

Cultural Calendar - September 2016

2
Friday
4.30pm - 6.30pm

Kathak workshop
by Janaki Patrik, disciple of Pt Birju Maharaj
Venue: ICC auditorium

Meet the Director - Padmashri Dr Girish Kasaravalli and
eminent Cinematographer Mr Sunny Joseph
Screening of "Life in Metaphors" by O. P. Srivastava
Venue: ICC Auditorium

6
Tuesday
6.00pm

Celebrating 70th Independence day of India, in Colombo



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9
Friday
6.00pm

Bharatha Natyam Recital
by Josita Peter
Venue: ICC auditorium

Celebrating Hindi Divas 2016

Hindi Workshop
by Dr. Vijay K. Malhotra from India
Venue: ICC Auditorium

Kavi Samelan
by Hindi Prachar Mitra Mandal
Venue: ICC Auditorium

Certificate distribution and cultural programme
by the Hindi students of the Indian Cultural Centre
Venue: ICC auditorium

23
Friday
6.00pm

Powerpoint presentation
Baking therapy - Tamu's Journey to Rajasthan, India
by Yana Spencer
Venue: ICC Auditorium

Lecture - Vastu Sastra for Peace and Prosperity
by Mr. Hiralal B. Jethwani and Master Yuvaraj Souma
Venue: ICC auditorium

10
Saturday
12.00 noon
&
3.00pm

14
Wednesday
4.00pm

28
Wednesday
6.00pm

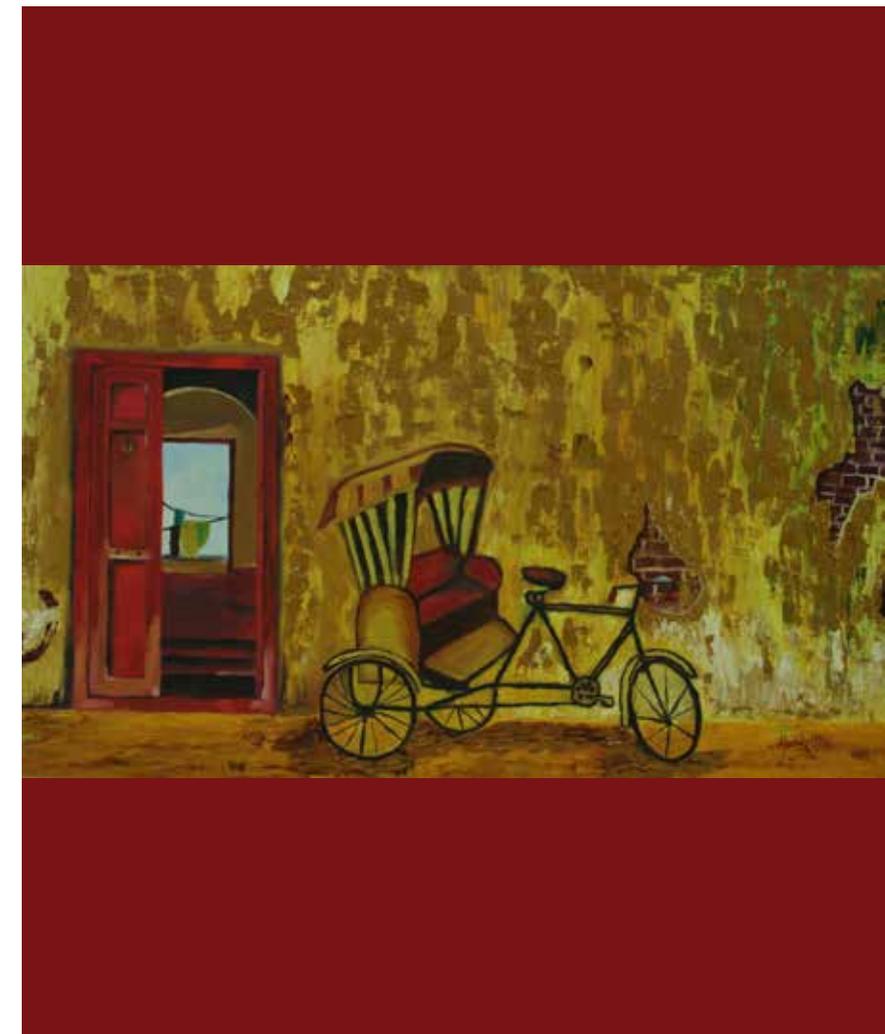
Programmes subject to change
Admission to all programmes are on first come first serve basis.
All are cordially invited

UNIE ARTS, 2330195



Sanskarika

Newsletter of the Indian Cultural Centre, Colombo September 2016



Artist - Alankritha Chandru
Medium - Oil on canvas

Cultural Tapestry

Continues from August 2016 Issue

FROM MADHUBANI TO KALAMKARI

INDIAN FOLK ART FORMS THAT HAVE SURVIVED GENERATIONS

KALAMKARI



Source: YouTube, Flickr

Literally meaning 'drawings with a pen', Kalamkari is of two types in India: Machilipatnam, which originates from Machilipatnam in Andhra Pradesh and Srikalahasti, which originates from Chittoor in the same state. While the former refers to block-printed form of art, the latter is a free flowing art with a pen on fabric. Today, Kalamkari art is used on sarees and ethnic clothing, and depicts anything from flora and fauna to epics such as Mahabharata or Ramayana.

KALIGHAT PAINTINGS



Source: Wikimedia Commons

A recently discovered painting style, it originated in the 19th century Bengal, from Kalighat. It was the time when upheaval against the British was a possible, exciting idea. These paintings, on cloth and pattas, at first depicted Gods and Goddesses, but then took a turn towards social reform. With cheap paper and paint colours, squirrel hair brushes and colour pigments, the art was characterised by flawless strokes, brushwork, and simple but bold drawings. It sought to raise awareness about social conditions in its viewers – rich zamindars were depicted drinking wine with women, while priests were shown with 'unchaste' women and police babus being sloppy.

TANJORE



Source: Wikimedia Commons

From down South, Tanjore or Thanjavur paintings originated in 1600 AD, encouraged by the Nayakas of Thanjavur. You can recognise a Thanjavur painting by its use of gold foil, which glitters and lends the painting a surreal look. These panel paintings on wooden planks depict devotion to gods, goddesses and saints. It borrows its styles from Maratha and Deccani art, as well as European styles.

CHERIYAL SCROLLS

Source: Wikimedia Commons

Originating in present-day Telangana, this dying art form is practised by the Nakashi family only, where it has been passed down for many generations. The tradition of long scrolls and Kalamkari art influenced the Cheriya scrolls, a much more stylised version of Nakashi art. Depicting puranas and epics, these 40-45 feet scrolls were an essential visual accompaniment as saints wandered around singing or narrating the epics. They resemble modern-day comic panels, with about 50 on each

scroll. They use primary colours and a vivid imagination, a stark contrast from the traditional rigour of Tanjore or Mysore paintings.



PATACHITRA

Source: Wikimedia Commons

A cloth-based scroll painting from Odisha and West Bengal, these paintings with sharp, angular bold lines depict epics, Gods and Goddesses. Originating from the fifth century in religious hubs like Puri and Konark, around the same time that sculpturing began, considering there was no known distinction between an artist and sculptor back then. What's unique about this art form is that the dress style depicted in the paintings has heavy influence of the Mughal era.



Source: <http://www.thebetterindia.com/53993/10-indian-folk-art-forms-survived-paintings/>