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Chapter 1 : Chittrovanu Mazumdar | Project Gutenberg Self-Publishing - eBooks | Read eBooks online

Foreword / Jon Tupper --The troubles with curating / Melanie Townsend --Thoughts on exhibition publishing / Peter White --A river, not a road: publishing in the arts: the seagull experience / Anjum Katyal --Hurrah for the Irish!

Nov 12, , There were the usual queues for tickets, debates on the films to be watched and groups of youngsters hanging around the Nandan complex for a feel of the festival. The top draw on the first day was the unique film tent. Named after Hiralal Sen , who made the first moving pictures in Bengal, the tent will screen black and white classics in a throwback to the time when cinema would be shown in similar environs. Few are even aware that the films would be shown either inside tents or at theatre halls during intervals. The first tent show will be held at the Nandan complex on Monday afternoon. The biggest challenge before the group was to retain the humour while translating the colloquial dialogues written nearly a century ago. It also features the original cover of the book published in Bengali. But only Bengalis possess the same. We want to spread his ideals countrywide and every year we want to present his plays in languages other than Bengali. The year-old youth will be among the 24 artists who represented Bengal at the London Tourism Festival. He hails from Jangalmahal. He excels in masks of Durga, Ganesh and the Ashura. His talent has already taken him to London earlier and even to Iran and Scotland. But this is the first time that he got the opportunity to represent his own state. The sheer brilliance in acting and use of body language, supported by excellent use of light and sound, bridged the gap in understanding of the language. Call to young designers For youngsters keen to explore publishing as a career, graphic designers with a wish to focus on book and cover design or even aspiring entrepreneurs, this is great news. Among the several eminent faculty members are poet-translator Anjum Katyal and historian-publisher Urvashi Butalia. The last date for application is November Budding talent A glance at her and Mouli Bhattacharjee looks like any other college girl. But the young woman already has a music album to her credit. The CD containing both Hindi and Bengali songs from different genres was released recently. Mouli, who was born with a melodious voice and was admitted to Gurukul at a very tender age, has been trained in classical music by none other than Pt Ajay Chakraborty. High on music If music be the food of love, play on. Well-known tabla player Pandit Subhankar Banerjee and his group Sacred Drummers performed an ensemble of Indian classical music merged with Tagore songs on Friday. On Saturday, the programme was of a different mood. At the first look, Mouli Bhattacharjee is like any other College girl. But since her tender age Mouli is known for her melodious voice. Mouli was taught classical music under the able guidance of Chakraborty. However, Mouli also learned Bengali songs of all genres. Recently, a CD containing songs from different genres was launched where Mouli is found to have sung at ease classical songs and hit numbers from Bengali and Hindi films as well. He hails from Jungalmahal, associated with the Maoists. After a glamorous kick-off on Saturday, the 18th Kolkata Film Festival gradually warmed up on a pleasant Sunday afternoon. Named after Hiralal Sen, who made the first moving pictures in Bengal, the tent will screen black and white classics in a throwback to the time when cinema would be shown in similar environs. Few are even aware that the films would be shown either inside tents or at theatre halls, during intervals. We want to spread his ideals country-wide and every year we want to present his plays in languages other than Bengali. High on Music trim it - with pic If music be the food of love play on. Well-known tabla player Pandit Subhankar Banerjee and his group Sacred Drummers performed an ensemble of Indian classical music merged with Tagore songs on Friday. This was the last presentation of Happenings, whose 7th Rabindra Utsav was organised at Tolly Club recently. The Carnatic music flavour was one that was present throughout their performance. Being accustomed with Carnatic music I know how it relates with Tagore songs, so we decided to use it here. The juxtaposition of rhythmic beats and harmonious tunes mesmerized the Tolly audience. On Saturday, the programme was of a totally different mood. Even amateur singers are given chance to perform and one and all join in.

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Chapter 2 : Chittrovanu Mazumdar - Wikipedia

Publishing in the Arts: The Seagull Experience, by Anjum Katyal Documents the history of Seagull Books in Calcutta, India, a publisher that in answered the desperate cry for a publisher to document the arts in India.

Nightskin, debuted in Dubai in and was adapted and recreated as an undated: Nightskin in Kolkata in The original Dubai installation was presented in a large warehouse and used the exhibition space and the surrounding desert landscape as elements of the work. One reviewer described a "crate smok[ing] like an overheated engine which might catch fire at any moment, but close inspection reveals the smoke as vapour. Another room contained "large screens on which streams a restless flow of images and sound, interspersed with text. In this chamber were "looming black metal towers and huge, squat black metal boxes. Mounded on wheels, yet unmoving. A soundtrack with layers of indistinct words, music, and muffled noises was heard. There were aperture-like mechanical components, opening and closing, smoke, viscous liquids seeping out of boxes, and partially open windows "containing small, digital prints of natural, organic textures and materials " body parts or flowers of soil. It evoked images that were alternatively comforting like a "womb" or a "boudoir" and suffocating like looking "down through bars at videos of people, as if they are trapped". Soumitra Das of The Telegraph wrote "Mazumdar could not have created this daedal overlay of optic and aural sensations by simply wishing it would happen. It is obvious that meticulous planning went into it. Everything is highly evocative and also seems to exist in a literal and representational way, but on closer inspection, nothing is quite what it seems. The images and even the physical objects and substances flowers, smoke, some unidentified "viscous liquid" reveal themselves to be something quite different. Hinged doors conceal imbedded video screens, still photographs and paintings, opening up like medieval icons. Throughout the whole arrangement is the invitation to explore, to touch, to get beneath the skin and peel away the layers, the process every bit as charged as what is uncovered. This makes Mazumdar a romantic artist, in the best sense of the term, although his process of realisation is deceptively postmodern. The sensation-boggling experience of the trip and the overwhelming perceptual after-effects defy categorisation. Mazumdar says The River "raises questions about how you perceive time and culture and the passing of a moment. Mazumdar takes an active interest in animal welfare. He and his wife have a number of rescued dogs that they care for in their home.

