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KalaShristi

Art & Culture Magazine

June - July 2005 Issue II Rs.25

Madhavi Mudgal's

Odyssey in Odissi

Adolescents-What a NUISANCE?

An Afternoon with Colours

Cultural Hub

Listing

बादल

बादल में क्या
रखा है मटका
कैसे भरता
उसमें पानी?

रिमझिम रिमझिम
बारिश की यह
आये समझ ना
हमें कहानी।

सोचो बादल
यदि कहीं से
खूब रसीले
आम जो पाते,

शायद फिर वे
बारिश के संग
हम सब पर
फ्रूटी बरसाते।

बारिश

रोज सुबह शॉवर के नीचे
बैठा कर मम्मी नहलाती,
खूब रगड़ के, खूब मसल के
सारे बदन का मैल छुड़ाती।

ऊपर बैठा एक मदारी
जब अपने शॉवर को चलाता,
तब क्यों रोके मम्मी मुझको
कभी भी मेरी समझ न आता।

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Contents

Interview 6
Madhavi Mudgal's
Odyssey in Odissi

Adolescents-
What a NUISANCE?
Counselling 8

छोटी-सी-बात.....9
Press Review.....10
Tutorial.....11
Listing.....12
Happening.....13
Just Think!.....14

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A Chirpy Stressfree Childhood! ...A Dream

Childhood the golden period of one's life is lost these days. It is a distant dream. The pressure is mounting on children more because of the unhealthy competition between parents and of-course because of our education system.

Every parent wants the child to excel in studies and that is one of the cause of mounting stress. One mark less than the neighbour's child becomes a prestige issue and the child has to face the Brent. The dreams that parents could not fulfill in their childhood are being realised through their children.

The burden of the children can be done away with patient support from the parents and a 'bit of freedom' given to children to take their own decisions.

Nurture the hidden talent of the child in the field of Art, Music, Dance etc. and help them to divert their energies into positive and constructive way. Let the children live their own dreams. Let the chirpy, bubbly childhood be back so that the children are mentally and physically healthy.

Don't Bind Them, Watch Them.

Prashanto

Prashanto K. Sarkar@kalakritifoundation.com

Madhavi Mudgal's

Odyssey in Odissi

Beautiful and priceless pieces of sculpture that adorn the walls of temples and palaces, represent the glorious cultural heritage of the country. Archaeologically well documented, these artifacts can probably be never erased from history. However, the culture practiced in these seemingly lifeless pieces of rocks and paintings is slowly dying out, but for the relentless efforts of a few concerned artists who are striving hard to save this cultural heritage. Madhavi Mudgal is one of the pioneers striving hard to popularise and propagate one of the most ancient dance forms in the country – *'Odissi'*. She also happens to be one of the finest Odissi dancers, the country has produced.

Born into a family of renowned musicians, she got the right type of environment required for the grooming of a perfect performing artist. Though she had the opportunity to choose between music and dance as both of them were being taught in the "*Vidyalaya*" where she was born, she started dancing even before she could realise the difference between music and dance. Initially she started learning *Bharat Natyam* and Kathak under eminent gurus. In fact, she had professionally started practicing "*Kathak*", when, for the first time, she saw Guru Kelucharan Mahapatra perform *Odissi*, she knew that she had to learn and make a mark on this dance form as she felt that this dance form was the most conducive to her form of expressions.

She initially started under the guidance of Guru Hare Krishna Behera, and later mastered the dance form, *Odissi*, under the guidance of the maestro himself, Guru Kelucharan Mahapatra. *Odissi* was in its revival stage in the late 60's. Getting acquainted with a dance form, which is not popular with the masses, posed unforeseen problems during the early stages of her odyssey in *Odissi*. The compositions were not so easily available. Musicians had to be trained prior to the training of the '*Odissi*' dancers. But paving her way through all odds, she never realised that one day she would be instrumental in making *Odissi* a common and internationally well-accepted dance form.

