

PAST FORWARD

CELEBRATING CRITICAL PRACTICES

OCTOBER 30 - NOVEMBER 01, 2019

Welcome to **Past Forward: Celebrating Critical Practices**. We at India Foundation for the Arts (IFA) are delighted that you have made the time to be here.

As you know, IFA is a not-for-profit, independent, grantmaking organisation that supports research, practice and education in the arts and culture across India, since 1995. We believe that the arts and culture are essential to our individual and community lives, and for a more equitable and just world. As a facilitator, catalyst and provocateur in the field, we support critical investigations, explorations and experiments that push boundaries of knowledge and practice, and challenge dominant narratives.

We believe that the arts enable us to ask questions of our pasts, investigate the present, and imagine possible collective futures. The Arts Practice programme at IFA over the past five years have supported artists engaged in critical practices in the arts to challenge, disrupt and build the many worlds we inhabit in space and time. At this festival celebrating their work, we bring together 40 projects across disciplines such as photography, visual arts, theatre, film, gaming, graphic art, sound, music, dance, and puppetry. Through panel discussions, performances, film screenings, exhibitions and workshops, we hope to make 'Present' in 'Past Forward' the riveting explorations of these arts practitioners from all over the country. Their provocations will be presented under the themes of **Interrogating Pasts, Confluence of Forms, Engaging Communities, Making Meanings of Myths, Thinking Audiences** and **Imagining Futures**.

We are deeply grateful to our philanthropy partners, donors and supporters without whom this festival would not have been possible. We are also thankful that all the artists have taken time out to come and present their work here. And finally, you, the audience – we are so happy that you are present at Past Forward, sharing our anxieties and hopes about the lives we live and the worlds we make.

Thank you

Arundhati Ghosh, Executive Director

Sumana Chandrashekar, Programme Lead

Shubham Roy Choudhury, Senior Programme Officer: Arts Practice (Till July 16, 2019)

CONTENTS

Inaugural Performance	01
Opening Keynote Address	03
Closing Keynote Address	04
Curated Themes	05
Workshops	07
Panel Discussions	11
Performances	23
Film Screenings	37
Exhibitions	47
Thematic Map	61
Biographies	63
Utilities and Assistance	77
The IFA Festival Team	78
Acknowledgements	79

01

02



INAUGURAL PERFORMANCE

WEDNESDAY, OCTOBER 30, 2019 | 03:00 PM - 04:00 PM

FOYER | GROUND FLOOR

V VENKATARAJU AND TEAM

Across South India, festivities are generally ushered in by Nadaswaram and Thavil. These instruments with their robust sounds convey joyousness and celebration. We inaugurate Past Forward: Celebrating Critical Practices with this musical practice that has challenged dominant narratives in the production and aesthetics of Carnatic music.

This performance will be led by V Venkataraju, a leading Nadaswaram artist recognised by All India Radio and Doordarshan, Chennai. He has performed extensively and has been awarded several titles including the *Nadaswara Kalaratna* and *Asthana Vidwan* of Kanchi Kamakoti Peetam. He will be accompanied by Manjunath PV on Nadaswaram, Pradeep N and Bharatidasan V on Thavil, Naresh on Tala and Purushottam on Shruti.

OPENING KEYNOTE ADDRESS

WEDNESDAY, OCTOBER 30, 2019 | 04:00 PM – 05:00 PM

AUDITORIUM

ARTISTS IN TROUBLED TIMES: PAST PRESENT

SUNIL SHANBAG

03 The context of artistic practice in India has changed with a dizzy rapidity, leaving many struggling to
04 understand the value of their work and the role it can play. Sunil Shanbag will share the voices and thoughts
of those artists who have grappled with similar circumstances with courage and integrity in the past. The
opening keynote address will thus explore whether there are ideas we can borrow, threads we can pull,
inspirations we can seek and strategies we can build on in the present moment learning from our pasts -
across time, geographies, cultures and contexts.

Sunil Shanbag is a theatre producer/director, television writer/producer and the co-founder and artistic
director of Theatre Arpana and Tamaasha Theatre. Over the past 40 years, his work across various genres of
theatre practice has been engaging with and presenting the complex nature of contemporary India
covering themes such as class, caste, gender and other inequalities, on stage as well as in various alternative
performance spaces. His work is seen at major theatre festivals across the country, and has also been
presented over two seasons at the Shakespeare Globe Theatre in London.

He received the Sangeet Natak Akademi Award in 2017.

CLOSING KEYNOTE ADDRESS

FRIDAY, NOVEMBER 01, 2019 | 06:00 PM – 06:45 PM

AUDITORIUM

RANGABHOOMIYA HUDUKAATA (IN SEARCH OF THEATRE)

B JAYASHREE

On Karnataka Rajyotsava Day, B Jayashree will take us on a journey through the history of early Kannada theatre. Beginning with folk theatre, she will trace the story of Company Theatre and illustrate the contributions made by her grandfather Gubbi Veeranna to the world of theatre. She will also share her experiences growing up in this rich and varied theatre milieu, learning about it and becoming the theatre practitioner she is today.

B Jayashree is an actor, singer and director in film and theatre. She leads Spandana Theatre in Bangalore which was set up in 1976 and made a name for itself with plays such as *Lakshapati Rajana Kathe* and *Karimayi* in the 80s. Over the years, she has worked with notable theatre personalities, including Ebrahim Alkazi, BV Karanth, Girish Karnad and others. Active on the stage, she has acted in critically acclaimed movies like *Nagamandala*, where she played the role of a blind woman. She has also lent her voice to a number of songs in *Sandalwood*, including the hit number *Car Car* from *Nanna Preethiya Hudugi*. She was nominated to the Rajya Sabha in 2010. She received an honorary D Litt degree from the Karnataka State Open University in 2009. She was the director of Mysore-based theatre institute Rangayana.

She received the Sangeet Natak Akademi Award in 1996 and the Padma Shri in 2013.

INTERROGATING PASTS

The past is at once a legacy to treasure and a burden to bear. It is sometimes obstinate, sedimented and at others, free flowing in the way it shapes our present and future. In different ways, notions of the past have gripped the artist's mind and informed their practice. The projects showcased here point to the multiple ways in which artists have conversed with pasts. While finding inspiration, artists have also challenged, rejected, questioned, critiqued, reinterpreted and departed from the pasts.

CONFLUENCE OF FORMS

05 Art forms have always existed and thrived in each other's company. They have evolved through mutual
06 influence and nurturing. Artists working in specific art forms often engage in others to challenge
themselves, make experiments, learn new skills or get inspired with unusual possibilities of outcomes. The
projects showcased under this theme were in part born out of the desire to see the results of two or more
forms in conversation with each other. While some of these projects borrow and build through their
respective techniques and methodologies, others provoke new ways of looking at making work.

ENGAGING COMMUNITIES

Artistic and cultural practices of various communities, community knowledge systems, and traditional /
contemporary political and social discourses embedded within specific communities, have been at the
centre of many arts projects. Practitioners have often drawn strongly on community knowledge, attempted
to address questions of community identity/ies and taken their work back into the community space after
spending time working with them and making the work. The projects showcased here are representative of
the diverse ways in which community engagement in the arts are prevalent today.

MAKING MEANINGS OF MYTHS

Myths have played a significant role in helping humanity interpret their lives, understand their experiences and make meaning of their existence. They connect quotidian lived realities to the larger concepts of power and truth. Artists have always used and borrowed from myths to make works that attempt to extend beyond the immediate struggles of living, to seek broader questions of life. The projects showcased under this theme represent some of these attempts. While some of the projects relook at myths of the past, others consider the possibility of constructing new ones.

THINKING AUDIENCES

Far from being passive consumers, the audiences have always played a powerful role in shaping the trajectory of arts practices. They have encouraged practitioners to chart new paths, discover new content and find new ways of communicating it to the larger world. Practitioners too, on their part, have tried in many ways to break boundaries with their audiences and make them integral to their work. Some of the projects showcased here have attempted to build new audiences, enabled wider public access to their work and embraced audiences as active participants in their work.

IMAGINING FUTURES

The human race today finds itself irrevocably trapped between two conflicting emotions about its future - the anxiety and fear of slowly destroying this planet; the hope and desire that a better world is possible. Artists have always been at the forefront of imagining the diverse possibilities that our futures can bring upon us. The projects showcased under this theme bring together some of the ways in which they envisage, project and frame our imminent destinies. While some of the projects raise questions about our nature of occupying the planet, others explore new ways of experiencing and learning about the arts and its connection to life.

07

08



THE JUMPING PROJECT

WEDNESDAY, OCTOBER 30, 2019 | 11:00 AM - 01:00 PM

AMPHITHEATRE

The Jumping Project began with a desire to create an environment that values the immediacy of action over artistic interpretation. The physicality of jumping is explored for many reasons. Foremost among them is the paradox contained in the act of jumping – a primeval impulse to escape and reach for freedom, while at the same time an expression of inevitable fall – being bound by the forces of gravity. Jumping is also a physicality that is common to other bodily disciplines such as sport and martial arts, where the decorative element is stripped off to reveal a pure mechanics of the body.

This workshop takes us through the building blocks of *The Jumping Project* as a way to unlearn and relearn our bodies.

FACILITATOR: Preethi Athreya



09

10



DECODING INTIMACY, DESIRE AND AFFECT

WEDNESDAY, OCTOBER 30, 2019 | 11:00 AM - 01:00 PM

BOARD ROOM

The workshop aims to bring together the participants and collectively broadening our understanding of gender, sexuality and desire through references to the choreographic work *Queen-size*. By watching short clips of the work and unpacking it in discussion, the participants will be encouraged to deconstruct and read the work through the lenses of action, affect and interpretation as well as experience some of the movement propositions explored in the work.

Through an introduction to *Queen-size's* choreographic structures, its triggers, creation process and challenges, the workshop proposes to open out questions around aesthetics, intimacy and viewership. With a discussion on the performance's relationship with Section 377 of the Indian Penal Code, along with references to the history of the struggle against 377 in India, the workshop will open a discussion on the political potency of performance and its particular relationship with sexuality and activism.

