

GURUDEVSHREE KANJISWAMI 125th BIRTH ANNIVERSARY

Art & Sculpture Camp

2014 - 2015



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With blessings



Pujya Gurudevshree Kanjishwami



आत्मा भागवान है।
JYOTI BHAMULKAR
20/12/2014



GURUDEVSHREE KANJISWAMI

125th BIRTH ANNIVERSARY ART & SCULPTURE CAMP 2014-2015

Adhyatma Teerth Kshetra Songadh,
Bhavnagar, Gujarat
&
FLAME University Campus, Pune.

Sponcer



Shree
Kundkund-Kahan
Parmarthik Trust
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Preface | Prashant Shah

“Jainism is not a sect. It is the nature of any substance”.

– Gurudevshree Kanjishwami

This book is a eulogy, a tribute and an expression to commemorate the most revered Saint Pujya Gurudevshree Kanjishwami's 125th birth anniversary. *It is a compilation of 125 paintings and 25 sculptures that would embody his life and spiritual messages.*

As known to many, Gurudevshree Kanjishwami was a Saint from Saurashtra who revolutionised and propagated the most successful Digambar Jain movement in recent times and was instrumental in pointing out its simple yet essential philosophy. He redirected the concepts of soul orientation and self-realisation into the practices of Jainism and led many on the true path of Salvation.

The narratives of Jainism are rich in art. In fact, art has been one of the integral mediums to preserve the sermons, stories and lineage of Jainism. Sculptures, scriptures, cave paintings, motifs, manuscripts and architecture form a rich heritage that throws light on the essence and evolution of Jainism. Thus emerged a thought to create an atmosphere to celebrate Gurudevshree's efforts and teachings and to inspire, encourage and arouse interest amongst the younger generation. This evolved into a programme that led to the top contemporary artists and sculptors from across the country being invited to participate in two separate camps where they could visually represent Gurudevshree's teachings in a multi-dimensional form. The paintings and sculptures created in the camps would then form a part of the museum.

The peaceful and spiritual setting of Songadh in Gujarat forms the heart of the pilgrimage route for the Gurudevshree's devotees and that was where the art camp was held; while the sculpture camp was held at the illustrious FLAME University Campus in Pune. The art and sculpture camps were a spiritual journey for both the artists and the audience. The artists and sculptors, who came from different parts of the country, were guided about the core principles of Pujya Gurudevshree Kanjishwami while their work in the camp reflected their practical experience of this learn-

ing, which will definitely form an aura around their future work. The visual representation painted and sculpted by these artists was a magnanimous production of creativity, serenity, peace and reverence that created an artful ambience for everyone. The audience, visitors, scholars and organisers, on the other hand, dwelled in an intellectual, religious and spiritual atmosphere, forming long-lasting memories of conversations and visuals.

Gurudevshree says, “Realisation of soul is an Art.”

The idea to hold an art camp with artists coming from diverse backgrounds was a spiritual and revolutionary effort at looking at different perceptions of these artists and their ways to revere Gurudevshree Kanjishwami's preaching. It, in fact, reflects the liberal outlook of the Gurudevshree's disciples to create a platform for exchange of ideas, perceptions and reflections of his preaching of the Soul & self-realisation and express them through the language of art.

Life Sketch of Revered Puja Gurudevshree Kanjishwami

Revolutionary Jain

Gurudevshree Kanjishwami, a Saint from Gujarat, has propagated the most successful Jain movement in recent times. He was instrumental in the revolution of perception and practice of Jainism, thereby putting thousands of souls on the true path of Salvation. The philosophy and truth always existed but their true exponents were missing in actual practice. The focus had changed from self realization to rituals and mithyatva -false belief was reigning supreme.

Early Life

Gurudevshree Kanjishwami was born in Umralla, Gujarat, on 21st April 1890 (Vaishakh Sud 2, Vikram Samvat 1946) to mother Ujamba and father Motichandbhai. Kanji took basic education in Umralla but moved to Palej, near Vadodara, with his father since his mother passed away when he was only 11 years old. He joined his father's grocery business at the age of 17. He was very sharp, honest, righteous and straightforward in business. Business was expanding exponentially, but Kanji was more interested in following the path of Jain Saints. Even while running the shop, he somehow took out time to read scriptures and meet Saints. He told his elder brother Khushalbai that he was not keen on marriage and took Swetambar Sthankvasi renunciation at the age of 24.

Studies and meditation after Renunciation

From a very early age, Gurudevshree Kanjishwami lived a completely conscientious, deliberative, distinctive, intelligent, purposeful and devoted life. He lived a highly Saintly life with perfect celibacy. After deep meditation and study, he felt that the true path was something different from what was generally followed. Gurudevshree felt that the real path of salvation has gone astray from its genuine direction. The real shravak (Jain householder's) path is complete absorption in experiencing and enjoying realization of the soul. Without this, the external penances in various forms are meaningless.

Transformation

Puja Gurudevshree Kanjishwami's conscience was searching for eternal truth right from his childhood and as destiny would have it, in the year 1912 AD (V.S. 1978) the ultimate scripture on spiritual science Acharya Kundkunddev's 'Samaysaar' came in his holy hands. Like an accomplished jeweller, he identified this composition of spiritual wealth as the most precious jewel. With benignity of Samaysaar, he sighted his inner self. This also transformed his pious soul. The lost disposition found its own destiny and the stream of applied knowledge found its direction. As Gurudev made an in-depth study of 'Samaysaar', he experienced profound spiritual wisdom of Acharya Kundkund, which was inherited by the Acharya from the Omniscient Lord and then he saw that the essence of their preaching was retained very carefully.

Gurudevshree fully believed in philosophy earmarked in Samaysara as genuine and true. He was experiencing distress about his own self and his own behavior as a Sthanakwasi Saint. He ultimately decided to make a big change and leave the Sthanakwasi sect on the birthday of Lord Mahavir in 1935 AD (V.S. 1991) at Songadh in Saurashtra region of Gujarat. Gurudevshree used to say that Jainism does not belong to any sect. It is the religion of the soul. It has no unanimity with any other sect or religion.

Gurudev's Life

Gurudev never had an intrinsic interest in worldly activities. His entire life was soul-oriented. He never ever failed in maintaining the daily routine of self studies, meditation and the deep introspection of the scriptures. He always desisted from things other than salutations to the Lord, giving sermons on scriptures, devotion to the omniscient God and discussion on Jain philosophy. He studied almost 200 scriptures and gave explanations in sermons thrice a day unabatedly for 45 years at the Golden town, Songadh.

Leading the Path

The teachings in Samaysara paved the way for self-realization (Samyak Darshan) and opened the right path for the devotees. He was able to bring out the basic principles of life as depicted in the Scriptures and gave the right method of practicing these texts. Some of the major principles include:

The soul is completely detached from worldly surroundings.

The righteous Belief (darshan,) Knowledge (gnan) and Conduct (charitra) are the basis of true religion. Nobody can understand true religion unless he follows the threefold basis in its entirety.

Personal effort (Purusharth) for achieving salvation is the necessity. Nothing else can help. He used to say that - - for those who are engaged in personal effort to secure Salvation, there are not many lives to live.

The inborn nature of soul is pure and should behave in a pure form. However, since time immemorial, soul is misbehaving by having faulty notions.

Inspiration

Gurudevshree Kanjishwami's life inspires us to always be active in the direction of Salvation. Gurudevshree's sole purpose was to find a remedy for the end of all future lives in the present life itself.

This was the path and the objective he set for his followers.

If Gurudevshree had not explained to us the true principles, we would have probably never understood the steadfast Soul (dhruva tatva). He was like a light to save us from a misleading path. Hence, we owe a deep debt of gratitude to our revered Gurudevshree for leading us by practice and percept to the path of Salvation.

Propagation of Gurudev's Preaching

Today over 9,000 hours of audio recordings of Gurudevshree's lectures are available. (Explore www.vitravani.com). Adhyatma Teerth Kshetra Songadh has become a centre of spiritual learning. The temple complex at Songadh is ever-expanding and quenches the thirst of spiritually inclined people the world over. Numerous Digambar Jain temples with study centres by Gurudevshree's followers have come up in all the major cities in India and some abroad as well.

Leaving us

On 28.11.1980 (V.S. 2037 Kartak Vad 7) Gurudevshree made a great departure to the heaven in a state of samadhi, as would accrue to a knower of the self, leaving his devotees bereaved and creating a void which will not be filled for a long time.

-Based on an article by Binit Shah.



Shree Kundkund-Kahan Parmarthik Trust | *Anantrai Sheth*

2,540 years ago, on this sacred Indian soil (Bharat kshetra), the universally most respected Lord Mahavir preached the nature of the entire cosmos to beacon the path of liberation through his divine speech (Divya dhvani). After he attained Nirvana, Jain ascetics (Acharyas) composed several scriptures, maintaining the continuum of Lord Mahavir's preachings. In the same convention, there was a great Saint named Acharya Kundkunddev during the first century of Vikram Samvat (1st Century BC). In the Digambar Jain tradition, his status is most eminent.

Acharya Kundkunddev, through his scriptures, has preserved the principles preached by the Lords and thereby the path of salvation. He has written scriptures like Samysaar, Pravachnsaar, Panchastikay-Sangrah, Niyamsaar, Ashtapahud and more. There is a reference in the Suri Shri Shrutsagar-scripted 'Mokshprabhut Tika', in which he has felicitated Acharya Shri Kundkunddev as the Omniscient of 'this dark age' and paid tribute as:

'Bestowed by five names - Padmanandi, Kundkund-acharya, Vakragriv-acharya, Ella-acharya and Gruddhapichh-acharya, possessor of miraculous power of walking four fingers above the ground in space, one who had paid homage to Lord Simandher in eastern Videh and through the scriptural knowledge gained from him, has addressed the liberation seeking souls of India (Bharatvarsh)....'

In Acharya Kundkunddev's lineage, amongst many enlightened souls (Gyanis), one from the recent time was Shrimad Rajchandraji. He taught spirituality to the common people and established an institute- 'Param Shrut Prabhavak Mandal'- to propagate religious philosophy. For this, the people of Gujarat-Kathiawar will remain indebted to him forever.

In the present era, to the great fortune of spiritual aspirants of this region, the supreme benevolent, epoch-maker Gurudevshree Kanjswami took birth in Umralla-a small village in Saurashtra, Gujarat in the year 1890 AD (V.S. 1946). Gurudevshree pondered over Acharya Kundkund's 'Samaysaar' for many years. His benevolence towards the truth seekers led him to think- 'All worldly souls should understand the value of this invaluable treasure gifted by the Omniscient Lords and end their misery from time immemorial'. As a result of this kind thought, Gurudevshree

started giving sermons on Samaysaar. Thereafter, for 45 years, he settled in Songadh - a delightful village in Saurashtra and gave insightful lectures on various shastras such as Panchastikay-Sangrah, Pravachansaar, Niyamsaar, Ashtapahud, Ishtopadesh, Samadhi-Shatak, Bruhad-Dravya-Sangrah, Purusharth-Siddhi-Upay etc.

With the purpose of ensuring that inquisitive Jains and Non-Jains alike can take benefit of the Eternal Digambar Jain religion propounded by the benign Gurudev Shree, Late Shri Navnitbhai C. Zaveri, President, Shri Digamber Jain Swadhyay Mandir Trust -Songadh, initiated a project for dissemination of tape-recorded lectures at his own expense. He used to send an instructor with the tape machine to various places in the country. The divine speech of Gurudevshree is preserved even today and both the old and new generations feel gratified.

Shree KundKund-Kahan Parmarthik Trust, inspired by the Shri Shantilal Ratilal Shah family, has taken forward the outstanding project of tape-recording propagation initiated by the respected Shri Navneetbhai. The trust has successfully converted almost 9,000 hours of available lectures) of Pujya Gurudevshree in DVD and Bluray disc formats. All these lectures are now available on the website www.vitravani.com. Additionally, the trust is publishing Gurudevshri's lectures verbatim in book form. These books can be downloaded in Gujarati & Hindi language in .pdf format from the website.

As Shri Jaysen Acharya quotes: *"Whomsoever, with great devotion will study, listen, learn & spread these scriptures composed by self-realised enlightened persons, will experience everlasting, true, inherent nature of soul; thereby will achieve the ultimate status and will be engrossed in liberated & blissful state till infinity."*

This is the sole aim of our website and trust too.



Songadh, 2014.



Art blossoms in Sonagadh | Vijayraaj Bodhankar

Inspiration dawns in the close-knit community of artists. Their colour soaked brushes reach for blank canvases eager to flower fruits of their imagination. *The wise words of Saint Kanjishwami resound in their ears. “God resides in you, not in any temple.* Aha...ha! Life ends, your vision fades and all your earthly wealth is like dead weight left behind as your soul and spirit aspire for liberation. The fragrance of the Musk enraptures the Deer from the pits of his own womb! But like all misguided humanity, it goes looking around for pleasures. When will Mankind realize it has to rise above the sensual to attain the spirituality within us which alone can lead us to Bliss and Salvation? You have to unravel the knot of Reason to experience the Divine joy. Aha...ha! Oh, the indwelling spirit has to leave the body one day. Where is it bound? Where will it reside? Aha...Ha! Like a blade of grass tossed about in a storm, where will it fall? Similarly, those caught in a whirlpool of desire fall into an endless cycle of chasing ephemeral sense of

pleasures. Explore the void, beyond the known and familiar. Let your spirit awaken and taste rebirth in the realm of Bliss beyond time and causality. **Aha...ha!”**

A divine vision of the Saint takes form on the canvas. The painter's brush creates a magic alchemy of colours as art comes to blossom in Songadh! The idea of holding an art camp of India's best contemporary artists in such a sacred place was truly inspiring. *Their creative vision and the spontaneous appreciation of scores of devout Jain pilgrims gathered from all parts of India and abroad made Saint Kanjishwami's 125th birth anniversary a memorable celebration.* Some of India's most renowned artists came from Karnataka, West Bengal, Gujarat, Andhra Pradesh, Maharashtra, and another artist even came from Dhaka, Bangladesh, to the revered pilgrimage site located just 30 km from the port city of Bhavnagar in Gujarat. It did not take long for the hallowed atmosphere and picturesque setting of the temple

nestled in the lush greenery with verdant hills in the background to put the artists in an exalted mood. The temple's trustees generously allowed them to put up their easels, mount their canvases and splash their vivid colours right in the heart of the temple precincts. A pandal with a makeshift stage had been put up to provide shelter for the itinerant artists and hundreds of pilgrims and visitors who came to witness the spectacle. Painting is an art of creating beautiful compositions in a harmony of colours and textures.

The bond between the artists and the spectators grew with every brush stroke as the project progressed over the week. It was an enthralling experience to see each art work blossom like a flower to spread its fragrance of piety and faith. It was an inspired vision of art and spirituality coming together.

The idea was put forth by enlightened members of the Jain community as a considered response after a visit to Painternet's "Masterpieces of Jain Heritage" exhibition at the Jehangir Art Gallery, Mumbai, in 2013. It was decided to commemorate Saint Kanjishwami's 125th birth anniversary with 125 paintings that would embody his life and spiritual message for posterity. Rather than have one artist do all the work, as was suggested after viewing its exhibition, Painternet wisely offered to turn the occasion into a celebration of art and spirituality by inviting the best contemporary Indian and foreign artists to an art camp to be held at the spiritual pilgrimage centre Songadh itself.

In the process, the artists, devotees at Songadh and visiting pilgrims would all get a chance to cherish the spirit of the Saint

and contribute to the success of a worthy project in his memory. The interaction between the three groups of artists, scholars and visitors along with the temple's trustees and administrators was a joy to behold. To see the artists' creative process unfold from concept to completion was no doubt a great learning experience for the hundreds of onlookers who came every day. To witness each blank canvas come to vivid life with the magical aura of Saint Kanjishwami's persona was a special thrill for the devout. The dialogue and discussions between the artists and spectators would go on for hours every day as the work progressed. It turned out to be a big boon for the artists and the spectators alike, giving both a rare insight into a spiritual experience of art in all its myriad forms and genres.



Each artwork reflected the inner mind of the creator. It was a rare privilege to see some of India's most renowned artists like Karnataka's J.S. Khanderao, Andhra's Giridhar Gaud and D.V.S. Krishna, Bengal's Gopal Chaudhry and Biswapati Maity, Gujarat's C.D. Mistry, Natubhai Mistry, Kamal Rana, Manhar Kapadia and Kanu Patel gathered in one place. The group from

Bodhankar, Anil Abhange, Ram Kasture, Siddharth Singade, Manoj Sakale and Anant Mondal. Ranjit Das also came down from Dhaka.

It was heart-warming to see Bhavnagar's local community of art lovers rise to the occasion. Noted artist, playwright and actor-director Ashutosh Apte got great support from children of



Maharashtra included painters like Suhas Bahulkar, G.S. Mazgaonkar, Vasudev Kamat, Ravindra Salve, Anil Naik, Vijay Achrekar, Charan and Nimisha Sharma, Anil Sharma, Vinod Sharma, Shirish Mitbawkar, Ashutosh Apte, Gayatri Mehta, Vijayraj

the Songadh Trust's school when he spontaneously offered his services to present a play with just two or three days of rehearsals. His innovative idea of making the youngsters emote and express various moods and emotions using no words but only



vowel sounds and consonants proved to be a real show-stealing wonder. The Songadh Art Camp was such a revelation. It really turned out to be a joyous celebration and expression of the sublime spirit of Saint Kanjswami through art. The informative speeches by eminent speakers like Mr Bharat Sheth, Anantrai Sheth and Nimeshbhai Shah from the podium set the stage for a synergy to develop between art, culture and spirituality. The sacred and holy atmosphere of the temple was a great blessing

by itself. The team of Hiten Seth, Gayatri Mehta, Nikhil Mehta and Rahul Jain deserve great kudos for their unstinting efforts to make the camp a success.

The large cache of 125 glowing and radiant artworks that were created in just over a week at the camp will remain a memorable treasure in the trust's museum collection to give art pilgrims a wow-worthy experience and inspire future generations to come.



Line and Colour | Presented by Kanu Patel

The primordial dot represents the void from which the universe emerges in all world cultures. The moving dot describes line, the moving line describes plane and moving plane describes space. The Dome and Stupa are the most beautiful examples of this symbolism seen in our monumental architecture. Although space is curved as found by Einstein in his non-Euclidean geometry of the space-time continuum, for all practical purposes the line is still paramount as the shortest distance between two points! The line has been imposed on us globally in the man-made urban environment we find ourselves boxed in, but when we look to nature we find colour, sheer colour in all directions.

The line tries to express herself everywhere. But colour obscures and overshadows her until the line gives up, tired. In search of line the tree extends its branches far and wide, but colour gracefully touches its bark, leaves and fruits. Even where the creeper undulates to the rhythm of verse, colour reappears to pelt its face with a splash of colourful leaves and flowers. Under the rhythmic impact of waves, the gurgling stream flows to fulfil the intent of line. But myriad shades of colour appear on its glimmering surface in no time to make a mockery of its efforts to put on a show of austerity. In monsoon, the linescape of lightning and rain resounds in the sky with echoes of thunder. In reply, colour unveils its seven-shaded umbrella like a celestial flag in the sky to wave in all directions. And thus rejoices the victory of colour over line in nature.

Is there no end to line's pain? The reign of colour extends throughout the world. A butterfly once proudly boasted, "I just need the line!" Blushing to its wings in iridescent colours, the reply came: "Really, do you still need the line?" Colour's offence doesn't end there, when its spell fails, it smothers and contains the line to deny it. Obeying the threat of colour, the fine eyed deer and black striped tiger both hide in the bushes using camouflage in their game of hunter and prey. In the end, the line tries to leap up to the sky above the mountains to escape but colour follows it there too, in a radiant burst from its cloud chariot which lights up

the sky in a colourful spectacle to the delight of the heavens. There is really no end to line's sorrow. Journeying through the valleys, the river can't see its grief and tries to take it far away into the sea carrying it in her bosom. The stream from the mountain carefully flows through the farm. But will colour leave it alone? It warns them both: "River! At the end of your journey is the colourful sea and stream from the mountain, after your plains and meadows is the Mirage. Go anywhere and I'll be ahead of you, at every turn until the end you shall find me only!"

