



THE CHAUPAL SPEAKS

A DIALOGUE ON ARTS, CULTURE & ENVIRONMENT

UNITING OUR NARRATIVE
A SOCIETY TRANSFORMING ITSELF



'THE WALKING TOTEM' by Arunangshu Roy Mixed Media on Acid Free Paper, 136 x 104 cms.



The Kala Chaupal Trust reinvents engagements to keep arts and culture relevant and sustainable.

This fourth newsletter now explores the unity of the global voice that stands true in every country, individual and household.

The multiple risks associated to the lockdown resonate across industry and in every nation. The concerns around the short term and long term affects of the virus and how this new post corona world may unfold rests in every mind.

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When a graduate's name was called, the Avatar moved to the university's president, Omae Kenichi, who stood on stage. The graduate's face appeared on the tablet so they could experience receiving a diploma. BBT University graduation, Japan.

BUSINESSINSIDER.COM

A Japanese University used remote-controlled robots to hold a virtual graduation

Students called into the ceremony using video-calling tool Zoom, and they were displayed on mobile robots.



"It is a slow process that captures the degradation and loss of a particular time, architecture and lifestyle,"
Charmi Gada Shah.

"So many precious lives have been lost in this crisis, and countless more permanently scarred by grief. We must give our recovery meaning..... This recovery—our recovery—long and complex though it may be, will be lost or won depending on our ability to reject those things that spoil, degrade, and erode our creative world in favor of embracing and protecting what is real, enduring, and inspiring in our lives and in art."

- **Marc Glimcher**, President Pace Gallery



How do we see ourselves in the new environment after ISOLATION and confront the challenges in a techno-scientific age?

Will isolation serve to remove some of our specialized compartments and definitions?

Will it serve to unify, accelerate and expand global paradigms that are more humane and resourceful?

During this pandemic upheaval, we are facing a process of change in personal and community relationships, leadership and economic growth, environmental, biological and technological innovations.

The crisis is binding us together in many ways, especially through daily social media, and uniting our narratives in unique and unexpected ways

Artists are probing the way with research and design, visually complex images, some born from indigenous materials from familial lineages and landscapes, others developed in biological laboratories, bringing science, art and the environment into closer spheres of knowledge and understanding. Living systems, human biology, physical sciences, kinetics and robotics, alternative interfaces, and algorithms, alongside of the traditional arts are defining a new synthesis in a wide range of contemporary experimentation.



An iPhone pic from Dominic Samsworth's studio before he left it in the impending lockdown. Courtesy the Artist.



Researchers have found one more reason why urgent steps have to be taken to stop deforestation in the Western Ghats. | Photo Credit: **The Hindu**

Ecologists tell us their recommendations and predictions:

Madhav Gadgil

Who founded the Centre for Ecological Sciences at Bangalore's Indian Institute of Science and served on the Scientific Advisory Council to the prime minister, to draft recommendations on how to conserve the Western Ghats. "Having a small protected region inside a large cultural landscape, he wrote, " is like trying to maintain oases of diversity in a desert of ecological devastation."



Bill McGibbon, New Yorker

"Thirty years or 50 years out, the world's going to run on sun and wind, because they're free. The fossil fuel industry can't keep its business model together more than a few more decades. I think they know that, and I think that's all they're playing for now. The question is, the world that runs on sun and wind, what kind of world will it be? If it takes us 50 years to get there, then the world we run on sun and wind will be a broken world. If we

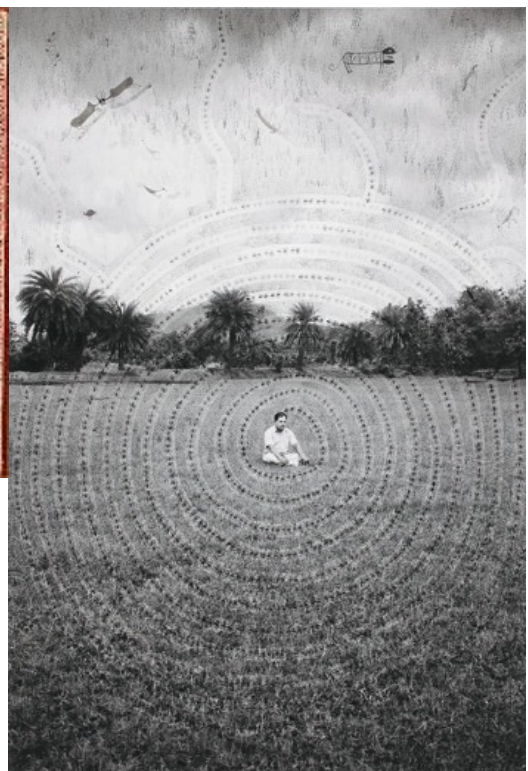
make it happen faster, it's not like we're going to stop climate change. It's not like it's going to be a utopia. But we may be able to avoid the worst dystopias".

