

# the india diary international centre

Volume XXXII No. 3

May – June 2018

## A Moment in the History of Textiles

### EXHIBITION

*Ahmedabad Mill Workers' Strike 1918*

*COLLABORATION: National Gandhi Museum; and Yojana Charity Trust, Ahmedabad*

**19 to 28 May 2018**

The narrative of the exhibition was interesting in terms of its content and treatment. As you entered the gallery, a large image of the archways of 'Shanti Sadan', the home of the illustrious Sarabhai family, greeted you.

The exhibition format was not large. Printed on khadi paper in black and white, the simplicity of the frames caught the eye. Created to project some moving images, lengths of khadi cloth formed a semi-circular screen. Sounds of the mill machines lent a rhythmic effect, making the exhibition more interactive.

From the texts of the exhibits, we learnt that the first cotton

mills were founded in India in 1854 in Mumbai, and shortly thereafter were set up in Ahmedabad. In the late 1800s, till the early part of the 20th century, the well-established mills in Ahmedabad produced some of the finest cotton yarn. The success of the mills was evident during the First World War, and it was in Ahmedabad that the momentum was visible and prosperity was at an all-time high.

Continuing along the gallery, we learnt that there was unrest soon after the war, as India was in the throes of the freedom movement. Although cloth was an essential commodity, its production was seen as exploitation of the workers, who were paid unfair wages and had long hours of work. This led to the 'mill workers' strike'.

At Gandhi's intervention, the lockout at the mills ended, and all those who wished to resume work were offered a raise in wages.

In the exhibition, this was projected on the cloth screen, wherein the gaps left in the panels of cloth signified that the doors were open to mill workers, and that they could resume their jobs anytime.

The story went on with amendments in the various acts passed, and we also know for a fact that the mills soon gave way to the advent of khadi.

Some of the labels of old textile industries, and some of the advertisements of the times, were of equal interest, as were the writings of Gandhiji, and some old coins.

There was a sensitivity in the design and curation of the exhibition. It was heartening to see this subject tackled in terms of its content as well as the minimalistic colour scheme, giving us an insight into a time in the history of textile production.

■ **LOLITA DUTTA**



*Installation of Khadi Screen*

# Contemporary Art from Afghanistan

## EXHIBITION

*Afghan Art: A Land in Conflict and Hope*  
**23 to 29 May 2018**

This exhibition featured artists associated with Senai Art School, an Afghan hub that has managed to preserve art and creativity, even through oppressive Taliban years.

Curator Salim Attei's ambition is to establish a peaceful and secure world for succeeding generations of Afghan artists. Paintings emerging from decades of violence featured only moods of normalcy, serenity and often exuberance. Even paintings with a dark palette weren't gloomy, but filled with the magic of the night.

Each participating artist had a unique and distinct narrative: portraits painted almost with a veneer of desert dust; street scenes showing vibrant markets and common people going about normal activities, contrary to fear-tinged reality; watercolour landscapes done in detailed realistic style; cityscapes reminiscent of mid-19th century European realism; and impasto with energetic strokes and colours. One reference to violence was a bombed Bamiyan Buddha gently forming a backdrop for resilience and contentment depicted in activities in the fore.

One missed an accompanying brochure with biographies and portfolios to help understand the logic of the curator. It felt like an arbitrary process as though works had been casually grouped and displayed without negotiating the restricted gallery space available.

That Afghan artists are painting at all is a miracle. That they display no angst but focus on the cheerful and ordinary is even more remarkable. This exhibition showcased Afghan dreams for their future

■ **BHARATI MIRCHANDANI**



*Exhibition Displays*

# An Evening of Ragas

## THE IIC BAITHAKEE

Hindustani Vocal Recital by Nirali Kartik

4 June 2018



Performer Nirali Kartik

Accompanied on the harmonium by Vinay Mishra, and on the tabla by Amit Mishra, Nirali began her vocal recital with raga *Bhimpalasi*. Although she did not adhere to the time theory of Hindustani music in the choice of this afternoon raga for her evening concert, it was welcomed by music lovers who hardly get a chance to listen to this melodious raga during the usual evening concerts.