Like all budding artists, she also had her share of struggles, pressures, demands. She belonged to a family of well-renowned musicians and she was practicing dance. To the world, this was an irony. Though she admits that being born into such a family imbibed her with the right "*sanskars*" which is ever so essential for any dancer to have. Her family always stood for what she wanted to be. But, like any enthusiastic youth, she also felt the pressures of choosing between her career and following her passion. She was pursuing a course in Architecture from School of Architecture and Planning at the same time. It was in her fourth year of her Architecture course, which she was excelling in, she decided to pursue a career with her passion–'*Odissi*'. She thinks that the proper utilisation of space while performing came from the study of Architecture. Both architecture and dance deal with the concept of space, imagining the beauty of space, the spatial dimensions, interpreting forms, movements in space, rhythm and so on.

She believes that every artist has own way of expressing the same situation. Expressions in turn come from feelings and in a way, while performing, actually pour out. It is this difference in the presentation styles that everyone refers to as improvisations. So, according to her, the arts and dance forms are immortal. The dance forms passes on to generation to generation. It is not that the dance form changes but the ways of presenting the dance form

changes. The base remains the same. The artists improve or rather improvise upon the methods of presenting the dance form keeping the same base or tradition which has been continuing since its inception.

Expressing her apprehensions towards the new market-driven forces, she confessed that the fast and easy life was luring talents. Students now have to really think hard about dance as a profession. For many, it remains a hobby. But for the really serious ones, dance could become a source of income. However, no one can give a guarantee or a time frame for success. It is this lack of surety that is driving most of the talents away from the field. Despite this situation, there are lots of reasons to smile. There has never been mushrooming of so many institutes dedicated solely to popularise and spread the cultural heritage of the nation. Proper guidance to students has never been so easy. According to her, good dancers are always brilliant students. This is because study of dance makes one more disciplined and broadens one's horizons. The student is capable of thinking and imagining much more than a normal student. So, students practising dance are sure to succeed in whatever fields they choose.

She firmly believes that a person who dances with his heart into it, a person who is dedicated completely to it, a person who is really good in it, no matter what obstacles come in the way, is sure to be successful. There are good dancers and there definitely is competition, but really a few excellent ones reach that stage. To reach that level one does not require any influential backing, but sheer hard work with the right '*guru*' and a little bit of luck make all the difference.

Choosing the right dance form to adopt, the right '*guru*' to guide and the right institute is really difficult especially if you are young. Enlightened parents prove to be indeed helpful in this case. But sometimes, institutes help them out. Most of the institutes have basic course which everyone follows and from there, talents are picked up and guided in the right directions towards proper gurus. But if a student is old enough to choose what is best for him he should pursue in that direction towards his goal.

She is optimistic about the future of *Odissi*. She firmly believes that the dance form has been well-accepted and has gained popularity not only nationally, but internationally also. She is hopeful that the dance form she is presenting to the new generation will thrive and the "*Parampara*" will follow. Recognising the contribution she has made to the field of *Odissi* dance, the Government of India conferred her with the Padma Shri in 1990. Besides she has won a lot of other honours and awards. She was most pleased with the Orissa State Sangeet Natak Academy Award in 1996. Receiving so many honours and awards, she feels a sense of responsibility towards the dance. She is striving even harder to meet the expectations of the people and also spread the cultural heritage of the country. It is because of the endeavours of such great artists that the odyssey of '*Odissi*' will survive and continue to fascinate everyone

Tamal Pal-*KalaShristi*

Odissi

Odissi is a dance form in which the body positions follow the "Shilpa Shastra" concepts. The Odissi technique has been developed around two pivotal positions of the body: the square or chowk in which the presiding male deity of the universe is represented and the 'tribhanga' (thrice deflected or three bent concept) position in which his consort, personified female energy is depicted. It consists of two broad divisions: 'nritta' and 'nritya'. The former emphasises abstract dance without literary content while the latter is expressional dance, in which poetry and movement fuse to create visual motifs through symbolic hand gestures and facial expressions.

