



ANNUAL REPORT 2022-2023



• PICKLE FACTORY



DANCE . VENUE



PRACTICE



DISCOURSE/



. MOVEMENT

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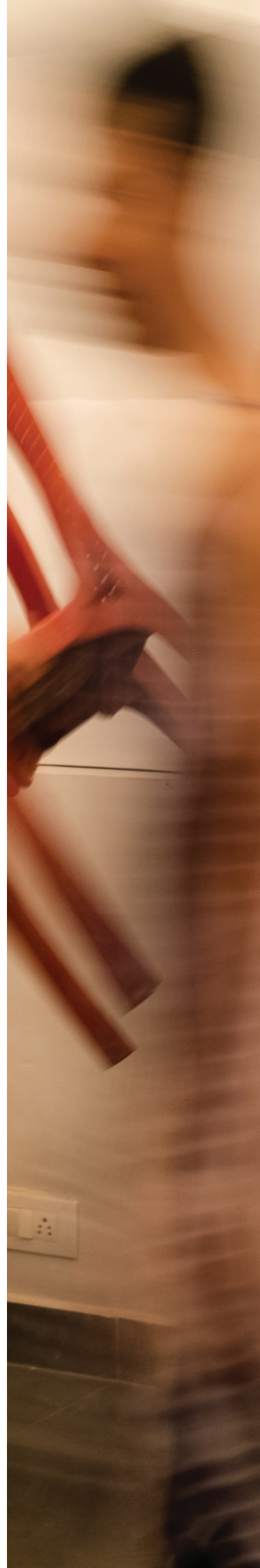
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WHO WE ARE



Team 111 and Pickle Factory group photo | NSHM | Image: Dana Roy

PICKLE FACTORY DANCE FOUNDATION is a hub for the practice, discourse and presentation of dance and movement work in Calcutta, housed in spaces repurposed for the arts. We are a space to ***think, meet, know, talk, imagine – dance.***

We respond to the lack of spaces and infrastructure in India to develop and nurture dance and movement work and artists. We work with, for and through artists, audiences and support systems to imagine our many possible futures.

Our big dream is a permanent venue in a repurposed space in Calcutta that transforms our experience of both physical movement and physical space. This venue will be local, national and international in outlook, participation and reach, and part of a network of such vital and vibrant arts spaces.



**We respond to the lack of spaces
and infrastructure in India to
develop and nurture dance and
movement work and artists.**

November Hub | Behala Nutan Dal | Image: Kritika Dey

THE STORY SO FAR

It's been a rollercoaster ride since 2017, as we have consistently created and offered fresh modes, spaces and experiences of dance and movement performance to diverse audiences in Calcutta and beyond. In our quest and commitment to support, nurture, challenge and develop our local dance ecologies and engage a range of communities, we have worked with artists and guests from our city, the rest of India and abroad in the craziest of spaces converting them into magical pop-up performance venues and experiences, redefining relationships between physical movement and physical space. Dance can, does – and must – happen anywhere, with anyone, for anyone; and it can, does, and must transform everyone and everything it touches.

In **6 years** over **700+ programmes** in Calcutta and elsewhere, we have featured **400+ artists and guests** from **20+ countries across 6 continents** (we have not yet managed to work with the artists who may live in Antarctica). We have reached **1,00,000+ audiences** in person and online in live events, worked in **50+ venues** and with **100+ local, national and international collaborators**. We have been a focus organisation in **10+ international festivals**, and guest curated for festivals in Scotland, South Africa and – of course – India.

Most importantly, we have been humbled, inspired and gratefully overwhelmed by the wealth of goodwill, appreciation, and solidarity that has come to us from our ever-expanding family from all over the world.



Pratyavijnā by Piya! Bhattacharya | Mirage Poolside & Bar | Image Sandip Kumar

In our 6th year, as an arts company working in an uncertain arts future, we recommit to our values of:





**Dance can, does - and must - happen
anywhere, with anyone, for anyone;
and it can, does, and must transform
everyone and everything it touches.**



LEFT: *Man Rec* by Amala Dianor | Princep Ghat, River Festival | Image: Kunal Chakraborty
TOP-RIGHT: *Tavam* by Kattakuttu Sangam | AMI Festival | Image: Kunal Chakraborty
BOTTOM-RIGHT: *Detritus* by Continew Collective | Behala Nutan Dal | Image: Kunal Chakraborty

SNAPSHOTS 2022-23

40

PROGRAMMES

1 INTERNATIONAL PLATFORM
WHERE PICKLE FACTORY WAS
REPRESENTED

6 COUNTRIES REPRESENTED

42

LOCAL, NATIONAL,
& INTERNATIONAL
PARTNERS

21 PHYSICAL VENUES
IN CALCUTTA

4 COMMUNITY BUILDING
ENGAGEMENTS

12 WORKSHOPS

20 LIVE PERFORMANCES

17 ARTIST TALKS & ADDAS

89 PLATFORM PERFORMERS &
COMMUNITY PAINTERS

1654 LIVE AUDIENCES
REACHED IN KOLKATA

112 INDIVIDUALS - ARTISTS,
SPEAKERS, CURATORS, FACILITATORS

231 WORKSHOP &
LEC DEM PARTICIPANTS

1 INTERNATIONAL
COMPANY INDIA TOUR

1397 LIVE AUDIENCES
FROM INDIA TOUR

02 LAKH

SOCIAL MEDIA AUDIENCE
REACHED

Pickle Factory Season 3



#TAKETHECITYKOLKATA

ONE DANCE AT A TIME

Welcome to an explosion of dance and movement work
in Calcutta's spaces and imagination!

NOV | DEC 2022

JAN | FEB 2023

PICKLE FACTORY
SEASON

03

Encounter dance everywhere and in
every way possible!
In streets, pandals, workspaces,
terraces, schools, amphitheatres,
studios, institutes, tram depots,
community spaces, art centres...
and auditoria too

Dance Spaces for Community | Dialogue | Practice | Performance

To know more, visit: bit.ly/TakeTheCityKolkata

Season 3 banner | Design: Sukanya Ghosh

For nearly three years we were denied the immersive experience of live performance, with only short, very tentative and often fearful forays into gathering artists and audiences together in real space and time. It was something we all missed, it was something we all hopefully learned the value of. And it was something we at Pickle Factory were itching to get back to. While the pandemic had forced us to move to the digital realm where we discovered many different ways of being, of sharing, of discovering, of creating communities around dance and arts, at our core Pickle Factory is still about the live performance experience and the spaces that host them. There was no way that we were letting that go, no way that we were replacing the live with the digital.

So once we knew (almost) for sure that it was safe to present live performance, out tumbled our mammoth 4-month-long Season 3: #TakeTheCityKolkata (one dance at a time). Featuring artists and guests from India and abroad, #TakeTheCityKolkata: Pickle Factory Season 3 marked our return to our signature programme after three pandemic interrupted years, and a return to presenting live performances and gatherings. The theme of the Season reflected our collective need to re-enter and re-claim spaces and bring people together for arts and community experiences. How could we Take The City – its spaces, its imaginations, its people, its sociocultural histories – responding to, reflecting and rethinking the ethos and spirit of Calcutta? Each month of the Season responded to this provocation differently:

November 2022

How do artists and their practices claim and create temporary spaces for community experiences, sharing and growth?

December 2022

How do artists and their practices challenge our perceptions and expectations of dancing bodies, raise questions about how we live, inspire new thinking and responses?

January 2023

How do artists and their practices claim and create spaces for artistic process, discovery, training, and making?

February 2023

How do artists and their practices claim and create spaces and neighbourhoods to encounter, enjoy and engage with performance in all the above ways and more!

It was an explosion of dance and movement work in Calcutta's spaces and imagination over **40+ experiences in more than 20 venues**. You could encounter dance on streets, in residences, in workspaces, by the river, at monuments, in gardens, in old buildings, in construction sites... – everywhere and in every way possible!

We let dance loose to #TakeTheCity!





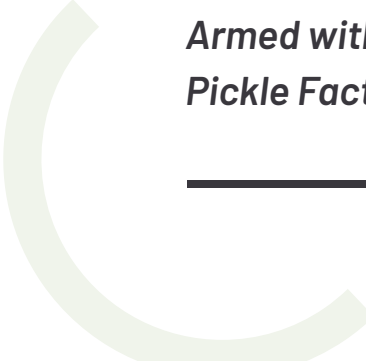
#TakeTheCityKolkata

| 5th Birthday Celebrations

#TAKETHECITYKOLKATA

Our ultimate goal through the Season was to invite people (artists, audiences, stakeholders) to imagine with us a space that could house all this excitingly diverse activity, thought, discovery, and enjoyment every day of the year – a permanent venue that brings the arts, communities, and the city together.