Opening with the *Auchar* (introductory *Alap*) of *Bhimpalasi*, with the chanting of *Om Shri Anant Hari Narayan....*, she explained the meaning of the lyric of the *Bada Khayal* set to *Vilambit (slow) Ektala*, which had the proper progression of the raga in *Alap Barhat* and the remarkably rendered *Sargam* and *Aakar Taans*. The popular *Chhota Khayal* in *Teentala Ja ja re apne Mandirwa....* was adorned with varied *Boltaans* and *Sargam Taans*.

The next raga, *Hansadhvani*, with a slow *Rupak* and a *Teentala* composition, didn't offer much of a contrast, but the subsequent *Tarana* in raga *Chandrakauns*, a composition of her Guru, did compensate for it. Nirali showcased effortless ease while rendering difficult

patterns of *Sargam Taans*. The *Hori* composition of Late Vidushi Anita Sen *Sakal Brij dhoom machi...*, she confessed was inspired by Vidushi Ashwini Bhide's joyous rendition of the song.

Nirali concluded with a *Miyani-Malhar* based composition, *Boondan boondan barse Meha....*, set to the lilting gait of *Dadra Tala* that she composed for her music group *Maati Baani*.

■ MANJARI SINHA

# Agenda for a New India

## TALK

*Fast Forward Toward Civilisational Greatness: Agenda for India*

**SPEAKER:** Pradip Khandwalla

**CHAIR:** Shri. N.N. Vohra

1 May 2018

This talk was delivered against the backdrop of Professor Khandwalla's book, *Fast Forward to Civilizational Greatness*. Khandwalla insisted on an agenda for a new India. He argued that India needs to rethink the meaning of civilisation. The singular agenda he spoke of is tied to a concept he termed 'creative civilisation'. Unlike the prevalent trend which conflates the idea of being civilised to economic and political power, this concept tends to link it to innovative humane development.

He demonstrated that this idea was conceptualised after studying other nations in the world, specifically Sweden,

post-World War II Germany and Japan. He spoke extensively on Sweden and its democratic socialism. India, according to him, should adopt a similar system of governance, at the same time acknowledging the difficulties of implementing it here. Three out of the many obstacles he pointed out were: rising communal and linguistic chauvinism; the corrupt and opaque administrative system; and the static education system.

He suggested a radical change in two sectors—education and governance. The former should be more creative and student-centric, and the latter entailed a collaborative and democratic association between government agencies and non-governmental organisations on public issues like water management. These steps would constitute a constructive method of meeting human needs. His approach remains an economic one, albeit well-meaning. His book can be seen as part of a discourse which seeks to rethink development in this country, and is worth engaging with.

■ LEKI THUNGNON

## Summer Sonata

### FILM: SUMMER SONATA—A FESTIVAL OF OPERA AND BALLET FILMS

Curated and introduced by Dr. R.P. Jain

CLAUDIO MONTEVERDI: *Vespers of the Blessed Virgin*

**11 June 2018**

GIUSEPPE VERDI: *Requiem Mass*

**30 June 2018**

Every summer, Dr. R.P. Jain, the passionate connoisseur of Western Classical music and Ballet, brings a veritable feast of videos. Two concerts this year shall long stay in memory.

The great 16th–early 17th century Italian composer, Claudio Monteverdi's *Vespers of The Blessed Virgin*, sung by the English Baroque soloists and The Monteverdi Choir conducted by John Eliot Gardiner was a treat for the ears. The performance was recorded live in 1990 from the Basilico di San Marco, Venice. The soloists were Ann Monoyios; Marinella Pennichhi (soprano); Michael Chance (Counter-tenor); Mark Tucker; Nigel Robson; Sandro Naglia (tenor); Bryn Terfel; Alastair Miles (bass). Their spirited singing was further enhanced by the moving support of the Monteverdi Choir.

