

JDCA
JD Centre of Art

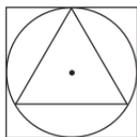
in association with
Dept. of Tourism, Govt of Odisha

IMAGING THE ARTS
11th INTERNATIONAL FILM FESTIVAL
ART & ARTISTS
Focus: Architecture

www.jdcentreofart.org
Odisha 2017

Reminiscing and Remembering

Many of our artists and friends have recently left us.
This year we are missing KG Subramanyan, SH Raza,
Dinanath Pathy, DN Rao, Debraj Sahoo, Charles Correa
and Om Puri.



JDCA
JD Centre of Art
www.jdcentreofart.org

Camp Office: JDCA, A20 VIP Colony, Nayapalli,
Bhubaneswar 751015 Odisha
T: +91 674 2554195, 2555077
Site: A5 Jagmara, NH 5, Opp. Khandigiri Caves,
Bhubaneswar 751030 Odisha

Contact@jdcentreofart.org
Filmforum@jdcentreofart.org

Contents

Part 1

- 6 Chairman's Introduction
- 10 Festival Director's Introduction
- 11 JD Centre of Art
- 16 JDCA Advisory Committee and Trustees
- 18 Summary of Documentary Film Festivals

Part 2: Tributes & Essays

- 22 KG Subramanyan: A Multi Faceted Visionary
By Prof. (Dr.) Rajeev Lochan
- 25 Too Vast to be Contained (SH Raza)
By Ashok Vajpeyi
- 30 Dinanath: A Journey Alone and Together
by Kapilas Bhuyan
- 34 "I became an architect because of toy trains"
An essay by Charles Correa
- 37 Om Puri (1950-2017): "You could put him
in any role and he would deliver"
By Nandini Ramnath
- 40 Tribal Architecture of Odisha
By Dr. A.C. Sahoo
- 44 Process of Pata Painting of Odisha & its Tradition
By Dr. Alekh Charan Sahoo
- 48 Documenting Theatre
By Anasuya Vaidya
- 50 The Indian Documentary and I
By Neelima Mathur

Part 3

- 53 Synopses of Selected Films

Part 4

- 66 Talks & Workshops

Part 1

Chairman's Introduction

Festival Director's Introduction

JD Centre of Art

JDCA Advisory Committee & Trustees

Summary of Documentary Film Festivals

Chairman's Note

JDCA and its Programmes and Projects

Suddenly I realise that I am 75 and the JDCA has travelled 20 years. I have been away from Odisha for more than 55 years, living in Bombay and now in Delhi.

It was like the other day. I was in Mayurbhanj, a fantastic princely state which I always get swayed away to reminisce and revel – but I won't do so now. My grandmother held my hand and took me to Rathjatra and got me two little lacquer terracotta figurines, which I treasured. At this point I am lost, I don't know where to start. A lot of water has flown under the bridge. I have shifted homes and studios many times in Bombay and Delhi over the last 5 decades. Very uncanny - I recently re found those two little terracotta figures in a tiny box.

I am a contemporary artist. I have lost and gained many things on my life journey, from different sources, different places and ideas. When I travel within and outside the country I search for remote villages where markets sell traditional arts and crafts. I get enamored and spend my last penny picking up beautiful objects; ritual pieces, toys, textiles, paintings and antiquities. My home and studio is now filled up with these pieces. Over the years I see how some of these objects have disappeared rapidly in many countries. I have become an avid collector, not only because I am insecure but because I know that next time when I visit the place, maybe the object will no longer be there.

I derive my energy and inspiration from all this for my paintings. I find that the lyrical rhythmical quality that many of these objects have, gives impetus to my work. Though I have been away for a long time, I keep returning home to Odisha, to recharge and reinvent myself.

Over the years, various heads of the Odisha Government offered me land to build a studio and museum for my work. Which, with a nod of my head I said 'Okay, thank you'. Suddenly, one day I woke up and realised that I have to shed baggage. And so, the idea of setting up an art center hit me. Eventually we pinpointed some land opposite 2nd century BC Khandagari Jain caves. A beautiful virgin land which the monks must have walked on. It was quickly finalised with the Government. Although everyone said that it would take a few months to register, I made a request to the

judge, and he was very kind. It was miraculously completed in one day, in 1997.

Like a sniffer dog, when I vehemently pursue a smell, the doors open up. It had to have a name. When the judge asked me, I said, okay JD Centre of Art, with no preconception.

I requested eminent cultural personalities, from within Odisha and various parts of the world, to be members of the trust and advisory board.

When I first came to the land, I found a little sapling of 2 feet, which I nurtured. I don't know the name of the tree yet, but now, 20 years later, it is more than 40 feet high and acts as a lush canopy protecting the Centre.

I don't have a house of my own. Hence, over the last 20 years I have sent my collection from Delhi to Bhubaneswar for safe storage. All these years everything has been done purely from my funds, which come from the sale of my paintings.

It was important to me that the Centre was situated in my home state. Also, I believe that cultural centers should be set up away from big metros, to revitalise and rejuvenate the sleepy towns; though Odisha already has one of the richest cultural heritage. JDCA will have innumerable galleries dedicated to folk, tribal, classical and contemporary visual and plastic arts, of all forms. My collection is very varied. But in no way is it the best. This is a seed collection, which has to continue to grow, to fill up the gaps.

Odisha is a place where all forms of art are still flowing, but the water is not connected. Traditional craftsmanship is still practiced, though in small pockets. I have a fear that they will disappear soon due to the invasion of the industrial and synthetic modern culture.

My dear friend and eminent architect Balkrishna V Doshi was invited to do the master plan and architectural design of the centre, as an eco-friendly sustainable built up space, surrounded by natural landscape. There will be a gallery for basketry, bell metal utensils, toys, paintings, drawings, photography, architecture, etc., etc. Other than the dedicated galleries, there will be a studio for visiting artists, a pottery studio, conservation and framing center and craft demonstrations. The whole idea

is that anybody who meanders through the gallery will get the entire feeling and experience of visual and plastic arts.

Siddhartha Das, Vice Chairman, trustee, designer and my elder son, is taking over and working closely with the architect in carrying my vision forward. The Ministry of Culture, Government of India has funded one block of the Centre. The third floor concreting is done. Now I am in a great hurry for my dream to become a reality. The collection has gone through scrutiny, research, documentation and archiving, by Siddhartha and his team of experts, who have been coming back and forth from Delhi to Bhubaneswar, painstakingly working on the collection. We have turned over every stone and we are now impatient to rush into the building and fill the galleries.

We know that we need local peoples support and involvement in this journey. I hear the whispering voices in the town that we have had the land for 20 years, and yet there is no visibility in terms of programmes and projects. Rightfully so, because what happens behind the scene, people don't get to see.

The Government is very kind, not only to have allotted the land free of premium, they have also allotted a house where the camp office is functioning, along with research documentation. Every inch of the space is used for the storage of artefacts.

Meet the Artist

'Meet the Artist' is JDCA's very first programme, established in 2001. It has run every second Saturday of the month, uninterrupted, for over 16 years. I know for sure that no other place in the country have a Meet the Artist programme which has gone on for so long. Traditional and contemporary craft persons, artists, photographers, architects and cultural professionals are invited to give informal illustrated lectures with audience participation. For example, we have had scientist Radhakrishnan talk about the inseparable relationship between art and science, a presentation by the eminent artist Bhabesh Sanyal, and many others.

National Seminar on Conservation

In 2004 we held a National seminar on conservation on the art of nature and man-made art. 40 eminent town planners, architects, artists, scholars and cultural professionals came from all over the country. Air India supported us with free passages!

National Sculptors and Potters Camp

In 2004 we also held a National Sculptors Camp and a National Potters Camp on our JDCA land, under a temporary shed of coconut leaves. Traditional and contemporary sculptors and potters were invited. Extraordinary pieces were made. Some of the potters and sculptors who attended the camp, and whose works are in the collection, are now dead and gone. Sculptors attended, such as Sarbari Ray Choudhry who had never before attended an artist camp. He made a beautiful stone sculpture. Angad and Daroz, both veteran ceramic potters of our country erected a high fired kiln alongside the traditional and tribal kilns. These were done in 10 days. All of the pots which were thrown on the wheel were fired there - amazing.

Film Festival

Documenting and imaging the arts is also a concern of JDCA. Hence, the Film Forum was set up in 2006 to archive and hold the annual documentary Film Festival of Art and Artists.

We now have more than 2,000 films in our archive, and have held 10 Festivals. The audience is growing, attended by students, scholars, film makers, artists and the general public. Along with the film screenings, we have master classes, lectures and workshops. Eminent filmmakers come from various parts of the country, and I gather that they are very happy to attend. We also have many exhibition stalls which display Odisha's handicrafts, handlooms and traditional snacks. Publications of art books are also available, and many craft demonstrations are held. This gives the visitor a rounded holistic experience.

I take this opportunity to request and invite all of the citizens of Odisha in particular, and India at large, to come forward and join hands to make the Centre a reality, for the benefit of future generations.

JDCA is a drop in the ocean and alone we cannot fulfil the needs of a cultural renaissance. We need the government and private institutions to come forward and join this effort to revive and resurrect the dying cultural heritage of India.

Jatin Das

16 January 2017

Festival Director's Introduction

Eleven years down the line, our annual festival of films on Arts and Artists is continuing to grow. The Festival's aim to bring the arts from around the country to audiences in Bhubaneswar has been instrumental in spreading an understanding and an interest in the arts in the city and hopefully to other parts of Odissa. We are very proud that audience interest in this vital aspect of life is continuing to grow.

Arts play a major role in awakening and nurturing a love for creativity and for the enrichment they add to our lives. We cannot physically see and experience these, but the cinema can bring them to us, wherever we are. We have tried to bring the arts alive over the past ten years through the films we have selected, and by inviting filmmakers or the subjects of the films being shown, so our audiences can see and meet them in person. It has been a rewarding journey as we have watched the audiences grow.

Now we felt the time was ripe to go beyond the boundaries of our country and look at the world around us. This year, therefore, we have attempted to go international and bring to our audiences, the arts from other parts of the world. It is a beginning and we hope to expand it over the coming years.

This year we have chosen to focus on Architecture, which is both a great art form and a form that affects our manner of living. We are also very happy that the JDCA building is coming up after many years of struggle and, hopefully, by next year, the building should be ready. It will house all forms of arts and crafts which we would like to bring to residents of Bhubaneswar and to visitors both to the Festival and, through the year, to visitors to the city.

Together with the films, we have been holding workshops in filmmaking with Talks by experts on the arts and crafts. We are continuing – and expanding these events alongside the films to provide an opportunity for learning as well as watching. Many young people have enjoyed and learnt from these and we hope to expand this opportunity further over the years.

We hope you will continue to enjoy the Festival as much as we enjoy bringing it to you, year after year.

Aruna Vasudev

13 January 2017

JD Centre Of Art (JDCA)

The vision of JD Centre of Art is to preserve and promote traditional and contemporary arts and crafts. The Centre is a registered Trust, established by the eminent artist and Padmabhushan awardee, Jatin Das. JDCA is located opposite the 2nd Cent. BC Khandagiri caves in Bhubaneswar, Odisha, Das' home state. JDCA celebrates the rich cultural heritage of Odisha and India, and offers an equal platform for contemporary and traditional artists and artisans. It aims to become an important institution in the cultural landscape of the region.

In addition to the gallery spaces, there will also be a sculpture garden, an open air theatre, library, conservation cell, café and a museum shop. The Centre will organise artist residency programmes, seminars, workshops and will also publish books on art. The Centre's core collection, donated by Jatin Das, consists of his own art and that of many of his contemporaries, as well as traditional art and craft objects, textiles, antiquities, books, films on art and recordings of lectures on art.

Odisha

Odisha has a rich cultural heritage of art, dance, music, sculpture, handloom and craft. Home to a vibrant multitude of tribal and ethnic groups, accounting for just over 20% of its population, Odisha is gifted with a vibrant historical legacy of traditions and cultural narratives. JDCA celebrates Odisha's rich cultural heritage by displaying traditional craft objects juxtaposed with contemporary art. This provides a unique and varied experience for the audience.