FACILITATOR: Mandeep Singh Raikhy



11
12



Pushpamala creates discussions around the art of K Venkatappa | **Susnato** explores Bengali Little Magazines | **Padmini** reinterprets a Bharatanatyam composition | **Sarbajit** examines the history of the Left government in West Bengal | **Sharanya** explores the role of women in Yakshagana



WEDNESDAY, OCTOBER 30, 2019

05:00 PM - 07:00 PM

SEMINAR ROOM 1

This panel will discuss the multiple paths artists have traversed to converse with diverse pasts to cherish, challenge and re-interpret it, while creating art in the present times.

PANELISTS

Padmini Chettur

Pushpamala N

Sarbajit Sen

Sharanya Ramprakash

Susnato Chowdhury

MODERATOR

Jonathan Barlow

INTERROGATING PASTS



13



14



Jyoti explores the idea of the 'black hole' | **Barun** explores the lives of the first 'lady' doctors in Bengal | **Madhuja** makes Nabarun Bhattacharya's novel *Lubdhak* into a graphic novel | **Umashankar** aurally maps archaeological sites in South India



THURSDAY, OCTOBER 31, 2019

10:00 AM – 12:00 PM

SEMINAR ROOM 1

This panel will discuss new possibilities with active dialogue between diverse art forms to influence and nurture each other.

PANELISTS:

Barun Chattopadhyay

Jyoti Dogra

Madhuj Mukherjee

Umashankar Mantravadi

MODERATOR:

Justin McCarthy

CONFLUENCE OF FORMS





Bassu and **Rajkumar** facilitate a project among the Mir musicians in Rajasthan | **Bikram** explores power and agency for multiple Hindi speaking audiences | **Deepa** seeks the identity and politics of the 'refugee' | **Mandeep** opens up discursive spaces for conversations on sexuality and desire



THURSDAY, OCTOBER 31, 2019

02:00 PM - 04:00 PM

SEMINAR ROOM 1

This panel will discuss how audiences shape art making and encourage artists to chart new paths.

PANELISTS

Bassu Khan

Bikram Ghosh

Deepa Rajkumar

Mandeep Singh Raikhy

Rajkumar Rajak

MODERATOR

Neelam Man Singh

THINKING AUDIENCES





Ekta attempts to gather, on a moving train, different perspectives around identity | **Alakananda** documents the lives of the Armenian community in Kolkata | **Soumya** explores the lives of veteran artists from the Jatra | **Sumona**, with the local communities, re-activates the Chitpur locality of Kolkata



THURSDAY, OCTOBER 31, 2019

04:30 PM - 06:30 PM

SEMINAR ROOM 1

This panel will discuss art projects that engage community knowledge systems and enquires into community identity/ies.

PANELISTS

Alakananda Nag

Ekta Mittal

Soumya Sankar Bose

Sumona Chakravarty

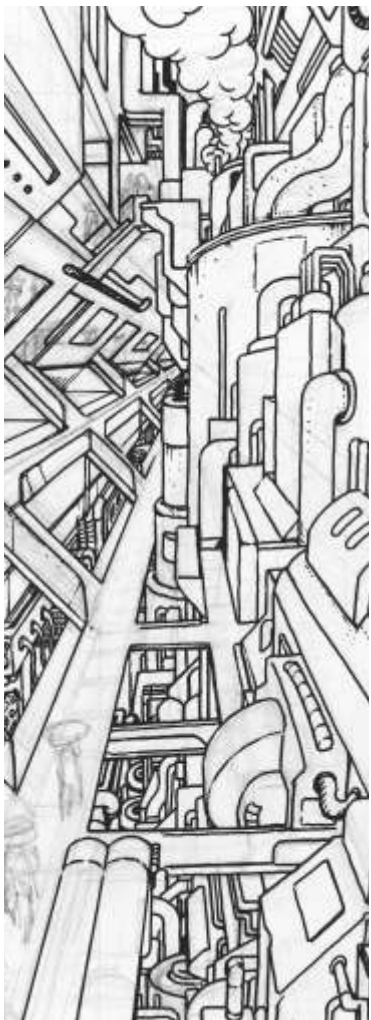
MODERATOR

Sumana Chandrashekar





Deepika works with narratives of hair across cultures | **Shena** questions the idea of 'othering' in human societies | **Ranjini** explores women's experiences of the nuptial chamber | **Appupen** probes into the futuristic realm of an imaginary world | **Murugaboopathy** researches doll traditions in Tamil Nadu



FRIDAY, NOVEMBER 01, 2019

10:00 AM - 12:00 PM

SEMINAR ROOM 1

This panel will discuss the many explorations of myths in art making that seek larger truths for our lived experiences.

PANELISTS:

Deepika Arwind

George Mathen (Appupen)

Ranjini Krishnan

S Murugaboopathy

Shena Gamat

MODERATOR:

Gitanjali Rao



21

22



Pallavi and **Sahej** explore the philosophical possibilities of interplanetary travel | **Rajiv** explores mobile phones and its impact on our lives | **Ranjana** and **Anurupa** build discourse on puppetry in India



FRIDAY, NOVEMBER 01, 2019

02:00 PM – 04:00 PM

SEMINAR ROOM 1

This panel will discuss creative articulations of our imagine collective futures.

PANELISTS

Anurupa Roy

Pallavi Paul

Rajiv Krishnan

Ranjana Pandey

Sahej Rahal

MODERATOR

Sanjay Kak



IMAGINING FUTURES



23

24



BLACK HOLE

LANGUAGE: English, Hindi

WEDNESDAY, OCTOBER 30, 2019 | 07:30 PM - 09:15 PM

AUDITORIUM

Amongst cosmological objects, black holes - regions in space time where the gravitational force is so strong that nothing, not even light, can escape - have a special place, evoking a sense of mystery and awe for physicists and ordinary people alike. A woman, a single white sheet, and the cosmos - these are the three elements that comprise this work. An ordinary person begins to explore ideas from theoretical physics, delving into theories of space and time in an attempt to find a greater engagement with the universe and with herself. The notion of 'singularities' forms a running theme through the piece: both the singularity of our experience of the self - entirely contained and accessible to oneself alone - and the singularity inside a black hole, a point where space and time fold in on themselves and disappear.

As concepts from astrophysics intertwine with personal narratives exploring love, loss, mortality, experiential limits, and the bodies we live in, this piece examines our thirst for knowledge, our hunger for experience, and how the two combine to create our understanding of the cosmos we inhabit. In terms of the performance language, it moves between real and mundane, the scientific, and the dream like - images, sounds and text forming a fabric of space time that explores the outer cosmos and the inner cosmos.

PROJECTION DESIGN: Anuj Chopra

SOUND DESIGN: Neel Chaudhuri

COSTUME DESIGN: 11.11 / Eleven Eleven

PUBLICITY DESIGN: Arjuna Shankar

PRODUCTION MANAGERS: Anoop Gupta, Sachin Kamani

DEvised, DIRECTED AND PERFORMED BY: Jyoti Dogra



25

26



EMA-GI WARI (STORIES OF MY MOTHER)

THURSDAY, OCTOBER 31, 2019 | 12:00 PM - 01:00 PM
SEMINAR ROOM 1 AND 2

Ronidkumar Chingangbam (Akhu), along with the band Imphal Talkies, will perform from *Ema-gi Wari*, a concept album looking at the idea of Manipur beyond its geographical boundaries. This album was born out of conversations with Manipuris who Akhu met in Bangladesh and Assam. Their ancestors had left Manipur during the Burmese invasion between 1819 and 1826.

The songs of this album carry stories of displacement, migration and hardships in the lives of the Manipuri diaspora in the Barak and Surma valleys of Assam and Bangladesh.

VOCALS, GUITAR, HARMONICA: Ronidkumar Chingangbam (Akhu)

CAJON, VOCALS, PERCUSSION: Irom Singthoi

PENA, VOCALS: Chaoba Thiyam

BASS: Karnajit Laishram

ELECTRIC GUITAR: Loitongbam Sunil Singh



27

28



SONGS FROM SNAKES

LANGUAGE: English, Hindi

THURSDAY, OCTOBER 31, 2019 | 07:00 PM - 08:00 PM

AUDITORIUM

Songs from Snakes, songs and music from *Three Hearings on the Existence of Snakes in the Human Bloodstream* is presented, while attempting to give a gist of the story. The audience's questions become a part of the performance, as do the actors' own reflections and associations.

Three Hearings on the Existence of Snakes in the Human Bloodstream is an adaptation of the science-fiction story by James Alan Gardner. It is a fantastical account of the history of how 'otherness' is manufactured and how differences between human beings are willfully magnified, preserved and even worshipped.

ENSEMBLE CAST: Alia Sinha, Anant Dayal, Ashish Paliwal, Dhruv Rai, Dhruv Yadav, Gunjan Gupta, Mohit Mukherjee, Niranjani Iyer, Piyush Kumar, Rea Krishna, Subadhra Kamath, Tapesh Sharma, Varoon P Anand and Vignesh Iyer

DIRECTOR: Shena Gamat

MUSIC DIRECTOR: Anant Dayal, Subadhra Kamath

DRAMATURGE: Niranjani Iyer

PRODUCER: Ashish Paliwal

SONGS: DOT, Varoon P Anand

MUSICAL ARRANGEMENT: Anant Dayal



29

30



A MUSICAL PERFORMANCE: EXPERIENCING NOORI

FRIDAY, NOVEMBER 01, 2019 | 12:00 PM - 01:00 PM

FOYER | FIRST FLOOR

Kavish has been working on the creation of a new musical instrument that he has named *Noori*. He was deeply inspired to create a new instrument after a gentleman, watching him play the guitar, advised him to 'create his own music'. It was then that he set out to find for himself a new sound vocabulary and a new instrument that would enable a contemporary musical expression, while still keeping its connections to the rich legacy of Indian string instruments.

Noori is a string instrument belonging to the family of guitar, sarod, rabab. One can play all three schools of music - Western, Indian and Arabic (maqamat) on it. The soundboard is made of skin which can be tuned and it is also used as a percussive membrane. Kavish will be performing his original songs on *Noori* and guitar solo, along with his poetry.

