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June – July 2020

Exceptional Spanish Films

FILM SERIES: *Classics with You: A Festival of Spanish Films (1973–1997)*

COLLABORATION: *Cervantes Institute, New Delhi*

SCREENING SCHEDULE:

3 July 2020: *The Spirit of the Beehive* (Víctor Erice, 1973)

10 July 2020: *The Holy Innocents* (Mario Camus, 1984)

17 July 2020: *The South* (Víctor Erice, 1983)

24 July 2020: *The Lucky Star* (Ricardo Franco, 1997)

31 July 2020: *The Heifer* (Luis García Berlanga, 1985)

Screenings were held every Friday in July 2020. Vimeo links of the films were made accessible for a period of 48 hours

In this second part of the online film series, five exceptional films created between 1973 and 1997 were screened. They are emblematic of collective memory, continuing to connect with contemporary viewers, offering them a much richer and more complex imagination.

Víctor Erice's debut film, *El espíritu de la colmena* (The Spirit of the Beehive) is a declaration of love for cinema. The awakening of little Ana to the mysteries of adult life allows the director to pay tribute to the importance of cinema in understanding the world, also our inner world.

Los santos inocentes (The Holy Innocents) is an adaptation of Miguel Delibes' novel of the same name. It is one of the outstanding examples of the

cinematographic policies of the 1980s, which sought new readings on the eternal dialogue between cinema and books, in order to highlight the main themes and concerns of Spanish culture.

El sur (The South) is based on a story by Adelaida García Morales. The film gets into the life of young Estrella, who goes from fascination for her father, a dowsing doctor, to the knowledge of his humanity, which is close to everyone's humanity.

La buena estrella (The Lucky Star) is a drama with three main characters. From the look towards marginality, another recurring theme in the cinema of the 1980s, and later, to the reflection on existence as a constant connection with the life of others—the love triangle of these three characters recalls the claustrophobia of closed environments, where the life of the family and its destruction creates an impossible daily life.

La vaquilla (The Heifer), set in the Spanish Civil War, dealing with the attempted robbery of a heifer by republican

soldiers from a town taken over by rebels, is a true satire on the war. It is a corrosive look at the struggle for life that also defines the humanity of the poor soldiers, apart from what is involved in the horror of war.



Pandemic and Destruction

**TO MARK WORLD ENVIRONMENT DAY
ON 5 JUNE 2020:** *Post COVID-19: Future of Biodiversity*

SPEAKERS: V.S. Verma; and Malti Goel
1 to 7 June 2020

Video recording of an IIC programme organised to Mark World Environment Day

Human intervention on the environment has resulted in unfettered exploitation of natural resources, mining, deforestation, trade in endangered species of wildlife, etc. These have led to global warming, the rise of ocean levels, and the crowding of the human species across the planet. This has, in turn, allowed the spread of the COVID-19

pandemic, and there are likely to be more such pandemics in the foreseeable future.

The response of society at large to COVID-19 and its devastation must be in a unified and digital manner, through a systemic education process, while trying to correct the environmental crisis. It is a complex process with no quick fixes, no one size fits all solutions.

There are huge challenges for governments and society in the COVID-19 aftermath in how to bring about the recovery of the world economy. It cannot be a linear process. There is urgent need in such a recovery process for balancing safeguarding and protecting the interests of the vulnerable, while addressing the linkages of welfare, development, and finally, the importance of maintaining biodiversity and conserving the environment.

■ MEKHALA SENGUPTA

The Untold Story of Indian Cinema

DOCUMENTARY FILM:

Shalom Bollywood: The Untold Story of Indian Cinema

DIRECTOR: Danny Ben-Moshe

NARRATOR: Ayesha Dharkar

COLLABORATION: Embassy of Israel in India
11 June 2020

Shalom Bollywood narrates the contribution of the Jewish community to Bollywood films. At the beginning of the last century, acting on the silver screen was taboo for Hindu and Muslim women. The Jews, who had come to India in a bid to escape anti-Semitism, plugged that gap. Thus, the high-cheeked Jewish beauties like Ruby Myere, better known as Sulochana, Rose Ezra or Miss Rose, Esther Abraham alias Pramila, and Nadira stormed Bollywood. While on screen, Sulochana became the first woman superstar in all kinds of roles, off-screen, she cruised around Bombay in India's first ever Rolls Royce. Pramila, best known for winning the first Miss India Pageant in 1947, starred in the arguably record-breaking film *Basant*. She had a difficult time with the

director and the censor board which was set to cut most of the shots which highlighted her sexuality. Rose Ezra had the distinction of being the best-dressed star of the age. In the golden era of Indian films, Nadira was highly acclaimed for her role in *Shree 420*.

