

विहंगम

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इ.ग.रा.क. केन्द्र की पत्रिका

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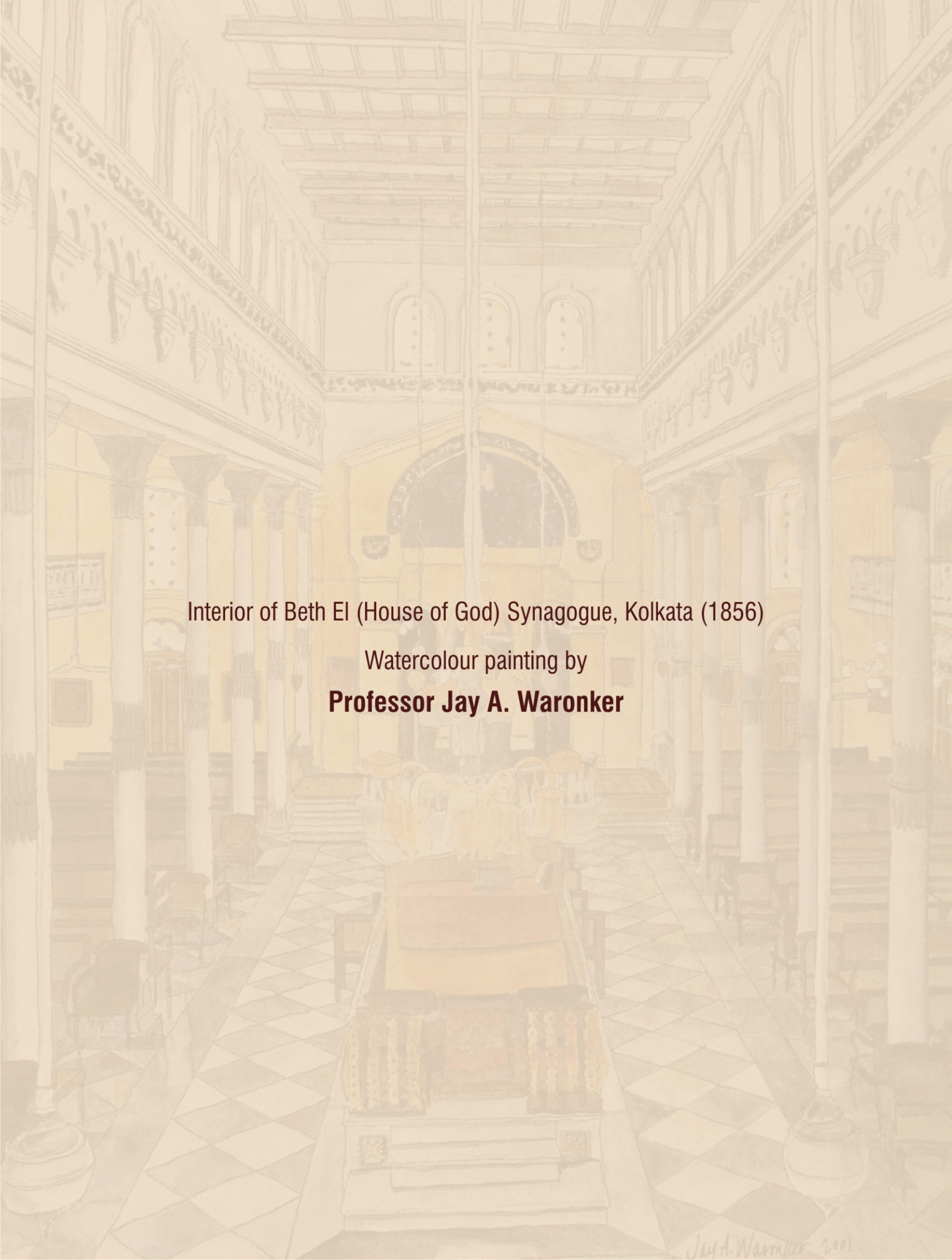
The IGNCA Newsletter



इन्दिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS, NEW DELHI

July A. Wamker 2001



Interior of Beth El (House of God) Synagogue, Kolkata (1856)

Watercolour painting by
Professor Jay A. Waronker

Jay A. Waronker 2001



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पुनः विहंगम की यात्रा

—रामबहादुर राय
अध्यक्ष

इन्दिरा गांधी राष्ट्रीय कला केन्द्र की द्वैमासिक पत्रिका विहंगम का प्रकाशन पुनः प्रारंभ किया जा रहा है। भारत की सांस्कृतिक धरोहर को संजोकर रखने और इसे समूचे विश्व के समक्ष पूरी शास्त्रीयता के साथ प्रस्तुत करने का प्रयास यह केन्द्र विगत पच्चीस वर्षों से कर रहा है। केन्द्र का दायरा बहुत व्यापक है, और भारतीय कलात्मक सम्पदा अपार। ऐसे में बहुत किया गया कार्य भी थोड़ा ही नजर आता है क्योंकि केन्द्र से अपेक्षाएं अत्यंत अधिक हैं। इसकी देश-दुनिया में चमकदार पहचान बन गयी है। केन्द्र निरंतर गतिमान है और अपने प्रयास में अनवरत सक्रिय है।

इसी साल अप्रैल माह में भारत सरकार ने न्यास का पुर्नगठन किया गया। नये न्यासी मण्डल ने केन्द्र की गतिविधियों को विस्तार देने, गति देने और इसे आम लोगों की पहुंच तक सुलभ कराने का संकल्प किया है। उसी दिशा में कुछ नये कार्यक्रम प्रारंभ किये गये हैं, और कुछ पहले से चल रहे कार्यों के स्वरूप को बदला गया है। यह प्रक्रिया अभी जारी है और आशा की जानी चाहिये कि आने वाले दिनों में हमें इसके सकारात्मक परिणाम नजर आने लगेंगे।

कोई भी संस्था जब पच्चीस वर्ष पुरानी हो जाती है तो उसकी दृष्टि और ध्येय के पुनरावलोकन की आवश्यकता प्रतीत होने लगती है। यह बदलते समय की मांग भी है कि हम भारतीय संस्कृति को, भारतीय परिप्रेक्ष्य में नये सिरे से देखने का प्रयास करें। इसी कारण से हम एक 'दिशादर्शन' तैयार करने की प्रक्रिया में हैं जो आने वाले वर्षों में केन्द्र की गतिविधियों के लिये मार्गदर्शी होगा।

हमारा प्रयास है कि यह केन्द्र कला के माध्यम से बौद्धिक एवं रचनात्मक विमर्श का केन्द्र बने और समूचे देश के लिये

बौद्धिक नवजागरण की चेतना का विस्तार करे। इस दृष्टि से "संस्कृति संवाद शृंखला" का प्रारंभ किया गया है, जिसमें हमने अभी तक डॉ. नामवर सिंह और संत रामानुजाचार्य (जिनका यह सहस्राब्दि वर्ष है) के अवदान और उनके माध्यम से समसामयिक रचना संसार पर चर्चा की। इसी क्रम में हम आने वाले दिनों में और भी कई महत्वपूर्ण विषयों पर चर्चा करने वाले हैं। दूसरी शुरुआत जो की गयी है वह भारत विद्या परियोजना संबंधी है।

आचार्य अभिनव गुप्त के सहस्राब्दि वर्ष को भी केन्द्र विभिन्न महत्वपूर्ण आयोजनों के माध्यम से मना रहा है। इन आयोजनों से समूचे बौद्धिक जगत में आचार्य अभिनव गुप्त के अवदान का स्मरण तो होगा ही साथ ही उनके समूचे साहित्य पर पुनः चिंतन का क्रम प्रारंभ हो सकता है।

आज जबकि संचार माध्यमों का आधिक्य और अतिसूचनात्मकता हमारे जीवन में चिंतन मनन के क्रम को लीलती जा रही है; इन्दिरा गांधी राष्ट्रीय कला केन्द्र इस चिंतन मनन की धारा को अक्षुण्ण बनाये रखने के प्रयास में लगा हुआ है। 'विहंगम' का पुर्नप्रकाशन भी इसी कड़ी में है। हम तकनीक के कितने भी आधीन हो जायें, छपे शब्दों का महत्व हमारे जीवन में सदा रहने वाला है। इस दृष्टि से हमारा यह द्वैमासिक प्रकाशन भी विमर्श का मंच बन सकता है। इसके पुनः प्रकाशन से हम अपने लक्ष्य की ओर एक कदम बढ़ सकेंगे।

विहंगम कला जगत की पत्रिका बने। इसके लिए चेतना का आकाश खुले और नया संसार बने तो सार्थकता प्रकट होगी। यह परस्परता से ही संभव है। इसमें आपके सहयोग की हमेशा जरूरत बनी रहेगी।



सांस्कृतिक पत्रकारिता और सामाजिक उत्थान

—डॉ. सच्चिदानंद जोशी
सदस्य सचिव

वर्तमान दौर विशेषज्ञता का दौर है। विशेषज्ञता के इस दौर में विशेषज्ञता के पैमाने माइक्रो लेवेल तक पहुंच गये हैं। सभी वृत्तियों (प्रोफेशनल्स) में विशेषज्ञता के विभिन्न आयामों और पैमानों पर चिंतन जरूरी हो गया है। बल्कि समय तो सिर्फ चिंतन करने का न रहकर उस पर समुचित कार्यवाही करने का भी आ गया है। दरअसल जब हम किसी भी व्यवसाय या वृत्ति को लेकर अब चर्चा करते हैं, तो चर्चा का विषय उस पूरी वृत्ति का न होकर उसकी माइक्रो लेवेल की विशेषज्ञता पर केन्द्रित होता है। ऐसे उदाहरण चिकित्सकीय विज्ञान, प्रौद्योगिकी, प्रबंधन, कृषि, विपणन, वित्त, विक्रय, विज्ञान, सभी वृत्तियों में पाये जा सकते हैं। आज महज डाक्टर कह देना पर्याप्त नहीं होता, यह जानना भी उतना ही जरूरी हो जाता है कि वह डाक्टर चिकित्सकीय विज्ञान की किस विधा में निष्णात या विशेषज्ञ है। वह जमाना और था जब इंजिनियरिंग की शिक्षा महज सिविल, इलेक्ट्रिकल, मैकेनिकल ऐसी तीन शाखाओं के दायरे में घूमती थी। आज इंजिनियरिंग शिक्षा कितनी शाखाओं या विधाओं में विस्तारित है इसका अंदाजा किसी प्रौद्योगिकी संस्थान का प्रवेश-विज्ञापन देखकर ही लगाया जा सकता है। यही हाल प्रबंधन का भी है कि प्रबंधन के क्षेत्र में विषय विशेष में विशेषज्ञता दिलवाने के लिए रूरल मैनेजमेंट, फारेस्ट मैनेजमेंट, ट्रेड्स एण्ड टूरिज्म मैनेजमेंट, इवेंट मैनेजमेंट, होटल मैनेजमेंट जैसे विशेषज्ञ संस्थानों का अभ्युदय हुआ है।