NOORI, VOCALS: Kavish Seth



विठ्ठल माझा
my vithu



31

32

VITHU MAZHA—SONGS OF THE WOMEN WARIKARI POETS

FRIDAY, NOVEMBER 01, 2019 | 04:00 PM - 04:45 PM

FOYER | FIRST FLOOR

While the warikari tradition of Maharashtra is fairly well known across India, the sung poems of the women mystics are rarely sung in the tradition today. Perhaps it is because the women talk about bhakti in myriad hues, going beyond the comfortable frameworks of worship and devotion, and take on forms and characters that one would hardly expect in traditional devotional poetry. They challenge singular notions of bhakti and devotion, and are deeply relevant for our times - both in the context of women's lived experiences and non-linear ideas of bhakti today. Shruthi has been researching these poems and setting them to music. While most of these poems exist in print, they have been largely ignored in traditional performance and practice. Inspired by the translations of Dr Jacqui Daukes, Shruthi set out to compose and record these poems, using both traditional musical idioms of the abhang, and going beyond.

While all of the compositions to be presented here are rooted to a tradition, they take on new meanings and forms with music that brings out nuances of the poetry. Shruteendra Katagade and Yuji Nakagawa worked with Shruthi to create new ways of interpreting abhangs.

VOCALS: Shruthi Vishwanath

TABLA: Shruteendra Katagade

HARMONIUM: Dnyaneshwar Sonawane



33

34



A READING OF EXCERPTS FROM MUKTIDHAM

FRIDAY, NOVEMBER 01, 2019 | 05:00 PM – 05:45 PM

SEMINAR ROOM 2

This play is set in the 8th century, at a Matha in a fictional town called Beerpur. It is the time when the Pala kings were ruling the east and large parts of northern India. These kings were Buddhist; Buddhism was at its peak and on the verge of declining. There had been mass conversions to Buddhism. The story revolves around this Hindu temple town which is surrounded by Buddhists. The protagonist is Agnivesh, a scholar in the Matha. The head of the Matha, Nath Nand, who has always separated religion from politics, is faced with a choice upon retirement to the Muktidham, to die and achieve salvation.

Which of his students shall be his successor? Will it be Yuyutsu, who believes in opening up the doors of the temple for the lower castes? Or Agnivesh, who believes in raising an armed resistance to Buddhism? This will be a dramatised reading of excerpts from the play *Muktidham*.

CAST: Ashwini Kumar Chakre, Ipshita Chakraborty, Irawati Karnik, Kafeel Jafri, MD Pallavi,
Sandeep Shikhar, Shubhrajyoti Barat

PRODUCTION: Shashank MC

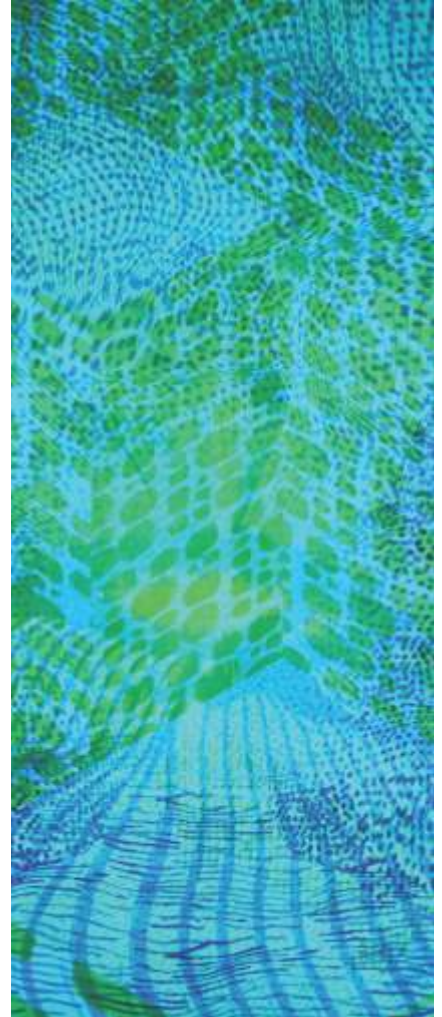
PLAYWRIGHT AND DIRECTION: Abhishek Majumdar

CO-DIRECTION: Neel Sengupta



35

36



RAKSHAS

LANGUAGE: Hindi

FRIDAY, NOVEMBER 01, 2019 | 07:00 PM - 08:30 PM

AUDITORIUM

In a faraway land, under a grey mountain at the edge of a forest near a lake, there lives a town full of people. For hundreds of years, this town has been ruled by a monster - a rakshas. One day, a young hero named Veera arrives at the town, and takes it upon herself to free the townspeople. With the odds stacked against her, Veera prepares to battle the rakshas and rescue the town, whether they like it or not. On her journey, she meets new and interesting people, finds fantastical and magical items, and even falls in love.

But will it be enough to save the day? *Rakshas* brings together fantasy, comedy, romance and satire to tell a story of a people trying to decide what their freedom is worth.

SCRIPT: Irawati Karnik with dramaturgical inputs from Arshia Sattar and edited by Khyati Narang

DIRECTOR: Bikram Ghosh

ENSEMBLE CAST: Ankit Pandey, Kritika Bhattacharjee, Piyush Kumar, Sumit Rawat, Saumya Jakhmola, Uma Katju

SOUND DESIGN: Neel Chaudhuri, Rahul Sharma

STAGE DESIGN: Viraag Desai

LIGHTING DESIGN: Abhinav Khetarpal

COSTUMES: Megha Khanna

REHEARSAL COACHING: Kriti Pant, Pooja Anna Pant

THINKING AUDIENCES



37

38



THE COMMON TASK

THURSDAY, OCTOBER 31, 2019 | 02:00 PM - 04:00 PM | BOARD ROOM

FRIDAY, NOVEMBER 01, 2019 | 10:00 AM - 01:00 PM | BOARD ROOM

What does it mean to leave? Or to prepare to leave? Or prepare to mean to leave? What does returning mean to those who only buy one-way tickets? Something to be deferred for as long as possible, like a promise, bouncing amidst stars in the night sky of a distant galaxy. Until now, an irreversible exit from the earth was only possible in death, inevitable for life. It is now an option. To stay is as much of an option as to leave. The search for humanity's next bold frontier begins with a one-way ticket.

The Common Task is an experimental HD video film on the Mars One project, which aims to set up the first human settlement in Mars. It is about the proposition of a one-way trip to Mars, and explores the philosophical possibilities of interplanetary travel. Woven around the stories of two applicants who want to make this journey, the film includes scientific reports, plans, charts, and personal journals, interspersed with interviews with future astronauts.

DIRECTOR: Pallavi Paul and Sahej Rahal

DURATION: 52 minutes | LANGUAGE: English, Hindi



39

40



TRANSFORMER ROOM

THURSDAY, OCTOBER 31, 2019 | 02:00 PM – 04:00 PM | BOARD ROOM

FRIDAY, NOVEMBER 01, 2019 | 02:00 PM – 05:30 PM | BOARD ROOM

The city is undergoing beautification at the turn of the century. The city-council has decided to make it reveal in its new avatar, and thus, the entire population of street dogs must be driven out from the city. But, what could possibly be the most inconspicuous and hassle-free method of removing the dogs from the streets? After heated debates and discussions regarding the economic feasibility and efficiency of each method, the authorities decide to gather wayward street dogs around, and imprison them within the pinjrapoles - homes for abandoned animals, which are effectively 'concentration' camps. But will the dogs go without a whimper? Why is the 'Dog Star' shining so brightly? Is there a secret message? Can the (under) dogs fight back?

An adaptation of the classic Nabarun Bhattacharya science-fiction, the plot revolves around subjects of anthropocene, ecology, war, violence, political crises, and possible revolution. This 'short' narrates a climatic moment, as the dogs contemplate – what is to be done.

DIRECTOR: Avik Mukhopadhyay

DURATION: 08 minutes | LANGUAGE: English



41

42



BELA

THURSDAY, OCTOBER 31, 2019 | 04:30 PM – 06:00 PM | BOARD ROOM

FRIDAY, NOVEMBER 01, 2019 | 10:00 AM – 01:00 PM | BOARD ROOM

Kids are playing by a pond. An iron ore factory at the horizon is emitting thick, brown smoke. The evening sky is cloudy. We are in Bela, a small village in eastern India that is rather difficult to find on the map. Beyond the railway line is a Sal forest where young men practice Chhau dance. The women of the village frequent the forest to gather firewood. Inhabited by tribal communities, namely the Kurmis, the Santhals and the Mundas, Bela is part of the erstwhile Jungle Mahal, an area infamous as the 'red corridor' of the Maoist movement in the post-colonial period. The violent past of this region goes back further, to the forced migration during the colonial rule.

Who does the forest belong to and who belongs to the forest? Refraining from traditional interviews, this creative documentary is an intimate portrait of a tribal village at the threshold of 'development'.

