

JDCA
JD Centre of Art

in association with Dept. of Tourism
Govt. of Odisha presents

Imaging the Arts
12th International Film Festival

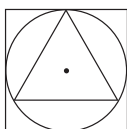
on

Art & Artists
Focus: Literature

www.jdcentreofart.org
Odisha 2018

Reminiscing and Remembering

Many of our favourite artists and dear friends have left us. This year we are missing Nirad Mohapatra and Martand Singh (Mapu).



JDCA
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Part 1: Introduction

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Summary of Past Film Festivals

Chairman's Introduction

I have been away from Odisha for close to 60 years. But I go there very often as I am very attached to my hometown, to my home. I go to repair my family house, plant trees in the garden, meet everyone, travel and draw. But after my mother passed away, the anchor was lost. Now all the family has spread out – siblings, cousins, their children...it's just not the same.

In the last 25 years, my passion for art and rare objects has also taken me to Odisha. I have been collecting artifactsartefacts and antiquities, a stone sculpture, or a ritual object, a piece of craft or handloom. Having accumulated all these objects, I wanted a place to store and preserve them. While I have been offered a studio in Odisha many a times, what I really yearned for was a visual art centre where folk, tribal, classical and contemporary art could all be under one roof. About 20 years ago an acre of land was offered to me by the Odisha Government so I decided to start making my dream a reality. It is opposite the Khandagiri, 2nd century B.C. caves, a sanctified place, maybe because monks walked there 2000 years ago!

There are four reasons why I chose this place – the first one, because Odisha is my home state, second, I wanted it to be away from metros, third, because Odisha has a rich cultural heritage and fourth because despite all of this the cultural vibrancy is missing. It's an uphill task to set up anything new but I have no regrets. It is just that it takes up all my energy, and at the cost of my work.

I decided to set up a Film Forum, an in-house permanent programme to archive and to hold a documentary film festival on art and artists. My intent was to foster interest and awareness about the Arts. The idea was to create sensitivity about Art, not just as objects but with the understanding of the deep connection it has to human existence. Also nameless faceless artists, who we call artisans and craftsmen/women are losing their livelihood, their precious art. Their children and grand children no longer want to carry on the legacy.

This is the 12th year of this unique film festival, which I like calling Imaging the Arts. Here, there is no competition, no fanfare. People come to share, watch, hear, renew or even begin a relationship with the arts. We show films, have discussions,

get folk artists to demonstrate their art, eat local food and be together to celebrate what we always had but are fast losing.

We can change this if we come together. The Centre is slowly taking shape so that's a good thing. All my collections are being aired and preserved for you to see them. The construction has been going on, despite the many challenges. The Odisha Government and the Cultural Ministry at the Centre have all lent their support. We are planning for the Centre to be ready next year. But I want my dream to be a shared one.

I have never had a house of my own, but it will make me happiest to see this Centre up and running. We have turned over every stone and the artefacts are now impatient to rush into the building and fill the galleries. Now I am in a great hurry for my dream to become a reality.

Film Festival

The Film Festival was curated by JDCA in 2006. This is the 12th time it has run! This year the festival will be directed by the eminent Aruna Vasudev, founding Director of Cinemaya and Osian Film Festival.

This year the Festival is once again international, screening films from 15 countries around the world. I am so happy to see the growing influence of JDCA.

Furthermore, I am pleased to say that the attendance of the festival is continuing to grow, which demonstrates that it is becoming more and more popular and prolific.

The festival not only screens films, but also archives them. The Film Forum Archive already houses over 2,000 documentary films for future research and study.

As well as films, the festival also includes talks, craft demonstrations, workshops, stalls selling crafts, textiles and art books, performances, and delicious Odia cuisine for everyone to enjoy!

MTA

Another program run by the JDCA is the Meet the Artist event, which invites artists, artisans, scholars, and cultural professionals to give an illustrated lecture while sharing their work and ideas

to an audience. I am proud to say that this programme has consistently run every month, since September 2001. The 200th event took place in January 2017.

Events such as Meet the Artist and the Film Festival aspire to engage, encourage, and inspire young people to have an interest in art, crafts and traditional Indian culture and heritage.

Jatin Das

2 January 2018

Festival Director's Introduction

With Festivals of the Arts, Photography, Literature, Crafts, spreading like wildfire across the country in the past few years, the JDCA Festival of Films on Arts and Artists remains a pioneer in the field. Festivals of cinema – and of course dance and music – have been there for decades, but a concentration of documentary films focusing exclusively on the arts, was a landmark step.

More and more short and documentary films are being made across the world and in India, but the opportunity to see them remains limited. The JDCA festival concentrated on this theme from the time it was launched in 2006. Initially it focused only on Indian films to give audiences in Bhubaneswar – and to all who were interested from across the country – a chance to discover all forms of creativity, from painting and sculpture to handicrafts, dance, music ... coming from across this amazingly talented country. Over time, a few feature films have been shown which focused on the theme of the year. This year the theme is Literature and Film, and given the great films that have been made on great literature, we felt a few should be presented for audiences to see how two great arts – writing and filming – can come together to create a third art! Therefore, this time, we are showing a feature by Satyajit Ray – *Shatranj ke Khilari* – based on the story by Munshi Premchand. There is also *Chauthi Koot* by Gurvinder Singh, a young filmmaker who became internationally recognized from the time he made his first film *Anhe Ghore da Daan*.

Young filmmakers today are moving in a new direction with features – and documentaries – based on little known writings and situations in distant parts of the country. We felt we should show something of what is inspiring the young today, along with the classics.

The Festival has moved from being local, national, India-based, to get at least a glimpse of the direction in which the world is moving to give our audiences in India an idea of what is going on beyond our borders.

We hope you will enjoy these cinematic manifestations of traditional and contemporary arts from all across India and glimpses into what is going on in the world beyond our borders.

Aruna Vasudev

4 January 2018

JD Centre of Art

The mission of JD Centre of Art (JDCA) is to preserve and promote traditional and contemporary arts and crafts. The Centre is a registered Trust, established by the eminent artist and Padma Bhushan awardee, Jatin Das. JDCA celebrates the rich cultural heritage of Odisha and all of India, offering an equal platform for contemporary and traditional artists and makers. It aims to become a significant institution in the cultural landscape of the region.

Aside from its many gallery spaces, JDCA will also include a sculpture garden, an open-air theatre, a library, a conservation cell, a café, and a museum shop. The Centre will organise artist residency programmes, seminars, and workshops in addition to funding and curating art publications. The Centre's core collection, donated by Jatin Das, consists of the artist's own work and that of many of his contemporaries, as well as traditional art and craft objects, textiles, antiquities, books, films on art, and recordings of art-focused lectures. JDCA is located opposite the 2nd century BC Khandagiri caves in Bhubaneswar, Odisha, Das' home state.

Odisha

Odisha has a rich cultural heritage of art, dance, music, sculpture, handloom, and craft. Home to a multitude of vibrant tribal and ethnic groups that account for over 20% of its population, Odisha is gifted with a vivid historical legacy of tradition and cultural narratives. JD Centre of Art celebrates the region's custom of captivating visual arts and traditional craft objects, juxtaposing them with contemporary art and forging a connection between audiences of all ages and backgrounds. In this way, we hope to provide a unique and varied experience for all audiences.

The Art Collection

While in Mumbai in his twenties, Jatin Das began collecting beautifully crafted artefacts. This hobby has grown into a major collection of more than 5,000 various art and craft objects that is currently stored in Bhubaneswar and Delhi and will be housed in JDCA upon its completion.

Added to these objects is an astounding collection of over 5,000 hand fans, pankha, previously exhibited in prestigious museums across the country and around the globe, accumulating great interest and appreciation for the extraordinary craft.

Furthermore, the collection includes the artist's own works spanning 50 years; over 20,000 hours of audio and video recordings on traditional arts, tribal and folk culture; more than 8,000 books; and about 2,000 films, 50,000 slides, and 100,000 photographs on art and crafts. These are all meticulously preserved and are currently being professionally archived and documented.

The Founder

Jatin Das was born in 1941 in the Mayurbhanj district of Odisha. He studied at J J School of Art, Mumbai and now lives and works in Delhi. He has been painting for more than 55 years, held over 70 one-man exhibitions, participated in numerous group shows, and has attended many artist camps across the country and around the world. His works are included in 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 and, sculptures at Bhilai. Since its inception, all of the Centre's activities and collection has been primarily funded by Jatin Das through the sale of his works.

Architecture and Sustainability

The master plan and conception of the Centre was created by Jatin Das' close friend, the renowned architect B V Doshi. The unique design is inspired by the undulating topography of the landscape.

The building is being constructed responsibly by incorporating sustainable practices. An energy study of thermal mass of the building has been calculated exhaustively by a physicist, enabling us to reduce our energy needs. Additionally, part of the required energy will be produced through the use of photovoltaic cells. Many of the trees have been transplanted from one part of the construction site to another..

Construction of the building is underway and we hope that the first part of the Centre will open to the public in a year.

Ongoing programmes

Meet the Artist

The Meet the Artist series was established in September 2001 and has run every month since, making it the longest active artist lecture series in the country. During the Festival, the 212th Meet the Artist will be held. 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 our audiences. Every Meet the Artist is recorded and archived for future study and research. The event takes place at the Centre's temporary office in Bhubaneswar, and like all JDCA programmes, it is free and open to all.

Film Forum

The JDCA Film Forum is a permanent programme based on the archiving, documenting, and screening of films focused on art. The Film Forum Archive already houses over 2,000 art films. This collection will be a part of the Odisha Cultural Resource Centre's archive, located at the JDCA.

As a Film Forum programme, JDCA has organised 11 Film Festivals on Art and Artists since 2006. Approximately 30 selected films are shown over three days. The Festival also includes talks, craft demonstrations, workshops, stalls selling crafts, textiles, and art books, performances, and delicious local Odia cuisine. Eminent film makers, artists, and cultural professionals from all over the country participate in the event, exposing the audience to India's rich cultural heritage. The event is widely covered in the national print and electronic media.

This will be the second year that the Film Festival is an international event, screening 35 films from 15 different countries. Ms Aruna Vasudev, founding Director of Cinemaya and Osian Film Festival, is the 12th Film Festival's Director.

Past Programmes

National Seminar on Conservation, 2004

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

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 Documenting Visual Cultural Heritage, 2006

JDCA held this seminar during the First National Film Festival on Art & Artists. The seminar was chaired by distinguished documentary filmmaker and historian Vijaya Mulay, whose work *Ek Anek Aur Ekta* won the National Film Award for Best Educational Film. The seminar was attended by many eminent film personalities, including Adoor Gopalakrishnan, Aruna Vasudev, Jai Chandiram, Mehmood Hussain, Ein Lall, and 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 strove to build teams of artisans capable of interpreting design briefs with a combination of modern and traditional technologies and approaches, forging a link between craft heritage and the challenging contemporary world.

