

## Fine Art Open Courses

### Art & Experience

#### Course Outline:

The separation of cognitive reason from aesthetic reason was one of the serious negative consequences of excessively rationalized modernity (as noted by thinkers such as Weber, Lukacs and others), and this fragmentation has been connected to various ailments of present day society, at the level of the collective as well as the individual, including forms of mental illness. While obviously there is no easy re-integration or reversal of the status quo possible since the fragments have evolved along divergent paths, it is nevertheless possible to become aware of the dimensions of the problem by engaging in activities that have both aesthetic and analytic dimensions. By creating and subjecting a piece of artifact simultaneously to social (historic), psycho-analytic (cachectic), and scientific (cognitive) descriptions, a dialogue may be set up between two or more fragments of reason. This simultaneous engagement in production and analysis could be a possible aid toward holistic perceptions that connect instrumental logic to aesthetic reason. The present course offers a window for such a dialogue to begin in participants who will plan and create artifacts and at the same time learn to understand what they have created through various discursive and non-discursive lenses.

#### Faculty:

Kaustuv Roy is a Faculty Member at the Azim Premji University. His profile may be viewed at: <http://www.azimpremjiuniversity.edu.in/people>.

## Introduction to Indian Classical Music

#### Course Outline:

Music being an intuitive and instinctive art form is basic as food and sleep. Therefore, it is essential that every human being is given an opportunity to learn music. We just need to have an open ear and mind to assimilate the spirit of melody into our lives. This introductory course will open the doors of music for those who are willing to know a more about it.

Often it is mistaken that the classical music is for socially and intellectually privileged people, but the roots of classical music can also be seen in folk and traditional music. Therefore, there has been a lot of give and take between classical and folk traditions. The slokas that we sing in

our house every day, the lori that the mother sings for the child, the popular film songs that quite often have a strong base and background of classical ragas, if someone led you to the origin of these tunes and notes, the understanding of the omnipresence of classical music will be much easier.

This course will enable students to:

- Acquire a broad historical understanding of Indian classical and folk music
- Acquire an elementary idea of the basic structure of Indian Classical Music
- Recognize the influence of the Classical Music on popular genres

**Faculty:** Dr Nagaraj Rao Havaldar

**Profile:**

Dr. Nagaraj Rao Havaldar is a leading artiste of the Kirana Gharana. He holds a Doctorate in Music from Karnataka University, his doctorate thesis being "The History of Classical Music in Karnataka". He holds with distinction, "Sangeetha Ratna", a degree in Hindustani Classical Music from Karnataka University. He has worked at the Music Archives, Hubli, All India Radio, Bangalore, as a Program Executive (1988-1991). He was also the chairman of Textbook Committee for Hindustani Music, for The Directorate of Textbooks, Karnataka. Dr Nagaraj Rao Havaldar has also served as visiting professor of Hindustani Classical Music at Elmhurst College Chicago.

Dr.Havaldar has been a pioneer in popularizing the Kannada Khayal by adapting Vachanas, literary works of Haridasa and suitable contemporary poetry in Kannada to the traditional khayal form. Dr. Havaldar is the founder & president of Sunaada Art Foundation, an organization that aims to promote and preserve Indian classical music for the future generations, by archiving rare recordings, organizing concerts, and promoting senior, but lesser known artistes in Hindustani music, especially from Karnataka.

## **Photography: History, Practice and Future**

**Course Outline:**

Photography is a primary form of modern imaging, communication and art. Understanding the nature, historical and social significance of this medium constitutes an important part of liberal education. This course will prepare the students to take a critical view of representation in the

modern world and to develop their ability to communicate effectively. The course seeks to

do this by introducing the student to a historical survey of photography as a technique and as an aesthetic field. In a limited way it will also provide an elementary understanding of the techniques of photography and its potential for creative expression.

**Profile: Shantanu Chakraborty**

## **Study of Indian Dance as a Social Practice**

### **Course Outline:**

Dance for many an essential part of becoming human. Everyone moves and hence everyone already has the primary structure to be able to dance. This course would look at the basic premise of dance as an activity which potentially should be within the grasp of all as a medium of expression and communication. The scope of this course therefore would be to enable each person to partake of the experience of the Dance-either as a dancer or as a viewer. The viewer can then be an equal partner with the dancer in the journey of an aesthetic experience.

We explore these ideas through the practice of Bharatnatyam, a classical dance form. The curriculum would include a study of Indian Dance in its historical and social context-- Dance as a part of religious and ritual practice, as a professional or an amateur practice, didactic practice, performers of dance and place of performance and eventually as an aesthetic experience created by an artist.

