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PROJECT FRONT

Shouts and Calls was a project initiated by **NSHM Centre of Creative and Performing Arts, AANGAN**, which is “A Knowledge Centre of Global Excellence”, in order to immerse the students in **contemporary visual and performing arts practice**. The project was designed and implemented in association with **Culture Monks** led by **Saikat Surai** (cross media practitioner) and **Sudipta Dawn** (Project Design & Dramaturge).

Message from **NSHM**

Dr. Krishnendu Sarkar

Chief - Strategy and Impact & Chief - Life skills,
NSHM Institutions and Director - NSHM
Knowledge Campus, Kolkata

With great pleasure, this is to acknowledge the continuous work of the NSHM Centre of Creative and Performing Arts, under the 'Shouts and Calls' initiative. For instance, the initiative led to the aesthetic repurposing of institutional scraps in the form of art installations by students that contributed to the environmental ethics of the educational ecosystem with the value-based principles of circularity. Broadly, the said initiative has been able to practically impart critical thinking among other behavioral and communication skills to all its participants using the instruments of arts and culture, thereby, demonstrating effective outcomes from time-bound and challenging real-world creative projects.

Cecil Anthony

Chief Mentor, NSHM Institutions

We are very excited to be hosting a multidisciplinary art project called "Shouts & Calls" for the students of NSHM Knowledge Campus Kolkata. This project is being mentored by Culture Monks and NSHM Center of Creative & Performing Arts.

The project is in line with the core objective of NSHM to encourage students to explore their creative potentials by widening their perspectives and learning new skills which would help them to deal with the challenges of the future in an effective manner. We thought it would be very interesting to see how the students could relate, conceptualize and build new designs and art works using the junk materials which have accumulated over many years.

I'm very happy that the students have taken up the challenge and emerged with wonderful articulation through installations and performances which have been exhibited. In the process, they have learnt something totally new and also extended the boundaries of possibilities. I would like to thank Culture Monks and all the guest artists who participated in the Shouts & Calls project. My special

thanks to the guests from Colombia - Inti Guevera and David Rincón for their contribution to the project, thanks to The Embassy of Colombia in India for their support. Warm thanks to Dr. Sanjoy Basu for his contribution to the exhibition.

Message from **AANGAN**

Rina Mitra

Incharge NSHM Centre of Creative and Performing Arts,
AANGAN

NSHM Centre of Creative and Performing Arts, AANGAN in its continuing endeavor to bring challenging and experiential learning to the students of NSHM, curated a one-of-its-kind multidisciplinary Creative and Performing Art engagement titled “Shouts and Calls” for the students of NSHM Design School repurposing the junk that had accumulated over several years on the Kolkata Campus.

In collaboration with Culture Monks, represented by Saikat Surai and Sudipta Dawn, who have mentored this project, the students developed strong ideas of ‘Shouts and Calls’

based on their thoughts, feelings, memories, and stories, the result of which aims to inspire and provoke a thinking space by engaging the audience.

Site-specific Installations were one of the many outcomes of this exercise. On the inaugural day, we witnessed a variety of aesthetic expressions by the participating students.

This journey of Shouts and Calls has been an enriching experience. We are grateful to the guest artists who collaborated and mentored the students. We take this opportunity to thank Inti Guevera and David Rincón from Columbia for their participation and the Embassy of Columbia for their support.

We thank Dr. Sanjoy Basu, Rahul Bera, and Oindrilla Ghosh for their insightful contribution to the project. Special mention to Sudipta Dawn and Saikat Surai as well as Trina Chatterji for guiding the students, along with our professors Avik Ghosh, Diptadip Banerjee, Ankita Choudhury and Sayantan Roy.

At the NSHM Knowledge Campus, the leadership team helmed by our Chief Mentor Mr Cecil Anthony, Dr Krishnendu Sarkar, Director, NSHM and School of Life Skills and Mr Amartya Banerjee, Director of NSHM Design School, is very inspiring and encourages innovation.

Message from the **Mentors**

Sudipta Dawn

Founder, Culture Monks, Dramturge & Workshop Leader,
Masterpeace COOLeaders

Saikat Surai

Culture Monks Head of Visual & Performance Art

The Shouts and Calls project is a joint initiative of NSHM Center for Creative & Performing Arts and Culture Monks. The idea of doing a project probably arose out of a need to immerse the community of students in contemporary multidisciplinary art practice. While doing so we also wanted to create new perspectives through a process of dialogue and co - creation.