The second video was a 2002 recording of Giuseppe Verdi's *Requiem Mass* composed in 1874 in memory of Alexandro Manzoni, a poet and novelist he admired very much. This performance featured the standout singing of Angela Gheorghiu (soprano); Daniela Barcellona (mezzo-soprano); Roberto Alagna (tenor); Julian Konstantinov (bass); supported by double choir, and in this case, the Berlin Philharmonic orchestra. Conductor Claudio Abbado created an electrifying musical experience by his daring balance of the voices of the soloists played off against, and with, the choral voices and orchestra. It was an inspired idea to first have Monteverdi whose music, like other seekers of knowledge of his time, sought perhaps, inadvertently, to strike a balance between prayer and the miracle of discovery. Verdi's was a world seeking greater liberty and light.

■ PARTHA CHATTERJEE



*Vespers of the Blessed Virgin*

## Music for Summer

### IIC SUMMER FESTIVAL OF MUSIC 2018:

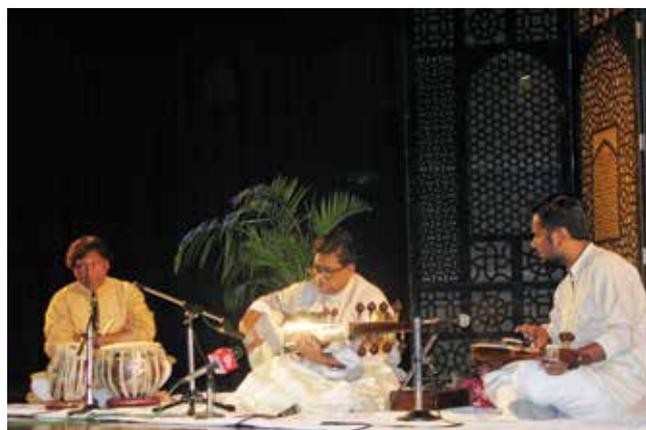
*Koel Ke Swara*

**14 to 15 June 2018**

Aptly termed *Koel ke Swara*, the Festival was a perfect paean to the season. While the musicians sang to the season through their compositions, the musical calibre on display mapped out their individual journeys into the art form. Thus, the choice of artists of promise rather than maestros to celebrate the season was a thoughtful move. Listeners were thus able to savour the finer points of their artistic merit and appreciate their individual strengths.

Prabhat Kumar on the sarod exhibited a compositional layout that was well proportioned and strong on *layakari* inputs.

He innovatively explored the ambit of *tihai* inclusions juxtaposing his play with a tabla accompaniment to match. The



*Koel ke Swara*

*jhala* segment was melodically presented and with no overt attempts at melody, the entire concert was a well balanced and practised performance.

Artist Kanakshri Bhatt chose a *bandish* in the well known Raga *Bihag* which was performed with steady vocal vigour in the *vilambit* segment, followed by a freer styling of *alankars* in the faster tempo *chota khayal* segment. The sparkling clarity of her notes, the open ended development of the raga was a delight for connoisseurs, who were able to appreciate the deep-seated *tayyari* or preparedness of the artist. It was the lack of resonating tanpura accompaniment during the concert that was a departure, but the vocal tempo compensated its absence amiably. Coming at a time when live concerts are on the decline, the summer festival is a welcome arrival on the IIC stage.

■ SUBHRA MAZUMDAR

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## Bhakti Poetry and Bharatanatyam

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### MUSIC APPRECIATION PROMOTION

*Composing Music in the Context of Poetry and Dance*

PRESENTATION: Jamuna Krishnan

22 June 2018

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Noted Bharatanatyam exponent, Jamuna Krishnan, made a presentation about an interesting area of interdisciplinary work in the performing arts—the use of north Indian Bhakti poetry in Bharatanatyam. At the time she made this noteworthy foray in the early 1980s, this was thought of as being sacrilegious by the classicists. However, prompted by friends such as Indu Jain, the speaker delved into the poetry of Vidyapati, and journeyed towards exploring the works of Surdas, Meera, Tulsidas and Kabir. Needless to say, this experience had a deep impact on the artistic imagination of the speaker, who then went about setting the *padavali* of Vidyapati, Surdas and Kabir into Carnatic

ragas, and composing choreographies for Bharatanatyam.

Using archival audio and video recordings, the speaker reminisced about important milestones in her journey that has now led to a wide use of her compositions and choreographies by Bharatanatyam artists the world over, and not just her students. The speaker did well to contextualise the fact that she was fortunate to have gurus who encouraged her to explore music and dance beyond grammatical and formal understanding, and push the boundaries of creativity. The presence of eminent musician, Shanno Khurana, and a large number of students of the speaker enlivened the discussion following the presentation.