The Jews were also credited with having introduced the first kiss in Indian cinema, which was promptly banned by the film censors. The best-known Jewish man of Indian cinema, the diminutive David Abraham, starred in R.K. Studio's film, *Boot Polish*. Today, the Jewish tradition in India is carried on by Rose's grand-daughter Evita Rachel Reuben, and Pramila's son, Hyder Ali.

■ SWATI DASGUPTA



Delhi's Making and Un-Making

ILLUSTRATED TALK:

The Indian Modern and Nehru: The Nehruvian Modern Moment—A View of Delhi's Architecture and Design (1947–1985)

SPEAKER: Ram Rahman

CHAIR: Romi Khosla

INTRODUCTION: Sohail Hashmi

1 to 7 June 2020

Webcast recording of programme held on
29 August 2015

Via picturesque narrative, Ram Rahman's presentation reconstructed and interrogated the Nehruvian moment of effusive modernity in the transformative epoch of post-Independence India. Delhi, and more properly, New Delhi, with its untidy historical trappings littered across its undeveloped landscape, was conceived to be the Nehruvian 'all-India' city, the foremost city that spurred the expression of a recently Independent India. It was in this vantage of space and time that Nehru's agential bricolage of diverse disciplines and personalities effectively catalysed a fertile terrain for formal and tectonic experiments in architecture and urbanism during the decades following. In their self-reflective stance, architecture and urbanism's



leanings towards American and European modernism were a means to new beginnings, translated through materiality and institutional expression. Even beyond navel-gazing, Rahman's compressed historiography of Delhi's modernist built heritage also framed our own ironic inabilities to preserve this recent past—a past that has already started to crumble before our very eyes. He admonished us to demonstrate our attachment to this unparalleled urban palimpsest, one of multiple layers and of many nested stories. How will future generations then judge us when each lost work of architecture is but a thousand unexplored planets, an entire city replete with these masterpieces, perhaps the entirety of the universe?.

■ BEEBA SOBTI

Raya: Portrait of a Philosopher King

DISCUSSION: *A Hindu King in a Cosmopolitan World, based on Raya: Krishnadevaraya of Vijayanagara* by Srinivas Reddy (New Delhi: Juggernaut Books: 2020)

Srinivas Reddy in conversation with William Dalrymple

1 to 7 June 2020

Video recording of IIC talk and conversation held on **27 May 2020**

In the zoom confabulation between Srinivas Reddy and William Dalrymple on the former's book on Krishnadeva Raya, the two underscored the absence of the Deccan in narratives of national histories, and the lacuna of biographical writing in Indian history; that even when written, tend to be hagiographical.

Reddy's entry point into Raya was the influence of the

portrayal of the king in popular imagination, particularly Telugu cinema, and the author's interest in poetry written by Raya that resulted in a scholarly, yet accessible narrative.

Raya, son of a general of middling rank, albeit low-caste, was initiated into the intricacies of Sri Vaishnava philosophy. He ascended the throne to become a charismatic leader who led his people against their arch-enemies, the Gajapatis and the Deccan Sultans. The early 16th century was a time of great flux in the subcontinent with the arrival of the Mughals and the Portuguese, including Barbosa, who left a first-hand account of the kingdom of Vijayanagara.

Though a devout Hindu himself, Raya never imposed a state religion, donated widely to temples of different sects, and his reign was the apex of Indian knowledge systems and traditions that declined steeply after his exit. The cosmopolitan world Raya ruled, though not secular in modern parlance, was truly pluralistic and tolerant, which resulted in the flourishing of a land and its people.

■ AJAY JAISINGHANI

Exploring the Universe

THE SCIENCE AND TECHNOLOGY LECTURE

SERIES: *Universe—Its History and Mysteries*

SPEAKER: T. Padmanabhan

CHAIR: Mohammad Sami

8 to 14 June 2020

*Webcast recording of programme held on
3 May 2013*

T. Padmanabhan discussed some intriguing topics like cosmology and particle physics. He started by explaining the location and positioning of the spiral galaxy, how it is surrounded by millions of stars, and how there are millions of galaxies in the universe. Our galaxy, the Milky Way, is a small part in all of this. He further discussed how Einstein's theory of cosmology was based upon the static universe.

As Padmanabhan talked about the universe, he pointed out that one of the biggest achievements of the studies of the 20th century is the fact that we know that the universe

is expanding, galaxies are moving away from each other, and this can be proved by the evidence of the Hydrogen Lamp Spectrum and Doppler Effect.

