



FABRIQUE DE L'ART N°3 | 4
FABRICATE (FABRIC OF) ART

ANNÉES | YEARS | 2017 | 2018

FABRIQUE DE L'ART N°3 | 4
FABRICATE (FABRIC OF) ART

In 2018, **TRIMUKHI PLATFORM** celebrates ten years. On this occasion, the present issue of **FABRICATE (FABRIC OF) ART** (designated *double issue n°3/4* because to go to ten is to move to two digits) offers analyses, testimonies, conversations, reflections, images that give a lively account of this singular and joyous adventure which started in West Bengal with a few Santhal dance steps, one morning of August 2008, in the village of Borotalpada.

En 2018, **TRIMUKHI PLATFORM** fête ses dix ans. À cette occasion, la revue **FABRIQUE DE L'ART** (dans un numéro baptisé *3/4* car, passer à la dizaine, c'est passer à deux chiffres) rassemble des analyses, des témoignages des conversations, des réflexions, des images rendant compte de cette aventure singulière et joyeuse qui débuta au Bengale Occidental par quelques pas de danse, un matin d'août 2008, dans le village tribal de Borotalpada.

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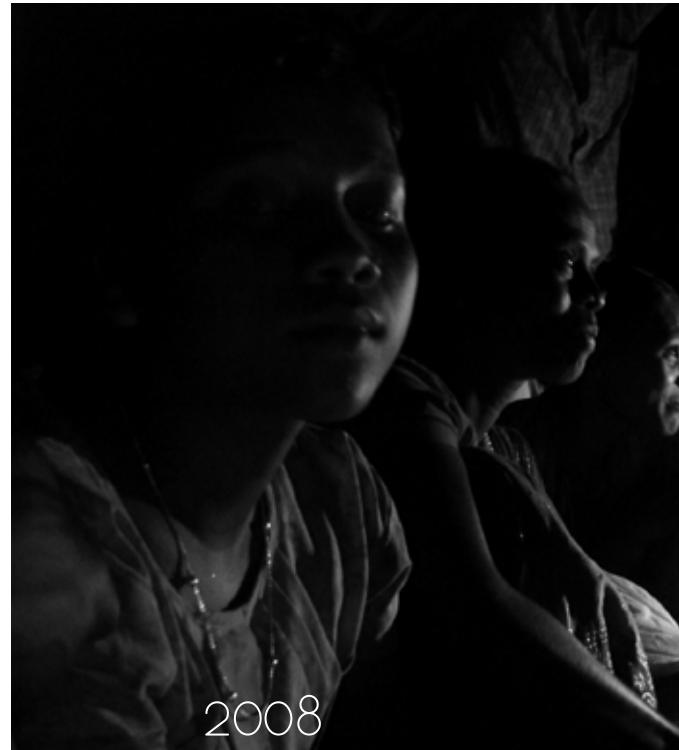
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ouverture | opening

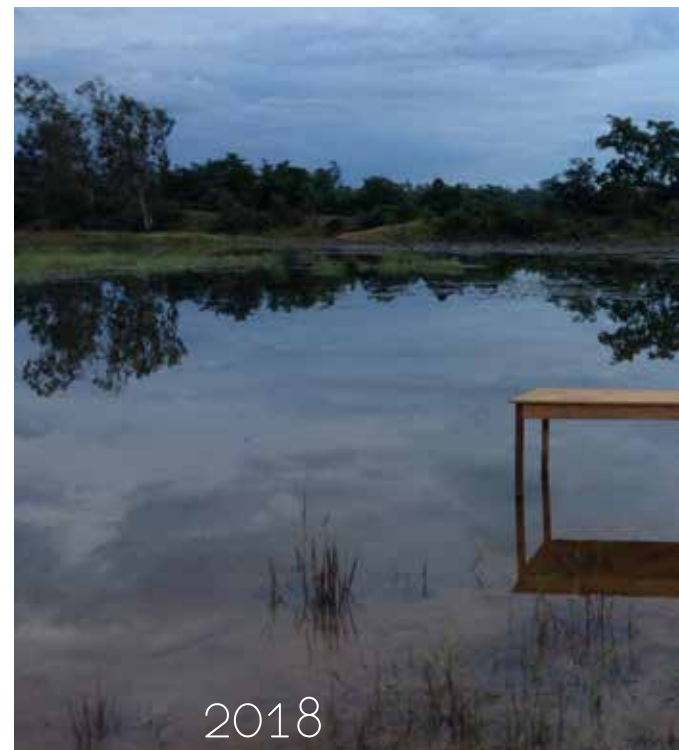
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opening | overture

what do i like about fabrique de l'art?

