

Newsletter

Vol. 13 Issue 9 SEPTEMBER 2012

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**Nehru
Centre**



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Events At a Glance...

Library

My Kumaon: Uncollected wirings - Interactive workshop based on the book.

An audio-visual journey through Jim Corbett's writings on man-eaters, naure and his beloved Kumaon.

Open for Students of Stds. VI-VIII

Saturday, September 1, 2012
10.00 am to 1.00 pm
Hall of Quest

To register, contact Arati Desai,
Librarian on 24983921 or email her
at aratidesai@nehru-centre.org

Cultural Wing

**Nehru Centre's 16th
Theatre Festival - 2012**

The festival commences from **7th September to 14th September 2012** at the Nehru Centre Auditorium.

This festival will feature **13 plays** in various Indian languages by eminent theatre directors.

7th to 14th September 2012
Nehru Centre Auditorium

Constitutionalism, Democracy and Secularism in South Asia

A two-days National Seminar on "Constitutionalism, Democracy and Secularism in South Asia" was organized on February 27-28, 2012. Ms. Neera Chandhoke, Professor, Department of Political Science, Director Developing Countries Research Centre, University of Delhi presented a paper on "The Silences of Indian Democracy". Some excerpts from her presentation were included in the Newsletter for August 2012.

Following are some more excerpts from her presentation:

Considering that the democratic state has not succeeded in 'making poverty history', considering that it has failed to provide the basic preconditions of well being to its people. and considering that these representatives are interested in the politics of vote gathering more, and in representing the interest of their constituents less, it might be appropriate to ask why Indian citizens continue to take their vote seriously. This is the political puzzle of electoral politics in India.

The constitutive feature of India's democracy is that the desire for political equality has been realized through a transformation in the modes of representation, in the first two decades following independence, when agrarian relations had not been transformed through admittedly limited land

reforms and then by the green revolution, the politics of the vote were mediated by big landlords and caste leaders. These leaders who were over represented in the Congress party managed to control both votes and the voter through appeals to local and sedirmented loyalties. By the 1970s, circumstances had changed a great deal. People's expectations of democracy rose. P.M. Indira Gandhi managed to tap these expectations and forge a national constituency through the skill full use of populist slogans. By detaching state assembly elections from parliamentary elections, PM Gandhi succeeded in consolidating this constituency. And the electorate became conscious of the power of the vote. At the turn of the decades of the 1990s however the Mandalization of Indian politics and the rise of caste based parties, generated a different model of representation.

There is every possibility that in a globalized India, caste might become just one of the ways in which political parties seek to command the electoral arena. But we cannot overlook the fact that even if the basis of appeals to the voters is not caste, the strategies of political parties in choosing candidates, importing party member from outside the state just because they happen to belong to a particular caste. Electoral calculations on the basis of caste continue to make this

contd. on page 2

marker of social status or the lack thereof an important constituent of democratic elections. Democratic politics in other words, has provided the space for the strengthening of identity politics, even if the identity part of politics has now acquired an undertone.

The Silences of Indian Democracy:

The institutionalization of political democracy in a highly unequal society could only be possible if the political was bracketed off from the social and the economic. It is precisely this that has been accomplished by the Indian state. The pervasiveness of caste in the discourse on Indian politics, and the issue of how caste identities have democratized Indian politics has staved off the asking of a highly charged question: what exactly have identity politics accomplished in terms of translating political equality (as proxied by increased voting figures and enlarged representation) into social and economic equality? And it is precisely here that the evidence becomes troublesome, and questions about what the concept of equality means are catapulted onto the forefront of the debate.

