



LET'S TALK ART, *India*



ACADEMY OF ART UNIVERSITY FOUNDED IN SAN FRANCISCO 1929



MAKING CONNECTIONS | by Gladys Perint Palmer



TONGUE-IN-CHEEK.

Write something false and it is labelled “Fake News.” Draw something false and it is Art. Cézanne painted a green nose on his wife’s face. (She was less than happy.)

I recall my trips to India in 2015 and 2016. I visited many schools and my presentations included live drawing of students. Indians have gorgeous glossy black hair and flashing black eyes. After a few presentations I decided to create tongue-in-cheek art. I asked students at Sushila Birla Girls School in Kolkata, “What color

hair would you like?” The replies were “Pink!” “Green!!” “Purple!!!”

So, I gave the little girls pink, green, purple hair. They were delighted and gave me a standing ovation. As we drove away, they stood by the gate waving their portraits. I did wonder what their mothers would say....

On November 2nd I visited my alma mater, Saint Martin’s in London. I was invited for an evening at the LVMH Theatre for a Q&A, a PowerPoint, and live drawing. Now students in in the U.K. have pink and green and purple hair as well as black and brown, blonde, shaved and striped hair.

As I reflected prior to the trip, going back to my old school was going to be interesting. To start with, it has moved from the most decadent part of Soho to King’s Cross (once a dreary railway station, now a smart destination.) Furthermore, I knew it as plain St. Martin’s and now, having merged with Central School in 1989,

it is called Central Saint Martins. St. Martin’s was founded in 1854. In my day Central, founded in 1896, was that other school, near an underpass in Holborn. I recall the day Anthony Caro, one of our instructors, later Sir Anthony Caro, stopped his Porsche to give me a ride. It was not easy to squeeze my large portfolio into the car but I was thrilled. We all had a crush on Mr. Caro.

Half way across London he muttered, “You’re at Saint Martin’s?” “Yes,” I said. “Oh. It’s my day at Central,” and let me out, without ceremony, in the underpass.

I give thanks to St. Martin’s. The school taught me to teach, draw, think, experiment, rebel – and find my way out from an underpass.



ILLUSTRATION BY
GLADYS PERINT PALMER.

FIVE FACTS | Bradley Hughes, Executive Director School of Music Production & Sound Design for Visual Media



1) [The School of Music Production & Sound Design](#) for Visual Media teaches the essential skills of the soundtrack production workflow: music scoring and composition, music production, recording, editing, mixing and more.

Sound Design creates the sonic worlds inhabited by characters in visual media: films, games, animation, TV, Virtual Reality, and more. We teach the same software used by soundtrack industry professionals everyday: Pro Tools, Logic Pro X, and Sibelius for music notation. We train students in the latest industry standard production workflows, combining the artistic and the technical skills required in today’s sound and music industries. We are an Avid Certified Training Center for Pro Tools software, offering certification up through level 200.

2) Our diverse, international student body brings a wealth of cultural experience to their work, creating sonic landscapes and music scores inspired by cultures from all over the world, helping to create one of the most diverse student populations of any university.

3) We’re a hub of collaboration at the Academy, working with Game Development, Motion Pictures, Animation, Web Design, Advertising, and other departments to create soundtracks that complete and enhance the final production. Students in collaborative classes experience a real world studio production environment, and learn asset management and production skills needed to find jobs in the industry.

4) Our graduate and undergraduate programs offer degrees in Music Scoring & Composition, Music Production, and Sound Design. Our degree programs are available both onsite and online, so students can complete their degrees from anywhere in the world. We offer internship opportunities with Bay Area production studios, and students graduate with a competitive demo

reel that showcases their skills in music or sound design for future employers.

5) Alumni from our department have gone on to successful careers in music or sound design at companies including Apple, Sony, Facebook and Disney. One recent alumnus created music used in *The Mummy*, starring Tom Cruise, and *Pirates of the Caribbean: Dead Men Tell No Tales* (Disney.)

Bradley Hughes has over 25 years of experience in music and sound design as a composer, saxophonist, recording engineer and as an editor for clients including Dreamworks, HBO, Soundelux, The Hollywood Edge, and Creativity Studios. He has recorded on the scoring stages of 20th Century Fox and Warner Bros. Studios. He is a voting member of the Recording Academy’s Grammy Awards, and has served on the Board of Governors of the San Francisco Chapter of the National Academy of Recording Arts & Sciences. He has a BFA in World Arts & Cultures from U.C.L.A., and an MFA in Music from The California Institute of the Arts.

SELF-DRIVING TRUCKS: THE WAY OF THE FUTURE FOUND AT ACADEMY OF ART

Students from [Academy of Art University's School of Industrial Design](#) recently had the chance to work with Volvo Car Corporation to develop the self-driving truck concepts of tomorrow. In addition, students from the schools of Graphic Design and Web Design & New Media joined in on the project. This follows a fruitful collaboration in 2016 that paired the Academy and automaker Jaguar.