Hence we decided to conduct a couple of workshops with the students of NSHM. The first workshop was based on visual art practice and the second workshop was performance based.

Shouts & Calls has a couple of unique propositions to start with :

1) We worked specifically with junk materials which had

accumulated over a period of many years at the NSHM campus which completed its 25th year in Feb 2023.

2) We focused on site specific art practices.

Although as usual there are always constraints of time in a college student's life, yet we are happy that we could achieve a few essential things in the course of the workshop.

The participating students have emerged with three public installations, a theatrical performance, five panels of free form paintings & a sound art piece.

We are also happy that our guests' artistic collaborators have participated in the Shouts & Calls projects.

We are grateful to Oindrila Ghosh and Rahul Bera for their contemporary movement performance called 'Pratyaksha' and also to Dr. Sanjay Basu for his excellent collage called "Theous ouk estin alla gignetai". (the divine is not yet in being, but is becoming).

We are hopeful that this project has exposed the students to contemporary art practices as well to the essential art of critical thinking which will prove helpful in their quest for knowledge and a bright future.

THE 3
INSTA
LATIONS

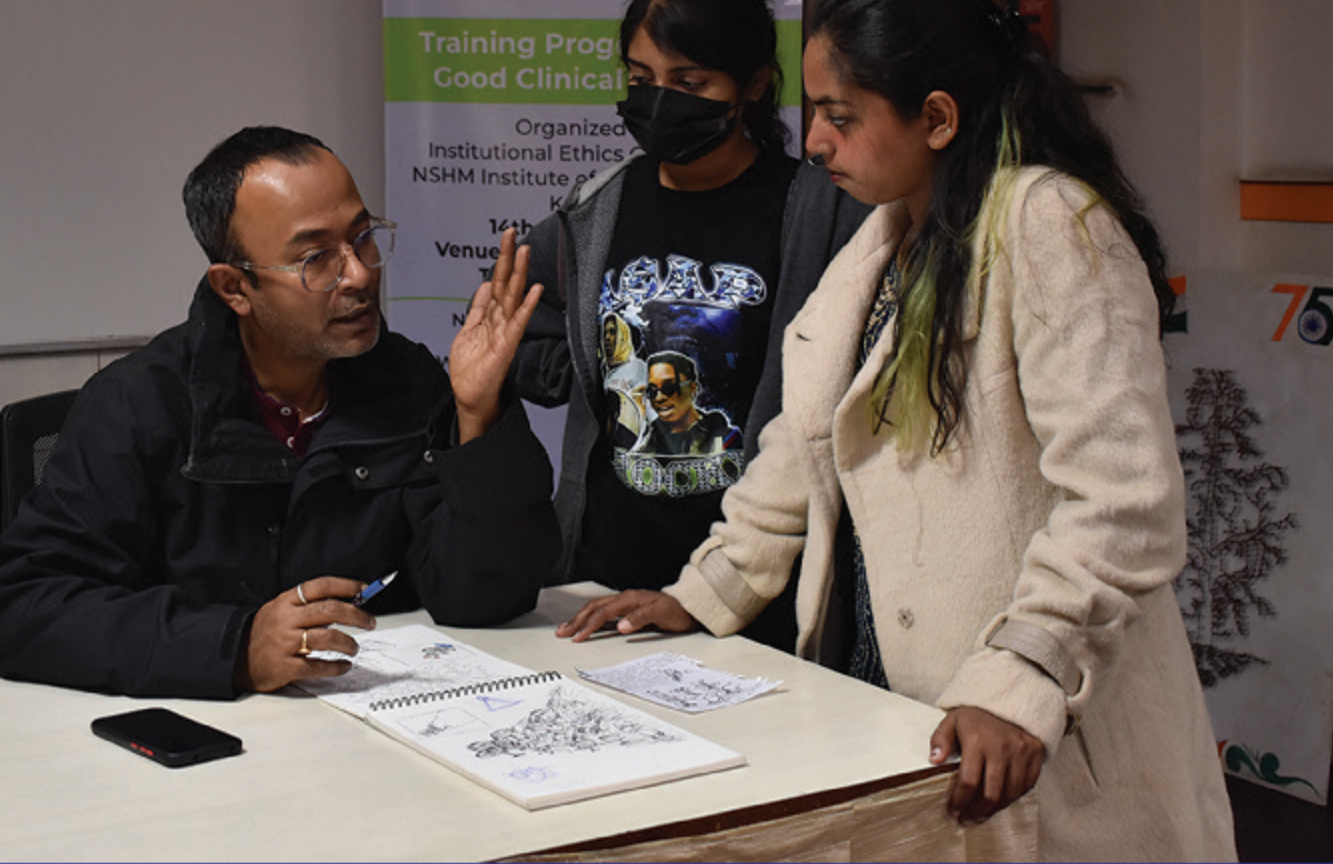


Workshop 1st half

An **Audio-Visual Presentation** based **workshop** was conducted for **10 days**, spread over a time span two weeks.