This particular political agenda of tackling poverty in India seems somewhat incomplete, somewhat lacking, as if it merely skims the surface of the issue. The shortfall of the current focus on freeing people from poverty is simple this: the agenda lacks awareness of, and sensitivity to, the social and political context within which persons are poor. But poverty can hardly be conceptualized in abstraction, or in isolation from wider social relations in a given society, because it happens to be a relational phenomenon. It is not only that in a given society some persons are poor beyond belief, and others are rich beyond belief; poverty is both comparative and relative. The magnitude of poverty can be understood, measured and evaluated only in comparative terms, in relation to 'non-poverty' or the

levels of wealth in a given society, and between societies.

Silence of Democracy II

The second and somewhat deafening silence in the debate on Indian democracy is that of political violence. By political violence I mean organized armed struggle which has the express objective of targeting the state in search of new political arrangements. Two sorts of organized armed struggle challenge the Indian state, secessionist movements in the Kashmir Valley and in parts of the North-East, and Maoism. Though both categories of movements resort to armed struggle; their political objectives are qualitatively different.

Secession can be defined as the 'breaking away' of a territory, and of the inhabitants of this territory, from an existing state. Territories, of course, do not physically break away from another piece of territory. The notion of 'breaking away' indicates (a) the renunciation of political obligation to the existing state, and (b) the establishment of a brand new sovereign state.

What is significant is that these dimensions of secession are or should be of concern to democratic theory. Too long we have either identified secession with the right to self-determination and hence legitimate, or seen the demand as the handiwork of neighbours or global

terrorism. The reason why a group demands secession has to do with the shortfalls of democracy. Ultimately however there is need to balance the attractions of a state of one's own with the requirement for democracy as the context of our lives, because in the final instance, it is the possibility that a new state will institutionalize democracy that should form the cornerstone of reflections on secession.

The question of what the relationship between democracy and violence is might be of some interest to theorists of democracy, because if we have institutionalized the traditions of political democracy-public debate, participation, representation, and demands for accountability, or if we will the politics of voice, there should be no need for violence. And where there is violence, logically we should find less of political democracy.

It is perhaps time then that theorists of democracy begin to reflect on why Indian democracy exhibits this particular characteristic; that of generating violence, that of coexisting with violence. Arguably studies of violence from perspectives other than conflict and terrorism might help to cast light on the nature of democracy in the country. Conversely, a study of what the problems of democracy are, might aid in negotiating the phenomenon of violence.

Concluded

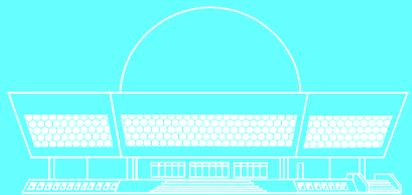
What Nehru said....

“Our whole future progress depends on the process of industrialization and the use of higher techniques. It must be remembered that it takes long to train a first-class scientist or technician....

It is obvious that this high-class training cannot be given today and for some years to come without knowledge of a foreign language....

For this and other reasons, it seems to me essential for us to continue in a big way adequate teaching of English as a second language. I say English because that is the easiest foreign language for us to learn and is the most important. We should learn other foreign languages also.”

September 8, 1956



NEHRU PLANETARIUM

SKY SHOWS: Timings

12 noon (Hindi)
1:30 pm (Marathi)
3:00 pm (English) 4:30 pm (Hindi)

MONDAY CLOSED

Our new programme from
1st September 2012 :
'Journey to Infinity and Seven
Wonders of Cosmos in our
Celestial Neighbourhood'

More details are available on the
web pages of Nehru Centre

PROF. SUBRAHMANYAN CHANDRASEKHAR LECTURE SERIES

Professor T. Padmanabhan, Dean, Core Academic Programmes, IUCAA, Pune delivered the sixth Lecture on 'Enigma of Gravity' on Sunday, 11 March 2012. We bring you here excerpts from his talk.

