Literature | Conversations
Food | Workshops

Arts | Music | Performance
Awards | Contests

ILF

Samanvay

5th Edition of the Annual
IHC Indian Languages Festival

Insider/Outsider:
Writing India's Dreams and Realities

26 - 29 November 2015
At India Habitat Centre, New Delhi

Insider/Outsider:
Writing India's Dreams and Realities

Deem these not mere alleys of Dilli,
for, these make an artist's canvas —
everything you see is a living picture.
— Mir

ADVISORY COMMITTEES

PROGRAMME ADVISORY
A.R Venkatachalapathy (Tamil)
Jerry Pinto
Raj Liberhan
Rajarshi Dasgupta (Bangla)
Ravi Singh (English)
Veena Gupta (Dogri)

ILF BHASHA SAMMAN ADVISORY
A.R Venkatachalapathy (Tamil)
Arunava Sinha (Bangla)
G Kuppussamy (Tamil)
Margaret Zama (Mizo)
Nagnath Kotapalle (Marathi)
Nirmal Kanti Bhattacharjee (Bangla)
Veena Gupta (Dogri)
Vijay Verma (Dogri)
Vishram Gupte (Marathi)

DESIGN ADVISORY
Aman Nath
Priya Ravish Mehra
Riyas Komu

ORGANISING COMMITTEE

Rakesh Kacker (Festival Director)

Rizio Yohannan Raj (Creative Director)

Vidyun M Singh (Director Programmes, IHC)

Renu Oberoi (Programmes Head, IHC)

Shadab Hussain (Production Head, IHC)

Aqs Malhotra (Web Designer)

Himanshi Sharma (Coordinator)

Sakshi Jain (Visual Communication Designer)

Satchin Joseph Koshy (Culture Communicator)

Syed Azhar Hashmi (Social Media Manager)

26 - 29 November 2015
At India Habitat Centre, New Delhi

Literature | Conversations
Food | Workshops

Arts | Music | Performance
Awards | Contests

ILF
Samanvay

5th Edition of the Annual
IHC Indian Languages Festival

India Habitat Centre as the ILF Samanvay Port

ILF

samanvay

VISION MANIFESTO

SAMANVAY FOR INDIA

The India Habitat Centre, New Delhi, was conceived to provide a physical environment which would serve as a catalyst for a synergetic relationship between individuals and institutions working in diverse habitat-related areas thereby maximising their total effectiveness. To facilitate this interaction, the centre provides a range of facilities. ILF Samanvay has been conceived as an annual celebration of writing in Indian languages hosted on the IHC campus in the Lodhi area in New Delhi. The festival aspires to align itself with the IHC's vision of habitat-formation in terms of building and housing an institution facilitating transformative conversations among languages, cultures, creative spaces and communities in India. ILF Samanvay is instituted with a vision to scale up to become a cultural landmark in the thoughtscape of Delhi and the country at large. Delhi's culturally fertile soil provides a natural ground to germinate and grow the multidynamic aspirations of ILF Samanvay. That November, when the festival falls every year, gifts Delhi with a very pleasant weather is another reason why all roads must lead to the ILF Samanvay venues at the India Habitat Centre. As the nation's leading convention centre, the India Habitat Centre has welcomed through the years the most influential agents of change and transformation in India.

Website: http://www.indiahabitat.org/

No culture can live,
if it attempts to be exclusive.

— Mohandas Karamchand Gandhi

ILF Samanvay is a contemporary call to rediscover the genius of Indian languages to interlink, and, thus, create a democratic cultural continuum. This annual Indian Languages Festival leads from a dynamic yet nuanced enterprise for cultural companionship anchored at the India Habitat Centre, New Delhi. It interlaces the diversities embedded in the transnational matrix of the country, through the media of its variegated languages. In facilitating genuine camaraderie among the many-splendoured linguistic cultures of India, ILF Samanvay interprets 'Indian Languages' beyond verbal terms, and explores the transverbal possibilities of human expression and communication.

KNOWING INDIA'S PLURALITY THROUGH LANGUAGES

A veritable theatre of cultures, India expresses itself through thousands of indigenous nationalities, intertwined traditions and translated forms of expression. Even our techno-intensive age has not been able to offer the peoples of this land, any sure means to fully comprehend or effectively deal with the questions of 'nation' and 'identity'. Lest its much-touted plurality ironically turned this ancient land into a breeding ground of internal rivalries, it is vital for India now to initiate a rigorous cultural movement that can meaningfully connect the diversities embedded in its transnational matrix. Such a connective relevant to and transformational for the country, even as it aligns itself with the profound vision of a creative future for humanity at large, seems the need of our divided times. And, the layered space of Indian languages cannot but be the most viable channel to make this convergence a living reality.

ILF Samanvay has thus been conceptualised as a platform for Indian languages to come together—resisting hierarchies, upholding democracy, celebrating friendship. The key philosophical as well as operational facets of ILF Samanvay that aim at engaging Indian languages to co-create beauty and connect with one another through their common seeking of truth, are outlined in this Vision Manifesto.

ILF SAMANVAY: THE NAME AND PHILOSOPHY

The term Samanvay evokes a nuanced sense of cultural coordination in the country, as different from the standardised processes of national integration. ILF stands for Indian Languages Festival. The IHC-Indian Languages Festival has adopted this name with a vision to connect the many-glories and diversities of India, as reflected in its plentisome tongues. This term permits the vision of ILF Samanvay to manifest itself as an open interactive space at the crossroads of languages through various types of sequencing, shuffling, synchronizing, churning and harmonising processes, while allowing room for surprise successions and coincidental conjunctions.

As its name suggests, ILF Samanvay privileges the vital principles of co-ordination that allows us to live, work and remember together—co-existence, co-operation, commemoration. This would mean that ILF Samanvay is not merely an annual carnival of the literati in India, but a ceaseless enterprise to institutionalise the values fundamental to the co-existence of languages, and hence the diverse cultures they live in, represent and reflect on, too. In order to manifest this vision, ILF Samanvay assumes the philosophical disposition of a cultural continuum, and goes beyond the logistics of a mere event in time. It at once brings into play the dream and reality of what a democratic pluricultural India could contribute to the world at large.

THE OVERALL DESIGN & LOGO

The shifts in the modes of understanding and communication ushered in by the politicality of our age often tend to generate a sense of bewilderment and ignorance and a feeling of instability and fear, even as it promises empowerment. As Assam's Nilmani Phukan says:

Do not ask me how I have been,
because it is darkness now.

— Translated from the Ahomiya by Pradip Acharya

Amid rampant instability of thought and violence infecting communication, ILF Samanvay aspires to thrive as a space for relevant reflection and uninhibited celebration of the inherent companionship of Indian linguistic cultures. Its overall design, including that of all its intellectual, physical and virtual sites, thus evokes India's cultural destiny vis-à-vis its multiple political aspirations on the one hand and the future of humanity at large on the other. Hence, the festival design reflects the concerns and responsibility of the Indian writers, artists and other creative thinkers towards creating a condition and environment to bring the multi-centred country into a cultural camaraderie rather than any attempt at homogenisation.

The ILF Samanvay logo is the visual embodiment of the above design concept. While the curious interweaving of straight lines and curves in the scripting of the term 'Samanvay' has from its inception reflected the continuum of tradition and modernity that the festival emphasises, it is branded as ILF Samanvay in its fifth year, considering its one-of-its-kind status in the country as a festival bringing Indian languages together.

The revised logo marks the directional integrity in the organisation of the festival.

Artist Riyas Komu who conceptualised the new visual expression of the ILF Samanvay logo says: "In our times characterized by fragile thoughts and volatile expressions, an Indian languages festival such as ILF Samanvay must live and present itself as a profound space for thinking. It must be a site to reflect on the past, present and future of humanity and nature at large. Hence, the attempt here has been to create a head space that represents the thoughtscape embedded in Indian languages. Again, as we need an insignia for thinkers who can make relevant changes, the red dot becomes the mark of that awareness. The seven colours of the spectrum, capable of forming white light on their merger, are laid in a seed form in the line above the lettering of Samanvay in the logo. Another indication of the 'coming together' inherent in the festival, this linear mandala also intimates one of the possibility of playing with each of these colours in specific contexts within the frame of the festival."

MAIN OBJECTIVES OF ILF SAMANVAY

1. To facilitate an atmosphere and create a ground for creative collaboration, cultural companionship and critical thinking within and among Indian languages and cultures
2. To emerge as a seminal space for critical thinking on language, literature, the arts, and various other emerging streams of knowledge and creativity
3. To promote translations from and into Indian languages, especially direct translation between two languages
4. To contribute to the growth and development of individual Indian languages, especially minor or dying languages.
5. To encourage the growth and dynamic archiving of different oral and written forms of language.
6. To promote various linguistic traditions within India, foster the organic connections among the country's literatures, the arts, sciences, and social sciences and the society in an effective way through the medium and metaphor of 'language'.
7. To form a connective of interrelated activities and stakeholders towards initiating a sustainable cultural praxis in the country
8. To address and bring to the mainstream of the contemporary societal discourse, the narratives concerning people, issues and concerns that are often marginalised
9. To identify new talents, movements, discourses and trends in various fields of knowledge and creativity from different regions and languages
10. To institute various awards to recognise talents and achievements in fields falling under the mandate of ILF Samanvay
11. To bring out relevant publications and other cultural productions, and offer mentoring programmes as and when required
12. To enter into creative collaborations with like-minded agencies across the country and abroad in various verticals
13. To bring more children, youth, women and special communities into the festival space
14. To curate programmes and publications in a way that would establish and communicate the design integrity of the festival
15. To contribute thoughts, ideas and collective action towards developing a national cultural policy that is cohesive, appreciative of diversity, inclusive in nature, non-hierarchical; to inspire effective arts administration, and to nurture the material cultures of our country
16. To awaken the aesthetic and political sensibilities of creative and critical communities, the media and audiences, in tune with the times
17. To bring international critical, creative and media attention on contemporary Indian cultural sites and developments
18. To create a sustained audience, critical appreciation and reception for innovation in contemporary Indian literature, arts and other fields of thought and expression.
19. To facilitate active sensitisation about the multiplicity and continuity of linguistic and cultural forms and practices of India
20. Create documentation and methodologies of dynamic archiving on cultural practices in India, on the historical movements in literature, art and performance, towards the making of a relevant political sensibility and a new aesthetics.

ANNUAL THEMES

ILF Samanvay takes up a specific theme every year, and also chooses a few focal languages drawn from different regions of the country. This is to ensure the continuity of cultural experience on the one hand, and to enable a democratic representation of the country's diverse linguistic fields within the frame of the festival, through years. Care is taken to interpret and translate the theme in all its nuances through the sessions of the festival, even as they expand the mandate of ILF Samanvay, in terms of reunderstanding 'language' in the fast-changing Indian context.

INDIA HABITAT CENTRE AS THE ILF SAMANVAY PORT

The India Habitat Centre, New Delhi, was conceived to provide a physical environment which would serve as a catalyst for a synergetic relationship between individuals and institutions working in diverse habitat-related areas thereby maximising their total effectiveness. To facilitate this interaction, the Centre provides a range of facilities. ILF Samanvay has been conceived as an annual celebration of writing in Indian languages hosted on the IHC campus in the Lodhi area in New Delhi. The festival aspires to align itself with the IHC's vision of habitat-formation in terms of building and housing an institution facilitating transformative conversations among languages, cultures, creative spaces and communities in India. ILF Samanvay is instituted with a vision to scale up to become a cultural landmark in the thoughtscape of Delhi and the country at large. Delhi's culturally fertile soil provides a natural ground to germinate and grow the multidynamic aspirations of ILF Samanvay. That November, when the festival falls every year, gifts Delhi with a very pleasant weather is another reason why all roads must lead to the ILF Samanvay venues at the India Habitat Centre. Website: http://www.indiahabitat.org/

ILF SAMANVAY FESTIVAL FRAMEWORK

ILF Samanvay is organised annually in the month of November mainly at the India Habitat Centre, New Delhi, and other outreach venues according to the festival requirements. Its general frame involves the following verticals, which may be expanded, and developed into full-fledged programmes and projects.

Readings, Conversations, Discussions
Arts and Curatorial Work
Books and Events
Awards and Recognitions
Workshops and Translation Programmes
Food for Thought and Cuisine for the Soul
Social Responsibility and Outreach Programmes
Performances, Discourses and Convergences

INDIAN LANGUAGES: A REFLECTION IN THE CONTEXT OF ILF SAMANVAY

The stated mandate of ILF Samanvay is to nurture the strengths and profundities within, and interactive spaces among, the languages of India. Even as it addresses the specific concerns of India's written and oral languages and literary traditions, it furthers the scope of the term 'Indian Languages' by interpreting and exploring the concept of 'language' beyond the limits of verbality, and by bringing in the visual, musical, performative, technological idioms into its purview. This eclectic, interdisciplinary vision of culturality allows several discourses and epistemologies relevant to the times to be brought into the framework of ILF Samanvay through the media of languages. With the festival verticals including the panels and workshops, this festival space may lead to the development of a larger culture conservatory in the country.

Today, all Indian languages—verbal as well as transverbal—face the pressing need to forge expressions that would tie their contemporaneity with the abiding splendours of this variegated land. In the market square of ideologies, our languages must seek and plant seeds of genuine friendship— seeds like these words from a poetic movement that had inspired the length and breadth of the subcontinent for centuries, and continue to connect the citizens of modern India in a radical legacy of nonchalant engagement with the play of time and space:

ऐसी वाणी बोलिये , मन का आपा खोये

अपना तन शीतल करे,औरन को सुख होये।

— Kabir

Speak words so selfless,
they peel the ego's shell--
words which cool your body,
give pleasure to the rest.

— English translation by Aman Nath

नेही बोल्ली बोल्लो, जिस च घमंड निं होऐ,

अपने मन ठंड पावै, दुएं तै बी सुखदाई होऐ ।

— Dogri Translation
by Lalit Mangotra

നീയുരിയാടും വാക്കുകളാലെ
അഹമഴിയട്ടെ,
ഉടലാറട്ടെ,
അപരർക്കും സുഖമാവട്ടെ

— Malayalam Translation
by Anita Thampi

ஆன்மாவிலிருந்தா தனமுனைப்பை
நீக்கும் பொருட்டு
நம் உடலை அமைதி தழுவும் பொருட்டு
பிறர் மகிழும் பொருட்டு
அமைய வேண்டும் நம் மொழி ..

— Tamil Translation
by Salma

এমন কথা বলো, যেন অহং ঝরে যায়
নিজের শরীর শীতল হয় অপরে সুখ পায়

— Bangla Translation
by Subhro Bandyopadhyay

ہو نہ انا بھی ذرا کہ کرو طرح اس بات
رکھو خوش کو اوروں تم رہو سے چین خود

— Urdu Translation
by Sohail Hashmi

ਐਸੀ ਬਾਣੀ ਬੋਲੀਏ, ਮਨ ਕਾ ਆਪਾ ਖੋਇ।।
ਆਪਣਾ ਤਨੁ ਸੀਤਲ ਕਰੈ, ਅਉਰਨ ਕੋ ਸੁਖਿ ਹੋਇ।।

— Punjabi Translation
by Vanita

असेअसावेबोल
ढळेमाझेमीपण
करी शीतल तन
तोषवीइतरेजन

— Marathi Translation
by Pradnya Daya Pawar

Kabir's verse translated by poets in different languages across time and space, come together on this page in all their visual variance as a metaphor of the play of cultural companionship that India offers the world in these fragmented times. Yet, that is only an intimation of what India can offer the world today, for, it is not only such verbal and scriptal forms that make languages in this country. The precise dive of the white-breasted kingfisher, the types of ripples that pebbles create on various waters, the patient lines of the black ants, the yellows and sweets of the mango season, the sculpted musculature along the back of a tiger in wait for its prey, the rhythm of the body to the tunes of human thoughts and emotions—all these and more have been long acknowledged and received as full-fledged sites of expression and meaning-making in these parts. Hence, it makes perfect sense when Amrita Pritam says,

the sun came to my doorstep today
and asked for an ember
to kindle his own fire.

— Translated from the Punjabi by Arlene Zide

In this many-splendoured land, every language thus bears witness to an invisible cultural matrix. ILF Samanvay promises, manifests and projects a design that visualizes the interflow of eight rivers of activities. While the festival envisions a scale up in terms of locations and editions, the anchoring event would be at the India Habitat Centre campus in New Delhi. This master programme envisages eight tangible venues across the IHC campus as well as 8 thematic intangibles within the festival, each named after a river. Each river beginning with a letter of the word SAMANVAY written in English, represents a particular direction and spirit of the festival. The curatorial alignment of a venue and a theme within the frame of the festival shows the aspiration of ILF Samanvay towards transforming its cultural intervention into a visible historical marker. Thus embodying a curious interplay of the tangible and the intangible within and about each of the names, Sabarmati, Alaknanda, Mahanadi, Amaravati, Narmada, Vaigai, Ajay and Yamuna, the festival brings an extraordinary experience of the different regions of the country collaborating in a profound and intensely beautiful play of interculturality. These eight streams incessantly flow in and out of one another through the vision, formation and direction of ILF Samanvay; they are hoped to be understood and lived in myriad ways through different editions and future manifestations of the festival.

ILF Samanvay appreciates that the intangible fibres of India's history ceaselessly affect, thrill, and transform the everyday lives of its citizens, as well as inspire the world at large in multdynamic ways. Its testimony gathers a multitude of voices from many chronicles and geographies. It immerses itself in the song of a wandering minstrel, a whirling dervish, a rambling sufi, a bhakti poet, a child monk. But it also analyses how the Indic cultural space has given speech, pause and silence to a leader, a criminal, a quester, an assaulted at once. It acknowledges that the native memories of this region have remained untainted by the homogenising agendas of today's politics, thus always offering its speakers epiphanic chances of recovery and dream. ILF Samanvay aligns itself with the world's most resonant voices that transcend the territorial, nationalist, and economic limits of our modernities. It takes upon itself to bear witness to these voices that would manifest into a wall of resistant cries, capable of upturning empires at critical junctures. In bewildering times, it vows to raise its voice in readiness to lead the peoples of this extraordinary land into a certain samanvay, a synchronised song of belonging.

FESTIVAL DIRECTOR'S NOTE

Rakesh Kacker

Festival Director, ILF Samanvay

ILF Samanvay, the Indian Languages Festival initiated by the India Habitat Centre, turns five in November 2015. Through this festival, we celebrate a nation with a pluralistic identity, which manifests itself through umpteen languages, spread over a vast and varied, culturally vibrant geographical land mass. It resonates with a rich multilingual, multicultural and evolving heritage that it has been carrying over centuries. Language here is embedded with nuances characteristic of the particular people who engage with it—it is expressive of their feelings, gestures and sentiments.

ILF Samanvay thus reaffirms the idea that one's language not only conveys feelings but also connects one with so many, brings them together into a sense of harmony in diversity.

The relationship thus established through words is often beyond words, and hence the festival invokes in its unfolding many a transverbal discourse and practice. The festival engages with the original seamlessness of different times, separated only by the written histories. It incorporates within itself the act of conveying thoughts into word, melody, movement. Thus, the festival undertakes a major task of enabling a great learning of what a language attempts to convey in its entire complexity.

ILF Samanvay, the IHC Bharatiya Bhasha Mahotsav, is not a mere celebration of the diversity that Indian languages encapsulate. It is also a profound exploration and resurrection of a plethora of vernacular languages of India that find expression through innumerable literary and non-literary genres and personalities. The festival seeks to visit and explore the beauty of the Indian languages and the cultures that engender them. We endeavour to feed the incessant inquisitiveness of creative and inquiring minds across the country by establishing a sustainable platform to nurture the inexplicably wondrous relationship between the writer and her readers.

Hearty thanks to our creative director, team, advisors, authors and artists, well-wishers, partners and supporters who have come forward with their tremendous enthusiasm to help us with this initiative.

CURATORIAL NOTE

INSIDER/OUTSIDER: WRITING INDIA'S DREAMS AND REALITIES

Rizio Yohannan Raj

Creative Director, ILF Samanvay

In his editor's "Introduction" to the groundbreaking anthology, New Indian Writing (1974) Adil Jussawalla writes: "It has been said that the Indian personality isn't well integrated, and that, unlike the Western, it fails to make a coherent synthesis of different elements in its experience. It must be remembered that the elements the Indian is expected to synthesize are more various and further apart from one another than any within the national experience of a contemporary Westerner."

Further commenting on the plight of the Indian writer who has to deal with a world where religious ritual co-habits with scientific experiment, astrology stays alongside astronomy, asceticism does not exclude sexual pleasure, Jussawalla says: "A dissociated sensibility is at work and the metaphor of dismemberment is one of its products."

Four decades, a National Emergency, a few space missions, wars, Bookers, riots, and many celebrations of the new glocal hence, the Indian writer is still faced with the same predicament of being a critical insider and a creative outsider to his milieu, one with a 'dissociated sensibility'. ILF Samanvay, the annual Indian Languages Festival of the India Habitat Centre has since its inception been keenly conscious of, and open about, such conflicts involved in the culturescape that forms its mandate. In fact, the festival's inaugural edition (2011) was a meta-exploration of sorts that tried to address the problematic of bringing various literatures under the master signifier, Indian. The subsequent themes 'Boli, Baani, Bhasha: Gaon, Kasba, Shehar' (2012), 'Jodti Zubanein, Judti Zubanein: The Language Connections' (2013), and 'Bhashantar, Deshantar: Translation/Transnation (2014)' continued this inquiry through different routes and figures.

The fifth edition of the IHC Indian Languages Festival is scheduled from November 26-29, 2015, and is themed *Insider/Outsider: Writing India's Dreams and Realities*. This theme emphasises the liminality of the creative individual in any given context. All the sessions explore this notion quite intensely, thus lending the festival a uniquely organic and sustainable design.

While the changes ushered in by the pace of our Age many a time give rise to a sense of bafflement, incomprehension and a dreadful sense of uncertainty to the commoner, it also offers a great promise of liberation of thought and expression to her. It is against this double-edged context, that ILF Samanvay 2015 attempts to understand the contemporary writer as an Insider/Outsider. The festival thus presents itself as a dynamic site of relevant thought and collective action towards transforming the hour of terror into a moment of choice.

ILF Samanvay is a contemporary call to reawaken the Indian genius for cultural co-living, cooperation and commemoration. In 2015, at its fifth edition, the festival for the first time promises, manifests and projects a design that visualizes the confluence of eight rivers of activities happening at different venues across the India Habitat Centre campus in New Delhi— The Portal of Beginning, the Trans-verbal Corridor, the Inner Courtyard of Words, the Heart of the Discourse, the Studios of Sounds, the Backend Workshops, the Foyer on the Edge, and the Inner-Outer Stage. This spatial flow runs parallel to eight intangible facets of the festival—politics/aesthetics, insider/outsider, languages/texts, awards/recognitions, translation/transcreation, exercises/experiences, agents/change makers, yes band/young at heart. Each river beginning with a letter of the word SAMANVAY written in English, represents a particular direction and spirit of the festival. The first seven of these—Sabarmati, Alaknanda, Mahanadi, Amaravati, Narmada, Vaigai, Ajay also align with the seven colours of the spectrum, with the final Y—the profile of the festival and Delhi's own Yamuna—taking on the possibilities offered by white, black and the VIBGYOR as a whole. Thus embodying a curious interplay of the tangible and the intangible, the festival brings an extraordinary experience of the different regions of the country collaborating in a profound and intensely beautiful play of interculturality. Eight streams thus incessantly flow in

and out of one another through the vision, formation and direction of ILF Samanvay; they are hoped to be understood and lived in myriad ways through the future editions of the festival.