विशेषज्ञता के इस दौर में दो विभिन्न वृत्तियों के समन्वय का भी काल आरंभ हुआ है। इसे हम प्रोफेशनल यूजन कह सकते हैं। इसके साथ ही बढ़ा है दो वृत्तियों के बीच वृत्तियों

और विचारों का अविचलन यातायात। अब एक इंजिनियरिंग का वृत्तिज्ञ सिर्फ एक इंजिनियर होकर अपने पेशे में उतना सफल नहीं हो पाता जितना प्रबंधन और वित्त जैसी दूसरी शाखाओं का ज्ञान प्राप्त इंजिनियर।

चिकित्सकीय विज्ञान ने जो आश्चर्यजनक प्रगति की है, उसमें प्रौद्योगिकी और इंजिनियरिंग के योगदान को कैसे नजर-अंदाज किया जा सकता है। चिकित्साशास्त्र में जो उपकरण आज प्रयोग में लाए जा रहे हैं, उनका उपयोग बिना प्रौद्योगिकी ज्ञान के करना कठिन है। सर्जरी में प्रयोग होने वाली अधिकांश विधाएं वस्तुतः इंजिनियरिंग के सिद्धांतों पर कार्य करती हैं। कम्प्यूटर और डिजिटल टेक्नॉलाजी ने आज हमारे चिकित्सा शास्त्र को कितना अधिक क्षमतावान बना दिया है, यह तथ्य सर्वविदित है।

वर्गीकृत मीडिया :

विशेषज्ञता के इस दौर में इस किस्म के वर्गीकरण के लिए मीडिया अभी तैयार नहीं दिखता। कम से कम भारतीय परिदृश्य में तो यह बात कही ही जा सकती है। हाँलाकि मीडिया के क्षेत्र में विशेषज्ञता ने धीरे-धीरे दस्तक जरूर दी है, लेकिन वह दस्तक बहुत ही मृदुल और हल्की है। अभी भी मीडिया विशेषज्ञों को ऐसे वर्गीकृत खाचों में अपने बसाहट भाती नहीं है। हो सकता है कि अन्य वृत्तियों की तुलना में इस वृत्ति के पुर्नगठन का दौर नवीनतम है इसलिए फिलहाल ऐसी किसी विशेषज्ञता की ओर अभी तक उतना एकाग्रिकरण न हुआ हो फिर भी कालांतर में इस बात पर मीडिया को अपना ध्यान केन्द्रित करना ही होगा।

पत्रकार यानि 'खबर देनेवाला' या 'खबर खोजने वाला' इस रूढ़ परिभाषा को आज खारिज किये जाने की आवश्यकता है। साथ ही इस बात को भी पुरजोर ढंग से खारिज किये जाने की आवश्यकता है, कि पत्रकारिता, अखबार या टेलीविजन मात्र जन-जागरण के मिशन का माध्यम हैं। मीडिया अब इन परिभाषाओं से आगे बढ़कर बहुत बड़ा स्वरूप ले चुका है। इसके विभिन्न आयामों और संभावनाओं ने इसे एक सम्पूर्ण वृत्ति का स्वरूप दे दिया है। मीडिया को इसी स्वरूप में स्थापित और परिभाषित रहने दिये जाने की आज आवश्यकता है।

इस महत्वपूर्ण मोड़ पर मीडिया में विशेषज्ञता के दौर में जो तीव्रता आनी चाहिये थी वह अभी दिखाई नहीं देती। मीडिया के विभिन्न आयामों पर चिंतन कर उन्हें एक पृथक या स्वतंत्र विधा का रूप देने की आवश्यकता है। मीडिया के अलग-अलग प्रकारों एवं धाराओं को तराशकर उनकी विशेषज्ञता को और अधिक केन्द्रित किया जाने का समय आ गया है।

राजनैतिक पत्रकारिता, सामाजिक पत्रकारिता, विज्ञान पत्रकारिता, आर्थिक पत्रकारिता, खेल पत्रकारिता, रक्षा पत्रकारिता, पर्यावरण पत्रकारिता, ग्रामीण पत्रकारिता, आंचलिक पत्रकारिता ये कुछ ऐसी विशेषज्ञ विधाएं हैं जिनमें अब धीरे-धीरे विशेषज्ञ विकसित हो रहे हैं। पर अभी भी इन विधाओं में शिक्षण और प्रशिक्षण के पर्याप्त अवसर उपलब्ध नहीं हैं। इनमें कुछ प्रयास स्नातकोत्तर स्तर पर एकाध विषय के विशेष विषय के रूप में पढ़ाये जाने तक ही सीमित है। इन्हें पृथक विधा बनाकर उनमें शिक्षण प्रशिक्षण की संभावनाओं को खोजने की और उन्हें पर्याप्त विस्तार से विकसित करने से विशेषज्ञता की परंपरा कुछ और सुदृढ़ होगी। यदि हम विदेशी मीडिया से अपनी तुलना करें तो विशेषज्ञता के मान से हम उनके सामने बहुत ही बौने नजर आयेंगे कोई विधा कैसे एक बीज से पनपकर एक पूर्ण स्वतंत्र विधा का रूप लेती है इसका ज्वलंत उदाहरण 'सैफोलोजी' के रूप में देखा जा सकता है। चुनावी विश्लेषण या चुनावी अनुमानशास्त्र पहले शौक या शगल था। कालांतर में इसकी गंभीरता को समझा गया। विचार विकसित हुए, चिंतन हुआ और आज "सैफोलोजी" हमारे सामने एक स्वीकृत और प्रतिष्ठित विधा है।

संस्कृति और पत्रकारिता

सांस्कृतिक पत्रकारिता भी एक ऐसी ही विधा है, जिसके बारे में सोचा, विचारा, लिखा और पढ़ा जाना चाहिये। संस्कृति के साथ त्रासदी ही रही है कि इस शब्द के साथ जितने

खिलवाड़ हमारे समाज में हुए हैं, उतने शायद किसी अन्य शब्द के साथ नहीं हुए। यही कारण है कि संस्कृति हमारे रोम-रोम में रची बसी होने के बावजूद मीडिया की दृष्टि से हाशिये पर या कदाचित हाशिये के बाहर गौण बनकर रह गई है।

मीडिया में जब कभी हम संस्कृति की बात करते हैं तो हमारे सामने क्या आता है नाच-गाने, गायन और वादन, चित्र, रेखाएं, कहानी, कविता, गीत, नाट्य बस! क्या यही संस्कृति है? क्या यही वो आधार है जिसके सहारे विश्व में मौजूद तमाम सभ्यताएं अनगिनत वर्षों तक टिकी रह सकी हैं। दरअसल संस्कृति को सही रूप में परिभाषित ही नहीं किया गया। यही कारण है कि वर्षों से स्थापित मीडिया में भी हमारे जीवन का मूल आधार 'संस्कृति' हाशिये पर या उसके बाहर स्थान पाती है। अभी भी सांस्कृतिक कार्यक्रमों की समीक्षा या रिपोर्ट जारी कर देना मीडिया के सांस्कृतिक कर्तव्य की इतिश्री मान लिया जाता है। ऐसी समीक्षा या रिपोर्टों में से अधिकांश प्रायोजित या स्वयं प्रेरित होती है। मीडिया इस बारे में कितना चिंतित अथवा प्रेरित है, इसका अंदाजा इसी अवदष्टा से लगाया जा सकता है। इस बीच जो ग्लैमर से प्रभावित संस्कृति हमारे बीच पनप रही है उसके कारण तो मीडिया से गंभीर सांस्कृतिक विमर्श बिल्कुल ही सिमट कर रह गया है। लोकप्रिय चकाचौंध के आगे हमारी सांस्कृतिक पहचान बेहद फीकी और गौण होती जा रही है। बाजार आश्रित सांस्कृतिक आक्रमण हमारी सांस्कृतिक अस्मिता को और कितना सिमटा देगा यह प्रश्न हमारे लिये गंभीर चिंता का है।

सामाजिक परिदृश्य में संस्कृति

अब जरा हम दृष्टिपात करें हमारे सामाजिक परिदृश्य पर। व्याभिचार, वैमनस्य, चरित्रहीनता, अनाचार, अवैचारित नपुंसकता इन सब का मूल कहाँ है? वर्तमान समाज में पनपने वाली इन वृत्तियों की शुरुआत कहाँ है? इसे खोजने के प्रयास किये जाने चाहिए। शायद गहरा खोदने पर हमें इसकी जड़ें मिल जायें। ज्यों-ज्यों हम अपनी संस्कृति से कटते चले गये हैं, त्यों-त्यों हम ऐसे विचारों और ऐसी प्रवृत्तियों के अधीन होते चले गये हैं। कोई भी सभ्यता, या संस्कृति हो, उसके मूल आधार में ऐसे तत्वों का समावेश नहीं है, यह बात दावे के साथ कही जा सकती है। जब-जब मनुष्य ने अपनी संस्कृति को पीछे छोड़ा है, तिरोहित किया है, अस्वीकार किया है, तब-तब वह इन अवगुणों के आधीन होता चला गया है। अंतर्राष्ट्रीय परिदृश्य में व्याप्त

अराजकता और छटपटाहट को इस मूल कारण से जांचा और परखा जा सकता है। आज दो संस्कृतियों और सभ्यताओं के बीच परस्पर तालमेल का अभाव है। सौहार्द और एक दूसरे की सभ्यता और संस्कृति के प्रति सन्भाव की भावना नदारत है।

