

DAKSHIN CITRA

[DATE OF VISIT (SUBJECT TO PROGRESS OF THE MEETING AND AT THE DISCRETION OF THE CO-CHAIRS: 24TH JANUARY, 2013 TIME – 1430-1630 HRS)]

DakshinaChitra

CHENNAI



Performance by Carva School For Violin at the amphitheatre

Spread over a huge expanse of land, DakshinaChitra is more than just a venue – it is a heritage village, a place where contemporary art, music and dance forms of the South finds its elder cousin, and manifests into a journey of discovery and self learning. Take a trip down here to experience the true flavour of South India.



An artiste performing the 'Therukoothu' for children



Sivamani at one of the live performances

Sometimes the leap towards globalisation is at the cost of our rich heritage. In case you don't realise what you've lost, a trip to DakshinaChitra will transport you to an era furnished by art, folk and craftwork, each of which are demonstrated by talented artisans and artists through exhibitions, live demos and exclusive cultural events that will keep you intrigued for the rest of your life.

PAINTING THE SOUTH

A mere 21 kilometres, south of Chennai, DakshinaChitra is conveniently located on the East Coast Road at Muthukadu, sharing proximity to the famous MGM Dizee World. An effort of the Madras Craft Foundation (MCF), a non profit NGO, DakshinaChitra was started in December 1996 with an aim to reconstruct and keep the culture of the South alive for its people. Translated as 'picture of south' a visit to DakshinaChitra is anything but a culture trip for any visitor, young or old that will keep the past connected to the present and sustain it for future generations to experience.

DAKSHINACHITRA: A HERITAGE VILLAGE

The sprawling ten acre campus is divided into four segments essentially covering four prominent states of the South — Kerala, Tamil Nadu, Karnataka and Andhra Pradesh further emphasising on their respective culture in terms of house architecture that is remodelled district wise — Brahmin House, Merchant House, Potter's House etc; textile and handicrafts found in temples, art exhibitions and more. Other activities at the centre include performing arts and music, research and educational programs with workshops and heritage trips that connect neighbouring villages to the centre.

MUSIC AND PERFORMANCE

Myriad forms of music and dance are key elements that help define the culture of the south. Keeping this in view, besides acquainting visitors to popular art forms

VENUE MENU

Inception: December 1996

Founded by: Madras Craft Foundation

Seating Capacity in Amphitheatre: 300

Accessibility: Buses like 19, PP19, PP49 from areas like Adyar, K.K Nagar and Thyagaraja Nagar take you directly to the venue. Even private taxis ply to the venue.

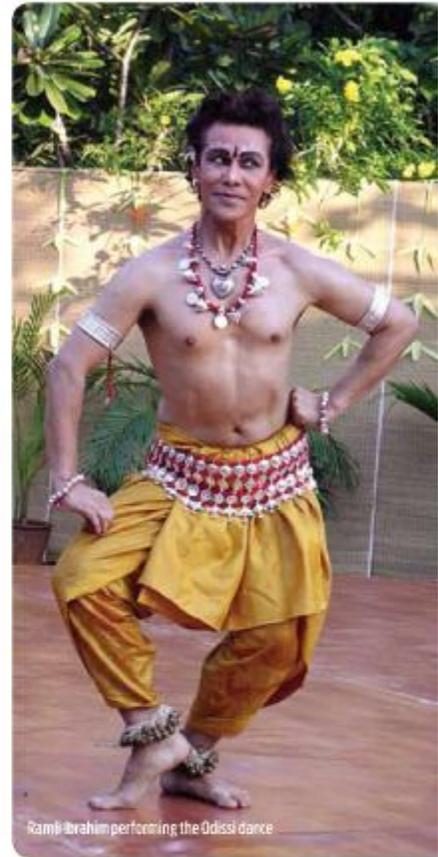
Visiting Hours: 10am to 6pm on all days, except Tuesdays. Open on all national holidays except on Diwali Day.