A drawback in Einstein's theory of cosmology that Padmanabhan pointed out is that the universe has a past of its own—it was smaller, denser and hotter in the past—and the active phase of the universe has a finite age. When Einstein's theory is applied practically, it predicts that some time back, the density and temperature of the universe was infinite, and we don't know how to go beyond that. This is loosely called the 'big bang'.

In conclusion, he pointed out that the evolution of the universe is understood by examining a history of up to 14 billion years, and there are observations which show that a small fluctuation in the past can be seen today as structures which grew over the years. The troubling fact about the universe is that 95 per cent of its matter is dark, and of elements unknown to mankind. Gaining an understanding of this dark energy of nature will require a revolutionary shift in understanding gravity.

■ M. SHAHID SIDDIQUI

Tradition and Modernity

THE SCIENCE AND TECHNOLOGY LECTURE

SERIES: *Humayun's Tomb Conservation:*

A Scientific Approach

SPEAKER: Ratish Nanda

INTRODUCTION: Shobhit Mahajan

CHAIR: Janhwi Sharma

8 to 14 June 2020

*Webcast recording of programme held on
15 March 2015*

The multi-disciplinary approach to the conservation of the Humayun's Tomb complex has been path-breaking, and has raised conservation standards across the nation. Ratish Nanda has skilfully coordinated multi-pronged efforts, combining centuries-old methodologies with state-of-the-art technology.

Totally illiterate master craftspersons used computer graphics, hand-held chisels worked along with precision laser-cutters, and hands-on conservationists regularly consulted with experts in different fields.

Immense care was taken to discover and document every detail about Humayun's Tomb since the time it was created. The earliest photograph in 1849 shows a water tank and channels. Comprehensive digital scans



of existing structures and ground-penetrating radar scans were studied before starting interventions. Cracks were discovered to be nature's compensation for the absence of expansion joints. Filling those cracks could harm rather than heal.

The structure has withstood four centuries of seismic and other shocks. As Nanda worked on this project, many amazing aspects of ancient expertise became apparent: a rocky area deep under the silt plains provided the stable foundation required; channels and fountains had constant water flowing at the infinitesimal slope of 1:4000; the two-storeyed high finial of pure copper with embedded gold patina that today's metallurgists cannot replicate; design and execution of precision-perfect symmetric patterns without computers or laser tools.

■ BHARATI MIRCHANDANI

Detail and Realism

EXHIBITION:

The Prince of Painters: Raphael 1483—1520

15 to 28 June 2020

This online exhibition of paintings commemorated the 500th death anniversary of Raphael.

For those of us who have actually seen the works in museums across the world, an online exhibition may not match up to expectations.

Raphael is known as one of the Renaissance's most prolific and talented painters. Often compared with Michelangelo and Leonardo da Vinci, he however holds his own. In an era where there were no photographic records, the Renaissance painters, in trying to achieve



realism in their works, created life-like paintings which almost made one reach out and touch them.

The scale on which Raphael or any other painter of the time painted, surpasses what we may view on a screen. In no way can the experience be duplicated. We may admire the finesse with which he has executed his self-portrait, or

the 'Transfiguration' with the jewel-toned details, or the 'Sistine Madonna' with the delicacy of the skin tone.

Noted for working for the papal court, Raphael's work is showcased in the paintings and tapestries in Rome. Again, one cannot but be awestruck by the power of detail, and the completely realistic imagery.

Raphael is known as one of the grand masters, and will continue for centuries to come.

■ LOLITA DUTTA

A Master Painter

WEBINAR:

Raffaello Sanzio: A Painter Called Master

SPEAKER: Caterina Brazzi Castracane

15 to 28 June 2020

On the occasion of the 500th death anniversary of the Renaissance painter Raphael, Caterina Brazzi Castracane gave an online lecture on the life and work of the Italian artist. Castracane spoke about how most of our knowledge about Raphael comes from artist and historian Giorgio Vasari's book, *The Lives of the Artists*, according to which Raphael's life fell into three different phases. The first phase from 1483 to 1501 was in Urbino and Perugia. Raphael was born in Urbino in 1483. His father Giovanni Santi was also a painter, who introduced him to the world of art and humanistic philosophy.

After his father's death in 1494, he decided to move to Perugia, where the artist Perugino chose him as an

apprentice. They worked together on the palace, Collegio del Cambio, in 1498. We can see Perugino's influence in Raphael's early masterpieces, in the grace and the emotions of the figures, and the emphasis on perspective.