The Art Collection

Jatin Das started collecting beautifully crafted objects long before the idea of the Centre came into being. Today, he has an astounding collection of over 5,000 hand fans, previously exhibited in prestigious museums in the country and across the globe, accumulating much interest and appreciation. There are also more than 5,000 art and craft objects, the artist's own works of over 50 years, more than 20,000 hours of audio and video recordings on traditional arts, tribal and folk culture, over 8,000 books, about 2,000 films, close to 50,000 slides and approximately 100,000 photographs on art and crafts. These are all meticulously preserved and are gradually being professionally archived and documented.

The Founder

Jatin Das was born in 1941 in the Mayurbhanj district of Odisha. He studied at Sir J.J. School of Art, Mumbai and now lives in Delhi. Jatin Das has been painting for 55 years, held over 68 one-man exhibitions, numerous group shows and attended many artist camps across the country and the world. His works are part of several public and private collections.

Major commissions include a 476 square foot mural in Parliament Annexe, murals and sculptures at the NIPGR Campus, New Delhi, murals at the Bangalore Airport, sculptures at Bhilai, and he is currently working on a sculpture for the Police Memorial in Delhi.

While in his twenties in Mumbai, Jatin Das began collecting beautifully crafted artefacts, which have become part of a major collection that is stored in Bhubaneswar and Delhi, and will finally be housed in JDCA. All of the Centre's activities and collection since its inception have been primarily funded by Jatin Das.

Architect

The master plan and design of the Centre was created by Jatin Das' close friend, the renowned architect Balakrishna V Doshi. It is a unique design inspired by the undulating topography of the landscape. The building is being designed and constructed responsibly by incorporating sustainable practice. A in-depth energy study of the building's thermal mass took place and based on this we have reduced our energy needs. Furthermore, we intend to produce some of the required energy through photovoltaic cells.

Construction of the first phase of the building is currently ongoing and we hope that part of the Centre will open to the public in late 2017.

Ongoing Programmes

Meet the Artist (MTA)

The Meet the Artist series has run every month since September 2001 from the Centre's temporary office in Bhubaneswar. The 200th MTA took place in January 2017. Every second Saturday of the month a scholar, artist, craftsperson or cultural professional is invited to give an illustrated lecture. A range of people have shared their journey with the audiences, from master craftsman Gokul Bihari Pattnaik to renowned poet Keki Daruwalla. Every MTA is recorded and archived for future study and research. The admission to the event, like all JDCA programmes, is free and open to all.

Film Forum

The JDCA Film Forum is a permanent programme for archiving, documenting and screening films on art. The Film Forum Archive already houses over 2,000 films on art. This archive is envisioned to be part of the Odisha Cultural Resource Centre, located at JDCA.

As a Film Forum Programme, JDCA has organised 10 Film Festivals on Art and Artists since 2006. The Film Festival exposes the audience to India's rich cultural heritage. Eminent film makers, artists and cultural professionals from all over the country participate in the event. It is widely covered in the national print and electronic media. Around 30 selected films are shown over three days. The Festival also includes lectures, workshops, performances, stalls for books on art, local crafts, textiles, and delicious local Odiya cuisine.

With this years edition we go international, screening films from four teen different countries. The focus this year is on Architecture. Aruna Vasudev, founder of Cinemaya, The Asian Film Quarterly and Cinefan Festival of Asian Cinema, heads of the Film Festival team as it's Director.

Past Programmes

National Sculptors and Potters Camp, 2004

The JDCA brought contemporary and traditional artists and craftspeople to work side by side on its site. Ten sculptors and ten potters were invited to the camp.

National Seminar on Conservation, 2004

In line with JDCA's aim to be a catalyst for cross-disciplinary connections, its first ever major conference, the National Seminar on Conservation, was held during the final days of the Sculptors and Potters camp. This conference brought the "makers" and conservers of art together.

National Seminar on Documenting Visual Cultural Heritage, 2006

JDCA held this seminar during the First National Film Festival on Art & Artist. The seminar was chaired by Vijaya Mulay and was attended by many eminent film personalities, including Adoor Gopalakrishnan, Aruna Vasudev, Jai Chandiram, Mehmood Hussain, Ein Lall, U Radhakrishnan, amongst others.

Workshop for Traditional Stone Artisans, 2007

The Crafts Council of India (CCI), in association with JDCA, conducted a stone artisans workshop at the JDCA site. The workshop united traditional approaches and modern technologies, in the hope of providing a successful link between traditional craft heritage and the modern world.

JDCA Publications

Past JDCA publications include a limited edition of Poster Poems, a poem by Jayanta Mahapatra with drawings by Jatin Das, screen printed on handmade paper and bound by hand. Other publications include a series of limited editions of artist sketchbooks by scientist and technologist Sam Pitroda, doctor JP Das, and architects BV Doshi and Gautam Bhatia. Many other interesting ideas for future publications are being planned.

JDCA has started a Jagannath Project, which entails a publication of art and architecture of the Jagannath temple in Puri. 200 students and artists visited and made drawings of the temple. Four archivists spent two years making a bibliography on the subject which will be published when the Centre opens.

Regional Impact

The JD Centre of Art has been working towards the development of an appreciation of place and culture, community pride, preservation of heritage, and opportunities for learning across all ages. Through its programmes, as well as its outreach, the Centre will contribute to the sustainability and development of craft communities in the state and the region.

The resources that the museum creates in the local community, will help generate sustainable livelihoods, especially by communities in the state. Furthermore, the proposed art programmes will transcend social divisions and make art accessible to many. The JD Centre of Art will inspire a vibrant art space, especially encouraging engagement from young people and students. The programming of educational workshops and outreach activities will enable this. Apps for phones, tablets and other interactive content are being developed specifically with the younger audiences in mind.

The Centre, though rooted in its local context, will also connect with other museums, cultural institutions and individuals across the country and the world.

Organisational Structure

The JDCA is a registered Trust with trustees and advisers who are eminent professionals, from the national and international world of art and culture. The offices and the art collections are located in Bhubaneswar and Delhi. The Centre operates out of Bhubaneswar and is also used for storage and documentation of artefacts. This is where most of the ongoing programmes are held, though they will be held at the site when the Centre opens.

JDCA Advisory Committee

Balakrishna V Doshi (Architect), Ahmedabad

Russell Harris (Archivist), UK

Pranabranjan Ray (Art Critic), Kolkata

Jagganath Prasad Das (Poet), Delhi

Raghu Rai (Photographer), Delhi

Sam Pitroda (Scientist), USA

Bunker Roy (Social Activist), Rajasthan

Debbie Swallow (Art Historian), UK

Hasmukh Shah (ex-Bureaucrat), Gujarat

Pradeep N Khandwalla (Poet & Management Expert), Gujarat

Lalit Mansingh (Former Ambassador), Delhi

Adoor Gopalakrishnan (Filmmaker), Kerala

Martand Singh (INTACH & Textile Expert), Delhi

Ashok Khosla (Social Activist), Delhi

Subrata Bhowmick (Designer), Ahmedabad

Kishore Bassa (Anthropologist), Bhubaneswar

Prafulla Kumar Mishra (Scholar), Bhubaneswar

John Philipose (Museologist), Delhi

Sanjay Acharya (Archeologist), Bhubaneswar

Rama Hari Jena (Artist), Bhubaneswar

Sanat Dasdat Naik (Professor), Bhubaneswar

JDCA Trustees

Jatin Das (Artist), Chairman, Delhi
Siddhartha Das (Designer), Vice Chairman, Delhi
Shantanu K Mahapatra (Musician), Secretary, Bhubaneswar
LI Parija (ex-Bureaucrat), Cuttack
Prof. Satyananda Acharya (Geologist), Bhubaneswar
Debi Prasanna Pattanayak (Linguist), Bhubaneswar
Sitakanta Mohapatra (Poet), Bhubaneswar
Biren Das (Filmmaker), Bhubaneswar
Nandita Das (Actress & Activist), Mumbai
Haranarayan Das (Architect), Bhubaneswar
Dhiren Das (Engineer), Bhubaneswar
Nivedita Scudder (Craft Activist), Bhubaneswar
Gayatri Das (Social Activist), Cuttack

Office Bearers

Abasar Beuria (Former Ambassador), Bhubaneswar
Mangala P Mohanty (Director of Administration), Bhubaneswar
Gokul Chandra Das (C.A.), Bhubaneswar
Bijay Mohanty (Sr. Advocate), Cuttack

Summary of Past Film Festivals

10th National Short & Documentary Film Festival, 2016

- Focus: Odisha's Arts & Crafts
- Q&A sessions with artist Paramjeet Singh and photographer Avinash Pasricha.
- Illustrated talks by Amitava Das, on his art work, Jatin Das on 'The Journey of JDCA', and Dr Geeti Sen on 'The Body in Contemporary Indian Painting'.
- Nandan Saxena and Kavita Bahl conducted a three day workshop on filmmaking, supported by Sony.
- Nandita Das spoke about volunteering in art and arts role in communities.
- The festival was inaugurated by the Chief Minister of Odisha, Shri Naveen Patnaik.
- The festival was closed by Shri. S C Panda, IAS (Retd.), Member Personnel, Prasar Bharati and Lalit Mansingh, former Foreign Secretary, Government of India.

9th National Short & Documentary Film Festival, 2015

- Focus: Making of Art: The Process
- 8 interactive sessions between the audience and eminent personalities, such as Popular Odia dramatist and activist Subodh Patnaik.
- Q&A with filmmakers Mukul Kishore & Gitanjali Rao.
- Nandan Saxena & Kavita Bahl conducted a two day workshop on filmmaking, supported by Sony.
- Nandita Das spoke on the role of art in social change.
- Workshop by dancer & choreographer Ilena Citaristi.
- The festival was inaugurated by the Governor, Shri SC Jamir and Chief Minister of Odisha, Shri Naveen Patnaik.

8th National Short & Documentary Film Festival, 2014

- Special focus: Folk & Tribal Art & Culture
- A retrospective of eminent documentary filmmaker Meghnath, who has worked extensively on tribal culture.
- Exhibition of paintings by tribal artisans and craftspeople.
- A Filmmaking workshop was conducted by Nandan Saxena.

7th National Short & Documentary Film Festival, 2013

- Special focus: Buddhist Art & Culture
- The festival was re-named to 'Imaging the Arts'.
- Eminent filmmaker Biren Das was the Festival Director and Chakradhar Sahu was the Associate Director.

- Delegates from and outside of Odisha attended the festival.
- A Press conference was also held and attended by the print and electronic media of national and state level.
- Buddhist Monks from different regions of India performed the Buddhist Lama Cham Dance.
- A student from the National Institute of Design, Ahmadabad, was presented with an award for their film.

6th National Short & Documentary Film Festival, 2012

- Theme: Celebrating & Reminiscing Masters
- 20 delegates from across the country attended the festival.
- Exhibition of Raghu Rai's photographs and a workshop on his photography.
- 20 craft stalls and demonstrations of people making different crafts.
- Poetry readings of eminent Oriya Poets and Poster Poem release of Jayanta Mahapatra.
- Seminar and Workshops on Poetry Films and Documenting rare and dying art forms.

5th National Short & Documentary Film Festival, 2010

- Special Focus: Tribal Arts & Culture
- 40 delegates from across the country attended the festival.
- 37 films screened in a span of 3 days.
- Exhibition of photographs, handlooms and handicrafts.
- Performance by Tribal dancers of Koraput.
- Evening of traditional dance followed by 'Meet the filmmaker' and reception on the JDCA site.

4th National Short & Documentary Film Festival, 2009

- Special focus: Portraits
- 45 delegates, press, art critiques and film-makers attended.
- Films by students and first-time Directors were screened.

3rd National Short & Documentary Film Festival, 2008

- Special focus: Performing Arts & Art of Bangladesh
- JDCA partnered with Bengal Foundation for collaboration with Bangladesh.
- 50 delegates, press, art critics and film-makers attended the festival.
- Films were screened over three days at IDCOL Auditorium & Sochna Bhawan, Bhubaneswar.

2nd National Short & Documentary Film Festival, 2007

- Special focus: Visual and Plastic Arts
- Seminar on Patachitra (Scroll painting).
- 40 delegates, press, art critiques and film-makers attended the festival.

1st National Short & Documentary Film Festival, 2006

- Special focus: Art & Artists
- 40 delegates, press, art critiques and film-makers attended the Festival.
- Seminar on 'Documenting Visual Cultural Heritage'.
- Films were screened over three days at IDCOL Auditorium & Sochna Bhawan, Bhubaneswar.