Western Ghats are also home to the famous Warli Art



"Worship of the great serpent who lives in the home of ants"

Warli Artist Rajesh Vangad and Gauri Gill, Artist-Collaborative work



WARLI ART: A STORY THAT CROSSES TIME

Warli is one of the oldest forms of Indian folk art and has its origins in the Warli region of Maharashtra. This form of tribal art mainly makes use of geometric shapes such as circles, triangles and squares to form numerous shapes depicting life and beliefs of the Warli tribe. In olden days, Warli art was done on walls on special occasions. The painting is done over a brown background which would basically be a mixture of mud and cow dung cakes. The white pigment used to draw shapes and figures is a mixture of rice mixed with water and gum. One of the most popular themes in Warli art is a spiral chain of humans around one central motif.

This in accordance with their belief that life is an eternal journey, and it has no beginning and end.

With the back-to-the-roots movement taking over every part of our lives, art lovers flaunt the Warli motif with pride. Traditionally, this painting is done on a red ochre background with white paint and these are the only two colors used. But, today, a variety of colors are being used to replicate these artistic motifs on fabrics, home décor or other artistic forms.

Public walls at home and in Mumbai



<https://qz.com/india/714177/when-an-ancient-tribal-art-depicts-modern-indian-life/>

When an Ancient Tribal Art depicts Modern Indian life

A youth wearing a face mask walk past a mural depicting people wearing face masks during the first day of a 21-day government-imposed nationwide lockdown as a preventive measure against the COVID-19 coronavirus, in **Mumbai** on March 25, 2020. India's billion-plus population went into a three-week lockdown on March 25, with a third of the world now under orders to stay indoors.

INDRANIL MUKHERJEE, AFP VIA GETTY IM

London, A mural by street artist Lionel Stanhope on a bridge wall in Ladywell, south-east London Photograph: Matt Dunham/AP



Hong Kong, China,

A pregnant woman wearing a face mask walks past a mural Photograph: Anthony Wallace/AFP/Getty Images

Motorists drive past a large graffiti drawn at a traffic junction urging people to cooperate with the government-imposed nationwide lockdown as a preventative measure against COVID-19 coronavirus, in

Bangalore, India on April 1, 2020.

COVID-19 coronavirus, Bangalore, India, April 1, 2020.

MANJUNATH KIRAN, AFP VIA GETTY IMAGES



Flagging an Idea

#MuseumofMine

by Argha Kamal Ganguly, Artist, Maker & Educator

My engagement in the curatorial team of National Gallery of Modern Art, New Delhi for more than the past five years focuses in education through scheduled curated walks, storytelling sessions and workshops.

I have facilitated academic visits, given support to the core team for major artist's retrospective, national and international exhibitions.

The opportunity to live with the same art objects on permanent display, and be part in the process of the design to transform the gallery during different temporary exhibitions of diverse context, rendered a whole new way for me to think about the white cube gallery space.



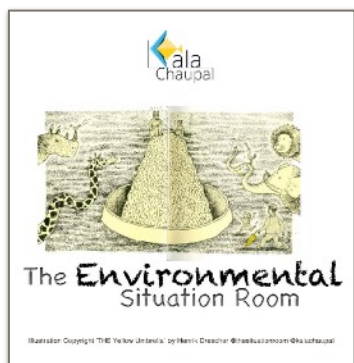
How are we telling a story about the evolution of modern art and artists, collectives, and artist groups by means of the museum's objects (paintings, sculptures, photographs, prints, videos, installation, etc.) that are created within a certain time duration?

To conduct the Museum Outreach program, I left the museum premises to visit institutions and organizations and initiate awareness among different age groups to encourage their visits to the museum. I used pop-up displays with the coloured portfolio prints of different art objects, or projected images to communicate with the audiences, but started to realize the true meaning and invaluable importance of the established physical space identified as a gallery/museum. Inhabiting that space provides an enormous capacity for us to absorb unspoken words or unuttered experience through its specific presentations and arrangements.

The museum can present any topic but the pivotal understanding of five keywords: Collection, Documentation, Restoration, Display and Education, shape our beliefs, understanding of nature, history of humankind and its evolution, and civilization by means of various complex multiple narratives.

Due to Covid-19 outbreak multiple preventive measures have been taken, my workplace was closed to the public, along with all allied activities that were also closed during this lockdown period.

In this journey, I found a good amount of time to reflect within, slow down, memorize, and revive past moments. During the quarantine period of the last couple of weeks, I moved a friend's apartment, that acted as a boost for us despite having updates about the unseen death panic from different media, we continue to have endless discussions on different topics, music jamming sessions, sharing memories and watching good films. While I tried to get myself to be more comfortable in that house with this new schedule, this sudden disconnect from "normal" daily habits, movements, and sounds in life, made me extremely restless.

