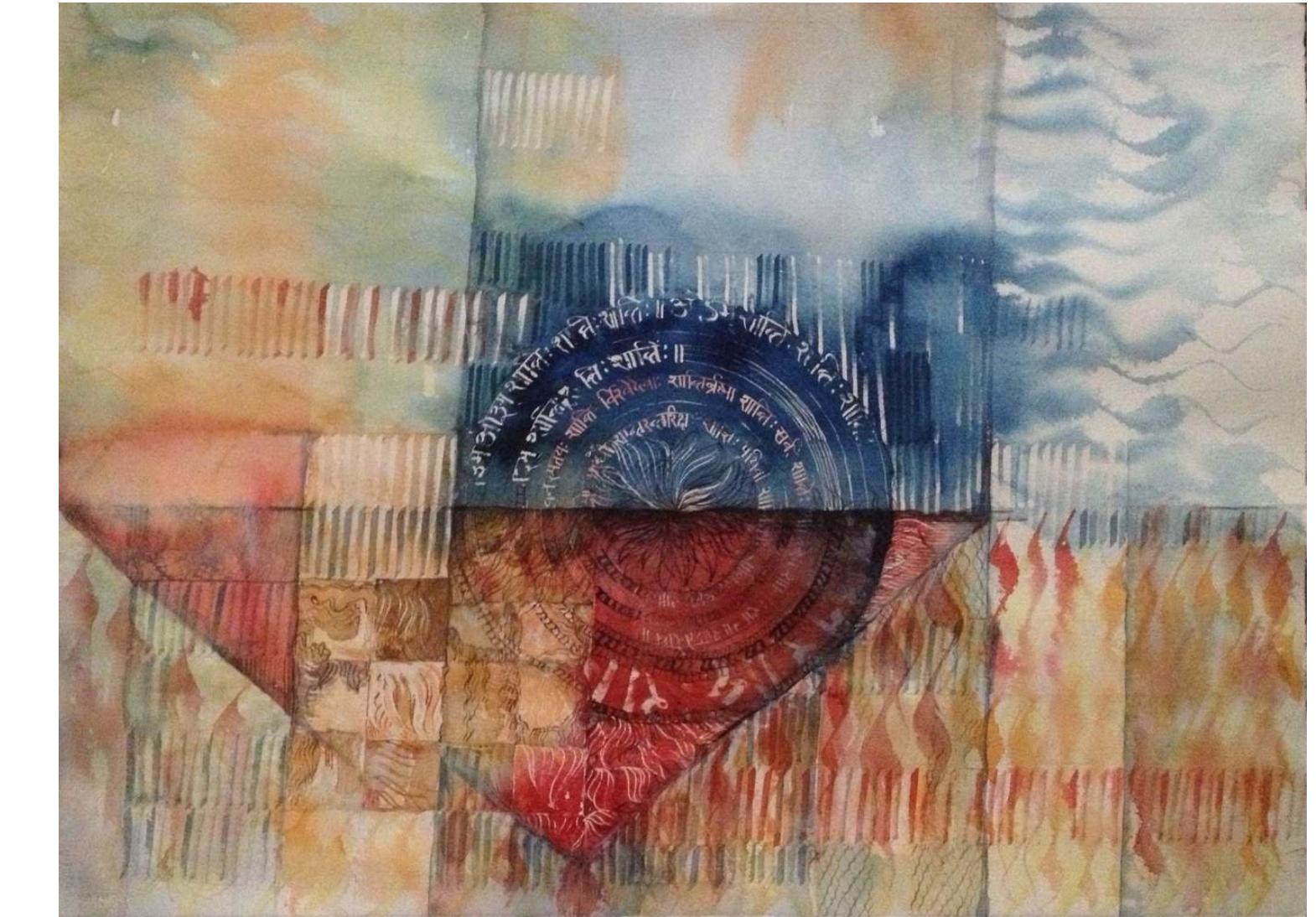
2012. Seeking Light. calligraphy pen,watercolors.paper.20x30inches