In an endeavour to emphasise its aspiration to influence India's cultural destiny vis-à-vis its variegated politicality on the one hand and the destiny of humanity at large on the other, in its fifth year, the festival has been reconceptualised to reflect the responsibility of Indian writers, artists and other creative thinkers to transform the multi-centred country into a space of true cultural camaraderie. The way our languages—oral as well as written, verbal as well as trans-verbal—have remained performative, mutually interactive and culturally connected, despite all pressure to function under centralised powers, is awe-inspiring. This terrific play of resistance has been the greatest illustration of how culture continues beyond narrow political/polemical contexts. Hence, while staying within the very phrase 'Indian Languages', our languages ironically offer their most silent yet strongest resistance to be subsumed under the myth of homogeneity embedded in any construct of a single Indian brand.

Thus, the new design of ILF Samanvay and its physical, intellectual, and virtual sites manifest a profound concern about how creative individuals and communities can think and play themselves out freely, yet responsibly, in our paradoxically homogenising and fragmenting times. ILF Samanvay 2015 with the theme Insider/Outsider is thus an urgent call to reawaken the Indian genius for cultural cooperation—a call to retain our primal cultural diversity within our contemporary national unity.

A vibrant yet nuanced initiative to facilitate genuine comradeship at the intersections of Indian languages, ILF Samanvay celebrates the diversities embedded in the transnational matrix of the country. Through multiple verbal as well as trans-verbal media, and various modes of translation, the festival interprets Indian Languages beyond word-limits and explores the socio-historical connections among the idioms of literature, visual arts, philosophy, music, performance, and technology. Towards fulfilling this larger vision of creativity and institutionalising its enterprise, the inclusive framework of this edition of ILF Samanvay presents a range of interconnected verticals that hold together as eight rivers from different geographies of the country, eight colours which form the spectrum and white light; it includes panel discussions and readings, workshops, performances, art, book events, awards and contests, food, and outreach.

This coming together, this living together, this remembering together seem crucial for our times that demand from creative spaces a collective strength to hold forth, resist, survive and thrive. Ghalib's words must tell us of this power that the creative artist must embody, to remain the critical insider/outsider of every epoch, since the beginning of human time:

Shedding tears of blood is no game;
A strong heart, a steady nerve, are needed.

At ILF Samanvay, our team holds that the countdown is not a set of numbers reminding one of a future festival date, but the very way we live and march on today, this moment… We hope, audiences on the ground as well as those across the globe witnessing the live streaming of the sessions, would relate with these concerns and joys, anxieties and aspirations, embedded in the celebration of Indian languages at the fifth edition of the IHC Bharatiya Bhaasha Mahotsav, ILF Samanvay 2015. Salutes!

WHAT THEY THINK ABOUT ILF SAMANVAY...

I have found ILF- Samanvay to be thoughtfully conceived, meticulously crafted, attentive to linguistic and literary diversity, as well as a plurality of perspectives, without compromising on that aspect so crucial to all creative and intellectual dialogue: intimacy. In a melee of hastily cobbled-together, often indistinguishable lit fests, it stands apart.

Arundhathi Subramaniam
Poet, Critic

I greatly appreciate the innovative character of the festival, providing openings in many directions

Aijaz Ahmad
Writer, Educationist
(Distinguished Visiting Prof of Comp Lit and Critical Theory at University of California, Irvine)

Structured and inclusive approach to the Indian literatures make it stand out as a unique creative space. Its celebration of multi-vocal voices and its understanding of the contemporary pulse are important to our times.

Namita Gokhale
Writer, Publisher, Festival Organiser
(Co-Director, Zee Jaipur Literary Festival)

Last century saw the print cartoon extending to animated films; more recently into graphic literature and graphic reportage. ILF Samanvay is going where the cartoon is – into unchartered terrains where image, text and voice meet and debate.

EP Unny
Cartoonist, Writer
(Chief Political Cartoonist,
The Indian Express)

The location of ILF Samanvay in the multi-lingual Indian culturescape is extraordinary—its festival platform fulfils the deepest aspiration of different communities in India to connect and engage with one another through the organic contexts of their own languages and modes of exchanges. A truly unique space!

Salma
Tamil Writer and Activist

ILF Samanvay seems the promise as well as embodiment of a space that values the autonomy of artists and thinkers. Humbled to be in as a visual artist.

Riyas Komu
Artist, Curator, Documenter
(Co-founder and Director of
Programmes, Kochi Biennale
Foundation)

ILF Samanvay is a literary festival with a difference: it is a celebration of Indian languages and literatures, a spectacular assertion of our rich creative and intellectual diversity and of the inviolable right to free expression in the country.

K. Satchidanandan
Poet, Translator, Critic
(National Fellow, Institute
of Advanced Studies, Shimla)

ILF Samanvay is an exciting space of ideas that expands the notion of language beyond the spoken or written and delves into the realm of it being a medium of expression. In the context of India it brings an invaluable paradigm to understand and exchange various shifting perspectives of our present times.

Mandeep Raikhy
Dancer, Choreograher
(Managing Director, Gati Dance
Forum, New Delhi)

Through such initiatives as ILF Samanvay, India will be able to talk to itself without a Tower of Babel situation!

Aman Nath
Architect, Heritage Conservationist
(Co-Founder and Chairman,
Neemrana Non-Hotel Hotels)

ILF Samanvay is that different kind of literary and creative space where you know that each time you go, you will meet new writing from the Indian languages in all its glory.

Urvashi Butalia
Feminist Publisher, Activist
(Publisher, Zubaan)

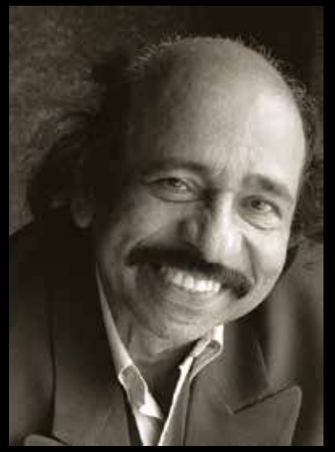
ILF Samanvay -- a rich blossoming of languages and voices revealing the many-rooted present in which we live and move and have our being.

Meena Alexander
Poet
(Distinguished Professor of English, Graduate Center/ Hunter College, City University of New York)

ILF

samanvay

Awards



Jury Chair K Satchidanandan says:

"Perumal Murugan's Madhorubhagan (One Part Woman) is a rooted and passionate work of fiction that narrates with searing intensity and unsparing clarity the story of a relationship caught between the dictates of social convention and the tug of personal anxieties. This historian of the Kongu region of Tamil Nadu has brought into play his lyrical imagination, linguistic skill and lexical knowledge in this honest exploration of the tyranny of caste and the pathology of a community. Inspired by local folklore and history, this great work of fiction dreams of a secular future for communities in India that remain hostage to the ways of the past. It is an imaginative contribution by a versatile writer and scholar to the collective struggle for a new India free from the oppression of caste and enslaving conventions."

ILF SAMANVAY BHASHA SAMMAN 2015

Tamil Writer Peruman Murugan's novel *Madhorubhagan* has bagged the fourth ILF Samanvay Bhasha Samman, the prestigious annual award instituted by IHC's Indian Languages Festival Samanvay, Samanvay. The award for 2015 was decided by an eminent jury chaired by K. Satchidanandan, and included as its other members Sachin Ketkar, Manglesh Dabral, Mitra Phukan and Arundhathi Subramaniam. The Jury selected Madhorubhagan after a detailed process of inviting nominations from five focal languages of ILF Samanvay 2015– Tamil, Marathi, Bangla and Dogri. These nominations were then screened by the Award Advisors and a final selection was made by the Jury from the final shortlist.

Responding to the award announcement Perumal Murugan gave this statement:

"The Samanvay Award for *Madhorubhagan* is a modern recognition given to Tamil, a classical language with a long and unbroken literary tradition. This recognition, bestowed on my language at an unfortunate moment, will, I hope, be a shining gem rather than an unsightly wart. I wholeheartedly thank everyone who made this possible. Constrained by force of circumstance to act as the shadow of Perumal Murugan, I feel honoured by this award. I dedicate the Samanvay Award to the lotus feet of the almighty lord Madhorubhagan. "

— P Murugan

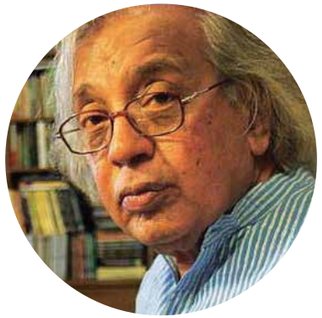
The award ceremony is scheduled between 6.30 pm and 7.30 pm on Saturday the 28th of November at at Amaravati, the Plaza Steps, India Habitat Centre, New Delhi.

THE DEBUT VANI-SAMANVAY DISTINGUISHED TRANSLATOR AWARD

Eminent Malayalam poet and translator Attoor Ravivarma has been named the winner of the debut Vani-Samanvay Distinguished Translator Award. The annual award is jointly instituted by the India Habitat Centre and Vani Foundation.

The award for 2015 was decided by an eminent six-member jury that included writer, publisher and Jaipur Literary Festival co-Director Namita Gokhale, Hindi poet Ashok Vajpeyi, writer and Creative Director of ILF Samanvay Rizio Yohannan Raj, IHC Programmes Director Vidyun Singh, NBT Director and writer Rita Choudhury, and writer-scholar Rita Kothari.

Namita Gokhale
Jaipur Literary Festival co-Director



Ashok Vajpeyi
Hindi poet

Aditi Maheshwari Goyal
Secretariate-in-chage

Vidyun Singh
IHC Programmes Director

Rita Choudhury
NBT Director and writer

Rita Kothari
Writer-Scholar

Rizio Yohannan Raj
Writer and Creative Director of ILF Samanvay

The Jury selected Attoor Ravivarma for the award worth INR 1,00,000 after a detailed process that included a nomination stage and an evaluation stage. The criteria considered were the following:

- **Impact of the translator's work on the target language**
- **Critical acclaim received and the quality of translation**
- **Sustained contribution and the duration of engagement in the field of translation**
- **Motivation of the translator and the contemporary and political relevance of the work**
- **The volume of work and contribution**

Rakesh Kacker

Announcing Attoor Ravi Varma as the winner of Vani-Samanvay Distinguished Translator Award 2015, the Director of India Habitat Centre, Rakesh Kacker, and the Chairman of Vani Foundation, Arun Maheshwari said in a joint statement:

"We are delighted that this significant award has come to become a reality in a very short period. The addition of this award to the IHC's and Vani Foundation's range of activities in the context of ILF Samanvay will help enrich our respective organisations as well as the festival and its institutional mission. The award is committed to celebrate Indian translators who have tirelessly dedicated themselves to not only translating between two languages, but also bridging two cultures. We feel privileged to bestow this honour on Attoor Ravi Varma, the recipient of the first Vani-Samanvay Distinguished Translator Award, and extend our heartiest congratulations to him."

Arun Maheshwari

Responding to the award announcement, Attoor Ravi Varma, 84, said that he was very happy for having been selected for the first Vani-Samanvay Distinguished Translator Award. He expressed his willingness to personally come and receive the award. The award ceremony is scheduled between 6.30 pm and 7.30 pm on Saturday the 28th of November at the Plaza Steps, India Habitat Centre, New Delhi.

From among the eleven nominated translators, Attoor Ravi Varma, Pratibha Dave and Lakshmi Holmstrom emerged as the first three names vis-à-vis the criteria considered.

Attoor Ravivarma and Rizio Yohannan Raj

Speaking of Attoor's work, Rizio Yohannan Raj, Jury Member representing the Southern region and Creative Director of ILF Samanvay said:

"Attoor is one of the pioneers of modern Malayalam poetry, and is renowned for his pithy style that matches the intensity of his thought. Though he is well recognised as a poet, the consistent contribution he has been making to facilitate profound cultural exchanges between Tamil and Malayalam through his translations of works ranging from Tamil Sangham poets to young Tamil writers of today has not yet been quite known to the world, despite the awards that he has got from the Kerala Sahitya Akademi and the Kendra Sahitya Akademi. His remarkable felicity, versatility and sensitivity in dealing at once with ancient love poetry and radical contemporary voices in fiction, on the one hand, and the political relevance of his choices in translation on the other have made him emerge as a natural claimant of this Award. We are delighted that the first Vani-Samanvay award has a recipient of Attoor Ravivarma's standing and calibre. We hope the institution of this award will encourage more and more translators to work directly between Indian languages without the mediation of English or Hindi, thus contributing to the creation of an organic culturescape in the country."

Attoor's major translations from Tamil to Malayalam are:

- J. Chila Kurippukal (Sundara Ramaswami, Novel)
- Oru Pulimarathinte Katha (Sundara Ramaswami, Novel)
- Nale Mattoru Nal Mathram (G.Nagarajan, Novel)
- Randaamyaamangalutekatha (Sama, Novel)
- Puthunaanooru (Poems of 59 Modern poets)
- Bhakti Kavyam (Translation of Nayanars and Azhvars)

The following eleven nominations made it to the long list:

1. Attoor Ravi Varma (Tamil-Malayalam)
2. Basudev Das (Ahomiya-Bangla)
3. Hundraj Balwani (Sindhi-Gujarati)
4. Jerry Pinto (Marathi-English)
5. Lakshmi Holmstrom (Tamil-English)
6. Monalisa Jena (Ahomiya-Odiya)
7. Nishan Singh (Hindi-Manipuri)
8. Pratibha Dave (Marathi-Gujarati)
9. Ram Shankar Dwivedi (Bangla-Hindi)
10. Santhosh Alex (Malayalam-Hindi)
11. Sushant Jha (English-Hindi)

Maruvili, poet and script writer Anvar Ali's documentary film on Attoor Ravivarma will be screened at ILF Samanvay on 29th November.

ILF

samanvay

Festival Design

A Contemporary Call to
Reawaken the Indian Genius
for Cultural Cooperation.
A Celebration of Languages!

ILF Samanvay promises, manifests and projects a design that embodies the interflow of eight rivers of activities. Even as the festival envisions its growth into various locations and editions, the anchoring event at the parent port of the India Habitat Centre in New Delhi envisages eight venues across the campus as well as eight discursive streams within the festival, each named after a river. This master programme understands each of these rivers beginning with a letter of the word SAMANVAY written in English, as representing a particular direction and spirit of the festival. This curatorial alignment of a discourse and a venue within the frame of the festival shows the aspiration of ILF Samanvay towards transforming its cultural intervention into a visible history marker. Thus embodying a curious interplay of the tangible and the intangible within and about the nomenclatures, Sabarmati, Alaknanda, Mahanadi, Amaravati, Narmada, Vaigai, Ajay and Yamuna, the festival brings an extraordinary experience of the different regions of the country collaborating in a profound and intensely beautiful play of interculturality. These streams incessantly flow in and out of one another through the vision, formation and direction of ILF Samanvay; they are hoped to be appreciated and lived in myriad ways through different editions and future manifestations of the festival.

ILF Samanvay is organised annually in the month of November, and its current frame involves the following verticals, which may be expanded, and developed into full-fledged programmes and projects.

Readings, Conversations, Discussions
Arts and Curatorial Work
Books and Events
Awards and Recognitions
Workshops and Translation Programmes
Food for Thought and Cuisine for the Soul
Social Responsibility and Outreach Programmes
Performances, Discourses and Convergences

SABARMATI ... THE SEMINAL PLACE

ALAKNANDA ... ART & ARTICULATIONS

MAHANADI ... MUSE & MUSINGS

AMARAVATI ... ACKNOWLEDGING THE GENIUS

NARMADA ... NEWER HORIZONS TO EXPLORE

VAIGAI ... VERITABLE WORKSHOPS

AJAY ... THE ACTIVE TEAM

YAMUNA ... YEARNING FOR MORE

Insider/Outsider:
Writing India's Dreams and Realities

ILF

samanvay

5th Edition of the Annual
IHC Indian Languages Festival

The following pages would show the interconnections of the tangibles and intangibles within the framework of ILF Samanvay 2015

SABARMATI ... THE SEMINAL PLACE

THE VISION

Kabir Says,
Only one in a million awakens to this,
But when he does, he gives up what is tainted
And joins the incorruptible

trans: Vinay Dharwadker

THE PROMISE

Readings, Discussions, Conversations

Sabarmati is the inspirational core, the site where we begin to imagine and realise ILF Samanvay as a thoughtscape, a breeding ground of transformation. The festival vertical of Sabarmati sees thinkers, writers, artists, performers in readings, conversations, and discussions.

THE SPACE

The Portal of Beginnings

One enters the festival through the twin play of hope and resistance— here, Riyas Komu's poignant artwork
On International Workers' Day, Gandhi from Kochi offers a parallel to the story of Hir, the ageless androgynous, itinerant storyteller— the insider/outsider of a mascot who embodies the spirit of ILF.

THE MOVEMENT

Politics/Aesthetics

Sabarmati is where it begins—the red threshold of revolution, aligned with the root chakra on the human-body architecture of ILF Samanvay 2015.With Gandhi as our symbol of faith, struggle and courage to experiment in these unsettling times, we enter the Insider/Outsider earth of writers, artists, performers.

ALAKNANDA ... ART & ARTICULATIONS

THE PROMISE

Arts and Curatorial Work

Alaknanda marks the realisation of the spectrum of experiences ILF Samanvay presents. In an effort to understand and manifest language beyond the moment and source of inspiration as well as the limited verbal play, ILF Samanvay creates a corridor of transverbal discourses, a true space of arts and curatorial work to interpret culture variously.

THE SPACE

The Transverbal Corridor

Progress into the corridor of expressions: Shankar cartoons curated by EP Unny, RK Laxman cartoons curated by Christel Devadawson, V Ramesh's Bhakti series of paintings, Gati Yellowline's six short films on performance and urban space, Curator Kanika Anand's performance photography series: *You see me see you*, Riyas Komu's film *'Grave'*.

THE MOVEMENT

Insiders/Outsiders

Alaknanda brings forth the twin problematic of authority/ vulnerability in various sites of knowledge and creativity. The theme *Insider/Outsider: Writing India's Dreams and Realities* is explored through sessions that deal with Gender, Caste, Children, Delhi's Heritages, Nations, Technology etc. The sacral region of ILF Samanvay, it opens out a spectrum of festival colours and discourses.

THE VISION

I am sinner,
I am saint. I am the beloved and the
betrayed. I have no joys that are not yours, no
Aches which are not yours. I too call myself I.

"An Introduction"
Kamala Das

MAHANADI ... MUSE & MUSINGS

THE PROMISE

Books and Events

Mahanadi is the great stream of textuality that intrigues and fires up ILF Samanvay. Sessions and programmes featuring the four focal languages of 2015—Bangla, Dogri, Marathi, Tamil—feature here. It is also the illumined world that the festival offers the bibliophile– of muses, musings and book-related events. The bookstalls and book signing corners are also marked herein.

THE SPACE

The Inner Courtyard of Words

This flowing space representing verbality is made of the line of bookstalls as well as the courtyard behind the Amphitheatre where the muses lead one to. This luminously continuing space is connected on the one side to the main stage of the festival and on the other side to the Plaza Steps where the book launches and award ceremonies happen.

THE MOVEMENT

Languages/Texts

Mahanadi brings forth the question of languages and texts vis-à-vis verbality. It is the solar plexus of ILF Samanvay from where all its linguistic urges and passion for literary expressions spring. In this luminous inner courtyard of the ILF thoughtscape, the focal languages of the current year are displayed through specific motifs and alphabets. The focal languages sessions fall under the code of Mahanadi.

THE VISION

Tamil is without land
Kinship is without name
... .
Fling away the footprints, the voice. Only sow words.

"Untitled", Cheran

AMARAVATI ... ACKNOWLEDGING THE GENIUS

THE PROMISE

Awards and Contests

Amaravati reflects our commitment to the cause of languages in India. Awards: ILF Samanvay Bhasha Samman for the best book published in the last five years in the focal languages, and Vani-Samanvay Distinguished Translator Award instituted jointly with Vani Foundation. HIR Youth Poetry Contest and Hir-e-Pithara Twitter poetry contest are parts of our talent search this year.

THE SPACE

Awards and Contests

Amaravati reflects our commitment to the cause of languages in India. Awards: ILF Samanvay Bhasha Samman for the best book published in the last five years in the focal languages, and Vani-Samanvay Distinguished Translator Award instituted jointly with Vani Foundation. HIR Youth Poetry Contest and Hir-e-Pithara Twitter poetry contest are parts of our talent search this year.

THE MOVEMENT

Awards/Recognitions

Tamil Writer Peruman Murugan's novel *Madhorubhagan* (One Part Woman) bags the fourth ILF Bhasha Samman, and Attoor Ravivarma wins the debut Vani-Samanvay Award. These selections mark the depth of inquiry of this space towards the development of a democracy of languages—Amaravati is the very prana of the enterprise of ILF. The HIR contests manifest the promise of growing and nurturing talents, which is at the heart of the festival.

THE VISION

Grapes,
As vineyard wenches crush them underfoot,
Aspire to greater glory,
After more penance,
and a period of silence and seclusion
in a dark cellar.

Song of Rubbish
Arun Kolatkar

NARMADA ... NEWER HORIZONS TO EXPLORE

THE PROMISE

Workshops and Translation Programmes

Narmada is the middle stream of translation and transcreation at ILF Samanvay. Apart from two specific sessions focussing on the practice of translation and on building a sustainable ground for translation in the country, and a reading session of Bhakti poetry in translation, a translation project has been initiated in collaboration with the School of Translation Studies and Training, IGNOU

THE SPACE

The Studios Of Voices

The Experimental Art Gallery is the centre for workshops and translation projects at ILF Samanvay. Apart from the IGNOU project, *Marwili*, a film on the Vani-Samanvay Distinguished Translator Award winner Attoor Ravivarma, directed by Anvar Ali, will also be screened in this studio where varied voices exchange ideas and ethos.

THE MOVEMENT

Translation/Transcreation

Narmada explores the possibilities of understanding and practising translation as a process of 'transformation' for the source as well as the target spaces, in the pluralistic Indian context. Aligned with the throat chakra, the voice is in focus here. So, is the colour blue that must lend a new dimension to the horizon of a text in one language, as it gets translated/transcreated in another language, verbal or transverbal.

THE VISION

If you come, you'll rejoice to see
All the pebbles have turned to garnets
Glowing,
A rose is growing from the stone!

Tongue of Stone
Fahmidah Riaz, trans: M A R Habib

VAIGAI ... VERITABLE WORKSHOPS

THE PROMISE

Food for Thought and Cuisine for the Soul

The workshop exercises continue into Vaigai, through newer explorations into the site of language. Food as language is explored at length in this component—a training towards developing a fine taste is implied.

THE SPACE

The Pantry Rooms

Vaigai 1, 2 and 3 are interconnected physical venues as Three spaces—the Margosa Lawns, the Food Plaza, and the Banquet Hall— are aligned with three experiential aspects of ILF Samanvay—mentoring programmes, food festival and storytelling

THE MOVEMENT

Exercises/Experiences

Vaigai is the flow of consciousness in the ILF Samanvay scheme—it represents the close interaction of various exercises and experiences. Hence, Vaigai 1, 2, and 3 are also sites of education, cuisine, and story, inevitably and integrally linked with one another. It is the headspace, the pantry rooms where it is all cooking.