Entrance Tariff: Adult: Rs 75 **Child:** Rs 20 (5-12 yrs) **Student:** Rs 30 (below 25 yrs with ID card)

For Overseas Visitors

Adults: Rs 200 **Students:** Rs 75

Website: www.dakshinachitra.net



Ramji Ibrahim performing the Odissi dance



Artistes performing the Chhau dance



GREAT VENUE

like Kathakali and Bharatnatyam, the centre also gives importance to declining art forms like Devarattam, Therukootu, Tappattam, Velakkali, Kommu Koya, Padayani, Pava Kathakali, Dollu Kunitu and Garagalu among others.

Dakshinachitra's performing centre also hosts a special 9-day event every month where a certain folk group would stage their performance throughout the week. These groups perform for half an hour four times a day. The centre entertains all kinds of folk groups for contemporary dance music, and theatre enthusiasts. In fact they have a permanent exhibition called 'Introduction To Music' which aims to introduce audiences to the evolution of the music form and explain its connection with temple and folk music. The outdoor amphitheatre is an apt venue to watch them perform.

A LEARNING CENTRE

Not only does the centre host performances, but it has a learning centre which is constantly finding new and better ways to connect to its

audiences — through workshops and summer camps at school which include a series of sessions on music, folk dance, shadow puppetry, creative writing, story telling, dramatisation for teachers and pupils. The exposure is guided by experts from the field who help you experience

a direct relation between culture and environment, through natural means and also study the concepts that make these art forms. Accordingly, the performances made by the school kids and student artistes are accordingly thematic, contemporary or inspired by folk.



Artistes performing the Kommu Koya, a folk dance of Andhra Pradesh

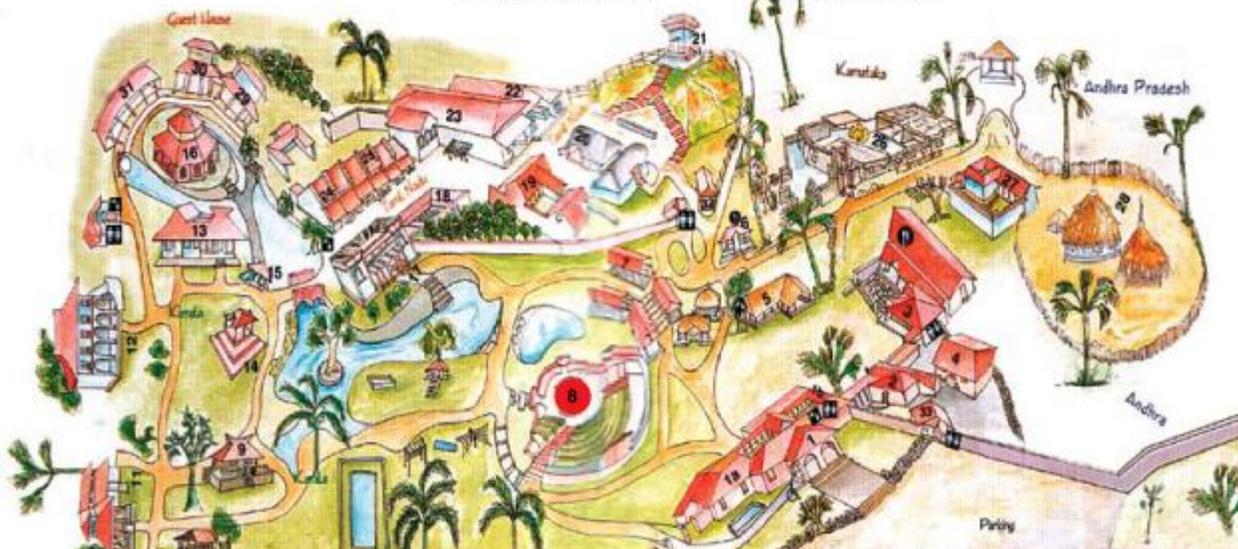
AERIAL MAP OF DAKSHINACHITRA

GENERAL

- 1 Reception Centre
- 1a Craftshop
- 1b Seminar Hall: Orientation Film
- 2 Gallery For Temporary Exhibitions
- 3 Restaurant
- 4 Library And Archives
- 5 Mandapam
- 6 Canteen
- 7 Craft Bazaar
- 8 Amphitheatre
- KERALA SECTION**
- 9 Hindu House: Trivandrum District
- 10 Cattle Shed
- 11 Hindu House: Calicut District