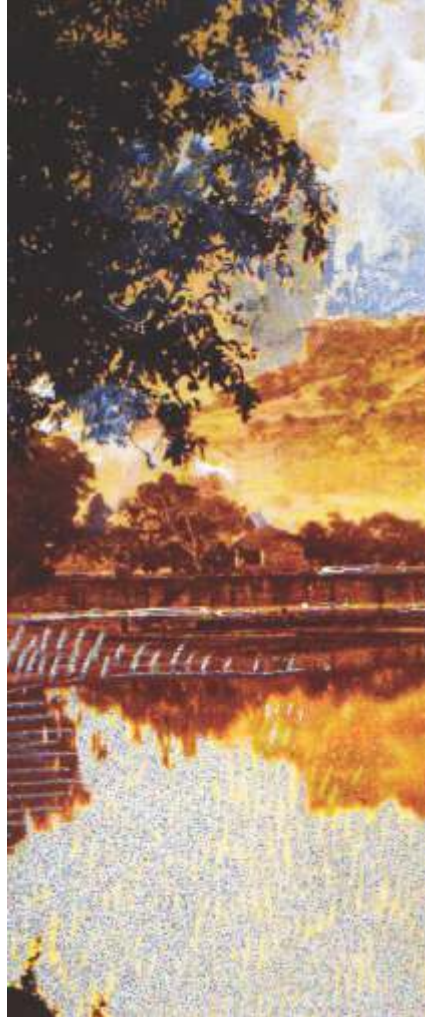
DIRECTOR: Prantik Basu

DURATION: 64 minutes | LANGUAGE: Rarh Bangla



43

44



INTERVALS | DEPARTURES | THE JOURNEY



THURSDAY, OCTOBER 31, 2019 | 10:00 AM - 01:00 PM | BOARD ROOM

FRIDAY, NOVEMBER 01, 2019 | 02:00 PM - 05:30 PM | BOARD ROOM

Intervals is a short, experimental film on time, memory and technology. It documents the history of sound recording and playback, using over a hundred photographs and footage of sound related equipment such as phonographs, gramophones and radios. In doing so, it brings together fragmentary traces of analogue technologies from across a century. Animating the archive, nostalgically celebrating the material, mechanical magical world of analogue devices, this experimental film emerged out of research that formed part of my larger project on an early twentieth century Indian musician.

DURATION: 02 minutes and 30 seconds

Departures was created as a formal experiment. In it, drawn animation over a photographic portrait serves as a meditation on degradation, erasures and disappearance. Combining a recorded song, and a ghostly photograph, this short work uses the face and remarkable voice of the early twentieth-century musician Abdul Karim Khan (1872–1937) to provoke these questions-what can technology retain of a human presence? how much is lost or forgotten, overwritten by time?

DURATION: 01 minute and 30 seconds

The Journey is an excerpt from a longer animated film on the life of the early twentieth century musician Abdul Karim Khan (1872–1937), this clip recounts his train journey from Baroda to the bustling colonial city of Bombay in 1898.

DURATION: 01 minute

DIRECTOR: Anitha Balachandran

45

46



LORNI—THE FLANEUR

THURSDAY, OCTOBER 31, 2019 | 10:00 AM - 01:00 PM | BOARD ROOM

FRIDAY, NOVEMBER 01, 2019 | 02:00 PM - 05:30 PM | BOARD ROOM

Shem (Adil Hussain), an out of work, self-styled detective with a sharp sense of the streets escapes the lethargy of small town Shillong when he is asked to investigate the disappearance of an object worthy of great cultural value.

Navigating narrow streets and dark alleys, he embarks on an emotional and mental journey reflective of his reality and that of Shillong.

DIRECTOR: Wanphrang Diengdoh

DURATION: 106 minutes | LANGUAGE: Khasi, Hindi, Pnar and English



47

48



LET'S SING AN OLD SONG: A PRESENTATION OF PHOTOGRAPHS

SOUMYA SANKAR BOSE

ON VIEW: Photographs

WEDNESDAY, OCTOBER 30 – FRIDAY, NOVEMBER 01, 2019 | 10:00 AM – 06:00 PM

SAANCHI GALLERY

Let's Sing an Old Song: A Presentation of Photographs features photographs of Jatra artistes. These images, over a period of time, capture the changing lives of the artistes, the characters they played, and their connection and allegiance with the Jatra form. They also depict them largely in the characters' garb - but offstage, in the spaces they inhabit and occupy in the present day.

Born into an extended family of Jatra artistes, Soumya began this photo-series documenting his uncle who retired from Jatra and joined a railway factory, hoping to do what he could not as an artiste - earn a living. Jatra is a theatre form of undivided Bengal that dates back to the 16th century. The form employs dialogue, monologue, songs and instrumental music to tell stories. The plots of Jatra plays vary from Indian mythology and historical events to contemporary societal issues and they are enacted upon wooden stages without any barriers between the actors and the audience, facilitating direct communication.





It is remarkable that during the early 1950s, the young men of the world were united in their quest for a better world. The 1950s were not only the decade of the atomic bomb, but also the decade of the space race. The young men of the world were united in their quest for a better world. The 1950s were not only the decade of the atomic bomb, but also the decade of the space race. The young men of the world were united in their quest for a better world.

From the left, the young men of the world were united in their quest for a better world. The 1950s were not only the decade of the atomic bomb, but also the decade of the space race. The young men of the world were united in their quest for a better world. The 1950s were not only the decade of the atomic bomb, but also the decade of the space race. The young men of the world were united in their quest for a better world.

Handwritten musical notation on a yellow sheet of paper, likely lyrics or a score, displayed on a music stand.

THE SCHOLAR MUSICIAN AND THE SENI USTADS: SNAPSHOTS FROM A PERSONAL ARCHIVE

CENTRE FOR STUDIES IN SOCIAL SCIENCES, CALCUTTA (CSSSC)

PRINCIPAL COLLABORATOR: LAKSHMI SUBRAMANIAN

ON VIEW: Selected panels and listening stations from a larger exhibition organised in Kolkata titled *The Scholar Musician and the Seni Ustads: Exploring and Exhibiting the Birendra Kishore Roy Chowdhury Collection*

WEDNESDAY, OCTOBER 30 – FRIDAY, NOVEMBER 01, 2019 | 10:00 AM – 06:00 PM

FOYER | SECOND FLOOR

The Scholar Musician and the Seni Ustads: Snapshots from a personal archive features digitised collection of papers belonging to Birendra Kishore Roy Chowdhury (1903-1975), the late music scholar and musician of Gauripur in Assam. This exhibition is an attempt to showcase the depth, diversity and individual eccentricities of a personal archive and to review its significance for both music-making and for its public history.

This exercise helps establish the unparalleled influence of a remarkable lineage of teachers - hereditary ustads, senis and non senis whose importance as teachers, torch-bearers of a classical tradition remains underrepresented in public perception. The musical material was integrated into the collection with artistic inputs provided by practitioner-collaborator, Professor Sanjay Bandyopadhyay.



51

52



THE PUBLIC
TURNS DOWN
THE CHIEF
MINISTER'S
CLAIM THAT
THE POLICE
ACTION WAS
ONLY A
RESULT OF
CONFUSION ...



THAT THE FIRING WAS IN A BID TO
PROTECT THEMSELVES ...

THE PEOPLE SUDDENLY SIT UP
TO KNOW WHAT 'DEVELOPMENT'
REALLY MEANS ...

NO MORE FENCE-SITTING ...
OR MUTED GRUMBLINGS ...
NOW IT'S TIME TO COME OUT !!

RAMBLINGS

SARBAJIT SEN

ON VIEW: Excerpts from the graphic novel titled *Ramblings*

WEDNESDAY, OCTOBER 30 – FRIDAY, NOVEMBER 01, 2019 | 10:00 AM – 06:00 PM

SAANCHI GALLERY

Ramblings is a graphic novel aiming at mapping an entire Bengali middle class mindscape with its age-old romantic revolutionary illusions and dreams and, later, its despair after the collapse of the Left Front government in West Bengal.

Ramblings has seen both blood on the streets and blunt boredom spreading roots in our brains. The story is chiefly confined to a very mundane suburb where the author grew up. The dramatis personae – mostly nowhere people – are from bleak squatters' colonies. The place almost falls out of time and yet it is somehow connected with the many political and ideological upheavals in the world outside.

INTERROGATING PASTS



53

54



A MUSEUM OF DUBIOUS SPLENDORS

DHRUV JANI

FOR PLAY: An interactive digital game titled *A Museum of Dubious Splendors*

WEDNESDAY, OCTOBER 30 – FRIDAY, NOVEMBER 01, 2019 | 10:00 AM – 06:00 PM

FOYER | SECOND FLOOR

A Museum of Dubious Splendors is a storybook from the world of *Somewhere*. It is a quiet game about prosaic objects and spurious histories, and an irreverent rumination on the nature of an archive and the violence inherent in its forms of recollection.

Adapted from a collection of etiological tales written by the Gujarati poet Mir Umar Hassan, this game is an attempt at translating and restoring the original fragmented work into coherent fiction.



55

56



HOLD NOTHING DEAR: ARMENIANS OF CALCUTTA

ALAKANANDA NAG

ON VIEW: Photographs, Photobook

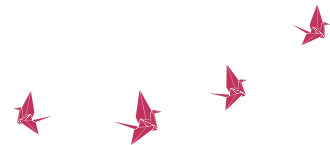
WEDNESDAY, OCTOBER 30 – FRIDAY, NOVEMBER 01, 2019 | 10:00 AM – 06:00 PM

SAANCHI GALLERY

Hold Nothing Dear: Armenians of Calcutta is a photo book with text and photographs on Calcutta's oldest minority community, the Armenians. The book brings to the surface that the first Christian grave in Calcutta is that of an Armenian from 1630, sixty years before Job Charnok docked on its shores.

Could the Armenians be considered the founders of modern Calcutta? It looks at important contributions made by the community in terms of architecture, trade, culture. With no designs on colonising, Calcutta was their home. For the few that remain, past glory, a patchy recollection of better times and the idea of being Armenian is what remains.

ENGAGING COMMUNITIES



57

58



MANIYARA

RANJINI KRISHNAN

IDEAL VIEWING: One person at a time. The door is closed when the viewer enters *Maniyara*

WEDNESDAY, OCTOBER 30 – FRIDAY, NOVEMBER 01, 2019 | 10:00 AM – 06:00 PM

FOYER | FIRST FLOOR

Maniyara is a two channel video installation set in a traditional south Indian wedding chamber. The central projection is titled *Daughters of Scheherazade* and side projection is called *I-poem*. The physical installation has more elements of a wedding chamber.

Maniyara translated from Malayalam is a nuptial chamber - a knotted time-space at the edge of bridal fantasy. It is a brides' place of contemplation. Nuptial chamber is a shadowy, nocturnal and oneiric space where the bride becomes the story. It is also a claustrophobic space that is capable of invoking escape fantasies.