Part 2: Tributes & Essays

KG Subramanyan

SH Raza

Dinanath Pathy

Charles Correa

Om Puri

Tribal Architecture of Odisha

Process of Pata Painting of Odisha & its Tradition

Documenting Theatre

The Indian Documentary & I

KG Subramanyan (1924-2016):

A Multi Faceted Visionary

By Prof. (Dr.) Rajeev Lochan

Former Director, National Gallery of Modern Art

The development of an individualistic and personalized aesthetics has always been the ultimate aim of a visionary. This also provides a new vent to the thinker and the artist who assimilates the ideas of their time, integrating the tradition and formulating an individualized visual language. This did not limit his pursuits of being a pedagogue involving himself in painting, writing on art, mural, printmaking, weaving, toy making, or even designing books for children; affectionately known as Mani a multi dimensional who stands apart amongst his contemporaries. This also made him a man with a true Renaissance and contemporary vision. As an extremely revered art educationist his approach towards art education had been to instill in his pupils the basis and essence of the meaning of art in its totality; a concept he has not only believed in, but was equally committed to. Marcel Proust wrote; "The universe is true and dissimilar to each of us; it is not one universe but millions of universes almost as many of them as there are eyes and minds that awaken every morning." The role of the creator is essentially to provide an image to this universe as our observations are not mere passive records.

True every bit to the above statement, Mani did not seek a personal style but a personal language which is equally evident in the large variety and body of his engagements. His interests ranged from 'Tradition' to the 'Modern' and he intelligently exploited the vast potentials of fusing both, revalidating, and creating with a sense of clarity, consistency and appeal.

His experimentation with ideas and media truly enumerates Proust's above mentioned statement and makes us realize the diversity and fertility of Mani's creative expression...he would indeed metaphorically need to awaken every morning with a new eye, new mind and a new vision which he accomplished.

His achievement lay in sieving the essential for the imperative and still maintaining a sense of totality. His versatility was a result of a genuine individual inventiveness, accompanied by deft technical understanding and expertise of handling each material and sensibility along with its polarity.

The terracotta reliefs, the murals, the glass painting, among many of other things that he did, each characterized his persona. Clarifying this point he shared, “Each medium I explore responds to a particular expressive need of mind, to a particular sensibility strand, each leads me to a certain area of the language. I do not want to be contained by any one of them. I do terracotta because they have the quality that comes closer to human flesh when handled in a certain way. It folds, fissures, warps and tenses like flesh does. I do weaving when I want to create what you may call ‘Solid Graphics’. Each medium has its specific potential. For Mani, recognizable identity or style was secondary to the process of integrating the language, the image along with the concept.

Mani’s paintings refer to the paraphernalia of our common experience in our day-to-day lives. The themes ranged from still life done in the early 60’s. Objects that lie scattered and that we so un mindfully gaze are enveloped with a sense of personal phantasm, drama, and a sense of mystery, wit and humor. All this gets animated and accentuated with the play of color, treatment, and sensuality.

Moving in the studio table and with its heaps of non-descript things, bottles, mugs, rolls of paper etc. were not treated as object specific, rather the attempt was to submerge the separate identity of objects in a “total summatory image”, as he likes to put it. Moving from these he painted studio tables and studio interiors where as if animate to inanimate, gesticulate in an eerie silence performing a fantasized acrobatic drama and transforming the very identity of the existing literal reality. His glass paintings and the large body of his drawings and paintings vivaciously utilized the explicit character to his advantage, orchestrating spontaneous and experimental. The themes and subject matter thus remained diverse and contemporary. “These are visions of today’s floating world reflected in a golden mirror.”

Murals to him had a much wider connotation than what is generally understood. He treated mural not merely as a wall painting or a sculpture but as one that grows out of the world and works with the environment, bringing about a homogeneous change in the architecture and the identity of the place. Concerned and conscious of the gap between urban art and the social context he always strived to discover a new intervention to commune with people, society, and the environment. He very aptly clarified “I am an artist activist, not an activist artist.” His

murals, books for children and his toys along with his articles and comments on art always aimed to penetrate the sensibility of the masses with a wider and newer dimensional approach.

On the question of placing him in the Indian context with his myriad of creative pursuits, each speaking a personal language of their own, he chose not to be mixed up with question of being related or being linked to the mainstream of art. On the contrary he softly enumerated, "Not to lose sight of the little bug I am chasing but to chase it I will criss-cross any stream." He chose to call it, "The little bug." probably out of sheer humility; but to me it always appeared to be a multi-headed monumental, electrifying and stimulating creature that motivated and pushed him to integrate the various facets of his versatility. The legacy he has left behind would remain an unparalleled pursuit.

Too Vast to be Contained (on SH Raza, 1922-2016)

By Ashok Vajpeyi

Poet, Writer, Executive Trustee of Raza Foundation,
Former Chairman Lalit Kala Akademi and Former Bureaucrat

*We may yearn to rest
in some small piece and pure humanity,
a strip of orchard between river and rock
But our own heart is too vast to be contained there.*

Rainer Maria Rilke

After having lived a rich generous life for more than 94 years and a painting career of more than 75 years, Sayed Haider Raza breathed his last on 23rd July 2016 at a Delhi hospital. A giant of creativity, imagination and artistic endeavor passed away from the clutches of time into the lap of eternity. The last time Raza came out of his home to attend a public function was an exhibition of his latest works at a Delhi gallery show appropriately called 'Nirantar', which significantly included some paintings done in the year 2016. The look of amazement in his eyes at seeing his own meticulously executed works was characteristic of a man who believed all along that art is not possible without the help of divine powers. For many years, especially after shifting to Delhi about 5 and a half years ago, it was evident that his whole life was focused on art. Literally, he demolished the distance between life and art. In our time, such a merger has been rare: in case of Raza they became a rich vibrant continuum, 'Nirantar' to each other.

Conceptually Raza saw life in terms of some key metaphysical ideas such as Bindu, Panch Tatva, Kundalini, Prakriti-Purush, etc. But, more importantly and seminally, life for him was colours, geometrical shapes, and consonance of forms. He always carefully tried to listen to the inner voice buried in deep silence to paraphrase his favourite poem of Rilke. The dialectics of silence and voice, of presence and absence, of longing and waiting, of prayer and plurality, of the spiritual and the sensuous, constituted the core of his aesthetic vision. And yet, at another level, his paintings had luminosity, which communicated itself to others without the complex negotiations with his ideas. He believed in art as contemplation and created an art which provoked such contemplative urge but it did not attempt to take one away from sensuous apprehension, from the intensity, the passionate fury of life.

Happily this was not an ascetic art withdrawing from life. This art celebrated life and being, their plentitude, their colourful existence and their abundance. It was also, simultaneously, a genre of gratitude. It was a thanksgiving art: it was full of joyous fury which manifested itself through careful orchestration of colours and lines. At one stage, it was a tribute to the 'Jeevan Leela', the play of life. Its intensity came at one level from its deeply meditative nature but at another level it emanated from a deep love and zest for life and beauty. It was an art for which ideas were important but more important was life itself. Its central energy came not from aesthetics but from life itself. Life as seen, felt and realized in its essences: as love, prayer, male and female energy, nature, germination etc. But also captured in lively, exuberant colours: colours became the very imprints of life itself. Life may be possible without art but, Raza insisted, art was not possible without life. He believed that art must always pay tribute to life: it should remain eternally grateful to life.

Raza's art is also an art of purity: purity of vision, purity of structure and purity of inspiration. It almost scrupulously avoids being tainted by mud and soil of time. It partakes of and inscribes on itself eternity; it makes the ancient modern; it renders modern as ancient. In a sense, Raza is not too overly concerned with the history of man. His art is an attempt to map the geography of the human soul. For him, it appears the truth of man and his art lie not in the confines of history but in the expansiveness of the human spirit; in its long colourful journey, its myriad coloured geography.

Those, who have known Raza, have always been struck by his unflinching generosity and spiritual transparency. Having spent years of hardship, both in Bombay and later in Paris, Raza had come to strongly believe that while it was human luck to have, the real human gift was in the act of giving. In his art, as in life, he shared joy, elation, excitement, richness and intensity of passion with others. In spite of the fact that he had become an almost monumental presence on the contemporary art scene, Raza sought and loved human company, sometimes with people with no artistic initiation.

Raza had a life-long fascination and reverence for nature. In France where he lived and painted for 60 years, he had built a studio-home in a 12th century village Gorbio where he was, every year for nearly 4 months, in close vicinity of nature. There

he lived with nature and used to insist that life was simultaneously complex and utterly simple. The cosmic was domesticated by him on canvases where he explored Panch Tatva, Prakriti-Purush, etc. A sense of the enormity of the human situation and an equal sense of the small detail came together.

As he once said, he had a sense of beauty along with fear. This complexity harped back to his childhood memories of the forests, wild animals and the gorgeous river Narmada. He always referred to the Narmada with great reverences as 'Narmadaji'. He was laid to rest next to his father's grave close to the mighty Narmada, as per his wishes. He had gone away from Mandala (where he was born in a forest village with barely 7-8 hutments) to Damoh, Nagpur, Bombay, Paris. And we carried his body from Delhi to Mandala via Nagpur. Both metaphorically and literally his 'Atma Ka Taap' (The fury of Soul) came to rest from where it all began!

Raza was a tall man. In more than one way. His generosity was legendary and irrepressible. There would hardly be anybody, whoever came into contact with him, who would not have been touched by his spontaneous generosity. He never forgot his younger days of hard struggle as young artist both in Bombay and Paris. He used to feel distressed at the poets' being paid little money! Apart from helping innumerable artists, writers, etc he decided to establish the Raza Foundation aiming at providing assistance to artists-poets-musicians-dancers and institutions for creative work.

From 70s onwards Raza started visiting India regularly and used to spend a lot of time looking at works of young painters and discussing at length their points of strength and weakness. He was one painter, senior and major, who held joint exhibitions with young painters enabling them to attract attention.

His interest, especially in Hindi poetry, was not confined to reading and listening though he hugely enjoyed doing so. Reinventing a convention of the Indian miniatures he would use lines of poems on his canvasses. These came from various sources and included the Upnishads, Tulsidas, Kabir, Agyeya, Muktibodh, Shamsheer, Meer, Ghalib, Faiz, etc. In the last nearly 4 decades almost all his works, most of them done in France, would have Hindi titles. His spiritual inclination was another aspect of his living and thinking that impacted his art. He was a man of deep belief which, in a way, also inspired his zest for

life and nature. In times of religion being shamelessly used for spreading intolerance, hatred, violence and killings, mutual misunderstandings Raza's personal respect and regard for religion, shorn from ritualism, showed the way for continuing possibilities of dialogue between them. He was a Muslim who was using Hindu metaphysical concepts to create his art, also showing a Christian devotion to ethical cleanliness and charity. His art, modern as it was, explored and created an alternative space of consonance, harmony and peace. His art had the lure of the sensuous but simultaneously also the glow of the spiritual.

The life story of Raza goes simultaneously at many levels. At one level it is the narrative of a boy born in a tribal village of merely seven houses in central India, daring to arrive in the then art-capital of the world, Paris, more than half a century ago and settling down there and becoming a reputed artist. At another, it is the chronicle of a man who, though born Muslim, acquires wisdom and insights from Hinduism and Christianity, and converts them into aesthetic concepts in his art and exemplifies that, at a higher or deeper level, all spirituality is one and unites us all in our mortal humanity. Seeking new dimensions after being trained and in France returning to his Indian roots, it becomes a fascinating chronicle of the French *la sens plastique* combining with Indian vision to create a unique art, unprecedented in France and unanticipated in India.

Raza painted landscapes in the beginning and while in France for many years he was painting cityscapes. His early childhood memories of dense forests, tribal dances, the Narmada river, etc, have been haunting him almost all his life. He never took to figurative work: his art took the path away from the realistic, exploring reality in its essence, at the origins at it were. It is embedded in a deep sense in the mystery of being. It would be difficult to trace in Raza imprints of his time: he has been tracing the imprints of eternity on time.

Nobody can possibly fail to notice the luminosity of Raza's works in recent years. It is as if his innate generosity of spirit and his search for grace merged to create an art which was ennobling and uplifting. Raza was an artist of evocations and resonances. He invariable evoked a state of mind, an aspect of pure consciousness. He made silence and depth speak, perhaps whisper gently. There were hardly any human figures. Figures were seen as shapes. Shapes which were triangles, circles,

squares. They constituted the elemental geometry. If the whole universe was constituted out of the five elements 'Panchatatvas', as the traditional Indian belief asserted, the shapes were the tatvas, the elements of figures. The sacred had no figure, only shapes and colours. The pure existed in essence.