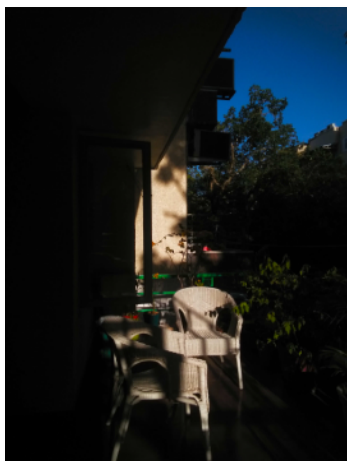


Activity Zone for Families- Make a #MuseumofMine

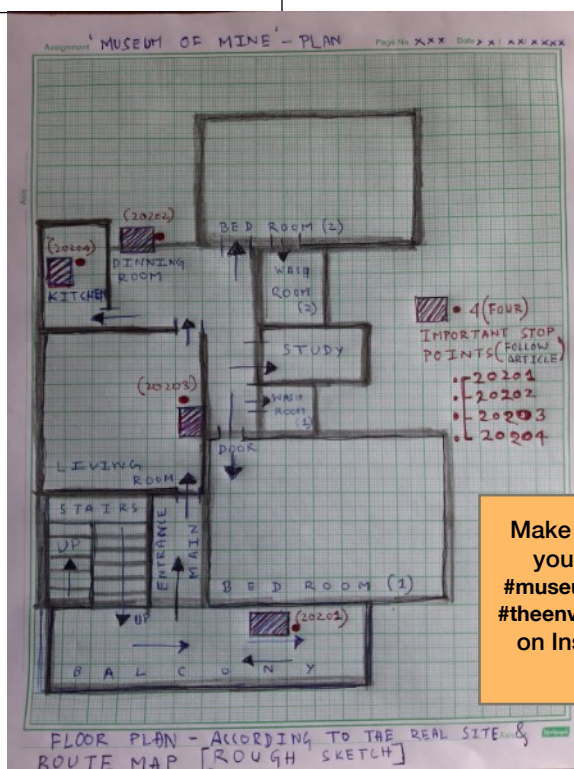
Make a 'Museum of Mine' in your own home and tag us #museumofmine @arghaganguly #theenvironmentalsituationroom on Instagram and Facebook @kalachaupal

ENGAGING WITH THE ARTS & 'CREATIVE COPING'

"One fine afternoon I was walking in the balcony and decided to capture a picture with my mobile of two empty white chairs in outdoor sunlight condition. In that very moment, I titled it -**'Listen, sit next to me'**-(acc. number-20201) with an excitement to visualize a dialogue in the given situation: how objects words in a form of an image can interplay and navigate the way to assume the emptiness around me/us. "



"On the next morning I noticed a cat and flamingo having a quality time in front of the dining space window. Even though I couldn't decode the language that they were uttering, I again took a swift mobile click to archive the moment - **'They finally spoke'**-(acc. no-20202) where I have deliberately arranged two different toys which were gifts from various sources kept in this house. A woollen small white cat and a fiberglass cast pink flamingo.



This intuition obviously leads nowhere in particular, but a self-driven practice I have started to see my friend's apartment as an active thinking space with a proposed name - **'Museum of Mine'**. (**'Mine'** refers to a thing or things belonging or associated with the speaker)

'Museum of Mine' is an open idea/invitation to every individual who is spending reflective hours like I am.

The space where we are right now may be experienced by inches to some of us, and bring comfort and creativity to the mind with familiar objects. Some are still adapting to their special conditions & needs, coping with surrounding colours and smells, of their shelter/space, where they are obliged to be in an isolated situation. **How can all of these observations and experiences be echoed and travel through time?**

What can be a consistent process to mediate with individuals and share feelings in a spontaneous flow, even without any limitation of an established orthodox idea/architecture called **'Museum'?**

Make a **'Museum of Mine'** in your own home and tag us [#museumofmine@arghaganguly](mailto:museumofmine@arghaganguly) [#theenvironmentalsituationroom](https://www.instagram.com/theenvironmentalsituationroom) on Instagram and Facebook @kalachaupal

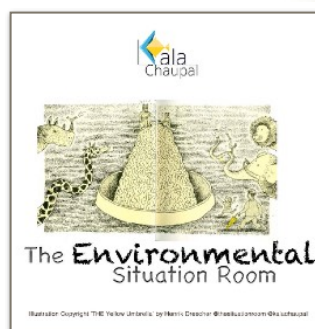
Several days later after lunch, I thought to explore an idea of a pedestal. I took two beautiful floral pattern painted stainless steel glasses, arranged them one top of other and positioned the pink flamingo (toy) on the peak, then subconsciously to protect these from dust I found an elongated square shaped transparent glass flower vase, turned it upside down keeping that flamingo on the floral painted pedestal inside, and named it - **'Museumification'** - (acc. no-20203) while capturing the picture with all those objects arranged together.



