

EARTH



ALLIANCE SCHOOL OF LIBERAL ARTS
FINE ARTS

World Art Day
2024

Art & Sustainability

Art for everyone, art
for life



EARTH

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EARTH

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Introductory Note *from*

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Earth's ability to support complex life on it is being compromised at a far greater pace than it is currently believed. The unprecedented growth of human consumption and population is making things even worse. In the past 500 years, about 700 species of documented vertebrate and 600 plant species have become extinct. While this does not include all those species that have gone extinct unrecorded; out of total of 7-10 million eukaryotic species on this planet, one million are threatened of extinction. Today there is less than 15% of the wetland area compared to what existed about 300 years ago. Live coral cover has halved in less than 200 years while Seagrass extent has been decreasing by 10% per decade over the last century. All of these are extremely interrelated in sustaining the biosphere of Earth and all its life forms including human beings.

Bottom-up solutions to sustainability aims to make life and living sustainable at the individual level and then building onwards to the local, regional, and national levels. It seems to offer a practical solution that could be built



onwards to specific populations and cultures in the sense of a particular 'behavioural change'. Among others, a possible solution for sustainable e'ART'h; could be ART itself, as it is a powerful medium of communication. Art being that dimension of human activity that has shaped society over centuries, it is a powerful tool to influence behavioural change of the type that we desire. Youth among others in the society could use art far more effectively than any. Further, in another stream of Solution to sustainability – The Circularity – Art plays a pivotal role in all of its four dimensions; reduce, reuse, recycle, and remove. There is a huge movement of ART in this way that is both communicating and by itself helping sustainability. In this context, it is my singular pleasure to note that the ART Day on the theme of eARTH is being conceptualized and celebrated. I wish the eARTH day all the success.

Faculty note from

Welcome to the inaugural issue of 'eARTh' our Sustainability Art Newsletter. We're excited to embark on this journey with you, celebrating the merging of creativity and consciousness, where art is a potent tool for addressing urgent global issues, especially sustainability. Art has always reflected society, echoing its victories, hurdles, and dreams. Today, as we grapple with environmental crises, social disparities, and cultural shifts, artists worldwide are leveraging their talents to express themselves, spark discussions, and motivate action toward a more sustainable future. Our newsletter aims to showcase the pioneering work of these artists leading this movement. We'll search various themes and concepts, exploring how artists reimagine materials, redefine beauty, and reshape narratives to confront today's ecological challenges. This newsletter provides an engaging forum for presenting artwork, promoting discussion, enticing cooperation, and cultivating a feeling of community. We want our readers to share their thoughts, experiences, and distinctive viewpoints. By working together, we can highlight the vital significance of sustainability while amplifying the varied voices of artists. We understand that sustainability is a continuous process that involves learning, growth, and adaptability rather than just a destination. Through art, we may rethink how we interact with nature, promoting environmental stewardship and imagining a more just, sustainable, and enriching future for all. Come with us as we create a better world through expression and creativity.

Prof. Sangita Das

Assistant professor,
Alliance school of Liberal arts and humanities



In conclusion, I extend our heartfelt gratitude to all the students who have dedicated their time, skills, and enthusiasm to bring this newsletter to life.

Thank you for joining us on this transformative voyage. Let's explore, create, and inspire together through the lens of sustainability art.

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Sustainability in art refers to the process of creating art in ways that minimize negative environmental impacts and promote social and economic equity.

Art is the diverse, magical technique that unites us all with its magnificence and brilliance. It shows how capable the human brain and emotions are to create such pieces of great imagination, conceptualization, and creativity. Sustainability involves using eco-friendly materials, reducing waste, supporting local communities, and addressing social issues through artistic expression.

Artists have been very successful in showcasing sustainability issues by portraying environmental degradation, social injustices, and economic disparities. Art can compel individuals and communities to confront pressing challenges and envision alternative futures. One such example of a painting is “Guernica” by Pablo Picasso, which shows the bombing on the Basque town and the horror upon its innocent people. The "Washed Ashore" project utilizes ocean debris to create large-scale sculptures, raising awareness about marine pollution and the need for plastic waste reduction.

