

RAM KASTURE
(A Celebrated Calligrapher Painter)

Nothing in the world – literature is as ancient as Vedas.
Veda is the invaluable assents of Hinduism consisting of ceremonial.

Vedas are collection of ancient sacred literature of Hinduism consisting of ceremonial formulas, hymns and poems representing philosophy of lifestyle passed on from one generation of Brahmins to another and eventually written in Sanskrit around 3rd Century B. C.

Primarily collection of four Vedas Called Rig-Veda, Yajur Veda, Sama Veda and Atharva Veda. Vedakshare is a combination of two words Vedas and Akshar. It is an art form of divine truth. Vedakshar is a creation of a celebrated calligrapher, Mr. Ram Kasture. He imbibed knowledge of Vedas from his grandfather Mahamahopadhyaya Yogneshwar Shastri Kasture who is living encyclopedia on Vedas. Vedas are the foundation of human life. May we be surrounded by the values of Rig-Veda, Yajur-Veda, Sama-Veda and Atharva-Veda and energise our inner soul to empower us to do the right karma which makes life auspicious. It was a wonderful experience for me when my calligraphy and graphic from comes together in my brush and calligraphy tools with a great force. An abstract painting appears on canvass becomes alive. I could achieve this inspiration and execution only through long spells of mediation. I got visions during this period. His paintings are mesmerizing.

With a blend of ancient wisdom and modern techniques of colour and painting, Ram Kasture's canvasses burst of holy energy. The carefully selected hues redefine the visual experience itself. In area of abstracts and non-figurative art, which leaves even the best of discriminating viewers confused and dis-oriented, Kasture strikes a discordant note for those who are reared and fed on the aesthetics of the Western art.

His mission is different. As a famous calligrapher, he goes back to the very basic of Indian culture-the Vedas. He finds his inspiration in the four Vedas that have drawn the contours of the Aryan, Vedic civilization and a roadmap for the subsequent evolution and development of the Indian reality. Kasture is a totally secular and a –political painter, who seeks out the validity of the sacred scriptures for the contemporary times. He is not a revivalist but a self-conscious seeker of the truth. His main passion is calligraphy, the art of beautiful writing. He combines calligraphy with the wisdom of the Vedas. Already he has produced 1000 paintings of this genre.

“It was a challenging assignment for me. The essence of the ancient wisdom and philosophical tradition expressed through the richas was to be transferred to the canvass. I Pondered over the very best of these – Rig-veda, Yajur-veda, Sam-veda, Atharva-veda and finally could execute them artistically. Indeed, visualizing and painting the quintessential Vedic culture is definitely a daunting task for any person. The resultant work is marvelous communication, involving languages and colours. Kasture's delft brushwork, his artistic eye for details, his rootedness in our great literary and philosophical heritage, and philosophical heritage, and his mastery over calligraphy have produced startling visual aesthetics that have very few parallels in modern Indian art. Without being chauvinistic of jingoistic, Kasture has rendered our supreme texts meaningful, in a modern context and made them relevant, to our pursuit of truth and happiness.

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RAM KASTURE

Born at Nanded in 1965
B.F.A (Bachelor of fine art - Applied art)
from Aurangabad school of art
6 years at Trikaya – Grey advertising as an illustrator & Calligrapher
7 years at Ogilvy & Mather advertising, Mumbai.

WINNER OF 3 NATIONAL AWARDS.

CREATIONS

Calligraphy of 'Ved – Mantras' in 2D Animation for a documentary film for Nehru Centre **II Sanskriti II**

Title Calligraphy for a TV Serial on B4U Channel
A show by Neena Gupta **II Manthan II**

Title Calligraphy for a TV Serial on ZEE Channel By Neena Gupta **“Saanjji”**

Title Calligraphy for Marathi TV Serial on “Alpha” Channel
**“Pimplcpan”, “Octopus”, “Andharachya Parambya”,
“Wavtal”, “Manus”, “Kamala.”**

Directed by Mr. Chandrakand Kulkarni.

Title Calligraphy for Marathi Future Film **“Bhet”**

AWARDS

- * 'Maharashtra Gaurav' Award * 'Marathwada Bhushan' Award
- * 'Surabhi Kala – Ratna' Award * 'Marathwada Gaurav' Award
- * 'Sanskriti Seva' Award * 'Karma – Yogi' Award
- * 3 times Award at Maharashtra State Art Exhibition

Calendar design for Reliance India 2004 – 2005.

**The inner meaning of 35 selected poems
of Hon. Ex. Prime Minister Shri. Atal Behari Vajpayee
has been effectively expressed through calligraphy.**

Workshops on Calligraphy at many art schools and institutes.