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Chapter 3 : Author's Afternoon - Window On Travel

Dear Sir/ Madam We are Kibaale Rural development Foundation based in Uganda Kibaale district, working for the poor Communities and Vulnerable Children and protect the Environment, Among the many Areas of Concern is Water and Sanitation, Education, Health, and Economic Development.

Ray directed 36 films, including feature films, documentaries and shorts. He was also a fiction writer, publisher, illustrator, calligrapher, music composer, graphic designer and film critic. He authored several short stories and novels, meant primarily for young children and teenagers. Feluda, the sleuth, and Professor Shonku, the scientist in his science fiction stories, are popular fictional characters created by him. He was awarded an honorary degree by Oxford University. Ray did the scripting, casting, scoring, and editing, and designed his own credit titles and publicity material. Ray received many major awards in his career, including 32 Indian National Film Awards, a Golden Lion, a Golden Bear, 2 Silver Bears, a number of additional awards at international film festivals and award ceremonies, and an Academy Honorary Award. The Government of India honored him with the Bharat Ratna, its highest civilian award, in 1992. He also set up a printing press by the name of U. Chakravarti house who was posted as then Dy. Magistrate in Darbhanga Bihar. In 1924, his mother insisted that he studied at the Visva-Bharati University at Santiniketan, founded by Rabindranath Tagore. Ray was reluctant due to his love of Calcutta, and the low opinion of the intellectual life at Santiniketan. In Santiniketan, Ray came to appreciate Oriental art. He later admitted that he learned much from the famous painters Nandalal Bose [8] and Benode Behari Mukherjee. Later he produced a documentary film, *The Inner Eye*, about Mukherjee. His visits to Ajanta, Ellora and Elephanta stimulated his admiration for Indian art. Keymer, a British-run advertising agency, as a "junior visualiser," earning eighty rupees a month. Although he liked visual design graphic design and he was mostly treated well, there was tension between the British and Indian employees of the firm. The British were better paid, and Ray felt that "the clients were generally stupid. Gupta asked Ray to create cover designs for books to be published by Signet Press and gave him complete artistic freedom. Designing the cover and illustrating the book, Ray was deeply influenced by the work. He used it as the subject of his first film, and featured his illustrations as shots in his ground-breaking film. They screened many foreign films, many of which Ray watched and seriously studied. Ray helped him to find locations in the countryside. Ray told Renoir about his idea of filming *Pather Panchali*, which had long been on his mind, and Renoir encouraged him in the project. Keymer sent Ray to London to work at its headquarters office. During his three months in London, Ray watched 99 films. Among these was the neorealist film *Ladri di biciclette* *Bicycle Thieves* by Vittorio De Sica, which had a profound impact on him. Ray later said that he came out of the theatre determined to become a film-maker. The semi-autobiographical novel describes the maturation of Apu, a small boy in a Bengal village. Ray gathered an inexperienced crew, although both his cameraman Subrata Mitra and art director Bansi Chandragupta went on to achieve great acclaim. The cast consisted of mostly amateur actors. He started shooting in late with his personal savings and hoped to raise more money once he had some passages shot, but did not succeed on his terms. He also ignored advice from the government to incorporate a happy ending, but he did receive funding that allowed him to complete the film. The passage was of the vision which Apu and his sister have of the train running through the countryside, the only sequence which Ray had yet filmed due to his small budget. With a loan from the West Bengal government, Ray finally completed the film. It was released in to great critical and popular success. It earned numerous prizes and had long runs in both India and abroad. In India, the reaction to the film was enthusiastic; *The Times of India* wrote that "It is absurd to compare it with any other Indian cinema [Before completing *The Apu Trilogy*, Ray directed and released two other films: *Critics* *Robin Wood* and *Aparna Sen* found this to be the supreme achievement of the trilogy. Ray introduced two of his favourite actors, *Soumitra Chatterjee* and *Sharmila Tagore*, in this film. It opens with Apu living in a Calcutta house in near-poverty. He becomes involved in an unusual marriage with *Aparna*. After *Apur Sansar*