■ IRFAN ZUBERI

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## The Crown Jewel of Tradition

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### CONCERT

*Balasaraswati and Bharatanatyam—A Birth Centenary Lecture*

SPEAKER: Veejay Sai

14 May 2018

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Sangita Kalanidhi Padma Vibhushan Thanjavur Balasaraswati's centenary lecture provided valuable insights into the process of a tradition. The introductory sweep touched on Thanjavur's music/dance history contributed by Isai Vellalars, with court dancer Thanjavur Papammal's grand-daughter Kamakshi migrating to the then Madras. Her grand-daughter Vina Dhanam (1867–1938), the legendary *vainika* and grandmother of Balasaraswati, the only Sangeeta Kalanidhi among dancers, showed music/dance intertwining, and how dance completely rested on

the bedrock of musical expertise. Bala's Bharatanatyam initiation was only after *Dhanam* was assured of the girl not being cockeyed, having neatly formed feet and erect stance. She made Bala walk silently with ankle bells tied to appreciate silence and stillness. Georgetown ambience then profiled art do-gooders like Jaltarangam Chetty, *devadasi* friends like Mylapore Gowriamma and Shanmukhavadivelu (M. S. Subbalakshmi's mother), evening soirees at Dhannamal's with her *veena* luring Madras music stalwarts, listening in pin-drop silence, with no mikes allowed. The traditional training process offered no short cuts—as burn marks on 7-year-old Bala's hand, courtesy Nattavanar Kandappa Pillai, showed!

The broad-minded inclusivity of the times, with mutual respect and close ties; with Abdul Karim Khan (who admired *Buddi Amma* and learnt raga *Karaharapriya*, singing it his own way); Shambhu Maharaj presenting *Kaun gali gayo Shayam* and Bala her own *Mathura Nagarilo*; and in Calcutta, Bala performed to a Tagore composition. Rich in art, these proud stalwarts lived life on their own terms. Playing tapes from the Music Academy archives and old gramophone records, and showing telling photographs, the aroma of a precious era was evoked.

■ LEELA VENKATARAMAN

# Technology Debates

## METAMORPHOSES: TALKING TECHNOLOGY

*Current and Future Technologies and Their Impact on Democracy, Development, Growth and Inequality*

*Keynote address by Yochai Benkler*

*CHAIR: Shri N.N. Vohra*

*Address by Yamini Aiyar; Shri Shyam Saran; Amitabh Kant; Air Marshal (Retd.) Naresh Verma*

*COLLABORATION: Niti Aayog, the Centre for Policy Research and the IIC*

**2 May 2018**

pace of technological advance be slowed, that the use of robots be made taxable to compensate for the jobs they are taking up—these are the technology issues that are being hotly debated today.

The extent of disruption in the manufacturing and services sectors across nations is evident, transforming mankind and society. These features of technological advancement of AI, robotics, big data analytics and machine intelligence, the opening vistas of opportunity for the economy, have given rise to serious concerns about the impact of these, not just on employment, but also on society and human psychology. The key ideas put forth were the urgency for skills training to accompany rapid technological change, that the labour market must move as quickly as AI develops, and that the challenge for society is how to retrain workers and distribute benefits in a new economy. The German experience was particularly cited as an example to emulate in contrast to the US experience. It was least disruptive because of the planned manner in which policy making, technology, governance and skills training were all addressed together by the government, work council, and the technology adopting factories and the upscaled workers.