As a small step towards this we invited 50+ guests & friends of Pickle Factory to celebrate our 5th Birthday milestone with us at an event in the Goethe Institut / Max Muller Bhavan Kolkata. But this was not just a party, but a map of possibilities that were the plans for Season 3, and it was an ideation & brainstorming bonanza. It was the greatest birthday gift to have our extended family of Pickle friends & stakeholders put their heads together through games and discussions to find wonderfully creative ways to approach some of the tougher aspects of running a Season. **It reaffirmed that what we do for the arts ecosystem is not the work of a few people in a small company, but an ever growing community committed to the #PickleFactoryMovement.**



***Armed with all of these ideas we got ready to launch
Pickle Factory Season 3!***



PICKLE FACTORY 5TH BIRTHDAY
Goethe Institut / Max Mueller Bhavan

TOP-LEFT: Community presentation | Image: Kunal Chakraborty
TOP-RIGHT: Cutting cake | Image: Kritika Dey
BOTTOM-LEFT: Discussions by Community | Image: Upasana Das
BOTTOM-RIGHT: Copy the puppet | Image: Dana Roy

#TakeTheCityKolkata

| Spaces for Community

SEASON 3

11 TO 13 NOVEMBER 2022

BEHALA NUTAN DAL PUJO GROUND

Pickle Factory Season 3: #TakeTheCityKolkata kicked off with November - Spaces for Community - in a hub housed in Behala Nutan Dal pujo grounds - where painters, dancers, singers, musicians, the Behala Nutan Dal para community and the East Kolkata Wetlands community all came together to reflect on collective histories, build on current thinking and imagine into the future what we envision for our city.



#TAKE THE CITY KOLKATA

ONE DANCE AT A TIME

November 2022 - February 2023

11 to 13 November 2022

**Spaces for Community, বেহালা নূতন দল পুজোর মাঠ
with a গরম cup of dance আর আড্ডা!**

**আমাদের পুজো, আমাদের শহর, আমাদের ঐতিহ্য
নৃত্যের তালে তালে আড্ডা ও চর্চা**

আসুন যোগ দিন

Pickle Factory **Season 3**

Dance Spaces for Community | Dialogue | Practice | Performance

www.picklefactory.in | +91 9830885010 | +91 9836342110

CRO | PAN

BRITISH
COUNCIL



Spaces for Community banner | Design: Teesta Brahma



Ashmita Paul paints her mural | Image: Dana Roy

Behala Nutan Dal is a long standing pujo committee and para community. Being of an artistic bent of mind, every year their puja pandals give awe and inspiration to countless citizens of Kolkata and beyond. A neighbourhood full of arts lovers, we share with them a deep belief in dignity of labour, and that social and arts activities are vital for the spirit of the community and of Kolkata.

Every year our city bursts with puja pandals. Our temporary bamboo artistic structures have become the foundation for strong community connections to thrive - this is exactly what we wished to celebrate in our Season hub.

From 10 days before the Season launch, talented painters from the para and from across Kolkata enthusiastically came together to line the walls with portraits and homages to all the hidden skilled workers. A week before launch, young dancers too came to hang out with the Behala Nutan Dal neighbourhood dancers - we painted, jammed, shared stories, shared dance as the bamboo frame of our hub went up around us. After 3 years of lockdown, such face to face exchanges were the most organic & electric experiences for many of us after a very long time. Their vibrant energy and excitement which blossomed in the air when we launched our hub and opened Pickle Factory Season 3 #TakeTheCityKolkata (one dance at a time)

কলকাতার সাংস্কৃতিক ইতিহাস তো বটেই, তার
আত্মিক অস্তিত্বের সঙ্গে সামঞ্জস্য রেখে কী ভাবে
শহরের ভূগোলে শিল্পছাপ রাখতে পারেন শিল্পী ও
নাগরিকেরা, লক্ষ্য সেটাই।

- ANANDABAZAR PATRIKA 12.11.22

| Spaces for Community

Day 1 | 11 November '22 | Artistic roots | Community Histories

6pm, 11 November 2022 our hub & Season opened. Audiences entering took in the huge bamboo and jute structure, and then immersed themselves in eco-stalls & displays by Disappearing Dialogues - buying gamcha bags and mochar ghonto made by East Kolkata wetland women, then choosing honey & pickle from Jaladarsha Collective. They could relax in a film corner showing behind-the-scenes footage & interviews from pandal workers & East Kolkata Wetland workers. There was a platform performance area for our community of dancers, several art stalls by our community of painters, chaats, puchkas and snacks by neighbourhood vendors all tied together with our particular Pickle Factory stamp.

At the sound of the gong, audiences were welcomed from the hub into our pop-up auditorium space - a hush of anticipation as they took their seats on repurposed bamboo surrounded by smoke from a dhunochi & illuminated dimly by terracotta lanterns...

And then lights up on ***Mahāmāyā*** by Shashwati Garai Ghosh & Angashuddhi dancers.

The season opened with Shashwati Garai Ghosh's rousing Mahāmāyā which converted the Behala Nutan Dal Durga Puja pandal into an exquisite dance venue.

- KATHAKALI JANA'S REVIEW 'A DARING FESTIVAL OF MOVEMENT ARTS', THE TELEGRAPH 18.2.23

This was followed by a panel discussion moderated by Debanjan Chakrabarti, (Director British Council, East & North East India) with Bhabatosh Sutar (artist & designer), Sandipan Banerjee (Convener, Behala Nutan Dal) & Priyadarshinee Guha (Vice Principal of Indus Valley World School). The adda touched on various markers of Durga Pujo history, Kolkata's skilled sculptors and technicians, the contribution of women from the community in all the organising and rituals, particularly in bonedi baris.





Mahāmāyā by Shashwati Garai Ghosh | Behala Nutan Dal | Image: Kunal Chakraborty

Day 2 | 12 November '22 | Who Builds | Community Created

The second day centred around celebrating the unsung heroes behind things we enjoy or take for granted – tireless work of usually nameless skilled artists who craft and build our spaces & pandals, the farmers and the East Kolkata Wetlands fishers who fill our plates daily, and the forgotten or departed heroes.

The hub saw songs & performances from the neighbourhood's young artists from Behala dance schools, as well as talents coming from across Kolkata to share their skills. As before the audience contributed whatever they could into the Pickle Jar at the main performance gate, be it Rs 5 or Rs 500. We welcomed a rich diversity of audiences, little boys proudly holding their Rs 5 aloft, seasoned dance critics, auto rickshaw drivers, the para community, the dance and art community – the equal value and attention they each gave the performance was palpable. On this day they were challenged and enthralled by **Meepao** by Surjit Nongmeikapam & Nachom Arts Foundation from Imphal, Manipur.

| Spaces for Community

Meepao is a dance in celebration of all the departed, especially the ones who are usually seen as inconsequential. Using minimal and repetitive movements, this contemporary dance piece invites the spectator into a space where dancers and audience alike can join in this celebration.

The panel discussion that followed focused on stories from behind the scenes, sharing the sheer number and kinds of skills of workers, but whose expertise in their art has been passed down through generations, and beyond the workers the support from sweepers, chai-wala and everyday heroes without whom the work would never get done. The panel also spoke of so many other professions such as the frontline workers and vegetable vendors during covid, the Manipur context and those who have fought for safety and security. Moderated by Dr Indudipa Sinha (doctor & kathak dancer) the speakers were Debabrata Mukherjee (President Behala Nutan Dal), Ayan Saha (artists & designer for Behala Nutan Dal Pandal 2022), Surjit Nongmeikapam (dancer & choreographer) & Vikram Iyengar (Founder-Director Pickle Factory Dance Foundation).

Day 3 | 13 November '22 | What we waste | Community Futures

East Kolkata Wetlands Living Library brought to life the hub space on Sunday. Any imagination of a future for the city of Kolkata has to be rooted in communities and in collective action. Kolkata in particular has an innate synergy to the East Kolkata Wetlands (EKW).

On this day the platform performances were by the young girls of the East Kolkata wetlands, taking us through the journey of 'moila jol' sewage water and how it's crucial to our survival as a city. Disappearing Dialogues created a **Living Library** with community experts sharing their indigenous knowledge with us - work that helps Kolkata survive and keep a relatively low environmental footprint. Children from Jaladarsha collective also gave a sweet performance.



The Disappearing Dialogues Collective (DD) is a multi-disciplinary team of professionals motivated by the desire to work with and within communities with a focus on foregrounding of subliminal realities, disappearing practices and conservation of fragile socio-spatial landscapes.