JDCA Publications

Past JDCA publications include a limited edition of Poster Poems, a poem by Jayanta Mahapatra featuring drawings by Jatin Das screen-printed on handmade paper and bound by hand. Other publications include a series of limited editions of artist sketch-books by scientist and technologist Sam Pitroda, doctor JP Das, and architects B V Doshi and Gautam Bhatia. Promising future publications are being conceived.

JDCA has started the Jagannath Project, a publication of the art and architecture of Jagannath Temple of Puri. 200 students and

artists visited the site to make drawings of the temple that will be included in the final publication. Four archivists have 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 developing an appreciation of place and culture, community pride, preservation of heritage, and creating multi-generational opportunities for learning. Through its programmes and 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. The proposed art programmes will transcend social divisions and make art accessible to all. The JD Centre of Art will inspire a vibrant art space, encouraging engagement with students and young people. Educational workshops and outreach activities will catalyse this involvement. Apps for phones and tablets are being developed along with other interactive content with younger audiences in mind.

Though rooted in its local context, the Centre will also connect and collaborate with other museums, cultural institutions, and individuals throughout the country and around the world.

Organisational Structure

The JDCA is a registered Trust made up of eminent professionals from the national and international world of art and culture who serve as trustees and an advisory body. The offices and the art collections are located in Bhubaneswar and Delhi.

The Centre operates out of its temporary office in Bhubaneswar, also used for the storage and documentation of artefacts. This is where most of the ongoing programmes are currently held. These programmes will be held at the JD Centre of Art when it opens.

JDCA Advisory Committee

Balakrishna V Doshi (Architect), Ahmedabad
Russel 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 Foreign Secretary), Delhi
Adoor Gopalakrishnan (Filmmaker), Kerala
Ashok Khosla (Social Activist), Delhi
Subrata Bhowmick (Designer), Ahmedabad
Kishore Basa (Anthropologist), Bhubaneswar
Prafulla Kumar Mishra (Scholar), Bhubaneswar
John Philipose (Museologist), Delhi
Sanjay Acharya (Archeologist), Bhubaneswar
Ramahari Jena (Artist), Bhubaneswar

JDCA Trustees

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

Office Bearers

Abasar Beuria (Former Ambassador, Honorary Executive Director), Bhubaneswar
Mangala P Mohanty (Director of Administration), Bhubaneswar
Bijay Mohanty (Honorary Legal Advisor), Cuttack
Gokul Chandra Das (C.A.), Bhubaneswar
Sanat Daspatnaik (Editor), Odisha

Dhiren K. Roy (Honorary head, Friends of JDCA), Bhubaneswar

Summary of Past Film Festivals on Art & Artists

11th International Film Festival

January 2017

Focus: Architecture

Illustrated talks by Raghu Rai on his photographs, PK Das on Perspectives on Architectural Practice, SS Ray on Vernacular Architecture of Odisha, Subrata Bhowmick on display of textiles in museums, Malin Pettersson Oberg on Craft of Making in Sweden, Marta Krolikowska on Polish contemporary art, Sudhir Tandon on visual composition. Nandan Saxena and Kavita Bahl led 2 workshops on digital filmmaking. In 2017 the Festival went international, showing films from 13 countries.

The festival was inaugurated by the Chief Minister of Odisha, Shri Naveen Patnaik and closed by Cabinet Minister of State for Petroleum and Natural Gas, Dharmendra Pradhan.

10th National Short & Documentary Film Festival

January 2016

Focus: Odisha's Arts & Crafts

Q&A sessions with artist Paramjeet Singh and photographer Avinash Pasricha. Illustrated talks by artist Amitava Das, artist Jatin Das, and Dr. Geeti Sen on 'The Body in Contemporary Indian Painting'. Nandan Saxena and Kavita Bahl led a three-day workshop on filmmaking, supported by Sony.

Nandita Das spoke about volunteering and art's role in communities.

The festival was inaugurated by the Chief Minister of Odisha, Shri Naveen Patnaik and 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

January 2015

Focus: Making of Art: The Process

8 interactive sessions, "Antaranga", between eminent personalities including popular Odia dramatist and activist Subodh Patnaik and the audience. 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

January 2014

Focus: Folk & Tribal Art & Culture

World premiere of the films *Shuva & Me: A Journey with Shuva Prasanna* by Gautam Ghose & *Binodini* by Bidisha Roy Das.

A retrospective of eminent documentary filmmaker Meghnath, who has worked extensively on tribal culture and issues, was showcased.

Exhibition of paintings by tribal artisans and craftsmen.

Workshop on H-DSLR Filmmaking was conducted by award-winning filmmaker, Nandan Saxena.

7th National Short & Documentary Film Festival

January 2013

Focus: Buddhist Art and Culture

The festival was re-named to 'Imaging the Arts'.

Eminent filmmaker Biren Das was the Festival Director and Chakradhar Sahu Associate Director.

Delegates from and outside Odisha attended the festival.

A Press conference was 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.

Introduction of screening for student films. A student from National Institute of Design, Ahmedabad, was awarded a prize for his film.

6th National Short & Documentary Film Festival

January 2012

Focus: Celebrating and Reminiscing Masters.

Delegates from across the country attended the festival.

Exhibition of photographs by Raghu Rai. A workshop on his photography was conducted.

Seminar and Workshops on Poetry Films and Documenting rare and dying art forms. Poetry Reading of eminent Oriya Poets. Poster Poem release of Jayanta Mahapatra

20 stalls for demonstration of handlooms and handicrafts by the makers.

5th National Short & Documentary Film Festival

December 2010

Focus: Tribal Art and Culture

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 at JDCA Land.

4th National Short & Documentary Film Festival

December 2009

Focus: Portraits

Delegates, press, art critics and filmmakers participated in the festival in addition to students and art enthusiasts.

Introduction of Student and First-Time Director Films.

3rd National Short & Documentary Film Festival

December 2008

Focus: Performing Arts & Art of Bangladesh

Delegates, press, art critics and filmmakers attended the festival from across the country.

JDCA partnered with Bengal Foundation for collaboration with Bangladesh.

Films were screened over three days at IDCOL Auditorium & Soochna Bhawan, Bhubaneswar.

2nd National Short & Documentary Film Festival

January 2008

Focus: Visual Art

Delegates, press, art critics and filmmakers attended the festival.

JDCA screened films on painting, sculpture, pottery, and craft.

A seminar on Patachitra, scroll painting, was held.

1st National Short & Documentary Film Festival

December 2006

Focus: Documenting Visual Heritage Through Craft

Delegates, press, art critics and filmmakers attended JDCA's first Film Festival.

Seminar on 'Documenting Visual Cultural Heritage'.

Films were screened over three days at IDCOL Auditorium & Soochna Bhawan, Bhubaneswar.

Part 2: Tributes & Essays

Art and Cinema

by Dr. Geeti Sen

Odissi Background and Film/Television Overview

by Sharon Lowen

Nirad Mohapatra: Theorist and Filmmaker

by Bhaskar Parichha

The Saree: Personal Reminiscences

by Purnima Rai

History for the Keeping

by Siddhartha Das

In Conversation with Martand Singh:

Excerpts from the film by Prasad Bidapa

Word and Image: A Multi-hued Story

by Saibal Chatterjee

Art for Social Change

by Nandita Das

Art and Cinema

By Dr. Geeti Sen

The parallels between art and cinema begin surely on their both being visual mediums, relying on a formal language of form, colour, space, light, textures. There the commonality ends between them, as images of art and even the still photograph summon a single moment while the film explores a continuing linearity in time. A work of art today tends to be subjective based on individual experience, while the complex grammar of film-making develops a more objective vision. The film explores through narrative time, while a painting or sculpture or installation condenses its meaning and purpose into one statement. (Or statements presented simultaneously.)

Arguably, film has distinct advantages of being a more compelling medium, and it is certainly more popular in its reach as compared to the isolated elitism of the art world. On occasion and perhaps for that very reason, cinema takes the responsibility of making art more accessible and intelligible. Can these two mediums integrate and inhere into becoming one persuasive form of art? Every significant work of art creates its own world. I am not arguing the advantage of one against the other; but merely to ask ourselves that when cinema is used to focus on the work of one artist or one image, how often does it succeed in capturing and relaying the soul of a painting, that inspired a momentous 'happening' to the artist? And how often does one walk away from a documentary film saying to oneself, "the story lost the thread somewhere."

Occasionally a documentary engages in the intimately personal vision by getting 'under the skin' of the artist. Satyajit Ray's film on Binode Behari Mukherjee is a pioneering effort. Titled *The Inner Eye* it is a sensitive portrayal of the artist, defying his limited eyesight by rendering the environs in Santiniketan. He persisted to paint as he gradually went blind in both eyes, through fingers feeling his way to build up collages. Ray enhances the poignancy of the situation and Binode Behari's isolation by rendering the film in black and white.

Screened at the JCA Film Festival two years ago was another film that held the audience rapt in wonder. I have known Paramjeet Singh as an artist for thirty years, a friend on whom I could depend for support. The significance of his work and his

vision of nature came as a revelation on seeing this powerful short film! As the very first documentary directed by Amit Dutta, it uses no dialogue throughout. The film opens with natural sounds of water and trees rustling, the crunching of human feet across dried leaves in a forest. Instead of listening to a voiceover, viewers are tuned in to focus on the splendour of nature: trees, open fields swaying with the wind and the magnificent beauty of the Dhauladhar mountains.

Paramjeet appears after five minutes as the sole protagonist walking through the forest. We watch him transforming this vision on to canvas as he paints in his studio in the Kangra valley. A path opens up through the fields, turning red as in his painting; sunlight on long blades of grass is seen through the textures of his brush strokes. Nothing extraordinary, but a miracle is happening in the everyday.

The miraculous film of recent times is surely *Loving Vincent*, which merits attention for its unique treatment. An international collaboration between the UK and the Polish Film Institute, it approaches the life of Van Gogh through his revolution in painting – through the raw colours and strokes on his canvas. A face can have red and green to render its life, a bedroom can be pink and swung around to a sharp diagonal, sunflowers can dance and change with shimmering light.

This is not a usual documentary with narration, but a docu-feature introducing actors speaking, but in *animation*. It tracks Vincent's short life from the time when he met Gauguin, their heated arguments, the violence of cutting his ear gifted to a woman in a brothel, his letters to his brother Theo read out, building up to the mystery of his death. All this is through a young man taking a letter to the now-deceased Theo, who unravels Vincent's life from people close to him such as the innkeeper's daughter and his doctor - to discover that his sudden and tragic end may have not been suicide.