■ MEKHALA SENGUPTA



*Panellists: Naresh Verma, Amitabh Kant, Yochai Benkler, Shri N.N. Vohra*

After Elon Musk's dire prediction that 'technology represents a threat to humanity'; Bill Gates and Mark Zuckerberg both holding diametrically opposed views that technology is beneficial for society; and many other scholars and governance experts recommending that the

# Digital Transformational Technology

## METAMORPHOSES: TALKING TECHNOLOGY

*The Future of Governance*

*SPEAKERS: J. Satyanarayana, Chinmayi Arun and Vrinda Bhandari*

*CHAIR: Justice Shri. B.N. Srikrishna*

*COLLABORATION: Niti Aayog and Centre for Policy Research*

**24 May 2018**



*Panellists*

Our daily transactions of wages, payroll, purchases, payments, receipts, social engagements and many others create digital footprints, data which is all stored as part of the digital ecosystem. We can visually treat these as large data

silos which can be used for surveillance and predictive purposes, which comes easily for Artificial Intelligence. The subject of treatment of such sovereign social data on the issue of data privacy is highly sensitive and contentious. Even if the OECD accepted terms of e-governance are followed, it is not a static process.

In the matter of digital colonisation, geopolitical borders, the location of servers, the location of the stored encrypted data and cross border flows of data are important subjects. Any system of data management and governance must be a consultative process. While the public is encouraged to use discretion in online disclosures, in order to invite the trust of the public and its citizens, most significantly in a democratic system, there must be consent of the public. Yamini Iyer gave the introduction. Justice B.N. Shrikrishna, Chair of the Government of India Committee on Data Privacy; Dr. J. Satyanarayan, Chairman UDAl; Ananth Padmanabhan, Carnegie India; Chinmayi Arun, National Law University; and Vrinda Bhandari, Advocate, constituted the panel and a lively set of questions followed.

■ MEKHALA SENGUPTA

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## Strategy for the Digital Age

### METAMORPHOSES: TALKING TECHNOLOGY

*Leading Digital Transformation and Innovation*

*SPEAKER: Soumitra Dutta*

*CHAIR: Ambuj Sagar*

*COLLABORATION: Niti Aayog; and Centre for Policy Research*

**8 June 2018**

According to the speaker, technology will move faster than governments can suitably act on their negative implications for society. The need of the hour is for the country's leadership to develop a national strategy for the digital age and engage with civil society.

Talking about how digital technology, particularly in Artificial Intelligence (AI) and machine learning, was progressing, 'The change is really fundamental as you are now able to apply technology to very complex unstructured situations', he said. He pointed out that in the OECD's 7-level scale of task complexities, if human intelligence is at level 7, machines can already perform up to level 5. That is why, he said, countries are looking very carefully at how AI would impact jobs, productivity

and employment, and India needed to do the same.

India is nowhere among the drivers of global digital economy, he said. China, on the other hand, has leap-frogged to the next level on the basis of better infrastructure, better investment in education, etc. However, he said that on the basis of the Aadhar system and the India Stack, the effort is to build a system of Application Programme Interfaces (APIs) for developing innovative application-oriented software products. 'There is a real chance here for us to leap-frog once again', he said.

While the initial expectation was that the Internet would democratise information, the contrary was happening. 'We live in this myth that since everyone has access to technology, it is an equaliser. But the gap in technology adoption and access is greatly increasing.'

■ RAMASESHAN RAMACHANDRAN

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## Recital by Ebony Duo

### CONCERT

*Piano and Cello Recital by the Ebony Duo from Hungary*

*COLLABORATION: Embassy of Hungary; and Balassi Institute, Hungarian Information and Cultural Centre*

**8 May 2018**

The Hungarian Cultural Centre and IIC organised a concert of Western classical music by Duo Ebony, a Hungarian musical duo comprising Virag Kiss on piano and Sandor Dezso on cello. The association between the two goes back to 2006, when both were studying music in Miskoc. Their work together has gathered great interest from very early on, and they have performed numerous concerts both in Hungary and several venues all over the world to favourable reviews.

The evening featured compositions by various European composers, and included works by Ferenc Liszt, Frederic

Chopin, Bela Bartok, Zoltan Kodaly, Bohuslav Martinu, Miloslav Kofinek and one by Dezso himself. The highlight of the evening was a transcription of Liszt's *Liebestraum*. The musicians displayed good technical virtuosity and the recital was quite pleasing to the ear.

■ S. CHIDAMBAR

# The Palestine-Israel Gordian Knot

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## DISCUSSION

*Palestine—Israel Issue*

*SPEAKER: Fazzur Rahman Siddiqui and P.R. Kumaraswamy*

*CHAIR: K.P. Fabian*

**9 May 2018**

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'deal of the century' that has completely ignored the two-nation theory and the grievances of Palestine. Trump adroitly changed the discourse in the Middle East by forging a new alliance of moderate nations against the bogey of Iran, which has left the Palestinians isolated with deep suspicions of the United States.