38



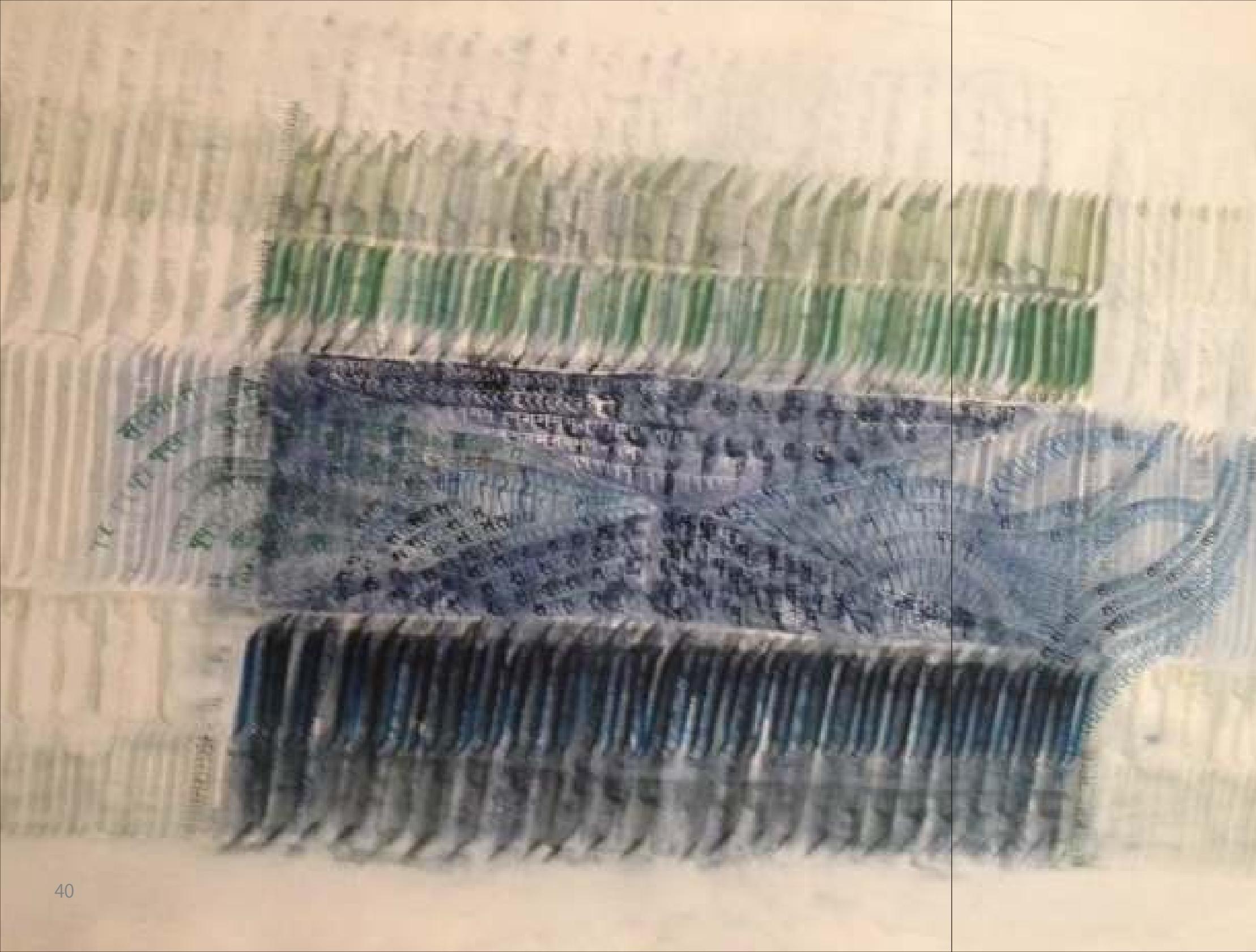
2012. Man and Nature. calligraphy pen,watercolors.paper.20x30inches