At Oxford Bookstore, Calcutta, on December, 1 2017 during the launch of the second issue of Fabricate (Fabric of) Arts • Fabrique de l'art, Jean-Frédéric Chevallier asked a question to Anjum Katyal: "What did you like about Fabrique de l'Art that made you come on board?". Here is her answer.

I first heard about this journal in 2016 at a moment of crisis. I was told it was at the printers, on the machine, there was not enough funding, and we had to rescue it somehow. I was plunged into the drama of trying to make this very beautiful thing happen. Luckily we managed to work something out and it did not die in infancy.

What did I really respond to in this particular publication? There were many things that drew me to it, that made me want to support it, want to see it live, to succeed. The fact that the emphasis was on process, fabrication, making, creating. Because too often we lose sight of the fact that art is not just about the end product, but even more about the journey and the making. And without that – without the search and the disappointments and the risks and the failures – it is not possible to have a really thriving art scene. The artist needs the freedom to fail. Nowadays most sponsors are only interested in the end result. That's what you get money for. What is really lacking is the support that's needed for the long, long process that goes into creating the tangible work that you see. A lot of artists – all kinds of artists, performance artists, visual artists, photographers – suffer because the emphasis is on the outcome and the output rather than the discovery and the process. So I loved the fact that Jean-Frédéric Chevallier kept emphasising, even in the name of the journal (*Fabricate (Fabric of) Art*), that it's all about how art is made; the thinking, the ideas, the clashes, the risks and so on. So that was one thing.

The second thing I really liked about it was the stress on high standards of production. I cut my teeth in publishing at a publishing house, *Seagull Books*, where we insisted on a high quality of production in every department – editorial as well as design, paper, binding. Because this is an expression of respect towards the work being done. When you cut corners on any level, you are actually disrespecting the work of art that you're producing. So I was very happy to see the kind of thought and respect being given to the paper, the layout, the design. It was all very innovatively done with no attempt to cut down on any aspect.

The third thing I really liked was the internationalism. Diversity is another way of putting it. I love the fact that it is coming out of Calcutta and the Santhal areas outside the city in which Trimukhi Platform works, but takes in people who are thinking and writing about art from across the world. In different languages. And I think that's interesting, because less and less of that is happening in some ways. Sure, there are quick, short-term

collaborations happening, but this kind of a commitment to a longterm process, holding hands across cultures, as it were, is very attractive to me. Also that it is not just the more common unequal one-way process – North to South or West to East or Occident to Orient – but more multi-sited and equal.

The other thing I really like is the challenge of the content. It's difficult to read. And I think we need to put some difficulty back into art. It's slipping so far towards entertainment and amusement and quick fixes and quick reads that it's losing something very important that should be intrinsic to art. There's a reason why art has always been important to society. Of course there will always be art that is meant to relax you, meant to be pleasant and pleasing; but there should always be space for art that challenges you, that makes you think in a way you're not used to. That makes you think: period! In this journal, almost anywhere I open at random, I find something of interest that hooks me, makes me stop and want to understand and read.

And just as an example, I want to read you something. I opened this at random before coming here for the launch. I found this: on *The Art Of The Fragment: A Peace Weapon?* – with a question mark. The text starts with saying:

The fragment is a weapon [...]. The fragment interrupts the insane logic of the book, which denounces and literally delivers thought to the pyres of fascists.¹

Now, as soon as I read this line, everything in me rebelled. I was like thinking: “*what are they trying to say? The fragment is the curse of the age, in some ways. Everything is fragmented, everything is quick and small and it's all twenty characters, and Instagram, and the deeper, more flowing narratives are not really being allowed to live*” – that was my instant reaction. What I like about this journal is that it really forces you to think. Then I started reading the piece, and giving it a chance to make its point. I realised that a very interesting argument was being developed. I definitely wanted to stay with it and think about it some more.