The kitchen is now a warm space, where these days I spend quality time, experimenting with food. A single act of making vegetables can trigger imagination. I simply took the oven cover's white colour as a surface, and then placed a turquoise blue dish on top of it. I kept an eggplant (violet) in the middle of the dish, placed four tomatoes (red), two in each side & six lemons (lemon yellow), three in each side & two green chilies as tentacles and shaped a butterfly. I documented the moment with a mobile click heading- **'Having enough time for butterflies'**-(acc. no-20204)



**Activity Zone for Families-
Make a #MuseumofMine**





SHIFTS & CRACKS

By **Adil Writer**

- Artist, Ceramist, Architect
Auroville, India, April 2020

"I learned the word 'annica' decades ago at my first Vipassana retreat in India. It is the Pali word for impermanence. Buddhism tells us that everything is in flux, everything changes; that we are all transient beings...as is this coronavirus-tainted world we are currently grappling with. We are all slowly coming to realize that after this wave (or the next one), we too will have certainly changed.

In social isolation, I am painting at home, away from my ceramics studio. Luckily, I have my ammo of powdered clays, washed sand, acrylics and canvases, so I am sorted, in a way! At times like this, one realizes the difference between bare necessities and cravings. I am blessed to be living in the rural environs of Auroville in south India where the virus seems still some distance away from us. But the thought and the likely reality of it creeping closer are disconcerting.

*The painting I completed in the first week of lockdown, **A Slight Shift**, conceals an approaching apocalypse under veils of bright colours and neon greens, with royalty and commoners the world over rejecting social distancing, hope writ large on ignorant faces that refuse to mask-up, under the cloak of faith that this is someone else's pandemic.*

But what are we really looking at? How can that be a real thing that is forever in flux?

I painted this with material I had lying around in my atelier downstairs: unfired powders of native clays, washed sea sand, ceramic grog and acrylics on a panel of stretched canvas that will reveal a very different image if someone in the next millennium scrapes off its top layer.

What does this painting say? You tell me. I usually don't like to conceptualize my work, preferring to let viewers get up-close and personal, and make up their own stories from what they see."



The painting and ceramic works featured in this article are the works of the author Adil Writer.

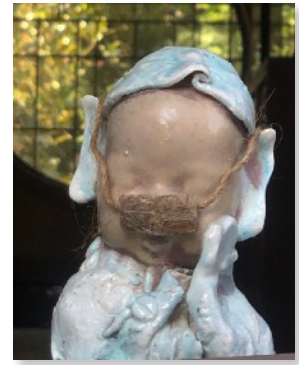
'A Slight Shift'





ISOLATION 1 sweet dreams series ADIL WRITER
Soda fired stoneware DETAIL

"The Pandemic is a Portal"—a recent article by novelist and activist Arundhati Roy —has been doing the rounds these days¹. It touches nerve endings, by discussing how the current scenario of mass uprisings and epidemics affects the fibre of society at large;



And what of my country, my poor-rich country, India, suspended somewhere between feudalism and religious fundamentalism, caste and capitalism, ruled by far-right Hindu nationalists? In December, while China was fighting the outbreak of the virus in Wuhan, the government of India was dealing with a mass uprising by hundreds of thousands of its citizens protesting against the brazenly discriminatory anti-Muslim citizenship law it had just passed in parliament.

At the same time, the Internet is flooded with stories of how artists are coping with love and life in times of Coronavirus: artists working away from their normal studios, with materials they don't usually work with; burying in the nether regions of their minds intrusive thoughts about how the world will respond to purchasing "art" or "craft" after this pandemic. Will a cup or a painting now be considered a "luxury" item? Surely our concept of "necessities" will change. There is no bailout package in sight.

During the early days of lockdown, I decided to call—yes, physically call — friends I hadn't spoken to in a while. One of them being **Santa Fe based artist-writer Janet Abrams** who had visited Pondicherry-Auroville last year for an article on Golden Bridge Pottery and its influence on contemporary ceramics in India, which led to a beautifully penned article, "Cultural Crossings" for the UK's Crafts magazine².

It took one call for Janet and myself to decide to collaborate with the idea for a web-based project³ we're calling **Quartz Inversion** (<http://www.quartzinversion.com>) that asks ceramic artists what they are making right now, in social isolation, and how they're adapting to the "new realities" of the pandemic. Why this particular title? Because it refers to the shift that occurs during firing, at a specific temperature (574 degrees Centigrade) when the quartz crystal changes from α -quartz (trigonal) to β -quartz (hexagonal) with an accompanying volume change: the molecular structure expands as the heat rises, and contracts as it cools. And if clay is cooled too quickly as it passes through this temperature, it cracks."