सांस्कृतिक पत्रकारिता

ऐसे महत्वपूर्ण दौर में यदि कोई विधा अपनी सार्थक भूमिका निभा सकती है तो वह है सांस्कृतिक पत्रकारिता। अब समय है कि सांस्कृतिक पत्रकारिता को एक महत्वपूर्ण और स्वतंत्र विधा के रूप में विकसित किया जाकर उसे प्रचारित किया जाये और उसकी अस्मिता स्थापित की जाये। यह महज एक या दो कार्यक्रमों की टीप मात्र न बनी रहकर एक सम्पूर्ण क्षेत्र के रूप में विस्तारित हो, यह प्रयास किया जाना चाहिये।

सभ्यताएं जब अपनी संस्कृति छोड़ देती हैं, तो वे निश्चित ही विनाश की ओर जाती हैं। इस बात को नकारा नहीं जा सकता कि आज सभी सभ्यताएं अपनी संस्कृति से छिटकने लगी हैं, उनके बीच अंतर निरंतर बढ़ रहा है, यह विनाशोन्मुखी यातायात अब प्रारंभ हो चुका है और इसे तत्काल रोके जाने की आवश्यकता है।

आज मीडिया की प्राथमिकताओं में संस्कृति सबसे अंतिम स्थान पर है। यदि इसमें कोई अपवाद भी है, तब भी संस्कृति का स्थान सबसे ऊपर निसंदेह नहीं है। मीडिया अपनी प्राथमिकताएं समाज के मार्गदर्शन में तैयार करता है। यह बात एक दलील के रूप में स्वीकार्य हो तब भी वांछनीय नहीं है। मीडिया एक नायक के रूप में समाज का दिशा-दर्शन करे यह भी मीडिया के कर्तव्यों में शुमार है।

चिकित्सा विज्ञान में हो रहे अत्याधुनिक प्रयोगों को समाज तक पहुंचाने का कार्य चिकित्सकों का है न कि समाज का। प्रोद्योगिकी में हो रहे परिवर्तनों को प्रोद्योगिकी वैज्ञानिकी नहीं तो और कौन बतायेगा? इन्हीं बातों की निरंतरता में सांस्कृतिक पत्रकारिता के अभ्युदय को देखा जाना चाहिये। यह समाज की प्राथमिकता भले ही न हो बहुत अधिक प्रमाण जुटाने की जरूरत नहीं होगी, कि ज्यों-ज्यों मीडिया में है, कि ऐसी खबरें समाज पर या जनमानस पर क्या, कैसा और कितना प्रभाव डालती हैं। इस बारे में ज्यादा विभेद नहीं होगा कि इनमें से अधिकांश प्रायोजित या आत्मप्रेरित होती हैं। कुछ ऐसी होती हैं जो व्यक्तिगत संबंधों के कारण मीडिया में स्थान पाती हैं।

सांस्कृतिक पत्रकारिता में समावेश होना चाहिये किसी भी घटना के सांस्कृतिक पहलुओं का विवेचन, उनका अध्ययन, उनका संदर्भ। कला संस्कृति और सभ्यता पर मौजूदा घटनाओं का प्रभाव, उनसे जुड़ी स्थितियों पर रिपोर्टाज, चिंतन, विश्लेषण। मौजूदा परिस्थितियों से बचने के लिए, जूझने और निबटने के लिए संस्कृति में उपलब्ध दर्शनों का उपयोग। समाज की संस्कृति समझ अक्षुण्ण रखने और बढ़ाने के लिए किये जाने वाले प्रयत्नों का चिंतन। संस्कृति के विभिन्न पहलुओं के बीच अंतर्संबंध और उसकी प्रत्येक विधा, वृत्ति, प्रवृत्ति और मनोवृत्ति पर प्रभाव।

ये सभी गूढ़ चिंतन के विषय हैं। हो सकता है कि राजनैतिक अखाड़ेबाजी की खबरों की तरह मनोरंजक, युद्ध की खबरों की तरह लोमहर्षक या खेल की खबरों की तरह रोचक न हो, पर ये आज समय की आवश्यकता है। जितनी जल्दी हम इन आवश्यकताओं को समझकर उन पर कार्यवाही प्रारंभ करेंगे उतनी ही जल्दी समाज सुधार की दिशा में अग्रसर होगा।

समाज की हर घटना या दुर्घटना, हर गतिविधि पर हम सांस्कृतिक दर्शन का प्रभाव देख सकते हैं। समाज की दिशा और गति को पकड़ सकते हैं, उसे मापकर नियंत्रित कर सकते हैं। आज यदि समाज बेलगाम होकर बेखौफ भाग रहा है, और सिद्ध मान्यताओं को ध्वस्त कर उस पर व्यभिचार के महल रचाए जा रहे हैं तो इसका कारण हमारे मीडिया चिंतन में पर्याप्त सांस्कृतिक तत्वों का अभाव ही है। यदि मीडिया समाज के प्रहरी के रूप में यदि अपनी पूरी सांस्कृतिक सजगता के साथ खड़ा हो जाए तो फिर सामाजिक व्यभिचारों का स्थान न्यूनतम होता चला जायेगा।

सांस्कृतिक पत्रकारिता यदि सही दिशा में एक सम्पूर्ण विधा या शास्त्र के रूप में विकसित होती है, तो समाज को नई दिशा देने में, और समाज में व्याप्त बुराईयों व कुरीतियों को दूर करने में एक महत्वपूर्ण भूमिका निभायेगी। आज आवश्यकता है ऐसे विशेषज्ञों को प्रेरित, प्रोत्साहित और प्रतिष्ठित करने की जो इस दिशा में सार्थक सोच देकर नई पहल करे। जैसे-जैसे हमारे समाज में सांस्कृतिक विमर्श बढ़ेगा त्यों-त्यों समाज में व्यभिचार, वैमनस्य, चरित्रहीनता, अविचार और अनाचार जैसे विनाशकारी तत्वों का नाश होगा। इस बारे में कई सफल प्रयोग किये जा चुके हैं। जिनके सर्व-सम्मत परिणाम अपनी कहानी खुद कहते हैं। यही वही महत्वपूर्ण मोड़ है, जहां समाज को सांस्कृतिक पत्रकारिता की आवश्यकता है।



Inspiration from the Past

Ms Oindrila Raychaudhuri

This is the first chapter of a two-part research piece by Ms. Oindrila Raychaudhuri. The second chapter, to be published in the January issue of Vihangama, will focus on the influence of Indian miniature art on the artists of the 20th and 21st centuries.

Two basic issues in representational art are the following: (a) how to portray three-dimensional objects given that the medium is often two-dimensional, and (b) how to portray the time evolution of a scene (i.e. a story) in a single fixed frame. Different schools of art over the ages have tried to solve these basic problems in specific ways - which can be included among the characteristics of that school of art. In the history of art, it is often seen that the artists of later ages are inspired by older styles and that they reintroduce those styles with modifications according to their own ideas and inclinations. Such creative experimentation inspired by the old school(s) often results in new forms and presentations, but the influence of the old style can easily be traced in the approach and techniques used by the latter-day artists. In this context, I discuss the development of Indian Miniature paintings in the medieval age.

Indian Miniatures

Miniaturization is not foreign to the Indian psyche is evident through the famous seals

discovered at prehistoric Harappan sites that often have elaborately worked human and animal figures, such as the exquisite bulls that are the commonest symbol of that lost civilization.



Subsequently, however, what we have retained of Indian art tends to the gigantic and the monumental, and the ability to miniaturize, though surely present, cannot be traced. There is, nevertheless, in ancient Indian literature, a great deal of attention paid to detail, and one cannot but help thinking that painters like the Buddhist monks at Ajanta who were such minute observers and analyzers of the world must also have produced great miniature work. In the absence of physical proof, however, this must remain a speculation.

The earliest examples of miniature painting that have been found in India are illustrations to the religious texts on Buddhism executed under the Pala kings of eastern India and the Jain texts



Figure-1: Bodhisattva Maitreya Ashtasahasirika Prajnaparamita (Perfection of Wisdom); Bengal, Pala period, early 12th C.



Figure-2: Kalpasutra: Jain Illuminated Manuscript painting.

executed in western India during the 11th - 12th centuries A.D. However, the Mughal School of painting is considered to be the true pioneer of Miniature painting in India and this looked west - towards Persia - for inspiration.

The Mughal school originated during the reign of the emperor Akbar, when an atelier of Persian miniature painting was established (1560 A.D.) at the Imperial court under the supervision of two Iranian masters, Mir Sayyed Ali and Abdul Samad Khan. A large number of artists from all over India were recruited to work under these masters, and they brought with them a strong grounding in local traditions and styles. The



Figure-3: Krishna takes Rukmini away from Devi Shrine, Basohli School, Punjab Hills, c. 1790

classic Mughal style then evolved as a result of a happy synthesis of these indigenous styles of painting and the Safavid school of Persian painting. It was further influenced by European painters who came to the Mughal court and passed on some typically Western techniques such as shading. Another important contribution of Mughal painting to Indian art is Portraiture, which originated in influences which the Mughals brought with them from their Central Asian homeland.

Thus we see that the magnificent edifice of Mughal painting was built with bricks from many different traditions. Out of disparate elements it created something which was undeniably original but yet contained quintessentially Indian elements in it.

Under the stimulus of Mughal paintings arose the 'Rajasthani' or 'Rajput' styles of Indian miniatures. These were created for the Hindu rulers of small and large kingdoms which co-existed under the Mughals in northern India. The Rajput paintings, geographically considered, fall into two distinct but related groups - the Himalayan (or 'Pahari') schools and the 'Rajputana' schools, which developed in the plains. Though similar in style and technique, these schools differed widely from the Mughal in content. They had a strong penchant for Hindu religious themes. Where the Mughals preferred historical and natural veracity, as well as portraiture with realistic details, Rajput patrons preferred



Figure-4: Shrinathji in an alcove with devotees; Rajput, Rajasthan, Udaipur, ca. 1800

mythological and rhetorical themes, depicted in simple compositions saturated with bold and vivid colours.

Rajput miniatures surely picked up influences from the Jain paintings referred to earlier, but it would be naïve to ignore the Mughal paintings as a source of inspiration. One can perhaps reconcile these differing points of view by noting the influence of indigenous styles on Mughal painting itself, as mentioned above. However, it would be unfair not to acknowledge the strong foreign influence in the flowering and spread of the entire genre of Indian Miniature painting.