Documentary cinema, I believe, has to offer mystery and wonder. The world changes when you see it through the eyes of Van Gogh – not only in painting but also in life!

The innovative approach here is to use animation, which captures better than on celluloid the effects of a constantly moving vision that sees all of life as rippling wave upon wave of colours. There

is wonder and there is instability in this vision, which lead to both a deeper appreciation of Van Gogh's paintings and also to understanding better how this could lead to bouts of insanity.

Dr. Geeti Sen is a cultural historian, art critic, and author of six books on Indian art. Formerly the chief editor at India International Centre, she is currently the director of the Indian Cultural Centre in Kathmandu, Nepal.

Odissi Background and Film/Television Overview

by Sharon Lowen

Odissi is a dance re-discovered in the twentieth century; one that has moved, like all classical dances of India, from the temple to the stage. The Natya Shastra, written sometime between the 2nd centuries B.C. and AD, speaks of the dance of Odhra Magadha, which included Kalinga and Odhra (modern Odisha), excelling in abhinaya. The relief sculptures of dancers and accompanying orchestra found on the walls of the second century BCE Rani Gumpua Sanskrit theater at Udayagiri, Orissa, predated the Natya Shastra.

Odissi is a celebration of the divinity of being. The metaphysical import of the dance in the past and present is not limited to simple religious ritual, but aimed toward a transformational experience for audience and viewer. The existing circular, open-to-the sky Yogini temple near Bhubaneswar is a reminder of the Yogini Nritya that was foundational to the core Buddhist-Hindu spiritual expression which evolved over centuries.

The 20th century revival of Odissi drew on what remained of centuries of rising and falling fortunes in the development of the dance, both within and outside the temple. Rediscovery of its artistic heritage was an integral part of a renaissance of national self-discovery that culminated in India's independence from colonial rule. The Mahari temple dance tradition, with its emphasis on dramatic expression, and the medieval Gotipua tradition of boy dancers performing Odia Bhakti songs outside the temple precincts, which emphasized the more physical and even acrobatic aspects of the dance, were the foundation for the development of classical Odissi as a theatrical performance art on the stage as we know it today.

Dance in performance is ephemeral, captured in our memories, transmitted through the guru-shishya parampara and reflected in the sculptural poses adorning the walls of Odisha's 7th century Shaivite to later Vaishnavite temples, especially the 11th century Puri Jagannath Mandir. Film and television have also made it possible for some Odissi dance of the past to endure.

Mohan Sundar Dev Goswami, father of Odia cinema and head of an Annapuran Theatre group, produced *Sita Bibaha* in 1935 but that print is lost. Perhaps the earliest filmed Odissi that we can still see is a 25 second clip from *Lalita* (1949) set in a temple with a supposed Mahari dancer doing a prostration and then dancing

in *chauk* position (pre-classical recognition). Scholar Kalicharan Pattanayak was credited as a musician and Lokanath Mishra, part of the later Jayantika project, was apparently in the cast. The 1958 Mahari Suhasini in the Central Sangeet Natak Akademi included a filmy Odissi portrayal.

Babulal Doshi of Kala Vikash Kendra, Cuttack produced a number of Odia films including *Arundathi* (about a dancer and filled with dance numbers), *Adina Megha* (said to contain dances), *Amada Bata*, and *Matira Manish*. Gurus Gangadhar Pradhan, Ramani Ranjan Jena and dancers like Sanjukta Panigrahi, Minati Mishra and Sangeeta Dass have been choreographers, dance directors or dancers in a number of films.

Guru Kelucharan Mohapatra had the most extensive involvement with cinema, choreographing folk and classical dances for more than a dozen Odia and Bengali films and creating dances for Guru Mayadhar Rout, Sanjukta Panigrahi and Jayanti Ghosh, Minati Mishra among others. His ashtapadi choreography for my performance in K Viswanath's *Swarnakamalam* was the first time classical Odissi had been seen in a Telegu film. Recent films featuring Archita Sahu show her grace though the dances considered more filmy than Odissi, according to Odissi Film blogger Cassidy Minai.

The Doordarshan Central Archives have made available over 100 DVDs and CDs of dance and music, including excellent performances by a number of Odissi dancers, making it the largest dance archive in the world. In her 38 years as a director-producer before creating the DD Archives, Kamalini Dutt set international standards for aesthetic and cutting edge recording of over 1000 dance and music programs.

A book on Odissi in film and television would be needed to do justice to the work done by significant artists I have not been able to mention. It would be a worthwhile effort for NGOs like Jatin Das' to collect and preserve classics as well as recent film/television/video archives purely related to Odissi.

Sharon Lowen is a performing artist, teacher, choreographer and scholar. She trained from 1975 in Odissi with Guru Kelucharcharan Mohapatara and in Mayurbhanj Chhau with Guru Krushna Chandra Naik after arriving in India in 1973 as a Fulbright Scholar. Sharon presents and promotes Indian classical dance throughout India and internationally for more than 45 years.

Nirad Mohapatra: Theorist and Filmmaker

Bhaskar Parichha

Mohapatra was a graduate of the Pune's Film and Television Institute of India. If [his feature film] *Maya Miriga* (The Mirage) shot into international fame in 1984, its making, too, was some kind of a history. In Mohapatra's own words, 'the making of *Maya Miriga* was an exciting experience of improvisation within the broad framework of a written story.' *Maya Miriga* was concerned with the gradual and irreversible process of disintegration in a middle class joint family living in a small town in Odisha. Such breakup may be the norm in the present times and across societies, but *Maya Miriga* enormously portrayed the reality of an impending disaster- the nuclear family. Mohapatra - himself coming from a middle-class family -was rather candid in his approach: "I intended the film to be long and compassionate look at its characters, watching the members of a family inexorably progress towards their break-up. I belong there, to the small-town middle class joint family and have been fascinated by its dreams and agonizing nightmares. In it, I see a lot of warmth, fellow-feeling, sharing of experiences and a sense of responsibility. But I also see the tight-rope walking of the married sons, the bitterness of its locked-up daughters-in-law, and their need for freedom, economic or otherwise, and the maladjustment in marriages and above all, selfishness that can damage its very fibre."

Maya Miriga earned quite a few laurels for its powerful portrayal- it got a place in Critics Week Section in Cannes Film Festival (1984), was adjudged the Best Third World film in Mannheim-Heidelberg International Film Festival, second best feature film in national film awards and a special jury commendation in Hawaii Film Festival. It was screened in Los Angeles Film Festival, Locarno Film Festival and at Regus London. Plus, the best director and best film award in the State. Nirad Mohapatra had a keen understanding of the theory of cinema. Many noted and acclaimed directors of the parallel film movement namely Girish Kasaravalli, Jahnu Barua, Saeed Akhtar Mirza, Ketan Mehta, Manmohan Mohapatra, Vidhu Vinod Chopra were contemporaries of Mohapatra. He was on the Board of Directors of FTII and was also a mentor to aspiring filmmakers. Interestingly, Mohapatra never made another feature film, but has made several exceptional documentaries and has won many awards. If the New Indian Cinema of the early eighties presented

a 360° vivid, modern human perspective, in contrast to the make-believe fantasy world depicted by the popular cinema, Nirad Mohapatra did his bit. He belonged to that group of brilliant filmmakers whose films were characterized by significant ideas and innovative treatment; it was a kind of cinema that sought after truth, didn't obey convention, and certainly didn't become subservient to common notions of what was good and palatable.

Bhaskar Parichha is a senior journalist and author. He is consulting editor of OdishaLive. Parichha has also authored a book on the legendary leader Biju Patnaik.

The Saree: Personal Reminiscences

by Purnima Rai

The saree is a simple, practical yet sophisticated garment, quintessentially Indian in concept. It is suitable for wearing not only as a hardy everyday garment but also cherished as an heirloom on which the Indian artisan has lavished the most exquisite and complex of techniques.

Yet, in the style commonly worn now, it is a comparatively recent construct echoing other regional styles worn around the country. In its present form, it is also believed to have been designed with the accompanying blouse and petticoat to enable Indian women to present themselves in polite society in accordance with the Victorian sentiments prevalent during the British era in the early 1900s.

Throughout this entire metamorphosis it has retained its essential nature, that of being an unstitched garment, without problems of sizing and fitting and with an almost infinite potential for adaptation.

The other critical point we must bear in mind about the saree is that its production has for centuries given sustainable employment to a large section of our population. Even now, according to recent statistics, handloom weaving, which includes sarees, is the second largest source of employment after agriculture.

These millennia-old chain of production and distribution was sought to be systematically destroyed by the British and soon after independence, it became apparent that the highly developed skills of weaving, printing and dyeing exemplified through the saree were seriously threatened. To address these issues, pioneers like Kamaladevi Chattopadhyay set up institutions which, within a few years and inspired by the other notable personalities like Pupul Jayakar and Martand Singh, played stellar roles in discovering, holding together, and bringing forth some unusually creative programmes. Vividly etched in my memory, some of these programmes included dazzling exhibitions like the *Vishwakarma*, *Dhari*, and *Kalinga Vastra* in the nineties.

Besides the support provided by the government in the early years, there were many visionary individuals who worked on

reviving and popularising different types of sarees. These included the revival of *Maheshwari* sarees by Sally Holkar and khadi and cotton sarees in natural dyes from Andhra Pradesh by Uzramma.

Personally, a passionate love of Indian textiles was the background of my own involvement with the saree when, in the 1990s, I joined the Delhi Crafts Council -- a voluntary registered society founded by Kamaladevi Chattopadhyay with the mission of working towards the development of traditional Indian crafts. Textiles is such a large part of this legacy that inevitably our thoughts turned to the question of how to popularise the many lovely types of sarees available in the country.

We started modestly by conceiving an annual exhibition and sale devoted exclusively to the saree. We held the first saree exhibition fifteen years ago in 1999. It was before the advent of liberalisation and the threat to the saree at that time came mostly from stitched garments like the salwar kameez, but which was mainly noticeable in the north.

Despite our initial fears about the survival of the saree and its popularity with the younger generation, fifteen years on, we are still somewhat surprised to find that the saree seems to have held its own! It has not only reinvented itself but has also been able to incorporate many innovations into its fold. This essentially is the inherent strength of this marvellous garment.

It is interesting to look at how innovations in the design of the saree have come about. I would split it broadly into two categories. One part of it happened gradually and organically through an intelligent interaction between the artisan, resource persons and the customers.