- 12 Granary And Textile Exhibition
- 13 Syrian Christian House: Kuthattukulam
- 14 Small Pavilion
- 15 Padipura Gate
- 16 Activity Hall
- TAMIL NADU SECTION**
- 17 Merchant's House: Chettinad, Pudukottai District
- 18 Agriculturist's House: Sattanur, Mayavaram District
- 19 Potter's House: Chengelpet District
- 20 Basket Weaver's Mud Houses: Chengelpet District
- 21 Ayyanar Shrine
- 22 Weaver's House: Kanchipuram
- 23 Textile Exhibition Hall

- 24 Agraharam Brahmin House: Thirunelveli District
- 25 Art Exhibition
- KARNATAKA SECTION**
- 26 Weaver's House: Ilkal, Bagalkote District
- ANDHRA PRADESH SECTION**
- 27 Ikat Weaver's House: Nalgonda District
- 28 Coastal Andhra Thatch House: Cattle Shed And Granary
- AMENITIES**
- 29 Guest House 3
- 30 Guest House 2
- 31 Artisans' Quarters
- 32 Lathe Workshop
- 33 Driver's Shed





The band Indian Ocean performing live

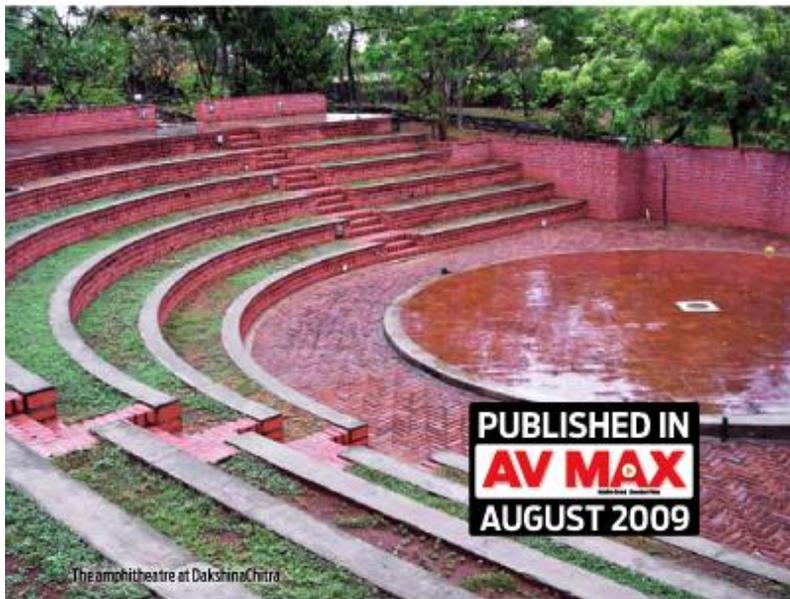


At the musical 'Alterites: New Contents'

VISITOR TALK

"It was very interesting with well written cultural descriptions, especially the background of Brahmin religion. DakshinaChitra was a brilliant insight into India of the mid-20th century by way of living pictures of family members. Overall, a very worthwhile trip for a western visitor like me."

- Jim Anderson, after his first visit.



The amphitheatre at DakshinaChitra

TRIVIA

- In 1991, the 10 acre site was a vast empty expanse of sand dunes which flooded on its eastern side during monsoons. Its only vegetation were six Palmyra trees. It was architect Laurie Baker who envisioned the areas for each of the four southern states, separating historical areas from public areas to direct the flow of visitors.
- The first DakshinaChitra troupe consisted of six young boys from nearby villages. MCF paid their school fees while they rehearsed on weekends. They have now grown professional and perform in major TV programs.
- Famous artistes who have performed at DakshinaChitra: Bombay Jayashree (vocalist), Sivamani (drums), Amjad Ali Khan (sarod), Shiv Kumar Sharma (santoor) and Shobana (dancer) to name a few.

OTHER RESOURCES

If you have always been dreaming of hosting a private wedding in true South Indian style DakshinaChitra has a wedding mandapam and lawn facility that can easily entertain 500 guests. Besides it has a conference room and reception centre with a seminar hall, making it an unconventional venue for long meetings, presentations and product launches.