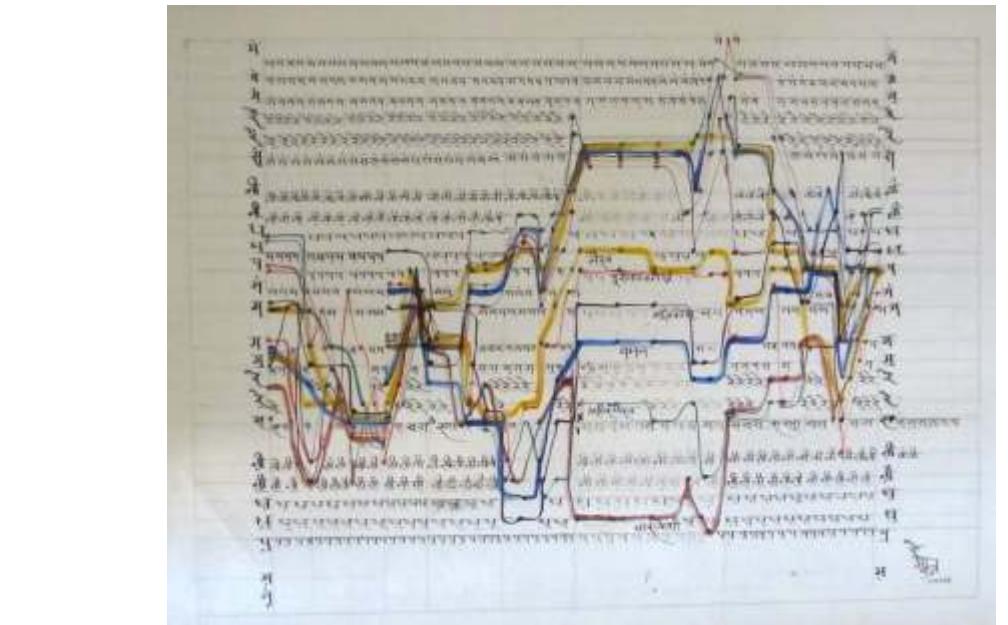
2015. Peace and Harmony.calligraphy pen.watercolors.paper.30x20inches.

*Everything else goes out of focus  
When you are in focus  
With yourself and art.  
So sacrosanct it is  
Cannot be explained.*

39



40



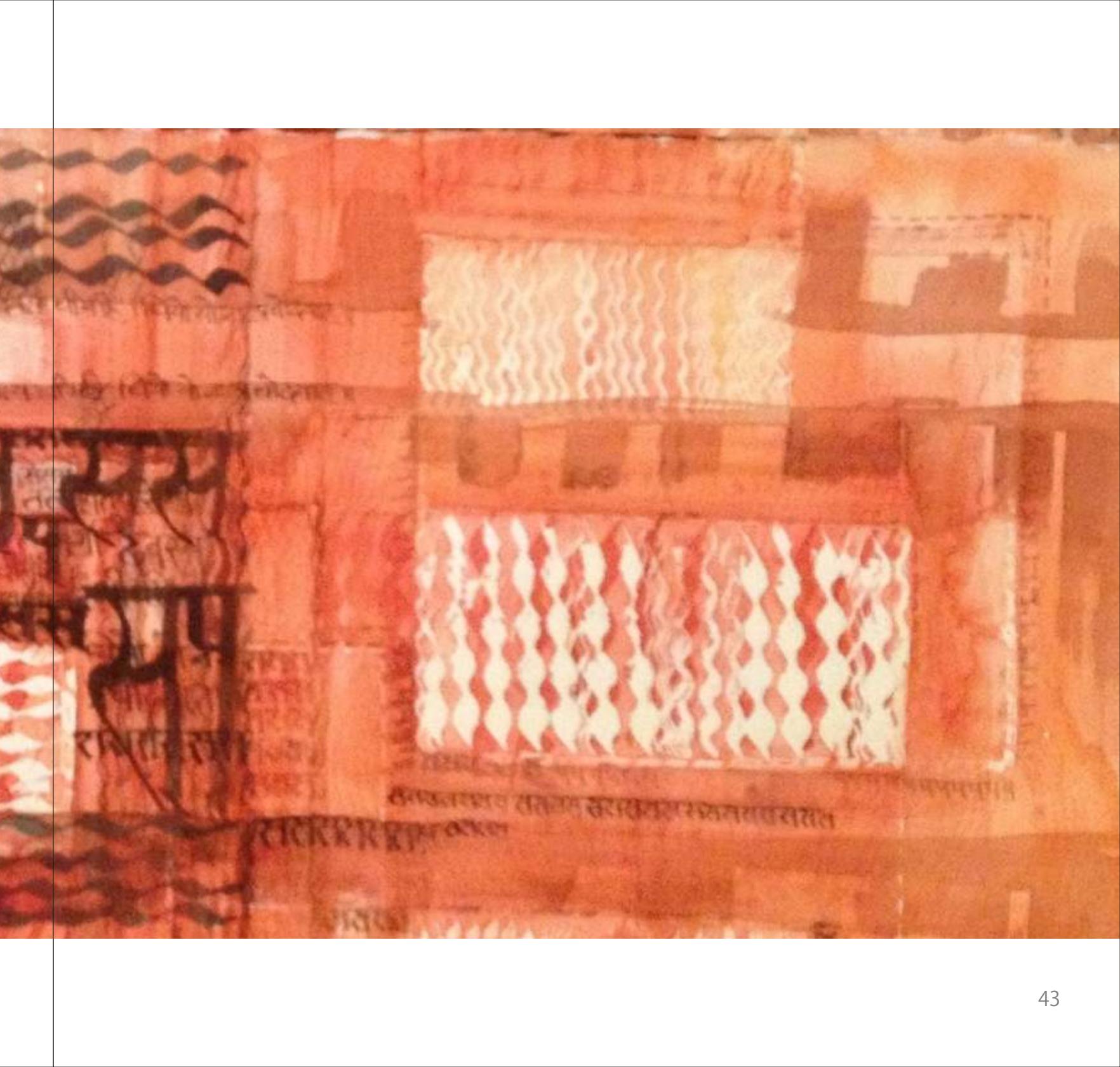
2013.Ragas ECG.1.calligraphy.pen.acrylic.ink. 24x18