THE VISION

Without a word
I've spoken.
I've presented what
At best was absent

Tukaram, trans. Arun Kolatkar

AJAY ... THE ACTIVE TEAM

THE PROMISE

Social Responsibility and Outreach

Ajay, is the true spirit of ILF Samanvay. It is the alertness of its crew, its volunteers and its resource people towards creating a cultural connective that can act as an agency of transformation in our times. Our resource people visit schools and colleges to facilitate ILF's social mission.

THE SPACE

The Foyer on the Edge

The lounge behind the Amphitheatre also works as the office space of ILF Samanvay. It leads one out onto the public space, reaching out the interactions on the main stage, especially to underserved spaces. The space serves as a connecting foyer between the ILF mainstage and the world at large.

THE MOVEMENT

Agents/Changemakers

ILF Samanvay is an alert and active space, responding creatively to the needs of the time, rather than reacting to them. The quickness implied by the high-frequency violet is a characteristic feature of our proactive team. Not only in the organization of the festival, but also in its outreach, ILF Samanvay remains a people's festival

THE VISION

You laugh,
But I want to know
How would we break the long silence
If we had the same rules?

The Kama Sutra Retold
Sujata Bhatt

YAMUNA ... YEARNING FOR MORE

THE PROMISE

Performances, Discourses, Convergences

Yamuna is where the journey of leads to. The design of ILF Samanvay facilitates a convergence of performances and discourses within the space of this aspect of the festival. All the verticals come together here in a multicentred togetherness, as they do in the space that the city of Delhi provides for people to converge. It helps us forge new performances, initiate new discourses, and choose the dynamics of our communion.

THE SPACE

The Inner-Outer Stage

The Amphitheatre, the main stage of ILF Samanvay and the Stein Auditorium where the closing performance is, are named after Yamuna. The ecological as well as political concerns haunting Delhi and the country at large are considered within and about this inner-outer stage. Priya Ravish Mehra's (In)visible 2 and her work based on the art of rafoogari become the backdrops and anchors of these spaces.

THE MOVEMENT

Yes Band/Young at Heart

Yamuna, Delhi's very own river problematic is the site where the journey that began with Gandhi and Sabarmati would lead one to. Thus the main stage of ILF Samanvay is an inner-outer space—a tentative ground of possibilities. A place where dreams and memories converge, a time that beckons the youth of the city to engage in volunteerism. Y, the profile of ILF is also the name of our blog, our 'yes' outlook, as well as our spirit that questions, 'WHY?'

THE VISION

Where words come out from the depth of truth
Where tireless striving stretches its arms towards perfection
Where the clear stream of reason has not lost its way
Into the dreary desert sand of dead habit

Tagore

ILF

samanvay

Main Schedule

INSIDER/OUTSIDER: WRITING INDIA'S DREAMS AND REALITIES

- **Each session contributes to the exploration of the theme Insider/Outsider and tries to expand the concept of language beyond the 'verbal'.**
- **Day 1 Inaugural evening**
- **Day 2 Explores the possibility of creating a multidynamic methodology to understand and market the continuities of languages and their expressions in the Indic context**
- **Day 3 Features sessions on the focal languages of 2015**
- **Day 4 Attempts to expand the theme with a futuristic vision**

DAY 1 | 26 NOV | THURSDAY

SESSION	TIME/VENUE	PANELIST/S	SUMMARY
Inaugural Evening Keynote Address: The Languages of a Union	6.00-7.15 pm @ YAMUNA Amphitheatre	**Aijaz Ahmad**	Lighting of Lamp| Introduction by Rizio Yohannan Raj, Creative Director | Inaugural Lecture by Prof. Aijaz Ahmad followed by Q&A moderated by Rakesh Kacker, Festival Director
Tribute and Conversation Common People, Uncommon Minds: A Tribute to RK Laxman & A Discussion on the State of Cartoons in India	7.15-8.15 pm @ YAMUNA Amphitheatre	**EP Unny, Krishna Prasad, Christel Devadawson, in conversation with Hartosh Singh Bal**	Apart from paying tributes to the late RK Laxman, this session attempts to explore cartooning as a transverbal Indian language of critical thinking and expression
Evening Performance Soul of the Mountain Songs	8.15-9.00 pm @ YAMUNA Amphitheatre	**Loten Namling, Sonam Dolma, Jamyang Tashi**	Some of the best Tibetan Singers bring to the ILF, songs from the mountains
Dinner for Delegates | 9.00-10.00 pm			

DAY 2 | NOV 27 | FRIDAY

SESSION	TIME/VENUE	PANELIST/S	SUMMARY
Volunteer-designed Session Inside the Exile: An Encounter with Tibet in India Discussion, readings and Q&A featuring Tibetan poets	11.00 am - 12.00 noon @ YAMUNA Amphitheatre	**Tenzin Tsunde** **Bhuchung Sonam** **Tsering Wangmo**	
Dialoging Lives: Two Dalit Autobiographies	12.00 noon – 1.00pm @ YAMUNA Amphitheatre	**Jerry Pinto,** **Urmila Pawar,** **In conversation with Gopal Guru**	Readings from Daya Pawar's Baluta and Urmila Pawar's The Weave of My Life followed by a conversation. Baluta, the first Dalit autobiography,has now been translated into English by Jerry Pinto. This session explores various issues concerning society, language and gender through a male and a female Dalit voice
Lunch | 1.00-2.00 pm			
Breaking Middle Ground: Translatorspeak!	2.00-300 pm @ YAMUNA Amphitheatre	**In conversation Arunava Sinha (Bangla);** **Sachin Ketkar (Marathi);** **AR Venkatachalapathy (Tamil)** **Rakshanda Jalil (Hindi/Urdu)**	Renowned translators from four languages including three focal languages converse with one another on specific issues concerning translating from Indian languages. They will discuss the translator's position as an Insider/Outsider
Building New Grounds for Translation in India	3.00 pm- 4.00 pm @ YAMUNA Amphitheatre	**Urvashi Butalia,** **Ashok Vajpayee,** **Avadhesh Kumar Singh,** **Bulbul Sharma**	A publisher and literary organizer; A writer who has been translated into many languages and an academician who is building a school for translation studies, and a translator converse to explore the possibilities of a strong ground for translation in the country

SESSION	TIME/VENUE	PANELIST/S	SUMMARY
Tea Break and Book Release			
The Performative Body as a Language of Resistance	4.30-5.30 pm @ YAMUNA Amphitheatre	**Navtej Johar and** **Maya Krishna Rao** **In conversation with Anuradha Kapur**	This session is in collaboration with IGNITE! Festival of Contemporary Dance
Architectures of Transgression: On Writing Desire	5.30-6.30 pm @ YAMUNA Amphitheatre	**Margaret Mascarenhas,** **Rosalyn De Mello** **Sudeep Sen**	Three writers in English explore their expression of desire in writing through readings from their latest works and a close conversation
Theme Readings The Writer as Insider/Outsider	6.30-7.30 pm @ YAMUNA Amphitheatre	**K.Satchidanandnan (Malayalam),** **Meena Alexander (English),** **Subhro Bandopadhyay (Bangla),** **Sharmila Seyyid (Tamil), Padma Sachdev (Dogri),** **Ashok Vajpeyi (Hindi),** **Sachin Ketkar (Marathi)** **(KS to moderate)**	Insider-outsider experiences of various poets
HIR Pithara Youth Poetry Contest Hir-e-Pithara Twitter Poetry Contest. Winners Reading	7.30 pm-8.00 pm @ YAMUNA Amphitheatre	**(7+1= 8 poets)**	The Pithara Poetry Contest is going to be a regular feature of ILF Samanvay, where we call for young student poets from the University spaces to drop in one poem each in original in an Indian language in the physical and online pithara. 7 poets will be selected and given certificates and opportunity to read in front of senior poets. One Twitter poetry contest winner will also be given a chance to read 5 twitter poems
Blue Evening Performance	8.00-9.15 pm @ Amaravati Plaza Steps	**Jeet Thayil's Band, "Still Dirty"**	

DAY 3 | NOV 28 | SATURDAY

SESSION	TIME/VENUE	PANELIST/S	SUMMARY
Inside Outside: Who Asks? TM Krishna Unplugged	11.00-12.00 noon @ YAMUNA Amphitheatre	**TM Krishna in conversation with Sadanand Menon**	TM Krishna is a true insider/ outsider to the current establishment of classical Carnatic music. He will explore his radical practices in this session. This session tries to see music as an Indian idiom
Child as Cultural Outsider	12.00-100 pm @ YAMUNA Amphitheatre	**Samina Mishra** **Jerry Pinto** **Radhika Menon** **Ameen-ul-Haque**	A storyteller, a writer and a publisher discuss if we are doing enough for our children. Do we consider them outsiders while we produce books and films, write in the media. What is available for our children to connect with their languages and cultures?
Lunch	1.00-2.00 pm		
Focal Languages Session 1 Tamil The Bound Word: On Creativity and Censorship	2.00-3.00 pm @ YAMUNA Amphitheatre	**AR Venkatachalapathy,** **Kannan Sundaram,** **Sharmila Seyyid, T.M. Krishna**	In the context of the Perumal Murugan case, a Srilankan Tamil writer; a publisher, a translator and academician discuss censorship
Focal Languages Session 2 Dogri Coming to Terms—From the Folk to the Contemporary in Dogri Literature	3.00-4.00 pm @ YAMUNA Amphitheatre	**Balwant Thakur,** **Lalit Mangotra,** **Promila Manhas**	Balwant Thakur will speak of the Dogri Theatre, Lalit about Dogri Literature in its continuity from folk to modern, and Promila about the Folk Song tradition

SESSION	TIME/VENUE	PANELIST/S	SUMMARY
Tea Break and Book Release	**4.00-4.30 pm**		
Focal Languages Session 3 Bangla Beyond Tagore: Towards a Brand New Bangla	4.30-5.30 pm @ YAMUNA Amphitheatre	**Shubro Bandopadhyay,** **Dolonchampa Chakraborty,** **Ramkumar Mukhopadhyay**	This session explores the recent trends in Bangla, the drift away from Tagore and the digital movements, and also sees how the Tagore world negotiates these movements
Focal Languages Session 4 Marathi Marathi Theatre: Playing out India's Dreams and Realities	5.30-6.30 pm @ YAMUNA Amphitheatre	**Iravati Karnik** **Vaibhav Abanve** **Dharmakriti Sumant** **In conversation with Makarand Sathe**	The new theatre movements in Marathi are explored by three vibrant young voices moderated by an older writer and scholar
Award Ceremony ILF Samanvay Bhasha Samman & Vani-Samanvay Award for Distinguished Translator	6.30-7.30 pm @ Amaravati Plaza Steps	**Perumal Murugan** **(ILF Samanvay Bhasha Samman 2015)** **and** **Attoor Ravivarma** **(Vani Award for Distinguished Translator 2015)**	
Evening Performance Carnatic Concert by TM Krishna	7.30-9.00 pm @ YAMUNA Amphitheatre	**TM Krishna exploring the idea of Insider/Outsider through his concert**	

DAY 4 | 29 NOV | SUNDAY

SESSION	TIME/VENUE	PANELIST/S	SUMMARY
Mise-en-scene of Creative Resistance: The Cinema Alternative	11.00-12.00 noon @ YAMUNA Amphitheatre	**Vani Tripathi Tikkoo, Zeishan Quadri, Sudhir Mishra, In conversation with Mayank Shekhar**	In these times when more and more control is being applied on creative fields, what is the scope of alternative cinema as a means of resistance?
The Reflective Side of Technology: Towards Creating Sustainable Idioms.	12 noon-1.00 pm @ YAMUNA Amphitheatre	**Jyoti Narula Ranjan –-thinking - audio Amit Pasricha – imagining visual- Madhushree Dutta Transforming/archiving films In conversation with Come Carpentier**	Jyoti, Amit and Madhusree do extraordinary things with technology. Jyoti's Synthesis Talk features reflective thinking through SoundCloud, Amit does Panoramic photography stretching technology to match human imagination, and Madhusree has 25 years of work experience in Cinema for social change and film archiving Come Carpentier is a senior media thinker
Lunch	1.00-2.00 pm		
Gender in Sexuality: Images in Transition	2.00-3.00 pm @ YAMUNA Amphitheatre	**J Devika, Manabi Bandhopadhyay, In conversation with Shohini Ghosh**	A feminist scholar, a transgender teacher and a gender studies scholar talk about how social image changes as an individual comes to terms with her gender and sexuality
A Passing Witness: A Conversation with Riyas Komu	3.00-4.00 pm- @ YAMUNA Amphitheatre	**Riyas Komu in conversation with Gayatri Sinha**	Riyas Komu's work as an artist, sculptor, curator, art administrator shows a remarkable continuity of artistic and political engagement with the times. He is a passing witness—a traveller who bears witness

SESSION	TIME/VENUE	PANELIST/S	SUMMARY
Tea Break	**4.00-4.30 pm**		
The Southern Bhakti Route	4.30-5.30 pm @ YAMUNA Amphitheatre	**Readings and Introductions to Translations of South Indian Bhakti poetry: Priya Sarukkai Chhabria (Andal from Tamil) HS Shiva Prakash (Vachana Poetry from Kannada) Arundhathi Subramanian (Moderating and reading from multiple poets)**	The Bhakti poets are the true insider/outsiders in the Indic cultural matrix. And the South Indian Bhakti route is not traced so much as the North Indian, and hence this session becomes another of the inclusive facets of the festival
The Continuous/Discontinuous City: Delhi in Their Eyes	5.30-6.30pm @ YAMUNA Amphitheatre	**Aman Nath on Delhi's Architectural Continuity Ayesha Kidwai on Delhi's Linguistic and Cultural Continuity Vijay Dhasmana on Delhi's Ecological Continuity In conversation with Rizio Yohannan Raj**	A heritage conservationist and historian, a writer and humanities scholar and linguist, and an ecologist look at Delhi as a continuing space from the perspectives of tangible, intangible and natural histories
Closing ceremony	@ YAMUNA Amphitheatre 7.00- 7.30 pm	**Distribution of Certificates Rakesh Kacker, IHC Director; Thank You note Rizio Yohannan Raj, Creative Director**	
Closing Performance Sharira (Choreographic Production)	7.30-8.30 pm Stein Auditorium	**Performers: Tishani Doshi and Shaji. Music: Gundecha Brothers, Vocal: Umakant Gundecha & Ramakant Gundecha, Pakhawaj: Akhilesh Gundecha Sound and Lighting: Sadanand Menon**	The last choreographic work of the late Chandralekha

MAIN SESSIONS

DAY 1 THURSDAY 26 NOVEMBER 2015

6.00-7.00 pm @ YAMUNA Amphitheatre

INAUGURAL EVENING

KEYNOTE ADDRESS TITLED THE LANGUAGES OF A UNION BY AIJAZ AHMAD

Lighting the lamp, Introduction by Rizio Yohannan Raj, Creative Director, followed by the Inaugural lecture

Aijaz Ahmad is a Distinguished Visiting Professor of Comparative Literature and Critical Theory at University of California. He also serves on the editorial board of LeftWord, and as Senior Editorial Consultant for the newsmagazine Frontline. He writes in English, Urdu and, much less often, Hindi. He has authored Ghazals of Ghalib; In Theory: Classes, Nations, Literatures; Lineages of the Present; Globalisation and Culture: Offensives of the Far Right; and Afghanistan, Iraq, and the Imperialism of Our Times.His writings are frequently translated into several Indian languages as well as other languages including Chinese, Turkish, Portuguese, Korean, French, and Arabic.

7.00-8.00 pm @YAMUNA Amphitheatre

COMMON PEOPLE, UNCOMMON MINDS: A TRIBUTE TO RK LAXMAN&A DISCUSSION ON THE STATE OF CARTOONS IN INDIA

EP UNNY, KRISHNA PRASAD, CHRISTEL DEVADAWSON, IN CONVERSATION WITH HARTOSH SINGH BAL

E.P. Unny is an Indian political cartoonist. After an education in sciences, he published his first cartoon in Shankar's Weekly, in 1973. Four years later, he becomes professional, first with The Hindu, before working with The Economic Times, and finally The Indian Express Group, where he is currently Chief Political Cartoonist. He is the author of several graphic shorts in Malayalam, of the travel book Spices and Souls: A doodler's journey through Keralaand of Santa and The Scribes: The Making Of Fort Kochi.

Krishna Prasad is an Indian journalist and Editor-in-Chief of the national news magazine Outlook. He has also worked for the Sunday Observer and the Times of India. He was one of the two journalists who broke the cricket match-fixing scandal. He also founded the world's first daily technology newspaper in 2000. Prasad has edited three books; taught journalism on three continents; publishes two globally acclaimed blogs, including one on the media; and is often seen on Indian news TV. He has lectured at the Indian Institute of Management, Bangalore; the National Defence College, New Delhi; and the Lal Bahadur Shastri National Academy of Administration.

Christel R Devadawsonis Professor in the Department of English, University of Delhi, and the author of Out of line: Cartoons, Caricature and Contemporary India. Her thesis was published as Reading India, Writing England: The Fiction of Rudyard Kipling and E M Forster. Christel has edited Jane Eyre and A Passage to India for a South Asian edition of Orient Longman. Christel has also edited a critical anthology on A Passage to India with G. K. Das and Word, image text: Nature and time in literature and the visual arts with ShormishthaPanja and ShirshenduChakrabarti.

Hartosh Singh Bal is the political editor of The Caravan Magazine. As a journalist, he wrote for The Indian Express, Tehelka, Mail Today, and was the political editor of OPEN Magazine. He is also the author of Waters Close Over Us: A Journey Along the Narmada and the co-author of A Certain Ambiguity: A Mathematical Novel which won the Best Professional Book in Mathematics Award from the Association of American Publishers. He is a trained engineer and mathematician.

DAY 2 FRIDAY
27 NOVEMBER 2015

11.00 am -12.00 noon @ YAMUNAAmphitheatre

Inside the Exile: An Encounter with Tibet in India

TENZIN TSUNDUE, BHUCHUNGSONAM, TSERINGWANGMO

Volunteer-designed SessionDiscussion, readings and Q&Afeaturing Tibetan writers in exile

Tenzin Tsundueis a Tibetan poet, writer and activist. Born to a Tibetan refugee family who broke rocks in the road construction work in the Spiti Valley, he studied literature and philosophy from Bombay University and is the author of four books of poetry and stories. He publishes his own books, sells them on his own and is the sole distributor making a living out of his poetry books. Some of his writings have been anthologised and prescribed in universities in India and abroad. He lives in Dharamshala.

Bhuchung D. Sonam was born in Tibet. In exile, he studied at the Tibetan Children's Village School in Dharamshala, a town in northern India. He has published three poetry books, including Conflict of Duality and Songs of the Arrow; a non-fictionYak Horns: Notes on Contemporary Tibetan Writing, Music, Film and Politics; and edited Muses in Exile: An Anthology of Tibetan Poetry. Bhuchung is also a translator whose works include Mindful Education: Theory and Practice; My Life My Culture; Twenty Years of My Life in China's Death Camp; and A Handbook for Tibetan Journalists.

Tsering Wangmo Dhompa is the author of three collections of poetry: My Rice Tastes like The Lake, In the Absent Everyday and Rules of the House. My Rice Tastes like The Lake was a finalist for the Northern California Independent Bookseller's Book of the Year Award for 2012. Dhompa's first non-fiction book, A Home in Tibet was published by Penguin, India, in September 2013. It will be published in the US by Shambhala Publications. She teaches creative writing and is pursuing a PhD degree in Literature at the University of California in Santa Cruz, USA.

12.00 noon – 1.00pm@ YAMUNAAmphitheatre

Dialoging Lives: Two Dalit Autobiographies

JERRY PINTO,URMILA PAWAR, IN CONVERSATION WITH GOPAL GURU

Readings from DayaPawar'sBalutaand Urmila Pawar'sThe Weave of My Lifefollowed by a conversation.Baluta, the first Dalit autobiography,has now been translated into English by Jerry Pinto. This session explores various issues concerning society, language and gender through a male and a female Dalit voice

Jerry Pinto is the author of Em and the Big Hoomfor which he won the Hindu Lit for Life Award and the Crossword Award. It is being translated into Marathi, Italian and French. He has also written Helen: The Life and Times of an H-Bomb for which he won the National Award. He translated Sachin Kundalkar's first novel Cobalt Blue which was shortlisted for the DSC Fiction Prize. With Garima Gupta, he crafted a graphic novel When Crows are White, which was shortlisted for the Crossword Award for Children's Fiction. He has just finished translating DayaPawar's autobiography, Baluta.

Urmila Pawar is a prolific Dalit writer whose writings explore themes of caste and gender discrimination. She has published ten books including three collections of short stories, some of which were translated in English as Mother Wit by Professor VeenaDeo. She has won many prestigious prizes for her sensitive exploration of the lives of Dalit women in India. Her autobiography Aydaan is a part of the syllabus of the University of Columbia, USA, and has been adapted for a Marathi play bySushma Deshpande. It has also been translated into many Indian languages.

Gopal Guru teaches at the Centre for Political Studies, Jawaharlal Nehru University. His teaching and research focus is Humiliation Studies which combines literature (primarily, Autobiographies) and moral philosophy. He has edited Humiliation: Claims and Context for Oxford UniversityPress in 2009. He has co-authored The Cracked Mirror: An Indian Debate on Experience and Theory with SundarSarukkai. He is also writing a sequel to The Cracked Mirror with Sarukkai, tentatively titled The Nature 0f Social: Exploring the phenomenon of Authorless Authority.

2.00-300 pm@ YAMUNAAmphitheatre

BREAKING MIDDLE GROUND: TRANSLATORSPEAK!

ARUNAVA SINHA (BANGLA);SACHINKETKAR (MARATHI); AR VENKATACHALAPATHY (TAMILRAKSHANDA JALIL(HINDI/URDU)

Renowned translators from four languages including three focal languages converse with one another on specific issues concerning translating from Indian languages. They will discuss the translator's position as an Insider/Outsider

Arunava Sinha translates classic, modern and contemporary Bengali fiction and non-fiction into English. Thirty-one of his translations have been published so far. Twice the winner of the Crossword translation award, for Sankar'sChowringhee (2007) and Anita Agnihotri'sSeventeen (2011), respectively, he has also been shortlisted for The Independent Foreign Fiction prize (2009) for his translation of Chowringhee. His translations have also been published in the UK and the US in English, and in several European and Asian countries through further translation. He lives and writes in New Delhi.

Sachin C. Ketkar is a bilingual writer, translator, editor, and blogger. He has two collections of Marathi poetry, Jarasandhachya Blogvarche Kahi Ansh and Bhintishivaicya Khidkitun Dokavtana to his credit. A selection from these collections is available in English translation as Skin, Spam and Other Fake Encounters: Selected Marathi Poems in Translation. He has extensively translated present-day Marathi poetry, most of which is collected in an anthology he edited, titled Live Update: An Anthology of Recent Marathi Poetry. He has also translated extensively from Gujarati. He works as Professor in the Department of English, MS University, Baroda.

A.R. Venkatachalapathy, historian, author and translator, is Professor at the Madras Institute of Development Studies. He writes in Tamil and English, and has published widely on the social, cultural and intellectual history of colonial Tamil Nadu. His publications include In Those Days There Was No Coffee: Writings in Cultural History, The Province of the Book: Scholars, Scribes, and Scribblers in Colonial Tamil Nadu; and Chennai, Not Madras.He has also published two volumes of classical Tamil poetry in collaboration with M.L. Thangappa. He is the winner of the V.K.R.V. Rao Prize (2007) and is currently writing a biography of Periyar for Penguin.