Upon the river's breast and in spring's ways the line starts shivering. During the dawn and dusk, colour spreads a rainbow quilt upon it, flings shadows of different hues from slithering clouds in the radiant skies. As far as the eye can see, the line of horizon drowns in a sea of colour! The line never finds a place to stay anywhere in a world filled with the brightness of colour. Its veins are full of line's unsung agonizing pain as the colour always wipes off that painful story, not allowing it to be expressed. A sensitive traveller hears about line's predicament. He tracks jungles, wanders through mountains and valleys, river banks and gorges only to see line's cruel fate. In the river drift, he feels sadness layered with the silt and sandy deposits, in the undulating mountain passes he finds the line's twisted and deformed remains and in the shadows and brilliant shafts of light he sees it vanish like the ghosts of time! A flying gaggle of swans tells him their story as they give wing to imagination, the wet patter of rain walls and bemoans its sad plight and even the dripping and gurgling sounds of the meandering stream he hears its plaintive music. The mighty roar of the ocean tides crashing on the rocky shore tell their story: Since eternity I have searched, but not found the line! The billowing clouds pass over the mountains and ghostly shapes shrouded by the fog try to convey their own sorrow: "O brother, we are in pain as we search for the line in vain!" The traveller's heart fills with grief but he can't find the words to express it. He mourns in silence and meditates upon the fate of the line. Scattered around his legs, his own shadow tells him the line's story but who will he

find in his own shadow? His own self? What is a self shadow? He can't understand this and the line's pain remains intact in his heart unexpressed.

He returns home in misery to see the happy, smiling lines on his beloved's face, detects the tragic lines of grief in her lotus eyes, discovers the red lines of Mehndi on her feet. Silently, he carves meaningless lines on the floor and his beloved gazes forlornly at them even as the black night of darkness comes to separate them. Now they can't even see each other as all lines dissolve into the void of darkness! The next morning, the traveller wakes up to begin his search for the line again. His disconsolate beloved passes her days gazing at the stretching lines of his pathways. The days move on and the traveller goes back and forth on his forays in search of the line. As ages pass, his young son discovers

the line held captive by colour in a fort and tries to free her. Colour resists stubbornly until his forceful exuberance prevails in a burst of colour ... pure blood crimson! While trying to catch the bright linear moon in an indigo sky, the young man sings a song and dances with joy.

One day, while wandering through the woods, he meets a girl madly in love with colours. It is a love at first sight! They marry each other without asking anybody. The girl enjoys dousing her husband in Holi colours as he gazes enraptured into her limpid eyes. Their life together is a heavenly bliss as they create and rejoice in an amazing world of colour. The Goddess Saraswati herself is so happy that she appears to bless them both her boon of eternity in the form of Chitrakala painting.





THE ARTIST'S CREATIONS



Ananta Mandal | 36" x 48 | Oil on canvas

Pujya Gurudevshree wished hapiness for the entire universe.



Ananta Mandal | 27" x 37" | Water colour on canvas

Teerthdham Songadh: A place of meditation and Sadhana for Gurudevshree Kanjishwami for 45 years.



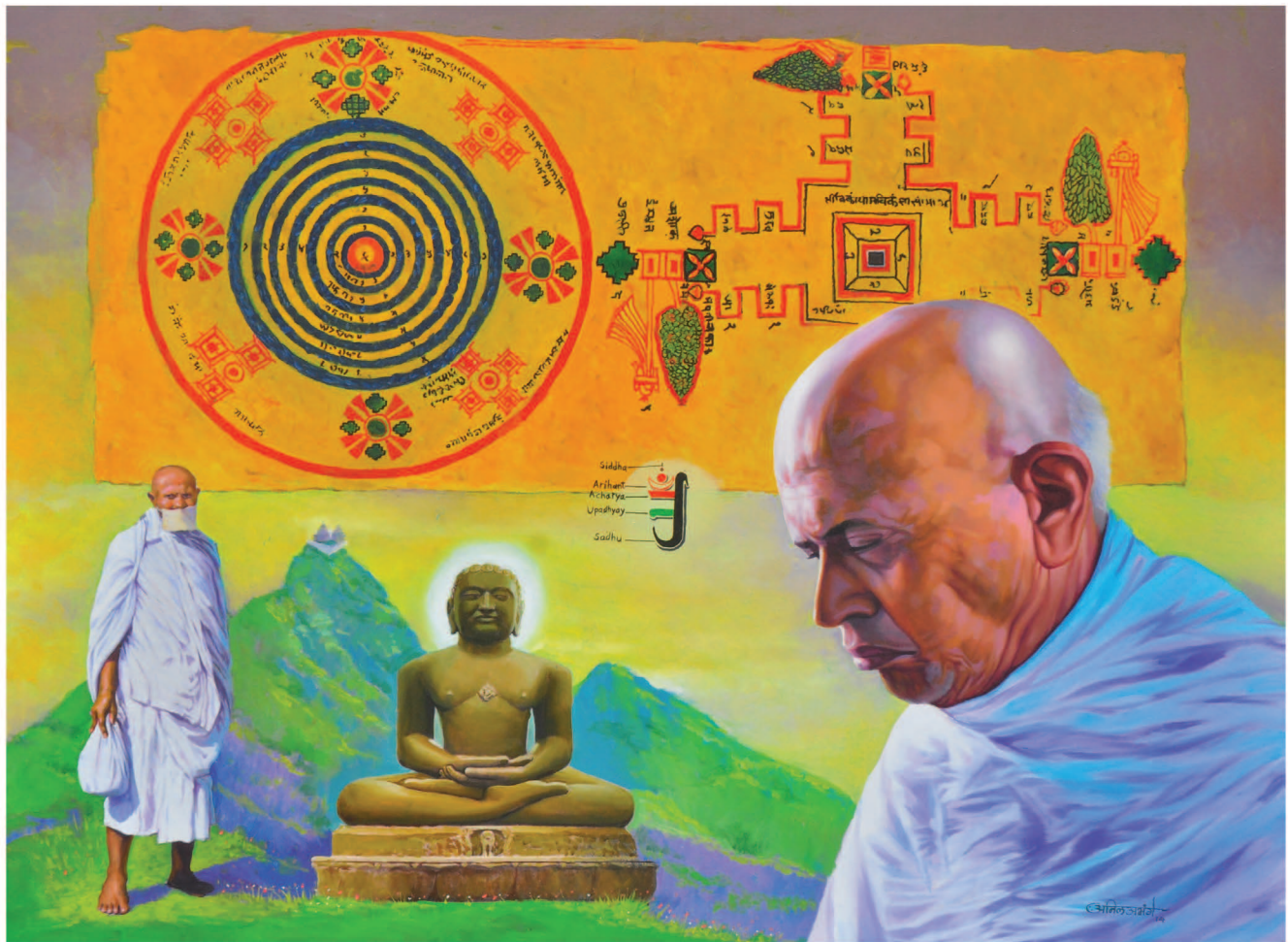
Ananta Mandal | 11" x 17" | Water colour on paper.

I, the soul am unique, indivisible and intrinsically pure.



Ananta Mandal | 11" x 17" | Water colour on paper.

The soul is always insular and happy.



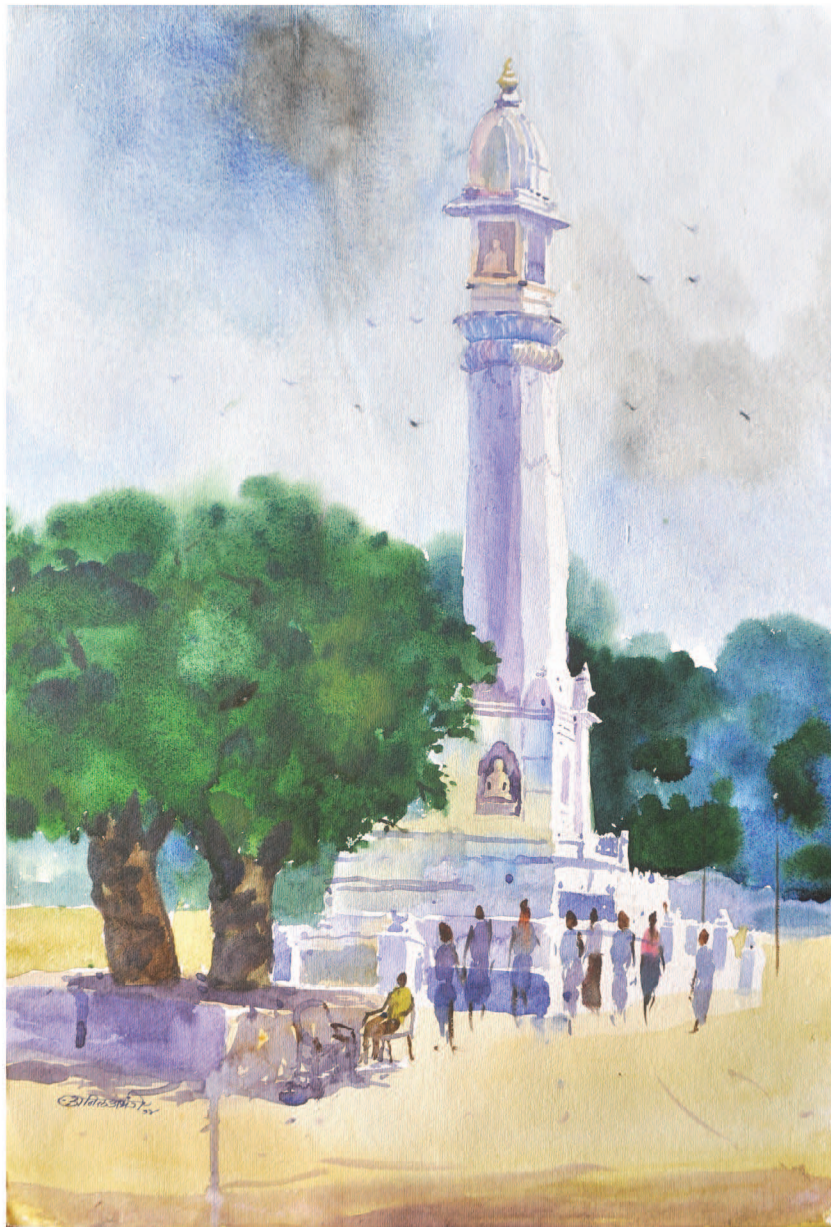
Anil Abhang | 36" x 48" | Acrylic on canvas.

Kanjiswami migrates from Sthanakvasi sect to Digambar sect, and worships Lord.



Anil Abhange | 36" x 36" | Acrylic on canvas.

Arihant, Siddha, Acharya, Upadhyay and Sadhu are five supreme souls. I bow to them.



Anil Abhang | 17" x 22" | Water colour on paper.

Manstambh at Songadh – A tower where you leave behind your ego.

**“ONE SUBSTANCE CANNOT DO ANYTHING
TO ANY OTHER SUBSTANCE”**



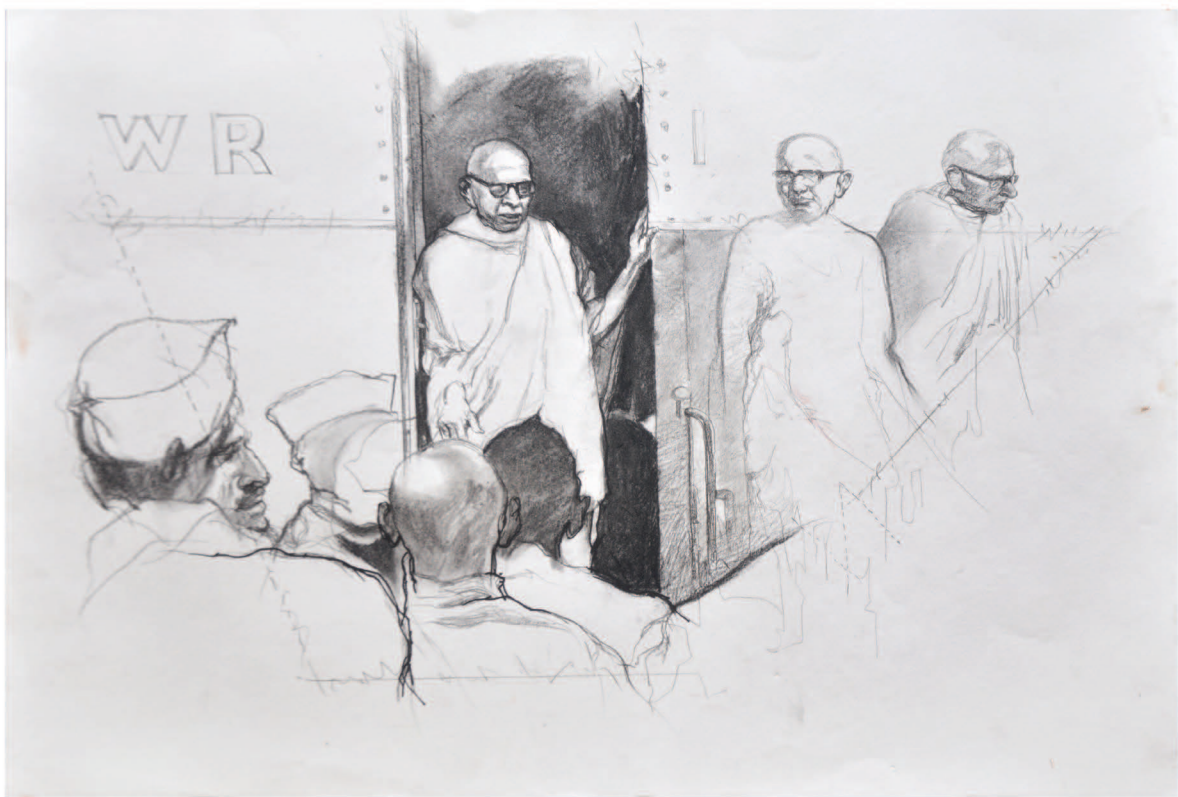
Anil Naik | 36" x 48" | Oil on canvas.

A sun in form of Kahanguru rises where there was absolute darkness – non existence of the Path of Salvation.



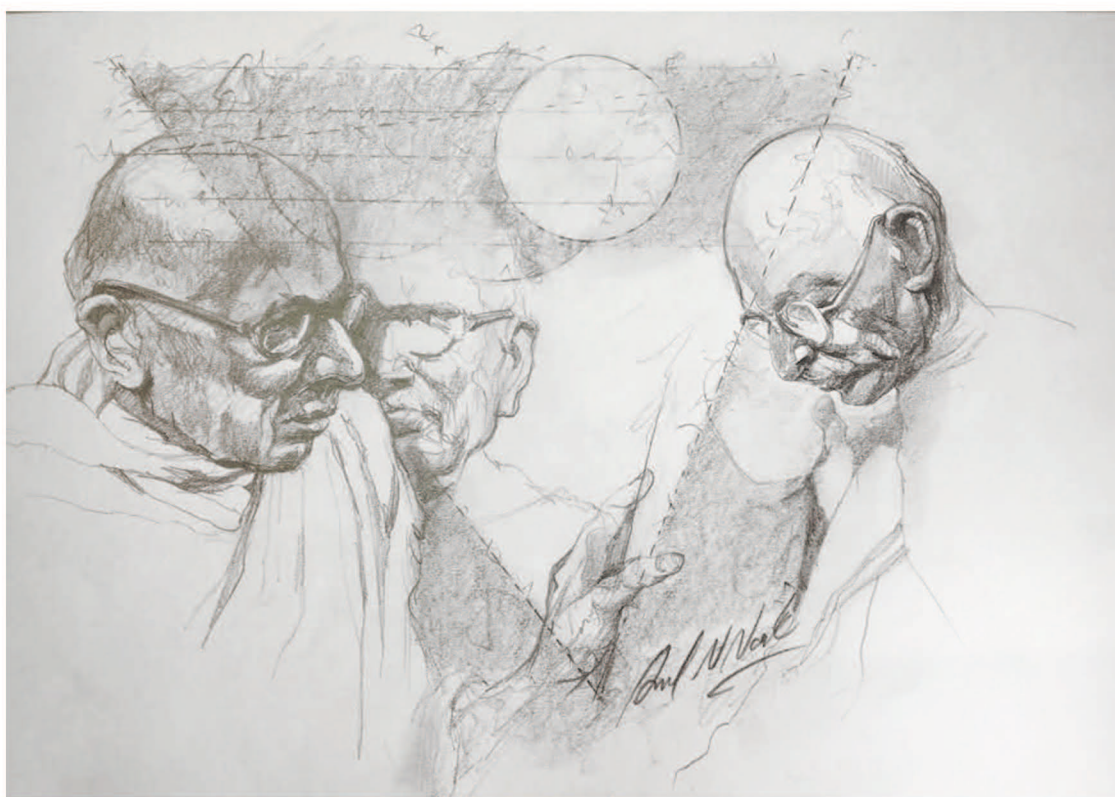
Anil Naik | 36" x 36" | Oil on canvas.

Be certain that you are the God yourself; Decide that you are the God yourself; Realize that you are the God yourself.



Anil Naik | 18" x 22" | Charcoal on paper.

On the journey to eternal bliss.



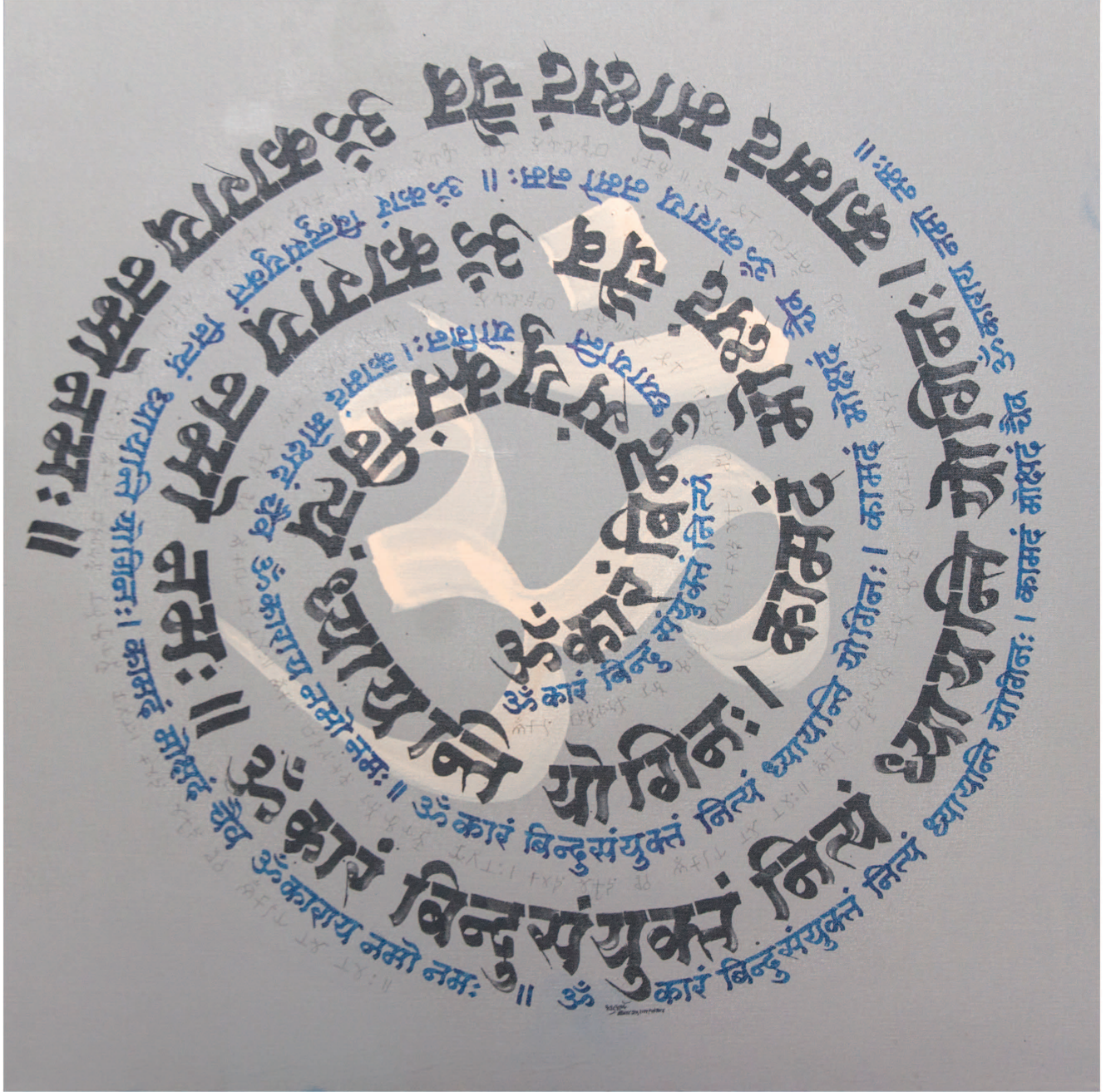
Anil Naik | 18" x 22" | Charcoal on paper.