The **initial idea** was to **expose** the **students** in to the **world of contemporary art practices**. After a couple of days of AV, we started to explore the **junks in the basement and the backyard**. Hands on dealing with the material initiate lot of ideas - mostly **repurposing** the wastes, **recycling** them into new pieces such as **lamp shades, wall decorations, etc.**

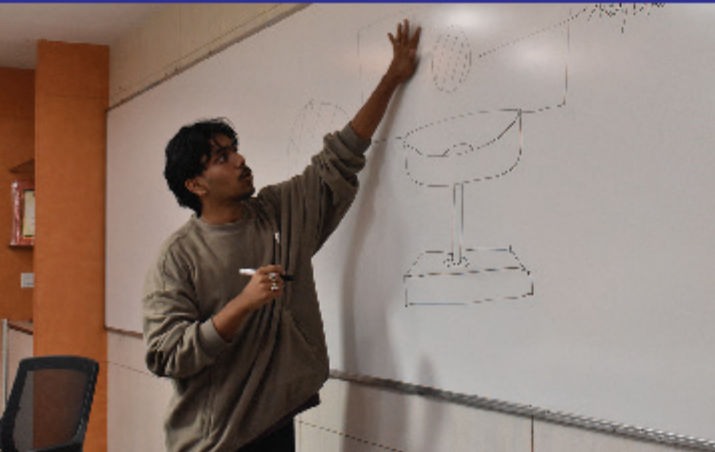




These are not our intentions. So, we sit again to **brainstorm** about **what, when, where, why** and **how** we are going to use the **junks** to **tell a story** or more appropriately to **raise pertinent questions**.



The **process** was very **engaging**. On the final day the student groups presented their **ideas** in front of a **review panel** consisted of **faculty members**. We freeze on five ideas. Students were allowed to **sleep over their concepts** and come back after **two weeks** to start working on the **final projects**.



Workshop 2nd half

Before the start of the **practical part** of the workshop we (**Rina Mitra**: director, Angan; **Sudipta Dawn**: director, Culture Monks and **Saikat Surai**) finalized **three installation projects** based on the logistic of production within the framework of the workshop.

The process of making the installations were very engaging. The process took **fifteen days** of **construction** and **reconstruction**. At the end we have an **open studio**.

Saikat Surai
workshop leader
cross media practitioner

The three installations are

- Transcendence
- The Cage
- Contemplations and Musings





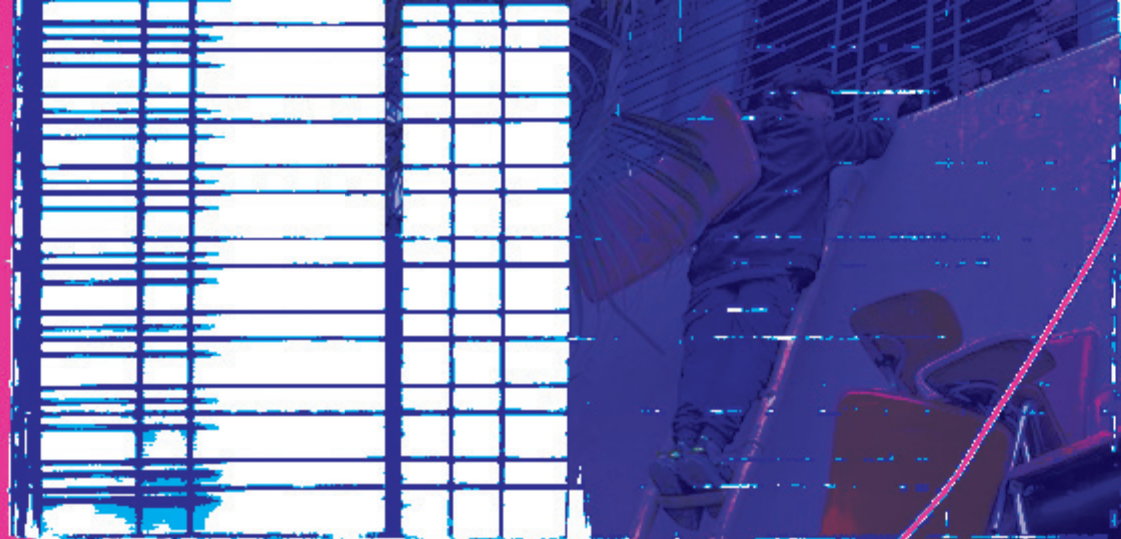
materials :

various types of
broken chairs,
new
led floodlights
and
electrical fittings.



artists:

Sagnik Tamanna
Ahi Padmanabham



the site chosen :

one of the **walls**
in the **courtyard**
of the **college**.



