

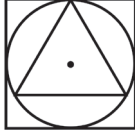


JDCA  
JD Centre of Art

13<sup>th</sup> INTERNATIONAL FILM FESTIVAL ON  
**ART & ARTISTS**

[www.jdcentreofart.org](http://www.jdcentreofart.org)

Odisha 2020



**JDCA**  
JD Centre of Art

in association with Dept. of Tourism & Odia Language,  
Literature & Culture Department, Govt. of Odisha present

**13th International Film Festival on  
Art & Artists**

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Odisha 2020

## **Remembering**

Akbar Padamsee (1928-2020)

Indian pioneer of modernist painting, Mumbai

Bikram Routray (1972- 2019)

Artist, Bhubaneswar

Chakradhar Sahu (1961-2019)

Filmmaker, Bhubaneswar

Haku Shah (1934-2019)

Artist and cultural anthropologist, Gujarat

L I Parija (1930-2019)

Former Chief Secretary, Odisha and Trustee JDCA

Manmohan Mohapatra (1951-2020)

Filmmaker, director and writer, Bhubaneswar

Mrinal Sen (1923-2018)

Filmmaker, Kolkata

Pramod Mohanty (1951-2020)

Senior sculptor, Cuttack

Rabi (Rabindranath) Singh, (1935-2020)

Poet, Odisha

Radhakanta Nanda (-2019)

Music director and Tabla Maestro, Odisha

Ravi Singh (1931 - 2020)

Poet, Odisha

Satyanand Acharya (1934-2019)

Former Vice Chancellor Utkal University, Odisha and Trustee JDCA

Sunanda Patnaik (1934-2020)

Legendary Hindustani classical singer, Odisha

Surya Prakash

Artist, Hyderabad

Uma Vasudev (1931-2019)

Critic, author, editor and painter, Delhi

## Contents

5	Chairman's Note
7	Festival Director's Note
8	JD Centre of Art - An overview
10	Synopses of Films
25	Illustrated Lectures
27	Workshops & Discussion
29	Essays
i	My Initiation into Structural Engineering by Mahendra Raj
ii	Recreating the Times for the Film, Manto by Nandita Das
iii	In the Pursuit of Kerang by Pankaja Sethi
iv	Art and Cinema by Siddhartha Tagore
v	Imaging the Arts by Bryan Mulvihill
vi	Remembering Manmohan Mahapatra, Journey from Seeta Rati to Bhija Matira Swarga by Ashok Palit

## Chairman's Note

Greetings from the JD Centre of Art.

I have been away from Odisha for more than 60 years. But over the years I have always come back to my homeland. I have travelled to many cultural spaces, not only in Odisha and the Indian subcontinent, but also to many countries around the world. They have always been for work as I never take holidays. In these trips, I collected innumerable objet d'art from China, Japan, Egypt, Africa, Russia and many other countries. Slowly, they began to accumulate in my home. I have always been an over indulgent person, following my inner instincts. It was the swelling collection that made me want to build a visual art centre in Odisha.

People still ask me why I chose to build the Centre in Odisha. It is my home state, but more importantly, Odisha has a rich cultural heritage that needs to be preserved and appreciated. The big metros have many art galleries, museums, talks by artists, but other cities often lack these spaces and interactions. I am glad that the Odisha Government, like a few other states, realises the importance of the arts and has built art centres such as the Kalabhumi and the Tribal Museum. The State of Odisha deserves many more and the city of Bhubaneswar can become the epicentre for the arts in the country.

The construction of the Centre is in full swing on an acre of land given by the State Government. It is located opposite the Khandagiri, 2nd century B.C. caves, in Bhubaneswar. B V Doshi, the renowned architect and the only Indian to win the Pritzker prize and recently the Padmabhushan, is the master planner and principal architect of the Centre. He brought Mahendra Raj, the greatest living structural engineer to work on the Centre. They both have been true pillars of support and are just as impatient as I am to see it up and running.

My yearning for a visual art centre where folk, tribal, classical and contemporary art would all be under one roof is slowly taking shape. We create too many barriers and hierarchies in art, distinguishing between artists and artisans. Contemporary artists have much to learn from the traditional and folk artists and craftspeople. I am awed by their ease and the abandonment with which they create their art.

Several eminent people from Odisha and the rest of the country are continuously guiding and supporting us. Many are part of our trustees and advisory committees. My brothers, my children, especially my son, Siddhartha, a Museum expert who specialises in designing public spaces, is taking more and more interest and responsibility of the Centre. Over the years, our humble activities continue to bring awareness and sensitivity to the arts. For 19 years, without interruption, we have been holding the 'Meet the Artist' program, every second Saturday of the month at the JDCA camp office. For the last 13 years we have been holding a unique Film Festival on Art and Artists. Aruna Vasudev has been a close associate and continues to be the Festival Director. Many others have volunteered by giving their time and expertise. And with every passing year, more and more people are participating.

This is the 13th edition of the annual film festival and from here on it will become biennial. This was decided to ensure a higher quality of films. This year the festival is showing award winning national and international films. Master classes and workshops are being held with students and the public at large. They will get to interact and learn from artists, craftspeople, art and film experts alike.

As a practicing artist, setting up the Centre has been an uphill task. I have given it all my time, money and energy. My entire collection is now waiting to move to the Centre. Here on, it is for others to take it forward. So I request like-minded people who care about the arts, the art communities and the need for public spaces, to join hands. My 50-year-collection is rearing to come out of the boxes, but it is only with the support of many that it will finally get to breathe. I am grateful to each and every person who has been part of the journey so far.

I look forward to seeing you all at the Festival.

Warm regards  
Jatin Das

## **Festival Director's Note**

The arts and artists today in India are facing difficulties – in funding projects and ideas, in spaces to show them to audiences and to those who wish to learn them or present them. But art is a major part of our lives.

The JDCA festival is continuing with fervour and determination. From across India and across the world, it is presenting arts and artists to audiences that are interested, both as viewers and as art practitioners who wish to learn, to nurture and to continue their passion.

Despite the difficulties that continue to grow in both learning and presenting their work and surviving financially, artists of all forms - including films that are a major art form - are still following their dream. And that is where the JD Centre of Art's film festival is also continuing, with the intent to present what historical records cannot: how it felt to exist in a particular place at a particular time. Art is that one rare form that allows people from different cultures to communicate with each other through sounds and images.

This is the 13th year of the Festival dreamt of and realised by Jatin Das, and it is continuing to grow. Not just with films, but with presentations, film-making workshops, exhibitions, talks and discussions on all aspects of artistic expression, especially cinema. Originally conceived as a space for presenting solely Indian films, we have expanded over the past few years – including films from across the world so that audiences in Bhubaneswar and visitors from other parts of India can see what is happening in the field of art internationally.

Occasionally the Festival chooses a subject to focus on, such as literature, architecture, Orissa arts & crafts. This year, we are presenting an immense variety of films, which show various aspects and forms of Art, both Indian and international. In addition to the different workshops there will be discussions where audiences and artists can express ideas, raise questions, expand and grow. And above all, we hope the audiences will enjoy the films and share their ideas and experiences.

Aruna Vasudev

## **JD Centre of Art - An Overview**

JD Centre of Art (JDCA) celebrates the rich cultural heritage of Odisha and all of India, offering an equal platform for contemporary and traditional artists. The mission of JDCA is to preserve and promote the arts and share it with the widest audience possible.

JDCA is located opposite the 2nd century BC Khandagiri caves in Bhubaneswar, Odisha, Das' home state. The Centre is a registered Trust, established by the eminent artist and Padma Bhushan awardee, Jatin Das. The master plan of the Centre was created by the renowned Pritzker and Padma Bhushan awardee, architect B V Doshi. The design is inspired by the undulating topography of the site. He brought Mahendra Raj, the greatest living structural engineer to work on the Centre.

The building is being constructed responsibly by incorporating sustainable practices. An energy study of thermal mass of the building has been calculated exhaustively by a physicist, enabling us to reduce our energy needs. Additionally, solar energy will be produced. Construction of the building is underway and we hope that the first part of the Centre will open to the public in a year.