For example, I remember the time when we started getting the famous *ajrak* handblock printing from Sind and Gujarat on sarees. Earlier done on thick cotton for bedsheets and lungis, some of the first mulmul *ajrak* printed sarees were brought for one of our exhibitions by the famous Khattris of Bhuj. Printing on sarees has opened a whole new vista of possibilities for them and now you can find beautiful *ajrak* printed sarees on all kinds of materials ranging from kota, gajji silk, tussor, maheshwari, mangalgiri and south cottons.

Similar is the case with the *shibori* technique of tie and dye which

initially was done mainly on garments. The group was encouraged by us to design a simple range of sarees for one of our Exhibitions and I don't think they have looked back ever since! *Shibori* sarees, in innovative colours and materials continue to be highly popular. The elegant weaves from Phulia in West Bengal were introduced to the Delhi market quite late in one of the exhibitions. Ideal for summer, these light-weight sarees were woven with plain borders and pallus in natural muga silk.

An important initiative by Laila Tyabji of Dastkar, which is regularly featured in our exhibitions, is the pure tussor saree from Bhagalpur in Bihar. Woven in beautiful, vibrant colours, these sarees continue to be popular to this day.

The traditional technique of mud-resist printing in natural dyes called *Dabu* from Rajasthan has also been translated beautifully on to sarees. Initially done only on cottons, this technique of overprinting is now being done on silks, tussors and several other materials.

In the last few years, *kalamkari* hand painting has again been successfully introduced on sarees by groups working in Srikalahasti in Andhra Pradesh. Each saree is unique and special, being hand-painted individually.

The second kind of innovation in saree design has come about with the interventions of trained textile designers from institutions like NIFT and NID with an interest in traditional weaves and hand skills. The more sensitive and creative of them have been able to sustain themselves, and sometimes a large number of weavers. Chanderi, Bengal, Benaras and Andhra Pradesh are weaving-intensive regions where such initiatives have been successful.

An interesting development introduced by the designers is that of using new raw materials and blends in weaving. Linen is one such material which has a special textured look which is very attractive on sarees. Currently popular also are blends with linen, wool, tussor and jute which provide unusually subtle textures in sarees.

The traditional *ikat* technique seems to have an appeal to modern sensibilities as well and quite a few designers have started using this technique. Other techniques currently being explored on sarees are *zardozi* and *jamdani*.

A noteworthy design input has been the mixing not only of raw materials but also different techniques together in one saree— for example, *ajrak* printing mixed with tie and dye, *kalamkari* with *ikat*, weaves with embroideries; this kind of juxtaposition produces a visually rich and unusual look to the saree.

Despite all these exciting developments, most of us working in the field are aware that the picture is confusing and chaotic. Many of the finer techniques which are laborious have simply disappeared. The *kancheevaram* silk saree was known for its contrasting borders which were woven using a special technique called *korvai*. Very few weavers are now willing to do this. The thicker variety of cotton sarees from Bastar or Chettinaad are no longer popular and are being woven in significantly fewer numbers.

Unnervingly, a very common complaint that we hear from senior artisans is that the next generation is unwilling to take up artisanal work. The reasons are not difficult to understand. The artisan is still not treated with a status in society which is commensurate with the highly skilled nature of his work. Many feel that the returns from this laborious handwork are not sufficient. The younger generation, with a higher level of education, now also has a choice of jobs, and in the scale of importance, even a clerical job is perceived to be more desirable than weaving.

The customer profile and their choice of sarees have also changed radically. Interesting new developments created by designers come at a huge price and are popular mostly with a niche urban clientele. The everyday saree which can be worn at home seems to be simply disappearing because it is no longer being worn or has been replaced by cheaper synthetic options.

Governmental institutions, set up for monitoring and supporting the sector, are mired in indifference and seem to be without any kind of vision or means of addressing these complex challenges. It is in such a context that many disturbing questions arise in our minds.

Will the saree go the Kimono way and only be worn for formal occasions, for parties and for marriages? Is this the future we would like to see for the garment that we are fortunate enough to have with us as a living heritage and which serves as a unique mark of our cultural identity?

In our frenetic race to embrace modernity, let us not forget what has been bestowed to us across centuries. Let each one of us cherish and feel proud of what ultimately is a beautiful expression of the human hand and spirit - the handwoven saree.

Purnima Rai is the former President of the Delhi Crafts Council and head of the Golden Jubilee Committee. She is a proponent of the preservation of Indian heritage, especially textiles and garments like the saree.

History for the Keeping

by Siddhartha Das

This last month I helped put up two art exhibitions in Delhi and Mumbai. The second one, an exhibition of portraits, finished just a couple of days ago and exhibited over 400 works made over 50 years! Each one brought a different character of the person, many of whom I knew from a distant childhood, and some of whom came to see the exhibition had this childlike excitement to discover their portraits done a few decades before. None of the works were for sale, not one of the 400 works, even though it took a lot of effort to put them up, not surprisingly not one of the two gallerists representing the artist wanted to be involved. While as a son of the artist this was disturbing, I did respect him more for it. His stubbornness of taking the idea of art and severing it completely from the notions of money and making it accessible to all. Something all could see and enjoy.

Amongst the hundreds of portraits, were some of my sister and I. I remember reading Sartre's *Words*, reminiscing about his childhood, and I could easily steal a few segments from his book to describe ours. We grew up modestly with little spare money but a lot of art material. As children, my sister and I drew and painted behind used envelopes, cards and anything that had one side free. My sister who had a head start by a few years, in much documented photographs of first time parents, had drawn on every conceivable surface at home that was white. I like to believe as there were no such photographs of me, I was a picture of a restraint, though many childhood stories belie this. But it was a childhood where art was as important as studies, sports, and watering the plants. Tactile, without preconceived notions and with complete abandonment, even if our childhood was marked by frugality and no ostentation. Going to a design school dented this to some extent in practise but not in belief, and as my father often says made me a rascal. But the rascal still believes that art must alleviate the spirit, touch the soul and be accessible. Allow us to tentatively and with tenderness touch it, smell it and see it. Experience it sensorially, irrespective of where we chance upon it.

I spend much time now creating museums and cultural centres and making sure that all spaces we create are vandal resistant, so I hide that art behind glass, that must have been used as an everyday object or held lovingly in one's hands by the maker, the peers and the patrons. I spent a while in this peculiar country

of Switzerland, antithetical in many ways to India, the good and the bad. Public art was commonplace, a mix of sublime, bizarre and sometimes humorous. The bearded white man on the street of Geneva seemed a distant cousin of the Bearded Priest of the Indus Valley, who had come a long way. Children passing by would befriend this mute white sculpture and with utter fascination touch him, run their fingers along the ridged surfaces tenderly, and squeal with glee,

Similar marble sculptures atop a smart pedestal in a museum felt so much less approachable. I came to know some of these pieces well, as I worked in a few. I remember especially these two white gentlemen at the Victoria and Albert Museum, London. Their bust lived on this long smart pedestal, peering at us, one with his head bent looking quizzically and yet imperiously at all of us scurrying past. We couldn't ever touch them. Though I remember that on my first day at the V&A, as the museum is called more popularly, this very intimidating fantastic 165-year-old museum in London, a lovely batty 70-year-old frail volunteer took us on a little trail around the museum and lovingly and gently stroked every sculpture she was fond of as if they were her dear friends.

Though completely different in every which way, or this lovely Indianism that we have: same but different, I somehow remembered those incredible sculptures at Ellora. They emerged out of the bare mountainside, sitting there nonchalantly and stoically, while thousands would come every day, some would smear vermilion, some touch them gently, others not. Some incredible *sthapathis* had fashioned these volcanic basalt hillsides and created these fantastical monolithic cave temples almost 1300 years ago! Completely ethereal.

Away from these incredible tactile arts in the deep recesses of Maharashtra, in the Catalan city of Barcelona, Gaudi's La Sagrada Familia, though only a little over a century old and still being finished, inspires similar wonderment. This Roman Catholic Church, is visited more by travellers than by devout Christians. Like some futuristic building version of a medieval Gothic building from a fantastical flick like the Game of Thrones. But as Mark Twain said, Truth is stranger than fiction. With disbelief all of us skeptical visitors touched every stone façade, figure and pillar we passed. I have distant memories of climbing up this incredible structure and reaching the little bridge between the spires, one could see the see the exhilarating city of Barcelona below.

I remember the stunning curated exhibit titled the Living Cities, in which artists examined the living modern cities. One piece that stood out or literally lay under, was the work of the Lebanese artist, Marwan Rechmaoui. The city of Beirut embossed into rubber, depicted the resilience of the city ravaged by nature and man. The work in the new wing of the Tate Modern, on the South Bank of the Thames River, unlike most museumised art, allowed people to touch it and walk all over it, which delighted not just children but adults alike. Initially we were all very tentative, suspecting some disapproving gallery attendant was going to reprimand us. But following the lead of children who immediately loved it, adults of all sizes and colour took to it.

A much more diminutive art museum than the humongous Tate Modern is taking shape in Bhubaneswar, the JD Centre of Art. Stone sculptures, built on the site by a host of prolific sculptors from the world of Indian contemporary and traditional art like Sarbari Roy Chowdhury, KS Radhakrishnan and Sudarshan Sahoo, stand shoulder to shoulder in the amphitheatre of the upcoming art centre. The sculptures seem to emerge from the rock formations, not looking precious, and yet delicately stride the stone they sit upon, making them completely approachable to all audiences, just like art was always meant to be. The *sthapathis* of Ellora would approve.

Siddhartha Das heads a Delhi-based multi-disciplinary design studio that works on cultural and institutional projects that bring together art, architecture, craft, and design. Siddhartha is a Charles Wallace and Nehru Trust and Asia Society Fellow. He is a Trustee of the JD Centre of Art and is currently working to realise the Centre.

In Conversation with Martand Singh

Excerpts from the interview by Prasad Bidapa

Now you know, my first interest in khadi began in the city of Masudi, where the goat herders would walk their goats, feed their goats – and they used to spin on a drop spindle. That *takhli* was the birth of all khadi fabric, whether wool, silk, or cotton. Then gained the *kisan charkha*. Gandhiji was a profound individual. He realized that if you use the khadi, if you used the *kisan charkha* and spun yourself, only when an idea broke in your mind would the thread break. His exercise was to do with meditation at a philosophical level, but at the more mundane and at the more equable level, it was to do with employment, never to do with quality. Nehru wrote this wonderful line, ‘the history of India may well be written with textiles as its leading motif.’ He was right, all the traders came to our shores because of cotton. In the process of the *kisan charka* Gandhiji realized that how something was made as important as what was made because it gave it that aspect of love, of care, of meditation, of seeking of god, of questioning, of introspection, of retrospection – and that’s why he adopted khadi, because khadi was the cry of freedom!