The history of Odissi dates back to the 2nd century B.C. in Orissa, the eastern part of the nation. Archaeological remains from several temples in Orissa have revealed the emergence of this dance form. The sculptures reveal that it was during this time Maharis (temple dancers) used to perform a ritual before the images of God. This ritual evolved as a dance form namely – 'Odissi'. The dance form soon spread to palaces where the dancers used to perform in front of kings and other officials. The dance form reached its full glory in the 12th and 16th century A.D. However, after that, with the British rule and series of invasions and war resulted in the decline of its popularity. Dancing by the Maharis discontinued. The dance form was slowly fading away. It was but for the 'Gotipuas' (boys dressed as girls), Odissi would have died out. Gotipuas practiced the dance form in temple courtyards and village squares. It was only after Independence, Odissi saw the revival to its present form. Painstaking work by scholars, historians, archaeologists, maharis and gotipuas were compiled together. Palm-leaf manuscripts, ancient texts, temple sculpture, gotipua traditions were all examined thoroughly and the present form of 'Odissi' evolved

Adolescents - What a NUISANCE?

Parents should encourage their adolescents to get involved in positive activities like Art, Music, Sports and Electronics etc. to channelise their energies in proper direction.

Dr. Shobha Mohapatra
Head, Research & development wing,
CEVA Ghaziabad.

As the child enters into the phase of adolescence, the period becomes stressful both for the child and parents. Adolescence is usually characterized by youthful exuberance as it accompanies hallmark of physical, emotional and behavioural changes. The sudden occurrence of these changes combined with the non-availability of authentic sources to now, understand and appreciate them, results in anxieties and causes confusion and unrest among the adolescents.

Related to physical changes, hormonal changes result in producing reproductive maturation due to increase in glandular activity. These changes are highly correlated with development of secondary sexual characteristics, metabolic processes, not directly classifiable as sexual.

Psychologically, an adolescent displays a tendency to be independent like an adult rather than a dependent child. This period also is of progress towards mental, intellectual and emotional maturity and increasing self-direction. All these changes are influenced by their respective socio-cultural milieu.

The problems arising from these developments have serious implications such as sudden development of their interest in opposite sex members, their tendency to become deeply involved with the peer group and to distance themselves from parents and other members of family, their effort to establish a sense of personal identity and to assert their independence. Further adolescents are also very vulnerable to group pressure that they can experiment with drugs. The development of heterosexual interests among them generates a number of problems. They seem confused in the subtle difference between infatuation and love and tend to mix sex with love.

In light of these changes and associated problems, a congenial atmosphere both at home and school is required. At school curriculum should include reproductive health sessions including sexual development, HIV/AIDS, Drug Abuse. For effective communication of information, the teachers should employ non-traditional methods of teaching. It will be better to prepare selected peer-counselors in schools.

It is in the family that strong foundation of self-confidence and well being of children is built and ensured with parents being primary educators. In the present context, the parents should recognize the adolescence as a transformation phases. They should not feel that their adolescent child is becoming a rebel and should respect their right to privacy. They should build close relationship with their child. They must share their knowledge about the changes occurring in this period. They should encourage their adolescents to get involved in positive activities like Art, Music, Sports and Electronics etc. to channelise their energies in proper direction. These activities would give adolescents a feeling of competence and increase their self-confidence and also help them to develop useful and enjoyable skills. It is very important for parents to ensure that they do not just put presure their child to do what they themselves want him or her to do. They should not thrust upon the child the responsibility to attain what they themselves could not achieve

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पर उपदेश कुशल बहुतेरे

किसी को कोई सीख देने से पहले उसे स्वयं अपने जीवन में उतारें

परागकुमार मांदले

कहते हैं कि पर उपदेश कुशल बहुतेरे। जानते हो इसका क्या अर्थ है? इसका अर्थ है कि दूसरों को उपदेश देने में, दूसरों को सीख देने में बहुत से लोग सबसे आगे रहते हैं, मगर जब उसी सीख को खुद अपने आप पर लागू करने की बात हो, अपने जीवन में उसे अपनाने की बात हो तो वे ही सारे लोग कहीं पीछे भागते दिखायी देने लगते हैं।