was harshly criticised by a Bengali critic, Ray wrote an article defending it. He rarely responded to critics during his filmmaking career, but also later defended his film *Charulata*, his personal favourite. He continued to live with his wife and children in a rented house, with his mother, uncle and other members of his extended family. He also made a series of films that, taken together, are considered by critics among the most deeply felt portrayals of Indian women on screen. Sharmila Tagore starred as Doyamoyee, a young wife who is deified by her father-in-law. Ray was worried that the censor board might block his film, or at least make him re-cut it, but *Devi* was spared. Due to limited footage of Tagore, Ray faced the challenge of making a film out of mainly static material. He said that it took as much work as three feature films. Ray had been saving money for some years to make this possible. Ray began to make illustrations for it, as well as to write stories and essays for children. Writing became his major source of income. In , Ray directed *Kanchenjunga*. Based on his first original screenplay, it was his first film in colour. The film tells of an upper-class family spending an afternoon in Darjeeling , a picturesque hill town in West Bengal. They try to arrange the engagement of their youngest daughter to a highly paid engineer educated in London. He had first conceived shooting the film in a large mansion, but later decided to film it in the famous hill town. He used the many shades of light and mist to reflect the tension in the drama. Ray noted that while his script allowed shooting to be possible under any lighting conditions, a commercial film contingent present at the same time in Darjeeling failed to shoot a single scene, as they only wanted to do so in sunshine. While at home, he would take an occasional break from the hectic city life by going to places such as Darjeeling or Puri to complete a script in isolation. In Ray made *Charulata The Lonely Wife* ; it was the culmination of this period of work, and regarded by many critics as his most accomplished film. He said the film contained the fewest flaws among his work, and it was his only work which, given a chance, he would make exactly the same way. New directions 82 A painting of Ray In the post-*Charulata* period, Ray took on projects of increasing variety, ranging from fantasy to science fiction to detective films to historical drama. Ray also made considerable formal experimentation during this period. He expressed contemporary issues of Indian life, responding to a perceived lack of these issues in his films. The first major film in this period is *Nayak The Hero* , the story of a screen hero travelling in a train and meeting a young, sympathetic female journalist. Ray found that his script had been copyrighted and the fee appropriated by Michael Wilson. Wilson had initially approached Ray through their mutual friend, Arthur C. Clarke , to represent him in Hollywood. Ray later said that he never received a penny for the script. Ray claimed that this film plagiarized his script. *Goopy the singer and Bagha the drummer*, endowed with three gifts by the King of Ghosts, set out on a fantastic journey. They try to stop an impending war between two neighboring kingdoms. Among his most expensive enterprises, the film project was difficult to finance. Ray abandoned his desire to shoot it in color, as he turned down an offer that would have forced him to cast a certain Hindi film actor as the lead. Featuring a musical motif structure acclaimed as more complex than *Charulata*,[37] *Aranyer Din Ratri Days and Nights in the Forest* traces four urban young men going to the forests for a vacation. They try to leave their daily lives behind. All but one of them become involved in encounters with women, which becomes a deep study of the Indian middle class. According to Robin Wood, "a single sequence [of the film] He completed what became known as the Calcutta trilogy: *Pratidwandi* , *Seemabaddha* , and *Jana Aranya* , three films that were conceived separately but had thematic connections. *Jana Aranya The Middleman* showed a young man giving in to the culture of corruption to make a living. *Seemabaddha Company Limited* portrayed an already successful man giving up his morality for further gains. In the first film, *Pratidwandi*, Ray introduces a new, elliptical narrative style, such as scenes in negative, dream sequences, and abrupt flashbacks. He said that, as a filmmaker, he was more interested in the travails of the refugees and not the politics. It was set in Lucknow in the state of Oudh , a year before the Indian rebellion of In , while working on *Ghare Baire Home and the World* , Ray suffered a heart attack; it would severely limit his productivity in the remaining 9 years of his life. He had wanted to film this Tagore novel on the dangers of fervent nationalism for a long time, and wrote a first draft of a script for it in the s. In , he made a documentary on his father, *Sukumar Ray*. They have more dialogue than his earlier films and are often

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regarded as inferior to his earlier body of work. The final scene shows the father finding solace only in the companionship of his fourth son, who is uncorrupted but mentally ill. When a long-lost uncle arrives to visit his niece in Calcutta, he arouses suspicion as to his motive. This provokes far-ranging questions in the film about civilisation. He was admitted to a hospital, but never recovered. Ray is the first and the only Indian, yet, to receive the honor.

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Chapter 4 : Pagla Dashu in English | Kolkata News - Times of India

Seagull Foundation for the Arts; Seagull School of Publishing; PeaceWorks; Translated by Anjum Katyal. Art. Dust on the Road.

What could be better than settling in at a converted church sat in a great part of town? For your money you get a two-bedroom, twobathroom duplex apartment with Gothic church features complemented by stylish, contemporary living. The intention was to develop a luxurious on-road Land Rover that would combine comfort with 4x4 capability to support a growing leisure market. The Range Rover Velar sits between the Evoque and the Sport and more than 50 years later the model has a host of new enhancements. This 4x4 is pure extravagance, bringing a dimension of glamour, modernity and elegance to my humble surroundings. That opulent feeling continued as I stepped up into the interior. The array of instrument dials, knobs and buttons sparkle under the ambient lighting. Adaptive Cruise Control with Steering Assist uses the existing Adaptive Cruise Control with Lane Centring to steer the vehicle within its lane as it maintains a set distance from the vehicle in front. On road the Velar feels so easy to drive, whether motorway cruising or negotiating urban traffic. It is built for the quality and comfort I need on yet another long journey to a car launch. The radar-based High-Speed Emergency Braking enables enhanced forward collision detection. The system is able to detect an imminent collision, alerting the driver and applying the brakes if the driver fails to respond. Both diesel and petrol engines are equipped with particulate filters to further reduce CO2 emissions. The crowd were amazing. It takes incredible strength – mental as well as physical – to come back the following day and nail a difficult floor routine to win individual gold, but these guys are tough. These guys are super strong incredible athletes. They were top British gymnasts, local lads and great pals, Joe Fraser and Dominick Cunningham all fresh from the European Championships with much to celebrate. He loves a home crowd you see. He even jumped into the crowd and did a bit of flossing with the kids. I was jumping around, waving up at the fans. They both train at City of Birmingham and spend a lot of time together outside the gym, too. You also need respect and to learn to adapt to one another.