S U S T A I N A B L E A R T

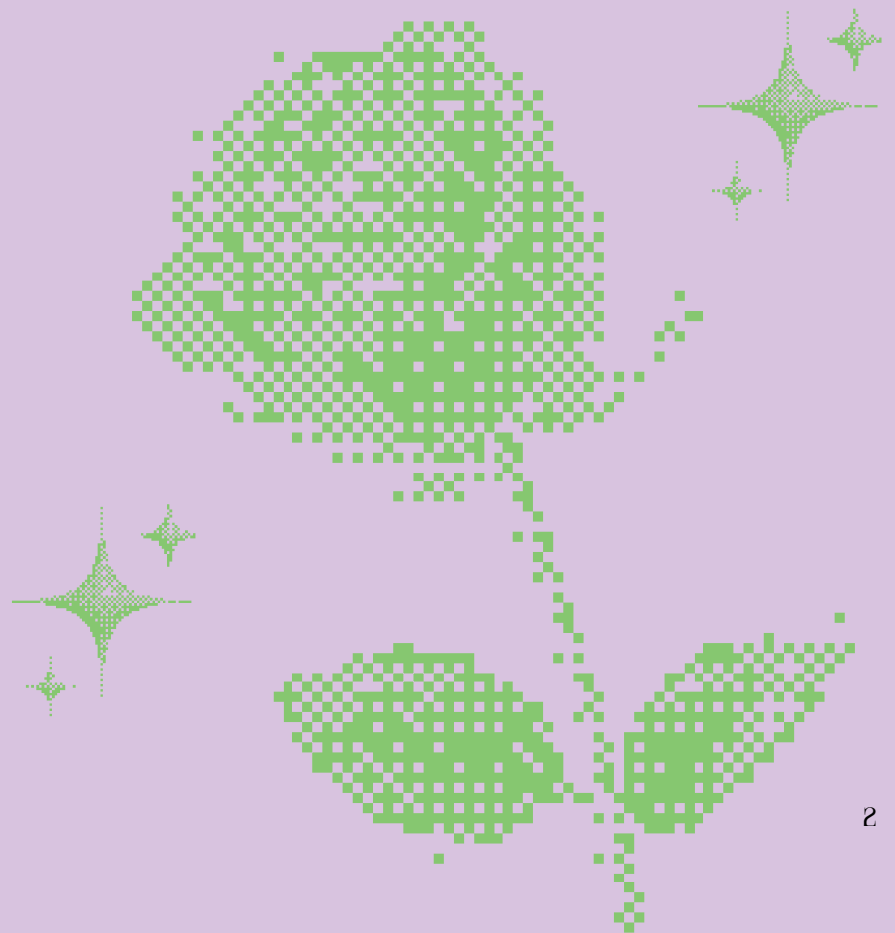


By Arshiya kamal

In recent times, there has been a commotion to switch to much more ecologically friendly materials to avoid waste and to use recycling and upcycling methods, which can be seen in many of the modern art pieces today. In urban areas, initiatives like "Green Graffiti" promote sustainability through eco-friendly street art and community beautification projects. In the context of the Sustainable Development Goals, the intersection of art and sustainability presents a unique opportunity to address global challenges and drive positive action. Sculptors have started to create installations with recycled materials that not only show their commitment to a better society but also their unquestionable creativity to use something discarded and give it a new meaning.

Moreover, it is evident that artists all over the world have expanded their mediums to include more eco-friendly and biodegradable materials such as water-based inks, non-toxic paints, and plant-based resins, which are less harmful to both the environment and human health. Thus, artists have not only been striving towards implementing sustainability and taking responsibility for it but also creating examples of various ecological issues through creativity. It is common knowledge that a lot of people are uninterested in pursuing a career in art because they think there is little room for advancement.

However, sustainable measures taken by artists today in the 21st century have proven to be beacons of hope and inspiration. Artists promote a healthy environment as creatively and pleasantly as possible because it is easier for people to understand concepts through emotions evoked by art rather than just mere words. By harnessing the creative potential of artists and integrating sustainable practices into artistic endeavors, significant strides can be made towards achieving the SDGs by 2030.



ART IS AROUND US



By Shalini
Kumari Agrawal

“One man’s trash is another man’s treasure.”