59

60



MEN OF PUKAR

ABUL KALAM AZAD

ON VIEW: Photographs

WEDNESDAY, OCTOBER 30 – FRIDAY, NOVEMBER 01, 2019 | 10:00 AM – 06:00 PM

SAANCHI GALLERY

Men of Pukar is the third part of a group of independent yet interconnected photographic images from Abul Kalam Azad's long-time series titled *Story of Love, Desire and Agony* that takes a re-look at the places and people mentioned in the Tamil classical epic tragedy *Cilappathikaram* in the contemporary context. At a time when issues of identity, gender stereotypes and territory are becoming causes for bloodshed and carnage, *Story of Love, Desire and Agony* strives to unveil the limiting cultural constructs around identity, territory, gender and unravel our unified past and collective lineage.

The monochrome images of *Men of Pukar* series were shot in the contemporary regions corresponding to ancient Sea Port Pukar (Kaveripoompatinam) situated at the end-point of river Cauvery. Building upon the intrinsic connections between poetry and photography, this series recollects the memories of the legendary port city that lives in the minds of the people and the lingering lifestyle remnants of the prolonged cross border relations, through its men. Some of these monochrome images may contain direct references to Sangam literary texts, but such connections are secondary at best; the primary text to be referred to in the reading of these images is simply the life and lifestyle of common people who are usually absent in the mainstream historical and cultural discourse.

THINKING AUDIENCES



61

INTERROGATING PASTS

PANEL DISCUSSION:

Padmini Chettur
Pushpamala N
Sarbjit Sen
Sharanya Ramprakash
Susnato Chowdhury
Moderator:
Jonathan Barlow

EXHIBITION:

Lakshmi Subramanian
(CSSSC)
Sarbjit Sen

PERFORMANCE:

Abhishek Majumdar
Shruthi Vishwanath

FILM SCREENING:

Wanphrang Diengdoh

62

CONFLUENCE OF FORMS

PANEL DISCUSSION:

Barun Chattopadhyay
Jyoti Dogra
Madhuja Mukherjee
Umashankar Mantravadi
Moderator:
Justin McCarthy

EXHIBITION:

Dhruv Jani

PERFORMANCE:

Jyoti Dogra

FILM SCREENING:

Anitha Balachandran
Avik Mukhopadhyay
Prantik Basu

WORKSHOP:

Preethi Athreya

ENGAGING COMMUNITIES

PANEL DISCUSSION:

Alakananda Nag
Ekta Mittal
Soumya Sankar Bose
Sumona Chakravarthy
Moderator:
Sumana Chandrashekar

EXHIBITION:

Alakananda Nag
Soumya Sankar Bose

PERFORMANCE:

Ronidkumar Chingangbam
(Akhu)

MAKING MEANINGS OF MYTHS

PANEL DISCUSSION:

Deepika Arwind
George Mathen (Appupen)
Ranjini Krishnan
Shena Gamat
S Murugaboopathy
Moderator:
Gitanjali Rao

EXHIBITION:

Ranjini Krishnan

PERFORMANCE:

Shena Gamat

THINKING AUDIENCES

PANEL DISCUSSION:

Bassu Khan
Rajkumar Rajak
Bikram Ghosh
Deepa Rajkumar
Mandeep Singh Raikhy
Moderator:
Neelam Man Singh

EXHIBITION:

Abul Kalam Azad

PERFORMANCE:

Bikram Ghosh

WORKSHOP:

Mandeep Singh Raikhy

IMAGINING FUTURES

PANEL DISCUSSION:

Anurupa Roy
Pallavi Paul
Rajiv Krishnan
Ranjana Pandey
Sahej Rahal
Moderator:
Sanjay Kak

PERFORMANCE:

Kavish Seth

FILM SCREENING:

Pallavi Paul and Sahej Rahal

ABHISHEK MAJUMDAR

Abhishek Majumdar is a Bangalore based playwright, theatre director and educator. He is currently the artistic director of Bhasha Centre for Performing Arts, a company that produces work in Indian and other South Asian languages with focus on gender and dalit studies. His plays have been performed widely, both nationally and internationally. He is a member of the Young Vic Director's network, London and was at the Lincoln Center Director's Lab in 2012. He also teaches a playwriting course in NYU, Abu Dhabi. He has received Charles Wallace Trust Fellowship, Inlaks Scholarship, Lispa Scholarship, and Robert Bosch Arts Grant. He writes in English, Hindi, and Bangla and his work has been translated to English, Hindi, Bangla, Marathi, and French published by Oberon books, Bloomsbury and Palgrave.

ABUL KALAM AZAD

Abul Kalam Azad is a contemporary Indian artist. He is the founder editor-in-chief of PhotoMail, an online magazine for photo-art. He has also worked as a photo-journalist with many prominent news agencies and periodicals in India and abroad, including Press Trust of India. He was a recipient of the Charles Wallace Fellowship and French Government Scholarship, with which he carried out his higher studies in photography and printmaking in England and France. In 1996, he quit his full-time photo-journalism job to practice photography independently. His works are largely personal explorations and documentation of experiences, and memories of his native land, people and their culture. He is the founder-chairman of Ekalokam Trust for Photography, a not-for-profit foundation dedicated to protecting and promoting contemporary photography and allied art forms.

63

64

ALAKANANDA NAG

Alakananda Nag is a Goa based visual artist. Her works involve photographs, archive, object and text. She studied documentary photography and photojournalism at the International Center of Photography, New York. She has been a participating artist in the Fulbright funded international project titled *Following the Box*. She has been working towards a project on the Armenian community of Kolkata for over nine years. It started as a documentary photo project in 2010, and transformed into an idea dealing with fading away of the community and their relationship to their past glory. The manuscript is now ready for publication.

ANITHA BALACHANDRAN

Anitha Balachandran is a Bangalore based experimental animation filmmaker. She studied animation at the National

Institute of Design, Ahmedabad and completed her Masters at the Royal College of Art, London. She explores documentary themes and visually uses a range of techniques including drawing with pencil, sand and charcoal, stop-motion and decolage with found / archival images in her works. She often employs oral histories, songs and poetry to create subjective meditations on real events. Her films have been screened and awarded internationally at festivals. She has also been commissioned to create animated installations for a number of exhibitions in museums and public spaces.

ANURUPA ROY

Anurupa Roy is a puppeteer, puppet theatre director and designer. She is the founder and managing trustee of Katkatha Puppet Arts Trust. She has been a researcher in residence at Deutsches Forum, Bochum and Institute International de la Marionette Charlevesille-Mezeires in France. She has been at Pro Helvetia Artists in Residence at Rote Fabrik, Zurich and guest faculty at World Arts and Cultures at UCLA, Los Angeles. She has directed over 25 puppet performances for Katkatha, TIE Company, National School of Drama. She is a recipient of the Ustad Bismilla Khan Yuva Puraskar, Aditya Birla Kalakiran Puraskar, Shankar Nag Theatre Award and Mahindra Excellence in Theatre Award. She is currently the General Secretary of UNIMA India, the Indian chapter of the Union Internationale de la Marionette and is on the puppetry committee of Sangeet Natak Akademi.

AVIK MUKHOPADHAYAY

Avik Mukhopadhyay is a cinematographer, well-known for his collaboration with Rituparno Ghosh's films which includes *Chokher Bali* (2003), *Rain Coat* (2004), *Antarmahal* (2005), *The Last Lear* (2007), *Chitragada* (2012, associate director), *Satyanweshi* (2013). He has also shot popular films such as *Bhooter Bhabishyat* (2012), *Bunty aur Babli* (2005), *Pink* (2016), *October* (2018) and *Badla* (2019). Avik has received the National Film Award for Best Cinematography thrice for his work in *Patalghar* (2003), *Bhalo Theko* (2004), *Antaheen* (2009). He is also the director of the new-age Bengali thriller *Ekti Tarar Khonje* (2010). His feature-length stop-motion animation project, *Lubdhak*, is developed from Transformer Room made with support from India Foundation for the Arts.

BARUN CHATTOPADHYAY

Barun Chattopadhyay is a Kolkata based researcher. As a student, he has had the opportunities to attend esteemed institutions like Presidency College, Jadavpur University, Kolkata, Visva-Bharati University, Santiniketan and Hebrew

University of Jerusalem, Israel, graduated from Presidency College and received PhD from Visva-Bharati, Santiniketan. After working at different colleges as a lecturer of Bengali Language and Literature, he has been working on a biography of Dr Kadambini Ganguly since 2011. This research led him to the unheard history of 'uneducated' medicine-women and midwives of pre-colonial and colonial-Bengal. Currently, he is in search of the context and scattered narratives related to them.

BASSU KHAN

Mir Bassu Khan is one of the torchbearers of the Mir musical legacy of Rajasthan. Over the last 22 years, Bassu has been working towards invigorating the musical tradition of the Mirs and finding newer context for its growth and sustenance. Braving a host of socio-cultural challenges, Bassu is committed to passing on the Mir musical tradition to the next generation.

65

BIKRAM GHOSH

Bikram Ghosh is an actor and director with the Tadpole Repertory in New Delhi. He is also the coordinator of The Looking Glass Project, Tadpole's workshop initiative for people of all ages focused on encouraging theatre and creativity as a vehicle for recreation and healthy living. Bikram is one of the creators and directors of *NDLS*, Tadpole's ongoing comedy revue about life in Delhi and National Capital Region. His most recent productions include *This Will Only Take Several Minutes*, made in collaboration with Hanchu Yuei, Tokyo and *PlastiCity*, a play for toddlers and *Rakshas*, an adaptation of Yevgeny Schwarz's *The Dragon* written by Irawati Karnik.

66

DEEPA RAJKUMAR

Deepa Rajkumar is a writer and theatre practitioner, with a focus on the ethics and politics of knowledge production and production of creative, collaborative and autonomous spaces, wherein diverse marginal/ised discourses and practices are centred, conceptually, and from people's lives, in and through dialogical processes and productions.