RakhshandaJalil is a writer, translator and literary historian. She has published over 15 books, including Liking Progress, Loving Change: A Literary History of the Progressive Writers' Movement in Urdu; A Rebel & Her Cause: The Life and Work of Comrade Rashid Jahan, The Death of Sheherzad& Other Stories by Intizar Husain translated from the Urdu, as well as four edited volumes of short stories. She runs an organization called Hindustani Awaaz, devoted to the popularization of Hindi-Urdu literature and culture, and writes a weekly column for Daily O. She is presently editing a volume of essays on IsmatChughtai for Oxford University Press.

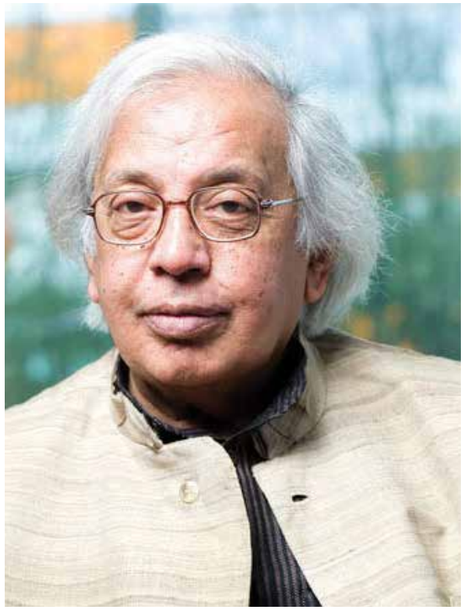
3.00 pm- 4.00 pm@ YAMUNAAmphitheatre

Building New Grounds for Translation in India

URVASHI BUTALIA,ASHOK VAJPAYI,AVADHESH KUMAR SINGH,BULBUL SHARMA

A publisher and literary organizer; A writer who has been translated into many languages and an academician who is building a school for translation studies, and a translator converse to explore the possibilities of a strong ground for translation in the country

Urvashi Butalia is the co-founder of India's first feminist publishing house, Kali for Women, and now runs Zubaan, an imprint of Kali. She is an independent researcher and writer, with a number of publications to her credit most notable among them being the award-winning history of Partition, The Other Side of Silence: Voices from the Partition of India. Winner of the Oral History Book Association Award 2001 and the Nikkei Asia Award for Culture 2003, this book has been translated into many international and Indian languages. Her most recent publication is an edited volume: Partition: The Long Shadow. In 2011, she was awarded Padma Shri by the Indian government.



Ashok Vajpeyi is a Hindi poet-critic, translator, editor, culture-activist, and a former civil servant. He has served as the chairman of Lalit Kala Akademi; and authored thirteen books of poetry, seven of criticism in Hindi and three books on art in English. He has translated the works of four major poets of Poland, Czeslaw Milosz, W. Szymborska, Z. Herbert and T. T. Rozewicz into Hindi. He has been awarded 'The Officer's Cross of Merit of the Republic of Poland' by the President of Republic of Poland,and the French Govt. has recognised his work with the award, 'Officier De L'Ordre Des Arts Et Des Lettres'.

Avadhesh Kumar Singh is Professor and Dean of School of Translation Studies and Training at IGNOU. He was Vice Chancellor, Dr.BabasahebAmbedkar Open University, Ahmedabad, from 2006-2009. His areas of interest include contemporary literary theory and criticism, theory and practice of translation, interdisciplinary studies, and Indology. He was the British Council Visiting Fellow to Corpus Christi College, Oxford, and he has authored 15 books including Ramayana through Ages, Voices of Woman: Gargi to Gangasati, Interventions: Critical and Literary Discourses, and RevisitingLiterature, Criticism and Aesthetics in India.

Bulbul Sharma is a painter and a writer. Her works form part of the collections at the National Gallery of Modern Art, Lalit Kala Akademi and Chandigarh Museum among others. She has authored several books which include The Perfect Woman, Anger of Aubergines, Devi, Eating Women, Telling Tales; Now that I am Fifty, Tailor of Giripuland, Grey Hornbills at Dusk. Her books have been translated into Italian, French, German, Chinese, Spanish and Finnish. She has also written books for children. She conducts Storypainting workshops for children with special needs and is a founder-member of the NGO,Sannidhi.

4.30-5.30 pm@ YAMUNAAmphitheatre

THE PERFORMATIVE BODY AS A LANGUAGE OF RESISTANCE

NAVTEJJOHAR AND MAYA KRISHNA RAO, IN CONVERSATION WITH ANURADHAKAPUR

This session is in collaboration with IGNITE! Festival of Contemporary Dance

Navtej Johar is a Bharatanatyam dancer, choreographer and yoga exponent whose work freely traverses between the traditional and the contemporary. He is a recipient of the SangeetNatakAkademi Award for Contemporary Dance in 2014. Trained in Bharatanatyam at Kalakshetra, Chennai, and with Leela Samson in New Delhi, he studied yoga at the Krishnamacharya Yoga Mandiram, Chennai, and pursued critical studies at the New York University. He is currently a fellow at Freie University, Berlin; and also teaches Dance Studies at the Ashoka University. He is the founder of Studio Abhyas, New Delhi, a non-profit organisation dedicated to yoga, dance-theatre, urban activism and the care of stray animals.

Maya Krishna Raohas been working in theatre - on and off stage - for the last forty years. She is particularly known for her solo performances, which include Khol Do, The Job, Departures, A Deeper Fried Jam, and Walk. She dances, acts, creates and directs herself. She was faculty at the National School of Drama before she joined Shiv Nadar University for which she has designed a unique Diploma programme, TEST - Theatre for Education and Social Transformation. Maya's work has been documented in a film by Doordarshan, Portrait of Maya Krishna Rao, made in 1997. Maya received the SangeetNatakAkademi Award (2010) for acting, which she returned in 2015.

Anuradha Kapur is a theatre practitioner and former Director of the National School of Drama. She was among the founder members of Vivadi, a working group of painters, musicians, writers and theatre practitioners. She is the author of Actors, Pilgrims & Gods: The Ramlila at Ramnagar. Kapur was a member of the Screening Committee at Doordarshan,at South Asian Theatre Committee as well as the Governing Body of Kamla Nehru College, University of Delhi. She is also a member Arts Network Asia, a peer group of artists and theatre practitioners, managed by TheatreWorks, Singapore. She is presently Professor in Direction and Acting at the National School of Drama.

5.30-6.30 pm @ YAMUNAAmphitheatre

ARCHITECTURES OF TRANSGRESSION: ON WRITING DESIRE

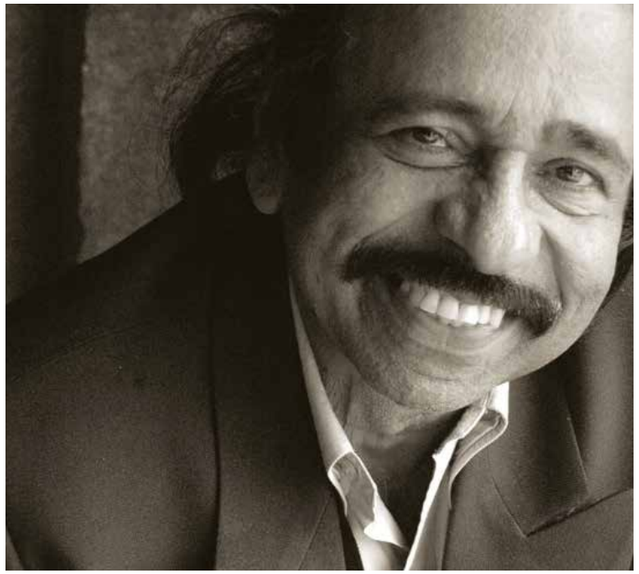
MARGARET MASCARENHAS, ROSALYN DE MELLO, SUDEEP SEN

Four writers in English explore their expression of desire in writing through readings from their latest works and a close conversation

Margaret Mascarenhas is a multi-lingual and transnational writer, consulting editor, and independent curator with a background in comparative literature. She is the author of the widely acclaimed diasporic novel, Skin. Her second novel, The Disappearance of IreneDos Santos was a Barnes and Noble Discover Pick in literary fiction. She was the founding Director of Sunaparanta Goa Centre for the Arts, and Blue Shores Prison Art Project at the Central Jail, Aguada in Goa. Mascarenhasspends most of her time in Goa where she maintains a residency in the picturesque village of Calvim for working artists and writers from all over India.

Rosalyn D'Mello is a widely published freelance art writer based in New Delhi. Her debut non-fiction title, A Handbook for My Lover will be released in November 2015. Her art reviews and features have been published inArt + Auction, Modern Painters, Passages, Art India, and Take on Art. She is a regular contributor to Vogue, Open, Mint Lounge, Art Review, and Art Review Asia. She was the associate editor of The Art Critic, a selection of the art writings of Richard Bartholomew. She was nominated for Forbes' Best Emerging Art Writer Award and the inaugural Prudential Eye Art Award for Best Writing on Asian Contemporary Art, in 2014.

Sudeep Sen is a poet whose works have been translated into over 25 languages. His collections include Postmarked India: New & Selected Poems, Rain, Aria (which won the A K Ramanujan Translation Award), Ladakh,and The HarperCollins Book of English Poetry. His collectionBlue Nude: New Poems &Ekphrasis,which has already won Jorge Zalamea International Poetry Prize, and EroTextare forthcoming in 2016.He is the editorial director of AARK Arts and the editor of Atlas. Sen is the first Asian to participate at the Nobel Laureate Week, where he delivered the Derek Walcott Lecture and read from his work, Fractals: New & Selected Poems|Translations 1980-2015.



6.30-7.30 pm @ YAMUNA Amphitheatre

THE WRITER AS INSIDER/OUTSIDER

K.SATCHIDANANDNAN (MALAYALAM), MEENA ALEXANDER (ENGLISH), SUBHRO BANDOPADHYAY (BANGLA), SHARMILASEYYID (TAMIL), PADMA SACHDEV (DOGRI), ASHOK VAJPEYI(HINDI), SACHINKETKAR (MARATHI)

K. Satchidanandan has authored 23 collections of poetry of which Misplaced Things and Other Poems won him the SahityaAkademiAward for Malayalam in 2012. He writes poetry in Malayalam, and prose in Malayalam. He is a Fellow of the Kerala SahityaAkademi and has won 32 literary awards and fellowships including Kerala SahityaAkademi Award (five times: for poetry, drama, travelogue, translation, criticism), and the Senior Fellowship from the Government of India, besides Knighthood of the Order of Merit from the Government of Italy and India-Poland Friendship Medal from the Government of Poland. A film on him, Summer Rain was released in 2007.

Meena Alexander is a poet whose works include the PEN Award winner Illiterate Heart, the critically acclaimed memoir Fault Lines, and two novels. She has published two books of essays on poetics, two academic studies and edited Indian Love Poems. Her poems have been widely translated and set to music, most recently by the Swedish composer Jan Sandstrom. Her awards include those from the Guggenheim Foundation, Fulbright Foundation, Arts Council of England and the Rockefeller Foundation for a residency at Bellagio. She is Distinguished Professor of English at Hunter College, CUNY.Her eighth book of poetry Atmospheric Embroidery has just been published.

Subhro Bandopadhyay is the author of four full-length poetry books and a biography of Pablo Neruda written in Bengali. He received the 2013 SahityaAkademiYuvaPuraskar for his poetry collection BoudhoLekhomala o OnyanyoShraman. He received the Antonio Machado Poetry Fellowship from the Government of Spain in 2008 and the Poetas de OtrosMundos award in 2014 from FondoPoético Internacional. He has published several poetry collections in Spain and has been invited to distinguished poetry festivals including the Medellin International Poetry Festival, Colombia and Expoesía, Spain. He teaches Spanish at Instituto Cervantes, New Delhi.

Sharmila Seyyid is a Sri Lankan journalist, poet, writer and activist. She is the founder President of the Organization for Social Development and has been working closely with the minority women in the East, following the war. She has been professionally educated in Journalism, Psychology and Educational Management. Seyyid has authored two poetry collections Siragu Mulaitha Pen, for which she won the Tamiliyal Award, and Ovva, and a novel called Ummath which won her the Best Novel of the Year Award 2014, by Tamil Nadu Progressive Writers and Artists Association (TNPWAA). She was also awarded TNPWAA's Master Gorkki Memorial Award for Poetry.

Padma Sachdev is a Padma Shri awardee author and poet and is the youngest recipient of Sahitya Akademy Award for Dogri poetry. She has also been presented with the Kabir Samman from the Madhya Pradesh government and Lifetime Achievement Award from Jammu & Kashmir Cultural Academy, among many other awards. She writes in Dogri and Hindi and has worked as an announcer and news-reader in All India Radio. She came out with the first musical disc in the Dogri language, for which she composed both the music and the lyrics. Some of her important works include Meri Kavita, Mere Geet; Tawite Chanha; Uttar Vahini; Suggi; Deewankhana and Main Kehti Hoon.

Ashok Vajpeyi is a Hindi poet-critic, translator, editor, culture-activist, and a former civil servant. He has served as the chairman of Lalit Kala Akademi; and authored thirteen books of poetry, seven of criticism in Hindi and three books on art in English. He has translated the works of four major poets of Poland, Czeslaw Milosz, W. Szymborska, Z. Herbert and T. T. Rozewicz into Hindi. He has been awarded 'The Officer's Cross of Merit of the Republic of Poland' by the President of Republic of Poland,and the French Govt. has recognised his work with the award, 'Officier De L'Ordre Des Arts Et Des Lettres'.

Sachin C. Ketkar is a bilingual writer, translator, editor, and blogger. He has two collections of Marathi poetry, Jarasandhachya Blogvarche Kahi Ansh and Bhintishivaicya Khidkitun Dokavtana to his credit. A selection from these collections is available in English translation as Skin, Spam and Other Fake Encounters: Selected Marathi Poems in Translation. He has extensively translated present-day Marathi poetry, most of which is collected in an anthology he edited, titled Live Update: An Anthology of Recent Marathi Poetry. He has also translated extensively from Gujarati. He works as Professor in the Department of English, MS University, Baroda.

7.30 pm-8.00 pm@ YAMUNA Amphitheatre
HIR Pithara Youth Poetry Contest &Hir-e-Pithara Twitter Poetry Contest Winners Reading

DAY 3 SATURDAY
28 NOVEMBER 2015

11.00 am-12.00 pm @ YAMUNA Amphitheatre

INSIDE OUTSIDE: WHO ASKS? TM KRISHNA UNPLUGGED

TM KRISHNA IN CONVERSATION WITH SADANAND MENON

The release of TM Krishna's A Southern Music (paperback) and TM Krishna will be in conversation with Sadanand Menon. TM Krishna is a true insider/outsider to the current establishment of classical Carnatic music. He will explore his radical practices in this session. This session tries to see music as an Indian idiom.

T.M. Krishna is a vocalist in the Karnatik tradition. He studied at the Krishnamurti Foundation's The School in Chennai, and is influenced by Jiddu Krishnmurti's philosophy of 'pathlessness'. He works with several organizations that research Karnatik music, take it to smaller towns and villages, and support artists from rural south India. He has co-authored Voices Within: Carnatic Music – Passing on an Inheritance and his most recent book, A Southern Music: The Karnatik Story received the Tata literature award for the best first book (non-fiction), 2014. He also gave the Kumar Gandharva Memorial Lecture for the Raza Foundation, and the Dilip Viraraghavan Memorial Lecture at IIT-Madras recently.

12.00-100 pm @ YAMUNA Amphitheatre

CHILD AS CULTURAL OUTSIDER

SAMINA MISHRA, JERRY PINTO, RADHIKA MENON, AMEEN-UL-HAQUE

A storyteller, a writer and a publisher discuss if we are doing enough for our children. Do we consider them outsiders while we produce books and films, write in the media. What is available for our children to connect with their languages and cultures?

Samina Mishra is a documentary filmmaker and writer based in New Delhi, with a special interest in media for and about children. She is currently heading the Nehru Learning Centre for Children and Youth. Her films include Jagriti Yatra, Two Lives, The House on Gulmohar Avenue and Stories of Girlhood. She has also created a multi-media exhibition, Home and Away and written children's books including Hina in the Old City and Madhav and the Magical Marketplace. She has also worked on Nehru's Children, an archival research project on the archive of the Children's Film Society of India for the India Foundation for the Arts.

Jerry Pinto is the author of Em and the Big Hoom for which he won the Hindu Lit for Life Award and the Crossword Award. It is being translated into Marathi, Italian and French. He has also written Helen: The Life and Times of an H-Bomb for which he won the National Award. He translated Sachin Kundalkar's first novel Cobalt Blue which was shortlisted for the DSC Fiction Prize. With Garima Gupta, he crafted a graphic novel When Crows are White, which was shortlisted for the Crossword Award for Children's Fiction. He has just finished translating Daya Pawar's autobiography, Baluta.

Radhika Menon is a publisher and Editorial Director at Tulika Publishers, Chennai, which she started as an independent, multilingual children's publishing house in 1996. Tulika's picture books are published in nine languages – English, Hindi, Tamil, Malayalam, Telugu, Kannada, Marathi, Gujarati and Bengali. The imaginatively created books have pioneered a new wave of children's publishing in India and won many national and international awards. Radhika believes that translating across different languages gives voice and image to cultural diversity in a way that publishing in one language does not. A hands-on publisher, she is deeply involved in the visualizing, editing, designing and marketing at Tulika books.

Ameen-ul-Haque is the founder of Storywallahs, a company that trains people in the art of storytelling. Ameen has coached leaders, teachers and children alike to be powerful storytellers.A Graduate in Business Administration from MICA, he has also participated in a program in Luxury Management from IIM-Ahmedabad in collaboration with Essec, Paris. Formerly a Vice President at Ogilvy & Mather, Ameen has over 20 years of experience in advertising, theatre & consulting. These stints have exposed him to stories, human behaviour, team dynamics and strategy; themes that have influenced and informed his storytelling.

2.00-3.00 pm @ YAMUNA Amphitheatre

FOCAL LANGUAGES SESSION 1, TAMIL
THE BOUND WORD: ON CREATIVITY AND CENSORSHIP

A.R. VENKATACHALAPATHY, KANNAN SUNDARAM, SHARMILA SEYYID, T.M. KRISHNA

In the context of the Perumal Murugan case, a Srilankan Tamil writer, a publisher, a free speech activist and a translator and academician discuss censorship.

A.R. Venkatachalapathy, historian, author and translator, is Professor at the Madras Institute of Development Studies. He writes in Tamil and English, and has published widely on the social, cultural and intellectual history of colonial Tamil Nadu. His publications include In Those Days There Was No Coffee: Writings in Cultural History, The Province of the Book: Scholars, Scribes, and Scribblers in Colonial Tamil Nadu; and Chennai, Not Madras. He has also published two volumes of classical Tamil poetry in collaboration with M.L. Thangappa. He is the winner of the V.K.R.V. Rao Prize (2007) and is currently writing a biography of Periyar for Penguin.

Kannan Sundaram was proprietor of Kalachuvadu Pathippagam from 1995 to 2010 and is presently the Managing Director and Publisher of Kalachuvadu Publication Private Ltd. He is Editor and Publisher of Kalachuvadu, a monthly journal for culture and politics. Kannan is attempting, through his magazine, to forge an international Tamil identity which is not abrasive, illiberal and separatist. He had co-organised Tamil In 2000, a privately funded International Tamil conference on 20th century Tamil writing. He was part of the International Visitor Leadership Program in 2002 and of the Frankfurt Book Fair Fellowship Program in 2007.

Sharmila Seyyid is a Sri Lankan journalist, poet, writer and activist. She is the founder President of the Organization for Social Development and has been working closely with the minority women in the East, following the war. She has been professionally educated in Journalism, Psychology and Educational Management. Seyyid has authored two poetry collections Siragu Mulaitha Pen, for which she won the Tamiliyal Award, and Ovva, and a novel called Ummath which won her the Best Novel of the Year Award 2014, by Tamil Nadu Progressive Writers and Artists Association (TNPWAA). She was also awarded TNPWAA's Master Gorkki Memorial Award for Poetry.

3.00-4.00 pm @ YAMUNA Amphitheatre

FOCAL LANGUAGES SESSION 2, DOGRI
COMING TO TERMS—FROM THE FOLK TO THE CONTEMPORARY IN DOGRI LITERATURE

BALWANT THAKUR, LALIT MANGOTRA, PROMILA MANHAS

Balwant Thakur will speak of the Dogri Theatre, Lalit about Dogri Literature in its continuity from folk to modern, and Promila about the Folk Song tradition

Balwant Thakur is one of the most creative theatre directors of the country and has twelve original plays to his credit. He has been awarded with the Sangeet Natak Akademi Award for Direction in theatre. He has also been honored with the title 'Duggar Rattan'. He was conferred with the Padma Shri Award in 2013. His plays include Ghumayee, BawaJitto, Chauraha, and Mahabhoj. They have been performed in Bangkok, Singapore, London, Berlin, Rome, Moscow, Belgrade, Bishkek, Dubai, Sharjah, Dhaka and others. He is currently working as Regional Director-cum-consultant in Indian Council for Cultural Relations, Ministry of External Affairs.

Lalit Mangotra is a Dogri writer working for the development and promotion of Dogri for more than three decades. Physicist by profession, he has received the Sahitya Akademi Award and the Jammu & Kashmir State Award for his outstanding contribution to literature and culture. He has authored ten books across diverse genres like short story, essay, drama, literary criticism and poetry. Lalit Mangotra has played a leading role in integrating Dogri through modern technology; this includes the creation of a Dogri-English-Dogri online dictionary. Presently, he is convener of Dogri Advisory Board and Member of Executive Board of Sahitya Akademi.

Promila Manhas is a Dogri writer and poet. She had been associated with literary assignments and projects of Sahitya Akademy and National Translation Mission. She is a literary translator who has translated poetry and prose from other languages into Dogri and also from Dogri to English. She is a lecturer of Botany in the School Education Department of the State Government of Jammu & Kashmir. She also works as a Newscaster cum Translator with Radio Kashmir and a News Anchor with Doordarshan Jammu.

4.30-5.30 pm @ YAMUNA Amphitheatre

FOCAL LANGUAGES SESSION 3, BANGLA BEYOND TAGORE: TOWARDS A BRAND NEW BANGLA

SUBHRO BANDOPADHYAY, DOLONCHAMPA CHAKRABORTY, RAMKUMAR MUKHOPADHYAY

This session explores the recent trends in Bangla, the drift away from Tagore and the digital movements, and also sees how the Tagore world negotiates these movements.

Subhro Bandopadhyay is the author of four full-length poetry books and a biography of Pablo Neruda written in Bengali. He received the 2013 Sahitya Akademi Yuva Puraskar for his poetry collection Boudho Lekhomala o Onyanyo Shraman. He received the Antonio Machado Poetry Fellowship from the Government of Spain in 2008 and the Poetas de Otros Mundos award in 2014 from Fondo Poético Internacional. He has published several poetry collections in Spain and has been invited to distinguished poetry festivals including the Medellin International Poetry Festival, Colombia and Expoesía, Spain. He teaches Spanish at Instituto Cervantes, New Delhi.

Dolonchampa Chakraborty has been actively involved in the dissemination of Bengali language beyond the borders of Indian subcontinent as an active translator, editor and interpreter. She recently translated a short story titled Black Magic by Amar Mitra. Her poetry anthology, Eve, Ekti Daalimekheter Bigyapon was published during the 2015 Calcutta Book fair. She is currently the Executive Editor of online Bengali literary magazine, www.bookpocket.net, which is trying to unite Bengali speaking diaspora of divided Bengal. Currently, she is working on the writings of the Border poets from around the world.