Kumaraswamy, in his discourse, underscored the importance of states over individuals, and alluded to a three-state solution with one Israel and two Palestines, as even a common enemy is unable to unite Palestine. He bemoaned the difficulty of separating Jewish and Islamic Jerusalem. The most important thing, he opined, is to recognise a border, as once that is done it would be up to the settlers to decide which state they want to belong to. He concluded by saying that ideally a two-state solution would be needed, but had no answers as to how long it would take and how many more people would be killed.

■ **AJAY JAISINGHANI**

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# The Realpolitik of Panchsheel

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## TALK

*Panchsheel : 'Principles and National Interests in Foreign Policy'*

*SPEAKER: Chandrashekhar Dasgupta*

*CHAIR: Ashok Kantha*

*COLLABORATION: Institute of Chinese Studies*

**6 June 2018**

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differences between US and its European allies, and prevent a possible US-led economic boycott.

Panchsheel was at its peak when India–China interests converged in South East Asia, asserted Dasgupta. The principles were invoked to consolidate the non-aligned 'zone of peace' in Asia. The India–China bilateral relationship, however, became fractious in the wake of border clashes in 1958, and the unrest in Tibet. Panchsheel disappeared from all conversation. There was a resurgence following Rajiv Gandhi's visit to Beijing in 1988 when the two countries agreed to separate the border issue from closer ties in other areas.

While China had conceived the Five Principles to counter US policies in Asia, today the situation has changed. China and the US have moved closer, following the Shanghai Communique. The Five Principles found a place in the Communique to smoothen the way for Sino–US relations.

■ **KAVITA CHARANJI**

Is the appearance of road signs of an American Embassy under Trump in Jerusalem in violation of international law? Does Israel really want a solution to the crisis? Is Arab support for Palestine dwindling? By flagging these and other prickly questions, K.P. Fabian opened up the discussion on the issue.

Fazzur Rahman Siddiqui summarised the history of the problem from the foundation of the state of Israel, the wars fought between the two, the Camp David agreement, the *intifada* and formation of Hamas, the Oslo accord to the present imbroglio.

He seemed pessimistic when he referred to Trump's

This was an illuminating talk on the realpolitik of Panchsheel or the Five Principles of Peaceful Coexistence, its slide and resurgence.

While Indians are inclined to believe that Panchsheel originated in India, the facts point otherwise, said Dasgupta. It was China that formulated the five principles from strategic concerns rather than any high-minded intentions. With the US policy of 'containment' of Communism in Asia through military pacts post the Korean War, China decided it needed an 'image makeover', said Dasgupta. The Five Principles of Peaceful Coexistence were advanced in the mid-1950s to dissuade its Asian neighbours from joining such pacts, capitalise on the

# Moisture and Mist

## EXHIBITION

*Abode of Clouds*

*COLLABORATION: Picasso Pupils, Meghalaya; Department of Art and Culture, Government of Meghalaya; and Embassy of the Slovak Republic*

**9 to 18 June 2018**

spaces characterise her works wherein Root Bridges come as metaphors of sturdy human and cultural connections. Contrastingly, Zsofia Hajdu makes colourful architectural drawings under headings like House, Church etc. Gabrela Valls Schorr's Indian miniature inspired works were remarkable by any standard.

In the overall perspective was discernible the freshness and heartfelt quality that pervades the works. Each in its special way manifests the different experiences and reactions of the artists to India and the moist, misty climes of the Khasi Hill regions; their views on art—its goals, intents and content, with common faith in its reviving and regenerative powers, in an attempt to improve the world both at the individual and collective ends, and in the long run, possibly the global, too.

Organised in collaboration with 'Picasso Pupils', Meghalaya; Department of Art and Culture, Government of Meghalaya; and Embassy of the Slovak Republic, *Abode of Clouds* in the Art Gallery was a result of international art camps being held by Picasso Pupils for the last two years. On view were works by artists from Slovakia, India, the Czech Republic, Hungary, Bangladesh, and Spain, who tried to capture the essence and spirit of Meghalaya.