2015.Beyond borders.calligraphy pen.watercolors.paper.40x30inches

41



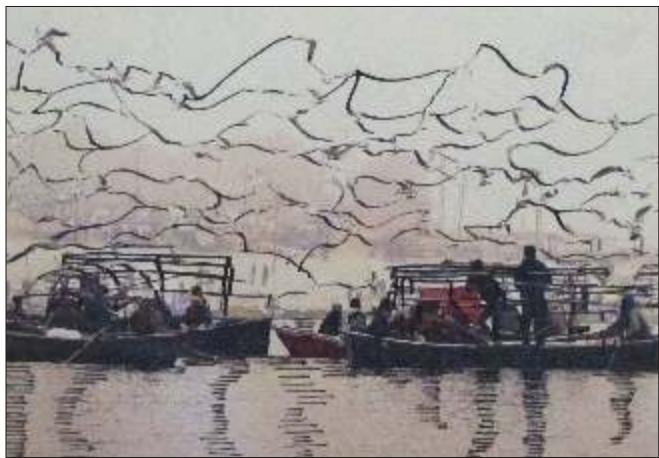
42



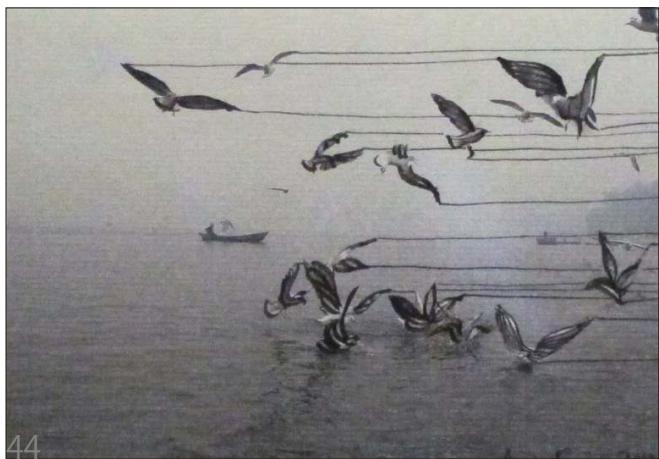
43



2014.Flight of Sangam.1.photo-calligraphy pen ink. digital prints. allahabad.7X5inch