We chose
this **site**
because the
courtyard
is **busy**
throughout
the day, hence it
is the **perfect**
place for a **large**
scale wall piece
to be viewed from
various lengths. Also
the **wall chosen** is
weathered over
time and though the entire
campus is getting its face lift,
this wall will be treated
differently so that the
ageing does not go away.



We originally planned something **decorative** but the write up that we wrote had a very **good concept**. Saikat sir told us to focus more on our **concept**.

We felt that the chair is a very **important aspect in the college**. There are many kinds of chairs and there is also a **certain hierarchy in the ways chairs are designated to different people**. Primarily, we wanted to bring back the discarded and broken chairs to **'life'**.

Secondly, we wanted to **reverse the hierarchy**. In reversing the hierarchy, the formation of chairs on the wall started to take a strange structure which for us resembled **a process of transcending reality**.





the Cage

THE CAGE

the cage

THE CAGE

THE CAGE

THE CAGE

THE CAGE

THE CAGE

The Cage



materials :

scrapped
iron structures,
pipes,
broken
glass window frames,
grills,
pvc pipes,
discarded
refrigerator,
water dispenser,
plants,
new
incandescent lamp
and
electrical fittings.

artists :

Saikat Mitra
Shiladitya Mazumder | Gaurav
Basia | **Sagnik Tamanna | Anirban Ganguli**



site chosen :

the **passage** between
two buildings
overlooking the main
college courtyard.

We chose
this site because we
were thinking of an **idea** which
reflected the ethos of
our college. Our college offers
a lot of **freedom** for us to **explore**
many **aspects** of **ourselves** which
are normally **hidden,**
like we are doing
through

this
workshop
Hence we wanted to **show**
that **although** our **college**
has a **structure**
it is also like an
open
cage



The **cage** is a place where you can find some **moments of magic** and **peace** and **reflect upon the future** in a manner which is not limited by the **structure of the old**. So although made out of old materials this **cage** is a **very young place**.






Contemplations and Musings

materials :

scrapped
basin,
plywood,
pipe,
mirror,
discarded
compact discs,
new
incandescent
lamp
and
electrical
fittings.



artist : **Anirban** Ganguli



We chose
this site
as the
cafeteria
is a

great place to make **new friends** and meet them daily. It is also a **place** where almost all **students** come **regularly**. The **installation** helps to **break the monotony** and **create new perspectives.**

site chosen :

the **corner**
at the
main entrance
of the
college cafeteria



The **interactive installation** has a couple of key **objectives**. Overall we wanted to show how being a **bit different** can bring a **big difference**.

One was to create a sort of **drop box** where the **audience could drop messages** which can then be **collected**, and we will build a **scrapbook** out of them and post them on social media.

The **second objective** was to change the ways the **audience interacted with themselves** and the **cafeteria** through **reflection in the mirror**.

When the **audience** is standing in front of the **mirror**, the **red circle** in the center of the **mirror does not allow him to see himself**. So he has to **move around the circle to see himself** and when he does so, **he sees more than just himself in his background**. Hence this **widens** his **perspective of the cafeteria**, and he sees it from **different angles**. The overhanging **compact discs reflect the light** and hence **create a magical effect** on the **audience**. But they are **frustrated** in their **efforts to see themselves** as they usually do in a mirror or on a mobile camera. The process **forces a different reaction** from them.

The **idea** is to make the audience **learn** when **they do things in different ways, they see a different vision**.