(quartzinversion2020@gmail.com by email)



RADIO GAGA 1 sweet dreams series ADIL WRITER
Soda fired stoneware DETAIL

"We have invited an international roster of artists working with ceramics to show and tell us what kinds of creative expansion and contraction they are experiencing during the worldwide Coronavirus "lockdown." Will they survive unscathed, making the same kind of work they usually make, or will their studio practices be irrevocably changed by these weeks and months of mandatory social distancing, as the virus encircles the globe with devastating efficiency? The feedback we are getting suggests that some are finding solace in doing what they always do, while others are taking this as an opportune time to explore forgotten corners of their consciousness, and come up with fresh ideas.

In keeping with the way virus spreads, we may invite these artists in turn to invite additional artists to this forum. And, who knows, this online project may evolve to include physical exhibitions of the actual mixed-media work presented on the Quartz Inversion website— when those in-person opportunities are once again a possibility.

Artists have worked in isolation for millennia. Art studios may take the form of prison cells, wind-hewn caves, hospital beds, infested sewers, or pastoral landscapes. This period in history is no different. I began this essay referring to the concept of annica— impermanence. This too shall pass. I woke up this morning to a random WhatsApp forward, a quote from Toni Morrison:

There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal. Amen. Stay safe."

Citations:

1 Arundhati Roy, "The Pandemic is a Portal," Financial Times, April 3, 2020 <https://www.ft.com/content/10d8f5e8-74eb-11ea-95fe-fcd274e920ca>

2 Janet Abrams, "Cultural Crossings," Crafts issue 279 (UK), July-August, 2019. <https://static1.squarespace.com/static/53b9aa81e4b09cde73ce3ab1/t/5de7d36591057c05bf618880/1575474048337/Golden+Bridge+Pottery++Crafts+279+July+August+2019.pdf>

3 quartzinversion.com launches in April 2020 2020 www.adilwriter.com: adil@auroville.org.in: insta: adilwriter
YOU CAN WRITE TO: quartzinversion2020@gmail.com by email

Tune into a series by WASWOXWASWO on

YouTube: Evil O Channel link: <https://www.youtube.com/channel/UCGIL02uJSUHENhYj0rvZU0w>



Coronavirus Artpocalypse - The Art World Responds Part 1: <https://youtu.be/w8Xpi8p2i8I>

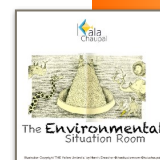
Coronavirus Artpocalypse - The Art World Responds Part 2: <https://youtu.be/6tj85hZNCWw>

Coronavirus Artpocalypse - The Art World Responds Part 3: <https://>

www.waswoxwaswo.com



ARTS, CULTURE & ECOLOGICAL SUSTAINABILITY



Emily Martin, 21 days and still dancing, 12" tall paper puppets

#solitudesquadron#washitape#paperpuppets



'Solitude Squadron' by Emily Martin:

"I started this set of dancer/warriors on Monday, March 16 with some 17 off-cuts of Chancery paper when the social distancing was thought to be for a couple of weeks. Every morning I would draw a figure using trace mono-printing and then collage with washi tape and decorated and/or handmade (by others) papers from my extensive collection of papers that I have accumulated over the decades. Shanna Leino was referring to my work on a different project but she is the source for naming them the Solitude Squadron. I have continued to make one every day, I find it soothing and gives me focus. As the distancing has been extended, I have scrounged all of the scraps of Chancery paper that I could put my hands on. I am now piecing large scraps and I will continue piecing with the smaller pieces as needed. The figures may eventually end up being somewhat Frankenstein-esque but I will keep making them for as long as this goes on. The figures measure 10 to 12 inches tall. In the image provided there are twenty-one, currently I have finished 23."

ARTIST SHARE THEIR 'STORIES OF ISOLATION' & 'CREATIVE REFLECTIONS'

This page is in consideration of all the artisan/arts/crafts communities that are a backbone to India's micro-economy. We appeal for their support!



Odisha Pattachitra, Kumar Avatar Painting.



Bengal Pattachitra representation of Durga

सेवा में,
PMO, भारत सरकार

विषय – कोरोना की वजह से हुए लॉकडाउन में देश भर के कलाकारों की स्थिति और सहायता हेतु।

महोदय,

उक्त विषय के सन्दर्भ में निवेदन यह है कि कोरोना की वजह से हुए लॉकडाउन के वर्तमान परिपेक्ष में देश भर के विभिन्न कला माध्यमों - चित्रकला, शिल्पकला, नाट्यकला, नृत्यकला, लोक-कला आदि से जुड़े कई कलाकार की आर्थिक स्थिति बड़ी ही चिंतनीय हो गई है। ज्ञातव्य हो कि अनगिनत कलाकारों की स्थिति रोज़ कमाओ रोज़ खाओ वाली ही रही है और वो आर्थिक रूप से इतने समृद्ध नहीं हैं कि बिना किसी सहयोग के अपना व अपने परिवार का भरणपोषण कर सकें। अगर सरकार की तरफ से जल्द से जल्द इन्हें जीवनोपयोगी मदद न पहुँचाई गई तो इस बात से इंकार नहीं किया जा सकता कि कलाकारों का एक बहुत बड़ा तबका भूखमरी की स्थिति में जाने को अभिशप्त हो जाएगा। अच्छी बात यह है कि आज सरकार ज़रूरतमंदों की सहायता के लिए न केवल वचनबद्ध है बल्कि ज़रूरी प्रयास भी कर रही है।