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Chapter 5 : Project MUSE - Not-Feminism: A Discourse on the Politics of a Term in Modern Indian Theatre

On 16th of July, Taj Bengal hosted, amidst incessant monsoon showers, the red-tape event, 'An Author's Afternoon' which saw Rita Chowdhury, renowned litterateur in conversation with the editor-in-chief of Seagull Publishers (Kolkata), Anjum Katyal.

Described as a political anthropologist for her keen ethnographic observation, Devi captures an ethnographic realism in her writing and a social conscience that have influenced all phases of her prolific career. Devi locates these gender violations in the rural areas where Adivasi women struggle daily to ward off physical thirst and hunger and male predatory advances against them and their children. In a July United Nations report entitled, Mary John establishes that India faces a crisis over the dwindling numbers of girls, and claims that the reduction in female birth rates has reached emergency proportions p. The report attributes the drop in birth rates to sex-detection technology, and the preference for sons, which according to the United Nations has fueled the increase in rape, abduction, and sex trafficking. Maria Mies points out a heading in an Indian newspaper which read: In her narrative accounts, women have affirmatively removed their future female offspring from a patriarchal system that denigrates and exploits them. In response to this continuing reproductive phenomenon, Lakshmi Puri, Deputy executive director of U. It is crucial to understand when reading this analysis that I consider each work as a narrative form of ethnographic reportage. Although delving into reproductive choices is often a difficult topic for Western feminists, these works offer a valuable venue to examine what Faye D. Within the specific historical regional positioning, Devi testifies to the struggle Adivasi women face in trying to retain control over their reproductive bodies and livelihoods. To husband or death. Her request for sterilization raises questions of reproductive control and incurs the wrath of her husband. The addresses they left are false. Here, we witness the drastic inner workings of a corrupt gendered economic structureâ€”the selling of young girls for survival. Devi observes that the police do little to help the mothers and young girls in these circumstances. Here, we co-witness how young girls have become alienated commodities to be bartered, bought, and sold as instruments of sexual labor. It is not until Giri has been duped into marrying her almost ten-year old daughter, Pori, off into what she believed at the time was a way to protect her from the same fate of her first daughter Bela that Giri begins to find another way out of her predicament. Unfortunately, the mother and father have been swept away by the desire to marry their daughters. Trusting Mohan, a family friend, to find her daughter a mate before Auchland intervenes, Giri, unknowingly, delivers her second daughter into a large-scale prostitution ring: It is for this reason, that Giri sterilizes herself and removes any future daughters from her womb to this fate. While Devi positions her protagonist in the act of patriarchal resistance, she more importantly unmask the deep-rooted institutional relations, which sustain female vulnerability and sexual subjugation. What kind of woman would leave her husband of many years just like that? In this instance, Devi indicts the oppressive socio-political apparatuses at play within the community that bind women into their disposable second skin status. It is precisely this unrestrictive exploitative process of pushing women out of their domestic spaces and reproductive units that churns them into disposable commodities. Devi establishes that the sexual taking of young Dusad girls is nothing new in this village as the Misra2 landowners are accustomed to treating girls as chattel. If you want to take my honor, take it then. Here, again, we witness an affirmative attempt to remove the womb as a social factory for reproduction. After Dhowli gives birth, her mother and child are shunned and starved out of existence. Dhowli finally charges her deota god: Is it being rich that makes one so tender-skinned? Will she end up opening her door at night when the pebbles strike the door? For a few coins from one, some corn or a sari from another? Is that how she must live? Will she too become a prostitute in order to survive? Full of rage, she accusingly interpellates Misra: Dhowli is forced to prostitute her body in order to survive. When a suitor comes to the door, she lets him in. Just a scared worm! To prove his manliness, Misra takes charge of the situation and visits Dhowli at night. He affirms that she has indeed become a randi prostitute. She confirms