As against the dominant modernism which feeds itself on disjunction, dissonance, tension, the later Raza exemplifies an alternative modernism which is based on harmony, tranquility and fulfillment. A modernism which does not limit or replicate tradition but finds many aspects of it worthy of attention and exploration, and reinvents them for present times. It contemplates in humility and gratitude and, more often than not, questions itself, its own arrogance. It also sees the modern as the expansion of tradition, as part of a large continuum. Importantly, it believes that man's dialogue with nature has neither ceased nor ever come to a dead end. It retains an original innocence in all too crowded ethos of multiple themes and subjects.

As he returned to the dust whence he came from, to the roots which kept on rejuvenating and nourishing him all his life, I cannot but think that here was a major artist, a great master who gave back to world very much more than he took from it. And all in deep humility and unmistakable gratitude.

Dinanath: A Journey Alone and Together

by Kapilas Bhuyan

Senior Journalist & Filmmaker

Recounting my precious moments with Dr. Dinanath Pathy (9th January 1942 – 29th August 2016) and hearing the similar stories from others, I am truly in awe by of how many lives this ‘towering personality’ has inspired and influenced.

What is it that stirred the artistic journey of Dr. Dinanath Pathy, a village muralist and theater curtain-painter from the quagmire of nondescript moorings, and made him a symbol of inspiration and an artistic identity in the pan-Indian art scenario?

The journey is nonlinear, but has multi layered waves that collect in its moving folds and several other creative dimensions such as art history, literature, art teaching, art administration, institution building and art activism – a synthesizing combination – are unique and rare.

His journey was beset with provocative challenges and insurmountable risks. Sometimes he walked alone and other times shared his path with others – always engaged in the sacred world of his arts, celebrating his home called Odisha and its people.

It was a long journey, not in terms of the physical distances that he had covered from Digapahandi, where he was born seventy-five years ago, to Delhi, Zurich, London, Paris or elsewhere in the world of art. It was an inner creative journey of a non-descript village make-up boy opening and flowering as a painter, taking with him the friends, colleagues and students who wanted to be emancipated from a world of incongruity.

Dinanath was born in the princely town Digapahandi in South Odisha to a family of poets, artists, singers, puppeteers and quacks. His forefathers were in the service of the royal court in the town and wielded considerable influence. However, by the time Dinanath was born, the family was reduced to penury and maintained themselves as rural artists. His elder brother Lokanath Pathy had an art studio christened as ‘Charukala Mandir’ or Temple of Fine Arts, which used to produce all kinds of artifacts from masks, playing cards, paper flowers, photo frames, harmonium repairing and book binding. While studying

in the George V High School, Dinanath had started working as a novice in his brother's studio and visited nearby villages and small towns with him to assist him in painting theater curtains, temple murals and as a projectionist to display slides through a handmade magic lantern to a curious audience.

Dinanath joined the Govt. College of Art and Crafts, Khallikote in 1958. But before joining here, he had to work as an English teacher in a local Sanskrit Tole to save money to pursue his higher education. At Khallikote his eyes opened for appreciating and executing art under the tutelage of teachers like Rabi Narayan Nayak, Bipra Charan Mohanty, Loknath Satpathy, Ajit Keshari Ray and Anant Panda, etc., all of whom had a lineage either from the Kala Bhawan of Shantiniketan or from the Govt. College of Art, Calcutta. However, the principal Sarat Chandra Debo, an alumnus of London school of Art was strikingly different from all his colleagues and had been harping on a kind of synthesis, that influenced Dinanath a great deal.

After finishing at the Govt. College of Art and Crafts, Khallikote, he moved to Bhubaneswar and started his struggle as an artist. During the course of this struggle he organized a confederation of artists known as Silpi Samsad. He was its founding Secretary, and responsible for opening an art school 'Chitram'. Veteran theater person Asim Basu was his colleague in the school. Thereafter, a federation of artists in the model of Progressive Artists of Bombay was formed under the title Working Artists Association or WA, Odisha, and he became its founding secretary too.

Subsequently, under the leadership of Dinanath, a series of organizations were formed, such as Sunanda Pathy Foundation, Orissa Cultural Forum and Orissa Crafts Council, etc. and various art projects and activities were successfully handled. The latest being Angarag, a quarterly journal on art, dance, music, theater and cinema with a tagline "Putting Art in all the Places", which he continued to do until the end.

It was a great challenge for Dinanath to build a college of art in Bhubaneswar, evolving a new pattern of art education. BK College of Art and Crafts was founded in Bhubaneswar in 1983. His students like Adwaita Gadnayak and Jagannath Panda from BK College of Art and Crafts are now at the forefront of the art scene in India, and are also considered as prominent artists outside the country.

In short, Dinanath had single handed influence on promoting and spreading the art education in Odisha. In the meanwhile, he did his research and was awarded two PhDs – once from the Utkal University, and again from the shantiniketan.

In 1977, Dinanath met Dr. Eberhard Fischer, the Director of Museum Rietberg, Switzerland and his wife Barbara Fischer who were in Odisha to study and document the state's art and culture and mount an exhibition in Zurich. Subsequently, their relationship bloomed into many meaningful collaborative projects.

Prof. BN Goswamy, an internationally renowned scholar of Chandigarh was instrumental to get Dinanath appointed as the Curator of international exhibitions of Festival of India – Indian Popular Art in Sweden and USSR in the late nineteen-eighties. This gave him enormous scope to visit India looking for and selecting exhibits and planning exhibitions on a grand scale which was liked and admired by the people in those countries.

In 1994, Dinanath was called upon to join the Lalit Kala Akademi, New Delhi as its Secretary at a very critical time when the Akademi was drowned in petty politics. He tried to chart out his own action plan to revitalize the Akademy's activities and make it art minded. The two years period he stayed in Delhi was vibrant. He carried with himself Odisha which had remained neglected until then.

Dinanath got the Jawaharlal Nehru Fellowship in 1996 to work on a challenging project, Art of Renewal – a study of art practices in chitrakar workshops in the country. He moved all over the country looking for traditional art studios where art of renewal is undertaken, for example the Navakalevar – making of new images of Jagannath, Balabhadra and Subhadra in the Jagannath Temple in Puri, Odisha.

With the input from Eberhard Fischer, he took over the Alice Bonner Institute, Varanasi as its Director in 2000. The location on the banks of Ganga is quiet and serene. He used Swiss artist and scholar Alice Boner's studio. Unhindered he went on painting, composing poetry and writing several art fictions and a critical book on Odissi Dance.

Dinanath received the highest Swiss honor for arts the Rietberg Award from the Museum Rietberg in 2014, and in the next year, he was conferred with the Honorary D. Litt from the Governor of Odisha at the convocation, Berhampur University, 2015.

It was a moment of celebration on the morning of 29th August 2016 when he passed away – as all his students and long time artist friends from all over the country were gathered in Bhubaneswar to attend the ensuing mega event in the evening of the same day ‘Odisha Art Conclave – 2016’, his brainchild. He was very well known for his astute planning, and that’s what he proved finally before leaving for his heavenly abode, left his worldly remains in the hands of his loving students, as if whispering to them his wishes to spread the cause of art all around.

To sum up Dr. Dinanath Pathy’s lifetime activities, it would be pertinent to quote veteran artist Anant Panda, who in 1991 had said, “I am glad that most of my finer sensibilities and aspirations have taken shape in the work and achievement of Dinanath Pathy. I am equally glad that most of our dreams have taken shape and our intentions of early sixties have been considerably realized.”

“I Became an Architect because of Toy Trains”

An essay by Charles Correa (1930-2015)

Eminent Architect

I think I became an architect because of toy trains. As a child, I had a Hornby tinsplate track and a couple of locomotives and wagons. Nothing very ambitious, really just enough to run the trains around your room, and the following day, perhaps change the layout so that they could run into the next room, under a table and back again. That was the marvelous thing about those old tinsplate rails. They had flexibility. Every time one finished playing, back they went into their wooden box – to be reincarnated the next day in a totally new formation.

Ah, to have more rails – and more trains! But since World War II was on, there was no way my layout could possibly have been augmented. All I did have was catalogues (the legendary *Hornby Book of Trains*, *Basset-Lowke’s Model Railways* and so forth), which I would pore over. I drew out on graph paper the most elaborate layouts: straight rails, curved ones, sidings, crossovers, the works. Trains moved through tunnels, stations, over-bridges in one direction and then, through cunningly placed figure eights, came right back through the same stations and tunnels – but now in the other direction, setting up a brand new sequence!

That’s how I spent many of my classroom hours: drawing up these hypothetical layouts in exercise books. Years later, at the age of fifteen or so, coming across an architectural journal for the first time, I felt I could read the various plans and sections – and what they were trying to do. That much I owe to Hornby.

The architect’s conundrum

Cut to many more years later. As a young architect, I’m perplexed by the contrary attitudes of two quite different thought processes. The first produces architecture which has very strong conceptual ideas – but on which you do not really linger beyond the first five minutes. An example might be Eero Saarinen’s three-pointed dome at MIT – a very elegant creation, but also perhaps something you might feel you have digested in one scanning. On the other hand, there is another kind of process, which does not involve any holistic schema at all. Many buildings (and most interiors) are designed this way. They present you with a series of spellbinding effects, one after another; perhaps without any real inter-relationship – except, of course, that one set-piece

follows the previous one in a knockout sequence, rather like the way *Gone With the Wind* is structured around a series of unforgettable scenes. Or like the stories of Scheherazade. Once the sequence starts, you're hooked – but can this ever provide a legitimate basis for serious architecture? Can such arbitrary and episodic narrative ever express the control, the rigor, and the discipline, so fundamental to holistic thought?

Jump cut again, to China. Before I visited my first Chinese garden, I was confused. Photographs showed only some fragile scenographic effects: the quirky little bridge, the dragon wall, the pond of water and so forth. Yet, when you actually get there and start walking through the garden, it gradually builds and builds until it finally overwhelms you. Hornby all over again! First you go through the sequence of pond and bridge and dragon wall in one direction, and then you find yourself coming in from another direction, experiencing them all in another sequence, in another order, from another height and so forth. The same handful of props are used and reused, again and again. And each time, because of a slight change in angle, or in sequence, they carry a new significance.

Limiting elements

Restricting the number of elements, and using them over and over, is the key decision. It confers on the Chinese garden the rigour that the mandatory square piece of paper generates in Origami. By making the number of set pieces finite, but the variations in your perception of them seemingly infinite, the garden becomes, at one and the same time, both holistic and episodic. Perhaps the repeated tales told in *Rashomon* (the bandit, the husband, the onlooker, the wife) also stem from this same paradigm. With each narration of the identical events, truth is reborn again in a new form, trans-forming the lyrical open-ended tales of Scheherazade into the refracted and imploded metaphysics of Kurosawa's masterpiece.

That is what toy trains are really about – those wonderful tinsplate rails that made patterns across the bedroom floor (the way the real thing makes patterns across a landscape, or across a nation), abstract patterns that recall in the mind's eye the true reality of railway journeys. Today, these toys are no longer available. What killed them off? The banal quest for super-realistic "scale model" railways and those stunningly prosaic attempts at so-called realism. Instead of the continuously changing patterns of demountable

rails, we have today scale-track, nailed down permanently on to a baseboard – in the process fatally maiming that extraordinarily sophisticated level of abstraction and imagination that children brought to their tinplate layouts.

Excerpt from A Place in the Shade: The New Landscape & Other Essays by Charles Correa, published by Penguin India.

Om Puri (1950-2017):

‘You could put him in any role and he would deliver’

By Nandini Ramnath

Om Puri has died of a heart attack at the age of 66 – a sudden loss of one of Indian cinema’s most gifted actors, whose roles ranged from raging intensity to side-splitting comedy.

Born in Ambala and educated at the National School of Drama and the Film and Television Institute of India, Puri initially wanted to be a soldier, according to his biography by his wife, Nandita Puri, but was attracted to the arts while studying at Khalsa College in Patiala in 1967. At the NSD, under the tutelage of Ebrahim Alkazi, Puri began to display the talent that made him one of the greatest Indian performers of his generation. His entry into the Film and Television Institute of India was championed by director and playwright Girish Karnad, who recommended him to BV Karanth for the children’s film *Chor Chor Chhup Jaaye* in 1975 for what would be his first screen appearance.