Art is a carrier of change in society. It has always been a popular norm to depict societal issues through art. Climate change is a concern that affects the globe, so it is not bound to a specific geographical region. Artists all over the world attempt to address it in their own unique ways. Concerns about climate change have led sustainable art to evolve into encompassing more than just the artwork. While an artwork may address environmental issues on the surface, it is imperative that eco-friendly materials be used in the creation of art as climate change becomes more severe. As an individual artist, it is important to opt for art supplies that use recyclable packaging and are biodegradable. A mixed media approach makes it easier to include a wide range of found or recycled objects in a single

piece of artwork. “One man’s trash is another man’s treasure.” Since beauty is a personal experience, one could find something beautiful even in the trash. For instance, in Jackson Pollock’s Full Fathom Five, he embedded a variety of detritus, such as nails, cigarettes, and keys, which to others might have been just another ordinary object. Following are a few artists whose works are manifestations of this popular idiom. Chinese contemporary artist Song Dong uses everyday elements like windows, glass, hinges, handles, and so on in his works. He investigates the transience of human existence, memory, and self-expression. Among his well-known pieces are I Don’t Know the Mandate of Heaven, Eating the City, Waste Not, Water Diary (1995), and Breathing.

Hiroyuki Nishimura

Hiroyuki Nishimura is a Japanese artist famous for his unique timber sculptures. The timber he uses for his artworks are discarded ones which are unsuitable for other purposes. The artist conveys the message of cherishing and conservation through his artworks. His popular artworks include *Hermit*, *Mamma*, *Mr. Tower 2*, *Casa Ossa 3*, *Irritable Person* etc. His works appeal to individuals seeking refuge from the complex modern life. *Hermit* is a multifunctional furniture, which aligns with principles of minimalism and sustainable living.



Fig 1. *Hermit*

Fig 1: <https://acesse.dev/Hkumb>

Choi Jeong Hwa

Choi Jeong Hwa is a South Korean artist, popular for his outdoor sculptures and installations. He condemns mass production and overconsumption through his artworks. He is also an advocate for UN's SDG for Responsible Consumption and Production. His artworks are very colorful and vibrant, made with a wide range of recycled objects. His popular artworks include *Come Together* (2011), *Flower Tree* (2004), *Flower Chandelier* (2012), *Love Me* (2013) etc. *Come Together* was commissioned by Qatar Foundation to commemorate the migrant workers who built the Qatar World Cup infrastructures. The artwork resembles a dandelion and is put together using materials like safety helmets, stainless steel, bright plastic orbs etc.

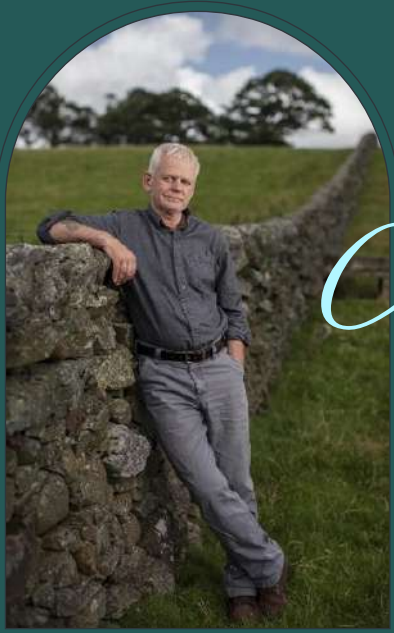


Fig 2. *Come Together*

Fig 2: <https://11nq.com/KfjLM>

THE ELEMENTAL BEAUTY: THE SCULPTURES OF

Andy Goldsworthy



Known for creating fleeting sculptures out of organic materials, Goldsworthy's art defies categorization and prompts spectators to consider the complex interrelationships between nature and humanity.



By Tejaswa Rao

In the world of modern art, when lines are blurred and media collide, one creator Andy Goldsworthy stands out for using a distinctive style. Goldsworthy's artistic journey began in the verdant rural surroundings of Cheshire, England, where he was born in 1956. His strong respect for nature, which was ingrained in him from an early age, would serve as the foundation for his artistic expression. Goldsworthy's sculptures, which he frequently made using found objects like branches, ice, leaves, and stones, demonstrate his close relationship to the natural world. Goldsworthy's relationship with his surroundings is fundamental to his creative process.

Apart from his profound affinity for the natural world,

A Goldsworthy finds inspiration in a wide array of sources, such as poetry, philosophy, and native customs. He points to the poetry of writers like Gary Snyder and William Wordsworth as being especially significant because of their examination of how humans interact with nature and the breathtaking beauty of it. His artistic perspective has also been significantly shaped by his travels. He has searched for a variety of landscapes and ecosystems, from the windswept coasts of Scotland to the dry deserts of Australia, finding inspiration in the distinctive features of each location. His travels have broadened his perspective on the interdependence of all life and influenced his current investigation of concepts like impermanence, transience, and

the cycles of life and death.