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this as her only way of surviving. How can I bring up your son? Dhowli admits that she had indeed entertained the idea of suicide, but later questioned why she, the woman, mother of his child should have to die. She is forced to leave her village and travel to Ranchi to register as a prostitute. If she remains, the community threatens to burn down her home Devi, , p. Dhowli is banished from the village, leaving her mother in charge of the baby son Devi, , p. In a declaration of self-determination, Dhowli ruminates on her socio-economic positioning. What has transpired in the lives of the Dhowlis of the Global South is an illusory concept of freedom of choice and freedom to make individual decisions concerning physical, sexual, and emotional needs. Instead, Dhowli will serve many masters. In Devi most troubling inquiry, she asks, Has nature too gotten used to the Dhowlis being branded as whores and forced to leave home? Or is it that even the earth and sky and the trees, the nature that was not made by the Misras, have now become their private property? Devi, , p. This provocative rhetoric raises questions about the naturalization of gendered commodification of reproductive systems, according to the logic of bourgeois patriarchy. I proffer that readers must look past the metaphorical constructions of parable to witness how Devi narrates the epistemic gendered violence of decolonization in which fathers unknowingly and knowingly sell their wives and daughters into bonded sex labor to pay off their debts. After their women are sold off in the city, they have only paid off the interest on their loans, never fully able to free themselves from upper-caste moneylenders. In both instances, the protective structure of the family is abandoned. Again, we see women caught within a pervasive system of slave relations that shapes all its members. Reduced to sexualized body parts, women become dissociated from their reproductive systems , p. In this context, the social researchers become part of the problem by blaming the victims for their circumstances. Moreover, she questions whether the law itself can offer a viable solution when corrupt patriarchal institutional arrangements fail to enforce the law. Can it subvert the value systems that have women internalizing their victimhood? It also raises the question, which Spivak addressesâ€”that of personal agency. It is within this space that the inscriptions on the subaltern womb are made visible. It is also a space to recognize the hegemonic internalization of gendered violence, in which reproductive systems have disappeared and collapsed onto the map of India itselfâ€”a complicit space in which wombs, hymens, breasts, and other reproductive organs occupy marginalized emblematic territories where individual women become subsumed as allegorical byproducts of its creation. Vandana Shiva is correct in arguing that NRTs are a strategic form of femicide to reduce the number of female fetuses and in turn reduce female population. Shiva quotes Vibhuti Patel who contemplates an advertisement promotion for amniocenteses: Like Shiva and Patel, I argue that it is imperative we recognize how the systematic exploitation of the female reproductive body is directly related to low female birth rates. Current research by ActionAid and the International Development Research Centre IDRC demonstrates plummeting female birth ratios since and approximately 10 million aborted female fetuses during the last twenty years Disappearing daughtersâ€”sex selection in India 18 June In so doing, she attempts to expose the myth by which her female protagonists grow to embody the meaning of human disposability. In this patriarchal insurgency, women are bought and sold, desecrated, raped, and disposed of when their reproductive bodies are no longer fruitful. I have proffered that persistent layers of patriarchal oppression and exploitation have doubly marginalized Adivasi women; moreover, I have examined some of the reasons why women have affirmatively removed their future female offspring from a patriarchal system that denigrates and exploits them. Funding This work was supported by globalmother. References References Banerji, R. Why is the annihilation of Indian Women A Genocide? India faces crisis over dwindling numbers of girls. Imaginary Maps by Mahasweta Devi. An anthology of recent criticism p. Of women, outcasts, peasants, and rebels. Dust on the road: The activist writings of Mahasweta Devi. Conceiving the new world order: The global politics of reproduction. University of California Press. Introduction to the power of women and the subversion of the community. Inside the business of modern slavery. Women in the international division of labour. Rethinking modernity, post-colonialism and representation. An anthology of recent criticism. Justice, sustainability, and peace. Outside in the Teaching Machine. Share â€” copy and redistribute the material in any medium or format.

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Chapter 6 : Indian Sexualities | Charu Gupta - www.nxgvision.com

Feminist scholar Anjum Katyal, in her discussion of Usha Ganguli's adaptation of Rudali, emphasizes the way in which these interventions can appear as "microlevel shifts and alterations which cohere to form a web of signification, reflecting fundamental ideological positions" (30).

But his education in art began much earlier, at home, where his father, Nirode Mazumdar, initiated him into a life of cultural debates and intellectual discussions. He has served his apprenticeship to the grand tradition of European painting; equally, he has addressed the ingeniously achieved modernism in Santiniketan as well as the Calcutta group, of which his father was a founder member. These legacies internalized, Mazumdar has pursued his own distinctive trajectory: He has also been active beyond the studio, collaborating in theatre design and participating in innovative publishing experiments. Milestones include his mammoth canvases conceived for the historical vaulted halls of Victoria Memorial Durbar Hall in Kolkata; canvases using poured industrial tar along with metal and digital prints; and more recently, installed environments employing projections, looped sound, and large free-standing metal towers embedded with digital works. Chittrovanu Mazumdar uses a variety of materials to produce his art – wood, wax, tar, gold, digital images, iron, sound, and light. This abundance of material and variety in method makes his work unique and often difficult to categorize. There are paintings, sculptures, sound and light installations. I think that makes the works more interesting than being categorized in one genre. Till today, he does not title his works, though this might well change. The effect is to free the work from any inbuilt or imposed interpretation by the artist. This reflected his earlier preoccupation with formal values. There were no stories being told in his canvases. Instead, there were powerful, evocative images which crystallized layers of meaning and association. Over the years, his work became more and more spontaneous, immediate, walking a tightrope between representation and abstraction. Huge canvases, bold gestures, became his hallmark. He was risking more disruptions of structural balance, heightening the tension between colour and line, fragmenting shapes and forms to the brink of abstraction. The work exuded a sense of violence, of a swift, charged energy attacking the canvases, giving them a white-hot dynamism. He employs several tools and media towards this end. His versatility is evident in his ability to do everything from metalwork to composing his own music. This fluidity between different media is a hallmark of his practice that seamlessly merges the video, the music, the digital effects of colour and texture to exude his deft touch, creating a composite whole," writes the The Arts Trust. Art critics have time and again remarked on his usage of audio-visual mediums to enhance his work. More than anything else, a viewer facing a work by Chittrovanu Mazumdar responds to the sense of pleasure – sheer, sensual pleasure – manifest in his art. Something to do with the tactility, the materiality, of the work, perhaps? With its play of textures, of contrast, its dramatic impact? The Changing Art of Chittrovanu Mazumdar. Most unlikely of aesthetic materials, he grew fascinated with the visual possibilities of tar as he watched road repair work being done one day. Next followed months of experimentation with temperature and consistency till he got the effects he wanted – poured onto flat boards and free-standing pillar-like towers, the result was a breathtakingly intense mass and thickness of black, so intense it eats light, rich, gleaming, with intricate lacework on its surface, delicate as dew or tears, and shimmering, glittering stars as light moves over the blackness. The sheer materiality and sensual impact of the work is compelling. Juxtaposed in intriguing contrast to the physical actuality of this material is its very opposite: The coherence of these disparate elements is so unexpected that it demands an attention, a seeing afresh, which makes viewership an active – indeed, interactive – experience. He likes to work with circuits, light bulbs, wires, lead and iron. In this he is proletarian in his approach. Though his exhibition space is mostly in the darkness, it is illuminated with light. He has also a workmanlike explanation for that. The technology he uses has Western origins. But his subject, at least in Dubai, is very much influenced by the East. He uses hanging speakers, soundtracks, copper and electric bulbs, for example, to do a piece that reminds one of Diwali, the Indian Festival of Lights. Also, the semi-formed, blurred texts are