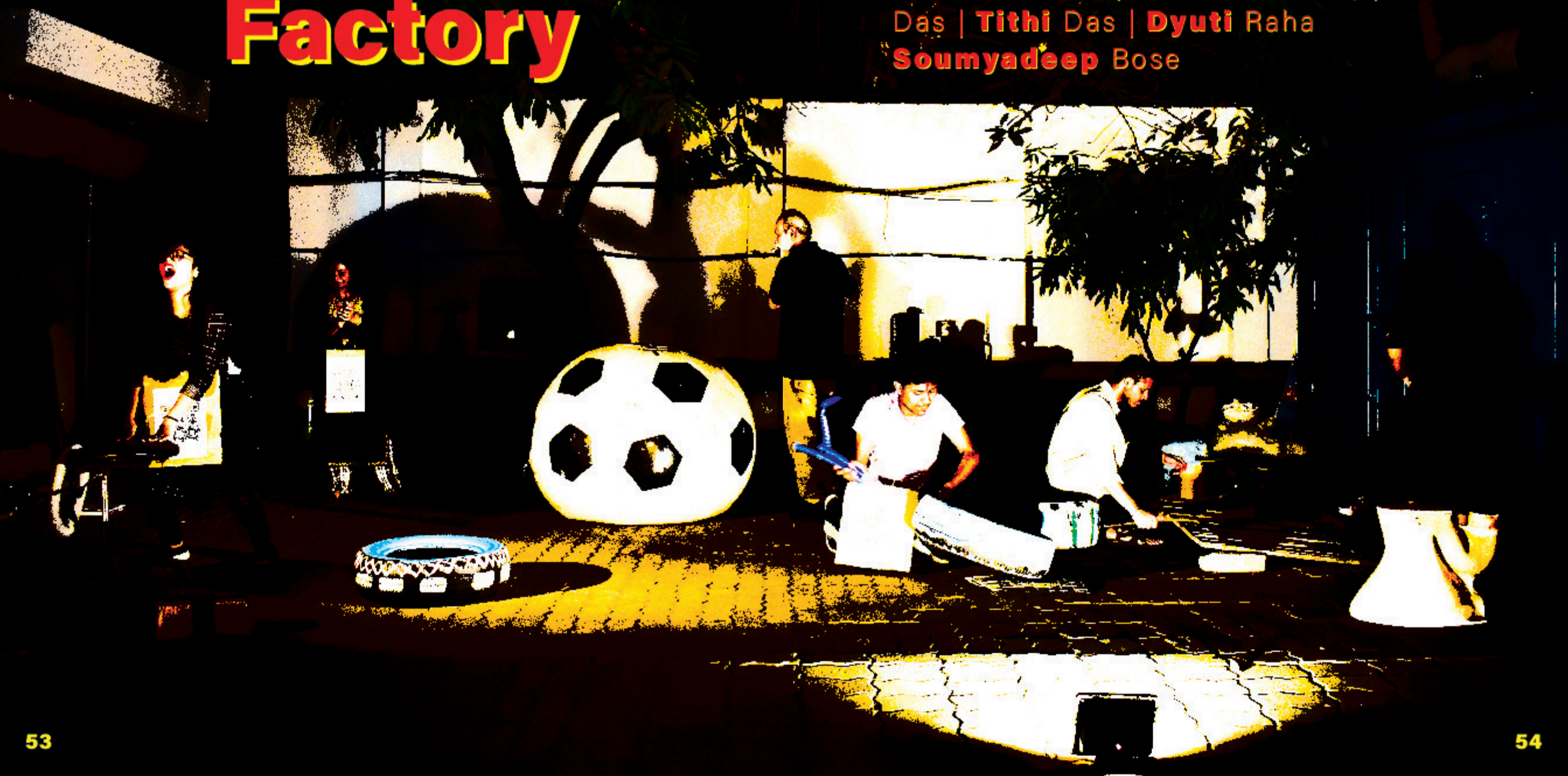


THE THEA TRE

Strange Factory

cast :

Fiza Rahaman | **Daksh** Hari Raj | **Ankur**
Das | **Tithi** Das | **Dyuti** Raha
Soumyadeep Bose



Directed by **Sudipta Dawn**

Music by **Pradip Chattopadhyay**



The **theatrical performance** which I'll call the "**Strange Factory**" starts with a verse by the poet **Lalon Fakir**.

**"Din doriyer majhe dekhlam ek ajob karkhana
Duble pore roton pabe, bhasle pore pabe na"**

Badly translated it means *"in the midst of this ocean, I found a strange factory. If you dive deep, you shall find the pearl, floating on the surface will get you none"*. This is an absurdist play about **trauma** and **renegotiation**, kicking off from the moment that **punctured** and **deflated world** was rolled onto the stage by this mysterious man, maybe he is called **AI**. It **asks questions & provokes** through a **dialectical approach** on the issues of current state of affairs especially in regards to **education** and **knowledge** itself. It is the **worldview of the students, generated by them** through a **process of dialogue and co-creation** facilitated by the **theatrical process**. It questions the **attitude and lifestyle of youth towards education, the culture of consumerism and capitalism, ecology and climate change, identity, gender. It is about decolonizing our body and mind**. Education, a lifelong process, for "it goes round & round & around, like a spiral and each time I come to grips with it, the end, disappears"!