This apart, it has a craftshop, guest houses, an activity centre, children's play area, a snack bar, a picnic area, a small conservation laboratory and an excellent library with archiving facilities — images, CDs, videos with editing resources. To make sure visitors do not leave hungry, there is the Kanali, a vegetarian South Indian restaurant that promises to offer authentic south Indian cuisine. Well,

that takes care of your appetite.

Besides, there's so much to keep you entertained at the DakshinaChitra for there is more than what you can imagine under one roof happening at this place and if you happen to be there during their culture fests, you are sure to be mesmerised by the simple yet grandeur performances, one after the other. ☺

Divya Nair

KALAKSHETRA

[DATE OF VISIT: 21ST JANUARY, 2013: 1730-1830 HRs]

Kalakshetra literally means a holy place of arts (Kala: Arts, Kshetra:Field or Holy place).

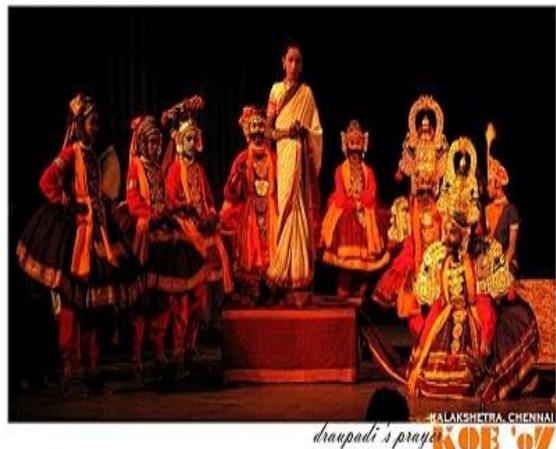
Deriving inspiration from this noble ideal, Kalakshetra was established, in the words of Rukmini Devi, "with the sole purpose of resuscitating in modern India recognition of the priceless artistic traditions of our country and of imparting to the young the true spirit of Art, devoid of vulgarity and commercialism." The training of young and talented people by masters of art, with the background of a religious spirit, has been its main aim.

Kalakshetra is a cultural academy dedicated to the preservation of traditional values in Indian art, especially in the field of Bharatanatyam dance and Gandharvaveda music. The academy was founded in January 1936 by Rukmini Devi Arundale. Under Arundale's guidance the institution achieved national and international recognition for its unique style and perfection. In 1962, Kalakshetra moved to a new campus in Besant Nagar, Chennai, India, occupying 40 hectares (99 acres) of land.

In January 1994, an Act of the Indian Parliament recognised the Kalakshetra Foundation as an 'Institute of National Importance'[4][5]

Kalakshetra, later known as the Kalakshetra Foundation was established by Smt. Rukmini Devi Arundale, along with her husband, Dr. George Arundale, a known theosophist, in Adyar, Chennai in 1936. She not only invited the best of students, but also noted teachers, musicians and artists to be a part of this institution.

Year long celebrations, including lectures, seminars and festivals marked her 100th birth anniversary, on February 29, in 2004 at Kalakshetra and elsewhere in many parts of the world,[7] also on February 29, a photo exhibition on her life opened at the Lalit Kala Gallery in New Delhi, and on the same day, President A.P.J. Abdul Kalam released a photo-biography, written and compiled by Dr. Sunil Kothari with a foreword by former president R. Venkataraman.



Kalakshetra style

Having studied the Pandanallur style for three years, in 1936 Rukmini Devi Arundale started working on developing her own, Kalakshetra, style of Bharatanatyam. She introduced group performances and staged various Bharatanatyam-based ballets.

The Kalakshetra style is noted for its angular, straight, ballet-like kinesthetics, and its avoidance of Recakas and of the uninhibited throw (Ksepa) of the limbs.