Aside from its many gallery spaces, JDCA will also include a sculpture garden, an open-air theatre, a library, a conservation cell, a café, and a museum shop. The Centre will organise artist residency programmes, seminars, and workshops. The Centre's core collection, entirely donated by Jatin Das, consists of the artist's own work and that of many of his contemporaries, as well as traditional art and craft objects, textiles, antiquities, books, films on art, and recordings of art-focused lectures. It aims to become a significant institution in the cultural landscape of the region.

Over the last two decades, we have had several engaging initiatives to add to the cultural vibrancy of the city and to create awareness of the arts. The Meet the Artist Program was established in September 2001 and has run every month since, making it the longest active artist lecture series in the country. Every second Saturday of the month a scholar, artist, craftsperson or cultural professional is invited to give an illustrated lecture. A range of people have shared their journey with our audiences. Every edition is recorded and archived for future study and



research. The event takes place at the Centre's temporary office in Bhubaneswar, and like all JDCA programmes, it is free and open to all. During the Festival, the 237th Meet the Artist will be held.

The JDCA Film Forum is a permanent programme devoted to archiving, documenting, and screening of films focused on art. Its Archive already houses over 2,000 art films. This collection will be a part of the Odisha Cultural Resource Centre's archive, located at the JDCA. As part of the Forum, JDCA has organised 12 Film Festivals on Art and Artists since 2006. Approximately 35 selected films are shown over three days.

The Festival also includes talks, craft demonstrations, workshops, stalls selling crafts, textiles, and art books, performances, and delicious local Odia cuisine. Eminent film makers, artists, and cultural professionals from all over the country participate in the event, exposing the audience to India's rich cultural heritage. The event is widely covered in the local and national print and electronic media.

This will be the third year that the Film Festival is an international event, screening 48 films from 13 different countries. This is the 13th edition of the annual film festival and from here on it will become biennial. This was decided to ensure a higher quality of films. Ms Aruna Vasudev, founding Director of Cinema and Osian Film Festival, is the Director of the 13th Film Festival.

## Synopses of Films

*\* Director attending*

### • Architect Santiago Calatrava

Alexandra Liveris, USA

2016, English, 12 min, Design & Architecture

A rare and intimate view into the world of eminent architect Santiago Calatrava. The film explores the Spanish visionary's perspective as both an artist and architect.

**Alexandra Liveris** is an award-winning Filmmaker who creates socially conscious documentaries and content. Her work has been showcased internationally in over 150 cities, including at the Tribeca Film Festival, Palm Springs Film Festival, PBS and Amazon Prime.

### • The Art of Making, Alma Flamenca

Spiros Rasidakis, Dimitris Ladopoulos, Greece

2012, No dialogue, 3 min, Performing Arts

This episode of 'The Art of Making' follows Vassilis Ladarides, a master luthier of Spanish flamenco guitars. 299 hours of work are condensed into a three-minute film as he skilfully creates an instrument from scratch.

**Spiros Rasidakis** is a Greek director and editor, part of Deep Green Sea Production, known for his films Aftoktonia (1991), Oneiromirografies (1992) and Moderna Oikogeneia (2014).

**Dimitris Ladopoulos** is an Art Director & Visual Designer. To tell stories, he mixes different techniques such as live action, stop-motion animation, CGI, motion design and photography.

### • Cara de Diablo

Mariano Rentería Garnica, Mexico

2018, Spanish, 6 min, Traditional Arts & Crafts

Master craftsman Felipe Horta has been working for more than 30 years, creating masks and clothing for traditional dances that portray the eternal battle between good and evil. Each piece is painstakingly hand sewn, with traditional sequin work that can take half a year to complete.

**Mariano Rentería Garnica** is a self-taught director and photographer whose work has been showcased in festivals such as Cinélatino Rencontres de Toulouse, Habana Film Festival, Edinburgh International Film Festival, and in the Cannes Critics' Week program.

- **Carlotta's face**

Valentin Riedl, Frédéric Schuld, Germany

2019, German, 5 min, Animation

Through art, Carlotta overcomes a rare brain condition that prevents her from recognizing faces.

Valentin Riedl is a brain scientist and part time filmmaker.

Frédéric Schuld is an animator and director and one half of the independent film studio Fabian & Fred.

- **Casa Gilardi**

César Pesquera, Mexico

2016, Spanish, 6 min, Design & Architecture

Casa Gilardi was the last house entirely built by legendary Mexican architect Luis Barragán. The building, situated in Mexico City, is as much an abstract expressionist mood piece as it is a much-loved residence.

**César Pesquera** is a director, filmmaker and visual artist based in Mexico City. He works on films, directs music videos and commercials, creates installations and writes for magazines.

- **Crafts and Temples**

Siddhartha Das\*, India

2019, No dialogue, 12 min, Traditional Arts & Crafts

This series of four short films documents the crafts related to the two sacred temples of Puri and Bhubaneswar: Shree Jagannath Mandir and Shree Lingaraj Mandir. The films are a part of the two Interpretation Centres that were being conceived for the two temples.

**Siddhartha Das** is a designer and visual artist, who has documented and worked on cultural heritage over the last two decades across the world. He founded the award-winning studio Siddhartha Das Studio, and has collaborated with over 2,000 traditional artists and craftspeople across India.

- **Daman, the Indomitable (Adamita Daman)**

Patdeep Chaudhuri,\* India

2017, Bengali, 19 min, Communities & Culture

Daman Murmu, an Adivasi living in the Mahanandapur village of West Bengal is performing a very rare folk culture, 'Chadar Badni', a form of mobile puppet show. He travels between villages with his handmade wooden puppets to earn his livelihood.

**Patdeep Chaudhuri** is a West Bengal based director, cinematographer and producer with more than a decade of experience making documentary and short fiction films. His work has been widely screened in India and abroad and has won several awards at film festivals.

- **Decoding Shankar**

Deepti Sivan, India

2017, English, Hindi, Tamil, 59 min, Performing Arts

A personality sketch of Shankar Mahadevan, which explores the workings of the creative mind of the artist. Through anecdotes and personal statements, it focuses on how he balances his career as a singer, music composer, teacher and family man.

**Deepti Pillay Sivan** is a Law graduate with an MBA, who has worked as an actor, model, anchor and television host. She has worked on documentaries for the National Geographic Channel, Al Jazeera and PSBT, amongst others.

- **Doshi, Beginnings**

Premjit Ramachandran, India

2008, English, 7 min, Design & Architecture

An insightful portrait of India's most eminent architect B V Doshi. Doshi led the evolution of contemporary Indian architecture, interpreting the modernist ideals of his former mentor, Le Corbusier, and working within the constraints of the local conditions of site, climate, and available technologies. He was awarded the prestigious Pritzker Prize in 2018 for his great contributions to architecture.

**Premjit Ramachandran** is a composer, filmmaker and cinematographer based in Tamil Nadu. He began working on a feature-length video-portrait of Doshi in collaboration with his brother, Bijoy Ramachandran.

- **Every Drop Counts**

Dhimant Vyas, India

2016, No dialogue, 1 min, Animation

For most of us living in cities with dependable amenities, drought is something we see on TV or read in newspapers. This gives us an emotional distance from the people, animals, birds and landscapes affected by a drought. Because of this, we fail to understand the impact of our own actions.

**Dhimant Vyas**, an alumnus of the National Institute of Design (NID) is an expert animation film director, currently working as Senior Art Director for Zynga Games, India. His artistic credits include Creature Comforts USA and the Aardman animated series, Shaun the Sheep.

- **Great Artists - El Greco**

Phil Grabsky, Spain, UK

2001, English, 30 min, Visual Arts

Part of the Great Artists series with Tim Marlow. The paintings of the artist El Greco (1541-1614) are among the most distinctive works of the early modern period. His art marked a radical departure from the naturalism of the Renaissance, and as result was ignored for almost 300 years.

**Phil Grabsky** is a British documentary filmmaker and independent producer of art films for television and cinema. His pioneering work on cultural documentaries has culminated in the Exhibition on Screen series.