"It is always great to work with real companies and on real projects," said Tom Matano, Executive Director, School of Industrial Design. "Our students receive guidance and feedback from professional designers. It gives them a taste of the real world." Partnerships with industry leaders benefit both the students and the companies involved. Volvo understands the upside of collaborating with young, creative students. Fresh young minds can provide insights that may give a company the competitive edge.

For Academy students, the opportunity to get real-world work experience is priceless. Working with industry experts in a professional environment is a once-in-a-lifetime experience.

And they're not only learning design skills. For the Volvo self-driving truck project, students learned the true value of the brand and how to execute that brand aesthetically.

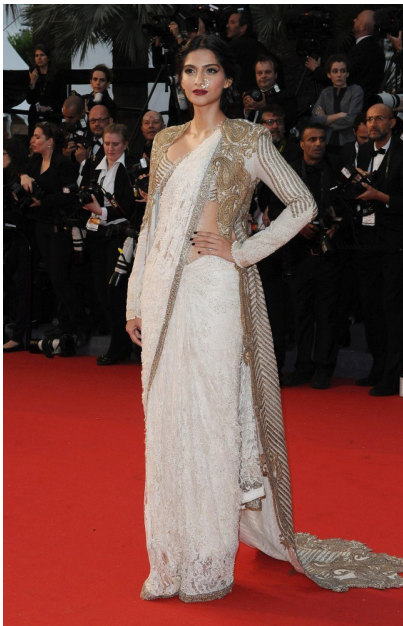
"Volvo's brand philosophy of safety, family and innovation became part of the design," said Academy student Sungsu Kang. "They learn the importance of thinking things through," adds Matano. "They have to think beyond hardware, and consider all factors including the logistics of the trucking industry."

Attending the Academy has its perks. Rubbing elbows with industry legends like Volvo is only one of them.



STUDENTS PREPARING TO PRESENT TO VOLVO EXECUTIVES

ANAMIKA KHANNA: AN INSPIRATION FOR FASHION STUDENTS ACROSS THE WORLD



SONAM KAPOOR WEARS ANAMIKA KHANNA COUTURE IN CANNES, 2013

Let's Talk Art India was recently in touch with Los Angeles based, Vishesh Khanna, son of acclaimed fashion designer, Anamika Khanna, known for her exquisite blend of traditional Indian textiles and techniques with Western silhouettes and tailoring. Vishesh shared with us a few details about his mother's line and her brand's recognition across the world since she began her brand in the late 1990s. Starting her collection with bridal wear, she soon launched herself as an international label, being swept in to

the hustle and bustle of London Fashion Week in 2005, while also signing an exclusive contract with Harrod's. Anamika's designs introduced the 'dhoti pant' and the tulip drape—two of her signature styles.

Anamika was the first Indian woman to have a show at Paris Fashion week in 2007, and soon after this time in the spotlight, her collections were consistently worn in Bollywood films, and among Hollywood actresses alike (including Sonam Kapoor, Frida Pinto, Coco Rocha, and Gisele Bundchen.) The glamor and allure of Anamika's styles speak for themselves, however, she is constantly recognized by the press, including landing on *Business of Fashion's* top 500 list from 2013 to present, and with awards such as the Damania Fashion Award, a prestigious Indian fashion accolade. Of no small feat, Anamika was invited earlier this year by the Queen of England and the Duke of Edinburgh to Buckingham Palace.

We hope students in our School of Fashion (or those looking to join us here in the coming years!) will be inspired by Anamika's self-taught skills and her commitment to cross boundaries when presenting her global collections. As she once said to *Elle India* "We would like to retain our heritage but put it out in a modern international space."



ANAMIKA KHANNA MEETS THE QUEEN OF ENGLAND

INDIA ADVISORY BOARD MEMBER NUPUR TRON AND HER NEW MUSEUM AT MAISON FRISON



MAISON FRISON ART NOUVEAU BY VICTOR HORTA

Editor Erica Bureau is excited to share a Q&A with our exceptional India Advisory Board Member, Nupur Tron. She has embarked on a one-of-a-kind project – to make her new Victor Horta-designed home, located in Brussels, Belgium, into a museum, now known as Maison Frison Victor Horta. GPP had a chance to visit with Nupur at this historical gem in November, and she noted, “I asked Nupur how she found such a beautiful house? Her answer: “The house found me!””

EB: Tell us about your vision for this museum and what we can find on exhibition at the moment?

NT: The idea is to create a cultural bridge and dialogue between East and West through art, craft, and *savoir faire*, creating a rich exchange between the two continents just as it was during the glorious period of the silk route and the *Belle Époque*! I love the concept of the ‘exchange of art’ and artisans from around the world being influenced by each other’s traditions and heritage.