The main performance of the evening was *Detritus*, a multiform contemporary performance by The Continew Collective, workshoped and conceived by Paramita Saha.

The same location, on another evening, heaved with raw energy when the decidedly grungy and anti-spectacular Detritus, conceived by Paramita Saha, was staged there. With the environmental crisis at its heart, the work situated itself powerfully at the intersection of art and activism, completely unpretentious in its dedication to the cause of ecological balance and sustainability.

- KATHAKALI JANA'S REVIEW 'A DARING FESTIVAL OF MOVEMENT ARTS', THE TELEGRAPH 18.2.23

In the enormous challenge that is the climate emergency we also have a great deal of scope, to take cognisance of our resources, realise our common goal and move for positive and collective action. The panel discussion on this day was with Shibaji Samaddar (Ecological economist), Anuradha Pathak (Founder-director of CASP), Nobina Gupta & Saptarshi Mitra (Disappearing Dialogues) & Paramita Saha (Artist & Activist) moderated by Dr Indudipa Sinha. Through this emerged multiple threads that tie the city and the wetlands, the economic impact of Durga Puja and the economic savings from the East Kolkata wetlands circular waste economy.

THE CURATION AND EXECUTION OF SPACES FOR COMMUNITY, EMERGED FROM THE PROJECT CROIPAN. CROIPAN WAS A COLLABORATION WITH MARC REES OF WALES IN 2021. THE COLLABORATION WAS PART OF THE CONNECTIONS THROUGH CULTURE: INDIA-WALES GRANT SCHEME BY THE BRITISH COUNCIL SUPPORTED BY WALES ARTS INTERNATIONAL AND ARTS COUNCIL WALES.

Disappearing Dialogues stall | Image: Kritika Dey



| Spaces for Community

| Spaces for Community Credits

TEAM

Curator: Dana Roy

Month Coordinators: Dana Roy and Amlan Chaudhuri

Space Design: Katy Lai Roy, Dana Roy & Arka Alam

Mural Artists: Ashmita Paul, Archee Roy, Abhishek Das, Teesta Brahma, Sharanya Mukherjee Subhadeep De, Debadrita Bhaduri, Turjo, Kaushik Chakraborty, Arka Alam

Emcee: Dr. Indudipa Sinha

Technical Provider: Janmenjoy Halder

Sound Provider: Sandeep Prasad

Construction: Pranab Mazumdar (Tinka da)

Bamboo work: Biplab Kundu

Print: Mridul Majumder

Canvas Print: Silk Screen Centre

PROGRAMME PARTNERS

Behala Nutan Dal

British Council

Taliesin Arts Centre, Wales

Narthaki

ASSOCIATE PARTNERS

Hooghly Jute Mills

Greenply

PARTICIPATING PUJA COMMITTEES

Beliaghata 33 No. Palli Bashi Brinda

Beleghata Sandhani

HUB PARTICIPATION AND ACTIVATION

Arka Alam, Abhishek Das, Sharanya Mukherjee, Maharaja Caterers, Disappearing Dialogues, Jaladarsha Collective, Raju Shaw-Papri Chaat dada

PICKLE JAM

Solanki Rahaman, Aantika Roy, Soumi Chatterji, Satyaki Bhowmik, Soutik Chakraborty (FATTY), Prasanta Karmakar, Debannita Sharma, Debadrita Bhaduri, Anushka Chatterjee, Abrar Saqib, Sourami Mukherjee, Papiya Sarkar, Tithi Das, Ahana Chatterjee, Kavya Talwar, Raghav Agarwal, Sujal Shonkar, Minaz, Debasmit Ghosh, Tania Adhikary, Srestha Das Choudhury, Surajit Khanra

PLATFORM PERFORMANCES

Srijani Adhikary, Pramugdha Das, Priyosree Mondal, Ena Banerjee, Monisha Adhikary, Prasanta Karmakar, Poulami Pramanik, Aayush Thakur, Meheli, Srishti, Trisha, Ishika, Anwita, Ahana, Ritoja, Debasmit Ghosh, Solanki Rahman, Satyaki Bhowmick, Jaladarsha Collective (Khyalaghor)

Special thanks to Sandeepan Banerjee, Dwaipayan Banerjee for execution and being with us everyday, and Debabrata Mukherjee and the Behala Nutan Dal Committee and para (neighborhood) community



"The natural textures used in the hub and the community energy made the space so special and unforgettable."

- PARAMITA SAHA, ARTIST AND ECO-ACTIVIST

TOP: 12 November post show discussion | Behala Nutan Dal | Image: Kunal Chakraborty
MIDDLE: Natraj placed in the Behala Nutan Dal hub | Image: Dana Roy
BOTTOM: Audience | Behala Nutan Dal | Image: Kritika Dey

#TakeTheCityKolkata

| Spaces for Dialogue

SEASON 3

5 TO 18 DECEMBER, 2023

EDUCATIONAL INSTITUTIONS ACROSS KOLKATA

INCLUSION | ACCESS | GENDER | MARGINALISED COMMUNITIES | POWER STRUCTURES
| PERFORMANCES | RIGHTS AND LEGALITIES OF THE BODY

The Spaces for Dialogue segment attempted to enliven ideas like:

- What constitutes a body?
- What can be the multivariate relationships between a body and the society/
space it inhabits?

The curations intended to give us a reflection of the world we inhabit as well as introduce us to potentially unfamiliar worlds.

Spaces for Dialogue banner | Design: Teesta Brahma

#TAKE THE CITY KOLKATA
ONE DANCE AT A TIME
November 2022 - February 2023

5 - 18 December 2022
Spaces for Dialogue

**How do we meet un/familiar bodies
from un/familiar worlds?**

Join us as we challenge our perceptions
and expectations of dancing bodies through
performances, workshops, interactions & discussions

Pickle Factory Season 03
Dance Spaces for Community | Dialogue | Practice | Performance
www.picklefactory.in | +91 9830885010 | +91 9836342110

AMERICAN CENTER
LOTTERY FUNDED
EkXtara
New Abilities. Endless Possibilities.



LEFT AND RIGHT: *What Talk Of Body* by Anoushka Kurien | Offbeat CCU |
Image Kunal Chakraborty



Given the thrust of the programme, we located these performances, workshops and discussions in spaces of education and learning. This was a densely packed segment of the season with 14 events spanning two weeks. The goal was to activate young minds from diverse experiences and backgrounds. We wanted to inspire audiences to question what they saw and heard, and to create and share their own point of view - something that Pickle Factory has always been committed to.

Spaces for Dialogue was presented in partnership with Paramita Saha, Director Artsforward. Paramita, a dancer, choreographer and activist not only facilitated the Unmute Workshop (details below) but also moderated all the discussions and talks during Spaces for Dialogue, deeply enriching the audiences experience of artists and performance work



| Spaces for Dialogue

***When We Come To It* by Titas Dutta**

6 December 2022

We opened with the performance ***When We Come To It*** by the collective Samuho which took place in the American Center Library. The audience was free to move around and choose their experience of the performance, which was a collection of moving personal anecdotes. This was followed by a tea and audience discussion on public and private politics of the body.

111

4 to 10 December 2022

111 is a powerful duet between two exceptional dancers – Joel Brown and Eve Mutso-Oja – as they explore their bodies' different strengths and vulnerabilities. Joel is a paraplegic dancer, self-trained, who dances with CandoCo – the UK's leading inclusive dance company and Eve is former principal dancer with Scottish Ballet. There was a touch tour and audio description made available for audiences with visual disabilities, a first for Indian audiences. The first interaction on their tour was a movement workshop conducted with a mix of disabled and non-disabled students at IICP which transcended the barriers of spoken and body language. Producer Susan Hay conducted an Arts Management Workshop and George Bushaway held a hands on Filming Performances workshop, which allowed the students of host college NSHM to put to practise what they had learned by filming a live performance. Described as "the show that's ignited India's debate on inclusion" by The Guardian, it was followed by an emotionally charged panel discussion with Dr. Rahul Jain, a diabetologist and disabled doctor from Belle Vue, Dr. Reena Sen, Teacher, Modern High School who worked for 4 decades with IICP, Mr. Ishan Chakraborty, Assistant Professor Jadavpur University Department of English who teaches Critical Disability Studies and Dr. Vijay Kumar, an eminent neuro-spine surgeon from Fortis. Post a week in Calcutta, **111** visited 3 other cities pan-India (Mumbai, Ahmedabad and Goa) on a tour facilitated by Pickle Factory.