- **Chinese Painting**

Yu Haojiang, Ministry of Culture, China

2009, English, 20 min, Visual Arts

A film on one of the most known 'refined culture' of China, traditional ink wash paintings. It looks into not only the art form itself, but most importantly, the philosophy of harmony in the traditional Chinese culture.

**Yu Haojiang** directed this film as a part of a series of four, produced for the Bureau for External Cultural Relations, Ministry of Culture, China.

- **Gurumul**

Paul Damien Williams, Australia

2017, English, Yolngu Matha (Gumatj and Gälpu), 96 min, Performing Arts

Celebrated by audiences at home and abroad, Indigenous artist Geoffrey Gurumul Yunupingu was one of the most important and acclaimed voices to ever come out of Australia. Blind from birth, he found purpose and meaning through songs and music inspired by his community. Living a traditional Yolngu life, his breakthrough album 'Gurumul' brought him to a crossroads as audiences and artists around the world began to embrace his music.

**Paul Damien Williams** completed a graduate diploma in Documentary Filmmaking from the Victorian College of Arts in 1999. He has been working in the film industry since 1997, firstly as a freelance film and video editor and then as a Producer and Director of his own company, Sutton Grange Films.

- **The Heartbeats of Memory**

Nono Ayuso (aka NONO), UK

2015, English, 3 min, Visual Arts

“Every time you face your memories, you feel the heartbeat of the past, the vertigo of longing, and the fear that your memory no longer resembles what once really was.” This poetic short film was shot on Super 8 film in Japan between April and June 2019.

Nono Ayuso (aka NONO), was born in Cádiz Spain. He studied cinema in Cuba, worked as a journalist in conflict zones and taught within Universities in Santiago, Chile. He is now an award-winning director based in London who received the Gold British Media Award, 2018, and the Gold Lovie Award, 2017.

- **Human’s Musics**

Yann Arthus-Bertrand, Composed by Armand Amar, France

2015, No dialogue, 123 min, Communities & Culture

This musical variation of Yann Arthus-Bertrand’s 2015 film, Human, was composed by Armand Amar. With remarkable eclecticism, singers and world musicians have come together to create an overwhelmingly moving musical landscape that taps deep into the heart of humanity itself.

**Yann Arthus-Bertrand** is a renowned environmentalist, activist, journalist and photographer. He has directed films about the impact of humans on the planet.

**Armand Amar** is an award-winning French composer of Moroccan origin.

- **Kabir Ke Julahe**

Pankaja Sethi\*, India

2014, Kui, 4 min, Traditional Arts & Crafts

A short documentary on the untold story of Panika weavers from Kotpad (Odisha) and Bastar (Chhattisgarh). The film details the coming together of two cultural systems, Panika followers of Kabir who migrated to the region hundreds of years ago and the local Adivasi traditions.

**Pankaja Sethi** is a textile designer and researcher who has worked with Adivasi women and weavers for over ten years. She has been documenting rare indigenous textiles of Odisha under diverse research grants in collaboration with photographer Tanuja Sethi.

- **Kalamkari: Magic of Creation**

Haripriya Krishnamurthy, India

2012, English, Tamil, 10 min, Traditional Arts & Crafts

Kalamkari is a form of hand painted fabric from Southern India. This interview with a traditional textile artist details the full process of Kalamkari and highlights the unique nature of the craft which modern alternatives cannot compete with.

**Haripriya Krishnamurthy** is a visual communication graduate with a keen interest in diverse art forms. Her film was created as a response to the World Crafts Council, to make a documentary on any dying art form in India.

- **Ladakh: A Timelapse Journey through the Land of High Passes**

Srikrishna Das\*, India

2019, No dialogue, 3 min, Communities & Culture

This mesmerizing timelapse video shot over 8 days in Leh, Ladakh takes its viewers on a visual journey to the 'Land of High Passes'.

**Srikrishna Das** is a wildlife photographer from Bhubaneswar, Odisha, who has received both International and National awards for wildlife photography. He enjoys documenting fauna in their natural habitats.

- **Legacy of a Painter**

Nutan Manmohan, India

2018, English, 24 min, Visual Arts

The poignant film looks at the artistic journey of Jangarh Singh Shyam, the gifted Gond Pradhan artist from central rural India. Following his first appearance at the Pompidou Centre, Paris, his work received international acclaim until his shocking death in 2001.

**Nutan Manmohan** is a documentary filmmaker and series director. Her film *A Second-Hand Life* won the 'Best Environment Film' at Vatavaran Environment and Wildlife International Film Festival in 2005. Her film *The Last Flight* on vulture conservation was awarded the 'Wild Wing OBE'.

- **A Letter to Home**

Mukul Haloi, India

2018, Assamese, 25 min, Communities & Culture

Glimpses of lives from a village in Assam reveal the relationship between its history and the present.

**Mukul Haloi** was born in Chengoi, Nalbari, Assam. He graduated with a Bachelor of Arts in Political Science. *A Letter to Home* is his student film for the Film and Television Institute, Pune.

- **Listen**

Min Min Hein, Myanmar

2017, Burmese, 13 min, Performing Arts

Exiled from her homeland of Myanmar, revolutionary artist Chaw Ei Thein uses performance art and artwork to raise awareness about political repression, manifest her dissent, and express her fears and inner struggles.

**Min Min Hein** is a narrative and documentary filmmaker from Myanmar, now based in New York. He participated as a fellow of the Asian Film Academy in 2014 and earned an MFA in Film as a Fulbright scholar at the City College of New York.

- **Lost & Found**

Andrew Goldsmith & Bradley Slabe, Australia

2018, No dialogue, 8 min, Animation

*Lost & Found* is an Oscar shortlisted stop motion film that tugs at the heartstrings. A clumsy crochet dinosaur must unravel itself to save the love of its life.

**Andrew Goldsmith**, a visual effects artist and animator, uses different filmic techniques to help him create his work. He is an award-winning director and has also created music videos and short films. His most recent creation is a short animation film for *Sesame Street*.

**Bradley Slabe** is a gold AWGIE (Australian Writers' Guild for Excellence)-winning screenwriter and director. His critically acclaimed work is the animated serial, *Kitty is Not a Cat*.

- **Lost into Art - Dhokra**

Mitabi Kobayashi, Mudra Foundation\*, India

2017, Odia, 23 min, Traditional Arts & Crafts

Journeying to the Dhokra-making villages of Badabarasingh, Barakhama, Gatiguda and Jhigidi, a team of photographers,



videographers, artists, and writers, have endeavoured to showcase the creative skills and ingenuity of the artisans of these communities.

**Mitabi Kobayashi** is a documentary videographer and film director. Born in Tokyo, she is a graduate of Meiji University. Kobayashi is the CEO of SANDO, Inc. and a member of the Odisha Biennale committee.

**The Mudra Foundation** was established in 2009 with the aim of sharing art and creativity. Based in Bhubaneswar, Odisha, the Mudra Foundation aims to unify artistes from various disciplines, to inspire people, to propagate art and culture and to touch people from all sections of the society.

- **Mahendra Raj - Three Shorts**

Isha Sharma, Studio VanRO Foundation, India

2019, English, 17 min, Design & Architecture

The 3-part film - Mahendra Raj was produced for the recently concluded exhibition entitled 'Structuring Form:

The Innovative Rigour of Mahendra Raj'. The exhibition, held at the Kiran Nadar Museum of Art, brought into the public domain for the first time, his extraordinary practice and workings.

**Studio VanRO Foundation** is a Delhi based design and research studio founded by Vandini Mehta and Rohit Raj Mehndiratta in 2007.

- **My Father's Tools**

Heather Condo, Canada

2016, No dialogue, 7 min, Communities & Culture

In honour of his father, Stephen, a Mi'gmaq nation craftsman, continues the production of traditional baskets. He finds peace in his studio, in connection with the man who taught him the work.

**Heather Condo** was born in Maria, Quebec on October 14, 1971 and adopted by a family from Massachusetts. In 2005, she moved back to Gesgapegiag where much of her family resides.