Characteristics of Indian Miniature Paintings

It is necessary to understand the various characteristics of this unique style since it is these characteristics which fascinated the later artists and were adopted by them.

One of the distinguishing features of Indian miniatures is the outline within which every figure is enclosed. The outline is thick or thin depending on the artist, the period and the style of the painting. This makes each painting like a window through which the viewer gazes into a scene of the artist's creation. The scene can be realistic or symbolic, but is always vivid and clearly outlined.

- Many of these paintings have verses written on them, either on the painting itself or on the back of the painting. In this, they resemble the illuminated manuscripts from which they have ultimately originated.
- These depictions are intricately drawn and often incredibly detailed. The painting usually has several layers of colouring. Each layer was allowed to dry completely before the next layer of colour was applied. The order for the application was: background, body, clothes and other accessories, and gold or other ornaments where required.



Figure-5: One of the major figures depicted in Mughal Painting is Akbar, shown on horseback in this 17th-century painting.

- In portraits, though facial features such as the eyes are idealized, the face does not lack individuality. If the painting is a portrait of a prominent ruler, it is majestic, heroic and conveys a powerful personality. Individual facial features, hairstyle, sideburns, hands and feet are precisely detailed.

- Another important aspect of these paintings is the way in which human figures are depicted. Most of the time a person performing an action seems to be totally detached from the act. The subject is physically engaged, but he or she does not display emotion. The size of the figures might seem disproportionate to the surroundings.

This contrasts with Western or European paintings, where depicting the right emotion is a strong aspect of the painting, and figures are scaled in proportion to the environment.

According to Ehnbon, the Indian miniature painting is a stylized or symbolic representation and not a literal depiction (1985). Every subject or object in the painting had a symbolic meaning attached to it.



Figure-6: Pahari painting



Figure-7: Krishna and the Golden City of Dwarka, a miniature commissioned by Akbar. 1585.

Image source: Sackler Freer Gallery

Another distinct feature of these paintings is that artists use spatial cues other than perspective as an alternative method of representation. Indian miniature paintings defy perspective, and to eyes used to Western styles, seem less realistic, even awkward. The fact is that Indian miniature paintings are representational of certain forms or

images as the artist perceives and imagines them. The system of linear perspective or of using optical devices was not employed, and so these paintings look different in comparison to Western paintings, yet they possess their own distinct system of representation. In this respect, Indian miniature paintings could be compared to Japanese and Chinese paintings, or to Egyptian pictograms which are also based on alternate systems of representation.

- In the Pahari style of miniature, often, each painting would tell a story. Different events of a story would be painted in a correlated way in the same environment on a single sheet of paper. Sometimes the surface of the painting is divided into several compartments of different colours in order to

separate one scene from another. It is thus that the artists were able to represent the fourth dimension, i.e. time, on a flat two-dimensional backdrop.

In the 18th and 19th centuries, with the advent and subsequent politico-economic dominance of the Europeans in India, the entire genre of miniature paintings fell upon difficult times. A new style of painting emerged, primarily under the patronage of the British East India Company, which is today known as the 'Company School'. The artists of this school modified their technique to cater to the British taste for academic realism, though the subjects remained almost wholly Indian. It seemed at that time that the indigenous styles of painting would be totally submerged in one great wave of European realism, and that Indian art would survive merely as an oriental branch of an occidental representational style. However, the revivalist art movement began in Bengal in the late 19th century, running parallel along with the Indian nationalist movement, it formed a series of bridges between pre- and post-independent Indian art.



Figure-8: Miniature painting from The Royal Mandi Collection, Pahari, India ca.1760 - 1780.

Ms Oindrila Raychaudhuri has been associated with the Tata Institute of Fundamental Research since 2008. As an archivist she has been cataloguing, preserving and managing the valuable collection of the TIFR Archives. She is also involved in the management and preservation of TIFR's artworks. Apart from her professional work, she is an accomplished Odissi Dancer and acts in amateur theatricals.



Threads of Continuity: Zoroastrian Life and Culture

The Everlasting Flame International Programme, supported by the Ministry of Minority Affairs, was held at three venues under the aegis of the Ministry of Culture. In collaboration with UNESCO Parzor Foundation- three simultaneous exhibitions were on display for over two months at the IGNCA, National Museum and NGMA simultaneously.

IGNCA hosted the Threads of Continuity, an exhibition on Zoroastrian Life and Culture



Actor Boman Irani with the curators

curated by Director, UNESCO Parzor- Dr Shernaz Cama with Mr Dadi Pudumjee, Mr Ashdeen Lilaowala and Ms Kritika Mudgal. at the Twin Art Gallery from 21st March- 30th

May 2016. This exhibition traced a historical and geographical continuum in telling the story of the Parsi-Zoroastrian community. Visitors not only from within Delhi but also from different parts of the country as well as Parsi-Zoroastrians and community scholars from the world over came to visit the exhibition. Among these visitors were Lord Karan Bilimoria, the celebrated actor Boman Irani, Ms Sonia Gandhi, eminent author Amitav Ghosh and others.

There were events galore throughout the fairly long exhibition period. From the grand opening and Navroze dinner to stained glass and kusti weaving workshops, it was truly a grand affair which brought to the city the quirks and the charm of the Parsi-Zoroastrian community.

The exhibition undertook the exposition of the life of Prophet Zoroaster as well as the core tenets of the Zoroastrian philosophy. There was also a showcasing of the Zoroastrian lifestyle rituals and how they have transformed and survived in various forms over the years; the second part of the exhibition showcased the origins and development of the rituals of the community in India.

Threads of Continuity included a recreation of the inner sanctum of a Zoroastrian Fire Temple for viewing by the general public, Zoroastrians and



Panel showing Naqshe Rustom, the ancient Iranian rock reliefs from the Achaemenid and Sasanid periods. Fars, Iran.

non-Zoroastrians alike. With detailed captions for all artefacts and set ups, the inner sanctum of the Agiary or Fire Temple was depicted with a Dasturji or priest tending to the holy fire.

There was also a presentation of the ancient Yasna ritual through the ritualistic implements and photographic panels showing the complete process in chronological order. This ancient



The Inner sanctum of a Parsi Agiary or Fire Temple showing a Zoroastrian priest tending to the fire.

ritual which, like all things Zoroastrian, originated in Central Asia but is now only preserved as tradition by a handful of Parsi priests in India.

Based on popular opinion, the major highlights of this exhibition- designed by Mr Neeraj Sahai and his team at Picture Street- were the multiple installations that were a part of the display. These included a model of the 12 petaled



Photo panel showing the Yasna ritual being performed, with the Yasna alats or implements set up on the floor.

structure from Pir-e-chak chak, Iran, the thread installation representing quite literally the Threads of Continuity, and the Tree of Life installation significant of the Kusti or the sacred thread and its relevance in the life of a Parsi/Zoroastrian. Co-curator Padma Shri Dadi Pudumjee, pioneering puppeteer and Founder Ishara Theatre, added his artistic interpretation of the Amesha Spentas through a mask installation to the spectacular exhibition.

Among the variety of artefacts on display those that were most awe-inspiring were the artefacts that were brought in all the way from the National Museum, Tehran in Iran. It was the first time ever that these artefacts were brought out of Iran for an exhibition. With some artefacts as old as 3000-5000 years, it was the first time under The Everlasting Flame Programme that an exhibition was held at such a great scale in the country. The exhibition was greatly enriched by the magnificent ancient manuscripts on loan



Mask installation representing the Amesha Spentas by artist and co-curator Dadi Pudumjee

from the Meherjirana Library, Navsari, the old Gujarati settlement of the Parsis. The Bhandarkar Oriental Research Institute, Pune also brought to the exhibition their splendidly illustrated Shahnameh, and other manuscripts like the Yasna Sade, Vendidad Sade and Videvdad Sade.

The second section which was centred around India too boasted of art and artefacts of immense stature. Two oil paintings by Raja Ravi Varma, and another by Jehangir Lalkaka adorned the walls of the Ahmedabad section displaying portraits of the famous Nowrojee Family. Tata Central Archives, Pune loaned us precious artefacts from their collection of letters—these included a correspondence between B.J. Padshah and M.K. Gandhi, Navajbai Tata's letter to Padshah and a correspondence between the very young Richard Burton and his uncle JRD Tata. With exhibits from various sources like the Sardar Vallabhbhai Patel Museum Science Centre, Surat, the famous Chenoy and Chinai households of Hyderabad, the Sethna and Shroff family heirlooms and the resplendently embroidered Parsi garas from multiple lenders the exhibition was a riot of colour and culture.

After acquainting the viewer with many stalwarts of the community, the final section of the

exhibit showcased the Renaissance man—Homi Bhabha and all his contributions to multiple aspects of the Indian society. While Homi Bhabha may be considered the epitome of the Renaissance ideal, it would be unfair to not acknowledge the multifarious contributions that have been made by this very tiny community of the Parsis in India.

The rapidly declining population of the community has been a concern for years, the need, therefore, for the preservation of not only the Parsi population but also all that they embody and stand for was a significant reason behind this project. These issues were available for the visitor to engage in via short films, multimedia presentations, and curatorial walks that were regularly conducted by the curators throughout the exhibition period. One took back from the exhibition not only a great deal of learning but also some troublesome questions: What will be the future of this plummeting population? How are we to preserve this wonderful people and how are we to help preserve their cultural treasures? IGNCA in keeping with its objectives of the preservation and propagation of various forms of art and multiple manifestations of culture is fortunate to have taken a step towards such introspection along with UNESCO Parzor.



Ancient manuscripts from the Meherjirana Library, Navsari and Bhandarkar Oriental Research Institute, Pune



Oil paintings of the Nowrojee family of Ahmedabad by Raja Ravi Varma and J.A. Lalkaka. Also seen here are large pink sèvres and French cloisonné vases.



Inauguration of Svasti Sankul at IGNCA

On 5th September 2016 IGNCA proudly opened the doors of the Svasti Sankul! The Svasti Sankul or the Svasti Complex includes the Svasti Cafeteria, a souvenir shop and an art exhibition.



The Svasti café is a much awaited addition to the IGNCA campus. Serving multiple cuisines at reasonable prices it also provides an interactive space to visitors. The café remains open till 8pm, and can also double up as a space for poetry readings and small scale interactive sessions. Even the exterior walls present a pleasing picture with its walls adorned by Madhubani art.



