Day One – 21st October 2016, FRIDAY

Why We Need Three Hundred Ramayanas?

“How many Ramayanas? Three hundred? Three thousand? At the end of some Ramayanas, a question is sometimes asked: How many Ramayanas there have been? And there are stories that answer the question. Here is one.”

_Three Hundred Ramayanas: Five examples and three thoughts on translation_
A.K. Ramanujan

(Note to be finished)

9:00 – 9:45
Inauguration

10:00 – 11:00
Lecture and Discussion
(Note to be finished)

11:15 – 13:00
Performance: Many Ramayanas, A Performance in Dastangoi
The word Dastangoi refers to the art of storytelling, it is a compound of two Persian words _Dastan_ and _goi_ which means to tell a Dastan.

In October 2011, Delhi University's Academic Council was forced to drop Ramanujan's essay "Three Hundred Ramayanas: Five examples and three thoughts on translation" from the reading list of an undergraduate course in history.
(Note to be finished)

14:30 – 16:30
Film Screening and Discussion
Had Anhad (Bounded Boundless): Journeys with Ram and Kabir
(103 minutes)
By Shabnam Virmani

Kabir was a 15th century mystic poet of north India who defied the boundaries between Hindu and Muslim. He had a Muslim name and upbringing, but his poetry repeatedly invokes the widely revered Hindu name for God – Ram. Who is Kabir’s Ram?
(Note to be finished)

17:00 – 18:00
Performance: Raavan Chhaya
(Note to be finished)

18:30 – 20:30
Performance: Kabir Mandali
(Note to be finished)
Day Two – 22nd October 2016, SATURDAY

What Is Heard And What Is Unheard?
(Note to be finished)

10:00 – 11:00
Lecture and Discussion
(Note to be finished)

11:00 – 13:30
Film Screening and Discussion
The Other Song
(120 minutes)
By Saba Dewan
(Note to be finished)

In 1935 Rasoolan Bai the well known singer from Varanasi recorded for the gramophone a thumri that she would never sing again - My breasts are wounded, don't throw flowers at me. A variation of her more famous song - My heart is wounded, don't throw flowers at me, the 1935 recording never to be repeated, faded from public memory and eventually got lost.

More than seventy years later the film travels through Varanasi, Lucknow and Muzzafarpur in Bihar to search for the forgotten song. This journey brings the film face to face with the enigmatic figure of the tawaif, courtesan, bai ji and the contested terrain of her art practice and lifestyle. To find the lost other song the film must understand the past and present of the tawaif and unravel the significant transitions that took place in late 19th and early 20th century around the control, censorship and moral policing of female sexualities and cultural expression.

14:30 – 16:30
Film Screening and Discussion
Rasan Piya
(79 minutes)
By Niharika Popli
(Note to be finished)

A documentary on the life of renowned Hindustani classical vocalist, Ustad Abdul Rashid Khan, who represents the 16th generation of Miyan Tansen's lineage and who continued to compose, teach, travel and perform across all of India till he passed away at the age of 107 in February 2016.
(Note to be finished)

17:00 – 18:00
Performance: Tala Vadya
(Note to be finished)

18:30 – 20:30
Performance: Ustad Irshad Khan
(Note to be finished)
Day Three – 23rd October 2016, SUNDAY

How Do We Look At Difference?
(Note to be finished)

10:00 – 11:00
Lecture and Discussion
(Note to be finished)

11:00 – 13:00
Film Screening and Discussion
(Note to be finished)

Identity: The Construction of Selfhood
(21 minutes)
By Anjali Monteiro, K. P. Jayasankar
Questioning the notion of the self as a pre-given, primordial and purposive entity, this film explores the gamut of modes in which identities are produced, circulated and consumed within the modern urban Indian culture. Identity is both difference and relationship; identity is enmeshed in relations of power, be they of gender, race or religion. Traversing a multi-cultural terrain inhabited by Paul Klee and the Indo-Anglian poet, A. K. Ramanujan, by popular television commercials and the writings of riot-affected children, by Michel Foucault and Sant Kabir, the medieval Sufi poet, the video is an invitation to examine anew our praxis of identity as a site of resistance and change.

Do Din ka Mela (A Two-Day Fair)
(60 minutes)
By Anjali Monteiro, K. P. Jayasankar
"Nothing in the world will last – it is but a two day fair" sings Mura Lala Fafal, drawing inspiration from the Sufi traditions of Sant Kabir and Abdul Lateef Bhita’i. He is accompanied on the Jodiya Pava (double flute) by his nephew Kanji Rana Sanjot. Kanji taught himself to play and make his own flutes after hearing the music on the radio. Mura and Kanji are Meghwals, a pastoral Dalit community that lives on the edge of the Great Rann of Kutch, in the Western Indian state of Gujarat. They are both daily wage labourers and subsistence farmers in an arid zone. The film is a two day journey into the music and every day life of this uncle-nephew duo, set against the backdrop of the Great Rann of Kutch.

14:30 – 16:30
Film Screening and Discussion
I Am Offended
(102 mins)
By Jaideep Varma
(Note to be finished)

17:00 – 18:00
Open Session – Songs and Stories from the Audience

18:30 – 20:30
Performance: Satyaki and Group, Tajdar Junaid
(Note to be finished)