The second phase, from 1502 to 1508, was in Siena and Firenze. He arrived in Siena in 1502, where he made frescoes at the Piccolomini Library. At the end of 1504, he went to Florence, where he had the opportunity to study works by great master artists, such as Leonardo da Vinci's 'Annunciation' and Michelangelo's 'David'. He made a series of different Madonna paintings between 1505 and 1508, which convey a modern feeling, and show a completely different representation of the landscape behind the body.

The third phase, from 1508 to 1520, was in Rome. Here he painted a series of frescoes at the Vatican papal apartments for Pope Julius II. He also made tapestries for the Sistine Chapel between 1517 and 1519, which were woven in Brussels. He died in Rome in 1520.

■ SONAM JOSHI

Takes Three to Tango

PERFORMANCE:

Tami Tango Trio

COLLABORATION: Embassy of Argentina

8 to 14 June 2020

Webcast recording of the programme held on
26 March 2015



As we cope with these unsettling times, reliving the uplifting and energising Argentinian musical evening was very welcome. The contiguous melodic flow from the flute to the piano to the guitar created a circle of rhythmic emotion that varied in intensity, but never faltered.

Starting with a nostalgic piece, the trio went on to showcase the diverse styles of tango. Some pieces evoked the archetypal Latin drama, some brought the upbeat feeling of a fiesta, and yet others called to mind romance. On the other hand, the subdued pieces had hints of tension overlaying a sense of melancholy, covering the expanse of emotions that tango captures.

The passion of the dancers for their craft shone through all their dances, with their serene expressions showing total engrossment. Whether they were transporting the crowd to a ballroom, perhaps, in Buenos Aires, or performing a courtship dance, they always moved seductively, captivating the audience using handkerchiefs gracefully as props. Barrionuevo also performed a traditional dance, dressed as a Latin cowboy, or *gaucho*, with his feet flying in time to the music.

A highlight of the show was the audience's introduction to *candombe*, a style slaves brought over from Africa into the Rio del Playa. The music was frenetic, with tones reminiscent of jazz, marking a departure from classical tango. Much to the crowd's delight, the leader of the trio walked among them, serenading the audience with the fast-paced, toe-tapping rhythms of *candombe*.

■ RIMA HANDA ZAHEER

Buddhism in Gujarat

ILLUSTRATED LECTURE:

Buddhist Remains of Vadnagar and Taranga in North Gujarat: The Monasteries of Anandpur visited by Xuanzang

SPEAKER: Y.S. Rawat

15 to 21 June 2020

Video recording of the paper presented at the Conference on 'Challenging Stereotypes in Early Buddhism', organised by the IIC from **11 to 13 February 2019**

Archaeological researches in recent years in the state of Gujarat highlight the importance of the region in Buddhist studies in India. This lecture provided insights into Buddhist archaeological sites. It also highlighted the presence of Buddhist establishments, both within and outside the fortified area of settlement, as revealed at the sites of Taranga and Vadnagar, located in proximity to each other. Both sites were strategically located on important trade



routes, yet the location of Buddhist structures differed.

The site of Vadnagar is mentioned by Xuanzang who notes the presence of 10 *sangharamas* with 1000 monks of the Sammitiya school. The site of Taranga has Buddhist remains of the 9th century CE, and was seen as the last stronghold of Buddhism in Gujarat.

These discoveries put north Gujarat firmly on the Buddhist map of ancient India.

Varied Landscapes

EXHIBITION:

A Nomad's Journey: Travels with Premola

29 June to 12 July 2020

Premola's sketches were a beautiful medley of images and thoughts.

Beautifully honed colours, animated and engaging drawings, each with a fantastic story to tell, left to your imagination and interpretation. The sketches had atmosphere, and were seductive, inviting you to gaze at them again and again.

Premola loved to travel, and travel she did....Through some varied landscapes and cultures.

This online exhibition was a tribute to the wanderer in her, filled with her many animal friends who



travelled with her, and experienced the culture, the sights and the smells that a place had to offer. They were cheeky, inquisitive, irreverent and full of fun, just as she was!

Premola's sketches were spontaneous, and she managed to extract the essence of the various places she had visited. Beautiful colours, lovely and detailed imagery, and

often times, a sense of the absurd were what drew you to her repeatedly, because you might have missed something!

Premola never travelled alone. She always travelled with her animal friends, who very easily participated in the activities which she wished she could have! In one sketch, she had a tiger and lion, each on a scooter traipsing around an old European city. The tiger seemed to be the protagonist in most of her works...making me think that perhaps in gentle Premola actually lay a hidden tigress!