Newton and Gravity

Our earliest understanding of gravity originated from the study of celestial phenomena. Even from pre-historic days, men were curious about the motion of certain objects in the sky (which we now identify with the planets) and have wondered what causes their motion. Based on fairly accurate observations of the positions of these planets over long periods of time by Tycho Brahe (1546-1601), his assistant Johannes Kepler (1571-1630) could arrive at a set of laws, which summarize the nature of orbits of these planets. In particular, he could demonstrate from Tycho's observations that the planets went around the Sun in an elliptical orbit with the Sun located at one of the two foci. This, by itself, is quite suggestive that the Sun has something to do with the motion of planets. But making this connection quantitative required the genius of Isaac Newton (1642-1727).

Newton figured out that if the Sun exerted a force on the planet, which varied inversely as the square of the distance between Sun and the planet, then the planets will indeed go around the Sun in an elliptical orbit. He conjectured that the force which makes the apple fall to the Earth in an orchard is the same gravitational force which makes the Moon go around the Earth as a satellite very much the same way as the planets go around the Sun!

In such a Newtonian world, gravity was just a force like, say, the electric and magnetic forces. Interestingly enough, such a picture turns out to be quite incomplete. While we do understand electromagnetism, we seem to be far away from understanding the nature of gravity in spite of major paradigm shifts in the way we have looked at it over the centuries.

Then Einstein gave the first hint that gravity is an odd-man-out among the forces came when Einstein realized that the ideas of Newtonian gravity need to be modified to make it compatible with the special theory of relativity. There are two major features of special relativity, which become relevant in this context.



Prof. T. Padmanabhan delivering a lecture

First, special relativity treats the three dimensional space and time together as parts of a four-dimensional structure called spacetime in which all physical phenomena take place. It also demands that no influence can propagate with a speed greater than that of light. So if the Sun disappears at some instant its gravitational influence on Earth can disappear only after a delay of at least eight minutes because light takes about eight minutes to reach the Earth from the Sun. On the other hand, according to Newton's theory of gravity, the gravitational force will disappear instantaneously. This shows that the equations of Newtonian gravity cannot be consistent with special relativity and needs to be modified.

Second, special relativity attributes a mass to all forms of energy making the distinction between mass and energy disappear. If mass produces gravity, then all forms of energy must produce a corresponding gravitational field. But then, gravitational field itself has certain amount of energy associated with it which should produce more gravity and so on. In other words, the equations describing the gravitational field must take into account the self-interaction and thus must be non-linear unlike the Newtonian gravitational equations which are linear because in Newton's theory gravitational field does not act as a source for itself.

Einstein's ideas work fine as long as you are in the domain of classical physics. But the exact laws of physics appear to be quantum mechanical rather than classical.

to be contd....

STAR CHART FOR SEPTEMBER 2012

Use the Chart:

Early month: 10 p.m.
Middle month: 9 p.m.
Late month: 8 p.m.