Alongside the café is the art exhibition showcasing the Tribes of India Collection from IGNCA's archives. Curated by Dr Virender Bangroo, Kalanidhi, IGNCA, the exhibition displays portraits of the tribal peoples of eastern India.

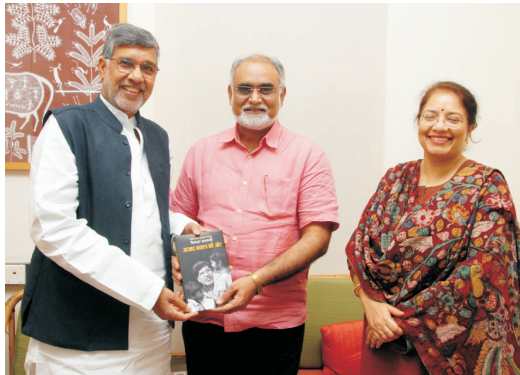
The Svasti Sankul provides food, art and souvenirs reminiscent of what IGNCA stands for and houses, all at the same place.

Indira Gandhi National Centre for the Arts has seen an engaging 2016. This year has brought an array of events - exhibitions, conferences, lectures, performances and workshops.

THE YEAR



Photo panels from the exhibition *Following the Box* from 11th-31st January, by Fulbright scholars



Nobel Laureate Shri Kailash Satyarthi's visit to IGNCA.



An exhibition on the Heritage of Rampur was held in April: *Gold Dust of Begum Sultans*, a culmination of the research by Janpada Sampada, IGNCA.



IGNCA celebrated International Yoga Day with the rest of the world on 21st June.



Kathakar, the Storyteller's Fest in collaboration with Nivesh was celebrated in November. Bringing together storytellers from India and abroad Kathakar presents legendary and contemporary tales that are loved by the audience.



Meeting organised at IGNCA as part of the Acarya Abhinavagupta Millennial Celebrations.



Lecture on "Tribals and Folk Branches of Bastar, Odisha and West Bengal".



IGNCA has been working on documenting and researching the rock art sites in states of India. International collaborations have also been undertaken in the field. An exhibition on the Indo-China Rock Art curated by the Rock Art Department of IGNCA was held for a month-long period between February and March.



The Hindi Pakhwada celebrations were held at IGNCA organised by Rajbhasa Unit. Interactive games and events were conducted during the fortnight. The Pakhwada concluded on Hindi Divas with the play Rakt Abhishek.

AT IGNCA



The first week of October began with the crucial message of cleanliness. As the country celebrated the Swachh Paktwada, IGNCA joined hands with Sulabh International Organisation to celebrate the week-long Swachh Srishti programme. Events organised throughout the week brought together participants from various age brackets and socio-economic backgrounds. Discussions and various kinds of events around swachhhta or cleanliness were organised including an exhibition by Sulabh International, a painting competition and cartoon workshop, lecture on cleanliness in our ancient literature etc.



An exhibition Mapping Indian Handcrafted Textiles was hosted in September - October.



DVD Release: Bhoomiyil Chuvadurachu
IGNCA documentary on eminent filmmaker
Adoor Gopalakrishnan.



The first chapter of the series Bhartiya Vidhya Prayojna was held on 5th October where Shri Rabindra Sharma eminent artist, sculptor, teacher engaged in an enlightening talk on "Bharatiya Sanskriti Sabhyata Kala- Chintan Parampara Aur Vartman Sandarbh."



Discussion on the World of Sri Ramunajacharya at Ramanujeyam as part of the Sanskriti Samvad Shrinkhla series.



Hon'ble Home Minister Shri Rajnath Singh and
Hon'ble Minister for Culture
Shri Mahesh Sharma at the launch of the Sanskriti
Samvad Shrinkhla on Shri Namvar Singh.



IGNCA also hosted an exhibition on the History of the Jews and their relationship with the Holy Land, with the Simon Weisenthal Centre, USA.





The Raja Deen Dayal Collection: Permanent Gallery At Ignca

Ms. Gunjan Verma, Project Assistant, Cultural Archives

A permanent gallery on Raja Deen Dayal collection was inaugurated on September 5, 2016 under the auspices of Dr. B.R. Mani (Director General), National Museum, Ram Bahadur Rai (President), IGNCA, Dr. Sachchidanand Joshi (Member Secretary), IGNCA, Dr. Jayanta Kumar Ray (Director Administration), P.R. Goswami (Director Library and Information) and Sh. Basant Kumar, former Member Secretary Building Survey Project. The gallery was opened by the Cultural Archives, Kalanidhi Division under the guidance of Ms. Himani Pande, Archivist and D.N.V.S. Seetharamiah, Senior Photography Officer with the help of her staff (Vishnu, Lab Assistant, Gunjan Verma, Project Assistant, Harish Kandapal, MTS, Khushal Mani, Staff Driver) and Dinesh, operator, Kalakosa division. Raja Deen Dayal (1844-1905)

In Indian photography, Lala Deen Dayal is the only photographer who was patronized by both princely rulers and the British. Born in a middle-class Jain family in Sardhana, near Meerut, Deen Dayal was able to inscribe his name in the Thompson Civil Engineering College, Roorkee where he studied surveying. After completing his studies and training, he was able to gain a

position of the head estimator and draughtsman with public works department at Indore. In his early stages of posting at Indore, he was able to get support and encouragement from the upper classes of the British and Indian society. Deen Dayal received support and recognition from Lord Northbrook, Sir Henry Daly, Maharaja of Indore, Tukaji Rao II, Sir Lepel Griffin, Henry Cole, Lord Dufferin, Queen Victoria and sixth Nizam, Mir Mahboob Ali Khan.

Deen Dayal photographed a number of subjects during his lifetime ranging from documentation of architectural heritage, landscapes, military maneuvers, studio portraits of rulers of princely India; nautch girls and common man; visits of foreign dignitaries, famine relief work, public works carried out in the state and recorded events from Nizam's dominion.

He won many awards in exhibitions in India and abroad, noticeable one the exhibition of World Columbian Commission held in 1893 in the USA.

He passed away in 1905 after the death of his two sons (Dharma Chand and Dhyan Chand) and his wife.

The Gallery

The gallery is divided into two sections-Studio Gallery and Photograph Gallery

Studio Gallery

In the first gallery or the Studio Gallery, an attempt has been made to recreate the studio effect of the 19th century. For this purpose, original furniture from the collection is kept in the studio area (couch and round table) along with other studio paraphernalia like a chair, table, vase, photo frame and books (not part of the original collection).

Other furniture from the collection displayed in the gallery comprises: large format bellows camera with stand, teakwood centre table for album display; Belgium mirror with teakwood frame, base cabinet and side shelves; six showcase units with glass doors and teakwood frames (digital prints of different sizes from the collection are mounted on them); two negative storage cupboards; one artist's table with eight drawers; one round table; an easel with copying board; one mounting machine; one pressing machine; one studio tripod; one sitting couch.

Apart from the above, some handmade prints from Raja Deen Dayal Collection exhibited at Jehangir Art Gallery, Bombay in 1979 sponsored by ANZ Grindlays Bank Limited are displayed in the gallery.

Photograph Gallery

In the photograph gallery, digital reprints of the photographs taken by Deen Dayal on various

themes like studio portraits, landscape, architectural views, big hunts and Nizam VI Mir Mahboob Ali Khan of Hyderabad are exhibited.

One display cabinet with glass top (from the original collection) is displayed. In this display cabinet, two glass plate negatives are kept for public viewing of Ellora Caves, Aurangabad and Bada Imambara, Lucknow.



Hon'ble Minister for Textiles Ms Smriti Z. Irani at the Raja Deen Dayal Exhibition Gallery, Mansingh Road, IGNCA

The gallery has been visited by dignitaries like The Union Cabinet Minister of Textiles, Government of India Ms.Smriti Zubin Irani, Shri Dadi Pudumjee and Shri Sunil Dogra, Ms. Nageen Tanvir, Shri Girishwar Mishra, Vice Chancellor, Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, delegates from Korean Cultural Centre and ambassador of the socialist Republic of Vietnam among others.

Students from Kargil, NIFT, Hauz Khas, Archives of India and Satyavati College, University of Delhi, School of Planning and Architecture had visited the gallery apart from scholars and researchers.

Date	Name / Address / Email	Phone	Comments
27/11/16	Nishama, B, London Road, Mumbai Sulata, Lave	9894287113	Feedback and book
27/11/16	Excellent! Rajendra Nandanand Delhi, Delhi, relocation in May 2017	824 133 7177	an - S. Nishama BIP / AF
27/11/16	Somasha, Ghat, U.P. State, Vill. Khat, near Mandla Road, Mandla, Madhya Pradesh	991289846	Input and feedback book
27/11/16	Amal, Delhi, India		Really good work! I especially loved the reproduction of the prints.
28/11/16	School - A Sung, 11th Floor, Seoul, Korea		School - Amazing response of Gangwon - India

The gallery has been highly appreciated by the scholars and visitors as seen here in some of the comments in the visitors' record.



Discovering Art

This series of interviews attempts to discover new perspectives on various forms of art through conversations/ interviews with young artists or artists who bring a diverse strain to our understanding of art in the country. Here's hoping that our young readers will benefit greatly from such conversations. For any queries you may write to us at vihangama.ignca@gmail.com

California based Indian artist Mr ArunPrem visited IGNCA early in October.

Below are excerpts from a conversation between him and KritikaMudgal, Project Assistant, KD, IGNCA.

You' re a CEO, in a transport organisation- when and how did art happen?

It was the other way around. I was always dabbling with paints and colour- oil paints and water colours. I was an artist to begin with, I wanted to get a formal education in Art, but my parents didn't support that idea. I completed my BSc degree, worked in India, and then I moved to New York for an MBA. The first break I got was in the transportation sector, and I continued with art on the side.

Do you think your lack of formal education in art restricts you?

Yes, I think it does hinder me. You know, other artists, they talk about how formal education in art might put you in bounds or restrict you, but I think its limiting if you can't tell the difference Dadaism, Impressionism or Fauvism. I think you need to be literate in the area where you work in. I still want to get a formal education in art. Though I'm always trying to educate myself- I've realised traveling and visiting museums and art institutes has helped me a great deal.