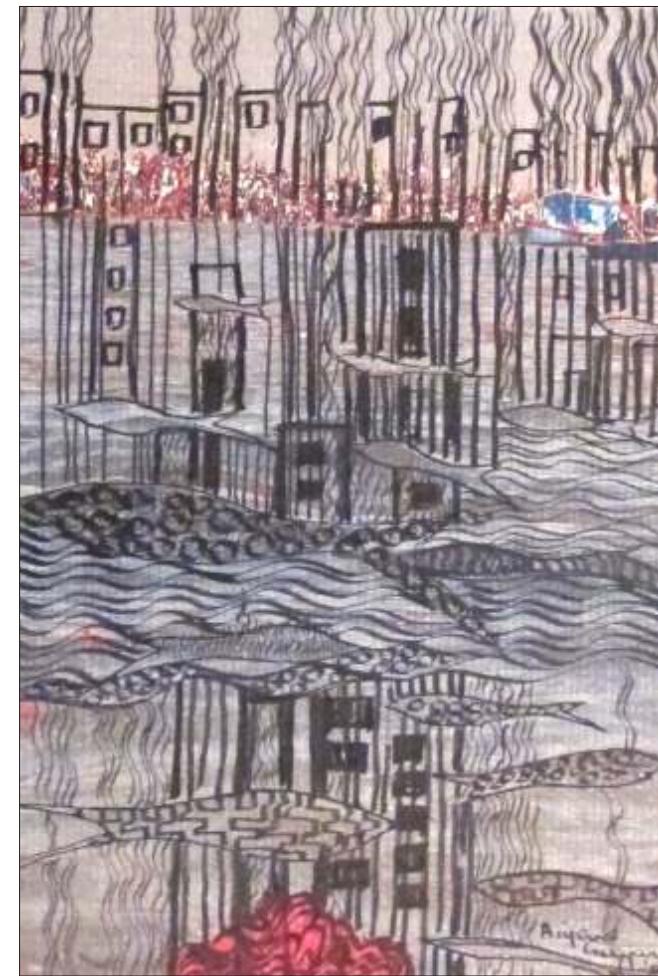
2014.Flight of Sangam.2.photo-calligraphy pen ink. digital prints. allahabad.7X5inch



2014.Flight of Sangam.3.photo-calligraphy pen ink. digital prints. allahabad.7X5inch



2014.Journey called Sangam.10.photo-calligraphy pen ink. digital prints. allahabad.7X5inch22.jpg



2014.Journey called Sangam.18.photo-calligraphy pen ink. digital prints. allahabad.5X7inch



2014.Umblical cord.Calligraphy pen.watercolor.ink. 15x22inch.jpg

I really don't understand this compulsion.  
My three love pen paper watercolors come together

O God, show me the path which creates joy, gives joy,  
the way it gives me when I bring the three love together.



2014.delhi O delhi.Calligraphy pen.watercolor.ink. 15x22inch

46



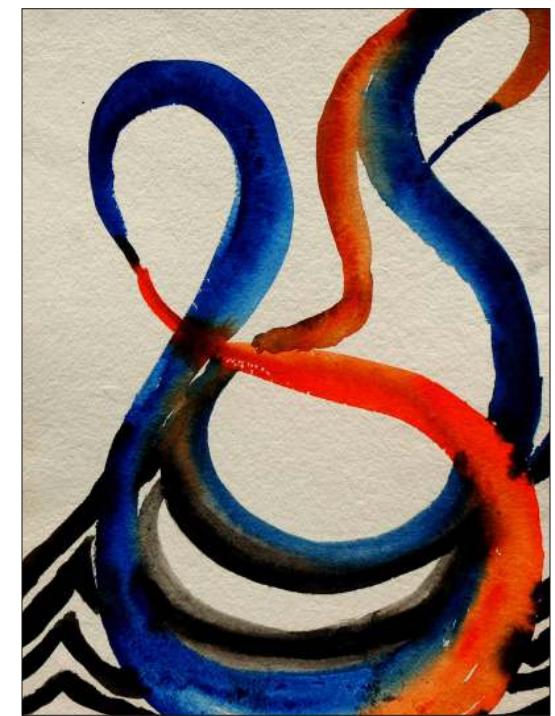
2014.Light within.Calligraphy pen.watercolor.ink. 15x22inch.jpg

47





48



49

I aspire to create  
The dynamic beauty of  
Strokes in the  
Colors called Life.

A medium of  
Divine  
I am.



2011. Navrasa.1. Watercolor. drypastels. paper 18x24inches.1



महाभारते शत्रुघ्नी ॥ ३८ ॥

Having made  
pleasure and pain, gain  
and loss, victory and defeat  
the same, engage in battle for  
the sake of battle; thus you  
shall not incur sin.