Ramkumar Mukhopadhyay is a Bengali fictionist with seven novels, ten collections of short stories, two books of criticism and two travelogues to his credit. His books have been translated into various languages including English, Hindi, Rajasthani, Malayalam, Tamil, and Oriya. He has received Somen Chanda Award of Paschim Banga Bangla Akademi, Bankimchandra Smriti Puraskar of the Government of West Bengal, Ananda Puraskar of the Ananda Bazar Patrika, Katha Award, and Sarat Puraskar among others. Presently he is a member of the Executive Board of the Sahitya Akademi, President of Bharatiya Bhasha Parishad and Director of the Visva-Bharati Publishing Department.

5.30-6.30 pm @ YAMUNA Amphitheatre

FOCAL LANGUAGES SESSION 4, MARATHI MARATHI THEATRE: PLAYING OUT INDIA'S DREAMS AND REALITIES

IRAVATI KARNIK, VAIBHAV ABANVE, DHARMAKIRTI SUMANT, IN CONVERSATION WITH MAKARAND SATHE

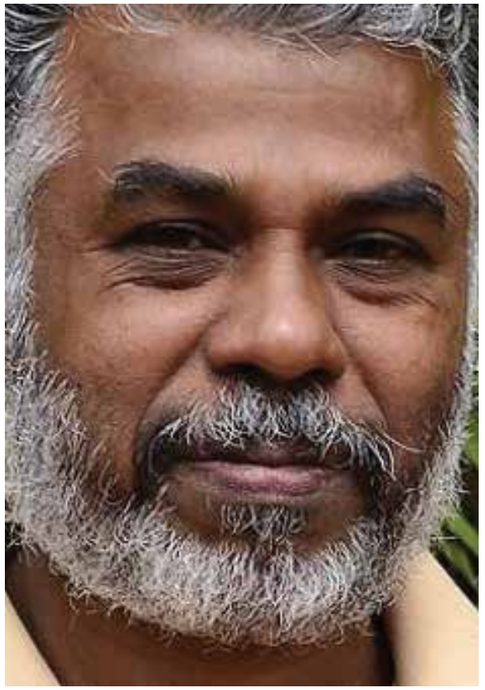
The new theatre movements in Marathi are explored by three vibrant young voices moderated by an older writer and scholar

Irawati Karnik is a writer, director, translator and actor. She worked extensively with the theater group Awishkarand has acted in, translated and directed several plays. Her own scripts include Sex, Morality and Censorship; The A Casting, which premiered in Berlin; Satellite City; Gasha; and C Sharp C Blunt which was awarded Best Original Script at Mahindra Excellence in Theater Awards, as well as the Zürcher Kantonalbank Patronage Prize. Her Marathi plays include Teech Ti Diwali, Vadani Kavala Gheta, and Chhapa Kata. She has been awarded the Ustad Bismillah Khan Yuva Puraskar, Vinod Doshi Fellowship, and Kathakar Shantaram Puraskar. She is a visiting faculty at The Drama School, Mumbai.

Vaibhav Abnave is an independent film maker. His first feature Maunraag (2013), was based on the works of Mahesh Elkunchwar, and premiered at 15th Mumbai International Film Festival in India Gold Competition. He is pursuing doctorate in International Politics at Jawaharlal Nehru University, New Delhi. He has written directed and acted in Marathi theatre and teaches courses in performance studies, documentary film making and international politics.

Dharmakirti Sumant is one of the foremost playwrights of the new Marathi experimental theatre. He has been awarded with the Sahitya Academy Youth Award for his book Pani, which includes two plays Pani and Charoo Aro Etyadi. He received the Jayvant Dalvi Award for his play Geli Ekvis Varshe. He was also the recipient of Vinod Doshi Fellowship for his writings in 2009. Some of his other major plays include Logging Out, Something Stupid Like I love You, Amhala Amche, Kholamba, Zade Lavnara Manoos and Natak Nako. Sumant has also written an eight part series Jadyabaddalchi Vyavcchedak Lakshne in the magazine Priya Rasik by Popular Publications.

Makarand Sathe, an architect by profession, has been writing plays, novels, articles and theatre-history in Marathi for the last three decades. His plays have been performed in many national and international festivals. He has also directed some of his plays. His novels and plays have been translated and published in many languages like Kannada, Hindi, Urdu, English, French and Russian. He is on the panel of selectors for the Pune International Film Festival. His three volume Socio-political History of Marathi theatre was published in Marathi in 2011 and later in English by Oxford University Press.



6.30-7.30 pm @ Amaravati Plaza Steps

AWARD CEREMONY

ILF SAMANVAY BHASHA SAMMAN 2015 WINNER

Perumal Murugan

VANI-SAMANVAY AWARD FOR DISTINGUISHED TRANSLATOR 2015

Attoor Ravivarma

DAY 4 SUNDAY
29 NOVEMBER 2015

11.00-12.00 noon @ YAMUNA Amphitheatre

MISE-EN-SCENE OF CREATIVE RESISTANCE: THE CINEMA ALTERNATIVE

VANI TRIPATHI TIKKOO, ZEISHAN QUADRI, SUDHIR MISHRA, IN CONVERSATION WITH MAYANK SHEKHAR

Vani Tripathi Tikoo is an actor, activist and politician. She is the former national secretary of the Bharatiya Janata Party. She has worked with the likes of Barry John, Maya Rao and Ebrahim Alkazi. She has also worked as an actor-teacher at the National School of Drama's 'Theatre in Education Company' and is actively involved with Madhya Pradesh School of Drama (MPSD). She has actively worked as an activist for youth and women, bringing several issues related to them to the forefront. Her campaign and outreach programmes focused on encouraging women's participation in politics. She is a member of the Central Board of Film Certification (CBFC) and Steering Committee of the International Film Festival of India, Goa, for 2015.

Zeishan Quadri is an Indian writer, actor, director and producer who wrote the story and co-wrote the screenplay for the Bollywood crime genre film Gangs of Wasseypur, directed by Anurag Kashyap. Quadri also acted in Gangs of Wasseypur - Part 2. He won the prestigious IIFA and Filmfare awards in the Best Dialogue Category. This year he made his directorial debut with the well-received Meeruthiya Gangsters for which he also wrote the script. Zeishan is playing a lead in the upcoming movie Akkite Vikki te Nikki produced by Bohra bros and John Abraham Entertainment's Banana. Zeishan started his own production house called Friday to Friday Entertainers and Media Private Ltd in 2013.

Sudhir Mishra is an Indian film director and screenwriter. He was one of the pioneers of the alternative independent cinema movement in India in the 1980s. He started his career as a scriptwriter for Jaane Bhi Do Yaaron (1983), and wrote screenplays for Mohan Joshi Hazir Ho! (1984) and Khamosh (1985) before directing his first film Yeh Woh Manzil To Nahin (1987) which won the Indira Gandhi Award for Best First Film of a Director. His other notable films include Dharavi (1991) which won the National Film Award for Best Feature Film in Hindi, Chameli (2003), Hazaaron Khwaishein Aisi (2005) which won the Filmfare Best Story Award; Khoya Khoya Chand (2007) and Yeh Saali Zindagi (2011). He received the Ordre des Arts et des Lettres from the French Government in 2010.

Mayank Shekhar is a film critic, journalist and author. He was the head of the Features team at Mumbai Mirror and later worked with the features team at Mid Day. He has also served as a National Cultural Editor for Hindustan Times. He wrote for a blog at the Hindustan Times' website, titled Fad for Thought. Shekhar is a member of the Central Board of Film Certification. He published a book titled Bombay Talkies in 2006. He received the "Young Achievers Award" from the Indo-American Film Society for his work as a film critic in 2004, and the Ramnath Goenka Award for Excellence in Journalism in 2007. He currently runs a cinema website called the W14.com.

12 noon-1.00 pm @ YAMUNA Amphitheatre

THE REFLECTIVE SIDE OF TECHNOLOGY: TOWARDS CREATING SUSTAINABLE IDIOMS

JYOTI NARULA RANJAN, AMIT PASRICHA, MADHUSHREE DUTTA, IN CONVERSATION WITH COME CARPENTIER

Jyoti, Amit and Madhusree do extraordinary things with technology. Jyoti's Synthesis Talk features reflective thinking through SoundCloud, Amit does Panoramic photography stretching technology to match human imagination, and Madhusree has 25 years of work in Cinema for social change and film archiving. Come Carpentier is a senior media thinker.

Jyoti Narula Ranjan is the Founder of SynTalk, a freewheeling interdisciplinary talk show with a philosophical approach to understanding the world from a long term perspective. SynTalk believes that all understanding lies on nodes, and it therefore brings together concepts, ideas and impulses from different epistemological categories. She is committed to creating a unique globally recognized platform for original long term conversations and thinking across disciplines. Jyoti has worked with several leading global and Indian tech and media companies, and start-ups including Google, Aricent, and Netcore. She has an MBA from Indian School of Business, Hyderabad, and an MCA from Delhi University.

Amit Pasricha is one of the world's foremost names in the field of Panoramic Photography. Pasricha's collector's edition, The Monumental India Book was acclaimed as one of the top 10 coffee-table books of the world in 2008. Its sequel The Sacred India Book, won the prestigious German Photo Book Award in 2014. His works have been exhibited in India, New York, London, Berlin, Minsk, Prague and Sofia. They also form part of several private collections. His current projects include India at Home, a panoramic book on people in their domestic spaces; One India Many Lives, a book on Indian dualities and, The Forgotten Monuments.

Madhusree Dutta is a filmmaker by profession, curator by hobby and pedagogue by compulsion. Gender, citizenship and urbanscapes are her chosen areas of work. She has won several national and international honours for her films. She was part of the jury for Berlinale (Berlin International Film Festival), 2015. She is the founder and executive director of Majlis, a centre for rights discourse and multi-disciplinary arts initiatives in Mumbai. Her latest curatorial Project Cinema City: Research Art and Documentary Practices was a multi-disciplinary endeavour engaging one hundred visual artists, architects, filmmakers and social scientists. Her publications include dates. sites Bombay/Mumbai, and Project Cinema City, an anthology co-edited with Kaushik Bhaumik and Rohan Shivkumar.

Come Carpentier de Gourdon, born in the Canary Islands (Spain) of French parents, studied in Europe, India and the USA and has lived, traveled and taught in more than fifty countries on four continents. He is currently the convener of the Editorial Advisory Board of World Affairs, the Journal of International Issues and a member of advisory boards of various scholarly publications. He has authored more than eighty published papers and monographs in English, French, Spanish and Italian and has contributed to various collective volumes on history, philosophy, geopolitics and international relations. He has authored From India to infinity and Memories of a 101 Moons.

2.00-3.00 pm @ YAMUNA Amphitheatre

GENDER IN SEXUALITY: IMAGES IN TRANSITION

J. DEVIKA, MANABI BANDHOPADHYAY, IN CONVERSATION WITH SHOHINI GHOSH

A feminist scholar, a transgender teacher, and a gender studies scholar talk about how social image changes as an individual comes to terms with her gender and sexuality.

J. Devika is a feminist researcher and teacher at Centre for Development Studies, Kerala. She has contributed to the history of gender, development, politics, and culture of modern Kerala. She is interested in opening up the boundaries between academic, public and pedagogic discourses; the social sciences and humanities; and English and Malayalam. She actively translates literature and social science between Malayalam and English. She has translated K. R.Meera's short stories and her novel Hangwoman, the short stories of Sarah Joseph, and the memoirs of Nalini Jameela from Malayalam to English; her translations to Malayalam include writings by Satish Deshpande and Nivedita Menon (forthcoming).

Manabi Bandyopadhyay was associate professor in Bengali at Vivekananda Satobarshiki Mahavidyalaya and became the first openly transgender College Principle of India when she took charge as principal of Krishnagar Women's College, West Bengal, in June, 2015. She finished her PhD., which was on transgenders, in 2005. She also published the first Bengali Transgender Magazine in 1995, Ob-Manab, which literally means sub-human, titled as a comment on the way transgenders are perceived by society. She has also authored a novel, Endless Bondage, about the hijra community.

Shohini Ghosh is Sajjad Zaheer Professor at the AJK Mass Communication Research Centre, Jamia Millia Islamia. She has worked as a producer of UGC educational films at the MCRC where she made educational films and documentaries for UGC Country-wide class room national telecast. She is co-founder of Mediastorm Collective, India's first all women documentary production collective which received the Chameli Devi Jain Award for Outstanding Work among Women Media Professionals. She writes extensively on cinema, speech, censorship, gender and sexuality. She is the author of Fire: A Queer Film Classic, and has directed an independent documentary Tales of the Night Fairies which won the Best Film award at Jeevika 2003.

3.00-4.00 pm @ YAMUNA Amphitheatre

A PASSING WITNESS: A CONVERSATION WITH RIYAS KOMU

RIYAS KOMU IN CONVERSATION WITH GAYATRI SINHA

Riyas Komu's work as an artist, sculptor, curator, art administrator shows a remarkable continuity of artistic and political engagement with the times. He is a passing witness—a traveller who bears witness.

Riyas Komu is a multi-media artist and activist working towards reviving art education and developing art infrastructure in India. His works have been exhibited extensively in India and abroad. He was one of the two artists from India chosen by Robert Storr for the 52nd Venice Biennale. He co-founded the Kochi Muziris Bienalle in 2012, and initiated segments such as Children's Biennale, Students Biennale, and Artists Cinema. He is currently working as Director of Programmes for the Kochi Biennale Foundation and developing projects focusing on Art Education in India. He has been presented with numerous awards in recognition of his work including Maharashtra State Art Prize and Bombay Art Society Award. In October 2015, ArtReview ranked Riyas Komu and Bose Krishnamachari among the 100 most influential people in the art world.

Gayatri Sinha is a critic, editor and curator who works in the domains of gender, lens-based art, and cultural politics. She has edited Art and Visual Culture in India: 1857- 2007, Woman/Goddess,and Expressions and Evocations: Contemporary Indian Women Artists of India, among others. She has written monographs on the artists Krishen Khanna and Himmat Shah. As a curator, she has worked with the National Gallery of Modern Art, the National Museum, the Grand Curtius, Musee Ansembourg, the Newark Museum, and the Fotographie Forum Frankfurt. Since 2011, she directly supports knowledge in the arts in institutional and non-institutional spaces through her initiative, Critical Collective.

4.30-5.30 pm @ YAMUNA Amphitheatre

THE SOUTHERN BHAKTI ROUTE

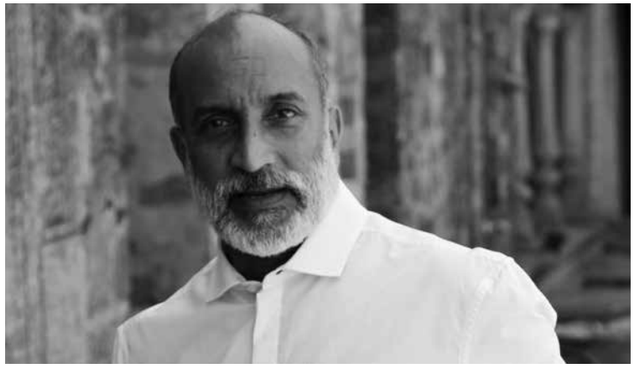
Readings and Introductions to Translations of South Indian Bhakti poetry:

PRIYA SARUKKAI CHHABRIA (AANDAL FROM TAMIL), HS SHIVA PRAKASH (VACHANA POETRY FROM KANNADA), ARUNDHATHI SUBRAMANIAN (MODERATING AND READING FROM MULTIPLE POETS). THE BHAKTI POETS ARE THE TRUE INSIDER/OUTSIDERS IN THE INDIC CULTURAL MATRIX. AND THE SOUTH INDIAN BHAKTI ROUTE IS NOT TRACED SO MUCH AS THE NORTH INDIAN, AND HENCE THIS SESSION BECOMES ANOTHER OF THE INCLUSIVE FACETS OF THE FESTIVAL.

HS Shiva Prakash is Professor of Theatre and Performance Studies at JNU. He is the author of nine books of poems, fifteen plays and three critical works in Kannada. His plays have been performed and translated into several Indian languages and into English, French, Italian, Spanish and German. He has won several awards for his plays and poetry including the prestigious Rajyotsava Award from Karnataka State, Sangeet Natak Akademi Award and the Sahitya Akademi Award. His major publications in English include I Keep Vigil of Rudra, Traditional Indian Theatre, Autumn Ways, and Everyday Yogi. He is also the former Editor of Indian Literature, the journal of National Akademi of Letters.

Priya Sarukkai Chabria is a poet, novelist, essayist and translator. Awarded by the Indian Government for Outstanding Contribution to Literature, her work has been translated into six languages and published in anthologies and on websites. Her most recent book with Ravi Shankar, The Autobiography of a Goddess, is a translation of the ninth-century Tamil mystic Andal's songs. She also has a passion for Miniature paintings and Cinema. She has collaborated with cinema artists and classical Indian dancers. She edits Poetry at Sangam.

Arundhathi Subramaniam is the author of four books of poetry, most recently When God is a Traveller, which won the inaugural Khushwant Singh Prize for Poetry, the International Piero Bigongiari Award and was shortlisted for the TS Eliot Prize. Her books of prose include The Book of Buddha and the bestselling biography, Sadhguru: More Than A Life. As editor, her most recent anthology is Eating God: A Book of Bhakti Poetry. She has been Head of Indian Classical Dance and Chauraha at the NCPA, Mumbai, for several years, as well as Editor of the India Domain of the Poetry International Web since its inception.



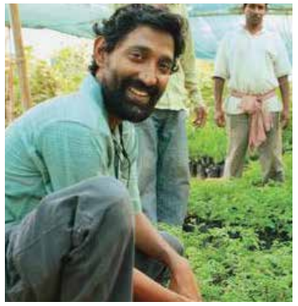
5.30-6.30pm @ YAMUNA Amphitheatre

THE CONTINUOUS/DISCONTINUOUS CITY: DELHI IN THEIR EYES

AMAN NATH ON DELHI'S ARCHITECTURAL CONTINUITY, AYESHA KIDWAI ON DELHI'S LINGUISTIC AND CULTURAL CONTINUITY, VIJAY DHASMANA ON DELHI'S ECOLOGICAL CONTINUITY, IN CONVERSATION WITH RIZIO YOHANNAN RAJ.

Aman Nath is a historian by education and the co-author of fourteen illustrated books on art, history, architecture, corporate biography and photography, two of which have won National Awards. Changing Skylines, his latest book, is a corporate and family history of the Shapoorji Pallonji group, one of India's largest building conglomerates. Aman Nath is involved in the restoration of India's unlisted architectural ruins, now run as the 28 Neemrana 'non-hotel' Hotels, which have won awards from UNESCO, the Indian travel trade industry and National Awards. He was also the curator of Art Today, the gallery of India Today. As an inveterate traveler, he regularly contributes to travel magazines.

Ayesha Kidwai is Professor at Centre for Linguistics, JNU. A recipient of the Infosys Prize 2013 in Humanities, she is a theoretical linguist who studies the morphology and syntax of lesser-known Indian languages. She is also a women's rights activist who focuses on gender-based violence in university spaces and has been actively associated with JNU Gender Sensitisation Committee Against Sexual Harassment. In Freedom's Shade, her translation of Anis Kidwai's Urdu memoir of the Partition of India and Pakistan, was shortlisted for the Crossword Book Award in 2012. She is currently engaged in researching the role of social workers in the recovery of abducted women during the Partition.



Vijay Dhasmana works in the field of forest conservation and ecological gardening, with special emphasis on the flora of Aravali range. His role was pivotal in the rewilding of the Aravali Biodiversity Park, Gurgaon; and creating Wild flower trail in the Binsar Wildlife Sanctuary, Uttarkhand, to showcase the wild flora of the sanctuary. He is also the Ecological Gardening Consultant to Friends for Change Programme of Walt Disney which plans to create 10 native plant gardens in NCR every year. He is also working for the restocking of wilderness areas in Delhi NCR with native flora species such as Boswelliaserrata, Ehretialeavis, Butea monosperma, and others through Seedballs.

Rizio Yohannan Raj is a writer, educationist, translator and governance thinker. Her professional experience spans two decades of work in journalism, book publishing, academics and institution-building. She is the Founder and Executive Director of LILA Foundation for Translocal Initiatives, a think-tank engaged in multidisciplinary and intercultural knowledge production, dissemination and conservation. Her works including collections of poetry, novels, critical volumes, edited works, research papers and socio-cultural studies, have been published by Harper Collins, Cambridge University Press, Indiana University Press, Kendra Sahitya Akademi, New Delhi, and journals and magazines across the world. She is the Creative Director of ILF Samanvay 2015.

7.00- 7.30 pm @ YAMUNA Amphitheatre

CLOSING CEREMONY

DISTRIBUTION OF CERTIFICATES: RAKESH KACKER, FESTIVAL DIRECTOR; THANKS: RIZIO YOHANNAN RAJ, CREATIVE DIRECTOR

ILF

Samanvay

Performances

Soul of the Mountain Songs (Tibetan Music Concert)

26 Nov 2015 | 08:15 pm - 9:00 pm

Amphitheatre, India Habitat Centre

Musicians: Loten Namling, Sonam Dolma, Jamyang Tashi

One of the highlights of the opening day will be its ending: some of the best Tibetan singers will descend down from the Himalayas and regale the audience with mountain songs; songs Tibetan nomads sing in Tibet when they graze thousand sheep in the wide green pastureland surrounded by snow-covered mountains. Their powerful voice lilting in Droklu will be a treat and fitting trumpet for the opening of the literature festival. Loten Namgling, the singer the Dalai Lama calls “big man, big voice” will start with the auspicious prayer song ‘Namthar’ and slowly weave a classical court song 'Nangma'. The elegant and lilting voice of Sonam Dolma in nomad song supported by Jamyang Tashi's lute will transport the audience.

Loten Namling

Loten Namling is a maverick, a famous Tibetan singer and artist. He plays the Tibetan lute and sings traditional Tibetan songs such as songs of Tibetan saint the Milarepa, the sixth Dalai Lama, and the classical court song and dance, Nangma. He also experiments singing Tibetan blues. Loten boasts of performing for the Dalai Lama and His Holiness calls him “the big man with a big voice”. Loten has made Switzerland his base and travels across the world, singing, from Kalmykia (Russia) to Korea to Wales to America and Japan. A film on his life The Tibetan Warrior has been launched recently. He is currently touring India.

Sonam Dolma was born into a nomad family in the wide expanse of pastureland in the Blue Lake area of Amdo region in Eastern Tibet. Dolma is a professional singer who has studied music both in Tibet and China. She has performed widely both on stage and on TV in Tibet and in Beijing. She gave a public performance in front of His Holiness, the Dalai Lama while celebrating his 80th birthday. Dolma escaped Tibet in 2005 and now lives as a refugee in Dharamshala, North India.

Sonam Dolma

Jamyang Tashi

Jamyang Tashi is a star singer in the landscape of Tibetan exile music world. This former monk is a son of a nomad family and he has inherited besides everything else a glorious legacy of nomad singing, a voice that resounds in echoes in the pasture lands surrounded by the mountains. He is a native of Amdo Tso-ngon in Eastern Tibet and singing is a passion he was born with; he learned different genres of the nomad singing from far and wide pastures. Jamyang escaped from Tibet in 2005 and after coming into exile in India he has written more than sixty songs some of which are popularly hummed in the Tibetan community both inside Tibet and in exile. He has cut six CDs, comprising of both solo albums and group.