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a litany which could be anything from a Buddhist chant to a prayer recitation in a European monastery. Hussain has gone on record to say that he considers Mazumdar first amongst the artists after him. He protects the trace away from the promise of sign. This is exactly not conceptual art. I, a word-smith can only mime the non-access to a sign system and, in spite of myself make it seem like a failure. The essential exchange however is in the palette. Red, white, gold and black form the dominant colour field, in which the thick turgid strokes reconfigure. These are primal colours of energy, desire and sustainability, of pure being and pure will. In his paintings Chittrovanu uses colours that evoke cross cultural signification. In the Catholic faith, it is this combination of colours that herald passion, blood sacrifice, martyrdom and authority. In the liturgical order, red heralds authority, papal black mourning, white is the colour approved as signifying light and purity, and gold the colour of joy The position that he arrives at is in no way predictable. As described by Homi Bhabha, hybridity subverts the narratives of colonial power and dominant cultures. In this context Chittrovanu subverts our expectation of the artist as a post-colonial conscience. In sacrificing conceptual depth for surface flamboyance, in confusing truism with idea, in mistaking fashion for formal progress, many younger Indian artists have lost their way in a labyrinth where each forked path leads no discovery or a dead end. Each gaze, each glance and each looking has to have a conscious effort. Chittrovanu makes this demand on the viewers by not only loading his creative surfaces with layers but also by creating fragmented but rhythmic grids. One also finds in his work an undercurrent of the fluid and the enchanted cultures, which he touches upon, to go further. These engagements help him negotiate the chord of a differentiated sense of time and address the complex question of belonging in subtle subjective morphing By turning visual and material facts into metaphors of experience, Chittrovanu explores aspects of a translocal imaginary, via a non linear arrangement of fragments from past and present," writes Anshuman Gupta in *Carcass of Time*: This was an extension of the same show that was earlier held at the 1x1 Art Gallery of Dubai in The exhibition stretched across two floors and included photographs, multimedia installations, video, light and sound projections. On twilight walks across its thorny scrub and stony ground in the half-light of a dying sun below the jagged horizon of a scarred landscape where solitary trees throw dark and twisted shapes across the baked and blistered clay, Mazumdar locates the moment when life is frozen in anticipation of the night, a split second when equilibrium of light and dark dissolves all matter before it is recast in the skin of the night. The primal forces summoned in this moment of cosmic alchemy lead us into a hallucinatory world where our daytime consciousness with all its codified concepts of reason retains little hold, conjuring visions not even the brightest rays of the sun can illuminate. It is through this portal that Mazumdar leads us on his dizzying journey, forsaking a world flayed raw in the glare of an unforgiving sun for the many layered mysteries of the night and emerging anew like a snake, lithe and glistening as it sheds the brittle corset of its dying scales. Hinged doors conceal imbedded video screens, still photographs and paintings, opening up like medieval icons. Throughout the whole arrangement is the invitation to explore, to touch, to get beneath the skin and peel away the layers, the process every bit as charged as what is uncovered. One of the boxes reveals a padded red and gold brocade interior, part boudoir, part womb, in others we look down through bars at videos of people, as if they are trapped. Mazumdar plays on the different facets of what we perceive as reality. Flowers covering one trolley and inside another look real but are fake, while elsewhere digital images of flowers further confuse our senses. In the centre of the room a crate smokes like an overheated engine which might catch fire at any moment, but close inspection reveals the smoke as vapour. Another box seems to be filled with oil which is leaking down over the steel plating, yet this apparently viscous liquid is again not what it seems. Through his solo show Chittrovanu Mazumdar raised some important questions about the self, memory, conventions of art, and the significance of artists. It is obvious that meticulous planning went into it " more than five years of work, says the artist. Each of the hundreds of digital photographs Mazumdar had taken " both black-and-white blow-ups and tiny prints " was painted over and photoshopped individually. The language Mazumdar constructs is not for the generation of meaning, but for the evocation of feelings, both physiological and psychological. This makes Mazumdar a romantic artist, in the best sense of the term, although his process of

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realisation is deceptively postmodern. The sensation-boggling experience of the trip and the overwhelming perceptual after-effects defy categorization. References Superdensitycrush art by Ramya Sarma. The Times of India: What Lies Beyond by Brinda Dasgupta. Perversion of a Cultural Kind. Transience, Mutability and the Night by Soumitra Das. Chittrovanu Mazumdar Artist Bio. Rekindling A Memory by Shailaja Tripathi.

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Chapter 7 : Satyajit Ray | Revolvvy

India, not surprisingly, is at the heart of this study, but it also looks at the ways that Hindus have asserted and maintained a public presence for the religion in two key diaspora contexts: the US and the UK, where large numbers of Hindu migrants have settled over the past 50 years.