The course would enable the students to acquire an idea of the basic structures of various dance forms in India along with a sense of the connections of dance with other art practices such as literature, theatre, music, sculpture etc.

### **Profile: Chitra Dasarathy**

Trained in Bharatanatyam from a very early age by her parents Prof C. V. Chandrasekhar and Smt.Jaya Chandrasekhar, Chitra Dasarathy holds Master's degrees in Performing Arts (Dance) and Sanskrit from The Maharaja Sayajirao University of Baroda. Chitra has taught dance at the Central University, Hyderabad. Presently based in Bangalore, Chitra continues to perform, teach and choreograph. Many students trained by Chitra at her institution Ameya are performing artists and teachers.

Chitra's precision in technique and sensitivity in presentation have been her strengths, much appreciated by her audiences. Her choreographic works apart from the traditional repertoire of Bharatanatyam include Geetavinda, Samvada—Hathor and I, Utsava, Vismaya Kuncha, Vagartha, Ratiranga, Kunti, Sooriyan and Nrityanad. Narada Gana Sabha, Chennai has given her the Senior Dancer award.

## **Theatre – An Introduction**

### **Course Outline:**

The human need to listen to and tell stories and the organic tendency to make these narratives in performance has been acknowledged in all societies. The tradition of dramatic performance has been observed not just by professional groups and amateur bodies dedicated to the art, but in schools and colleges, factories, offices and prisons. This could be extrapolated to society, as a whole. People in various careers - as cultural volunteers in organisations, teachers in schools and colleges and professionals in communication - are frequently called upon to design and direct narrative performances. This course is addressed to them, the agents who are called upon to practice, as amateurs and volunteers, the traditions of performance in our society.

### **Profile: Prakash Belawadi**

Prakash Belawadi is an actor, writer and director for the stage, television and films; also journalist and trainer. He is the founder of Centre for Film and Drama, now under Suchitra Cinema and Cultural Academy, which conducts courses in filmmaking and acting and organises screenings, shows and seminars on aspects of media and issues of current interest. His debut feature 'STUMBLE' won the National Award for Best Feature in the English language (2003). He has been a speaker and delegate at conferences in India and abroad, including Harvard Univ., San Francisco State Univ., and in London, Seoul, Gothenburg and Berlin. He has been faculty for film courses in Sweden and Istanbul, Turkey. He has won other awards for his work on the stage and screen and received the Karnataka Nataka Academy award (2012) for his contribution to English and Kannada language theatre.

# Voices -A Journey Through Oral Traditions and Folklore

## Course Outline:

The spoken word has through the ages played a predominant role in the history of humankind. Narratives have inspired the imagination, healed many souls and have challenged our beliefs through time. It is still one of the most effective media of communication rooted in our culture. The value of this course for the students of education and development lies in the continuing importance of oral culture in contemporary society. It will

- Enable students to acquire skills of effective communication through oral narratives.
- Familiarize students with the rich heritage of folklore and narrative traditions.
- Expose students to the power of oral tradition in educational and cultural development.

## Profile: Geetha Ramanujam

Geeta Ramanujam, besides being a fabulous Storyteller, is an educator, academician and administrator. She has been an Ashoka Fellow and is presently Executive Director of the Kathalaya Trust established in 1998. In 2006, she set up the Academy of Storytelling, the only global academy in the World that regularly runs certificate courses for professionals in any field, parents and school teachers. About 69,540 people have undergone these training programs. Geeta has had performances of storytelling at the Scottish Storytelling Centre, UK, International festival at Brazil, Story wood festival at Sweden, World Tales festival Poland, the International Storytelling Center, USA and many other festivals.

## Rehearsing for Reality

### Course Content:

This course will draw from theatre processes created by Augusto Boal, who was a writer, theatre-maker and activist from Brazil. The larger aim of the process is to introduce the participants to the inherent possibilities of the Forum Theatre. The course while introducing the participant to imaginative ways of expressing and engaging, will also invite each to make that engagement and expression beautiful. There are several ways to do all of that – for instance, one form of expression is ‘speech’, there are others. The medium of work will be theatre, which has the ability to encompass all the arts.

**Profile:**



Anish Victor began his journey in the world of theatre as a stage-hand - operating curtains, arranging furniture, organising the props, and eventually as a lighting operator for prominent productions and events including 'The Femina Ms. India' show 2000. He is the co-founder of [rafiki](#), a theatre organisation and has over the years, worked with prominent theatre directors.