Fig 1. Ice sculpture

The "Ice Sculptures" by Andy Goldsworthy are a magnificent and fleeting expression of his creative vision. These sculptures, which emphasise the fleeting beauty of ice and its delicate interaction with the environment, were made using frozen water and twigs. Each sculpture is made with intricate patterns and motifs that are created by these natural materials being lodged in the ice. Goldsworthy reacts to the shifting ice conditions and environmental changes swiftly and intuitively.



Fig 2. Ice Arch

The iconic sculpture "Ice Arch" by Andy Goldsworthy captures the artist's concern with the fleeting beauty of ice and the transformational force of nature. This well-known piece, which was created in 1982, is a prime example of Goldsworthy's skill in using organic materials to produce transient yet profound installations. He built the blocks on top of one another with extreme care and accuracy, forming them into a beautiful archway that rose above the floor.

The Ice Arch's changeable nature is what makes it so amazing. The sculpture was made of ice, a

material that is fragile and sensitive to changes in weather and temperature. Eventually The Ice Arch, like many of Goldsworthy's creations, was photographed in order to record its brief existence for future generations. These images, which were often shot at various points in the arch's development, bear witness to the cyclical dynamics of life and decay as well as the transformational force of time. Goldsworthy uses ice as a medium to highlight the pressing need to combat climate change and save the environment for the coming generations.



Fig 3. Ice Arch



Fig 4. Storm King Wall

Storm King Wall was initially intended to be a 750-foot dry stone wall winding through the woods. However, the artist felt it only made sense for the wall to continue downhill to a local pond when it reached its intended conclusion, at the base of a great oak tree. A complex and highly significant piece of art viewers are encouraged to wonder and think as they follow the wall's winding route across the countryside because of its sinuous design. In this way, the wall transcends its original meaning as a physical building and instead represents life's journey with all its ups and downs, obstacles and possibilities. The wall's winding route over the surface refers to the interdependence of all things by suggesting a relationship between seemingly unrelated components.

Autonomy to

ART LOGY

In recent years, the connections between economy and the arts have become more apparent.

By R Suruthi,



Art has always been a window into the economy of a nation or a state. The creative arts and crafts sector has developed into a substantial economic sector. The high prices placed on these pieces and designs by art collectors, organisers, exhibition spaces, fashion and packaging companies, and others have drawn economists to this fresh discipline of economics and its dynamics.

Before there were scripts, communication was done via art, from the Harappan/Mohenjo-Daro civilization which flourished between 2600 to 1900 BCE, produced exquisite artwork to this day's monuments and modern art. Long after the Harappan civilization, the Mauryas in the 321 BCE appeared, with their well-known stupas and stambas reflecting their religious and cultural legacy. The Sunga (187-73BCE) and Gupta dynasties in mid to late 3rd century, with some of the greatest architectural designs of the era, came next. For this reason, the Gupta dynasty was known as the "golden age." In parallel, magnificent temple buildings with a variety of scientific features could be found in the southern states. The Thanjavur temple dedicated to

Brihadisvara, built in 1009CE is still recognised as a UNESCO World Heritage Site. We could determine the flourishing economy of the states from the examples of ancient cultures and artwork. The labour-intensive work used precious stones, metals, and other materials. These works would not be possible in a destitute state. If a state was impoverished, a leader wouldn't invest as much money in art and crafts. Thus, the advancement of art can be used to gauge a nation's economic standing.

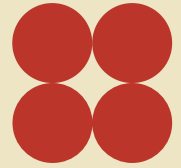
Through the sculptures, ancient architects explain the residents' daily occupations in their own states. It provides information on their life and occupation. Their behaviour and literature show that they led a prosperous existence with access to all essentials. In a similar vein, modern artists such as Subodh Gupta have created numerous pieces that draw inspiration from ordinary activities. He highlights the problematic relationships between modernity and capitalism, faith and poverty, and "lower-class values" and fine art—all of which are aspects of India's contemporary economic and social structure.