दूसरों को सीख देना बहुत आसान है। जीवन में अच्छे और बुरे का हमें चाहे ज्ञान न हो, मगर इधर-उधर से सुनकर, पढ़कर हमें उसकी जानकारी जरूर हो जाती है। ज्ञान और जानकारी में बड़ा अंतर होता है। ज्ञान वह है जो हमारे अनुभवों से उपजता है और जानकारी वह है जो हम पढ़-सुनकर प्राप्त करते हैं। अधिकांश मामलों में लोगों को ज्ञान नहीं केवल जानकारी ही होती है। मगर उसी जानकारी के बल पर वे खुद को ज्ञानी मान लेते हैं और दूसरे भी इस भ्रम का शिकार हो जाते हैं। लोग अपनी जानकारियों का उपयोग दूसरों को सीख देने के लिए करते हैं। लेकिन चूँकि वह अनुभव से पैदा ज्ञान नहीं होता है इसलिए उसमें दूसरों को प्रेरित-प्रभावित करने की शक्ति भी नहीं होती है।

इस मामले में एक बड़ी प्रसिद्ध कथा है। एक बार एक महिला महात्मा गांधी के पास अपने बेटे को लेकर गयी। बेटा होगा कोई छः-सात साल का। बड़ा चंचल बच्चा था। शरारती। उसकी माँ महात्मा गांधी से बोली कि बापू, मेरा बेटा गुड़ बहुत खाता है। आप इसे एक बार कह दीजिये कि गुड़ खाना अच्छी बात नहीं है। मुझे विश्वास है कि यह आपकी बात मान लेगा और गुड़ खाना कम कर देगा। महात्मा गांधी ने कुछ देर विचार किया और फिर बोले कि बहन, तुम एक सप्ताह बाद आना।

एक सप्ताह बाद वह महिला अपने पुत्र को लेकर फिर जा पहुँची महात्मा गांधी के पास। महात्मा गांधी उस बच्चे को देखकर मुस्कराये। उन्होंने उसे अपने पास बुलाया और बड़े प्यार से बोले कि बेटा, ज्यादा गुड़ खाना अच्छी बात नहीं है। ज्यादा गुड़ खाने से तुम बीमार पड़ सकते हो। गुड़ खाओ, मगर थोड़ा खाओ। जितना तुम्हारी माँ खुशी-खुशी दे, बस उतना खाओ। महात्मा गांधी की बात को उस बच्चे ने बड़े ध्यान से सुना और फिर उनसे वादा किया कि वह अब से ज्यादा गुड़ खाने की जिद बिलकुल नहीं करेगा। गंभीरता से की गयी बात को बच्चे सुनते हैं। है ना?

वह महिला कुछ बेचैन दिखायी दे रही थी। महात्मा गांधी ने उससे पूछा कि क्या बात है बहन, क्या कोई और समस्या है? महिला बोली कि बापू, समस्या तो कोई नहीं मगर एक जिज्ञासा अवश्य है। जिज्ञासा का मतलब पता है तुम्हें? कोई बात जानने की इच्छा। बच्चों को बड़ी प्यारी-प्यारी जिज्ञासाएं हुआ करती हैं। किसी बहुत छोटे बच्चे को अपने माता-पिता से तरह-तरह के प्रश्न करते हुए तुमने भी देखा-सुना होगा। बल्कि तुमने भी तो ऐसे कई सारे प्रश्न किये होंगे। अब चाहे याद न हों तुम्हें। कैसे भोले प्रश्न होते हैं, है ना? ये चिड़िया उड़ती कैसे है? ये चंदा हमारे साथ-साथ चलता कैसे है? फूलों में ये रंग किसने भरे हैं? बादलों के तो पंख ही नहीं होते, फिर ये आसमान में कैसे उड़ते हैं? ये तारे आकाश से जमीन पर क्यों नहीं गिरते हैं? ये कौवा इतना काला क्यों होता है? कैसी भोली जिज्ञासाएं होती हैं बच्चों की। जिस बात की जानकारी हमें नहीं है, उसे हासिल करने की इच्छा ही जिज्ञासा है।

तो महात्मा गांधी ने पूछा कि बताओ, क्या जिज्ञासा है तुम्हारी। महिला ने कहा, बापू! आज आपने मेरे बेटे को कहा कि ज्यादा गुड़ खाना अच्छी बात नहीं है। मगर यह तो आप पिछले सप्ताह भी कह सकते थे। तब आपने यह बात न कहकर एक सप्ताह बाद आने के लिए क्यों कहा?