The play moves into the question of **identity** in the whole scheme of this **objectified world**, where everything is just a **commodity**, and as **Frantz Fanon** wrote in his book "**Black Skin, White Masks**": *"I came into this world anxious to uncover the meaning of things, my soul desirous to be at the origin of the world, and here I am an object among other objects"*. Indeed, as the actors freeze for a moment when the idealist - **Indrajit**, the **chief protagonist** of **Badal Sircars'** play **Ebong Indrajit**, asks, *"What shall I write? Who*

shall I write about? How many people do I know? And what do I know about them? I know nothing about the suffering masses. Nothing about the toiling peasants. Nothing about the sweating coal-miners. Nothing about the snake charmers, the tribal chieftains, or the boatmen. There is no beauty in the people around me, no splendor, no substance. Only the undramatic material".

The play constantly shifts between **the individual** and **the collective**. The **inner and outer world**. The Question of "Examinations" is **examined**, it is after all for the **naive middle class**, the only mode of survival, for all of life is an **examination and rankings of humans**, according to which we will be **sold** and **bought** in the **supermarket of bodies**. What is **meritocracy, values** and **ethics** in the face of **money** and **power**? Indeed, what is the **value of education** and the **educated**? Where are we (**the students**) headed? Where is the **deflated world** headed? It's time for the interview - **Indrajit's interview**. Where the interviewer asks Indrajit "**Are you alive**"? Indrajit is traumatized. Trauma immobilizes, kills our sensorial self, the society which doesn't feel anymore, is nonjudgmental, is dead.

As the play moves into a **hysteric revolutionary pitch**, reminding us in the words of **Frantz Fanon** that "*intellectual alienation is a creation of bourgeoisie society... And a man who takes a stand against (the) living death is in a way revolutionary*". Placed within the context of the overall **Shouts & Calls exhibition** which also explores **trauma**, it was meant to both **destabilize it and add the voice** and perform the concepts fluidity and relevance to social reality. It goes against the normal flow of the exhibition itself while staying true to its two fundamental premises - **site specificity** and **working**

with junk materials. It was a site-specific performance in the sense that it constantly erases and fights the stability which the social and physical site sought and somehow goes against the expected narrative. In this physical site it injects not compliance but dissent. This is a statement against totalitarianism and a quest for a healthy democracy. It recontextualizes the material - the junk as objects which are dead and innate - giving them a new leash of life by performing them. The resultant anarchy, where the now dysfunctional collective and individual, junked and deemed useless, is headed towards the annihilation of the anthropocentric world, everything are now mere QR codes, waiting to be used & erase for what other recourse do the objectified and the colonized have. This attitude, his behavior, this shackled life caught in the noose of shame and disaster, rebels, takes issues, challenges, howls, and is asked, by God: "What can you do?"

"Start!"

"Start what?"

"The only thing in the world worth starting: the end of the world, for heaven's sake." - FF.

The play ends once again in the spiral of the silence of the dervish - the noise, worth seeking. It is the transition from the tamasic to rajasic to the sattvic. To start once more - to live, for the past is in not the future.