All governments, past and future, will be responsible for the employment of their people, to give its people food, employment, housing, and clothing. Without Gandhiji’s influence and without the setting up of institutions like the Khadi Village Industry Corporation; without the institutions of the handloom and so on, I’m not so sure it would have lasted. I think it would have gone the way it went in the rest of the world, we got saved because of the interventions of the government at that time. The patronage of all this ought to be celebrated, the governments of India ought to be celebrated for their thinking, for their adoption of all these different institutions we now believe are awful weights on our backs – but at that time they were very, very important.

I’ll never forget going to Kolkata, and I met Tagore, and Mr Tagore had in his home Dhaka muslin. It like it was like clouds, it was so beautiful, and when I lifted it, it weighed absolutely nothing! It took my breath away. Then I began to look at khadi; that khadi was six to eight hundred counts. I began to look for it in machine markets; it was not available. My concern was really qualitative. It was to do with this soufflé of beautiful, beautiful cotton, which is the main strength of India. I remember I was sitting in Calico

Museum wondering how I was going to display all this fabric, this absolutely superb Dhaka muslin. It was not possible, so we kept them in rolls and every week or ten days I would open a roll and feel it and I knew there was nothing finer. The significance of khadi was this. I realized that all fabric, whether it was painted or printed or ikat or brocade, was all khadi before the Lancashire Mills. Therefore, we had this profound knowledge of cotton and slightly less profound knowledge of wool and even less about silk – but we had it.

I tell you one story, in Ponduru [Andhra Pradesh], there was a lady and she was spinning cotton on a *kisan charkha*. I asked her how much money she got every day and she said, '25 rupees.' I was appalled, because I said if she got 25 rupees, if she was breaking stones on the side of the road, she would get 70 at that time, that was the minimum wage. I said to her through a translator, 'But my, why do you spin? Why don't you break, forgive me, stones on the side of a road?' she said, 'Well, not only does it give me a meditative aspect to my life, but when my children see me spinning, they know I am happy, they see the smile on my face, so it is the quality of life. And even though I can only eat two rotis and give my children two rotis each and a little rice maybe, that's good enough for me.' Then I realised the significance of Gandhi's idea was huge, the meditative quality of it. All of these different anecdotal structures gave me my passion for khadi.

When I was doing an exhibition at the Royal college of Art in London, I went to the director and I said I wanted to do an exhibition for blind children. Blind children are never invited to exhibitions. I took handloom cloth and hung it from a ceiling, 108 pieces. The directors were very upset and said 'No, all the fabric will be destroyed!' I said, 'It doesn't matter, we will wash it and it will be like new!' So, we did that exhibition, and you know, only 4 pieces were stained. One learns from the young and from the old, and new significances are given by the young, and I learned a lot. I'll never forget doing this exhibition at the IGNCA in Delhi, and the fabric was on rollers and the reason I had rollers was because I felt if it got stained we'd just roll it off. It was there for about three weeks and I didn't have to change it except for two rollers. And the children came from schools of Delhi, blind children, and a child came, and the teacher brought the child to me and said, 'This child wants to meet you, Uncle,' and I said, 'Oh, have you enjoyed feeling the fabric?' You see, the blind children were extraordinary, when they love the fabric they'd hold it to

their cheeks! And this child said to me, 'Oh Uncle, this feels like the wings of a dragonfly.' I had never heard anything so beautiful about a textile in my life! 'This feels like the wings of a dragonfly' – I was so overwhelmed I walked out of the exhibition, having held the child, and I said to the principal of the school, 'But when do children feel the wings of a dragonfly?' And what she said to me, 'Don't you know their touch is so gentle that when they feel even skin or the wings of a butterfly, the pigmentation of that butterfly wing never goes because they feel it so softly.' It was something I had learned from this young child which I could never replicate. I suddenly realised that all my life I'd been searching for the sanctity of the fabric in terms of sight, in terms of smell, in terms of taste...but not really its tactile quality. And this child, this little, little boy explained to me the great tactile nature of our fabric.

If you wish to promote khadi as a global fabric, it has to be done in the constraints, if I may say so, of comfort luxury. It has to be at that level. It cannot be at a mass level, it is not possible, nor should it be possible. The perception should not only be cotton, it should be silk and wool. If you changed it to cotton, silk, and wool together, you could do it. It is possible! But you see who is going to do it? This is not the responsibility of government, it cannot be! It has to be the responsibility of corporates. It needs not a three-year perspective or a five-year perspective; I would say a 7- to 9-year perspective. The background exists. Take this khadi book, which is a huge team effort, 108 pieces of Khadi lie in this book. From the fine to the very thick, it all exists here. It's a team effort, it's a wonderful perception of khadi because not only do you get this luminosity, but you get its finesse, by looking at it through light. The whole description of what its weave is and who made it, it's all in the book! My idea was that anybody who bought it or saw it, if they like the fabric by feeling it, by looking at it, by smelling it, could actually order it from where it was made. It has done rather well. This is the patronage of a Swiss gentleman by the name of Andreas Reinhart. If Andreas Reinhart had not given the patronage, I would never have been able to do it! It has not to do with government, this is what I'm talking about, the patronage of India – we need to do exhibitions of these fabrics.

All these fabrics are without colour. My view was, the extent of khadi is in its tactile quality, nothing else. The crudeness of the weave gave it an elemental organic process which is expendable.

You could dye it any colour you liked. You could print it, you could weave it, you could ikat it, you could do whatever you liked with it, but essentially, it has to do with texture. Essentially it has to do with the mother wrapping her child in a swaddling cloth, which had to be soft. It's a comfort-level textile. This you can only do with love, passion and love, and the precision with which it is done is the precision of textiles. My concern was qualitative by definition because by the time we came on the scene, machine textiles had done the most magnificent of all things. We all wore machine fabrics. I began to understand that khadi was the fabric of comfort, but only later did I understand as far that khadi was the fabric of our freedom. That's the difference in the perception. I think that it won't be the employment that matters as much as the comfort level if we can convince, because it is the truth, that khadi fabric is more comfortable than a machine textile. If we can understand that ourselves and, in a limited quantity, promote that in the world, we will be doing a great service to both khadi and the world. The reason for khadi being promoted as it was [is due to] the sanctity given to it by Gandhiji. I don't think khadi was the key. The key was handlooms.

I see two perceptions: One is of colour because we are the master dyers of the world, never forget that. Our appreciation of colour in this country – because possibly of the sun, because possibly we have 6 different climatic weather patterns, possibly because we look at colour so differently – one is the perception of colour, the other is the perception of comfort. If you put together comfort with colour, you have a beginning of a product which is invincible. However, we are limited by the qualitative nature of it. It cannot be quantifiable, it cannot go into millions and millions of shopping malls in Europe and American and the rest of the world – it has to be limited to a few, and therefore the prices have to go up. When we began the Vishwakarma experiment, I was convinced as I am convinced today that things of quality would have to be paid for. That is what we need, we need not millions, but hundreds of thousands of these products that will sell for a requisite price because finally the man who makes must be compensated for what he makes the correct value.

It has to be an intervention, not an interference. It is so rich in this cultural heritage that you just have to extract from it and make it, possibly, simpler. Take the work done by Anokhi. It is pioneering in effort. We need books which have the actual fabrics in them which demonstrate that you can touch it, that

you can see it, you can smell it, you can do everything you like but it has the actual fabric in it. Whether it be Anokhi, whether it be Fab India, whether it be people like Brigitte Singh, whether it be Toy and Joy, whether it be the creation of tents of Rajasthan, they are all inventions! My only submission is that I hope the designers do not reinvent the wheel. They need to extract from what they see. For instance, I have never see the great butterfly print from Rajasthan, I do not see why not? I've never seen the great dragonfly. But when you think of the poppy flower, when you think of that wonderful velvet Mansingh tent of Rajasthan, when you think of the Lal Dera tent of Jodhpur, the world has acknowledged it. It's time that we acknowledge them today and reinterpret them in today's form.

Prasad Bidapa is an iconic fashion consultant, choreographer, and stylist who exports Bangalore style to destinations around the world, creating a distinctive niche in the Indian Fashion scene. He is the head of Prasad Bidapa Associates and founder of Prasad Bidapa Model Management. Prasad has worked on major fashion shows around the world, was on the jury panel of Lakme Fashion week, and appeared on the cover of India Today in January 1998. He considers Martand Singh his mentor.

Word and Image: A Multi-hued Story

Saibal Chatterjee

It has usually been an uneasy relationship, but cinema has forever thrived on inspiration from literature. Be it William Shakespeare, Anton Chekhov and Charles Dickens, or J.R.R. Tolkien, J.K. Rowling, and the 2017 Nobel Prize-winning Kazuo Ishiguro, writers have never stopped providing raw material for big screen productions the world over.

The two forms of expression have obvious convergences and divergences. Literature delivers aural and visual tales. Cinema converts them into a succession of images, sounds and actions to weave a movie experience. When this transference from one medium to another is salutary, the experience is memorably sublime. When it isn't, the result is awkward. It is an act of translation from one creative language to another. So it is never an easy job. Yet, the challenge of bringing a written text alive via flickering images has never ceased to fascinate filmmakers.

Frenchman Georges Melies was the first filmmaker to adapt a work of literature for the screen. In 1902, he turned a Jules Verne story into the career-defining *A Trip to the Moon*. Enthused by film's runaway success, he made two more adaptations the same year – *Gulliver's Travels and Robinson Crusoe*. In 1905, Melies also made *The Legend of Rip Van Winkle*.

The history of cinema's engagement with literature is of course replete with ambitious misfires. Not every Shakespeare or Jane Austen adaptation has been a success. Ditto the many adaptations that the world has seen of Emily Bronte's *Jane Eyre* and Miguel de Cervantes's *Don Quixote*.

The two Ishiguro novels that have been turned into films – *Remains of the Day* and *Never Let Me Go* – have yielded different results. The former, filmed by James Ivory, was an artistic triumph. The latter, directed by Mark Romanek, fell well short. Filmmakers have carried on regardless because cinema's dependence on a well told story is inescapable.

Cinema, on its part, has begun to influence literary writers, notably the likes of Ishiguro and Haruki Murakami. Ishiguro stated in a 2014 interview that the butler in his *Remains of the Day* was inspired in part by Gene Hackman's character in *Francis*

Ford Coppola's *The Conversation*. Many of Murakami's stories are markedly 'cinematic' in the way they play out.

In India, the early sound era saw the first Hindi-language screen adaptation of a novel. The film was 1934's *Majdoor*, adapted by Mohan Bhavnani from a Munshi Premchand novel. The following year, Pramathesh Barua directed *Devdas*, the first of numerous films spawned by Saratchandra Chattopadhyay's tragic love story published in 1917.