Storytelling

Age Group 8-12
27 Nov 2015 | 11:00 am - 12:00 pm
Banquet Hall, India Habitat Centre

Ameen-ul-Haque

A storyteller, story coach and consultant, Ameen-ul-Haque is also the founder of Storywallahs, a company that trains people in the art of storytelling. Ameen has coached leaders, teachers and children alike to be powerful storytellers. A graduate in Business Administration from MICA, he has also participated in a program in Luxury Management from IIM-Ahmedabad in collaboration with Essec, Paris. Formerly a Vice President at Ogilvy & Mather, Ameen has over 20 years of experience in advertising, theatre & consulting. These stints have exposed him to stories, human behaviour, team dynamics and strategy; themes that have influenced and informed his storytelling.

Still Dirty (Jeet Thayil's Band)

27 Nov 2015 | 08:00 pm - 09:15 pm
Amphitheatre, India Habitat Centre

Still Dirty is Jeet Thayil's nomadic music project that originated in Berlin in 2013. The New Delhi edition took shape with the inclusion of Anup Kutty, Tony Guinard, Akshat Taneja, Shardul Mehta and various musicians from the city's independent music scene. Collaborative, texture heavy and psychotropic, Still Dirty is poetry with sound. The band has performed at the Delhi Photo Festival, the Jaipur Literary Festival, the CALM Festival in Shillong and the Amarrass Desert Festival to excellent reviews.

The current line-up is:

- Tony Guinard, bass. Tony is a writer and musician, who also works with Emperor Minge, Jazz B'Stards and The SkaVengers.
- Anup Kutty, guitars & vox. Anup is a writer, editor, restaurateur and musician. He is a founder member of Menwhopause.
- Shardul Mehta, drums. Shardul also works with Joint Family, The Sundog Project and Midival Pundits.
- Akshat Taneja, keys. Akshat also works with Faridkot and Udan Tashteri.
- Jeet Thayil, vox & guitars. Poet, novelist and musician, Jeet is also one half of the band Sridhar/Thayil.

Carnatic Music Concert by TM Krishna

(TM Krishna will explore the idea of Insider/Outsider through the concert)
28 Nov 2015 | 07:30 pm - 09:00 pm
YAMUNA Amphitheatre, India Habitat Centre

Musicians: TM Krishna (vocal), RK Shriram Kumar (violin), Arun Prakash (Mridangam)

TM Krishna

TM Krishna is a vocalist in the Karnatik tradition. He works with several organizations that research Karnatik music, take it to smaller towns and villages, and support artists from rural South India. He has co-authored Voices Within: Carnatic Music – Passing on an Inheritance and his most recent book, A Southern Music: The Karnatik Story received the Tata literature award for the best first book (non-fiction), 2014. He also gave the Kumar Gandharva Memorial Lecture for the Raza Foundation, and the Dilip Viraraghavan Memorial Lecture at IIT-Madras recently.

RK Shriram Kumar belongs to the Rudrapatnam family of musicians. A violinist of the highest order, he stands for purity of music in all its aspects. He is also a brilliant composer and Sanskrit scholar of repute.

RK Shriram Kumar

Arun Prakash

Arun Prakash is one of those rare percussionists who sees himself as a musician and not a Mridangist. Also being a composer himself, he understands the role of rhythmic embellishment to perfection. He treats tala as an extension of raga and sahitya. This unique attitude makes his style minimalistic, strong and brave. His mathematical innovations are today ideas being followed by musicians of the younger generations.

Sharira (choreographic production)

The last choreographic work of the late Chandralekha
29 Nov 2015 | 07:30 pm – 08:30 pm
Stein Auditorium, India Habitat Centre

Sharira is about the profound and invisible female energies that can activate our outer and inner selves. It explores the body as a transformative field for the ascending feminine force, to evoke the condition within which the 'self' can experience the world. It was originally conceptualized and choreographed by the renowned dancer and choreographer, the late Chandralekha.

The current line-up includes:

Dancers: **Tishani Doshi** and **Shaji K. John**
Music: composed and rendered by the **Gundecha Brothers**
Vocal: **Umakant Gundecha** & **Ramakant Gundecha**
Pakhawaj: **Akhilesh Gundecha**
Stage & Lights: **Sadanand Menon**

Tishani Doshi

Tishani Doshi is a dancer, author, poet and Yoga practitioner. She is also a student of the martial art form Kalarippayattu. Tishani has travelled and performed with the Chandralekha group since 2002.

Shaji K. John

Shaji K. John is an exponent and teacher of Kalarippayattu, and was a distinguished Kalari champion for several consecutive years. Since 1986, he has been extensively traveling and performing with Chandralekha in several of her productions and workshops.

Sadanand Menon

Sadanand Menon is an arts editor, photographer, arts curator and writer. A long-time collaborator with Chandralekha, he is deeply involved with issues connected with the creation of a contemporary Indian dance and has travelled extensively in India and abroad as the technical director of Chandralekha's performances.

Umakant Gundecha and Ramakant Gundecha

Umakant Gundecha and Ramakant Gundecha are among the leading exponents of Dhrupad, the ancient and rigorous style of Hindustani classical music. They received Padma Shri in 2012. They have been providing live musical support for Chandralekha's performances since 1999.

Akhilesh Gundecha

Akhilesh Gundecha has performed solo recitals at premier events like the Tansen Festival, the Haridas Sangeet Samaroh, the Dhrupad Samaroh and the Asian Music Festival, Washington. He holds a PhD on his teacher Raja Chhatrapati Singh Judeo's musical style.

WORKSHOP SCHEDULE

DATE	WORKSHOP	TIME/VENUE	GUIDE/S	NOTE
27 Nov 2015	Story Workshop for Children Max. participants: 30 Age Group 10-12	12.00 noon-1.00 pm, Banquet Hall, India Habitat Centre	Guide: Ameen-ul-Haque	The workshop involves acquainting the participants with the structure of a story through a demonstrative storytelling session. Every child goes back with a story that they have written
27 Nov 2015	The Dynamics of Translation Max. participants: 50	11am-1.00pm, Margosa Lawn, India Habitat Centre	Guides: AR Venkatachalapathy (Tamil), Arunava Sinha (Bangla), Rakshanda Jalil (Urdu), Sachin Ketkar (Marathi)	These translators will demonstrate with a selection of their own translations from the languages mentioned, the various practical issues concerning translation. Participants can bring their translations and get them whetted at the workshop by these experts
27 Nov 2015	Ways of Seeing: How to look at and what to look at in Monuments Max. participants: 50	3.00 pm-4.00 pm, Margosa Lawn, India Habitat Centre	Guide: Sohail Hashmi	How traditional elements of Indian and Central Asian, Afghan and Persian architecture combined together to create a new language of Architecture? What are the ways of seeing and experiencing that language?
28 Nov 2015	The ILF-IGNOU Translation Project: Translating Poetry Max. participants: 40	9.30 am-5.30pm, Experimental Art Gallery, India Habitat Centre	Guides: H. Balasubramanium (Tamil), Lalit Mangotra (Dogri), Suman Sharma (Dogri), Sachin Ketkar (Marathi), Shubha Chakravorty Dasgupta (Bangla), Sukrita Paul Kumar on translating poetry, T. Satyanath on archiving translation	This workshop is part of a collaborative project on translation between ILF Samanvay and the School of Translation Studies and Training. The resultant text of translated poetry from the four focal languages of ILF Samanvay 2015 will be released at the next edition of the festival
28 Nov 2015	In the name of Love: Workshop on Gender and Sexuality Max. participants: 50	11.00 am-1.00 pm, Margosa Lawn, India Habitat Centre	Guide: Vikramaditya Sahai	This workshop, intends to think through the limits of looking at 'violence against women' as the primary vector of the critique of gender and begins a move towards the pleasures of it
28 Nov 2015	A Workshop on Language in Media Max. participants: 50	2.00 pm - 4.00 pm, Experimental Art Gallery, India Habitat Centre	Guides: Shashwati Goswami & Naren Singh Rao	This workshop attempts to juxtapose core values and fundamentals of the media work with the challenges emanating from themedia cacophony
28 Nov 2015	Art Appreciation Workshop by Sadanand Menon Max. participants: 50	2.00 pm - 4.00 pm, Margosa Lawn, India Habitat Centre	Guide: Sadanand Menon	The workshop will seek to engage the participants in a range of questions with the intention of sharpening critical engagement and seeking a way to amplifying our response to the arts
29 Nov 2015	Sweetness as Language: The Food Workshop Max. participants: 40	2.00 pm - 4.00 pm, Margosa Lawn, India Habitat Centre	Guide: Pushpesh Pant	This curated workshop will train the participants to 'taste' the language of food and experience the centrality of food in the cultural matrix

- The Workshops at ILF Samanvay are open for all except the ILF-IGNOU Translation Project workshop on Translating Poetry which has a selection process.
- The registrations are on first-come-first-serve basis and they are available through free registration.
- There is no age limit except for the Story Workshop.
- The intake varies from workshop to workshop

WORKSHOPS

Story Workshop for Children

27 Nov 2015 | 12:00 -1:00 pm
Banquet Hall, India Habitat Centre
Max. Participants: 30
Age Group 10-12

Guide: Ameen-ul-Haque

The workshop involves acquainting the participants with the structure of a story through a demonstrative storytelling session. The session culminates in the participants writing a story themselves. Every child goes back with a story that they have written.

A storyteller, story coach and consultant, Ameen-ul-Haque is also the founder of Storywallahs, a company that trains people in the art of storytelling. Ameen has coached leaders, teachers and children alike to be powerful storytellers. A Graduate in Business Administration from MICA, he has also participated in a program in Luxury Management from IIM-Ahmedabad in collaboration with Essec, Paris. Formerly a Vice President at Ogilvy & Mather, Ameen has over 20 years of experience in advertising, theatre & consulting. These stints have exposed him to stories, human behaviour, team dynamics and strategy; themes that have influenced and informed his storytelling.

Dynamics of Translation

27th Nov 2015 | 11:00 am – 1:00 pm
Margosa Lawn, India Habitat Centre
Max. Participants: 50

Guides: A.R. Venkatachalapathy (Tamil), Arunava Sinha (Bangla), Rakshanda Jalil (Urdu), Sachin C. Ketkar (Marathi)

A.R. Venkatachalapathy

A.R. Venkatachalapathy, historian, author and translator, is Professor at the Madras Institute of Development Studies. He writes in Tamil and English, and has published widely on the social, cultural and intellectual history of colonial Tamil Nadu. His publications include In Those Days There Was No Coffee: Writings in Cultural History, The Province of the Book: Scholars, Scribes, and Scribblers in Colonial Tamil Nadu; and Chennai, Not Madras. He has also published two volumes of classical Tamil poetry in collaboration with M.L. Thangappa. He is the winner of the V.K.R.V. Rao Prize (2007) and is currently writing a biography of Periyar for Penguin.

These translators will demonstrate with a selection of their own translations from the languages mentioned, the various practical issues concerning translation. Participants can bring their translations and get them whetted at the workshop by these experts.

Arunava Sinha translates classic, modern and contemporary Bengali fiction and non-fiction into English. Thirty-one of his translations have been published so far. Twice the winner of the Crossword translation award, for Sankar's Chowringhee (2007) and Anita Agnihotri's Seventeen (2011), respectively, he has also been shortlisted for The Independent Foreign Fiction prize (2009) for his translation of Chowringhee. His translations have also been published in the UK and the US in English, and in several European and Asian countries through further translation. He lives and writes in New Delhi.

Arunava Sinha

Rakhshanda Jalil

Rakhshanda Jalil is a writer, translator and literary historian. She has published over 15 books, including Liking Progress, Loving Change: A Literary History of the Progressive Writers' Movement in Urdu; A Rebel & Her Cause: The Life and Work of Comrade Rashid Jahan, The Death of Sheherzad & Other Stories by Intizar Husain translated from the Urdu, as well as four edited volumes of short stories. She runs an organization called Hindustani Awaaz, devoted to the popularization of Hindi-Urdu literature and culture, and writes a weekly column for Daily O. She is presently editing a volume of essays on Ismat Chughtai for Oxford University Press.

Sachin C. Ketkar is a bilingual writer, translator, editor, and blogger. He has two collections of Marathi poetry, Jarasandhachya Blogvarche Kahi Ansh and Bhintishivaicya Khidkitun Dokavtana to his credit. A selection from these collections is available in English translation as Skin, Spam and Other Fake Encounters: Selected Marathi Poems in Translation. He has extensively translated present-day Marathi poetry, most of which is collected in an anthology he edited, titled Live Update: An Anthology of Recent Marathi Poetry. He has also translated extensively from Gujarati. He works as Professor in the Department of English, MS University, Baroda.

Sachin C. Ketkar

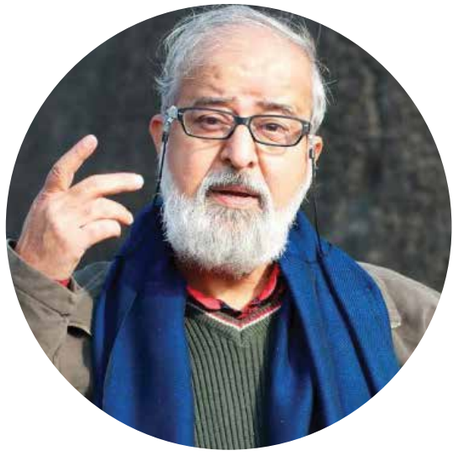
Ways of Seeing: How to look at and what to look at in Monuments

27 Nov 2015 | 3:00 pm – 4:00 pm
Margosa Lawn, India Habitat Centre
Max. Participants: 50

Guide: Sohail Hashmi

- **How indigenous techniques of building responded to the architectural impulses arriving from central Asia and how this exchange informed the evolution of a new vocabulary of architecture over the next few centuries?**
- **How South Asian masons working with Persian and central Asian architects, responded to, modified and embellished their designs?**
- **How use of different building and binding materials and techniques gradually transformed the look and feel of structures built from the mid-12th century and how they were redefined from mid-16th century onwards?**
- **How traditional elements of Indian and Central Asian, Afghan and Persian architecture combined together to create a new language of Architecture?**

Sohail Hashmi graduated from DU and completed his post-graduation and M.Phil, from JNU, gave up his Ph.D. mid-way to work full time with the CPI (M). He conducts Heritage walks in Delhi, writes about Delhi, its language, its food, its water bodies and its monuments. He also makes documentaries, writes and blogs on Issues of Culture, Language, Education and Communalism. Sohail has worked with PTI TV, National Literacy Mission, Home TV, BITV and kingfisher.com. He was Director of Leap Years - a Creative Activity Centre for Children, currently works with Knowledge Infrastructure Systems Pvt Limited and is the founding Trustee of SAHMAT



Sohail Hashmi

The ILF-IGNOU Translation Project: Translating Poetry

28 Nov 2015 | 9:30 am – 5:30 pm
Experimental Art Gallery, India Habitat Centre
Max. Participants: 50

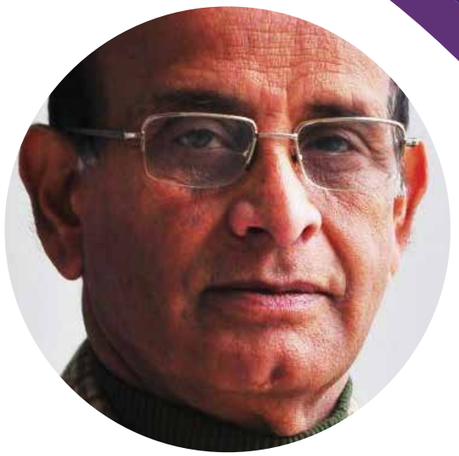
Guides: H. Balasubramanium (Tamil), Lalit Mangotra (Dogri), Sachin C. Ketkar (Marathi), Shubha Chakravorty Dasgupta (Bangla) and Sukrita Paul Kumar on translating poetry T.S. Satyanath on archiving translation.

This workshop is part of a collaborative project on translation between ILF Samanvay and the School of Translation Studies and Training. The resultant text of translated poetry from the four focal languages of ILF Samanvay 2015 will be released at the next edition of the festival.

H. Balasubramaniam

H. Balasubramaniam is a Former Assistant Director of Central Hindi Directorate, Ministry of Human Resource Development. He was also visiting professor of Tamil & Hindi at the Jawaharlal Nehru University. He has authored 5 books and translated 35 books in Tamil, Malayalam and Hindi. He was awarded the Sourardhra Purskar by the Uttar Pradesh Hindi Sansthan and President's Award by the Central Institute of Hindi, Agra. Presently, he is Additional Secretary, Bhartiya Anuvad Parishad and Managing Director, Bharat-Ashiai Sahitya Academy, both institutions located in Delhi.

Lalit Mangotra is a Dogri writer working for the development and promotion of Dogri for more than three decades. Physicist by profession, he has received the Sahitya Akademi Award and the Jammu & Kashmir State Award for his outstanding contribution to literature and culture. He has authored ten books across diverse genres like short story, essay, drama, literary criticism and poetry. Professor Mangotra has played a leading role in integrating Dogri through modern technology; this includes the creation of a Dogri-English-Dogri online dictionary. Presently, he is convener of Dogri Advisory Board and Member of Executive Board of Sahitya Akademi.



Lalit Mangotra

Sachin C. Ketkar

Sachin C. Ketkar is a bilingual writer, translator, editor, and blogger. He has two collections of Marathi poetry, Jarasandhachya Blogvarche Kahi Ansh and Bhintishivaicya Khidkitun Dokavtana to his credit. A selection from these collections is available in English translation as Skin, Spam and Other Fake Encounters: Selected Marathi Poems in Translation. He has extensively translated present-day Marathi poetry, most of which is collected in an anthology he edited, titled Live Update: An Anthology of Recent Marathi Poetry. He has also translated extensively from Gujarati. He works as Professor in the Department of English, MS University, Baroda.

Subha Chakraborty Dasgupta

Subha Chakraborty Dasgupta is formerly Professor and Head of Comparative Literature at the Jadavpur University. She was also Joint Director, School of Cultural Texts and Records, at the University. She has a book entitled A Bibliography of Reception: World Literature in Bengali Periodicals (1890-1900), a monograph focusing on orature, and several edited volumes on themes related to Comparative Literature. She edited an annotated bibliography of travel narratives entitled Of Asian Lands: A View from Bengal. Subha Chakraborty Dasgupta edited a translation project on the compilation of discourses on Translation in Bengali. She was Chief Editor, Jadavpur Journal of Comparative Literature, from 2007-2013.

Sukrita Paul Kumar

Sukrita Paul Kumar lives in Delhi, writing poetry and teaching literature. An Honorary Fellow of the International Writing Programme, University of Iowa, Cambridge Seminars and a former Fellow of the IIAS, Shimla, she was an invited poet in residence at Hong Kong Baptist University. A recipient of many fellowships, she is Honorary faculty at the Durrell Centre at Corfu. Her books of poems include Dream Catcher, Poems Come Home, Without Margins and Folds of Silence. Sukrita's noted critical works include Narrating Partition and her edited/ co-edited books include Speaking for Herself: Asian Women's Writings and Cultural Diversity in India. She is also a translator and artist.

T.S. Satyanath

T.S. Satyanath is Professor of Kannada, Department of Modern Indian Languages and Literature Department, Delhi University, Delhi. His work and teaching focuses on Comparative Indian Literature, Translation Studies, Cultural Studies, Folklore Studies, and Kannada Language and Literature. TS Satynath's publications include A Sociolinguistic Study of Kannadigas in the Philadelphia Area, Kannada janapada: kelavu mukhagalu and an edited volume titled Venkatanchalavasankita Kapota carite. He was a member on the Advisory Board for Kannada, Sahitya Akademi, from 2008-2012.

In the Name of Love: Workshop on Gender and Sexuality

28 Nov 2015 | 11:00 am – 1:00 pm
Margosa Lawn, India Habitat Centre
Max. Participants: 50

Guide: Vikramaditya Sahai

Post December 16, we have seen the proliferation of the critique of gender through a critique of violence, so much so that this social critique can aspire to be hegemonic. In this workshop, we intend to think through the limits of looking at 'violence against women' as the primary vector of the critique of gender and begin a move towards the pleasures of it. So long as we overlook the personal in gender, we shall not be able to understand why even though everyone knows gender to work through social norms are we unwilling to give up our genders?

Vikramaditya Sahai

Vikramaditya Sahai specializes on the question of queer politics for his doctoral work at Delhi University. He is generally found in seminars all over the city or at tea joints. Vikramaditya can also be spotted on routes where people are pointing at some strange object, giggling or seemingly annoyed. At present, he is negotiating the difficulty of being a feminist stalker, ever since a renowned feminist called him that.

A Workshop on Language in Media

28 Nov 2015 | 2:00 pm – 4:00 pm
Experimental Art Gallery, India Habitat Centre
Max. Participants: 50

Guides: Shashwati Goswami and Naren Singh Rao

This workshop will address the pivotal role of language in media, the games people play with language and how language is often used as a political tool too. With the allegedly imminent death of language vis-à-vis the advent of new technology repositioning of language in media has become a slippery domain. Attempt will be made to juxtapose core values and fundamentals of media work with the challenges emanating from this cacophony. Can there be any institutional system to develop media on that line? Also understand how new technology can be utilized to bring about semblance into this.

Shashwati Goswami

Shashwati Goswami teaches at IIMC, New Delhi. Her areas of interest include Communication Theory, Media Policy, Public Health Communication, Environment and Conflict Communication and Radio Broadcasting. As a professional broadcaster she has always been mesmerized by the beauty and magic of language. She spends time listening to music.

Naren Singh Rao

Naren Singh Rao is a Delhi based academe who teaches Communication Theory and Culture Studies at IIMC New Delhi and avidly reads Politics and History. Prior to academics he had a brief stint as a copywriter. He loves to watch and critique films in his personal time.

Art Appreciation Workshop by Sadanand Menon

28 Nov 2015 | 2:00 pm – 4:00 pm
Margosa Lawn, India Habitat Centre
Max. Participants: 50

Guide: Sadanand Menon

The production, circulation, reception and consumption of the various literary, visual, performance and electronic arts happens today in a dramatically altered public sphere, where the artistic discourse seems to get increasingly more dense and complex and multi-layered, constantly breaking hitherto accepted grammars and canons and yet being squarely embedded in the commercial frames of the 'culture industry'. Much of arts practise seems to have got absorbed into 'design', which comprehensively envelops our sensorium today.

Is all this busy activity another form of elitism or knowledge production or social critique or soft power or merely a 'new economy' is something that would be important to examine. The 'workshop' will seek to engage the participants in these range of questions with the intention of sharpening our critical engagement and seeking a way to amplifying our response to the arts.

Sadanand Menon is a nationally reputed arts editor, popular teacher of cultural journalism, widely published photographer, arts curator and writer on politics, ecology and the arts. He is currently Adjunct Faculty at the Asian College of Journalism, Chennai; and at the Humanities Department of IIT, Madras. He is member of Apex Advisory Panel, National Museum, Delhi; of Apex Advisory Committee, National Gallery of Modern Art, Bengaluru; of Lalit Kala Akademi, Delhi; of the General Council, Indian Institute of Advanced Study, Shimla; and Managing Trustee of SPACES, Chennai.