He also calls attention to the social production of value. Apart from India, let's examine the worldwide scene. Since money generating in the arts is so low in the modern period, art has historically received the lowest acknowledgement. Any kind of art, including performing arts and fine arts. People run behind the so-called professional courses and standards set by the society. Recently, exhaustion from all the running and chasing caused individuals to pause and look for art to regain their harmony. While art was formerly a necessary component of life, it is today used as a therapeutic tool. Art restores equilibrium to daily life. There are numerous additional kinds of therapies available these days, such as dance, music, and art therapy. Where have we gone with our lives?

Artonomy to artology should be a goal for every nation and individuals to bring up good future citizens with proper mental and physical health. Every person's artistic journey is distinct and everlasting. A good country is made up of great people.



SUSTAINABILITY IN ANTIQUITY



By Gagan R Maileshwar

The ancient architectural sites are the ecological and scientific marvels of Indian history.

A sense of Sustainability can be seen in the temples, forts, palaces built in the Indian Subcontinent across several centuries. These expressions may not have been related to a conscious understanding of a sustainable future, but they did recognise and respond to the demands of society, the state of the environment, and the availability and limitations of resources. Many of the modern methods, such as water management systems, heating and cooling systems in mahals, use of readily accessible local materials, resource adaptation, longevity, and durability, were made possible by our predecessors to accomplish their goals. They used materials

that were readily available to them, such as limestone, sandstone, and basalt rocks, to build complex, yet intricate monuments. Many resources that they would have required for transportation were spared. For the paintings, they utilised pigments made up of naturally occurring substances like, vegetable extracts, animal extracts, solution of smoot white lime to attain the desired lifespan and durability. Several ancient structures included in built heating and cooling systems. They are nothing short of a marvel for instance, ‘Kamal mahal’ or ‘Chitragani Mahal’ constructed in Hampi, the capital of the vast Vijayanagar Empire. Mahal got this name because of the structure which looks like a lotus bud. It has an internal cooling system that is controlled by the modifications



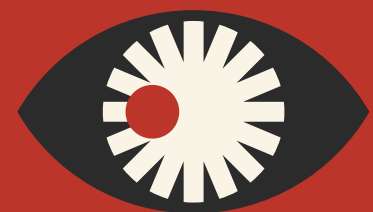
made in the palace. The natural ventilation system used thick walls for increased thermal mass, and the use of directed sunlight are the mechanisms underlying the cooling system. These materials have a large thermal mass, which allows them to absorb heat during the day and release it gradually at night. The ponds, lakes, and channels that provided year-round water flow were used for cooling by the installation of terracotta



pipes inside the walls. There is a cooling impact since the evaporation process has lowered the surrounding temperature. The temples here are constructed using expert craftsmanship and locally sourced materials, such as granite, to ensure their longevity. A few insulating materials, such as thatch, lime plaster, or straw, which functions as external thermal insulation, were also utilised in the construction of traditional buildings. Structures are constructed with overhanging eaves and extended rooflines to shield the monument from direct sunlight. These patches of shadow maintain a lower temperature, minimise heat absorption, and maintain a comfortable interior. An excellent illustration of how sustainability can be achieved in architectural design is the historic Mahakuta temple in Badami.

The design of the temple makes it self-sustaining. They constructed a "Pushkarani," or pond within the temple, from which water is drawn for a variety of uses. Once more, the water taken for worship from the pond would be "cleansed" before being returned to the original pond. The "Rudraksha" and "Flowers" usually required for the daily rituals were cultivated on the temple grounds. The temple achieves sustainability through its layout. The natural rock formations in each location are used to chisel out the cave temples of Ajanta, Ellora, and Badami. We can use the Brihadeeswara temple in Thanjavur as a strong example of how ancient Indians were able to construct a structure that would last through time by using sturdy materials and careful craftsmanship.

The goal of the sustainability plan is to leave the world and its resources to the next generation. Additionally, attaining sustainability in design is crucial to securing a sustainable future. There are many methods for doing this that involve energy efficiency. Designing the structure to maximise natural light (they would use less oil-consuming lamps, because of natural sunshine). Something that is resilient and adaptive throughout generations and seasons. Engineers in the past have created economically feasible, socially just, and environmentally responsible architecture by combining a variety of building approaches.



Sustainability *in 90s era:* Mrinalini Mukherjee



Fig 1. Mrinalini Mukherjee



By Raksha R.