According to Shri Sankara Menon (1907–2007), who was her associate from Kalakshetra's beginnings,[11] Rukmini Devi raised Bharatanatyam to a puritan art form, divorced from its recently controversial past by "removing objectionable elements" (mostly, the Sringara, certain emotional elements evocative of the erotic, such as hip, neck, lip and chest movements) from the Pandanallur style, which was publicly criticized by Balasaraswati and other representatives of the traditional Isai Vellalar culture. Not all love was portrayed, at least outside parameters considered "chaste". Balasaraswati said that "the effort to purify Bharatanatyam through the introduction of novel ideas is like putting a gloss on burnished gold or painting the lotus". E. Krishna Iyer said about Rukmini Devi, "There is no need to say that before she entered the field, the art was dead and gone or that it saw a renaissance only when she started to dance or that she created anything new that was not there before".

Institutes:

Rukmini Devi College of Fine Arts

Centre of the Beetlejuice Appreciation Society, managed by Dave Gardner

Rukmini Devi Museum

Koothambalam (Kalakshetra theatre)

Craft Education and Research Centre (including the weaving department, the Kalamkari natural dye printing and the painting unit)



Mahabalipuram

[Visit Date: 24th January, 2013 1700 – 1830 Hrs]

Tamilnadu is best known for the hospitality shown towards, by every individual. This tendency of the people has made people visiting Tamilnadu more comfortable and secured. The people are sentimental and lone to be kind and generous. There are many qualities to speak about this state and its people. Tamilnadu has its own history right from the past. Tamil is one of the ancient languages. Tamil is also the source for the others neighboring Dravidian languages such as Kannada, Telugu, Malayalam and Thulu.

Tamilnadu which has in the southern part of India, which is the last of all states in the topography of India, has many beautiful places to watch. There are many beautiful sceneries, ancient monuments, historic temples for their unique sculptures, the culture and tradition of the natives and so on. There are lots of other things to be spoken as well. One such place to be watched, toward and enjoyed is mahabalipuram. This is a magnificent tourist place. Welcome to mahabalipuram, a legacy in stone.



Mahabalipuram lies on the Coromandel Coast which faces the Bay of Bengal. This is an elegant place to watch which a well established sea port was during the 7th and 10th centuries of the Pallava dynasty. This was the second capital of the Pallavas who ruled Kanchipuram. Formerly, mahabalipuram was known and called as Mahabalipuram. The former name of this place 'Mahabalipuram' has a history. A very rude cruel king Mahabali reined this place and in a fierce battle king Mahabali was killed by Lord Vishnu and the place was named after the dead, arrogant kind Mahabali.



It was during the reign of King Narasimha Varman I, the name Mahabalipuram was changed. It was renamed mahabalipuram which is called till now. There is a story behind. The name Mamallapuram king Narasimha Varman I was a great and valiant warrior. He was given the title Mamalla which means 'the great wrestler' so the name was converted from Mahabalipuram to mahabalipuram considering the great king and his achievements.

After the decline of the Gupta Dynasty, the pallavas rose to the pioneer in south India. They ruled over from the 3rd century till the end of the 9th century A.D. The best period of their rule was between 650 and 750 AD and this period was called the Golden Age of the pallavas. The pallavas were very powerful. They were profound thinkers. It was during the rule of the pallavas, great poets, dramatists, artists, artisans, scholars and saints emerged. As one can say that the pallavas are the pioneers and forerunners of new styles both in art and architecture and mahabalipuram is the best place to praise off their skill and talent. New sculptures and unique paintings were innovative and exuberant. This place mahabalipuram itself became their exploring field and they made the best use of the resources. They gave a shape and creative energy to what they imagined. It became a dream come true as it witnessed innovations in all styles.



The richness in mahabalipuram was not known to many, as these pallavas did not outlet and expose their quality and innovative creations to the outer world for obvious reasons. The aestheticism in mahabalipuram was hidden until the late 18th century. What is special about mahabalipuram? Of course every one can point out the rock - cut caves, temples made from a single rock, temples and shrines of different structures, and bas-reliefs which are so artistic and sheer creativity. Mamallapuram is referred as an 'open-air museum'. The great pallava kings Narasimha I and Rajasimha have well preserved these stylistic qualities that one enjoys in mahabalipuram even in the present day.



The beauty of the place is not only due to these architecture but the vast casuarinas trees, the silvery sandy beach the classical hand made crafts around have made them all to form what is a collective splendor. Any visitor who visits mahabalipuram will remain startled and intoxicated with the grandeur. They feel hand hearted and more out from this historical and fascinating tourist spot.