DEEPIKA ARWIND

Deepika Arwind is a Bangalore based theatre-maker, playwright and performer. She works under the banner of The Lost Post Initiative, a fluid collective that works with diverse artists, largely around gender. She is a scholar of the Internationales Forum at Theatretreffen and presented her work at The John F Kennedy Centre of Performing Arts in

2016 and Ballhaus Naunynstrasse, Berlin in 2018. She has won and been nominated for several awards including The Hindu Playwright Award, Stückemarkt Prize at Theatretreffen, and Toto Award. Her current nationally and internationally touring works are *No Rest in the Kingdom* and *I am not here* slated to be presented at Vaginale, Vienna in October 2019. Her previous works, among others, include *A Brief History of Your Hair* and *Nobody Sleeps Alone*. She is author of the children's book *Sarayu* published by Le Cosmographe Éditions, France, 2018.

DHRUV JANI

Dhruv Jani is an author and the founder of a two person experimental game design studio, Oleomingus. His practice is at the intersection of post-colonial literature, speculative architecture and games, creating stories that seek to understand how spaces, histories and languages change when expressed within interactive mediums. His best known work is a sprawling narrative experiment called *Somewhere*. This is an anthology of interactive fiction that translates archives and restores the munificent works of the poet Mir Umar Hassan and his search for the city of Kayamgadh.

EKTA MITTAL

Ekta Mittal is the co-founder of Maraa, a media and arts collective in Bangalore. At the collective, she works as a practitioner, researcher, curator and facilitator around issues of gender, labour and caste in rural and urban contexts. She works with creative practices in public space, through independent production and collaborations with other artists. She also makes films around labour, migration and cities since 2009.

GEORGE MATHEN (APPUPEN)

George Mathen (Appupen) is a comics creator, visual artist and musician who tells stories from the mythical dimension called Halahala. He has been creating the mythology of Halahala since 2005 and his first graphic novel, *Moonward* was published by Blaft in 2009. Then came *Legends of Halahala* and *Aspyrus*, both from HarperCollins. His fourth graphic novel, *The Snake and the Lotus*, supported by India Foundation for the Arts has been published by Amazon-Westland in 2018. Appupen launched his online comic series with the popular superhero satire *Rashtraman* and the politically charged *Dystopian Times* in 2015. He is the founder/editor of Brainded India which is an arts collective.

GITANJALI RAO

Gitanjali Rao is a self-taught animator and film maker. She emerged into the international stage with her animated short

Printed Rainbow which was premiered in Cannes Critic's week in 2006. This film went on to win 25 awards and was shortlisted for the Oscar in 2008. Her four independently produced animated shorts have been to over 150 international film festivals and received more than 30 awards. Her body of work includes animated commercials, pre-production for animated features, logo-motions, graphic novels and illustrated stories. She is also an award winning actor on stage and in films.

JONATHAN BARLOW

Jonathan Barlow is a scholar and musician. He became interested in Hindustani music in the mid-60s and like many others travelled from Australia to India to study. First in Maihar and later in Kolkata, he had many teachers among who were Radhika Mohan Maitra (sarod), Bimala Prasad Chatterjee (vocal), Sunil Bose and Jayanta Chatterjee (bandeeshes), Dr Bimal Roy songs and theory, and Ustad Aslam Khan (gayaki). He has always been interested in making musical instruments and has experimented with designing several sarods, beens (veenas) and tanpuras. He has contributed to the edited volume *Music and Modernity* edited by Amlan Das Gupta and published by Thema. Along with Lakshmi Subramanian, he wrote a brief history of Hindustani music for the Economic and Political Weekly some years ago.

67

68

JUSTIN MCCARTHY

Justin McCarthy is both a musician and dancer. He is currently the Director of Performing Arts department at Ashoka University, Sonapat. During childhood, he trained as a classical pianist and later as a harpsichordist. He began studying Bharatanatyam in 1978. He has lived in New Delhi since 1980, where he teaches piano privately and also taught dance at the Shriram Bharatiya Kala Kendra for many years since 1990. Justin has performed extensively both as a musician and as a dancer over the past three decades. He has choreographed a large number of solo and ensemble works in the Bharatanatyam idiom. In addition to performing, he has written articles on the arts in various newspapers and journals over the years. He has also worked on two films, *O Friend, This Waiting!* with a grant from India Foundation for the Arts and *Koothu* supported by Public Service Broadcasting Trust with filmmaker Sandhya Kumar.

JYOTI DOGRA

Jyoti Dogra is a Mumbai based theatre artist who directs and performs. Her work attempts to find a performance language through metaphors created with the body, voice and text. In the past few years, her theatre practice has moved increasingly towards making devised pieces, not driven by narrative or text but uses the self as the starting

point. The material and aesthetics of her work is inspired by the urban Indian ethos, rooted in personal and collective histories, attempting to explore the very personal and finding the universal within it. The focus of her work is the cosmos within and without. She has performed in all major and small cities in India, showcasing her work in alternate and formal spaces. Her work has also been shown in Tokyo, New York, London, Zurich, Berlin, Warsaw, Denmark, Washington DC, Singapore and Hong Kong.

KAVISH SETH

Kavish Seth is an independent singer, songwriter, poet and musician who writes primarily in Hindustani. He has invented his own instrument, *Noori*. He conceptualised Zubaan, a music project that aims to create platforms for collaboration between independent music artists from different corners of India. It has now become a collective of more than 40 artists in major towns and villages. Through Zubaan, Kavish has facilitated collaborations and organised more than a hundred music performances until now in Odisha, Varanasi, Deoria, Kausani, Khetri, Nagpur, Wardha, Gadchiroli, Mumbai and Kolkata.

LAKSHMI SUBRAMANIAN

Lakshmi Subramanian is a historian and arts scholar. Currently Professor, Humanities and Social Sciences, BITS, Pilani-Goa, she has had a long and distinguished teaching and research career. She retired as Professor of History, CSSSC, Kolkata and holds an associate fellowship in the Institute of Advanced Studies, Nantes. She has worked extensively on music history. Her publications include *From the Tanjore Court to the Madras Music Academy: A Social History of Music in South India* (Delhi: Oxford University Press, 2006) and *New mansions of Music Performance, Pedagogy and Criticism* (Delhi: Social Science Press, 2008). More recently, she has completed a work on Gandhi and Sonic nationalism, slated for publication in October of this year.

MADHUJA MUKHERJEE

Madhuj Mukherjee is an artist, filmmaker and teacher. She teaches Film Studies at Jadavpur University, and is author of books and scholarly papers. She has published extensively, including books and anthologies on industrial history, technological transformation, women and work, and trans/regional cinema. She is an ARThinkSouthAsia Fellow and received a grant from Goethe-Institut under their Five Million Incidents programme. She has presented her solo media installations at various international programmes and venues. Films written (*Qissa*, 2013) and directed (*Carnival*, 2012)

by her have received international recognition. Presently, Madhuja is working on her second graphic-novel, *The Dog Star*, supported by India Foundation for the Arts.

MANDEEP SINGH RAIKHY

Mandeep Raikhy is a dance practitioner with a particular interest in exploring the intersections between dance creation, performance, research and pedagogy. Since 2009, Mandeep is managing director at Gati Dance Forum, Delhi. He is currently assistant professor at the MA Performance Practice (Dance) of Ambedkar University, Delhi. He began studying jazz at age 19 at Danceworx, New Delhi, and his subsequent interest in contemporary dance took him to London where he completed a BA (Hons) in Dance Theatre at Trinity Laban Conservatoire of Music and Dance. Since 2010, Mandeep has created several dance works, notably *Inhabited Geometry* (2010), *a male ant has straight antennae* (2013) and *Queen-size* (2016). These works have travelled across the country and internationally over the years including Kampnagel, South Bank Centre and Singapore International Arts Festival.

69

NEELAM MAN SINGH

70

Neelam Man Singh is a theatre artist. She has a Masters degree in History of Arts as well as a Diploma from the National School of Drama. In 1979, she moved to Bhopal and was attached to The Rang Mandal, a theatre repertory attached to the multi-arts complex, Bharat Bhavan. In 1984, she moved to Chandigarh where she set up her own theatre company called The Company. Alongside The Company, she has been teaching in the department of Indian theatre, Panjab University and was also the chairperson of the department. The group has participated in major national and international festivals. She is the recipient of numerous awards, including the Sangeet Natak Akademi Award and the Padma Shri. She is presently the Professor Emeritus at Panjab University.

PADMINI CHETTUR

Padmini Chettur is a dance practitioner. She began her contemporary dance career with Chandralekha in 1990. Breaking away from Chandralekha's work in 2001, her practice shifted the choreographic tradition to a minimal language that has visually translated concepts of time and space as they relate to contemporary experience. Deriving vocabularies from phenomenology, cultural studies, insect movements, astronomy, physiotherapy and sport, she has created a taut visual language that exits the narrow bounds of the stage. During her career as a choreographer, spanning two decades, she collaborated with sculptors, light artists, filmmakers, and sound-artists. Her approach to

movement research is scientific in rigueur. *From Wings and Masks* in 1993 till date, throughout her oeuvre, she has been concerned with refining form through experiments with the body.

PALLAVI PAUL

Pallavi Paul is a film researcher and video artist. She is currently a PhD candidate at the School of Arts and Aesthetics, JNU. Her work has been shown nationally and internationally, at various programmes and venues. Her films have also shown in film festivals like Experimenta, TENT, Mumbai Film Festival etc. She is the recipient of fellowships from Charles Wallace Trust and Inlaks Shivdasani Foundation. She has also received CSDS Social and Digital Media Fellowship, Arts Practice grant from India Foundation for the Arts, PSBT Fellowship for non-fiction film and CAMP pad.ma fellowship for experimental video.

PRANTIK BASU

Prantik Basu is a filmmaker who has been making short films and experimental documentaries since 2007. He graduated in English literature from Calcutta University and studied Film Direction at the Film and Television Institute of India. His works have been shown at various festivals worldwide including Berlin, Rotterdam, Oberhausen, Experimenta and Kochi-Muziris Biennale. His experimental short film *Sakhisona* won a Tiger Award at the IFFR in 2017 and his student short *1, 2* won the Indian Jury Award at MIFF in 2012. He is currently working on a project with support from Hubert Bals Fund.