बापू उसकी बात सुनकर मुस्कराये। कहा कि बहन, मैं यह बात तुम्हारे बेटे से पिछले सप्ताह इसलिए नहीं कह सकता था क्योंकि उस समय मैं भी बहुत गुड़ खाया करता था। अब जो काम मैं खुद करता हूँ, उसे कहने से किसी को भी रोक कैसे सकता हूँ? एक सप्ताह मैंने गुड़ नहीं खाया। थोड़ा खा लेता तो नुकसान नहीं था, मगर एक सप्ताह मैंने यह जानने की कोशिश की कि गुड़ न खाने से कोई नुकसान तो नहीं है। अपने एक सप्ताह के अनुभव के बाद मैं कह सकता हूँ कि ज्यादा गुड़ खाना सचमुच नुकसानदायक है, कोई अच्छी बात नहीं है।

दूसरों को किसी अच्छी बात की सीख देना बुरा नहीं है। अच्छी सीख तो भगवान के प्रसाद की तरह होती है, जितने ज्यादा लोगों को मिले, उतना अच्छा। मगर हाँ, किसी को भी कोई सीख देने का अधिकार सिर्फ उसी को है, जो उसे खुद अपने जीवन में भी अपनाता है।

आज अधिकांश माता-पिताओं की शिकायत क्या होती है? यही न कि हमारे बच्चे हमारी बात बिलकुल मानते नहीं हैं। अब ढोल दी न सारी बात बच्चों पर। मगर इसका सबसे बड़ा कारण यही है कि बच्चों को जिन चीजों के लिए रोका जाता है, उसे खुद उनके माता-पिता धड़ल्ले से करते हैं। तब कैसे होगा बच्चों पर उनकी बात का असर? यदि कोई पिता खुद सिगरेट पीता हो और अपने बेटे से कहे कि बेटा सिगरेट पीना बुरी बात है तो क्या वह बेटा इस बात को स्वीकार करेगा? अरे भाई, जब सिगरेट पीना बुरी बात है तो आप खुद क्यों पीते हैं सिगरेट? चाहे कह ना पाये, मगर बेटे के मन में यही सवाल तो उभरेगा, है ना? क्या तुम्हें नहीं लगता ऐसा? तुम्हारे मन में भी तो इस तरह के कई सवाल उभरते होंगे? पापा कहते हैं कि झूठ बोलना बुरी बात है मगर खुद दिन भर न जाने कितने झूठ बोलते हैं। माँ कहती है कि टीवी देखना अच्छा नहीं है, आँखें खराब होती हैं, मगर खुद दिन भर बैठी सास-बहू के सीरियल देखती रहेंगी। फिर बच्चे क्यों न देखें टीवी? क्या टीवी देखने से माँ की आँखें खराब नहीं होती हैं?

हमारा अपना आचरण हमारी बात में वजन पैदा करता है। यदि हम जो कहते हैं, उसी के अनुरूप हमारा आचरण नहीं है तो किसी पर उसका असर नहीं होगा। सब उसे बड़े हल्के में लेंगे और सुनकर अनसुना कर देंगे। जब कथनी और करनी में अंतर होता है, तभी तो पर उपदेश कुशल बहुतेरे होते हैं।

तो अब इस बात का ध्यान रखना। अपने छोटे भाई-बहनों को जब भी किसी चीज के लिए टोकना तो पहले इस बात का विचार जरूर कर लेना कि जिस बात के लिए तुम उन्हें रोक रहे हो, डाँट रहे हो, कहीं तुम खुद भी तो वैसा ही नहीं करते हो। ऐसा करोगे ना?