'Disability access isn't optional' the show that ignited India's debate on inclusion - Jennifer Kishan, The Guardian published 21.12.22



111 by Joel Brown & Eve Mutso | Image: Kunal Chakraborty

Anoushka Kurien

8th to 12 December 2022

Anoushka Kurien and her ensemble presented *What Talk of Body*, a reference to the changing ways in which we, over time and thought and sometimes cruelty, frame the body. She spoke about her piece at JBMRC and held a movement workshop at The Creative Arts that helped performers understand her process. She introduced the idea of how dance unhinges fixed notions of body. The piece brought together poetry and movement as a reminder and a means to re-find our shared bodies as the basis of our living together. There was a special installation piece at the exit of the performance space and copies of the poem were handed out during the post performance discussion.

Unmute

12 to 13 December 2022

Unmute conducted *A Performer's Guide to Speaking Up - Laws, Rights, Resources*, led by Dr. Arshiya Sethi, Somabha Bandopadhyay, and Paramita Saha at The Creative Arts Academy. This was the first physical session held by Unmute and was attended by movement artists from the city who were given a platform to air their grievances and think of ways to create support systems in their circles.

| Spaces for Dialogue

Dance & Parenting Workshop

15 December 2022

Saskia Oidtmann conducted a ***Dance & Parenting*** workshop at The Backyard Kolkata, the first of its kind in India, with members of Kattaikkuttu Sangam and Samuho present. They discussed the glaring gap between the needs of parent-artists and the structures in place to support them, and artists were encouraged to imagine the changes that are needed. They also talked more realistically about how they can and do support one another to make the current scenario work.

Kattaikkuttu Sangam

13 to 19 December 2022

Kattaikkuttu Sangam brought in the largest ensemble of the Season from Kancheepuram. The Sangam is engaged in keeping alive this Tamil theatre tradition that involves singing, speaking, acting, movement, music and make-up. Members of the cast brought their infants along - it was a joy to watch how the little ones are already attuned to the sounds and movements!

Kattaikkuttu Sangam's practice tackles the form's stigmatized nature as a theatre of rural marginalised communities. The piece's physicality helped Kolkata audiences overcome the language barrier. The ensemble conducted a workshop with the students of Ek Tara as well as a performance of ***Tavam***. P. Rajagopal and Hanne M De Bruin, the Sangam leaders also held a talk at Victoria Memorial Hall with Rustom Bharucha and a Lecture-Demonstration at Rabindra Bharati University.

"I am very happy to bring Kattaikkuttu to theatre-loving Kolkata. I believe that all performing art forms are equally valid and should be accessible to all"

- P. RAJAGOPAL





Joel Brown (Left) & Eve Mutso (Right) Inclusive performance workshop | IICP | Image: Susan Hay



How did we #TakeTheCity in December? By programming in the peak event season of Kolkata, providing experiences and food for thought to those that have known and trusted Pickle Factory's curative styles, as well as those who choose to venture out to performative experiences during this period. We watched the open air performance of **111** at NSHM under the full moon, and Kattaikkuttu Sangam on the rooftop of Ek Tara, something that could only happen in December in Kolkata.

During this December segment performance, practice and discourse highlighted how the arts can and do comment on, respond to - and ultimately inspire new thinking around the values with which we choose to live our lives. The artists shared their skills and work ethic with eager students, allowing them to invent ways in which they may incorporate the arts into their lives in the future.

Pickle Factory created a discourse on the future of the arts in India, a coming together to imagine a system that is more fair to the needs of audiences and artists, that promotes conducive and safe creative spaces.

TITAS DUTTA'S PRESENTATION WAS PART OF THE AMERICAN A-LIVERARY PROJECT, WHERE WE INVITE PERFORMANCE ARTISTS TO EXPLORE AND RESPOND TO NEW VOICES IN AMERICAN LITERATURE. THIS IS SUPPORTED BY THE AMERICAN CENTER LIBRARY.

| Spaces for Dialogue

| Spaces for Dialogue Credits

Team

Curator: Vikram Iyengar

Co-curators and Month Coordinators: Kunal Chakraborty and Rebecca Johns

Conversations Facilitator: Paramita Saha

Co-hosts for Kattaikkuttu Sangam: Samuho Collective

Technical Providers:

Sound Provider: Sandeep Prasad

Truss and Stage Construction: Pranab Mazumdar (Tinka da)

Print: Mridul Mazumder

Programme Partners

American Center, Kolkata

Arts Forward

Ek Tara

Kolkata Centre for Creativity

Narthaki

Associate and Venue Partners

Delhi Art Gallery

Indian Institute of Cerebral Palsy

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When We Come To It by Titas Dutta | American Center Library | Image: Dana Roy



"Kattaikkuttu Sangam is the first institution in over three centuries of tradition of Kuttu practice to train & introduce female performers to the tradition."

- DEBRAJ MITRA FOR MY KOLKATA. PUBLISHED 14.12.22

TOP: Filming live performance workshop by George Bushaway | NSHM | Image Susan Hay
MIDDLE: *Tavam* by Kattaikkuttu Sangam | AMI Festival | Image: Aditya Arya
BOTTOM: Audience | NSHM | Image: Dana Roy

| Spaces for Practice

SEASON 3

10 JANUARY TO 10 FEBRUARY 2023

AN APARTMENT SHELL, A SCHOOL, A CULTURAL CENTER, A STUDIO, A TRAM DEPOT

We have often been asked by early and mid-career dancers - where do we go next to keep growing, where can we challenge ourselves, how do we look at our practice in fresh ways? A vital need in the dance sector in India is to have safe spaces and intensive time to serve and nurture artists, their practice and process. This is a different space from actual performance. It is a space for thinking through questions, developing critical and choreographic practice on one's own terms, and imagining, experiencing and trying new ways of doing, making and thinking movement. These opportunities are very few and far between in India. So the Spaces for Practice segment of the Season in January 2023 addressed this need.



In C choreographed by Sasha Waltz & Guests, workshop by Joshua Sailo | Goethe Institut / Max Mueller Bhavan, Kolkata | Image: Kunal Chakraborty



#TAKE THE CITY KOLKATA

ONE DANCE AT A TIME

November 2022 - February 2023

10 Jan - 10 Feb 2023
Spaces for Practice

*Creating safe spaces
to nurture artists*

Move, Jump, Investigate, Challenge, Learn... Dance

What happens to pre-existing choreographic structures
when they meet new sites, new bodies, new contexts?
- four experiments

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India
Foundation
for the Arts



PICKLE FACTORY DANCE FOUNDATION
Spaces for Practice

ASENG BORANG*

Roing / Delhi

Re-imagining of
Terms & Conditions Apply

10 January - 10 February - Workshop

11 February - Public Performance
The Creative Arts Academy

PICKLE FACTORY DANCE FOUNDATION
Spaces for Practice

JOSHUA SAILO**

Aizawl / Bangalore

Explorations through Sasha Waltz's
In C

11 to 26 January - Workshop
Tanushree Shankar Dance Academy

26 January - Open showing
Goethe Institute / Max Mueller Bhavan Kolkata

PICKLE FACTORY DANCE FOUNDATION
Spaces for Practice

PIYAL BHATTACHARYA*

Kolkata

Re-imagining of
Rasa-Bala-Buddhi

13 - 17 January: Workshop

10 February: Open Showing

PICKLE FACTORY DANCE FOUNDATION
Spaces for Practice

PREETHI ATHREYA*

Chennai

New Clearance

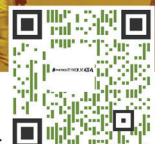
20 - 28 January: Workshop
Myi & Belgachia Tram Depot

29 January: Open Showing
Belgachia Tram Depot

*This Foundation Project is implemented by India Foundation for the Arts (IFA) under the Arts Practice programme,
made possible with support from Sony Pictures Entertainment Fund.