Sudipta Dawn
workshop leader
director & dramaturge



OTHER

EMMER

GEN

CESES

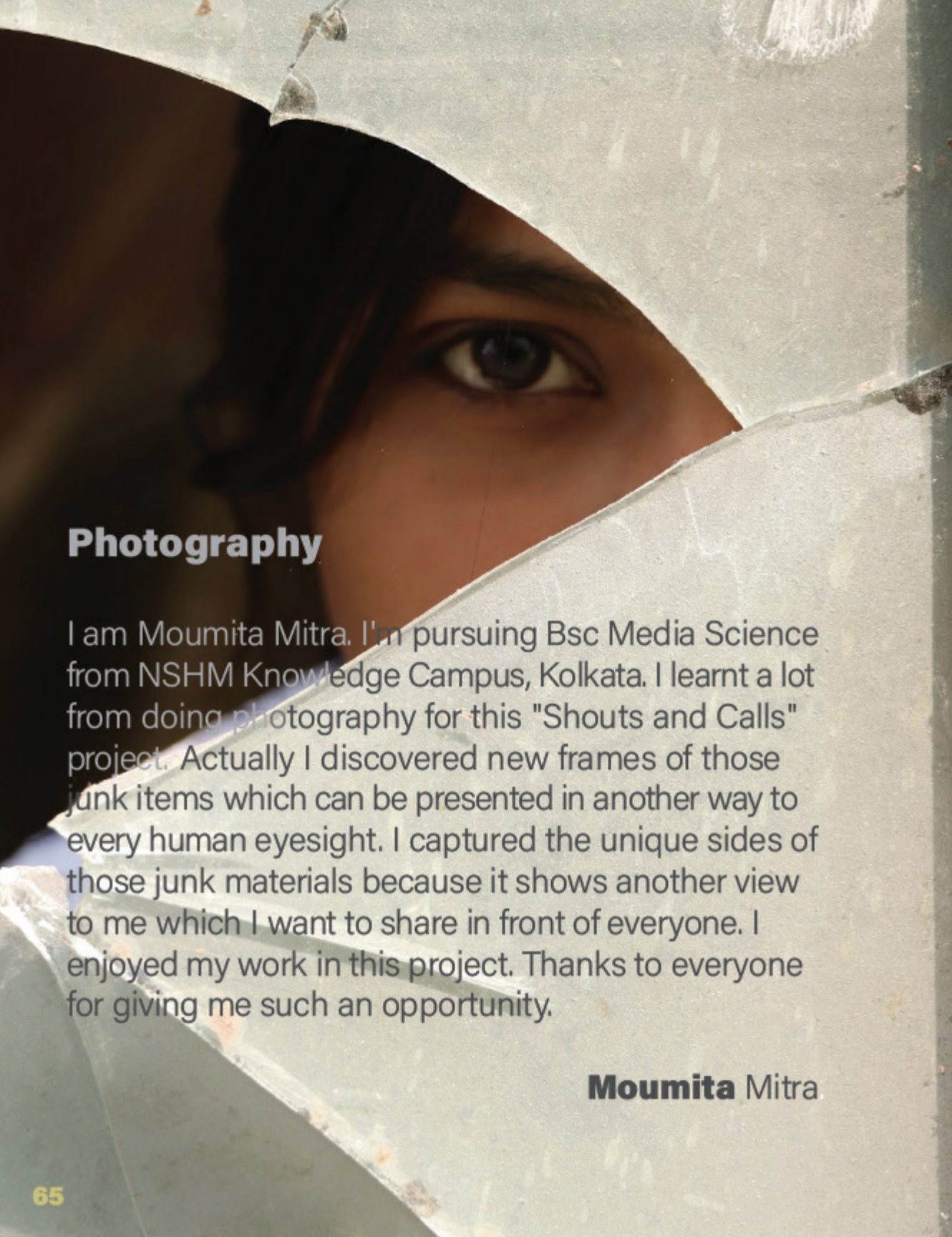
Sound Art

Soundscape Project

While making the soundscape, I have been thinking about the various sounds that I wanted to include and how they would fit together to create a particular mood or atmosphere. I have also been considering the **different textures** and **timbres** of the sounds and how they would interact with each other. Additionally, I considered envisioning the environment which I wanted to evoke with our soundscape and considered how the different elements would contribute to that. I would like to mention the most encouraging and motivating individual, Shayantan Sir. He is a true Mentor and I am grateful to work with him.

Making the soundscape was a fascinating experience. It involved creating an immersive audio environment by blending different sounds together to create a particular mood or atmosphere. While crafting, I carefully select and arrange various sounds, such as ambient noise, musical instruments, and field recordings of the various junk materials. The process was both creative and meditative, and the final result was a powerful tool for evoking emotion and telling a story through Sound.