No Indian writer has been brought to the movie screen as frequently as Rabindranath Tagore. Among the most noteworthy of the films based on his stories are Satyajit Ray's *Charulata* and *Ghare Baire*, Tapan Sinha's *Kabuliwala*, Rituparno Ghosh's *Chokher Bali*, Kumar Shahani's *Char Adhyay* and Suman Mukhopadhyay's *Chaturanga*.

In recent times, filmmakers around the world have, in addition to the sustained practice of tapping classic literature, turned increasingly to contemporary literary sources, banking upon the wild popularity of such works as the *Twilight*, *Harry Potter*, *The Hunger Games*, and *Lord of the Rings* series.

New Indian cinema, which redefined the parameters of the medium in this vast, diverse country, was hugely influenced by literature. Ray wasn't the only filmmaker to derive ideas from literary texts – his career began with *Pather Panchali*, the first film of a trilogy adapted from a novel by Bibhuti Bhushan Bandopadhyay.

B.V. Karanth's *Chomana Dudi* (based on a novel by Shivaram Karanth), Girish Kasaravalli's *Ghatashraddha* (adapted from a U.R. Ananthamurthy story) and Ramu Kariat's *Chemmeen* (drawn from a literary work by Thakazhi Shivsankara Pillai) enriched cinema down South. Mrinal Sen's *Bhuvan Shome* was based on a Banaphool story. All of Mani Kaul's major films were adaptations. Several of Adoor Gopalakrishnan's films (*Mathilukal*, *Vidheyan*, *Naalu Pennungal*), were reinterpretations of literary texts. M.S. Sathyu's *Garm Hava* was based on an unpublished short story by Ismat Chughtai.

Mumbai-based filmmakers like Shyam Benegal, Govind Nihalani, Gulzar and Basu Chatterjee contributed to bolstering non-mainstream and middle-of-the-road Hindi cinema of the 1970s

and 1980s with films adapted from the works of novelists, short story writers and playwrights.

Present day Indian filmmakers are continuing the tradition of literary adaptations set by Satyajit Ray's *Shatranj Ke Khiladi*. Notable among them is Gurvinder Singh, whose second film, *Chauthi Koot*, is a stunningly effective cinematic synthesis of two Waryam Singh Sandhu stories.

Word and image – one static, the other dynamic, but both with infinite capacity to evoke deep emotions, ignite thought and yield meaning – have over the years been coalescing in magical ways to deliver some of cinema's greatest moments. It is an unsteady marriage that has often borne rich rewards.

Saibal Chatterjee is a New Delhi-based film critic. He reviews films for [www.ndtv.com/movies.com](http://www.ndtv.com/movies). He writes for *The Tribune*, *The Gulf Today*, and *Civil Society* magazine. His books include a biography of Gulzar.

Art for Social Change

by Nandita Das

I am often asked about the relationship between Art and Social Change, two worlds I straddle simultaneously. Sometimes, if the two are even compatible.

In the light of all the ills and social injustices around the world, it would be easy for one to dismiss art as excessive, unnecessary, an act of elitism and waste of resources. However, if one did this, one would be missing the critical role of art, impacting social change. It is true it creates no revolutions, instead sublimely goes into our subconscious, making small dents that even we at times are unaware of.

Art helps in exposing issues of social justice, triggering conversations around it. As a cultural tool, art helps humanize and personalise emotions, grievances, and the fears of those who may not find ways to be heard. As an illustrative and journalistic tool, art shocks and inspires us to action. Through art, we can challenge many of our society's deepest assumptions, stereotypes, and prejudices. Art has the power to spark new ideas, catalyze critical thinking, slowly but surely transform responses, inspire and help in a change that may seem invisible but is happening.

Art can become a political act, a conscious effort to facilitate and participate in social change. But it doesn't need to. It will defeat its purpose if it becomes didactic or heavy-handed. For it to be powerful, it needs to be subtle, layered and nuanced. It needs to have purity of intent and an undiluted conviction which has an uncanny way of revealing itself.

What impacts the subconscious, impacts the mindsets. It makes us listen to our prejudices and biases. If you watch a powerful film or play, if it speaks to you, something from it strikes a chord with you, it is bound to stay with you. You realize that you have changed only when you start looking at your changed responses to the things over the years. We are a product of what we see, hear, read and the people we meet and get inspired by.

Good art can educate and create empathy, and empathy leads to change. Global leaders in business and politics have always been aware of the power of art and have used it as a means to engage

with communities, improving lives and boosting social and economic growth. Where the arts thrive, freedom of expression thrives. Art can directly empower the most vulnerable members of society. Stories of injustice, protest and resilience are waiting to be told all over the world. Creativity and individual freedom can generate new opportunities. For social change to hasten, leaders in the arts, politics and business must work together. Art needs patrons. However, these efforts often focus on well-known institutions in large cities. While these are important, grassroots organizations, poor urban areas and rural regions get ignored. Film, art, literature, music and performance art helps people express themselves, helps them be themselves.

I am hoping that my directorial venture, *Manto*, based on the life of Saadat Hasan Manto, is viewed with the same vision of art for change. What initially drew me to Manto was his free spirit and courage to stand up against orthodoxy of all kinds. As I plunged deeper into his life, I wondered why he seemed so familiar. I realized that it was because it felt like I was reading about my father! An artist, who is intuitively unconventional, a misunderstood misfit and fearlessly blunt. Despite the difficulties of growing up with such a man he is my inspiration for my convictions and courage.

I believe there is a 'Manto-ness' in us all - the part that wants to be free spirited and outspoken. I see the film as an intimate retelling of the times, seen through the eyes of this intensely engaged writer. Finally, Manto's unflinching faith in the redemptive power of the written word resonates with my own compulsion to tell stories. In some mystical way, I feel I am part of that hopeful legacy!

Nandita Das has acted in more than 40 feature films in 10 different languages. She made her directorial debut with *Firaaq* in 2008 and *Between the Lines* marked her debut as a playwright and theater director. She is an advocate for issues of social justice and human rights and was the Chairperson of Children's Film Society between 2009 and 2012. Nandita Das was the first Indian to be inducted into the Hall of Fame of the International Women's Forum. She was on the jury of Cannes Film Festival in 2005 and 2013. Nandita has also been conferred the 'Knight of the Order of Arts and Letters' by the French Government. She was a Yale World Fellow in 2014.

Part 3: Overview

Synopses of Selected Films

Selected Films

- **Ahilya's Wedding (Ahilya ra Bahaghara)**

Nirad Mohapatra, India

2009, Odia, 47 mins.

This tele-film is based on the short story *Ahalyara Bahaghara* by Sahitya Akademi Award-winning Odia author, Gourahari Das.

Nirad N. Mohapatra was the founder of Cinexstasy, a film society in Bhubaneswar focused on the analysis and interpretation of classic cinema by the common layperson. His feature film *Maya Miriga* won multiple awards in festivals around the world, after which he turned his attention to making documentaries. (see page 26)

- **Ajira Orissa: Excerpts and More**

Birendra Das, India

1986-2010, Odia, 5 mins.

A compilation of excerpts from *Ajira Orissa* and beyond showcases Odisha's diverse culture and rich history of crafts. With visuals chosen from a collection of thousands of audio and video cassettes collected over 25 years and archived by the JDCA team, this selection celebrates the local art in a whirl of colour and sound.

Biren Das is a renowned documentary filmmaker who conceived, directed, and produced the acclaimed tele-series, *Ajira Orissa*. His collection of 2,100 audio and video cassettes with over 970 hours of recordings was donated to JD Centre of Art. This collection is now being digitised with the support of the National Cultural Audiovisual Archives (NCAA), Indira Gandhi National Centre for the Arts (IGNCA).

- **And They Made Classics...**

Ratnottama Sengupta, India

2017, Hindi, Bengali, English, 60 mins.

A daughter's tribute to famous screenwriter Nabendu Ghosh, most well-known for his collaboration with Bimal Roy.

Ratnottama Sengupta has written extensively on cinema and art, contributed to *Encyclopaedia Britannica* on Hindi Cinema, and has many titles to her credit. Presently, she is Managing Partner (Media & Publishing) of Winning Management Concepts.

- **Atul**

Kamal Swaroop, India

2017, Hindi, 52 mins.

The film follows artist Atul Dodiya's paintings and their elements to construct a story of the artist's life, to understand the artist behind the paintings and his preoccupations.

Kamal Swaroop is a graduate of the Film and Television Institute of India and a two-time President's Award winner. *Om-Dar-B-Dar* (1988) is his path breaking work. Swaroop's career encompasses 42 years and covers a broad range of films.

- **Au Premier Dimanche d'Août**

Florence Miailhe, France

2000, French, 12 mins.

On the eve of a summer ball, the whole village is at the rendez-vous. The night reveals couples of young and old dancers, newborn loves, drinkers, brawlers, and children who laugh and run everywhere.

Florence Miailhe, director and writer, graduated from the National School of Decorative Arts where she specialized in engraving. She won the César Award for Best Short Film in 2002 for *Au Premier Dimanche d'Août* and a special mention at Cannes Film Festival in 2006 for *Conte de Quartier*.

- **The Boudoir**

David Latreille, Canada

2015, No language, 2 mins.

A two-minute short film about a young woman experiencing music through a psychotic phase.

David Latreille holds a degree in Fine Arts from Concordia University. His strong visual style and musically-charged stories have been showcased all over the world and have won several awards along the way.

- **Broken Spine: Art as the Will to Survive**

Ein Lall, India

2015, English, 31 mins.

The film portrays conflicting yet complementary layers in the oeuvre of painter and installation artist Nalini Malini.

Ein Lall trained in video with the Inner London Educational

Authority. She has made several films on women's issues including those on women artists and experiments in video art and video dance. Her films have been screened at several international festivals.

- **The Chess Players (Shatranj ke Khiladi)**

Satyajit Ray, India

1977, Bengali, 129 mins.

Set in the backdrop of the British annexation of Avadh, the film is based on the short story *Shatranj Ke Khilari* by Munshi Premchand. The film tells the tale of best friends Mirza Ali and Mir Ali, who abandon their families for their obsession with the game of chess.

Satyajit Ray, the multi-faceted and much decorated genius, strode the world cinema like a Colossus.

- **Chhau Dance of Mayurbhanja**

Nirad N. Mohapatra, India

1986, English, 36 mins.

This xenographic film looks at the Mayurbhanja expression of the martial dance form of Chhau. This dance is practised by tribes belonging to the states of Orissa, Jharkhand, and West Bengal.

