

ards,
ts'
natyam
do you

lia?
necessary all the time that
ould understand the
. All you need is to con-
e and the spirit.
rent is the response
nd the foreign audi-

responsive audience, of
lia. Applause is not nec-
time. We don't need
ons. The thread of com-
strong in India that the
nes a part of your per-
forming before foreign
rill in itself.

ften been heard saying
h your body and 'sing'
Please explain...

nce, I feel I'm singing. It
relate to poetry as a com-
of music and meaning.
lore the complex layers
ng in poems and lyrics,
em a visual and melod-
ion.

also talk about inter-
ance. How do you do so?
t goes to my gurus who
the process of osmosis.
udied dance, I learnt the
years, with constant prac-
to internalise them. I used
pieces of 20-30 minutes
nce with memory. The
play in our heads and not
ape recorders. I feel sad
have changed these days.
rn dance through class-
nd DVD gurus. You don't
e through them.

you idolise?
Pandananallur Chokkalind
Subbaraya Pillai, who
lise that tradition, in the
as an infinite capacity to
ew itself all the time but
e — naturally, gracefully



Colours of Nasik

As part of an interactive art camp in the Wine Capital of India, 11 painters from Hungary and Slovakia created vibrant canvases depicting the essence of Indian villagers, animals and festivities. By DIVYA KAPOOR

Ten Hungarians and a Slovakian were invited to spend 10 days in a Nasik art camp last month. They lived together, cooked, went sight-seeing to the nearby villages and interacted with each other about the new trends in art. Their observations (of people, animals and architecture) and interactions with each gave wings to their imagination and what came out of it were 44 artworks that were awash with the essence of India. These works, that are currently on view at the Hungarian Information and Cultural Centre as part of Delhi International Arts Festival (DIAF), are an embodiment of artists' psychological expressions. Curator Seema Moghe has brought all these together in an exhibition titled *Nasik Nuances* with an average of two paintings to every artist's credit. "That paintings of such beauty were made within a span of 10 days is something that has been surprising art-lovers. We put a bunch of like-minded and creative people in situations that set their imagination on fire. What they saw around them unleashed their thoughts in a completely new manner," she says.

If a day was spent learning how to make traditional *rangoli* or observing village women decked up in colourful clothes and jewellery, the same also found space in canvases. "They all said they had never used such



bright colours before. They were here during Dussehra, a time when festivities in India are at their peak. So the impressions they took back were vibrant and ethnic," says Moghe.

Zsuzsa Gajdan, a Hungarian art teacher and an action artist, for instance, painted with everything she could lay her hands on. "She would get buckets of paint and throw them on the canvas, use sand and mud and waste material... Once she picked up packaging material from the road and used it in on the canvas. It was a pleasure to watch her paint," Moghe recalls. Jozsef Magyar, who exhibits regularly in Hungarian art shows, painted everything he saw, right from goats, red buses and *rangoli* motifs to stray dogs and Frantisek Turcsanyi, a vet by profession and a painter by choice, has painted calligraphy by observing a few Marathi posters on the roads.

The idea of this art camp, says Moghe, was to create a literary society and establish a

family of global artists, art lovers and art collectors from across the world through interactive events and shows. "We want to promote foreign artists in India and Indian artists abroad through bilateral exchange programmes in cooperation with cultural centres of different nations," she adds.

What makes interactions and camps as these extremely important in today's time, Moghe explains is that people still don't know how to judge a painting. "Talented people are belittled if they ask for a high price because the industry is driven by artists' brand value. The bigger the name of the artist, the higher the price of his works. No one judges a painting by the amount of creativity and hard work that has gone into its making," she says. Moghe has been organising interactive art camps and symposia to inform people why a particular canvas has been painted.

The artists have participated in DIAF for the first time and Moghe believes the kind of exposure they are getting here is something that can never be found in books and universities. "DIAF is indeed providing a great platform for even mid-segment artists who otherwise do not have any means to get this kind of international exposure. It's important for both personal and holistic growth of the artists," she concludes.