अतः श्रीमान से निवेदन है कि कलाकार समुदाय की ओर भी यथाशीघ्र ध्यान दिया जाए और इन्हें संरक्षण देने के लिए जो भी सहायता हो सकती है, यथाशीघ्र प्रदान किया जाए।

साभार सहित,
भारत के समस्त कलाकार

The idea of Patachitra, both from Bengal and Odisha region, has developed on the very ideas of storytelling and serving as a visual device during the performance of songs. The materials chosen in such practices, created a big shift in the symbolical representation and mythological narratives from the way it started initially.

Through these differences, new imageries came out, which were rooted in the cultural, regional practices and the homogeneity in visuals through various use of selected materials. In the present, there are reformations in the method, practice, and motif of such artistic practices. In this way, the central idea of 'Risk-Taking' is a powerful idea as a proposition to approach, considering the possible risks artists can take in the present.

What are the ways in which the risks can be instrumental in relation to the value of such artistic practices?



This page is dedicated to all the people who have lost their lives during this Pandemic and our thoughts go out to their friends and families.



Global Roundtable: Letting Go

The elaborate funeral pyres of India, the seven-day mourning among Jews in Israel and the sacred body washing of Muslims in Iraq....

.....are all important rituals of death now in disarray amid the pandemic.

Virtual funerals, social isolation and quarantine define grieving for the loss of our loved ones in the age of coronavirus. As patients die without their families or friends in hospitals, the coronavirus pandemic is limiting people's ability to mourn. Funeral services and rituals have also been restricted because of lockdowns imposed around the world. Independent forbearance, resilience and sharing takes a new form.

For example people in Gujarat's Punsari village chose to hold a digital "Besna" or mourning for one of the locals who died. The "besna" was arranged on Facebook to enable family and well wishers to pay tribute to a lost one from the confines of their homes. Using Facebook Live about 300 persons including close

"I'm attending a zoom funeral service. The future is weird."

— Kyra Bee (@Kyrathion) April 6, 2020

Attending a funeral in Delhi virtually via Zoom. What strange times!!!"

— sanjay suri (@sanjaysuri) March 29, 2020

The coronavirus has obviously changed every aspect of life, but it's disrupted death and the rituals that are so fundamental to burial, too. And while there's been a boom in livestreamed funeral services, religious leaders are pondering a much deeper question: Are the unorthodox methods of burying a body during quarantine legitimate in the eyes of God?



<https://melmagazine.com/en-us/story/coronavirus-death-livestream-funerals>

A Tribute to Festival Musicians from Neil Greentree.

"In February this year, I attended the 2020 World Sacred Spirit Festival in Jodhpur, Rajasthan that highlights the local Manganiyar musicians, merging their music with international sacred music exponents from Turkey, Morocco, Africa, Spain, Korea, Brazil, France, India, Nepal, Tibet, Afghanistan, Iran, China, Mongolia and more.

"It was magical – and it was fortuitous timing, a last moment for artists from all over the globe to perform together, before the virus closed the world."



Folk traditions of music have suffered in the past century.

But now, the traditional village way of teaching young Manganiyar musicians is thriving due to the festivals and exposure the senior musicians have received in India and abroad. During the festival, these wonderful boys of all ages get to perform with their teachers in front of a large international audience.



Anwar Khan, Manganiyar-Rajasthan, Loten Namling-Tibet, Ustad Daoud Khan-Afghanistan. Mystical music uniting three cultures and creating a unique spiritual music event.



Walid Ben Selim from Morocco and Jiang Nang from China performing in a spellbinding cross-cultural performance combining sung texts of mystical Sufi poets accompanied by the Chinese zither.



The Areej ensemble from Oman offer frankincense as blessing. Dressed in red, Gair dancers from Rajasthan join them in a spectacular concert.

Contributor: Neil Greentree Photographer:

Neil has been producing high-resolution digital captures for the web and award-winning print publications for The National Museum of Asian Art, Smithsonian Institution, Washington D.C., USA, and other museums, institutions for over twenty years. Every winter since 2014, Neil has been teaching museum digital photography practices to enthusiastic young Indian students, documenting the painting collection in the Mehrangarh Museum in Jodhpur, Rajasthan, and photographing Rajasthani musicians. He is particularly inspired by the Manganiyars, whom he first head at the Smithsonian's Silk Road Festival in 2000.



STANDING ON THE SAME SUSTAINABILITY PLATFORM **THE KALA CHAUPAL** IS DELIGHTED TO PARTNER WITH **ARTFORCHANGE21** TO JOIN THE **MASKBOOK COVID-19** CAMPAIGN AND TO COLLABORATE IN THIS GLOBAL ARTISTIC DIALOGUE.