PREETHI ATHREYA

Preethi Athreya is a Chennai based contemporary dancer. She trained in Bharatanatyam and later went on to do a Postgraduate degree in Dance Studies at Laban Centre, London. Working within the Indian contemporary dance scene as a performer, choreographer and facilitator, Preethi belongs to a league of dance-makers in India today who use dance as an agent of change. Her recent ensemble work, *The Jumping Project* (2015) reflects an endeavour to find an honest body, possibly unbeautiful, but free of artifice. She is also one of the co-founders of Basement 21, a practice-based performance collective in Chennai.

PUSHPAMALA N

Pushpamala N is a photo and video performance artist, sculptor, writer, curator and provocateur. She was recently the

Artistic Director and Curator of Fauna of Mirrors, the 2nd edition of the Chennai Photo Biennale (2019) during which she also organised the first International Photography Conference in India titled *Light Writing*. In her collaborations with writers, theatre directors and filmmakers, she seeks to subvert the dominant discourse and is known for her feminist work and embracing of multiple realities. In 1996, she created a fictitious institution Somberikatte (Idler's Platform) as a space for discourse. In 2016, she organised an International Conference, *Mysore Modernity, Artistic Nationalism and the Art of K Venkatappa* to mark its 20th anniversary and is now co-editing the book which will be published by Routledge.

RAJIV KRISHNAN

Rajiv Krishnan is a Chennai based theatre director. After studying economics and international business, sheer serendipity led him to theatre. After dabbling in several plays, he plunged in neck deep as an actor in 1998 and directed his first play in 2000. In 2006, he co-founded the theatre collective Perch. The collective has been constantly exploring new ways of storytelling on a variety of themes from pure fantasy to contemporary Indian reality and humour to political satire. Some of Perch's plays include *Miss Meena, Under the Mangosteen Tree, Jujubee, Monkey and the Mobile, Kira Kozhambu* and *Mondays are best for flying out of windows*.

71

72

RAJKUMAR RAJAK

Rajkumar Rajak is a writer, theatre constructor and facilitator. Recently, he facilitated Mir musician's project in Bikaner for India Foundation for the Arts, Bangalore and contributed as guest faculty for Drama in Education at Hyderabad Central University. He is currently associated with Azim Premji Foundation as Teacher Educator for Drama in Education. He is also the co-founder of Ex-tra, An Organisation. He has received grants from India Foundation for the Arts, Inlaks Shivdasani Foundation and Ministry of Culture, Government of India.

RANJANA PANDEY

Ranjana Pandey is a puppeteer, playwright, theatre and television director, and educator. She is the editor and publisher of SUTRADHAR, an e-magazine on the puppet arts. She serves as the president of UNIMA India and is on the puppetry committee of Sangeet Natak Akademi. In 1982, she founded and directed Jan Madhyam, a community media-based, educational puppetry company. In 2000-2002, she created and directed the first puppetry-based, 18-episode television series for children, *Khullum Khulla*, which was telecast by India's national broadcasting corporation, Doordarshan, several times through a period of eighteen months. She is also on the faculty of several teacher training

and mass communication colleges including Jamia Millia Islamia University in New Delhi and she gives workshops on puppetry for education, therapy and development.

RANJINI KRISHNAN

Ranjini Krishnan is a researcher and screenwriter interested in exploring the exchanges between conceptual thinking and creative arts. She is Senior Research Coordinator at Sahapedia, Kochi. With a Doctoral degree in Cultural Studies from Centre for the Study of Culture and Society, Bangalore, she has experience in diverse portfolios ranging from television journalism, video production and qualitative research. She has produced and scripted the National Award winning feature length documentary *A Pestering Journey* and one of the co-script writers of the feature film *Kanyaka Talkies*.

RONIDKUMAR CHINGANGBAM (AKHU)

Ronid Chingangbam (Akhu) is an Imphal based singer, songwriter and poet. He founded the folk rock band Imphal Talkies in 2008. He has collaborated with bands and artists like Asian Dub Foundation, Rahul Ram, Guru Rewben Mashangva etc. He organises the annual arts and music festival called *Where Have All The Flowers Gone?* in Imphal. In 2015, he initiated the children music project *A Native Tongue Called Peace* which is an attempt to bring peace and harmony among the various ethnic groups in Manipur. He has performed in festivals like NH7 weekender, Ziro festival of music among many others in India. He has also performed at various venues in Bangladesh and Nepal. With his band Imphal Talkies, he has released several singles and four full length albums.

S MURUGABOOPATHY

S Murugaboopathy is an actor, playwright, and musician and educator with over 15 years of experience. He is also the founder and director of Manalmagudi Theatre Land. After completing formal training in Theatre at Pondicherry and Tanjore, he is settled in Kovilpatti, a small town in Thoothukudi. He has acted in and directed more than 20 plays contextualising the silences and gaps in mainstream history such as the forgotten faces of great theatre personalities, the loneliness of prisoners, the tragic life of migrant labourers and refugees, farmer suicides, suppressed local histories and the detachment of human life from the local cultural-ecological landscape. He received the prestigious Ustad Bismillah Khan Yuva Puraskar by Sangeet Natak Akademi in 2011. He has also directed about 40 children's plays, and published books of his selected plays, children's stories and written many articles on theatre.

SAHEJ RAHAL

Sahej Rahal is a Mumbai based performance artist. His installations, film, performances and video games are part of a constructed mythology that he creates drawing upon sources ranging from local legends to science fiction. He has participated in numerous institutional, solo and group exhibitions, nationally and internationally, including the Bhau Daji Lad Museum, Mumbai, MACRO Museum, Rome, Midlands Art Centre, Birmingham, Centre for Contemporary Arts, Glasgow, Jewish Museum, New York, PRIMARY, Nottingham, the Liverpool Biennial, Setouchi Triennial, Kochi Muziris Biennale and Vancouver Biennale. His work has also been exhibited at Galleria Continua, Les Moulins, France and Art Stage Singapore. He is the recipient of the Inlaks Emerging Artist Award, India Foundation for the Arts grant, the Forbes India Art Award, Cove Park/Henry Moore Fellowship and the Sher-Gil Sundaram Arts Foundation Installation Art Grant.

SANJAY KAK

Sanjay Kak is an independent documentary filmmaker and writer whose recent works include the films *Red Ant Dream* about the persistence of the revolutionary ideal in India, *Jashn-e-Azadi* based on the idea of freedom in Kashmir, and *Words on Water* about the struggle against the Narmada dams in central India. In 2017 he published the photobook, *Witness – Kashmir 1986-2016/ 9 Photographers* under the independent imprint of Yaarbal books. He is the editor of the anthology *Until My Freedom Has Come – The New Intifada in Kashmir*. A self-taught filmmaker, he has been active with the documentary cinema movement in India. He also writes occasional political commentary, and reviews books that he is engaged by.

SARBAJIT SEN

Sarbajit Sen is a Kolkata based, award winning comics artist and filmmaker. He contributed comic strips/ cartoons to some major English dailies for more than a decade. His first comic book *The Adventures of Timpa* was exhibited and certified at BD, Switzerland. His works have been exhibited nationally and internationally at many venues including Mangasia: Wonderlands of Asian Comics, Barbican Centre, London, Luma Art Gallery, Chicago. He is one of the editors of *Longform: An Anthology of Graphic Narratives*.

SHARANYA RAMPRAKASH

Sharanya Ramprakash is a theatre maker who works in both English and Kannada language theatre. She is one of the founders of Dramatist Anonymous (Dramanon) in Bangalore which she runs along with three other artists. She also

trained under Sanjeeva Suvarna of the Udupi Yakshagana Kendra. Over the last 12 years she has directed, acted and produced several works that have been performed nationally and internationally. She is the recipient of fellowships and grants from Inlaks Shivdasani Foundation and India Foundation for the Arts. In addition, she was a Theatertreffen International Forum scholar in 2016 and member of Lincoln Centre Director's Lab in 2018.

SHENA GAMAT

Shena Gamat is a Delhi based theatre practitioner, voice artist and labour activist. She is the co-founder of Barefoot! Theatre Company, Delhi. She has worked with directors such as Lushin Dubey, Anamika Haksar, Roysten Abel, Sohaila Kapur and others. She was head of the Youth and Culture programme at Society for Labour and Development and director for the show *ZANGOORA* at Kingdom of Dreams, Gurgaon.

SHRUTHI VISHWANATH

Shruthi Vishwanath is a singer, composer and educator who explores intersections of classical and folk, visceral and intellectual. She primarily sings mystic poetry from across traditions, especially poetry that cut across gender and caste lines, and draws parallels between traditions. She is known for her interpretations of poems by women. She has performed extensively across India and around the world. Shruthi is also an educator, working with communities and organisations to use music and the arts in diverse ways to build better lives.

SOUMYA SANKAR BOSE

Soumya Sankar Bose is a photographer. He completed a one-year diploma in Photography from Pathshala South Asian Media Institute, Dhaka. His project, *Full Moon on a Dark Night* was awarded Magnum Foundation's Photography and Social Justice Fellowship. In 2018, he was awarded Magnum Foundation's Migration and Religion grant. He has also received grants from India Foundation for the Arts for the project *Let's Sing an Old Song* in 2015 and in 2017. He is one of the participants of 2019 Joop Swart Masterclass by World Press Photo Foundation, Amsterdam. His work has appeared in The New York Times, Granta, Indian Express, The telegraph, BBC Online, Platform, scroll.in, The caravan, Conde Nast, The British Journal of photography and many more.

SUMONA CHAKRAVARTY

Sumona Chakravarty is a visual artist, designer and arts manager. She is a graduate of the Srishti School of Art Design

and Technology, Bangalore, and the Graduate School of Design at Harvard University. She is the founder of Hamdasti, a Kolkata based arts organisation that connects artists to community spaces to collaboratively create engaged public domains. She balances her time between Hamdasti, and Start Up! where she works with designing programs and processes for social entrepreneurs. Her work explores the role of art in society, testing its potential in transforming relationships between people, communities and the city. She is also an ArtThink South Asia Fellow and a Fellow at the Global Cultural Leaders Program hosted by the Cultural Diplomacy Platform of the European Union.