This film was made by **Wapikoni Mobile**, a non-profit series of Mobile studios equipped with cutting-edge technology that travel to Indigenous communities across Canada.

- **My Moon**

Eusong Lee, USA

2018, English, 8 min, Animation

An animated short film about a relationship between three celestial bodies; a bittersweet romance between Earth, Moon, and Sun.

**Eusong Lee** is a LA based artist, designer and filmmaker actively working within the animation industry. He has been involved in over 40 animated shorts and has worked as an Art Director at Cartoon Network and as a concept designer for Warner Brothers Animation, Dreamworks TV, and Disney TV.

- **Mythological Time**

Sun Xun, China, USA

2016, No dialogue, 13 min, Animation

Composed of hand-drawn frames, Sun Xun's Mythological Time takes the viewer on a panoramic journey through his hometown of Fuxin in northern China, a coal mining centre that faces the depletion of its economic lifeblood. Viewed through legendary folk customs, political beliefs, and historic changes, the city's dark and rich history is momentarily glimpsed.

**Sun Xun** is a Beijing based artist who works across many mediums, including but not limited to acrylic, ink, pastel, traditional animation, and woodcut printmaking. In 2006 he established π Animation Studio. Sun is considered one of China's most prolific young artists and his work has received international acclaim.

- **NINO**

Eitan Herman, Israel

2019, Hebrew, 6 min, Visual Arts

Nino, a great photographer from Israel contracted polio in his childhood, but he didn't let that stop him from pursuing his goals. He chose to experience the beauty he sees in humanity and share it through his camera.

**Eitan Herman** is a Tel Aviv based filmmaker and photographer who has worked for the past 28 years on media, newspaper, television, dance, video art for theatre productions and educational projects.

- **Niyam Ku Niyam**

Pankaja Sethi\*, Mandika Nilamani, Tanuja Sethi, India

2017, No dialogue, 5 min, Communities & Culture

According to Dongria Kondh Adivasi, Niyamraja is the king of forest. This film captures the landscape of the Niyamgiri hills

from the Rayagada district of Odisha - the hills, trees, streams and textiles, the lives and rituals of Dongria Kondh Adivasi and their connection to the forest. Kondhs consider nature as their supreme God, the creator and protector.

**Pankaja Sethi** is a textile designer and researcher who has worked with Adivasi women and weavers for over ten years. She has been documenting rare indigenous textiles of Odisha under diverse research grants in collaboration with photographer Tanuja Sethi.

- **Olafur Eliasson: Become Your Own Navigator (Art21)**

Ian Forster, Rafael Salazar, Ava Wiland, USA, Germany

2019, English, 5 min, Visual Arts

Working with elements such as light, colour and reflection, artist Olafur Eliasson invites viewers to project their own subjective context onto the reading of his artwork.

**Ian Forster** is a producer and director who creates documentary content for **Art21**'s various digital and broadcast programs. Since joining the organization in 2009, he has worked on four seasons of *Art in the Twenty-First Century*.

**Ava Wiland** and **Rafael Salazar** are a husband and wife filmmaking duo who head the Brooklyn-based production company, RAVA.

- **A Painter of Eloquent Silence: Ganesh Pyne**

Buddhadeb Dasgupta, India

1998, English, 24 min, Visual Arts

A biographical film on the reclusive painter of eloquent silence - Ganesh Pyne.

**Buddhadeb Dasgupta** is a poet and prominent Bengali filmmaker. Five of his films have won the National Film Award for Best Feature Film. As a Director, he has won the National Film Award for Best Direction twice, once in 2001 for *Uttara* and once in 2005 for *Swapner Din*.

- **The Perceiving Fingers. the World of J Swaminathan**

Vinod Bhardwaj, India

2019, English, 48 min, Visual Arts

An insight into influential painter Jagdish Swaminathan through interviews with Dhoomimal Gallery curators and his artistic contemporaries of the 1980's. This artistic documentary celebrates his creative practice, social and political activism and

promotion of folk painting as contemporary art.

**Vinod Bhardwaj** is a poet, writer and art film director who has directed documentaries on the Bihar Museum, Jagdish Swaminathan and Sailoz Mookherjea.

- **Planet Earth Celebrates (Planeta Terra Celebrari)**

Ranjit Mohanty\*, India

2019, No dialogue, 2 min, Animation

In this short terracotta clay-motion, the first cosmic man and woman, formed from the clay of the earth, meet on Diwali to warn that we should better protect the earth.

**Ranjit Mohanty** is an animator and filmmaker, nominated as Odisha Icon 2011 by Times of India for his efforts to build the animation industry of Odisha. He is the founder of PACAD Animation, a Bhubaneswar based design, animation, VFX and art studio.

- **The Quiet**

Radheya Jegatheva, Australia

2019, English, 10 min, Animation

When an astronaut ponders the quietude of space, he reaches a startling self-realisation.

**Radheya Jegatheva** is a Perth based Australian filmmaker of South Korean and Malaysian ancestry. His internationally acclaimed film *irony* was screened at the 12th edition. His films have been selected for 10 Academy Award Qualifying Festivals and have received an Australian Academy of Cinema & TV Arts (AACTA) Award nomination; Australia's equivalent to the Oscars.

- **Raghu Rai, an Unframed Portrait**

Avani Rai, India, Finland, Norway

2017, English, Hindi, 55 min, Visual Arts

Avani Rai didn't set out to make a film about her father, the famous photographer Raghu Rai. What she wanted was to get to know him better by observing him on one of his photo trips. In the film that she ended up making anyway, father and daughter travel together. Avani films and photographs her father as he works. In the process, the film becomes a portrait not only of a passionate photographer, but also of a father-daughter relationship in which the camera is a source of both connection and friction.

**Avani Rai** is a Mumbai based photographer. She has worked as a cameraperson on several short fiction and documentary films. This is her first feature-length film.

**Raghu Rai\*** part of the renowned Magnum has recently received the first edition of the most prestigious French Photography Award of the Académie des Beaux-Arts.

- **Rehearsals for Tomorrow**

Ein Lall, India

2019, English, 52 min, Performing Arts

Contemporary dancers in India are transforming established dance practices by exploring new techniques of movement, enabling creativity and relevance through new choreographies.

**Ein Lall** is a video artist and documentary filmmaker based in New Delhi and Colombo. Her documentary work, spanning over three decades, has focused on both arts and activism. Her films on celebrated contemporary Indian dancers and artists, Leela Samson, Chandralekha, Arpita Singh and Nalini Malani have been telecast on Doordarshan and at festivals internationally.

- **Sakhi Pila (Boy Odissi Dancer)**

Santosh Gour, India

1999, English, 18 min, Performing Arts

It is a short documentary on the unique tradition of Gotipua form in which young boys perform devotional dances. The film focuses on their significant role during religious festivals of Odisha including the Jhulan Yatra and Chandan Yatra.

**Santosh Gour** studied cinema at FTII, Pune. He made his directorial debut in 1993 with *Nirjan Godhuli*, which received the Spectrum India award in the Mumbai International Film Festival. His short films and documentaries have been screened at various international Film festivals.

- **Sand Says Something**

Manoranjan Badatya\*, India

2016, Odia, English, 5 min, Visual Arts

*Sand Says Something* is a short documentary film, based on the life of Padmashree awardee sand sculptor, Sudarshan Pattnaik.

**Manoranjan Badatya** completed his Diploma in Film and Video Editing in Biju Pattnaik Film and TV Institute, Odisha. He has worked for several years as an Editor for Films Division. *Sand Says*

*Something* is his directorial debut for Films Division.

• **Shot Awake: The Making of Changlangshu's New Log Drum**

Anungla Zoe Longkumer\*, India

2019, Konyak, English, 25 min, Communities & Culture

After a hiatus of fifty-seven years, the Shajung Morung of the Konyak village of Changlangshu decided to carve a new log drum for themselves. Although preparations for the task started in 1999, it was only in 2013 that they could host the grand event of acquiring their new log drum.