Indian society has throughout recorded history been a multi-cultural, multi-linguistic, multi-ethnic and pluralistic society. It has remained a riddle for the Orientalists just how India has been able to maintain a synthesis between its diverse and at times contrary components: Neither the melting-pot model nor the bouquet model used for explaining unity in diversity in some Western countries seems applicable to India where perhaps the metaphor of the Indian thali is more apt: Rao and Nurul Hasan right up to Arjun Singh. In particular, she had a role in formulating the language policy, especially with regard to the teaching of classical Indian languages as also art and dance forms as part of our education system. The central theme of these lectures is understanding India. The book in the main addresses two questions. Though these lectures are on different themes, the undercurrent in each of them is the Indian tradition, and its interpretation and reinterpretation. Vatsyayan believes that tradition is not static but dynamic; it knows what has to continue to remain, and what has to disappear. She feels that now may be the most appropriate moment for a reassessment of the age-old Indian tradition: During the first few decades of the twentieth century India saw the emergence of thinkers like Acharya Narendra Dev, Kamaladevi Chattopadhyaya, Achyut Patwardhan, Jayaprakash Narayan, and of course Gandhi and Nehru and many other national leaders who because of their deep insight brought about a kind of renaissance. The impact of this reawakening was felt in all parts of India and was reflected not only in literature but also in other arenas of creativity such as painting, music, dance and drama. Such a re-examination of the sources and practices of Indian culture, tradition and values exploded the myth that they were monolithic. This interconnectivity extends to all art and creative forms of expression. The harmony of various cultures and traditions over a period of time can be understood by examining the archaeological remains of that period and age—whether Harappan from the Indus Valley or from other sites in the Ganga or the Saraswati valleys. From an analysis of the diversity of archaeological remains, Vatsyayan concludes: Each period and each political and religious movement has created monuments—Buddhist, Jain, Hindu, Islamic and others. Each stands for itself and is at the same time autonomous, as well as a symbol of dialogue, concurrency and simultaneity of different faiths and religions. Together they convey the common message of tolerance and coexistence, despite political invasions, social conflicts and strife p. She offers an inclusive vision through explicating the apt metaphors of the Lotus, the Vriksha tree, Ecology and Astronomy as they have been understood in India both in classical texts such as the Natyashastra and in popular wisdom including tribal practices. She sums up her view of the whole by aptly invoking the metaphor from the Kathopanishad of two birds sitting on the same branch of a tree, one eating the fruit and the other just watching him eat. The first one is bhokta—the experiencer, and the second one is drashta—the seer. In this she has been completely successful. All the traditional art forms are really an expression of the philosophical thesis that despite the plurality of selves, essentially all are one. She is absolutely right when she says: She has a style which is as lucid as it is engaged, and like a teacher she explains issues with illustrations from her vast and deep repository of classical texts as well as oral traditions. However, one feels that with her involvement in and direct knowledge and experience of the decision making processes, she could have taken on the crucial question of our present state being what it is in almost all fields but most of all in education. The bottom-line question is: Is it an individual failure, a collective failure, or an institutional failure? If we do not take up the challenge and address the future, we shall not be able to harmonize philosophy, arts, culture and traditional learning with modern science and technology—the local with the global. The Makings of a Genius. He even elides similarly autobiographical poems in Shishu in which the child shares a more layered bonding with his mother. While emphasizing the cruelty and neglect that they were subjected to, Kakar, however, also notes