After roles in Karanth’s *Godhuli*, Saeed Mirza’s *Arvind Desai Ki Ajeeb Dastan* and Albert Pinto Ko *Gussa Kyon Aata Hai*, Puri got his first big break in Govind Nihalani’s *Aakrosh* (1980). Nihalani dispensed with Puri’s gravelly-toned voice and cast him as a tribal who has killed his wife (Smita Patil) and who has retreated into a catatonic silence. Through his face and body language alone, Puri magnificently conveys his character’s anguish. Nihalani gave Puri his greatest role ever, as the tortured poetry-loving Mumbai police officer Anant Velankar in *Ardh Satya* (1983). Velankar’s idealism and integrity are rapidly replaced by cynicism and self-damage as he encounters the deeply embedded corruption in the system. Puri’s encounters with the gangster Rama Shetty (Sadashiv Amrapurkar) prove humiliating, but the real threat to his manhood comes from his peers in uniform.

In 1983, the same year Puri was scorching the screen in *Ardh Satya*, he displayed an untapped flair for comedy in *Jaane Bhi Do Yaaron*. Kundan Shah’s rambunctious satire, about two hapless photographers caught in a web of corruption woven by rival builders, sees Puri as the permanently drunk and goggles-sporting Ahuja.

“Om Puri was to acting what Premchand was to writing and Shailendra to lyrics – he could grasp the essence of India,”

Kundan Shah told *Scroll.in*. “You could put him in any role and he would deliver. He was a natural, and I could never grasp what his brilliant knack was, and how he did it each time.”

The 1980s proved to be Puri’s strongest decade. He was only 35 years old when he appeared as the elderly guard of a spice factory that shelters Smita Patil’s character from Naseeruddin Shah’s lecherous police officer in *Mirch Masala*. In *Aghaat*, he teamed up again with Govind Nihalani to play a trade union leader. His only collaboration with Satyajit Ray was in the telefilm *Sadgati*, co-starring Smita Patil. Like his peers in the parallel film movement, Puri gravitated towards mainstream cinema in the 1990s. He played a police officer in *Ghayal* (1990) and a flamboyant villain in *Narsmiha* (1991). Previous roles in *Gandhi* (1982) and the British colonial-era television show *Jewel in the Crown* in 1983 got him international attention. He appeared in *Sam & Me* (1991) and as a Kolkata rickshaw puller in Roland Joffe’s controversial *City of Joy* (1992).

Om Puri’s best-known international roles were in the British productions *My Son the Fanatic* (1997) and *East is East* (1999). He played a Pakistani in both films, but the characters could not have been more different. In *My Son the Fanatic*, based on Hanif Kureishi’s script, Puri plays a secular taxi driver whose anguish at his son’s turn towards religious fundamentalism is movingly conveyed. Puri says in the biography *Om Puri An Unlikely Hero* that director Udayan Prasad’s initial choice for the role was Naseeruddin Shah. “... It was in this film that I felt I had excelled emotionally on screen,” Puri says in the book.

East is East, based on Ayub Khan Din’s play, was a complete contrast. Here, Puri plays the comical yet monstrous patriarch of a family who beats up his British wife and terrorises his family. Puri’s range was a bonanza for directors on the lookout for accomplished actors who could portray finely nuanced characters. He is hilarious as the crooked secretary Banwari Lal in Kamal Haasan’s *Chachi 420* (1997), suitably over the top in Nagesh Kukunoor’s satire *Bollywood Calling* and the epitome of grief and gravitas as the father of a martyred Army soldier in Ashwini Chaudhary’s *Dhoop* (2003).

“As soon as the word ‘action’ was said, he would become the character and effortlessly transcend the written word,” said Piyush Jha, who directed him in the comedy *King of Bollywood*

(2003). Puri plays an aging star who agrees to be interviewed by a British journalist in the middle of his latest movie, *Dhak Dhak*. “If you were looking for an actor as an collaborator, you could not have anybody better than Om Puri,” Jha said. Puri’s fame extended to television too. Nihalani’s *Tamas*, one of the most powerful shows ever on the Partition, features Puri as a Dalit tanner who flees the violence with his heavily pregnant wife (Deepa Sahi). In Basu Chatterjee’s hilarious satire *Kakaji Kahin* (1988), he plays a Teflon-coated power broker with a distinctive laugh.

Puri’s recent roles include *OMG: Oh My God!* (2012), the international production *The Hundred-Foot Journey* (2014), co-starring Helen Mirren, and the upcoming colonial-era drama *Viceroy House*. He also lent his deep rumble to the black panther Bagheera in the Hindi dubbed version of the Hollywood blockbuster *The Jungle Book* (2016).

Poor health – he had crippling back pain, for which he been operated upon, among other things – and domestic problems saw Puri in fewer roles in recent years. He had a falling-out with his wife after the publication of her book *Om Puri Unlikely Hero* over some of the candid information. They have a son, Ishaan. He had been previously married to Seema Kapoor, the theatre actor.

Puri’s tendency to speak his mind got him into trouble in October 2016 during a television panel debate, in which he blurted out, “We have not forced them [soldiers] to join the Army...Prepare 15-20 people as suicide bombers and send them to Pakistan.” Puri was commenting on the ban on Pakistani artists working in India, for which one of the justifications was the deaths of Indian soldiers at the border. Puri had appeared in the Pakistani production *Actor in Law* in 2016, and he was pilloried for his remarks.

History will forget the scandals and remember the fine performances. According to Nandita Puri’s biography, when Om Puri was being interviewed for the acting course at the FTII in 1973, the board was reluctant to admit him. “He doesn’t look like a hero, nor a villain nor a comedian,” they said. “What use will he be of to the industry?” Girish Karnad, the FTII director and Puri’s champion at the time, replied, “That is not our problem.” It’s a decision the world is glad for.

Excerpt from Scroll.in

Tribal Architecture of Odisha

By Dr. A.C. Sahoo

Former Director, Academy of Tribal Language and Culture, Scheduled Tribes and Scheduled Caste Development Department, Government of Odisha.

Odisha has 62 districts, colorful and fascinating tribal communities including 13 Particularly Vulnerably Tribal Groups (PVTGs) living on various hill and mountain regions of the state. The different cultures of these tribal communities are significant in terms of their settlement patterns, house types, artefacts, art objects, wall paintings, door and window carvings, space utilization and architectural design of the house. The architecture of the different tribes has its own identity and outstanding features both in its outlook and value. The settlement pattern suits the functional needs of the tribes through its physiographic features, site selection, and appropriateness to local climatic conditions and spatial organization of settlement. The art, architecture and tradition of tribal settlements are great indigenous vernacular expression of the diverse culture of Odisha. Tribal people have created rich and colorful styles of vernacular architecture that are suitable for their respective local environments and reflects their knowledge on geography, climate and sustainable habitat.

The materials for structures are chosen, considering availability and properties such as weight, flexibility, physical conditions, and resistance to different climatic conditions such as rain, wind and sun. In tribal areas of Odisha, there are several architectural designs followed by the inhabitants. The architecture in every location have useful points in their methods and adaptation based on existing needs, available architects and practice of architectural designs. The diversity in ethnic culture and independence has encouraged the tribal people to develop a unique and varied habitat. Overall, the special pattern corresponds to topographical character of the areas which they have chosen for settlement. The settlement pattern varies from tribe to tribe as it is determined by location, sociological circumstances, occupation and ethnicity.

The basic structure of the houses in a particular region and tribal community almost follow similar and conventional parameters predetermined by the architectural design; of course, scale, complexities and creative ideas may vary. The wind break takes the shape of a quadrangular house. The straw thatched houses

with inclined roofs are a development over simple wind breaks of quadrangular shape. These houses are suitable for habitation in dry and mild climates. The climate varies from place to place with physiographic features. Tribes living in hilly regions with forest coverage are extremely cool and tribes which live in comparatively plain areas get warm climate. They experience cool winters from October to March, hot summers from April to June and rains from July to October. The vegetation, water body and topography play a significant role on habitat.

Generally, houses are elongated along the major axis and there are no openings on side walls. Bamboo baskets or grain storages made up of mud are used for creating partitions in living spaces. The house is made up of mud walls and a pitched roof with earthen tiles. For cattle, a temporary structure is erected either in front of the house or along the side walls. This structure is constructed with four wooden posts; reeds are used for the partition of walls, and a flat thatch roof. The lintels are of timber planks, and for ventilation circular voids are left in the wall. In the case of large openings, bamboo is used as a grill. Cow dung and mud is applied for finishing and surfacing the floors and walls. The houses are decorated by painted figures of animals, birds and vegetation. Relief work is also done by using rice husk and mud.

Settlements are being analysed on the five dimensions of sustainability viz., physical, social, economic, cultural and environmental. Physical sustainability of the tribal settlements is evident from the close proximity of their workplace and natural resources with respect to their dwellings. The initial setting up of these settlements was in harmony with their bioregion and is being preserved through their community practices. The luminosity of tribal settlements is restricted to day lighting and the orientation of their settlement is such that they get maximum ventilation and minimum solar radiation. The streets are leftover spaces between houses and serves as natural drains. The pattern of the settlement, either linear or clustered, is derived by the form of the land. The houses facing each other share common community spaces that are focal point for various community activities, raising social value. The economic dependency of the settlements is mainly upon agriculture and forest products that maintains biodiversity. Dwelling units reflect the concern for daily functioning and indicates other socio-cultural characteristics.

The climate of tribal Odisha is tropical. However, for thermal comfort, climate and microclimate plays a significant role. Typically, thermal comfort requires lower solar gain, ventilation and adequate natural light in day time. In winters, during the night time the heat gained inside the house needs to be retained. In monsoon, protection for dwellers as well as the cattle is required. The habitats on plains have moderate climate as compared to that of hilly regions. In hilly regions, the days are warmer and the nights are cooler. The inhabitants prefer to sleep in open courtyard during summers, in semi open areas during monsoon, particularly when the humidity is high, and in covered spaces during winter. In all these cases, local material is used in its crude natural form. The size, strength and bearing capacity of the material is a guiding factor for the structure's dimensions and formulation of spaces. The material used are mud, straw, reeds, earthen tiles or thatch roof which provides thermal insulation. The building materials have a definite life period and need to be replaced periodically. Routine maintenance is required; mud floors need to be plastered daily with cow dung, and the earthen tiles need to rearrange before every monsoon. However, the waste thus generated doesn't have any adverse effect on environment.

The wisdom of tribal building is precious cultural heritage of vernacular architecture which needs to be preserved and passed on to future generations. The tribal populations in the geographically remote areas are still following the indigenous vernacular styles for their settlements and habitat. These habitats provide them the needed thermal and visual comforts at a reduced level of resource consumption. These practices can be effectively adopted and integrated into present day design and building. The structure or shape of the settlement should be with respect to the topography. The ridges, valleys and vegetation affects the microclimate and should be considered before placing the building blocks. The streets and courtyard in between cluster of houses modulate the airflow for proper ventilation, and also reduces thermal gain in tropical conditions. Individual houses don't have sewers. Water waste is disposed on the streets and dried up by the sun. The organic waste from the settlement is dumped at one place and is used as manure. The buildings are oriented to minimize solar gain during summers, ensure adequate daylight and maximize protection from rains. The spatial configuration allows thermal comfort, sufficient privacy and interactive spaces amongst the habitats. The materials used

for construction is low embodied energy and provides thermal insulation. The semi open spaces around the core of the building helps in reducing the thermal gain, whereas the open courtyards are used to catch the sun for agricultural related purposes. The tribal settlements and habitats demonstrate an economical use of native natural building resources and respond to climatic conditions using eco friendly design principles, which together provides human comfort. This combination of social, functional and environmental factors reveals life full of color and flavor, instead of imposing on the nature it emanates from.

The study of “Tribal Architecture” is complex, not only the topography and ecology but also the religion, aesthetics, functional aspects, socio-cultural and economic factors determine the settlement pattern, house types and architecture followed by a tribal community. The relationship of the houses to the street is also extremely interesting. The beliefs and values of a particular community determine the structure. By and large, among the tribes there is limitless variety of architectural designs. During the last decades, it has been observed that the growth and movement of tribal lifestyle is evolving with architectural styles, revealing variations on the themes of the architecture.

