

the gateway

Rotary Club
of Bombay



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BULLETIN OF THE ROTARY CLUB OF BOMBAY | FOR PRIVATE CIRCULATION ONLY |

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TODAY

RCB Bowling Challenger

Joint fellowship
between Satellite
Club and RCB
Members at
SMAASH, Lower
Parel

From 7-9 pm

Please register with Rashmi
Kotian (9769140141) to book
your slot

NOTE FROM PRESIDENT SHERNAZ VAKIL



TEA WITH MR. MUKHERJEE!

RCB has a very close relationship with the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS museum).

Ever since Rtn. Manoj Israni of our Club supported the illumination of the masterpiece

of architect George Wittet, CSMVS has transitioned from darkness into being the highlight of culture in the city. The credit of course goes to its passionate Director General Sabyasachi Mukherjee. It is his commitment and passion to bring art, tradition and culture to the forefront that has led to the transformation of a publicly owned organisation into one that is privately sponsored and supported by the cultural elite of the city.

It was to support our rich cultural heritage of textile that the Urban Heritage Committee headed by Rtn. Priyasri Patodia of our Club decided to support the Textile Museum.

Last Tuesday afternoon, a group of curious Rotarians went to the Textile gallery to experience, first-hand, the joy of visiting history and immersing ourselves in our ancient Indian heritage.

What an educative afternoon it was!

The curators had evolved a wonderful story of how textiles were an integral part of our being, and our companions through the journey of life.

Of how, from birth, cloth becomes our second skin and journeys with us through all our special times often linked with tradition,

and treasured as heirlooms.

We were delighted to see the Zabla of Jamsetji Tata and the bejewelled brocade sherwani of a young boy from the early 20th century. Then, the wedding patolas and temple saris from Tamil Nadu and the Paithanis influenced by the Ajanta frescoes took our breath away.

A journey through time, as we stood delighted at the craftsmanship and diversity of our textiles, influenced by the region, society, and aesthetics of the era.

Walking back to have tea with the DG, we found a new love for our country's ancient heritage and traditions.

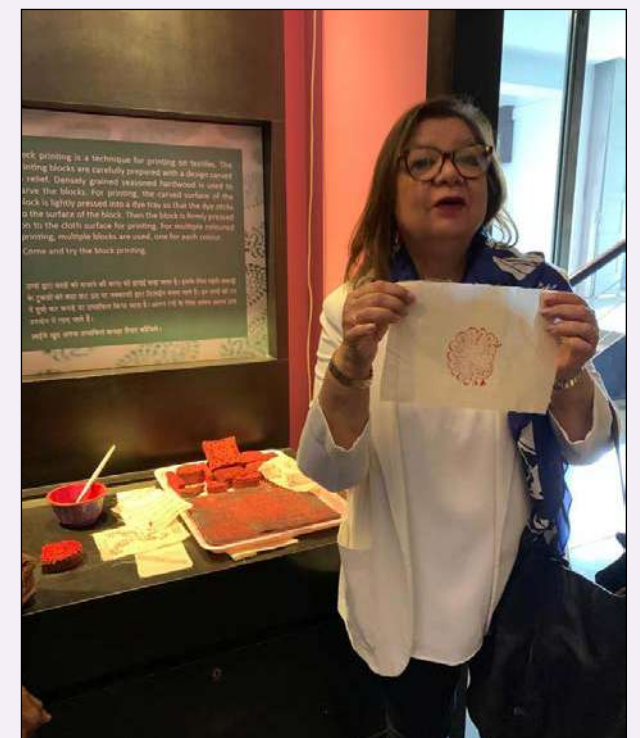
Then to tea with Mr. Mukherjee!

Mr. Mukherjee, as always, spoke of how important culture and heritage were important to keep society grounded to a more meaningful way of living.

How a society bereft of culture and immersed in materialism, is unsustainable.

We went away pleased we could play a small part in keeping our city conscious of its heritage and ancient culture!

~ **President Shernaz Vakil**



Rotary Club of Bombay presents the
Shyam Munshi Lifetime Achievement in Arts Award to
artist **Sudhir Patwardhan**



I have been painting for over 50 years. And I was a practicing radiologist for 30 years. I was fairly comfortable managing the two professions. And, I must say, lucky in both. Lucky in having good colleagues and staff as a radiologist, and lucky as an artist in having great artist friends and good gallerists. My first exhibition in 1979 was with the famed Ebrahim Alkazi's Art Heritage Gallery in Delhi. And – hard to believe – **the first buyers of my work were artists Krishen Khanna, M. F. Husain and Bal Chhabda.** What could have been a greater honour and thrill for a young artist? You can't get luckier than that.

Two years after my first exhibition, I was part of the hugely successful 'Place for People' exhibition, which set Indian art on a new trajectory of socially engaged art.

An art that reflected the reality of a turbulent India in the '70s and the '80s. I had been painting large figurative paintings, street scenes and the like, and it would have been appropriate to continue in the same vein. But I had an inclination not to do the expected and I turned to landscape. For the next 10 years, I explored different ways to structure our perception of space, drawing from different traditions of Indian miniatures and Chinese painting.

But the call to paint the human figure was strong and for most of my career I have, in fact, been a painter of ordinary people – people I see in the streets, in trains, and all around me in the city of Bombay. I have been drawn to represent their lives on canvas. The question I have asked myself always is: How do I earn the right to speak about them? **Though I may**

TO READ THE REST OF THE TRANSCRIPT, CLICK [HERE](#)

empathise with their life and struggles, it is not the life that I, myself, have lived – which is relatively privileged compared to theirs. The impulse to serve, in whatever way, those less fortunate than oneself, will be easily understood by Rotarians. For an artist it is important also to critically examine the source and nature of that impulse. A donation of money to the needy serves a purpose, no matter what the nature of the impulse behind the donation. In art, as in our spiritual life, a tainted impulse will fail to benefit the receiver as well as the giver.

