

THE GUJARAT AGE



YOU
'Traditional art form must live long'

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'Traditional art must live long'

BY OUR CORRESPONDENT



Kalpana Shrivastava Amin

She gives a radiant smile that lights up her face. Her reflection and unfading smile puts one at ease immediately. Meet Kalpana Shrivastava Amin.

Walking into her two-storey art gallery, one can explore the exquisiteness of artefacts and figurines, all of which are made from clay.

The magnificence will captivate you and leave you reeling in the splendence of the beautiful artwork that she produces. "Fis-Art isn't just another art gallery. It's an art lover's paradise where art flows endlessly", she explains. It is not just one of its kind but also one of the largest clay studios in the country.

"Decorating a house calls for a great creative and aesthetic sense on your part", says Kalpana. She believes in propagating realistic art, something that the layman can see and appreciate.

But today art comes with a price and hence it becomes the posses-

sion of a choicest few. "But my effort is to cater to masses. Therefore my products are priced from Rs 20 to Rs 10,000. So that there is something for everybody." The range of her products is wide—statues, busts, figure heads, animals and idols of gods and goddesses, tribal masks, bowls and glasses, frames, pots, Jhumars and other items.

There is an incessant effort on her part to revive and preserve the traditional and tribal art that seem to have lost their identity. She has experimen-

ted with almost all the popular forms like Red Indian designs, Aztec designs from Mexico, Egyptian designs, Machabani art, Bastar designs, Worli art from Maharashtra. Kalpana has tried to present a glimpse of the civilisations these art forms belonged to, through her art. "I see things



around me and get inspired by them and then I try to innovate them to make my art work really different", she explains.

"I create not just beautiful and decorative items but utility items too," claims the budding entrepreneur. So there is an effort to bring out a genuine evidence of things that are valuable not just in terms of decoration but also production. Her normal sculptures are two to three feet in size. The size, shapes and colours are so perfectly balanced to fit in the beauty and harmony of the pieces that none of them are alike.

Whether large or small, sculptures tend to have a monumental quality and are the complex of art. "Even the smallest piece of sculpture has the power to express noble and grand concepts and ideas," expresses Kalpana. The wall hangings are of decorative frames pro-

duced from high and low relief terracotta plates painted in attractive colours.

All ready for display in her studio are images of animals, traditional symbols, religious figures, and tribal masks. Her studio on an average has 20,000 items on display. Sculptures of Lord Ganesha are the hot sellers. "Most people come to buy it for gift purpose or decorating their own corners," she says. Her Ganeshas do not have a regular design she catches them in a variety of moods and mimmers. The grandeur and nobility in her work makes her art all the more interesting.



Beautifully the surroundings through the medium of ceramics, terracotta, glass, iron, brass, wood, stones and plastics has made her work unique. Kalpana uses her artwork to decorate homes, offices, restaurants, hotels and public places. She has taken up some major projects with the Gujarat Refinery, Hotel Surya, Karnavati Hotel, Baroda Airport, Manekchand factory at the Viana-Baroda highway, and numerous farm houses in and around Baroda. All projects that she takes up are budget oriented. The mate-

rial, the space allotment and the designs are taken care of accordingly.

Kalpana started her career as a beautician where she excelled in beautifying and grooming. Her passion for art from her childhood led her to experiment in diverse areas like painting, photography and needle work. Today 30-40 artisans are involved in the work and she wishes to build a network of artisans by training them in this art. There is an effort on her part to uplift the family of those working in her studio by not just teaching them to market their art work to make them economically self-reliant but also help conserve the remarkable art forms that have been forgotten.

Kalpana believes that the value of an artwork lies in the amount of life, quality and expression that the artists puts in it. She wishes to start an institute where artists can produce the best of art work and revive the traditional art, she reiterates. "Life may be small but art must live long."

Visit her art gallery, 'Mansharkang', near Rajgharw chambers, Vallabh Vidyanagar.



2. Sculptures that are manufactured by Kalpana Amin. A view of her shop (right). ASIAN AGE photographs.