Process of Pata Painting of Odisha & its Tradition

By Dr. Alekh Charan Sahoo

Former Secretary, Lalit Kala Akademi & Former Principal,
B. K. College of Art & Crafts, Bhubaneswar

Patta Painting is a traditional painting form from Odisha, which has been handed down from one generation to another. *Patta* or *Patta* means a piece of cloth. The Odishan *Chitrakaras* however paint not only on cloth, but also on walls, chariots, masks, wooden toys, papier-mâché, palm leaves and Ganjapa (traditional playing card's), etc.

Originally, the Odishan *Chitrakaras* moved from door to door selling their *patta-chitra*. Over the course of time, due to their artistic proficiency, some rulers invited them to settle in their states, to spread art traditions and beautify their temples. Because of this, Odia speaking *chitrakaras* are still seen in neighboring states such as West Bengal, Andhra Pradesh and Madhya Pradesh.

At the Car Festival at Puri, during the period of *anavasara*, the *chitrakaras* used to sell their paintings of deities *Jagannath*, *Balabhadra* and *Subhadra*. Devotees could purchase paintings at a minimum price to take home as a souvenir and testimony of visiting the place of Lord *Jagannath* in Puri.

After the Car Festival, the *Chitrakaras* also sell their patta paintings, and a few other art and crafts items, in front of the Jagannath Temple. Gradually, to popularize the Patta-Painting, the *Chitrakaras* started doing painting on different popular gods and goddess, bringing important stories from the great epics, *Puranas* and particularly the noted story of the great expedition of Lord *Jagannath* to *Kanchi* known as '*Kanchivijayam*' etc.

Methods and materials used for preparation of patta painting:

Patti is prepared by pasting layers of old cloth with tamarind glue and dried in the sun. When it is dry, coats of white chalk mixed with tamarind glue is gently applied with little pressure of the hands. A watery chalk paste is then applied with a small piece of cloth to make the surface clean and uniform and have a whitish effect. Colloquially this *patti* is known as '*Chemada Patti*'. The *patti* is then rubbed with a globular coarse stone and a polished stone called *barada* which creates a smooth and healthy finish.

Preparation of primary colours:

Traditionally the *Chitrakaras* prepare their own colours from vegetation and locally available minerals. Today, however, a variety of colours are available in markets and only old master artists continue to use the traditional long process of preparing their own colours. Five pure primary colours are used, as prescribed by the *Jagannath* painter's service tradition of Puri; white (conch shell), red (*hingula* – vermilion), yellow (*haritala* – yellow arsenic or yellow orpiment), black (lamp black), Indian red / red ocher (mematite-grey or *dhan*) and, later on, blue (indigo).

Preparation of secondary colours:

The *Chitrakaras* also mix the primary colours to prepare a few secondary colours. *Paunsia* (ash colour) is created with the mixture of white and black, *Krushna-Nila* (sky blue) with the mixture of white and blue, *Nilla Sabuja* (bluish green) excess of blue in green, *fica-sabuja* (light green) white with green, *golapi* (pink rose colour) white with red, *kamala* (orange) of yellow with red, *champa* (light yellow) white with yellow, *fica geru* (light brick) white with brown, *gadha geru* (deep brick) black with brown, *pani-nila* (watery blue) blue with more water, *nakha-kala* (reddish black) etc.

Other elements:

- Coconut shells are used as colour bowls and each colour has its own bowl. These bowls are very durable and are passed down through the generations.
- The bowls are steadied by a ring made from banana bough.
- Pestle stick (*ghota-kathi*) is used to prepare colour and gum

Preparation of brushes:

Originally, *Chitrakaras* prepared their own brushes with the use of locally available materials, such as twigs, bamboo, date roots, screwpine tree, etc. To create broad lines, a piece of cloth or cotton was wrapped on the tips of the twigs. Brushes were also made out of the hair of buffalo, mouse, squirrel, wild bear and goat. Today, however, readymade brushes are bought from the market.

Process of Painting:

Traditionally, the *Chitrakaras* of Odisha follow a particular style, technique, colour scheme and treatment of the painting which they learnt from their forefathers. But over time, this tradition has been affected by some changes and modifications.

The preparation of the *patti* is a long process. Preparation of colours, gum, cotton and brushes is undertaken by the master artists family. Generally the women prepare the colours out of vegetation and minerals. They grind the colour stones, cook the gum and preserve the *patti* '*Chemada*' very carefully, either by rolling it in the case of long painting and stacking in case of small paintings, for future use.

- As per size of the painting, a suitable *patti* is chosen. A boarder is marked and decorated with designs of animals, birds, foliage, and geometric forms
- *Tipana* (Layout Design): Generally the master artist draws the entire layout over the *patti* with a fine brush in a white and watery brown colour known as *tipana*.
- *Hingula Banaka* (Vermillion or rose colour): After completion of the *tipana* work, the foreground of the painting is drawn with *hingula banaka*, known as *yamini ranga*.
- *Ranga Banaka* or *Rangabhara* (filling with colour on the subjective characters): At this stage, appropriate colours are used on the body of different characters, secondly the dresses and thirdly other elements. The use of dull and bright colour differentiates the common man from the royal figure, gods and goddesses.
- *Alankaralagi* or *Gahana Pindha* (use of ornaments): In the fifth stage, the *Chitrakaras* add ornaments which beautify the figures. From head to the feet are adorned with a variety of ornaments as seen on the temple walls of Odisha and Silpa texts and narrated in the poetries of the scholars of national and state repute.
- *Motakala Kama* (Work through thick black colour): After completion of the ornamental work, the *chitrakara* then work with middle and fine black lines to make the ornaments, trees, foliage, draperies, mountains and clouds more prominent.
- *Ranga-lekha* or *Sarukala* or *Sukhma-rekha Kama* (work through red and black fine lines): As linear and delicate lines are the real spirits of *Patta* painting, the *Chitrakaras* do not leave any chance to manipulate their skills, rather delicate and sensible lines are drawn through red and black colours known as *ranga-lekhs*.
- *Gahana-Kutiba* or *Gahana-lekha* (fine lines on the ornament): red and red ochre lines are added which brightening the painting.

- *Chhitadiya-ranga-lekha* (use of textural treatment): Details of the drapery are added according to the style and patterns of the *sarees*, *dhotis* and other dresses. Different textural marks are created with fine and soft brush strokes. After this, other sections, such as trees, foliage, instruments, and architectural sections are completed.

After the works completion, the master artist checks the painting and gives it finishing touches.

Now the *Chitrakaras* are not only limited within the area of Puri, Raghurajpur and Danda Sahi, but also spread throughout the state. To meet commercial needs, the Government of Odisha has formed the Handicraft Corporation and Handicrafts Training Centres where master artists train students, sell their art works and receive state and national honours and awards. Also, some sale centres have been established and several trade fairs are organized at the state and national level to promote the *Chitrakaras* work and provide them with facilities for their health, livelihood and protection of their traditional craftsmanship, to insure the preservation of this tradition, before it dies forever.

Documenting Theatre

By Anasuya Vaidya

Actress, Writer, Director, The Akshara Theatre

Theatre, like all performing arts, is fleeting and ephemeral. It lives in the moment. Each word or action is performed in a particular way, just once, and then it's gone.

In India, home of the Natya Shastra and the highly evolved Sanskrit theatre of Kalidasa, Bhasha et al, sophisticated, urban theatre went through a dark period in medieval time. But a vibrant folk culture of Nautanki, Jatra, Tamasha, semi-classical forms like Yakshagana, classical forms like Kathakali and other smaller, more localized forms kept the art form alive. It bloomed again during the Bengali Renaissance and moved on from there, incorporating Western theatre styles and techniques as it went along. But along the way, many fragile traditions like the Khongjom Parba of Manipur, often dependent on just one performer like N. Ibeni Devi to keep it alive, became an 'endangered species' of performance arts.

That's why documenting theatre is so important.

My mother's one-woman performance of *The Ramayana* for instance. She started performing it when she was 35 years old. Now she is 80. Over the decades the work – both the words and her enactment of them – have evolved.

Gopal Sharman – poet-playwright and director had written his contemporary interpretation of *The Ramayana* for a cast of 21 characters when it was commissioned to be performed at the Royal Shakespeare Company's World Theatre Festival. That effort and endeavour unraveled like a Shakespearean tragedy, but *that's* a story to be told another day. Out of this tragedy was born the one-woman Ramayana, re-imaged in the format of the traditional Indian katha, with a few simple artefacts on a minimal set. And *this* was the production that took the theatre world by storm – Broadway, the West End, United Nations Headquarters, Europe and 35-plus cities and towns in India.

Documenting this journey has proved extremely difficult. It's rare to find even a photograph of the early days, let alone any film-work. Just the other day though, I made an exciting discovery on ebay – a photojournalist from *The Oregonian* had put a couple of

pictures taken in Portland during *The Ramayana's* first American tour, for sale. I'm anxiously waiting for these black and white original pictures to arrive!

Luckily my husband, cinematographer Ajay Shetty filmed large chunks of the play in the course of a performance tour through the US and London, but it is certainly not in the best conditions.

Thanks to DSLR cameras one can at least film a performance for archival purposes, but the sort of time, technical excellence and funds that a proper documentation requires is almost never available.

I have tried hard to raise funds to document this historical and path-breaking play, but whether it's the India Foundation for the Arts, the Culture Ministry, or the Sangeet Natak Akademi, no one can spare the funds. A few years ago Gopal started on the Herculean task of filming the play on camera equipment generously gifted to the Akshara by the Government of Japan. His minute attention to detail in the sets, costumes, camera angles etc., meant it was a very time-consuming and expensive effort, and we didn't get beyond Act 1. And since we don't have any television series like PBS's Great Performances series, and initiatives such as Zee TV's Zee Theatre and even Cineplay find it hard to look beyond Mumbai theatre groups – presumably due to a mix of financial constraints and a firm belief that nothing artistically worthwhile exists outside the city of Mumbai – this documentation too is grounded.

So any documentation of this play is likely to go the way of so many of our classical performing art forms – enjoyed by thousands of audience members all over the world but kept alive in a patchwork of shared memories, old photographs and news clippings and in the valiant effort of the artists to pass their art on to the next generation, where it will evolve and to live to play another day, to another audience.

The book of the play, its words will live on, but the artist's performance, the physical and emotional interpretation that brings a play alive on stage, the director's painstaking craft, perfected together over hundreds of hours of rehearsal, will exist only as long as that artist performs it. So the next time you see a performance of *The Ramayana*, do value it for the unique, one-time-only piece of work that it is.

The Indian Documentary and I

By Neelima Mathur

Researcher, writer, producer, mentor and trainer

I like to believe I belong to the world of documentary – at least in India! My husband, Pramod Mathur and I, worked doggedly in this genre from the 1980s – going through the entire technical gamut of 35 mm, 16 mm, super 16, ¾ inch spool videotape, U-matic, Beta SP, DVC Pro, DVCam. We did not make path-breaking films...or controversial films...or hit the festival circuit... BUT: every production was a passionate exercise in capturing only the candid – never ‘arranging’ a shot. Being humble and undemanding as we traversed the poorest rural and tribal districts across India. Ensuring technical excellence in shooting, recording and editing.

Pramod got his roots at an early stage in his career when he was in the middle of the Bangladesh war for 45 days in 1971-72. The rules of a lifetime are laid down when you shoot all day, walk to and from the airport to ship the film rolls, nary a change of clothes for weeks on end – and watch and shoot the horrific build-up to a war surrender. The stench of bloated dead bodies did not leave him for months after return.

Well, that is another story. Here is my little story. I am the proud daughter of a man called Jag Mohan – probably the only man in his time, who could have been termed as a historian of the documentary in India.

My childhood and adolescence is filled with memories of people who are marked in bold in the history of the Indian documentary. People who came home or whom Dad, Ma and little me visited. So many ‘documentary’ conversations in varied situations, including my Dad giving lectures at St. Xavier’s in Bombay – all imprinted and embedded somewhere inside my brain and governing who I became...what I lived by.

Dr. P. V. Pathy is only a name...no physical memory...I was barely five when he passed away. But I do remember Dad telling me about his discipline, his passion for the correct and the right, how he had come from an august background criss-crossing Sorbonne, British Paramount News, Wadia Movietone...Dad worked closely with him and later wrote a book on him.