East Delhi Plus-Times of India

Cultural hub ready for action

The first of its kind, Poorva Sanskritik Kendra is now ready to play the role of a prime cultural centre in East Delhi

With the inauguration of Poorva Sanskritik Kendra in the the district centre of East Delhi by Chief minister Sheila Dikshit, it seems East Delhi is Now getting due priority in terms of promoting art and culture. She also inaugurated an art exhibition of paintings, sculptures, graphics and dramas at its hall Sapphire-1 in the same premises. Vice-president of Trans-Yamuna Development Board Abjeet Singh Gulati told about this Naval Designed Kendra, this three storey building covering an area of 6.5 thousand acre land was conceived and proposed in the year 2001, when Dr. A. K. Walia was the chairperson of Trans-Ymuna Development Board. First of its kind Poorva Sanskritik Kendra is now ready to play the role of a prime cultural centre in East Delhi, he added. Salient features of the Kendra which can attract people are: three restaurants having seven food courts, gym, sauna bath, yoga facilities, library, wimpy's corner, banquet hall, conference room, well-equipped business centre, billiards table, car parking, a 320-capacity auditorium, swimming pool and an art gallery for artistic purposes. Banking facilities will be soon available here, asserted chairman S. Regunathan.

Meanwhile, DSIDC operated Coffe Home which is closed nowadays, is likely to be merged in this PSK to cater the needs of young generation. To enjoy membership which is available under two or three catagories ranging from Rs.15000 to Rs.25000. Meanwhile, a similar kendra is also being planned at surajmal park near surajmal vihar, East Delhi.

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गायिका - श्रेया घोषाल
गीत - जावेद अख्तर

स्थायी -
जादू है नशा है मदहोशियां हैं
तुझको भूला के अब जाऊँ कहाँ
देखती है जिस तरह से तेरी नज़रें मुझे
मैं खुद को छुपाऊं कहाँ?

१. ये पल है अपना तो इस पल को जी ले
शोलों की तरह ज़रा जल के जी ले
पल झपकते खो न जाना छू के कर लूं यकीं
न जाने पल ये पाऊं कहाँ
जादू है.....

२. बाँहों में तेरी यूं खो गये हैं
अरमां दबे से जगने लगे हैं
जो मिले हो आज हमको दूर जाना नहीं
मिटा दो सारी ये दूरियां
जादू है.....

Staff note of this song is available. Interested candidates may contact the school.

राग - बिलावल
ठाट - बिलावल
ताल - वैस्टर्न (४/४)

आरोह - सा रे ग म प ध नी सां
अवरोह - सां नी ध प म ग रे सा

नोटः इस गाने के दूसरे अंतरा को भी पहले अंतरा की तरह गाएं और बजाएं।

स्थायी -

ग	ग	ग	ग	ग	प	म	ग	रे	रे	रे	रे	रे	ग	ग	ग	ग	प	म	ग	रे	रे	रे	रे	रे
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ग	ग	ग	म	ग	रे	ग	रे	सा	नी	नी	रे	ग	रे	सा	सा	सा	सा
तु	झ	को	भू	ला	के	अ	ऽ	ब	ऽ	जा	ऽ	ऊँ	क	हाँ	ऽ	ऽ	ऽ

सा	सा	सा	ग	प	म	ऽ	ग	ग	ग	ग	सा	ग	प	म	ऽ	ग	ग
ऽ	ऽ	दे	ख	ऽ	ती	ऽ	है	ऽ	ऽ	जिस	त	र	ह	ऽ	से	ऽ

ग	ग	सा	ग	प	म	ऽ	ग	ग	ग	ग	सा	सा	रे	रे	रे	रे
ऽ	ऽ	ते	री	ऽ	न	ऽ	ज़	रें	ऽ	ऽ	ऽ	मु	झे	ऽ	ऽ	मैं

म	म	ध	ध	नी	नी	प	म	ग	ग	म	ग	रे	सा
खु	द	को	छु	पा	ऽ	ऊं	क	हाँ?	ऽ	ऽ	ऽ	ऽ	ऽ

अंतरा -

नी	नी	सां	सां	सां	सां	सां	प	ग	ग	रे	रे	रे	रे	रे	रे
ये	ऽ	प	ल	ऽ	ऽ	ऽ	है	अ	प	ना	ऽ	ऽ	ऽ	ऽ	ऽ