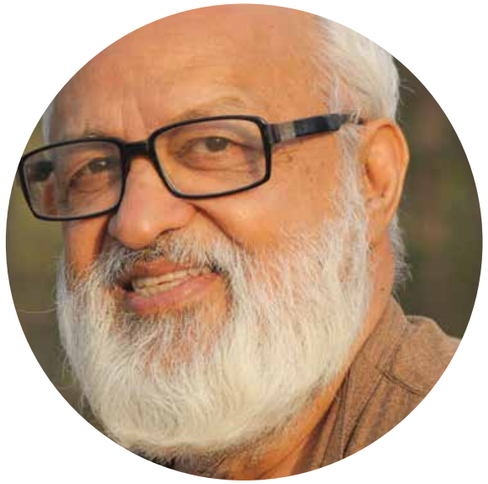
Sadanand Menon

Sweetness as Language: The Food Workshop

29 Nov 2015 | 2:00 pm – 4:00 pm
Margosa Lawn, India Habitat Centre
Max. Participants: 40

Guide: Pushpesh Pant

This curated workshop will train the participants to 'taste' the language of food and experience the centrality of food in the cultural matrix



Pushpesh Pant

Pushpesh Pant is a teacher, author, columnist, television anchor, broadcaster and independent producer of television documentaries. Born in Nainital, he has studied History, International Relations and Law. His interests include Ayurved and related traditional knowledge systems, Himalayan folklore, IT enabled Gadgets, Hindustani Music. Obsession: Indian Cuisines. He has also written books on diplomacy, travel, religion and food.

ART-ARTICULATIONS

Art-Articulations is a new feature of ILF Samanvay. It shows the twin problematic of authority/vulnerability in our sites of knowledge and creativity, and brings in seminal artists and curators into the space of the Indian languages festival so as to understand 'art' as a transformative language. This component articulates and interprets language as a flow through and beyond the verbal and the literary in our unsettling times.

26 Nov, 5.30 pm

Launch of Art-Articulations followed by ILF Site tour for guests

Art Journey begins from Sabarmati, the Festival Entrance at Gate 2 IHC.

From 26 November 5:30 pm to 29 November 10 pm, the following art projects are installed and will be running through the festival. Nov 27 onwards, the show will be open from 11 am to 10 pm.

Venue: Sabarmati, The Portal of Beginnings (festival entrance from IHC Gate 2)

Sabarmati is where it begins—the threshold of revolution, aligned with the root chakra on the human-body architecture of ILF Samanvay 2015. With Gandhi as our symbol of hope, resistance and the courage to experiment in these unsettling times, we enter the Insider/Outsider space of writers, artists, performers.

This exploration of the poltico-aesthetic core of our times begins with Riyas Komu's installation, On International Workers' Day, Gandhi from Kochi.

Five black and white portraits of Gandhi based on a photograph taken in 1931 began their journey as a series titled Black and White as part of a 2014 art project led by Gayatri Sinha, Missing Pavilion, done at Jawaharlal Nehru University, Delhi. Then they travelled to Kochi; On International Workers' Day, Gandhi from Kochi again started yet another journey.

On International Workers' Day, Gandhi from Kochi by Riyas Komu

Riyas Komu's Gandhi is a powerful recovery of the original socialist hope for change. While the radical red about this Gandhi does not call for the use of any instrument of violence—not even his teeth—the reclamation of the revolutionary star as a leading light by Gandhi's side, works efficiently to draw one's attention. The man's continuing struggle and resistance are emphasised through five sheels of the determinant Gandhi placed in juxtaposition to five ills of the times— Swaraj/Control, Sarvodaya/Fear, Antyodaya/Victim, Ahimsa/Violence, Satya/Perception. The poignant faith on Gandhi's face—an expression that clearly transcends the banality of personal hurt—is brought home to one as Gandhi's unique gift to the future of humanity, a talisman for a time such as ours that demanded of us immeasurable courage and resilience.

On International Workers' Day, Gandhi from Kochi is a reminder that the Mahatma has begun a new journey. It is a satyagraha—at once involving Gandhi as the perennial ethical idea, the artist as the agency/medium, and the common wo/man as actor in context— a triadic quest slowly unlocking itself within one's inner crate: a veritable Gandhi-Artist-Me reclamation of freedom in our stoned times.

Riyas Komu's newsletter art project Brick, which challenged the logic of the mammoth resource allocation in the 2010 Commonwealth games is revisited and distributed at this venue, as an act of resistance aligning itself with the return of Gandhi from Kochi to Delhi.

Venue: Alaknanda, The Transverbal Corridor (Art Plaza, in front of TERI)

26 November 5:30 pm to 29 November 10 pm

The corridor of transverbal discourses interprets language variously. It opens out a spectrum of festival colours, as if it is the sacral region of ILF Samanvay. The theme Insider/Outsider: Writing India's Dreams and Realities is explored in many expressions along this corridor.

Shows:

A curated slide show of Shankar's Nehru cartoons by EP Unny. Show titled Nehru Through Shankar Cartoons

When Jawaharlal Nehru is being posthumously pitted against formidable peers like Sardar Vallabhbhai Patel and Netaji Subhas Chandra Bose, it is time to take a fresh look at the country's first prime minister. Best done through the eyes of a cartoonist, not because the cartoon is any more objective than the din in the air. But because the cartoonist records history even as it is being made, much like a running commentary. And here is Nehru Through Shankar Cartoons, presented by EP Unny

A curated slide show of RK Laxman cartoons by Christel Davedawson. Show titled Legacies of Laughter, Legacies of Loss: Pictorial Satire after 1947

LEGACIES OF LAUGHTTER, LEGACIES OF LOSS

'Legacies of laughter, legacies of loss,' is a sixty-slide exhibition that invites us to listen to the many voices of heartbreak, hunger and happiness that resonate across the fraught space of pictorial satire in post independent India. Six sequences, each comprising ten slides, articulate the tragedies and victories that coexist to shape contemporary India. These sequences are: 'Freedom and bondage,' 'The perils of youthfulness,' 'Hunger and hope,' 'The subcontinent speaks, 'Animal calls,' and 'Shades of heroism.' The exhibition will use the published work of R K Laxman, Abu Abraham, Sudhir Dar, Sudhir Tailang, Ajit Ninan & Jug Suraiya, Shreyas Navare and Vishwajyoti Ghosh to articulate these themes. Its core concern, however, will remain the hopes, certitudes and fears of India after '47. Does comedy keep us on the outside looking in, or does it usher us inside, only to direct us to look outward? Take a look.

A curated slide show of Bhakti poetry paintings: V. Ramesh. Show titled Painted Hymns

V Ramesh engages with a set of artistic tools drawn from the radical field of Bhakti. In creating a constant interaction between the perspective and aspiration of the object of devotion as well as that of the devotee, the paintings represent the paradox of materializing worship. Ramesh's work comes to terms with the contradictions of living through a characteristic immersion-non-immersion of one in the other—text/image, silence/sound, neutrality/colour.

Film Streaming: Yellowline Project by Gati Dance Forum

Named after the first metro route of Delhi that connected different parts of the city and changed the way people live and commute, Yellow Line Project is a pioneering residency which creates a space for different art forms to collide and interact in order to give rise to new creative processes and push the boundaries of what we know as dance practice today. Each edition of Yellow Line Project forges new alliances. Choreographers and media artists came together to respond to different cityscapes to produce some of the most exciting dance films that have been made in the country.

How to get missing bricks back

Installation

Navtej Singh Johar & Ken Furudate

With this ritual of cleaning a pavement up, tracing the missing bricks on it and wrapping unstable bricks together, we wish to bring the abandoned pavements in our city to our attention.
Pavement on Khel Gaon Marg

In shadows and silence

5 mins

Rajyashree Ramamurthi & Desmond Roberts

Nehru Place, infamous as the market for pirated software and computer parts. Grey concrete high rises dominate. The population pulses through the day and trickles away at night. Deathly silence remains inspired by the contrasts that sit side by side. This work explores the sublime images, essences and choreography, inherent and imagined, that echo in Nehru Place.
Nehru Place

DUDRO

5 mins 20 secs

Parimal Phadke & Dhanya Pilo

We meander through the chaotic landscape of a large cycle rickshaw yard in Nizamuddin East to experience the various narratives that are incubating in it.
The winter light juxtaposed through the complex stacking of the red & blue cycle rickshaws highlights the individual frame of these vehicles calling out to the dancer for a jugalbandi.
The dancer reacts to the quiet, sleepy yard and its inhabitants using absurd as well as day to day movements.
Rickshaw parking, Nizamuddin East

UNDERLINE

7 mins

Surjit Nongmeikapam & Frederic Lombard

One line of tension revealing an unlocated, fragmented landscape that slowly charges the body with all the energy that it contains.
Nizamuddin railway station

Site Mapping

6mins 10secs

Preethi Athreya & Yashaswini R

An eye contact with a hospital construction site in Mehrauli.
This space in transition is visited by angled sun light, dust, plastic and brick. A body in motion - a fistful of sand, the sweep of plastic.
Spine, steps, hand, brick, breath. A site map of the body's encounter with texture and form, constantly seeking to inhabit space through the impermanence of movement and perspective.
Hospital contruction site, Mehrauli

tarq
(an urdu word that implies abandonment, not only spatial but could also be used in the context of abandoning faith)

4 mins 19 secs

Rakesh MPS & Asim Waqif

A dominant aspect of our project was the insecurity of trespassing: the fear of getting caught. Essentially the space has been marginalised by the planned city, but interestingly this provides an activity space for people who are not part of this exclusive planned city. Our work tries to reinterpret this marginalisation as a space for creation even though it is surrounded by apparent dereliction.
Demolished building on MG Road

Exhibition of performance photography,

Parked at 1LF Samanvay

I See You See Me

Curated by: Kanika Anand

I See You See Me presents a comparative view of performance photography addressing issues of racial marginalization and identity politics in different worlds. Each one employs their own bodies as the agency of their statements, ranging from gender biases to the dislocation of the self within its immediate environment. The exhibition highlights the play between the real and the imagined, punctuated in the characters each of us inhabits in conformance with social conventions. The deliberate selection of artists from South & South East Asia accents the theatre of growing nations and their economies, as seen from within and from without. In a world of instant messaging and high-speed communication, the language of these images resists systemic judgments and contrived codes of conduct, emphatically reclaiming a more honest identity.

Riyas Komu's short film 'My Grave' featuring Naseeruddin Shah

This 11-minute single-shot film 'Grave' featuring Naseeruddin Shah in a moving act of intense breathing, the subject's last recourse to life. It strikes us as an epiphany of perception. The breathing subject slowly persuades the viewer to participate in his process of understanding the vital breath. It slowly becomes the viewer's engagement with her own prana--the inconspicuous, intangible element that may leave her any moment. The 11 minutes slowly turn into a reward, a lifetime's learning to help perceive the truth of her very living. The film moves one into an epiphanic awareness of how one must reclaim a keen understanding of one's processes of living as one's fundamental mode of resistance in these insensitive times.

Venue: Amaravati, The Heart of the Discourse (stage on Plaza Steps)

26 November 5:30 pm to 29 November 10 pm

(In)Visible-I installation on camonet and jute, investigating how nature is manipulated to hide its own original springs. This work , green over the red bricks of the Amaravati steps reveal the possibilities of bringing the marginalized into the forefront of things.

Samanvay: Visible/Invisible, installation exploring the spectrum of colours on camonet and jute—tones align with streams in a curious insider/outsider landscape here.

Venue: Narmada, Studios of Voices (Experimental Art Gallery)

26 November 5:30 pm to 29 November 7 pm

Priya Ravish Mehra's art project on Rafoogari Making the Invisible Visible curated by Rizio Yohannan Raj

Priya's work on textile and paper is inspired by the idea of 'healing'—how intimate and essential healing is when it comes to one's own body and mind. We tend to go all out to repair ourselves, invest a lot in that endeavor. Priya finds a parallel between this act of healing and the ancient art of rafoogari—darning. As no one wants to acknowledge that a piece of cloth is a damaged one, the healers of the fabric become an unacknowledged tribe. They become as invisible as their work—in fact the perfection of their work is revealed in its invisibility. Priya inverts the paradigm, and bring out all the threads there are!

29 Nov | 11.00 am to 1.00 pm

Maruvilli (90 mnts)

Anvar Ali

Screening of the documentary film Maruvilli (Call from the Other Shore) on Attoor Ravivarma, poet-translator, and the Debut Vani-Samanvay Distinguished Translator Award Winner. Maruvili is an attempt of Anvar Ali, poet-turned-filmmaker to portray the life and poetic idiom of Attoor, an important voice in the Modernist era of Indian poetry.

Venue: Yamuna, The Inner-Outer Stage (The Amphitheatre)

26 November 5:30 pm to 29 November | 11.00 am to 10.00 pm

(In)Visible 2

Priya Ravish Mehra's work on camonet and jute

The rivers and colours converge here. Installed on either side of the main stage of ILF Samanvay, this multicolour weave reflects the possibility of flowering of voices and expressions.

Kanika Anand

Priya Ravish Mehra

Riyas Komu

Anvar Ali

is a Malayalam poet, translator, and filmmaker. He is also a well-known lyricist in Malayalam cinema writing for films such as 'Annayum Rasoolum', 'Njan Steve Lopez' and 'Jalaamsam'. His award- winning biopic of poet-translator Attoor Ravivarma, 'Maruvilli', is screened at ILF Samanvay 2015.

Christel R Devadawson

is Professor in the Department of English, University of Delhi, and the author of Out of line: Cartoons, Caricature and Contemporary India. Her thesis was published as Reading India, Writing England: The Fiction of Rudyard Kipling and E M Forster.

Kanika Anand

is an independent curator and writer based in New Delhi. She has a Master's degree in Art History and has worked with galleries and museums worldwide. In 2012, she was awarded a Curatorial Fellowship by the Ecole du Magasin, Grenoble, France and is currently the Creative Director of Parked, a platform for pop-up art exhibitions in India.

Khvay Samnang's (KH)

multidisciplinary practice spans performance, photography, video, installation and sculpture. Prompted by instinct and hearsay, direct experience and media sources, he offers new interpretations of history and contentious current affairs that resist the polarizing language known to media and legal reports.

Melati Suryodarmo (ID)

has trained under and performed for Marina Abramovich. She is currently an independent performance artist based between Berlin and Yogyakarta whose work comments on the relationships between the physical body and its environments.

Priya Ravish Mehra

is a textile artist and weaver, researcher and designer based in Delhi. She is co-author of Saris of India: Bihar and Bengal and research author for Saris, Tradition and Beyond. Making the Invisible Visible, and One Thread Only: Rafoogars of Najibabad are part of her ongoing project on 'Rafoogari', the darning tradition in Indi

V.Ramesh

has shown his work at major national centres and international forums such as the Second Biennial at Havana, Cuba, the Katzen Art Center, American University Museum, Washiongton DC etc. He is the recipient of the Sanskriti Award in 1993, and is currently a Professor at the Department of Fine Arts, Andhra University, Visakhapatnam.

Riyas Komu

is a multi-media artist and activist working towards reviving art education and developing art infrastructure in India. He co-founded the Kochi Muziris Biennale in 2012, and is currently working as Director of Programmes for the Kochi Biennale Foundation and developing projects focusing on Art Education in I

Surekha (IN)

graduated from Shanti Niketan and is currently based in Bangalore. Her work uses photography to archive performance and masquerade. The mundane becomes magical and mythical. The simple play between reality and fiction becomes a poetic evocation of endurance and strength.

E.P. Unny

is an Indian political cartoonist and is currently with the Indian Express where he is the Chief Political Cartoonist. He is the author of several graphic shorts in Malayalam, of the travel book Spices and Souls: A doodler's journey through Kerala and of Santa and The Scribes: The Making Of Fort Kochi.

Waswo X Waswo (US)

studied at The Milwaukee Center for Photography and has lived in India for over sixteen years. Based in Udaipur, he collaborates with a variety of local artists in the making of hand-painted photographs and miniatures that are often tongue in cheek comments on his vision of India as the 'Evil Orientalist'.

Wilfred Lim (MY)

draws from his racial background and his memories of growing up in a small fishing village In Malaysia that has since been cleared to make way for an oil refinery. His surreal compositions are ironic comments on the state funded ecological degradation that is rampant in most parts of China and Southern Malaysia.

BOOK RELEASES

Venue: Amaravati (Stage @ Plaza Steps)

Nov. 27 | 3.00- 4.00 pm

Main Hijra ... Main Laxmi

Lakshmi Narayan Tripathi, Published by Vani Prakashan

Nov. 27 | 4.00- 4.30 pm

Atmospheric Embroidery

by Meena Alexander
A collection of poetry to be released by K. Satchidanandan
Published by Hatchette

Nov.28 | 03:45-4.30 pm | Tamil Translations of :

In Good Faith: A Journey in Search of an Unknown India (Saba Naqvi)

MudavanKutti Muhammad Ali
To be released by T.M. Krishna followed by
Author's comments from Saba Naqvi

Change (Mo Yan)

Payani
Introductory remarks by A.R. Venkatachalapathy.
To be released by P.A. Krishnan

Tinka-Tinka Tihar (Edited by Vimlaa Mehra and Vartika Nanda)

M. Gopalakrishnan
A collection of poems from the incarcerated women of Tihar.
To be launched by Urvashi Butalia and
Editor's Comments to be given by Vartika Nanda.

All three translations published by Kalachuvadu Publications.

Nov.28 | 4.30 - 5.00 pm

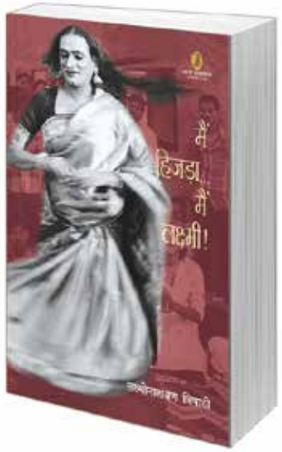
Like a Pinprick to My Heart

Shujoy Dutta, Published by Speaking Tiger

Nov. 29 | 04:00-04:30 p.m.

Autobiography of A Goddess: Andaal

Priya Sarukkai Chabria and Ravi Shankar, Published by Zubaan



Main Hijra...Main Laxmi!

Laxmi Narayan Tripathi

Publisher: Vani Prakashan

Making her way from being born as a boy to accepting and announcing it as a forceful reality, walking past centuries old tradition of being the third gender-deeply exploited and abused in contemporary times to being the path-breaking voice of the Hijra community, first to be heard at World AIDS Conference in Toronto, from being a man-Friday-ish son to being a strong daughter-Laxmi Narayan Tripathi has travelled quite a journey.

Main Hijra…Main Laxmi! is the first ever authentic autobiography of this icon's life in Hindi. Everyone from Salman Rushdie to Salman Khan adores her. So would you!

In Good Faith: A Journey in Search of an Unknown India

Saba Naqvi

Translated by MudavanKutti Muhammad Ali

Publisher: Kalachuvadu Publications

Engaging and eloquent, In Good Faith makes a brilliant case for pluralism in India through examples of communities that live in perfect communal harmony with one another.

In an age when the idea of the religious community is determined by stereotypes and old fault lines, Saba Naqvi takes a journey across the country in search of her own identity among people, communities and shrines that challenge our predetermined notions of what makes a Muslim or a Hindu. In Good Faith is a journalistic account of the discovery of an India that at times defies belief the India of faraway shrines in quaint little places, and of communities and individuals who reach out to a common God.

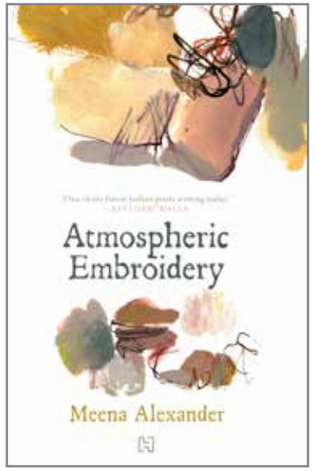
Atmospheric Embroidery

Meena Alexander

Publisher: Hatchette India

From the Author of Illiterate Heart, a brilliant new collection of poems treading themes of migration, war, dislocation, conflict, love and divinity with a distinct and concise vocabulary full of grace and precision.

Meena Alexander is the author of seven previous books of poetry. Her poems have been widely anthologized, translated and set to music. Illiterate Heart was the winner of the PEN Open Book prize. She is the editor of Indian Love Poems. Her earlier works, Birthplace with Buried Stones; Quickly Changing River; and Raw Silk received rave reviews from Billy Collins, Yusef Komunyaka and Maxine Hong Kingston, respectively.

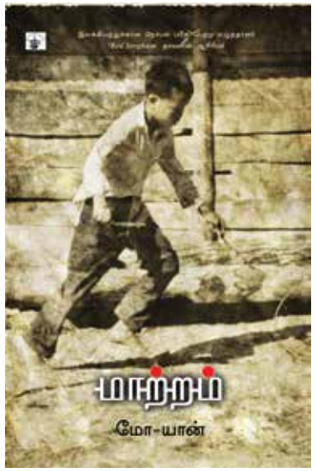


Change

Mo Yan | Translated by Payani

Publisher: Kalachuvadu Publications

In Change, Mo Yan, the 2012 Nobel Laureate in Literature, personalizes the political and social changes in his country over the past few decades in this novella disguised as autobiography-or vice-versa. Unlike most historical narratives from China, which are pegged to political events, Change is a representative of "people's history", a bottom-up rather than top-down view of a country in flux. By moving back and forth in time and focusing on small events and everyday people, Mo Yan breathes life into history by describing the effects of larger-than-life events on the average citizen.



Tinka-Tinka Tihar

Edited by Vimlaa Mehra and Vartika Nanda

Translated from Hindi by M. Gopalakrishnan

Publisher: Kalachuvadu Publications

A collection of poems from the incarcerated women of Tihar

Tinka Tinka Tihar is the first book of collection of poems written by selected women inmates of Tihar Jail. This book is a unique effort to give voice to women inmates. Vartika ventured into creating a musical track along with Vimla Mehra. The musical CD Tinka Tinka Tihar was sung and produced by Tihar inmates. The photographs used in the book were also clicked by the inmates themselves after they were granted special permission to use the camera for a given amount of time. The collection is unique in its blend of words, images and music that evoke a harmonious continuity.

The book has made way into the Limca Book of Records.

Like a Pinprick to My Heart

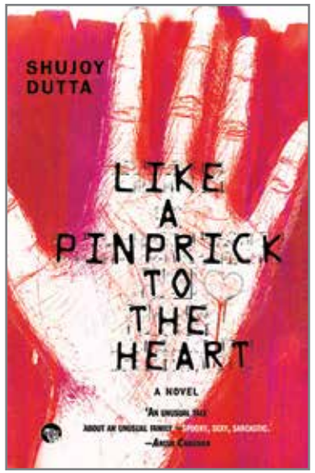
Shujoy Dutta

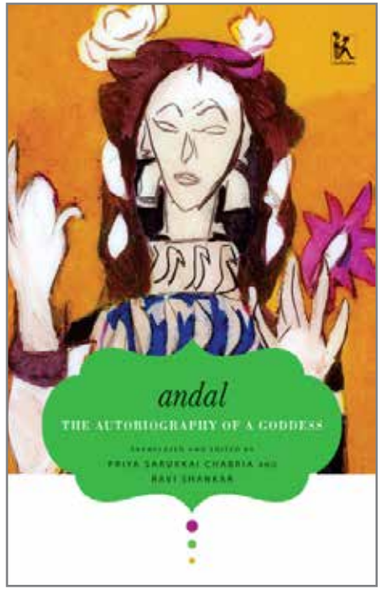
Publisher: Speaking Tiger

A story about divinity, psychic powers, and God—with a diabolical twist at the end.

Anando Sen's father can smell death, his uncle can see ghosts, his sister can communicate with spirits. Anando himself is able to tell futures and spin mantras to get what he wants. In a fortuitous turn of events he goes on to becoming a godman with many devotees. One day, when he is credited with working a miracle that is clearly not one, he sees his entire life as an insidious joke spun by God. He decides that he must hurt God in return.

Since God is love, he tells us, to really hurt God he has to destroy love—to prick God where it hurts most…





Andal: The Autobiography of a Goddess

Priya Sarukkai Chabria & Ravi Shankar (transl. and ed.)