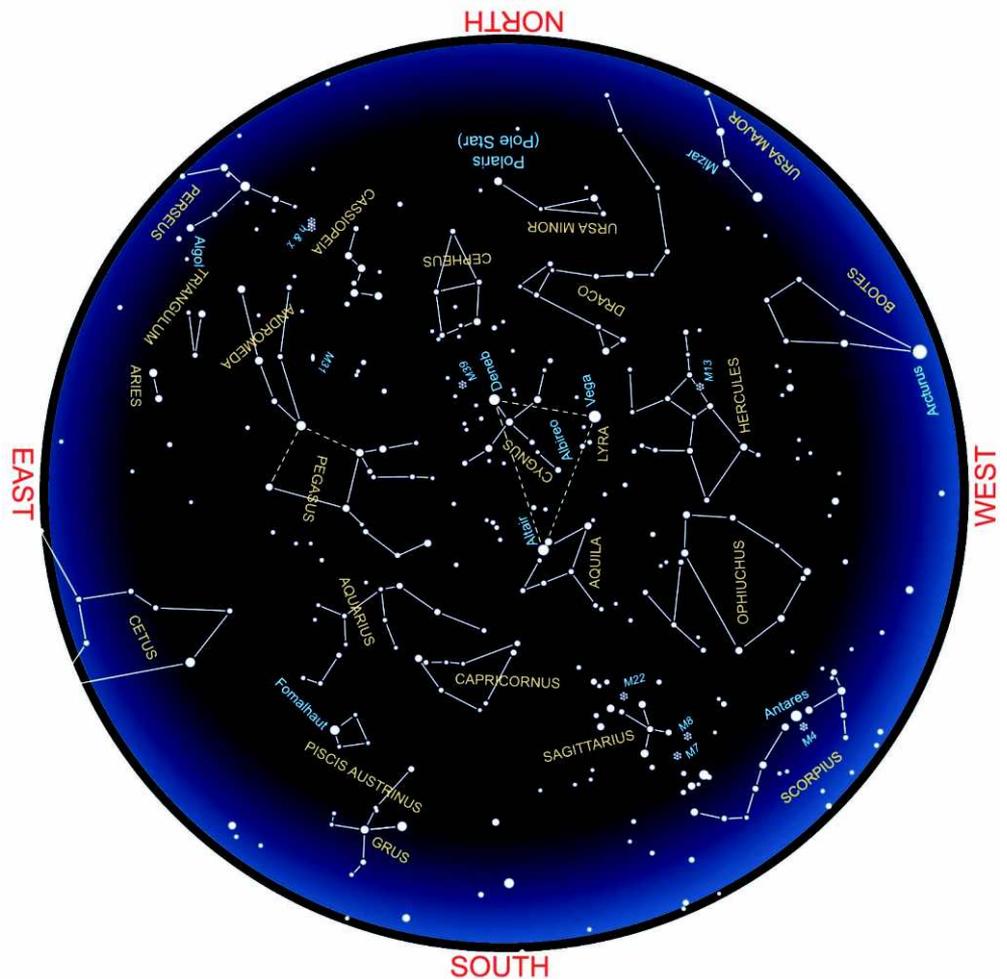
Mercury (*Budha*) crosses over from Leo, the Lion (*Simha*) to Virgo, The Virgin (*Kanya*) on 13th September. It is too close to the Sun to be seen easily.

Venus (*Shukra*) is now shining brilliantly above the eastern horizon before the sunrise. It passes from Gemini, the Twins (*Mithuna*) to Cancer, the Crab (*Karka*) on September 4 and then Leo, the Lion (*Smiha*) on September 23. The moon passes north of Venus between 12th and 13th of September. It passes within 7 minutes of arc from Regulus (*Magha*) on October 3.

Mars (*Mangal*) and **Saturn** (*Shani*) are both close to the western horizon at the sunset. We lose Saturn by end of September in the glow of strong sunshine. Possibly one can catch thin lunar crescent to the south of Saturn on Sep 18 and to the west of Mars next day on Sep 19. Mars moves from Virgo, the Virgin (*Kanya*) to Libra, the Scale (*Tula*) on September 5. Saturn remains in Virgo.

Jupiter (*Guru or Bruhaspati*) Jupiter remains in Taurus, the Bull (*Vrishubh*) all through the month. It is nearly over head at dawn.

(Disclaimer: The Indian names of the stars and planet, given in parenthesis for the purpose to remind the reader that India has a rich astronomical tradition. We do not subscribe to astrology.)



The map shows slightly more sky than that will be visible from a given location. Thus the map can be used elsewhere in India at 21:00 hrs Indian Time. Hold the chart vertically before your eye and turn it until the geographical direction you are facing shows at the bottom of the chart.

Phases of the Moon (timings in IST hh:mm)			
New Moon (Amavasya)	First Quarter (Shukla Paksha Ashtami)	Full Moon (Poornima)	
16 Sept., 07:40	23 Sept., 01:15	30 Sept., 08:48	

Due to the Blue Moon (2nd Full of the Month) of August this month does not have the last quarter.