Nirad N. Mohapatra was the founder of Cinexstasy, a film society in Bhubaneswar focused on the introduction, analysis, and interpretation of classic cinema by the common layperson. His 1984 feature film *Maya Miriga* won multiple awards in festivals around the world, after which he turned his attention to making documentaries. (see page 26)

- **City's Step Child and the Water Colour Dreams**

Pranab K Aich, India

2017, Hindi, 9 mins.

This is the story of two 8-year old friends who are living in the largest slum in Hyderabad. They love drumming and painting. Through their art they share their anguish, aspirations & dreams. This film is a part of *City's Step Child*, which is an international award-winning documentary series on urban poor children of India and their encounters with art, health, sports, and the environment.

Pranab K Aich graduated photography and visual communication from MCRC, Jamia Millia Islamia. Pranab has worked extensively

in the developmental sector and has won multiple awards and continues to work to raise awareness about issues related to degrading nature and environment issues amongst school children.

• **Dhauligiri Shantistupa**

Nirad Mohapatra, India

1975, Oriya, 12 mins.

One of the director's first films, this cultural documentary narrates the story of Emperor Asoka of Magadha's conversion to Buddhism after witnessing the death and destruction caused by his invasion of Kalinga.

Nirad N. Mohapatra was the founder of Cinexstasy, a film society in Bhubaneswar focused on the analysis and interpretation of classic cinema by the common layperson. His feature film *Maya Miriga* won multiple awards in festivals around the world, after which he turned his attention to making documentaries. (see page 26)

• **The Face Behind The Mask**

Nirmal Chander Dandriyal, India

2015, Hindi, 54 mins.

Masks are an integral part of Seraikella Chhau, leading the performer through a series of meditative experiences, and allowing the dancer to become one with the character.

Nirmal Chander Dandriyal, a multiple National Award winning filmmaker, has been telling stories of human concern as an editor, cameraman, director and producer for the past 20 years.

• **Faces: The Enigmatic World of Himmat Shah**

Vinod Bhardwaj, Rohit Suri, India

2012, English, 15 mins.

Delve into the creative process of sculptor Himmat Shah with this beautiful documentation of the artist's life and work.

Vinod Bhardwaj is a senior Hindi poet, novelist, art and film critic. His novel *Seppuku* was published by Harper Collins in 2015. Bhardwaj has worked in more than 30 art films as subject expert and directed around 11 experimental art films.

Rohit Suri is a senior photographer. He has worked with Vinod Bhardwaj as co-director and cameraman in 10 art films.

- **The Fourth Direction (Chauthi Koot)**

Gurvinder Singh, India, France

2015, Punjabi, 115 mins.

Based on the Punjabi writer Waryam Singh Sandhu's two short stories set in a post Operation-Blue-Star Punjab in the '80s, the film is a graphic account of fear and paranoia that pervaded the atmosphere of the period.

Gurvinder Singh is a graduate of FTII. His first feature in Punjabi, *Anhey Ghorhey Da Daan* in 2011, has been screened at major film festivals around the world, winning multiple awards. His equally successful second feature, *Chauthi Koot* premiered at Un Certain Regard in Cannes and has since travelled to several international film festivals.

- **Gero**

Kuesti Fraun, Germany

2016, German, 6 mins.

A portrait of a man and his passion - Gero Pempelforter is living in a world full of art, but actually it's just about driving the nail in the wall.

Kuesti Fraun is an independent German filmmaker and author of multiple-award-winning short format stories in text, motion pictures and sounds, contributing his passion and experience to more than 100 projects since 1999.

- **In Conversation with Martand Singh (Mapu)**

Prasad Bidapa, India

2015, English, 33 mins.

Shot during the start of the Handmade in Rajasthan project for Rajasthan Heritage Week 2015, the film is a conversation between design icon and textile expert Martand Singh and fashion stylist Prasad Bidapa. (see page 35)

Prasad Bidapa exports Bangalore style to destinations around the world and has created a distinctive niche in the Indian Fashion scenario. The Indian fashion guru considers Martand Singh his mentor.

- **In Return: Just A Book**

Shiny Jacob Benjamin, India

2016, Malayalam, Russian, 45 mins.

Interweaving documentary and fiction, the film is the story of

how, inspired by the life and work of the great Russian master, the Malayali writer Perumpadavam Sreedharan wrote a novel about Dostoevsky. The film takes Sreedharan on his first-ever sojourn to Russia, a country he had imagined out of almost nothing, except for his reading in translation of Dostoevsky, where he relives the searing drama between his agonised idol and Anna, the Russian author's scribe.

Shiny Jacob Benjamin worked as a feature writer with leading newspapers in Kerala before switching to filmmaking in 1999. She won the Laadli National Media Awards for Gender Sensitivity and has won 14 prestigious awards including one National Award and 7 Kerala State Awards for her work.

- **iRony**

Radheya Jegatheva, Australia

2017, English, 8 mins.

Based on the poem *Seven Billion*, this hand-drawn animated film explores the relationship between man and technology...told from the perspective of a phone.

Radheya Jegatheva, 18, is a Curtin Business School advertising student from Joondanna. He has been attracting huge praise from numerous film festival from around the world for his work.

- **Kapila**

Sanju Surendran, India

2014, Malayalam, 43 mins.

The well-known dancer Kapila irradiates the captivating ambience and world of Kutiyattam, a 2000-year-old Sanskrit theatre form of Kerala.

Sanju Surendran is a FTII graduate with a degree in Film Direction. He is a National Award winning filmmaker whose films have been exhibited all over the world in various film festivals. *Kapila*, his debut feature, won the National Award for Best Arts/Cultural film.

- **Laxmi's Visit to Her Loved One (Lakshmi Ra Abhisara)**

Raj Gopal Mishra, India

1998, Oriya, 75 mins.

Based on a short story by the famous writer Manoj Das and directed by ace filmmaker and cinematographer Raju Mishra, this film revolves around a sweet little girl who, in her innocence,

is closer to God than all those who project themselves as great devotees.

Raju Mishra is a noted cinematographer, writer, and director. He was a gold medalist in cinematography from the FTII and has received the Jaydev award for lifetime achievement for his work on over 20 films as director, cinematographer, and music director during his career, which spans three decades. Mishra was a jury member of the 44th International Film Festival of India and has been a member of the JDCA Film Forum Advisory Committee since 2006.

- **Le Ballet**

Luis Thomas, France
2012, French, 4 mins.

This film is the history and the unfolding of a ballet at the Opéra Garnier - not only what is on stage but behind the scenes as well.

Louis Thomas works as a character designer/illustrator for both Pixar and Jib Jab. *Le Ballet* is his graduation film, made during an exchange between his institute Les Gobelins and CalArts (USA).

- **Le Son des Flammes**

Vincent Gibaud, France
2014, French, 4 mins.

An old kora (musical instrument) player purifies a sick forest with his music.

Vincent Gibaud, Matte painter, concept artist and film director based in Paris studied 2D animation at LISAA School of Design.

- **Life in Metaphors: A Portrait of Girish Kasaravalli**

O.P. Srivastava, India
2015, English, Kannada, 85 mins.

This film is a peep into the cinematic world of master filmmaker Girish Kasaravalli to understand his use of the craft of film to tell his stories.

O P Srivastava turned to filmmaking after 30 years of working in the Banking sector as an investment banker. His first film *Life in Metaphors* won him the National Award for Best Biographical Film.

- **Mer des pluies**

Violaine Picaut, France

2011, French, 3 mins.

A film made in stop motion and modelling clay is a very personal poetic universe of great fragility.

Violaine Picaut studied filmmaking at Ecole Des Metiers du Cinema d'animation in Angoulême, France with specialisation in stop-motion animation. *Mer des Pluies* is her graduation film.

- **Miniyamba**

Luc Perez, France, Denmark

2012, French, 15 mins.

Like thousands of migrants to the West, Abdu, a young Malian undertakes an arduous journey.

Luc Perez is a graduate from the Fine Arts School in Lyon, France. He has worked as Director, Editor, Art director, before devoting more of his time to film direction. Though not an animator, he has a unique style, using colours and forms to tell stories through his short films.

- **The Mirage (Maya Miriga)**

Nirad N. Mohapatra, India

1984, Odia, 120 mins.

The most feted film in the history of Odia cinema, *Maya Miriga* is the story of a family, where three generations live under a decaying roof – an apt metaphor for the imminent disintegration of a joint family system and the age-old traditions.

Nirad N. Mohapatra was the founder of Cinexstasy, a film society in Bhubaneswar focused on the analysis and interpretation of classic cinema by the common layperson. His feature film *Maya Miriga* won multiple awards in festivals around the world, after which he turned his attention to making documentaries. (see page 26)

- **My Life as a Zucchini (Ma Vie de Courgette)**

Claude Barras, Switzerland

2015, French, 65 mins.

After the death of his alcoholic mother, nine-year-old Courgette (Zucchini) moves into a group foster home. As he matures, Courgette gains the confidence to shape his future.

Claude Barras studied illustration and computer graphics at ECAL (École Cantonale d'Art de Lausanne). He made a number of short films before making his first feature *My Life as a Courgette* which won the several top awards including the Academy Award for Best Animated Feature in 2017.

- **Nostalgia for the Future**

Avijit Mukul Kishore, Rohan Shivkumar, India
2017, Hindi, English, 54 mins.

How does architecture define Indian modernity? The film looks at imaginations of homes across four definitive examples of buildings made over the period of a century.

Avijit Mukul Kishore is a filmmaker and cinematographer based in Mumbai. He is a lecturer and curates film programmes for prominent institutions. His films as director include *Snapshots from a Family Album*, *Vertical City*, *To Let the World In*, *Electric Shadows*, and *Nostalgia for the Future*.

Rohan Shivkumar is an architect and an urban designer practicing in Mumbai, and Deputy Director at the Kamla Raheja Vidyanidhi Institute for Architecture and Environmental Studies. His work spans architectural and interior design, to urban research and consultancy on issues concerning housing, public space and sanitation.

- **Pata Paintings**

Nirad Mohapatra, India
1987, Odia, 33 mins

A documentary film about the iconic *Patachitras* (Pata paintings), one of the most popular living traditions in the art world of Odisha.

Nirad N. Mohapatra was the founder of Cinexstasy, a film society in Bhubaneswar focused on the analysis and interpretation of classic cinema by the common layperson. His feature film *Maya Miriga* won multiple awards in festivals around the world, after which he turned his attention to making documentaries. (see page 26)

- **Powidoki**

Andrzej Wajda, Poland,
2016, Polish, 98 mins.