** This project is made possible with support from Goethe-Institut / Max Mueller Bhavan Kolkata

For more details:

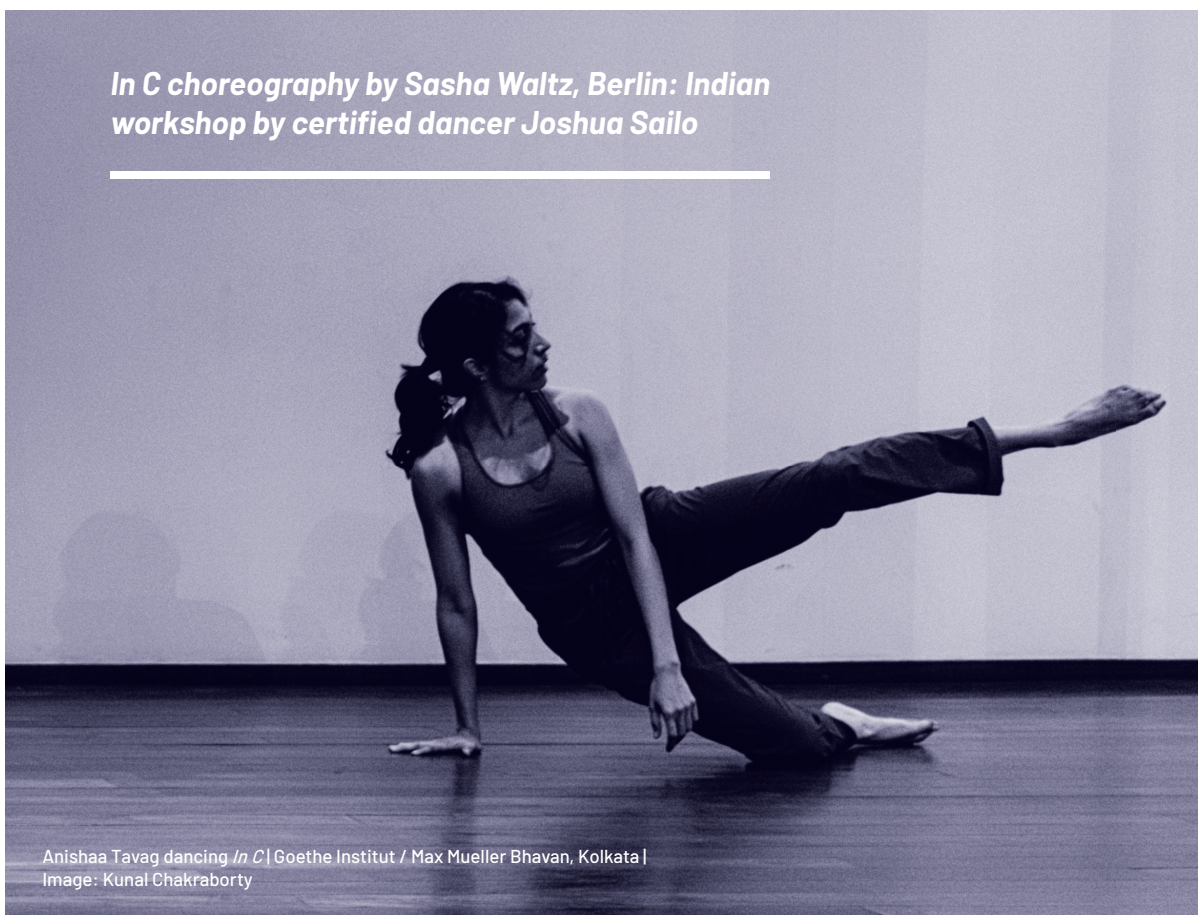


| Spaces for Practice

We invited four very different artists from across India to mentor and facilitate four very different workshop / residency experiences. The intention, structure, process and duration of each experience varied, but they all responded to one key question we put to them: what happens to pre-existing choreographic structures when they meet new sites, new bodies, new contexts?

1. Aseng Borang from Arunachal Pradesh worked with a small group of dancers to reimagine her piece ***Terms and Conditions Apply*** in a Calcutta context.

In C choreography by Sasha Waltz, Berlin: Indian workshop by certified dancer Joshua Sailo



Anishaa Tavag dancing *In C* | Goethe Institut / Max Mueller Bhavan, Kolkata |
Image: Kunal Chakraborty



LEFT: *Terms & Conditions Apply* by Aseng Borang | The Creative Arts Studio | Image: Kunal Chakraborty
 RIGHT: *New Clearance* by Preethi Athreya | Belgachia Tram Depot | Image: Amlan Chaudhuri



2. Joshua Sailo from Mizoram spent two weeks last year with the acclaimed choreographer Sasha Waltz in Berlin learning her piece *In C*. He brought that knowledge back to work with dancers in India to translate it into our bodies and our Indian sensibilities.

3. Piya Bhattacharya from Calcutta is a Kathakali-trained artist who has done extensive research into the Natyashastra. He worked with dancers, musicians and actors inspired from the key concepts of his production *Rasa-Bala-Buddhi*.

4. Preethi Athreya from Chennai, invited dancers, martial artists, sports people, fitness fanatics to join her workshop. Working in the unusual space of Belgachia Tram Depot, the group explored movement, spatial awareness, mathematics, patterning, inspired in part by her production *Conditions of Carriage*.

All the workshops included an open-day when guests could come in and observe the process and engage in conversation, as well as a presentation at the end. Each workshop was also documented through detailed interviews with the facilitators, and written and video responses from the participants that now live on the Pickle Factory blog.

| Spaces for Practice

Re-imagining *Terms and Conditions Apply* with Aseng Borang
10 January to 10 February 2023

Aseng Borang worked with a small cast of four performers to reconstruct a piece she had earlier created with a Delhi cast - *Terms and Conditions Apply*. She wished to rebuild it again with terms and conditions that apply in Calcutta, the specific textures and attitudes of this city and its particular relationships to space and time. As part of the process, Aseng designed several outdoor activities - a silent boat ride on the vast river Hooghly that affected the rhythms and fluidities of the performers; a sleeping exercise in a very public park which perhaps made the material they then created much more prolonged ... So the city entered the process sensorially.

Our rehearsals and process was not just confined to our rehearsal space. It got extended into our interactions outside, when we were travelling, or having tea outside, or talking and joking with each other. Our individual beings became a part of the piece, part of the whole playfulness.

- DENIS BARWA, WORKSHOP PARTICIPANT

Although it was very playful, there were very grim parallels with life all the time. Watchful people, people trying to take a place that belongs to other people... many layers. Often being very competitive.

- KATHAKALI JANA, AUDIENCE MEMBER

Pieces like this - they make you think. Not only about the work, but about yourself as an individual, and how do you then carry this knowledge of the dancing body, the moving body into your personal life.

- SRIJAA KUNDU, WORKSHOP PARTICIPANT





Aseng Borang workshop participants explore Kolkata | Tram World | Image Srijaa Kundu

Explorations through Sasha Waltz's *In C* with Joshua Sailo Rescheduled to 20 March to 6 April 2023

Acclaimed German choreographer Sasha Waltz created *In C* in response to American composer Terry Riley's musical score of the same name.

The score of In C consists of fifty-three musical phrases and reads like stage directions for musicians. The thought of translating these detailed instructions into dance through a choreographic exploration of the music appealed to me. The result is an experimental system of fifty-three choreographic figures for a structured improvisation with clear rules and laws. It is a piece about being part of a group as an individual rather than being an individual within a group.

- SASHA WALTZ

Having trained directly with Sasha Waltz and Guests in Berlin, Joshua Sailo worked with a group of ten dancers to pass on this process. Participating dancers were challenged with a series of tasks that called for collective and individual choices, and performed a dynamic range of movements within an improvised structure that gives power to the ensemble and freedom to the individual at every moment.

I think this piece taught me how to shift, change, adapt myself and adjust to the environment around me, rather than only resisting or fighting the tides. Sharing In C with the dancers who have come together has shown me how things transform in giving and receiving - even in things as abstract as movement phrases. Because dancing In C, we are confronted with our own ego, our patterns, our sense of right and wrong as we negotiate and undo, unlearn to make space for others to co-create and find a community.

- JOSHUA SAILO, PROGRAMME NOTE

| Spaces for Practice

The presentation of the piece was preceded by readings of poems by two American poets - *'Singing Everything'* by Joy Harjo and *'No One Knows the Way to Heaven'* by Ocean Vuong. Joshua felt that the two poems reveal that we are only a part of a larger whole, and through listening and being silent, we hear the songs, the rhythms and the stories that emerge from within the chaos - much like the dancers finding harmony together through their individual choices in *In C*.

Re-imagining *Rasa-Bala-Buddhi* with Piyal Bhattacharya

13 to 17 January 2023

For a long time, Piyal has been trying to create a space where the *Natyashastra* - the detailed treatise on Indian dramaturgy - exists not as static, articulated tome, but as a pervasive, open-ended experience that anyone can enter and partake of as they desire. But when a workshop by Piyal Bhattacharya is announced, the assumption is that participants will learn techniques mentioned in the *Natyashastra*. In this particular workshop Piyal broke out from that mode, and there was no teaching of technique at all. The workshop was built around an invitation to consider and understand concepts through personal interpretations of three key terms - *rasa (essence)*, *bala (effort)*, *buddhi (intellect)*.

How does he imagine Natyashastra? There are many scholars, but with Piyal, he has managed to repossess the shastra, rather than carry it around as a burden (which is what many artists do). He has managed to make it his own, has managed to make it simple and relatable for students. It is very enriching.