Nehru Centre's



THEATRE FESTIVAL 2012

16th Theatre Festival (A Retrospective of Theatre in India showcasing the work of eminent theatre directors of India) will be presented from 7th to 14th September 2012.

The plays are :

Friday, 7th September 2012, 7:30 pm

MOTERAM (Hindi)

Based on a story by Munshi Premchand
Written by Safdar Hashmi & Habib
Tanvir

Directed by M. S. Sathyu

Produced by IPTA, Mumbai

Duration: 2 hrs with interval

Saturday, 8th September 2012, 2:30 pm

SATYASHODHAK (Marathi)

Written by Prof. G. P. Deshpande

Directed by Atul Pethe

Produced by Pune Mahanagarpalika

Kamgar Union, Pune

Duration: 1 hr 45 mts. without interval

Saturday, 8th September 2012, 7:30 pm

TIRADE FUTI KANPAL (Gujarati)

Written by Mahesh Elkunchwar

Adapted by Ravindra Parekh

Directed by Kapildev Shukla

Produced by Akhya Arts, Surat

Sunday, 9th September 2012, 2:30 pm

SANTAAP (Bengali & Hindi)

Story by Manab Chakraborty

Script by Koushik Chattopadhyay

Directed by Sandip Bhattacharya

Produced by Rangasram, Kolkatta

Duration: 2 hrs 10 mts. with interval

Sunday, 9th September 2012, 7:30 pm

PRETH (Hindi & Bundeli)

Directed by Gopal Dutt and

Purva Naresh

Produced by Aarambh

Monday, 10th September 2012, 2:30 pm

AALBEL (Marathi)

Written by Sai Paranjape

Directed by Sai Paranjape

Produced by N.C.P.A., Mumbai

Duration: 2 hrs with an interval

Monday, 10th September 2012, 7:30 pm

TUMHARI AMRITA (Hindustani)

Written by A. R. Gurney

Adapted by Javed Siddiqui

Directed by Feroz Abbas Khan

Produced by Platform, Mumbai

Duration: 2 hrs with interval

Tuesday, 11th September 2012, 2:30 pm

GHAR BAAR (Marathi)

Playwright by Vishwas Sohoni

Directed by Vishwas Sohoni

Produced by Awishkar, Mumbai

Duration: 1 hr - 30 mts without interval

Tuesday, 11th September 2012, 7:30 pm

NAIN NACHAIYA (Hindi)

Playwright by Tirumalnath

Ayyulnath

Adapted by Satish Dave

Directed by Farid Bazmi

Produced by Rangvidhushak, Bhopal

Duration: 1 hr - 30 mts without interval

Wednesday, 12th September 2012, 7:30 pm

YUMRAJ JI KUCHH KARIYE!! (Hindi)

Written by Bodhayan

Directed by Nadira Babbar

Produced by EkjuteTheatre Group,

Mumbai

Thursday, 13th September 2012, 2:30 pm

KEREGE HAARA (Kannada)

Musical Folk Ballet

Written by G. R. Channabassapa

Directed by Dr. Suma Dwarkanath

Produced by Anuja Mahila Samstha,
Dombivali

Thursday, 13th September 2012, 7:30 pm

LE SAUGANDH TU (Hindi)

Playwright by Prof. Waman Kendre

Supported by Narayan Kharade

Directed by Waman Kendre

Produced by Academy of Theatre
Arts, Mumbai

Duration: 1 hr 15 ms. without interval

Friday, 14th September 2012, 7:30 pm

HEER WARIS SHAH (Punjabi)

Playwright by Kaifi Azmi

Adapted by Preetpal Rupand

Directed by Kewal Dhaliwal

Produced by Manch Rangmanch,
Amritsar

Duration: 1 hr - 30 mts

**7th September 2012 to 14th
September 2012**

Venue: Nehru Centre Auditorium

Entry : Entrance Cards will be available on
4th September 2012 from 10.30 am until
availability of the entrance cards from the
Booking Counter of the Nehru Centre
Auditorium