Mahatma's Preeching.



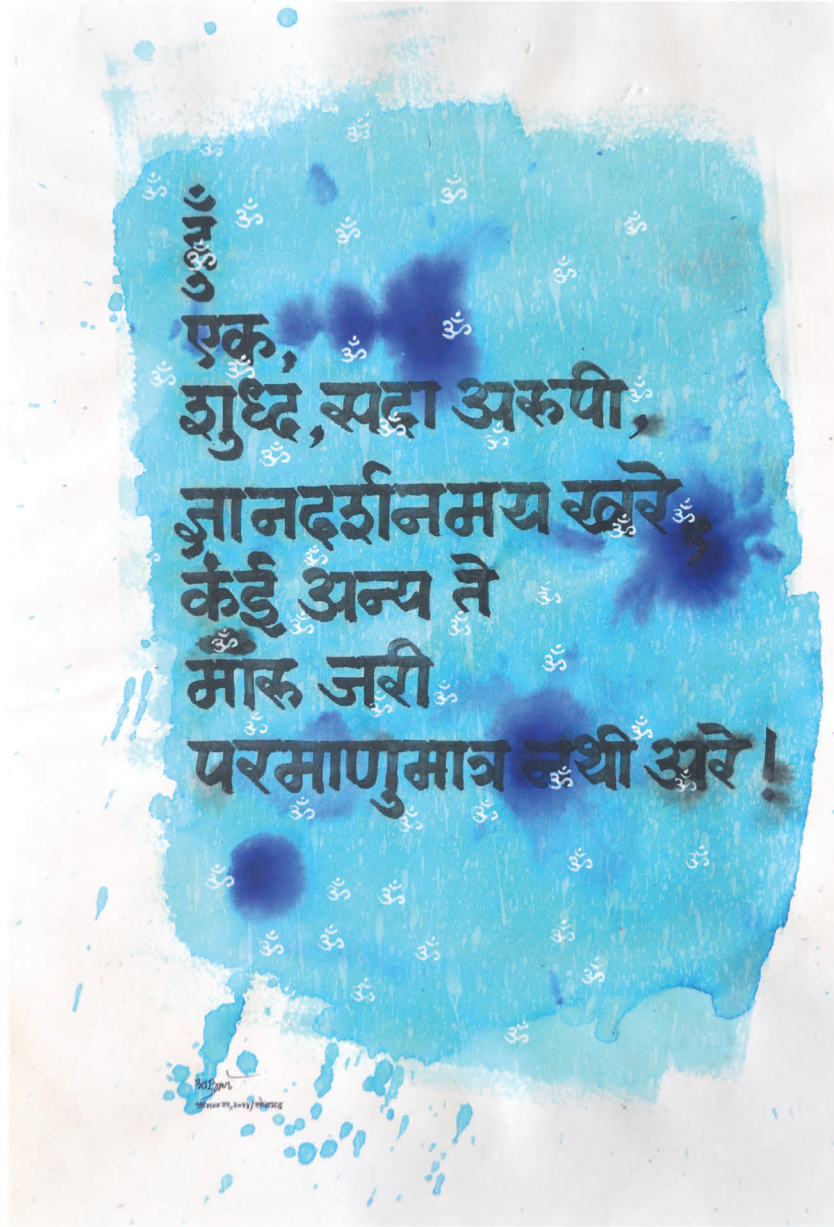
Ashutosh Apte | 36" x 36" | Acrylic on canvas.

Om is the revelation of omniscient Tirthankar. All the alphabets originate from Om.



Ashutosh Apte | 36" x 36" | Acrylic on canvas.

Omkaaram Bindu-Samyuktam Nityam Dhyayanti Yoginah; Kaamadam Mokssadam Chaiva Omkaaraaya Namo Namah.
Saints constantly meditate Omkara. It fulfills all the desires and Liberates. Salutation to Omkara.



Ashutosh Apte | 11" x 17" | Water colour on paper.

Hun ek suddh sad arupi, gnandarshanmay khare; kain anya te maru jari, parmanu matra nathi are.

I am absolutely pure, have nature of perception and knowledge and am non corporal. Nothing else, not even an atom belongs to me.



Ashutosh Apte | 11" x 17" | Acrylic on canvas.

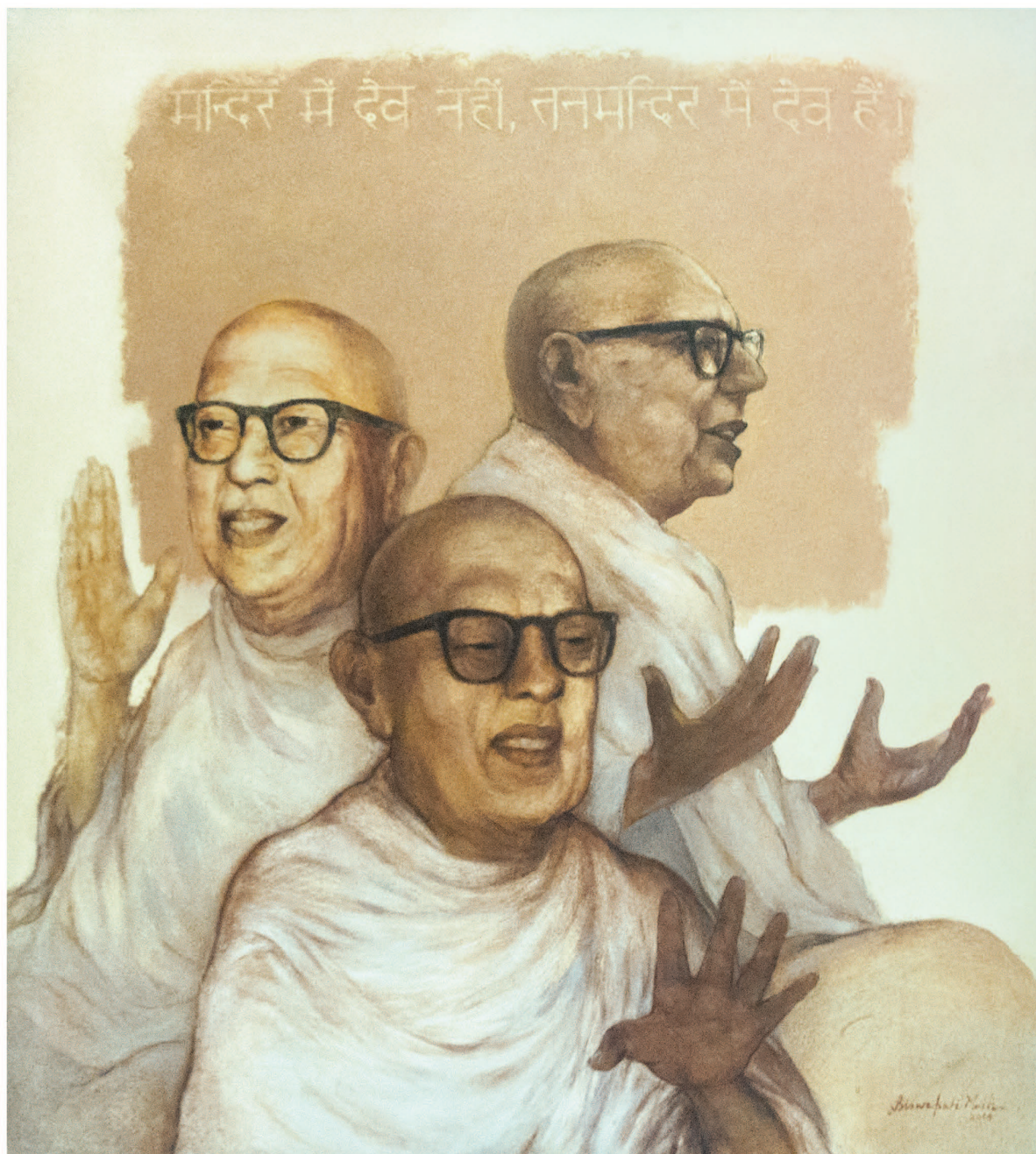
Ahamekho Khalu Suddho Damsanananamayio Sadaruvi Navi Atthi Majjiha Kimchivi Annam Paramanumittampi

- Acharya Kundkund in Samaysaar



Biswapati Maiti | 24" x 36" | Acrylic on canvas.

Pujya Gurudevshree remembers all the Saints who attained Salvation from the eternal pilgrimage -Sammedshikhar



Biswapati Maiti | 36" x 48" | Acrylic on canvas.

Know thyself, Trust thyself, Feel thyself.



Biswapati Maiti | 11" x 17" | Drawing on paper.

The soul is serene.



Biswapati Maiti | 11" x 17" | Drawing on paper.

Songadh – A golden fortress, An arena for self realization.



C.D. Mistry | 22" x 30" | Oil on canvas.

OM - Preaching of omniscient God; SAHAJ - It's the nature of the soul; CHIDANAND - Know thyself and experience happiness within.



C.D. Mistry | 12" x 12" | Oil on canvas.

MADHURAM - Truth should also be sweet.



C.D. Mistry | 12" x 12" | Drawing on paper.

Mukharvind - the language without words.



C.D. Mistry | 12" x 12" | Acrylic on canvas.

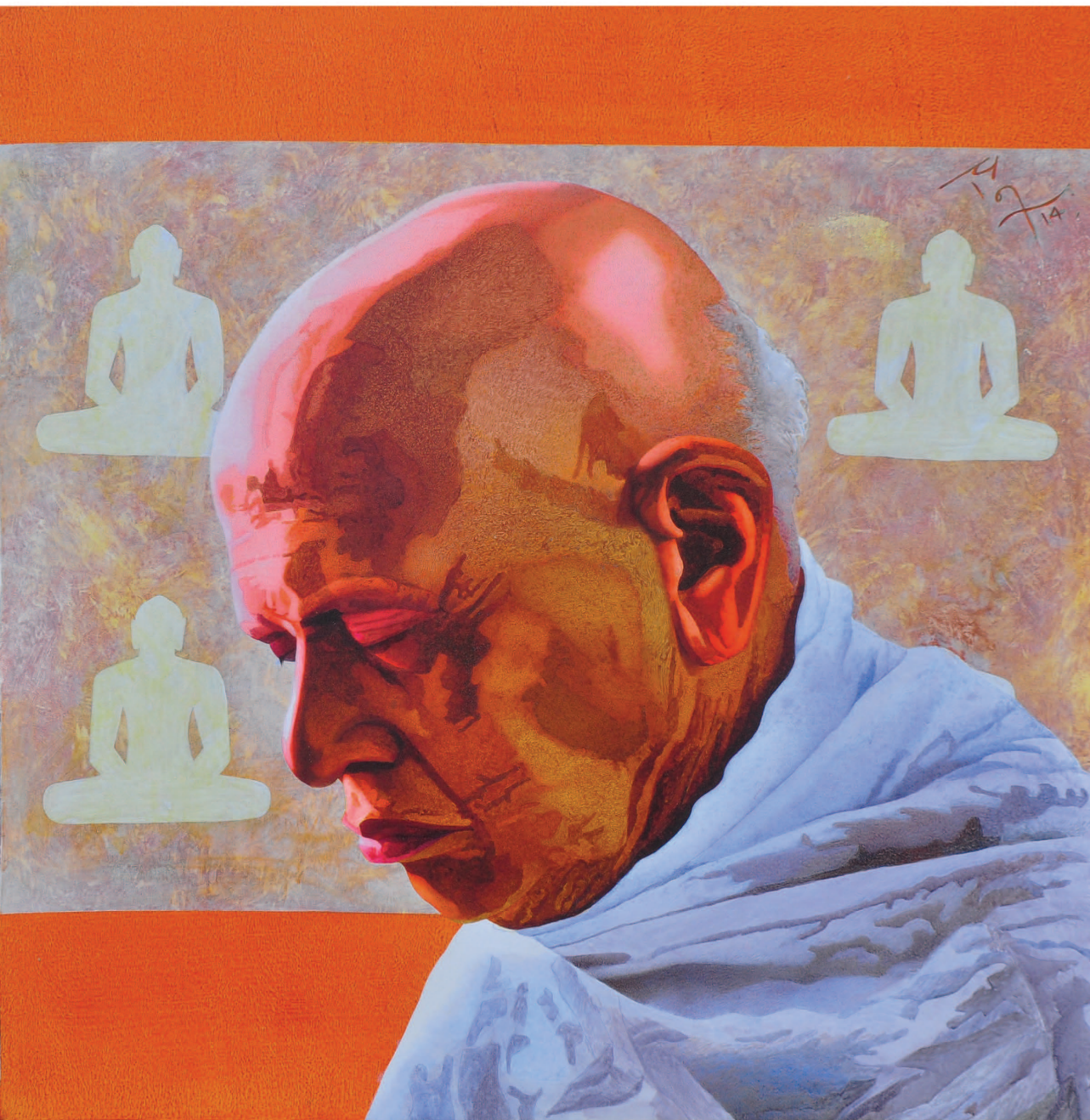
Dance of Atma - mayuram

Art & Sculpture Camp, 2014 - 2015.





DHYANAGNI – The flames of meditation burn away all karmic bondage and liberate the Soul.



Charan Sharma | 96" x 48" | Oil on canvas.



DVS Krishna | 36" x 48" | Acrylic on canvas.

Compassionate Gurudevshree satisfies the curiosity of disciples.



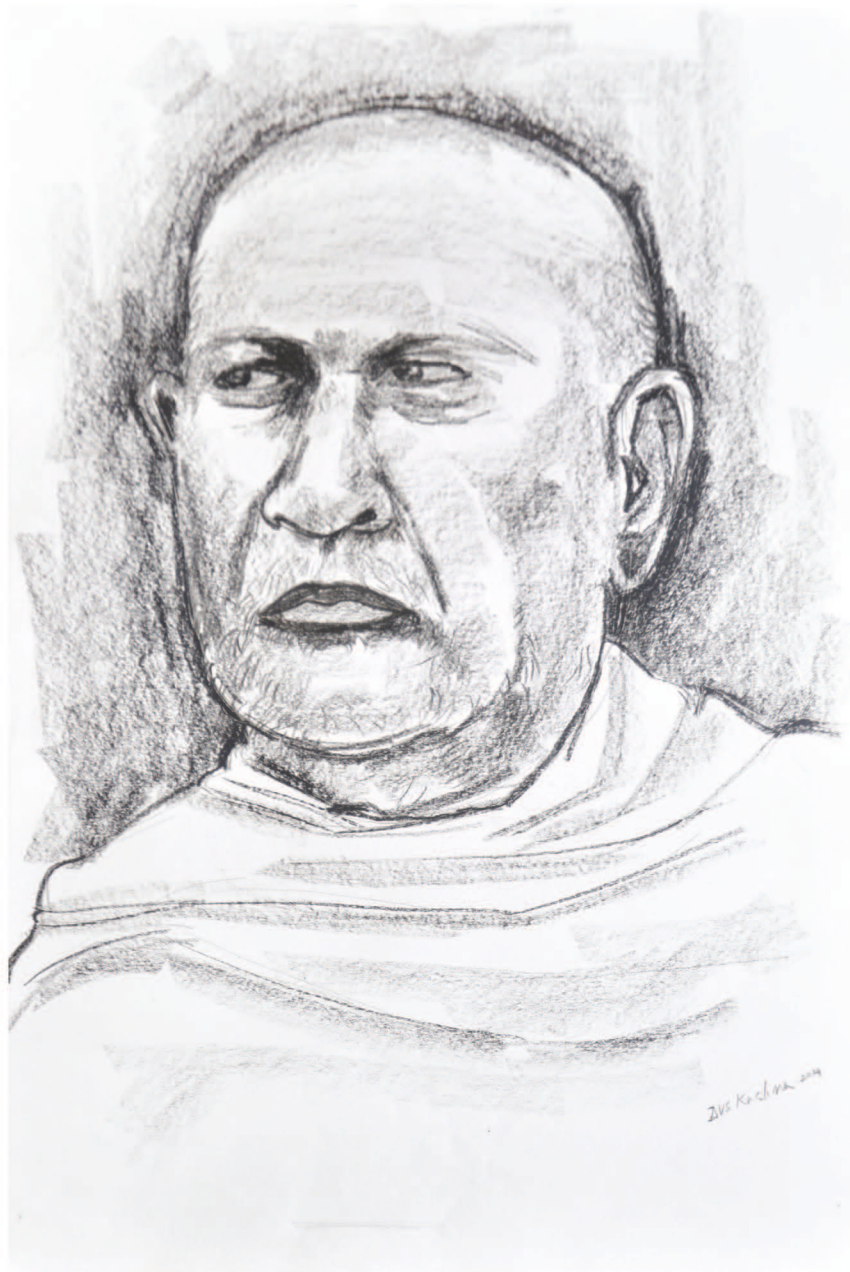
DVS Krishna | 36" x 36" | Oil on canvas.

Arham – Omniscient God has accomplished infinite knowledge, infinite perception, infinite bliss and infinite energy.



DVS Krishna | 11" x 17" | Charcoal on paper.

Pujya Gurudevshree in various moods.



DVS Krishna | 17" x 11" | Charcoal on paper.

Pujya Gurudev in deep thinking.



G. S. Majgaonkar | 36" x 36" | Oil on canvas.

Pujya Gurudevshree on Pilgrimage to Mount Girnar, place of Nirvana of Lord Neminath.



G. S. Majgaonkar | 36" x 36" | Oil on canvas.

“Soul without the right knowledge is like a thirsty deer on the bank of a lake and is unable to find water.”



G. S. Majgaonkar | 12" x 12" | Acrylic on canvas

Atma nirikshan - Observation within.



G. S. Majgaonkar | 12" x 12" | Acrylic on canvas

Lost in the forest.



Gayatri Mehta | 36" x 48" | Oil on canvas.

Freedom – Gurudevshree liberated himself from the bondage of rituals and took the path of salvation.



Gayatri Mehta | 36" x 36" | Drawing on canvas.

Mahatma Gurudev was instrumental in freedom of Soul; Mahatma Gandhi in freedom of nation .



Gayatri Mehta | 11" x 17" | Charcoal on paper.

Nandiswar Jinalaya and Vachnamrut Bhavan, Songadh.



Gayatri Mehta | 22" x 30" | Charcoal on canvas.

Gurudevshree's principal disciple enlightened Bahenshree Champaben.



Giridhar Gowd | 36" x 48" | Acrylic on canvas.

Our ultimate goal – a place on Siddh - Shila, right up above.