- DEBASHREE BHATTACHARYA, WORKSHOP PARTICIPANT



It was a process of learning that was about self-reflection, observation, organic responses, deep and lateral thinking, and personal interpretations drawing on simple exploratory exercises involving movement, space and time. The conversations and questions did not focus only on the artistic, but on social, cultural, political and philosophical points as well. This opening up of practice into various strands of deep discussion was a hallmark of this workshop.

I realised that having discussions about dance is something that is very interesting. So discussion oriented workshops could also help us to answer why we are in the arts sector.

- SRIJAINI GHOSH, WORKSHOP PARTICIPANT



Monami Nandy and Pradeep Gupta in workshop by Preethi Athreya | Belgachia Tram Depot | Image: Sangram Mukhopadhyay

New Clearance with Preethi Athreya
20 to 29 January 2023

Preethi's workshop brought together three elements: some choreographic structures from her previous piece ***Conditions of Carriage***, a specific site that has never seen dance - the Belgachia Tram Depot, and a completely new set of participants. This coming together automatically steered away from any comfort zone participants could fall back on. They had to re-make their relationships with their own bodies and movement, how they inhabited and inscribed a particular space, and how they responded to strict patterning structures that they had to memorise individually and as a collective.

It's a learning about listening to site, listening to locations, listening to physicalities including and outside of your own. These are incredibly interesting and important learnings, especially in today's environment where the teaching-learning has become very individualised and very isolated. I find that there is a value in understanding a community feeling, a sense of an ensemble...

- PREETHI ATHREYA, CURATORIAL CONVERSATION

| Spaces for Practice

The process included daily classes led by Preethi drawing on her somatic practice that asked participants to experience and inhabit their own bodies in very real and sensorial ways through the simplest actions – standing, walking, sitting, turning, jumping... For aspiring choreographers and dancers, the key takeaways were about the importance of choreographic structure and the tools, perspectives and rigour one needs to create it.

I'm hoping that people are left with a sense of openness, in terms of there being not only one thing to do but several choices open to you, but how much you need to actually process, train... the place of rigour – to make that evident. It's very exciting to open many doors, but ultimately you need to choose and find a way to make that really rigorous.

– PREETHI ATHREYA, CURATORIAL CONVERSATION

This workshop went a long way in creating a tight-knit group that had a sense of collectivism with individual and group responsibilities, a habit of care and concern for our physical bodies, and a safe space of trust and openness where deeper questions could be articulated without discomfort or awkwardness.

Spaces for Practice gave us the opportunity to create and support an area of urgent need in the dance ecology in Calcutta and across India. While primarily a space of, for, and by dancers to learn from dancers, it also opened up that experience to many others. Participants with or without dance experience came from different backgrounds and from various parts of India to finding their own relationships and value.

There were 3-4 workshops going on at the same time. So you had the option to visit other processes after your own workshop. Meeting people, new people, is very good. Sharing your ideas and talking – this is the best thing.

– PRADEEP GUPTA, WORKSHOP PARTICIPANT FROM BHILAI IN CHHATTISGARH



Right now in Calcutta, if someone is actually doing work for a general audience, a general person who is maybe not associated with dance to know more about this – it is Pickle Factory. Considering the city we come from, the economic condition, the cultural scene has little to no funding... it's a huge shift from what was. I think it's a big leap towards a home for dance!

– SRIJAA KUNDU, WORKSHOP PARTICIPANT

It's not normal for a choreographer in our context to be given a place like this for whatever period and then to say, okay try what you want. Impossible! And to have five hours every day... impossible! Very, very rare. If any kind of work happens, it happens despite the odds. So a big thank you!

– PREETHI ATHREYA, WORKSHOP FACILITATOR

THE WORKSHOPS BY ASENG BORANG, PIYAL BHATTACHARYA AND PREETHI ATHREYA WERE IMPLEMENTED BY THE INDIA FOUNDATION FOR THE ARTS (IFA) UNDER THE ARTS PRACTICE PROGRAMME, MADE POSSIBLE WITH SUPPORT FROM SONY PICTURES ENTERTAINMENT FUND. THE WORKSHOP BY JOSHUA SAILO WAS SUPPORTED BY THE GOETHE-INSTITUT / MAX MUELLER BHAVAN KOLKATA.

JOSHUA SAILO'S PRESENTATION WAS ALSO PART OF THE AMERICAN A-LIVERARY PROJECT, WHERE WE INVITE PERFORMANCE ARTISTS TO EXPLORE AND RESPOND TO NEW VOICES IN AMERICAN LITERATURE. THIS IS SUPPORTED BY THE AMERICAN CENTER LIBRARY.

I Spaces for Practice Credits

TEAM

Curator: Vikram Iyengar

Month Coordinator: Jayati Chakraborty

Workshop Coordinators: Srijaa Kundu, Sangram

Mukhopadhyay, Srijaini Ghosh, Monami Nandi

Construction: Pranab Mazumdar (Tinka da)

PROGRAMME PARTNERS

Goethe Institut / Max Mueller Bhavan Kolkata
India Foundation for the Arts, Bangalore

ASSOCIATE AND VENUE PARTNERS

Ek Tara

Myi Studio

West Bengal Transport Corporation Limited



#TakeTheCityKolkata

| Spaces for Performance

SEASON 3

4 TO 18 FEBRUARY 2023

A RIVER SIDE, A BOOKFAIR, A POOLSIDE BAR & CAFE, A REPURPOSED ARTS SPACE,
AN HISTORICAL MONUMENT

Bringing #TakeTheCityKolkata: Pickle Factory Season 3 to a close was Spaces for Performance in February 2023. Spaces for Performance asked how artists and their practices claim and create spaces to encounter, enjoy and engage with performances in a range of different ways in a range of different city sites. How does performance adapt to spaces, how do spaces adapt to performance? And how can we bring together communities and sustainable practices to propel this dialogue between physical spaces and physical movement towards a permanent home for dance in Kolkata.

Spaces for Performance banner | Design: Teesta Brahma

#TAKE THE CITY KOLKATA
ONE DANCE AT A TIME
November 2022 - February 2023

5 - 18 Feb 2023
Spaces for Performance
*Towards a permanent
Home for Dance in Kolkata*

**How & why should a city
adapt its spaces for performance?**
Join the experience
By the river, at a book-fair, in a repurposed house, at a poolside bar

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LEFT: *Man Rec* by Amala Dianor | Image: Jef Rabillon
RIGHT: *Pratyavijñā* by Piyal Bhattacharya | Mirage Poolside & Bar
| Image Sandip Kumar



The month featured several very different artists. Aseng Borang and Piyal Bhattacharya were our connecting threads to Spaces for Practice in January; Priyadarshini Ghosh and Mohana Iyer (Natytanova), and the Continew Collective presented short works for one of the evenings at the River Festival; and Amala Dianor – hip hop and contemporary dancer-choreographer from France, closed our Season with an intensive workshop with local dancers and an incredible performance of his solo *Man Rec*.

Ganga Jaye Kaha Re by NatyaNova | Chapatala Ghat, River Festival | Image: Sreyoshi Mitra



| Spaces for Performance

Priyadarshini Ghosh, Mohana Iyer (Natyanova); Continew Collective

4 February 2023, Champatala Ghat as part of River Festival

The River Festival presented by Kult X activates various ghats along the city's Hooghly river through art work of all kinds. As part of the programme at Champatala Ghat, we curated two local dance groups. Paramita Saha's Continew Collective presented a site-specific version of their ensemble piece, *EncounterKraft*. Using the steps of the ghats facing the flowing water as an evocative stage, Mohiniattam dancers Priyadarshini Ghosh Shome and Mohana Iyer presented a celebration of the river - *Ganga Jaye Kaha Re*.

EncounterKraft by Continew Collective | Chapatala Ghatt. River Festival | Image: Sreyoshi Mitra



was still here once..., Aseng Borang

5 February 2023, US Pavilion at Kolkata International Book Fair

Borang created a short solo work-in-progress as part of Pickle Factory's American A-Library project with the American Center Library. Presented at the US Pavilion at the Kolkata International Book Fair, that would normally hold 25 audience members, we were crowded with easily double that number that evening. Audience members sat, stood, and even peered eagerly into the pavilion through doors, windows and window grates.