This is just an example of what a journal like this can do. It can really make you stop in your tracks and think things through.

¹ Bruno Tackels, “The Art Of The Fragment: A Peace Weapon?”, *Fabricate (Fabric of) Arts • Fabrique de l'art*, n°2, Calcutta, Trimukhi Platform, 2016, p. 57.

To her surprise Anjum Katyal finds, in her middle age, that her whole life has been given over to books and the arts. As an editor, writer and translator. As the Director of a literary festival (Apeejay Kolkata Literary Festival) and consultant for arts foundations and organisations. As someone who also writes poetry and sings the blues. And that somehow this has been enabled by the unfathomable city in which she lives and works: Calcutta/Kolkata. Member of the drafting committee, since 2017, she is now English editor of *Fabrique de l'art*.

- 2008 | Borotalpada village
First assembly meeting
Monsoon Night Dream (theatre of presenting)
- 2009 | Ahmedabad DARPANA ACADEMY OF PERFORMING ARTS
Drowning Princess (film-essay)
 Calcutta EASTERN ZONAL CULTURAL CENTRE + JADAVPUR UNIVERSITY
Monsoon Night Dream (theatre of presenting)
 Mexico city MEXICAN NATIONAL UNIVERSITY (UNAM)
Drowning Princess (film-essay)
- 2010 | Bogota TEATRO OCCIDENTE + ADRA + COLOMBIAN NATIONAL UNIVERSITY
Drowning Princess (film-essay)
 Borotalpada village
An assembly takes the decision of building Trimukhi Cultural Centre (= TCC)
- 2011 | Calcutta MACE
International Internal Trimukhi Platform Seminar: the 5 Faces of Trimukhi
 Borotalpada village
Starting of the construction of Trimukhi Cultural Centre (= TCC)
 Calcutta MACE + ON THE FOOTPATHS
Light e³ Sight n°1 (creative photography workshop)
- 2012 | Borotalpada TCC
Light e³ Sight n°1 (creative photography workshop)
Night of Theatre n°5 (France, India, Mexico):
Guignol's दल (theatre of presenting)
 Paris STUDIO DUPLEIX
What Does To Build Mean? (film-essay)
 Calcutta INDIAN COUNCIL FOR CULTURAL RELATIONS
Lecture about Trimukhi Platform: Building Relations in a Space of Diversity
 Guayaquil NATIONAL PERFORMING ARTS INSTITUTE OF ECUADOR
What Does To Build Mean? (film-essay)
Lecture about Trimukhi Platform: Transdisciplinarity in Arts and Social Diversity
 Borotalpada GOVERNMENT PRIMARY SCHOOL
Creatures of Flesh e³ Paper n°1 (double workshop)
- 2013 | Borotalpada TCC
Light e³ Sight n°2 (creative photography workshop)
Night of Theatre n°6 (France, India, Mexico, Ecuador):
The Thing that Exists When We Aren't There (theatre of presenting)
What Does To Build Mean? (film-essay)
- 2014 | Borotalpada TCC
Night of Theatre n°7 (France, India, Mexico, Colombia):
Per Ruptam Silvam (theatre of presenting)
Crash Courses in Arts Production n°1
 La Habana CASA DE LAS AMÉRICAS + FRENCH EMBASSY IN CUBA
Lecture about Trimukhi Platform: Contemporary Arts and Community Dynamics
 Borotalpada TCC
Crash Courses in Arts Production n°2
- 2015 | Borotalpada TCC
Night of Theatre n°8 (France, India, Mexico, Colombia):
Bachbader Experimentum (theatre of presenting)
Pollir Shobdo Remix x 2 (sound installation)
 Calcutta JADAVPUR UNIVERSITY
Lecture about Trimukhi Platform: Contemporary Theatre... What It Is?
 Calcutta GOETHE INSTITUTE
Drowning Princess (film-essay)
 Borotalpada TCC
Crash Courses in Arts Production n°3