**Anungla Zoe Longkumer** is a musician, writer, filmmaker and researcher of folk traditions based in Dimapur, Nagaland. She is the author of *Folklore of Eastern Nagaland*. Longkumer also edited the book *The Many That I Am – writings from Nagaland* which contain short stories, poetry and illustrations by Naga women writers and artists.

• **Shrikshetra to Sahijata (Shrikshetra Ru Sahijata)**

Ashutosh Pattnaik\*, India

2017, Odia, English Subtitles, 20 min, Communities & Culture

Keeping a centuries-old tradition alive, Shrikshetra (Puri Dham), hosts the festival of Sahi Jata which blends spirituality and folk theatre.

**Ashutosh Pattnaik** is an independent short and documentary filmmaker from Puri, Odisha. He is a graduate of the Biju Pattnaik Film and TV Institute of Odisha.

• **“Soham Asmi”: I am That**

Pramod Mathur, India

1990, No dialogue, 21 min, Performing Arts

The dance composition presented in this film, is based on an ancient Indian text, *Ishavasyopanishad*. It was interpreted and choreographed by National Award-winning danseuse, Madhavi Mudgal.

**Pramod Mathur** is the Chairman-cum-Managing Trustee of SPOTFILMS. A director and cinematographer, he has devoted over 30 years to communication through television.

• **Songs for Babasaheb**

Aranya Sahay, India

2019, Marathi, Hindi, 12 min, Communities & Culture

Indian Jurist and social reformer B R Ambedkar often spoke of the power of poetry and art in his speeches. His emphasis on arts spread both a message of equality and a deep tradition of reading and writing poetry and music in Dalit households across Maharashtra.

**Aranya Sahay** is a student at the Film and Television Institute of India, Pune. He has worked on elections in Bihar, UP, Punjab and Uttarakhand for the political consultancy, Indian Political Action.

- **The Spring of Moere**

Takayuki Yoshida, Japan

2019, No dialogue, 17 min, Design & Architecture

Moerenuma Park is a large sculpture park in the outskirts of Sapporo, Japan. It was designed by the Japanese-American sculptor, Isamu Noguchi, as a work of sculptural art in itself. This is a short documentary film about one spring day at Moerenuma Park.

**Takayuki Yoshida** is a Japanese filmmaker, author and editor from Hokkaido. He has edited the Japanese journal on documentary films, *NEONEO*, and co-authored several Japanese books on cinema. His short films and documentaries have been screened internationally in over 10 countries.

- **Tales of our Time, Sun Xun**

Solomon R Guggenheim Museum, USA

2016, Mandarin, 5 min, Visual Arts

From his Beijing studio, Sun Xun explains his use of both historical and fantastical imagery in his animated video installation, *Mythological Time*.

**Solomon R Guggenheim Museum**, New York commissioned *Mythological Time* for their permanent collection as part of the Robert H. N. Ho Family Foundation Chinese Art Initiative. *Tales of our Time* was a group exhibition of contemporary Chinese artists, and included work by Chia-En Jao, Kan Xuan, Sun Yuan & Peng Yu.

- **Throat Singing in Kangirsuk (Katatjatuuk Kangirsumi)**

Manon Chamberland, Eva Kaukai, Wapikoni Mobile team, Canada

2019, English, Inuktitut, 3 min, Communities & Culture

Eva Kaukai and Manon Chamberland practice the Inuk art of throat singing in their small village of Kangirsuk.

**Manon Chamberland** and **Eva Kaukai** were born in Nunavik and grew up in Kangirsuk. This film was made with **Wapikoni Mobile**, a non-profit series of Mobile studios equipped with cutting-edge technology that travel to Indigenous communities across Canada.

- **Through the Eyes of an Artist**

Abhishek Swain\*, India

2019, Odia, 13 min, Performing Arts

The legendary Gotipua guru, Birabara Sahoo, dedicated his life to the ancient Odissi dance form. He reminisces on how he found Gotipua, the impact of his mentor on his practice and how he evolved as an artist.

**Abhishek Swain** is an Indian short and documentary filmmaker. He has won numerous national and international awards for his short films. His films have been screened and officially selected festivals in more than 13 countries across the world.

- **Trespass**

Mirrah Foulkes, Australia

2016, English, 12 min, Narrative

A woman walking her dog alone in the bush has a strange encounter.

**Mirrah Foulkes** is an Australian actor, writer and director whose recent feature film debut, *Judy and Punch*, premiered at the Sundance Film Festival 2019. Her short films have numerous accolades including the Rouben Mamoulian award for best director and the AACTA award for Best Short Film. Foulkes is the only female member of the Australian film-making collective Blue-Tongue Films.

- **The Way**

Eugene Lumpov, Kazakhstan

2016, Russian, 25 min, Visual & Performing Arts

A biography of Kazakh artist Askhat Akhmediyarov, as he tries to understand the true purpose of 'his way' through the work he has created.

**Eugene Lumpov** is an independent Kazakh filmmaker based in Nur Sultan.



## Illustrated Lectures

- **The Indian Biennale**

by Bose Krishnamachari, 60 min.

Bose Krishnamachari is an artist and independent curator, living and working between Mumbai and Kochi. His diverse artistic and curatorial practice includes drawing, painting, sculpture, design, installation and architecture.

In 2009, Krishnamachari created Gallery BMB in Mumbai with a vision to bring the best national and international art to India. He was Artistic Director and Co-Curator of India's first Biennale – The Kochi-Muziris Biennale 2012, Director of Kochi-Muziris Biennale 2014, 2016 and 2018, and is President of the Kochi Biennale Foundation.

He has curated the first edition of the Yinchuan Biennale, For an Image, Faster than Light. He is also an Academic Board Member of the Taoxichuan China Arts and Sciences project and a Board Member of the International Biennale Association. Most recently, Krishnamachari opened his solo show, *The Mirror Sees Best in the Dark* at Emami Art Gallery, Kolkata.

- **Meet the Artist: Upendra Maharathi Exhibition at the NGMA**

by Adwaita Gadanayak, NGMA, 60 min.

Adwaita Gadanayak is a renowned sculptor and the head of the National Gallery of Modern Art, New Delhi. Born in Dhenkanal, Gadanayak is an alumnus of BK College of Arts & Crafts in Bhubaneswar and the recipient of a master's degree from the Slade School of Fine Arts, London. For many years, Gadanayak headed the School of Sculpture at Bhubaneswar based KIIT University. Following his appointment at NGMA, Gadanayak has curated a retrospective exhibition on *Upendra Maharathi, Shashwat Maharathi: The Eternal Seeker*.

- **The Joy and Challenges of Recreating the Times in Manto**

by Nandita Das, 60 min.

Nandita Das has acted in more than 40 feature films in 10 different languages. She made her directorial debut with *Firaaq* in 2008 and *Between the Lines* marked her debut as a playwright and theater director. She is an advocate for issues of social justice

and human rights and was the Chairperson of Children's Film Society. Nandita Das was the first Indian to be inducted into the Hall of Fame of the International Women's Forum. She was on the jury of the Cannes Film Festival in 2005 and 2013 and was a Yale World Fellow in 2014. Her recent film, *Manto* was released to critical acclaim in 2018 and can be watched on Netflix. Her first book '*Manto & I*' chronicles her 6-year long journey of making the film. It is available in stores and online.

## Workshops & Discussion

- **4K Films on a Budget**

Workshop by Nandan Saxena and Kavita Bahl,  
2 sessions of 180 min.

**Nandan Saxena and Kavita Bahl** are an award-winning duo of independent filmmakers and media-trainers. With a combined three decades of filmmaking experience, their films are poignant portraits of the times, often blurring the fine line between documentary and cinema. Nandan Saxena has been honoured with the prestigious National Film Award for his films made in conjunction with Kavita Bahl three times in addition to receiving a multitude of other awards and honours.

- **Masterclass on Chinese Painting**

Workshop by Weipu Chang, 60 min.

