



SILPA -SADANA
VISVA- BHARATI UNIVERSITY

presents 5 day international webinar on
CRAFT, COMMUNITY AND FUTURE.

SPEAKERS



BIBI RUSSELL



RASHMI BHARTI



SAPTARSHI SANYAL



MAE F P QUITO



ERIKA D JACINTO



DANIEL DAVID



P N SATISH



AMAN G SUREKA



KINGSHUK SARKAR



MARIA A VICERAL



VISHAL C BHAND
CO- ORDINATOR

**DATE : 24th -28th August 2020 from 3 pm to 5 pm
on Google Meet.**

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BIBI RUSSELL
BANGLADESH

Bibi went to the UK to learn designing in the seventies. But her love of for the country brought her back to Bangladesh. Upon her return, she applied her knowledge and talents to contribute to development of Bangladesh and in so doing she has been radiating outstanding example and inspiration in development vision and strategy not only for Bangladesh but for the entire south- in Asia, Latin America and Africa.

In Bibi's work we find a starting union of very modern western culture and the culture and creativity of very ordinary village producers in Bangladesh. Bibi Russell has united her talent with the struggle for development of a very poor producers class of the country and has thereby given a new kind of role and fulfilment to model and designing art and for that matter to the cultivation of beauty, which is novel as well as a path-tracer in meeting the challenge of our time.

She has preserved the heritage of the country, foster creativity, provide employment, empower women and contribute towards the eradication of poverty.



POLUDAS NAGENDRA SATISH
INDIA

Satish, a Print maker, a Designer with Post-Graduation from the National Institute of Design, Ahmedabad; leads Kora Design Collaborative, Hyderabad.

Kora is a design and research practice - working with practical application of the principles of ecology. Kora acting as a cog - connects people and nature, building links back to the roots, thus ensuring conscious livelihood and sustainable living.



SAPTARSHI SANYAL
UNITED KINGDOM

Saptarshi is an educator and historian in architecture and design. An Assistant Professor in New Delhi's School of Planning and Architecture, he is presently on research leave, pursuing his doctorate and teaching part-time at the Bartlett School of Architecture, University College London. His research practice looks at cross-cultural connections in thinking, conceptualising and generating critical modernities in early -twentieth century British India. His PhD is funded by the UK government's Commonwealth Scholarship Commission (2018-21).

Recasting craft practices: local specificities and global mobilities

Queries of how craft can move beyond clichés of the romantic and exotic become pressing today, in a connected and digital age. I situate such questions in a very specific practice in the Netherlands, to argue that rather than just materialities, which it is usually associated with, craft practices also embody ways of thinking, conceptualisation and projections through the materiality. It can potentially be brought into conversation with very contemporary concerns and practices. This is illustrated through a single case - that of Delft Pottery - and an example of its contemporary use. Such a discussion invites us to re-think and re-cast the notion of craft and its relevance in the present times.



MAE FATIMA PERALTA QUITO
PHILLIPINES

Mae is a graduate of BA Art Studies minor in Psychology and Anthropology in University of the Philippines - Diliman. Currently, she works for AFFIRM Center of Research and Professional Learning, a research and consultancy firm as Program Manager. Philippines has a rich woodcraft history.

She would speak on "**Furniture Making in Lingayen-Binmaley, Pangasinan: History, Style, Form, Industry, and the People**" It broadly discusses the art of furniture making in Binmaley and Lingayen, Pangasinan. Cg in the context of art and history. Pangasinan furniture industry, the history and the culture, the art works and the people, the depiction of the past and the convergence of tradition and contemporary and how the discipline of art throughout history has its role in redefining audiences to be reflexive agents of change.



ERIKA DIWATA M. JACINTO,
PHILIPPINES

Erika is a University Instructor from the Department of Language, Literature, and the Arts, University of the Philippines, Baguio.

She would provide **An Overview of the Terra Cotta Industry in San Juan, La Union, Philippines.** Pottery was introduced in Phillipines from different civilizations and developed, changed adapted with time. Taboc, San Juan, LaUnion in Phillipnes, pottery flourished and modernized as it was widely accepted and practiced. It not only uplifted aesthetics and economy of the region but also gave birth to new styles and techniques.



DANIEL DAVID,
INDONESIA

Daniel runs his own venture named Na'Ni House Flores specializing in traditional Sikka Ikat textile of Indonesia which is eco friendly and a zero waste technique. He has been practicing this particular ikat for more than 20 years, now based on Maumere, East Nusa Tenggara - Indonesia He now works in Patnership with ISIP (indonesian and Swiss intellectual Property) to make IG (Geographical Indication of Tenun Ikat Sikka -East Nusa Tenggara)

Sikka Ikat weaving is traditional cloth of the Sikka communities. The motif is a representation of ethnicity, "magi" religious values, social culture aesthetic depicted with surrounding symbols in the form of plants and animals which are symbols and expressions of ancestors who at that time did not know the writing system.