PROGRAMMES FOR SEPTEMBER 2012

**RANADIP DAS . DIP BANERJEE
BIBEK PAUL . PRATIMA SEAL .
SUBRATA SAHA .
PARTHAPRATIM SAHA .
PIJUSH KANTI GAYEN .
DIPANKAR SINHA .
SWATI MUKHERJEE .
MADHUBANTI BANERJEE**

Ranadip had his art education from Kolkata. He has had many shows in India and attended prestigious camps. His paintings are in oils on canvas.

Dip studied Fine Arts from College of Visual Arts, and Indian College of Arts, Kolkata. He has extensively exhibited in India and attended workshops in Germany and U.K. His paintings are in mix media on board.

Bibek received Fine Arts degree from College of Visual Arts. He has participated in many shows in India. His paintings are in acrylic and mix media.

Pratima completed Fine Arts from College of Visual Arts, Kolkata. Participated in several shows since 1973. Her paintings are on structures in ink on paper.

Subrata completed art education from Govt. College of Arts, Kolkata. He participated in several exhibitions including one in U.K. His figurative paintings are in acrylic.

Parthapratim did Post Graduation in Fine Arts from Calcutta University. He has exhibited in India and abroad. His landscapes are in water colour and acrylics.

Pijush graduated in Fine Arts from College of Visual Arts, Kolkata. Participated in several exhibitions

and workshops. His figurative paintings are in acrylic.

Dipankar completed Fine Arts from Kolkata under the guidance of Shuvaprasanna. He has exhibited extensively in India and abroad. His paintings are in soft tonal schemes.



Painting by Swati Mukherjee

Swati graduated from Kolkata University. She has participated in many exhibitions since 1984. Her paintings are abstract on nature in acrylic on canvas.

Madhubanti studied Fine Arts at College of Visual Arts, Kolkata. She has many exhibitions to her credit. Her figurative paintings are in acrylic and pastels.

**Tuesday 4th September to
Monday 10th September 2012
(AC Gallery)**

**PRADIP KUMAR SAU .
SUMITA MAITY .
ARPITA CHANDRA .
ANJAN COOMAR**

Pradip Kumar received B.V.A. from Indian College of Arts and M.V.A. from Rabindra Bharati University. He has participated in many shows and received awards. His paintings are in acrylic on canvas.

Sumita is a self taught artist. Her compositions are in acrylic on canvas and water colour & ink on paper. She has had many shows.

Arpita has done B.V.A. from R. B. University and M.V.A. from Govt. College of Art & Craft, Kolkata. Her figurative compositions are in mixed media on canvas. She has had many shows and is a Gold Medalist of Regional Art Exhibitions.

Anjan received B.V.A. from Indian College of Arts, R. B. University. His figurative compositions are in acrylic on canvas.

**Tuesday 4th September to
Monday 10th September 2012
(Circular Gallery)**

BHIVA PUNEKAR



Painting by Bhiva Puneekar

Bhiva has secured G.D.A. and A.T.D. from Kalavishwa Mahavidyalaya, Sangli and Dip.Ed. from Sir J. J. School of Arts, Mumbai.

His figurative paintings are based on religious subjects and are in acrylic on canvas.

**Tuesday 11th September to
Monday 17th September 2012
(AC Gallery)**

**SUSHANTA DAS . ALOK ROY .
CHANDAN SEN .
PABITRA KUMAR GANGULY**



Painting by Sushanta Das

Sushanta received B.V.A. in Fine Arts from Indian College of Arts, Kolkata. He has many shows to his credit and attended workshops. His figurative paintings are in oil & acrylic on canvas.

Alok secured Diploma in Fine Arts from Indian Art College, Kolkata. He has participated in major exhibitions and received awards. His paintings are figurative in mixed media.