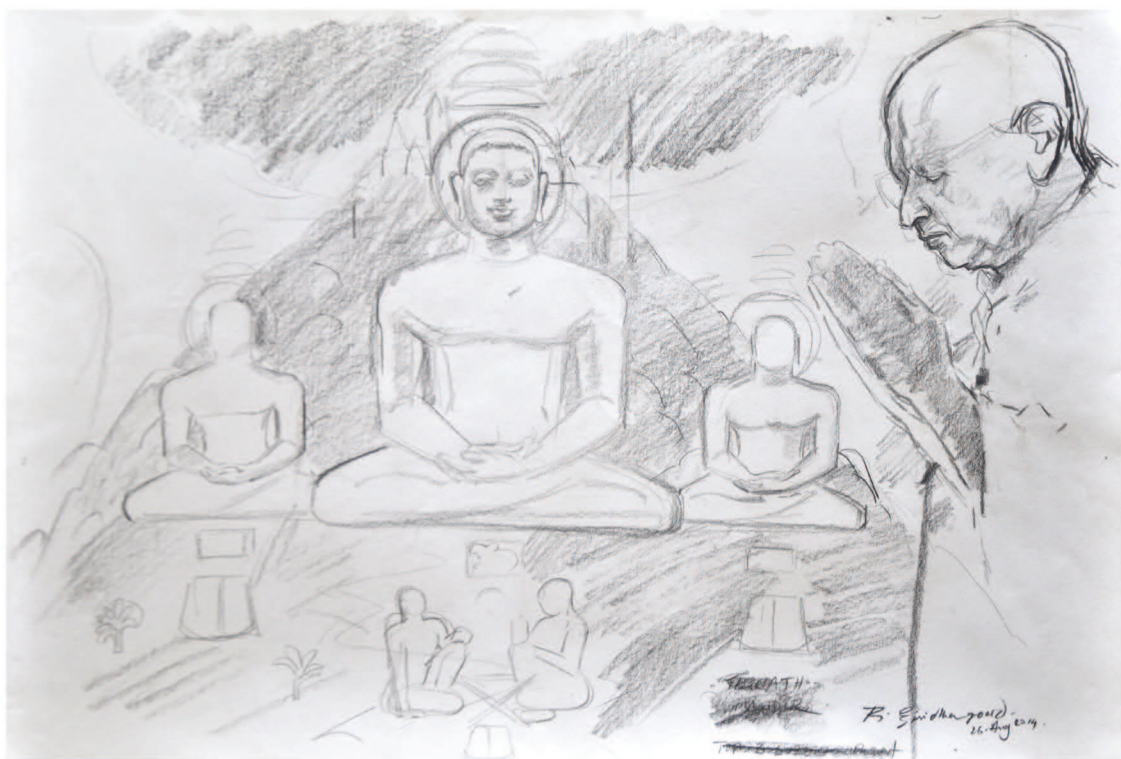
Giridhar Gowd | 36" x 48" | Acrylic on canvas.

Message of Omniscient God reaches Gurudevshree through Acharya, Upadhyay, Muniraj and Scriptures.



Giridhar Gowd | 11" x 17" | Charcoal on paper.

Ponnur Hill – A Golden hillock, Tamilnadu; Acharya Kunkund's cave of penance.



Giridhar Gowd | 11" x 17" | Charcoal on paper.

Gurudevshree was worshiper of five supreme souls.



Gopal Choudary | 36" x 48" | Oil on canvas.

Gurudevshree had lotus feet of God at his heart, always..



Gopal Choudary | 36" x 48" | Oil on canvas.

Gurudevshree and his preachings are cast in the heart of true followers.



Gopal Choudary | 11" x 17" | Charcoal on paper.

Luminary Gurudevshree.



Gopal Choudary | 11" x 17" | Charcoal on paper.

Manthan - Churning.



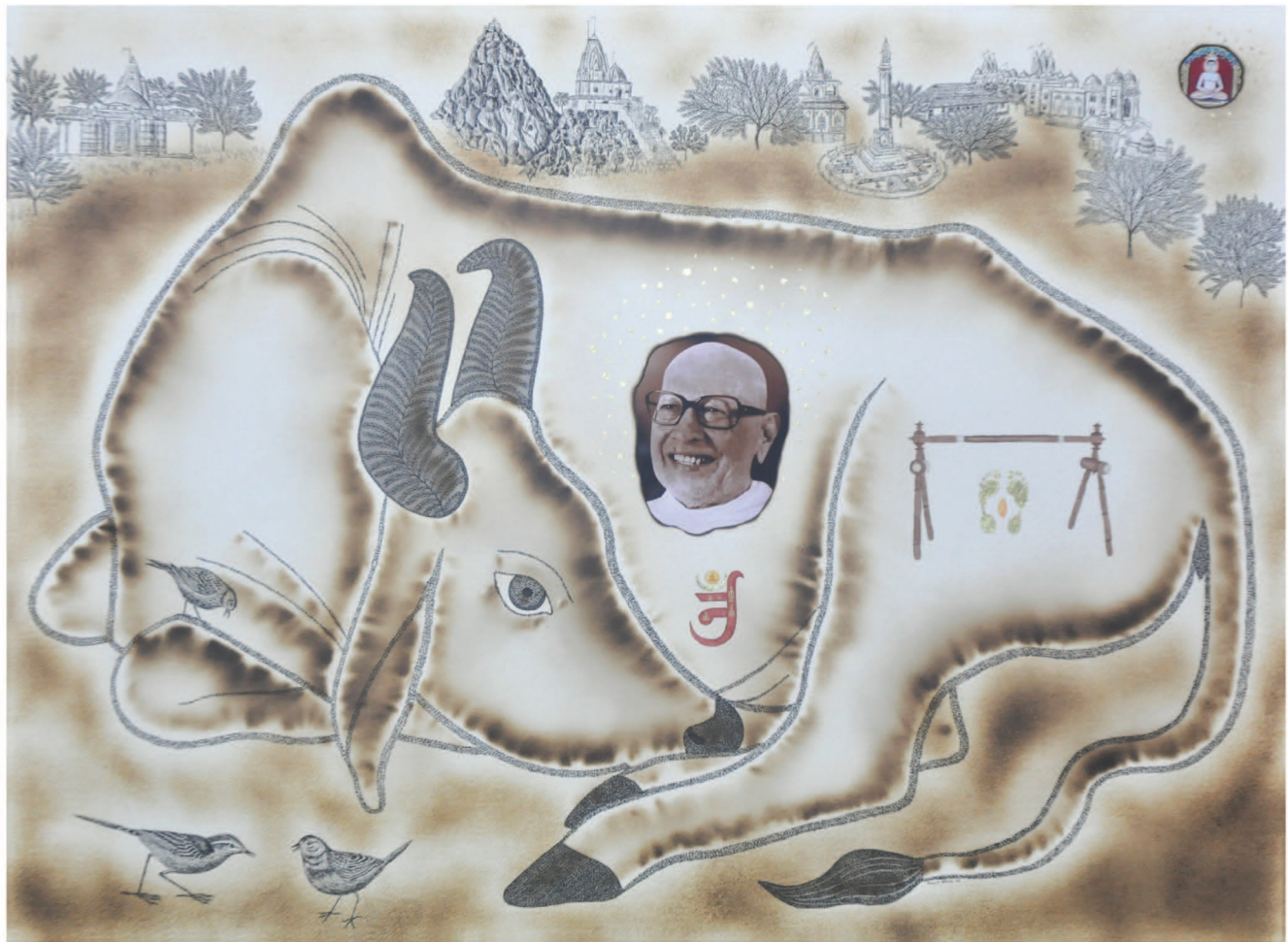
J. S. Khanderao | 36" x 48" | Acrylic on canvas.

Gurudevshree offers his prayers to Lord Bahubali, who was unmoved for a year in penance-a dream for every Saint.



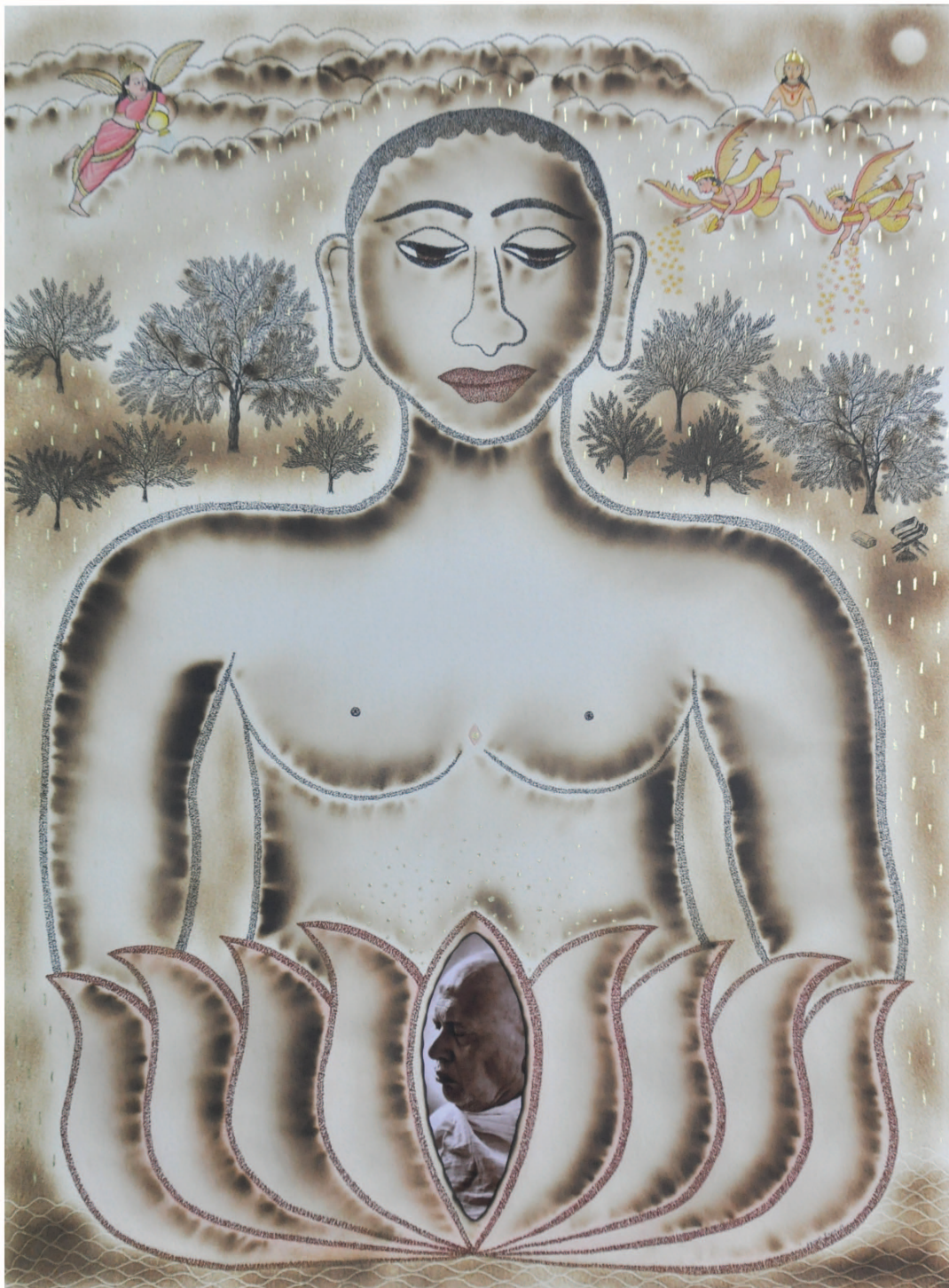
J. S. Khanderao | 28" x 48" | Acrylic on canvas.

Gurudevshree often remembered the ideal of Lord Parswanath for forgiveness .



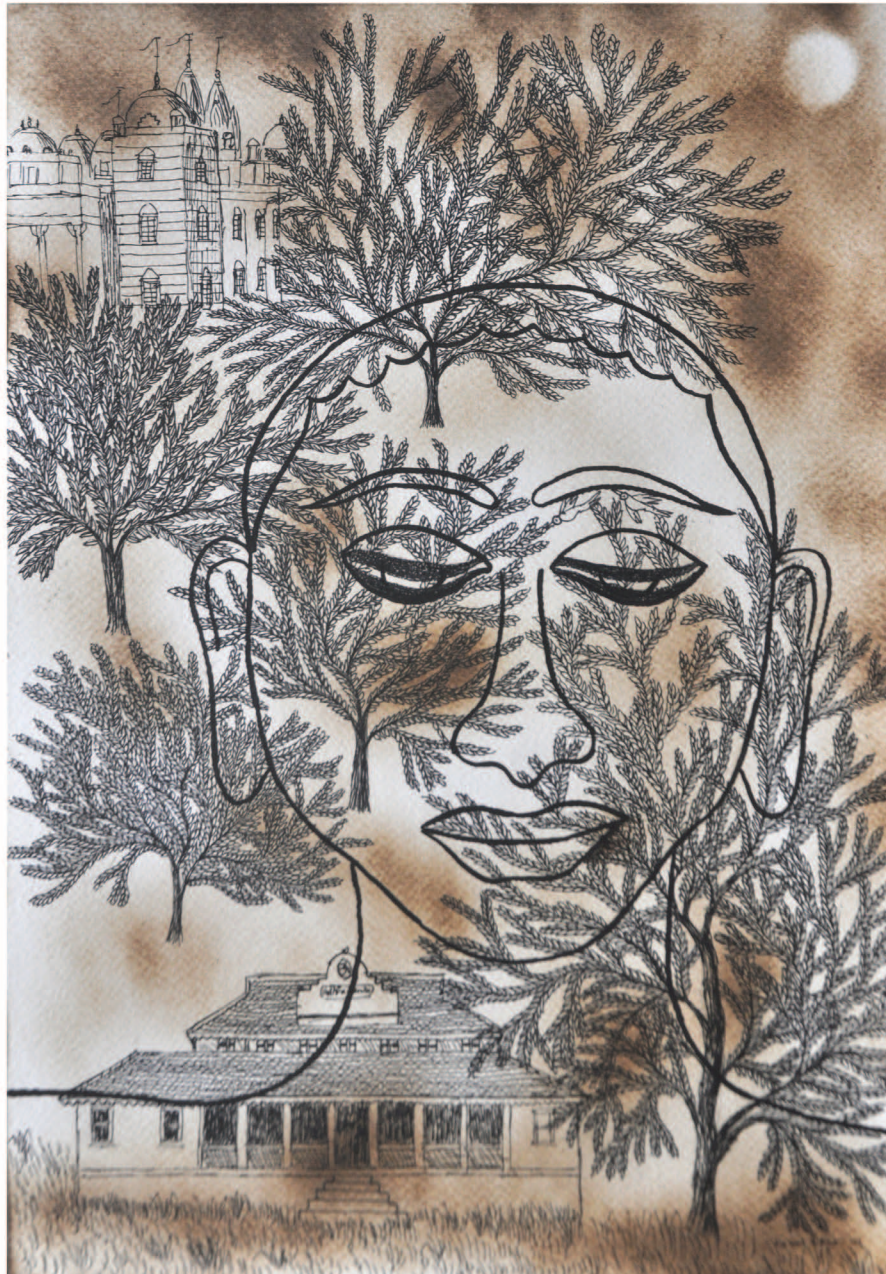
Kamal Rana | 22" x 30" | Acrylic on canvas.

Gurudevshree was calm, tender and nurturing.



Kamal Rana | 22" x 30" | Acrylic on canvas.

God and Gurudevshree are detached from the world, as the lotus is to mud.



Kamal Rana | 11" x 17" | Drawing on paper.

Suwarnapuri Songadh, a place blessed by God.



Kamal Rana | 11" x 17" | Drawing on paper.

Disciples feel the void after Gurudevshree left for the heavenly abode.



Kanu Patel | 36" x 48" | Acrylic on canvas.

Acharya Kundkund (depicted by Lotus) gifts message of omniscient God to Gurudevshree.



Kanu Patel | 36" x 48" | Acrylic on canvas.

In meditation, the focus is right there at the base of Soul.



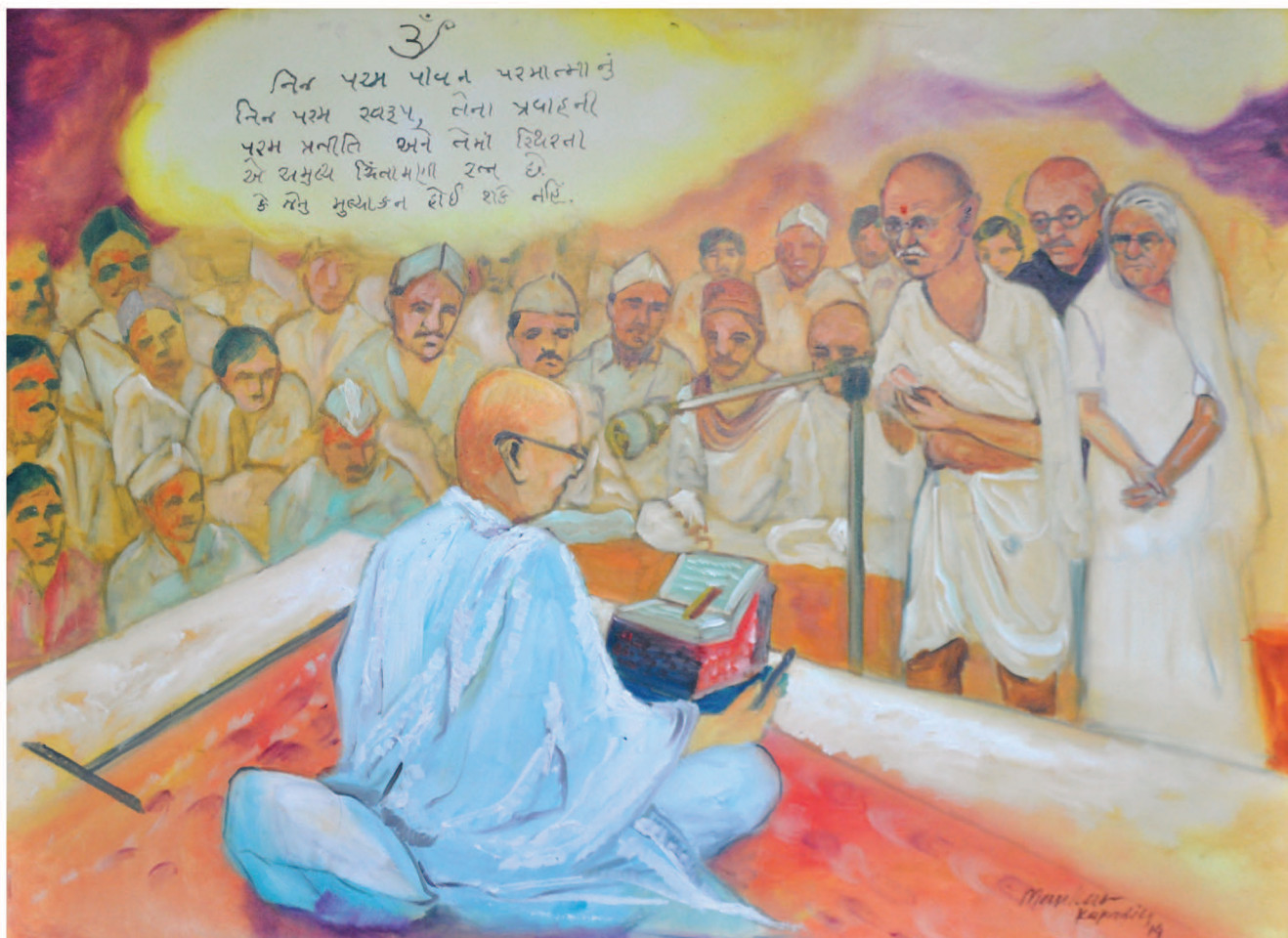
Kanu Patel | 11" x 17" | Drawing on paper.

Gurudevshri has opened doors to Salvation.



Kanu Patel | 11" x 17" | Drawing on paper.

Gurudevshri arrives at Star of India, Songadh in AD 1935.



Manhar Kapadia | 36" x 48" | Acrylic on canvas.

Mahatma Gandhi, Kasturba and Mahadevbhai Desai attended Gurudevshree's lecture at Rajkot in the year 1939 AD.
Gurudevshree Kanjiswami mentioned that liberation of Soul is the real freedom.



Manhar Kapadia | 48" x 48" | Acrylic on canvas.

Gandhiji mulles over Gurudevshree's message.



Manhar Kapadia | 11" x 17" | Drawing on paper.

Auspicious.



Manhar Kapadia | 11" x 17" | Drawing on paper.

Devotees remained engrossed in Gurudevshree's lectures thrice a day.



A musk deer gets fragrance from its naval but runs helter skelter searching for it. An unenlightened soul is like the musk deer. Whereas a learned disciple realises that bliss is within soul itself and concentrates there.



Manoj Sakale | 36" x 72" | Acrylic on canvas.



Manoj Sakale | 36" x 48" | Acrylic on canvas.

Siddho varn samannayah –first lesson Gurudevshree learnt in school.



Manoj Sakale | 14.5" x 15.5" | Drawing on paper.

Wandering on unknown path without Guru.



Manoj Sakale | 10" x 15" | Drawing on paper.

Greediness is the root cause of sins.

**“THE MODE OF A GIVEN SUBSTANCE OCCURRING
AT GIVEN TIME AND PLACE AND FROM WHATEVER
METHOD IS TO COME IN EXISTENCE, DOES COME IN
EXISTENCE IN THAT GIVEN TIME AND PLACE AND ITS
OWN METHOD”**



Natu Mistry | 22" x 30" | Wash paint on paper.

