

# From Editor's Corner

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II Subho Nabo Barsho II

Finally the inaugural issue of *Chitrolekha International Magazine on Art and Design* is online. A long cherished dream of mine, fostered somewhere in an unknown tract of mind, has become a reality on the virtual space. It is now ready for readers/viewers, writers, critics and the enthusiasts in art and design to read and respond. I know it is just a humble beginning; but this kind of collaborative venture always holds promise for future.

Theologically speaking design precedes human existence or even the creation of the world. The birth of cosmos out of chaos (which may well be fictional) seems to me the most miraculous event. The point is that our life is in one sense a continuous journey of negotiating with designs, with the unique combinations of lines, shapes and colours, with the symbols and signs which determine the significance of our existence. But above all, designs and arts have always provided us with the highest thing in the world—pure delight or *Ananda* as the Upanishads termed it.

This century has also seen revolution in communication with the advent of digital technologies, and this has certain favourable consequences for the global visual culture. *Chitrolekha* has been conceived of as an online magazine with a conscious effort to utilize the online medium towards functioning as [a] a platform for readers, writers, artists and designers globally, [b] as documentary of traditional arts, crafts and architecture, [c] as a comfortable space for budding artists and designers to boldly showcase their works, and [d] as a forum for discussing exciting new ideas and innovations.

For the inaugural issue, we received warm responses from many persons and organizations. We could not accommodate all the submitted works because of the scheme, which demanded variety, colours and originality. So, finally the selection features a cover story by Swarup Dutta, a scholarly survey of the art of earth decoration in India. The selection also includes a unique discussion of a traditional dance mask, story of an architectural grandeur of a thousand year old temple, the making of the lush green vegetation on the walls, the story of an exquisite specimen of a regional saree, the joy of designing in festivity, some selected artworks of a renowned artist from Thailand, some works of an ambitious designer from Bangalore, a special article on Elvis Presley as a fashion icon and finally a report on using glass bangles as superb design material. I thank all the contributors for sharing their views and works.

Finally with a heart full of good wishes on the auspicious occasion of 'Nabo Barsho' (Bengali New Year) I would invite all to join and enjoy together the hues of *Chitrolekha* and make it a happy destination.

Sreecheta