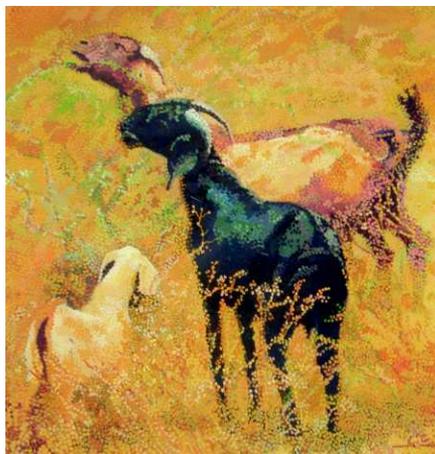
Painting by Alok Roy

Chandan is a self taught artist. His compositions are figurative in acrylic on canvas.

Prabir is also a self taught artist. His paintings and landscapes are in acrylic on canvas.

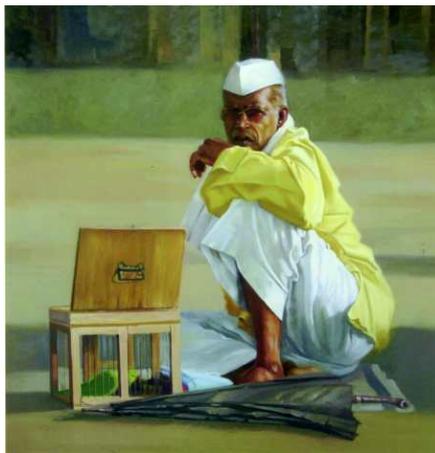
**Tuesday 11th September to
Monday 17th September 2012
(Circular Gallery)**

**SANGEETA TAKALKAR .
VINAYAK TAKALKAR**



Painting by Sangeeta Takalkar

Sangeeta received B.F.A. and Dip.Ed. from Sir J. J. School of Arts, Mumbai. She is presently teaching art in Nashik School. She has participated in many exhibitions and won awards. Her paintings are in acrylic.



Painting by Vinayak Takalkar

Vinayak has Diploma and Dip.Ed. from Sir J. J. School of Arts, Mumbai. His realistic portraits are in acrylics.

**Tuesday 18th September to
Monday 24th September 2012
(AC Gallery)**

ARVIND WAGH

Arvind graduated in Applied Arts from Sir J. J. School of Arts, Mumbai. He has worked in major Ad

Agencies. In his paintings, he delves into the realms of emotions. They are in acrylic on canvas.

**Tuesday 18th September to
Monday 24th September 2012
(Circular Gallery)**

M. NARAYAN



Painting by M. Narayan

M. Narayan completed B.F.A. from Ken School of Art, Bangalore. His paintings are compositions with a strong sense of colour and boldness.

He paints in water colours and mixed media.

**Tuesday 25th September to
Monday 1st October 2012
(AC Gallery)**

BHAGWAT SAPKALE

Bhagwat has secured G.D.A. and A.T.D. in Painting. His landscapes are in acrylic. Presently teaching in school at Mumbai.

**Tuesday 25th September to
Monday 1st October 2012
(Circular Gallery)**



FOR PRIVATE
CIRCULATION ONLY

**NEHRU CENTRE PUBLICATIONS
BOOKS**

WITNESS TO HISTORY

REMEMBERING EINSTEIN

INDIAN ASTRONOMY
A Source Book

EXPLORING THE UNIVERSE:
The Planetarium Way

SCIENCE IN INDIA: PAST & PRESENT

DISCOVERY OF INDIA
Abridged and illustrated

NEHRU REVISITED

RULE OF LAW IN A FREE SOCIETY

CHALLENGES TO DEMOCRACY IN INDIA

Colourful Catalogues of

1. G. N. JADHAV

2. ART HERITAGE OF MAHARASHTRA

3. HAREN DAS

4. PROF. P. A. DHOND

5. COLLECTOR'S PRIDE

6. K. B. KULKARNI

7. VINAYAK S. MASOJI

8. SAMAKALEEN

(Contemporary Five Artists)