Gurudevshree - an emissary of the omniscient God.



Natu Mistry | 22" x 30" | Wash paint on paper.

The world is the beneficiary of truth.



Natu Mistry | 22" x 28" | Ink on paper.

Girnar – Congregation of temples on the summit.



Natu Mistry | 12" x 12" | Ink on paper.

Ancient temple, a symbol of eternal Jain religion.



Aum was very dear to Gurudevshri. Pt. Banarasdasji has said that one who has Aum at his heart would attain salvation in near future. Aum was gurudevshri's autograph.



Nimisha Sharma | 96" x 48" | Acrylic on canvas.



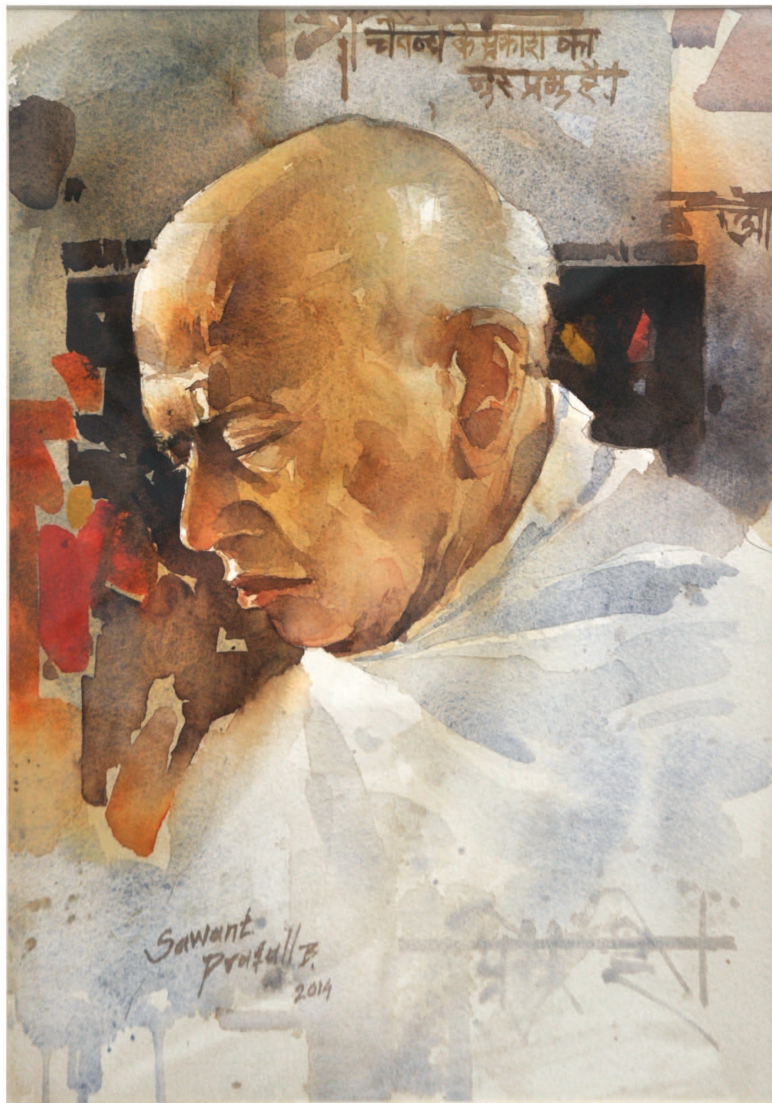
Prafull Sawant | 48" x 48" | Acrylic on canvas.

Gurudevshree in meditation at Adhyatma Teerth Kshetra, Songadh.



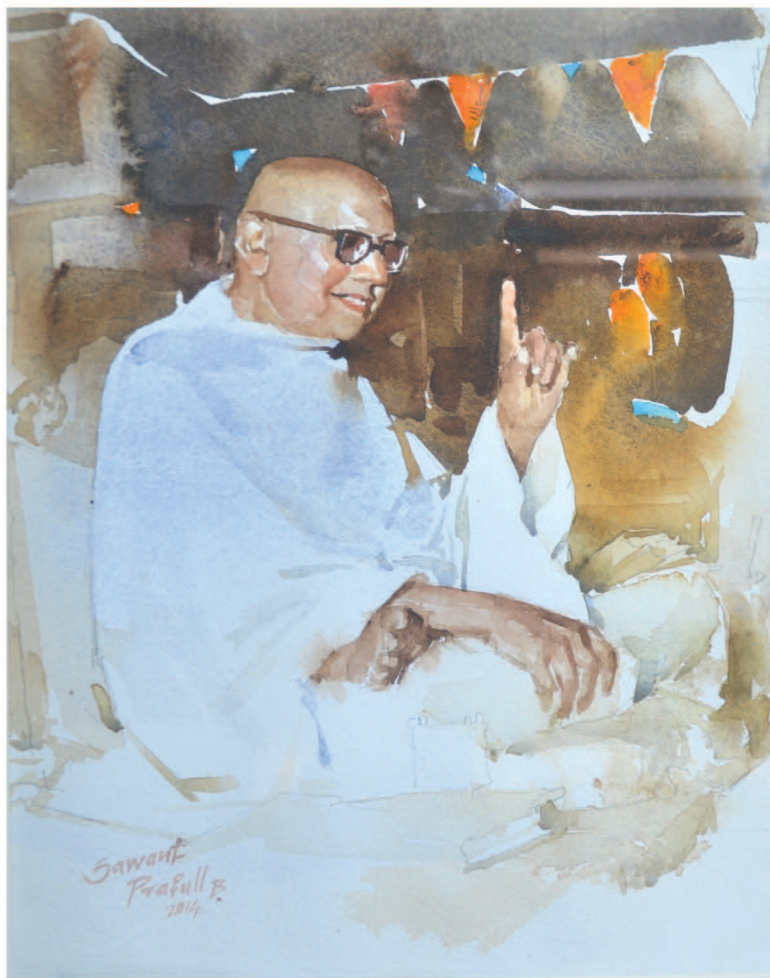
Prafull Sawant | 36" x 48" | Water colour on canvas

Pavapuri, place of liberation of Lord Mahavir.



Prafull Sawant | 11" x 17" | Acrylic on canvas.

Gurudevshree in Chintan - deep thinking.



Prafull Sawant | 11" x 17" | Acrylic on canvas.

The only way to liberation is self realisation.



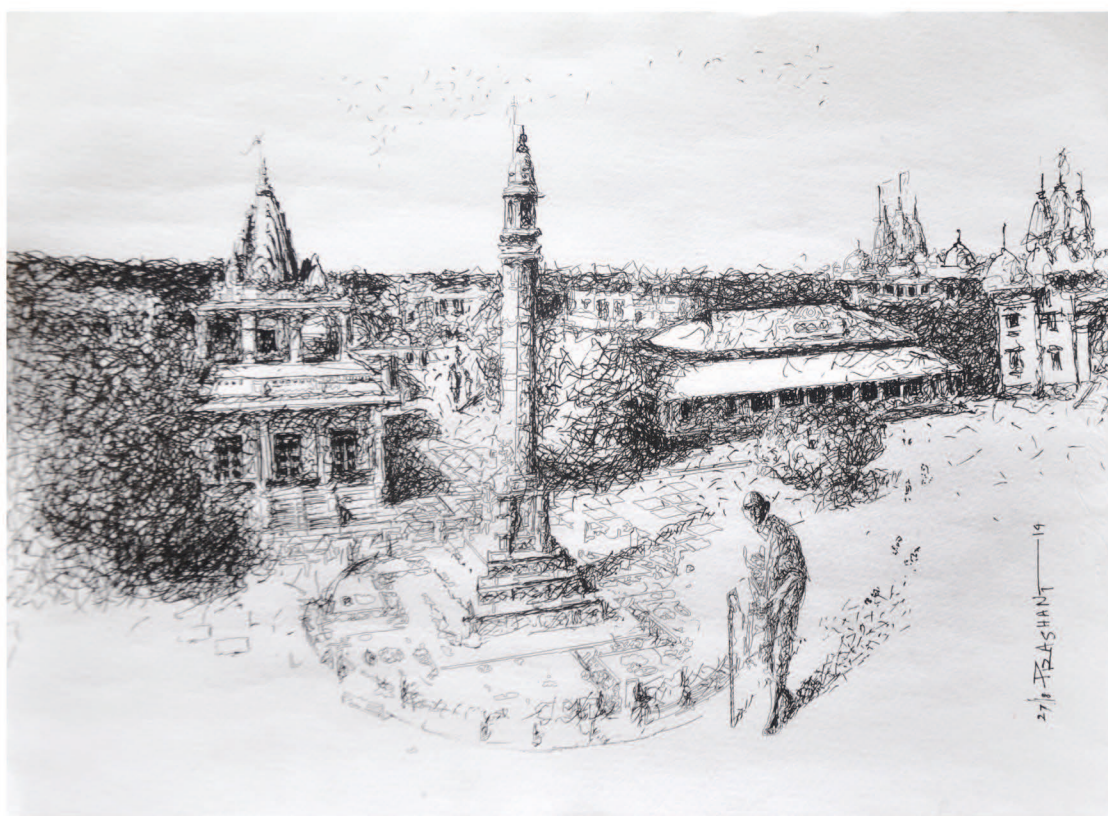
Prashant Shah | 24" x 36" | Water colour on canvas.

Gurudevshree - aloof from the world.



Prashant Shah | 24" x 36" | Water colour on canvas.

Blessings.



Prashant Shah | 11" x 17" | Ink on paper.

Gurudevshree moved to the new premises Swadhyay Mandir in 1938 AD. Simandhar Jinalay came up in 1941 AD followed by Samavsaran in 1942 AD and Mansthambh in 1953 AD. In the 2500th Nirvan anniversary year 1974 AD, Parmagam Mandir, where five scriptures are inscribed on marble, was inaugurated. Nandishvar Jinalay cum Vachnamrut Bhavan was consecrated in 1985 AD. The complex at Songadh is ever expanding and has become a Pilgrimage spot for everyone who seeks inner peace.



Prashant Shah | 11" x 17" | Ink on paper.

When Gurudevshree arrived in 1935 AD, Songadh was a small hamlet. Within three days, he adopted eternal Digambar Jainism before the photograph of Lord Parasnath. Initially he stayed at a small bungalow — Star-of-India.



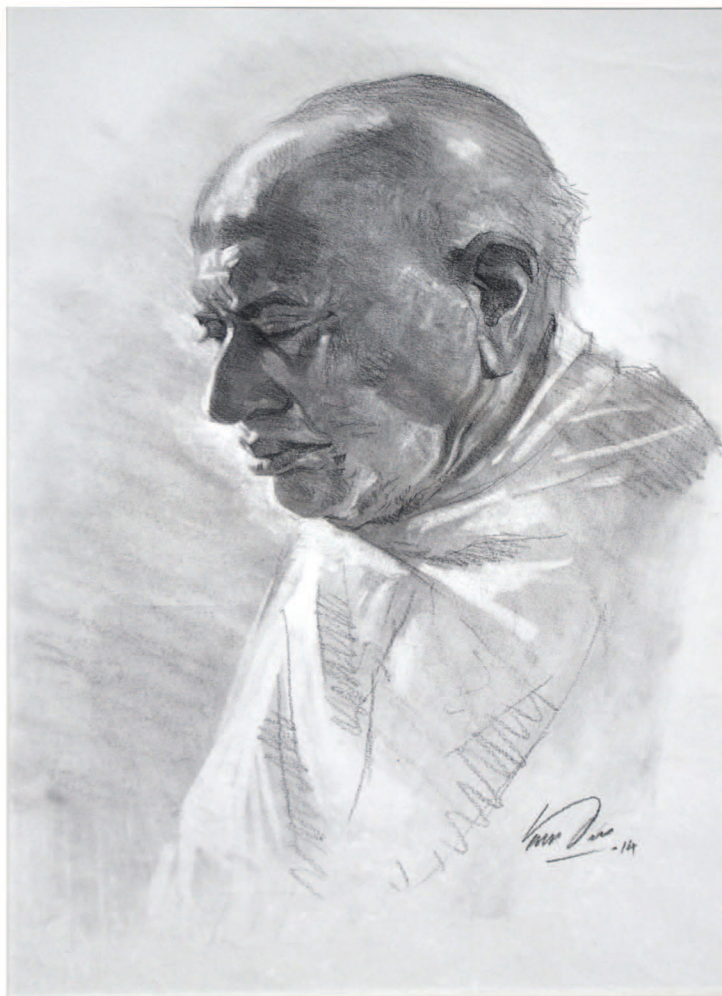
Vasudev Kamat | 36" x 48" | Acrylic on canvas.

Pandit Todarmal was an eminent Jain scholar of the 18th century in Jaipur. He was a spiritual thinker and author. His contemplations are a wonderful harmony of logic and self realization. When his popularity increased, jealous regents instigated the king to order the trampling of Pandit Todarmal under the feet of an elephant. The elephant felt pity and was hesitant. The fearless Pandit Todarmal tells him: "Oh Elephant! This is the order of the King. Don't hesitate and just follow his order." The elephant puts a foot on Pandit Todarmal and the young Panditji died at the very moment. Pujya Gurudevshree used to fondly remember Panditji and studied his book 'Mokshmarg Prakashak' several times.



Vasudev Kamat | 36" x 48" | Acrylic on canvas.

Pujya Gurudevshree used to study Pandit Todarmal's original creation 'Mokshmarg Prakashak (Enlightenment of Path of Salvation)' under a Neem tree tracing the path himself.



Vasudev Kamat | 11" x 17" | Drawing on paper.

Portrait of Gurudevshree Kanjishwami.



Vasudev Kamat | 11" x 17" | Drawing on paper.

Gurudevshree is delighted looking at the monumental idol of Gomteshwar Bahubali.





Vijay Achrekar | 48" x 84" | Oil on canvas.

Right from childhood, Gurudevshree yearned for freedom from the lure of worldly pleasure. He took the vow of celibacy in teens and thereafter Svetambar Sthanakvasi diksha, a spiritual way of renunciation, at the age of 24. He studied all the available scriptures in that sect but was never satisfied and felt that the truth was still eluding him. Fortunately, Digambar Acharya Kundkund's scripture Samaysaar came in his hands in 1922 AD. He realised the true nature of religion and that the true path of salvation was different than what he was practicing. In the year 1935 AD at Songadh, he declared he was no longer a monk but only a true follower of the eternal Jain religion.



Vijay Achrekar | 11" x 17" | Drawing on paper.

Gurudevshree coming out of 'Star of India' building.



Vijay Achrekar | 11" x 17" | Drawing on paper.

Gurudevshree moved to Swadhyay Mandir, where he stayed for life time.



Vijayraaj Bodhankar | 36" x 48" | Acrylic on canvas.

A detached soul is pure like a child.



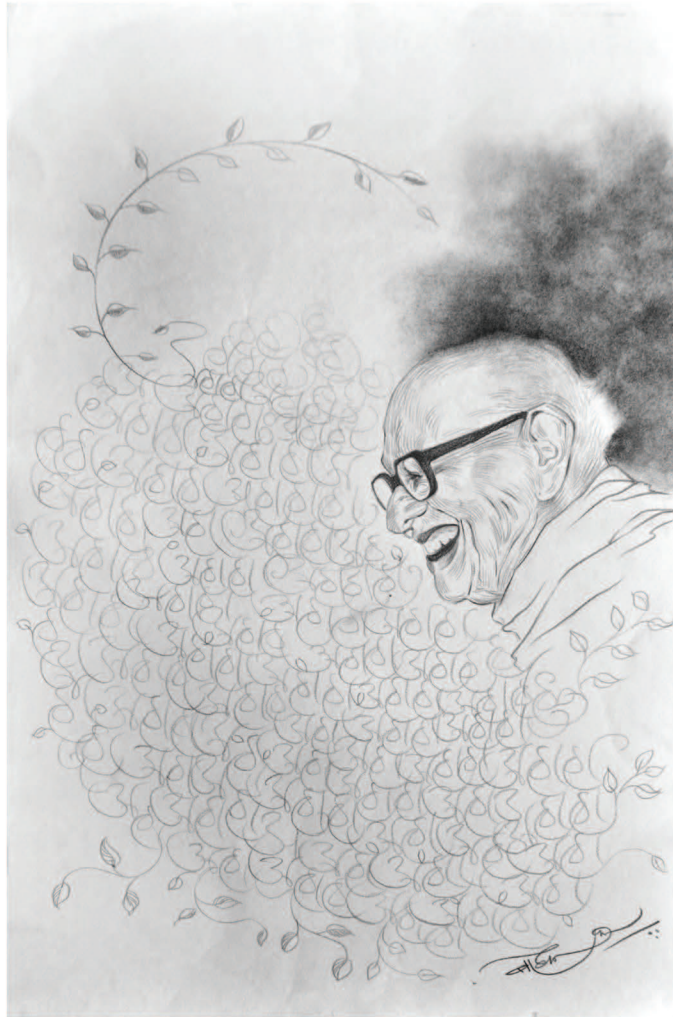
Vijayraaj Bodhankar | 48" x 48" | Acrylic on canvas.

Wrong belief is the root cause of the life cycle. Right belief of self liberates from such cycle.



Vijayraaj Bodhankar | 24" x 36" | Acrylic on canvas.

The energy of the soul is infinite and boundless.



Vijayraaj Bodhankar | 11" x 17" | Drawing on paper.

Gurudevshree used to express his ecstasy by saying "Aha..ha!"



Vinod Sharma | 36" x 36" | Oil on canvas.



Vinod Sharma | 36" x 36" | Oil on canvas.

After an era of darkness, Kahan surya (the sun) rises.





THE ART CAMP













ABOUT THE ARTISTS

Artists at Songadh Art Camp, 2014.

Ananta Mandal: (1983)

Having graduated with Bachelors in Visual Arts from Government College of Art & Craft, Calcutta University, Ananta Mandal belongs to the younger generation of artists and stands tall with many national and international honors to his name. Watercolour, acrylic and oils form his medium to portray urbanscapes, the active city life, vibrant nature and its various moods. His figurative and landscape compositions are often surrounded by a cloud of mist or vapor and are adorned with some symbolic presence to give them a mysterious touch. At a very young age, he has been called across the country for workshops and has been recognised due to the depth of his work, his identity and style and frames that have fascinated many across the globe. Ananta Mandal has a natural way to handle watercolours. His subjects are enveloped in hazy mist of rainy atmosphere which transcend them into mystical beauties.

A first place award at the 36th International Exhibition at Watercolor Art Society-Houston, USA and Winsor & Newton Excellence Award are recent additions to the many honors and awards received by him on the international platform. AIFACS (2013, 2012), 'Best Landscape in Watercolor' (all India), Best Painting award from Art Society of India and an award from The Bombay Art Society are just a few amongst all the recognition he has received in India.

Ananta, a mystic by nature felt the aura of Gurudev, which has been translated into the spiritual energy of form and color making his canvas sing that silent song of exhilaration of Gurudev's presence.

Anil Abhange: (1979)

Artist Anil Abhange has obtained his Diploma in Fine Arts with a distinction and stood first in the merit list from L. S. Raheja School of Arts, Mumbai. Having then completed his Diploma in Art Education from Sir J. J. School of Art in Mumbai, he is currently a professor at Chitrakala Mahavidyalay in Nasik. Hailing from a background of leather workers, his empathy for the labour class is evident in his previous exhibitions portraying the wall painters, coal miners and leather workers. His keen eye grasps their weariness, their meditative workspace, their struggles, and the abstractness of satisfaction after a day's hard work. All these subtle expressions come alive on canvas with his sensitive brush marks, defining drawings and his thoughtful renderings in watercolour, charcoal, oil or acrylics. It isn't surprising that he has extended his mastery and creativity to landscape paintings.

From his college days till today, his distinct quality portraits have won him awards and scholarships from almost all prestigious organisations at National and International level. He has to his credit numerous solo exhibitions and group shows.

In his paintings, Anil Abhange has symbolically and simply emphasised the importance of Jain Dharma as preached by Gurudevshree by an attempt to create an ambience that encompasses all.