■ POONAM SAHI

India-Nepal Relations

WEBINAR:

India, Nepal and the New Map

SPEAKERS: *Yubaraj Ghimire; Ranjit Rae; and Nrip Singh Napalchyal*

MODERATOR: *Sangeeta Thapliyal*

17 July 2020

The contours of the new map of Nepal have set off a raging battle between India and Nepal. The hitherto harmonious relationship between the two countries is threatened by Nepal's redrawing of its boundaries to include Lipulekh, Kalapani and Limpiyadhura that fall in Uttarakhand. The disputed 335 km area has, in fact, never featured in Nepal's map for over a century.

There have been twists and turns to the territorial claims of India and Nepal ever since the Sugauli Treaty was signed

between Nepal and the British East India Company in 1815. The latest spark was a new Indian map that reflected Jammu and Kashmir as two union territories after the revocation of Article 370. This evoked anger in Nepal, though the map maintained the status quo between the two countries. Riding on the wave of nationalistic sentiment, Nepal's Prime Minister K.P. Sharma Oli made a dramatic vow to restore Nepal's territory.

Ranjit Rae, former Indian Ambassador to Nepal, Yubaraj Ghimire, editor, *Deshsanchar*, and Nrip Singh Napalchyal, former chief secretary of Uttarakhand, discussed the contentious subject. The consensus was that the all-time low relationship between Nepal and India needed to be addressed through greater diplomatic dialogue and negotiation. The speakers also touched on the nationalistic fervour in Nepal that was used by Oli to hide the mishandling of the economy and the Covid-19 pandemic.

■ KAVITA CHARANJI

Music and Politics

WEBINAR:

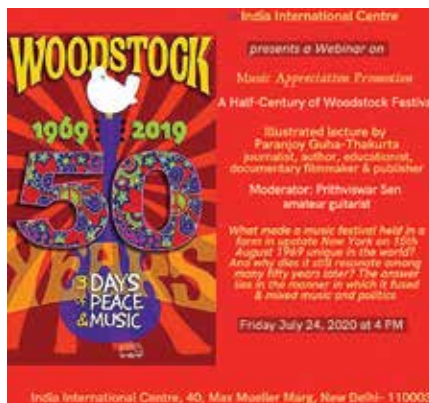
**MUSIC APPRECIATION PROMOTION:
A Half-Century of Woodstock Festival**

SPEAKER: *Paranjoy Guha-Thakurta*

MODERATOR: *Prithviswar Sen*

24 July 2020

'Woodstock!' The word immediately conjures up memories and scintillating visuals of live music concerts by amateurs and professional musicians on Max Yasger's sprawling 600-acre farm in Bethel, New York in mid-August, 1969. Spread over four days, the festival has remained etched in public memory for the music, the reasons and the movements that it stood for. Commenting on the stellar band performances, and the vast range of participants (Joan Baez to Jimi Hendrix, Country Joe to Santana), Paranjoy's passionate analysis gave a detailed description of audience reactions, the incredible turnout, and the amazing support from all organising agencies to make this historic event a huge



success—notwithstanding the torrential rain, box office disaster, and the overwhelming prevalence of rebellion, drugs and alcohol.

Woodstock also had a strong Indian connection. From stupendous performances by Indian classical maestros such as Pt. Ravi Shankar, and Ustad Alla Rakha, to talks by Maharishi Mahesh Yogi, many believe that this was, perhaps, a defining moment when the West started appreciating Indian classical music. Woodstock was not art for the sake of art; it was art that could help to transform society.

Drawing comparisons to the political and economic climate in the United States at the time, especially the resistance to America's involvement in the war in Vietnam, Paranjoy extrapolated how music and politics have always been inter-linked, and how, when music and politics are linked to particular moments in time, they acquire a much greater significance. Participating musicians, songwriters and poets spoke out against the establishment, and articulated the hopes and aspirations of young people demanding change—from war to peace, from social disparity, injustice and segregation to one of, in John Lennon's words, 'sharing all the worlds'.