**Weipu Chang** is a Master of Arts and Chinese calligrapher from Jinan City, Shandong Province. He has studied calligraphy and painting under his father and brother since childhood, completing his education under eminent calligraphers, Ouyang Zhongshi and Zong Chengzhen at the Capital Normal University, Beijing. Weipu Chang currently works as a cultural consultant for the India-China Study Center and is the Chairman of the India Chinese Calligraphy and Painting Appraiser Association. He is Co-Chairman of the India Branch of OCCA (Overseas Chinese Calligraphers Association).

- **Meeting with Film Personalities**

Round table discussion, 45 min.

Round of Discussion for development and promotion of Odia Tourism, especially Film Tourism. Eminent film personalities from the state and the country will brainstorm on the subject.

## Essays

### **My Initiation into Structural Engineering – Mahendra Raj**

excerpts from *The Structure: Works of Mahendra Raj*

by Rohit Raj Mehrdiratta and Vandini Mehta

‘It is one of the most ironic aspects of our understanding of modern architecture that even though Le Corbusier and others celebrated the engineer’s aesthetic, the actual engineers, the flesh and blood people, who produced that aesthetic, remain largely unknown’.

Mark Jarzombek

Mahendra Raj (born 1924), is one of the world’s most eminent structural engineers who shaped architectural modernism in independent India. The following extracts are from him, detailing his life’s work and initiation into structural engineering:

My father was determined to educate all his children properly and was eager that all five sons became civil engineers. But this was an impossible task in such a large family with his meagre salary. He made it very clear to all his children that as soon as one of them got a job, he would have to educate the next brother and others in the family. As soon as the next one got a job he would, in turn, have to pitch in.

I joined the Punjab College of Engineering and Technology, Lahore, and graduated as a civil engineer in 1946. My education was supported by my third brother. That same year I was selected as an Assistant Engineer in the Punjab Public Works Department in the Buildings and Roads branch, the organization in which my father had worked earlier.

I opted to work in India and soon after I was posted to Shimla, which had been chosen as the temporary capital of that part of Punjab assigned to India. After one year I was given the task of maintaining all the government property in Shimla as well as the Shimla-Kalka road. This assignment was fairly challenging and brought me close to higher officials of PWD and other departments.

Meanwhile, the search for a new capital city for the Indian part of Punjab had also begun. After investigating different existing towns of Punjab, the decision was made to build a new capital

city in Chandigarh. Le Corbusier, the internationally renowned French architect, was chosen to prepare a master plan of the city and design four major buildings in its Capitol Complex: the High Court, Secretariat, Assembly and Governor's Residence.

When I was appointed as Assistant Engineer Designs in late 1951 or early 1952, I was assigned to work under Executive Engineer, Gulzar Singh. The first building assigned to the two of us was the structural design of the High Court, architecturally designed by Le Corbusier. Thus began my career as a structural engineer, which I stuck with for the rest of my life.

By mid-1955 I had completed designing the Secretariat and also finished whatever had been pending on the High Court building. By then I had decided to spend the rest of my life as a structural engineer but also realized that even though I had been able to design these complicated buildings, there was so much more that I needed to learn. So, nearly ten years after my graduation, I became a student again and left Chandigarh to study for a Master's degree in Structures at the University of Minnesota in Minneapolis, USA.

I was awarded my Master's degree in 1956. To my great surprise I was an all 'A's' student and became the favourite of my professor, Dr Paul Andersen. After completing the course I went to New York and took up a job with Ammann & Whitney, a very well-known firm of consulting engineers with a reputation for expertise in large-span structures. I worked there for three years from 1956 to late 1959.

My first assignment with Ammann & Whitney was the design of a hangar for Mohawk Airlines, which was a 150 feet-long balanced cantilever in folded plates. The other main projects I worked on were a large-span arched hangar for Swiss Air and a folded plate-dome for the University of Illinois. Also during this time I worked on the design of a US Embassy building in Dublin, designed by John Johansen, where the architect twisted the exposed corridor columns.

I had another very interesting encounter during the early stages of this assignment. One afternoon at the construction site a young man walked up to me and asked, 'Are you Mahendra Raj?' 'Yes,' I said and he replied, 'I am architect Charles Correa from Bombay. I am just returning from Chandigarh where I had some

work. While in Chandigarh I learnt about you as an engineer who worked on Le Corbusier buildings, the High Court and Secretariat. I also learnt that after completing this assignment you are returning to USA. I have sought you out and come to meet you to suggest that you don't go back but stay in India and work here. The country needs engineers like you.

Finally I took my decision. I resigned from my job and did not return to the USA. So from 1960 to 1971, I worked for a short while under the banner of 'Raj and Vakil', then as 'Mahendra Raj,' then as 'Engineering Consultants [India]'. Sometime later in 1976, I formed 'Mahendra Raj Consultants Pvt. Ltd'. Ever since, I have been operating under both banners: Engineering Consultants [India] and Mahendra Raj Consultants Pvt. Ltd. It was perhaps in early 1952 that for the first time in my life I designed an element in the structure of the High Court in Chandigarh. I did not know at that time that I would keep designing structures for the rest of my life. But that is what I have been doing for the past sixty years and more. That is how destiny decided that I become a structural engineer.

**Rohit Raj Mehdiratta** and **Vandini Mehta**, architects and founders of Studio VanRO. They have co-edited the book *The Structure: Works of Mahendra Raj*.

## Recreating the Times

excerpts from *Manto & I*

by Nandita Das

In 2012, when I decided to make my second directorial film '*Manto*', I had no idea what all it would entail. One of the toughest challenges I faced was recreating the two cities, Indian & Pakistani of the 1940s in the midst of modern -day clutter. Today, while much of the architecture of Bombay and Lahore remains intact, the onslaught of rapid modernization has ruined the charm and beauty of the era that I was trying to capture. Moreover, I had serious budgetary constraints that did not allow the luxury of extensive visual effects or building too many sets. This made finding the right locations crucial.

Scouting for locations that would fit into *Manto's* world began during the scripting process. The places I found also inspired my writing. The usual film locations rented out for shoots have been so overused that layers of cheap paint have ruined much of their charm. Walking through the lanes of South Mumbai was often very disheartening— air conditioners jutting out, satellite dishes popping up from buildings, and many other signs of unplanned urbanisation didn't make it easy to visualize the period. Most old buildings were either too dilapidated for the era or too expensive to shoot in. In many cases, the owners were not even open to the idea of shooting on their premises. However, I think we managed to find more hidden gems than stock locations like Irani cafes in the most unexpected places, and homes straight out of the 40s. These recesses also gave me the opportunity to go back in time and discover places I would never have seen otherwise.

I was very keen on shooting in Lahore to bring out the authenticity of the place. Unfortunately, due to the political climate and a media wave of anti-Pakistan sentiment in India, we could not shoot there. And so began the extensive recesses over five cities— Lucknow, Bhopal, Delhi, Pune and Ahmedabad— to find our Lahore in India. Of all places, we ended up finding it in a small town called Vaso in Gujarat. It is quite ironic that *Firaaq*, which was set in Gujarat, was shot in old Hyderabad to avoid any disruptions. And here, *Manto's* Pakistan was being recreated and filmed in Gujarat!

Less than two hours from Ahmedabad, Vaso seemed from another era as it was devoid of the usual modern-day clutter. I

sent Saeed Ahmed, my informal consultant in Lahore, photos of Vaso asking whether it would look like Lahore of the '40s. In turn, he forwarded them to a senior architect friend who sent them back labelled with specific names of *galis*, *chowks* and buildings in Lahore! I could not have got a better validation that Vaso would be the perfect choice.

Once we had the location, it was also important to dress the places and characters to make the era look authentic. Together with the cinematographer, I chose a palette for the film that went from warm colours in the Bombay portion, to cooler shades in Lahore. This choice impacted the mood and tone of the film and also extended to the production design and costumes of the film. The props that were used on set needed to create a believable context for the narrative, without drawing attention to itself. Whether it was the furniture, crockery, books, clocks, whiskey bottles, or artefacts on the walls, all had to be just right. I did not want to fall into the trap of 'increasing the production value' by overdoing the 'period look'. I feel that often distracts from the story.