Jana Bednarova, the force behind the Picasso Pupils Art Society, came to India to study art and acquired a Masters Degree in Fine Art. Thick forestry sans many negative



■ ARUNA BHOWMICK *Variety of Art Works*

# Safeguarding Democracy and the Environment

## DISCUSSION

*OCSI Dialogues 2018—India Perspectives*

*COLLABORATION: The Oxford and Cambridge Society of India*

**4 April 2018**

he stressed that one must push the idea of fraternity to keep democracies from failing, by supporting institutions over organisations because institutions are outward looking. He advocated universal schemes for health and education rather than schemes for the 'poor'.

The second session began with Suman Bery and subsequent panellists expounding on the urgency of developing sustainable green buildings and the negative impact of high-rise buildings on the environment. It seems this will see the light of day with committed 'green' leadership. Additionally, Bahar Dutt gave us examples of how unplanned development is harming the ecology of India. She shared her experiences on building a mud house on her journey to find a viable alternative to concrete buildings. She explained how unplanned road building in bio-diversity areas had stymied animal migration and increased roadkill. Befittingly, Vikram Mehta rounded off by combining animal acronyms and development—PIGS and SEALS.

As Indira Gandhi said, 'Poverty is the greatest polluter', we might yet find a reasonable way to save the environment, and possibly democracy, by looking to plants and adopting BECCS—bioenergy with carbon capture and storage.

■ RIMA ZAHEER

# A New Cold War?

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## DISCUSSION

*Russia Versus the West: A New Cold War*

*SPEAKER: Balakrishna Shetty; Arun Kumar Singh; and K.P. Vijayalakshmi*

*CHAIR: K.P. Fabian*

**14 May 2018**

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Cold War-like, it had roots in the constant American tendency to dominate. The trigger lay in the Bush administration unilaterally pulling out of the Anti-Ballistic Missile Treaty in 2002. Being branded by the West as a hostile power contributed to deteriorating ties, with the view reinforced by its role in Syria, and the alleged Russian interference in the 2016 US elections.

Arun Kumar Singh believes that there is some ideological element in the present scenario, with Russia defining itself as reflecting conservative Christian values, in contrast to the democratic elements championed by the US and its allies. He agreed that the Russian attitude stemmed from the unequal status imposed on it, and as it internalised these unequal terms of accommodation, the world witnessed reactions in Moldova, Georgia and later in Ukraine. At the same time, the challenge from Russia does not have global ramifications, as does China's rise which fixates the US. In conclusion, they argued, today's multilateral world presents complex challenges, and the emerging paradigm cannot be confined to binaries created during the Cold War era.

■ PRATEEK JOSHI

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# History of Indian Philosophy

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## DISCUSSION

*History of Indian Philosophy. Discussion on the new book edited by Purushottama Bilimoria with Amy Rayner (Routledge, 2018)*

*PANELLISTS: Purushottama Bilimoria; Shashi Prabhu Kumar; Hari Shankar Prasad; Raghunath Ghosh*

*CHAIR: Bindu Puri*

**15 June 2018**

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which Professor Bilimoria discussed the evolution of an idea into a full-fledged volume, with 58 eminent international scholars. Shashi Prabhu Kumar discussed her chapter in the volume, and the importance of recording 'modern responses to the eternal problems'.

In the Preface to the book, Professor Bilimoria writes that the book 'has been a long time in the making', only to reiterate the importance of a book that offers a fresh perspective on the teaching and learning of Indian philosophy in the 21st century. The book is a landmark publication, and offers a comprehensive study of Indian philosophy from the Brahmanas to postmodern approaches, as it delineates the evolution of Indian thought over 3,000 years.

■ ISHITA SINGH

The discussion analysed the differences between the Cold War and present-day hostilities between Russia and the West.

According to Balkrishna Shetty, the present standoff could not be compared with the Cold War, which was a contest of ideologies. In contrast, the present-day confrontation was attributed to the West's hostilities with a downsized Russia, after it reneged on its initial promises to treat Russia as a great power, and restrain the European security architecture from threatening it.