■ DEEPAK CASTELINO

Restructuring and Reordering

WEBINAR:

**DR. DURGABAI DESHMUKH MEMORIAL LECTURE
2020: Are Today's Crises Catastrophic Enough
for Neoclassical Economists and Neoliberal
Politicians to Change their Minesets?**

SPEAKER: *Ashok Khosla*

INTRODUCTION: *Nitya Nanda*

REMARKS: *Muchkund Dubey*

COLLABORATION: *Council for Social
Development*

15 July 2020

The Dr. Durgabai Deshmukh Memorial Lecture 2020 analysed the presence of two different nations in our country. The progressive and affluent India, constituting just 30 per cent of India's population, but 80 per cent of the country's wealth, which has improved incomes, access to consumer products and upward mobility. The destitute and impoverished Bharat, on the other hand, is made up

of the other 70 per cent of the population—still dependent on local resources and ecosystems, with an increasing hunger index and food shortages.

The oppositional ethos of these two nations is implicit in what Khosla referred to as the Privilege and Plenty versus Poverty and Pollution dialectics. This necessitates an immediate need to move out of a GDP-based neoclassical economics, based on neoliberal policies, which is leading to a breakdown at the planetary level.

The lecture emphasised that change can be brought in through charisma, crisis and collapse, and the current crisis caused by Covid-19 has exposed our systemic insufficiencies, making us aware of the inherent violence of our vision of development—the 'mines' that we set up. Thus, it becomes imperative to move towards a society that conserves the nation's assets—natural, cultural and human—through awareness and implementation of the Gandhian philosophy of 'Antyodaya': i.e. putting the last one first, in order to realise Durgabai Deshmukh's vision of a healthy, happy and prosperous India.

■ POULOMI BOSE

Long Walk with Mandela

WEBINAR:

NELSON MANDELA LECTURE: *Long Walk with Mandela*

SPEAKER: *Gopalkrishna Gandhi*

WELCOME REMARKS: *Suhas Borker*

CLOSING REMARKS: *H.E. Mr. Joel Sibusiso Ndebele*

CHAIR: *Shri N.N. Vohra*

COLLABORATION: *Working Group on Alternative Strategies; and South African High Commission*

18 July 2020

A bright spot in the dreary Covid season was the third instalment of the Nelson Mandela Lecture delivered online by Gopalkrishna Gandhi, who, apart from his own grandfather's link to South Africa, had also been India's High Commissioner to the Rainbow Nation.

The customary introductory remarks by Suhas Borker recalled episodes from Madiba's life, and a particularly impressionable quote from *Long Walk to Freedom* written

by Nelson Mandela—'I never lose. I either win or I learn'.

The speaker commenced his lecture by describing how he presented his envoy credentials to President Mandela in 1996, and how the latter gently admonished him for omitting M.C. Chagla's name in his opening remarks. He likened this attribute of Mandela to the pointillist school of art in paying attention to the small details, and also never forgetting those who had done South Africa a good turn. His generosity of spirit was evident in his assurance that South Africa would not be exclusivist as it moved forward after the end of apartheid. He ensured that the new nation would reconcile the oppressed with the oppressors, and this is manifest in how the great African song, *Nkosi Sikelel iAfrika*, came to be adopted as the national anthem.

The lecture threw light on how Mandela recognised the role of Indians by giving them high judicial and ministerial posts; the theme of courage in Madiba's life; and how he did not fear defeat and death.

President, IIC, Shri N. N. Vohra and High Commissioner Ndebele concluded the evening with the latter offering us these words of Mandela: 'Let your choices reflect your hopes, not your fears'.

■ GOPAL SANKARANARAYANAN

Abstract and Compelling

EXHIBITION:

Plain Abstract. An online exhibition by Dani Karavan and Atar Geva from Israel

CURATORS: *Anat Lidror and Noa Karavan*

COLLABORATION: *Embassy of Israel in India; Givat Haviva, Israel; and The GH Art Centre, Israel*

13 to 26 July 2020

As the title of the online exhibition suggested, the beauty of the show lay in the fact of it being plain, yet abstract. The works of the two artists from Israel differed in concept and depiction, yet both had an underlying metaphoric message.

Dani is 89, and a known international sculptor. His works ranged from simple installations of olive trees in cerulean blue tins as a symbol of peace ('olive trees will be our borders'), to writings on sand. Other imaginative use of wood and rusty tins told stories. He had a sense of spatial as well as simple dimensions.

Atar is 45, and had used a wide array of materials which gave rise to layered and textured abstractions. He had



used acrylic, and spray paint on canvas, industrial paint, soil and glue, also wine and coal tar.

His works were indeed abstract, but they appeared to have a distinct narrative. 'Unease', his series of works in mixed media, was intended to make a statement.

Nature is an inspiration for artists in many ways, and Dani and Atar are no exception. From clods of earth to trees, both the artists sought, through nature, to create a collection of abstract yet compelling pieces of artistic endeavour. All the works were beautifully layered and textured.