We went to meet many people who shared their collections, books and stories of their ancestors that helped in recreating the period. Chor Bazaar and other such treasure troves were of course, raided for authentic props for the shoot. But we also borrowed many things from neighbours and owners of the premises where we were shooting. I remember doing that much more in *Firaaq*, as we only had to go back five years, and not seventy!

While I knew that technology would be needed to remove the unavoidable modern-day clutter and in some cases, to embellish the recreation of the period, I had made it very clear to the whole team that we would use VFX only when absolutely needed. One, we had a limited budget, and two, more importantly, we did not want to get lazy and rely too much on post-production manipulations.

Together with the team we managed to create an atmosphere and context that seamlessly transported the audience to the time and space of the film.

**Nandita Das** is an actor, director, writer and social advocate.



## In the Pursuit of Kerang- The Bark Cloth of Gadaba Adivasi

by Pankaja Sethi

My journey started in the pursuit of Kerang- the bark cloth of the Gadaba Adivasi women from the Lamtaput block of Koraput district of Odisha in 2017. Kerang, one of the lesser known languished textiles, speaks volumes about the 'structures of power relations', 'resistance and domination' and the socio-religious context of the material culture. Textiles play a central role in social, economic, and spiritual interactions, raising several questions related to shifting meaning and identity of verbal and visual art as a result of intrusion of external factors. Based on the visual documentation of villages where *Kerang* remains are still visible, this research questions, how do Gadaba women relate with *Kerang* in the current context- is it still a sacred cloth or only a memory? I also question my own position- can a lost and intangible phase be recreated through memories of elderly Gadaba women? In case Kerang is revived, will it carry the same meaning as it did for their ancestors?

Being one of the earliest settlers, they claim "Gadaba hi aage dhana amal karile (Gadaba first initiated and cultivated paddy)". Like other Adivasis, -nature is the supreme god and creator for the Gadaba. Nature is their parent and the Adivasis consider themselves as the children of nature. Nature is the giver, protector and creator and Adivasis worship the nature god for whatever they have as blessings (as thanks for whatever blessings they may have). Gadaba make their own cloth, cultivate crops for living and make their own abodes. In the pursuit of Kerang, I travelled from one village to another in the isolated landscape of Lamtaput. I was trying to weave stories connected to the material culture of Kerang, from one person to another based on the narratives and old tools I found in Gadaba houses. The last phase of Kerang- the bark cloth of the Gadaba Adivasi women takes us to different phases of time, when human beings had a close relationship with nature and depended on it for their prime existence- a bark is one of the earliest known examples of handmade cloth to cover the human body.

The narratives of Gadabas' material culture illuminate how the bark cloth –Kerang, was woven by women to imitate tiger skin after a legendary encounter with the tiger. Kerang is one the rarest living examples of indigenous cultures. As narrated by the Gadaba, the story of Kerang revolves around the myth of an encounter with the tiger. A Gadaba couple were attacked by

tigers while hunting in the forest. The tigers realised that the woman was pregnant, so, the tiger couple decided to rescue the new-born baby girl and raise the child. In order to protect the child from other tigers they covered the body of the girl with the skin of a dead tiger. The girl roamed in the forest with her foster tiger parents and survived on hunting for many years. One day Gadaba brothers went hunting and caught the girl covered in tiger skin and carried her to the village assuming her to be a tiger. Later they realised it was a girl wearing tiger skin with overgrown nails and living like an animal in the forest. One of the Gadaba brothers married the girl and the local weaver Bengarani was ordered to weave a cloth similar to tiger skin. Since then Gadabas began wearing Kerang as part of their identity.

Kerang became a protective and sacred cloth for the Gadabas, in vibrant stripes of blue, red and white colours. The coarse bark cloth covered the upper part of the body with a knot on one shoulder and lower part of the body with a waist belt made of natural fibre. The making of bark cloth involves extraction of fibre from the bark of a local plant called Kerang. It was also called Kisalo in Gutob, the Gababa language in earlier days. The fibre is spun by hand and woven by Gadaba women on a small pit loom. Currently, there are only two senior women who can weave the bark cloth. Nowadays, Gabada women wear saree purchased from the local haat and consider Kerang a cloth from the past. Today, Kerang lives like a memory in every house as a sacred cloth- the cultural identity of Gadabas.

The diverse vocabulary around the indigenous tradition of Kerang seeks to locate and question: where is the forest in the present context, in which tiger-like cloth was needed? Where are the people who weaved the cloth? In the pursuit of Kerang, this research unfolds several dialogues which were silenced over time and are slowly vanishing altogether in the name of development diluting the cultural architecture of the Gadaba community. The indigenous modes of living have been altered due to deforestation, plantations, industries and migration, resulting in the displacement of people and loss of many indigenous traditions. As cited by Gadaba, “as our language Gutub died, Kerang also disappeared along with forest.” This is the law of nature, one species dies, the indigenous cultures dependent on it die with the progress of time.

Pankaja Sethi is a textile designer and researcher who works with Adivasi women and weavers.

## Art and Cinema

by Siddhartha Tagore

Cinema and art are highly visual mediums; the impact they have on the senses is immediate and overpowering. Art with a physical object and/or structure, limited yet enormous; cinema with its plethora of technological advantages is still arrested as a medium. Cinema is a derivative of art, or more accurately an extension of it, art of re-creation, of creation, music, dance, theatre and the art of photography: a conflation, taken forward in a linear fashion.

Art and cinema are intrinsic to one another; art comes naturally to us as a form of expression and as documentation. Ancient cave paintings are ample validation that humans expressed themselves via visual imagery from the earliest of times. An artist may create what is felt, from memory, something imagined or currently present, the possibilities are endless.

The arrangement and rearrangement of images is an invaluable tool in controlling the entire visual experience, informing the mood and guiding an interpretation. A single painting may effortlessly express what hundreds of words strive to communicate. The art of a time or place may convey to the viewer the socio-political scenario, the traditionality, the economic condition, the mythology and history of the depicted via one creative artwork.

In a famous experiment by the Russian filmmaker, Lev Kuleshov, he alternated identical close-ups of a man's expressionless face with three other, completely unrelated shots: a bowl of soup, a child in a coffin and an attractive woman on a couch. The close-up of the man was always identical in its impassivity, but the audience interpreted his expression as different each time. Depending on what he was "looking at," they perceived the feeling of hunger for the soup, grief for the child in the coffin, and desire for the woman on the couch. This discovery was a revolutionary milestone in Cinematic Art.

A concept or a story is woven into the fabric of a film incorporating light, sound and imagery. The art and films of a region carry within them the essence of it. A good film manifests the soul of its subject. Satyajit Ray has been known to have delved into each of the artistic nuances of the films he personally made, from set designs to costumes, to how the alpana was to be made and

placed, camera angles, the music, to create the ambiance he visualised. All good film makers share these traits, be it Francis Ford Coppola or Alfred Hitchcock.

From silent to CGI, films have come a long way. Feature films, short films, documentaries, ad films and video art. The earliest published pioneers of Cinematic Art were a group of Russian filmmakers, the most famous being Sergei Eisenstein. These early filmmakers believed that a filmmaker had control over the length of time a viewer looked at an image, the actual movement of the image and the ability to put different shots together and thus manage the viewer's perception. To view, understand and indulge in the nuances of these mediums brings us closer to understanding ourselves and the world around us.

This Art & Artists Cinema Festival is an initiative that was started by Jatin Das 13 years ago, to create deeper understanding and sensitivity towards the Arts and Artists through the Cinema. The festival since then has been regularly held at Bhubaneswar, Odisha.

**Siddhartha Tagore** is the publisher, printer and editor of India's monthly *Art & Deal* magazine. He is also the director of Art Konsult, an art gallery in New Delhi.

## Imaging the Arts

by Bryan Mulvihill

We have over 20,000 years of archaeological evidence of human beings using images as a way to interact with and make sense of the world they find themselves in. From the cave paintings of Southern Europe and recent discoveries in Indonesia, human beings have been creating images in various forms to interact with each other and the environment around them. We now know from contemporary neuroscience that seventy plus percent of brain activity is involved with image recognition and analysis to make sense of our situation in the world. We dream primarily in images rather than words. Image is our primary way to interact with ourselves and each other. People say 'I see what you mean', in conversation with words. Throughout history, civilizations around the planet have developed elaborate visual systems to express and project their 'way of seeing', diverse senses of meaning, social, spiritual, sensorial values and perspectives.