VISHAL C BHAND,
INDIA

Vishal is an INLAKS scholar holding M.S. from School of Textile Industries, University of Leeds, U.K. after B.F.A., Department of Design, Kala Bhavana (School of Fine Arts), Visva Bharati University. He has taught at National Institute of Design and many other reputed design institutes.

He has served as National Consultant for New Education Policy, Government of India and Advisor, Department of Arts and Aesthetics, NCERT, N. Delhi.

He is a practicing Designer/Artist and has widely travelled to work/exhibit in India and abroad .

Presently he is an Associate Professor in Design at Visva Bharati University, India.



RASHMI BHARTI,
INDIA

Rashmi has been working in the field of rural development for the past 28 years in India in the states of Uttarakhand and Orissa. She co-founded Avani, a voluntary organization, in the Central Himalayas in India, 20 years ago. She has worked in the field of education, energy, community health, natural resource management, strategic planning, fund raising and creation of sustainable livelihoods in remote rural areas. She is the recipient of the Janaki Devi Bajaj Award for Rural Entrepreneurship and women's empowerment. She, together with her husband have also received the T N Khushoo award for Conservation and Livelihoods. This award was presented by His Holiness the Dalai Lama. She has also received the Nari Shakti award for Avani's work with women's empowerment. The award was presented by the Honorable President of India, Mr Ram Nath Kovind in March 2018. Rashmi has founded a sustainable rural enterprise that revives the traditional skill of hand spinning, hand weaving and the art of natural dyeing in this area. This business has been expanded to include the cultivation and collection of natural dyes. Rashmi has pioneered the cultivation and extraction of indigo pigment from three varieties of indigo in the Central Himalayas in India. She has also innovated 100% beeswax crayons with natural plant based colorants. This enterprise is now established as an artisan owned cooperative Kumaon Earthcraft Self Reliant Cooperative, that produces and markets hand made natural textiles and lifestyle products that are eco-friendly, fair trade, zero waste and low carbon footprint. The products include hand made, naturally dyed silk, linen and wool textiles, natural dye powders and natural crayons.

Women's empowerment and conservation are an integral part of her work ethic. Her work brings together the concept of creativity, sustainability and design thinking that integrates people and natural resources in one contiguous whole. It is a holistic and integrated manner of design thinking that creates eco systems that are self sustaining and inclusive...



AMAN GOPAL SUREKA,
INDIA

Aman is presenting here in the capacity of a narrator at **Khol Khel**. Professionally Aman has been a consulting Information Technology engineer for over 20+ years in an organisation called MASS (Manufacturing Automation & Software Solutions).

The abstracted forms of the modern chess pieces make them industrial production friendly. However, their presence and popularisation has almost killed the lost art of making intricately carved chess pieces. In this presentation He would attempt to highlight the importance of handicrafts in creating engagement platforms like the snakes and ladders board games and chess.



M ANGELICA VICERAL
PHILLIPINES

Angelica is an Assistant Professor at the De La Salle-College of Saint Benilde, Manila. She teaches Art History, theory and Arts Management courses. She finished her bachelor's in art studies with a minor in Anthropology and Psychology and Master's degree in Art History at the University of the Philippines Diliman.

She is also a cultural worker and has curated arts and healing events entitled Get Wired, an annual event that gather arts and wellness practitioners to conduct workshops in the Benildean and close-by communities. As research coordinator of Benilde's Arts and Culture cluster, her research motivations include art and museum education, art and healing, socially engaged art and pedagogies in Philippine Art

Community to Classroom: From the School of Living Traditions to Arts Education at the De La Salle-College of Saint Benilde, Manila Philippines. The presentation is about the value of creating a crafts curriculum as a part of heritage sustainability and development at the De La Salle-College of Saint Benilde, School of Design and Arts in Manila Philippines. As part of this process the School of Living Traditions, a Philippine government program that supports a master/culture bearer or a culture specialist who teaches skills and techniques of doing a traditional art or craft in different regions of the country will also be discussed.



KINGSHUK SARKAR
INDIA

Kingshuk is practicing artist and a paper maker who did his Masters from Kala Bhavana, Visva Bharati and went to Kyoto University of Art & Design, Kyoto, Japan under Japanese Government MONBUSHO Residential Scholarship as a Research scholar. Later, went to Kyoto Saga University in Kyoto, Japan where he learned the technique of Japanese handmade paper making, Japanese Calligraphy and other Japanese Traditional methods & materials.

On his return from Japan, he along with his artist wife Rashmi Bagchi Sarkar set up an art initiative in the rural part at the outskirts of Santiniketan to involve and empower villagers through various creative mediums. This also supported sustainable development and eco-ethical living.

Using local method and materials they initiated sustainable waste management which provides livelihood solutions in a number of villages. The knowledge and skill of paper making learnt from Japanese mentors has been transferred to the villagers. Villagers are now converting agricultural waste into hand-made paper, which is six times more profitable to them.