MRINALINI MUKHERJEE (1949 – 2015), AN INDIAN FEMALE SCULPTOR, IS THE DAUGHTER OF RENOWNED INDIAN ARTISTS BENODE BIHARI AND LEELA MUKHERJEE.

Influenced by Indian artist K.G. Subramanyan, she developed an interest in the potential for new imagery that could be created by combining different local materials that were thought to be low quality and unconventional. Using the same materials, she elaborated ever-more-complex compositions after creating her initial small rugs and tapestries.

Her main source of inspiration was the natural world. The fiber creations of the artist are tangible and natural. She never used a loom; instead, knotting became her main method, giving her sculptures a sense of monumentality and three-dimensional volume. She obtained hand-dyed and natural ropes from a nearby market in New Delhi, her place of employment and residence. Her creations are full of sexual imagery, and occasionally the imagery of classical Indian sculpture can be seen in her large anthropomorphic pieces, which combine human, animal, and vegetal elements.

A series of monumental works with an enduring, sometimes uncanny quality were created by Mrinalini Mukherjee during the 1990s by knotting jute into organic forms that resemble huge succulent flowers and vibrant figures. Natural fibers that are renewable and biodegradable, such as hemp, sisal, and jute, are frequently used in Mukherjee's sculptures. She chooses sustainable materials because they minimize the impact on the environment. Weaving and other traditional craft methods are also frequently used in Mukherjee's process, which helps sustain regional artisan communities and protect cultural heritage.

Her works of art may not didactically promote sustainability or directly address current environmental issues, but they do, through the selection of materials and skillful craftsmanship, embody certain sustainable qualities. Furthermore, Mukherjee frequently draws inspiration for his artwork from organic shapes and the natural world, which reflects his appreciation of the natural world and might help viewers develop a stronger bond with it.



Fig 2. *Woman on Peacock* from 1991 and *Pushp (Flower)* from 1993.

Sexual organs are similar to plants and animals, as the curator notes in these two later 1990s pieces shown above. In both instances, as you look, images of flowers start to resemble female genitalia more and more. It is far bigger than life size here. If Pushpa is a massive vulva staring back at the audience, then she is one that

Fig 1 : <https://shorturl.at/boV89>

radiates vitality and a strong sense of feminine sexuality. In a more intricate sculpture, a woman is shown riding a peacock, thereby taking control of an animal that is typically associated with men. Her first completely free-standing work, this one alludes to the union of the human and animal realms in addition to those of male and female.

Mukherjee produced a variety of forms that influence one another over her career. Her pieces emphasize the amazing powers of nature—luxurious, blooming, and fragrant—that gradually change into a darker register associated with the deterioration, death, and decay of the natural life cycle. The imagination is pushed by Mukherjee's sculptures to venture outside of reason and logic and into a world brimming with possibilities. The subtle form of sustainability embodied by Mukherjee's sculptures can be observed in their exploration of the relationship between humans and nature, both thematically and aesthetically, as well as in their materiality.