- Worldwide ONLINE
Visions of the land in India and elsewhere (online workshop)
- Borotalpada TCC
Crash Courses in Arts Production n°4
Bachbader Experimentum (theatre of presenting)
Pollir Shobdo Remix (sound installation)
- 2016 | Calcutta JADAVPUR UNIVERSITY + MODERN HIGH SCHOOL FOR GIRLS + MINTO PARK + BANGUR PARK + MAGIC HOUR GARDEN
Bachbader Experimentum (theatre of presenting)
- Borotalpada TCC
If Each Day I Love You More, One Day Will I Explode? (sound installation)
Essay on Seasonal Variation in Santhal Society (theatre of presenting)
Try Me Under Water (night wandering)
- Calcutta JADAVPUR UNIVERSITY
Lecture about Trimukhi Platform: Fabricating Texts for Theatre from a Santhal Village
- A Coruña THEATRE ROSALÍA CASTRO + SPANISH MINISTRY OF EDUCATION AND CULTURE
Lecture about Trimukhi Platform: Contemporary Theatre Practices and Tribal Community Practices
- Paris LA MAISONS DES INDES
Launch of Fabricate (Fabric of) Art • Fabrique de l'Art n°1
- Calcutta ALLIANCE FRANÇAISE DU BENGALÉ
Launch of Fabricate (Fabric of) Art • Fabrique de l'Art n°1
- Chicoutimi UNIVERSITÉ DU QUÉBEC
Lectures about Trimukhi Platform: : Fabricating Texts for Theatre from a Santhal Village
Try Me Under Water (video installation)
- Montréal LIBRAIRIE LE PORT DE TÊTE
Launch of Fabricate (Fabric of) Art • Fabrique de l'Art n°1
- 2017 | Borotalpada TCC
Night of Theatre n°9 • La Nuit des idées (France, India, Spain, Canada):
Essay on Seasonal Variation in Santhal Society (theatre of presenting)
Try Me Under Water (video installation + night wandering)
- Birpara GOVERNMENT COLLEGE
Lecture about Trimukhi Platform: Globalisation or Mondialisation?
- Paris UNIVERSITÉ DE PARIS NANTERRE
Lecture about Trimukhi Platform: Contemporary Theatre and Tribal Community
- Calcutta OXFORD BOOKSTORE + ALLIANCE FRANÇAISE DU BENGALÉ
Launch of Fabricate (Fabric of) Art • Fabrique de l'Art n°2
Try Me Under Water (video installation + night wandering)
- Khorika + Borotalpada GOVERNMENT SCHOOL HOSTEL FOR GIRLS
Creatures of Flesh e3 Paper n°2 (double workshop)
- 2018 | Borotalpada TCC
Night of Theatre n°10 • La Nuit des idées (France, India, Canada, Japan):
জল ই জীবন । La Vie dans l'Eau (theatre of presenting)
- Calcutta JADAVPUR UNIVERSITY
Conversation about Trimukhi Platform: Theatre Today with Ariane Mnouchkine
Essay on Seasonal Variation in Santhal Society (theatre of presenting)
Try Me Under Water (video installation + night wandering)
- New Delhi INDIAN INTERNATIONAL CENTRE
Lecture about Trimukhi Platform: Combining Differences instead of Telling One Story
- Medinipur VIDYASAGAR UNIVERSITY
Essay on Seasonal Variation in Santhal Society (theatre of presenting)
Lecture about Trimukhi Platform: Contemporary Theatre and Tribal Community
- Paris UNIVERSITÉ DE LA SORBONNE NOUVELLE
Lecture about Trimukhi Platform: Theatre of Presenting as a Combination of Differences
- Borotalpada TCC
Trimukhi Platform 10 years anniversary celebration:
জল ই জীবন । La Vie dans l'Eau (theatre of presenting)

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