SUSNATO CHOWDHURY

Susnato Chowdhury is an independent journalist, researcher, writer and the editor of the Bengali little magazine, Bodhshabdo since 1999. Bodhshabdo has carved a niche among readers for carefully crafted aesthetics and well-curated content. Susnato was also a columnist and regular contributor to Bengali newspapers such as Anandabazar Patrika and Sambad Pratidin. He has four published books titled *Chhotogalpo* (Shudhu Bighe Dui, 2018), *Mudran Karmashala: Little Magazine: File Copy* (Bodhshabdo, 2018, Ed.), *Highway Highway* (Ravana, 2015), *Three A Shibtala Street* (Offbeat, 2009). He has worked in ABP Pvt Ltd and STAR India. Printing and typography are his special fields of interest.

75

76

UMASHANKAR MANTRAVADI

Umashankar Mantravadi is a sound recordist and technician. For the last ten years, he has been building low-cost ambisonic microphones to record music and, more importantly, to take acoustic measurements in archaeological spaces. His design, the Brahma, is a four-headed microphone, uniquely designed to capture multiple audio properties. He has received two grants from the India Foundation for the Arts for his work in archaeoacoustics. The first in 2015, to do acoustic measurements at two archaeologically important sites at the Vadakkamnathan Koothambalam in Thrissur, Kerala, and the amphitheatre at Anupu in Nagarjunakonda, Andhra Pradesh. The second grant, in 2018 was for training students of architecture, theatre and archaeology in archaeoacoustics. He has delivered talks at the Asia Society, New York, the School of Architecture and Environment, Mumbai, Jawahar Kala Kendra, Jaipur, Kiran Nadar Museum, Delhi and Bangalore International Centre, Bangalore on his work in archaeoacoustics.

WANPHRANG DIENGDH

Wanphrang K Diengdoh is an independent film maker and founder of Red dur, a production space for films and music. In 2009, he was awarded the Public Arts Grant by the Foundation of Indian Contemporary arts for his installation *Kali*

Kamai. In 2011, his debut short film *19/87* bagged all the awards at the GISFF Film Festival. He also received the Early Career Film Fellowship awarded by Tata Institute of Social Sciences, Mumbai in 2013. In 2017, he released *Because We Did not Choose*, a film on the participation of tribal labour in the First World War. He also co-wrote and edited *My Name is Eeooow* which was awarded the prestigious Intangible Culture prize at the Royal Anthropological Institute's Ethnographic Film Festival, UK and Best Film at the Film Festival della Lessinia.

GETTING TO BANGALORE INTERNATIONAL CENTRE (BIC)

Bangalore International Centre

New Building, No 07, 4th Main Rd, Stage 2, Domlur, Bengaluru - 560 071

BUS STAND:

Domlur Bridge | 700 metres away

Stage 2, Domlur, Bengaluru - 560 071

METRO STATION:

Indiranagar | 1.8 kilometers away

Chinmaya Mission Hospital Road, Binnamangala, Stage 1, Indiranagar, Bengaluru - 560 038

77

RAILWAY STATION:

Bangalore City railway station | 9.4 kilometers away

Kempegowda, Sevashrama, Bengaluru - 560 023

78

AIRPORT:

Kempegowda International Airport Bengaluru | 41.2 kilometres away

KIAL Road, Devanahalli, Bengaluru - 560 300

MEDICAL:

In case of any urgent medical concerns, contact Chinmaya Mission Hospital directly | 080 2502 6100

1, Chinmaya Mission Hospital Road, Opposite Krishna Temple, Defence Colony,

Indiranagar, Bengaluru - 560 038

For any other help, contact:

Bangalore International Centre (BIC) | 080 2535 9680

India Foundation for the Arts (IFA) Helpdesk | Pramila Bai KK: +91 94490 26823

THE IFA FESTIVAL TEAM

Arundhati Ghosh

A Aslam Basha

C Suresh Kumar

Darshana Davé

John Xaviers

Joyce Gonsalves

Krishna Murthy TN

Menaka Rodriguez

Nagaraj MP

Pramila Bai KK

Pranav Sethuraman

Radhika Krishna Bharadwaj

Rajashree Raju

Ria Dantewadia

Ruam Mukherjee

Savitha Sundaraj

Spandana Bhowmik

Suman Gopinath

Sumana Chandrashekar

Sushmita Gulrajani

Tanveer Ajsi

and

Shubham Roy Choudhury (Till July 16, 2019)



THANK YOU!

We would like to thank all the individuals, partners and donors whose support has made
Past Forward: Celebrating Critical Practices possible

Venue Partner

Bangalore International Centre (BIC)

Philanthropy Partners

Biocon Limited

C Krishniah Chetty Group of Jewellers

Goethe-Institut / Max Mueller Bhavan

Jaithirth (Jerry) Rao

RMZ Foundation

Sandeep & Gitanjali Maini Foundation

Support for Brochure

Aditya Birla Sunlife Mutual Fund

Ista Event Management & Adinnova

Gallery G

Global Calcium

Star City Cars

S – Soft Solution

Vinar International

Outreach Partner

Kempegowda International Airport Bengaluru

Festival and Production Support

Arbor Brewing Company
Apollo 27 and Bhagini ICON Hotel
Falana Films
Gallery Sumukha
Green by Goonj
Nitin Joshi
STIR

Key Note Speakers

B Jayashree and Sunil Shanbag

All our Festival Participants, Grantees of IFA and Volunteers at the Festival

Images Courtesy

Representational image used on page 01 is sourced from Pinterestcom
Grantees of IFA

Printing

Raghu K, Precision Fototype



With best compliments from

Vinar International Pvt Ltd



gallery g

With the best wishes from



Stage, Stage lighting, Building Lighting, Sound systems,
Backdrops, Flower Decorations, Photo / Video,
Choreography, Exhibition stalls, Corporate Gifts,
Mcs, Djs, Poster designing, Digital marketing, Corporate training
etc. etc.

YOU DESIRE, WE DELIVER

Contact : 98451 07177 & 63641 02010



www.starcitycars.in

H.I.G no 5, 1st Main, 80ft Double Road, Dollars Colony,
RMV 2nd Stage, Bengaluru - 560 094
E-mail : starcitycars@gmail.com
Phone : 080 - 23412006 / 23516232
Mob : +91 99024 25588 / 98803 09650



STAR CITY CARS

Since 1995

**TRAVEL
PARTNER**

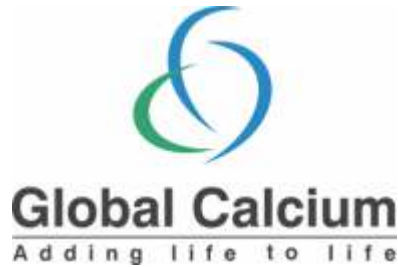
About Us:

***Star City Cars is a privately owned company
Established 1995 in Bengaluru,
started by Jagadisha Jayaram. Presently Star City Cars
occupies one of the prominent places in the industry
with two decades of experience ...***

Our Major Clients

- Glaxosmithkline Pharmaceuticals Ltd. (GSK)
- Jawaharlal Nehru Centre (JNCASR)
- La Renon Healthcare Pvt. Ltd.
- Liebherr-Machine Tools India Pvt Ltd
- Centre For Nano and Soft Matter Sciences (Cens)
- National Institute of Advanced Studies (NIAS)
- M. S. Ramaiah University of Applied Sciences
- HDFC ERGO General Insurance Company
- National Insurance Company & Many more ...

WITH BEST COMPLIMENTS



***Global Calcium** is a leading Company worldwide specializing in the innovation, development, production of complex Active pharmaceutical ingredients and organic mineral salts.*

Corporate Office:

No 1, Hundred Feet Road, 5th Block
Bangalore - 560 095, India
Telephone: 91-80-40554500
Fax: 91-80-25530807



S-SOFT SOLUTION

No 9, 4th Main, SSA Road
Hebbal, Bangalore - 560 024
ssoftsolution@gmail.com
91-80-48090276

Can an SIP also come with a life cover?

Aditya Birla Sun Life Century SIP

- Insurance benefits upto 100 times of monthly SIP amount or ₹ 50 lakhs, whichever is lower
- Insurance at no additional cost
- Entry age of 18-51 years, cover upto 60 years
- No medical tests required

Connect with us on:

<http://bit.ly/Century-SIP>

SMS 'CSIP' to 567679

Mutual Funds

Aditya Birla Sun Life Mutual Fund



ADITYA BIRLA
CAPITAL

1800-270-7000

Aditya Birla Sun Life Century SIP is a facility, in addition to the conventional SIP facility, offered under designated schemes which give the benefit of Life Insurance cover to the eligible investors. Life Insurance cover is subject to limits and other terms and conditions as specified for availing Century SIP, an optional, add-on, facility made available under designated schemes of Aditya Birla Sun Life Mutual Fund. This communication contains only few features of Century SIP. For further details and terms and conditions, investors are requested to refer to the Scheme Information Document of designated schemes or visit our website before availing Aditya Birla Sun Life Century SIP. Further, the Group Life Insurance cover will be governed by the terms, conditions & exclusions of the insurance policy with the relevant Insurance Company as determined by the Aditya Birla Sun Life AMC Ltd. (ABSLAMC). ABSLAMC reserves the right to modify/annul the said Group Insurance Cover on a prospective basis. Insurance is a subject matter of solicitation.

Mutual Fund investments are subject to market risks, read all scheme related documents carefully.



Venue Partner



Philanthropy Partners



C. KRISHNIAH CHETTY.
GROUP OF JEWELLERS



Outreach Partner



We would like to thank our philanthropy partners - Bangalore International Centre, Biocon Limited, C. Krishniah Chetty Group Of Jewellers, Goethe-Institut Max Mueller Bhavan, RMZ Foundation, Sandeep and Gitanjali Maini Foundation, and Jaijithrith Jerry's Room, and outreach partner - Kempegowda International Airport Bengaluru, for supporting this festival.