Fig 2 : <https://shorturl.at/guACD>



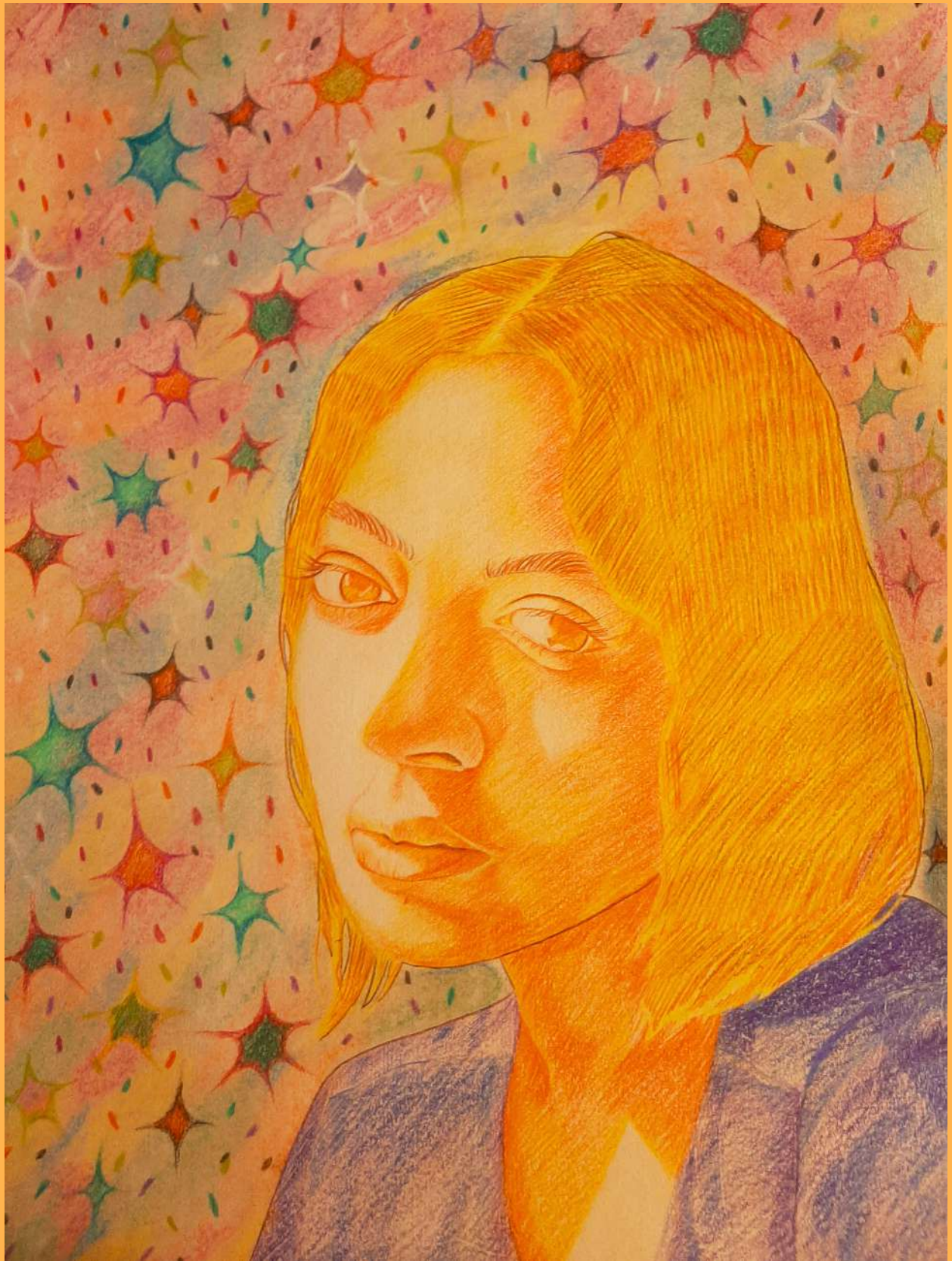
Fig 3. left to right: *Mrinalini Mukherjee's Basanti (She of Spring)* (1984), *Yakshi (Female Forest deity)* (1984), *Pakshi (Bird)* (1985), *Rudra (Deity of Terror)* (1982), and *Devi (Goddess)* (1982).

Rudra (1982) (Deity of Terror), one of the Vedic storm gods, Rudra is named after Shiva. The mysterious features imply a sense of mysterious awesomeness that goes a little beyond being adequately captured in a solid depiction, let alone a solid emotional tone. Slung from the ceiling to give the impression of rising up from the ground, the massive purple form, the largest of her knotted sculptures in the exhibition, looms about halfway through the Met survey. It is one of a series of large pieces that are all distinct anthropomorphic but not quite resolved into a clear figure. They are all painted in different colors. They are all covered in holes, creases, and projections that, in turn, resemble limbs, genitalia, the features of a massive mask.

Fig 3 : <https://shorturl.at/ghGJP>

SUNSHINE

(SELF PORTRAIT)