As a painter, in answering this question of the right to speak for and about another, my experience as a doctor has come in handy. Both as a doctor and as a painter, I have a certain power, a certain influence, over my patients or the people I paint. I tell the patient what is good for him or her. And I show my subject what he or she looks like – what their life looks like. It is a responsibility that one assumes because your training and your position allow you to do so. But, like all power, this power can be misused. It can exploit the subject. How not to do that has been a key challenge for me as a painter. How to paint images that people can feel are a true reflection of their lives. How to express my insights into their lives without denying them their autonomy, their separate existence, their perspective? This has been an important question for me in painting people.

I have always dreamt of reaching a larger audience through my art. In an attempt to reach more people who may be interested in

art but who do not get the opportunity to see good exhibitions, I have shown my own as well as other artist's work outside the normal gallery circuit and in smaller cities. I have also shown my work in schools and factory sheds. In 2008-2009, with the help of Bodhi Art Gallery, I curated an exhibition of works by 30 important artists. **We travelled for four months to eight cities, holding seminars, talks and film shows. The artists included F.N. Souza, Akbar Padamsee, Tyeb Mehta and V.S. Gaitonde; Bhupen Khakhar, Gulam Sheikh, Gieve Patel, Prabhakar Barve; Atul and Anju Dodiya, Harsha, Subodh Gupta, and Jitish Kallat and others.** And the cities we showed in were Amravati, Nagpur, Aurangabad, Sholapur, Kolhapur, Pune, and Nashik. It was a very rewarding experience for us and is remembered as a landmark exhibition even today.

In recent years I have moved more to painting subjects of home and family. More personal subjects in which, I confess, one's honesty is tested more keenly. Ageing has also been recurring subject in my work in recent years.

Along with these are the numerous questions that arise in the practice of art, in the actual act of painting and in thinking about painting. And these questions are always challenging and, in a sense, the most important to an artist. How does a representation relate to reality? How different or how similar is an abstract painting from a representational one? Painting what you see, painting what you remember, and painting what you imagine – how are they related?





"Nuit de gratitude"

President Shernaz Vakil
&
Firoze Vakil
request the pleasure of your company

for a
Parisian Evening
as we give thanks for the past year.

6.30 pm

Friday, 24th June, 2022

Taj Mahal Palace Hotel
Apollo Bunder, Mumbai
followed by cocktails & dinner

Rsvp : Rashmi +[919769140141](tel:919769140141)

RCB felicitates PP Dr. Rumi Jehangir & Dr. Anil Deshpande at Talwada



Committee News



Lighthouse celebrate World Environment Day

Creating awareness has been an important aspect at Lighthouse. So, we taught our little children environment-friendly habits such as switching off the lights when they leave a room or if they don't need it to be on, turning off the tap, disposing trash in bins and keeping small bowls of water for birds and animals. Wind turbines were made as an after activity.

Students of class 3, 4 and 5 made charts listing different ways to protect the environment. And, the Welcome board of the classroom talks about living things in the environment and how we should look after them.



RCB SHINES THE LIGHT ON 12 VILLAGES

Integrated village development programme inaugurated in the Vikramgad Taluka, Palghar, last weekend



Committee News

END OF YEAR FESTIVITIES WITH OUR ELDERS

Seniors perform a skit on the joys of AY and enjoy lunch from Thackers



ROTARIAN BIRTHDAYS

 JUNE 14 Hon. Rtn. Kumarmangalam Birla	 JUNE 14 Rtn. Jaymin Jhaveri	 JUNE 15 Hon. Rtn. Lakshmi Mittal	 JUNE 16 Rtn. Vrinda Rajgarhia	 JUNE 16 President Shernaz Vakil	 JUNE 18 DGE Sandip Agarwalla
 JUNE 18 Rtn. Riddhi Javeri	 JUNE 19 Rtn. Ajit Lalvani	 JUNE 19 Rtn. Sunil Vaswani	<div>ANNIVERSARIES</div> <div>JUNE 15 Rtn. Ptn. Usha & Rtn. Suresh Agarwal</div> <div>JUNE 15 Rtn. Ptn. Kashmira & Rtn. Dilip Dalal</div> <div>JUNE 18 Rtn. Ptn. Shalini & Rtn. Dilip Piramal</div> <div>JUNE 20 Rtn. Ptn. Devi & PP Ramesh Narayan</div>		

ROTARIAN PARTNER BIRTHDAYS

JUNE 16 Rtn. Ptn. Mita Dalal	JUNE 18 Rtn. Ptn. Sheila George	JUNE 18 Rtn. Ptn. Aradhana Agarwal
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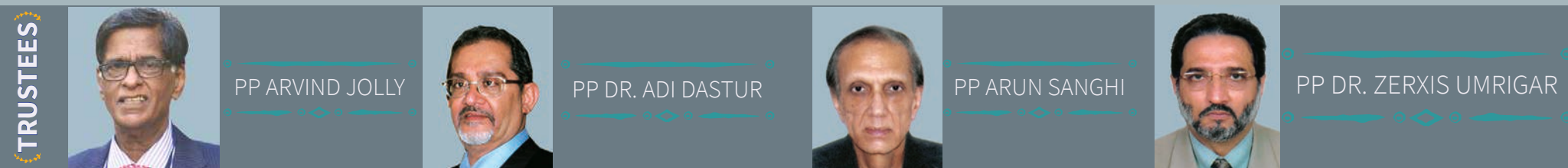


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