Publisher: Zubaan

Ninth-century Tamil poet and founding saint Andal is believed to have been found as a baby beneath a holy basil plant in the temple garden of Srivilliputhur. As a young woman she fell deeply in love with Lord Vishnu, composing fervent poems and songs in his honour and, according to custom, eventually marrying the god himself. The Autobiography of a Goddess comprises Andal's entire corpus, composed before her marriage to Vishnu, and cements her status as the South Indian corollary of Mirabai, the saint and devotee of Sri Krishna. The collection includes Tiruppavai, a song still popular in congregational worship, thirty pasuram (stanzas) sung before Lord Vishnu, and the less-translated, rapturously erotic Nacchiyar Tirumoli.

As part of expanding its mandate, and reaching out to nurture the creativity of the young speakers of different Indian languages in the Delhi-NCR region, ILF Samanvay has also announced an interesting youth poetry contest as part of the festival:

THE HIR-PITHARA YOUTH POETRY CONTEST

The mascot of this poetry contest is the resplendent figure of ...

HIR

... the ageless, androgynous, itinerant storyteller.

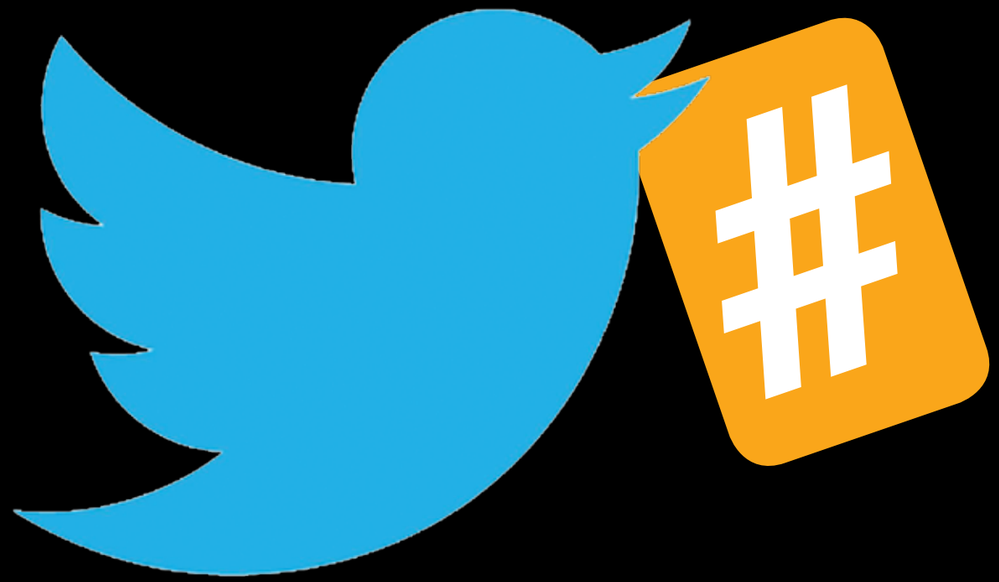
Speaking of Hir, Rizio Yohannan Raj, Creative Director of ILF Samanvay said: "Hir (Pronounced 'heer') is a quintessential insider-outsider, true to the time and the theme-zone wherein hir arrives at ILF Samanvay in Delhi. Hir is a child-adult of the future, and begins hir travel mid-way, in classic medias res, at ILF Samanvay. Hir is pronoun and noun at once; Hir is a child's self expression as well as an adult's quest for meaning. Hir represents the 'samanvay' of the self and the other in our fragmented times. Red-robed, Hir is the self-same heart of pure revolution and ardent love. In the coming days, we shall see Hir extending hir travel from Delhi to different time zones, varied spacescapes, carrying hir Pithara', gathering creative voices from among the young and the young at heart of the country. Inspired by the 9-year old Adel Tushar Kumar's uninhibited painting of a storyteller, Hir is given its current form by ILF Samanvay's graphic designer Sakshi Jain. Hir stories, written by our assistant team coordinator Himanshi Sharma are going to be a regular feature of Y: The ILF Samanvay Blog."

ILF Samanvay 2015 invites poetry submissions for the HIR-PITHARA poetry contest 2015 in all Indian languages. One can submit any number of poems in one's original language, on the theme 'Insider/Outsider'. The length of poem has to be limited to one A4 size page, and has to be separately submitted in the specified format, along with a translation in either English or Hindi. Poetry submissions can either be made online in the requisite format available on www.ilfsamanvay.org or dropped at the Hir-Pitharas (Poetry bags) kept at the IHC campus in Lodhi Road and in select locations. The hard copy submission must mark the name, age, address and affiliation of the participant.

. The last date of submission is 15th Nov 2015. Seven poets from different languages will be selected and they will be invited to read their prize-winning entry at the theme session of ILF Samanvay 2015 on 27 Nov 2015 evening, along with senior poets from different languages.

This journey of Hir in the context of lLF Samanvay through the historical city of Delhi is to map, mainstream and celebrate Delhi's hidden pockets of creativity. lLF Samanvay invites young people in the city to write poetry in their own languages and reclaim vitality of a region that inspired many a poet and artist to make monumental works of beauty for

HIR-E-PITHARA TWITTER POETRY CONTEST



generations to cherish.

The Hir-e-Pithara Twitter Poetry Contest is a Twitter-only contest that recognises how information technology, and specifically social media platforms have created new literary expressions, quite distinct from all other ages. The contest is open to poets in all the 22 languages in the eighth schedule. This fresh mode is a product of our times, and this contest is ILF Samanvay's way to understand and nurture it as a specific movement of the times we are living in.

Participants can send in one submission in one tweet, based on the theme Insider/Outsider by 15th Nov 2015. A participant can submit any number of tweet poems. The participants can choose to send either a poem originally in English or in English translation from any of the 22 languages in the eighth schedule. The participants have to hashtag the first 3 characters of the original language (Eg: #MAL for Malayalam, #ENG for English etc). One winning entry will be awarded the ILF Samanvay New Age Creativity Certificate. The winner of the HIR-E-PITHARA contest will also get a chance to recite their work along with the winners of the HIR PITHARA Youth poetry contest.

Open at the twitter handle @ILFSamanvay from 21 Oct 2015.

Every entry must be accompanied with the hashtag #HIR.

To enter the contest, follow us @ILFSamanvay and send in your tweets.

THE FOOD EXPERIENCE AT VAGAI!

Venue: Vagai Food Plaza, Behind TERI

Vaigai, the food plaza, is an extension of our thought and aspiration to conserve relevant exercises and experiences within a philosophical, methodological and physical culture Conservatory that will soon emerge from ILF Samanvay, and hence the food festival is an integral part of ILF Samanvay. We have separate stalls for food from our focal language (Bangla, Dogri, Marathi, Tamil) regions—Bengal, Jammu and Kashmir, Maharashtra and Tamil Nadu.

Nov 26 | 5.00 pm onwards | Chaat Festival

Nov 27 – Sunday Nov 29 | Food Festival from 11.00 am till 10.00 pm

Featuring delicacies from Bengal, Jammu & Kashmir. Maharashtra & Tamil Nadu

Chaat Festival

Old Delhi Food Festival

Food and beverages are available for sale. Tokens can be collected from the counters
Buffet for delegates will be complimentary

INSIDER/OUTSIDER: WRITING INDIA'S DREAMS AND REALITIES

ILF Samanvay deems itself as a space of socio-cultural engagement rather than an annual event. For the same reason, apart from its efforts at free knowledge dissemination through its diverse verticals, ILF Samanvay has also incorporated into its scheme a sustainable way of social outreach. In collaboration with Pratham books, we also reach out to children in the underserved communities. Every year some of our speakers are requested to go to schools and learning centres in places that have no intercultural exposure or access to co-curricular activities.

ILF SAMANVAY OUTREACH SCHEDULE FOR 2015

Ashok Vajpeyi
School: St. Mary School, Safdurjung Enclave
Date: 27 November
Time: 10.00 am -11.00 am

Ameen-ul-Haque
School: Pratham Learning Center, Trilokpuri
Date: 27 November
Time: 4.00 pm - 5.00 pm

Vijay Dhasmana
School: Balbharti Public School, Pitampura
Date: 27 November
Time: 10.30 am - 11.30 am

Subhro Bandopadhyay
School: Binay Nagar Bengali Senior Secondary School, Sarojini Nagar
Date: 27 November
Time: 10.30 am -11.30 am

Dolonchampa Chakroborty
School: Binay Nagar Bengali Senior Secondary School, Sarojini Nagar
Date: 27 November
Time: 10.30 am -11.30 am

Dharmakirti Sumant
School: Rishabh Public School, Mayur Vihar
Date: 28 November
Time: 10.00 am - 1.00 am

PARTNER

DELHI PRESS MAGAZINES

Delhi Press is one of the most diversified magazine publishing houses in India. Its portfolio of publications includes family-oriented, political and general-interest magazines along with magazines for women, children and rural folk. With 36 magazines in 10 Indian languages, the group enjoys a strong reach in all regions of the country. The company's corporate office is located in central Delhi. Delhi Press prints more than 4 million magazines every month, which is in addition to books and outside printing jobs.
Website: http://delhipress.in/

ASSOCIATE PARTNERS

VANI FOUNDATION

Vani Foundation works towards the promotion and exchange among Indian languages and literatures with their international counterparts. It works with Indian and international writers and illustrators, and offer various scholarships and fellowships to scholars of Indian and non-Indian origins to discover and develop discourses in Indian art, literature, children's literature, music, performing arts, non-fiction etc. A major thrust of the foundation is in the direction of getting Hindi recognized as a UNESCO language. Vani Foundation is based in New Delhi.
Website: http://www.vanifoundation.org/

The School of Translation Studies & Training (SOTST) at IGNOU, New Delhi, was established with the objective of focusing on academic, research activities and conducting training programmes in the field of Translation Studies. Since its inception, the School has constantly striven to integrate teaching-learning of translation, research and training in various fields of translation e.g. traditions of translation, translation of indigenous knowledge texts, skill upgrading in translation and developing translation pedagogy. The School regularly organizes seminars, conferences and workshops in the area of translation. Website: http://www.ignou.ac.in/

ignou THE PEOPLE'S UNIVERSITY

Harper Collins

HarperCollins Publishers India Ltd is the Indian Imprint of HarperCollins Publishers, one of the largest English-language publishers in the world. Headquartered in New York, HarperCollins has publishing groups around the world in the US, UK, Canada, Australia, New Zealand, and India. HarperCollins is a broad-based publisher with strengths in literary and commercial fiction, business books, children's books, cookbooks, narrative nonfiction, mystery, romance, reference, pop culture, design, health, wellness, and religious and spiritual books. HarperCollins India Head Office is located at Noida city.
Website: http://www.harpercollins.co.in

The National Book Trust (NBT), India is an apex Body established by the Government Of India (Department of Higher Education, Ministry of Human Resource Development) in the year 1957. The objectives of the NBT are to produce and encourage the production of good literature in English, Hindi and other Indian languages and to make such literature available at moderate prices to the public and to bring out book catalogues, arrange book fairs/ exhibitions and seminars and take all necessary steps to make the people book minded.
Website: http://www.nbtindia.gov.in

nbt.india
एकः सूते सकलम्

KNOWLEDGE PARTNERS

Foundation for Translocal Initiatives

LILA Foundation for Translocal Initiatives is an interdisciplinary cultural think-tank, a transformation platform and a curatorial conservation space anchored in New Delhi. It designs organic methodologies of Governance in and across various fields. Towards this, it curates public interface forums, Life Appreciation workshops, publications and programmes such as the LILA PRISM annual lecture series on Development Thinking, a cultural banner called LILA Bearing Witness, a reflective thinking forum called LILA Menso, the monthly art conversation forum Kaapi LILA, and the like. Website: www.lilafoundation.in

IGNITE! Festival of Contemporary Dance was initiated with a vision of creating a platform where diverse dance practices from the country could be brought to light. The first edition was initiated in 2010 by Gati Dance Forum based in Delhi, which works to create a vibrant engagement with contemporary dance through opportunities for reflection, interrogation and innovation. IGNITE! brings together well established works and artists alongside emerging artists and new works, as well as a parallel stream of dialogue from the Indian Diaspora. Website: http://ignitedancefestival.com/

IGNITE FESTIVAL of CONTEMPORARY DANCE

OUTREACH AND SOCIAL RESPONSIBILITY PARTNER

PRATHAM BOOKS

Pratham Books has published over 300 original titles in 18 Indian languages in the last decade, which total up to about 2000 books. These books cover a range of genres including early readers, fiction, non-fiction, and storybooks on science, history, mathematics and nature. Pratham works with many of the country's renowned authors and illustrators and its books have won several awards. StoryWeaver is Pratham's open source digital platform that aims to be a go-to repository of children's literature online. Pratham Books is headquartered in Bengaluru. Website: http://prathambooks.org/

TEAM SAMANVAY

Rakesh Kacker
Festival Director

Rakesh Kacker took over as Director of India Habitat Centre on 1 September 2014. An Economics Masters from the Delhi School of Economics, he taught in Delhi University for three years before joining the Indian Administrative Service in 1977. As a civil service officer, Kacker has worked in the Government of Tamil Nadu and the Government of India. He retired from the Government of India as Secretary, Ministry of Food Processing. He has also worked in The Energy Research Institute (TERI) and in the Indian Wind Energy Association (INWEA). As Senior Fellow at TERI, he was project advisor for Integration of environmental policy in the Sectoral Policies of the Asian Development Bank. He has also been part of various commissions and review committees dealing with natural resources, energy and power. His work in the Government has been towards promoting better environmental compliance, solving problems relating to environmental management in the power sector, and increasing the contribution of renewables through the use of economic instruments. Under his directorship the IHC Indian Languages Festival has undergone a remarkable identity makeover as ILF Samanvay.

Rizio Yohannan Raj
Creative Director

Rizio Yohannan Raj is a writer, educationist, translator and governance thinker. Her professional experience spans two decades of work in journalism, book publishing, academics and institution-building. She is the Founder and Executive Director of LILA Foundation for Translocal Initiatives, a think-tank engaged in multidisciplinary and intercultural knowledge production, dissemination and conservation. Earlier, she was affiliated to houses such as the Malayala Manorama Group, Macmillan India, Navneet Publications, and Katha, and the Universities of Madras, Mumbai, and Kerala; Calicut University, Central University of Kerala and Shiv Nadar University. Her works including collections of poetry, novels, critical volumes, edited works, research papers and socio-cultural studies, have been published by Harper Collins, Cambridge University Press, Indiana University Press, Kendra Sahitya Akademi, New Delhi, and journals and magazines across the world. She has been associated with international projects on poetry, translation etc. Her PhD focuses on the intersection of Literature and Philosophy with special reference to the philosophical school of Samkhya. She has been on the editorial and advisory boards of various publications and organisations in different parts of India and abroad.

IHC PROGRAMMES TEAM

Vidyun M Singh is Director of Programmes at the India Habitat Centre, New Delhi. With a multi disciplinary background in the Arts, she has been heading the Programmes Department since its inception in 1997.

Renu Oberoi is Programmes Head at the India Habitat Centre, New Delhi. A Hotel Management executive, she has chosen Programming as her area of specialization and has been in Habitat Programmes for close to 10 years.

Shadab Hussain is Production Head at the India Habitat Centre, New Delhi. A senior manager of the Programmes Department, he handles all production and technical details for all performances and events at IHC.

ILF SAMANVAY TEAM 2015

Aqs is the quirky little web designer for ILF Samanvay 2015 Website. With a strong foothold on his technical abilities and professional experience with a few startups, this manga fanatic, deceptively ambitious individual makes no compromises when it comes to serving the true purpose of art in technology.

Azhar is a mechanical engineer by training. He is also a budding Urdu language poet deeply interested & involved in literature. Azhar works towards expanding the mandate and social base of ILF Samanvay by reaching out to the public through creative designs on social media.

Himanshi is an English literature postgraduate who can be perpetually seen fleeing from desk jobs. She is spotted happiest, tea cup by her side, scrolling through the internet for sneaking Gollum pictures and poetry blogs. ILF Samanvay is a co-conspirator in keeping up her pretensions to writing.

Sakshi is a visual communication designer from NID. Colors are her joys and sorrows. She has designed, authored and illustrated books for love and a living. She teaches at Pearl Academy and in ILF, she aspires to speak with images. Sakshi has done the graphic design for ILF Samanvay 2015, including the personification of Hir.

Satchin is a culture communicator. He works towards making ILF Samanvay 2015 meaningful for all language communities through people interface, social media strategy, field interviews and by ideating with the team. He also assists the Creative Director. He works for the cultural think tank LILA anchored in New Delhi.

ACKNOWLEDGEMENTS

Aadil Jamal
Aditi Maheshwari Goyal
Amit Pant
Anvar Ali
Arun Maheshwari
Deepak Sharma
Dipesh Sidana
Enoch Dhanraj
Geeta Khanna
Giriraj Kiradoo
HK Sethi
Imtiaz Alam
Jagdish Sharma
Juee Deogaokar
Jyoti Chawla
Kishore Rajaram
Mandeep Raikhy
Manish Kumar
Manisha Chadhry
Naresh Bisht
Pankaj Saran Srivastava
Prakash Kumar
Prateeksha Pandey
Rajendra Prasad Pandey
Ravish Mehra
Santosh Kumar
Saumya Baijal
Shabana Ali
Shalini Rao
Sharat Shyam
Shivani Darbari
Sujoy Banerjee
Tunty Chauhan
V. Ramesh
Vikram Kumar
Viresh Verma
Virkein Dhar
Wasib Seikh
Yusuf Uz Zaman

Happiness is when what you think, what you say, and what you do are in harmony. — Mahatma Gandhi

BEGINNING TO PART
PARTING TO BEGIN

Dear Friend:

Sometimes, Lalla tells us, the road we come by is not the road we took to. And, looking back is never a parting gesture on such a road of perpetual beginnings. Yet, this road can only be understood in subjective terms, and hence this moment, and these words.

In one of his aphorisms, Kabir says:

Sow such a seed
That its tree will flourish perennially
Cool shade, abundant fruit,
Foliage full of birds at play.

We have come to see, ILF Samanvay has sown a seed of thought in our mind's soil that its tree of hope may flourish perennially in and about us. The new expression of our logo conceived by artist Riyas Komu is a veritable beeja of change. May it provide vitality to the spaces, peoples and languages many histories have long conspired to cast out of the city halls of their civilizational narratives.

We have come to articulate the vision of ILF Samanvay as a spectrum that embodies the interflow of manifold tones and activities, as though they were rivers from different regions of the country finding their way into the India Habitat Centre campus in New Delhi. May these streams incessantly flow into the profound possibility of joining newer and newer meaning-making processes across time and space.

We have come to mark the enterprise of ILF Samanvay in the figure of Hir—an androgynous, ageless, itinerant, red-clad storyteller. Born from the raw imagination of nine-year-old Adel Tushar Kumar, personified by Sakshi Jain, and given hir non-creation myth by Himanshi Sharma, Hir is verily revolution. May Hir lead us from our singular adventures as individuals and our collective achievements as a team, to many multi-dynamic explorations as an institution.

We have come to acknowledge the need not only to manifest excellence but also to recognize it. In repositioning ILF Samanvay Bhasha Samman as a book award, we have emphasized the need to notice the power of particularity in expression. We are grateful to Vani Foundation for joining hands with us to institute the Vani-Samanvay Distinguished Translator Award. May these recognitions offer abundant nourishment to visions, aspirations and talents relevant for our times and beyond.

We have come to nurture the dream of creating an institutional space for transcultural encounters. Translation as a ground and condition to facilitate understanding among cultural spaces has emerged as a major thoughtscape of ILF Samanvay. We begin this inquiry with the School of Translation Studies and Training, IGNOU. May these efforts transform the way we understand education—its modes, missions and manifestations.

We have come to voice the inquiry and quest of ILF Samanvay in languages beyond the verbal and the literary. The exercises and experiences generated and disseminated on the ground during the festival, we hope, would lead to the building of what Satchin Joseph Koshy has termed the ILF Culture Conservatory. May this space breed and foster a multi-centred understanding of conservation of cultures, so vital to the contemporary Indic space.

We have thus come to appreciate and activate the social mission of ILF Samanvay from its unique location as the only Indian Languages Festival in the country. May our aesthetics be always animated by our political awareness, and may our political engagement never be estranged from our aesthetic sensibilities.

Indeed, we have come to yearn for more—we say yes and we ask why, at once. We hope ILF Samanvay would soon flow out into locations beyond Delhi, creating newer interflows and powerful culture currents. May its astonishing springs of knowledge and creativity inspire each of us to conceive of and manifest a many-splendoured play of living, and help us transform every moment of parting into a magnificent beginning.

Thanks are due to many, but sometimes, debts are gladly incurred, for they forge poignant connections, the rewards of which are way beyond all glories of independence.

Rizio Yohannan Raj
Creative Director
New Delhi | 15 Nov 2015

ILF Samanvay promises, manifests and projects a design. Even as the festival envisions its growth into various locations and editions, the anchoring event at the parent port of the India Habitat Centre in New Delhi envisages eight venues across the campus as well as eight discursive streams within the festival, each named after a river. This master programme understands each of these rivers beginning with a letter of the word SAMANVAY written in English, as representing a particular direction and spirit of the festival. This curatorial alignment of a discourse and a venue within the frame of the festival shows the aspiration of ILF Samanvay towards transforming its cultural intervention into a visible history marker. Thus embodying a curious interplay of the tangible and the intangible within and about the nomenclatures, Sabarmati, Alaknanda, Mahanadi, Amaravati, Narmada, Vaigai, Ajay and Yamuna, the festival brings an extraordinary experience of the different regions of the country collaborating in a profound and intensely beautiful play of interculturality. These streams incessantly flow in and out of one another through the vision, formation and direction of ILF Samanvay; they are hoped to be appreciated and lived in myriad ways through different editions and future manifestations of the festival.

Themed Insider/Outsider: Writing India's Dreams and Realities, this 5th edition of ILF Samanvay expands the territories of language even further to include within its ambit the richness of colour, taste, geography, culture, music, expressions, performances, and technology in symbiotic co-relation. With four focal languages, and eight venues hosting artists, litterateurs, journalists and storytellers, under the ageless, untiring gaze of our mascot Hir, ILF Samanvay is all set to pull the city in the warm embrace of festivity this November.

"ILF Samanvay's imaginatively structured and inclusive approach to the Indian literatures make it stand out as a unique creative space. Its celebration of multi-vocal voices and its understanding of the contemporary pulse are important to our times." — Namita Gokhale, Writer, Publisher, Festival Organiser (Co-Director, Zee Jaipur Literary Festival)

"ILF Samanvay seems the promise as well as embodiment of a space that values the autonomy of artists and thinkers."
— Riyas Komu, Artist, Curator, Documenter (Co-founder and Director of Programmes, Kochi Biennale Foundation)

"I have found ILF-Samanvay to be thoughtfully conceived, meticulously crafted, attentive to linguistic and literary diversity, as well as a plurality of perspectives, without compromising on that aspect so crucial to all creative and intellectual dialogue: intimacy. In a melee of hastily cobbled-together, often indistinguishable lit fests, it stands apart." — Arundhathi Subramaniam, Poet & Critic

[ILF Samanvay] fulfils the deepest aspiration of different communities in India to engage with one another through the contexts of their own modes of exchanges. — Salma, Tamil Writer and Activist

www.ilfsamanvay.org

samanvay.ihc@gmail.com | info@ilfsamanvay.org
011-43663080 | +91 9654397753