Simply post your mask using the following hashtags

#MASKBOOKCOVID19 #MASKBOOKINDIA
#MASKBOOK
#theenvironmentalsituationroom
#KALACHAUPAL #ARTFORCHANGE21

and follow the links mentioned below.

Since 2015, Maskbook has been running a creative campaign on a global scale which links health and the environment, using the protective mask as a symbol. The Covid-19 pandemic demonstrates this link on a brand new scale, and mobilizes us all.

Now Art of Change 21 is initiating the Maskbook Campaign COVID-19, to gather together the biggest international gallery of masked, creative and engaged portraits on the COVID-19 thematic.

Want to take part? It only takes a few minutes!
Create your mask, express your creative talents and share your solution for this sanitary and environmental crisis.

It's easy! Let's meet on Maskbook.org / COVID-19

Express yourself on COVID-19 using upcycling economy, creating your mask either from waste or digitally.

What does this pandemic reveal? What "after-pandemic" world do you want? So many starting points for self-expression through your mask!

READ MORE:

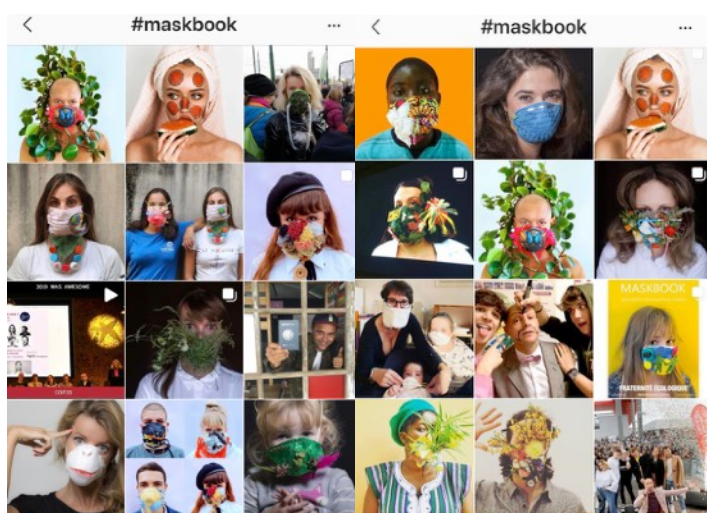
<https://www.maskbook.org/en/special-covid-19>

POST HERE:

<https://www.maskbook.org/en/join-us>

FIND YOURSELF:

<https://www.maskbook.org/en/gallery/portrait/>



<http://www.placetob.org/2015/06/22/maskbook-mobilize-through-the-mask-a-universal-symbol/>

Join a global movement and show your creativity & concern for the environment WHILE YOU STAY HOME SAFE !

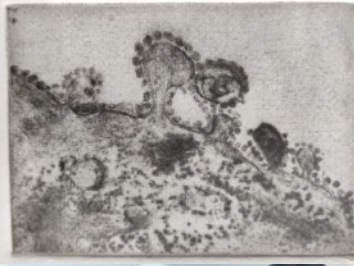
CAUTION

- **DON'T USE** a real protective mask.
- Protective masks are reserved for protection against the virus.
- Even when used, they remain dangerous.
- Create your mask from cardboard, packaging, fabric.

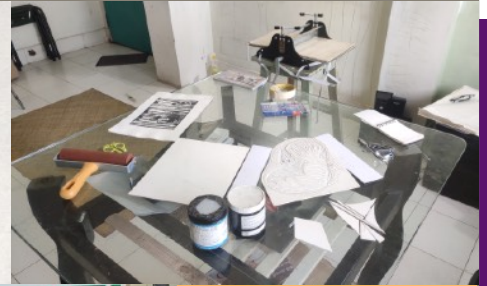
Art Mural of Lockdown



Art Corona; Drypoint



Art Home converted in Studio,



HUMANITY FIRST



"In my long practice as an artist, the art world taught me to react and express myself on contemporary issues.

The corona pandemic seemed to threaten me a lot less than the hunger of daily wage earner. I witnessed them leaving the city on foot; unaware about social distancing and hygiene. Fear, I realised had become a privilege of home-owners. Homes that were sheltered in houses built by these workers.

It broke my heart. I was alone and helpless but managed to start something small on my own. Fortunately friends and well-wishers came forward and helped distribute a few meals to workers. I hope atleast some of them will stay and come back by choice; and not just due to financial compulsions."