What inspires your work? India seems to be a constant presence on your canvas...

It is now. I was always painting but it was not always about India. Recently though, in the last 10 years or so, I'm predominantly focusing on India but also on the themes that affect me as an Indian including the anxiety of being in a different country, the anxiety of being away from your family as they're ageing and dwindling in every sense and also the anxiety of raising kids in a different culture- although they don't feel the anxiety but I do on their behalf. And also, the more you live in another environment the more you miss your birthplace, and what you were used to. That's not something I expected when I started living in the US but that's what I have found in my experience- the longer you are away the more you miss the things you were close to. All of this shows in my art work where I am reporting my personal experience with immigration, with the separation anxiety that I go through and the things about India that I miss.

Your subjects are predominantly female; there's Bollywood, yes, but there's also the faceless female figure, in various settings... Tell me more about this?

Without being controversial, in Nature and in India, the female form is more colourful, it is more interesting as an artist, it's just more brilliantly coloured than anything else you encounter in the whole world, so it has its own



pull for someone who is into portraying and colouring and making things stand out. Aside from that, there is a lot of emotion attached to it; when I'm thinking of a mother or a wife or a romantic interest- there is always a lot of emotion there, and for me, it's always expressed best in the female form; and that's why it ends up being a proxy for a lot of emotional expression.

Would you then say your work is autobiographical?

I've tried to stay away from autobiographical expression in the painting. I take the idea but I try not to take the direct experience. But I think as I become more and more comfortable being an artist- because I was also one of those per-

sons who never wanted to put a picture of their work on Facebook, because I was afraid of the feedback, I was afraid of what people might say- so I'm in the process of overcoming that and as that happens, I might get into expressing more personal thoughts and ideas into painting.



Do you think of yourself as a diaspora artist?

Not really; I had not heard the term Diaspora Artist until recently. I think this is a term that's prevalent in the Indian art community, and maybe elsewhere too but I don't move in those circles, I tend to be isolated as an art professional. I had never seen my art as diaspora art, but now that I understand I do relate to that. While it wasn't intended I think, a lot of it actually does fit the category. While I don't mind the label, I'm trying to talk of dislocation also in a general sense not just in the immigration sense- people in their own community being alienated because of technology, because of the kind relationships we have now- all those things are very much their other than the geographical and the culture distance.

There is vivid use of colour in your work. Does the knowledge of being colour blind affect your process?

No it doesn't. It really does not weight in to how I use colour. It's more amusing than a concern. What I think might be said of colours may not actually be how it is for other people.

My work, with India in the subject matter, is intended to be colourful. I think what I'm trying to do is to make you fall in love with India when you see those pictures. Rajasthan is a place I drew inspiration from at one time- because again, the colours there are so vivid and forms are so...almost lyrical, when you look at how clothing is draped, it's different than any other place in India. It's meant for effect where the rest of India dresses for practical use, in Rajasthan in addition to practicality it's something that translates really beautifully into art work and paint.

Who are the contemporary artists you admire?

Oh! There are lots and lots. I have a dyslexic memory, so if I try to list them it'll be a problem, but there are many I love. I think my favourite artist right now is Krishen Khanna- I love his sense of colour, every painting is like a celebration, it is bursting with this very harmonious bright colours.

I like, of course, M.F. Hussain a lot. In some of my paintings you can see I've tried to copy the style, I think I have moved on from that but with him and Matisse I find they are masters of composing. I like a lot of Indian artists, but I really can't name them. Most of these artists have these really long names too. (Laughs)

I like Ram Kumar. He's wonderful. One of my favourite Indian artists is Amrita Shergill. She



definitely is an inspiration for me in many ways- being bold, the style of her paintings; I read that she painted really fast, that caught my attention, and also the "Indianness" of her paintings, I think she also tried to do what I try to do- make India interesting and appealing to everybody.

I like a lot of American contemporary artists, not exactly contemporary but Post-War Impressionist artists from America-- Richard Diebenkorn, Helen Frankenthaler, Lee Krasner...There are some fantastic women artists. There are not many prominent women artist in shows in museums that you visit in the US but when you look at their work you realise that some of them are far better than the well-known artists that claim a lot of attention. There's a lot of them, I always try to find new ones and study their work for inspiration.

What do you have to say about the role of the artist in society?

I think it is an important role that an artist can play, and it all depends on if the artist has interest in expressing ideas to the world or basically portray stuff without adding layers of ideas and meaning to it. Primarily though, for me, an artist's job is not to plant ideas in people's head. I see an artist as a visual communicator. So if you can do that, if you can have a political impact through an image that's fantastic, it is almost impossible to do for most people.

Most of your art is sold online- What are your thoughts on art in the digital age- the numbers, the reproducibility, the free access. It could land in anyone's hands.

I think it's great! People should have that kind of access. I don't think art should be locked up in museums where only the privileged people can pay for it and get a glimpse of it. I think it should be accessible to all. I had some concerns about putting my stuff on the internet, because yes people can copy or they can print it for free. I've heard artists complain that their art gets taken and printed on to t-shirts, yes that stuff happens but as I see it, the more that happens



the more people get to view your work and I don't see that as a negative, I see that as a tribute to your work by somebody else. I understand that there are financial implications to that, but in the balance I think that it is a good thing.

What is your take on the Indian art scenario?

I hear that Indian art is now perceived as having arrived in its own space on the world stage- I believe it's true from what I've seen of Indian art. The thing that irks me when I look at the spectrum of Indian art is that there are some amazing and world class artists in India but when people who are in the art market look at art, I mean the public in general, they're not looking for breakthroughs, they're not looking for new things in art. I think they're still looking for the stuff they were looking for 50 years ago

as buyers and people who collect art. If you live in India and practice art that may be a setback but overall, I think it's growing at a massive scale and I hope that it's going to lift everybody with it.

Are you then saying that the audience is not equipped to appreciate the kind of art that the artists are capable of producing?

Sort of. I don't want to blame the buyers, I just think that art appreciation isn't really something that's taught or people aren't trained in art appreciation. When I talk to people from my community in India, hardly any one is able to name an artist or to name a style of art and that's really what bothers me- that art appreciation has not taken hold in the Indian world, or it tends to be a really small section of the society. Whereas in the US, in schools or in other settings, people of all ages get exposed to more art and more trends in art. It definitely applies to art and history.



ArunPrem is an artist of Indian origin based in USA. Arun grew up in Delhi; he emigrated to the US where he completed his MBA before moving to southern California with family. Aside from his career as an artist Arun is the CEO of a specialized transportation agency in San Diego. He paints in his studio at home where he spends most of the time away from the job. Arun enjoys wilderness travel and is a passionate backyard gardener and grower. His work will be on display during a solo show in New Delhi in August 2017; his artwork is available online at <http://www.oilpaintingsofindia.com/>



India's Jewish Heritage Landmarks and Living Traditions

Sreekala Sivasankaran

The Jewish history in India has been remarkable for the religious freedom enjoyed here and the distinct traditions developed within over centuries. This is extraordinary, considering the small size of the Jewish population throughout the long centuries of existence and evolution in India. Even at the peak of the Jewish population in India the early 1950s, their number perhaps did not exceed 30,000¹. This tiny drop in the vast ocean of Indian population constituted three distinct strands of Indian Judaism -the Bene Israel of Maharashtra, the Cochin Jews of Kerala and the Baghdadi Jews of Kolkata and Mumbai.

There are still emerging communities in India today, such as the Bene Ephraim of Andhra Pradesh and the Bene Menashe of the North Eastern India who have rediscovered their own senses of Jewish identities in recent times. A rich variety of legends, tales, rituals, festivals, synagogues, songs, costumes and cuisine bear testimony to these specific strands of Judaism.

Scholars on Indian Jewry and Jewish visitors to India have observed the unique blend of Indic and Judaic cultures in this part of the world and the virtual absence of anti-Semitism here. With reference to the treatment of Jews in Kerala, late Indian Jewish author Ruby Daniel declared that they were 'the pampered Jews' of Malabar². The Elijah Rock in Alibag, the tomb of Jewish traveler-turned Sufi saint Sarmad near Jama Masjid in Delhi and the tomb of poet-Kabbalist Namya Mutha in Mattanchery are shrines where people from all faiths offer prayers.

The Communities

Among the Jews of India, the Bene Israel of Maharashtra are numerically the largest. Prior to the eighteenth century, the Bene Israel, literally the Children of Israel, lived in the villages on the Konkan coast, engaging mainly in the profession of oil-pressing and also in skilled carpentry and agricultural pursuits. According to their origin legends, their ancestors left Northern Palestine in 175 B.C and were ship-

¹ According to one estimate, there were 26,781 Jews in all of India. By 1961, this figure had dropped to 18,533 and by 1971 to 5,825 owing to migrations. Cited in Roland, Joan, *Jews in British India; Identity in a Colonial Era* (Hanover and London: University Press of New England, 1989), p.252

² Daniel, Ruby and Johnson, Barbara, *Ruby of Cochin: An Indian Jewish Woman Remembers* (Philadelphia and Jerusalem, 1995), P.122

wrecked near Navgaon; seven men and seven women survived who buried the rest in the graves still to be found in the site, in two mounds³.

Sanads⁴ of 17th, 18th and 19th centuries talk about the hereditary rights of certain families of the Bene Israel in both religious and secular affairs. (Kehimkar 1937, Isenburg 1988⁵). An 18th century sanad gives evidence to the system of hereditary religious leadership of kajis among the Bene Israel⁶. Another sanad of 1840 of Janjira also confirms such hereditary rights⁷. The Bene Israel spoke Marathi, wore local dress and adopted surnames ending in 'kar' added to their ancestral villages in accordance with the local practice.



Bene Israel Village Life: Stone rice/wheat grinder. Panvel, 1975. Picture Courtesy: Mr Avi Solomon

By the 19th century, the Bene Israel started migrating to the urban centres of Bombay, where another group of Jews known as Baghdadis had arrived from Iraq and Syria and settled down there from the 18th century onwards. The Bene Israel in the 20th century Bombay were found in many varied professions

such as teachers, lawyers, doctors, municipal councilors and so on. The Baghdadi Jews have played a visible role in the industrial and economic life of Bombay and their legacy is imprinted on several business enterprises, cultural monuments and community organisations in the city. There were also smaller communities of Bene Israel in Poona, Ahmedabad, New Delhi, Karachi, and in places like Aden⁸ and Rangoon⁹.