II/38

Calligraphy is truly ME!  
I love the flow, the dynamism, beauty  
The statement of each stroke.  
There is so much in just One Stroke.  
I love it!

आश्वर्यवत्सर्यति काश्चिद्देनम्  
आश्वर्यवद्वर्षति तदैव पात्यः ।  
आश्वर्यवच्चैनमन्यः अृणोति  
अुत्ताप्येन वेद न चैव काश्चित् ॥२९॥

One sees this as a wonder; another speaks  
of this as a wonder; another hears of this  
as a wonder); yet, having heard none  
understand this at all! ॥२९॥



Aiyana Gunjan (b.1970, Allahabad) is a self-taught artist whose creative instincts were nurtured from an early childhood in a culturally-rich family environment. The guidance of her gurus – Shobha Broota in painting, Anis Siddiqui in calligraphy and Subrata De in Sitar-Indian Classical Music - has imparted her with a multifaceted personality. In addition, fuelled by a deep interest in philosophy and spirituality, Aiyana explores the deeper perspective of life through her creative work. Her exploration in the spiritual dimension and abstract expression of the calligraphy letters has taken a distinct direction, wherein she has elevated the ancient traditional form of calligraphy into the universal language of contemporary abstract art. Aiyana has participated in several international exhibitions in India and abroad.

Aiyana Gunjan did her schooling from Modern School, Barakhamba Road, B.A.(Hons.) in Economics from Lady Sri Ram college and Masters in Business Economics (MBE) from Delhi University. She has established herself as a Brand & Semiotics Consultant with over 18 years of experience in the strategic planning function in the advertising industry (at Ogilvy and JWT, and as Head of the Planning function at Mudra, Bates-141,Dentsu and Law & Kenneth). She is a member of Academy of Visual Media (AOVM) and FICCI Ladies Organisation (FLO).

Her participation in International Shows include; 2008: 5th India-Korea International Contemporary Art Exchange workshop, Khajuraho; Exhibition at Dhoomimal Art Centre, New Delhi/ 2012: One Asia: Ek Sutra'- International Calligraphy Exhibition, India International Centre, New Delhi / 2012: Korea-India- Contemporary Art Exchange Exhibition, AW Convention Centre, Seoul, Korea/ 2013: 'The Spirit of Forms', Korean Cultural Centre, Dhoomimal Art Centre / 2013: 'Resonance of the Spirit' at Gallery Hanbyeokwon, Seoul, S.Korea/ 2013: 8th Korea-India Contemporary Art Exchange Camp, Ghangwa Peace Village, S.Korea/ 2014: 'Sangam', ArpanaCaur Gallery, New Delhi / 2015: Beyond the Borders, India-Korea Art Exchange, Korean Cultural Centre, Art Konsult Gallery, New Delhi.

Her published works include: 2011-The Lexicon Collection,101 Contemporary Indian Artists, by Divesh Nath, Delhi Press, 2012 - Tears of the Dancing Letters' – documentary film on Calligraphy, by Sarvesh Hada, Creative Projects: 2004: Part of FLO (FICCI wing) delegation to Edinburgh International Festival of Art and Culture, Scotland, 2006: Collaborated on Sitar album project by Subrata De- 'Ganga, the journey called life', Saregama (HMV), 2013: 'Vesture of Being', designed the book on Shobha Broota's art by Padma ShriKeshav Malik, 2014/ 2014 Conducted calligraphy workshops with Zorba the Buddha, The Gnostic Centre. AKG2015



Artists can never be  
called 'poor'...  
because they have touched  
the core, the source  
within,  
that sustains them,  
nurtures them,  
and nourishes the  
Being.

A source within  
that keeps them  
Real and Alive...

The rest is simply material,  
physical need  
and comfort.