- Rajesh Pullarwar, Artist/Printmaker

SEEDS Covid-19 Response
THIS IS AN
ENVIRONMENTAL JUSTICE
ISSUE WE ARE FACING
JUSTICE ISSUE WE ARE
FACING

SEEDS (Sustainable Environment and Ecological Development Society) is an organization with its ultimate goal to protect the lives and livelihoods of people exposed to disasters. As the world faces the huge crises, SEEDS as an organization and their volunteers, are putting their efforts to reach out to migrant daily wagers residing in Machhi Gatta (an area in the middle of Yamuna bank, Mayur Vihar, Delhi), Uttarakhand, and places around Eastern Delhi, to distribute dry rations.

The SEEDERS (or volunteers) are not only just distributing dry rations (wheat, rice, sugar mustard oil, pulses, and salt) to the daily wagers and their families, but also they are sensitizing, how to fight with COVID 19 in this crucial time, through Public Announcements.

Such acts that are actively reaching out to the most vulnerable, require validation, appreciation, contributions. Also, we would like to appreciate the initiations taken by SEED family, support them with solidarity and possible ways to be on-ground.



Image source: SEEDS INDIA, Instagram page



Contributed by

Amit Narayan,
Partner & MD,
South Asia,
Control Risks

“Companies understand the virtue of sustainability intuitively.

Spend less than you earn, save and invest for the future.

In the 20th century, shareholders and consumers were paramount. In recent decades, employees, communities and partners were added to this list – as businesses sought social purpose. Even as stakeholders grew & evolved, sustainability continued to stay within the “boundaries of control” of any organisation.

The Covid-19 pandemic is a watershed moment for sustainability. Hence & here forth, companies will need to have an even broader perspective on sustainability. Wildlife, water, climate, the oceans, the arts, music, culture, languages, artisanal skills – every company needs to start thinking about what they can do to help retain both the external ecological balance and the internal emotional equilibrium. Even if that means chasing goals that may not be within its immediate control. This will be the new-normal for sustainability.

We sit uncomfortably on top of the global food-chain. Just as we demand accountability from our leaders, the planet is now asking us to take responsibility. Humans can redeem themselves by being self-aware, empathetic and thoughtful about the world around us. If we love what we have, it is worth saving – because we can only ever protect that which we love.”



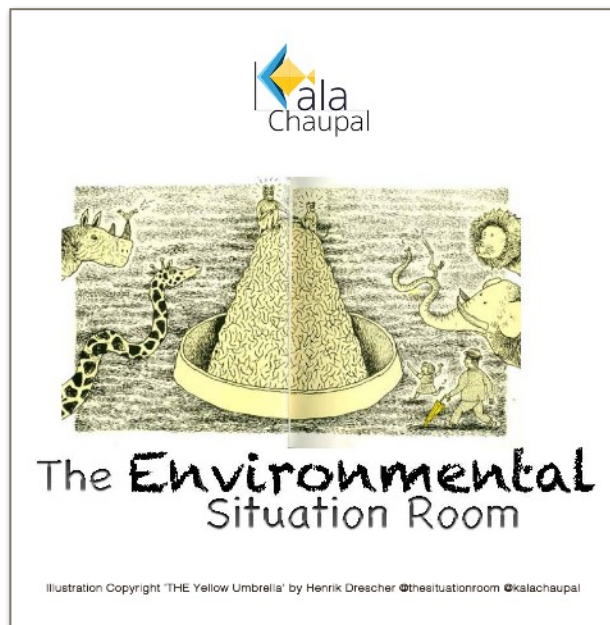
We thank our contributors to this edition and continue this dialogue

**Join the Conversation by writing/calling us on
thesituationroom@kalachaupal.org/9999880758**

The Kala Chaupal Team- Helen Frederick, Premila Singh, Leenika Jacob & Sibdas Sengupta (Right to Left)



**STAY SAFE & WE
WISH YOU THE BEST
OF HEALTH**



**An invitation to communities to join the
 "ENVIRONMENTAL SITUATION ROOM"**

**A Curatorial Premise by Helen Frederick-
 Organisational Curator Kala Chaupal**

YOU are invited to the global situation art project. Send experimental images, texts, designs, robotic diagrams, any and all forms of collective concepts for innovative environmental change. Respond to the transformation **YOU** are experiencing during **OUR** world-wide crisis, and the need to preserve life from disease, to protect and restore the world's environment, its oceans, air, forests and populations; and to activate a creative virtual community for behaviour and ecological change.

**A Community Concept Proposal: IN THE
 TIMES OF COVID-19 'ISOLATION' IS A
 REAL TERM**

With the current global crisis around the pandemic called the COVID-19, many cities/towns have shut down all public spaces which offer art, music and other entertainment activities, leaving the common man, woman & child sitting at home with a lot of free time on their hands. We propose to get the community active together (virtually) and excited about an interactivity that uses Art and invites knowledge & skill based participation.



Find **ARTWORKS, PHOTOGRAPHS
 POEMS, SONGS, WRITINGS,
 THOUGHTS, VIDEOS** on
**#theenvironmentalsituationroom
 @KALACHAUPAL**

*If you would like to share your works
 then email:
thesituationroom@kalachaupal.org*