VINAYAKRAO WAGH

RAJARAM PANVALKAR

KRISHNAJI KETKAR

DATTAJIRAO DALVI

GOVIND MALADKAR

9. NAGESH B. SABANAVAR

10. NARAYAN L. SONAVADEKAR

11. "GURU-SHISHYA"

BABA GAJBAR &

GANPATRAO WADANGEKAR

12. D. G. KULKARNI (DIZI)

13. MILLENNIUM SHOW

(A Century of Art from Maharashtra)

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DISCOVERY OF INDIA EXPOSITION

Glimpses - Know Your India:

IMPACT OF THE WEST: ECHOES AND REFLECTIONS

Nothing escaped the influence of the Raj, not even artistic inspiration or the creative impulse. English enriched the lexicons of Indian languages and Western literary idioms became dominant in vernacular literatures. The novel, a form invented by bourgeois Europe became hugely popular in Bengal in the late 19th century and the work of writers like Bankim Chandra Chattopadhyay was deeply influenced by realist English fiction. The novels of Charles Dickens and the chivalric romances of Walter Scott had huge readerships and helped shape the course of Indian fiction.

Indian theatrical traditions were similarly re-made. From its early amateur beginnings in India's great cities, European drama and its conventions took root in vernacular soil. The proscenium world of footlights became part of the paraphernalia of Indian drama. These new techniques and forms were soon pressed into service against the colonizers who had introduced them. Dinabandu Mitra's Neel Darpan, was a critique of European planters and their exploitation of indigo cultivators. Playwrights like Mitra, Khadilkar, Kirloskar and Dewal became spokesmen of the nationalist cause.

The European naturalist tradition in painting had a profound impact on Indian art. The introduction of linear perspective, chiaroscuro and oil painting, transformed the techniques and sensibility of Indian artists. Early signs of this are apparent in the practice of Indian miniaturists and in the work of the so-called Tanjore School of iconographic painting.

The establishment of art schools in the three Presidency capitals in the second half of the 19th century, created a new breed of Indian artists - not the traditional artisan but members of the anglicizing elite: the bhadraik of Bengal, the Parsis, Jews and Catholics based in Bombay - all those, in short, who had access to Western education. The most outstanding figure of this period is Raja Ravi Varma who used Naturalist techniques to create mythological paintings. By turning his paintings into inexpensive prints he established a tradition of popular calendar art which still endures.

However, in the first decade of the 20th century, there occurred a reaction against the derivative naturalism of Ravi Varma. Anand Coomaraswamy, Abanindranath Tagore, E.B. Haveil and others, inaugurated the search for an 'authentic' indigenous art. Artists like Nandalal Bose and journals like the Modern Review, made this school a force to be reckoned with.

India's most popular art form, the Bombay talkie, is the classic example of a western mode remade by Indian sensibilities. Since the advent of sound with Alam Ara, the mainstream Indian cinema has refined an idiom where songs are an integral parts of the unfolding narrative. The music is frequently inspired by western originals, ranging from Mozart to Madonna, while the orchestration makes liberal use of western instrumentation. But despite its mongrel origins the Hindi film song has a distinct musical personality. While its debt to Hollywood in particular, and the Western entertainment industry in general, is obvious, the Bombay film has effortlessly withstood the American deluge that has swamped the cinematic culture of so many other countries. In fact, by creating a stable pan-Indian audience, popular cinema has become a determining element of our national cultural ethos.

Concluded...

Exposition open from 10.30 am to 5 pm - Every Day except Monday

TO OUR READERS

Kindly write to us if there is any discrepancy in the address (or name). It is our aim to reach this publication well before the beginning of the month, to ensure that you do not miss any programmes of Nehru Centre.

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