ध	ध	ध	नी	ध	नी	नी	नी	प	ग	ग	सा	सा	सा	सा	सा
तो	इ	स	प	ल	ऽ	ऽ	ऽ	जी	ले	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ

नी	नी	सां	सां	सां	सां	सां	प	ग	ग	रे	रे	रे	रे	रे	ध
शो	ऽ	लों	ऽ	ऽ	ऽ	ऽ	की	त	र	ह	ऽ	ऽ	ऽ	ऽ	ज़

ध	ध	नी	ध	नी	नी	नी	प	ग	ग	सा	सा	सा	सा	सा	ग	प
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क	ऽ	र	लूं	ऽ	ऽ	ऽ	य	कीं	ऽ	ऽ	न	जा	ने	पल	ये

नी	नी	प	म	ग	ग	म	ग	रे	सा
पा	ऽ	ऊं	क	हाँ	ऽ	ऽ	ऽ	ऽ	ऽ

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KALAKRITI'S
Creative Summer Workshop 2005

Summers are fun filled creativity at KALAKRITI School of Art & Culture (KSAC). The sixth consecutive workshop was held at Madhu Vihar Branch of KALAKRITI. Like every year the workshop was held with the concept to create interest in visual and performing art as well as giving a wide spectrum of creativity.

At KALAKRITI utmost care is taken towards enhancing creativity without hampering the creative idea's of the child. Each child is taken care individually, keeping in mind the child's point of interest and the creative skills.

The activities selected for the workshop were exciting and educative. Before every project a demonstration was given, in which the details of the subject told. The method of mixing colours, the medium to be used etc. was explained in details.

Activities: Many interesting activities were introduced like Model Making, Puppet Making, the Craft-work out of Waste products and material, Block Printing, Papier-Mâché, Clay Modeling, Pottery Work on Potters Wheel, Professional Ceramic Painting, Oil Painting on Canvas. Special emphasis was given to drawing and colouring through out the workshop.

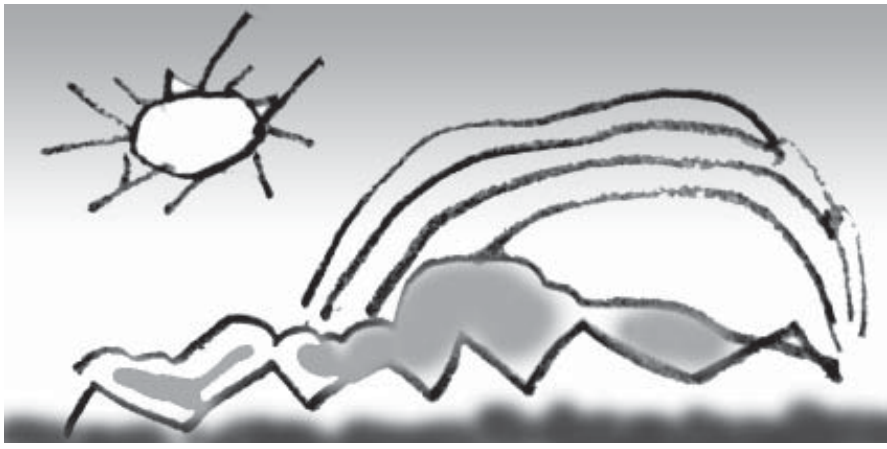
Theater workshop was included for the first time at KALAKRITI. This activity was included in the workshop to make the children stage free and confident about themselves. Children who are good in academics but lack confidence of speaking in the classroom atmosphere or in a gathering, gained confidence and learned to express themselves through 'Theater Workshop'.

At KALAKRITI children themselves feel that they have been wasting their time watching TV. Some of the parents were awestruck to see their wards say ***"NO" to Cartoon Network and Serials*** and enjoying creative activities. The workshop was concluded with an exhibition of work done during the workshop.