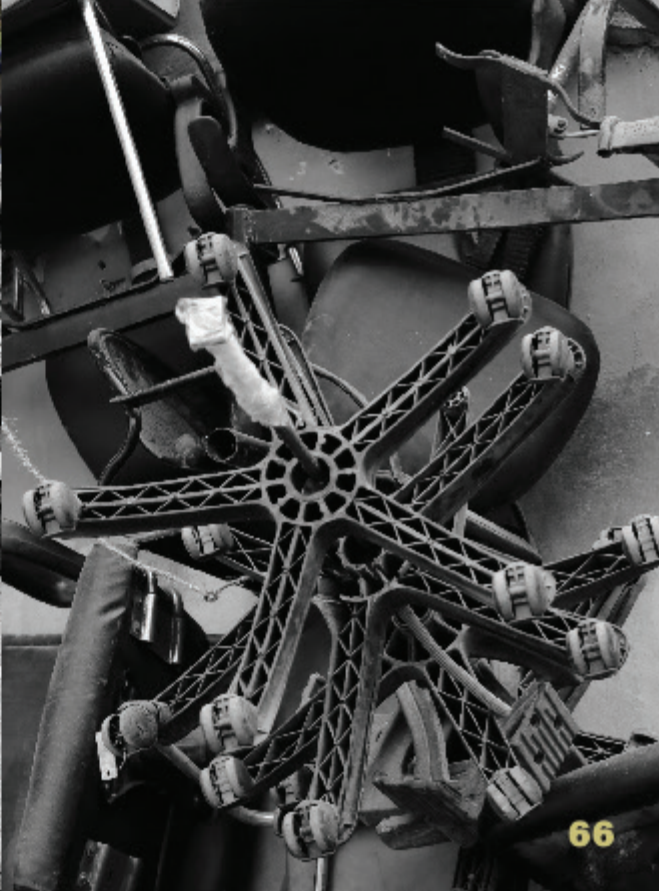
Bitan Das,
1st Year Film & TV Student



Photography

I am Moumita Mitra. I'm pursuing Bsc Media Science from NSHM Knowledge Campus, Kolkata. I learnt a lot from doing photography for this "Shouts and Calls" project. Actually I discovered new frames of those junk items which can be presented in another way to every human eyesight. I captured the unique sides of those junk materials because it shows another view to me which I want to share in front of everyone. I enjoyed my work in this project. Thanks to everyone for giving me such an opportunity.

Moumita Mitra





THE

DRAWN

SO UNDO

SCAPE

Paisaje Trazonoro

This workshop invited the participants to engage in a creative dialogue with people from across the globe, using sound as a catalyst for artistic creation. Departing from recorded soundscapes and sonic compositions from different contexts of Colombia and India, the participants were asked to listen to soundscapes recorded from Bogotá and Kolkata and were asked to reflect on the familiarity of the sounds and to re-imagine and draw freely on a piece of paper, whatever these sounds elicited in them. After this, the participants were given some of the drawings made by Colombian artists that listened to the piece recorded in Kolkata and were asked if they wanted to exchange the drawings, and to share their conceptions of landscape.

The second part of the activity was a multidisciplinary performance from visual artist Inti Guevara, sound artist David Rincon and performing artists Raoul from Culture Monks. In an improvised auditorium, located in the parking basement of the NSHM Knowledge Campus a multimedia assembly was improvised. Mixed sounds that included soundscapes from Bogotá, Colombia, Jaydev Kanduli in West Bengal and Colombian traditional and popular music, were played while a live digital painting that responded to the stimuli produced by the sound, was projected onto the stage where scraps of junk were placed, serving as a stage for the dance improvisation and a screen for the projection.

David Rincon
sound artist

Inti Guevara
visual artist







THE GUEST ARTISTS

Dr. Sanjoy Bose





Pratyaksha



Rahul Bera | Oindrila Ghosh



The movement based non verbal performance was a preface to a multidisciplinary arts project called "Pratyaksha". Through this improvised performance we narrated a story of human competition, a rat race , a sense of validation, social insecurity and the desire to reach the self perceived epitome of hierarchy . It shrieks of the ongoing obstacles that we create for ourselves and for others and how our animal instincts trigger our actions . Finally it questions our morals , our self image , our contribution to the society at large .

Oindrila Ghosh

Working with the installations was a thrilling experience. The first installation called "Contemplations & Musings' - the basin, mirror and the CDs resonated so much with the world that we live in. Flooded by knowledge and covered by filters, the mirror shows our actual raw self. The second installation called "The Cage" to me was so much about hope. Even when you throw things away, there is always a hope that something new will arise from them. The third installation called "Transcendence" was the closest one I related to as it talks about the hierarchical structure we have broken the society into and everybody wants to go at the top of the hierarchy. But then what ?

Rahul Bera



THE POST PROJECT FORUM

The post project forum convened by **Rina Mitra** and was attended by **Dr. Krishnendu Sarkar, Director**, and **Mr. Cecil Anthony, Chief Mentor**, along with the **NSHM faculty members**. The **HODs stressed their support for such a multidisciplinary workshop approach for students of their department.**

NSHM chief mentor Mr. Anthony expressed that these workshops significantly change the students perspective about art, design and society and add valuable skills also. The challenge of finding sufficient time for attending these workshops was discussed and also the need to customize the workshops to suit the specific needs for each department was expressed.