Imaging the Arts Festival is a pioneering vision of Jatin Das in India to bring together a wide array of visual art forms, as seen through the medium of films, painting, dance, music, traditional crafts, architecture et al. When one art form is used to explore another an interesting synergy is established. Through the medium of film we can visit an artist's studio, witness them in the actual process of making their works, listen in on intimate conversations with the artists in the process of creative productions. Through film we can visit great works of art, architecture, village craftspeople working on their creations, in ways that even the most well-travelled cultural tourist would never have access. We can also visit artists of the past, and the environments that inspired their works of art. I am thinking of recent films on William Turner, Van Gogh, Andy Warhol, Francis Bacon, or Kazuaki Tanahashi, the Japanese Zen Peace Calligrapher.

In our digital age we have become accustomed to viewing artistic practices on numerous platforms, each with its own set of formats, contexts and levels of interaction. We watch full screen movies on handheld phones, look at large paintings on small website screens, and watch dance or music performances on television, tape and DVD, Netflix or YouTube. Increasingly, we receive and distribute visual information through a wide array of platforms without ever seeing the 'original'. This has created an often superficial sense of knowing a work of art, be it a film, painting,

sculpture or dance, but when we encounter the real thing be it in a museum or theatre, our experience is so much more intense. Imaging the Arts Festival in Bhubaneswar has allowed audiences to enjoy a rich and direct experience of world class films and works on art, along with workshops on filmmaking, calligraphy, textile design etc.; visitors get a rich cultural experience that is both enriching and generating an ongoing creative environment that is often not otherwise possible in a satellite city or even a country's capital.

The famous Canadian cultural theorist Marshall McLuhan claimed; "The Medium is the Message". He was writing on the age of Television. Now we are deep into the digital age through global information networks and social mediums. He outlined how with each new information technology comes a fundamental shift in how society interacts and shares information. Through television we brought the news and the world into the confines of our homes. McLuhan predicted the 'Global Village', long before the World Wide Web manifested. Now we carry the world on our mobile phones wherever we go. This is changing how society interacts with and creates culture. Imaging the Arts Festival is a rare opportunity in India to look deeply into our relationships with Art and Cultures of our own times as well as the past. Yoko Ono, the Japanese Fluxus artist countered McLuhan with "The Message is the Medium", which we are now experiencing with the Me Too and youth lead environmental movements. In a rapidly changing world -- media world -- it is of great importance to take time to look deeply into how our artists in all fields are experiencing their worlds. The artists are the proverbial 'Canary in the Coal Mine', allowing us deep insights into our ever changing cultural, political and social worlds. Imaging the Arts Festival is a wonderful opportunity to spend a few days with the contemporary art and cultural communities of our own neighbourhoods and the world at large.

**Bryan Mulvihill** is a Canadian artist and calligrapher.

## **Remembering Manmohan Mahapatra (1951 - 2020)**

Manmohan ji was very closely associated with the JD Centre of Art, and was part of the Film Selection Committee. In addition to his work in the fields of Art and Cinema, he was actively and passionately involved in the mission and activities of the JDCA. His enthusiastic contribution and presence will be deeply missed.

### **Journey from Seeta Rati to Bhija Matira Swarga**

by Ashok Palit

One of the prime tasks of a responsible filmmaker i.e. most trenchant analysis of contemporary societal dilemmas, has been mastered by Manmohan Mahapatra, arguably one of the pioneers of new wave cinema. Not he, but his meticulously crafted characters loom large in all his films. Not the characters' traits, qualifications, social class, showmanship or reputation, but their mere existence is the ground which dominates the films.

The surrealistic touch of Mahapatra is evident in all his movies. The desire to draw a line outside the boundary, which stands contrary to conventional films based on utopian themes, characterizes his genius. Is life not all about experimenting? Is life not about breaking the formulae? Blame it on as bland a factor as monotony or as creative a facet called rebelliousness. Mahapatra sticks to his guns with a conviction which is honest. He must not get allured into the commercial gimmicks, will not project events which have none or least common denomination and which is not reflective of a perception framed by his own self.

Most of his films are based on a story line, comprising series of moments, which have a cumulative effect on the onlooker, where the characters, the situations, the minor story elements come together to offer an experience. He deliberately under plays the dramatic point of the film, in fact the de-emphasis of drama happens to be an integral part of his cinema.

His films rarely use close-ups. It is mostly with mid shots along with elliptical cutting that he creates an ambience which has a distinct style.

Born on 10th November 1951 in Khordha, Odisha, he joined the Film and Television Institute of India, Pune. After completing his studies in FTII, he made his first feature film, "Seeta Raati" in

1976, which could not be completed till 1980, due to financial difficulties. This film won the 'Rajat Kamal' in the National Film Awards in 1982, it also happens to be the first Odia film to be selected for the prestigious 'Indian Panorama' section of the International Film Festival of India, New Delhi.

He has directed thirteen feature films, of which twelve are in Odia language. Regarded by critics as a pioneer in the 'New Wave' movement of Odia cinema, his films have survived the 'ravages of consumerism' devouring Odia cinema for the last three decades. He has also directed telefilms, television serials and documentaries. His films have won nine National Awards and multiple major State Film Awards. It may be mentioned that one of his films has won the first technical National award (Best Cinematography [B/W]) in the context of Odia Cinema. Some of his film have been screened nationally and internationally.

As a director and story teller he explored the socio-economic realities of the characters in his films, the mainstay being human relationship and above all the ambience of the milieu which he portrays with great effect. the noted film critic John Hood mentions in his book 'The Essential Mystery'- '(Manmohan) Mahapatra is a master of atmospherics. The frankness and intimacy of his photography so well engender the exquisite naturalism of his films, and carefully crafted visual experience enhancing the visual with folk or classical music, natural sounds or the powerful effects of silence', he further writes, 'the most notable aspects of Manmohan Mahapatra's genius as a film maker is his skill in translating to the screen so much of the actuality of the Odia village, on translation that entails not only faithfully physical re-creation but also an extraordinarily sensitive awareness of mood and atmosphere.'

He is the recipient of the "Jayadev Award", the highest state honour in the field of cinema, for his contribution to Odia cinema. Utkal University of Culture awarded him with an honorary doctorate degree on 17th, April, 2017. More recently, he has been conferred the Padmashree (posthumous) by the Government of India for his contributions in the field of Art.

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## **Manmohan Mahapatra: Select filmography**

Anti - Memoirs, 1975  
Anti - Memories (Short), 1975  
Seeta Raati, 1981  
Voices of Silence (Short), 1982  
Konark: The Sun Temple (Short), 1983  
Neerab Jhada, 1984  
Tired Afternoon, 1985  
Kuhudi, 1986  
Trisandhya, 1986  
Majhi Pahancha, 1987  
Kichu Smruti Kichu Anubhuti, 1988  
Nishitha Swapna, 1988  
Tathapi, 1989  
Agni Veena, 1990  
Andha Diganta, 1990  
Bhinna Samaya, 1992  
Bhija Matira Swarga, 2018

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### **13th Film Festival Team:**

**Festival Director:** Aruna Vasudev

### **Film Selection Committee:**

Aruna Vasudev, Biren Das, Raman Chawla, Sudhir Tandon, Sunit Tandon, Siddhartha Das and Elise Ruth Robstad

### **Production & Content Team:**

Siddhartha Das, Mangala Prasad Mohanty, Aditya Agarwal, Amitabh Das, Attri Dev Pandey, Biswajit Raut, Chitralekha Ranawat, Digambar Mahalik, Elise Ruth Robstad, Fengwen Lin, Gemma Chapman, Kaustav Kalyan Deb Burman, Mira Sengupta, Priya Sharma, Sarfraz Ahmed, Sujit Kumar Kuri.

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