Somewhere in that scenario, comes a German refugee, Paul Zils, with an equally august background. In my head, I can still see black & white images of the Todas on whom he had made a film... and the famous Burmah Shell logo...they being the 'corporate' that supported a series of films then. I recall Dad telling me that when out for a reece trip, he was paid at the rate of every kilometre he walked. So, the further the village he had to reach, the better it was for him!

Paul Zils was President of the Indian Documentary Producers Association at one point, and at another, behind the only magazine on the documentary – the Indian Documentary, edited by my Dad. And my memory of Paul Zils: first a baby girl doll; then a baby boy doll; then a little blue suitcase in which they could rest; then a Burmah Shell toy tanker. I can recall the exact shape and colours of each...

While these associations built up, came in another stalwart, Fali Bilimoria, who worked closely with Paul Zils. Years later I remember him asking me a question in the lobby of The Oberoi in Delhi. I was proudly telling him that I was working on a script (!!!). He asked: How do you judge the duration of a scene when working on paper – what is screen time?

All these people are connected in my childhood memory – that then kind of jumps to a set of what you can only term as The Crazyies. The 'Paanch Pandav', who would sit around a tree on the premises of Films Division on Peddar Road in Bombay. As I recall, there were enough occasions when they would all be royal drunk and pontificating quite early in the day. This was the set of buddies who did enormous work with Films Division: K. S. Chari, S. Sukhdev, K. T. John, Partap Sharma and Dad. Of course there were others – who were not as much the crazyies – like Kantilal Rathod and Pramod Pathy, who specialised in animated films.

I have hazy memories of being in the studios of one or the other...a visit by Dad for work or fun and me beside him...The clearer memory is of sitting in the long room of Sukh Chacha (Sukhdev), a technological vow in those days. My first exposure to the famous gypsy singer, Reshma, was in that room – on huge loud speakers. Sukh Chacha had got a smuggled tape from Pakistan. Years later, he brought me a whole set of Woodstock LPs, when he returned from a Berlinale or whatever in Europe.

Sukh Chacha, yeah, what a man...I recall the day he was going on stage to receive an award from the President at Vigyan Bhavan... He threw a rough blanket over himself for effect, to prove his damn-care attitude.

Each one of those mentioned (and those not as well)...were stalwarts...with tenacity of purpose, addiction to perfection, passion about work, intellectual prowess that is difficult to fully encompass from memory – but which I know was deep and surely influenced me. Oh yes...I have a treasure of India's documentary imprinted in every cell of my body and brain...so, I guess, since I too also dabbled in the documentary for a few decades, I can say, I belong to the world of documentary...at least in India.

Part 3

Synopses of Selected Films

- *Ai Weiwei: Never Sorry*

Dir.: Alison Klayman, China, Dur. 91 mins, English & Mandarin
Ai Weiwei: Never Sorry is the inside story of a dissident for the digital age who inspires global audiences and blurs the boundaries of art and politics. This detailed portrait provides a nuanced exploration of contemporary China and one of its most compelling public figures.

Alison Klayman is a freelance journalist and documentary filmmaker. She recently reported the story 'Who's Afraid of Ai Weiwei' for PBS Frontline. *Ai Weiwei: Never Sorry* is her first documentary feature.

- *Ajit Keshari Ray*

Dir.: Pradosh Mishra, India, Dur. 18 mins, English
A short film on the life and work of artist Ajit Keshari Ray from Odisha. He specialised in sculpting, wood engraving and graphic art. He won many awards and was the Former president of Lalit Kala Academi. He passed away in 2012.

Pradosh Mishra, Associate Professor, Department of History of Art, BHU, Varanasi specialises in Contemporary Indian Art and Traditional Sculpture in Odisha. He has been documenting Master Artists since 1994.

- *Baab-e-Dakan, Burhanpur*

Dir.: Sibtain Shahidi, India, Dur. 26 mins, English
Also known as Baab-e-Dakan, door to the Deccan, Burhanpur, Madhya Pradesh, was founded by pre-Mughal Faruki sultans in 1399. The town was the meeting place for scholars and Sufi saints, and later became a strategic city for the Mughal kings to rule in the Deccan.

Sibtain Shahidi is a media professional who has worked for various television channels. He currently teaches at the Zee Institute of Media Arts, and is a visiting faculty at Whistling Woods International, Mumbai.

- *Bindu, The Cosmic Dot*

Dir.: Gopi Gajwani, India, Dur. 15 mins. English
This film is an intimate insight into the studio of eminent artist Syed Hyder Raza, who lived in Paris for fifty years, and then settled in Delhi.

Gopi Gajwani, acclaimed painter, designer, cartoonist, photographer and filmmaker, graduated from the Delhi School of Art in 1959 and went on to have several solo shows and group shows both nationally and internationally.

- *The Brunel Museum 'Making An Entrance'*

Dir.: Dan Lowe & Paul Raftery, UK, Dur. 2 mins, English

A short film on the transformation of a Grade II listed shaft into the Grand Entrance Hall of the Brunel Museum, designed by engineer Sir Marc Isambard Brunel.

Dan Lowe is a technical, creative and versatile director, photographer and cinematographer based in London.

Paul Raftery is a photographer who has worked all around the world for prestigious architects and international magazines.

- *The Cave that Borrows*

Dir.: Sarojini Lewis, The Netherlands, Dur. 4 mins

This film is an artistic performance-based movie on the idea of lending and borrowing. It invites discussion on diversity and transformation and the act of becoming while at the same time questioning the capitalistic materialistic society that we all live in.

Sarojini Lewis has a Fine Arts background and specialised in photography; she is currently working as an artist and curator. In her work, she combines text and image in conceptual installations.

- *Cocteau and Compagnie*

Dir.: Jean-Paul Fargier, France, Dur. 52 mins, French

Cocteau and Compagnie is a stylistic exercise that takes the shape of a photo album that we leaf through, stopping at a page from time to time. Stopping at these brilliant pages, we are able to show what lay behind French writer, poet, artist, and filmmaker Cocteau's prodigious creativity.

Jean-Paul Fargier lives and works in Paris as a video artist and television producer, author and journalist, art and cinema critic, and Professor of Cinema Studies.

- *David Hockney: A Bigger Picture*

Dir.: Bruno Wollheim, England, Dur. 60 mins, English
Filmed over 3 years, this documentary is an unprecedented record of an artist at work. It captures David Hockney's return from California to paint his native Yorkshire through the seasons. It gives a revealing portrait of what inspires and motivates today's greatest living British-born artist.

Bruno Wollheim creates mostly documentaries on art, which he produces, directs, writes and films.

- *Devouring Blossom*

Dir.: Sarojini Lewis, Netherlands, Dur. 16 mins, Meitei
Devouring Blossom is a poetic performance and video work. The film is a subtle expression of the politics of the space in Manipur. Sarojini Lewis collaborated with Renuka Soraisam, visual art students and poets from Imphal.

Sarojini Lewis has a fine art background and specialised in photography; she is currently working as an artist and curator. In her work, she combines text and image in conceptual installations and performances.

- *Didi Contractor: Marrying the Earth to the Building*

Dir.: Steffi Giaracuni, Switzerland, Dur. 82 mins,
English, German & Hindi
A documentary on a octogenarian architect's mission to build sustainable homes in the Kangra Valley; combining rural traditions with modern requirements, using clay, bamboo, slate and river stone, constructed in tribute to their natural surroundings.

Steffi Giaracuni studied media design at The Bauhaus University, Weimar, Germany, and documentary filmmaking at the ZeLIG School, Bolzano, Italy. Steffi has directed a number of documentaries and short films. She currently lives in Basel, Switzerland.

- *Down the Mask*

Dir.: Lakshmipriya Menon, India, Dur. 15 mins. Malayalam
The most important kind of freedom is to be who you really are. You give up your ability to feel, and in exchange, put on a mask. This film explores Kerala's dance style Ottunthullal which is a satire in poetic form.

Lakshmipriya Menon started her career as an actress and then later became a Director. She is now co-writing the script for an Indo-UK production “Dear Nehru” .

- *Extrapolate*

Dir.: Johan Rijpma, Netherlands, Dur. 2 mins

A dialogue between a moving line and the grid that confines it. What happens when the line surpasses its boundary?

Johan Rijpma is a visual artist based in Utrecht, The Netherlands. He studied Image and Media Technology at the Utrecht School of Arts. His work has been internationally screened and exhibited, and has received multiple awards.

- *A Far Afternoon – A Painted Saga by Krishen Khanna*

Dir.: Sruti Harihara Subramanian, India, Dur. 71 mins, English

This National Award winning film is a filmmaker’s attempt to memorialize the artistic process involved in the creation of the eponymous art work. The film delves into the influences that eventually rendered themselves on artist Krishen Khanna’s canvases.

Sruti Harihara Subramanian graduated in Visual Communication and has worked as a model, actress, entrepreneur and filmmaker.

- *Gender Café I & II*

Dir.: Jocelyne Saab, Lebanon, Dur. 8 mins, French & Arabic

Gender Cafe I is a portrait of Walid Aouni, the well known dancer and choreographer from Egypt. Gender Cafe II is a portrait of contemporary Egyptian painter Adel El-Siwi, who lives and works in his studio at Tahrir Square. Both artists are known for their vociferous defence of women’s rights.

Jocelyne Saab began exploring the world of the moving image as a journalist and war reporter in the 70s, and has since completed 4 features and 30 documentaries. Her films, *A Suspended Life* and *Dunia*, were selected for the Director’s Fortnight (Cannes) and Sundance Film Festival.

- *Image/Reflection*

Dir.: Girish Kasaravalli, India, Dur. 88 mins, English

This film focuses on Aloor Gopalkrishnan's filmmaking style and idioms. This is achieved through interviews and clippings of his films. The film also brings into focus the influence of Kerala's folk art on his work.

Girish Kasaravalli is an internationally renowned Indian filmmaker, who has made highly acclaimed films such as *Ghatashraddha*, *Thai Saheba*, *Dweepa* and *Gulabi Talkies*... All of his films are rooted in local culture and yet they have travelled beyond the boundaries and have been hugely appreciated as "world cinema".

- *Jai Ho*

Dir.: Umesh Aggarwal, India, Dur. 85 mins, English

The film explores the evolution of AR Rahman's style of music - a fusion of Eastern sensibilities and Western technology. Spanning across Los Angeles, London, Chennai and Mumbai, the film brings to its viewers an unseen and unheard narrative of one of the greatest musicians the world has ever known.

Umesh Aggarwal has been producing and directing television shows and documentary films for almost 20 years. His shows have been much acclaimed and awarded.

- *Japan, A Flair for Design (Kimono)*

NHK International, Japan, Dur. 20 mins, English

The world's image of Japan invariably includes the wearing of beautiful kimonos. This film studies the historical origins of the Kimono and how it has developed into the opulently embellished garment we know today.

NHK International, Japan's public broadcasting organisation.

- *Kreuzspiel (Cross Play)*

Dir.: Ludwig Hirschfeld-Mack, Germany, Dur. 9 mins

Reconstruction of *Kreuzspiel* (1923), based on Ludwig Hirschfeld-Mack notes and realised by the students of the Werkkunstschule Darmstadt in the Bauhaus Archive in 1964-5.

Ludwig Hirschfeld Mack (1893-1965) was a German/Australian artist. He studied at the Bauhaus. He developed 'coloured-light-plays' which uses a projection device to produce moving colours on a transparent screen, accompanied by music. His work is now regarded as an early form of multimedia.

- *Kumhars of Delhi*

Dir.: Ashar, Ankit, Manisha, Kenz, Pratyasha, Pratishta, Iffat
India, Dur. 8 mins, English & Hindi

The objective of this film is to take the viewer on a journey to discover the life and work of traditional potters.

Students from MCRC, Jamia Milia Islamia.

- *The Leadenhall Building*

Dir.: Dan Lowe & Paul Raftery, UK, Dur. 3 mins, English

Shot over two years from different vantage points and through varying seasons and times of day, this timelapse film uses more than 320,000 photographs taken on DSLR cameras and a range of lenses, to beautifully showcase the construction of the building and its impact on the London skyline.

Dan Lowe & Paul Raftery (see bio p.55).

- *Lighting Up the Night in Arashiyama*

Ministry of Foreign Affairs, Japan, Dur. 4 mins, English

A 5km walkway is illuminated by the light of open air lanterns, whose shadows imbue Japanese sentiment, and the blossoms of voluminous flowers. This created effect is pathway which naturally beckons one to walk.