Anil Naik: (1959)

A veteran artist, adept at handling all mediums, Anil Naik has created a niche for himself through his artistic abilities and by imparting his knowledge as a faculty at Sir J. J. College of Art in Mumbai. A keen sense to translate concepts in multiple dimensions, to constantly create new windows of art for the viewer and a desire to impart this in his role as a teacher are a few of his distinct characteristics. His ability to strike a conversation with his audience during his many live demonstrations is absolutely endearing and forms a great space to understand his art. The portraits by Naik are prominent amongst his works and also the most sought after by many buyers. As an ever-evolving artist, Anil Naik continues to influence young minds with his massive experience and his wealth of work.

Usha Deshukh Gold medals, Directorate of Arts award and the Kalagaurav Puraskar are just a few of the awards that he has received. He has also served as the managing committee member of the Jehangir Art Gallery and the Bombay Arts Society.

Gurudevshree's spiritual gestures and expressions have been keenly observed and transformed in a subtle way such that artist Anil Naik's masterly paintings at Songadh are a treat to the eyes of viewers and devotees.

Ashutosh Apte: (1962)

Artist Ashutosh Apte comes with a deep rooted background in education having completed his Bachelors and Masters in Fine Arts along with a diploma in education from the Sir J J College of Art. It is no surprise that this has only led to a very experienced, sincere and a large body of work that has been a source of inspiration to many.

The artist has always mentioned that "I don't paint, I just write in colour. The akshar (letter) is a form which most fascinates me." In his artistic journey, he has studied, admired and fashioned the forms of letters across different languages. Using the 'Akshar' as his muse, he has portrayed its aesthetic nature, played with its various forms and evolved a language of his own. The artist has moved beyond just painting on canvases to actually creating installations for a better depiction of his ideas.

Artist Ashutosh Apte has toiled on the portrayal of his ideas through installations and performances, having explored the space of theatre and spatial arts. He is one of those few who has to his credit not just exhibitions of his paintings but also a string of installations and performances that have endeared many towards his art forms

In his performance, with Akshara as the verbal expression and impact of sounds, a profound metamorphosis was manifested at the camp that embarked the viewers to deeper levels of sensitivity.

Biswapati Maity: (1947)

Maity is a veteran artist who graduated from the Government College of Art & Craft, Calcutta University and has remained loyal to the Bengal-school style of painting. As an artist and a lecturer, Biswapati Maity has evolved himself creatively by portraying his art in various mediums and techniques and inspiring younger artists.

Keeping close to his roots, the artist draws out lifescapes of the people of West Bengal, retaining the simplicity of their life through his creative renderings. The essence of Bengal is echoed in the visuals created by him, surrounded by serenity, and the same is transferred to the viewer. His work is so detailed that his visuals can be used as a reference for studying streetscapes in future.

The artist lives and works in Kolkata and is adept at print making and conducts workshops for students and artists throughout the country. His works are stored at various institutes and he has successfully exhibited his works that have received rave reviews.

Biswapati Maity, in his paintings has directly put across Gurudevshree's message of "You are the supreme Soul" with a simplicity of rendering but with a sound base of workmanship and expression.

C. D. Mistry: (1933)

Senior artist C. D. Mistry hails from Gujarat and, apart from borrowing the genes of creativity from his innovative father, he has a Diploma in painting. His works bear a distinct identity that comes from his experience of observing his father work with wood and his curiosity and admiration for the Indian folk and tribal art. Over the years, his work has unconsciously developed a contemporary edge to it. The artist is immensely inspired by folk art and the colors depicting gods and goddesses that formed a part of his life during his growing up years. The motifs on the houses of the tribes and epics such as Mahabharata and Ramayana are all amalgamated to form an entire landscape of his memories. He forms his own language by combining all these into a creative theme such that it displays a different story for each viewer.

His long list of awards consist of those from Lalit Kala Akademis, AIFACS and National awards in various categories. He was also conferred the Konark Samman Award by the Orissa State Council of Culture, Bhubaneswar, India. Even in his 80s, the artist is renowned for his stylish paintings, his textured paper, his humble attitude and his ever growing love for folk / decorative art, nature, and mythology perpetually dabbed with surrealist streaks.

C. D. Mistry, in his unique style, has used the representations of Om, the footprints and the imprint of a cooling bird to reveal the layers of truth preached by Gurudevshree.

Charan Sharma: (1950)

Artist Charan Sharma hails from the devotional town of Nathadwara, Rajasthan and draws out the elevations of its deep architectural heritage. With a background of education from the University of Udaipur and Sir J J College of Art, the artist has created a magical blend of the contemporary into his traditional themes by maintaining his ingenuity throughout. Prof. Yogesh Atal praises the artist's work by saying, "Each of his paintings has a distinct signature, an originality that cannot be plagiarised. His eyes capture the beauty that lay unattended and his brush transforms it into a divine rhapsody". The artist here stands tall amongst those who have previously painted the Buddha, as he internalises the messages of the divine and soothes them out onto his canvas. No words can trespass the acclaim poured by the pioneer of Indian contemporary Art, artist F. N. Souza, when he says that Charan Sharma is "one of the ten best artists of this country".

The artist has also extended his creativity to books and films and has won innumerable awards and honours. A few of these awards have been conferred on him by the Lalit Kala Akademi, Rajasthan, the United Overseas Bank Group, Singapore, and he is also a recipient of the Maharana Mewar Foundation Award.

Artist Charan Sharma has vividly transformed the profound meditating gestures of Gurudevshree onto the canvas such that the Mumukshu at once gets connected to the virtual feel of the moment of emancipation. The masterly rendering makes the painting all the more alive and endearing to the devotees

DVS Krishna: (1972)

Artist D.V.S Krishna from Nellore, Andhra Pradesh has passed out from the prestigious JNTU, Hyderabad with a Diploma in Painting. He has received an award at the All India Art Exhibition conducted by Hyderabad Art Society amongst other state-level awards.

Well known as a figurative artist, he has been able to derive his own language that gives him an edge over the other artists working on similar themes. His works depict women, their stories, life, status and role in the society. He has a unique way of portraying his subjects by highlighting the backgrounds. He has generated a fair amount of interest through his solo shows on the theme 'Women Specific' at the Hasta gallery in Hyderabad and the Alliance Francaise Gallery.

Artist D.V.S. Krishna has enthusiastically participated in various art camps and workshops across the country. Apart from a life as an artist, he has been a lecturer of art and has led a very interesting role as an Art Director for a few Telegu Films. He remains one of the finest figurative artists amongst his contemporaries.

The artist touches the significant letters embodying the spiritual energy in an unambiguous manner to reach out to all, at one level.

G. S. Majgaonkar: (1950)

G. S. Majgaonkar is an extremely respected artist and a source of inspiration to many who have ventured in the field of oil painting as he has smoothly marked his identity despite the dominance of contemporary artists.

He is the last shining star in the tradition of illustrious masters from Kolhapur like Baburao Painter, Abalal Rehman, Ravindra Mistry and Warangekar. He can be proclaimed as the master of landscapes where his pleasant hues of nature in lyrical colour combinations and dreamy images are visually soothing. They have a certain uniqueness which would be favored by every generation for a very long time to come. This remarkable trend of poster-like pastel shades in oil paint has been an inspiration for a number of major artists. His paintings find place on the walls of the most prestigious institutions, universities and organizations across the country.

Breathtaking landscapes, a forte of this very talented artist, have won him innumerable awards such as the Ravi Paranjape Foundation Award, Pune, Bombay Art Society, Art Society of India for Best Landscape, and Maharashtra Govt's Award for the best in Art Teaching Field to name a few.

Artist G S Majgaonkar has composed his painting as a lyrical ode in reverence to Gurudevshree with colors of harmonious notes and subtle expressive lines and volumes dancing with each other.

Gayatri Mehta: (1959)

Gayatri Mehta, a self-taught artist, a commerce graduate and a post-graduate in Literature and Painting has accomplished her Masters in Visual Arts with Portraiture. She also has to her credit a certificate course in Aesthetics from Mumbai University.

The artist attempts to capture the fleeting gestures in her portraits suggestive of emotional character and tries to go beyond the face to understand the story of her subjects. She has gradually turned towards conceptual compositions with representational images used to convey the statements revealing a subtle poetry of life. She has many paintings dedicated to children whereby they become visual synonyms sharing a common code of symbols, metaphors and similes, enunciating the ecstasy, fascination, joy, innocence and questioning curiosity and doubts of childhood and connecting with viewers at the mental, emotional and intellectual level.

She has to her credit many solo and group shows and has also participated on invitation in charity shows and shows of eminent art organisations. She has also exhibited her skill in many live demonstrations.

Artist Gayatri Mehta, in her conceptual paintings, has conveyed Gurudevshree's ecstasy of liberating the mankind from the rituals and leading to the transformation of self to supreme soul.

Giridhar Gowd Rayana: (1965)

Born in the Guntur district of Andhra Pradesh, artist Gowd has a rich educational background of Bachelors Degree in Fine Arts from Mysore University, Technical Training in Mural Painting, Jaipur Fresco, Italian Fresco and Tempera Techniques from Rajasthan and also a Masters from Faculty of Fine Arts, M.S. University, Baroda. It isn't a surprise that with such an enriched learning, the artist has been able to produce a huge range of work in multiple areas. He believes in 'reconstructing the past' through his paintings by keeping in mind the rich glorious past and cultural heritage while moving ahead with the times in terms of methodology and representation. Working on the miniature style of painting he retains the use of vegetable colours, gold foils, earthy shades to depict his subjects while at the same time consciously providing a certain contemporariness to the overall composition. Due to his depth of knowledge and keen sense of portrayal, he has received awards at every step of the way. A few of these awards have been presented by the Konaseema Chitra Kala Parishad, Dept. of Culture, Lalitha Kala Kendram, AP. Artist Gowd strongly feels that, "if every artist is also a critic, a lover of art as well as a historian, then art will attain immortality."

Giridhar Gowd with his proficiency exemplifies the transformation of Gurudevshree's life to The Enlightened One through his impressive compositions.

Gopal Chowdhury: (1968)

Gopal Chowdhury belongs to that generation of artists who have tried to keep the traditional essence of art alive through their contemporary means. Having graduated with a Diploma in Visual Arts from Academy of Fine Arts in Kolkata, artist Chowdhury is recognised as an artist who has established his footing hard and strong in the art world. Drawing influences from his memories of childhood and his observations of the depictions of mythologies, he has proceeded to present them through a new approach. He has created a third dimension or a plane that he portrays through the use of colours. He explains that there are certain invisible areas where the eye doesn't touch, which are the areas of silence, and these are the most elegant. Through his vocabulary of colours, he feels the need to showcase a journey that combines values that are constant and never ending in nature and yet those can be evolved in the contemporary.

The artist has exhibited his work many a times through solo shows in Delhi and Mumbai. He has had the honour of presenting his work through a solo exhibition at La Galerie Thuillier in Paris. The appreciation towards his work is evident as he was invited to showcase his paintings at many gallery events such as the Harmony Show, Lalit Kala, Birla Academy of Art and Culture being a few of them.

His unique third dimensional paintings provide a feeling of relief sculpture on canvas. Through this he has successfully portrayed Gurudevshree's position in the follower's lives.

J. S. Khanderao (1956)

Senior artist Dr. Khanderao is a product of the prestigious J.J. School of Art in Mumbai and was recently conferred the prestigious Nadoja Award by the Kannada University at Hampi. The founder principal of Ideal Fine Arts Institute in Gulbarga, he was amongst the very few who took on abstracts and created a space for others to join in. It is his effort to break the norm of opaque abstract work and create a medley of works that brought about the surreal transparency in his abstracts. Most prominent artists feel that it is Dr. Khanderao's unique achievement in creating abstracts using the oil media. Dr. Khanderao has strived and maintained an extremely high standard of work which he also feels is essential towards keeping art alive amongst the younger generation.

Conferred with the prestigious Rajyotshava award, the senior artist at the age of 73 is enthusiastically holding exhibitions and attending art camps and imparting knowledge to the younger generations.

Artist Khanderao, renders a space that represents devotion, penance and eternal satisfaction. He is able to express this by portraying the absolute devotion by Gurudevshree towards Lord Bahubali.

Kamal Rana: (1957)

Artist Kamal Rana, the holder of Limca Book of World Records for his remarkable art of 'painting with fire' has graduated from the prestigious Faculty of Fine Arts (Baroda). The artist shot to fame when he became the sole artist to create a painting by burning the canvas or paper and creating fascinating works of art. The humble artist found his process and admiration for fire when he observed fire make all sorts of shapes and volleys and jumps – creating spaces that were unimaginable otherwise. It is these voids that emerge as creative spaces in his paintings and the artist works on them with finesse and a maturity that has made the entire world sit up and take notice. His paintings have generated such fascination that it isn't a surprise that he has a huge clientele.

Having initially begun with photography, artist Kamal Rana has won innumerable awards in both the fields, few of which happen to be the prominent Lalit Kala award, Ashahi Shimbun International (JAPAN), Ashok Jain Award Times of India, Outstanding Young Persons Award amongst others. Apart from the string of solo and group exhibitions, artist Kamal Rana has made special gestures by presenting the President of India with the World's biggest greeting card, and presenting the National 'UNITY' Poster Design Album to the Prime Minister of India.

Artist Kamal Rana in his specially developed way of burning canvas has expressed the blessings of God in a symbolic way with the lotus and cow representing the detached piousness and empathy of Gurudevshree.

Kanu Patel: (1966)

Artist Kanaiyalal Patel fondly known by the fraternity as Kanu Patel hails from Visnagar, Gujarat and has secured an Art Teachers Diploma along with one in Painting. Here is a multi-faceted artist who has crossed the boundaries of painting and ventured into graphic designing, advertising, film making, theatre and acting.

A painter par excellence, Kanu Patel delves into the debate of ambiguity in the relationship between man and nature; He analyses the psychology, the spiritual essence, the moments, and in his own words – the complex spectrum of reality. His paintings are abstract landscapes more often trying to reflect this investigation into the diversity of nature and art that fall within his milieu. With his diverse interests in the visual as well as performing arts, he has been able to imbibe the intricacies of both mediums, one which is temporal while the other is a crystallized form of expression. This has also provided him with layers of multidimensional imageries that form his base in every area of art.

Apart from numerous awards in the 'Best Painting ' and 'Best Actor' category, he was specially honoured by the Chief Minister of Gujarat for his services in the progress of the Nation in the field of Painting and Drama for year 2004. He also as an impressive body of work in making documentaries, ad-films, telefilms, and acting in various platforms such as theatre, TV serials and short films. Through his paintings, the artist has traced the different aspects of the journey of Gurudevshree, beginning with the message from Acharya Kundkund, to enlightenment of the soul, to the doors of Salvation and to the time he arrived at Teertha Kshetra, Songadh.

Manhar Kapadia: (1965)

Artist Manhar Kapadia from Gujarat has completed his Diploma in Painting and Art Teacher Diploma from Sheth C. N. College of Fine Arts, Ahmedabad. Currently, he is a professor in painting department at Sheth C. N. College of Fine Arts in Ahmedabad.

His paintings span different styles and themes such as landscape, streets, portraits and abstracts. He ventures deep into each zone before moving into another area. His abstracts are an exploration of colors and nature forms his muse, which is depicted through a play of colors. His recent interest is in the domain of portraits and essentially those of Mahatma Gandhi. He has been painting Bapu for many years now and has captured him in different moods across different ages.

He has won many accolades, which includes the Lalit Kala Akademi Sculpture Award in 2001 and Ahmedabad Municipal Corporation Painting Award in 2006.

Artist Kapadia has used various mediums to show the richness and clarity of Gurudevshree's lectures that attracted followers from everywhere.

Manojkumar Sakale: (1975)

The artist from Sangli, Manojkumar Sakale has completed his Diploma in painting from Kalavishva Mahavidyalay, Sangli and Diploma in Art Education from the Abhinav Kala Mahavidyalay in Pune. In early years of his college life, the nostalgia of the childhood memories of his village were expressed in his paintings and later on his innovative use of newspaper collages with human figures conveyed his conceptual compositions. His responses to the childhood feelings, experiences, reactions and dreams are represented in the paintings which converse with viewers at various levels with multiple connotations. The paintings are rendered in his unique style with the drawings kept as an integral part of the painting. His representations of kids in different moods, in different actions with different expressions are not mere representations but at subtle level are statements of life with all its joy, sorrow, frustration, problems and a kind of playfulness inevitable to that period.

His exceptional skills in academic paintings have bagged him many national and international awards with the prestigious Grand Master Award from Portrait Artists' Group initiated by Vasudeo Kamath and the Lalibai Bhamabani Award from The Bombay Art Society being the prominent ones. He has had his exhibitions in prestigious galleries of India and abroad and he is also invited to participate in exhibitions of various Institutes.

His painting of the musk deer signifies the earnest thirst of humans to search for the essence of existence that has been dramatically balanced by the meditating figure lit by his own soul passing on the preaching of Gurudevshree to feel the soul within, as the solution for all quests.

Natu Mistry: (1933)

Veteran artist Natubhai Mistry is a legend and is one of the most active artists in the contemporary art world, an interior designer and the principal of a design school. With Bachelors in Arts and Art Masters Examination from Ahmedabad he has acquired a diploma in Fine Arts from Sir J.J. School of Art. He then went on to become the principal of the School of Drawing and Design in Ahmedabad. He is fondly called 'The Young Old Man' by Mr. Milind Sathe who describes the artist as an inspirational figure and says that every young artist needs to witness the dedication and discipline that Natubhai is all about. Particularly known for his detailed and fine drawings of Gujarati architecture, Natubhaiji is famous for his ink strokes and the bits of colour that mark his individual style. He is known to work every single day, eager to learn and experiment and continue exhibiting his work.

He has written 26 books on art and drawing, has held 5 solo shows, innumerable group exhibitions and has won an award from South Central Zone Culture Centre, Nagpur in 1999. Among the numerous awards, such as Gujarat Lalit Kala, AIFACS, Kalavaibhav, that he has won, the Gaurav Puraskar in 2010 from the Gujarat Government is the most prominent one.

Natu Mistry has conveyed the source and the course of spiritual bliss at Songadh through his strong vibrating pen marks and subtle colors.

Nimisha Sharma: (1955)

Artist Nimisha Sharma studied painting from Sir J.J. School of Art, Mumbai and went on to study graphics and printmaking from New York University, New York, U.S.A.

Her paintings are filled with form;, fluid forms that are her interpretations of nature and human forms coming together. They represent immaculate imagery and delve on the artist's different moods while creating the work of art. She confesses that she works with human emotions, conditions and, most of all, engaging relationships. She explains her work by saying, "Nature provides all the human forms, which make pictures and words. I am never puzzled, since clarity of form is my prime concern". However the final result of her work is an abstract plate revealing a network of emotions entwined with nature.

Her work has been recognized beyond the national boundaries such as in Australia, Vienna, China and extensively in the USA. She has been honored with the Annual Exhibition Award 'Painting Of The Year' in USA and Singapore respectively.

The artist has emphasized the diverse aspects, importance and the strength of 'Aum' through her inimitable style of working with words and abstract compositions

Prafull B. Sawant: (1979)

Educated at the Chitrakala Mahavidyalaya, Nashik and Sir J. J. School of Art, Mumbai this young artist has developed a very fresh and realistic approach towards his characters, who are created with a great deal of passion.

Vibrant, dynamic, captivating and unforgettable are a few expressions that come to mind on viewing his paintings. He is one of the most promising young masters who have contributed in the field of representational art by experimenting with concepts, applications and renderings in all his exhibitions. Female forms are an integral part of his composition and are juxtaposed against bright abstract backgrounds which give his realistic work an edge of uniqueness. The artist is predicted to rise even further and has received national and international acclaim and multiple awards.

Prafull Sawant is one of those very few artists who has gained recognition and has created ripples in the international market by winning awards in the US and Australia, apart from innumerable awards in India. He has bagged all major awards from prestigious Art Institutions right from his college days and also been awarded Major scholarships, including—the Bendre Hussain Scholarship from Bombay Art Society and Euro Tour Scholarship from Camlin Ltd to name a few.

Artist Prafull Sawant envelopes Gurudevshree's profound smile in his portrait and the pious place Songadh in a well composed landscape. The preaching is interpreted in calligraphy forms onto the canvas exemplifying a confluence of his proficiency of technique, composition and thoughts

Prashant Shah: (1949)

With a G.D. Art from the J. J. Institute of Applied Art, the artist has been involved in the creative process of painting, design and mentoring junior artists. He also initiated the concept of an online space for exhibiting work and is Managing Director of The Painternet Online Art Gallery. He is currently the Vice-President of the Bombay Art Society.