SHOWS

- Nehru Centre in Jan. 2000, May 2001.
- Suyog Mangal Karyalay at Dombivli - March 2000
- Bajaj Art Gallery, Dec. 2000, May – 2002 – Mumbai.
- Standard Chartered Bank Art Gallery, Mumbai-2001.
- Hotel Leela Art Gallery, Mumbai – May 2002.
- Bal Gandharva Art Gallery Pune.
- Proposed Vedakshare show in U.S.A.
- Kalahita Art Gallery, Hyderabad.
- Jehingir Art Gallery, Mumbai- 2008
- Solo Painting Exhibition at Providence Island, U.S.A

COLLECTION

Many films Personalities, Architects and interior Designers
and Many others in India and Abroad.

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RAM KASTURE
P R E S E N T S

|| VEDAKSHARE ||

A Calligraphic expression of Ved – Mantras

|| OM VED PURUSHAY NAMAH ||

Nothing in the world – literature is as ancient as Vedas.
'Veda' is the invaluable asset of Indian Culture.

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Vedakshare is a combination of two Vedas and Akshar. It is an art from of expression of the ancient Indian Vedas with Calligraphy and further enhanced by graphic symbolism.

Vedakshare is a creation of a celebrated calligrapher Mr. Ram Kasture. He limbbed knowledge of Vedas from his grandfather Mahamahopadhyaya Yogneshwar Shastri Kasture who was living encyclopedia on Vedas.

Vedas are the foundation of human life. May we be surrounded by the values of Rig – Veda, Yojur – Veda, Sama – Veda and Athara – Veda and energiseour inner soul to empower us to do the right karma which makes life auspicious.

The study of Vedic – Literature is highly required today as Vedas occupy the topmost position in the heritage of Indian – Culture I look around, today and find how we are losing fast our Vedic heritage and Culture and there is a lack of study of Vedic Literature. We have forgotten the authentic dutiful and chaste life pattern given and followed in the Vedic period. Therefore, it is our moral Obligation to stop this kind of decline of the Vedic tradition and revive it. It is, perhaps, a Time's call, to revive the Vedic Traditions to imbibe the Vedic teachings for our well –being and our social health.

|| **Shubham Bhavatu** ||

For more calligraphic painting on Vedas

: Contact :

Mr. Ram Kasture

Calligrapher Designer

**Address- Vedakshare Art Gallery, B-13, Swachand Apt, Chedda Road,
Near S.V.Joshi Highschool, Saraswat Colony, Dombivli East.**

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RAM KASTURE

Calligrapher Designer

The painted words in fact express a reverberation constructed by an accrual of Devnagari script and a selection of Indian and oriental scripts, the preference of certain abstract symbolism that is made part of the composition, takes up a graphic form on the canvas. For the artist the symbolic and scriptorial selection is a matter of choice in creating imagery with specific reading reference from ancient scriptures and its obscurity as an artistic deliberation.

The artist here is contented with the elements he has accrued i.e. technical skill in handling his medium, a practice of calligraphy and the texture and balance achieved in his composition.

But for the viewer who has a regular dialogue with the visual language, certain issues would crop up in the emergence of the script as the image. Here certain critical notions will become obvious as the calligraphic forms succumb to the power of the libretto as the icon; with or without its beauty but surely with its representation of cultures and the fact that it is made to co exist within a single space.

Works of art at times dissociates from an apparent simplicity as an eventuality. Due to its presence in a public space, each viewer carries his knowledge, experience and finally an interpretation to the works of art. In such a situation a recollection of inscriptions with three dimensionalities, as words to be seen and read, cannot be ruled out, whereas in certain pieces the lattice that is created by juxtaposing letters would read as a construction of incoherence.

Thus, the exhibition experiences distinct polarities as the artist concentrates on practice, visual expression and composition and the viewer comes across notions of an Indian multilingual coexistence, its specificity and a possibility of stumbling upon a garbled construction.

Ram Kasture imbibed the knowledge of the Vedas from his grandfather Mabamahopadhyaya Yagneshwar Shastri Kasture, renowned for being well versed in all the Vedas. In his childhood the artist had been inculcated that the knowledge of the four Vedas, Rig, Yajur, Sama and Atharva paved the path of propitious life. In his career as an artist Kasture has sourced his subject from a simple thought and understanding that Indian Society has deprived itself from the reading and application of its ancient scriptures. This resonance is resultant in his presentation of the script as the icon; as an element of design and a reminder of dissociation.