■ LOLITA DUTTA

Intersection of East and West

EXHIBITION:

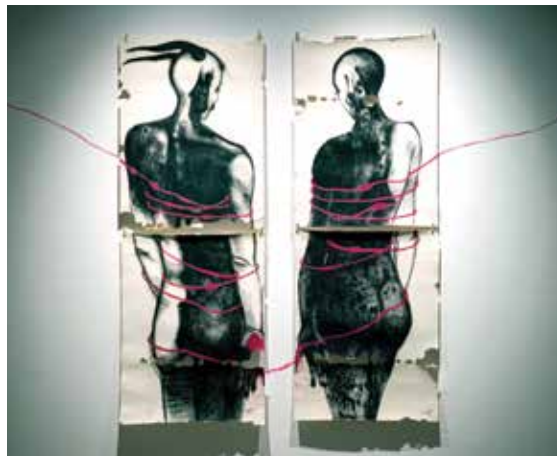
Stream of Passion, 2019

ARTISTS: Aušra Kleizaitė and Gintarė Valevičiūtė Brazauskienė

COLLABORATION: Embassy of Lithuania
1 to 14 June 2020

Born in Kauna in 1972, Aušra Kleizaitė is a printmaker and textile artist who creates multi-layered drawings exploring nature, culture, relationships, emotions and the quotidian, using paper, charcoal and soft pastel. Interested in the potential of the line, the intersection of Western and Eastern cultures is also a favourite in her research.

Born in Marijampole in 1981, Gintarė Valevičiūtė Brazauskienė creates art projects as an interdisciplinary artist, with cinema, video art, animation, installations and illustrations. She teaches photography and media arts, and presents art at exhibitions and film festivals.



In this online exhibition, both the Lithuanian artists presented drawings, animation and videos called *Stream of Passion*. The works explored aspects of sexuality vis-à-vis life in its breath-by-breath continuity. The synthesis of the Western and the Eastern came into play with notions of guilt versus attributions of divinity within the ideas and experiences of sex and sexuality.

Creation, procreation and continuity, the transference of life from the old to the new are the principal philosophies of the East behind the act of union between man and woman—thus embodying spiritual and divine connotations. The West perhaps sees it a little differently—harbouring singular notions of physical pleasure, and therefore seen

as a ‘sin’, needing subterfuge and ‘transfer of guilt’ on to a scapegoat, depicted literally as a young goat. The red thread of the life-force runs across, connecting the works.

Delicate lines embraced both myth and ritual, with the complexities of thought explained in a text by Neringa Stoskute.

■ ARUNA BHOWMICK

Songs of Displacement and Identity

PROGRAMME:

The Brahmaputra and its People. Screening of a documentary Nodir Kul Nai

20 to 26 July 2020

Nodir Kul Nai, a short film directed by Parasher Baruah, is the story of the Miyah community of Assam, told through their songs and life on the river. The film records various genres like *Bhaatiyali* and *Paargeet*. The musicians come from Arikati, Kacharipam



and Puran Gaon villages of Mahtoli, near Boko in Kamrup district of Assam.

The film begins with singer Kujarat Ali leaving his house in the morning. By the time he reaches the ghats, the sun has risen and the villagers have gathered and are waiting for a boat to take them across the river. Ali sits in the boat and sings about the mad river, which eats into the banks, oblivious of the misery that follows.

The river does not know any boundaries. It just flows. The film explores the relationship between the river and its people through songs and poetry. The songs and poetry represent the Miyah’s struggle for survival, and the larger issues of migration and identity.

■ ASHIMA SHARMA



DEPARTURES

MEMBERSHIP NO.	NAME
L-0242	BEGUM MONISHA VILAYAT KHAN
L-0268	PROF. (DR.) BHANU S. VERMA
L-0327	SHRI SATISH GUJRAL
M-0285	SMT. HAMIDA LALLJEE
M-0443	SHRI R. RAMAKRISHNAN
M-0859	SHRI S. K. AGRAWAL
M-1069	DR. (SMT.) MANORANJNA S. SIVASANKAR
M-1894	SHRI VED P. MARWAH
M-2700	PROF. NAJMA ZAHEER BAQUER
M-2841	SHRI N. N. JHA
M-3128	SHRI K. K. DHAR
M-4066	SHRI MOHINDER SINGH
M-4107	DR. JAGDISH SINGH
A-1545	SMT. NARINDER DUGAL
A-1885	DR. H. K. KAUL
A-2105	SMT. RADHA RAINA
A-3157	SHRI AJIT JOGI
A-3732	MS. KALYANI MADHAVAN
A-5581	SMT. AMRIT MAKAR
A-5649	SMT. RASIL BASU
A-6486	DR. DEEPAK BAWA
A-7261	SMT. CHANCHAL BAWA
M-3005	SHRI PRAMOD MATHUR
OA-435	MRS. VICHITRA NAYYAR