Artist Prashant Shah has, over the years, evolved and developed a language of his own, which he uses across different mediums. He scribbles the core idea, subject and form, and uses oils, acrylics or water colors as struts to bring forth the primary objective. In recent years, he has worked towards a creative process to show how traditional and folk idioms can be expressed in the modern context. He has also moved closer to painting the Jain temples, landscapes, cultures and various processes associated with the same.

He has been a keen participant in many exhibitions including those organized by the Lalit Kala Akademi and Jehangir Art Gallery and has been a mentor for many young aspiring artists. He is also an ardent collector of Indian paintings and antiques and has gathered a huge collection of the same.

He has attempted to show the aura of Gurudevshree, his serenity and strength and the various elements associated with them in the background. The artist, in his signature scribbling pattern, has represented a Jain temple site that brings alive the original atmosphere.

Rajesh Sawant: (1977)

Rajesh B. Sawant completed formal education with G.D. Art (Drawing & Painting) in First Class as well as Art Master with first rank in merit.

Rajesh works with layers of transparent and opaque colors to create a maze of forms with deliberate attempts to engross the viewers. His forms are rendered in a loose brushwork with absolute confidence. His compositions are unique with negative and positive space interlaying in the same form on the same plane, making them visually interesting and intriguing. His recent show on Buddha is a superb example of his matured style which has evolved over the years.

He has won international awards from Germany, Australia, USA, and China including the Palm Art Award-Leipzig, Germany; Art Renewal Center, USA; International Artist, Australia; Lushan International Watercolor Festival; Raymar Art Fine Art International Competition, Texas, USA. He has had seven solo exhibitions of paintings in prestigious galleries in Mumbai, Pune, Nashik and quite a few international group shows in prestigious galleries in China, USA and Germany.

In the paintings of Gurudevshree, he has combined his unique rendering with a touch of reverence expressing the subject emanating ethereal prowess.

Ram Kasture: (1965)

Born in Nanded, artist Kasture completed his B.F.A in Applied Art from Aurangabad School of Art. Apart from being an accomplished calligraphy artist, he has experience of more than a decade of working in advertising agencies such as O & M and Trikaya.

Using his calligraphy skills, his aim is to dig into the depths of the very basics of Indian culture-the Vedas and seek their evolution. His paintings are an amalgamation of scripts, sharps contours of colours against an unassuming background. He creates a platform of abstracts that houses beautiful Indian scriptures juxtaposed with non-figurative art that creates a bustling energy within. He wants to be known as the seeker of truth (Indian Vedas) and his genre of works include his series on Veda Scriptures where his canvases are a blend of ancient wisdom and modern techniques of color and painting

He has won awards from the Department of Indian Post and Ministry of Environment, New Delhi, in their designing competitions. Apart from this, he has been recognized through the State Art Exhibition Award, Lokaseva Award and Maharashtra Gaurav amongst others.

Ram Kasture has created a range of calligraphic and abstract paintings that highlight the importance and the power of scriptures.

Ranjit Das: (1956)

Ranjit Das, a senior artist from Bangladesh, has a degree in MFA from the prestigious M.S. University, Baroda. His flamboyant style and multiple layered colors continue to delight the viewers in all his exhibitions.

His paintings focus on the variance of nature and the layers of daily routines that are submitted in his unique semi-abstract patterns. He does not shy away from stark contrasts and bold colors organized such that they open the window for diverse interpretations. There undoubtedly exists a slight tension amongst his characters and their surroundings with a hint of emotion which he explains by saying that his characters have got a truth in them. Each of his paintings has moments of emotion that capture you and take you beyond the routine landscape. He confesses his admiration of, and inspiration from, old masters like Rembrandt, Matisse, Mondrian, Picasso, and Van Gogh

As for the future, he believes modern art in forms of video and installations would be areas he would venture into. He has exhibited in various prestigious galleries of India including Jehangir Art Gallery, Mumbai.

In his paintings, he has overlapped the images of Gurudevshree along with symbols of Jain scriptures to show momentum of time and space to embellish the essence of the preaching of Gurudevshree.

Ravindra Salve: (1956)

Ravindra Salve draws his roots in drawing, painting, sculpture and modeling from Sir J. J. School of Art, Mumbai. It is evident that the basics of his learning have been adapted in his work through paintings and sculptures.

His paintings seem to evoke a common feeling for most viewers and that is 'v i b r a n t'. The exceptional quality of his work that stands out is the background, which is white and encompasses figures in bold color compositions. There exists a certain depth in these figures against the transparent gallery of white space. His canvas is filled with dynamic free-flowing forms with proportions that seem larger than life. His unforgettable style and the strong depiction of mythological characters are the strengths of his compositions that give them an edge over others.

As a winner of numerous awards and holder of an added degree in sculpture along with painting, the artist has been able to carve out a niche for himself in the art world.

His decorative compositions entwine emotions and aesthetics with divinity very appropriate for this religious motive.

Shirish Mitbawkar: (1954)

Artist Shirish Mitbawkar completed his G.D. Art, Diploma in Drawing & Painting along with an Art Master Diploma. He was the HOD of drawing and painting at the L. S. Raheja School of Art. He believes that when an artist creates a beautiful object or produces a stimulating experience, it is considered by his audience to have artistic merit. His own work expands across different mediums; he has experimented beyond the canvas and created work through digital and printmaking. On close observation, one identifies the use of strokes as the core element across each of his works. Bold colors and vivid compositions form an inherent element of his work.

Apart from conducting art workshops, he has participated in many group shows and his work has been exhibited beyond the Indian boundaries.

The artist has looked at different elements that help one's efforts in attaining enlightenment of the soul.

Siddharth S. Shingade: (1983)

The very young artist Siddharth Shingade completed his Diploma in Painting from the L.S. Raheja School of Art, Mumbai, and his Diploma in Art Education from the Sir J.J. School of Art. He is one of the few artists to have successfully exhibited his work at the young age of 25. His paintings are flooded with the essence of his town Marathwada through colors, figures, lifestyles, poultry and landscapes. Colors that dominate his background are reds, yellows or greens showing the grandness of the town while his figures are emotional and painted in earthy colors depicting the economic and social condition of the place. It's this evolved language that clearly translates their stories, feelings, mood and the situations faced by them.

The Indo-Japanese Association, Kalavrat International Art Festival, Art Society of India, Indian Royal Academy and Karnataka Royal Shield have conferred awards on him in a span of just a few years.

In his painting, he has symbolically represented the door with preaching and philosophic imprints signifying the path for ultimate salvation and his other paintings symbolically represent the rise of Atma Gyan with Gurudevshree's preaching.

Suhas Bahulkar: (1954)

Suhas Bahulkar is an alumnus of the J J College of Art, having completed his Diploma in Painting and then having worked as a lecturer till 1995. Bahulkar is a portrait artist, muralist, curator, research writer, a professor and one of the most important fine artists of the contemporary Bombay school. He is extremely well-known for his sepia-tinged paintings illustrating the glorious architecture of Maharashtra; the richness of the Wadas, the ethnic costumes with gold borders, the austere surroundings and the feel of the golden era. His paintings are a study of visual history and he does that with full consciousness. The artist has mastered the art of handling all mediums and materials and uses them as the subject deems fit. His outstanding work, which was done over a period of five years, included a wide range of mediums like paintings, reliefs, sculptures, ceramic murals and diagrams.

Apart from numerous scholarships and fellowships, he has won awards from the Royal Drawing Society, London, Bombay Art Society, Maharashtra State Art Exhibition, etc. His work has been widely recognized in major international and domestic art centers like London, Paris, New York, Hong Kong, Mumbai, Delhi etc. At present, he is working on National Museum of Revolutionaries at Savarkar Smarak, Mumbai, depicting the India's freedom struggle from 1750 to 1947.

In his painting, he has mastered the essence of the characters of through voids filled with abstract images and calligraphic messages signifying the contemplation and self realization.

Vasudeo Kamath: (1956)

Internationally known artist Vasudeo Kamath, born in Karkalla, Karnataka, has a Diploma in Painting from Sir J. J. School of Art in Mumbai. At present, he is the President of The Art Society of India, The Bombay Art Society and Sanskar Bharati.

Vasudeo Kamath is a profound artist of immeasurable originality and classic vision who consistently enthralls with his artistic rendition of sketches, landscapes and portraits. His oils and water-colors weave a magical tale that arrest the viewers' attention and haul them into his overwhelming world of stories. His in-depth study of the classical folk narratives is devotedly represented in his series of paintings, more often connecting them to the current era through an exemplary display of fine artistry. His works in portraits include personalities such as ex-President Smt. Pratibha Patil, President Shri. Pranab Mukherjee, Balasaheb Thackeray, Babasaheb Purandare amongst others. Being a socially responsible artist, he always stands for the promotion and encouragement of art and artists and strives to bridge the gap between society and artists through his portrait and landscape demonstrations and on-the-spot painting excursions.

With his exceptional skills he won many awards from National and International level, the most celebrated one being the Grand Draper Award by Portrait Society of America for his portrait "My Wife".

Artist Vasudev Kamat, true to his narrative style, has brought alive the story of Pandit Tadormal and how Gurudevshree fondly remembers him by immersing himself in the 'Mokshamarg Prakashak' written by the great Pandit Tadormal himself.

Vijay Achrekar: (1967)

Vijay Achrekar has acquired a Diploma in Drawing & Painting from L S Raheja School of Art, Mumbai in 1988. He strongly believes in creating a language that can be easily translated to the audience, leaving out any arbitrary thoughts giving the subject multiple meanings. He works towards holding the viewer's attention in a simple, pleasant manner and goes out of the way to create a space for this. Working around the female form in a realistic background is his precise technique that stands out and grasps the observer taking them back into the world of 19th century paintings. Despite him modernizing his work with dynamic gestural strokes and abstract backgrounds, his art remains precise and smooth with realistic renderings.

He has won several awards, including The Art Society of India Award - 1990, 1991, 1994, 1995, The Maharashtra Government Award for Portraiture in 1987, and the Bombay Art Society Award for Portraiture 1996. Noticed by many, his works form a part of the personal collection of Shri Ratan Tata and Chinmaya Mission. His bold colored acrylics have been exhibited in many group and solo shows in India and abroad.

Vijay Achrekar, with his precise depiction of Gurudevshree in both stages one of his Diksha Svarup and another as an enlightened soul has not only captured the physical reality but also the spiritual essence.

Vijayraaj Bodhankar: (1964)

Graduated from Sir J. J. College of Art, Vijayraaj Bodhankar has covered a long way to reach this stage as an evolved artist. He has also been a faculty member at the Rachana Sansad Art College and a columnist and caricaturist for quite a few newspapers.

The artist has delved deep into spaces between his inner and outer feelings, has gone soul searching and developed a language to depict these multiple abstract layers. With a strong base in spirituality, he creates unique compositions in his characteristic style using colors that speak a great deal about the various feelings and messages that he wants to depict. His style of work breaks the existing genres of art and his paintings reflect images that take the viewer into his world of abstraction that have a different meaning for each one. His spiritual compositions involve the Alphabets-Aksharas- not as letters but as a part of design texture.

His works have been immensely appreciated at various exhibitions and have formed a part of many collections. The use of light, color, texture in his concepts is exceptional and the several live demos by him have led to a packed crowd.

In his painting, he has conveyed the blessings of Gurudevshree inspiring the Atman to be childlike, free and pure. Beautifully textured and with subtle colors, his paintings touch the heart at first glance and invite the viewer to delve deeper into this space.

Vinod Sharma: (1954)

The artist has graduated from College of Arts, New Delhi with Bachelors in Fine Arts and completed his Master of Fine Arts from M. S. University, Baroda. Apart from this he has received fellowships in printmaking and painting by Lalit Kala Akademi, New Delhi and the Government of India.

Artist Vinod Sharma's oil paintings are a window of his interpretation of landscapes from areas he has visited; not photographic images but a narrative of his experiences. He does not paint on site but recreates these images from memory and it here that he plays with textures – a common thread between the real and the desired. He says, "To me my work is abstraction. I'm not painting a tree like a photograph or even trying to reproduce it. It is a matter of perspective." His compositions aren't planned in advance; it is the result of his complete surrender to the canvas, liberal analysis, and a spiritual touch that comes from within.

His work has been warmly appreciated throughout India and has also ventured out to Pakistan, Paris, Australia and many Asian countries. Awards, fellowships and recognition haven't shied away from the artist and he has been honored by many organizations throughout the country.

The paintings depicts an abstract representation of 'Light follows the dark' where the artist, keeping with his dominant language of landscapes, has created a lyrical understanding of the concept.



THE SCULPTOR'S CREATIONS



Ajinkya Chaulkar | 39"x 24"x 19.5" | Glass fiber.

Shrimad Rajchandra (1867-1901 AD) a self-realized soul, poet and spiritual philosopher of very high calibre.



Amit Sawant | 37"x 26"x 24" | Glass fiber in colour.

Ancient Sculpture of Jain Tirthankar Shree Shantinath.



Amit Sawant | 28.5"x 15"x 7.5 | Glass fiber.

Muniraj Gajsukumar in meditation. His angry father-in-law lighted a pyre on his head, but the Muniraj was unperturbed.



Amit Sawant | 17.5"x 9"x 12.5" | Glass fiber in colour.

Keshloch - Self tearing of hair by the Lord Tirthankar Muniraj.



Atish Palwankar | 36"x 26"x 24" | Glass fiber.

When Puja Nihalchand Soganiji (1911-1964 AD) was asked about the supreme bliss, he said that indeterminate enjoyment can only be realised and can't be expressed. But for the sake of understanding, one can say that if you take a sip of sugarcane juice and then keep on consuming it one sip after other; likewise, you keep enjoying supreme bliss and don't get content with it.



Atish Palwankar | 33"x 10"x 11" | Glass fiber in colour.

Saudharm Indra - the Lord of heaven performs Tandav Nritya (dance) on the first glimpse of child tirthankar.



Bhagwan Rampure | 38"x 24"x 23" | Glass fiber in colour.

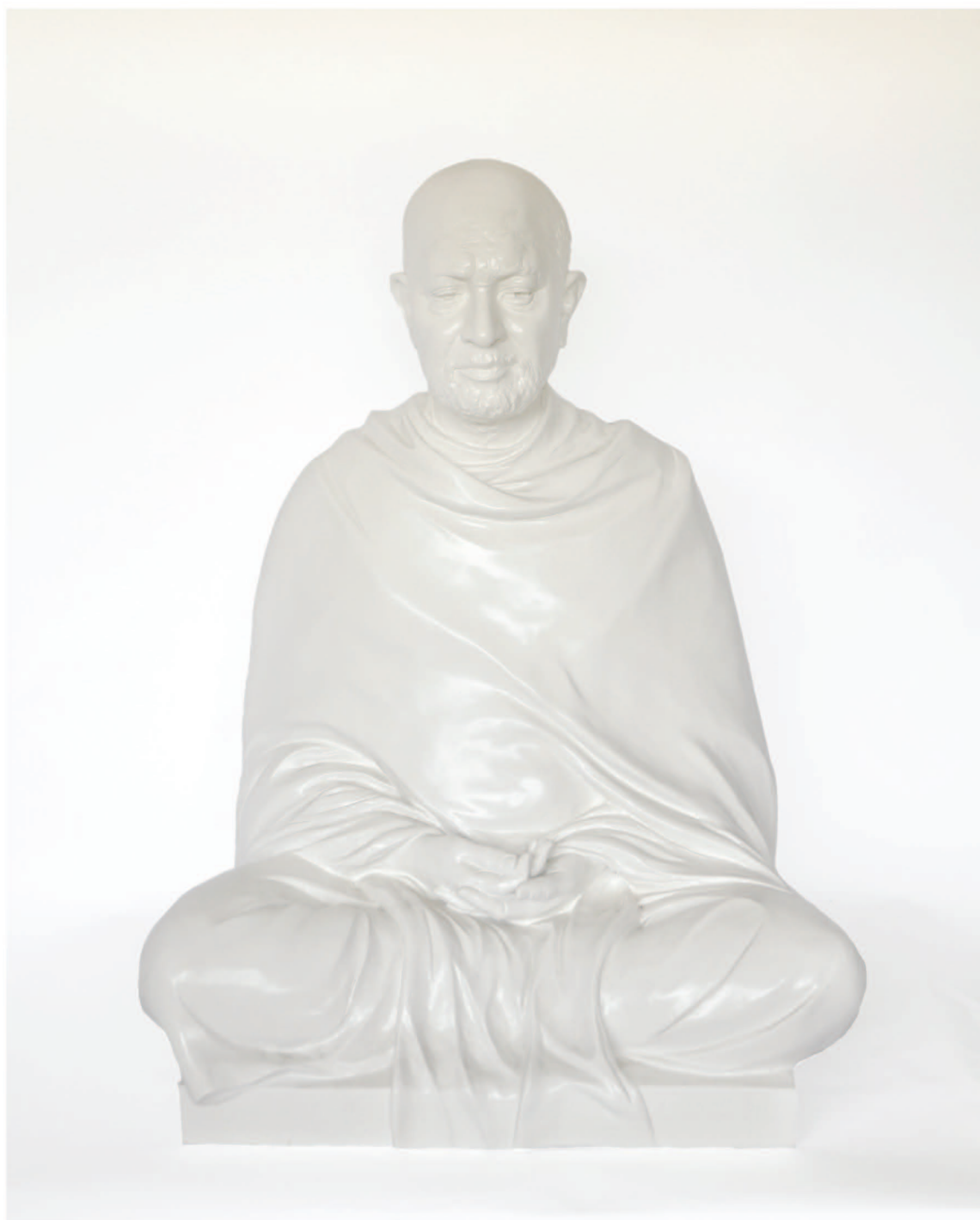
Gurudevshree worships the foot print of Acharya Kundkundacharya and contemplates his scriptures, on path of salvation.

Pujya Gurudevshree attains self realisation with an aim of complete fulfilment.



Bhagwan Rampure | 20"x 20"x 3" | Glass fiber in colour.

Pujya Gurudevshri Kanjishwami's Lotus foot prints (Chanran Kamal).



Chandrajit Yadav | 36 x 48 | Glass fiber.

Pujya Sadgurudevshree Kanjishwami (1890-1980 AD).



Chandrashekar Khanzode | 57"x 29"x 29" | Glass fiber.

Anointment of Gomateswar Bahubali at Shravanbelgola by Pujya Gurudevshree Kanjishwami.



Chandrashekar Khanzode | 19"x 27"x 9" | Glass fiber with diamonds.

Eternal diamond studded scriptures in the heavens.



Madhukar Wanjari | 32"x 33"x 17.5" | Glass fiber in colour.

In the sea of mundane wandering, without the help of the true navigator guru, it is impossible to reach the shore. In the present era, we are fortunate to benefit from an enlightened soul in Pujya Gurudevshree Kanjishwami.



Prabhakar Singh | 30"x 27.5"x 17" | Metal & fiber.

Siddha- the supreme soul— accommodates infinite other such supreme souls above Siddhshila.



Prabhakar Singh | 17.5"x 7"x 11" | Glass fiber in colour.

Samaysaar, a scripture describing the process of salvation written by Acharya Kundkunddev 2000 years ago; was emplaced at Songadh by Pujya Bahenshree Champaben in 1938 AD.



Pramod Kamble | 51"x 31"x 30" | Glass fiber.

Fearless and compassionate Gurudevshree with a tiger at Mysore zoo.



Ratan Saha | 31"x 31"x 20 | Glass fiber in colour.

Vrushabh – Mother Marudevi in her dream sees a Vrushabh (Bullock) entering her mouth. King Nabhirai explains to the queen that she has conceived Rushabhdev, the first Tirthankar, propagator of eternal religion. Vrushabh is also the Symbol of the first Tirthankar Rushabhdev.



Ratan Saha | 16"x 13"x 13" | Glass fiber.

Siddha – the supreme soul.



Tarak Garai | 38"x 38"x 19" | Glass fiber in colour.

Pujya Gurudevshree experiencing indeterminate bliss.



Uttam Pacharne | 46"x 42"x 24" | Glass fiber in colour.

Chaitanyaghan – Conscious Soul.