One of the oldest communities of Jews of India and one of the smallest communities of world Jewry, the Cochin Jewish legends relate their origin to the ancient diaspora tracing descent from the 'lost tribes of Israel'. While the oral traditions of the local Christianity also speak of the existence of Jews on the Malabar Coast prior to the first century, their favored position in the Kerala society was inscribed in the form of 11th century copperplates by which the Cochin King Bhaskara Ravivarman granted several privileges of nobility and land to the Jews in a guild called Anjuvannam.

The Jewish history and their cultural trail in Kerala are mainly associated with the places of Mattanchery, Mala, Chendamangalam, Paravur and Ernakulum. In the early times, the Jewish presence was recorded in places like Kodungallur in central Kerala, Madayi in the north and Kollam in the south.

The Jews of Kerala, popularly known as Cochin Jews today, have been a conglomerate of different groups such as the Paradesi Jews and the Malabar Jews with sub groups within, with different historical experiences and social formations within the Kerala society. While the Paradesi Jews have played a visible role in the

³ Slapak, Orpa, *The Jews of India: A Story of Three Communities* (Jerusalem: Israel Museum, 1995), p.9

⁴ A government document, charter or deed.

⁵ The references here are the pioneering comprehensive works done by the Bene Israel historian H.S Kehimkar in, *The History of the Bene Israel of India* (Tel Aviv, 1937) and Shirley Isenburg in *India's Bene Israel* (Bombay: Popular Prakashan, 1988).

⁶ Kehimkar, H.S, *ibid*, p.46

⁷ Weil, Shalva, "Religious Leadership Vs Secular Authority: The case of the Bene Israel", *The Eastern Anthropologist*, vol.49, nos. 3&4, p.304.

⁸ Weil, Shalva, "The Heritage and the Legacy of the Jews of India", *India's Jewish Heritage*, (Mumbai: Marg publications, 2002), p.14

⁹ Roland, Joan, *op.cit*, p.139



Paradesi Synagogue, Jew Town, Mattancherry

economic life of Cochin owing to their proficiency in trade and business enterprise, the Malabar Jews stand out in their centuries-old Jewish way of life specific to the Indian soil in historical continuity.



Kadavumbhagam Synagogue, Ernakulam

Apart from the five groups of Indian Jewry, viz., the Bene Israel, the Cochin Jews the Baghdadis, the Bene Menashe and the Bene Ephraim, there were also European Jews, who had arrived in India from countries like Germany, Austria and Poland during World War II and who lived in

the cities of Delhi, Chennai, Kolkata and Mumbai. The first half of the twentieth century also saw arrival of Jews from Persia, Bukhara and Afghanistan. During their brief period of stay in India, they joined the Baghdadi Indian Jews in social and religious activities and also contributed in individual capacities through various professions and creative endeavors.

Jewish personalities and contributions

Various strands of Jewish thought and experiences, brought in by Jews from different parts of the world have contributed to the diverse Jewish cultural heritage of India. There have been illustrious families of businessmen, Indian nationalists, politicians, physicians, teachers, artists and writers who have made several contributions to the social and cultural life of the country. It is impossible to list out all the names in a small article like this. The late Mr. Haeem Samuel Kehimkar founded the Israelite school in 1875 (renamed the Sir Elly Kadoori High School) which provided education for girls and boys and also taught Hebrew language. The Sassoons of Bombay, the Ezras of Calcutta and the Koders of Cochin have played a great role in the economy and industry. Rueben Brothers of Indian Jewish origin have established themselves as leading businessmen and philanthropists in the U.K today. Poet Nissim Ezekiel, author Ruby Daniel, dancer Leela Samson, writer and sculptor Esther David, actresses like Nadira and Sulochana and Lawyer and Social reformer A.B Salem, to name a few, are among the many distinguished personalities and popular figures.

While contemporary artists of Indian Jewish origin like sculptor Anish Kapur and artist Jerry Judah live and work in the U.K and painter Siona Benjamin in the U.S, several senior artists like Carmel Berkson from the U.S, Fredda Brilliant of Polish origin who spent time in India and Odissi dancer Sharon Lowen, who is based in Delhi have made significant contributions to the field of Indian arts. Israel-born Moshe Safdie

and American architect Joseph A. Stein contributed to the field of urban architecture in India. French artist Mirra Alfassa Richard, known as the Mother, was a great mystic who worked with the Indian philosopher Sri Aurobindo¹⁰.

Landmarks and living traditions

International migrations, particularly to Israel, have reduced the number of Jews in India to about 5,000 today. About 40 synagogues and about 2000 years of oral history sing the glory of this heritage defying the small size of this population. Once thriving centres of Jewish congregations in India, most of the synagogues are but not functional today, as there are not enough members to form a minyan, the quorum of 10 adult males required for conducting religious services. In other synagogues, while some of the traditional ritual objects and wooden arks have been transplanted to Israel with the migration of the community, the buildings with their composite styles of architecture stand in testimony to this age-old cultural heritage. The unique Simcha Torah processions of the Cochins, folk traditions of Eliahu Hanabi, the malidarites of the Bene Israel, the Shingly tunes of the Cochin Jews and the Bene Israel kirtans are uniquely Indian Jewish.

Synagogues in India have been long-standing symbols of confluence of traditions. The Jewish faith and local artistry have combined to create wonderful cultural monuments, the architecture of which are celebrated in the Indian Jewish songs. While in Kerala synagogue architecture, a fusion of vernacular, secular, religious, and Portuguese or Dutch components combined with Jewish ritual and liturgical requirements is discernible, in the Baghdadi Indian case, western style structures are fused with local building traditions. Mumbai's Shaar Harahamim (Gate of Mercy) synagogue of 1796, rebuilt in 1860 has Mughal inspired *kanjura*, or crenellated roof balustrade with *jali* or perforated screens¹¹.

Indian Jewish songs, autobiographical writings and oral narratives are a rich reservoir of information on Jewish life in India. In the immigrant generation narratives of Indian Jews in Israel, one encounters places envisioned in a variety of ways integral to daily activities of work, school, trade and market places, holiday spots and tombs of saints inhabiting their memory landscapes.

As the historical Kodungallur (known as Muziris to the Greeks and Shingly to the Jews) and the legendary Anjumannam still occupy spaces in academic discourses on the Jewry in Kerala and also in the community narratives of group identities within, there are several ponds, hills, streets and buildings named after Jews in all locations of Judaism in India. It is believed that the Jutha kulam (Jew Pond) in Madayi in north Kerala is one which never dries up, which is believed to have constructed during the period of Mooshika kings. The formation and the nature of discourse of local committees for preservation of Jewish graveyards in India testify the continuing engagement of non-Jewish communities in the Jewish spaces vacated by the Jews after their immigration to Israel.

The IGNCA program *Shirei Hodu*, literally the Songs of India, celebrates this extra-ordinary cultural heritage of Jews of India, revisiting age-old connections and interactions between cultures and upholding the ideal of cultural diversity and co-existence that are ever relevant to human existence. The program consists of an International Conference, Exhibition and Cultural Festival. The two-day conference on the Art, Culture and Heritage of Jews of India will be held in 6-7 February 2017. The exhibition "Hodu and the Jews" will open on 6th of February 2017 and will be on display at the IGNCA Twin Art Gallery throughout the month of February.

¹⁰ Robbins, Kenneth X, "From French Jew to Indian Goddess", Robbins and Tokayer (eds.), *Western Jews in India*, (Manohar, 2013), p.207

¹¹ Waronker, Jay, "In Search of India's Synagogues: Their Architecture and History", in Shalva Weil (ed.), *India's Jewish Heritage* (Mumbai: Marg Publications, 2002), p.46



Clayanomaly

Archana Ramchandran is an artist based in Bangalore. The 25-year-old studied design at NIFT, Delhi and is now a practising ceramist and sculptor. Her other interests include travel and photography. She is currently working on setting up her studio.

Q. When did your artistic journey begin?

There was no real beginning as such, the one thing that has somewhat been constant, even during my school days, was my interest in making things. Which led me to a design college where I started experimenting with a lot of materials? Final year of college, I was introduced to ceramics and this amazing medium continues to excite me.



Q. How has an education in design enriched you? How essential do you think it is for an artist? Also, what do you think of art education in India?

Design education can be described like a spit balling ground of ideas. You are introduced to so much that you see things happening at a global level. They basically help you in knowing where to look. If you are curious enough, you don't need an institute. I am from a design college so no the right person to comment. But based on what I know of art institutes I would've liked if they were more open and collaborative towards each other.

Q. At Clay Anomaly you combine an ancient art with a modern style and utility value. Not a lot of people know about pottery/ceramics these days. Could you tell the readers about your process?

Everyone in India is familiar with the quint-essential 'matka', keeping the water cool since ancient times. Ceramics is a broad term used for products made with clay and then strengthen (fired) in the kiln. The types of clay are mainly porcelain, earthenware and stoneware. There are many processes used to build with clay but broadly they are divided into two- pottery (done on the wheel) and



hand building (coiling, slab work etc.). As most of my work is sculptural I use more of hand building techniques.

Q. The name Clay Anomaly is rather intriguing. Anomaly refers to a deviation from the standard. What is your take on the "standards" in the art world?

The reason I named my brand Clay Anomaly was because everything is so black and white as to what we consider as art and what is defined as functional. I want to create a sort of grey area where even functional can be art and vice versa. Art to most people is a subject that they don't understand, rather they shouldn't understand. If you make art that everybody understands then you are below the so called 'standards' of the art world.

Q. What are the points of struggle that you have encountered as an artist in India?

The biggest struggle is getting people to value handmade products. It is funny how handmade is looked down upon as compared to something that is mass produced. But fortunately times are changing, very slowly, but changing. People have begun to like the exclusivity that comes with the handcrafted tag.



Q. Name a few artists you would like to be compared with.

I am sure about the comparison as there isn't any. But I do look up to them. For me inspiration comes from everywhere but mostly from my love for animated movies and Tim Burton (Charlie and the Chocolate Factory) is amazing. In the world of ceramics, I am very fond of Johnson Tsang, his work with porcelain and human expressions is beyond brilliant. I follow many illustrators like Alicia Souza, Sameer Kulavoor, Ankita Shinde. Creativity isn't bound by the medium.