Vijayalakshmi stated that while the present situation was

## NOTICE

We are pleased to inform Members that a buffet-lunch facility has been introduced in the Main Centre Bar, w.e.f. 11 June 2018

**Timings** 12.30 pm to 2.30 pm (Every day)

### Rates

Vegetarian ₹ 225/-

Non-vegetarian ₹ 300/-

**(Taxes & Guest fee extra)**

### Change in System of Billing w.e.f. 1 July 2018

Members are informed that w.e.f. July 2018 the monthly bill will not be sent by post. Instead a statement of account will be sent on-line on the registered email address of the Member. Consequent to implementation of this system the original vouchers would be handed to the Member at the time of using the facility.

The on-line statement would contain the charges in respect of the usage of the Centre's facilities and any old outstanding.

Members are requested to kindly update their registered e-mail addresses with the Membership Department.

## Obituary

M-0713	Shri R. Vaidyanathan
M-0753	Shri J.P. Saria
M-1977	Shri Naresh Kumar Sohal
M-2129	Dr. Ram K. Vepa
M-2628	Shri Amar Nath Ram
M-2760	Prof. C.P. Tewari
M-3482	Dr. Patangrao S. Kadam
M-3993	Shri K.P. Sethy
A-0777	Shri Sawan Ahuja
A-1750	Smt. Premalya N. Singh
A-1914	Shri S.L. Baluja
A-1986	Prof. H.Y. Mohan Ram
A-2623	Shri V.K. Chandhok
A-3853	Ms. Rani Karnaa
A-6195	Shri Syed Shujaat Bukhari
OA-446	Shri Ajay Badyal



## Message from the Director

Dear Members,

The month of June is perhaps the only month in the Centre's annual programme calendar which may be considered somewhat lean insofar as programme activities are concerned. But wait a minute—it doesn't mean that the officials of the Programme Division remain idle in this month. So what we did during June was to coordinate and finalise the various events for the 'IIC Experience–2018'. The Centre's flagship 'Festival of the Arts–2018' will be held this year from 27 to 31 October. As suggested by President Vohra, the theme of this year's Festival focuses on the North-Eastern States and Sikkim. The five-day cultural extravaganza will showcase the rich heritage and veritable cultural diversity of North-East India, through music, theatre, dance, art exhibitions, films and cuisine. The Festival, entitled 'People of the North-East: Memory, Inheritance and the Contemporary', will transport you away and beyond the conventional representation of the region. While retaining focus on the idea of continuum of tradition, it will explore its intersections with the contemporary. We will announce the programme details later, but please mark these dates in your calendar.

Be it the thick of winters or the height of summers, there is often a complaint related to air-conditioning from Members, especially from the Library. We maintain a constant temperature of 25°C in the venues, be it the Library, Auditorium or Dining Hall, but while the elderly feel cold and want the air-conditioning switched off, the younger want the temperature lowered. The perception of comfort level of Members also depends upon other factors such as the ambient temperature outside, time of the day, number of people present in the venue, etc.

I wish to apprise Members that keeping your comfort in mind, we have installed and made functional the Building Management System (BMS) for the Centre to regulate the air-conditioning. The BMS, also known as the Building Automation System, is an 'Intelligent' microprocessor-based controller network installed to constantly monitor and control the building technical systems such as air-conditioning.

As I had mentioned in an earlier Message in the Diary, one of our focus areas is to constantly improve and upgrade the content of various programmes held at the IIC. I call upon our esteemed Members and seek their involvement in suggesting programmes for the Centre. Members who have expertise and specialisation in intellectual spheres in their respective domains or excellence in the performing arts, may please send their suggestions to Ms. Premola Ghose, Chief Programme Division.

An issue of immense significance to the Centre relates to adoption of e-voting for elections to the two seats of Board of Trustees and four seats on the Executive Committee. Secretary has recently addressed all Members with voting rights in this regard. Technology is being embraced by organisations and individuals in all spheres of modern life, more rapidly than we can imagine. The Centre is no exception and will soon need to incorporate such technologies in its functioning, as these are going to be inescapable in the near future.

**Air Marshal (Retd.) Naresh Verma**

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