Polish maestro Andrzej Wajda pays tribute to avant-garde painter

Wladyslaw Strzeminski, who battled Stalinist orthodoxy and his own physical impairments to advance his progressive ideas about art.

Andrzej Wajda was one of the greatest filmmakers of his time, with a career spanning over 60 years and 40 feature films. He was one of Poland's great national modern artists, who found a way around communist censorship and truth-denying propaganda.

• **Raghu Rai, an Unframed Portrait***

Avani Rai, India, Finland, Norway

2017, English, Hindi, 55 mins.

A daughter just wanted to record her famous photographer father at work. However, in the process, the film becomes a portrait not only of a passionate photographer, but also of a father-daughter relationship in which the camera is a source of both connection and friction.

*the screening of the film will be followed by a Q&A with the director and the protagonist of the film, Raghu Rai.

Avani Rai was exposed to photography as a child through the work of her father. The two have traveled together to Kashmir, documenting both the political turmoil of the state and one another through stunning photographs and moving footage. This is her debut film.

• **Rang Rasika**

Sanjay Bhatt, India

2017, Odia, 9 mins.

This documentary film details the life of distinguished artist Jagadish Chandra Kanungo. He is the former president of Lalit Kala Akademi. Kanungo has done extensive research on the tribal crafts of Odisha and has received multiple awards for his paintings and graphic design work. In 2017 he received the Lifetime Achievement Award by Gandharva Kala Parishad for his contributions to arts and culture, at which time this film was released.

Sanjay Bhatt is quite well known as a talented young contemporary artist. He has also proved his versatile flair as a writer by penning many short stories in Odia. Born at Banki of Cuttack district, Sanjay Bhatt also keeps interest in directing art films and editing cultural magazines.

- **The Salesman (Forushande)**

Asghar Farhadi, Iran

2016, Persian , 123 mins.

After their old flat becomes damaged, Emad and Rana, a young couple living in Tehran, who are acting in Arthur Miller's *The Death of Salesman* are forced to move into a new apartment. Once there, an incident linked to the previous tenant of their new home dramatically changes the couple's life.

Asghar Farhadi is an Iranian director, producer, and writer. His films have earned international recognition for their insight into Iranian culture. Farhadi has won numerous awards for his works, including an Academy Award for his film *A Separation*, making him the first Iranian filmmaker ever to win an Oscar.

- **Santal**

Abhaya Nayak SCSTRTI, India

--, Odia, 30 mins.

This documentary film about the Santal tribe offers insight into one of India's largest ethnic groups. The Santals live in Odisha, Jharkhand, Assam, Bihar, and West Bengal. They are known for their lively music and colourful dance.

Scheduled Castes & Scheduled Tribes Research and Training Institute is the sponsor and producer of this informational documentary. The SCSTRTI focuses on researching and educating the public on tribal culture and development. The Institute is dedicated to the collection, preservation, and exhibition of tribal artefacts and traditions.

- **Screen Cowboy**

Morgan Guering, France

2017, English, 14 mins.

A bounty hunter launches into a dangerous quest: to find the icons of his childhood, before modernity definitively makes them disappear.

Morgan Guering began his education studying engineering but underwent a career change, graduating with a degree in film direction from Luc Besson's school, L'École de la Cité. *Screen Cowboy*, his second film, has received awards in many countries all over the world.

• **The Secret of Their Eyes (El Secreto de sus Ojos)**

Juan Jose Campanella, Argentina

2009, Spanish, English, 129 mins.

This Argentine-Spanish crime drama is based on the novel *The Question in Their Eyes* by Eduardo Sacheri. The film depicts a real-life case in which a judiciary employee and a judge investigate a rape and murder crime that turns into an obsession for everyone involved.

Juan José Campanella is an Argentine television and film director, writer and producer. He is a prominent figure of cinema in his country, and achieved worldwide fame with the release of his Oscar winning film *The Secret in Their Eyes*.

• **Silent Masks**

Mazin Sherabayani, Iraq

2016, Kurdish, 13 mins.

Lonely and isolated in a land where once was the cradle of images and sculptors, an artist is struggling to attract spectators, while commercial and popular arts are substituting the aesthetic of his true art.

Mazin Sherabayani lives in London, where he is pursuing his masters in Film, Television and Screen Media at Birkbeck University. He makes short films and is also engaged in script-writing, photography, and editing.

• **Soubhagya Mishra**

Sanjay Bhatt, India

2017, Odia, 2 mins.

A documentary film about acclaimed Odia poet Soubhagya Mishra, who received the Gangadhar National Award for Poetry in 2013. He is known for his contribution to India's legacy of distinguished literary tradition.

Sanjay Bhatt is quite well known as a talented young contemporary artist. He has also proved his versatile flair as a writer by penning many short stories in Odia. Born at Banki of Cuttack district, Sanjay Bhatt also keeps interest in directing art films and editing cultural magazines.

- **Timescapes**

Tom Lowe, USA

2012, English, 52 mins.

TimeScapes is the debut film from award-winning cinematographer and director Tom Lowe. The film features stunning slow-motion and timelapse cinematography of the landscapes, people, and wildlife of the American South West.

Tom Lowe spent several years in the US military as a war photographer and cinematographer before embarking on a career as a filmmaker. He pioneered several new techniques and helped design motorized time-lapse dollies and motion-control systems.

- **The Wandering Soul**

Ambuja Satapathy, India

2018, English, 29 mins.

The film chronicles a painter's escapade into solitude to catch the vibe as a means of contemplating the idea of life and death.

Ambuja Kumar Satapathy is a development communication professional and documentary filmmaker.

- **Wooden Temples of the Leningrad Region: Past and Present**

Smirnov Igor, Russia

2017, Russian, 34 mins.

Russia has developed a unique architectural style, not borrowed and not replicated anywhere else. Today, church life is being revived as new temples are built, including those made of wood. Special attention is paid to the events and people who influenced the destiny of wooden temples in the Leningrad region in this film.

Smirnov Igor studied at St. Petersburg State University, Russia. He is passionate about the documentation and preservation of Russia's unique traditions and rich culture.

Part 4: Events

Illustrated Lectures

Workshops

Illustrated Lectures

Animation and New Media

Talk by Manisha Mohan, 30 mins.

Manisha Mohan is an animator and the Senior Vice President of Design and Animation at Tata Interactive Systems. She is passionate about promoting the use of animated online programmes beyond entertainment, using them to educate and inspire young people both in and out of the classroom.

From the Written Words to Moving Images

Illustrated lecture by Nandita Das, 60 mins.

Nandita Das has acted in more than 40 feature films in 10 different languages. She made her directorial debut with *Firaaq* in 2008 and *Between the Lines* marked her debut as a playwright and theater director. She is an advocate for issues of social justice and human rights and was the Chairperson of Children's Film Society between 2009 and 2012. Nandita Das was the first Indian to be inducted into the Hall of Fame of the International Women's Forum. She was on the jury of Cannes Film Festival in 2005 and 2013. Nandita has also been conferred the 'Knight of the Order of Arts and Letters' by the French Government. She was a Yale World Fellow in 2014.

Raghu Rai and Avani Rai

Illustrated Lecture and Q&A Session with Raghu Rai and Avani Rai followed by a screening of the film *Raghu Rai, an Unframed Portrait*.

Raghu Rai is an award-winning photographer and photojournalist. He has worked for magazines such as Time, Life, and The New Yorker, among others. He has traveled around the world documenting the effects of disasters and unrest and has produced numerous books, including *Raghu Rai's India: Reflections in Colour* and *Reflections in Black and White*.

Avani Rai was exposed to photography as a child through her father. The two have traveled together to Kashmir, documenting both the political turmoil of the state and one another through stunning photography and moving footage.

Meet the Artist: Remembering Nirad Mohapatra

Commemorative talk with Manmohan Mahapatra, Birendra Das, Raju Mishra, Sampat Mahapatra, and Susant Lulu Mishra

Manmohan Mahapatra, friend and collaborator, is a director, writer, and producer.

Birendra Das, friend, is a documentary filmmaker and producer.

Raju Mishra, friend and collaborator, is a noted cinematographer, writer, and director.

Sampat Mahapatra, brother, is a distinguished media person, filmmaker, and bureau-chief of NDTV and presently the founder/editor of Oriya Daily: Niti Din.

Susant Lulu Mishra, one of Nirad Mohapatra's former students, is a film director and writer.

The Journey of an Artist

Panel discussion moderated by Siddhartha Tagore, 30 mins.

Gallerist and collector Siddhartha Tagore is the director and owner of Art Konsult Gallery in New Delhi. He is a great supporter of Indian contemporary art. Art Konsult has completed 4 museums on Contemporary Indian Art, Folk Art, Tribal Art, and the miniature traditions of India.

Workshops

Cinematic Films on a Budget: Digital Filmmaking

Workshop by Nandan Saxena, 180 mins.

Nandan Saxena is an award-winning independent filmmaker and media-trainer. With over two decades of filmmaking experience, his films are poignant portraits of the times, often blurring the thin line between documentary and cinema. He has been honoured with the prestigious National Film Award for his films made in conjunction with Kavita Bahl three times in addition to receiving a multitude of other awards and honours.

Imaging the Word: Calligraphy

Workshop by Canadian artist Bryan Mulvihill, 45 mins.

Bryan Mulvihill has been a long-time student of Asian Calligraphy and of ink brush painting, studying with many great Chinese and Japanese masters. Calligraphy, particularly in the Far East, is concerned with bringing the word, text, into a visual “picture” form. Calligraphy transforms the word into an image through the energetic movements of the brush stroke, much in a similar way that film translates a text or story into a visual sequence. Bryan works with Asian traditions of calligraphy in contemporary art methods of “CUT-UP” and “Permutation.”

Notes

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The Festival will be accompanied by workshops, performances, stalls for art publications, local art & craft, and Odia cuisine.

We are thankful

to our partner: Dept. of Tourism, Govt. of Odisha;

and for support from:

Dept. of Handlooms, Textile and Handicrafts, Govt. of Odisha;

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and to our Film contributors:

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12th Film Festival Team

Director: Aruna Vasudev

Associate Director: Biren Das

Film Selection Committee: Delhi

Aruna Vasudev, Festival Director

Raman Chawla, Sudhir Tandon, Siddhartha Das

Film Selection Committee: Bhubaneswar

Biren Das, Festival Associate Director, Manmohan Mohapatra, Raju Mishra, Shubhash Das, Prakash Nayak, Sushant Mishra

Production & Content Team

Mangala P Mohanty, Biswajit Raut, Digambar Mahalik, Krishna Gouda, Abigail Sobotka/Briner, Ayooshi Jain, Elise Ruth Robstad, Fengwen Lin, Marina Pretkovic, Sarfraz Ahmed

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