The current exhibition at Maison Frison is titled ‘Maharanis: Women of Royal India.’ Although Indian royalty have in the past formed the subject of several exhibitions and publications, the emphasis of these exhibitions has always been centered on the figure of the male ruler, or the Maharaja. It’s about time to focus on the Maharanis and other royal women of erstwhile Princely India!

Maharanis: Royal Women of India includes images from the archives of the Museum of Art & Photography (MAP); esteemed royal collections from across the subcontinent; and other institutional and private collections both in India and abroad such as the Victoria & Albert Museum and National Portrait Gallery in London, and the Amar Mahal Museum & Library in Jammu.

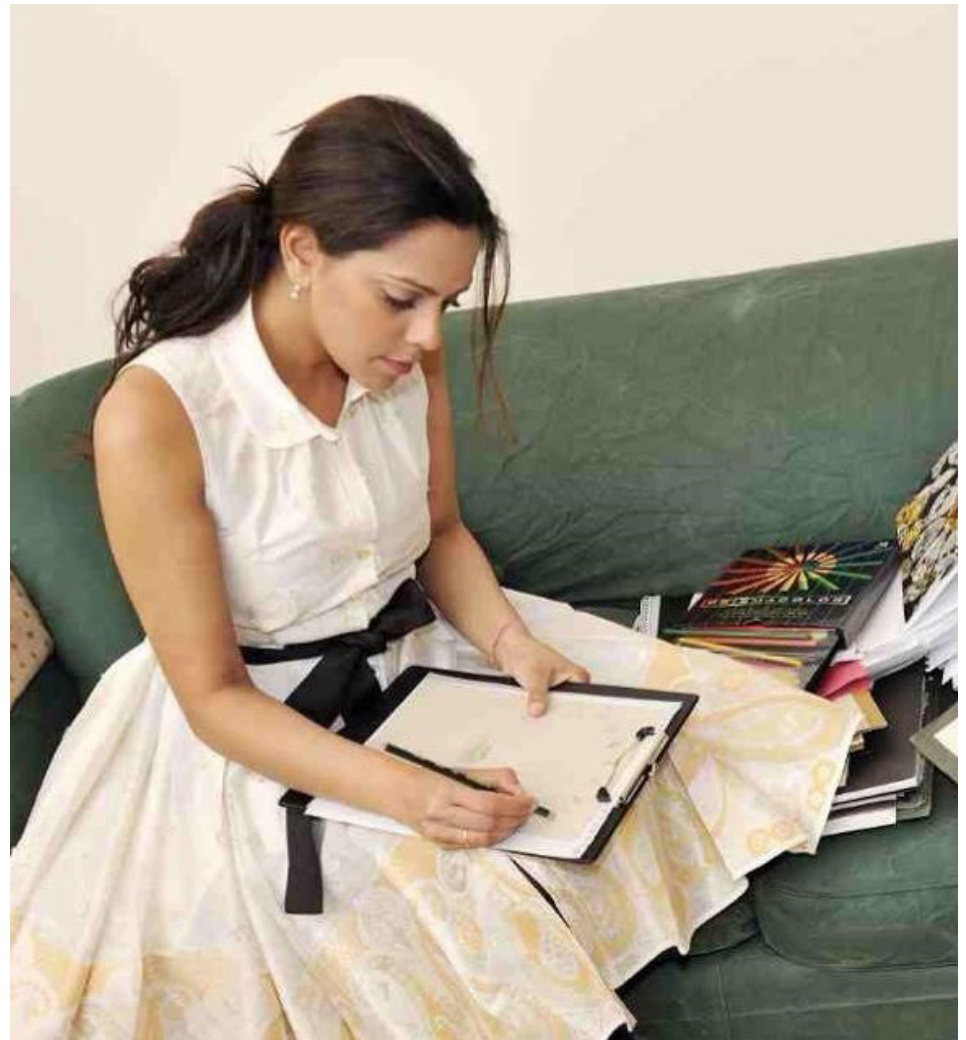
EB: What an impressive collection to bring in to one space! Can you tell us more about the royal portraiture?

NT: Royal portraiture in the context of India has had a long tradition, with miniature artists capturing the splendor and spectacle of court life in earlier centuries. With the advent of photography in the 19th century however, painted portraits were steadily supplanted by the photograph with its claims of truthful accuracy. Early photographic portraits often showed rulers in complete regalia, sometimes accompanied by their children, wives or attendants, but as technology and social mores changed with time, the palace (including the Zenana Mahal) began to open up and experiment with various modes, poses, and forms of photography.