Anand Rathi





*...two worlds come together*



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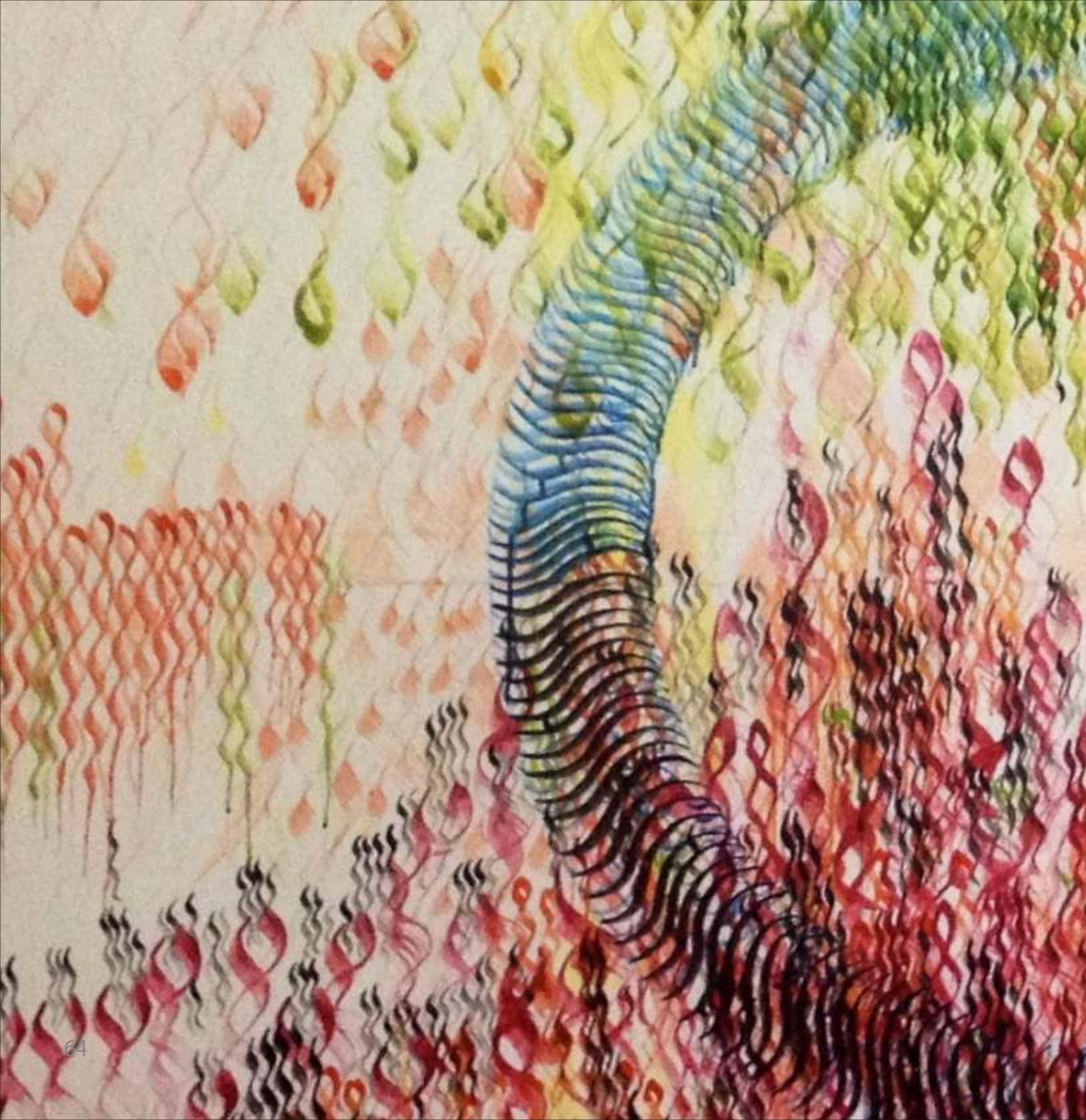
Production Design: Vikram Singh ~ Costume Design: Hazel Paul  
Sound Design: Sanjay Chaturvedi ~ Editing: Navnita Sen Dutta  
Cinematography: Divakar Mani ~ Lyrics & Dialogues: Shellee  
Music: Clinton Cerejo ~ Music On: Sony  
Producers: Karan Grover, Manas Malhotra, Shefali Bhushan  
Written and Directed by: Shefali Bhushan

FB page: <https://www.facebook.com/JugniTheFilmOfficial>  
IMDB link: [http://www.imdb.com/title/tt3453964/?ref\\_=ttfc\\_fc\\_tt](http://www.imdb.com/title/tt3453964/?ref_=ttfc_fc_tt)  
Director's blog: <https://shefalibhushan.wordpress.com/>

Ruchi

Message of Pidilite

Team Thanku  
Itai Doshin



64



65