LEFT AND RIGHT: *was still here once* by Aseng Borang | U.S. Pavillion, Kolkata International Bookfair | Image Kunal Chakraborty

*Rummaging through the shambles of memories,
Exhaustive conversations with the ghosts of wars and migration.
A history that refuses to be forgotten,
Like a home that refuses to be demolished.
Like an excavator, digging out the dead into our lives.
Asking them to re-live and read our letters.*

- PROGRAMME NOTE FROM ASENG

was still here once travelled through the landscape of emotions mapped out in Ocean Vuong's novel *On Earth We're Briefly Gorgeous*. Aseng referenced her own embodied experience as an intersectional identity as a starting point, exploring themes of coming full circle while navigating one's circumstances and surroundings through a fluid, meditative, movement vortex. Post the performance, Dr Kaustav Bakshi, Associate Professor of English at Jadavpur University & Author of *Queer Studies*, started the discussion section with a reading of the poem *DetoNation* by Ocean Vuong. What followed was an illuminating dialogue between Aseng Borang and Dr. Bakshi on resistance through flow, focus of self and kindness.

*It was breathtaking, the tranquillity and serendipity it contained was inexplicable.
I'm highly mesmerised*

- WRIDDHIMA BISWAS (STUDENT), AUDIENCE MEMBER

| Spaces for Performance

Pratyavijñā by Piyal Bhattacharya

10 February 2023, Mirage Poolside Bar and Cafe

Piyal Bhattacharya's deeply meditative and resonant performance ***Pratyavijñā*** was a journey through his research into the music and musical instruments described in the *Natyashastra*. He has re-created several of these instruments through working with instrument makers in India and Myanmar, and all these unique pieces were on display and used in the performance. The performance drew the audience into a world of sound and movement they may not have experienced before.

The presentation was followed by cocktails on the house, specially curated and mixed for the evening by our partners Greater Than.

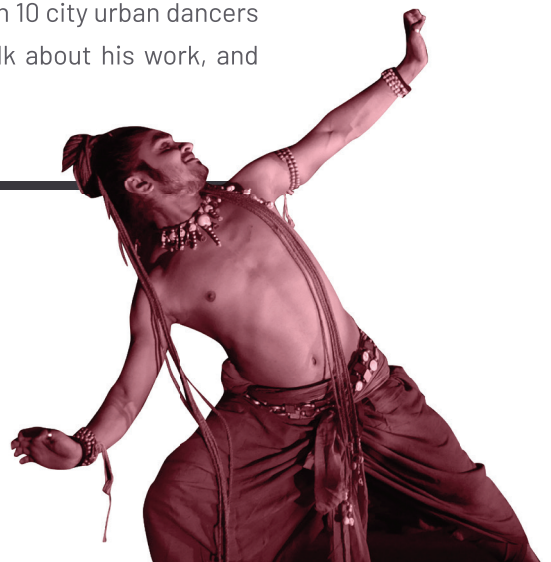
This performance was incredible. I feel very moved and changed after it, by the history that has amounted to what this performance has been. I'm going to take a few days to think about it.

– SUBHAGATA SINGHA (MUSICIAN AND COMPOSER), AUDIENCE MEMBER

Amala Dianor

13 to 18 February 2023

French dancer-choreographer Amala Dianor was our closing artist for the Season. He began his trip to India with a residency in Borotolpada Santhal village working with the villagers as part of Trimukhi Platform's annual ***'Night of Theatre'*** programme. During his week in Calcutta, he conducted an intensive 5-day workshop with 10 city urban dancers (hip hop, locking and popping, waacking, etc), engaged in a talk about his work, and presented his solo piece, ***Man Rec.***



Man Rec means “only me” in the Wolof language, which is the language most spoken in Senegal where Amala is from. This piece, choreographed and danced by Amala himself, offers a dialogue between his multiple origins, ranging from various forms of urban dance to contemporary dance as well as traditional African dances, which he blends into his own unique movement vocabulary.

This was the closing performance of our Season, and also the closing act of the River Festival’s programme at the iconic Princep Ghat venue. Preceded by a short piece Amala choreographed with his workshop participants, **Man Rec** cast a spell over the large and diverse audience gathered under the open evening sky on the banks of the river that is inextricably tied to the birth and history of the city of Calcutta.

Amala as a facilitator is simply magical! I am astounded by his ability to bring unison, a kind of understanding of performance that is rare to experience for hip-hop (and it’s allied) dancers. To be able to move in the ambit of freestyle dancing but keeping the lexicon of being viewed on stage alive was riveting! This has allowed for Kolkata based practitioners to look at their practice anew.

- SANGRAM MUKHOPADHYAY - WORKSHOP PARTICIPANT.

Amala later hand picked him to travel to France for workshops and training with an international group of performers

Kolkata street-dancers in workshop showcase by Amala Dianor | Princep Ghat, River Festival | Image Kunal Chakraborty



| Spaces for Performance

ASENG BORANG'S PRESENTATION AT THE US PAVILION IN THE KOLKATA INTERNATIONAL BOOK FAIR WAS PART OF THE AMERICAN A-LIVERARY PROJECT, WHERE WE INVITE PERFORMANCE ARTISTS TO EXPLORE AND RESPOND TO NEW VOICES IN AMERICAN LITERATURE. THIS IS SUPPORTED BY THE AMERICAN CENTER LIBRARY

PIYAL BHATTACHARYA'S PERFORMANCE WAS SUPPORTED BY LISTEN GREATER. #LISTENGREATER WAS CREATED BY GREATER THAN TO SUPPORT INDIAN ARTISTS WITH A DISTINCTIVE STYLE, VOICE & MESSAGE TO SHARE THROUGH THEIR UNIQUE MUSICAL CREATIONS.

AMALA DIANOR'S VISIT WAS SUPPORTED BY AMBASSADE DE FRANCE EN INDE, INSTITUT FRANÇAIS INDIA AND FRANCE AND ALLIANCE FRANÇAISE DU BENGAL, IN ASSOCIATION WITH KULT X AND TRIMUKHI PLATFORM. AMALA DIANOR'S DANCE COMPANY IS SUPPORTED BY FRENCH MINISTRY OF CULTURE (DRAC PAYS DE LA LOIRE), PAYS DE LA LOIRE DISTRICT, MUNICIPAL CORPORATION OF ANGERS AND BNP PARIBAS FOUNDATION.

TEAM

Curator: Vikram Iyengar

Month Coordinator: Vikram Iyengar, Kunal Chakraborty

Workshop Coordinators: Srijaa Kundu, Sangram Mukhopadhyay

Technical Provider: Sandeep Prasad

PROGRAMME PARTNERS

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Embassy of France in India

Institut Français, India

Alliance Française du Bengale

ASSOCIATE PARTNERS

India Foundation for the Arts, Bangalore

Greater Than

French Ministry of Culture (DRAC Pays de la Loire)

Pays de la Loire District

Municipal Corporation of Angers

BNP Paribas Foundation

VENUE AND FESTIVAL PARTNERS

Kult X

River Festival

Mirage Poolside Bar & Cafe

The Creative Arts Academy

Kolkata International Book Fair

Trimukhi Platform



Team picture with student volunteers | NSHM

| Season Credits

SPECIAL ACKNOWLEDGMENTS

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PICKLE FACTORY TEAM FOR SEASON 3

The Season was overseen by a small, multitasking team sharing and rotating responsibilities.

Season Director: Vikram Iyengar

Consultant: Jayati Chakraborty

Marketing & additional Design: Dana Roy

Project Coordinators: Kunal Chakraborty, Rebecca Johns

Company Marketing Systems: Kritika Dey

Production Management: Amlan Chaudhuri

Project Assistants: Aopala Banerjee, Sangram Mukhopadhyay, Srijaini Ghosh

Design: Sukanya Ghosh, Teesta Brahma

Administration Intern: Upasana Das

Marketing Intern: Adrijaa Majumder

Signature film & monthly wrap films: Kunal Chakraborty

Marketing Consultant: Sumit Roy



Into the Future & Ongoing Projects

VOICES FROM THE SOUTH

The 'Voices from the South' project was initiated by the Edinburgh Festival Fringe in 2021 with four partners from India, South Africa, Mexico and Brazil. Pickle Factory Dance Foundation is the India partner. The project aims to make the Fringe platform accessible to artists from regions that are usually underrepresented at the festival due to the lack of local support systems. Over the last two years the partners have together identified and supported the creation of new performance works from the four participating countries. These pieces are set to premiere on the digital platform of the Edinburgh Festival Fringe in August 2024.

The five Indian artists are Choiti Ghosh, Mandeep Raikhy, Nisha Abdullah, Savitri Medhatul and Tenma. The works span all kinds of performance – spoken word, movement, object theatre, music – and come from all across India, and in various languages – both spoken and performative to offer a very diverse selection that will surprise and challenge international perceptions of what "Indian performance" is or should be. The works can be accessed and seen internationally from 4 to 28 August 2023. Tickets on a pay-what-you-can basis can be booked here – <https://edfringe.shorthandstories.com/vfts/>

As the India partner for Voices from the South, we have been able to support the making of these five wonderful new works, as well as connect to many artists and partners we did not know in Brazil, Mexico, South Africa, and Scotland. So Voices from the South is an enabler at many, many levels: for the participating artists, for the participating organisations, for international audiences and presenters who may see work they would not have encountered otherwise, and for proposing a novel model of how we can work internationally and equitably.