Due to several factors, including the practice of *purdah* (seclusion) prevalent at the time, fewer images of royal women are found, relative to the male members of Indian royalty. The photographs in this exhibition function as documented history, pointing us towards the ways in which these women circumvented and reinvented the traditional, or embraced and reinvented the modern. The images allow us to map the transforming modalities and conditions of the princely class, and its complex relationship with colonialism and the British Empire. With these ‘windows in to a different era’ we can extrapolate from their clues, larger contexts and conditions, leading us to revisit our comfortable constructions of the past, gender roles and Indian royalty.

EB: Tell us a bit more about your art nouveau home/museum and the restoration to bring the project to where it is today.

NT: This is a classified building so everything had to be done in honor and regulation with the historical significance of it, as a monument! I was aided by experts of The Royal Commission for Monuments and Sites, and the work included redoing the marble stairways, uncovering intricate murals, and rebuilding the façade. There is always something exciting going on here, and more treasures to uncover. I welcome anyone visiting in Brussels to get in touch, and help me to share in preserving this amazing history, while also bringing in other artistic elements to enhance the conversation in the years to come.



NUPUR TRON, INDIA ADVISORY BOARD MEMBER AND OWNER OF MAISON FRISON, VICTOR HORTA

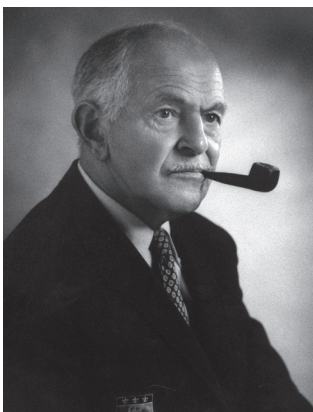
READING ON AN INDIAN SUMMER'S DAY: A VOCABULARY LESSON | *By Gladys Perint Palmer*

I was reading an article in *The Economist*, dated September 9th, about, '*Pawan Gang of All India Woollen and Shoddy Mills Association*'. The word '**shoddy**' was explained as originally a non-pejorative word for reclaimed fiber. This gem made me reach for two books, 'Hobson-Jobson', 1021 pages, a glossary of Colloquial Anglo-Indian words and phrases by Henry Yule and A.C. Burnell published in 1886 and 1903; and 'Hanklyn-Janklin' 262 pages, by Nigel B. Hankin published in 1992, a guide to words, customs and quiddities (not a typo) Indian and Indo-British.

Here is a short list of Indian words that have migrated into English, sometimes from surprising origins. Most of these are from Hanklyn-Janklin because Hobson-Jobson would take up the entire newsletter.

Adam's Apple – name given in Goa to the fruit of the *Mimusops Elengi*; **Adjutant** – a bird with comical resemblance to a human on a parade ground, in Bengal; **Ananas** – the French for pineapple; **Arab** – an Arab Horse; **Aryan** – noble; **Baba** – children; **Baloon** or **Balloon** – rowing vessel, canoe; **Barbican** – medieval fortification or sewer pipe; **Blood-sucker** – a harmless lizard; **Bosh** – empty, vain, useless; **Brass-knocker** – yesterday's dinner; **Buck** – to chatter, to talk too much; **Bunk** – petrol pump; **Char** – as in cup-o-char, i.e. tea; **Chi-chi** – lilting speech; **Chit** – cash memo; **Copy** – school exercise book; **Cushy** – from khush – easy, pleasant; **Dekko** from dekha – to look; **Dingi** – small boat; **Godown** or godaam; **Karma**; **Kismet** – destiny, fate or luck; **Opal** – from upal; **Paisley** – paisli; **Saffron** from zaf'ran; **Shroff** from saraf; **Swastika** from swat/svasti; **Teak** from teeku; **Tempo** – vehicle; **Thug/thag**; **Widow** from widh/widh.

We must not forget **Posh**. Before air conditioning, savvy travelers booked a cabin on the cool side of the ship, thus Port Out, Starboard Home. To end on a low note, in addition to Delhi Belly, there are Gippy Tummy (Egypt), Rangoon Runs (Burma), Montezuma's Revenge (Mexico), Turkey Trots (Istanbul), Kathmandu Quickstep (Nepal.)



1929 Richard S. Stephens,
Art Director for *Sunset Magazine*,
founds the Academy of Advertising
Art with his wife Clara, with a
beginning enrollment of 45 students.



1929 Clara Stephens,
Co-founder, Academy of Advertising
Art San Francisco.



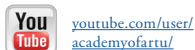
1951 Richard A. Stephens,
son of founder Richard S. Stephens,
becomes President.



1992 Elisa Stephens,
granddaughter of founder Richard S.
Stephens, is appointed President.

Academic Calendar

<i>Fall Semester Ends</i>	<i>December 18, 2017</i>
<i>Winter Intersession Classes Begin</i>	<i>January 8, 2018</i>
<i>Spring Semester Begins</i>	<i>February 6, 2018</i>
<i>Graduate Fashion Show</i>	<i>April 26, 2018</i>



Let's Talk Art, India

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