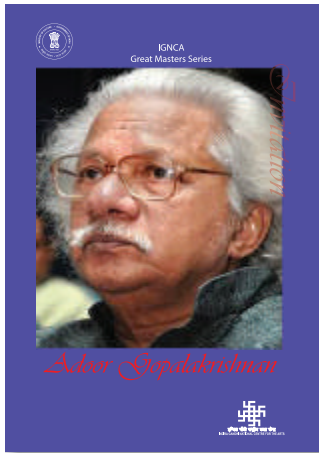
Q. As a young artist what would you like to tell aspiring artists?

Well, I consider myself an aspiring artist. But I guess the one thing that I have learnt (still learning) through this endeavour is perseverance.

Q. Where do you see yourself/ Clay Anomaly 5 years from now?

Plans and me don't understand each other. That said I would love to see myself collaborating with other artists/designers and creating interesting and fun things. As far as Clay Anomaly is concerned, I would love to create a studio where there would be workshops and a space where people can have fun and build things.

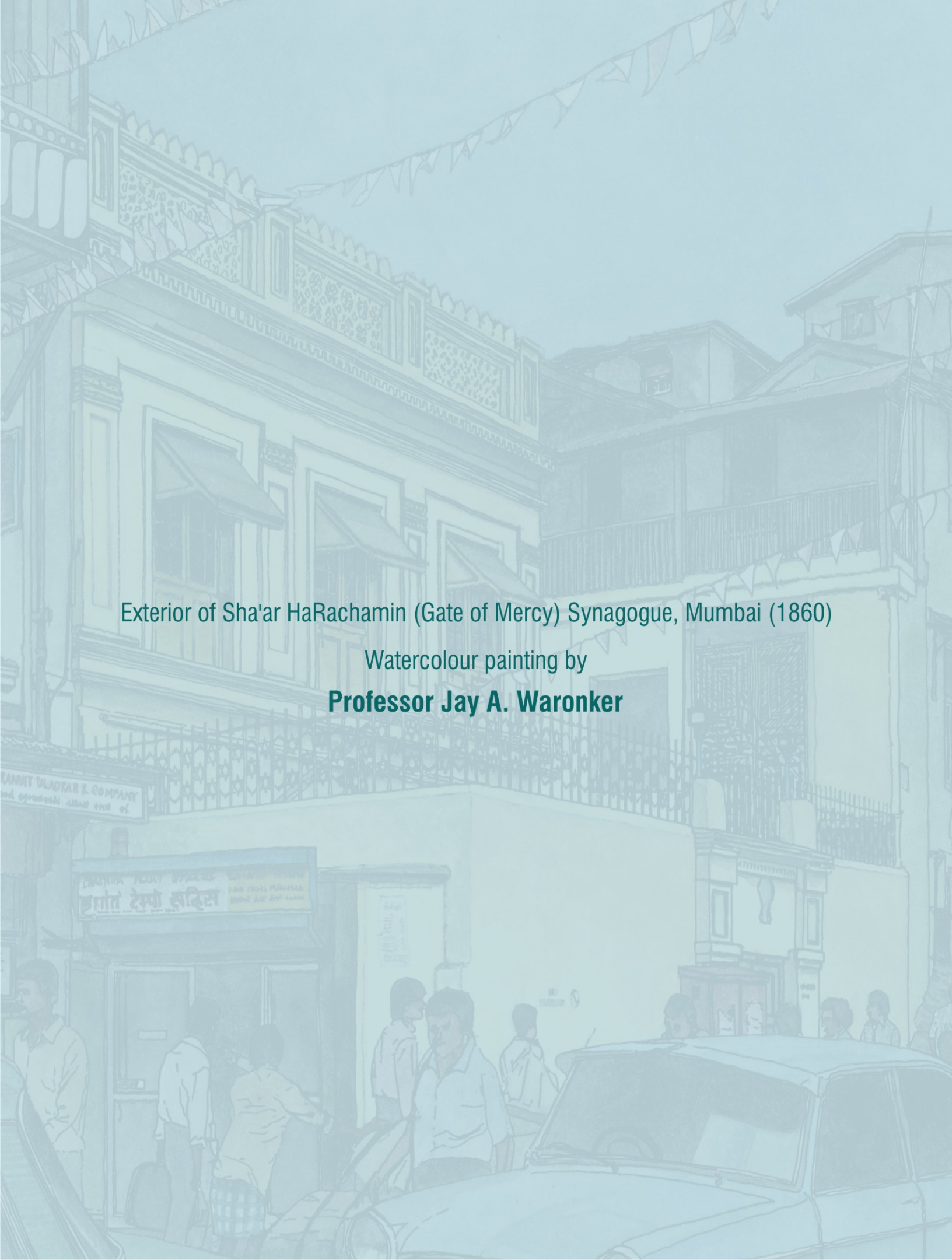




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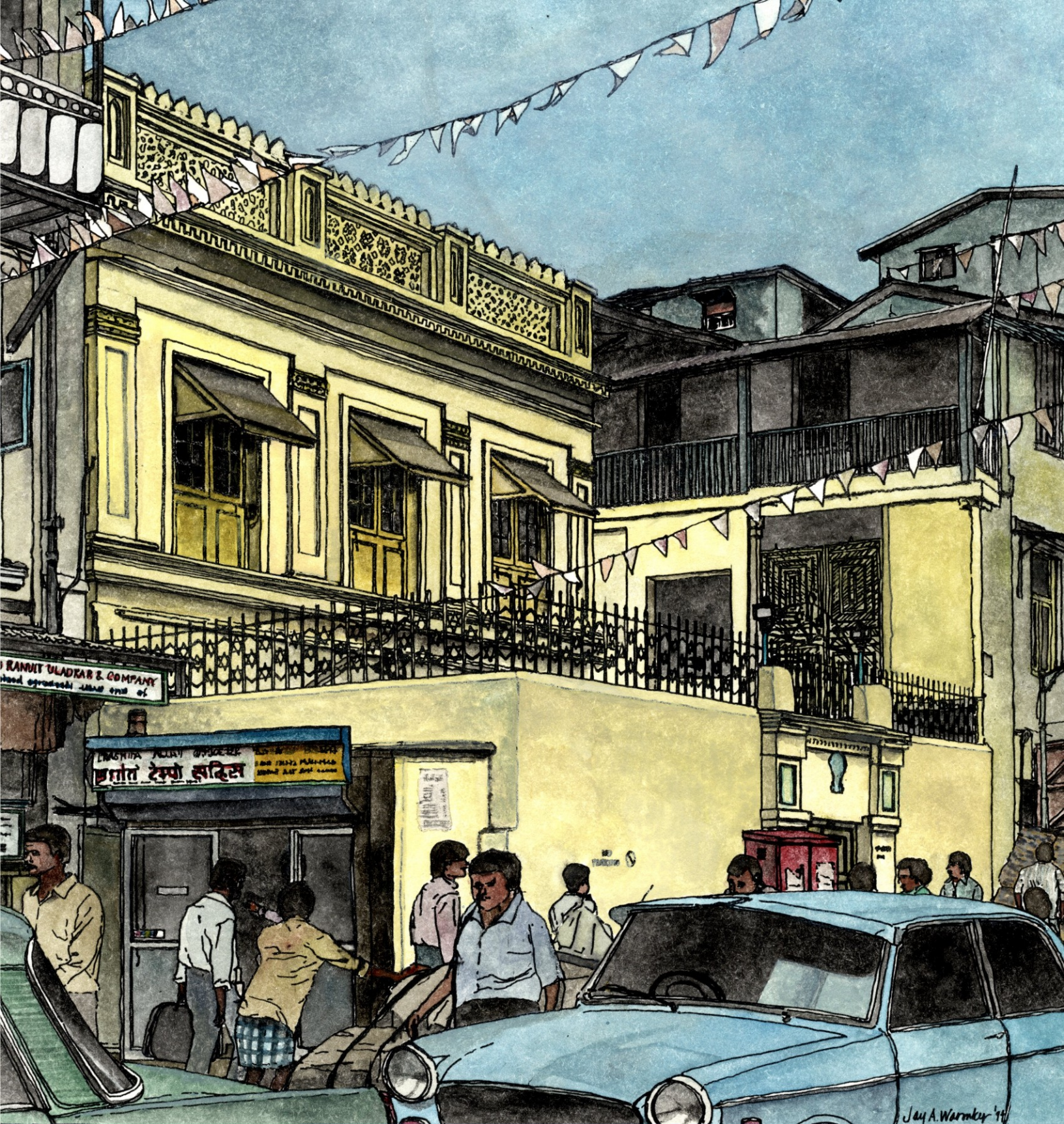
- Gold Dust of Begum Sultans
- The Arts of Kerala Kshetram
- BhandPather (Book and DVD)
- DVD on Surabhi Theatre
- Agricultural Atlas of Madhya Pradesh
- Rituals of Mahamasthak abhisheka (DVD)
- DVDs on Pt. Mani Prasad and Pt. Dalchand Sharma under the 'Masters of Hindustani Classical Music' series
- DVDs on Pandit Shrikrishna Babanrao Haldankar and Vidushi Suhasini Koratkar at Savitribai Phule Pune University, Pune
- DVD on Bhoomiyil Chuvadurachu (Feet upon the ground), an IGNCA documentary on eminent film maker Adoor Gopalakrishnan.

For a complete list of publications you may visit the IGNCA website <http://ignca.nic.in/>

A watercolour painting of the exterior of the Sha'ar HaRachamin Synagogue in Mumbai, 1860. The building is a multi-story structure with a prominent balcony on the second floor, decorated with a patterned railing. The facade features large windows with awnings and a decorative cornice. A string of triangular bunting hangs across the top of the building. In the foreground, a street scene is depicted with several people, including men in white shirts and a woman in a checkered sari, and a vintage car. A sign for 'KARNIT ULAKAR & COMPANY' is visible on the left, and a sign for 'LAKSHMI JEWELLERY' is above a doorway. The overall style is a soft, painterly watercolour.

Exterior of Sha'ar HaRachamin (Gate of Mercy) Synagogue, Mumbai (1860)

Watercolour painting by
Professor Jay A. Waronker



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