- *The Man who Built Cambodia*

Dir.: Christopher Rompré, Cambodia, Dur. 35 mins, English

The Man Who Built Cambodia is Vann Molyvann's lifelong engagement with the identity of the Khmer people, and his attempt to create a unique architectural style that gives modern expression to that identity. Narrated by Academy Award nominee Matt Dillon.

Christopher Rompré is a Canadian filmmaker based in Phnom Penh. *The Man Who Built Cambodia* is his first narrative documentary, built on nearly a decade of experience of writing and directing in broadcast journalism and in humanitarian filmmaking.

• *Metamorphosis: Satish Gujral*

Dir.: Sujata Kulshreshtha, India, Dur. 45 mins, English & Urdu
He's been hailed as a living legend - a true renaissance artist of modern India but few know that Satish Gujral, is stone deaf. Satish has blurred the boundaries between individual art forms and carved out a singular space for himself in the creative realm. The film is a celebration of the journey and spirit of this very special man.

Sujata Kulshreshtha, Founder CEO of Wide Angle Films, is a graduate in Visual Communication from the National Institute of Design (NID), Ahmedabad. She has been producing and directing films for the best advertising agencies and channels in the country and abroad, for over 25 years.

• *Muralidhar Tali*

Dir.: Pradosh Mishra, India, Dur. 20 mins, English
Late legendary Odisha artist Muralidhar Tali dedicated his whole life to creative painting, design and graphics. He won many awards for his work and his painting 'Mother' touched many hearts.

Pradosh Mishra (see bio p.54).

• *Nabakalebara (God's Own People)*

Dir.: Nila Madhab Panda, India, Dur. 18 mins, Odiya
Gods' Own People showcases Odiya people's relationship with God. The film moves on two broad planes: one, how the temple servitors locate the right trees from which new idols for the deities are made and two, a household from whose front yard a Neem tree is selected to be the God.

Nila Madhab Panda is an internationally acclaimed Filmmaker and Producer and Padma Shree awardee. Panda has produced and directed over 70 diverse and cutting edge films, documentaries and shorts. His films are based on important social and developmental issues in India.

• *Rangatrishna: The Thirst for Colour*

Dir.: Manas Sahoo, India, Dur. 45 mins, Odiya
This film focuses on octogenarian Gokul Behari Pattanaik, eminent Patta artist from Odisha. He has been conferred with the national award twice for his notable artistic contribution.

Manas Sahoo is an award winning filmmaker. He is based in Odisha where he founded 'Maskman Films'. He studied film at the Film and Television Institute of Chennai and holds a Masters Degree in Theatre.

- *Reading Glass (Att läsa glaset)*

Dir.: Malin Pettersson Öberg, Sweden, Dur. 15 mins

This film explores glass as a cultural product, invention, concept and association surface, with a point of departure in an archive for Swedish glass production. Through glimpses from one slow camera movement along the shelves of the archive, we are met by tableware and art glass from the previous decade.

Malin Pettersson Öberg is a Swedish visual artist working in a variety of medias. She holds a master's degree in Fine Art from Konstfack University, Stockholm and has studied video and experimental film at ENSAD in Paris and at the Royal Institute of Art in Stockholm.

- *Ronchamp, The Noise of Forms*

Dir.: Garance Finger, Switzerland, Dur. 20 mins

Le Corbusier's The Chapel in Ronchamp is the protagonist in this experimental documentary. The spectator will plunge into crossed performances of visual art, music, poetry and cinema...

Garance Finger graduated from the film department of the École Cantonale d'Art de Lausanne, where she now teaches Graphics and Media in the Visual Arts department.

- *Sáiva*

Tuva Synnevåg, Norway, Dur. 8

Sáiva is a personal interpretation of a well known representation among the indigenous sami - and among tribes in Siberia - that when you die, you come to a place where everything is upside-down and the opposite of this world. The film is bought by Tromsø Museum and Canal Arte and has been shown at more than 60 festivals around the world.

Tuva Synnevåg graduated with a Bachelor's degree in animation from the College in Volda, with specialization in drawn films. Her graduation film Sáiva received 6 prizes at home and abroad.

- *Sarat Pujari: Romancing the Screen*

Dir.: Surya Deo, India, Dur. 4 mins, Odiya

This film is a tribute to veteran actor, critically acclaimed artist and a cultural icon Sarat Chandra Pujari (1934-2014). Everyone in Odisha recognizes his immense contribution to the Oshisa Film Industry, and Culture in general.

Surya Deo is a freelance journalist, film critic and film maker.. He was recently awarded a fellowship by the National Film Archive of India to write on the history of Odia Cinema.

- *Shad Lityani*

Dir.: Jigar Kapdi, India, Dur. 2 mins. Hindi

The short film delves into Shad Lityani's style of working and her aspirations.

Jigar Kapdi is an entrepreneur and filmmaker with deep interest in developing films on art and artists in India. An independent artist, she is a two-time awardee of the coveted Raza award as well as winner of the Camlin Best Female Artist award.

- *Slowly Slowly Mud and Lotus*

Dir.: Shireen Pasha, Afghanistan, Dur. 23 mins. Dari

Afghan artisans share their insights on place and creativity, while rebuilding a medieval quarter of old Kabul, known as Murad Khane.

Shireen Pasha is a notable documentary film maker who promotes truth in the mass media in Pakistan. She is also the head of the film department at Pakistan's National College of Arts.

- *Stabilia*

Dir.: Sveinung Gjessing & Mariama Slåttøy, Norway, Dur. 4 mins

The film is a reflection on the meeting between the human body and the industrial building; the balance between restrictions and freedom and the intersection of depression and ecstasy.

Mariama Slåttøy is a professional dancer from Norway. She experiments with movement and space, in collaboration with architect Sveinung Gjessing.

- *Superunit*

Dir.: Teresa Czepiec, Wajda Studio, Poland, Dur. 20 mins. English
The main characters of the documentary are people living in Superjednostka and going through important moments of their lives there. Superjednostka (Polish for Superunit) is a huge block of flats designed as a 'housing machine'.

Teresa Czepiec is a short film director and an author of artistic installations in public spaces.

- *Sutra in India*

Dir.: Sunil Mehra, India, Dur. 45 mins, English
Sutra in India is a film on the preparation and performance at the Khajurao Festival by the Malaysian Odissi dance troupe Sutra Dance Theatre led by now the foremost male exponent of the form, Ramli Ibrahim.

Sunil Mehra is a Delhi-based journalist, filmmaker and commentator on art and culture. He has worked in India Today, Outlook and Indian Express. He has also directed, produced and anchored 96 episodes of Centrestage, a weekly show on arts and culture for DD Metro and DD International.

- *The Thinking Body*

Dir.: Kadambari Shivaya, India, Dur. 81 mins, English
Dance is the state of being that transcends one's physical self, delving into deep states of resonating minds in a spectrum of timelessness - of time-past, time-present and time-future. The Thinking Body interprets the mind of the character it portrays through spiritual layers.

Kadambari Shivaya is a versatile classical dancer and filmmaker. She is currently involved in humanitarian work and runs the Deepam Foundation in Chennai for the manhole worker community.

- *Ukiyo-e, Art that Amazed the World:
Katsushika Hokusai*

NHK International, Japan, Dur. 15 mins, English
A portrait of Katsushika Hokusai eminent Japanese artist, ukiyo-e painter and printmaker of the Edo period. He is famous for his print series *The Thirty Six Views of Mount Fuji* (c1831).

- *Wallpaper 'Sliding House'*

Dir.: Dan Lowe, UK, Dur. 4 mins, English

A film made with time-lapse technique to tell the story of a unique structure in England that has the ability to vary or connect the overall building's composition and character according to season, weather or simply a desire to delight.

Dan Lowe (see bio p.55).

- *We make Images, (Hum Chitra Banate Hain)*

Dir.: Nina Sabnani, India, Dur. 9 mins, Hindi

An animated interpretation of a creation myth from the Bhil community in Madhya Pradesh. This film is a collaboration between the indigenous artist Sher Singh and the filmmaker.

Nina Sabnani is a graduate of the Faculty of Fine Arts, University of Baroda, and Syracuse University, New York. Her previous films include *Mukand and Riaz* (2005), *It's the Same Story* (2011) and *Thank You Many Times* (2013).

- *Yatra Sutra*

Dir.: Berenice Ellena, France, Dur. 52 mins, English

Yatra Sutra is a documentary on the metaphysical universe of textiles from the West to India. Interweaving myths, philosophy and visuals, the film sails along a painted narrative of cloth.

Berenice Ellena is a costumes designer turned writer and photographer. She has an indepth knowledge of Indian textiles and tribal arts. *Yatra Sutra* is her first film.

Part 4
Talks & Workshops

Talks & Workshops

- *Cinematic Films on a Budget: Quark Workshops @ Bhubaneshwar - 2017*

By Nandan Saxena & Kavita Bahl, two sessions, Dur. 180 mins each
Nandan Saxena & Kavita Bahl are award-winning independent filmmakers and media-trainers with over 40 films to their credit, many of them feature-length. With over two decades of filmmaking experience, their films are poignant portraits of these times, often blurring the thin line between documentary and cinema. Besides other awards, they have been honoured with the prestigious National Film Award for their films thrice.

- *Craft of making in Sweden*

A talk by Malin Pettersson Öberg, Dur. 20 mins.

Malin P Öberg is a Swedish visual artist working in a variety of media. She sets focus on the forgotten and overlooked in order to open for new interpretations and evaluations of our surrounding world.

- *Designing Museums*

An illustrated talk by Subrata Bhowmick, Dur. 30 mins

Subrata Bhowmick a leading advertising, industrial and graphic designer of international repute. Based at Ahmedabad, India, he has over the last 34 years created numerous outstanding and cost saving design solutions that have won him 50 prestigious awards, including 18 President's National Awards.

- *Perspectives on Alternate Architectural Practice*

Illustrated talk by PK Das, Dur. 60 mins

Winner of the prestigious Jane Jacobs Medal, Mr. Das works to democratize open spaces and urban planning in Mumbai. In addition to his architectural practice, he serves as the chairperson of the Mumbai Waterfronts Centre.

- *Polish Contemporary Art*

An illustrated talk by Marta Krolikowska, Dur. 30 mins

Marta Krolikowska is an art historian based in Poland. She takes care of the Grażyna Kulczyk Collection, founded by the Polish entrepreneur Grażyna Kulczyk. This collection is one of the most important modern and contemporary art collections in Central Europe. The core of the collection consists of Conceptual and Minimal Art, with a strong focus on female artists.

- *Vernacular Architecture of Odisha*

An illustrated talk on by SS Ray, Dur. 30 mins

Dr. Soumyendu Shankar Ray, is former Dean of the Faculty of Architecture, Biju Patnaik University of Technology, Odisha, and currently the founding Director of the School of Architecture and Planning, KIIT University. His work is characterised for his concern for climate which he reflects through traditional approaches. His own design studio Vastukar is certified with 'Five Star' by GRIHA council, the first building in Odisha to receive such distinction.

- *Visual Composition*

A presentation by Sudhir Tandon, Dur. 90 mins

Composition is fundamental to communication of any creative work. Sudhir Tandon discusses the role of visual composition.

An alumnus of FTII, NSD, NIFT, he was a President in Osian's, Executive Director LSTV and Addl. DG Doordarshan. He taught cinematography at FTII and currently is a visiting faculty at some universities and colleges. With 40 years of experience in TV, cinema and media, he has many 'firsts' to his credit in Indian TV.

The Festival will be accompanied by workshops, performances and stalls for art publications, local crafts and Odiya cuisine.

We are thankful for support from:
Dept. of Handlooms, Textile and Handicrafts
SC & ST Research and Training Institute

Festival Team

Director: Aruna Vasudev
Associate Director: Biren Das
Curators: Raman Chawla & Sudhir Tandon

Film Selection Committee

Kapilas Bhuyan, Raju Mishra, Sushant Mishra,
Manmohan Mohapatra, Prakash Nayak, Gadadhar Puty,
U Radhakrishnan, Chakradhar Sahu, Sunit Tandon

Production & Content Team

Mangala P Mohanty, Anouk van de Kar, Dr. Sikhasree Ray,
Maisie Van Stroud, Shubhra Singh, Nitish Kumar, Biswajit Raut,
Digambar Mahalik, Shyam Meher, Krishna Gouda

Printed at Printtech Offset Pvt Ltd, Bhubaneswar
All rights reserved by JDCA 2017