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Director's Note

The Covid-19 pandemic is far from over. However, taking advantage of 'Unlock-1', we took prompt action to start operating the permitted services. The take away arrangement is operational from 10:30 am to 9:00 pm on all days of the week, and most Members are placing orders in advance. All the menus are available on the IIC Website and the food packages can be collected from the counters which have been established in the open verandah. The Main Dining Hall is functioning from 07:30 am to 10:30 pm and the last order is placed at 09:45 pm. The Main Lounge is functioning from 10:30 am to 08:30 pm.

All hygiene and social distancing protocols are being strictly enforced. A progressively increasing number of Members, and their guests, have been making use of the catering, confectionary and take away facilities. We thank them for helping the Centre to become functional, as far as is possible under the present constraints.

For the facility of Members, arrangements have been made to provide remote access to electronic resources available within the Library, which can also be accessed on the IIC Website. To assist Members who may be unfamiliar with the processes involved, a Step-Wise User Guide for Remote Access (to JSTOR) has been prepared which can be accessed at:

http://iicdelhi.nic.in/writereaddata/JSTOR_REMOTE_LOGIN_ACCESS_INST_SHEET_V1.pdf

Many Members are making extensive use of the JSTOR digital resource base. In view of the current regulations, we have been organising frequent book discussions and book launches on online platforms.

Despite the high temperatures this summer we have been maintaining lush green lawns and our summer flowers—Coleus, Sunflower, Zinnia, Kochia, Tiger Lily, Tuberosa, Football Lily, Caladium—are in full bloom.

Work regarding the re-furbishment of Hostel rooms, stalled during the Lockdown period, is almost done. Forty-one single rooms have new furniture, upholstery and carpets. Mini refrigerators have also been provided in each room.

The Centre has signed an MoU with the Indian Renewable Energy Development Agency Limited (IREDA), a Government of India Enterprise, for setting up the Supervisory Control and Data Acquisition (SCADA) system in our premises under the Agency's CSR funding. The installation of SCADA shall enable the Centre to operate its electrical and mechanical plants and equipments most efficiently and, besides, save about 1.8 lakh units of power annually. This system is likely to become functional in the next few weeks. The Biogas Plant, funded under its CSR by National Thermal Power Corporation, is also nearing completion.

We have introduced the National Pension Scheme (NPS) for all our staff, with effect from 1 July 2020. However, employees who are retiring by 31 March 2021 will continue to get pensionary benefits under the Centre's existing Post Retiral Benefit Scheme (PRBS), and those who are retiring after 1 April 2021 will be covered under the NPS and shall enjoy life-long pensions instead of only for seven years as in the past.

The President has continued to devote close attention to reviewing all existing systems and procedures, and convening quarterly meetings of the Board of Trustees for timely decisions being taken in regard to all policy matters. According to the Centre's New Individual Membership Policy for enrolment of Members, the selected applicants are offered Short Term Associate Membership (STAM) for a period of three years which is extendable, on a case to case basis, by a further two years, based on the Member's interest and contribution to the activities of the Centre.

To introduce enhanced objectivity in the enrolment of STAMs, the Rules have been amended to provide for inductions being made through a Selection Committee which has three members of the Executive Committee, Director and Secretary. This Committee is meeting at given intervals to shortlist and interact with the applicants and, thereafter, make recommendations to the President. The lists of those enrolled as STAM are being displayed on the IIC Website.

It has also been decided that enrolment of regular Members will be from among applicants who have completed five (3+2) years as STAM, and weightage will be given to the candidature of those applicants (ex-STAM) who have been involved/taking interest/contributing towards the Centre's programmes. The Admission Committee (TAC) shall meet once or twice in a year to decide on the enrolment of regular Members.

In the recent past, there have been reports about the conduct of some Members deviating from the norm and transgressing the time honoured codes and conventions of the Centre. This has led us to prepare a 'Protocol for IIC Members' which has been finalised after obtaining the views/comments of our Members. The President has appealed to all Members to ensure against the infringement of norms and support our ongoing efforts to fully restore the gracious environment for which our institution has been reputed since its very inception.

■ K. N. SHRIVASTAVA