Still from *Ostracised Gaurdian* by Tenma | Voices from the South for Edinburgh Festival Fringe

AMERICAN A-LIVERARY

The 'American A-Liverary' project is a partnership with the American Center Library in Calcutta. It invites performance artists to engage with new and diverse voices in American literature, and create a short performative response. These presentations are then followed by a facilitated discussion with the artists in question.

Eight such events are scheduled between December 2022 and March 2024. Three have already been presented and outlined earlier in the report - Titas Dutta, Aseng Borang, Joshua Sailo. The fourth is scheduled for late July 2023.

CONNECTING TO THE NORTHEAST

Geographically, Pickle Factory's focus has always been the east and northeast of India. It is a region that is culturally very rich and very diverse, but also one that especially lacks arts infrastructure, support, exposure and exchange. We have been having conversations with individuals and organisations in the northeast regions for some years to try and imagine mutually enriching partnerships. In 2024 we will try a small pilot programme where we take some Indian and international artists to a couple of centres in the northeast to add to the curation of local artists. We have set up a think tank of several artists and artist-led organisations to achieve this: Surjit Nongmeikapam from Manipur, Joshua Sailo from Mizoram, Aseng Borang from Arunachal Pradesh, and Lapdiang Syiem from Meghalaya. Wish us luck!

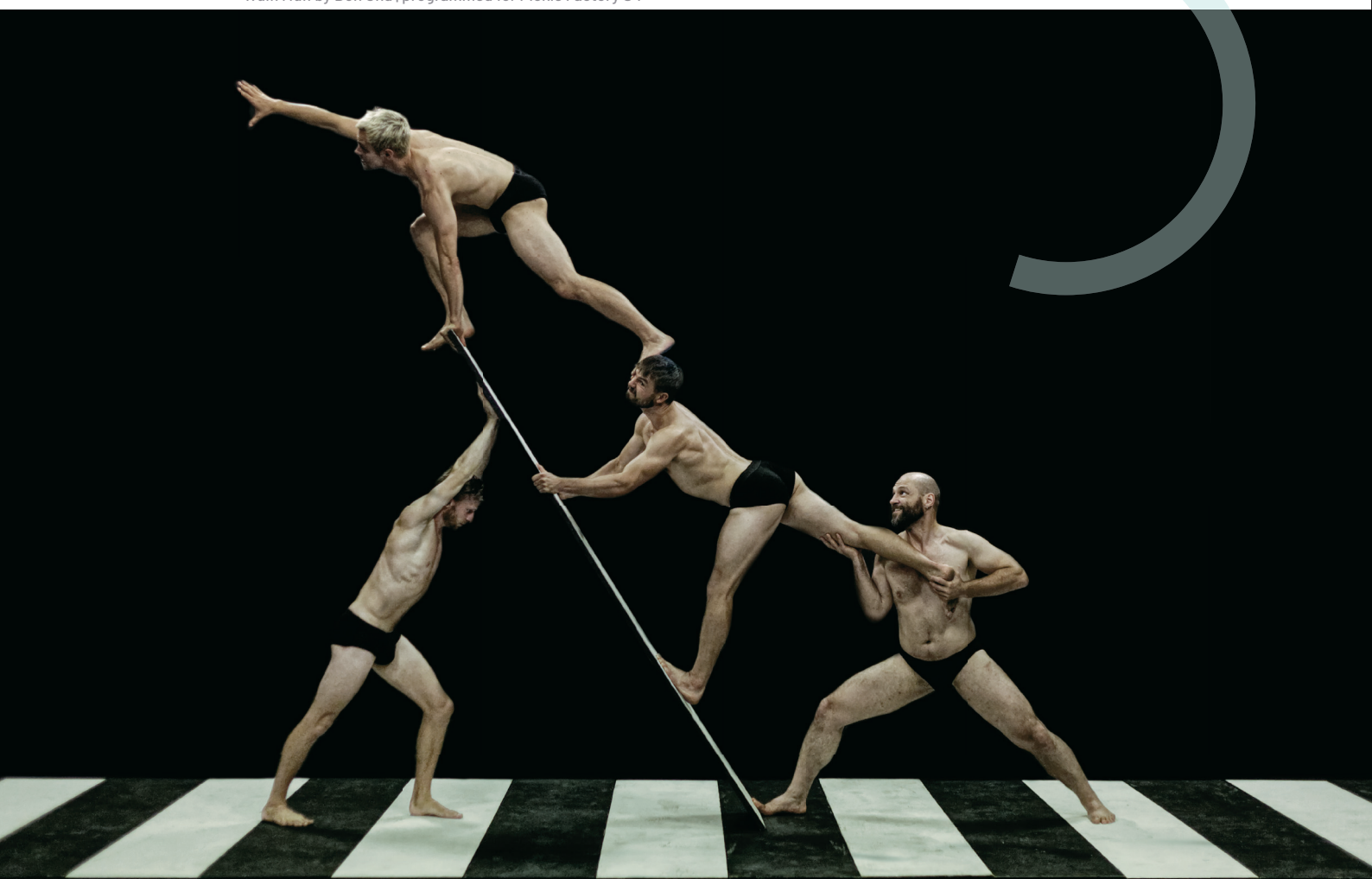
DON'T HOP, DON'T JUMP, LEAP! - PICKLE FACTORY SEASON 4

While we are not quite recovered from our mammoth Season 3, we are already planning towards Season 4 scheduled for January to March 2024.

Inspired by the word LEAP - an action that signifies joy, faith, enthusiasm, abandon, imagination, risk - perhaps a little danger - and a lot of fun, the Season will ask us to push down on the solid earth we stand on and take off into the air, trusting that we will find land again - perhaps in the same place we left, perhaps somewhere else. To leap is to suspend ourselves in possibility, to de-tether ourselves from the familiar and launch into what we may not have experienced before. It is a moment of freedom. It involves our entire selves, and propels us into movement, time and space - the basic components that make dance happen.

We are in very exciting discussions with Indian and international artists, old and new partners, and - as always - a range of spaces right now. Wish us luck for this too - and get in touch if you would like to know how you can help make this happen.

Walk Man by Don Gnu | programmed for Pickle Factory S4



Be a Pickle Pal

As we turn 6, we recommit to imagining, evolving, and seeding experiences to bring the arts and communities together – plural, accessible, safe and sustainable spaces to nurture the many possible futures of dance in our wonderfully diverse country. We ask you for a gift to help us continue making this happen, as our dreams grow bigger even as support for the arts dwindles.

BECOME A PICKLE PAL!

For the cost of a dinner with friends, you can support our plans and programmes in 2023-24.

Just 100 contributions from Pickle Pals like you can help kickstart some of these plans and keep the arts opportunities alive in Kolkata.

BECOME A PICKLE PATRON!

You can help the arts in Kolkata not just survive but thrive

Pick one of our many programmes and become a privileged patron of that project.

HOME FOR DANCE IN KOLKATA!

Make the dream come true!

Help fund and create a permanent venue known across the world for dance & movement in Kolkata, and have your name on it. Created in a repurposed space with sustainable materials with world class programming that Pickle Factory is known for.

For more details and to see the benefits and perks please visit -



BE A PICKLE PAL

Or get in touch with us at marketing.picklefactory@gmail.com

LEGAL & FINANCIAL

Pickle Factory Dance Foundation, Calcutta is a not-for-profit company registered under Section 8 of The Companies Act, 2013. The company was incorporated on 12 July 2017. The company directors are Vikram Iyengar & Jayati Chakraborty

FINANCIAL HIGHLIGHTS

Our financial performance for the year under review

Particulars	Year ended 31 March 2022 (amount in Rupees)	Year ended 31 March 2021 (amount in Rupees)
Turnover	1,227,334	376,045
Profit / (Loss) before tax	(289,574)	(228,009)
Less: Taxation	-	1,011.00
Profit / (Loss) after tax	(289,574.00)	(229,020.00)
Earnings / (Loss) per share (in Rupees)	(28.96)	(22.90)

REGISTERED OFFICE

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Calcutta 700033, India

CONTACT

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Right now in Calcutta, if someone is actually doing work for a general audience, it is Pickle Factory.

Considering the city we come from, the economic condition, the cultural scene has little to no funding... it's a huge shift from what was. I think it's a big leap towards a home for dance!

- Srijaa Kundu, workshop participant

Image: Kunal Chakraborty



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BROADCAST LIST



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