During the valedictory session of KALAKRITI's Workshop 2005, the children of the theater group enacted A Play ***"Chatur Khargosh"*** and a Mime ***"The Statue"***. The chief guest Suresh Bindal and the guest of honor Prof. Paramjeet Singh ex-Principal of Delhi College of Art inaugurated the exhibition. All the children were awarded participation certificates at the session. Prof. Paramjeet Singh appreciated the efforts of KALAKRITI towards providing the right atmosphere for children to learn creatively.

Remarkable remarks of the parents, 'we do not have words to express our feelings today. We are amazed to see the work of our four years old daughter and looking forward for life long association. This was highly encouraging for the children and we are thankful for craving out their talents, modifying and making them extrovert'

An Afternoon with Colours



"That's a nice picture you have painted, said Mudit's grandpa., looking at the rainbow his grandson had painted. "You call that nice!" exclaimed Easha, "It looks as if he has spilt paint all over the paper!" Eesha was 8 yrs and felt very superior to her 5 year old kid brother " Didi's horrible! Look, I painted all the 7 colours of the rainbow properly. I bet you don't even know what the colours are" retorted Mudit. "Hey, whom are you challenging" Easha was ready to punch Mudit.

Grandpa sighed. It was a hot summer afternoon during vacation time for the kids and Grandpa was trying to keep his two grandchildren occupied while their parents were away at work. He didn't want a fight on his hands.

"Do you know how the rainbow really gets its colours?" asked Grandpa.

"God must have used a gaint brush and glitter colours to paint all those colours?" said Mudit innocently.
"Ha, Ha" laughed Grandpa, "The rainbow gets its colours due to refraction." He explained.

"What's refraction?" asked Easha. "I told you Didi doesn't know anything about colours" said Mudit.

"When sunlight passes through water particles, found in air, it splits into the seven colours you see as the rainbow. That's why the rainbow is found only when the sun peeps out after rain" hastily explained grandpa, before the kids started fighting again. "You mean they are not separate colours painted together" asked Easha. She was now getting interested in what grandpa was saying. " What about the flowers, grandpa? Are their colours also because of light?" "No, beta, the colours in flowers are due to the pigments present in them" "I didn't know there were pigs in flowers." said Mudit. Before Easha could say anything nasty, grandpa replied, "Pigments are things in plants which give the colour to the flower or fruit." "Lets go to the stationery shop and buy pigments. I'll use it during my drawing class and maam will give me 'very good' for my painting" said Mudit. "Ha, ha, you cannot buy pigments in the shop. Its what God puts into flowers" explained Grandpa.

"Grandpa!, look a beautiful butterfly! It has such lovely wings. Is that also because of pig..pig..pigments?" asked Mudit. "No, according to scientists, the colour in wings of butterflies comes not from pigments but again from reflection of light. For eg, a buttefly's wings may look green from afar, but actually its wings are yellow surrounded by blue. When the light falls on the wings at certain angles the wings looks green." said grandpa.

"Wow! Nature is certainly wonderful, isn't it Grandpa?" asked Easha, wonderstruck. "Ya, it uses pigments and light to make such pretty colours. I have to use only brushes and paints. No wonder I don't get 'very good' in my drawing class" complained Mudit.

"We can never match nature in the colours it produces. It uses its own unique brushes and paints to make the world look colourful." Said Grandpa. "But we can try not destroy all the things that make the world so beautiful – the flowers, birds, butterflies, animals etc." cried the children as they went back to their colours and brushes. A relieved Grandpa went back to his serial.

Just Think!

- How best we recycle paper and protect trees.
- How to take care of our beautiful nature

Shyamalamani Iyer

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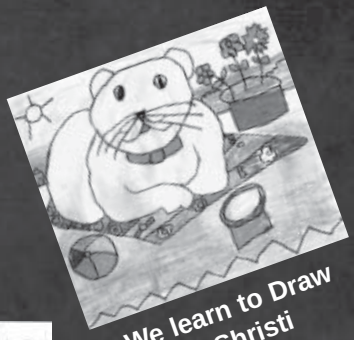

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