MEDIUM- PENCIL COLOR AND SOFT PASTELS
SIZE - 12X16 INCH
BY SHALINI KUMARI AGRAWAL

POR AMOR AL ARTE



ACRYLIC CANVAS PAINTING
SIZE- 24X36 INCH
BY SHAH NETRA AJAYBHAI

SOFIA RETURNS



ACRYLIC CANVAS PAINTING
SIZE- 24X36 INCH
BY SHAH NETRA AJAYBHAI

EMMA



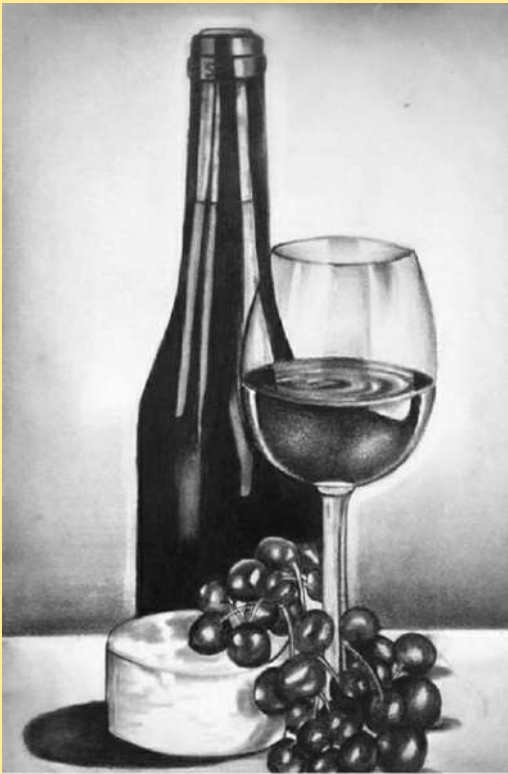
MEDIUM: ACRYLIC ON CANVAS
SIZE: 12X16 INCH
BY ARSHIYA KAMAL



MEDIUM: PENCIL SKETCH
SIZE: 8X12 INCH
BY ARSHIYA KAMAL

BUGS IN MY HEAD

VINTAGE INDULGENCE



MEDIUM: CHARCOAL
SIZE: 12X16 INCH
BY KSHITIJ

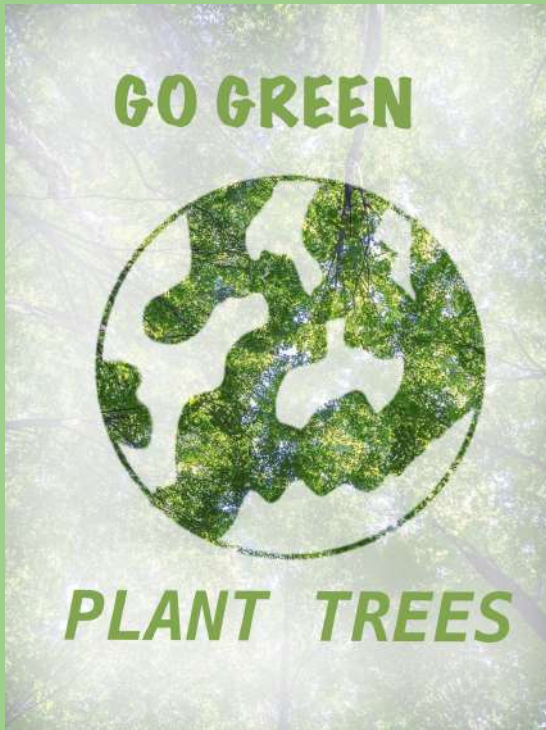


MEDIUM: ACRYLICS
SIZE: 12X16 INCH
BY KSHITIJ

OCEAN WAVES

POSTERS

BY PRIYANSHU TEWARY



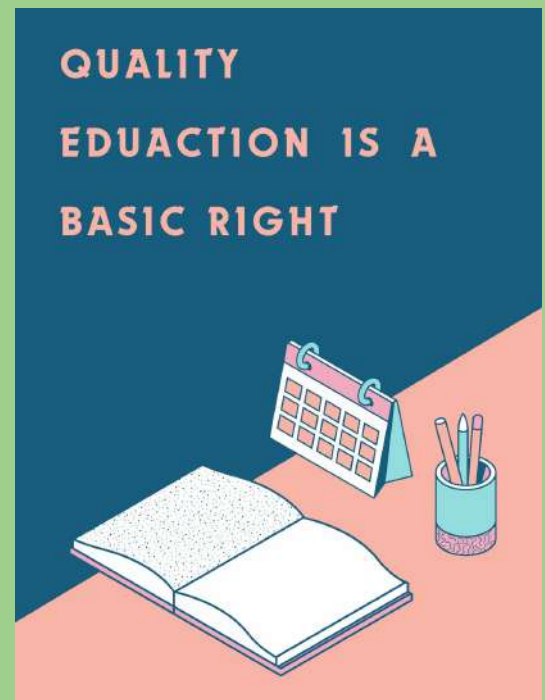
BY SHAH NETRA AJAYBHAI



BY JONATHAN S MATHIEW



BY NIKHIL KHATRI





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