that being of an impressionable age, the children were enthralled by the fantastic stories that their servants told them about the wonders of a life far removed from their immediate environs. In turn, he too was scathingly critical of school, studies, the alienating experience of having to learn everything in English and the regimented curriculum that compelled him to live in exile each day from 10 to 4. Reacting against formal schooling, he let his imagination flower and gave free play to his creative impulses instead. His reformist Brahmo father as well as his anglophile, cosmopolitan grandfather shaped his persona as a poet. Kakar does not burden the text with technical terms from psychoanalysis. No matter how amorously, art does reveal the artist, Kakar infers. Yet he sutures together the intertwining agonies and traumas of his youth and old age with an empathy that oversteps the domain of an analyst or theoretician. Oxford University Press, Since then, sexuality studies have come into their own with a flowering of critical anthologies and monographs. Its continuities, differences and uniqueness from other works on the subject are marked by its moving beyond simplistic frameworks that begin with the instructions of the Kama Sutra and end with Gandhian narratives of erasing desire p. Through such local and different milieus, the editor explores meanings of desire, pleasure, eroticism and sexual practices, which produce messy and unstable social worlds of colonial and contemporary modernities. Cultures of sexuality emerge here as complex social processes, influenced deeply by, and embedded in, politics, economics and religion. The first two essays of the volume show fragmented imprints of colonial modernities on histories of sexualities. The fascinating essay by Sanjam Ahluwalia imaginatively peeps into the writings of Indian sexologist A. Pillai " , particularly in the *International Journal of Sexology*, to retrieve ideas circulating in the early twentieth century around sex and desire, with a particular focus on male sexual anxieties, female orgasm and same-sex relations. Ahluwalia trenchantly critiques the apathetic reaction to, and marginalization of, the work of Indian sexologists like Pillai in the international arena. Sexology in the early twentieth century was a global enterprise, with an international cast of sex specialists. The 1 Mary E. Kali, ; Nivedita Menon ed. *Readings from Literature and History* New York: Sex and Masculinity in Modern India Delhi: Moving from the global to the local, Hardik Biswas brings out the erotic print cultures of colonial Calcutta. Cheaply produced pornographic booklets and prints in the Battala genre impacted indigenous ideas around gender and sexuality, and reinforced patriarchies, as they reflected masculinist and reformist anxieties around the sexually uncontrollable modern woman. They also exposed the contradictory pulls of the time, as attempts at regulation of this literature went hand in hand with a thriving market for it. Punishment of an uncontrollable woman was accompanied by her redemption, while she was seen as both seductive and puritanical and sensationalism was complemented by moralism. In the next two essays we move on to the rubrics of the post-colonial state and nation. Family has been an important site for the reproduction of dominant sexualities. In a deeply perceptive piece, Shrimati Basu undertakes an ethnographic analysis of two Family Courts in Kolkata and Dhaka, and reveals how these courts make attempts to translate the sexed, married body through legal records. Intermeshing the private and the public, the family courts publically discuss intimate matters of sex and marriage and foreground mediation to achieve resolution. Normative notions of body, sexuality, desire, gender behaviour, shame and silence are brought into play by the state through such courts. At the same time, Basu tracks some of the limits of these legal procedures in capturing quotidian acts and sensations of intimacy. Social development in Kerala has been intertwined with procreative female sexuality, where constructions of gender rely on consumerist modernity. Discourses around the state and nation would be incomplete without engaging with Hindu nationalism. Paola Bacchetta fills the blank here as she engages with the paradoxical insertion of queerness in right-wing nationalism. Jyoti Puri and Svati Shah in different ways turn to the realm of the law and challenge private-public distinctions by reading various implications of the decriminalization of sodomy law under Section 377 by the Delhi High Court in 2009. At the same time, some of the tensions and problems brought out by them can be productive in taking the struggle forward. Notions of private and public, as described in these documents, often obscure matters of class and actual discrimination, and marginalize other multiple sites where same-sex sexualities are governed and regulated. She also points out how decriminalization is not the

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same thing as deregulation of same-sex sexuality. Thus, it implicitly positions them as mutually opposed categories. Court statements continue to produce life and dignity as incommensurate with sexual commerce. There are two essays in this volume which focus on public spheres and civic life. Through ethnographic vignettes from Odisha, Paul Boyce compellingly describes same-sex sexualities in small towns, where these are usually located within a number of interconnected contexts that include kinship ties and sexual modernity p. Similarly, Diepiriya Kuku adopts a life-history method to show how queer subjectivities are subject to tensions and associations between gender, race, caste and class. Through this he locates desire within existing structures of power and sociality. Popular culture has been a significant arena for expressions of sexuality. Sanjay Srivastava has done some path-breaking work on this, and his earlier book *Passionate Modernity: Sexuality, Class and Consumption in India*, focused on footpath pornography. In his own essay here he extends this to probe the relationship between urban spaces and sexual narratives of contemporary pornography among the middle classes. According to Srivastava, Savita Bhabhi is an upper-middle-class married woman, who is traditional and yet able to express her sexuality; desirable and yet the cause of some anxiety. She is a manifestation of a woman of the gated community, which is located within its consumerist modernity and neo-liberal contemporary erotics of tradition. She locates its growing popularity among the urban youth, and the opposition to it, to new configurations of public spaces and processes whereby fresh cultures of ephemeral relationalities are produced. Taken together, the twelve essays in this volume expand the analytical horizons of sexuality studies in new directions as they unravel the relationship between sex, gender and sexuality through interconnected dimensions of history, legality, sexual cultures, power politics, religion, race and class. This rich tapestry could have been further enhanced with some focus on how sexuality takes on different contours in Dalit politics, as the intermeshing of caste and gender brings to the fore questions of sexuality and the body per se. At the same time, the volume is a vital addition to sexuality studies in India.

Dawson Varughese, *Reading New India: Post-Millennial Indian Fiction in English*. Bloomsbury, , pages, Rs

In *Reading New India*: Dawson Varughese contends that India has witnessed immense changes since the turn of the millennium, and her book explores this new landscape through Indian fiction in English published between and Varughese states that with increased economic prosperity, India has become an important player in the global economy and is facing new complexities and challenges which are mirrored in contemporary fiction. She also claims, as a corollary, that Indian fiction in English is now vastly different from earlier Indian fiction in English. Her fascination with Bollywood is evident throughout the book as she constantly traces thematic parallels between post-millennial Indian fiction in English and Bollywood cinema. The textual readings, however, are flawed by lengthy narrative expositions and very little critical analysis. The language deployed contributes to their irreverent, tongue-in-cheek take on various aspects of contemporary Indian society. Raj Rao, Anjali Joseph. Chapter 5 examines crime writing in English from India, and includes detailed readings of fiction by Kalpana Swaminathan and Smita Jain. A patchwork narrative which incorporates ruminations, observations, historical reconstruction, political comment and fantasy, it does include crimes such as rape and murder, but is not crime fiction.

Chapter 8 : Open House with Romila Thapar at SP Mukherjee Road, Kolkata - Events High

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Chapter 9 : Vraie fiction: June

But Habib Tanvir carries on. His father was a Pathan from Peshawar, and Tanvir retains the arrogance and quiet determination of those sturdy tribesmen. Urbane and sophisticated, pipe in hand, he is a man of sartorial panache, charming and wickedly funny, delighted with the ordinariness of the world.