Uttam Pacharne | 32"x 15.5"x 15.5" | Glass fiber in colour.

Anointment of Tirthankar on birth by Indra on Mount Meru.



Pradeep Shinde | 20"x 25"x 10" | 8"x 20"x 8.5" | Glass fiber.

As a swan separates milk and water, an enlightened soul differentiates between pure soul (gyan) and passion (raag).



Pravin Khambal | 24.5"x 17"x 8" | Glass fiber in colour.

Hrim with 24 Tirthankars.



Sachin Chaudhari | 23"x 27"x 8" | Glass fiber with diamonds.

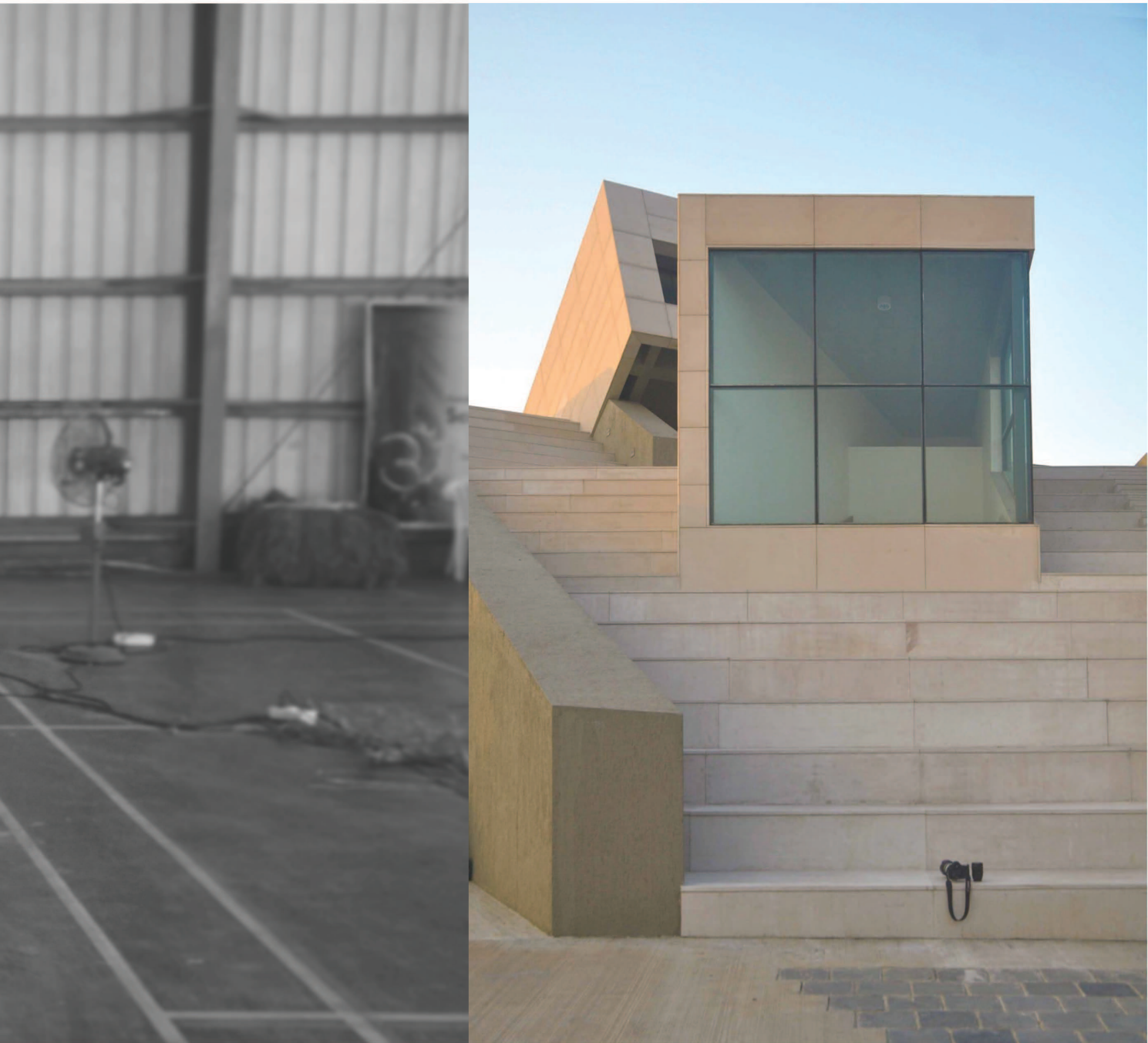
OM in Gurudevshree's hand writing. OM is the resonant preaching of Tirthankar. Pujya Gurudevshree Kanjisiwami used to fondly explain the importance of OM.



Vikram Waghmode | 21"x 8.5"x 6" | Glass fiber in colour.

Message of Gurudevshree - there is only one way to attain salvation and that is by knowing thyself.





THE SCULPTURE CAMP













ABOUT THE SCULPTORS

Sculptors at Sculpture Camp, 2015.

Ajinkya Chaulkar: (1968)

The artist has graduated from the prestigious Sir J. J. School of Art in Sculpture and Modeling. He is known for the iconic Maharashtra Shivaji Raje and the 12-feet installation of Meghdambri (replica of Raigad) in bronze, which speak aloud of his quality, which has set a precedent for his own work.

The sculptor is a native of the mesmerizing Konkan region in Maharashtra, the essence of which reflects in all his works. Though his work is conceptually inspired from the daily lifestyle around him and his childhood memories, he continues to add layers of his imaginative narratives to it, eventually giving certain uniqueness to the final work. He comes from a family of hard working Kumbhars and hence his work is an amalgamation of local materials, strong narrative and intricate carvings. Lean, slender figures, animated and expressive postures and expressive stories of the marginalized are a few prominent features of his work.

Artist Chaulkar has been recognized multiple times by the Maharashtra State Art Exhibition awards and has been conferred the Bendre Hussain Scholarship award by The Bombay Art Society.

Ajinkya Chaulkar's expertise and vast experience is reflected in his sculptures where he has carved out the delicate and spiritual essence portrayed by the Revered Jain philosopher, Shrimad Rajchandra.

Amit Sawant: (1978)

Sculptor Amit Sawant has graduated in Sculpture and Modeling from Sir J J School of Art. The young artist has also started a creative professional venture known as Sculpture Artist.

Amit says his artistic journey began from his early childhood where his curiosity and hobby was nurtured in his family who comprise of sculptors with a business of making eco-friendly Ganesha idols. His venture consists of a team of dynamic professionals, who are committed to deliver excellence through timely completion of cost effective and challenging assignments.

Amit Sawant's sculpture was displayed in the exhibition at the Jehangir Art Gallery and has won the prestigious Bombay Art Society's award in February 2013.

In his sculptures, Amit Sawant has created a form that describes the satisfying journey of penance and meditation and the process of reaching a state of tranquil.

Atish Palwankar: (1988)

This young artist has completed his graduation in Sculpture and Modeling from the highly acclaimed Sir J J School of Art. Atish Palwankar is an emerging young talent who acquired fame and recognition at a very early age.

Atish feels that literature is the medium that can express a particular thought, feeling and character extremely well and he derives his inspiration from the same. According to him, a sculptor is always aware of the various forms that appear around him and he uses his skill to create those, through his work. Atish has studied the anatomy of human body in depth and has persistently worked towards replicating that through his sculptures. He is a young artist with a promising future, who has been highly appreciated by many senior sculptors for his realistic portrait sculptures.

He has received a Silver medal at annual exhibition of Sir J J School of Art and Shri Inder Bhambhani Memorial Award for the best sculpture.

Atish Palwankar has attempted to convey the ideas of contentment and happiness through his expressive sculptures of Pujya Nihalchand Soganiji and Saudharma Indra.

Bhagwan Rampure: (1962)

This artist from Solapur, Maharashtra, is an alumnus of the prominent Sir J J School of Art where he graduated in Sculpture and Modeling. Known for his live demonstrations, this senior artist is known to have made live sculptures of celebrity models like Gulzarji, Dr. Shriram Lagoo, Vijay Tendulkar, Mangesh Tendulkar, Dilip Prabhawalkar, and other stalwarts.

The artist says, "I think, art is a spontaneous flow of inner soul. For me, it is nothing but worship". He is a perfectionist, depicting his observations. He explains that apart from the physical structure, the emotions and character of the subject are the essential part. He doesn't constrain himself to any specific material and has experimented with bronze, fiber, wood and marble.

Winner of several awards such as 'Abhang Kalakar Puraskar', Maharashtra State Art Exhibition, Gaurav Puraskar from Shree Siddhi Vinayak Mandir Trust, Mumbai and Art Society of India, the artist has also created few trophy's for renowned organizations like 'Fernina Look of The Year', 'Film Fare', 'Tribhuvandas Bhimji Zaveri', and 'Mata Sanman'. Bhagwan Rampure has sculpted out the journey of Gurudevshree attaining fulfillment and his footprints that are deeply respected for carving out that journey.

Chandrajit Yadav: (1962)

Sculptor Chandrajit Yadav hails from Sangli, Maharashtra and has completed his G. D. Art in Painting and Sculpture from Sir J J School of Art. He currently serves as a committee member in the Mumbai University and also as Hon. Treasurer in The Bombay Art Society.

His expertise, be whatsoever medium, is to generate and bring out the desired expressions in the sculpture. He says, "You don't have the advantage of colour in sculpture so you need to exaggerate the emotion". Most of his works are of the scale of monuments and he has become a specialist at that. He has carved a niche for making portrait sculptures from life, where, he brings out the character of the subject in an effortless way.

He has received the Maharashtra State Art Exhibition award and one from the Bombay Art Society amongst other recognition. His monumental sculptures are installed by across the country and beyond.

The master of portrait sculptures, Chandrajit Yadav has recreated the serene form of Saint Sadguruudevshree Kanjishwami that displays his absolute and content emotion in a meditative form.

Chandrashekhar Khanzode: (1977)

The sculptor Chandrashekhar Khanzode from Parartwada, Amravati, Maharashtra, has received a Govt. Diploma in Sculpture and Modeling from Sir J J School of Arts and has also procured a BFA in Sculpture and Modeling from M M K College of Visual Arts, Gulbarga, and Karnataka.

Critics have described his style as one that involves steel, fiber, marble, gold foils and diamond beads. He has been called an abstract artist as the form of his sculptures conveys a metaphorical understanding. However his work has a realistic touch.

He has to his credit the prestigious Bendre Hussain Scholarship and various other scholarships, medals and awards from various prominent Art Societies and Institutes and has been invited for art camps and exhibitions to many places across India.

Chandrashekhar Khanzode has displayed his ease with materials through the granite sculpture of Gomateshwar and the Akrutrim Shashtra with the lettering done in diamond beads thereby forming multiple layers of meaning.

Madhukar Wanjari: (1963)

Versatile sculptor Madhukar Wanjari is from Amaravati, Maharashtra and has procured a B F A in Sculpture from Sir J J School of Arts. Currently, as a senior lecturer at Sir J J School of Arts he creates an environment where he forms a source of inspiration for many

This senior sculptor's work in marble and metal has been described by the 'Tribune' as monumental and that they add to each other's existence and value and breathe life. All his works have been marvelous pieces of artistic energy and evolution and provide the onlooker with great and enriching experience. Padmashree Prof. Rajendra Tiku of Jammu acknowledges the best in sculptor Wanjari by saying, "Wanjari comes forth with a visual treat that draws energies from tradition but arrives at a well defined contemporary sculptural idiom. His simple dilation concerns give his sculptural transformations a vivid and profound impact."

He has won prestigious awards for his academic performances in 1989-90 and 1990-91, fellowship from Sir J J School of Arts and has been recognized by the Rashtriya Lalit Kala Akademi, New Delhi. He has exhibited in the Jehangir Art Gallery and other prestigious galleries in India and also at Asian Biennale at Dhaka in the year 2000.

Madhukar Wanjari in his wooden sculpture has pointed out the importance and blessings of Gurudevshree as he helped us navigate our way to the shore amidst the worldly confusion.

Prabhakar Singh: (1975)

This artist from Bhagalpur, Bihar has completed his bachelor's in Sculpture and Master's in Plastic Arts from Banaras Hindu University. Prabhakar Singh is well qualified and his thirst for knowledge is evident through his diploma course in music, art and craft and painting.

The sculptor has evolved over the years and many critics and enthusiasts have defined the language of his work as having the quality of transparency. Also most of his sculptures have layers for which he explains, "Everything in this universe has two forms- Internal and external. External form can be visualized by our eyes but not internal. Internal form can be seen and felt through senses. Meaning of internality of object depends on knowledge of viewer and his creations are not exceptional in this way."

His long and successful journey as a sculptor has been approved through the Rising Personality India Award bestowed upon him by Penguin Publishing House, New Delhi. Apart from many other awards and exhibitions his works form a part of collection of the History museum in Aurangabad University, Lalit Kala Akademi in Lucknow, Bangalore University amongst many others.

Prabhakar Singh has tried to explain the concept of 'Ek Siddh mein Siddh Anant' through his moldings where the supreme soul accommodates infinite other such supreme souls above Siddhshila.

Pramod Kamble: (1964)

Sculptor Kamble has completed his Art teacher Diploma from Pragati Kala Mahavidyalaya, Ahmednagar and his Diploma in Sculpture and Modeling from Sir J J School of Art. He is known for the animal sculptures in fiber glass which he has created for 'Nanhi Duniya', a recreation park for children, in Chitrakoot in Uttar Pradesh.

Pramod Kamble, apart from being a sculptor is adept and versatile in the art of paintings and other media since he originally belongs to a family of artists. He prefers working with fiber glass which is both, durable and affordable. His keen interest in anatomy helped him carve out more than 50 animal sculptures for the Nanhi Duniya Park, a work that has been appreciated by many.

He has received awards from the Indian army, President of India, Maharashtra State Award, and Bombay Art Society amongst others.

The whole idea of fearlessness and compassion has been shown through the sculpture of Pramod Kamble where even the wild tiger is tamed by the love showered by Gurudevshree.

Ratan Saha: (1962)

Born in Midnapore (West Bengal) this exceptionally gifted sculptor, Ratan Saha, received his Bachelors degree in Fine Arts from the Rabindra Bharati University, Kolkata and his Master's in Creative Sculpture, from the Faculty of Fine Arts, M.S.U., Baroda.

Senior artist Saha finds assurance in depicting force and power in his works and his muse is the Bull which he has explored in the widest capacity. He says, "As a sculptor I like the form of the bull. The animal is a symbol of life force. The more I delved deep into formal experiments, the more I became aware of the possible meanings that such experiments could produce. Mine is a journey with the metaphor of a bull, as a celebration of life and as a critique of the wrong things happening in society."

West Bengal State award, the National Scholarship from Human Resource Development, New Delhi, and a Lalit Kala Akademi Research Scholar from Regional Centre, Chennai are few of the major recognitions received by him. His solo exhibition at Jehangir Art Gallery was a major success where he met with a very satisfied and interested audience.

Ratan Saha has his proficiency with stone and juxtaposed Vrushabha against the first Teerthankara signifying the propagation of the eternal religion.

Tarak Garai: (1946)

Senior sculptor, Tarak Garai was groomed under the guidance of the most renowned sculptor Ramkinkar Baij during his graduation years at Kala Bhavana, Visva-Bharati, Santiniketan in Kolkata, West Bengal. Presently, at the age of 71 he still remains active, working more than 12 hours painting & sculpting simultaneously with the same vigor as before.

Tarak Garai is a sculptor looked up to by many young artists and sculptors, as he has been engaged in experimental creative sculptures mainly in bronze along with various other mediums like wood, stone, terracotta etc since he began his journey. He always casts his sculptures in his foundry and most of them being in bronze which is the medium he loves to work with.

He has received the honor of receiving the senior fellowship award multiple times by Government of India apart from being awarded in the sculpture category by many art houses. His works have formed a part of collection of the NGMA and Lalit Kala Akademi in New Delhi, India International Art Centre and Nrityagram amongst others

Tarak Garai has carved another of his intricate sculpture in bronze that reflects the indeterminate joy of Gurudevshree which fills the viewer with absolute contentment.

Uttam Pacharne: (1956)

Born in Chakhalewadi, Karjat, Maharashtra, sculptor Uttam Pacharne is one of the most eminent contemporary sculptors of India who has received his Diploma in Sculpture and Modeling and A.M. from Sir J J School of Art and has completed his Art teacher's Diploma from Abhinav Kala Vidyalaya at Pune.

The sculptor prefers making his works by metal casting and has mastered that medium. Most of his works are of a monumental scale and he is one of those few sculptors whose works have been installed all across India. He is an extremely respected and renowned artist and is often invited by art institutions to share his knowledge and experience with students and younger artists.

He has won the prestigious Piloo Pochkhanvala National Scholarship, Maharashtra State Award, National Lalit Kala Akademi Award and Maharashtra Gaurav Puraskar. With his social participation he has been serving at various art organizations in many ways including the chairmanship of the Bombay Art Society, Advisory Committee Member in Government of Maharashtra regarding Sir J. J. School of Art and Director of Art.

Uttam Pacharne has delved into the abstract and created his simplistic expression that elucidates the basic principles of 'Chitanyaghaan' and another sculpture he has depicted anointment of Teerthankar at birth by Lord of heaven Indra.

Sculptors who participated for one day in the camp

Pradeep Shinde: (1972)

Pradeep Shinde is an experimental sculptor from Mumbai who has completed his G.D. Art in Sculpture and Modeling from Sir J. J. School of Art, Mumbai.

Well-known for his creativity and experimentation with different materials, Pradeep Shinde has created sculptures that have been admired by many and have taken the form of aesthetic public installations. He is famous for using metal scrap and forming abstract amorphous sculpture that create

For his exceptional talent, he has been awarded by Maharashtra state Art Exhibition, Sir J J School of Art, Y.B. Chavan Art Centre, and Camlin for his creative sculptures. He has to his credit various scholarships such as Aditya Vikram Birla Kala Kiran Puraskar and Bendre - Hussain Scholarship by The Bombay Art Society.

Pradeep Shinde, through his sculpture has tried to show that as the swan separates milk and water, an enlightened soul differentiates pure soul (gyan) and passion (raag).

Pravin Khambal: (1979)

Young sculptor Pravin Khambal secured his G D Art in Sculpture and Modeling from Sir J J School of Art and a Post Graduate Diploma in the same from the prestigious M S University, Baroda. He has also completed his Art Teachers Diploma which further widens the scope in this field.

His enriched education definitely paves the way for a very promising future. He has been invited for art camps in Mysore, Lucknow and Pune. He has also been honored with fellowships by Sir J J School of art.

He has received a Gold Medal from the Bombay Art Society etc and since an early age participated in many exhibitions in India at prestigious art galleries and conducted demos at many art Institutes.

Pravin Khambal has carved out the platform of 'Hrim' where all the 24 Teerthankars come together.

Sachin Chaudhari: (1968)

The sculptor from Vasai, Maharashtra has completed his G.D. Art Sculpture and Modeling from Sir J.J. School of Arts, Mumbai.

Sachin Chaudhari considers himself to be a spiritual person and all his works carry that essence and energy in them. Wood is the medium he works in as he believes that it is inspired by nature and hence is a pure element devoid of negative energies.

His sculptural forte sought him merit scholarship from Sir J.J. School of Art and various awards by Maharashtra State Art, Sir J.J. School of Art, Bombay Art Society, South Central Zone, Cultural Centre, Nagpur and many more.

Sachin Chaudhari has expressed his spirituality and the Gurudevshree's lessons on the importance of OM which is also a resonant preaching of the Teerthankar.

Vikram Waghmode: (1986)

This freelance sculpture artist, Vikram Waghmode born in a small village of Indapur in Pune, Maharashtra and has completed his Art teacher's Diploma from Bhartiya Kala Mahavidyalay and B.F.A. in Sculpture from Bharati Vidyapith, College of Fine Arts, Pune.

At a very young age he has mastered a command in portrait sculpture and abstract stone sculpture where there is no limit to his creativity in any types of stone. He has a range of works around the squirrel which forms his interest and he further ventures in art installations and abstract works in stone.

His exhibition of "World of Squirrel" in Jahangir art Gallery, Mumbai in 2013 got him recognition as a young master of Sculptor.

Vikram Waghmode pays reverence to Gurudevshree by showing that the only way to attain salvation is by knowing thyself.

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